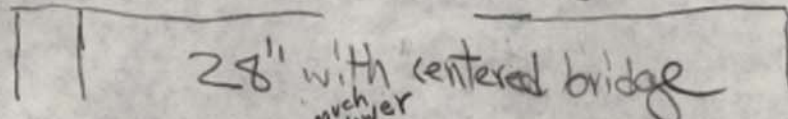


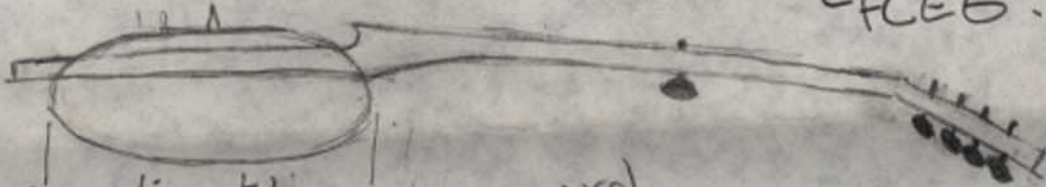


30" scale with bridge near tail



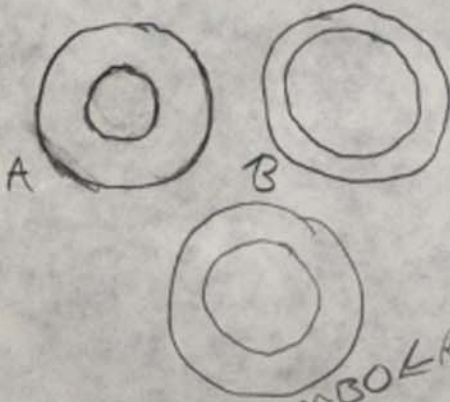
28" with centered bridge

designed for old tunings - ^{much lower} "AEG#B (for A+E)
"GDF#A (for G+D) and even very low earliest known
"FCEG.



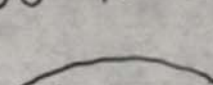
11" approx dia tobacco box gourd

2 head size possibilities

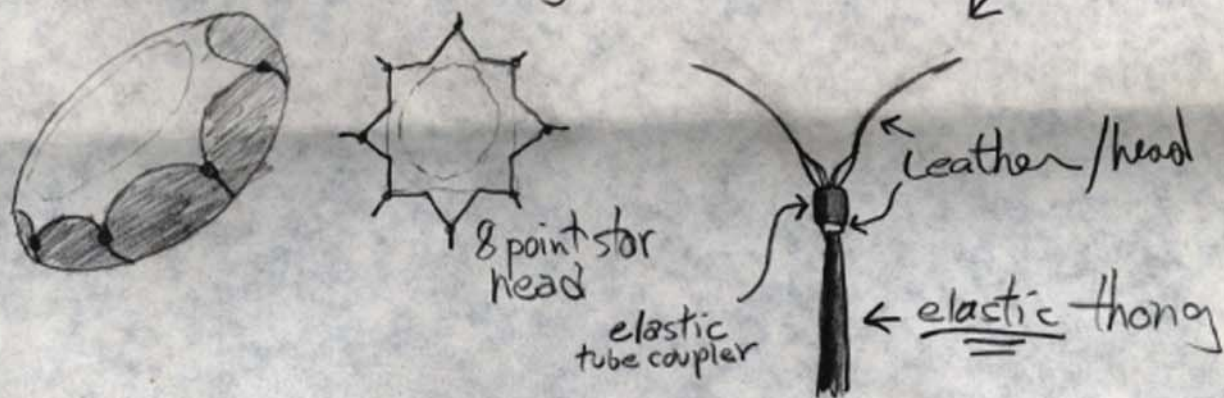


A - see minstrel drawings. Sometimes is depicted as guitar like sound holes, small head / large sounding chamber design - like some appalachian fretless banjos & Cammeyer fiddle. EXPERIMENTS INCLINE ME TOWARD THIS ONE or a combo of A + B

Fretless neck with different colored dot indicators on edge facing player - like on my Stewart. BETTER than inlaid "flush frets" and invisible to audience. ALL YOU NEED ~~is~~

Very likely - arched  fingerboard (blonde maple - just the neck itself) as now made in ebony by Stu Mac and used by Bella Fleck. SHOULD IMPROVE FRETLESS FINGERING SIGNIFICANTLY.

Skin mounted with heavy duty latex tubes like those used in serious stingshots. NOT ONE PIECE OF METAL IN THE BANDO. Special trick method of attaching skin to elastic - no knots. Elastic dyed dark brown - looks just like leather.



