

W. A. HUNTLEY'S

COMPLETE SCHOOL OF

HARMONY,

EMBRACING

CHORD-CONSTRUCTION,

AND

MODULATION.

COMPILED

AND

EDITED

By

John H. Lee.

FOR THE

BAND.



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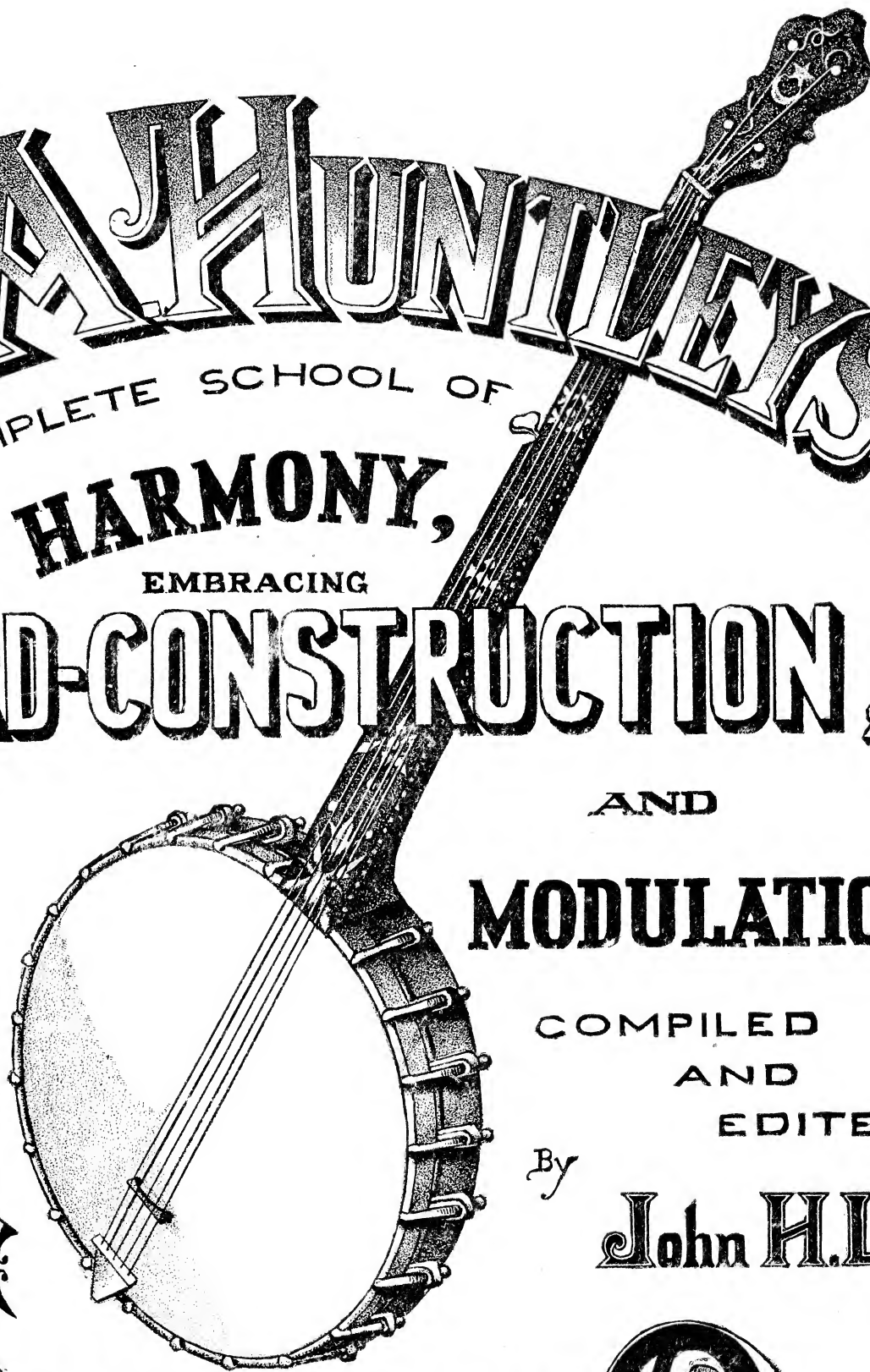
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CHORD-CONSTRUCTION, MODULATION, ETC.

FOR THE BANJO.

COMPILED AND EDITED BY JOHN H. LEE.



THIS WORK EMBRACES A COMPLETE TREATISE ON CHORD-CONSTRUCTION, THE RELATIONSHIP OF CHORDS AND THEIR APPLICATION IN MUSICAL PROGRESSION, ALSO MODULATION FROM EACH KEY TO ALL OTHER KEYS, WITH RULES FOR SAME. IT CONTAINS ALL CHORDS THAT CAN BE MADE ON THE BANJO, CORRECTLY WRITTEN AND CAREFULLY FINGERED, GIVING THEIR DERIVATION AND CONSTRUCTION; ALSO THE "COMPOSER'S GUIDE," (A PRACTICAL KEY TO ALL CHORDS WITH OR WITHOUT A KNOWLEDGE OF CHORD-CONSTRUCTION) FOR THE AID OF COMPOSERS AND ARRANGERS OF BANJO MUSIC. IT TEACHES HOW TO WRITE CHORDS CORRECTLY BY THE SYSTEM OF INTERVALS, AND GIVES COMPREHENSIVE EXAMPLES IN ALL MATTERS PERTAINING TO HARMONY THAT ARE OF PRACTICAL UTILITY TO THE MODERN BANJOIST.

PREFACE.

IN presenting this work to the banjoists of America, the author feels that he has supplied a long-felt want. Heretofore the banjoist who desired to learn Harmony and Modulation, has had to resort to the complex and verbose methods which contained examples applicable alone to the piano or organ. In such books the banjoist has had many difficulties to surmount. The scope of the piano or organ finger-board contains many notes that cannot be played upon the banjo, while the examples given in the bass clef (with which the banjoist in general is rarely familiar) necessitated transposition to the treble clef, and often inversion to a higher octave, in order to form anything like a practical example for the banjo.

In this work the Author has presented only that which is of use to the banjoist, and practicable upon the banjo. He has avoided nothing that is essential to a thorough knowledge of Harmony, and has presented that which *is* essential in the most comprehensive and practical form.

The examples in this work, from theoretical to practical, are placed side by side throughout the book, and the student of average intelligence cannot fail to obtain a thorough knowledge of Harmony, after a reasonable amount of application and study of this work.

To those who embrace this study we say, "do not be frightened at the word *Harmony*." It is true that it requires careful study and some brains to master the subject, but when the primary principles are understood (and they are not so very difficult to understand) the rest becomes easy, and the student's progress becomes rapid.

A particular feature of this work is the classification of chords under their proper name and key. This will be found very valuable to those who do not care to study the principles of Harmony, but wish to learn the chords at once, without regard to their construction or derivation. The classification of chords embraces *all* the chords that can be played upon the banjo—all carefully fingered, properly named, and placed within their key. This feature alone will render this work well worth its cost to the arranger and composer of banjo music.

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HARMONY.

THE study of Harmony includes *chord-construction*, *Musical Progression*, and *Notation of Music*.

Chord-construction is the building of chords from a given note, to which is added certain intervals of a Diatonic scale. If a chord to be constructed is a *Triad*, the given note (Root) with its 3rd and 5th intervals form the triad. If a *Seventh chord* is to be constructed, the given note, or root, with its 3rd, 5th, and 7th intervals form the chord. Rules for constructing the various triads, sevenths, etc., will be given later.

The Root of a chord is the note upon which it is constructed. It must not necessarily be always found in the chord itself, but when omitted (as is often the case in banjo chords) its octave is generally substituted.

MUSICAL PROGRESSION is a succession of chords agreeable to the ear, or in harmony with a melody being sung or performed upon another instrument.

NOTATION OF MUSIC is the art of writing music *grammatically*.

It is essential that a student should fully understand the simple rudiments of music before undertaking the study of Harmony.

As chord construction is the first part of the study of Harmony, and as the construction of chords depends altogether upon the Degrees and Intervals of Diatonic Scales, we shall begin with a study of the formation of scales.

SCALES.

THERE are two kinds of scales, named Diatonic and Chromatic. The chromatic scale is formed by a succession of semitones. In chromatic passages (which frequently occur in the middle of a piece of music) the ascending passage is written different from the descending.



In the example given above it will be observed that sharps and double sharps are used in ascending, and naturals and flats are used in descending. The writing of the chromatic scale will differ in all keys according to the key it may be written in. A proper regard must be observed for the regular degrees of the Diatonic scale, and accidentals must be written only on the half tones that follow the regular degrees of the diatonic scale of the key used, both in ascending and descending. By paying particular attention to the signature of the key we are in, the apparent difficulty of properly writing a chromatic passage is removed.

DIATONIC SCALES.

Diatonic scales are used in the Major and Minor keys. We will begin only with the Major. Take any note for a key-note. The second note of the scale is found two semitones (generally called a full tone) higher than the first. The third note in the scale is found two semitones higher than the second note. The fourth note is one semitone above the third. The fifth is two semitones above the fourth note. The sixth note is two semitones higher than the fifth note. The seventh note is two semitones higher than the sixth. The eighth note (octave of the first note) is found one semitone higher than the seventh note.

4 By writing the chromatic scale we can more readily see the formation of the Diatonic Major scale.



In the above example the scale of A major is constructed. By following the preceding instructions and applying the same, we find that we have selected the very notes that fall in the Diatonic Scale of A major. In the above example we have also constructed the Diatonic Scale in E major. The application of the same rule brought us the correct notes for the E major scale. Taking the two scales we find that certain notes are to be made sharp. In A major C# F# and G# occur. In E Major C# D# F# and G# occur. In writing the scales properly, we do not prefix the sharps to the notes, as done in the chromatic scale, but instead

we place them after the clef sign (Clef) and the sharps thus placed are termed the signature. In the key of A the signature will be three sharps, thus: This signature denotes that while playing the key of A all notes named C, F or G are to be made

sharp throughout the piece of music, unless contradicted by a flat or natural being placed before the note on the staff. By looking at the sharps in the signature you will observe that the centre of each is placed on the exact line or space that the notes C F and G would be written on. In the scale of E major four sharps occur, namely: C# D# F# and G#, therefore the signature for E major

is four sharps, or as written in musical characters thus: The benefit derived from writing these sharps in the signature

is to save the trouble of writing them to the notes throughout a piece of music. We will now take the notes of the two scales mentioned above, and place them on their proper position on the staff affix their signature after the clef sign, and thus we have two properly written scales.

DIATONIC SCALE IN A MAJOR.

DIATONIC SCALE IN E MAJOR.



Occasionally, in a piece of music, a sharpened or flattened note which does not fall on the notes of the Diatonic scale of the key, will occur. This will be prefixed by an *accidental*; that is, a sharp or flat (as the case may require) will be prefixed to the note, and it and its octaves likewise will be affected by that accidental throughout the MEASURE in which it occurs. This accidental is not added to the signature, because it is only a temporary change in the tonality of the notes, and rarely extends beyond a bar or two.

The signatures of all the keys are here presented:



Name of Key.

By the sharps or flats in each signature it becomes an easy matter to frame the Diatonic scales of all Major keys. By writing the signature first, then taking the key-note to begin with, and writing it on its proper position on the staff, following it by a succession of notes on the lines and spaces alternately until the octave is reached, we frame as correct a scale as by the system of tones and semitones. The notes in the signature indicate the ones to be made sharp or flat; the balance are, of course, all natural.

HARMONIC MINOR SCALE.

Every Major key has its relative minor key. The scale of the relative minor key commences upon the sixth degree of the Major scale.

SCALE IN A MAJOR.

SCALE IN F# MINOR. (Relative Minor.)



In the above example the scales of A major and its relative minor (F#) are given. The sixth degree in the scale of A major is F#, therefore the key of F# minor is the relative to A major. By looking over the two scales, we will find that the minor scale contains six notes that are precisely the same as those used in the scale of A major. The 7th note in the minor scale has been raised by an accidental in order to form a leading note (Sub-tonic) to the scale. The reason for this is, that the seventh note in all major and minor scales must be made to fall within one semitone of the Tonic note; it thus forms a perfect close to the scale, or to any harmonic progression leading to the Tonic note. All major scales will be found to contain this leading note falling on the seventh degree of the scale. All minor scales are played under the same signature as their relative major key. The seventh degree of the minor scale must always be raised a semitone by an accidental, and that accidental must be prefixed to the note itself whenever it occurs in a piece of music, but must not be added to the signature.

By turning to Page 10 all the Major and relative minor scales will be found. By looking down the column of the seventh degree (Sub-tonic) in the minor scales, the student will see that the rule, *Raise the note on the seventh degree a semitone higher than the signature allows*, has been observed.

There are other forms of the minor scale, but the above *Harmonic Minor Scale* is the only one used by the student in harmony. I have avoided an explanation of the others, because the introduction of them would tend to confuse, rather than aid the student. For a like reason I have deemed it best to avoid a comparison between the Major and Minor scales on same Tonic, or key-note, with their difference in construction necessitating an explanation of Major and Minor thirds, Major and Minor sixths, etc.

The "Doctrine of Intervals" on another page contains the information for those who wish to undertake that very confusing study.

INTERVALS

INTERVALS are the distances between notes, and are reckoned *upwards*, counting the number of letters *between* and *including* the given notes. It is necessary to count the number of letters for the following reasons: A to D \sharp and A to E \flat are the same as far as the *sound* of the two higher notes (D \sharp and E \flat) are concerned, but in counting by letters we find a difference. From A to D \sharp is a *fourth*, because in counting by letters we find A B C D, *four* letters, therefore D \sharp is termed a fourth above A. From A to E \flat is a *fifth*, because in counting by the same method we find *five* letters, A B C D E, therefore E \flat is a *fifth* above A. It is not necessary to say *above*, as in such calculation it is understood that we have had to go upward or *above* the given lower note to obtain the desired interval. Hence in speaking of intervals simply say a fourth or fifth (whichever the case may be) of the given lower note.

On another page will be found a complete explanation of intervals, with their additional names of Major, Minor, Augmented and diminished. Throughout this work intervals will be referred to simply as seconds, thirds, fourths, etc., without being specially designated as Major, Minor, Augmented, or Diminished. Whatever notes are taken will be regarded as fourths, fifths, etc., according to the number of letters found in counting between, and including the two extremes; for instance: D to F is a *third*, there being three letters in the count (D E F); A to F is a *sixth*, there being six letters in the count (A B C D E F). No variation to this will occur no matter what the key or on what degrees of the scale we reckon from.

INTERVALS BETWEEN NOTES OF THE DIATONIC SCALE IN THE KEY OF A.

Unison or Prime.	Seconds.	Thirds.	Fourths.	Fifths.	Sixths.	Sevenths.	Octaves.	Unison or Prime.	Seconds.	Thirds.	Fourths.	Fifths.	Sixths.	Sevenths.	Octaves.
From A to								From E to							
From B to								From F to							
From C to								From G to							
From D to								From A to							

SCALES IN ALL MAJOR KEYS WITH INTERVALS FROM PRIMES TO OCTAVES.

BASED ON THE FIRST DEGREE (TONIC NOTE) ONLY.

Keys	Unison or Prime	Seconds	Thirds	Fourths	Fifths	Sixths	Sevenths	Octaves	Keys	Unison or Prime	Seconds	Thirds	Fourths	Fifths	Sixths	Sevenths	Octaves	
A Major.									E♭ Major.									
B♭ Major.									E Major.									
B Major.									F Major.									
C Major.									F♯ Major.									
D♭ Major.									G Major.									
D Major.									A♭ Major.									

SCALES IN THE KEY OF A MAJOR WITH INTERVALS FROM PRIMES TO OCTAVES.

BASED ON ALL DEGREES OF THE SCALE.

UNISON or PRIME.	SECONDS.	THIRDS	FOURTHS	FIFTHS.	SIXTHS.	SEVENTHS	OCTAVES
1st Degree 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.	1st Deg. 2nd Deg. 3rd Deg. 4th Deg. 5th Deg. 6th Deg. 7th Deg. 1st Deg.

