

Preface

This method demonstrates, in a practical, concrete and direct way, how anyone musically inclined, can, by following the text, become a performer on the Tenor Banjo in the least possible time.

The instructions herein given, are of such a nature that the pupil will see at a glance their practical application, by the immediate progress attained.

The wonderful popularity of the Tenor Banjo has become so pronounced that it is no wonder that the attention of many of the best writers for stringed instruments have devoted much time in compiling a method for that instrument.

As "Brevity is the soul of wit" so it is with this Method in placing lessons before the pupil in such an easy manner, that discouragement is impossible.

In the first place, the many new hints given are an asset to the pupil in many ways - first, Melody lessons are of first consideration - second, the lessons are so arranged in the first part of the Method that the musical effect of each lesson is pleasing. Results are at once accomplished, which lends eager desire for further study.

The introduction of the "MUTE" placed upon the Banjo bridge, giving a subdued sweet tone, even more fascinating than the Guitar or Harp, gives to the Tenor Banjo an individuality of tone surpassed by no other instrument.

As the Tenor Banjo is a Pick or Plectrum instrument, the marking of the use of the Pick with up and down strokes is marked where necessary.

The chords shown in diagram form, assists the pupil to accomplish the Major and relative Minor chords with little effort.

The excellent Solos that appear in the back of this Method, will give the pupil something to look forward to, not found in many other Tenor Banjo Methods, If the sale of the "Elite Tenor Banjo Method" enjoys the patronage equal to the other Methods for stringed instruments by the same author, the writer will be well paid for his efforts.

Arling Shaeffer.

Method of Tuning the Tenor Banjo

Tune the A, or 1st string to A on the piano or with a pitch pipe.

Place the finger of the left hand on the 7th fret of D string and tune D string in unison to A string open. When in unison A and D strings are in tune. Then place the finger on G string at the 7th fret and tune G or 3rd string in unison with D string. Then place the finger on C string at the 7th fret and tune C string in unison with G string.

When this is done the four strings are in tune with each other.

If A on the piano or pitch pipe should be too high so as to cause the strings to break, one or two tones lower can be taken to tune the A string. This is for practice only.

If when fingering the changes in the chords of C they sound in harmony as perfect chords, then the Banjo is in tune.

Manner of Holding the Tenor Banjo

The Banjo should be held on the right leg of the performer, lady or gentleman, with the neck projecting upward, slightly away from the left shoulder, and the right arm resting upon the edge of the instrument. The right hand passes over the strings.

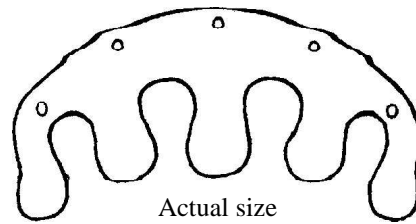
The neck must rest in the left hand between the thumb and the first finger.

The left hand must support but little weight of the instrument.

This position is not easy to acquire, and in consequence must be diligently practiced at first.

When picking the strings the right hand should remain over the four strings with the wrist curved slightly upward. The little finger should not rest upon the head of the instrument, but remain half closed, as it has no duty to perform.

The Mute



The mute is a device placed over the bridge, by so doing the tone of the Banjo is changed to a much sweeter tone, equal to the Guitar. There are several kinds of mutes, in fact any Violin mute procured at a music store will do, but the style of mute made of metal, as pictured above, is considered among good performers, the best.

Banjo Bridge



The right kind of bridge is of considerable importance. The above shape is considered the best and made of maple.

The correct position of the bridge on the head of the Banjo is also of great importance, the following rule will solve the problem. First, measure the distance from the nut at the end of the fingerboard to the 12th fret, the same distance from the 12th fret on the head of the Banjo is the correct place for the bridge. If the Bridge is out of place, the strings when fingered will be out of tune. If the strings press to the fingerboard too hard, the indications are the Bridge is too high.

The feet can be lowered a little by trimming. The distance of the notches should be regulated according to the size of the finger tips.

If the student has large finger tips, then the notches in the bridge should be widened. New notches can be inserted after trimming the top of the bridge, removing the old notches.

The Banjo Patent Pegs

Should the Peg refuse to grip or remain in place when tuning, simply tighten the screw at the end of the peg for the required resistance.

Valuable Suggestions Worth Knowing

Never loosen the strings of the Banjo after playing_ always keep the strings tuned at concert pitch if possible.

Never play or practice with the Banjo slightly out of tune_ always take time to "TUNE" your instrument before playing.

Never allow the head of the Banjo to become dirty or soiled. Use a piece of Art Gum freely for dirt removal. If the head becomes too much soiled, simply loosen the head, wash it with warm water and washing soda to remove the stains. Dry well before tightening the head again.

Be sure the strings at the nut are not too high from the first fret for easy action when the strings are pressed to the fingerboard.

The proper placement of the bridge on the head is of great importance. First measure the distance from the Nut to the 12th fret on the fingerboard_ the distance from the 12th fret to the place on the head where the bridge is to be must be equal.

Do not remove the bridge from its place after playing_ or even when the Banjo is in the Banjo case. Every interruption of the adjustment of the strings or bridge interferes with the tone of the Banjo.

Be sure the strings on your Banjo are true_ if the harmonic tone on the string at the 12th fret is the same as when the string is pressed to the fingerboard on the 12th fret_ then the string is true and the bridge is in the correct place.

Never expose the Banjo to dampness by leaving it out of the case over night or other time. Even temperature is of vital importance.

Never take on a "bored" look if asked to play_ play with an expression of delight for the privilege of playing, also for the honor of the opportunity of pleasing others.

Let your facial expression be a pleasing one_ a smile while playing will radiate an expression of pleasantness that is unconsciously felt by the listener.

Be sure that the fingers of the left hand fall on the string standing upright_ not half lying down on the strings. Keep the nails of the left hand trimmed closely.

Let scale practice be the first 10 minutes of your practice hour_ then return to them again before finishing.

Always remember the slower the practice_ the faster the speed after a while. Never play faster than you can execute the piece with ease_ no matter how slow at first.

Never envy another players ability_ the better they play the more you should admire their accomplishment. Seek their acquaintance and social standing in a musical way. Their influence will reflect upon you.

Let pleasure be your object and your musical ability will serve you to a noble end.