

THE MASTER METHOD FOR TENOR BANJO By WM. MORRIS

PART 1.

REVISED EDITION



CONTAINS

Original Progressive Studies. Complete Chord Charts. Chords in All Major & Minor Keys. Augmented Diminish & Major 9th Chords. Breaks; Wonderful Arrangements of the Old Time Popular Favorites & Folk Songs, and Popular Operatic Favorites & Standard Numbers, many of them in Duet Form, with Name of Chord Written below. Original Effective Duets. Everything explained clearly. Worth Ten Times the Price.



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ROCHESTER, N. Y.

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Dedicated to my pal Don Santos Rochester, N.Y.

CONTENTS AND INTRODUCTION

In presenting this MASTER METHOD for TENOR BANJO the author has explained in the pages to follow clear as possible every subject, and to eliminate all unnecessary and confusing studies that the Beginner may progress rapidly, and also the Ear player to learn the art of Chord playing, in the shortest possible time, with other interesting features, and studies, for the Music readers.

All Chords are marked to be of valuable assistance to the ear player without the aid of Music study. In particular to the Music reader, besides the various studies, and numbers, in the beginning of the book; this Method gradually works the student into the OPERATIC SOLOS which gives the average player something worth while besides the usual Fox Trot etc, and no doubt this work will be heartily welcomed by the BEGINNER TEACHER AND SOLOIST

Wm Morris.

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HOW TO HOLD THE TENOR BANJO

Sit in an upward position and rest Banjo on right knee towards the body. Right arm should slant at an outward angle, arching the wrist so PLECTRUM will lay about 2 or 3 inches from bridge. Left arm should bend out so the thumb and first finger will control Neck so as to press strings against fingerboard. Turn to page 5 for illustrations.

HOW TO HOLD THE PLECTRUM

Get a soft or flexible PLECTRUM to start with, then after a fairly good TREMOLO has been accomplished, a heavier one is recommended. Turn to page 5 for illustrations.

Various positions in holding TENOR BANJO in MASTER METHOD.



No. 1 Correct sitting position in holding Tenor Banjo. Head rests on right knee, with arched wrist on left hand.



No. 2 Correct position of left hand on fingerboard. Notice palm of hand does not touch fingerboard and is held with thumb and first finger..



No. 3 Correct position of right hand in placing of wrist and Plectrum. Notice the arch at wrist which curves outward, and Plectrum which is placed at a straight angle between first finger and thumb of right hand.



No. 4 Correct position in playing first Inversion of C Chord on fingerboard. Always remember to keep left hand at an outward angle from Fingerboard at all times.

THE MASTER METHOD.

The Master Method is a new idea and its object is to put the pupil on some of the old favorites and popular Folk Songs, that are familiar after the various Scales, Chords, and original Studies have been worked out, which will train the ear and inspire the pupil with eagerness to turn the following pages without hesitancy, in this simplified and novel style, although only original Studies will be added, those which are most necessary, and instructive, but still not dry and confusing, which will guide the pupil gradually to make this a real work of pleasure and interesting, in a novel style. This Method should prove to be the Book that has long been demanded that will actually be inspiring, and worthy of the BEGINNER, AMATEUR and SOLOIST to master every page with no difficulty from start to finish.

THE TREMOLO

Now that the pupil has an idea of the notes on each string, a gradual development of the TREMOLO is recommended at this time as the slower movements that are in future studies require a sustained tone and the AUTHOR insists on the arched wrist to start. In example below would suggest to divide every Quarter note into FOUR strokes thus (▣^▣^) with the Plectrum and start very slow gradually increasing into a faster tempo so the FOUR strokes may be doubled in time value after a good and speedy Study of the TREMOLO has been mastered. Hold Plectrum at a straight angle when resting on strings. Do not proceed to the following Studies until the study of this TREMOLO has been mastered entirely, as this study is the most important for the BEGINNER and in the Tunes to follow it will be used extensively and must absolutely be given strict attention. Of course in the faster movements, and tunes, the Down and Up stroke is used mostly.