COMPLETE DOCTRINE OF INTERVALS.

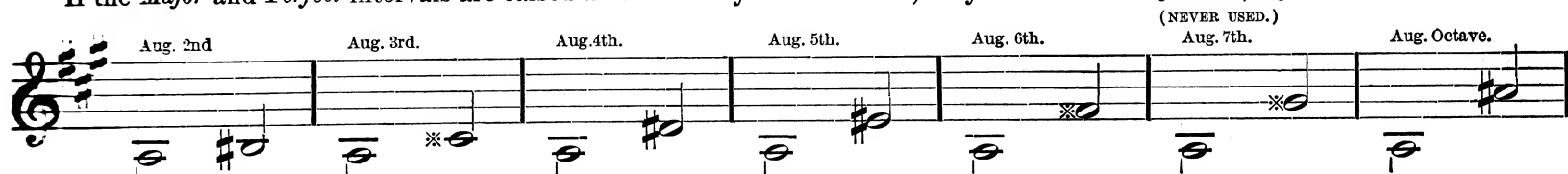
The following instructions are intended for those who wish to learn the complete Doctrine of Intervals, but for all practical purposes are not necessary to enable the student to fully understand the succeeding pages in this book. It would be well for the student, however, to familiarize himself with its important principles from time to time at his leisure.

Intervals are divided into five kinds, namely: *Major*, *Perfect*, *Minor*, *Augmented* and *Diminished*.

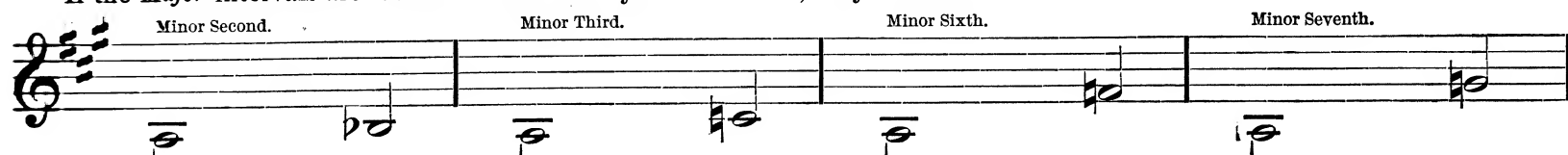
To discover the interval between any two notes we must consider the lowest note as the *Key-note*, and frame the *Major* scale (this may be done mentally) in that key. The diatonic scale will give us the *Major* and *Perfect* intervals. The seconds, thirds, sixths and sevenths of the diatonic major scale to any key-note are termed its (the key-note) *Major* intervals. The fourths, fifths and octaves to the key-note in same scale are termed *Perfect* intervals, e.g. :—



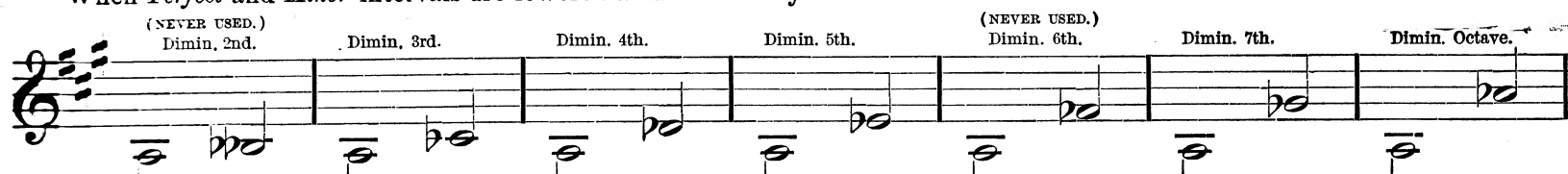
If the *Major* and *Perfect* intervals are raised a half tone by an accidental, they are termed *Augmented*, e.g. :—



If the *Major* intervals are lowered a half-tone by an accidental, they are termed *Minor*.



When *Perfect* and *Minor* intervals are lowered a half-tone they are termed *Diminished*.



NOTE.—Some of the above intervals exist in theory only as the Augmented Seventh, Diminished Second and Sixth.

The framing of the *Major* Diatonic scale in the key of the lowest of two notes when computing intervals is necessary in order to ascertain the *Major* and *Perfect* intervals. When these are obtained the deviation (if any) above or below can readily be noted, and the correct name of any interval be easily ascertained. This method of computation has no bearing whatever upon the actual key in which we may be analyzing and constructing chords.

EXAMPLE IN C MAJOR AND A MINOR.



At * we find a chord with F the lowest note and D# the highest. Consider then that F is the key-note, and calculate mentally what note D# would be in the Major scale of F. We find that D# is a *Major 6th* of F, consequently D# must be the *Augmented 6th* of F, as it is raised by an accidental one half-tone higher than D. Hence all *Major* and *Perfect* intervals, when raised a half-tone, become *Augmented*.

The following pages contain a table of all intervals from *Primes* to *Ninths*. Its practicability can be tested by the analysis or construction of chords, as taught in works of Harmony for Piano or Organ.

Major Triads comprise a fundamental note (root of chord), *Major 3rd* and *Perfect 5th*.

Minor Triads consists of a fundamental note, *Minor 3rd* and *Perfect 5th*.

Augmented Triads—Fundamental note, *Major 3rd* and *Augmented 5th*.

Diminished Triads—Fundamental note, *Minor 3rd* and *Diminished 5th*.

Dominant 7th Chords contain the *Major Triad* and *Minor 7th*.

Diminished 7th Chords contain the *Diminished Triad* and *Diminished 7th*.

Augmented 6th Chord—*Major Triad* and *Augmented 6th*.

Major Ninth Chord—*Dominant 7th Chord* and *Major Ninth*.

Minor Ninth Chord—*Dominant 7th Chord* and *Minor Ninth* (root omitted), etc., etc., etc.

The above chords are constructed upon various degrees of the scale, which all authors do not give alike.

Harmonists disagree surprisingly both in names of chords and their construction, yet all tend to the same end. One may name a chord the *Minor 7th*, the other may name it the *Dominant 7th Chord*. One teaches the *Superfluous 6th*, while the other teaches the same chord and calls it the *Augmented 6th*. Both may construct the same chord differently.

The Author has waded through many of the aforesaid difficulties, and himself disagrees in some particulars.

PRIMES.		SECONDS.			THIRDS.				FOURTHS.		
From A to—	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From A to— Perfect,	Aug.										
From B \flat to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From B to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From C to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From D \flat to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From D to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From E \flat to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From E to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From F to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From F \sharp to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From G to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.
From A \flat to— Perfect,	Aug.	Minor,	Major,	Aug.	Dimin.	Minor,	Major,	Aug.	Dimin.	Perfect,	Aug.

FIFTHS.			SIXTHS.			SEVENTHS.			OCTAVES.			NINTHS.			
From A to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From A to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From B \flat to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From B to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From C to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From C \sharp to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From D \flat to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From D to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From E \flat to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From E to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From F to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From F \sharp to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From G to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From G \sharp to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From A \flat to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.
From A to—	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.	Dimin.	Minor.	Major.	Dimin.	Perfect.	Aug.	Minor.	Major.	Aug.

TABLE OF DEGREES IN THE

Regular Major Scales and the Ascending Harmonic Scales of the Relative Minor Keys.

Technical Names for each Degree in the Major Scales.

Tonic Note	Super Tonic	Mediant	Sub Dominant	Dominant	Sub Mediant	Sub Tonic	Tonic
Always the 1st degree in the Scale.	always the 2nd degree.	the 3rd of every Scale.	or 4th of the Scale.	or 5th degree.	or 6th degree.	or 7th.	or Key-note.

Scale in A Major.



B♭ Major.



B Major.



C Major.



D♭ Major.



D Major.



E♭ Major.



E Major.



F Major.



F♯ Major.



G Major.



A♭ Major.



Technical Names for each Degree in the Minor Scales.

Tonic	Super Tonic	Mediant	Sub Dominant	Dominant	Sub Mediant	Sub Tonic	Tonic
or 1st degree.	or 2nd degree.	or 3rd degree.	or 4th degree.	or 5th degree.	or 6th degree.	or 7th degree.	or 1st degree.

F♯ Minor Relative to A Major.



G Minor Relative to B♭ Major.



G♯ Minor Relative to B Major.



A Minor Relative to C Major.



B♭ Minor Relative to D♭ Major.



B Minor Relative to D Major.



C Minor Relative to E♭ Major.



C♯ Minor Relative to E Major.



D Minor Relative to F Major.



D♯ Minor Relative to F♯ Major.



E Minor Relative to G Major.



F Minor Relative to A♭ Major.



DEGREES.

THE tones of a scale ascending step by step are termed *degrees*, and are given technical names in order to refer to them in a musical sense. They are named as follows:—

1st note in a scale	.	.	.	.	.	.	.	.	.	.	.	Tonic.
2nd " " " "	.	.	.	.	.	.	.	.	.	.	.	Super-Tonic.
3rd " " " "	.	.	.	.	.	.	.	.	.	.	.	Mediant.
4th " " " "	.	.	.	.	.	.	.	.	.	.	.	Sub-Dominant.
5th " " " "	.	.	.	.	.	.	.	.	.	.	.	Dominant.
6th " " " "	.	.	.	.	.	.	.	.	.	.	.	Sub-Mediant.
7th " " " "	.	.	.	.	.	.	.	.	.	.	.	Sub-Tonic.

The 8th note is the octave, and therefore becomes the Tonic. The octave of any note retains the same name. In the key of A major the note D falls on the Sub-dominant degree of the scale, being the *fourth* note in the scale of A major, but in the key of C major it would fall on the super-tonic degree, being the *second* note in the scale (C major.) In the key of G major it would fall on the Dominant degree, being the *fifth* note in the scale (G major), and in its own key of D major it would be termed the Tonic, as it falls upon the *first* degree of the scale. Thus it will be seen that a note may fall upon *any* degree of a scale, according to the key it is in. When referring to the Tonic, Sub-Dominant and Dominant we mean the notes that fall on the 1st, 4th and 5th Degrees of the scale, no matter what may be the key.

To illustrate one of the many advantages of a full knowledge of the above, a musician can listen to a musical composition and name all the chords in it by their technical names (Tonic Sub-dominant, Sub-Tonic, etc.) without naming the key, and yet be fully understood by another having an equal knowledge of degrees and the chords constructed upon them. A song accompanied by the Tonic, Sub-dominant and Dominant chords in one key will, when changed to another key, be likewise accompanied by the Tonic, Sub-dominant and Dominant chords of the new key. On the opposite page is presented Major and Minor scales in all keys, showing the technical names of the degrees at the head of each column. In the Minor scales the seventh degree in each has been raised a half-tone by an accidental in order to form a leading note.

CHORDS.

A CHORD is a combination of three or four tones played simultaneously. A chord of three notes is termed a *triad*. A chord of four notes is termed a *chord of the seventh*. Triads may be formed on any degree of the scale by taking each note and adding to it its 3rd and 5th intervals. Those constructed upon the 1st, 4th and 5th degrees are *Major*, and those formed on the 2nd, 3rd and 6th degrees are *Minor*. Below is presented the triads formed on the diatonic scale of A major. The chord formed on the 7th degree is termed *diminished*, and is rarely used in the form of a triad.



The various chords that can be made are named as follows:

MAJOR MODE.

Tonic.
Sub-dominant.
Dominant.
Augmented 6th.
Sub-Tonic 7th.
Substituted 6th.
Diminished 7th.

MINOR MODE.

Tonic.
Sub-dominant.
Dominant.
Augmented 6th.
{ Sub-Tonic 7th, or
 Diminished 7th. }

The succeeding pages contain instructions how to construct all chords, giving examples showing their use in accompaniment playing.

TONIC CHORDS.

Major Tonic Chords are constructed upon the first degree of the major scale (tonic note) to which is added its 3rd and 5th intervals. At **A** below, the first construction of the chord is given; at **B** it is presented in practical form for the Banjo.

Key of A Major.

A **B** 8*

5* 4 2

Tonic - 3rd - 5th.

Extract from

"SOME DAY I'LL WANDER BACK AGAIN."

By WM. A. HUNTLEY.

(INTRODUCING THE MAJOR TONIC CHORD.)

VOICE.

I'll wan - der back, yes, back a gain..... Where

BANJO.

MAJOR TONIC CHORD.

Minor tonic chords are constructed upon the first degree of the minor scale, to which is added its 3rd and 5th intervals. At **A** below, the first construction of the chord is given; at **B** it is presented in practical form for the Banjo.

Key of B Minor.
Relative to D Major.

A **B** 2* 6*

3 2 1 3 2 1

Tonic - 3rd - 5th.

Extract from

"JUST TO PLEASE THE BOYS."

By WM. A. HUNTLEY.

(INTRODUCING THE MINOR TONIC CHORD.)

VOICE.

I've done and will do as I please, keep

BANJO

MINOR TONIC CHORDS.

child - hood's home may be..... For

still or make a noise, I

mem - o - ry in sweet re frain..... Still

love to please the la - dies but, pre

sings its praise to me.....

(Cadence.)

fer to please the boys.

MAJOR.

MINOR.

<p>Scales in all Major Keys showing intervals used in constructing Tonic Chords.</p>	<p>Tonic Chord Major.</p>	<p>Chords made practicable for the Banjo.</p>	<p>Scales in all Minor Keys showing intervals used in constructing Tonic Chords.</p>	<p>Tonic Chord Minor.</p>	<p>Chords made practicable for the Banjo.</p>
A Major.		8* 12* 12*	F# Minor, Relative to A Major.		4* 9* 13*
B Major.		1* 5* 6* 8*	G Minor, Relative to B Major.		2* 5* 10*
B Major.		2* 6* 7* 9*	G Minor, Relative to B Major.		3* 6* 11*
C Major.		3* 7* 8* 10*	A Minor, Relative to C Major.		4* 4* 8* 7* 12*
D Major.		4* 8* 9* 11*	B Minor, Relative to D Major.		1* 4* 5* 8*
D Major.		5* 9* 10* 10*	B Minor, Relative to D Major.		2* 5* 6* 9*
E Major.		1* 6* 10* 11*	C Minor, Relative to E Major.		3* 6* 7* 10*
E Major.		2* 7* 12* 11* 12* 17*	C Minor, Relative to E Major.		4* 7* 8* 11*
F Major.		1* 1* 3* 8*	D Minor, Relative to F Major.		5* 8* 9* 12*
F Major.		1* 2* 4* 9*	D Minor, Relative to F Major.		1* 6* 9 13*
G Major.		2* 3* 5* 10*	E Minor, Relative to G Major.		2* 7* 10*
A Major.		3* 4* 6* 11*	F Minor, Relative to A Major.		3* 8*

SUB-DOMINANT CHORDS.

The major sub-dominant chord is constructed upon the sub-dominant note of the major scale, to which is added its 3rd and 5th intervals. In harmonic progression it generally follows the major tonic chord. Below it is presented in its theoretical form at A, and in its practical form for the Banjo at B.

A B

Key of A Major.

Sub Dom. - 3rd - 5th

Extract from

"DOWN AMONG THE DAISIES."

By WM. A. HUNTLEY.

(INTRODUCING THE MAJOR SUB-DOMINANT CHORD.)

VOICE.

Down a-mong the dai - sies by a lit - tle stream

where the wa - ters rip - ple soft and low.

Sit - ting with my dar - ling. in a hap - py dream,

Heed - less of the hours that come and go.

BANJO.

(Sub-Dominant) Chord.

The Minor sub-dominant chord is constructed upon the sub-dominant note of the Minor Scale, to which is added its 3rd and 5th intervals. In harmonic progression it generally follows the tonic chord (Minor). Below it is presented in its first form at A, and in its practical form at B.

A B

Key of A Minor.
Relative to C Major.

Sub Dom. - 3rd - 5th

Extract from

"WE MET BY CHANCE, SWEET JENNY."

By WM. A. HUNTLEY.

(INTRODUCING THE MINOR SUB-DOMINANT CHORD.)

VOICE.

Quite in - ter - es - ted in the plot your

escort seemed to be, When

you look'd round be hind... you and

smiled so sweet on me...

