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NEW

HARMONY SELF INSTRUCTOR

CHORDS

FOR

TENOR BANJO

OR

TENOR GUITAR

Diagram with Notes



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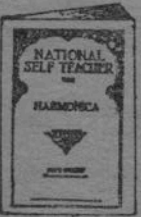
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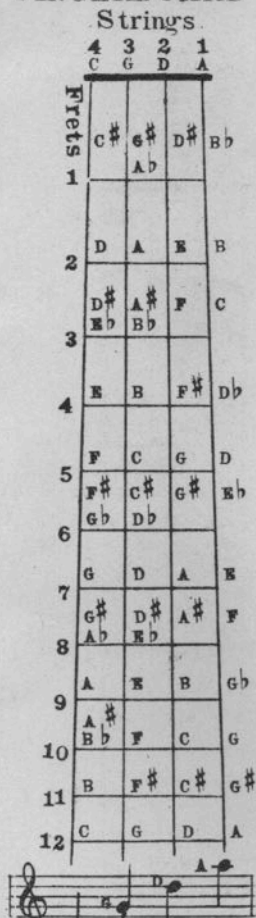
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An invaluable aid to students and teachers of Piano, Organ, Voice, Violin, Mandolin, Banjo, Guitar, Ukulele, Hawaiian Guitar, Tenor Banjo, etc., in securing a good foundation on the elementary principles and theory of music. Includes the definition of words most commonly used. Also gives valuable information on how to organize Mandolin Clubs. This Primer may be used to good advantage in conjunction with any good instructor.

HARMONY TENOR BANJO INSTRUCTOR

BY FRANK LITTIG

TENOR BANJO FINGERBOARD



To the left is a diagram of the Tenor Banjo fingerboard. It gives the name and number of each string as well as the notes found at the different frets. Above the 12th fret the notes are same as starting at the first fret merely being an octave higher. It will be noticed that flats and sharps are found at the same fret. Thus, C# and D^b are found at one fret and are the same. Flats lower a note a half step and sharps raise a note a half step or the distance of one fret. It must be understood that C is always the same no matter where it is found on the Tenor Banjo. It may be an octave higher or lower, but it is always C. The same applies to all other notes and chords.

HOLDING THE TENOR BANJO

Rest the rim on the right thigh. Place the ball of the thumb of left hand under the neck with tips of fingers curved above the fingerboard. Rest the right forearm on rim near tailpiece. Hold the pick or plectrum between thumb and first finger of right hand and strike strings about three inches from the bridge for ordinary playing.

TUNING

Tune 4th string to C. Hold 4th or C string down at the 7th fret which gives the pitch of G or 3rd string. After tuning 3rd string, hold 3rd string at 7th fret and tune D or 2nd string. Second or D string held down at 7th fret gives pitch of A or first string. Tenor Banjo is tuned an octave below its' notation.

STROKES

Striking the strings from you is the down stroke, toward you is the up stroke. D signifies down stroke. U the up stroke. The tremolo is a rapid succession of down and up strokes. Use down stroke always where accent is wanted.

TIME EXAMPLES

STROKES	4	D	D	D	D	D	U	D	U	D	U	D	U	Tr	Tr	DD	UD	DD							
COUNT	4	1	2	3	4	1	&	2	&	3	&	4	&	1	2	3	4	1	2	&	3	4			
	3	D	D	D	D	U	D	D	DD	UD	U	Tr	D												
	4	1	2	3	1	&	2	3	1	2	&	3	&	1	2	3									
	2	D	D	D	D	U	D	U	D	U	D	U	DD	DD	UD	Tr									
	4	1	+	2	+	1	U	+	U	2	U	+	U	1	U	+	2	U	+	1	2				
	6	D	DD	D	Tr	Tr	D	U	DD	UD	D	D	Tr												
	8	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
	4	DD	UD	DD	D	U	DD	UD	DDD	UD	DDD	UD	DDD	UD											
	4	1	+	2	+	3	+	4	1	+	2	+	3	+	4	1	+	2	+	3	+	4			

Learn the strokes on single strings, then two strings, three strings and four strings.