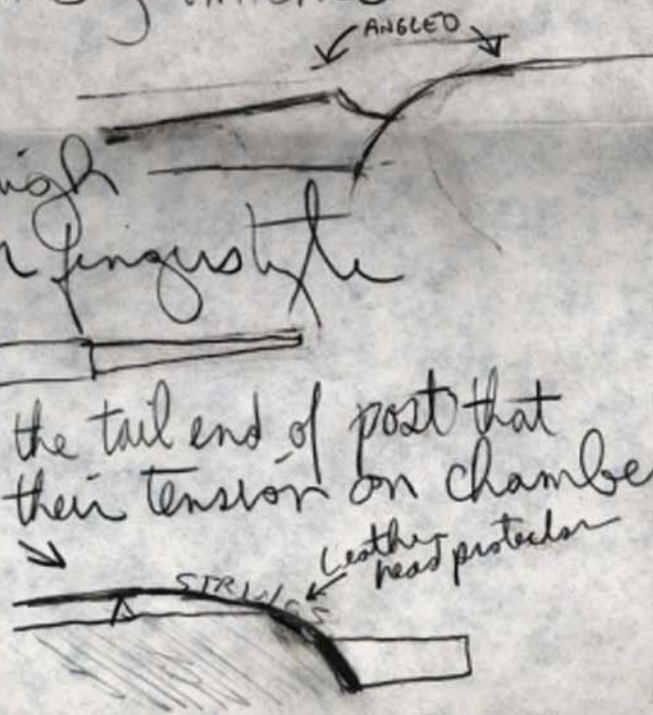
Chamber is a SELECT calabash - very strong but not too brittle, made hyper-resonant by application of Cooper's resin to a finely finished inside.

Neck joins gourd so...

2 "action spots" - one high for stroke, one low for fingerstyle

Post of neck is tapered

Strings are looped around the tail end of post that protrudes from chamber and their tension on chamber pressure fits it to neck



3

Chamber is strengthened by addition of very hard composites at points where neck penetrates it. These are moulded to exact shape of neck. Depending on the length of the chamber post, YOU CAN SWAP OUT DIFFERENT ^{SIZE} ^{SHAPE} GOURDS JUST BY TAKING OFF THE STRINGS, POPPING THE OLD ONE OFF & THE NEW ONE ON. I intend to standardize the chamber post dimensions and types and make separately available all sorts of gourd chambers for Roland's banjo owners. My chambers will get better as I raise, cure, and tinker with them. Some are going to have brass tone rings set into a PERFECT fit into the gourd. This ^{particular} one is going to work so that the skin wraps down around the gourd so that even the skin beyond the "mouth" (as I call it) MAY vibrate the gourd. It should.

This banjo will be super light and can be "juggled" terrifically



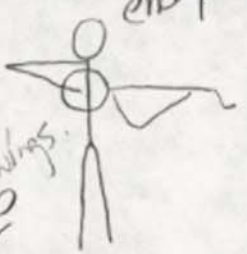
Spinning FAST while chording with free hand (optional)
off center ball of peghead



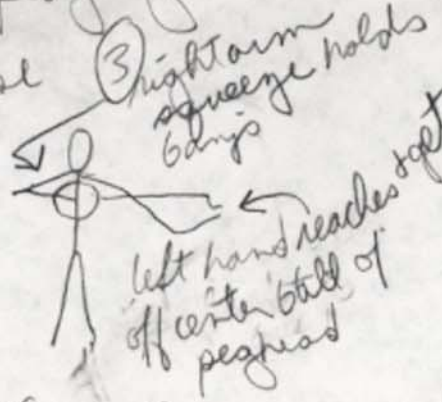
Spinning while holding bow

loop-de-loop - can be done at end of musical phrase, then playing resumes - WITHOUT MISSING A BEAT!

1) Playing with light banjo held high - see minstrel drawings. NO STRAP



2) end phrase



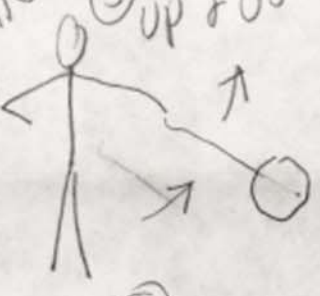
3) right arm squeeze holds left hand reaches up off center ball of peghead

4) Banjo swings down & out



TRICK CAN BE DONE FAST!

5) up & over



6)



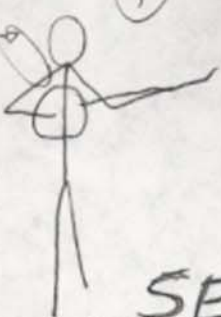
7)



comes exactly to rest in playing position



9)



Resume playing new phrase

Great for endings!

Plus there are more tricks that can be done! S

SEE BACK OF THIS PAGE...

E.T. (tricks based on my minstrel techniques banjo juggling experiments)

Other features . . .

1st banjo since before 1900 with many ^{MAJOR} new design features . . . a melding of the oldest banjo architecture with contemporary methods & materials never yet used in banjo making - particularly, a self-adjusting head.

Meant specifically for volume to be obtained by electronic amplification - NOT through "metalizing" and "mechanicalizing" the instrument (at some point, I'm going to offer banjos with pick ups installed.)

Neck of QUARTER SAWN (super hard to get)
Northern rock maple

Historically important instrument!!!

Submit
your
proposal!

Scott G