

ELLIS'S THOROUGH SCHOOL FOR THE FIVE STRINGED BANJO.

Containing Popular Ballads, Songs &c with Banjo accomps

Full size diagram of the fingerboard

Rudiments of Music

Easy exercises diagrams &c Major & Minor Scales in all keys.

Instructions in all styles of playing, together with a fine selection of Solos
with Pianoforte Accompaniments specially arranged.

The whole practically illustrated from the first rudiments to the highest difficulties of the instrument

BY
HERBERT J. ELLIS

Author of Turner's Banjo Journals, Universal Banjo Tutor, Banjo Budget, Amateur Banjoist, Ellis's Banjo Albums & Excelsior, Cleveland, and Carolina Banjo Marches &c &c

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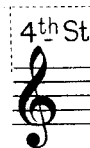
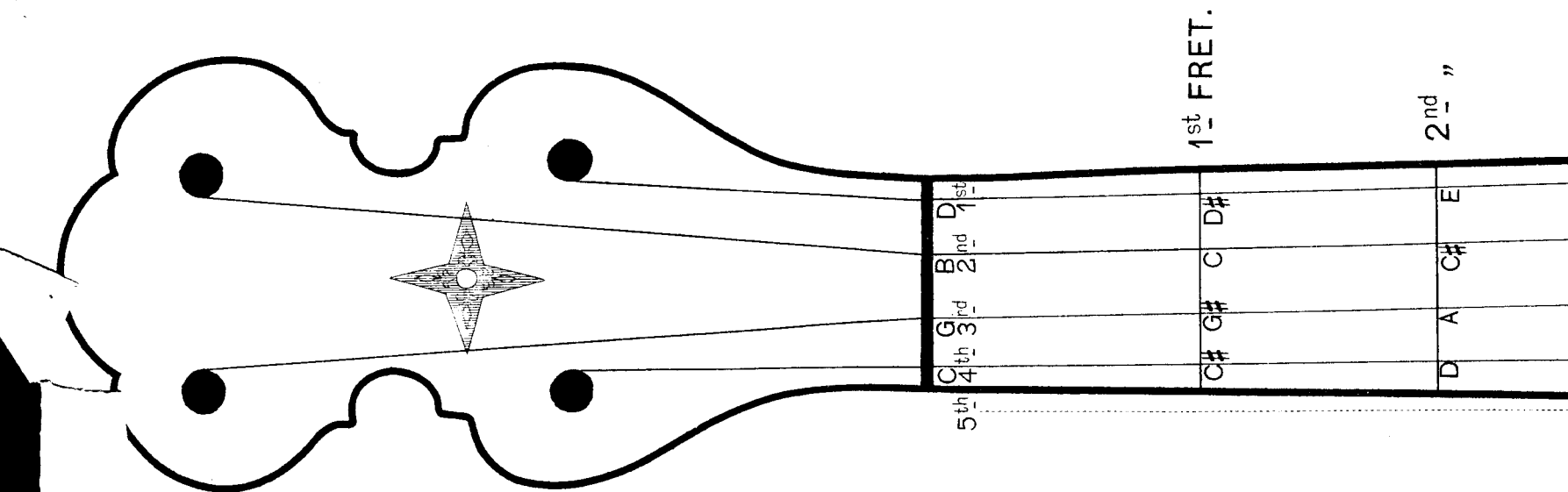
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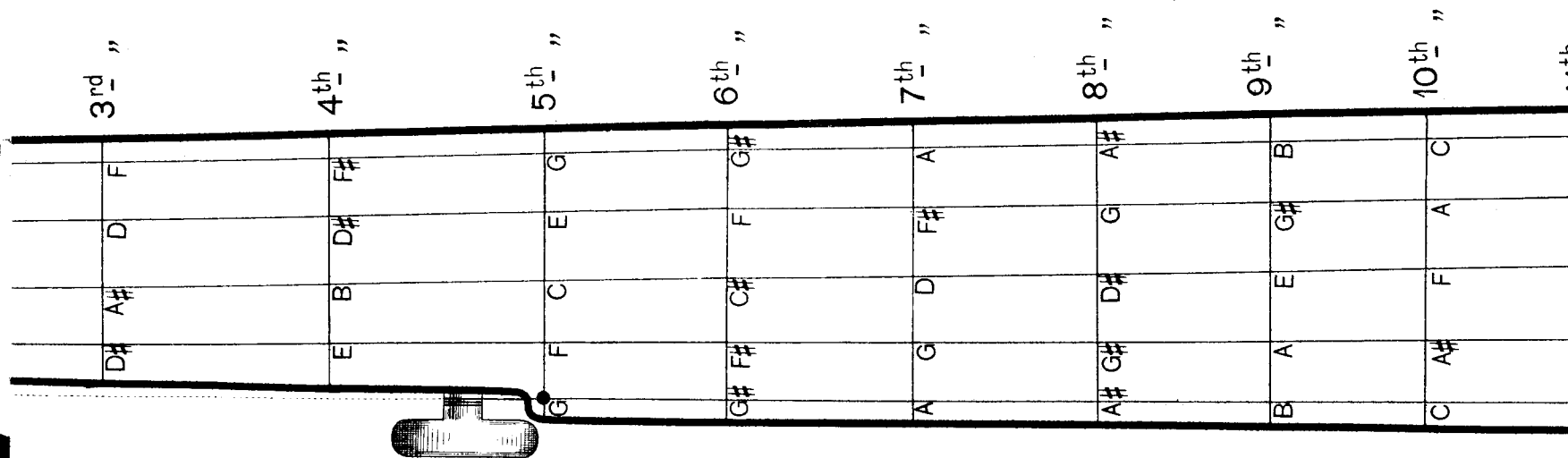


NOTE

COMPLETE FINGERBOARD FOR THE BANJO

BY

HERBERT J. ELLIS.



SCALE.



The figures indicate the Frets.

11 th "	12 th "	13 th "	14 th "	15 th "	16 th "	17 th "	18 th "	19 th "
C#	D	D#	E	F	F#	G	G#	A
B	C	C#	D	D#	E	F	F#	G
B#	C#	C	D	D#	E	F	F#	G
A#	B	C	C#	D	D#	E	F	F#
C#	D	D#	E	F	F#	G	G#	A

Supposed Frets.

20 th	21 st	22 nd
A#	B	C
G#	A	A#
D#	E	F
G	G#	A
A#	B	C

THE FINGERBOARD.

The Fingerboard of the Banjo must be spaced off with lines, or frets as they are termed, similar to the Guitar. The frets are indispensable for without their assistance it would be almost impossible to locate the notes in the different positions correctly. Inlaid frets are preferable, as raised frets interfere with the shifting of the hand.

Following is the correct method of fretting the Banjo.

Measure the length from the Bridge to the Nut (the small piece of wood or ivory over which the strings pass to the pegs) and divide the distance by eighteen. One eighteenth from the nut will give the position for the first fret. Then divide the space between the bridge and the first fret and place the second fret one eighteenth from the first. Divide the space between the second fret and the bridge and place the third fret one eighteenth from the second. Continue in the same manner until all the necessary frets have been placed.

STRINGING.

The Banjo should be strung with five strings manufactured expressly for the instrument. The First and Fifth strings should be of the same thickness. The Second string a little thicker, and the Third string thicker than the Second. The Fourth string should be a wire covered silk string.

Sometimes False strings are met with, i. e. strings that, owing to their uneven thickness, sound false when stopped at the frets. These strings are of no use and should be discarded.

TUNING.

The Banjo is an instrument of sixteen-feet tone, the notes produced sounding an octave lower than the music written.

Following is the tuning for the Banjo with the actual sounds on the Piano:

The diagram illustrates the tuning of a Banjo on a Piano. The Banjo part shows five notes: G (5th string), C (4th string), G (3rd string), B (2nd string), and D (1st string). The Piano part shows the corresponding notes on a grand staff (treble and bass clefs) for each string.

It is of the utmost importance to have the Banjo correctly in tune and the beginner should tune the Banjo from the Piano until he is able to tune it by ear, or in the absence of a Piano by the following method:

Tune the fourth string to C by a pitch-pipe. Then place the second finger on the seventh fret of the fourth string, and tune the third string G in unison. Place the second finger on the fourth fret of the third string and tune the second string B in unison.

Place the same finger on the third fret of the second string and tune the first string D in unison. Place the same finger on the fifth fret of the first string and tune the fifth string G in unison and the Banjo will be in tune.

In America the Banjo is tuned in the same manner viz: but is written thus: so that in playing in the key of C major the Student

would be reading from music written in A major. The impracticability of this method is obvious as all music would have to be transposed into the American System before it could be played.

