

Banjo Attitudes

Les recueils et les méthodes

Le corpus est à la fois étendu et diversifié. Sans vouloir prétendre tout citer, voici la panoplie du banjo joué par nos contemporains.

Depuis l'avènement du *folk revival*, dans le milieu des années 1950, l'intérêt s'est concentré autour de la musique *old time* et du *bluegrass*, dont les recueils et les méthodes s'inspirent pour l'essentiel des techniques de jeu de quelques grands maîtres qui, pour certains d'entre eux, ont prêté leurs noms à différents styles. Par bonheur - et par nécessité - ces titres sont le plus souvent disponibles. Nous n'ignorons cependant pas l'existence des méthodes audiovisuelles, enregistrées sur DVD. L'ensemble de cet arsenal didactique est décrit plus en détail dans *Banjo Attitudes*.

Le retour du *classic style* date aussi des années 1950, mais cette approche est restée un épiphénomène, voué à une diffusion nettement plus confidentielle puisque réservée à un public de spécialistes.

On peut en dire autant du renouveau du *minstrel style*, qui s'est manifesté depuis la fin des années 1980 et pour lequel on est retourné à la fabrication d'instruments spécifiques. Il n'en reste pas moins que ces styles anciens sont à nouveau présents.

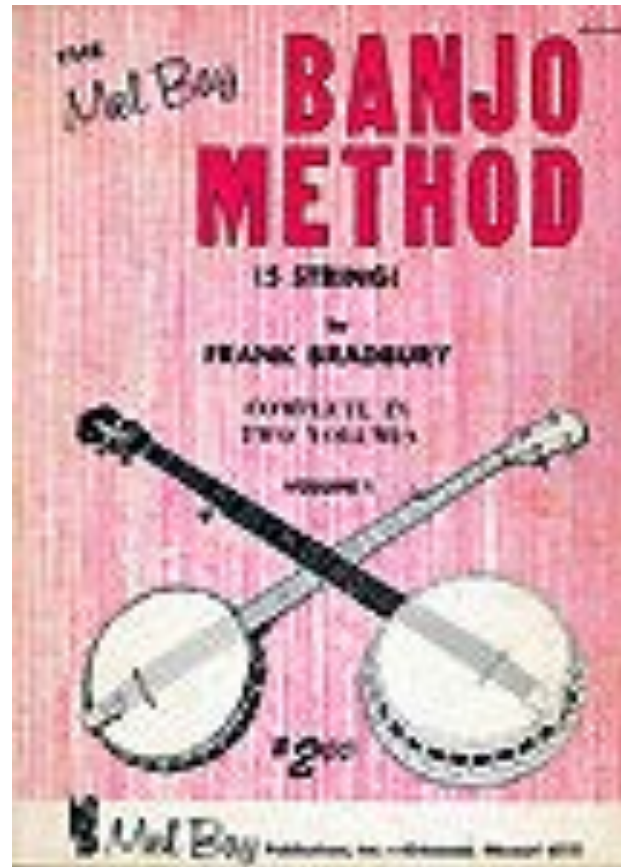
C'est ce que confirme le relevé des dates de réédition de méthodes originales.

Les styles dits « primitifs » sont associés au *minstrel style* et n'ont pas fait l'objet de publications particulières.



Mac BENFORD

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Frank BRADBURY

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Thomas Briggs

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David Brody

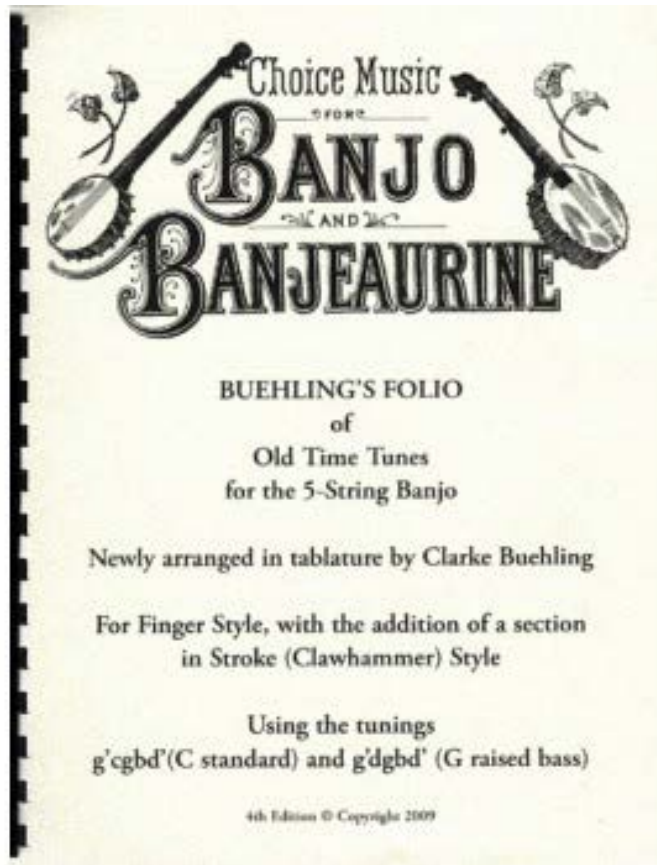
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James Buckley

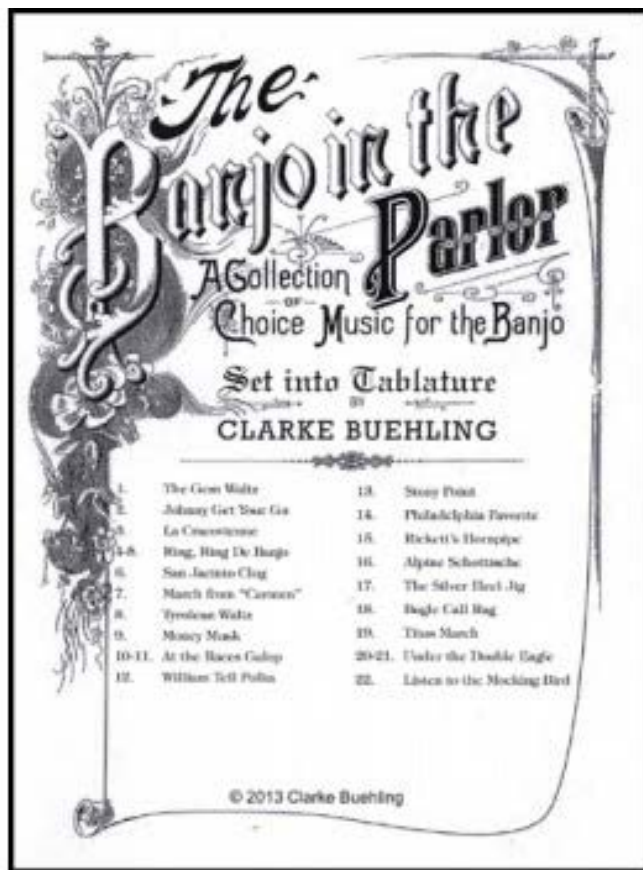
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Choice Music for Banjo and Banjeaurine,
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Clarke BUEHLING

