

THE  
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# LOAR'S ORCHESTRAL TENOR BANJO METHOD

BY

LLOYD LOAR

CELEBRATED SOLOIST AND TEACHER.

*A Complete Course in Four Volumes, of which this is*

**Volume I**

CONTAINS

*Rudiments of Music; Harmony for the Tenor Banjo; Chord Formations; Development of Finger Technique; Simplified Fingering; Rhythm Strokes; Display or Stage Strokes; Use of Tenor Banjo in Solo and Orchestra; Use with Brass Band, Banjo Band, Mandolin Club, Etc.; Special Tunings and Effects; Harmonics; Sight Reading; Exercises and Selections that are Musically Interesting; Transpositions and Improvising; Valuable Hints, Etc.*

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PUBLISHED BY  
*Nicomede Music Co.*  
ALTOONA, PA.

PRINTED IN U.S.A.



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# 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,  
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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.....*

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NEW- The American and Empire Folios, two complete sets of Banjo Band Folios, parts published for Twelve Banjos, Mando-Bass, Three Saxophones and Piano. Price (each) 60¢.



# The Banjo Family

The banjo family of instruments includes all the voices necessary to make up the complete choir. A knowledge of the character of these instruments is desirable even though there is no intention of playing them.

The highest voice is that of the *mandolin banjo*. This instrument is double strung like the mandolin, and is really a mandolin neck and scale applied to a small banjo rim. It has the same range as the mandolin and is played and tuned like it ( $\begin{smallmatrix} G & D & A & E \\ 4th & 3d & 2d & 1st \end{smallmatrix}$ ). For special effects they are sometimes single strung. This makes the tone snappier and more characteristically a banjo tone. It furnishes the 1st and 2d soprano voice of the banjo choir.

The *tenor banjo* is tuned like the mandola and the viola ( $\begin{smallmatrix} C & G & D & A \\ 4th & 3rd & 2d & 1st \end{smallmatrix}$ ). It is single strung, however. The scale is longer than the viola or mandola scale and the tone is most nearly what has come to be expected of the banjo family. It is the most popular member of the whole family, especially for orchestra work. It furnishes the tenor and alto voices of the banjo choir, and is a fifth lower in pitch than the mandolin banjo.

The *cello banjo* is tuned like the mando-cello ( $\begin{smallmatrix} C & G & D & A \\ 4th & 3d & 2d & 1st \end{smallmatrix}$ ) and is single strung. Music for it is written in the treble clef but sounds two octaves lower than written. This instrument is an octave lower in pitch than the tenor-banjo and furnishes the baritone voice of the banjo choir.

The *bass banjo* is tuned the same as the mando-bass or string-bass ( $\begin{smallmatrix} E & A & D & G \\ 4th & 3d & 2d & 1st \end{smallmatrix}$ ) and music for it is written in both the bass and treble clef, usually in the latter, in which case it sounds two octaves lower than written. It furnishes the bass of the banjo choir.

The *standard* or *five-string banjo* is the original instrument of the banjo family. The other members of the banjo family are developments from it, secured by adapting the scale, pitch and fingering of various instruments of the mandolin and violin family to the method of tone production demonstrated so effectively in standard banjo. Its tuning is peculiar to itself ( $\begin{smallmatrix} G & C & G & B & D \\ 5th & 4th & 3d & 2d & 1st \end{smallmatrix}$ ). The fifth or G string is a fourth higher in pitch than D or first, being fastened to a peg inserted in the side of the neck at the fifth fret and thus being several inches shorter than the other four strings. The fourth string is the same pitch as the tenor fourth and the first is the same as the tenor second. This instrument is used mostly for solo or accompaniment work. It is most effective when strung with gut and is usually played with the fingers.

The *plectrum banjo* is the same as the standard banjo with the fifth string omitted, strung with wire strings and played with a pick. It is often used in orchestra work.

The *ukulele banjo* is a ukulele with a small banjo head in place of a wooden body. It is tuned the same as the ukulele ( $\begin{smallmatrix} A & D & F\sharp & B \\ 4th & 3d & 2d & 1st \end{smallmatrix}$ ), known as D tuning, or ( $\begin{smallmatrix} G & C & E & A \\ 4th & 3d & 2d & 1st \end{smallmatrix}$ ), known as C tuning; in either case, the third string is the lowest. It is used for simple accompaniments and solo work.

The *guitar banjo* is a guitar with a banjo head instead of a body of wood. It is tuned the same as the guitar ( $\begin{smallmatrix} E & A & D & G & B & E \\ 6th & 5th & 4th & 3d & 2d & 1st \end{smallmatrix}$ ) the first string being two octaves higher in pitch than the sixth and the third string the same pitch as the tenor second string. It is used chiefly for accompaniments.