BANJO.

Sub-Dom. Minor

(Sub-Dominant) Maj. Chord

(Sub-Dom.) Chord.

(Cadence)

Huntley's School for the Banjo.

MAJOR - - - - and relative - - - - MINOR.

Scale of intervals used in construct-
ing Sub-Dominant chords.

Sub-
Domi-
nant
Chords.
Major.

Chords made practicable for the Banjo.

Scale of intervals used in construct-
ing Sub-Dominant chords.

Sub-
Domi-
nant
Chords.
Minor.

Chords made practicable for the Banjo.

Major Scale	Sub-Dominant Chords Major	Chords made practicable for the Banjo	Minor Scale	Sub-Dominant Chords Minor	Chords made practicable for the Banjo
A Major.		5* 9* 10* 4*	F# Minor.		2* 5* 6* 9*
Bb Major.		1* 6* 10* 11*	G Minor.		3* 6* 7* 10*
B Major.		2* 7* 11* 12* 12* 17*	G# Minor.		4* 7* 8* 11*
C Major.		1* 3* 8*	A Minor.		5* 8* 9* 12*
Db Major.		1* 2* 4* 9*	Bb Minor.		1* 6* 9* 13*
D Major.		2* 3* 5* 10*	B Minor.		2* 7* 10*
Eb Major.		3* 4* 6* 11*	C Minor.		3* 8*
E Major.		7* 8* 12* 12*	C# Minor.		4* 9* 13*
F Major.		1* 5* 6* 8*	D Minor.		2* 2* 5* 10*
F# Major.		2* 6* 7* 9*	D# Minor.		3* 3* 6* 11*
G Major.		3* 7* 8* 10*	E Minor.		4* 4* 8* 7* 12*
Ab Major.		4* 8* 9* 11*	F Minor.		1* 4* 5* 8*

DOMINANT 7TH CHORDS.

The major dominant 7th chord is constructed upon the dominant note, to which is added its 3rd, 5th and 7th intervals. This is the most important chord in modulation and harmony, as it leads direct (with few exceptions) to its tonic chord. By its use we are led into all keys, and a great variety of modulation is thus obtained. At **A**, the first construction is given; at **B**, the chords are made practicable for the Banjo.

Key of A Major.

A

(Dom. Note.) 3rd. 5th. 7th.

B 6*

Extract from

"LITTLE ONE WHISPER YOU LOVE ME."

By WM. A. HUNTLEY.

(INTRODUCING THE MAJOR DOMINANT 7th CHORD.)

VOICE.

Lit-tle one whisper you love me,

BANJO.

Major Dom. 7th. in key of A.

Speak with your sweetest ca-ress,

Major Dom. 7th in key of E.

(Dom. 7th in E.) (Dom. 7th in A.)

Un-der the bright stars A bove thee,

Dom. 7th in D.

Lit-tle one answer me yes,

(Cadence.)

Huntley's School for the Banjo.

The minor dominant 7th chord is constructed upon the dominant note of the minor scale, to which is added its 3rd, 5th and 7th intervals. The 3rd in this chord must always be raised a half tone by an accidental (see construction of minor scales). At **A**, the first construction is given; at **B**, the practical form (for the Banjo) is presented.

Key of F# Minor relative to A Major.

A

(Dom. Note.) 3rd. 5th. 7th.

B 3*

Extract from

"WAITING A LETTER FROM OVER THE SEA."

By WM. A. HUNTLEY.

(INTRODUCING THE MINOR DOMINANT SEVENTH CHORD.)

VOICE.

I'm waiting A let-ter from o-ver the sea, And

BANJO.

wont I be glad when it's han-ded to me! It

comes from my dar-ling, the Rose of Kildare, She's the

pride of my heart and its queen.....

Minor Dom. 7th chord.

Minor Dom. 7th chord.

DOMINANT 7TH CHORDS IN ALL KEYS.

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Constructed upon the 5th degree of the Major scale to which is added its 3rd, 5th and 7th. The 3rd (interval) to be raised a half tone by an accidental.

Constructed upon the 5th degree of the Minor scale to which is added its 3rd, 5th and 7th. The 3rd (interval) to be raised a half tone by an accidental.

MAJOR

AND

MINOR.

Major keys Dominant 7th chords.	Chords made practicable for the Banjo.	Intervals in Harmonic Minor scales used in constructing Dominant 7th chords.	Dominant 7th chords.	Chords made practicable for the Banjo.
A Major.	3* 4* 6* 10* 12*	F# Minor.		3* 5* 9*
Bb Major.	1* 4* 5* 7* 9*	G Minor.		1* 2* 2* 4* 6* 10*
B Major.	1* 2* 5* 5* 6* 8* 10*	G# Minor.		2* 3* 5* 7* 4* 11*
C Major.	3* 6* 7* 9*	A Minor.		3* 6* 8*
Cb Major.	4* 7* 8* 10*	Bb Minor.		1* 4* 5* 7*
D Major.	5* 5* 8* 9* 11*	B Minor.		2* 5* 6* 8*
Eb Major.	2* 4* 6* 9* 10*	C Minor.		1* 3* 6* 9*
E Major.	3* 5* 7* 10* 10*	C# Minor.		4* 7*
F Major.	1* 2* 4* 6* 8*	D Minor.		3* 5* 5* 8*
F# Major.	1* 2* 3* 5* 9*	D# Minor.		2* 4* 6*
G Major.	1* 1* 2* 3* 4* 6*	E Minor.		1* 3* 5* 7*
Ab Major.	2* 3* 4* 5* 7*	F Minor.		2* 4* 6* 8*

SUB-TONIC CHORDS.

The major sub-tonic chord is constructed upon the sub-tonic note of the major scale, to which is added its 3rd, 5th and 7th intervals. It is a peculiar chord, containing two notes of the dominant chord and two notes of the sub-dominant chord. It is often used in instrumental music, but rarely as an accompaniment. The accompaniments to the two songs on this page present as good an illustration of its use as can be given on the Banjo.

In the following example the first construction of the chord is given at A. At B, the practical forms are given.

A Key of A Major.

B 4*

Extract from

"SWING DOSE GATES AJAR."

By WM. A. HUNTLEY.

(INTRODUCING THE MAJOR SUB-TONIC CHORD.)

VOICE.

Swing dem o - pen hon - ey,

BANJO.

Swing dem wide and far De

bells will ring, de an - gels sing, Oh,

swing dem gates a - jar, Oh,

(Major Sub-Tonic chord.)

The minor sub-tonic chord is constructed upon the sub-tonic note of the minor scale, to which is added its 3rd, 5th and 7th intervals. The minor sub-tonic chord and the *diminished 7th chord on the dominant* in the relative major key are one and the same. When the chord occurs in a minor strain it is called the *sub-tonic minor*; when in a major strain it is called the *diminished 7th on the dominant*.

In the following example the first construction is given at A. At B, the practical forms are given.

Key of F# Minor
Relative to A Major.

A

B 3*

Extract from

"COME AND MEET ME ROSA DARLING."

By WM. A. HUNTLEY.

(INTRODUCING THE MINOR SUB-TONIC CHORD.)

(Also the Major Sub-Tonic Chord.)

VOICE.

Come and meet me Rosa dar - ling,.....

BANJO.

(Minor Sub-Tonic chord)

When the eve'ning shad - ows fall,.....

I'll be wait - ing, near the ar - bor,.....

By the lone - ly gar - den wall.

Major Sub-Tonic chord.

SUB-TONIC 7TH OR SEVENTH CHORD OF 7TH DEGREE, IN ALL KEYS.

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Constructed upon the 7th degree of the Major Scale (Sub-Tonic Note), to which is added its 3rd, 5th and 7th intervals.

MAJOR.

MINOR.

Constructed upon the 7th degree of the Minor Scale (Sub-Tonic Note), to which is added its 3rd, 5th and 7th intervals.

Scale of Intervals used in constructing Sub-Tonic 7th Chord.	Sub-Tonic Chord, First Form.	Same made practicable for the Banjo.	Scale of Intervals used in constructing Sub-Tonic 7th Chord.	Sub-Tonic Chord, First Form.	Same made practicable for the Banjo.
A Major.			F# Minor.		
Bb Major.			G Minor.		
B Major.			G# Minor.		
C Major.			A Minor.		
Db Major.			Bb Minor.		
D Major.			B Minor.		
Eb Major.			C Minor.		
E Major.			C# Minor.		
F Major.			D Minor.		
F# Major.			D# Minor.		
G Major.			E Minor.		
Ab Major.			F Minor.		

SUBSTITUTED 6TH CHORD.

The substituted 6th chord is constructed upon the sub-dominant note of the major scale, to which is added its 3rd and 6th above. It is nothing more nor less than an inversion of the sub-dominant chord of the relative minor key. It possesses the following peculiarity—the root of the chord (sub-dominant note) must always be in the bass, but the upper part of the chord may be inverted in any manner possible. The chord is presented below in its first form at A. At B, the practical forms for the Banjo are given.

Key of A Major.

A B

(Sub-Dom. Note.) 3rd. 6th.

2* 5* 4* 3*

Extract from

"BYE AND BYE YOU WILL FORGET ME."

By WM. A. HUNTLEY.

(INTRODUCING THE SUBSTITUTED 6TH CHORD.)

VOICE.

Bye and bye you will for- get me

BANJO.

Substituted 6th. chord. Same.

When my face is far from thee.....

3* 4* 5* 6* 5*

(Substituted 6th. Chord.) Same.

And the day when first you met me

(Substituted 6th. Chord.) Same.

On - ly lives in mem - o ry.....

(Cadence)

MINOR DOMINANT TRIAD.

The minor dominant triad is constructed upon the dominant note of the minor scale, to which is added its 3rd and 5th intervals. It is a full major triad, but when played in connection with the tonic and sub-dominant minor chords it *sounds minor*. The third interval in this chord falls upon the sub-tonic note of the minor scale, which is always raised a half tone by an accidental. (See instructions regarding scales). Below, the first form of the chord is given at A. At B, the form for the Banjo is given.

Key of C# Minor
Relative to E Major.

A B

(Dom. Note.) 3rd. 5th.

4* 3* 6*

Extract from

"RAISE ME, JESUS, TO THY BOSOM."

By WM. A. HUNTLEY.

(INTRODUCING THE MINOR DOMINANT TRIAD.)

VOICE.

I am wea-ry with my bur - den And I

BANJO.

Minor Dominant Triad.

come to thee for rest..... Kneeling

at thy feet I pray thee, Lift me

Minor Dom. Triad.

Je - sus, to Thy breast.....

AUGMENTED 6TH CHORDS.

Augmented 6th chords are constructed upon the sub-mediant note or sixth degree of either the major or minor scales. When fully constructed, the chord is the augmented 6th of the key it is constructed in; but it is also a dominant 7th chord (in sound, but not in notation) in some other key. It is a peculiarity of music that all chords are named differently according to the relationship they hold to the various keys. It is a seeming paradox that an augmented 6th chord is a dominant 7th and *yet it is not*. Likewise a dominant 7th chord is an augmented 6th chord, *yet it is not*. It depends altogether upon the standpoint (the key) you view it from.

For the major augmented 6th chord take sub-mediant note in major scale, and add the 3rd, 5th and 6th intervals. Lower the root a half tone and raise the 6th a half tone by accidentals, thereby augmenting the interval from which the chord derives its name. The 5th must also be lowered a half tone by an accidental.

At **A**, the first construction is given; at **B**, the chromatic alterations are made; at **C**, the chord is arranged in form for the Banjo.

Key of A Major.

(Sub-Mediant Note.) 3rd. 5th. 6th.

Extract from

"WHISPER THOSE SWEET WORDS AGAIN."

By WM. A. HUNTLEY.

(INTRODUCING THE MAJOR AUGMENTED 6TH CHORD.)

VOICE.

Whis-per those sweet words "I love you."

BANJO.

Whis-per them soft-ly and then

Place your dear arms love A-round me And

whis-per them o'er once a-gain.....

(Aug. 6th Chord.)

(Cadence.)

Huntley's School for the Banjo.

The minor key augmented 6th chord is constructed upon the sub-mediant note, to which is added its 3rd, 5th and 6th intervals. The 6th must be raised a half tone by an accidental. At **A**, the first construction of the chord is given; at **B**, it is augmented by raising the 6th a half tone; at **C**, it is presented in practical form for the Banjo.

Key of B Minor
Relative to D Major.

(Sub-Mediant Note.) 3rd. 5th. 6th.

Extract from

LET THESE KISSES SAY FAREWELL."

By WM. A. HUNTLEY.

(INTRODUCING THE AUGMENTED 6TH CHORD IN MINOR KEY.)

VOICE.

Tho' we part in deepest sor-row

BANJO.

Deep-er far than words can tell.....

Lit-tle dar-ling don't for-get me,

Let these kis-ses say fare-well.....

(Aug. 6th Chord.)

(Cadence.)

Constructed upon the 6th degree of the Major scale (Sub-medi-ant Note), to which is added its 3rd, 5th and 6th intervals. This root must be lowered a half tone, and the 6th must be raised a half tone, by accidentals. The 5th is lowered a half tone by an accidental also.

AUGMENTED 6TH CHORD IN ALL KEYS.

Constructed upon the 6th degree (Sub-medi-ant Note) of the Minor scale, to which is added its 3rd, 5th and 6th intervals. The 6th must be raised a half tone by an accidental.

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MAJOR.

MINOR.

Scales of Intervals in Major keys used in constructing Augmented 5th chords.

Plain 6th. Aug. 6th.

Chords made practicable for the Banjo. 1* 4* 7*

Scales of Intervals in Minor keys used in constructing Augmented 6th chords.

Plain 6th. Aug. 6th.

Chords made practicable for the Banjo. 1* 2* 4* 6* 10*

MAJOR.

A Major. B \flat Major. B Major. C Major. D \flat Major. D Major. E \flat Major. E Major. F Major. F \sharp Major. G Major. A \flat Major.

Each row shows the scale of intervals for the Major key, followed by the augmented 6th chord in that key, and then three variations of the chord (1*, 4*, 7*) for the Banjo.

MINOR.

F \sharp Minor. G Minor. G \sharp Minor. A Minor. B \flat Minor. B Minor. C Minor. C \sharp Minor. D Minor. D \sharp Minor. E Minor. F Minor.

Each row shows the scale of intervals for the Minor key, followed by the augmented 6th chord in that key, and then several variations of the chord (1*, 2*, 4*, 6*, 10*) for the Banjo.

DIMINISHED 7TH CHORDS.

The Diminished 7th chord is the second most important chord in Modulation and Harmony. There are three in each key formed respectively on the Tonic, Sub-Dominant and Dominant notes of the scale. They are constructed as follows:—Take the Tonic, Sub-Dominant and Dominant notes separately and add to each its 3rd, 5th and 7th. Take the chords thus constructed on the Tonic and Sub-Dominant degrees and lower the upper note or 7th in each a half tone by an accidental. They are thus transformed into Dominant 7th chords. The chord constructed upon the Dominant note is already a Dominant 7th chord and needs no alteration in its upper note *(the 7th). Now to form the three chords into Diminished 7th chords, you raise the root (lower note) in each a half tone by an accidental. In the example below the first construction of chords are given at A. At B they are formed into Dominant 7th chords. At C they are changed to Diminished 7th chords. At D they are presented in practical form for the banjo.

A B C D 2* D 3*

Tonic. Sub-dominant. Dominant.

Tonic 7th. (Sub-Dom. 7th.) (Dom. 7th.)

(Tonic Diminished 7th.) (Sub-Dom. Diminished 7th.) (Dom. Diminished 7th.)

Extract from

"SHE'S AS PRETTY AS THE ROSES IN THE MORNING."

Song and Dance by WM. A. HUNTLEY.

(INTRODUCING THE DIMINISHED 7th CHORDS ON TONIC, SUB-DOMINANT AND DOMINANT.)

CHORUS.
VOICE.

For she's as pret - ty as the ros - es in the morn - ing, That peep from out their love - ly bed of

green.....With her eyes of blue that spar - kle like a dia - mond, She's the sweetest ev - er seen..... She

prom - ised true to meet me here, And list to what I'd say..... She will

an - swer yes, I'm sure she will, And name our wed - ding day.....

