



BRADBURY'S METHOD FOR PLECTRUM BANJO

A new complete and easily understood method
that will meet the requirements of the student,
the teacher and the modern professional.

Contents

PLECTRUM PLAYING IN ALL ITS BRANCHES
HOW TO FINGER CORRECTLY
SCALES IN VARIOUS KEYS AND POSITIONS
EASY TUNEFUL PIECES FOR PROGRESSIVE EXERCISES
PLEASING DUETS
RAGTIME STROKES ETC. FOR THE ORCHESTRA PLAYER
SIMPLIFIED HARMONY AND CHORDS
THE BUILDING OF CHORDS AND THEIR DEFINITIONS
CHORDS WITH INVERSIONS IN ALL KEYS
ARRANGING ORCHESTRA BANJO PARTS ETC.
SELECT CONCERT SOLOS FOR THE PROFESSIONAL

Price in U.S.A.



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Introductory

This book is presented as an addition to the rather small world of plectrum banjo literature with the view of elevating the instrument and also to furnish the ambitious player and student with more material in many phases of plectrum playing than has been before published.

Attention is called to the treatise on elementary *harmony* and *chords*. Although this is of course necessary for the orchestral player it is urged that all students make use of this part in learning chords — *etc.* The knowledge of such will be of great value to any student and player even though said student never intends to do orchestral playing.

This work is the result of a great deal of experience and study as a teacher, orchestral player and soloist. The exercises are so arranged so as to be interesting and furthermore are all necessary — one can not "short cut" on somethings and this work *steers* one to a good technic and has exercises to cover such. It is pleasingly interspersed with favorite pieces and original works as well.

This work may be used in conjunction with the Bradbury 5 string or finger banjo method for those who desire to master both styles of banjo playing with excellent results.

Frank C. Bradbury

Position for playing the banjo

The banjo rim should rest on the right thigh, the body being erect. The neck of the banjo is supported *lightly* in the left hand between the first finger, just below the knuckle joint and the thumb. Curve the fingers of the left hand so that the tips may press on the strings. Never raise a L. H. finger when placed until necessary, especially in ascending scales. The right forearm rests lightly over the banjo rim just above the tailpiece. The R. H. fingers are held in a natural relaxed curved position along beside the 1st finger which is curved to hold the plectrum. The plectrum is held between the ball of the thumb and the first finger. It is held loosely and the thumb is held naturally straight and not in a forced position, while the 1st finger is curved quite squarely, the pick being held at nearly a right angle to the foretip of the finger. As the plectrum is in position it is held on the side of the finger and *not* on the palm side. Use a medium or small sized pick and one not too blunt or too flexible. The swing or oscillation should be from the wrist and that also held very loose. (*Do not use* a swing from the elbow motion keeping the wrist stiff.) Swing from the wrist and keep it loose. Relaxation is the secret of a good wrist motion. The stroking signs used in this book are the letter *D* for down stroke and *U* for the up stroke.