For example: To play the following melody written for the Piano in the same key on the Banjo it would have to be transposed thus:

The reason the natural key of the Banjo was written in A major, is explained, as years ago when the handle was much longer and the strings thicker it was tuned in that key, but owing to the improvements of recent years the handle has been shortened, and as by shortening the strings we raise the pitch, it is now tuned in C instead of A. Therefore the Student is advised to adhere to the correct method laid down in the present work, and not to confuse himself between the right system and the wrong.

HOW TO HOLD THE INSTRUMENT.

The Performer should be seated with the hoop of the instrument resting on the right thigh, and the neck or handle in the left hand between the thumb and first finger. The right arm should rest on the rim so that the right hand, can come directly over the bridge. The handle should be slightly inclined towards the left shoulder.

PLAYING THE BANJO.

There are two modes of playing the Banjo. Picking or Guitar style and Striking.

Picking, i.e. pulling up the strings with the tips of the fingers, is used in playing nearly all kinds of music. In the other style of playing the strings are struck with the back of the fingernail and the thumb. This is much more effective in playing solos when accompanied by the Piano or Orchestra. But the picking style is the prettiest and best adapted to the Parlour.

In picking or pulling let the right hand be held perfectly still, the movement being made from the finger joints. The second finger should pull the first string, the first finger the second string and the thumb the third, fourth, and fifth. In playing chords it will sometimes be found necessary to use the third finger.

Some performers recommend placing the fourth finger on the vellum to steady the hand; but this is a mistake as by so doing, the tone is affected and the freedom of the hand interfered with.

THE POSITION, BARRÉ and POSITION BARRÉ.

The Position, Barré and Position Barré are terms which apply to the left hand fingering. The Position chords are made by placing the tips of one or more fingers tightly on the strings. In making a Barré or Bar place the first finger of the left hand directly across the strings. The Position Barré is made by placing the first finger of the left hand across two or more strings allowing the tips of the remaining fingers to stop the strings as in the Position.

NOTE. The position of a chord is determined by the fret on which the first finger falls, as 1st Pos: 2nd Pos: &c.

EXPLANATION OF SIGNS USED FOR FINGERING.

1.....	first finger
2.....	second ..
3.....	third ..
4.....	fourth ..
+.....	thumb
o.....	open string

FIRST EXERCISES.

OPEN STRINGS.

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

N^o 1.

Right hand + 1 2 1 + 1 2 1 + 1 2 1 +

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

N^o 2.

Right hand + 2 1 2 + 2 1 2 + 2 1 2 +

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

N^o 3.

Right hand + 2 1 2 + 2 1 2 + 2 1 2 +

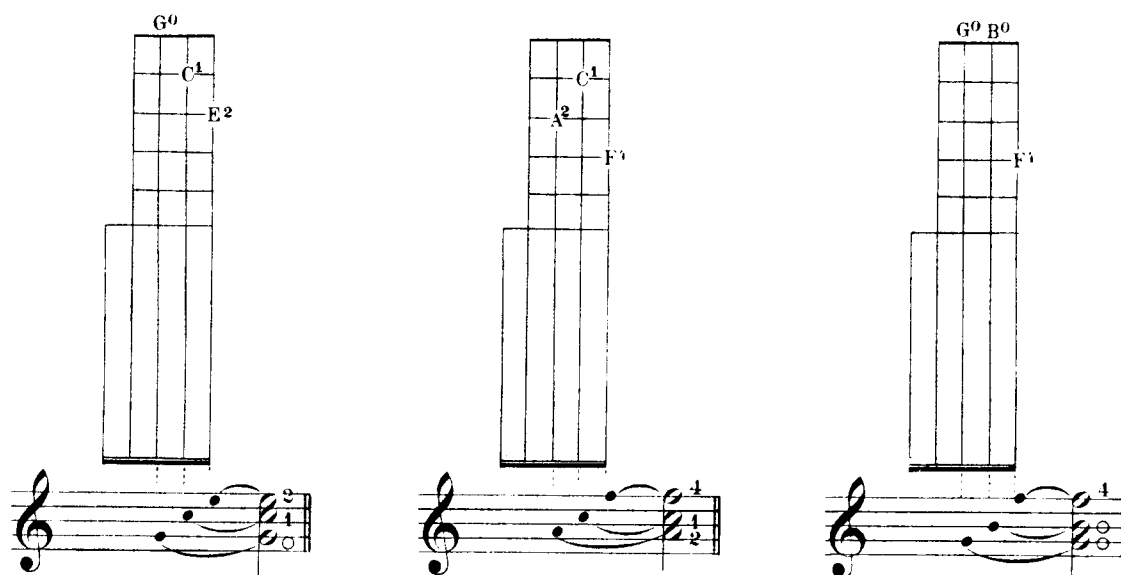
SCALE in C MAJOR.

	Fourth string	Third	Second	First	Fifth	First	Second	Third	Fourth
Left hand	o 2 2 4	o 2	o 1	o 2 3	o o	3 2 o	1 o	2 o	4 2 2 o
Frets	o 2 4 5	o 2	o 1	o 2 3	o o	3 2 o	1 o	2 o	5 4 2 o
	C D E F	G A	B C	D E F	G G	F E D	C B	A G	F E D C

The above scale is written in as simple a manner possible, the notes being marked off for their respective strings, with the left hand fingering above them and the numbers of the frets underneath. For example: The first note C is made on the fourth string open as indicated above it, the second note D on the same string with the second finger on the second fret, the third note E on the same string with the second finger on the fourth fret and the fourth note F on the same string with the fourth finger on the fifth fret &c.

The Student, having well practised the scale can now proceed to the following exercise.

The Diagrams illustrate the correct positions for the fingers of the left hand on the fingerboard.



EXERCISE.

PRIMO.

1.

Left hand ○ 1 2 1 2 1 4 1 ○ ○ 4 ○

Right hand + 1 2 + + 1 2 1

Count 1 2 3 4 & C.

SECONDO.

The exercise is written for two parts: PRIMO and SECONDO. The PRIMO part is a single melodic line in C major, starting on G⁰ and ending on G⁰. The SECONDO part is an accompaniment consisting of two staves, with the left hand playing a bass line and the right hand playing a treble line. The exercise is divided into four measures, each containing four notes. The PRIMO part is fingered 1 2 1 2, 1 2 1 4, 1 2 1 4, and 1 2 1 4. The SECONDO part is fingered 1 2 1 2, 1 2 1 2, 1 2 1 2, and 1 2 1 2.

In playing the above, place the fingers on the strings as indicated by the first diagram and keep them in position until the first four notes have been played. Place the fingers as indicated by the second diagram and play the next four notes. Place the fingers as indicated by the third diagram and play the next four notes. The other bars are fingered in the same manner.

The exercises are arranged in two parts so that the Student can also learn the accompaniment.

EXERCISE in QUAVERS.

PRIMO. 2.

L.H. \circ 2 1 2 \circ 2 1 2 2 4 1 4 2 4 1 4 \circ 2 1 2 \circ 2 1 2

R.H. + 2 1 2 + 2 1 2 + 2 1 2 + 2 1 2

Count 1 2 3 4 & c.

SECONDO.

The Student must well mark the dotted notes.

EXERCISE for the THUMB STRING.

PRIMO. 3.

L.H. 1 \circ 2 \circ 1 \circ 2 \circ 3rd Barré* 4 \circ 4 \circ 4 \circ 4 \circ 1 \circ 2 \circ 1 \circ 2 \circ

R.H. 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

Count 1 2 3 4 & c.

SECONDO.

* This bar is fingered by placing the 4th finger of the left hand across two strings on the third fret, making the D on the second string and the F on the first.

SCALE in G MAJOR.

Third string L.H. ○	2	○ 1	○ 2 4	○	Fifth	○	4 2 ○	Second	1 ○	2 ○	Third
Frets ○	2	○	1	○	2	4	○	○	4	2	○
G	A	B	C	D	E	F#	G	G	F#	E	D

G ⁰ B ⁰ D ⁰	G ⁰	D ⁰

EXERCISE.

PRIMO.	4.	Count	1	2	3	4 & C.

EXERCISE

for the fingers of the right hand.

PRIMO. 5.

Count 1 2 3 4 5 6 & c.

SECONDO.

The above exercise should be practised until great rapidity of execution is acquired.

EXERCISE

for all the Strings.

PRIMO. 6.

Count 1 2 3 4 & c.

SECONDO.

MAJOR and MINOR MODES.

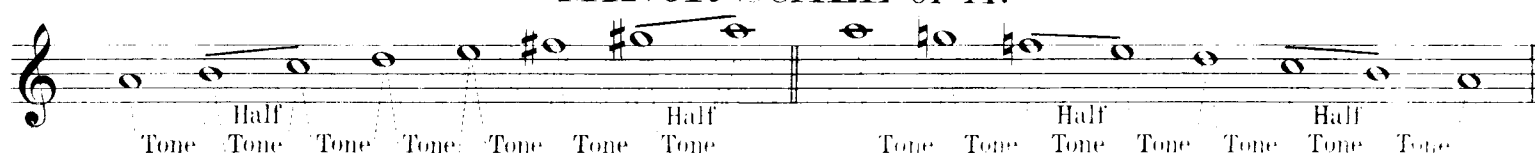
A series of eight notes either ascending or descending, is called a Scale. The Natural Scale contains five whole tones and two half tones. There are two modes of arranging these tones and half tones, one is termed the Major Mode, and the other the Minor Mode.

