

The *Nicomede Edition*

BY WORLDS CELEBRATED WRITERS



LOAR'S ORCHESTRAL TENOR BANJO METHOD

Complete in
FOUR VOLUMES

A comprehensive course of instruction for the Tenor Banjo. Covering fully the following essentials:-

Rudiments of Music, Chord Formation,
Explanation and Examples of All Chords Possible to the Banjo,
Practical Theory and Harmony,
Transposition and Improvisation,
Adaptation of Violin, Piano Parts, etc.,
Single Note and Chord Technique,
Rhythm and Stroke Patterns,
Ensemble Playing of all Kinds, Solo Playing,

Practical and attractive solos and duets, carefully graded and illustrating fully all points necessary to be covered and all features necessary to the complete preparation for advanced professional orchestral and solo work.

BY

LLOYD LOAR

Celebrated Soloist and Teacher.....

Price (Each Volume) \$1.00 net
Canadian price \$1.20 net

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Introduction

With the material in Volume I of this course mastered, the pupil is now ready to go farther into the fascinations of modern music. This modern music includes all that has proven most directly attractive in classic music of the old school type and to it has been added the additional attraction of "jazz"—using that name, however, in the best sense of the word.

Jazz on the tenor-banjo may be said to be making the most of the rhythmic and harmonic possibilities of a given melody. That is, the rhythm is made as intricate as it is possible to make it without interfering with the fundamental or basic beats in the measure. These fundamental beats may not be actually present but they are at least suggested and the intricate inner or secondary rhythms conform to them and always suggest them. The harmony is also varied as richly as possible without changing the melody. Jazz considered orchestrally also uses a great variety of tone color, and it is to contribute to this variety that the tenor-banjo is most valuable. It gives a rhythm that also has harmony and occasionally melody as part of it.

Considered by itself the tenor-banjo cannot vary its tone color to any great extent. Some variation in it is possible, however, and in addition the variation of dynamics (loud and soft or *forte* and *piano*) is very effective and is more fully at the command of the banjo than almost any other instrument.

These characteristics of jazz possible to the tenor-banjo—varied harmony, rhythm tone colors and dynamics will now be taken up in order.

The music found in the "Eagle Folio," published by the Nicomede Music Co. will prove especially suitable as furnishing additional music of the proper type to use in connection with the lesson material in this volume.