The Banjo in the Parlor: A Collection of Choice Music for the Banjo,
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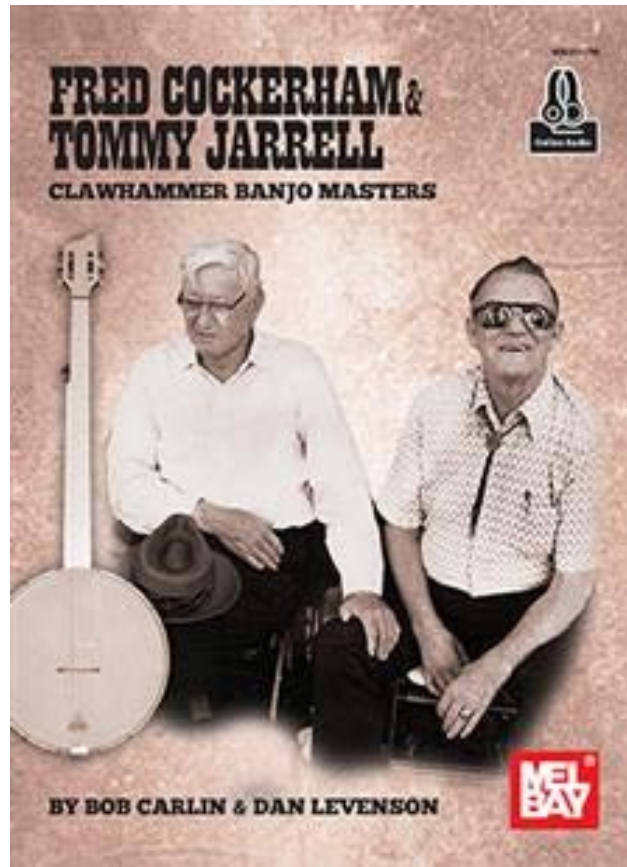
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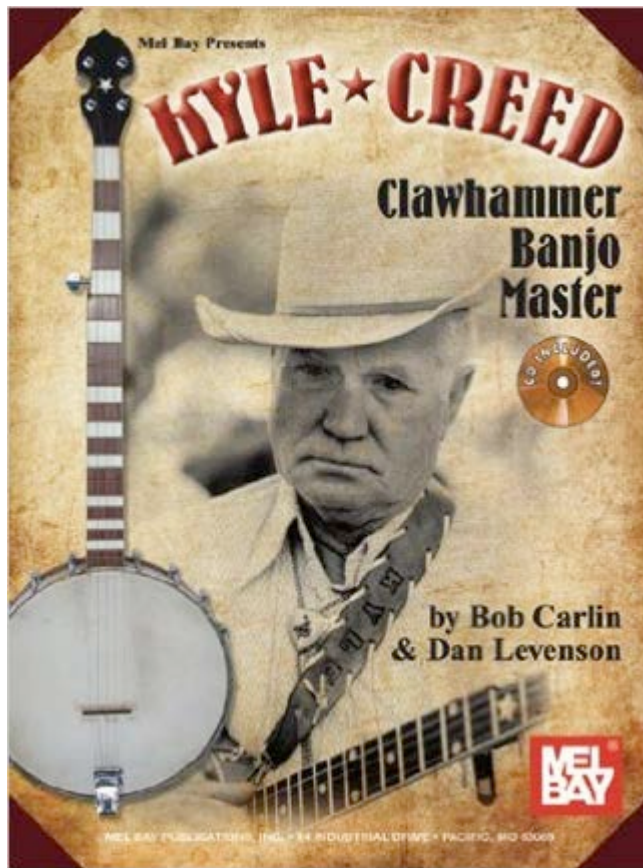
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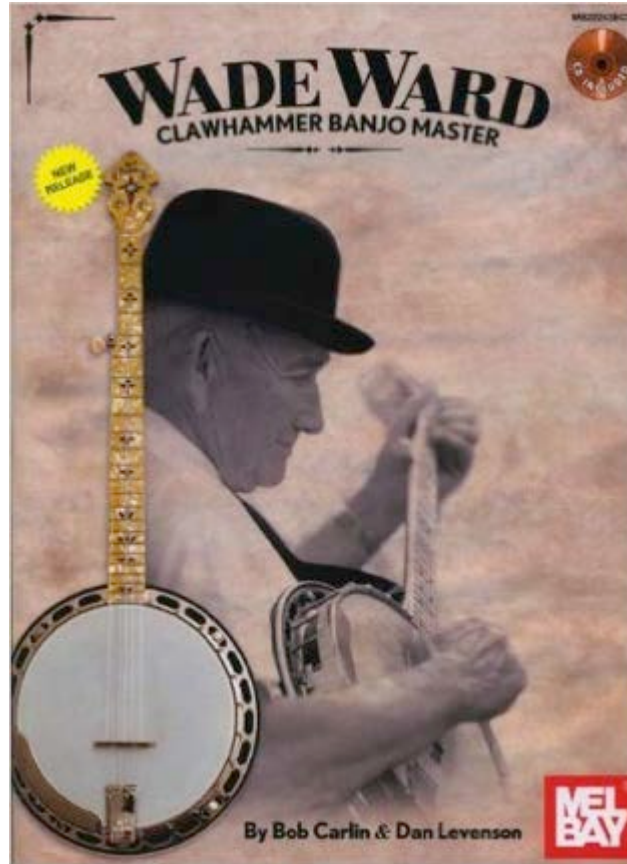
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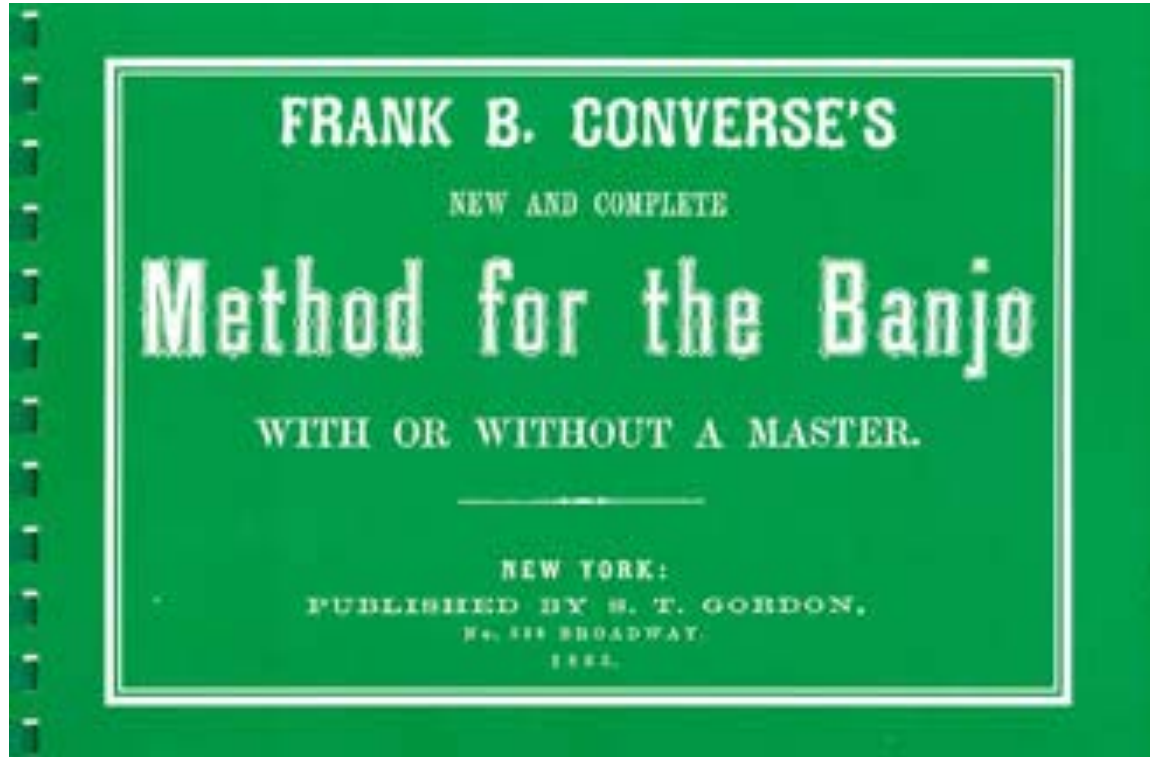
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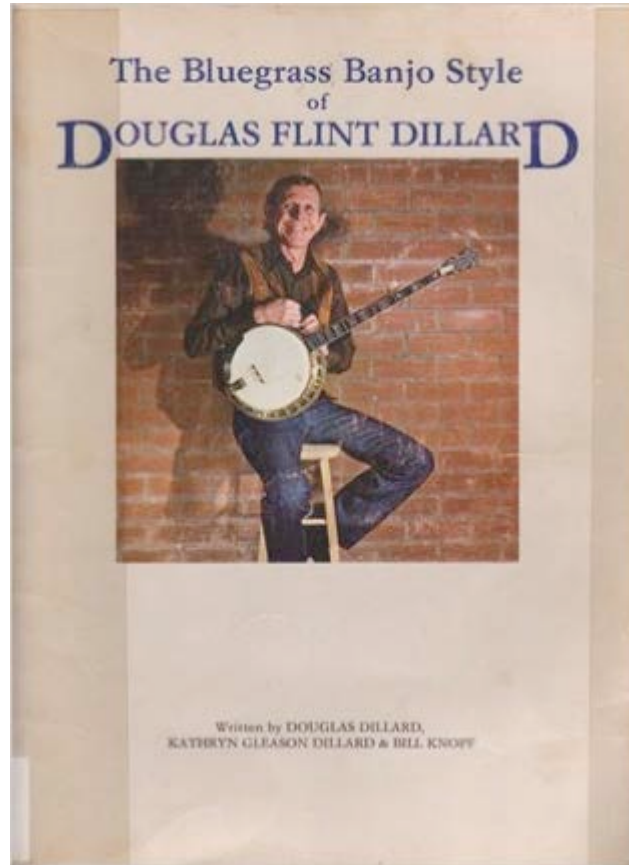
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New York, Dick & Fitzgerald Publishers, 1872, 96 p.