MAJOR SCALE of C.



The Minor Scale differs from the Major, in the arrangement of the tones and half tones as will be seen from the following example:

MINOR SCALE of A.



The Minor keys are related to the Major.

TABLE of the PRINCIPAL MAJOR and MINOR SCALES.

C MAJOR relative	
A MINOR	
G MAJOR relative	
E MINOR	
D MAJOR relative	
B MINOR	

★★ The figures above the notes are for the fingers of the left hand and the figures underneath indicate the frets.

A MAJOR relative
 F# MINOR

E MAJOR relative
 C# MINOR

F MAJOR relative
 D MINOR

Bb MAJOR relative
 G MINOR

Eb MAJOR relative
 C MINOR

Ab MAJOR relative
 F MINOR

CHROMATIC SCALE.

COMING THRO' THE RYE.

Allegretto.

L.H. 0

PRIMO.

3.

SECONDO.

PRIMO.
3.

SECONDO.

Angiretto.
L.H.

Angiretto.
L.H.

Fine.

In the above air the dotted notes should be well marked.

HOOPE DE DOODEN DO.

JIG.

Allegretto.

PRIMO.

4.

SECONDO.

PRIMO.
4.
SECONDO.

1 1 2 2 4 4 1 2

Fine.

D.C.

MAUD POLKA.

PRIMO.
5.

SECONDO.

Fine.

D.C.

ELLA WALTZ.

S. S. STEWART.

PRIMO.
6.

SECONDO.

Fine.

D.C.

LIEBER AUGUSTIN.

PRIMO. 7.

SECONDO.

WHAT CAN THE MATTER BE.

PRIMO. 8.

SECONDO.

A curved line placed between two notes on the same line or space as in the above melody and termed a Tie or Bind serves to lengthen the duration of a note, the second note not being struck.

RING RING THE BANJO.

PRIMO. 9. *f*

SECONDO.

This musical score is for the piece 'Ring Ring the Banjo'. It is written for two parts: PRIMO and SECONDO. The key signature is one sharp (F#) and the time signature is 2/4. The PRIMO part begins with a treble clef and a forte (f) dynamic. The SECONDO part begins with a treble clef. The score consists of three systems of two staves each. The first system has five measures. The second system has five measures, including a double bar line and a fortissimo (ff) dynamic marking. The third system has five measures. Fingerings are indicated by numbers 1 and 2 above notes. The piece concludes with a final double bar line.

BROOK VALSE.

PRIMO. 10. *mf*

SECONDO.

This musical score is for the piece 'Brook Valse'. It is written for two parts: PRIMO and SECONDO. The key signature is one sharp (F#) and the time signature is 3/4. The PRIMO part begins with a treble clef and a mezzo-forte (mf) dynamic. The SECONDO part begins with a treble clef. The score consists of three systems of two staves each. The first system has four measures. The second system has four measures, including a double bar line. The third system has four measures. Fingerings are indicated by numbers 1, 2, and 3 above notes. The piece concludes with a final double bar line.

HIGHLAND FLING.

PRIMO. 11.

SECONDO.

JUBA DANCE.

PRIMO. 12.

SECONDO.

The figures 1. and 2. placed over a dotted bar as in the above air, indicate that in playing the music the second time, the performer is to omit the bar marked 1. and finish with the bar marked 2.

THE SNAP.

The Snap is used to facilitate rapid execution by pulling a string with a finger of the left hand. The Snap is indicated by the sign \sim placed under a figure.

EXAMPLES

The first note in each of the above examples is made by the right hand, the second note being made by pulling the finger that was placed down to make the first note, dexterously off the string.

THE DOUBLE SNAP.

The double Snap is made by pulling a note with the right hand and two following notes by the left.

EXAMPLE

The first note is pulled by the second finger of the right hand with the fourth finger of the left hand stopping the string at the fourth fret. The second note is made by snapping with the fourth finger with the second finger stopping at the second fret; the third note being snapped with the second finger.

EXERCISE on the SNAP and DOUBLE SNAP.

AIR. My Lodging is on the cold ground.

GRACE NOTES.

Grace notes are introduced into music by way of embellishment &c. The principal are the Appoggiatura, the Turn, and the Shake.

The Appoggiatura.

The Appoggiatura is a small note preceding others of the ordinary size. They are of two kinds, long and short. The long Appoggiatura borrows half the value of the principal note.



The short Appoggiatura is written differently. It has no fixed value and is played very quickly, so as not to detract from the regular time of the measure.

EXAMPLES OF SHORT APPOGIATURAS.



The Turn.

The Turn is either direct or inverted. The direct turn is marked ∞ and the inverted turn \S

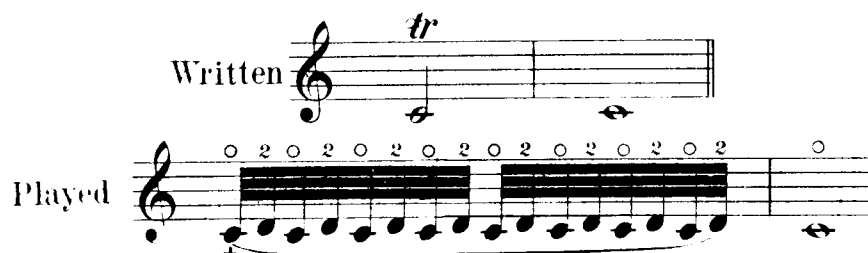
EXAMPLES.



The Shake.

The Shake which is marked *tr* is played in the following manner. Strike the first note only, with the right hand & the remainder of the passage with the 2nd finger of the left hand by hammering on the string while it is vibrating.

EXAMPLE.



This must be practised carefully in moderate time and increased in rapidity as the pupil acquires flexibility of finger.

A SELECTION of BREAKDOWNS, JIGS, DANCES &c.

EASILY ARRANGED.

DUETS FOR TWO BANJOS.

COON BREAKDOWN.

HERBERT J ELLIS

PRIMO. 1.
SECONDO.

SWISS WALTZ.

PRIMO.

2.

SECONDO.



FERN VALSE.

HERBERT J ELLIS.

PRIMO.

3.

SECONDO.



ROSE SCHOTTISCHE.

Tempo di Schottische.

PRIMO.

4.

SECONDO.



TRIO.



D.C. al Fine.

SI, LA STANCHEZZA
IL TROVATORE.

PRIMO.
5.
SECONDO.

BEECH SCHOTTISCHE.

C. E. BURNAND.

PRIMO. 6.

SECONDO.

Fine.

D.C.

SAND JIG.

HERBERT J. ELLIS.

PRIMO. 7.

SECONDO.

p

Fine.

cresc. *f* *p* *ff* *p*

D.C.

MAY JIG.

HERBERT J. ELLIS

PRIMO.

8.

SECONDO.

2nd Barre

Fine.

MARION POLKA.

HERBERT J. ELLIS

PRIMO.

9.

SECONDO.

5. Pos.

7. P. B.

5. B.

5. P. B.

5. P.

7. P. B.

5. P.

5. Barre

5. P. B.

5. P. B.

5. Pos.

7. P. B.

5. Barre

KANSAS JIG.

HERBERT J. ELLIS.

PRIMO. 10.

SECONDO.

0 1 0 1 0 1 1 0 1 1

f 1. Barre

f 5. Pos.

Barre 1st fret

3. Pos. 2 3 2 3. Barre 1. Barre

f *mf* 1. Pos. 3. Barre 1. Barre

Fine.

1. Barre 1. Barre

1. 2. 0 4 3 2

D.C. al. Fine.

DURIAH'S JIG.

PRIMO. 11.

SECONDO.

1 0 1 3 1 2 1 0 1 0

1 3 2 0 1 0 2 1 2 1 0 0 0 0 1 0

Fine.

4 0 2 0 4 0 2 0 0

D.C.

In some pieces the fourth string is tuned to D, one note higher, in order to facilitate execution.

Tuning for fourth string.

BANJO.

PIANO.

BALTIMORE PATROL MARCH.

Tune fourth string to D.

HERBERT J. ELLIS.

PRIMO. 12.

SECONDO.

Fine.

D.S. §.

THE BELL CHIMES.

SOLO.

Tune fourth string to D.

HERBERT J. ELLIS

Slow.

BANJO.

SWINGING.