Dim. 7th on Sub-Dom.

Dim. 7th on Tonic. Dim. 7th on Dom.

DIMINISHED 7TH CHORDS.

DIM. 7th ON THE TONIC.

Constructed upon the Tonic note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone and the 7th lowered a half tone by accidentals.

DIM. 7th ON THE SUB-DOMINANT.

Constructed upon the Sub-Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone and the 7th lowered a half tone by accidentals.

DIM. 7th ON THE DOMINANT.

Constructed upon the Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone by an accidental. The 7th remains the same.

Scales in Major Keys showing intervals used in the construction of Diminished 7th Chords.

Chords theoretically constructed.

Chords made practicable for the Banjo.

	First form of 7th.	Diminished 7th.	The same with octaves above and below, within compass of the Banjo.	
Dim. 7th on Tonic.				<p>The chords below 5th position are preferable for accompaniments. The chords above 5th position are used only in instrumental pieces.</p>
Dim. 7th on Sub-Dom.				
Dim. 7th on Dominant.				
Dim. 7th on Tonic.				
Dim. 7th on Sub-Dom.				
Dim. 7th on Dominant.				
Dim. 7th on Tonic.				
Dim. 7th on Sub-Dom.				
Dim. 7th on Dominant.				

DIMINISHED 7TH CHORDS.

DIM. 7th ON THE TONIC.

Constructed upon the Tonic note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone, and the 7th lowered a half tone by accidentals.

DIM. 7th ON THE SUB-DOMINANT.

Constructed upon the Sub-Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone, and the 7th lowered a half tone by accidentals.

DIM. 7th ON DOMINANT.

Constructed upon the Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone by an accidental. The 7th remains the same.

Scales in Major Keys showing intervals used in the construction of Diminished 7th Chords.

Chords theoretically constructed.

Chords made practicable for the Banjo.

	First form of 7th.	Diminished 7th.	The same with octaves above and below, within compass of the Banjo.	
<p>Dim. 7th on Tonic.</p>				<p>The chords below 5th position are preferable for accompaniments. The chords above 5th position are used only in instrumental pieces.</p>
<p>Dim. 7th on Sub-Dom.</p>				
<p>Dim. 7th on Dominant.</p>				
<p>Dim. 7th on Tonic.</p>				
<p>Dim. 7th on Sub-Dom.</p>				
<p>Dim. 7th on Dominant.</p>				
<p>Dim. 7th on Tonic.</p>				
<p>Dim. 7th on Sub-Dom.</p>				
<p>Dim. 7th on Dominant.</p>				

DIMINISHED 7TH CHORDS.

DIM. 7th ON THE TONIC.

Constructed upon the Tonic note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone, and the 7th lowered a half tone by accidentals.

DIM. 7th ON SUB-DOMINANT.

Constructed upon the Sub-Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone, and the 7th lowered a half tone by accidentals.

DIM. 7th ON DOMINANT.

Constructed upon the Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone by an accidental. The 7th remains the same.

Scales in Major Keys showing intervals used in the construction of Diminished 7th chords.

Chords theoretically constructed.

Chords made practicable for the Banjo.

	First form of 7th.	Diminished 7th.	The same with octaves above and below within compass of the Banjo.	
Dim. 7th on Tonic.				
Dim. 7th on Sub-Dom.				
Dim. 7th on Dominant.				
Dim. 7th on Tonic.				
Dim. 7th on Sub-Dom.				
Dim. 7th on Dominant.				
Dim. 7th on Tonic.				
Dim. 7th on Sub-Dom.				
Dim. 7th on Dominant.				

DIMINISHED 7TH CHORDS.

DIM. 7th ON THE TONIC.

Constructed upon the Tonic note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone and the 7th lowered a half tone by accidentals.

DIM. 7th ON THE SUB-DOMINANT.

Constructed upon the Sub-Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone and the 7th lowered a half tone by accidentals.

DIM. 7th ON THE DOMINANT.

Constructed upon the Dominant note, to which is added its 3rd, 5th and 7th. The root must be raised a half tone by an accidental. The 7th remains the same.

Scales in Major Keys showing intervals used in the construction of Diminished 7th Chords.

Chords theoretically constructed.

Chords made practicable for the Banjo.

Dim. 7th on Tonic.

Dim. 7th on Sub-Dom.

Dim. 7th on Dominant.

First form of 7th.

Diminished 7th.

The same with octaves above and below, within compass of the Banjo.

The chords below 5th position are preferable for accompaniments. The chords above 5th position are used only in instrumental pieces.

2* 2* 5* 5* 8* 8*

1* 1* 4* 4* 7* 7*

3* 3* 6* 6* 9* 9*

Dim. 7th on Tonic.

Dim. 7th on Sub-Dom.

Dim. 7th on Dominant.

First form of 7th.

Diminished 7th.

The same with octaves above and below, within compass of the Banjo.

3* 3* 6* 6* 9* 9*

2* 2* 5* 5* 8* 8*

1* 1* 4* 4* 7* 7*

Dim. 7th on Tonic.

Dim. 7th on Sub-Dom.

Dim. 7th on Dominant.

First form of 7th.

Diminished 7th.

The same with octaves above and below, within compass of the Banjo.

1* 1* 4* 4* 7* 7*

3* 3* 6* 6* 9* 9*

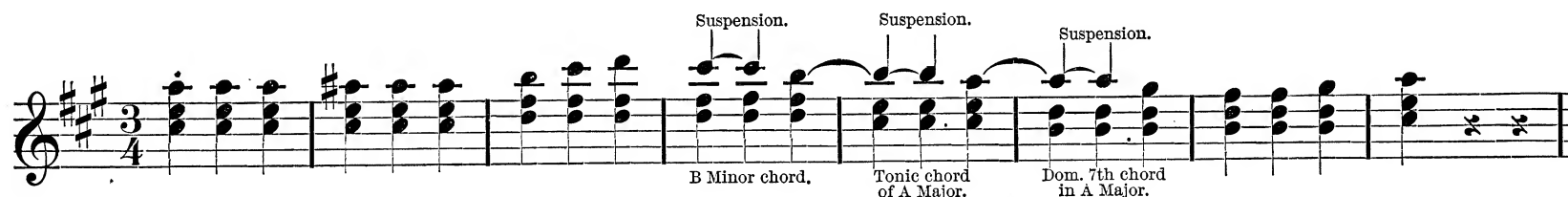
2* 2* 5* 5* 8* 8*

SUSPENSIONS.

The preceding pages have given examples of the construction and use of all fundamental chords in harmony, but the student will find in many compositions a number of seemingly new chords of which no explanation has previously been given.

These chords are termed *Suspensions*, and are so named because they contain one or more *consonant* notes (Notes which properly belong to a chord) which are held or prolonged (and thereby suspended) into the next chord, when they immediately become *dissonant* notes (Notes which do not properly belong to a chord). Some very pretty effects are produced by suspensions, but they cannot be properly played upon the banjo, as the tone cannot be sustained long enough to produce them perfectly. The *percussion* of the dissonant note (sounding it) must be made on the banjo, which is the nearest approach to a suspension possible upon the instrument.

An example is given below, and the notes forming the suspension (consonant to dissonant) are tied, but the percussion of both notes is necessary in order to effect an illustration of the nature of a suspension upon the banjo. The notes with stems turned up are dissonant.



Suspensions do not always occur on the uppermost notes of a chord: they may occur in the intermediate or lowest notes of a chord. In all suspensions the dissonant finally resolves itself on to the consonant note of the chord. The two notes (consonant and dissonant) should never be found together in the same chord.

PASSING NOTES.

Another confusing thing in the analysis of chords is the occurrence of passing notes. They form no essential part of the harmony of a chord, and occur on the *accented*, as well as the *unaccented* part of a bar of music. When *on* the accent they are termed *auxiliary* notes, when *not* on the accent they are termed *passing* notes. The difference between chords containing passing notes and chords of suspension are that in the former the notes pass along, while the chord remains; in the latter the chord changes, but the note of suspension remains (temporarily, of course.) In the example below passing notes are marked with a \times .



CADENCES.

A cadence is the last musical progression in a piece of music. Examples of cadences may be found in the last one or two bars of the accompaniments to the following songs, which will be found in the preceding pages:—

“Some Day I’ll wander back again.” “Down among the daisies.” “Little one whisper you love me.”
“Bye and bye you will forget me.” “Let these kisses say farewell.”

In the balance of the songs the strains are unfinished, consequently there can be no cadence.

CHORDS WITH BASS TO “B.”

A great many banjoists tune the bass string to B. As this change of bass is not considered the legitimate tuning of the Banjo, we will therefore omit giving the changes in chords caused by raising the bass.

DIMINISHED 7TH CHORDS.

Four of the preceding pages have been devoted to the construction, classification, and correct notation (as regards intervals) of Diminished 7th Chords. The student who aspires to become an accompanist will assume an herculean task if he endeavors to commit to memory all the chords therein written. It would seem a bold assertion to state that there are in reality but three diminished chords, yet such is the *fact*. All diminished 7th chords are composed of tones corresponding to the notes given in either one of the following combinations:—

First: — A \sharp - C \sharp - E \sharp and G \sharp
Second: — D \sharp - F \sharp - A \sharp “ C \sharp
Third: — G \sharp - B \sharp - D \sharp “ F \sharp

Analyze any diminished 7th chord given in this book, and you will find the above to be true. In the key of D \flat the diminished 7th chord on the sub-dominant note will be found to contain G \sharp B \flat D \flat and F \flat . We find that the chord is identical with the first combination. G \sharp is found in both, B \flat in one A \sharp in the other (both notes are the same), D \flat is found in one and C \sharp in the other (D \flat and C \sharp are the same), E \sharp is found in one and F \flat in the other (E \sharp and F \flat are the same tones.)

The three combinations can be used in any key, therefore the accompanist who learns three chords, corresponding to the combinations given above, has at his command the Diminished 7th chords belonging to *all* keys.

PART 2.

PART SECOND devotes an entire page to each key (Major and Minor), giving the scales, fingering, numerical and technical names of degrees; the construction of all chords within the keys. from theoretical to practical; and all necessary instructions on each page, thereby rendering it unnecessary for the pupil to refer to the first part of this work for rules or information.

This Part will be found to be of great value to Composers, Arrangers and advanced players, as well as the young Student, as it contains all chords possible to be made on the banjo, properly written, carefully fingered and classified and arranged under their proper name in the key to which they belong.

KEY OF A MAJOR.

Technical name for each Degree. Degrees. numbered.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.
	4th String. Open.	2*	4*	5*	3rd String. Open.	2	2nd String. Open.	1*	1st String. Open.	2*	3*	5*	7*	9*	10*

Scales of intervals used in constructing all chords within the key of A Major.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on Tonic.

Dim. 7th on Sub-Dom.

Diminished 7th on Dominant.

Chords theoretically constructed.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the Banjo.

Practical Chords for the Banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are used mainly in instrumental pieces.

KEY OF F# MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	3rd String. 2*	2nd String. Open.	1*	1st String. Open.	2*	3*	6*	7*	9*	10*	12*	14*	15*	18	19*
Notes on the Banjo below the Scale proper.															

Scales of intervals used in constructing.		Chords theoretically constructed.		Practical Chords for the Banjo.	
		First construction or theoretical form of chord.	The same with its inversions above and below, within compass of the banjo.	Chords in this column are preferable for accompaniments.	Chords in this column are mainly used in instrumental music.
Tonic.					
Sub-Dominant.					
Dominant Triad.					
Dominant 7th.					
Sub-Tonic 7th.					
Augmented 6th.					

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant, 3rd and 5th.
 Dominant triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are lowered a half tone, and the 6th raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Dominant). Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF A MAJOR AND F# MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 1.

Key of A Major Tonic. Tonic. Sub-Dominant. Sub-Dominant. Dominant 7th. Dominant 7th.

Tonic. Passing. Tonic. Tonic. Sub-Dominant. Sub-Dom. Dom. 7th. Dominant 7th. Tonic. Tonic. FINE.

D. C. al Fine.

Tonic. Sub-Dominant. Dominant Triad. Tonic. Tonic. Sub-Dominant. Dominant Triad. Tonic. Dom. 7th. A Major.

Key of F# Minor

Chord Exercise No 2.

A Major Tonic. Dim. 7th on Dom. Dim. 7th on Sub-Dom. Tonic.

Sub-Dominant. Tonic. Tonic. Tonic. Dom. 7th. Tonic. Passing. A Major.

F# Minor A Major F# Minor E Major

Tonic. Dom. 7th. Sub-Tonic 7th. Tonic. A Major.

A Major A Major F# Minor

Ritard.

Dim. 7th on Sub-Dom. Tonic. Dom. 7th. Sub-Ton. 7th. Dim. 7th on Ton. Sub-Dom. Tonic. Dom. 7th. Tonic. A Major.

A Major F# Minor

Extract from

"ENCHANTMENT."

(GRAND CONCERTO FOR BANJO.)

By WM. A. HUNTLEY.

SOLO BANJO.
INTRODUCTION.

Tune Bass To B.
2nd BANJO.

Tune Bass To A.

Andantino amoroso.

KEY OF B \flat MAJOR.

Technical names for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 1*	3*	5*	6*	3rd String. 1*	3*	2nd String. 1*	2*	1st String. 1*	3*	4*	6*	8*	10*	1 1*

Note on the Banjo below the Scale proper. $\text{B}\flat$

Open. 4th String.

Scales of intervals used in constructing all chords within the key of B \flat Major.	Chords theoretically constructed.		Practical Chords for the Banjo.	
	First construction or theoretical form of chord.	The same with its inversions above and below within compass of the banjo.	Chords in this column are preferable for accompaniments	Chords in this column are used mainly in instrumental music.
Tonic.			1* 5*	6* 8*
Sub-Dominant.			1* 4*	6* 10* 11*
Dominant 7th.			1* 4*	5* 7* 9*
Sub-Tonic 7th.			1* 4*	5*
Substituted 6th.			6* 3*	6*
Augmented 6th.	First form of 6th. Augmented 6th.		2*	4* 5* 8*
Diminished 7th on the Tonic.	First form of 7th. Diminished 7th.		3* 3*	6* 6* 9* 9*
Diminished 7th on Sub-Dominant.	First form of 7th. Diminished 7th.		2* 2*	5* 5* 8* 8*
Diminished 7th on Dominant.	First form of 7th. Diminished 7th.		1* 1* 4*	4* 7* 4* 7*

KEY OF G MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	3rd String. 3*	2nd String. 1*	2*	1st String. 1*	3*	4*	7*	8*	10*	11*	13*	15*	16*	19*	20
Notes on the Banjo below the Scale proper.		Open. 4th String.	1*	3*	5*	6*	2* 3rd String.								

Scales of intervals used in constructing all chords within the key of G Minor.	Chords theoretically constructed.		Practical Chords for the Banjo.	
	First construction or theoretical form of chord.	The same with its inversions above and below, within compass of the Banjo.	Chords in this column are preferable for accompaniments.	Chords in this column are used mainly in instrumental pieces.
Tonic.				
Sub-Dominant.				
Dominant Triad.				
Dominant 7th.				
Sub-Tonic 7th.				
Augmented 6th.				

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant note, 3rd and 5th.
 Dominant Triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone and the 6th raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on the Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Dominant.) Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF B \flat MAJOR AND G MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 3.

Key of B \flat Major ~ E \flat Major ~ E \flat Minor ~ B \flat Major ~ G Minor ~ F Major ~ B \flat Major

Key of B \flat Major ~ C Minor ~ B \flat Major ~ B \flat Major

G Minor ~ G Minor ~ B \flat Major ~ G Minor ~ G Minor

G Minor ~ C Minor ~ B \flat Major ~ G Minor ~ G Minor ~ G Minor ~ G Minor (Cadence.)

Chord Exercise No 4.

