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*Music and Exercises
Melodious Throughout*

*Carefully Fingered
Well Graded*

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PLAYABLE IN ANY COMBINATION

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Weidt's Elementary Studies for Banjo

C Notation

Diagram of the Banjo Fingerboard

The short G or 5th string is seldom pressed down to the fingerboard to produce other tones than the G open.

By this Diagram it will be seen that a Sharp (#) placed before a note raises it one fret; that a Flat (b) lowers it one fret.

It will be observed that the names of the notes on the 12th fret are the same as the open strings, and that those on the 13th to the 22d fret respectively are the same as those on the 1st to the 10th fret respectively, but that the former in each case are an octave higher.

HOW TO TUNE THE BANJO

Tune the 4th string (C) to the octave below middle C on the Piano; to the Mandolin C (octave lower) on the G string; to the Guitar C on the 5th string; or to a C pitch pipe or tuning fork, then:

Stop the 4th string (C) at the 7th fret and tune the 3rd string (G) in unison
 " " 3rd " (G) " 4th " " " 2nd " (B) "
 " " 2nd " (B) " 3rd " " " 1st " (D) "
 " " 1st " (D) " 5th " " " 5th " (G) "

See the dotted lines (.....) in the above diagram.

N.B. When the G clef is employed, music for the Banjo sounds an octave lower than it is written on the staff. For example, the 1st open string D sounds the D on the added space below of the Piano, or any instrument written for in absolute pitch. However, when the Tenor Clef of Universal Notation is used, as in these Studies, all the notes sound in the pitch written, for the Tenor Clef indicates that the pitch is one octave lower than when the Treble or G Clef is employed.

For valuable information on how to tune the Banjo to the Piano, Mandolin, Guitar, etc., see page 2, Book 2, of these Studies.

SIGNS USED TO MARK THE FINGERING

Left Hand

1st Finger 1

2nd Finger 2

3rd Finger 3

4th Finger 4

0, open

(The string not pressed down)

Right Hand

1st Finger .

2nd Finger :

3rd Finger :

Thumb x

GENERAL RULES FOR FINGERING

The Right Hand. The 1st string is picked with the second finger, the 2nd string with the first finger, and the 3rd, 4th and 5th strings with the thumb. When two or more notes follow one another in scale or melodic form, they can be played more rapidly and evenly by picking the 1st and 2nd strings with the second and first fingers alternately, and the 3rd and 4th strings with the thumb and first finger alternately. (See the fingering marked for the scale on page 4).

The third finger is used only in playing chords of four notes.

The fourth finger should rest lightly on the head of the Banjo near the bridge and first string to support and steady the hand.

When picking with the fingers, use the tips; the motion should be downward and to the left. When picking with the thumb, use the under edge of the end; the motion should be downward and to the right.

Avoid picking with the fingernails. Do not pull the strings upward, thereby causing them to strike against the finger-board, which produces a short, "snappy" and disagreeable tone.

The Left Hand. The ends of the fingers of the left hand are used to press the strings down to the fingerboard. To obtain a satisfactory tone, the fingers must be held down firmly during the full count of the notes being played. The fingers must be placed near the frets, not in the middle of the space between the frets, and never on the frets.

The first finger is used to stop the string at the 1st fret, the second finger at the 2nd fret, the third finger at the 3rd fret, the fourth finger at the 4th fret. This rule cannot always be applied, especially in fingering chords.

General Information

Sounds of definite pitch are called Tones.

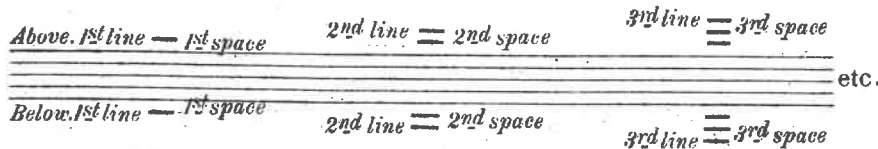
Characters called Notes are used to represent these tones and are written on a Staff.

The Staff  consists of five lines and the four intervening spaces.

The lines and names of the notes. The spaces and names of the notes.




When higher or lower tones are desired than can be represented on the Staff, ledger or added lines and their intervening spaces are employed.



The notes of the Scale derive their names from the first seven letters of the alphabet: A, B, C, D, E, F, G.

The Clef is a sign placed at the beginning of the Staff to determine the names of the notes.

There are several kinds  etc.

A Sharp (#) placed before a note raises it a half tone (one fret).

A Flat (b) placed before a note lowers it a half tone (one fret).

A Natural (n) restores to its original position a note that has been made sharp or flat.

A Double Sharp (x or ##) raises a note a whole tone (two frets).

A Double Flat (bb) lowers a note a whole tone (two frets).

Music is divided into Measures by Bars to mark the imaginary beats or counts.



Each full measure contains a certain number of beats or counts, the number depending on the figures or sign placed close to the Staff. The figures $\frac{4}{4}$ or C (the latter sign being an abbreviation for "Common time") signifies that each measure contains four quarter notes or their equivalent; $\frac{3}{4}$, three quarter notes or their equivalent; $\frac{2}{4}$, two quarter notes or their equivalent; $\frac{3}{8}$, three eighth notes or their equivalent, etc.

Characters called Rests are used to indicate silence.

