STEWART'S

UNIVERSAL

BANJO INSTRUCTOR.

A BOOK FOR THE MILLION,

BY

S. S. STEWART.

PRICE, 10 CENTS.

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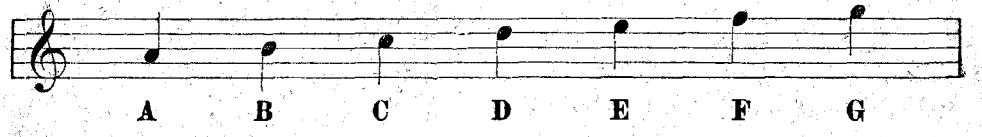
STEWART'S

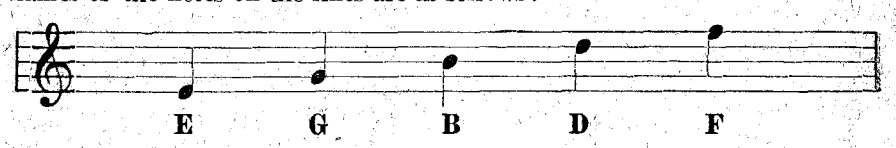
UNIVERSAL BANJO INSTRUCTOR.

A sign, thus, 𝄞 indicates the G or Treble Clef in which Banjo Music is always written. There are two clefs in common use, the Treble clef and Bass clef. Banjo, Violin, Guitar and Flute music is always written in the Treble clef; also the right-hand parts of Piano and Organ music.

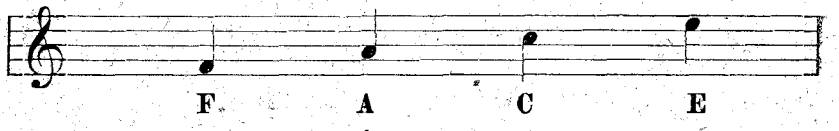
Musical notes are named after the first seven letters of the alphabet:—A, B, C, D, E, F, G.



The names of the notes on the lines are as follows:—



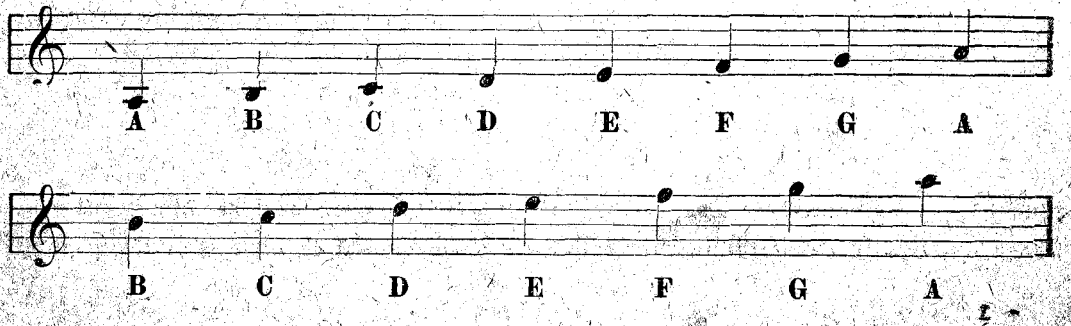
The names of the notes between the lines or in the spaces are as follows:—



It will be seen that the notes in the spaces spell the word F A C E, which renders them easy to remember.

When the notes extend beyond the limits of the staff, additional lines are employed called *Ledger lines*.

SCALE WITH LEDGER LINES.



THE NATURAL KEY OF THE BANJO.

By the Natural key we mean the key in which it is easiest to play. A major is considered the Natural key of the Banjo, as C major is the Natural key of the Piano.

MAJOR AND MINOR KEYS.

There are twenty-four different keys: twelve major, and twelve minor. Each major key has its relative minor key beginning a third below it or a sixth above. Thus the relative minor key to C is A, and the relative minor key to A is F♯, etc.

SHARPS, FLATS AND NATURALS.

A sharp, thus ♯, raises the note before which it is placed a half tone. A flat, thus ♭, lowers the note a half tone. A natural, thus ♮, cancels a flat or sharp by restoring the note to its original pitch. A double sharp, thus 𝄪, or ×, raises a note two half tones, or one full tone. A double flat lowers a note in the same manner.

ON TUNING THE BANJO.

Begin with the fourth or silver string, which tune to A, or near it. (A below the staff, on piano, organ or violin.) Then stop the 4th string at the 7th fret, and tune the 3d, or thickest gut string in unison. Then stop the 3d string at 4th fret, and tune the 2d string in unison. Then stop the 2d string at 3d fret, and tune the 1st string in unison. Then stop the 1st string at 5th fret, and tune the short 5th string in unison. After sufficient practice the ear becomes accustomed to the sounds, and it becomes an easy matter to tune by ear without stopping the strings.

ON HOLDING THE BANJO.

The rim should rest on the centre of the right thigh. The handle or neck should rest between the thumb and finger. The right hand is supported by the forearm resting over the top of the rim; whilst the small or little finger rests on the head to support the hand.

PROPER STRINGS FOR THE BANJO.

For the first, or B, use a thin string that is manufactured expressly for that purpose; the same string is also used for the fifth. For the second, use a light Violin E. For the third, use a heavy Violin E, or light A. The Bass, or silver string, should be one that is wound on fine silk expressly for the Banjo.

STYLES OF FINGERING.

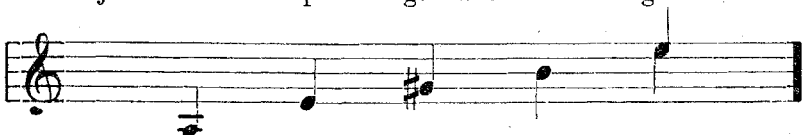
There are two styles of playing the Banjo:—the first or picking style being the most used. Rest the little finger on the head near the bridge, pick the third, fourth and fifth strings with the thumb; pick the second string with the first finger, and the first string with the second finger. After sufficient practice the pupil should learn to use three fingers by picking the third string with first finger, second string with second finger, and first string with third finger. This facilitates execution. The striking style is now mostly used for military marches, &c., and is readily mastered after the pupil has made himself familiar with the picking style.

THE FRETTED FINGER-BOARD.

All beginners on the Banjo require one that has frets. Some prefer *raised* frets, so that by stopping the string between the frets the string is brought down on the frets. But more proficient performers generally prefer smooth or level frets, which are used as guides. The interval of sound from the open string to the first fret and from one fret to the next one, &c., is one semitone, or half a tone. Thus beginning with the lowest note on the Banjo, which is A, the fourth string open, the same string stopped at the second fret makes B, as the first would make A sharp or B flat, &c.

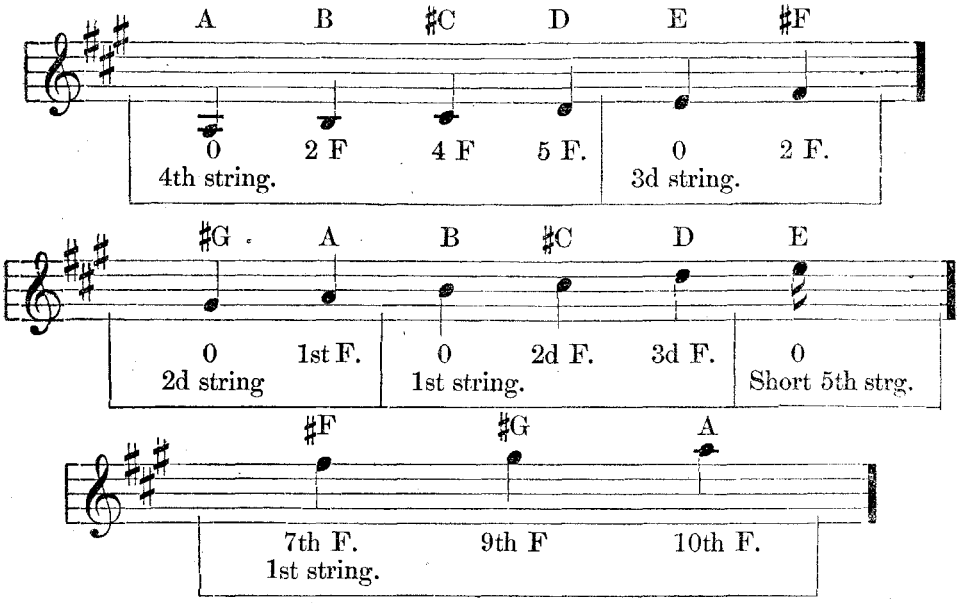
THE BANJO IN TUNE.