TENOR BANJO CHORDS

Vertical lines represent the strings. Horizontal lines the frets. Black dots show where numbered finger holds down the string. O signifies open string. Practice with the different strokes. Always end on the Tonic Chord.

CHORDS in C MAJOR.

Musical notation for C Major chords: Tonic C, Sub Dom F, Dom 7th G7, and Tonic C.

Chord diagrams for C Major:

- Tonic C:** Open strings on 1st, 2nd, and 5th strings; 1st finger on 2nd string, 2nd finger on 4th string.
- Sub Dom F:** Open strings on 1st and 4th strings; 1st finger on 2nd string, 2nd finger on 3rd string, 3rd finger on 4th string.
- Dom 7th G7:** 1st finger on 1st string, 2nd finger on 2nd string, 3rd finger on 3rd string, 4th finger on 4th string, open strings on 5th and 6th strings.
- Tonic C:** Same as the first Tonic C diagram.

*CHORDS in C MINOR

Musical notation for C Minor chords: C m., F m., G 7th, and C m.

Chord diagrams for C Minor:

- C m.:** Open strings on 1st, 2nd, and 5th strings; 1st finger on 2nd string, 3rd finger on 4th string.
- F m.:** Open strings on 1st and 4th strings; 1st finger on 2nd string, 3rd finger on 3rd string, 4th finger on 4th string.
- G 7th:** 1st finger on 1st string, 2nd finger on 2nd string, 3rd finger on 3rd string, 4th finger on 4th string, open strings on 5th and 6th strings.
- C m.:** Same as the first C m. diagram.

JAZZ CHORDS

Musical notation for Jazz Chords: C, C major 7th, C 9th, and C.

Chord diagrams for Jazz Chords:

- C:** 1st finger on 2nd string, 2nd finger on 4th string, 4th finger on 5th string, open strings on 1st, 3rd, and 6th strings.
- C major 7th:** Open strings on 1st, 2nd, and 5th strings; 1st finger on 2nd string, 2nd finger on 3rd string, 3rd finger on 4th string.
- C 9th:** Open strings on 1st, 2nd, and 5th strings; 1st finger on 2nd string, 2nd finger on 3rd string, 4th finger on 4th string.
- C:** Same as the first C diagram.

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Note C# is a half step or one fret higher than C.

CHORDS in C# MAJOR (same as Db)

A musical staff in C# major showing the notes for three chords: C# (C#, E, G#), F# (F#, A, C#, E), and G#7 (G#, B, D, F#). Below each chord name is a guitar fretboard diagram showing the fingerings: C# (1 on 1st fret, 3 on 3rd, 4 on 4th), F# (1 on 1st fret, 3 on 3rd, 4 on 4th), and G#7 (1 on 1st fret, 2 on 2nd, 3 on 3rd, 4 on 4th).

CHORDS in C# MINOR

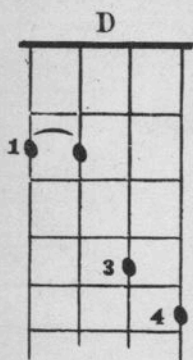
A musical staff in C# minor showing the notes for three chords: C#m (C#, E, G), F#m (F#, A, C), and G#7 (G#, B, D, F#). Below each chord name is a guitar fretboard diagram showing the fingerings: C#m (1 on 1st fret, 2 on 2nd, 4 on 4th), F#m (1 on 1st fret, 2 on 2nd, 4 on 4th), and G#7 (1 on 1st fret, 2 on 2nd, 3 on 3rd, 4 on 4th).

