

# PREFACE.

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In presenting this work to the Banjo Students of America, the author expresses the hope that it may in some degree contribute to make the science and art of Banjo playing a study of much pleasure. The design has been, to compress in a small volume the leading principles of practical banjo playing, and it is confidently believed, that the student will obtain in this work all that is necessary to discriminate between false and correct methods.

In the elementary part, it will be found that the treatment of rudimentary instructions, preparatory to the study of the instrument proper, illustrations have been made to assist the student in that, which is essential to a thorough knowledge of technicalities, as it is of great importance that a good BEGINNING should be made in this branch which is applicable to any instrument.

## TO THE TEACHER.

The author would suggest to teachers of the Banjo, that the advancement of their pupils would be much more satisfactory to them, if each was required to commit to memory, the various signatures, the major scales and their relations, the attendant chords, etc. Also to acquaint the pupil with musical terms and signs by demonstrating upon their instrument this, which produces and develops the ART in music. Questions answered in a hazy and unintelligent sort of a way, keeps the pupil in a doubtful state of mind, and would certainly reflect upon his abilities as an instructor. The pupil admires the skill of the teacher who so materially lightens his labors by INTELLIGENT answers to the betterment of his musical education. That this work may facilitate the attainment of so worthy an object, is the sincere hope of

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## How to Hold the Banjo

Sit upright and rest the rim of the banjo on the right thigh pressing the upper part lightly against the body with the forearm, which should rest about three inches from the tail-piece, slightly arch the wrist and strike the strings about two inches from the bridge. Support the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so that the tips can be used in pressing the strings to the fingerboard. The palm of the left hand should never touch the neck.

## The Pick or Plectrum

Is the same as used in playing the mandolin and for preliminary work it is recommended that a flexible pick be selected, in order that the tremolo can be more easily acquired. After gaining a free wrist motion the Student should follow the advise of his Teacher and gradually accustom himself to a heavier pick.

## **THE LEFT HAND FINGERS**

Now that the pupil has acquired a fair tremolo movement, he may practice placing the left hand fingers on the strings, as follows:

Place the first finger on the 2<sup>nd</sup> fret of the fourth or C string and keep it there, place the third finger on the fourth fret of the same string, then the fourth finger on the fifth fret. Be sure and keep all three fingers down, see that every finger down is well curved, and that one does not touch the other. Repeat the same thing on the other strings.