When the Banjo is in tune the open strings make the following notes:—



The 4th string open, 3d string, 2d string, 1st string, 5th string.

THE NATURAL SCALE OF THE BANJO.



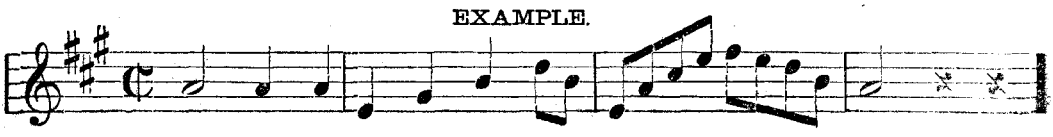
EXPLANATION.—Begin with the Bass or 4th string open for A, the first note, then B 2d fret, C♯ 4th fret, D 5th fret, E 3d string open, &c.

TIME.

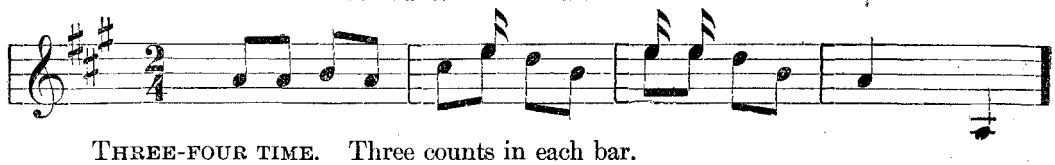
Without a knowledge of time it is impossible to perform correctly. The time or movement of any piece of music is always expressed by figures at the beginning of the piece. A piece is said to be in common or $\frac{4}{4}$ time when each bar or measure contains the value of a whole note or its equivalent in rests.

COMMON, OR $\frac{4}{4}$ TIME. Four counts in each bar.

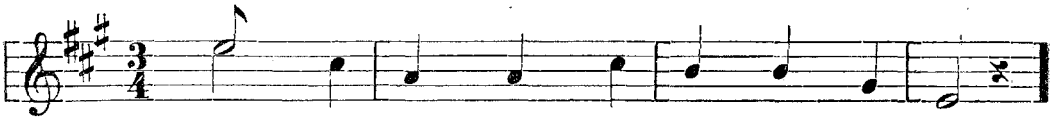
EXAMPLE.



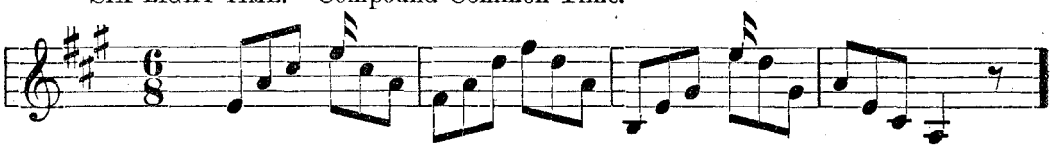
TWO-FOUR TIME. Two counts in each bar.



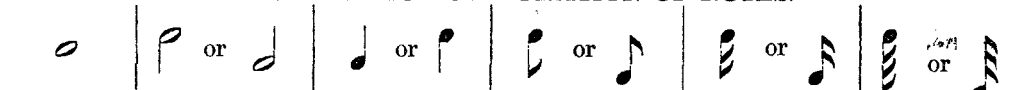
THREE-FOUR TIME. Three counts in each bar.



SIX-EIGHT TIME. Compound Common Time.



THE VALUE OR DURATION OF NOTES.



Whole note.	Half note.	Quarter note.	Eighth note.	Sixteenth note.	Thirty-second note.

THE RESTS.

Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Thirty-second rest.

MUSICAL TERMS.

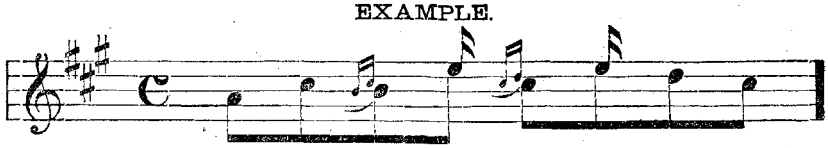
FINE means *the end.* D.C. stands for Da Capo, and signifies that you are to go back to the beginning of the piece and play to the word *fine.* The following sign is sometimes used in place of the word *fine* 𝄐. When this sign is placed over a double bar, thus it indicates the end of the piece. *f* stands for the FORTE, and means *loud* or *strong.* *ff* stands for FORTISSIMO, meaning very loud. *p* stands for PIANO, and means soft. *pp* stands for PIANISSIMO, meaning very soft. DOLCE means *sweet.* BIS means twice. *fz* or >, means to strike suddenly and diminish rapidly.

When this sign 𝄐 is placed over or under a *note* it indicates that the time of the note is to be prolonged to suit the taste of the performer.

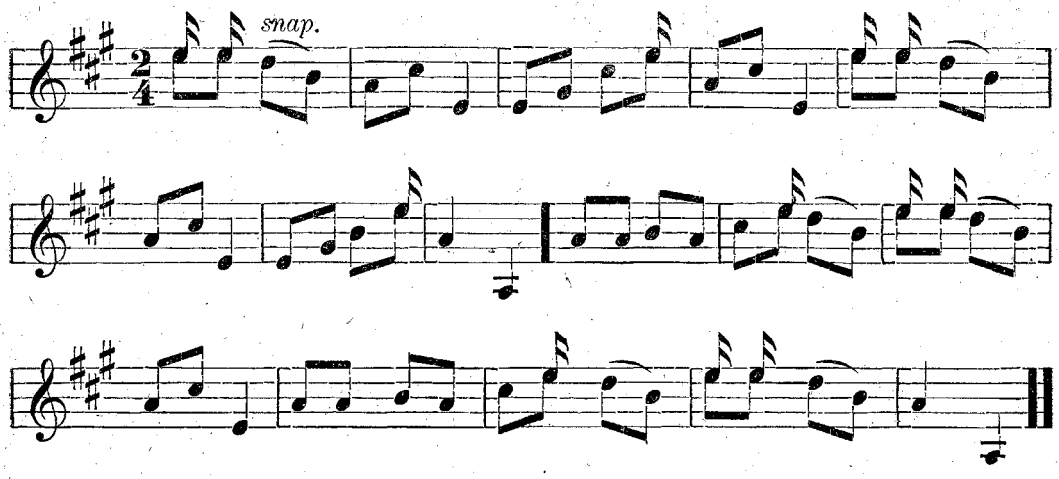
GRACE NOTES OR ORNAMENTS.

When small notes, as per following example, are introduced into a piece, they are put there for the purpose of embellishment, and are not counted in the time, but generally borrow their time from the following note.

EXAMPLE.



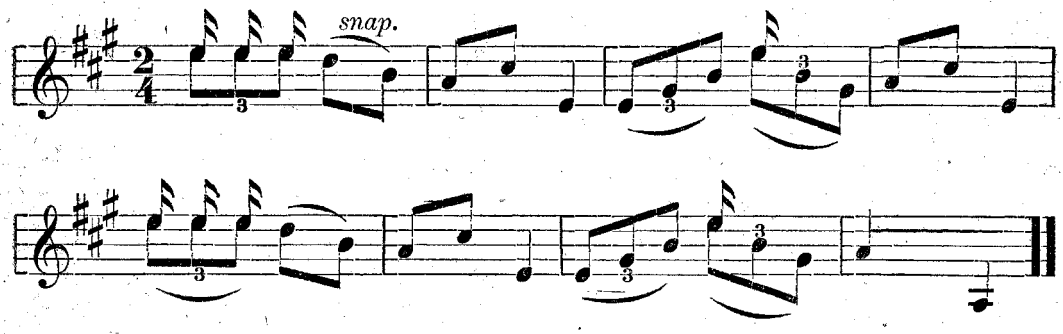
FIRST EXERCISE.



The short (5th) string of the Banjo is generally denoted by the double stem—thus:

"THE SNAP." In the above exercise, after making D on first string 3d fret with little finger, pull or snap the string, open, to make the note B, with little finger of the *left* hand.