Douglas Dillard

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En accès libre sur le site officiel de
Dwight Diller.

Dwight DILLER

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Hillsboro W.Va., Pocahontas Co, 2007, 62 p.,



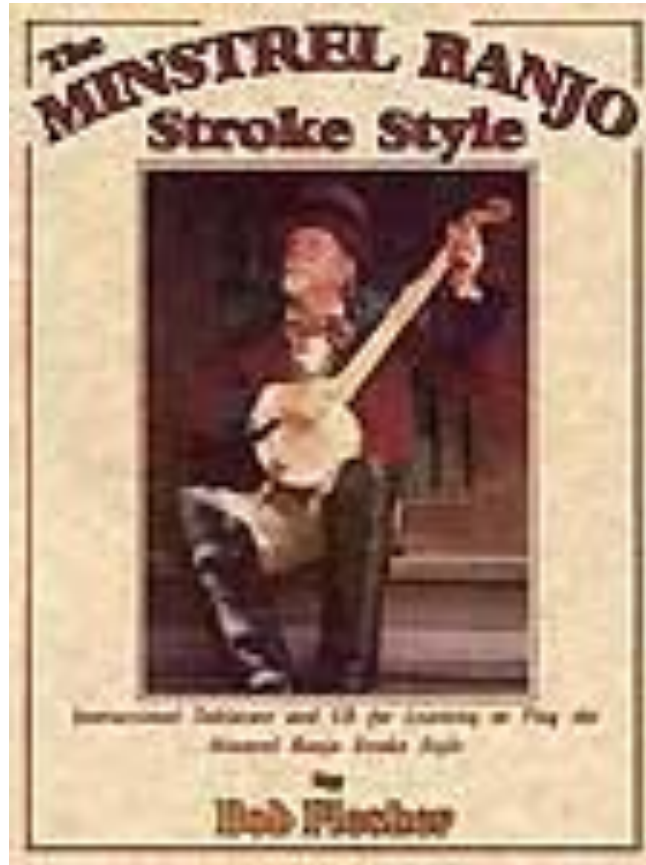
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Bob FLESHER

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Emile Grimshaw

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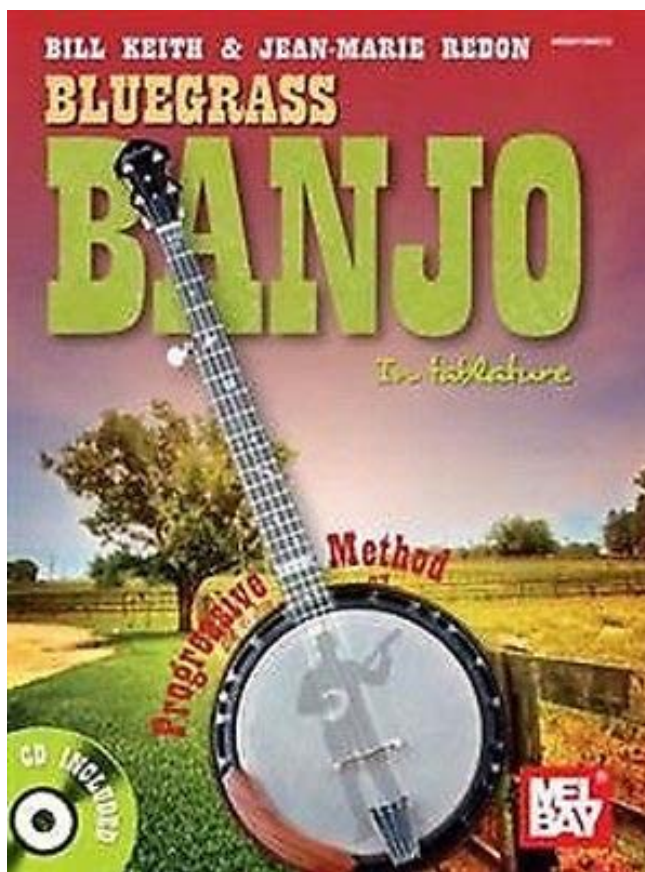
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Tim JUMPER