Echo

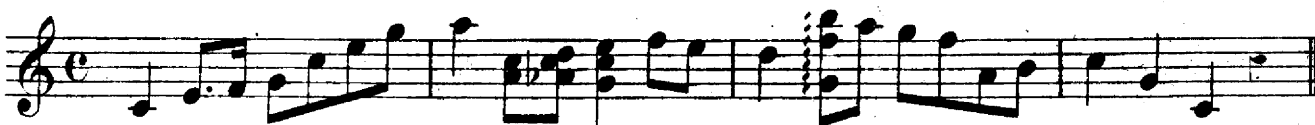
NOTE. The last two lines are played while swinging the Banjo. Hold the instrument in the left hand in the usual manner, having the fingers free to stop the strings which are pulled by the right hand just below the left. The Harmonics are explained on page 45.

FAVORITE SONGS, BALLADS &c.

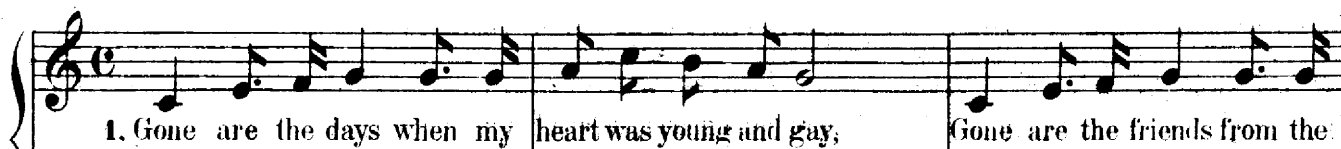
POOR OLD JOE.

Arranged by HERBERT J. ELLIS.

SYM:



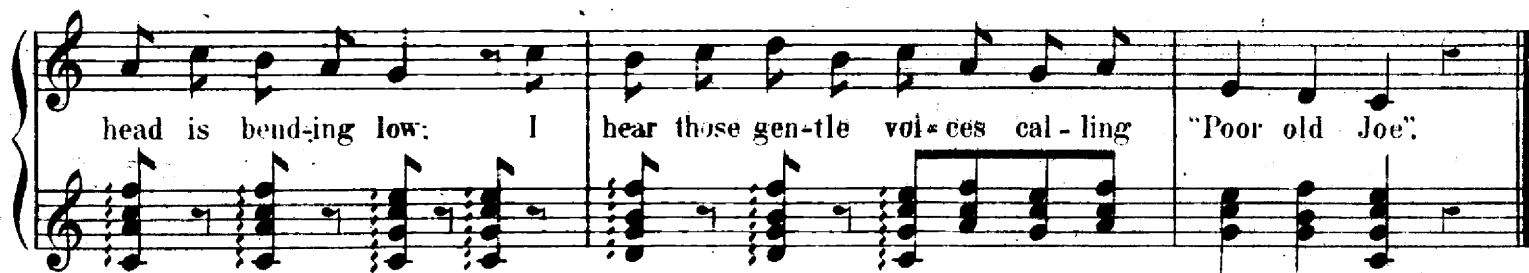
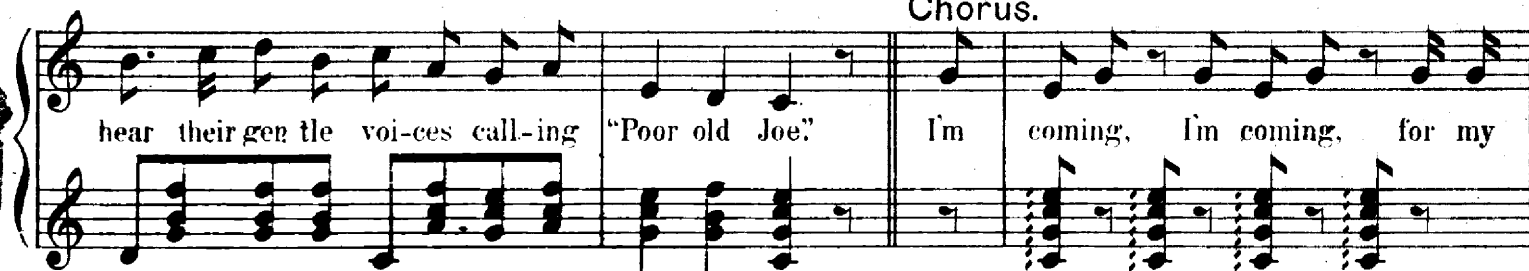
VOICE.



BANJO.



Chorus.



D. C. Sym.

2.

Why do I weep when my heart should feel no pain,
Why do I sigh that my friends come not again
Grieving for forms now departed long ago,
I hear their gentle voices calling "Poor old Joe".

CHORUS. I'm coming, &c.

3.

Where are the hearts once so happy and so free?
The children so dear that I held upon my knee,
Gone to the shore where my soul has long'd to go,
I hear their gentle voices calling "Poor old Joe".

CHORUS. I'm coming, &c.

THE HAZEL DELL.

Arranged by HERBERT J ELLIS.

SYM.

VOICE.

BANJO.

1. In the Ha-zel Dell my Nel-ly's sleep - ing. Nel-ly lov'd so long! — And my
lonely, lonely watch I'm keep - ing, Nelly lost and gone. — Here in moonlight of - ten we have
wan - der'd Thro' the si - lent shade, — Now when leaf - y branches drooping down - ward,
Chorus.
Litt-le Nel - ly's laid. All alone my watch I'm keep - ing In the Ha - zel
dell, — For my dar - ling Nelly's near me sleep - ing. Nel-ly dear, fare - well.

2.
In the hazel dell my Nelly's sleeping,
Where the flowers wave,
And the silent stars are nightly weeping
O'er my Nelly's grave;
Hopes that once my bosom fondly cherish'd
Smile no more for me:
Ev'ry dream of joy, alas, has perish'd
Nelly dear, with thee.

CHORUS. All alone my watch &c.

3.
Now I'm weary, friendless, and forsaken,
Watching here alone;
Nelly, thou no more will fondly cheer me
With thy loving tone:
Yet for ever shall thy gentle image
In my mem'ry dwell,
And my tears thy lonely grave shall moisten,
Nelly dear, farewell!

CHORUS. All alone my watch &c.

OLD FOLKS AT HOME.

Arranged by HERBERT J. ELLS

SYM:



VOICE.



BANJO.



2.

All round the little farm I wander'd
When I was young,
Then many happy days I squander'd,
Many the songs I sung.
When I was playing with my brother
Happy was I.
Oh! take me to my dear old mother,
There let me live and die.

CHORUS. All the world &c.

3.

One little hut among the bushes,
One that I love,
Still sadly to my memory rises,
No matter where I rove.
When will I see the bees a humming
All round the comb,
When will I hear the banjo strumming,
Down in my dear old home.

CHORUS. All the world &c.

AULD ROBIN GRAY.

Arranged by HERBERT J. ELLIS

SYN: *rall.*

VOICE. 1. Young Jamie, lo'd me weel, and ask'd me for his Bride; But sa - ving a crown, he had

BANJO.

naething else beside. To make the crown a Pound my Jamie went to Sea, And the crown and the Pound were

baith for me. He had na been gane but a year and a day, When my Faither broke his arm, and our

cow was stoln away My Mither she fell sick And Jamie at the Sea, And Auld Robin Gray came a courting to me.

2. 3. *D. C. Sym.*

My Faither could na wark, my Mither could na spin,
I toil'd day and night, but their bread I could na win;
Auld Rob maintain'd 'em baith, and wi' tears in his e'e,
Said, "Jenny, for their sake, O pray marry me!"
My heart it said nae, for I look'd for Jamie back,
But the wind it blew hard, and the Ship it was a Wreck,
The Ship it was a Wreck, why did na Jenny die,
O why was she spared to cry wae is me.

My Faither urg'd me sair, my Mither did na speak,
But she look'd in my face, till my heart was like to break
Sa they gied him my hand, but my heart was on the Sea
And Auld Robin Gray was a gude Mon to me:
I had na been a Wife, of weeks but only four,
When sitting sae mournfully ae evening at the door,
I saw my Jamie's wraith, for I could na think it he,
Till he said "I'm come hame, love, to marry thee".

4.
O sair did we greet, and mickle did we say,
We took but one kiss, and we tore oursels away;
I wish that I were dead, but I'm no like to die,
How long shall I live to cry "wae, wae's me".
I gang like a Ghaist, and downa like to spin;
I dare na think on Jamie, for that would be a sin,
But I'll e'en do my best a gude Wife to be,
For Auld Robin Gray is aye kind to me.

NELLY GRAY.

Arranged by HERBERT J. ELLIS.

Tune Bass to D.