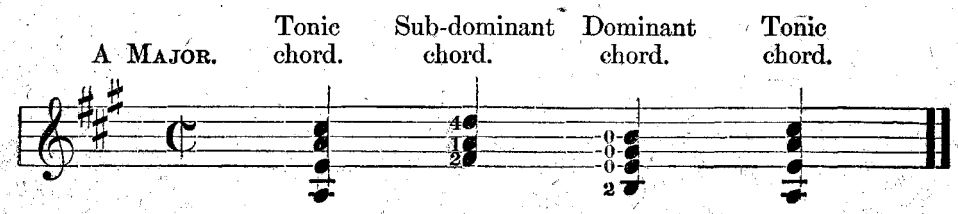
SECOND EXERCISE. "The Triplet."

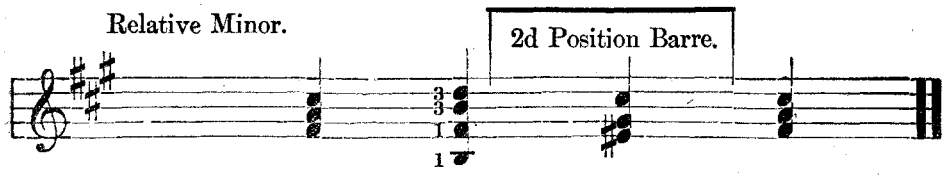


When three notes are joined by a tie, with the figure 3 over or under them, it denotes that the three notes are to be executed in the time of two notes of the same value. This is called a "*triplet.*"

CHORDS FOR THE BANJO.

When three notes are joined on one stem, as below, they are to be picked or struck together, forming a combination of sounds, called a chord.



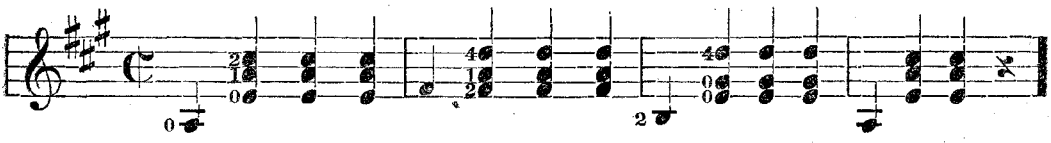


The figures attached to the notes represent the fingers of the left hand used to make the notes.

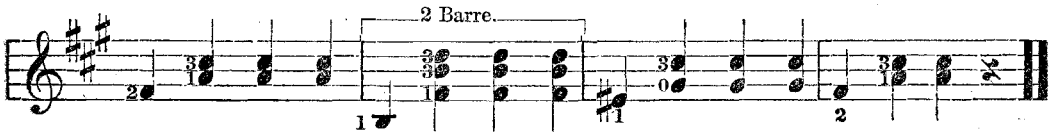
BARRE CHORDS. The chord marked "2d pos : barre," is made as follows: place the first finger directly across the finger-board at second fret, then place the 3d finger across the 2d and 1st strings at 3d fret, which will make the notes as shown in the chord.

BANJO ACCOMPANIMENTS OR CHORDS.

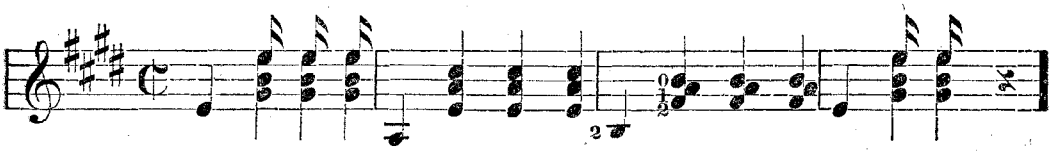
1st. IN A MAJOR AND F♯ MINOR



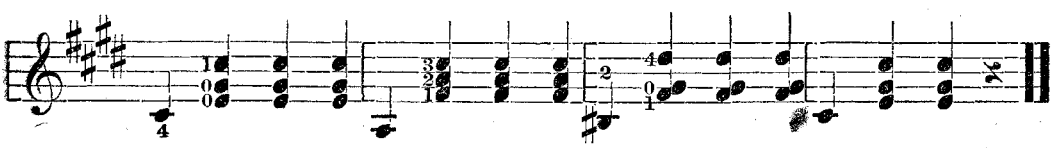
MINOR.



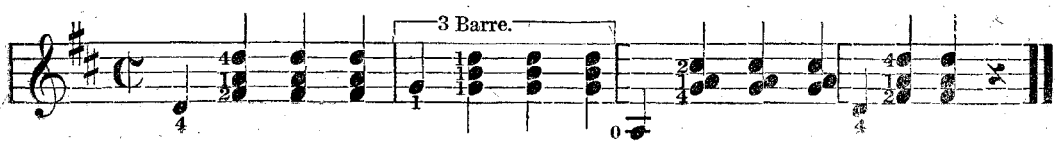
2d. IN E MAJOR AND C♯ MINOR.



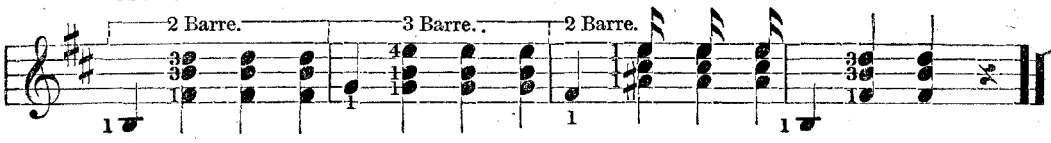
MINOR.



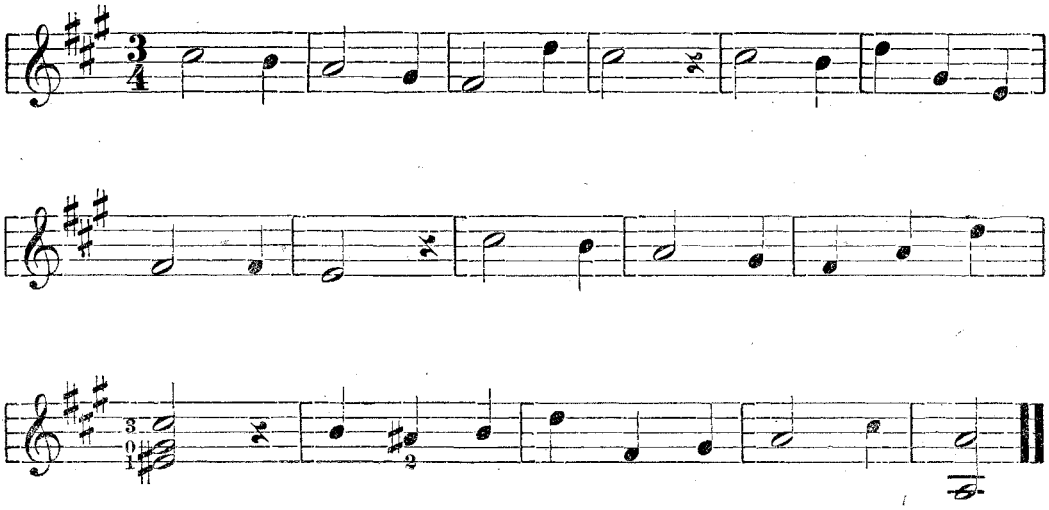
3d. IN D MAJOR AND B MINOR.



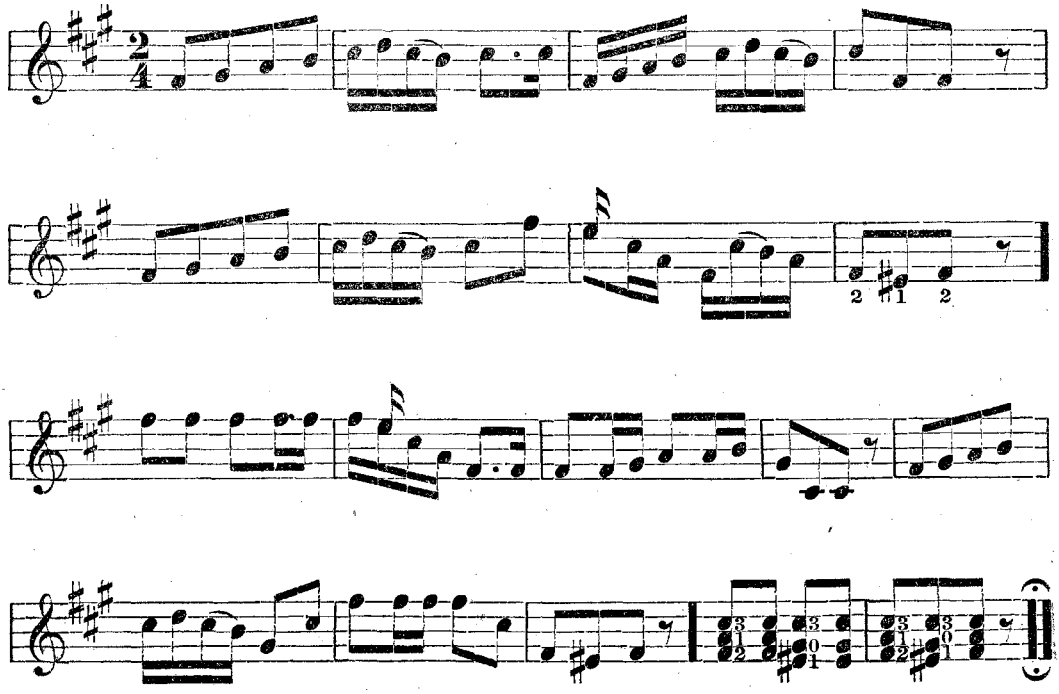
MINOR.