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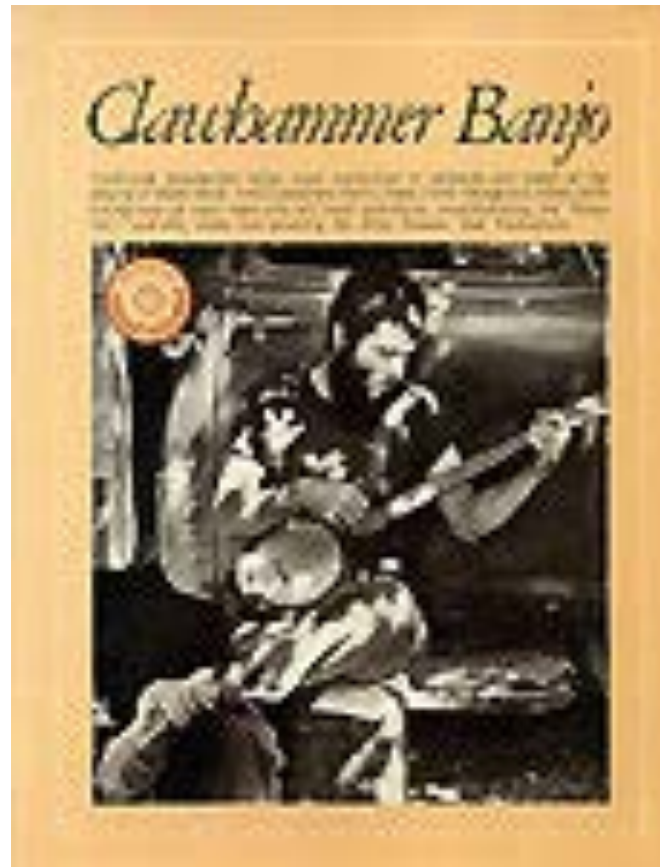
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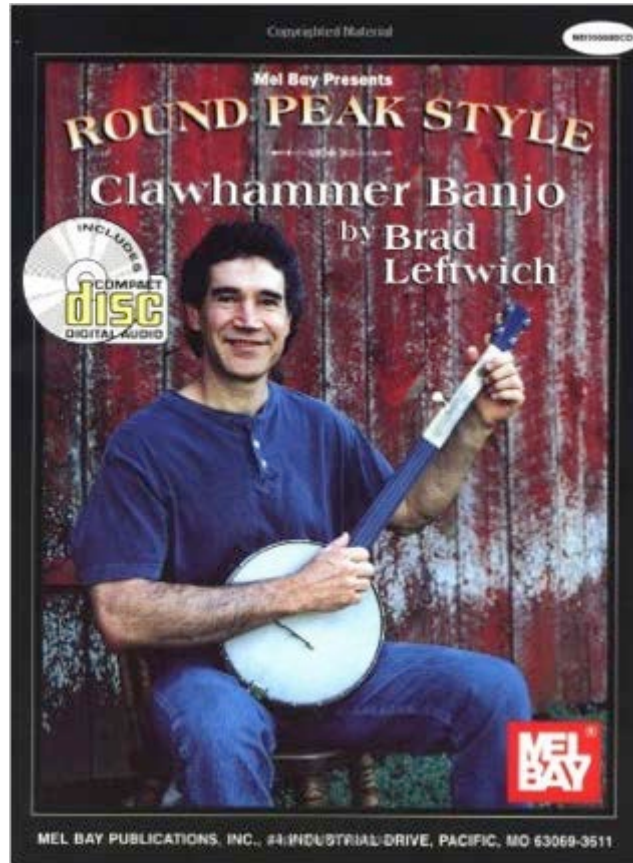
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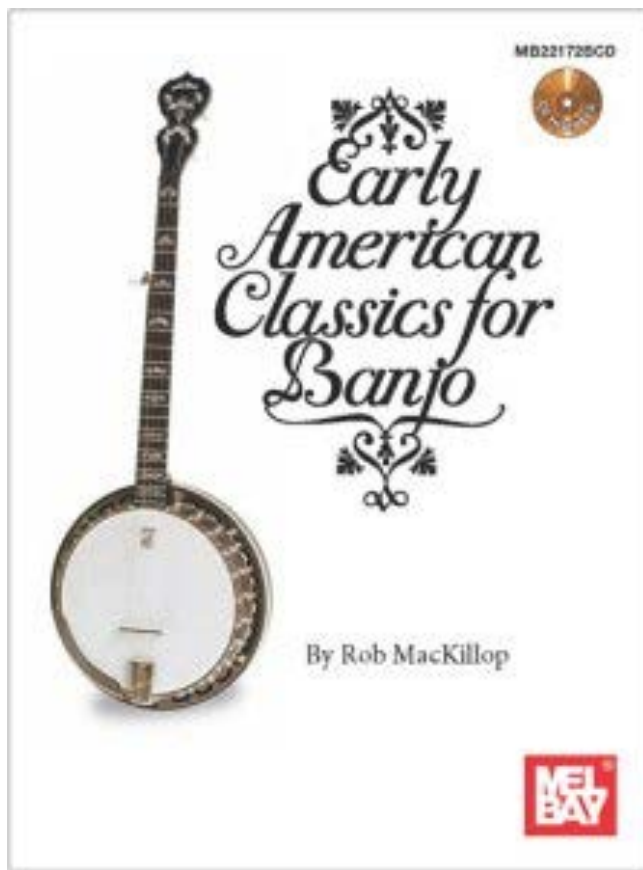
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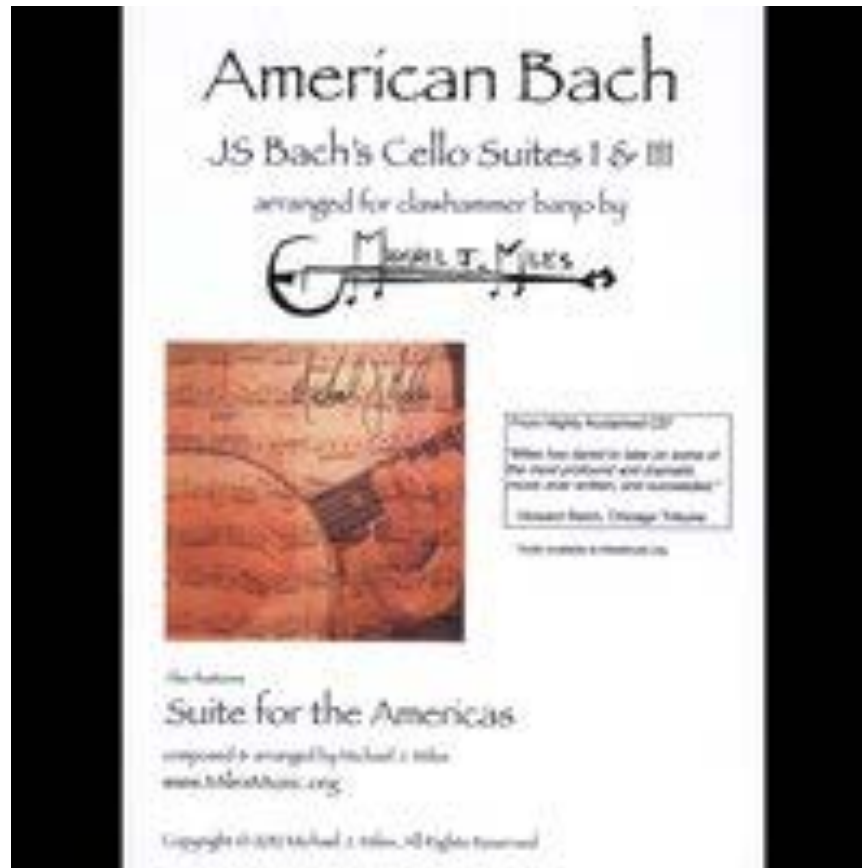
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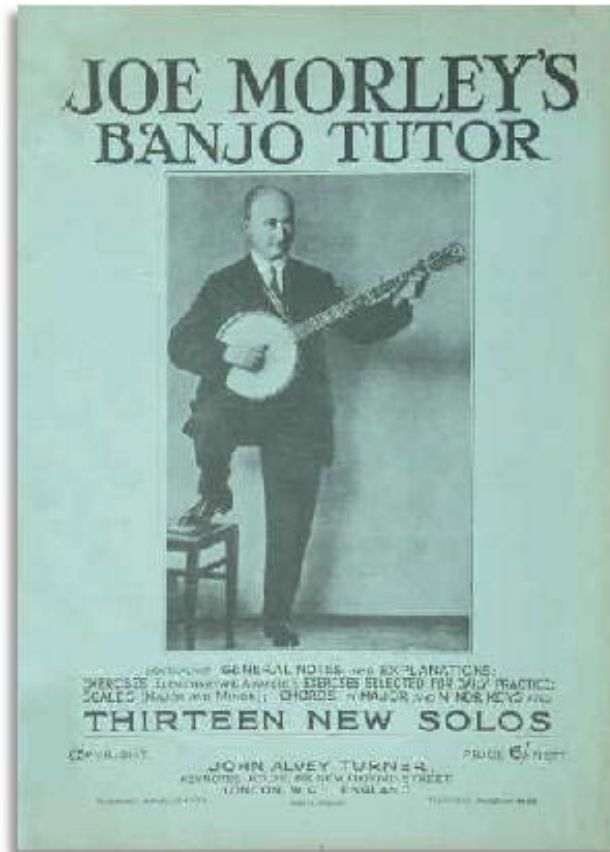
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Michael MILES

