



HARRY RESER'S
NEW
INSTRUCTION COURSE
FOR
TENOR BANJO

A COMPLETE COURSE OF INSTRUCTION

For the TENOR BANJO, from the beginner to the advanced pupil, and artist, employing all terms, elementary note instructions, tempos (time), COMPLETE CHORDS, solo melody instruction, sight reading, improvising, complete strokes, phonograph recording material and BREAKS.

20 Lessons

The Popular Mail Course

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The Correct Position for the Right Hand

The following pictures will give you a graphic idea of my instructions under the heading of "HOW TO HOLD THE BANJO PICK WHILE PLAYING."

Let us study these illustrations and determine what effect each method would have in your search for correct technique.

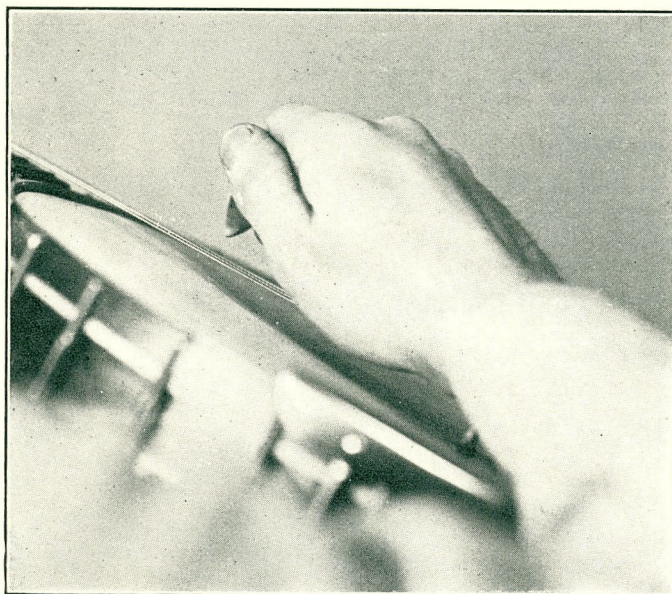
(1) INCORRECT POSITION.

Notice that the hand is cramped and that the muscles in the back of the hand are distended. At no time in the ordinary course of playing are the muscles and chords of the right hand (correctly developed), under a strain.

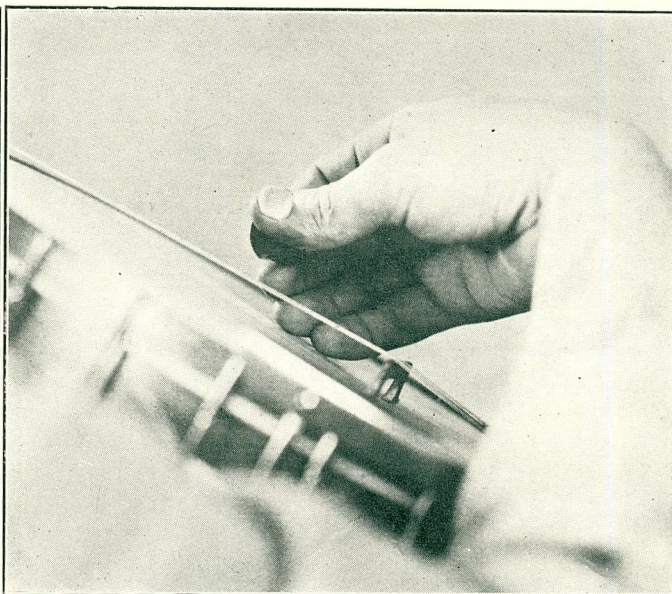
Notice that in illustration No. 1 the plane of the hand is in a straight line with the rest of the forearm. A moment's examination of this fact will make it apparent that the only pivot point available under this condition would be the elbow. Another moment of reflection will convince us that it is impossible to get sufficient speed from the elbow to answer the needs of the technique to be studied.

EVERY FAULT THAT CAN BE ASCRIBED TO AN IMPERFECT TECHNIQUE, CAN BE TRACED BACK AND BLAMED TO AN IMPERFECT POSITION OF THE RIGHT FOREARM, WRIST, AND HAND. DISREGARD ALL FORMS OF THIS INCORRECT STYLE AS IT IS INJURIOUS TO YOUR FUTURE SUCCESS.

(1) INCORRECT POSITION



(2) CORRECT POSITION



(2) THE CORRECT POSITION.

Notice the high arch of the wrist. In using this correct position of the hand and wrist you transfer the motion of the stroke from the stiff forearm to the pivot bones of the wrist.

Note that the flat side of the pick strikes the strings. If you are holding the pick correctly as shown in the illustration it will be impossible to strike the string with the edge of the pick.

Many players complain that the edge of their pick becomes rough and ragged. This is caused by the steel string constantly coming in contact with the sharp edge of the pick. The minute the edge of your pick loses its smooth surface and polish, take a small file and retrue the edge. If the edge is worn and rough, the string will catch in the pick and retard your stroke.

Notice that the third and fourth fingers rest on the head. *THIS IS CORRECT AND PROPER.* By resting the fingers on the head you acquire an accurate guide for the height of your pick from the strings.

In playing a fast passage very little pick is used and therefore the third and fourth fingers will be stiffened in order to keep the pick point from making too deep a "bite."

STUDY THIS METHOD OF CONTROLLING THE PICK. USE IT WITH EVERY EXERCISE PLAYED. THIS IS ONE HABIT THAT CAN "STICK" WITH YOU AND NOT HARM YOU.

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