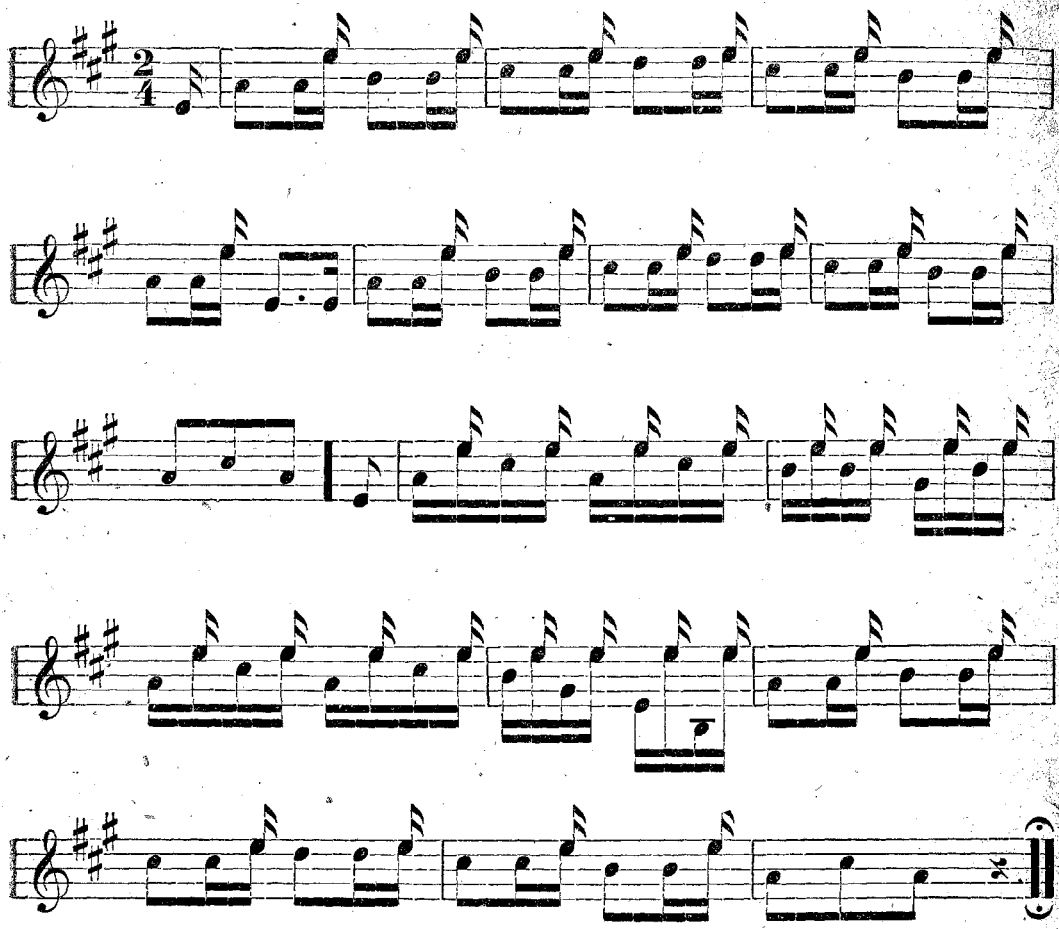
EASY WALTZ.



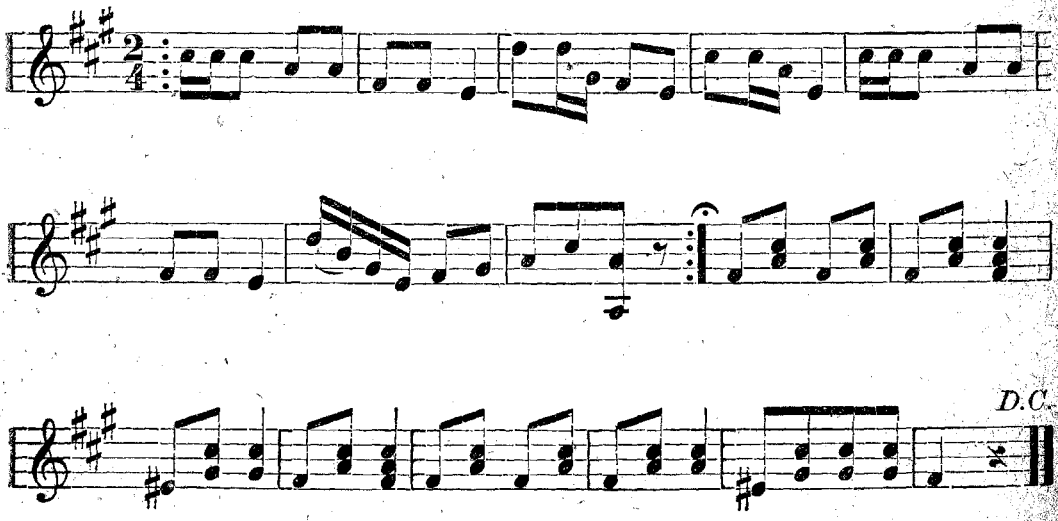
MRS. LYDIA PINKHAM'S MINOR REEL.



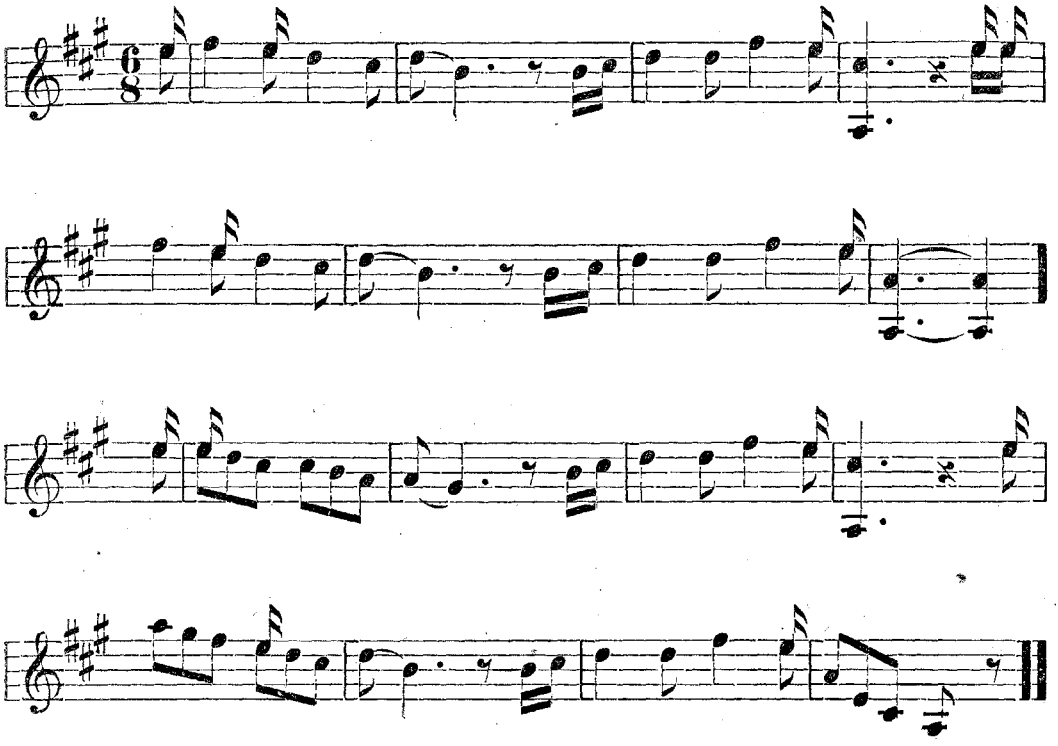
JOHNNY BOKER'S JIG.



