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MINSTREL BANJO BRIGGS BANJO INSTRUCTOR



Synopsis

A group of resourceful kids start solution-seekers.com, a website where cybervisitors can get answers to questions that trouble them. But when one questioner asks the true meaning of Christmas, the kids seek to unravel the mystery by journeying back through the prophecies of the Old Testament. What they find is a series of S words that reveal a spectacular story! With creative characters, humorous dialogue and great music, The S Files is a children's Christmas musical your kids will love performing.

Book Information

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Product Dimensions: 9 x 0.2 x 12 inches

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Average Customer Review: 4.4 out of 5 stars Â Â See all reviewsÂ (5 customer reviews)

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Age Range: 2 - 5 years

Grade Level: Preschool - Kindergarten

Customer Reviews

Minstrel, or early, banjo has made a comeback in recent years due to a resurgence of interest in Civil War and pre-Civil War American music. The earliest complete source of this music remains the Briggs' Banjo Instructor of 1855. Thomas Briggs made a name for himself as a virtuoso banjoist and teacher in the early-mid 19th century. He also claimed to have learned banjo techniques and songs directly from African-American slaves. All of this was published in his 1855 instructor, complete with lessons and music. He taught a variation on today's clawhammer style, known as "Stroke Style," which involves curving the fingers up under the palm and striking down on the strings with the index finger nail, making for somewhat percussive playing. The thumb plays the drone string and occasional lead when appropriate. This style dominated early banjo for some time until finger style,

also featured in Briggs' original book, became more popular in late 19th century "parlor" settings. Briggs' book remains one of the most important, influential and studied of the early banjo tutors. It's also a great place to start playing early banjo. This book of tablature (no musical notation included), appropriately called "Minstrel Banjo: Briggs' Banjo Instructor" includes many songs from the original book. It only covers the book's instrumental pieces, some of which have Briggs' name in their titles ("Briggs' Jig," "Briggs' Breakdown"). None of the songs with words, and intended for finger style playing, which appear at the end of Briggs' book, appear here. True, many of the instrumental pieces, which make up the bulk of the 1855 book, do include songs that historically have vocals, but Briggs did not present them this way.

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