All these instruments can be played with a pick, although the standard banjo, the ukulele banjo and the guitar banjo are often played with the fingers. When the ukulele banjo is played with a pick, a felt pick is used.



## Tenor Banjo an Orchestral Instrument

Although the tenor banjo is effective and popular as a solo instrument, its use as an orchestral instrument holds the greatest possibilities for those students and professionals who select it as the medium of expression for their talents. For that reason this series of four books considers, explains, and teaches as exhaustively as possible the resources of the tenor banjo when used in the orchestra. Its other uses, as a solo, accompaniment, or "stunt" instrument are by no means neglected, however, and will be found to be fully covered.

The trend of modern music, and the effectiveness with which the tenor banjo takes a part in the presentation of modern music in the numerous small orchestras throughout the country, indicates clearly that the instrument will find its greatest usefulness and its players their most attractive field of activities in orchestra work.

To become a capable orchestra player, the student needs much more than adequate finger technic. He needs a good understanding of music in general, and a practical knowledge of harmony so he can correctly fit his part into the instrumental ensemble with which he plays. Consequently, these books pay considerable attention to chord constructions, inversions and alterations, and to rhythms and special effects.

The whole series of four books is planned to furnish all the information, guidance, theoretical and technical material necessary to adequate preparation for the best sort of ensemble work. This material is further so arranged and graded that it will supplement and assist as much as possible the plans and methods of the teacher and for that reason should always be used under the guidance of a capable instructor. It is not intended as a self-instructor, although the exceptional student may be able to use it as one successfully.

The certainty of quicker progress and lasting achievements, together with the possibilities open to the competent tenor banjo player, make it imperative that the instruction contained in this series be acquired under a good teacher whenever possible.



## Preliminary Information

The student or professional often has occasion to refer to some of the various parts of his instrument and it is well to use the correct name for that part when so doing.

The calf-skin head is known as the *Head*, it acts as a sounding-board and is sometimes referred to by that name. The wooden or metal hoop over which it is stretched is the *Rim*. The small wire, usually square, around which the edge of the head is folded, and completely covered by the head ordinarily, is the *Flesh-wire*; this wire furnishes a hold with which to tighten the head. The flat circular metal ring that rests on the flesh-wire, gripped by the hooks, and just outside the circle of the head when looked at from the top, is the *Stretcher-Band*. The numerous metal pieces, bolted to the rim and through which the hooks are put in order to pull the stretcher-band down over the rim and tighten the head, are the *Shoes*. In some makes of banjos these shoes are dispensed with, their place being taken by a circular tube against which the hooks pull and known as the *Tension Ring*, and in others by an enlargement of the structure of the rim itself through which the hooks are placed, known as the *Bead*. The hooks which tighten the head are the *Tension Hooks* or *Brackets*, and the nuts which are on the tension hooks and cause the hooks to tighten or loosen the head, when turned, are the *Tension Nuts* or *Bracket Nuts*. The contrivance over the lower edge of the rim and to which the strings are fastened is the *Tail-Piece*. The thinly carved piece of wood supporting the strings and resting on the head is the *Bridge*, and the strings themselves are of course called the *Strings*. The large circular back extending out past and up on the rim is the *Resonator*. Inside the rim and extending from its top to its bottom is a wooden or metal brace known as the *Dowel*. The *Neck* is the arm-like structure extending from the rim, the black strip of wood on the neck is the *Fingerboard*, and the small metal bars or wires inset crossways in the fingerboard are the *Frets*. The white or colored strips inlaid in the neck, edge of fingerboard, rim and resonator, are the *Binding*, *Purfling* or *Inlay*, while the colored pearl ornaments in the fingerboard at the 3d, 5th, 7th, etc. frets are *Position Dots*. The bone, pearl, or ebony strip at the top of the fingerboard on which the strings rest is the *Nut*. Beyond the nut where the neck flattens and widens is known as the *Peg-Head*; the keys to tighten or loosen the strings are the *Pegs*, *Tuning Pegs* or *Keys*; and the strip of inlaid wood on top of the peg-head is the *Head Veneer*. The metal flange between the rim and the resonator is the *Flange*, and the guard over the stretcher band above the tail-piece is the *Arm Rest*.

1st fret equals  $\frac{1}{18}$  of distance to bridge -

12<sup>th</sup> fret  $\frac{1}{2}$  distance from nut to bridge +  $\frac{1}{8}$ " for string tension

12 fret harmonic & 12 fret stopped note in unison if bridge posts is correct & stopped note is # bridge is too near fingerboard