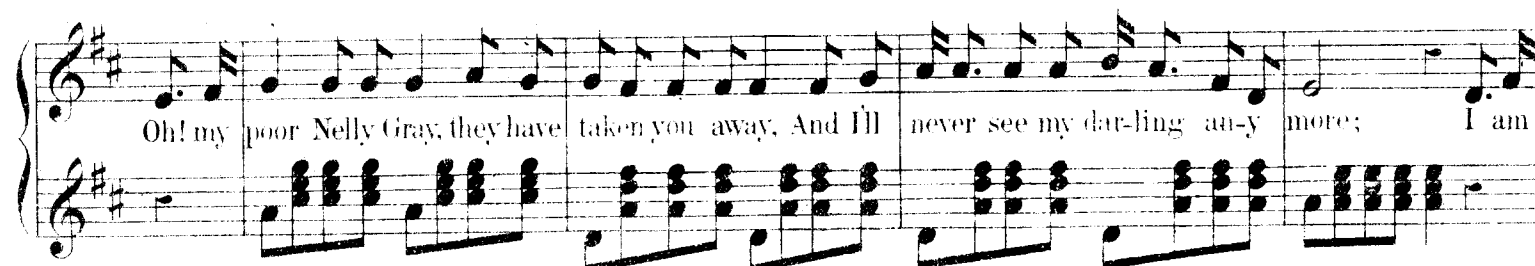
SYM:



VOICE.



BANJO.



2.

When the moon had climb'd the mountain and the stars were shining too,
Then I took my lovely Nelly Gray,
And I travel'd down the river in my little red canoe
While the Banjo so sweetly I did play.
Oh my poor Nelly Gray they have taken you away
And I'll never see my darling any more.
I am sitting by the river and I'm weeping all the day,
For you've gone from the old Kentucky shore.

3.

Oh my eyes are getting blinded and I cannot see my way,
Hark there's somebody knocking at the door;
I hear the Angels calling and I see my Nelly Gray
Farewell to my old Kentucky shore.
Oh my poor Nelly Gray up in heaven there they say
They can never take you from me any more
I am coming, coming, coming, as the Angels clear the way
Farewell to my old Kentucky shore.

KATE KEARNEY.

Arranged by HERBERT J. ELLIS.

VOICE. Oh did you not hear of Kate Kearney, She

BANJO.

lives on the banks of Kil - larney From the glance of her eye, Shun dan-ger and fly, For

fa - tal the glance of Kate Kearney. For that eye is so modest-ly

beam - ing, You ne'er think of mischief she's dreaming, Yet Oh! can I tell, how

fa - tal the spell That lurks in the eye of Kate Kearn - ey.

Oh! should you e'er meet this Kate Kearney
 Who lives on the banks of Killarney.
 Beware of her smile for many a wile,
 Lies hid in the smile of Kate Kearney.
 Tho' she looks so bewitchingly simple,
 Yet there's mischief in every dimple,
 And who dares en hale, her sighs spicy gale,
 Must die by the breath of Kate Kearney.

PART II.

EXERCISES

FOR RAPID SHIFTING.

The foregoing must be practised until the Student can play it easily.

The image displays three staves of musical notation for guitar, each with a treble clef and a common time signature (C). The notation includes various techniques and positions, indicated by labels below the staves.

Staff 1: This staff contains a sequence of notes and rests. The labels below the staff are: 12.P, S.P., 5.B., 1.P., 10.Barre, 12.B., 7.P., and 3.P.

Staff 2: This staff contains a sequence of notes and rests. The labels below the staff are: 5.Barre, 8.Pos., 12.Pos., and 17.Barre.

Staff 3: This staff contains a sequence of notes and rests. The labels below the staff are: 2.P., 3.P., 5.P., 6.P., 8.P., 8.P., 6.P., 5.P., 3.P., and 2.P.

THE VIBRATION SLUR AND SLIDE.

The Slur (—) indicates that the notes over which it is placed are to be played evenly and connectedly; but in Banjo playing it is produced by the left hand whilst the string is in vibration.



Pull the first note with the right hand; then, whilst the string is vibrating put down the required finger of the left hand with sufficient force to produce the next note without the aid of the right hand.

The Slur in descending is generally played by snapping.

The Slide is effected by sliding up the string with the finger already in use, and stopping abruptly on the required fret.



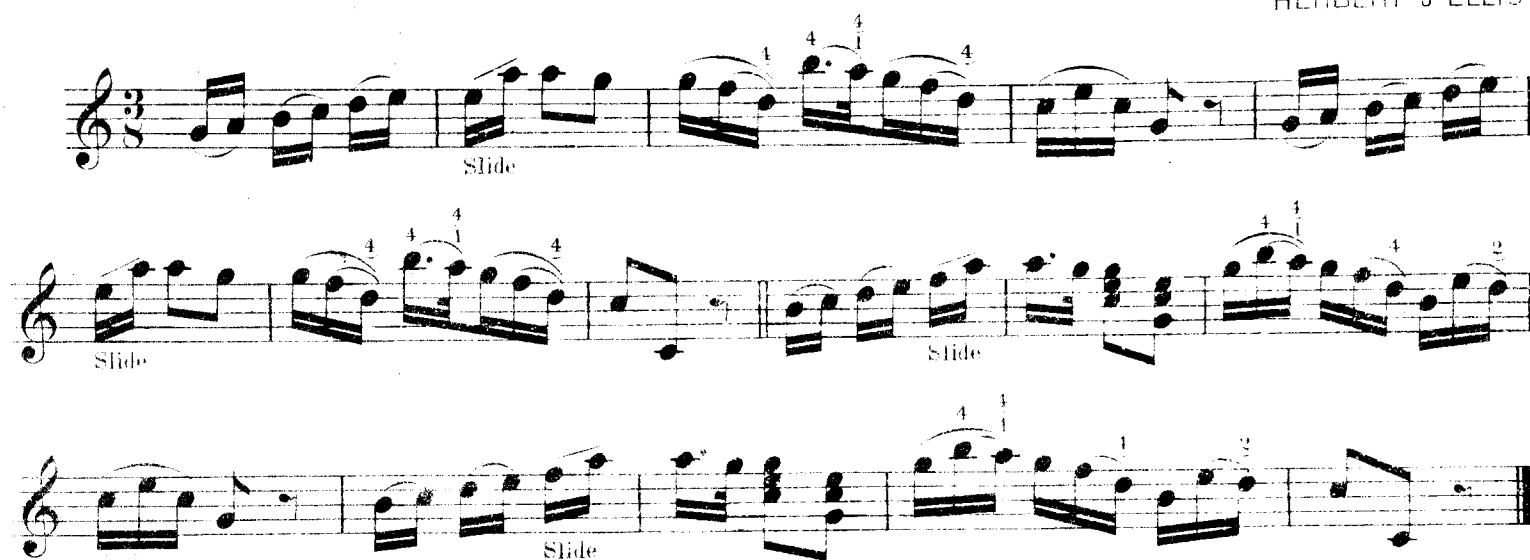
EXERCISES.

WALTZ.



WALTZ.

HERBERT J ELLIS



HARMONICS.

On the Banjo, as on other stringed instruments, beautiful bell-like tones are produced termed Harmonics. These notes are made by laying a finger of the left hand very gently across the strings at the proper frets, just touching, without pressing them on the fingerboard. Harmonic tones may be produced at any fret, but the principal are found on the 5th 7th 12th and 24th frets. The Harmonics produced at the 5th fret sound two octaves above the open strings, at the 7th fret a fifth above, at the 12th fret an octave above, and at the 24th fret (same as at the 5th fret) two octaves above. The Harmonics sound an octave higher than written.

Tune Bass to D.

EXAMPLE:



The abbreviation Har: placed over notes indicates the Harmonic tones.

TREMOLO PLAYING.

The Tremolo is produced by striking the string backward and forward with the first finger of the right hand. This must be done with great rapidity and will require considerable practice.

The lower notes are played with the thumb as an accompaniment to the melody.

EXERCISES.

The first exercise shows a simple melody with a tremolo effect over a bass line. The second exercise introduces a slur over the final two notes of the melody. The third exercise features a more complex melody with multiple slurs. The fourth exercise continues with a complex melody and slurs, ending with a final note.

Much more effect is obtained by playing with expression and the Student should well practice the following exercise.

The fifth exercise shows a melody with a tremolo effect over a bass line, with dynamic markings *p* and *f* indicated by slurs. The sixth exercise continues with a similar pattern, also including dynamic markings *p* and *f*.

UNE PENSÉE FUGITIVE.

HERBERT J. ELLIS.



Extract from Home Sweet Home.*)



MOVEMENT IN WALTZ TIME.

Tune Bass to D.

HERBERT J. ELLIS.



*) Published in Ellis Banjo Album N° 1 Price 1/6d net.

ROLLING PLAYING.

This pretty and effective style of playing requires a fair amount of practice to perform properly; and the Student, by diligently practising the following exercises will readily acquire the execution of the "Roll" and be able to introduce it into accompaniments and solos at pleasure.

EXERCISES.



The above exercises contain four of the principal movements in rolling, and must be practised until great rapidity and flexibility of finger is obtained.