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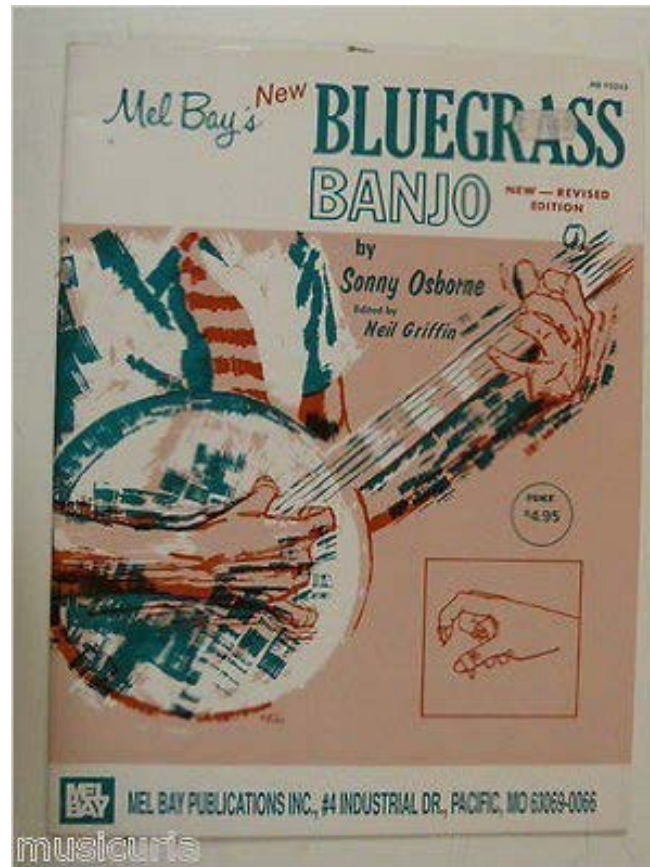
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Joe MORLEY

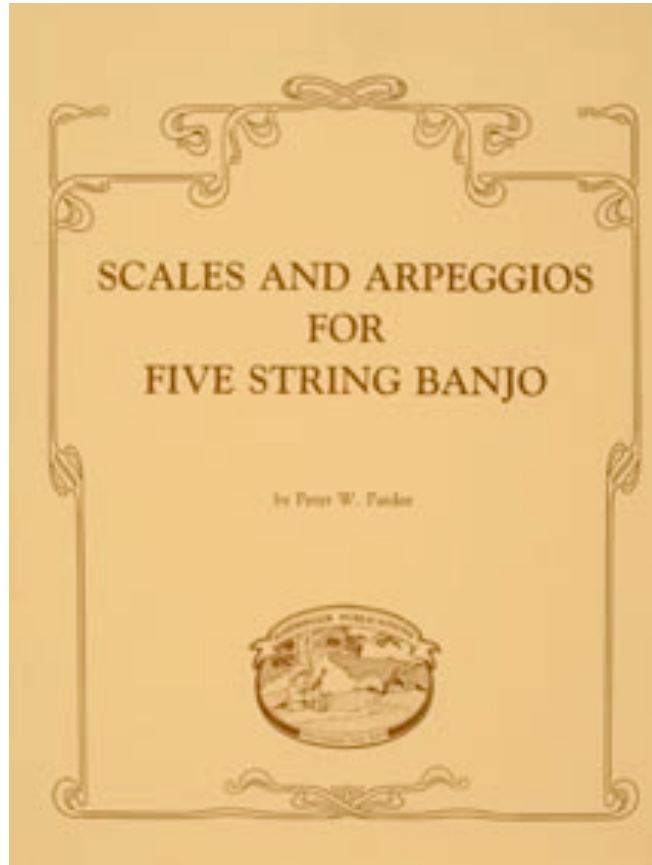
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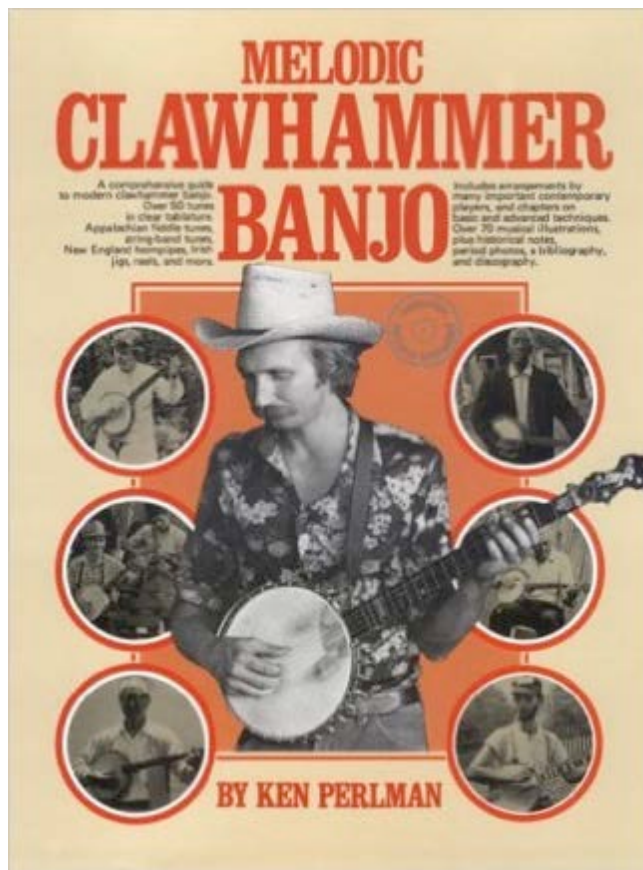
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Bluegrass Banjo Method,
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Peter Pardee

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Sugar Pine CA, Harbinger Publications, 1982, 148 p.



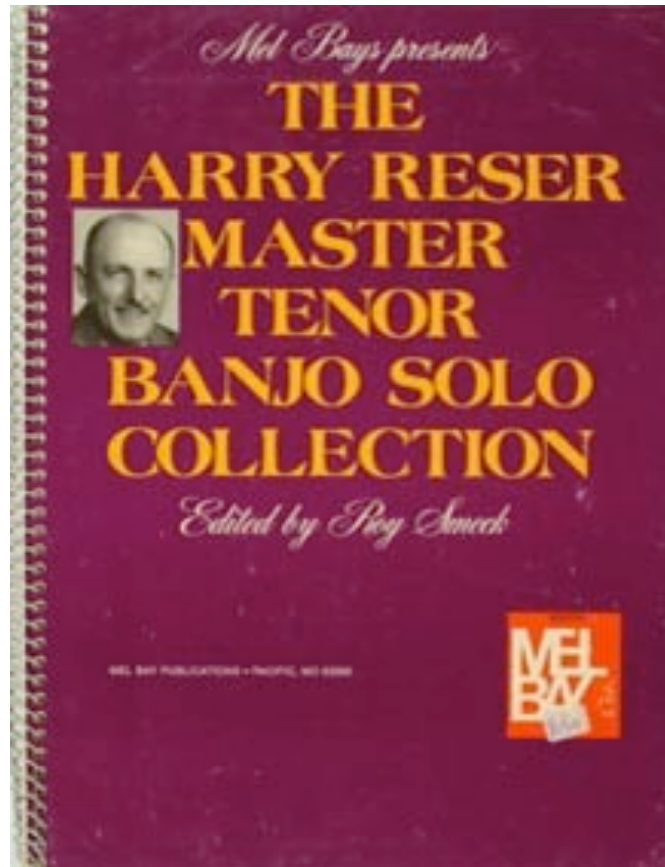
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Melodic Clawhammer Banjo,

New York NY, Oak Publications, 1979, 96 p.