B \flat Major ~ B \flat Major ~ G Minor ~ B \flat Major ~ B \flat Major

B \flat Major ~ F Major ~ B \flat Major ~ B \flat Major ~ B \flat Major ~ B \flat Major ~ G Minor ~ B \flat Major

G Minor ~ B \flat Major ~ G Minor ~ B \flat Major ~ G Minor

Extract from

"DEWDROP" WALTZ.

By WM. A. HUNTLEY.

The musical score is for a piece titled "The Old-Fashioned Banjo". It features two parts: "SOLO BANJO." and "2nd BANJO." The key signature is one flat (B-flat), and the time signature is 3/4. The score is written on two staves. The "SOLO BANJO." part is in the upper staff, and the "2nd BANJO." part is in the lower staff. The "SOLO BANJO." part includes a melodic line with various fingerings (1, 2, 3, 4) and a final flourish. The "2nd BANJO." part provides a harmonic accompaniment with chords and single notes, also including fingerings. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The score is divided into measures by vertical bar lines. The first measure of the melody is marked with a "1*" and a wavy line above it. The piano accompaniment starts with a bass line of eighth notes and chords in the right hand. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as chords, single notes, and rests. There are also some performance markings like "1*" and "4" above notes. The score is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble clef staff and a bass clef staff, both in the key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. It then has a repeat sign, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The accompaniment in the bass staff consists of a steady eighth-note pattern, with the left hand playing a series of chords and single notes. The score is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a wavy line indicating a trill or a similar ornament. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style with a large, clear font.

KEY OF B MAJOR.

Technical names for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 2*	4*	6*	3rd String. Open.	2*	2nd String. Open.	2*	1st String. Open.	2*	4*	5*	7*	9*	11*	12*

Note on the Banjo below the Scale proper. 4*

1* 4th String.

Scales of intervals used in constructing all chords in the key of B Major.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on Tonic.

Diminished 7th on Sub-Dominant.

Diminished 7th on Dominant.

Chords theoretically constructed.

First construction or theoretical form of chord.

The same with its inversions above and below within compass of the banjo.

First form of 6th. Augmented 6th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

Practical Chords for the Banjo.

Chords in this column are preferable for accompaniments

Chords in this column are used mainly in instrumental pieces.

2*

1*

2*

1*

2*

3*

1*

1*

4*

3*

3*

2*

2*

5*

5*

8*

4*

8*

17*

7*

11*

12*

12*

4*

5*

5*

6*

4*

2*

10*

6*

7*

4*

9*

4*

7*

7*

6*

6*

9*

5*

5*

8*

4*

8*

CHORD EXERCISES.

KEYS OF B MAJOR AND G# MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 5.

1 Tonic. Tonic. Sub-Dominant. Sub-Dominant.

Key of B Major

Dom. 7th. Dom. 7th. Tonic. Dom. 7th. Tonic.

B Major E Major

Tonic. Tonic. Dom. 7th. Tonic.

E Major B Major

Chord Exercise No 6.

Tonic. Dom. 7th. Tonic. Tonic. Dom. Triad. Dom. 7th. { Dim. 7th } { on Dom. }

B Major C# Minor B Major

Tonic. Tonic. Dom. 7th. Dom. 7th. Tonic. Tonic.

G# Minor F# Major G# Minor B Major

Dom. 7th. Dom. 7th. Dom. 7th with Passing notes. Tonic. Tonic. Dom. 7th.

B Major E Major Suspension.

Dom. 7th. Dom. Triad. Dom. 7th. Tonic. Tonic. Dom. Triad.

B Major C# Minor

Dom. 7th. Tonic. Tonic. Tonic. Dom. 7th. Tonic. Tonic.

B Major

Extract from

"QUEEN OF THE WAVES" WALTZ.

[By WM. A. HUNTLEY.]

(SECOND STRAIN.)

Tune Bass To B.
SOLO BANJO.

2nd BANJO.
Tune Bass To A.

1* 2* 3* 4* 5*

Slide.

KEY OF C MAJOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic..	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st Deg.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 3*	5*	3rd String. Open.	1*	3*	2nd String. 1*	1st String. Open.	1*	3*	5*	6*	8*	10*	12*	13*

Notes on the Banjo below the Scale proper.

Open, 4th String. 2nd.

Scales of intervals used in constructing all chords within the key of C Major	Chords theoretically constructed.		Practical chords for the Banjo	
	First construction or theoretical form of chord.	The same with its inversions above and below, within compass of the banjo.	Chords in this column are preferable for accompaniment.	Chords in this column are mainly used in instrumental pieces.
Tonic.				
Sub-Dominant.				
Dominant 7th.				
Sub-Tonic 7th.				
Substituted 6th.				
Augmented 6th.				
Diminished 7th on the Tonic.				
Diminished 7th on the Sub-Dominant.				
Diminished 7th on the Dominant.				

KEY OF A MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees. numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String.				3rd String.		2nd String.	1st String							
	Open.	2*	3*	5*	Open.	1*	Open.	Open.	1*	1*	3*	5*	6*	9*	10*

Scales of intervals used in constructing all chords within the key of A Minor.	Chords theoretically constructed.		Practical Chords for the Banjo.	
	First construction or theoretical form of chord.	The same with its inversions above and below, within compass of the Banjo.	Chords in this column are preferable for accompaniments.	Chords in this column are used mainly in instrumental pieces.
Tonic.				
Sub-Dominant.				
Dominant Triad.				
Dominant 7th.				
Sub-Tonic 7th.				
Augmented 6th.				

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant, 3rd and 5th.
 Dominant Triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone and the 6th raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on the Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Dominant.) Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF C AND A MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 7.

Tonic, C Major Tonic, C Major Sub-Dom., F Major Tonic, C Major Tonic, C Major

Sub-Tonic 7th, G Major Dom. 7th, F Major Tonic, C Major Tonic, C Major Tonic, C Major Dom. 7th, F Major Tonic, C Major FINE.

Tonic, A Minor Tonic, A Minor Sub-Dominant, D Minor Sub-Dominant, D Minor Dom. Triad, F Major Passing, E Major Tonic, A Minor Tonic, A Minor D.C. al Fine.

Chord Exercise No 8.

Tonic, C Major Dom. 7th, F Major Tonic, C Major Tonic, C Major Dom. 7th, F Major

Dom. 7th, F Major Tonic, C Major Dim. 7th on Tonic, D Minor Tonic, C Major Dim. 7th on Dom., F Major

Tonic, C Major Tonic, C Major Tonic, A Minor Sub-Dom., D Minor Augmented 6th, E Major Dom. Triad, F Major Dom. 7th, F Major

Tonic, C Major Dom. 7th, F Major Tonic, C Major Dim. 7th on Dom., F Major Tonic, C Major Dom. 7th, F Major Tonic, C Major

Extract from

"WEDDING BELLS" GAVOTTE.

(SECOND STRAIN.)

By WM. A. HUNTLEY.

Dolce.
SOLO BANJO.

Tune Bass To B.

2nd BANJO.

Tune Bass To A.

accelerando.

ritard.

accelerando.


ritard.



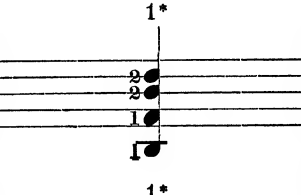
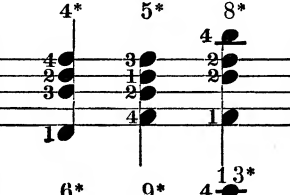
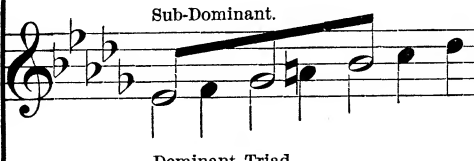

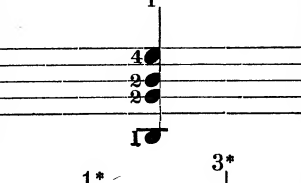

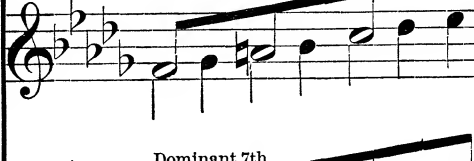
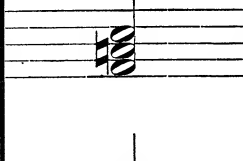
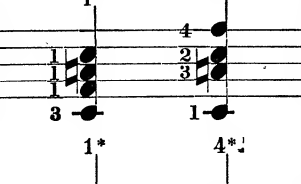

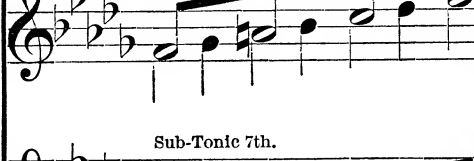
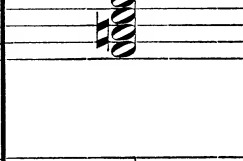



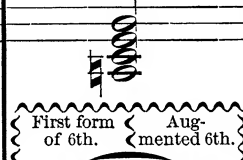

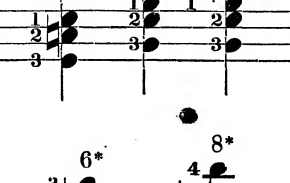
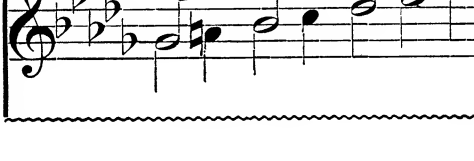
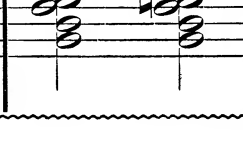


KEY OF D \flat MAJOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees Numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 4*	6*	3rd String. 1*	2	2nd String. Open.	2*	1st String. 1*	2*	4*	6*	7*	9*	11*	13*	14*
Notes on the Banjo below the Scale proper.															
Scales of intervals used in constructing all chords within the key of D \flat Major.		Chords theoretically constructed.				Practical chords for the Banjo.									
		First construction or theoretical form of chord.		The same with its inversions above and below within compass of the banjo.		Chords in this column are preferable for accompaniments.					Chords in this column are used mainly in instrumental pieces.				
Tonic.															
Sub-Dominant.															
Dominant 7th.															
Sub-Tonic 7th.															
Substituted 6th.															
Augmented 6th.															
Diminished 7th on Tonic.															
Diminished 7th on Sub-Dom.															
Dim. 7th on Dominant.															

KEY OF B \flat MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 1*	3*	4*	6*	3rd String. 1*	2*	2nd String. Open.	2*	1st String. 1*	2*	4*	6*	7*	10*	1 1*

Note on the Banjo below the Scale proper. 

Scales of intervals used in constructing all chords within the key of B \flat Minor.	Chords theoretically constructed.		Practical Chords for the Banjo.	
	First construction or theoretical form of chords.	The same with its inversions above and below within compass of the banjo.	Chords in this column are preferable for accompaniments.	Chords in this column are used mainly in instrumental pieces.
Tonic.				
Sub-Dominant.				
Dominant Triad.				
Dominant 7th.				
Sub-Tonic 7th.				
Augmented 6th.				

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant note, 3rd and 5th.
 Dominant Triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major). Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone and the 6th raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on the Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Dominant.) Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF D \flat MAJOR AND B \flat MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 9.

Tonic. Sub-Dominant. Dominant 7th. Tonic.

D \flat Major

Tonic. Sub-Dominant. Dominant Triad. Tonic.

B \flat Minor

D.C. al Fine.

Chord Exercise No 10.

Tonic. Dom. 7th. Tonic. Tonic. Tonic.

D \flat Major. G \flat Major. D \flat Major. G \flat Minor. D \flat Major.

Dom. 7th. Tonic. Dom. 7th. Tonic. Dom. Triad.

A \flat Major. D \flat Major. F Major. D \flat Major. B \flat Minor.

Tonic. Sub-Dominant. Tonic. Dom. 7th. Tonic.

B \flat Minor. D \flat Major. D \flat Major. F Major. B \flat Minor.

Extract from

"LAUGHING EYES" WALTZ.

By WM. A. HUNTLEY.

INTRODUCTION.
SOLO BANJO.
Tune Bass to B.

2nd BANJO.
Tune Bass to A.

Waltz.

KEY OF D MAJOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees Numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 5*	3rd String. Open.	2*	3*	2nd String. 1*	1st String. Open.	2*	3*	5*	7*	8*	10*	12*	14*	15*
	Notes on the Banjo below the Scale proper.				Open.		2*	4*							

Scales of intervals used in constructing all chords within the key of D Major.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on Tonic.

Diminished 7th on Sub-Dom.

Dim. 7th on Dominant.

Chords theoretically constructed.

First construction or theoretical form of chord.

The same with its inversions above and below within compass of the banjo.

CHORD EXERCISES.

KEYS OF D MAJOR AND B MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No. 11.

Tonic. Sub-Dominant. Dom. 7th. Tonic.

D Major.

Tonic. Sub-Dominant. Dom. Triad. Tonic.

B Minor.

Chord Exercise No. 12.

Tonic. Dom. 7th. Tonic. Sub-Tonic 7th. Tonic.

D Major. E Minor. B Minor. D Major.

Dom. 7th. Tonic. Dom. 7th. Tonic. Dom. Triad.

A Major. D Major. B Minor.

Sub-Dominant. Aug. 6th. Tonic. Dom. 7th. Tonic.

D Major.*

Extract from

"PERFECTION" MAZOURKA.

(SPANISH.)

By WM. A. HUNTLEY.

INTRODUCTION.**SOLO BANJO.**

Tune Bass to B.

*ritard.***2nd BANJO.**

Tune Bass to A.

MAZOURKA.*marcato.*

Bass.

KEY OF C MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st Deg.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 3*	5*	6*	3rd String. 1*	3*	2nd String. Open.	1st String. Open.	1*	3*	4*	6*	8*	9*	12*	13*

Note on the Banjo below the Scale proper.

Chords theoretically constructed.

Practical chords for the Banjo.

Scales with intervals used in constructing all chords within the key of C Minor.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are mainly used in instrumental pieces.

Tonic.

Sub-Dominant.

Dominant Triad.

Dominant 7th.

Sub-Tonic 7th.

Augmented 6th.

First form of 6th. Augmented 6th.

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant, 3rd and 5th.
 Dominant triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone, and the 6th must be raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Dominant). Dominant note, 3rd, 5th, and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF E \flat MAJOR AND C MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No. 13.

1. Tonic. E \flat Major. 2. Tonic. E \flat Major. 3. Tonic. F Minor. 4. Tonic. E \flat Major. 5. Tonic. E \flat Major.

6. Dom. 7th. B \flat Major. 7. Tonic. E \flat Major. 8. Dom. 7th. E \flat Major. 9. Tonic. C Minor. 10. Dom. Triad. C Minor.

11. Tonic. C Minor. 12. Sub-Dom. E \flat Major. 13. Tonic. E \flat Major. 14. Dom. 7th. E \flat Major. 15. Tonic. E \flat Major. 16. Tonic. E \flat Major.

Chord Exercise No. 14.

1. Tonic. E \flat Major. 2. Dom. 7th. E \flat Major. 3. Dom. 7th. A \flat Major. 4. Tonic. E \flat Major. 5. Aug. 6th. E \flat Major.

6. Tonic. E \flat Major. 7. Dom. 7th. E \flat Major. 8. Tonic. A \flat Major. 9. Tonic. A \flat Major. 10. Dom. 7th. A \flat Major. 11. Tonic. A \flat Major.

12. Tonic. A \flat Minor. 13. Tonic. E \flat Major. 14. Dom. 7th. E \flat Major. 15. Tonic. E \flat Major. 16. Tonic. E \flat Major.

Extract from

"VICTORIA" SCHOTTISCHE.

By WM. A. HUNTLEY.

[illegible]

KEY OF E MAJOR.

Technical name for each Degree. Degrees numbered.	Tonic. 1st Deg.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.
	3rd String. Open.	2 fret.	2nd String. Open.	1 fret.	1st String. Open.	2 fret.	4 f.	5 f.	7 f.	9	10 f.	12 f.	14 f.	16 f.	17 f.
Notes on the Banjo below the Scale proper.				Open. 4th String.	2 f.	4 f.	6 f.								

Scales with intervals used in constructing all chords within the key of E Major.