POLKA MOVEMENT.

Allegretto.

HERBERT J. ELLIS.



WALTZ MOVEMENT.

Tempo di Valse.

HERBERT J. ELLIS

Following is an example of the introduction of the roll in accompaniments a very pretty effect when dexterously played.

SWANEE RIVER.

It is not necessary to write the rolling in the accompaniments as it is in a great measure optional, and it would have the disadvantage of making the music appear much more difficult than it really is, and some performers introduce it with good effect while others would do better to leave it out altogether and play the ordinary accompaniment.

PREFACE.

In the publishing of the present work, I see with pleasure the realisation of a desire I have long had, to place in the hands of Teachers and Students a thorough instruction book for the five-stringed Banjo.

The daily increasing popularity of the five-stringed instrument in preference to those with six and seven strings, renders the present work indispensable and I have in the compilation of the following pages, which are the result of long theoretical study and practical experience as a public performer, teacher, and writer of Banjo music, been most careful to omit anything calculated to confuse the mind of a beginner, my object being to place before the Student a comprehensive and thorough Tutor, comprising all that is necessary to make a first class player.

LONDON.

HERBERT J. ELLIS.



THE PLECTRUM TREMOLO.

Another kind of Tremolo is performed with the aid of a small piece of tortoiseshell, or ivory held between the thumb and first finger of the right hand. With this the string is struck backwards and forwards in Mandoline style and when acquired with rapidity and evenness is pleasing besides being of value in enabling the performer to play slow melodies and other pieces with notes of long duration not otherwise effectively obtained on the Banjo.

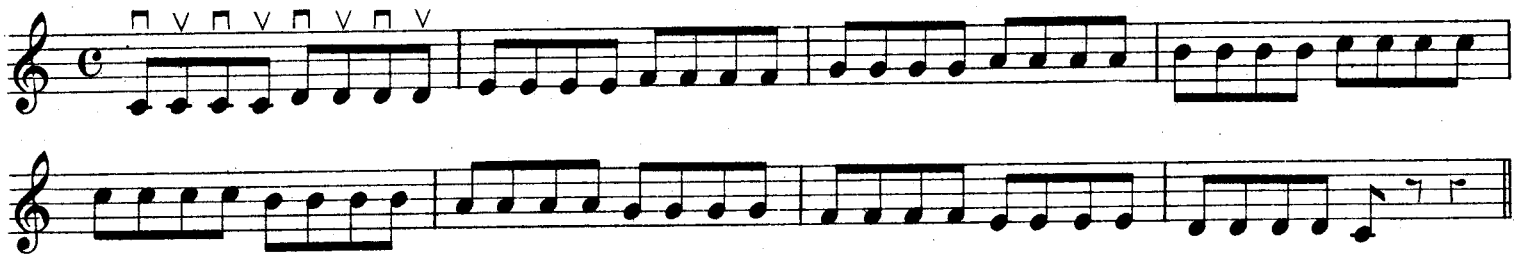
NOTE. Striking a string down is indicated by \square and the up stroke by \vee .

EXERCISES.

Preliminary. All down strokes first time, the second time use the down and up strokes alternately.



Scale in C. Down and up strokes.



The Scale in Semiquavers.



When a fair amount of speed has been obtained in playing the scale in semiquavers the same scale in demisemiquavers should be practised.

Do not hold the plectrum too tightly or a mechanical style of playing will result. The plectrum must play the notes rapidly but evenly and connectedly.

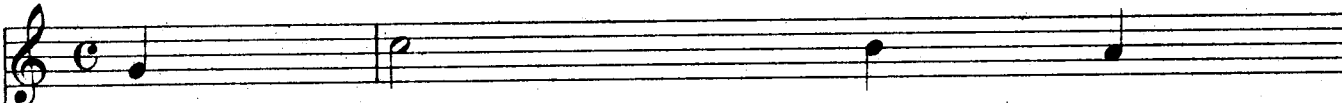
Scale in Demisemiquavers. (Play slowly at first.)





abbreviation

In this style of playing the melody is not written out in full as the following examples will show:

EXAMPLE. (BLUE BELLS OF SCOTLAND.)

Written. 

Played. 

 etc.

COQUETTE VALSE.

A. TILLEY.







PRIMROSE WALTZ.

A. TILLEY.







The above extracts are from Turner's Banjo Budget serie (Numbers 195 & 197 respectively) Published in Full music size with Pianoforte or 2nd Banjo accompts at 2/- each.

COME BACK TO ERIN.

BANJO.

Plectrum Tremolo on different strings and introducing chords.

CLARIBEL.

The musical score for "Come Back to Erin" consists of six staves. The first staff is for the Banjo, marked *pp* (pianissimo) and starting with a circled 4. The second staff is for Claribel, marked ① & ②. The third and fourth staves are for the Banjo, marked ③. The fifth staff is for Claribel, marked *f* (forte). The sixth staff is for the Banjo, marked *ff* (fortissimo) and includes the instruction *rall. cresc.* (rallentando, crescendo) and ends with a *fff* (fortississimo) dynamic.

KILLARNEY.

M. W. BALFE.

The musical score for "Killarney" consists of five staves. The first staff is for the Banjo, marked ④. The second staff is for the Piano, marked *Piano*. The third and fourth staves are for the Banjo, marked ② and ③ respectively. The fifth staff is for the Piano, marked *p* (piano) and *ff* (fortissimo), and includes the instruction *rall.* (rallentando).

The above are extracted from the Banjo Budget series (Nos. 773 & 786 respectively) in full sheet music size with Pianoforte or 2nd Banjo accompaniments, at 2/- each.

Ellis's thorough school for the Banjo.

THIMBLE PLAYING.

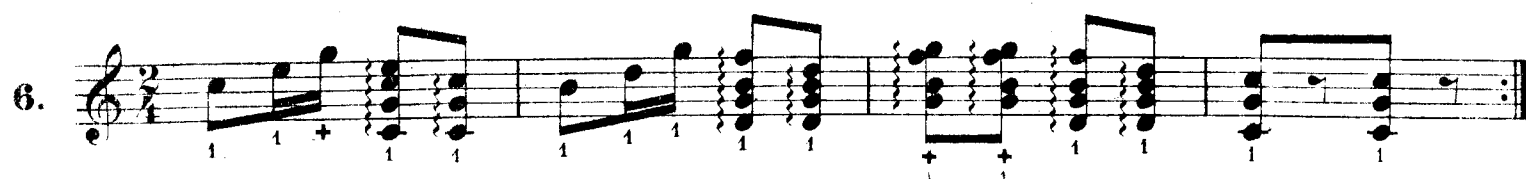
Playing by means of a thimble placed on the first finger of the right hand enables the Performer to obtain a much louder tone which is very effective in playing march movements &c. accompanied by the Piano, or Orchestra.

Only the first finger and thumb of the right hand is used in this style of playing. The strings are not pulled up, but struck down with the thimble which is placed over the fingernail of the first finger.

EXERCISES.



In the above exercise the first finger and thumb must come down at the same time in striking the first note, the second note being pulled with the thumb immediately after.



A SELECTION OF POPULAR AIRS, OPERATIC AND OTHER MELODIES

ARRANGED AS SOLOS FOR THE BANJO

with

PIANOFORTE ACCOMPANIMENTS.

BLUE BELLS OF SCOTLAND.

Arranged by HERBERT J. ELLIS.

PIANO. *p*



Tune 4th String to *D*.

BANJO.

PIANO.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'The Rose Tree' are written below the notes. The second system continues the vocal melody. The third system shows the vocal melody and the piano accompaniment in both treble and bass clefs. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The score concludes with a double bar line.

2nd Pos.

VARIATION.

2nd Pos.

3 1 2 3 1 1 1

2nd Pos.

SAND JIG.

Composed by HERBERT J. ELLIS.

Tune 4th string to D.

BANJO.

PIANO.