RELATIVE VALUE OF NOTES AND RESTS

Whole Note	Half notes	Quarter notes	Eighth notes	Sixteenth notes
Count 1 2 3 4	1 2 3 4	1 2 3 4	1 - 2 - 3 - 4 -	1 - 2 - 3 - 4 -
Count 4 to each	2 to each	1 to each	2 notes to each count	4 notes to each count
Whole Rest	Half rests	Quarter rests	Eighth rests	Sixteenth rests
Count 1 2 3 4	1 2 3 4	1 2 3 4	1 - 2 - 3 - 4 -	1 - 2 - 3 - 4 -
Count 4 to each	2 to each	1 to each	2 rests to each count	4 rests to each count

A dot placed after a note or rest adds one half to its original value. Thus, a whole note with a dot $\text{O} \cdot$ is equal to a whole and a half note combined, $\text{O} \cdot \text{P}$; a half note with a dot $\text{P} \cdot$ to a half and a quarter note combined, $\text{P} \cdot \text{P}$; etc.

THE SCALE IN C MAJOR

4th String	3rd String	2nd String	1st String	5th String	1st String
Frets 0 2 4 5	0 2	0 1	0 2 3	+) 0	7 9 10
L.H. fingering: 0 1 3 4	0 2	0 1	0 2 3	0	1 3 4
R.H. fingering: x . x .	x .	. 1	. 2 . 3	x	. . .
Names of notes: C d e f	G a	B c	D e f	G	a b c

+) This G is generally played on the open 5th string, but when marked with the left hand fingering, it is made on the 1st string, 5th fret. See Diagram of the Fingerboard on page 2.

In the following exercises the pupil should name the notes as they are played and should be very careful to use only the fingering as marked for both hands. Conscientious study of these exercises is of the greatest importance; in fact, satisfactory progress cannot be made without first fully mastering them.

Important. All the Exercises and Pieces contained in the five Books of these Studies, not marked "For Private Study only," can be played in combination with those published in the books for Mandolin, Guitar, etc.

Some Exercises and Pieces do not adapt themselves to all instruments, therefore the "Private Studies" on the last two pages of each of the Books.

EXERCISES FOR LEARNING TO READ THE NOTES

For assistance in locating the notes, refer to the above scale in this order: 1st, find the desired note by its position on the staff; 2nd, observe the string on which it is made; 3rd, note the fret.

No 1

No 2

No 3

A light Double Bar || indicates the end of the strain. A light and heavy Bar || indicates the end of the piece.

The repeat indicates that the strain or part enclosed is to be repeated.

WEIDT'S ELEMENTARY STUDIES FOR BANJO
CHORDS AND EXERCISES IN C MAJOR

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When two or more notes are written one above the other on one stem, they are called a Chord and are picked simultaneously.



Nº1 Common time

1st BANJO

Count 1 2 3 4

2nd BANJO

Nº2 Waltz time

1st BANJO

Count 1 2 3

2nd BANJO

Nº3 Common time

1st BANJO

Count 1 2 3 4

2nd BANJO

To the Teacher: When using this book for private teaching it is advisable to continue with pages 8 and 9 before beginning the following page as the studies are easier and graded.

The Fairies

WALTZ

A. J. WEIDT

1st BANJO

2nd BANJO

p Count 1 2 3

Fine *f* 1 and 2 and 3 and 1- 2- 3-

D.C. al Fine

"1-2-3-" is an abbreviation for "1 and 2 and 3 and," the dash (-) standing for "and"

The sign D.C. (Da Capo) al Fine indicates that the music is to be played over again from the beginning to the word Fine (end).

For the meaning of *p* and *f* see page 7.

Elfin Waltz

A. J. WEIDT

1st BANJO

2nd BANJO

mf
Count 1 - 2 - 3 - 1 - 2 - 3 -

f 1 - 2 - 3 - *p*

f *cresc.* *ff*

dim.

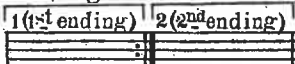
p means soft, *pp* very soft; *f* loud, *ff* very loud, *mf* moderately loud.

cresc. (*crescendo*) or < means to increase the tone by degrees.

dim. (*diminuendo*) or > means to decrease the tone by degrees.

An accidental sharp or flat is one placed in some measure, not one that appears in the signature. This accidental sharp or flat affects only the note or notes of the measure in which it is found. However, many of the best composers always use the Natural (\natural) to counteract the accidental should the note affected occur in the following measure.

See 2nd strain, eighth and ninth measures of the above Waltz.

This sign  is placed at the end of a strain that it is desired to repeat in part but with a different ending the second time through. In the above Waltz the 2nd strain is played as usual to the dotted double bar which includes the 1st ending; but on repeating, the 2nd ending must be substituted for the 1st ending, the latter being omitted altogether.

*For Private
Study only*

The Yodler

Tempo di Valse (In Waltz time)

The second system of musical notation continues the melody in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1 through 4 above the notes. The system concludes with a double bar line and repeat dots.

Amusement Waltz

[illegible]

Mosquito Jig

Allegro (Fast)

The musical score for 'The Merry Widow' waltz consists of six staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a forte (*f*) dynamic. It contains a series of eighth and sixteenth notes with fingerings 1-2-3-4 and 1-2-3-4. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third staff shows a change in dynamics to piano (*p*). The fourth staff returns to forte (*f*). The fifth staff is marked mezzo-forte (*mf*). The sixth staff concludes the piece with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as treble clefs, time signatures, dynamic markings, and fingerings.

For Private
Study only

EXERCISES ON TIME

Arranged in Duet form for Pupil and Teacher

Nº 1 Andante (Slow)

PUPIL

p

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

TEACHER

Nº 2 Moderato (In moderate time)

mf

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

Nº 3 Moderato

mf

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

Nº 4 Allegro (Fast)

f

Count 1 2 3 4 1 2 3 4

f 1 2 3 4

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By W. M. RICE

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BOSWORTH STREET