Chords theoretically constructed.

Practical Chords for the Banjo.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on the Tonic.

Diminished 7th on Sub-Dominant.

Diminished 7th on Dominant.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are mainly used in instrumental pieces.

First form of 6th. Augmented 6th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

KEY OF C# MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st Deg.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 4*	6*	3rd String. Open.	2*	2nd String. Open.	1*	1st String. 1*	2*	4*	5*	7*	9*	10*	13*	14*

Notes on the Banjo below the Scale proper.

Open, 4th String.

Scales with intervals used in constructing all chords within the key of C# Minor.

Chords theoretically constructed.

Practical chords for the Banjo

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the banjo.

Chords in this column are preferable for accompaniment.

Chords in this column are mainly used in instrumental pieces.

Tonic.			4* 7* 8* 4 11*
Sub-Dominant.			4* 9* 13*
Dominant Triad.			6*
Dominant 7th.			4* 7* 8* 4 10*
Sub-Tonic 7th.			4* 7* 4 7*
Augmented 6th.	First form of 6th. Augmented 6th.		5* 5* 9* 8* 11*

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant, 3rd and 5th.
 Dominant triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone, and the 6th must be raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Dominant). Dominant note, 3rd, 5th, and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF E MAJOR AND C# MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No. 15.

Tonic. Sub-Dominant. Tonic. Dom. 7th. Passing.

E Major.

Tonic. Sub-Dom. Dim. 7th on Sub-Dom. Tonic. Dom. 7th. Tonic. Tonic.

E Major.

FINE.

Tonic. Sub-Dominant. Dominant 7th. Tonic. Dom. 7th.

C# Minor. C# Minor. E Major.

D.C. al Fine.

Chord Exercise No. 16.

Tonic. Dom. 7th. Tonic. Tonic. Tonic.

E Major. A Major. A Minor. E Major.

Tonic. Dom. 7th. Tonic. Dom. 7th. Tonic.

C# Minor. B Major. E Major. A Major. C# Minor.

Tonic. Dim. 7th on Sub-Dom. Tonic. Dom. 7th. Tonic.

C# Minor. E Major. E Major. E Major. E Major.

Extract from

"SWEET PRETTY" WALTZ.

By WM. A. HUNTLEY.

SOLO BANJO.
Tune Bass to B.

2nd BANJO.
Tune Bass to A.

The musical score is written for two banjos. The Solo Banjo part is in the upper staff, and the 2nd Banjo part is in the lower staff. Both parts are in the key of D major (indicated by two sharps) and 3/4 time. The Solo Banjo part features a variety of musical notations, including eighth notes, sixteenth notes, and triplets, with some notes marked with an 'x' to indicate specific playing techniques. The 2nd Banjo part provides a harmonic accompaniment with chords and single notes. The score is divided into six systems, each with two staves. The final system ends with a double bar line.

KEY OF F MAJOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st Deg.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	3rd String. 1*	3*	2nd String. 1*	2*	1st String. 1*	3*	5*	6*	8*	10*	11*	13*	15*	17*	18*
Notes on the Banjo below the Scale proper.															
			Open. 4th String.	1*	3*	5*	Open. 3rd String.								

Scales with intervals used in constructing all chords within the key of F Major.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on the Tonic.

Diminished 7th on Sub-Dominant.

Diminished 7th on Dominant.

Chords theoretically constructed.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the banjo.

First form of 6th. Augmented 6th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

Practical Chords for the Banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are mainly used in instrumental pieces.

1* 1*

1* 2*

1* 3*

1* 4*

1* 5*

1* 6*

1* 7*

1* 8*

1* 9*

1* 10*

1* 11*

1* 12*

1* 13*

1* 14*

1* 15*

1* 16*

1* 17*

1* 18*

CHORD EXERCISES.

KEYS OF F MAJOR AND D MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 17.

Chord Exercise No 17 is written in 6/8 time and consists of six staves of music. The first staff begins in F Major and modulates to D Minor. The subsequent staves continue with various chord progressions, including Tonic, Dominant 7th, and Sub-Dominant chords, with specific fingerings indicated by numbers 1-4. The final staff returns to F Major.

Staff 1: F Major (Tonic), D Minor (Dom. 7th), F Major (Tonic), F Major (Dim. 7th on Sub-Dom.).

Staff 2: F Major (Dom. 7th), D Minor (Dom. 7th), D Minor (Dom. 7th), F Major (Tonic).

Staff 3: F Major (Sub-Dominant), B♭ Minor (Tonic), F Major (Tonic).

Staff 4: F Major (Sub-Dominant), D Minor (Dominant 7th), F Major (Tonic), F Major (Tonic).

Staff 5: F Major (Tonic), F Major (Sub-Dom.), D Minor (Aug. 6th), D Minor (Dom. Triad), D Minor (Tonic), F Major (Sub-Dom.), D Minor (Dom. 7th).

Staff 6: F Major (Tonic), F Major (Dim. 7th on Sub-Dom.), F Major (Aug. 6th), F Major (Tonic), F Major (Dom. 7th), F Major (Tonic).

Chord Exercise No 18.

Chord Exercise No 18 is written in 2/4 time and consists of three staves of music. The first staff begins in F Major and modulates to D Minor. The subsequent staves continue with various chord progressions, including Tonic, Sub-Dominant, Dominant 7th, and Dominant Triad chords, with specific fingerings indicated by numbers 1-4. The final staff returns to F Major.

Staff 1: F Major (Tonic), F Major (Sub-Dom.), D Minor (Dom. 7th), D Minor (Tonic), D Minor (Dom. Triad).

Staff 2: F Major (Tonic), F Major (Sub-Dom.), D Minor (Aug. 6th), D Minor (Dom. Triad), D Minor (Tonic), F Major (Sub-Dom.), D Minor (Dom. 7th).

Staff 3: F Major (Tonic), F Major (Dim. 7th on Sub-Dom.), F Major (Aug. 6th), F Major (Tonic), F Major (Dom. 7th), F Major (Tonic).

"MORNING-GLORY" SCHOTTISCHE.

By WM. A. HUNTLEY.

The musical score is written for two banjos, labeled "SOLO BANJO." and "2nd BANJO." The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, each with a treble and bass staff. The Solo Banjo part is written in the treble staff, and the 2nd Banjo part is written in the bass staff. The Solo Banjo part features various fingerings (1, 2, 3, 4) and includes a wavy line indicating a tremolo or a specific playing technique. The 2nd Banjo part also includes fingerings and a wavy line. The score concludes with a double bar line and a repeat sign.

KEY OF F# MAJOR.

KEY OF F# MAJOR.

Technical name for each Degree. Degrees numbered.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.
	3rd String. 2*	2nd String. Open.	2*	1st String. Open.	2*	4*	6*	7*	9*	11*	12*	14*	16*	18*	19*
Notes on the Banjo below the Scale proper.			4th String. 1*	2*	4*	6*	1st String. 3rd.								

Scales of intervals used in constructing all chords within the key of F# Major.

- Tonic.
- Sub-Dominant.
- Dominant 7th.
- Sub-Tonic 7th.
- Substituted 6th.
- Augmented 6th.
- Diminished 7th on Tonic.
- Diminished 7th on Sub-Dominant.
- Diminished 7th on Dominant.

Chords theoretically constructed.

- First construction or theoretical form of chords.
- The same with its inversions above and below within compass of the banjo.

Practical Chords for the Banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are used mainly in instrumental pieces.

This page provides a comprehensive guide to the key of F# major for banjo playing. It includes scale patterns for various intervals, theoretical chord constructions with their inversions, and practical chord voicings suitable for both accompaniment and instrumental play. The notation uses standard musical symbols along with specific string and fret numbers for the banjo.

KEY OF D# MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees Numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String.	3rd String.		2nd String.		1st String.									
	6*	1*	2*	Open.	2*	3*	4*	6*	7*	9*	11*	12*	15*	16*	

Notes on the Banjo below the Scale proper. 4th String. 1* 2* 5*

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees Numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
Notes on the Banjo below the Scale proper. 4th String. 1* 2* 5*															

Scales of intervals used in constructing all chords within the key of D# Minor.

Chords theoretically constructed.

Practical chords for the Banjo.

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord. . . . Sub-Dominant, 3rd and 5th.
 Dominant Triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone, and the 6th must be raised a half tone by accidentals.

Huntley's School for the Banjo.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on the Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Dominant). Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF F# MAJOR AND D# MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No 19.

Staff 1: F# Major (Tonic), G# Minor (Dom. 7th), F# Major (Tonic), F# Major (Tonic), F# Major (Dom. 7th), F# Major (Dom. 7th).

Staff 2: F# Major (Tonic), C# Major (Dom. 7th), C# Major (Dom. 7th), F# Major (Tonic), F# Major (Tonic), F# Major (Dom. 7th), F# Major (Dom. 7th).

Staff 3: C# Major (Tonic), F# Major (Dom. 7th), F# Major (Tonic), D# Minor (Dom. 7th), F# Major (Tonic), F# Major (Sub-Dom.), F# Major (Tonic), F# Major (Sub-Dom. Dom. 7th), F# Major (Tonic), F# Major (Aug. 6th), F# Major (Tonic).

In the following exercise auxiliary and passing notes are marked thus *.

Chord Exercise No 20.

Staff 1: F# Major (Tonic), F# Major (Dominant 7th), F# Major (Same), F# Major (Tonic).

Staff 2: D# Minor (Dom. 7th), D# Minor (Tonic), C# Major (Dom. 7th), F# Major (Passing chords).

Staff 3: F# Major (Tonic), F# Major (Dom. 7th), F# Major (Dom. 7th), F# Major (Tonic).

Staff 4: D# Minor (Tonic), D# Minor (Sub-Dominant), D# Minor (Dom. 7th), F# Major (Tonic).

Extract from
"MAYFLOWER WALTZ."

By WM. A. HUNTLEY.

SOLO BANJO.
 Tune Bass to B.
2nd BANJO.
 Tune Bass to A. 3-

The musical score is written for two banjos. The Solo Banjo part is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a series of sixteenth-note runs and chords, with fingerings indicated by numbers 1-4 and asterisks. The 2nd Banjo part is in bass clef with the same key signature and time signature. It consists of a steady bass line with chords, also including fingerings. The score is divided into four systems, each with two staves. The first system includes specific tuning instructions for both instruments. The music concludes with a final chord in the fourth system.

KEY OF G^b MAJOR.

Technical name for each Degree. Degrees numbered.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.
	3rd String. 2*	2nd String. Open.	2*	1st String. Open.	2*	4*	6*	7*	9*	11*	12*	14*	16*	18*	19*
Notes on the Banjo below the Scale proper.				1* 4th String.	2*	4	6*	1* 3rd String.							

Scales of intervals used in constructing all chords within the key of G^b Major.

Chords theoretically constructed.

Practical Chords for the Banjo.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on Tonic.

Diminished 7th on Sub-Dominant.

Diminished 7th on Dominant.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the Banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are used mainly in instrumental pieces.

First form of 6th. Augmented 6th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

KEY OF E \flat MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st Deg.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	4th String. 6*	3rd String. 1*	2*	2nd String. Open.	2*	1st String. Open.	3*	4*	6*	7*	9*	11*	12*	15*	16*

Notes on the Banjo below the Scale proper.

4th String. 1* 2* 5*

Scales with intervals used in constructing all chords within the key of E \flat Minor.

Tonic.

Sub-Dominant.

Dominant Triad.

Dominant 7th.

Sub-Tonic 7th.

Augmented 6th.

Chords theoretically constructed.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the banjo.

Practical Chords for the Banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are mainly used in instrumental pieces.

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant note, 3rd and 5th.
 Dominant Triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone and the 6th raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on the Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Dominant). Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF $G\flat$ MAJOR AND $E\flat$ MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No. 21.

Tonic. Dom. 7th. Tonic. Tonic. Dom. 7th. Dom. 7th. Tonic.

$G\flat$ Major. $A\flat$ Minor. $G\flat$ Major.

Dom. 7th. Dom. 7th. Tonic. Tonic. Dom. 7th. Dom. 7th. Tonic. Dom. 7th.

$D\flat$ Major. $G\flat$ Major.

Tonic. Dom. 7th. Tonic. Sub-Dom. Tonic. Sub-Dom. Dom. 7th. Tonic. Aug. 6th. Tonic.

$G\flat$ Major. $E\flat$ Minor. $G\flat$ Major.

In the following exercise auxiliary and passing notes are marked thus*.

Chord Exercise No. 22.

Tonic. Dom. 7th. Same. Tonic.

$G\flat$ Major.

Dom. 7th. Tonic. Dom. 7th. Passing chords.

$E\flat$ Minor. $D\flat$ Major. $G\flat$ Major.

Dom. 7th. Dom. 7th. Tonic.

$G\flat$ Major.

Tonic. Sub-Dominant. Dom. 7th. Tonic.

$G\flat$ Major. $E\flat$ Minor. $G\flat$ Major.

Extract from

"LAUGHING EYES" WALTZ.

By WM. A. HUNTLEY.

TRIO. **SOLO BANJO.** **2nd BANJO.**

Tune Bass to B. 1

Tune Bass to A. 3

8* 9* 7* 6* 3* 1* 2* 6* 4* 7* 8*

4* 9* 8* 9* 4* 6* 7* 3* 9* 10* 11* 9* 10* 9*

2* 4* 6* 7* 8* 9* 4* 8*

8* 7* 6* 4* 2* 5* 2

KEY OF G MAJOR.

Technical name for each Degree. Degrees. numbered.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.	Super Tonic. 2nd.	Mediant. 3rd.	Sub Dominant. 4th.	Dominant. 5th.	Sub Mediant. 6th.	Sub Tonic. 7th.	Tonic. 1st.
	3rd String. 3*	2nd String. 1*	1st String. Open.	1*	3*	5*	7*	8*	10*	12*	13*	15*	17*	19*	20*
Notes on the Banjo below the Scale proper. #2	Open. 4th String.	2*	3*	5*	Open. 3rd String.	2*									

Scales of intervals used in constructing all chords within the key of G Major.

Tonic.

Sub-Dominant.

Dominant 7th.

Sub-Tonic 7th.

Substituted 6th.

Augmented 6th.

Diminished 7th on Tonic.

Diminished 7th on Sub-Dominant.

Diminished 7th on Dominant.

Chords theoretically constructed.

First construction or theoretical form of chord.

The same with its inversions above and below, within compass of the Banjo.

First form of 6th. Augmented 6th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

First form of 7th. Diminished 7th.

Practical Chords for the Banjo.

Chords in this column are preferable for accompaniments.

Chords in this column are used mainly in instrumental pieces.

2* 2* 3* 3*

5* 10*

1* 1* 2* 2* 3*

4*

6*

3* 3*

2* 2*

5* 5* 8* 8*

1* 1* 4*

4* 7* 7*

KEY OF E MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st Deg.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	3rd String. Open.	2*	3*	2nd String. 1*	1st String. Open.	1*	4*	5*	7*	8*	10*	12*	13*	16*	17*

Notes on the Banjo below the Scale proper.

Technical name for each Degree.	Chords theoretically constructed.	Practical Chords for the Banjo.
Scales with intervals used in constructing all chords within the key of E Minor. Tonic. Sub-Dominant. Dominant Triad. Dominant 7th. Sub-Tonic 7th. Augmented 6th. 	Chords theoretically constructed. First construction or theoretical form of chord. The same with its inversions above and below, within compass of the banjo. 	Practical Chords for the Banjo. Chords in this column are preferable for accompaniments. Chords in this column are mainly used in instrumental pieces.

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant note, 3rd and 5th.
 Dominant Triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone and the 6th raised a half tone by accidentals,

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on the Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on the Dominant). Dominant note, 3rd, 5th and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF G MAJOR AND E MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No. 23.

3 Tonic. 2 Dom. 7th. 1 Tonic. 4 Tonic. 2 Dom. 7th. 4 Dom. 7th. 4 Tonic. 4 Tonic.

G Major. E Minor. D Major.

3 Dom. 7th. 3 Dom. 7th. 1 Tonic. 3 Tonic. 3 Dom. 7th. 3 Dom. 7th. 1 Tonic. 1 Tonic.

G Major. D Major.