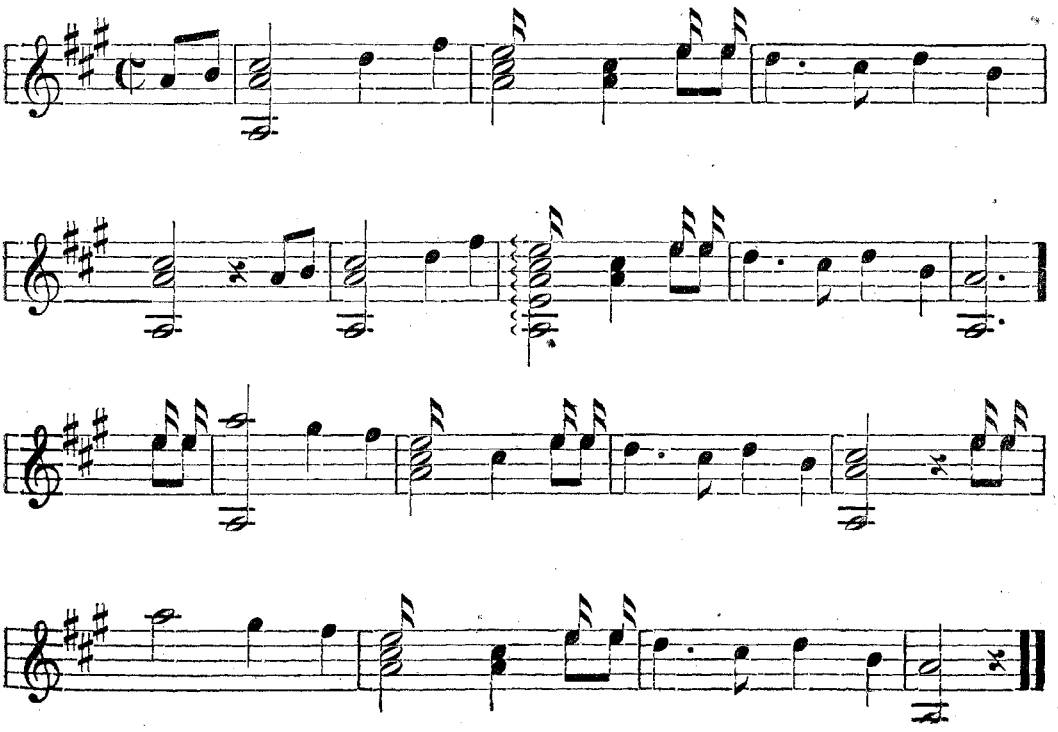
HOMEOPATHIC POLKA.



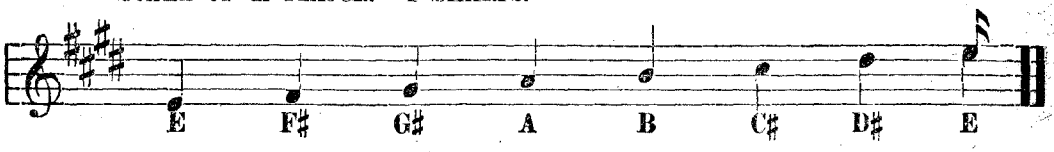
CARNIVAL DE VENICE ON A SMALL SCALE.



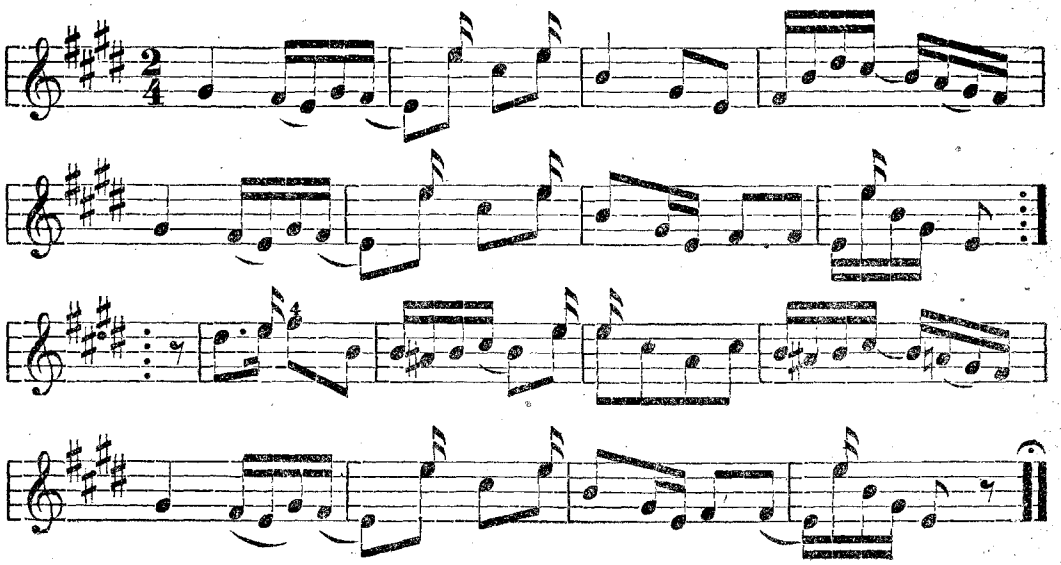
HIME, SCHWEET HIME.



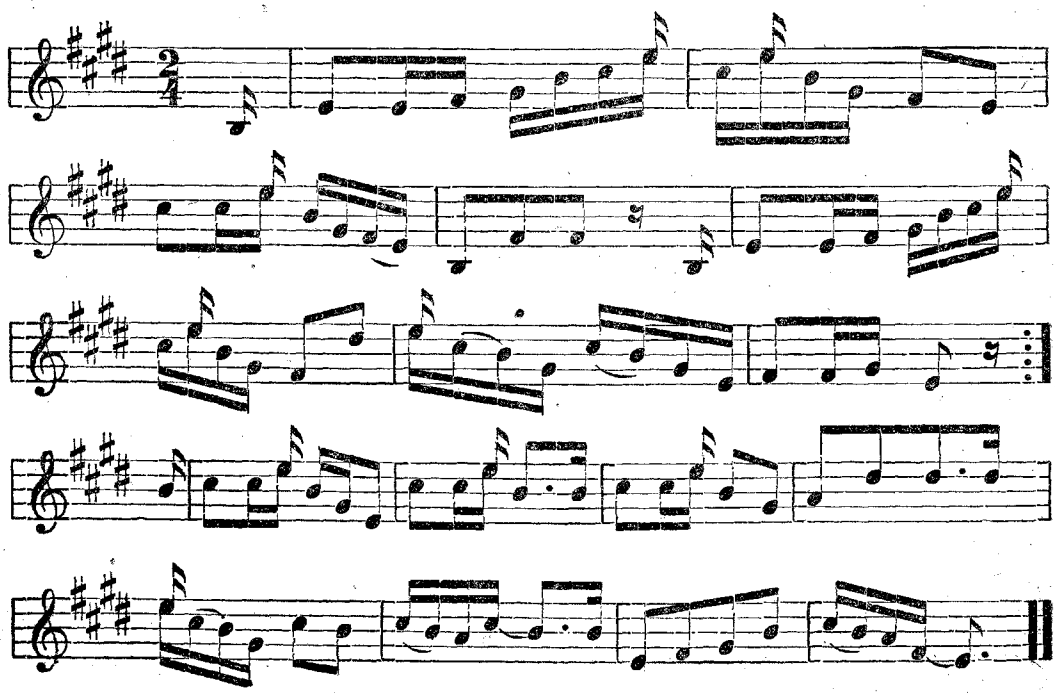
SCALE OF E MAJOR. 4 SHARPS.



SWAMPY CREEK JIG.