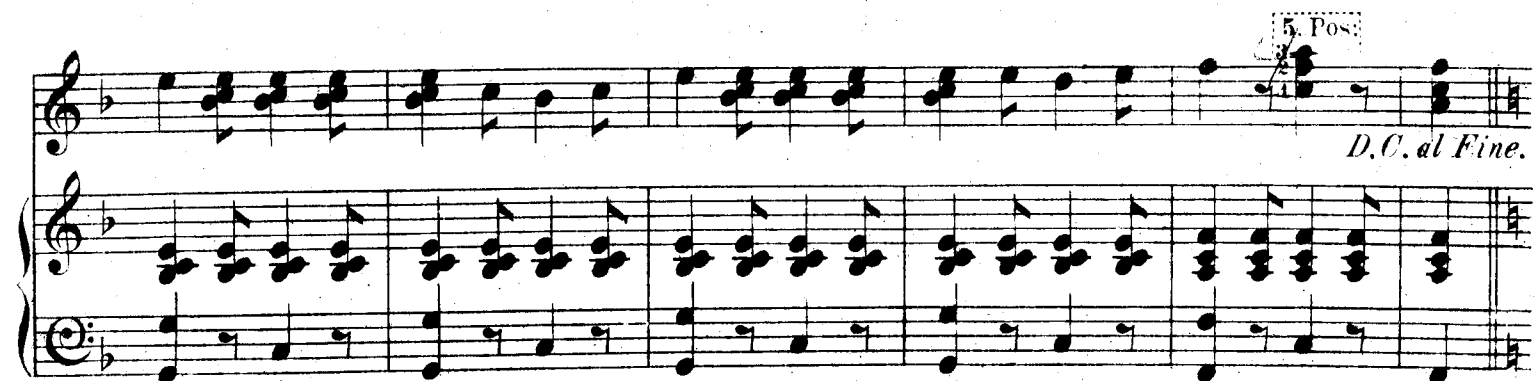
The musical score is written for Banjo and Piano in 2/4 time, with a key signature of one sharp (F#). The Banjo part is primarily melodic, featuring many triplet figures. The Piano part provides harmonic support with chords and moving bass lines. The score is divided into four systems. The first system includes a repeat sign and a 'Fine.' marking at the end of the Banjo line. The second system continues the melodic and harmonic development. The third system features a double bar line and a 'D.C. & al Fine.' instruction, indicating a double bar line and a repeat of the first system. The fourth system concludes the piece with two endings, marked '1.' and '2.', leading back to the beginning or to the end.

System 1: Banjo starts with a triplet figure. Piano begins with a strong *f* chord. Both parts move to *mf* after a repeat sign.

System 2: Continues the triplet melody in the Banjo and the harmonic accompaniment in the Piano. Ends with a *Fine.* marking.

System 3: Features a double bar line. Dynamics range from *ff* to *p*. Ends with a double bar line and the instruction *D.C. & al Fine.*

System 4: Contains two endings, marked '1.' and '2.', which lead back to the beginning of the piece.



THE BANJO.

Of the early history of the Banjo little is known concerning it, save that it is generally supposed to be a modern instrument of American origin.

This is partly incorrect, as instruments resembling the Banjo in shape and form were in use centuries before the Christian Era, when the Egyptians played on the **NOFRE**, an instrument which resembled the Banjo very closely, having a long handle, fretted fingerboard, four strings and vellum head. The ancient Hebrews and the Greeks played on an instrument much of the same kind. The Nubians have the **KISSAR**, which is a very near approach to the Banjo and pictures of the instrument are to be seen on the ancient Egyptian and Assyrian monuments.

In eastern Africa a five-stringed instrument is used, called the **NANGA** with head of wood and vellum, and in western Africa an instrument with eight strings called the **OM-LIE**. These instruments though differing in minor particulars are very similar to the Banjo, and it is from these that we must trace the origin of the present instrument, imported by the unfortunate sons and daughters of Ethiopia into the Southern States of America.

For a time the Banjo, (for such I must call it, although I have no information as to how its unharmonious name was derived,) was used by these colored children of bondage in the lowly cabins and plantations of the South, but an instrument of such simplicity and beauty could not long remain hidden away among them. The projectors of Negro Minstrelsy adopted it in their entertainments and were the first to bring it into public notice, when its fascinating music alternately gay and sorrowful was eagerly listened to.

Since then the rude contrivance which the Negroes put together has undergone steady development and improvement, increasing in popularity year by year until now, when it is found in the hands of the Nobility, and Ladies and Gentlemen in all circles of society. Thalberg the eminent Pianist and Composer was an accomplished player on the Banjo and Christine Nilsson and other well known professionals have become proficient in its use.

As an accompanying instrument to the voice the Banjo lends itself admirably, and as a solo instrument with Pianoforte or Orchestral Accompaniments it is used with splendid effect.

Until lately the six and seven stringed instruments were largely used in this country, but owing to the recent improvements all professional players have adopted the five-stringed instrument as the most useful and suitable for playing all kinds of Banjo music.



*** For some of the above facts the Author is indebted to MR GEO: C. DOBSON.

AUTUMN LEAVES.

GAVOTTE.

Tempo di Gavotte.

Composed by HERBERT J. ELLIS

BANJO. PIANO.

TRIO.

D. C. then to Trio.

5. Pos:

5. Pos: 5. Pos: 5. Pos:

D. C. al Fine.

AH, CHE LA MORTE.

From
IL TROVATORE.

Arranged by HERBERT J. ELLIS

BANJO. 2. Barré

PIANO.

6. Pos: Barré 2. Pos: 2. Barré 4. Pos: 2. Pos: 5. Pos: 1. Pos:

4 1 3 6 P.B. 6.B. 3. Pos: 2. Barré

4 1 3 6.P.B. 6. Barré 3. Pos:

2. Barré 2. Barré 5. Pos:

THE GUARD MARCH.

HERBERT J. ELLIS.

INTRODUCTION.

BANJO.

PIANO.

ff

ff

The introduction is written for Banjo and Piano in 6/8 time. The Banjo part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). Both parts begin with a forte (*ff*) dynamic. The music consists of a series of eighth and sixteenth notes, with some chords. The introduction ends with a double bar line.

MARCH.

The first system of the march features a Banjo part in treble clef and a Piano part in grand staff. The Banjo part has a key signature of one sharp (F#) and a common time signature. The Piano part is in 6/8 time. The music is characterized by a strong, rhythmic pattern of eighth and sixteenth notes, with some chords. The Banjo part has a key signature of one sharp (F#) and a common time signature. The Piano part is in 6/8 time.

The second system of the march continues the Banjo and Piano parts. The Banjo part is in treble clef, and the Piano part is in grand staff. The music maintains the strong, rhythmic pattern of eighth and sixteenth notes, with some chords. The Banjo part has a key signature of one sharp (F#) and a common time signature. The Piano part is in 6/8 time.

8. Pos: 7. Pos: 8. Pos:

The third system of the march continues the Banjo and Piano parts. The Banjo part is in treble clef, and the Piano part is in grand staff. The music maintains the strong, rhythmic pattern of eighth and sixteenth notes, with some chords. The Banjo part has a key signature of one sharp (F#) and a common time signature. The Piano part is in 6/8 time. The system ends with a double bar line.

THE LAST ROSE OF SUMMER.

Larghetto.

BANJO.

PIANO.

8. Pos: 5. Pos: Barré 5. Barré

8. Pos: 5. P. B.

5. B. 5. B. 8. P. 5. P. B. 5. B. 9 P. B. 6 P. 5 P.

8. P. 5. P. B. 5. B. Slide 4

TWILIGHT.

SCHOTTISCHE.

HERBERT J. ELLIS

Tempo di Schottische.

BANJO.

PIANO.

The musical score is written for Banjo and Piano. It begins with the tempo marking "Tempo di Schottische." and the key signature of one sharp (F#). The Banjo part starts with a triplet of eighth notes, followed by a series of sixteenth and eighth notes. The Piano part provides a steady accompaniment with chords and single notes. The score is divided into four systems. The first system includes a "6 Pos:" marking. The second system includes a "6 Pos:" marking and a first ending. The third system includes a "3" marking, a "5. Pos: Barré" marking, a "7 Barré" marking, and a "7. Pos:" marking. The fourth system includes a "5. Pos: Barré" marking, a "7. Barré" marking, and a "7. Pos: D.C. then to Trio." marking. The piece concludes with a double bar line.

RUDIMENTS OF MUSICAL NOTATION.

NOTES.

Musical sounds are written on and between five lines called a **Stave**, by characters termed **Notes**, which are named after the first seven letters of the alphabet: A.B.C.D.E.F.G.

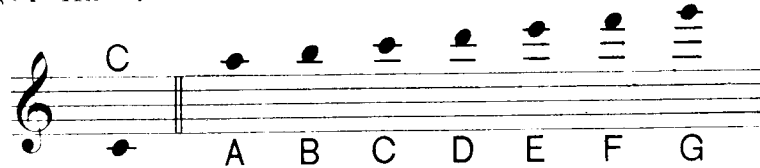
Names of the notes on and between the lines of the Stave:



Notes above and below the Stave:

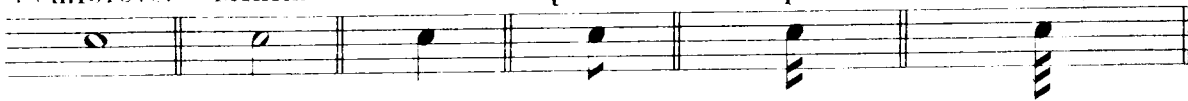


Other notes are written by drawing short lines above and below the stave. These additional lines are termed **Ledger lines**.