3 Tonic. 1 Dom. 7th. 1 Tonic. 2 Tonic. 3 Dom. 7th.

G Major. E Minor. D Major.

4 Dom. 7th. 4 Tonic. 4 Tonic. 3 Dom. 7th. 3 Dom. 7th.

D Major. G Major.

1 Tonic. 3 Tonic. 1 Sub-Dominant. 2 Dom. 7th. 1 Tonic. 4 Tonic.

G Major.

In the following exercise auxiliary and passing notes are marked thus *.

Chord Exercise No. 24.

4 Tonic. 4 Dom. 7th. 4 Dom. 7th.

G Major.

4 Passing chords. 4 Tonic. 4 Dom. 7th. 4 Dom. 7th. 4 Tonic.

G Major.

Extract from
"MURMURING SEA"

A REVERIE.

By WM. A. HUNTLEY.

INTRODUCTION.

SOLO BANJO.

Moderato.

2nd BANJO.

ad lib.

ritard.

FINE.

KEY OF F MINOR.

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
	3rd String. 1*	3*	2nd String. Open.	2*	1st String. 1*	2*	5*	6*	8*	9*	11*	13*	14*	17*	18*
Notes on the Banjo below the Scale proper. * =															
<div style="display: flex; justify-content: space-around;"> <div>4th String. 1*</div> <div>3*</div> <div>4*</div> <div>Open. 3rd String.</div> </div>															

Technical name for each Degree.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.	Super Tonic.	Mediant.	Sub Dominant.	Dominant.	Sub Mediant.	Sub Tonic.	Tonic.
Degrees numbered.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	1st.
Scales of intervals used in constructing all chords within the key of F Minor.															
Chords theoretically constructed.															
Practical Chords for the Banjo.															

RULES FOR CONSTRUCTING THE FOREGOING MAJOR AND MINOR CHORDS.

Tonic chord Tonic note, 3rd and 5th.
 Sub-Dominant chord . . . Sub-Dominant, 3rd and 5th.
 Dominant triad Dominant note, 3rd and 5th.
 Dominant 7th Dominant note, 3rd, 5th and 7th.
 Sub-Tonic 7th Sub-Tonic note, 3rd, 5th and 7th.
 Substituted 6th Sub-Dominant note, 3rd and 6th.
 Augmented 6th (Major) Sub-Mediant note, 3rd, 5th and 6th.
 The root and 5th are to be lowered a half tone, and the 6th must be raised a half tone by accidentals.

Augmented 6th (Minor). Sub-Mediant note, 3rd, 5th and 6th. The 6th to be raised a half tone by an accidental.
 Diminished 7th (on Tonic). Tonic note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Sub-Dominant). Sub-Dominant note, 3rd, 5th and 7th. Raise the root a half tone, and lower the 7th a half tone by accidentals.
 Diminished 7th (on Dominant). Dominant note, 3rd, 5th, and 7th. Raise the root a half tone by an accidental. The 7th remains the same.

CHORD EXERCISES.

KEYS OF A^b MAJOR AND F MINOR.

GIVING MODULATIONS TO AND FROM ATTENDANT (OR RELATIVE) KEYS.

Chord Exercise No. 25.

Tonic. Same. Sub-Dominant. Same.

A^b Major.

Dom. 7th. Dom. 7th. Tonic. Tonic.

A^b Major.

Tonic. Tonic. Sub-Dominant. Sub-Dominant.

F Minor.

Dom. 7th. Dom. 7th. Tonic. Dom. 7th.

F Minor. A^b Major.

D. C. al Fine.

Chord Exercise No. 26.

Tonic. Dom. 7th. Tonic. Tonic. Tonic. Dim. 7th on Sub-Dom.

A^b Major. D^b Major. D^b Minor. A^b Major.

Tonic. Tonic. Dom. 7th. Tonic. Dom. 7th.

A^b Major. F Minor. E^b Major.

Tonic. Tonic. Dom. 7th. Tonic. Tonic.

E^b Major. F Minor. A^b Major.

Extract from

"LAUGHING EYES" WALTZ.

(SECOND STRAIN.)

By WM. A. HUNTLEY.

SOLO BANJO.
Tune Bass to B.
Bass String.

2nd BANJO.
Tune Bass to A.

ritard.

PART 3.

MODULATION.

Giving examples of modulation from each key to all other keys, with the same carefully fingered and accurately written. Also giving the best rule for finding the proper chords to use in modulation, and instructing the student how to analyze and properly write all chords. This part also fully explains the *enharmonic change* and *transition*.

Modulation is a musical progression from one key to another. The simplest progressions are made to Attendant keys. The Attendant keys are the relative minor—the keys of the Sub-dominant and Dominant Major and their relative minor keys. In the key of A major the Sub-dominant and Dominant notes are D and E, therefore the keys of D and E major are termed the Sub-dominant and Dominant keys of A major. The relative minor keys to D and E are B and C#. The relative minor to A major is F#.

In modulating to any attendant key it is only necessary to play the Tonic chord of the key you wish to modulate *from*, then play the Dominant 7th chord of the attendant key you wish to modulate *to*, and next its Tonic chord.

Below is presented examples of modulation from the key of A major to all of its attendant keys, employing only the Dominant 7th chord of the *new* key in a progression towards its Tonic.

Modulation from A Major to D Major.

Modulation From A Major to E Major.

Modulation from A Major to F# Minor.

Modulation from A Major to B Minor.

Modulation from A Major to C# Minor.

Tonic chord of A Major. Dom. 7th chord of D Major. Tonic chord of D Major.

Tonic chord of A Major. Dom. 7th chord of E Major. Tonic chord of E Major.

Tonic chord of A Major. Dom. 7th chord of F# Minor. Tonic chord of F# Minor.

Tonic chord of A Major. Dom. 7th chord of B Minor. Tonic chord of B Minor.

Tonic chord of A Major. Dom. 7th chord of C# Minor. Tonic chord of C# Minor.

In modulating to other than attendant keys we find it impossible to go *at once* to the Dominant 7th chord of the new key, as such a progression will not sound smooth—in fact, will sound in many cases very harsh, therefore it becomes necessary, in order to effect a smooth progression, to employ some additional chord or chords to complete the progression in a smooth and harmonious way. This additional chord is generally a Diminished 7th or minor chord, whichever may be found to lead best to the Dominant 7th chord of the new key you wish to modulate to. On arriving harmoniously to the Dominant 7th chord, the Tonic chord of the new key (whether major or minor) will be found to fit admirably, and the progression will be complete.

There is no particular rule for selecting the additional chords, but the best one is to find a chord that contains one or more notes of the chord you are modulating *from*, and the Dominant 7th chord of the key you are modulating *to*.

In the following pages are given complete examples of modulation from each major key to *all other major* keys. The terminal chords in each modulation will be found to be *major*, but by simply flattening the third (Interval) in each of the terminal chords they

will be changed into *minor*. The smoothness of the progressions will not be seriously impaired by the change. The reason of this is that the Dominant 7th is the same in tonality in a major or minor chord of the same Tonic note. To illustrate the similarity take the Dominant 7th chords of both A major and A minor. The notes comprising the chord are found to be the same in both keys, viz.: E \natural G \sharp B \sharp D \sharp , hence all Dominant 7th chords lead to their Tonic major or minor.

TRANSITION.

Transition is the sudden change from one key to another *without modulation*. Transition may be made into any key, but the ear will accept none but two as agreeable. These keys are the key of the Mediant (Major 3rd above), and the key of the half tone between the Dominant and Sub-mediante (Major 3rd below).

From the key of A major we can make a transition to the keys of C \sharp or D \flat (Mediant note), and F \sharp (half tone between Dominant and Sub-mediante). By Modulation the same changes can be made, but Transition is often most effective and satisfying.

After studying the following pages the student will be prepared to frame modulations for himself, varying more or less from those I have given. The greatest difficulty will be found in writing them. When the Dominant 7th chord is reached, *write its intervals as they fall in the new key you are modulating to, e.g.—*

Modulation from D \flat Major to A Major, incorrectly written.

Analysis.

This is the Tonic chord of D \flat Major. It is constructed upon D \flat and its proper 3rd and 5th intervals are F \sharp and A \flat . It contains these notes, therefore it is correctly written.

This is the Tonic chord of D \flat Minor. It is constructed upon D \flat and its proper 3rd and 5th intervals are F \flat and A \flat . The above chord as written contains E \sharp which is a second (interval) of D \flat instead of which F \flat , the proper 3rd should have been written. The 5th (A \flat) is correct.

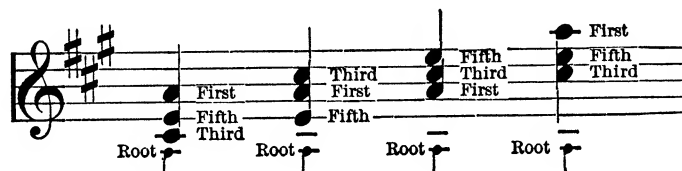
This is the Dominant 7th chord in the key of A Major. Its proper 3rd should be written G \sharp instead of A \flat as above written. The 7th is correctly written D \sharp . The 5th (B \sharp) is omitted in the above chord.

This is the Tonic chord of A Major. Its proper 3rd and 5th (C \sharp and E \sharp) are correctly written.

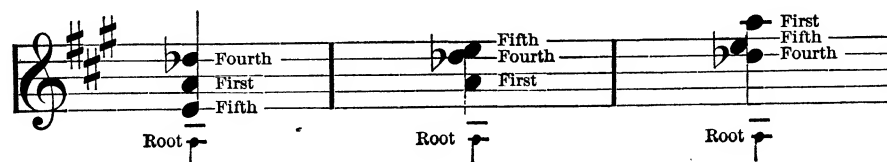
Modulation from D \flat Major to A Major, correctly written.

From the foregoing the student will see the benefit to be derived from a thorough knowledge of intervals and its application in chord construction. In playing both of the above examples the *same sounds* are produced, but in *writing* them one has been misspelt.

To properly write chords one must first be able to analyze them. When writing a triad the chord should contain the root and its 3rd and 5th intervals. If the root of a triad is A, its 3rd and 5th intervals will be C and E (C# and E# if Major, and C# and E# if minor). This analysis will give the proper *letters* of the notes contained in the chord, but the same may be variously arranged. All chords may be varied by inversion, *i.e.* the raising or lowering of any note in the chord to an octave higher or lower. The following example will show inversions of the common chord of A.



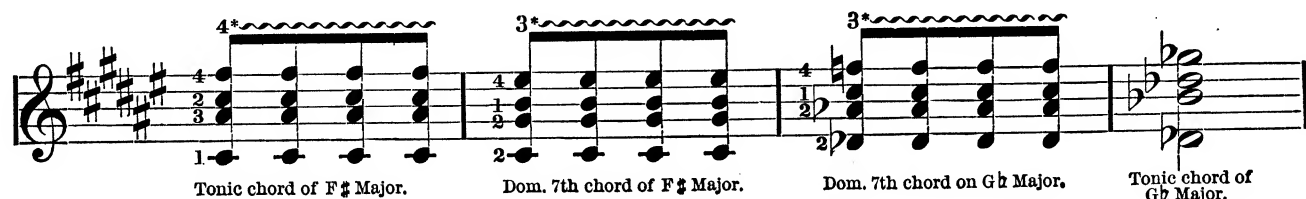
We might substitute the note D# for C# in any of the above chords and the *sound* of the chord would be the same, but the intervals would be incorrectly written.



Taking the root A in the above chord, the proper interval should be C# for its third, instead of which we have written it D# which is a *fourth* (A B C D, four letters, consequently D is a *fourth* of A). Thus it will be seen that the construction of chords, must be fully understood before their intervals can be correctly written.

ENHARMONIC CHANGE.

By enharmonic change is meant a *change in notation but not a change of sound*. Take as an example the modulation from F# MAJOR to G# MAJOR.



The above contains but two chords—the Tonic and Dominant 7th. In the first two bars they are written as if in the key of F#, and the same two chords are written in the last two bars as if they were in the key of G#. The enharmonic change occurred in writing the last two bars in the key of G#.

In writing examples in modulation attention must always be paid to the signature, and the necessary accidentals be prefixed to notes requiring same.

A chord that is well known when written under the signature of the key to which it properly belongs, will appear very unfamiliar when encumbered by the accidentals which a foreign key necessitates.

The examples given in modulation are not the very best in use, but are the best which the scope of the banjo will admit. By increasing the number of chords a closer and smoother series of progressions may be made.

MODULATION FROM THE KEY OF A MAJOR TO ALL OTHER KEYS.

The attendant keys of A Major are D and E Major, also F#, B and C# Minor. Transitions can be agreeably made to F and D# (or C#) Major.

The musical score consists of 12 rows, each representing a modulation from A Major to a different key. Each row is written on a single staff with a treble clef. The key signature for each row is indicated by the number of sharps or flats. The exercises are as follows:

- To B \flat :** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To B:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To C:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To D \flat :** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To D:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To E \flat :** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To E:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To F:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To F#:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To G \flat :** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To G:** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.
- To A \flat :** Four measures of chords with fingerings 1, 2, 3, 4, 5 and asterisks.

MODULATION FROM KEY OF B \flat MAJOR TO ALL OTHER KEYS.

The attendant keys to B \flat Major are E \flat and F Major, also G, C and D Minor. Transition can be agreeably made to G \flat and D Major.

The following table summarizes the target keys for each row of the modulation chart:

Row	Target Key
1	To B.
2	To C.
3	To D \flat .
4	To D.
5	To E \flat .
6	To E.
7	To F.
8	To F \sharp .
9	To G \flat .
10	To G.
11	To A \flat .
12	To A.

Each row of music includes fingering numbers (1, 2, 3, 4) and asterisks (1*, 2*, 3*, 4*, 5*) indicating specific techniques or positions on the fretboard.

MODULATION FROM THE KEY OF B MAJOR TO ALL OTHER KEYS.

The attendant keys to B Major are E and F# Major, also G#, C# and D# (or F#) Minor. Transitions can be agreeably made to G and D# (or Eb) Major.

The musical score consists of 12 rows of modulation exercises, each starting with a treble clef and a key signature change. The exercises are organized into three groups of four rows each, separated by wavy lines. The keys are: To C, To D#, To D, To Eb, To E, To F, To F#, To Gb, To G, To Ab, To A, and To Bb. Each exercise shows a sequence of chords with fingerings indicated by numbers 1-4 and asterisks for special techniques. Some exercises include a 3* or 6* marking at the end.

MODULATION FROM THE KEY OF C MAJOR TO ALL OTHER KEYS.

The attendant keys to C Major are F and G Major, also A, D and E Minor. Transitions can be agreeably made to A \flat and E Major.

The chart displays 12 rows of musical notation, each representing a modulation from C Major to a specific key. The keys listed are: To D \flat , To D, To E \flat , To E, To F, To F \sharp , To G \flat , To G, To A \flat , To A, To B \flat , and To B. Each row contains four measures of music, with fretboard diagrams showing the required fingerings (1-4) and barre positions (indicated by wavy lines and asterisks, e.g., 3*, 4*, 2*, 1*). The notation includes treble clefs, key signatures, and various musical symbols like notes, rests, and bar lines.

MODULATION FROM THE KEY OF D \flat MAJOR TO ALL OTHER KEYS.

The attendant keys of D \flat are G \flat and A \flat Major, also B \flat , E \flat and F Minor. Transitions can be agreeably made to A and F Major.