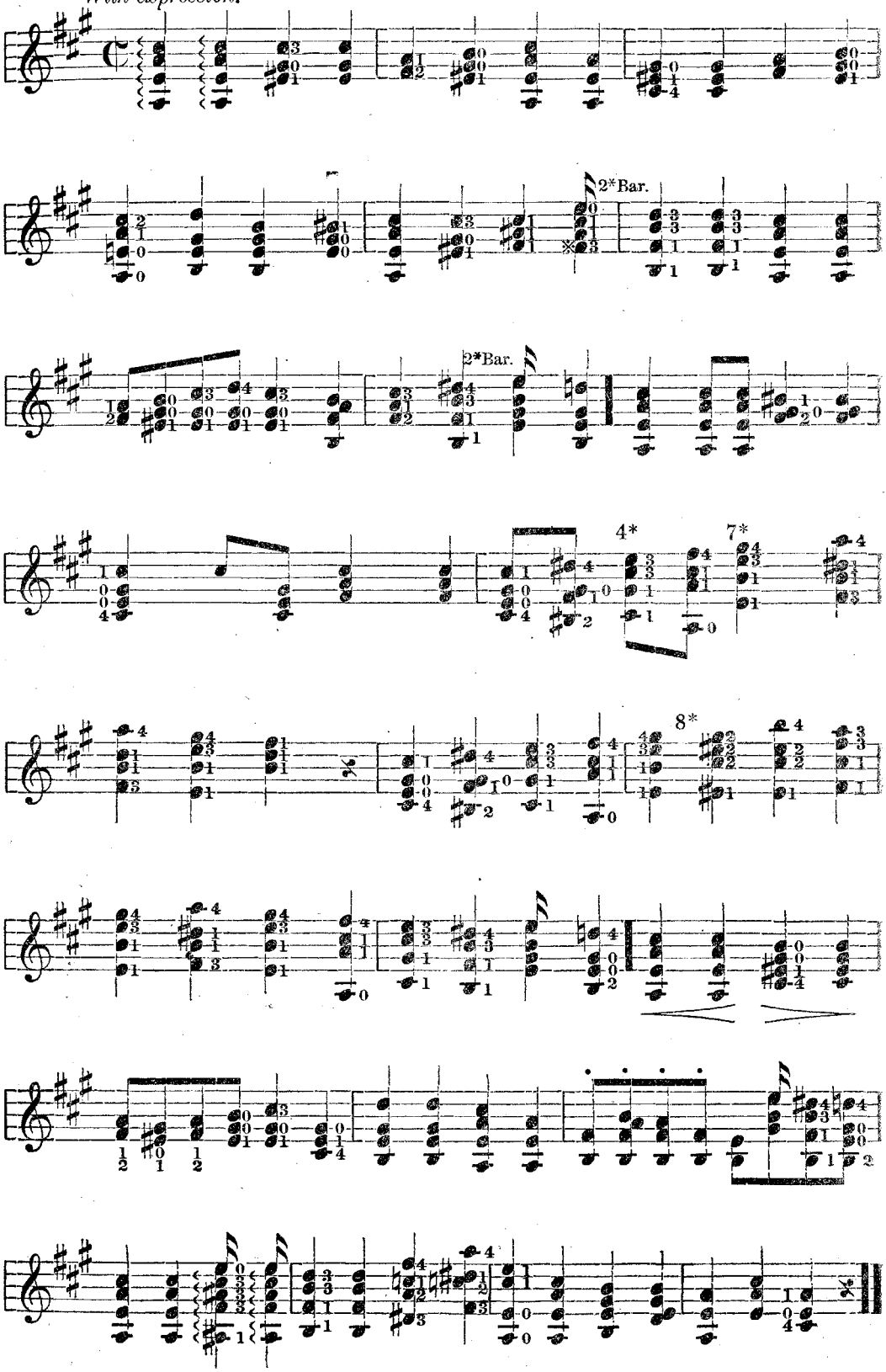


THE WAMPUM REEL.

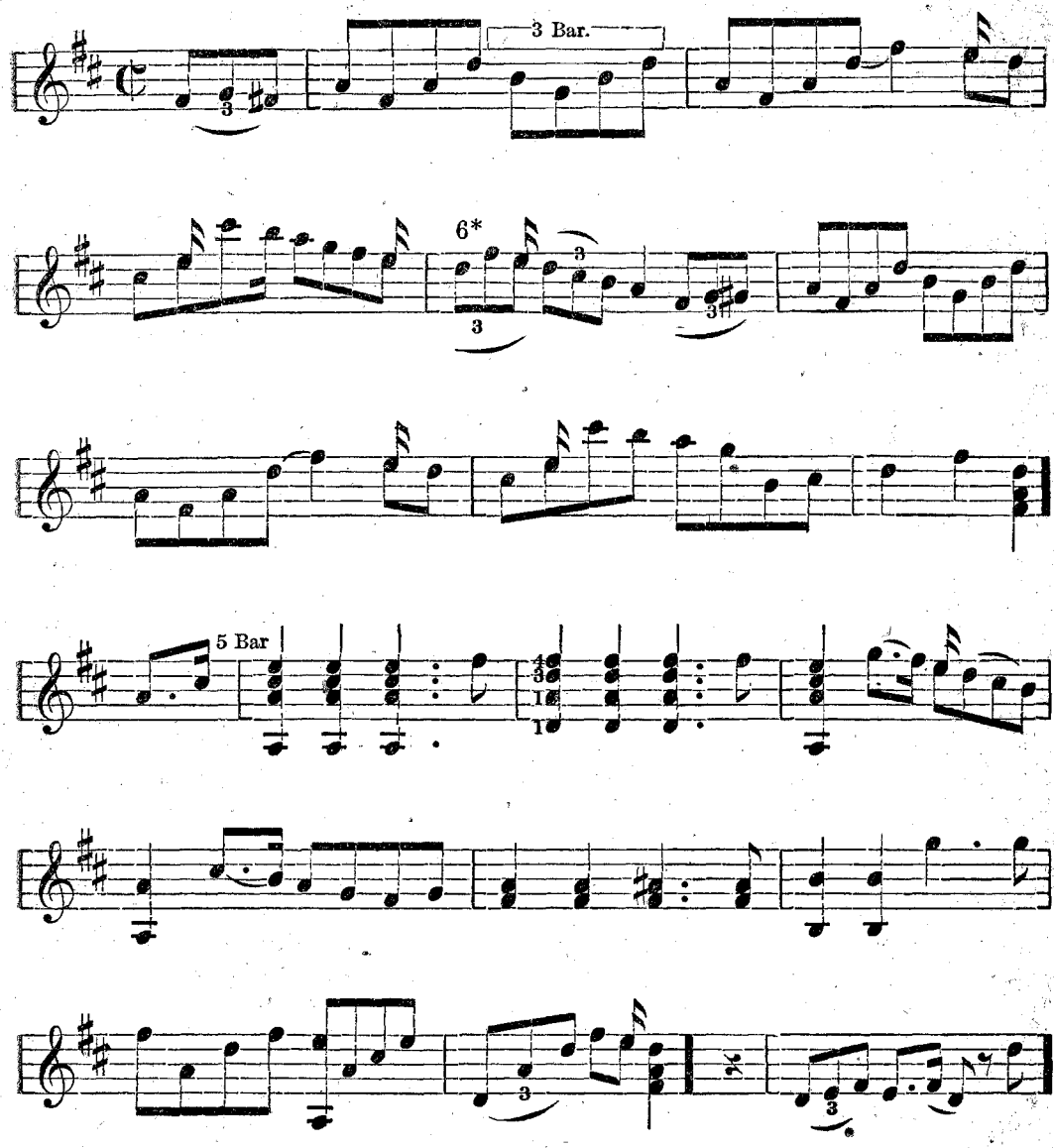


BANJOIST'S PASSTIMES.

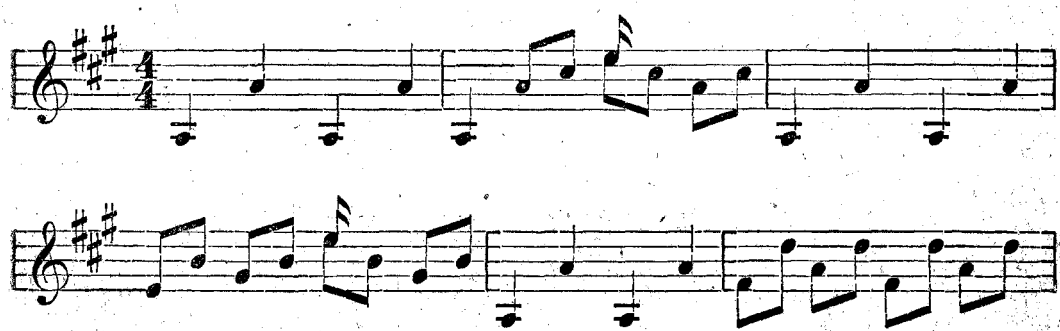
With expression.

