

COLICCHIO'S

# TENOR BANJO

by  
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## Preface

My many years of experience as a Teacher, and a Recording and Radio performer (both solo and orchestra) have convinced me that there is an urgent need for a volume of graded studies for the Tenor Banjo that would develop technical skill and facility through all the positions of the instrument, in all keys and time values, and, the while, impart to the student a general artistic proficiency.

During my long experience, I have known a large number of serious students of the Tenor Banjo who really wanted to acquire a mastery of the instrument so as to enable them to play artistically and proficiently. . . but there has been little or no technical literature available as a means through which they might realize their ambitions.

This volume is the result of the desire to supply that need. I have endeavoured to include in this book the results of my varied experiences and I feel confident that the student who uses it will acquire a thorough mastery of the Banjo in the shortest time possible if he will but follow the directions given in the text and if he will practise the exercises carefully and faithfully.

This method, if one wishes to call it that, has proved its value over a number of years of use in my own studio, and I send it forth with a confidence that comes from knowing the method has demonstrated its value beyond any doubt.

The book itself is divided into two parts; the first consists of various time values, rhythms, rudiments of music, musical terms, and exercises in first positions; the second section contains exercises in all the remaining positions (from the second to the eighth, inclusive), in all keys and employing all the different kinds of pick technic and instruction in style and general musicianship.

### ORIGIN OF TENOR BANJO

The Tenor Banjo in its present state, is strictly an American product, an offspring of the now obsolete five stringed Banjo, which, in its turn, possibly descended from the native Senegambian Bania. Whatever may be the speculation as to origin of the instrument, it is a fact that the Tenor Banjo was perfected and attained its present aspect in these United States of America.

The use of the instrument is indispensable in the modern dance orchestra, where it is admirably suited to supply the rhythmic background for the entire orchestra. It performs this function, I believe, much more satisfactorily than any of the percussion instruments in passages demanding some thing more than mere rhythmic noise.

As a solo instrument, the Tenor Banjo has great possibilities, due to its wide range and the many tonal color effects that an expert player can produce. Florid technical passages