The following table summarizes the target keys and the corresponding chord progressions shown in the score:

Target Key	Chord Progression (Measure 1 to 4)
To D.	D \flat Major (F \flat), D \flat Major (F \flat), D \flat Major (F \flat), D \flat Major (F \flat)
To E \flat .	E \flat Major (B \flat), E \flat Major (B \flat), E \flat Major (B \flat), E \flat Major (B \flat)
To E.	E Major (B), E Major (B), E Major (B), E Major (B)
To F.	F Major (C), F Major (C), F Major (C), F Major (C)
To F \sharp .	F \sharp Major (C \sharp), F \sharp Major (C \sharp), F \sharp Major (C \sharp), F \sharp Major (C \sharp)
To G \flat .	G \flat Major (D \flat), G \flat Major (D \flat), G \flat Major (D \flat), G \flat Major (D \flat)
To G.	G Major (D), G Major (D), G Major (D), G Major (D)
To A \flat .	A \flat Major (E \flat), A \flat Major (E \flat), A \flat Major (E \flat), A \flat Major (E \flat)
To A.	A Major (E), A Major (E), A Major (E), A Major (E)
To B \flat .	B \flat Major (F \flat), B \flat Major (F \flat), B \flat Major (F \flat), B \flat Major (F \flat)
To B.	B Major (F), B Major (F), B Major (F), B Major (F)
To C.	C Major (F), C Major (F), C Major (F), C Major (F)

MODULATION FROM THE KEY OF D MAJOR TO ALL OTHER KEYS.

The attendant keys to D Major are G and A Major, also B, E and F# Minor. Transition can be agreeably made to Bb and F# Major.

The following table summarizes the modulation paths shown in the image:

Target Key	Measure 1 Frets	Measure 2 Frets	Measure 3 Frets	Measure 4 Frets	Star Markers
To E♭	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*
To E	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*
To F	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*
To F#	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To G♭	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To G	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To A♭	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To A	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To B♭	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To B	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To C	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*
To D♭	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	4, 2, 1, 2	1*, 3*, 4*

MODULATION FROM THE KEY OF E♭ MAJOR TO ALL OTHER KEYS.

The attendant keys to E♭ Major are A♭ and B♭ Major, also C, F and G Minor. Transition can be agreeably made to G and B Major.

The image displays a series of 12 rows of musical notation, each representing a modulation from the key of E♭ Major to a different target key. The rows are labeled as follows:

- To E.
- To F.
- To F#.
- To G♭.
- To G.
- To A♭.
- To A.
- To B♭.
- To B.
- To C.
- To D♭.
- To D.

Each row contains a sequence of notes and fret markers (1*, 2*, 3*, 4*, 6*, 8*) indicating the specific fretting and fingering for the modulation. The notation is written on a five-line staff for each row.

MODULATION FROM E MAJOR TO ALL OTHER KEYS.

The attendant keys to E Major are A and B Major, also C♯, F♯ and G♯ Minor. Transition can be agreeably made to C and A♭ Major.

The chart displays 12 rows of musical notation, each representing a modulation from E Major to a specific key. The rows are labeled as follows:

- To F♯
- To F♯
- To G♯
- To G♯
- To A♯
- To A♯
- To B♯
- To B♯
- To C♯
- To D♯
- To D♯
- To E♯

Each row contains four columns of musical notation, likely representing different fret positions or voicings. The notation includes treble clefs, key signatures, and various chord symbols and fingerings (e.g., 1, 2, 3, 4, 1*, 2*, 3*).

MODULATION FROM THE KEY OF F MAJOR TO ALL OTHER KEYS.

The attendant keys to F Major are B \flat and C Major, also, D, G and A Minor. Transition can be agreeably made to A and D \flat Major.

The musical score consists of 12 staves, each representing a modulation from F Major to a different key. The staves are labeled as follows:

- To F \sharp . 1*
- To G \flat . 1*
- To G. 1*
- To A \flat . 1*
- To A. 1*
- To B \flat . 1*
- To B. 1*
- To C. 1*
- To D \flat . 1*
- To D. 1*
- To E \flat . 1*
- To E. 1*

Each staff contains four measures of music. The notation includes fingerings (1, 2, 3, 4) and a '1*' marking. The music is written in treble clef with a key signature of one flat (B \flat). The staves are arranged in a grid, with the modulation target key indicated at the beginning of each staff.

MODULATION FROM THE KEY OF F# MAJOR TO ALL OTHER KEYS.

The attendant keys to F# Major are B and C# (or Db) Major, also, D# (Eb), G# and Bb Minor. Transition can be agreeably made to D and Bb Major.

Modulation from F# to Gb is called the enharmonic change—i.e. Change of notation without change of sound.

The chart displays 12 rows of banjo tablature, each representing a modulation from F# Major to a different key. The keys are: Gb, G, Ab, A, Bb, B, C, Db, D, Eb, E, and F. Each row shows the sequence of frets and string numbers (1-4) for the modulation. Some rows include asterisks (*) to denote specific techniques or positions. The tablature is written in a standard banjo notation with a treble clef and a key signature of one sharp (F#).

MODULATION FROM THE KEY OF G \flat MAJOR TO ALL OTHER KEYS.

The attendant keys to G \flat Major are B and D \flat Major, also E \flat , G \sharp and B \flat Minor. Transitions can be agreeably made to D and B \flat Major.

The score consists of 12 staves, each representing a modulation from G \flat Major to a different key. The staves are labeled as follows:

- To G.
- To A \flat .
- To A.
- To B \flat .
- To B.
- To C.
- To D \flat .
- To D.
- To E \flat .
- To E.
- To F.
- To F \sharp .

Each staff contains four measures of music, with fingerings (1-4) and star symbols indicating specific techniques or positions. The music is written in treble clef with a key signature of two flats (B \flat and E \flat).

Enharmonic change (change of notation but not change of sound).

MODULATION FROM KEY OF G MAJOR TO ALL OTHER KEYS.

The attendant keys to G Major are C and D Major, also E, A and B Minor. Transition can be agreeably made to E \flat and B Major.

The following table lists the target keys for each row of the modulation chart:

Row	Target Key
1	To A \flat
2	To A
3	To B \flat
4	To B
5	To C
6	To D \flat
7	To D
8	To E \flat
9	To E
10	To F
11	To F \sharp
12	To G \flat

MODULATION FROM THE KEY OF A \flat MAJOR TO ALL OTHER KEYS.

The attendant keys to A \flat are D \flat and E \flat Major, also F, B \flat and C Minor. Transition can be agreeably made to C and E Major.

The chart displays 12 rows of guitar tablature, each corresponding to a modulation from A \flat major to a specific target key. The rows are labeled as follows:

- To A.
- To B \flat .
- To B.
- To C.
- To D \flat .
- To D.
- To E \flat .
- To E.
- To F.
- To F \sharp .
- To G \flat .
- To G.

Each row consists of four measures of music. The first measure is a common starting point for all modulations. Subsequent measures show the progression of notes and frets required to reach the target key. Fret markers (dots) are placed on the strings to indicate specific frets. Accidentals (sharps, flats, naturals) are used to denote the correct pitch for each note. Some rows feature asterisks (4*, 1*, 3*, 2*, 5*) above the strings, which may refer to specific fretting techniques or positions discussed in the accompanying text.

THE COMPOSER'S AND ARRANGER'S GUIDE.

Many composers of banjo music find it comparatively easy to frame a melody (single notes) on the banjo, but when they try to arrange the same in chords and yet *retain the melody notes in the highest part*, they find—from a lack of knowledge of Harmony or inability to analyze the nature of the desired progression—that they cannot arrange their compositions in a correct and satisfactory way.

The arrangement of chords on the opposite page is designed to assist the composer and arranger, as it contains nearly all the chords of which any particular note in the chromatic scale will form the highest part.

Some of these chords may be arranged differently from the way I have given, but the notes comprised in their structure *must* be the same.

Chords of suspension are omitted entirely. To be appreciated at all, their preparation (the chords that precede a suspension) would also have to be given. Chords with *auxiliary notes* in the melody are omitted for the same reason.

Each staff will be found to have a note in the first bar which indicates the one which is highest in the chords following. The chords are written without regard to key, the necessary sharps and flats being prefixed; but when transcribing them the signature of the key must be regarded, and some, or all of the accidentals may be omitted and others inserted *according to the signature of the new key*.

In some of the examples—notably those with $E\flat$ in the highest—I have written chords with $D\sharp$ for the highest note. Of course $D\sharp$ and $E\flat$ are one and the same in *tonality*, so is $C\sharp$ and $D\flat$, $F\sharp$ and $G\flat$, and others. The student will understand that the chord which is written to end on $C\sharp$ when $D\flat$ is required must be altered by an *enharmonic change*. All like chords must be subjected to the same change in notation, though not change of sound.

By the employment of these chords an entire change of harmony may be made to parts of a melody that are repeated, *e.g.*—



COMPOSERS' GUIDE.

GIVING ALL THE CHORDS (WITHOUT INVERSIONS) THAT HARMONIZE ANY PARTICULAR NOTE IN A MELODY.

The chart displays the following keys and their corresponding chord harmonizations for each note:

- A♭:** 8*, 9*, 1*, 4*, 7*, 10*, 4*, 7*, 4*, 8*, 9*, 3*, 4*, 7*
- B♭:** 8*, 10*, 2*, 4*, 9*, 4*, 8*, 1*, 2*, 2*, 4*, 8*, 1*, 4*, 9*, 2*, 4*, 8*, 10*, 10*, 8*
- B♮:** 9*, 11*, 3*, 10*, 9*, 12*, 10*, 9*, 2*, 10*, 11*, 3*, 11*, 4*, 9*
- C♭:** 4*, 1*, 4*, 2*, 3*, 1*, 2*, 1*, 2*, 1*, 2*, 1*, 2*, 1*, 2*
- C♯:** 2*, 1*, 3*, 2*, 1*, 2*, 1*, 2*, 1*, 2*, 1*, 2*, 1*, 2*
- D♭:** 1*, 2*, 4*, 1*, 1*, 1*, 1*, 3*, 3*, 2*
- E♭:** 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*, 12*
- E♮:** 1*, 2*, 4*, 1*, 1*, 1*, 1*, 3*, 3*, 2*
- F♭:** 3*, 5*, 4*, 3*, 1*, 6*, 4*, 3*, 3*, 3*, 3*, 3*, 3*, 3*
- F♯:** 4*, 5*, 4*, 5*, 4*, 5*, 4*, 5*, 4*, 5*, 4*, 5*, 4*, 5*
- G♭:** 5*, 7*, 6*, 5*, 8*, 6*, 5*, 4*, 5*, 5*, 5*, 5*, 5*, 5*
- A♮:** 6*, 8*, 7*, 6*, 1*, 9*, 4*, 7*, 4*, 6*, 4*, 6*, 4*, 6*, 4*, 6*

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DR. LOUIS MAAS, Boston, Mass.
After a careful survey of "National School" I am very glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of its kind. I shall be glad to recommend and use it as far as it is in my power.

WHAT THE MIDDLE STATES SAY:

Albany (N. Y.) Morning Express.
Destined to have a large sale.

MORGAN & HANFORD, Middletown, N. Y.
Our teachers are well pleased with "National School."

Phila. (Pa.) Chronicle-Herald.
An admirable and exhaustive work.

Harrisburg (Pa.) Independent.
Contains more than double the amount of musical information found in any other book of the kind.

GEO. F. BISHOP, Philadelphia, Pa.
I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.

HENRY ROEHNER, Easton, Pa.
I have been very partial to Richardson's justly popular method, but hoped some time to see a method more complete in some respects and with clearer explanations to scholars of many puzzling details. I find that "National School" has all the merits of Richardson's, with the following additional ones, viz.: Entertaining and instructive duets; remarks upon the proper use of the pedals; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, Liszt, and others; the exercises upon accent and remarks upon vocal accompaniment; the excellent musical and biographical dictionary, and, by no means the least important, the fine treatise on harmony with its numerous examples.

JAS. N. BECK, Philadelphia, Pa.
The "National School" has been examined at length. It gives me pleasure to endorse its completeness and the clearness wherewith all the rudimentary points have been therein set forth, as well as the judgment displayed in the retention of the various studies, etc. I have nothing but praise, furthermore, for the writing lessons, the several dictionaries, and the short but satisfying treatise on harmony.

A. H. ETTINGER, Allentown, Pa.
"National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil.

ADAM GREIBEL, Philadelphia, Pa.
In every way I find "National School" the most practical work for that kind of instruments—the piano—that has ever been brought to my notice, and I feel that I can say confidently, and without presumption, that it is not only a thorough instructor, but also an encyclopaedia, which I can recommend most heartily to the profession.

A. H. ROSEWIG, Philadelphia, Pa.
I have thoroughly examined "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Suds embodies many new and original ideas in his work, which cannot fail to prove of great value.

JNO. R. SWENEY, Chester, Pa.
I think "National School" a grand success in every way.

JNO. P. DOUGHERTY, Chester, Pa.
"National School" is certainly the best piano instructor ever published in this country.

G. W. SHEFFIELD, Akron, N. Y.
I consider "National School" worth double that of any piano school I have ever seen.

W. W. GILCHRIST, Philadelphia, Pa.

"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

MASSAH M. WARNER, Philadelphia, Pa.
"National School" is an admirable work, having the different grades of study well systematized and sufficiently varied, without being too voluminous.

LOUIS BERGE, New York.
I have carefully examined "National School," and find it a very thorough work, superior to any method published.

ANNA BELLE FORD, Blairsville, Pa.
"National School" is an admirable work. It will give me pleasure to recommend it.

UDLEY BUCK, Brooklyn, N. Y.
I have examined "Nat'l School" and am glad to say that I think you have compiled a good work, covering all essential points of piano-playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken.

Music and Drama, New York.
"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and acquiring "touch."

WHAT THE SOUTHERN STATES SAY:

WM. H. SHEET, Wheeling, W. Va.
I consider "National School" the best and most comprehensive I have ever had for sale.

Wheeling (W. Va.) Register.
A valuable book of instruction and reference.

S. S. DOYLE, Washington, D. C.
I think "National School" a very complete work. It contains all the great requisites of an instructor—thoroughness, progression, comprehensiveness, in a word, completeness; leaving the pupil with nothing to be desired.

WHAT THE WESTERN STATES SAY:

W. S. B. MATHEWS, Chicago, Ill.
I have examined your "National School for the Piano-Forte" with care, and regard it as by far the most comprehensive work of the kind yet issued. It cannot but do good wherever adopted. I hope it may meet the success it deserves.

J. B. CAMERON, Indianapolis, Ind.
I think "National School" supplies a long-felt want. All teachers pronounce it first-class.

Sacramento (Cal.) Daily Record-Union.

This book is all that is claimed for it.

Chicago (Ill.) Inter-Ocean.
A valuable book of instruction and reference.

R. A. KINZIE, Knoxville, Ill.
I am highly pleased with "National School." I think it one of the most complete works on piano techniques that I have used. I shall adopt it with my pupils.

H. J. VOTTELER, Cleveland, O.
Your "National School" I find to be a most excellent work. It has so many advantages over every method of the kind, that it cannot fail to take the lead.

A. L. BANCROFT & Co., San Francisco, Cal.
"National School" is a fine work.

I. G. LOOMIS, La Crosse, Wis.
"National School" is certainly a very fine work, and pronounced so by all who have seen it.

HERBERT SAGE, Lapeer, Mich.
The use of "National School" should be inter-national, for it has more features of merit than any other similar work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. It is the best.

MRS. M. W. KINSEY, Plymouth, Ind.
I have examined your "National School," and pronounce it an excellent work.

G. W. WARREN, Evansville, Ind.
"National School" is, without doubt, one of the most common-sense instructors. I wish you the success the merits of the book deserve.

WILL L. THOMPSON, the popular song writer, East Liverpool, Ohio.
I am very much pleased with "National School." It shows careful work of a thorough musician. I believe it will become a standard.

J. H. LESLIE, Fayette, Ohio.
"National School" is the best book of its class I have ever examined—best for beginners, best for intermediate, best for advanced pupils. It is an instruction book, an encyclopaedia, a history and biography combined in one. It has no superior and is the work of a masterly musician. Our pianist, Mrs. Perry, agrees with me.

C. J. WHITNEY, Detroit, Mich.
Sudds' "Piano Method" is the best work of the kind we ever saw and it will certainly become popular.

CANADA'S VERDICT.

CARL MARTENS, Toronto, Ontario.
I can truly say that I see much to admire in your "National School." I think it the best school of its kind, and it will certainly have a very large sale amongst the more prominent teachers in Canada and the United States.

London (Ont.) Catholic Record.
It will be found the most valuable aid ever published.

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