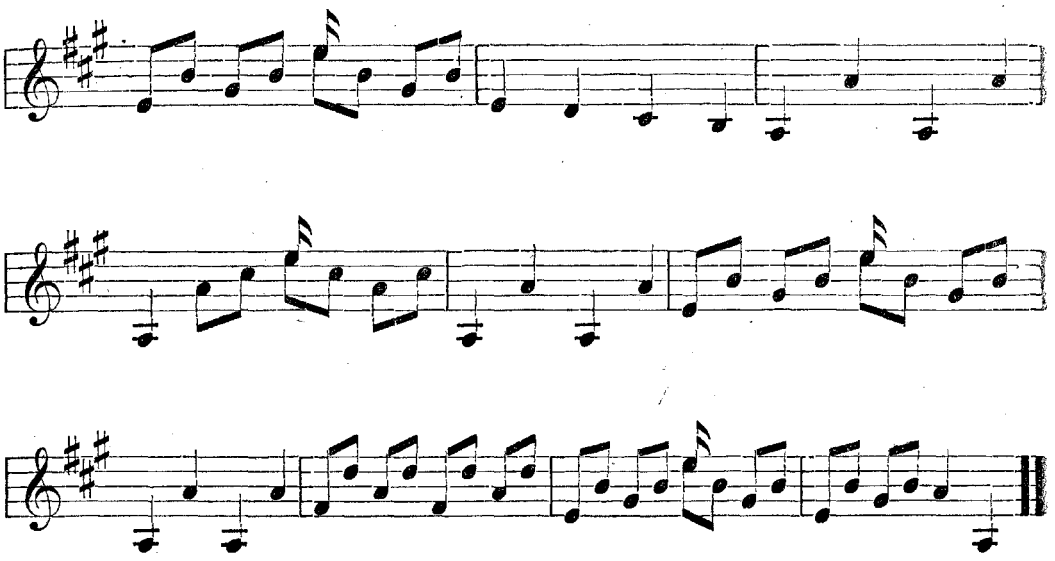


HARP CLOG.

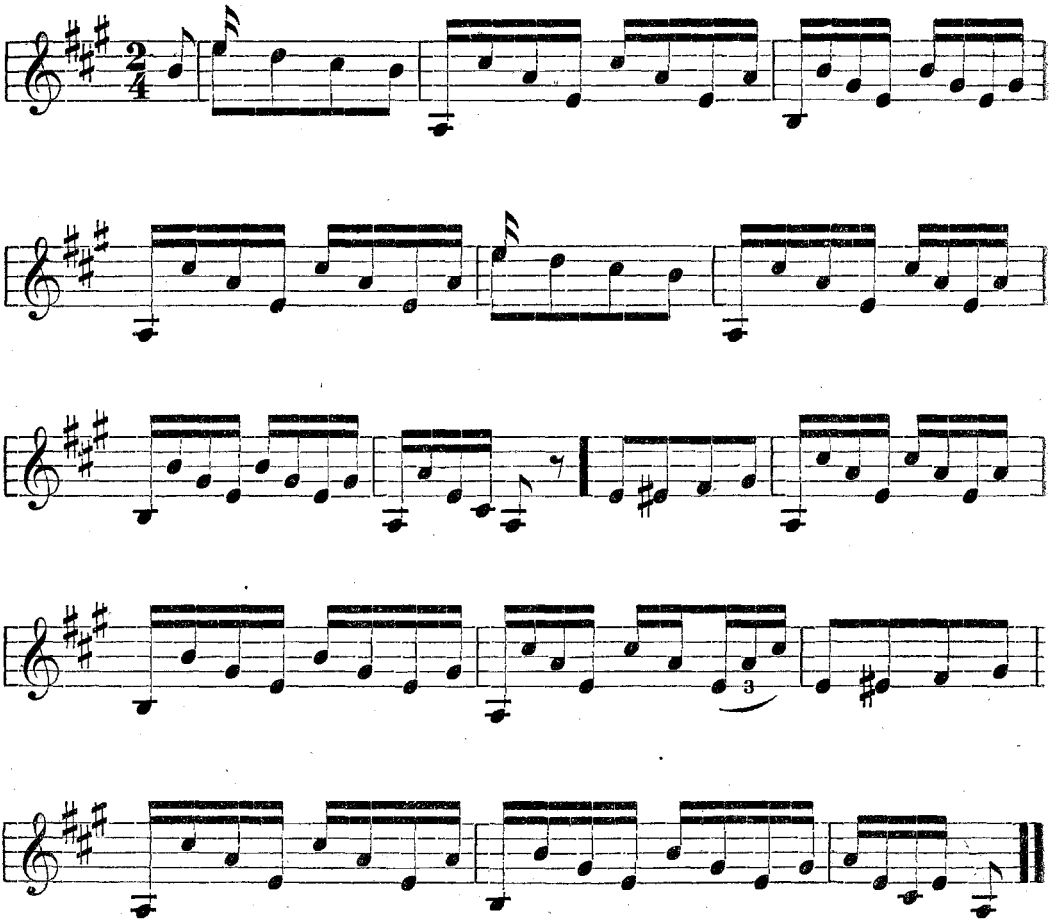


OLD VIRGINNY NEVER TIRE.