There are six kinds of notes in general use, each note having a name and shape of its own, by which is indicated its value or duration of sound.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



The following table will explain their relative values:

A Semibreve
Is equal in length to
Two Minims,
or
Four Crotchets,
or
Eight Quavers,
or
Sixteen Semiquavers,
or
Thirty-two
Demisemiquavers.



A dot placed after a note makes it one-half as long again. Thus  is equal to  &c.

Two dots increase the length of a note by three fourths of its original value.

KILLARNEY JIG.

Arranged by HERBERT J. ELLIS

Fourth string tune to *D*.

BANJO.

PIANO.

Fine.

D.C.

ACCOMPANYING CHORDS

WITH DIAGRAMS ILLUSTRATING THE FINGERING.

C MAJOR.

Diagram illustrating the fretboard positions and fingerings for C Major chords. The fretboard is shown with strings numbered 1 to 6 from top to bottom. Fingerings are indicated by numbers 1-4. The chords are: C1 (open), C2 (open), C3 (open), C4 (open), C5 (5 B.), C6 (5 P.B.), C7 (6 P.), and C8 (8 P.).

A MINOR.

Diagram illustrating the fretboard positions and fingerings for A Minor chords. The fretboard is shown with strings numbered 1 to 6 from top to bottom. Fingerings are indicated by numbers 1-4. The chords are: A1 (open), A2 (2 P.B.), A3 (open), A4 (open), A5 (5 P.B.), A6 (open), A7 (open), and A8 (open).

G MAJOR. (F#)

Diagram illustrating the fretboard positions and fingerings for G Major chords. The fretboard is shown with strings numbered 1 to 6 from top to bottom. Fingerings are indicated by numbers 1-4. The chords are: G1 (open), G2 (open), G3 (open), G4 (open), G5 (open), G6 (open), G7 (open), and G8 (open).

E MINOR. (Relative of G Major.)

Diagram illustrating the fretboard positions and fingerings for E Minor chords. The fretboard is shown with strings numbered 1 to 6 from top to bottom. Fingerings are indicated by numbers 1-4. The chords are: E1 (open), E2 (open), E3 (open), E4 (open), E5 (4 P.B.), E6 (4 P.B.), E7 (4 P.B.), and E8 (4 P.B.).

D MAJOR. (F# C#)

2 P.B. 2 B. 2 P.B. 7 P.B. 7 P.B. 9 P.B. 10 P.B.

B MINOR. (Relative of D Major.)

3 P. 4 P.B. 2 P.B. 3 P. 7 P.B. 4 P.B. 6 P.B. 7 P.B.

A MAJOR. (F# C# G#)

2 B. 2 P.B. 4 P.B. 2 B. 6 P.B. 4 P.B. 4 P.B.

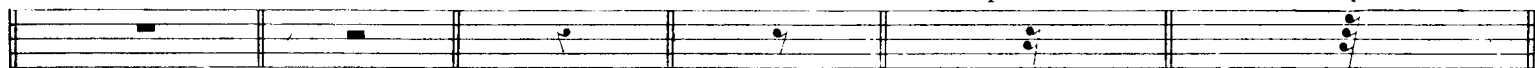
F# MINOR. (Relative of A Major.)

2 F.B. 3 P. 2 P. 2 P.B. 6 P.B. 7 P.B. 6 P.B. 6 P.B.

RESTS.

Rests are characters which indicate that the Performer must refrain from playing for a time according to the value of the rest, their values corresponding with the notes they represent.

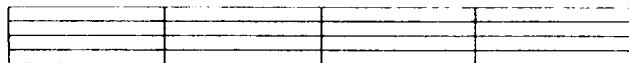
Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semiquaver Rest. Demisemiquaver Rest.



Rests are dotted as well as notes, their value being increased in the same proportion.

TIME.

Music is divided into equal portions of time called Bars by lines drawn perpendicularly across the Stave, thus:



The bar in its turn is divided into fractional portions and the following signs are used to indicate the measures in general use:

COMMON TIME.



Contains four crotchets in a bar or their equivalents.

HALF COMMON TIME.



Contains two crotchets in a bar.

TRIPLE TIME.



Three Crotchets.



Three Quavers.

COMPOUND TIME.



Six Quavers.



Nine Quavers.

SHARPS, FLATS and NATURALS.

A Sharp (#) placed before a note raises it half a tone and it is played one fret higher. A Flat (b) placed before a note lowers it half a tone and it is played one fret lower. A Natural (♮) serves to restore the note to its original sound.

Sharps or Flats placed at the commencement of the Stave affect all notes of the same name throughout. **EXAMPLE:** A sharp placed thus indicates that all the Fs are to be played sharp. A Flat placed thus indicates that all the Bs are to be played flat.

Sharps or Flats placed before notes in the course of a piece and not marked at the beginning are termed **Accidentals**, and affect all notes of the same name throughout the bar only in which they appear; unless that bar should end with an accidental and the next begin with that note, in which case the notes are affected in the next bar.

A double sharp (x) raises a note two half-tones, and a double flat (bb) lowers a note two half-tones.

TRIPLETS.

The figure three placed over three notes is termed a **Triplet** and indicates that the notes so marked are to be played in the time of two of the same kind



F MAJOR. (B^b)

Diagram illustrating the F Major scale (B^b) on a guitar fretboard. The scale is shown in standard notation (treble clef, key signature of one flat) and corresponding fretboard diagrams. The diagrams show fingerings (1-4) and positions (P.B. for barre, P. for position) for each note: F (4 P.B.), G (3 P.B.), A (3 P.B.), B^b (4 P.B.), C (5 P.B.), D (6 P.), E^b (5 P.B.), and F (5 P.B.).

D MINOR. (Relative of F Major.)

Diagram illustrating the D Minor scale (Relative of F Major) on a guitar fretboard. The scale is shown in standard notation (treble clef, key signature of two flats) and corresponding fretboard diagrams. The diagrams show fingerings (1-4) and positions (P.B. for barre, P. for position) for each note: D (2 P.B.), E^b (3 P.B.), F (1 B.), G (2 P.B.), A (6 P.), B^b (7 P.B.), C (9 P.B.), and D (10 P.B.).

B^b MAJOR. (B^b E^b)

Diagram illustrating the B^b Major scale (B^b E^b) on a guitar fretboard. The scale is shown in standard notation (treble clef, key signature of two flats) and corresponding fretboard diagrams. The diagrams show fingerings (1-4) and positions (P.B. for barre, P. for position) for each note: B^b (3 P.B.), C (3 P.B.), D (1 P.B.), E^b (3 P.B.), F (6 P.), G (7 P.B.), A (4 P.), and B^b (6 P.).

G MINOR. (Relative of B^b Major.)

Diagram illustrating the G Minor scale (Relative of B^b Major) on a guitar fretboard. The scale is shown in standard notation (treble clef, key signature of two flats) and corresponding fretboard diagrams. The diagrams show fingerings (1-4) and positions (P.B. for barre, P. for position) for each note: G (3 P.B.), A (4 P.), B^b (2 P.B.), C (4 P.), D (7 P.B.), E^b (8 P.B.), F (7 P.B.), and G (7 P.B.).

E^b MAJOR. (B^b E^b A^b)

C MINOR. (Relative of E^b Major.)

A^b MAJOR. (B^b E^b A^b D^b)

E MAJOR. (F[#] C[#] G[#] D[#])

ARPEGGIO CHORDS.

Chords preceded by a waved line are termed Arpeggio Chords, the notes being played rapidly from the lowest upwards instead of together.



SUMMARY OF TECHNICAL TERMS. SIGNS and EXPRESSIONS IN GENERAL USE.

Accelerando gradually increasing the speed.

Adagio slowly.

Ad libitum or *ad lib*: at discretion.

Agitato in an agitated manner.

Alla Breve A direction that there should be two beats in a bar; indicated at signature by C .

Allegretto quick, lively.

Allegro animated.

Andante slow.

Andantino rather slow.

A Tempo in regular time.

Brillante in a brilliant manner.

Cadenza a brilliant passage introduced at the end of a piece.

Cantabile in a singing style.

Con Spirito with spirit.

Crescendo or < gradually increasing the sound.

Da Capo or *D.C.* from the beginning.

Diminuendo or > decreasing the sound.

Dolce softly, sweetly.

Espressivo with expression.

Fine the end.

f loud, *mf* moderately loud, *ff* very loud.

Largo very slow.

Lento slow.

Maestoso majestic.

Marcato in an emphatic style.

Moderato moderately quick.

Morendo dying away.

p soft, *mp* moderately soft, *pp* very soft.

Presto quick.

Religioso in a religious, devotional manner.

Segue follows, comes after.

Staccato ... or v v v detached, short & distinct.

Tremolo a note played with great rapidity so as to produce a quivering effect.

Una corda on one string.

Vivace quick, spirited.

Volti subito turn over quickly.

sfz *fz* *sf* > or ^ a stress on a note.

$\text{\$}$ Repeat from sign to sign.

C Pause.