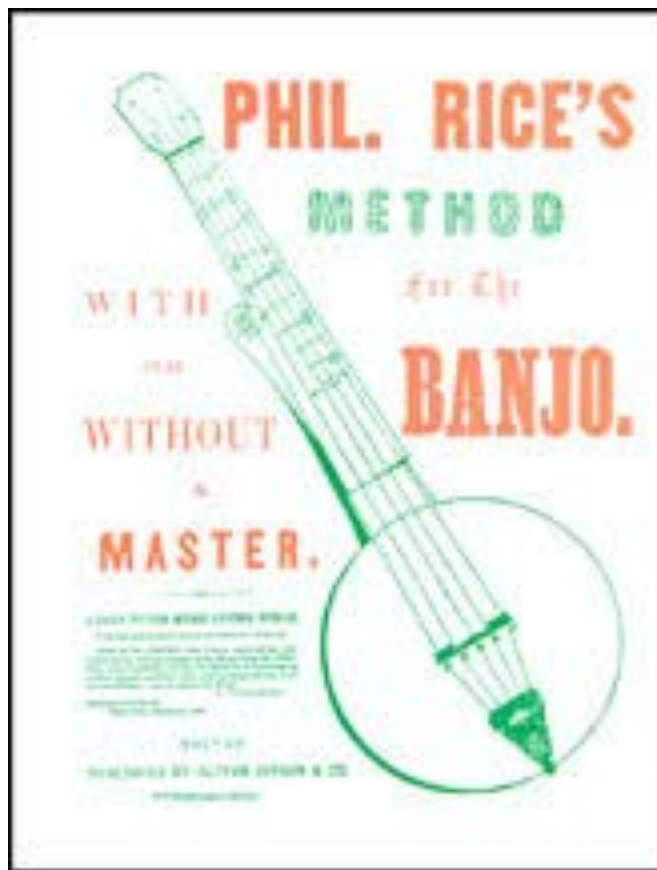
Don Reno

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Harry Reser

The Harry Reser Master Tenor Banjo Solo Collection,
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Phil Rice

Correct Method for the Banjo: with or without a master,
Boston Mass., Oliver Ditson and Company, 1858, 64 p. – reprint
Tuckahoe Music.

BANJO TUNINGS

Art Rosenbaum

This is a compendium of most of the banjo tunings I know and use, it is by no means complete. With one or two exceptions, these tunings have been used by traditional musicians. They are given with exact pitch, then by intervals - for relative pitch, you start with the 4th string at its tone where you want it - then hit the 4th string at the first numbered fret and tune the 5th to this pitch, then hit the 3rd to the second numbered fret and tune the 2nd string to it, and likewise for the 1st and then the 3rd string. Some tunings are used with chord formations, often resulting in two or more strings stopped at once, and are designated *cl*; others are tunings used with a "locking" technique, where for the most part single strings are stopped or "locked"; these are designated *o*. Some tunings, such as the common "open G" can be employed for both locking and chording, and are designated *o-cl*.

PITCH INTERVALS BY FRET FROM 4TH STRING NAME OF TUNING, IF ANY AND REPRESENTATIVE TUNING

G TUNING

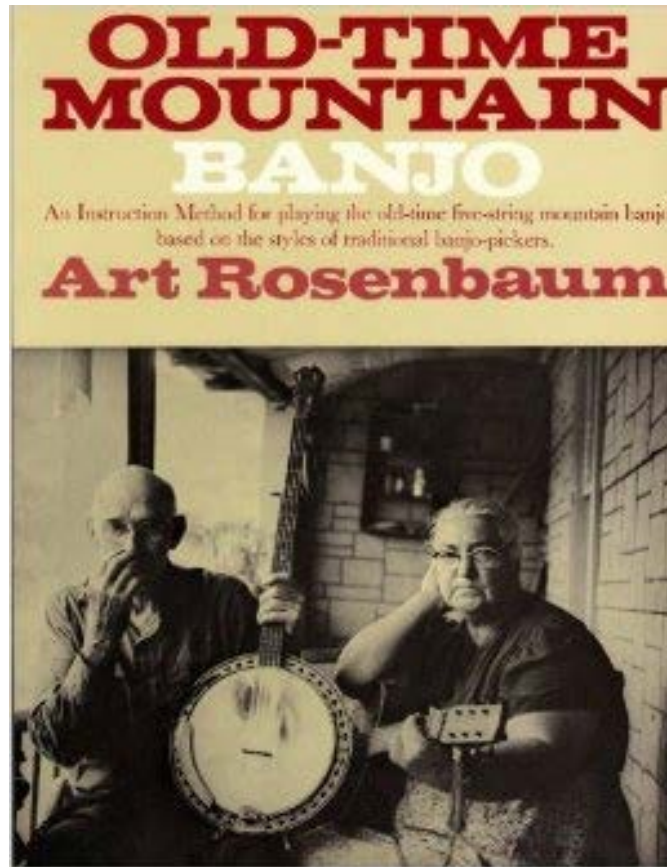
PITCH	INTERVALS BY FRET FROM 4TH STRING	NAME OF TUNING, IF ANY AND REPRESENTATIVE TUNING
1. <i>g</i> <i>g</i> <i>g</i> <i>g</i> <i>g</i>	100 0 0	STANDARD G OR "GREENBACK" "Standard" "Wood of the Drum" "Working Man" "Late Day, Why Waste Your Minutes?"
2. <i>g</i> <i>g</i> <i>g</i> <i>g</i> <i>g</i>	100 0 0	DOUBLE G, OR "WHOLE TONE" "The Whole Tone" "Open G" "Made in the States" "Lester's Key" "Give the Whistle"