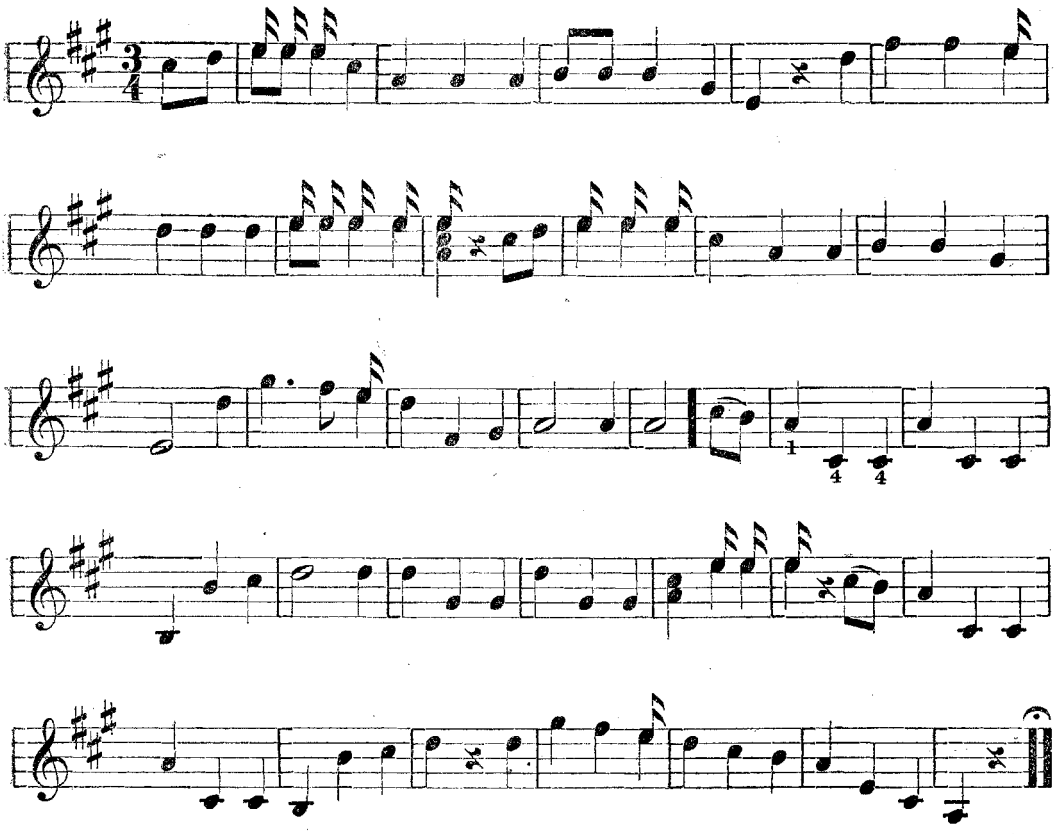




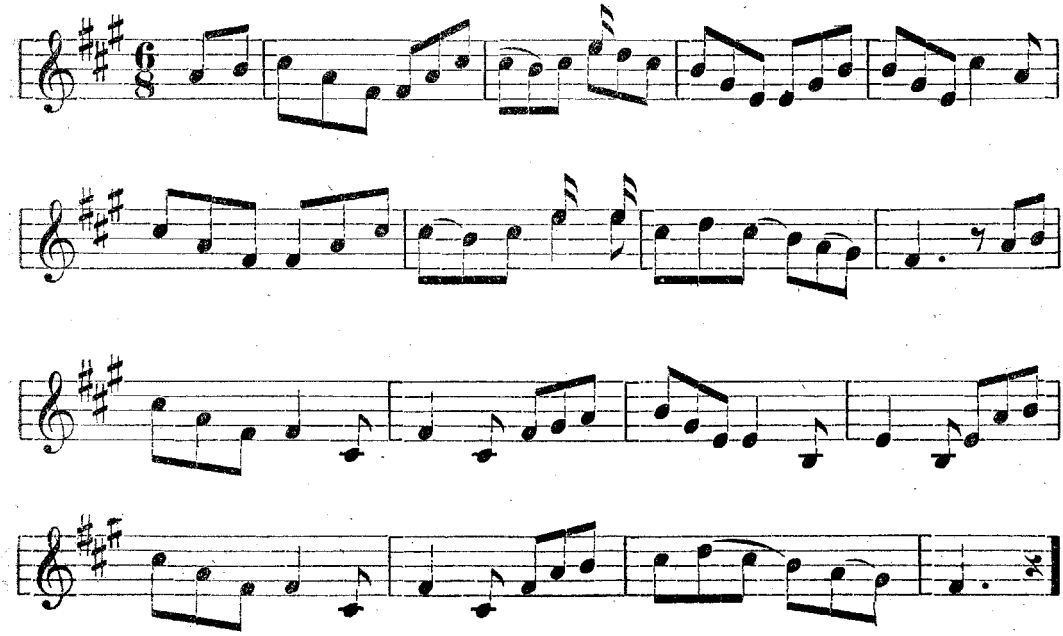
FAVORITE JIG.



LAUDERBACH WALTZ.

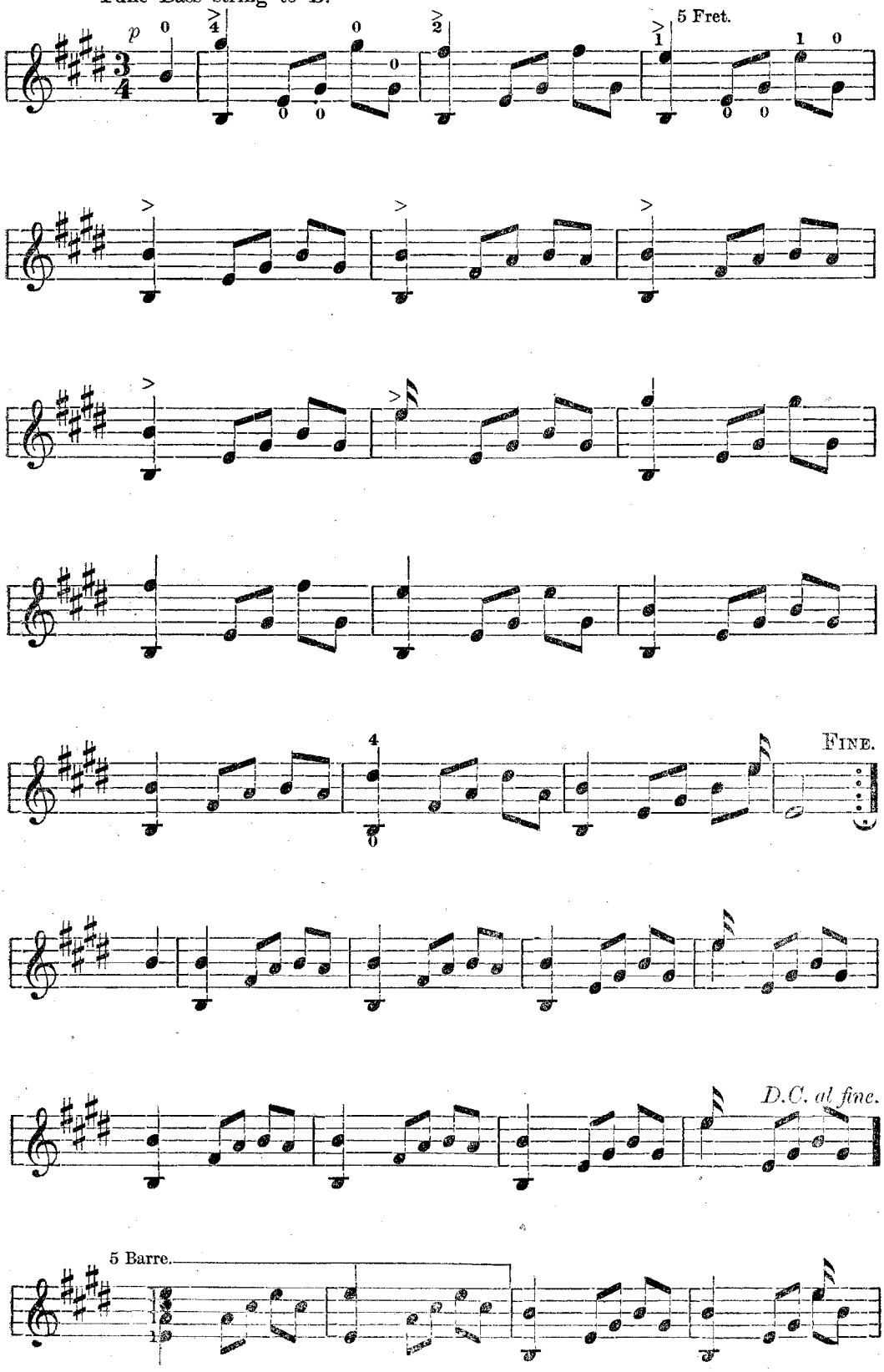


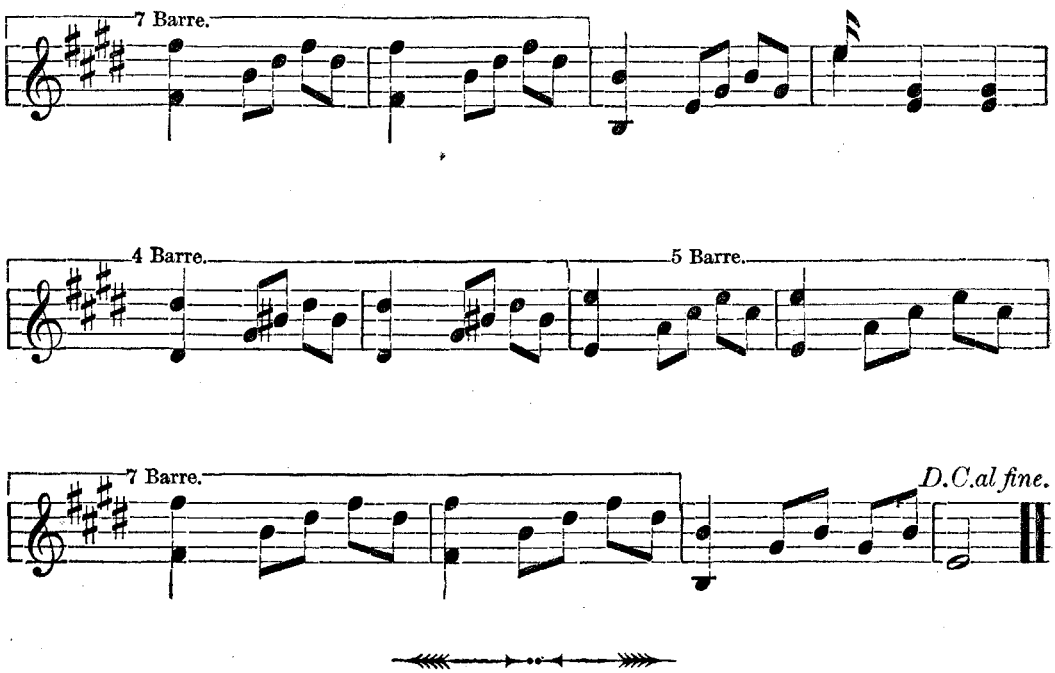
IRISH JIG.



SPANISH FANDANGO.

Tune Bass string to B.





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