

FOREWORD

The newest system of the most modern instruction prepared in a progressive and practical manner. Chart playing, Original New Stroke Diagram, Rhythm strokes, Reading notes, Time, Playing and making Melody, Intervals and Chords, Transposing, Reading Piano and other Orchestra parts, Rag, Jazz and Perfect harmony all explained in an interesting manner.

LITTIG'S PRACTICAL METHOD FOR TENOR BANJO

For SYMPHONY, CONCERT and DANCE

CORRECT POSITION

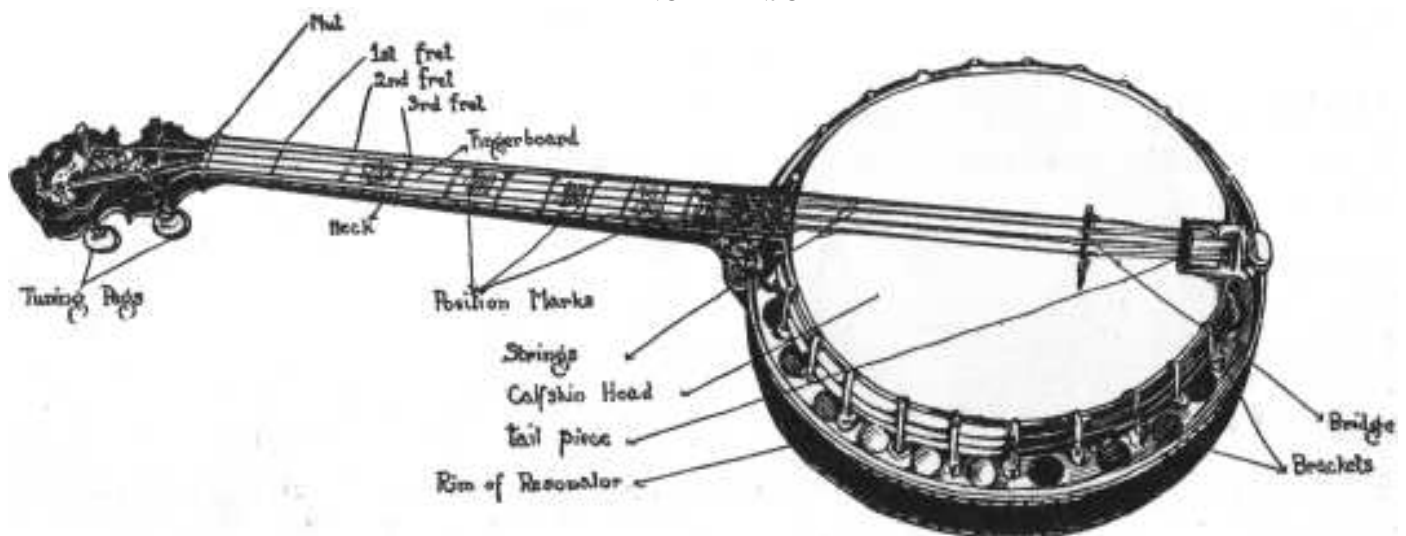


This method contains the foundation of all successful Tenor Banjo instruction. It is the Standard Instructor. Compiled in a plain, yet scientific manner, and backed by thirty years of musical research and experience.

To become a tenor banjo player, take things easy. Go slow. Assume an easy, natural and lazy attitude. Speed, and you will surely tumble or not last very long. Music is a pleasure when properly rendered. Requires no effort to be music. As soon as a musical performer starts to work, (any instrument) the music begins to turn into noise. It is much better to play a simple melody or a few simple chords that are easy than attempt something beyond our technical ability. A smooth technique comes from easy practice. Hard work produces a harsh athletic technique. Be careful. Time alone makes the artist.

Remember there is only one Paderewski on the piano, one Farland on the regular banjo and one Pingitore on the tenor banjo. Many hours of playing easily made these artists. They do little talking and listen well. You can learn something from every one you meet if you will listen. The printed page also tells us much. Don't miss anything along the line of Tenor Banjo instruction in any manner, shape or form.

TENOR BANJO



Select a twenty three inch scale banjo. Set the bridge so the 12th fret is midway between nut and bridge. This distance varies slightly. To be exact, harmonic note at 12th fret must be same pitch as when string is held down at 12th fret. The twenty three inch scale banjo can also be tuned as a regular banjo, guitar or ukulele by shifting strings.

HOW TO HOLD THE BANJO

Sit upright and rest the rim of the Banjo on the right thigh. Support the neck on ball of thumb and third joint of first finger of left hand. The palm of left hand should never touch the neck. Curve fingers so the tips are always above the fingerboard. Rest the right forearm on rim near tail-piece. Slightly arch the wrist, and for ordinary playing pick the strings about three inches from the bridge.

For standing position use saxophone strap over right shoulder and snap to one of the brackets.

Use a mandolin pick or Plectrum for striking the strings. Hold the pick between the thumb and first finger, point downwards and turn slightly so only the beveled edge of plectrum comes in contact with the strings. Toward the performer is up stroke. Down stroke opposite.

Learn down stroke first.

EASY STROKING DIAGRAM

Learn down stroke well first. Allow point of pick to travel in line of arrow across the string and rest against next string. Strike string gently in a straight quick movement for clear tone. At the beginning let each tone ring out four counts. Strike strings three inches from bridge.

Strike down toward head of instrument. Gently touching the head with tip of right hand little finger stops pick from striking head when playing the first string. When down stroke comes easy introduce the up stroke by striking same string on the return from the point of arrow. A down stroke is always made before an up stroke. Never start anything with an up stroke.

Next learn down stroke on two strings, 4th and 3rd Then 3rd and 2nd. Also 2nd and 1st strings. Same movement as the one string stroke. Introduce the up stroke only on last string played when using two, three or four strings.

Now use down stroke on three strings. 4th, 3rd and 2nd. Then 3rd, 2nd and 1st string in one stroke.

Use the same gentle, decisive down stroke on all four strings as we use on one string.