Art Rosenbaum

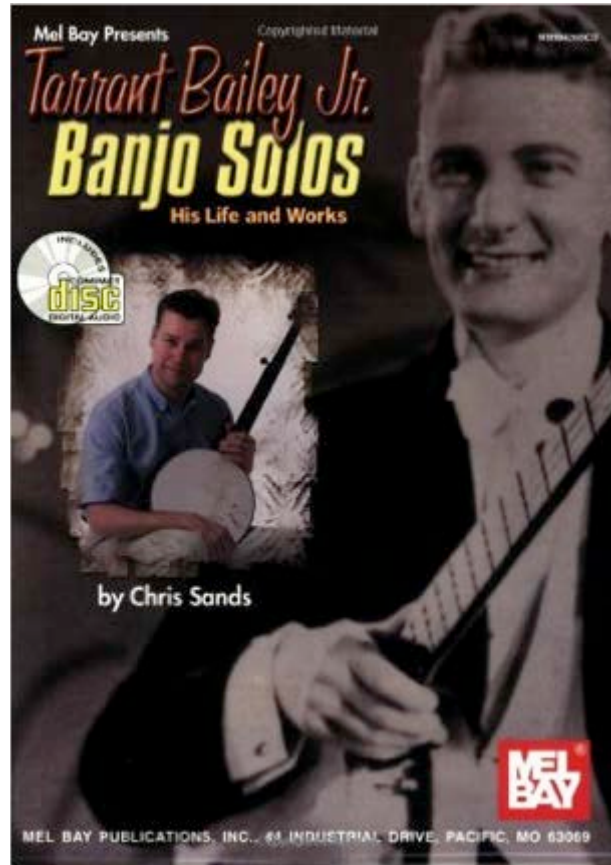
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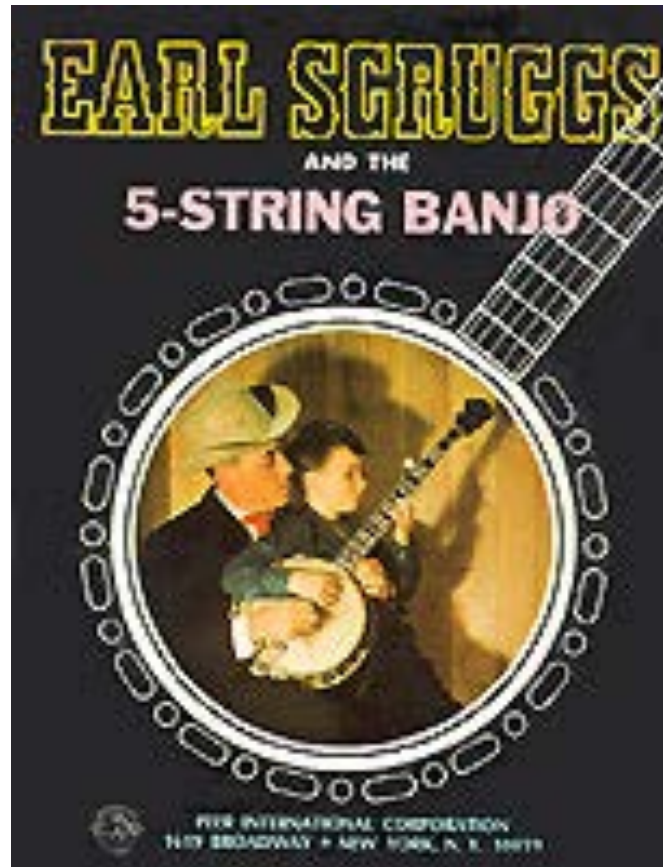
Art Rosenbaum

Old Time Mountain Banjo, An Instruction Method for Playing the Old-Time Five-String Mountain Banjo based on the Styles of Traditional Banjo-Pickers,
New York NY, Oak Publications / London, Music Sales, 1968, 88 p.



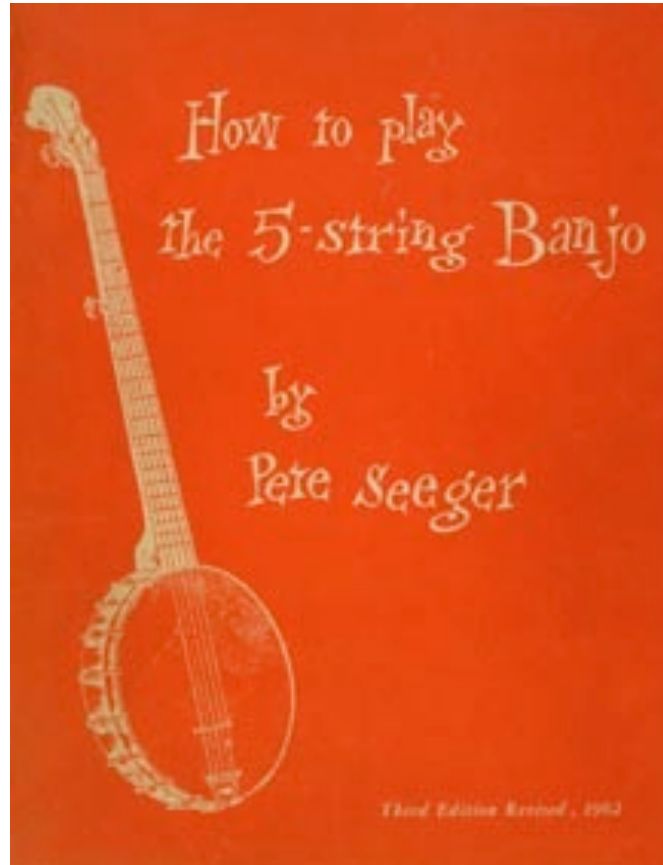
Chris Sands

Tarrant Bailey Jr. Banjo Solos, His life and Works,
Pacific MO, Mel Bay Publications, 2003, 96 p.



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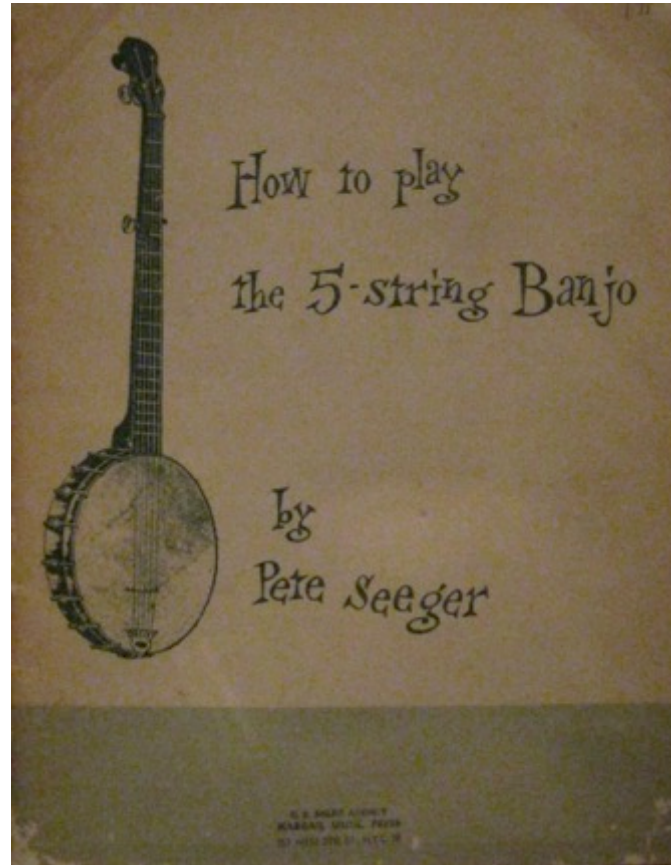
Earl Scruggs and the Five String Banjo,
New York NY, Peer International, 1968, 156 p. - revised edition,
2005.



Pete Seeger

How to Play the Five String Banjo,

published by the author, Beacon NY, third edition 1961, 72 p. -
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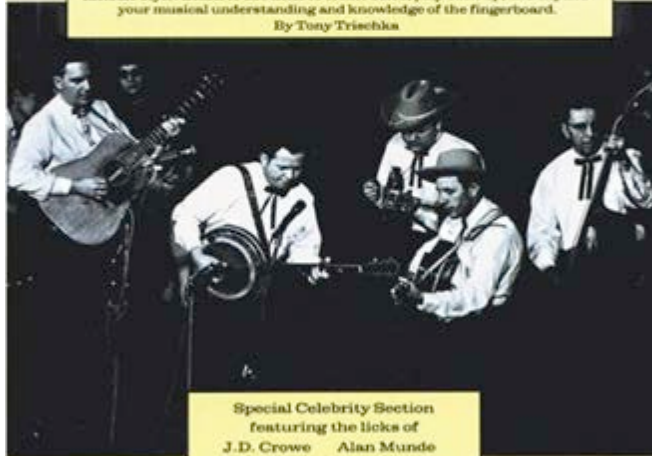
Samuel Swain STEWART,

Complete American Banjo School. Complete in Two Parts, Philadelphia PA, S.S. Stewart, 1883.

