

FOREWORD

The hearty reception given to the first Volume of this Method and the urgent requests from many teachers for a more advanced work which carries out the fundamental principles laid down in that book have prompted the compilation of the present Volume and it is earnestly hoped that it will meet with the same kindly reception as its predecessor.

It is believed that enough technical material has been included to prepare the student for solo work, but the aim has been to make everything interesting, and to this end, many of the technical problems have been included in the musical selections themselves, rather than to give a large number of more or less dry and uninteresting studies, scales, etc. - a plan not only necessary when a work is limited in size, but advisable from an educational standpoint, in the opinion of the author.

It has seemed advisable to place that part of the work relating to Chords and Harmony in a section by itself at the end of the book, but this does not mean that this section is to be left until the first part has been mastered. On the contrary, it is suggested that this part of the work be interspersed, at the discretion of the teacher, with the technical work and musical selections.

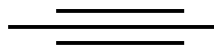
While more attention has been paid to the technical side of actually making players who can really play the banjo, it is believed that enough theoretical work has been included to make it of value to the orchestra player who depends more upon harmony, chord symbols etc., than upon the actual written part for his instrument.

In short, it is believed that this Volume will be of value both to the soloist and to the orchestral player.

Special attention is called to the list of study material and solos given on the last page. This is a decided innovation in Methods and it is hoped that it will meet with the approval of students and teachers, particularly those who may be located at a distance from the larger centers and without the opportunity to examine a great amount of material of this nature.

Los Angeles, California

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How To Acquire Speed and a Reliable Left Hand Technic

Speed in fingering is a combination of a quick thinking apparatus, well trained and obedient fingers and the ability to coordinate or synchronize the movements of the right and left hands, the importance of each being in the order given. The eye must be trained to take in an entire group of four notes at a glance, using a single mental impulse like a four syllable word, with a strong accent on the first note of the group. When the shift to a new position comes on an accent, as in the following Study, the quick movement of the left hand helps to accentuate the rhythm. A definite and precise rhythmic movement of the fingers will insure the simultaneous action with the right hand.

The Importance of Sight Reading

To "read at sight" means to be able to play any ordinary piece of music so that the *prima vista* (first sight) reading gives both the player and the auditor a reasonably accurate comprehension of the composition, especially as regards its speed, style and general characteristics. This ability requires a comprehensive knowledge of the fingerboard and at least a fairly good technic and general control of the instrument, but, even more important, it requires the ability to think quickly, to take in entire groups of notes at a single glance, to determine at a glance the exact rhythmic value of each note in the group or measure and to so concentrate the eye on the printed page that it can return immediately to the exact spot, should it become necessary to momentarily glance at the fingerboard. One of the best ways to develop sight reading ability is to constantly read new music and to invariably hold to a strict and rigid tempo, even though at first not more than half the notes are played correctly. The missing of a note or the misplacing of a finger should be considered merely as a slight accident, like stubbing one's toe, and the next note should be played on time, as though nothing had happened.

Practicing or playing for sight reading is an entirely different matter from the practice which is necessary to gain technical and artistic mastery and perfection.

A List of Study Material and Solos for the Tenor Banjoist.

In compiling a list of this sort it is only possible to give suggestions, since it would be out of the question to include all of the available material. Those students who are fortunate enough to have a good teacher will not need this list, but it is hoped that it will be of assistance to those who are obliged to work by themselves and to those teachers who may not be familiar with some of these works. Nearly all publishers of tenor banjo music are constantly adding new things and are always glad to send lists of new music to those who request it.

Technical Studies

Rowden's Tenor Banjo Technic, Three Books *Published by Claud C. Rowden*

Folios and Collections

44 Solos in Duo Style (*Pettine*) *Rhode Island Music Co.*
 Irving Berlin's Famous Song Hits (*Folios issued periodically*) *Standard Music Corporation*
 World's Favorite Folk Songs (*arr. by Colicchio*) " " "
 Most Popular Negro Spirituals (*arr. by Colicchio*) " " "
 Feist's Popular Hits (*Folios issued periodically*) *William J. Smith Music Co.*
 Stahl's Favorite Collection of Popular Melodies (*Bickford*) *William C Stahl*
 The Premier Folio (*Planque*) *Don Santos*
 Sam Fox Collection (*Bauer*) *Sam Fox Pub. Co.*

Chord Books

Black's Practical Chord Method *Sherman Clay & Co.*
 Bickford's Harmony Chords for Tenor Banjo *Chart Music Pub. House*

Easy Solos and Duets

Fred Heltman Co. Complete list for Tenor Banjo *Fred Heltman Co.*
 Pupil's Waltz (*and others by Moyer, Stahl and Brunover*) *William C. Stahl*
 Tuneful Melodies (*and others by Weidt*) *Walter Jacobs*

More Difficult Solos and Duets

Foxy (*Bickford*) *Nicomede Music Co.*
 California Girl (*Bickford*) " " "
 Lustspiel Overture (*arr. by Loar*) " " "
 Souvenir (*Drlla - Nicomede*) " " "
 Joe Pepper Rag (*Tinker*) *John R. Hansen*
 Clicquot (*Reser*) *Harry F. Reser*
 Ginger Snaps (*Reser*) " " "
 Heebie Jeebies (*Reser*) " " "
 Satan's Return (*Bacon*) *Don Santos*
 Ghost Dance (*Bacon*) " " "
 American Fantasy (*Papas*) *Columbia Music Co.*
 Southern Echoes (*Smeck*) *Standard Music Corporation*
 Keep Movin' (*Berend*) " " "
 Banjigs (*Berend*) " " "
 Valse Adoration (*Berend*) " " "
 Doll Dance (*Brown - Colicchio*) *Sherman Clay & Co.*
 Dainty Miss (*Barnes - Colicchio*) " " "
 Banjokes (*Smeck*) *Jack Mills, Inc.*
 The Cat's Pajamas (*Jentes-Bickford*) " " "
 A Dream (*Bartlett-Scheidlmeier*) *Oliver Ditson Co.*
 Crazy Jo (*Reser*) *Jack Mills, Inc.*
 Dizzy Fingers (*Confrey - Cavi*) " " "
 Greenwich Witch (*Confrey - Bickford*) " " "
 Kitten on the Keys (*Confrey - Bickford*) " " "
 Ping a Pep (*Pingatore*) *Robbins Music Corp.*
 Go! Go! (*Colicchio*) *Standard Music Corp.*
 Blue Bells (*Colicchio*) " " "
 Yankee Doodle, Variations (*Colicchio*) " " "
 Charlestonia (*Colicchio*) " " "
 Banjomania (*Smeck*) " " "
 Glow Worm (*Lincke-Scheidlmeier*) *Edward B. Marks Music Co.*
 Down South (*Myddleton-Scheidlmeier*) " " "
 Parade of the Wooden Soldiers (*Jessel-Scheidlmeier*) " " "
 Morris Dance from "Henry VIII" (*German - Reser*) *Harry F. Reser*
 Turkey in the Straw (*Reser*) " " "

Difficult