HOT LICKS FOR BLUEGRASS BANJO

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Bill Keith Peter Wernick
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Tony Trischka

Hot Licks for Bluegrass Banjo,
Oak Publications, 1983, 142 p.



Tony Trischka

Melodic Banjo,

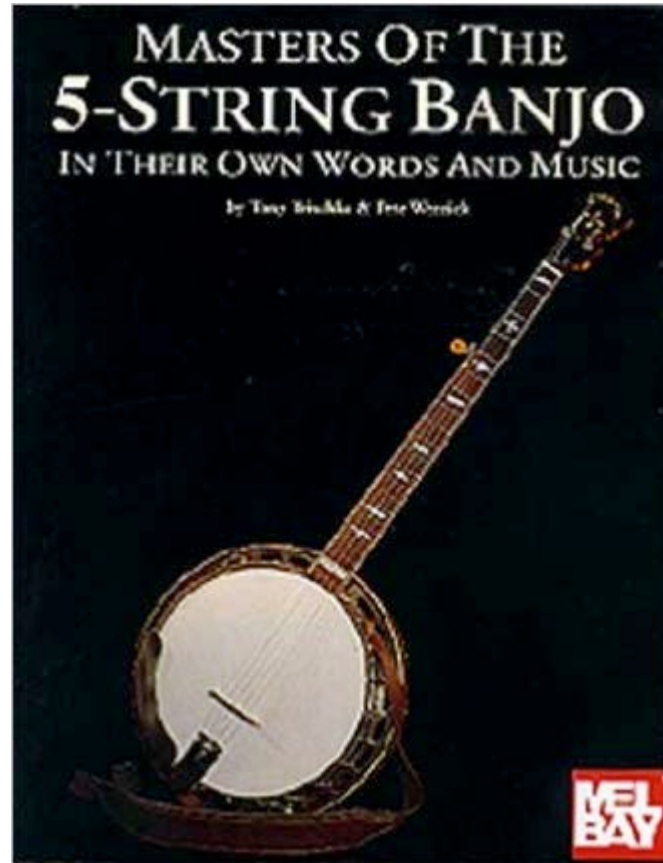
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Tony Trischka, Bill Keith

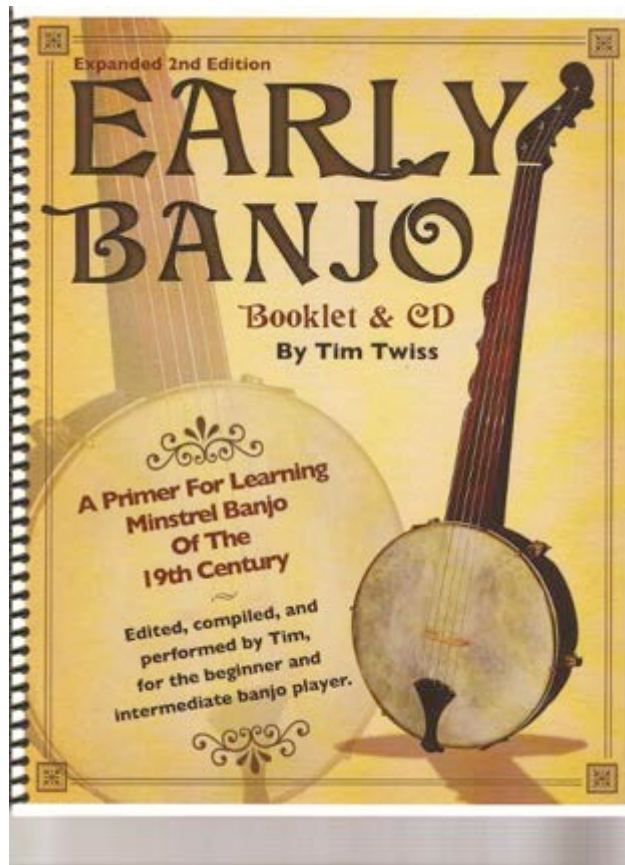
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Tony Trischka, Peter Wernick

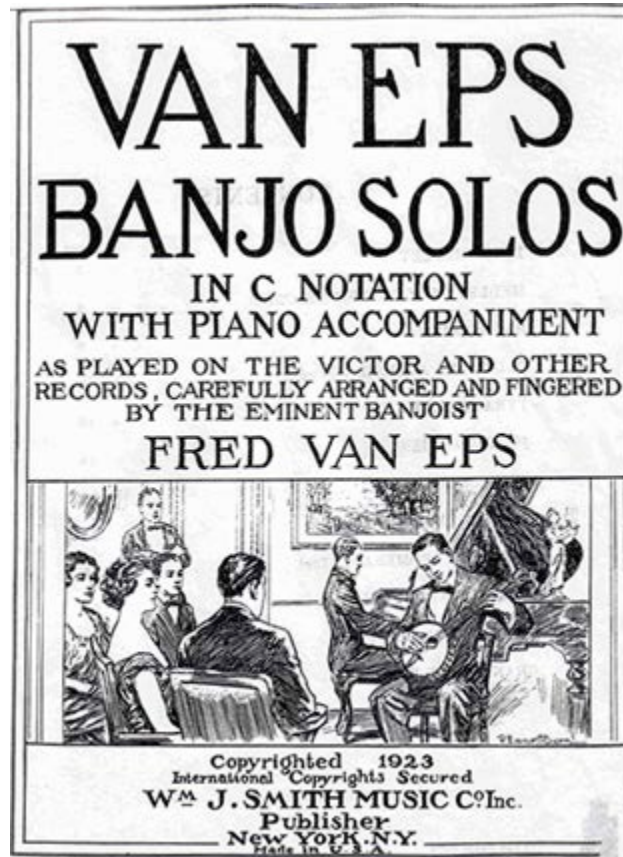
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Timothy TWISS

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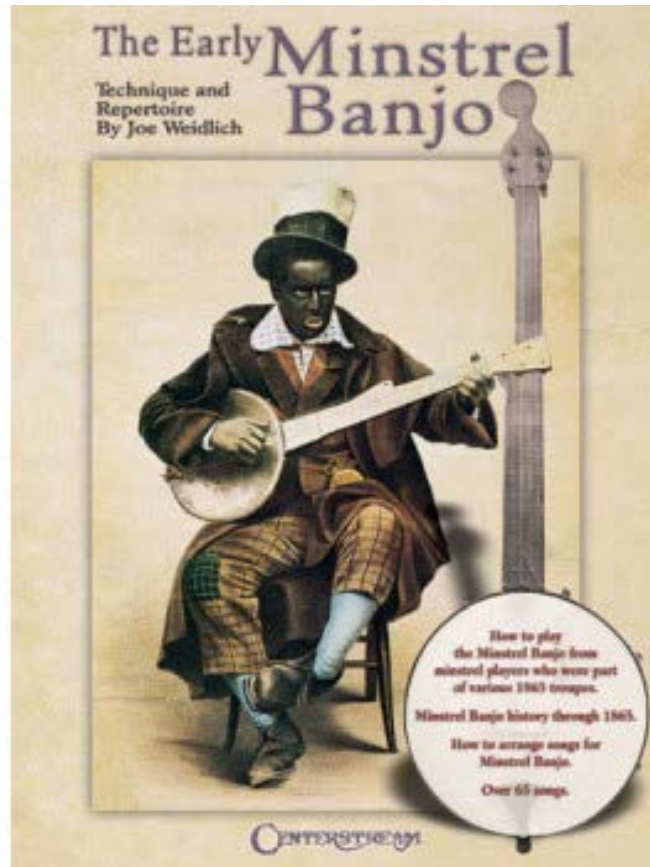
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Fred Van Eps

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Joe WEIDLICH

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