MODULATIONS

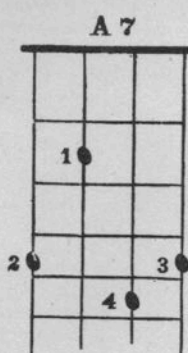
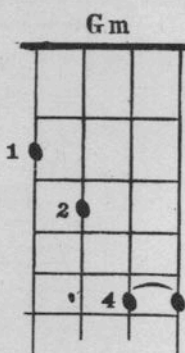
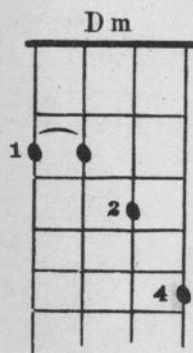
A musical staff showing four chords used for modulation: A#7 0 (A#, C#, E, G#), D#7 (D#, F#, A, C#), G#7 (G#, B, D, F#), and C# (C#, E, G#). Below each chord name is a guitar fretboard diagram showing the fingerings: A#7 0 (1 on 1st fret, 2 on 2nd, 3 on 3rd, 4 on 4th), D#7 (1 on 1st fret, 2 on 2nd, 3 on 3rd), G#7 (1 on 1st fret, 2 on 2nd, 3 on 3rd, 4 on 4th), and C# (1 on 1st fret, 3 on 3rd, 4 on 4th).

Key of D is Half step higher than C[#] and a whole step higher than C. Jazz means dissonance or discord. M means Major. m signifies minor. O means diminished \ominus Augmented.

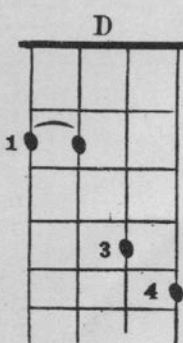
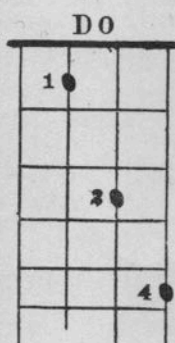
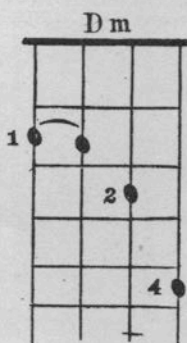
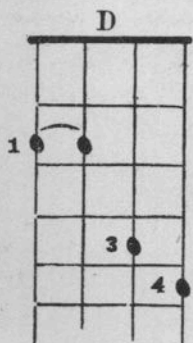
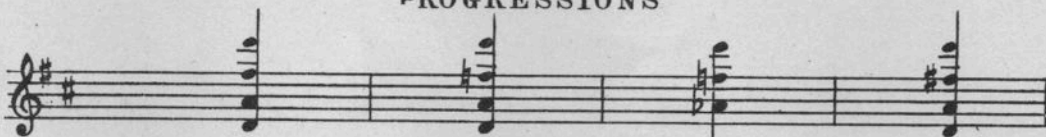
KEY OF D MAJOR



D MINOR



PROGRESSIONS

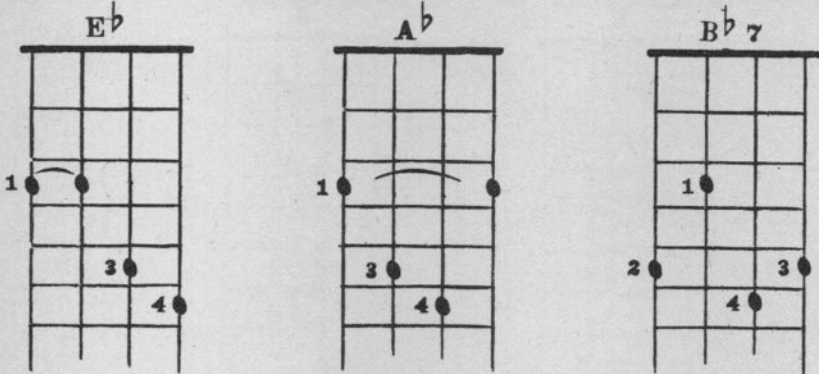


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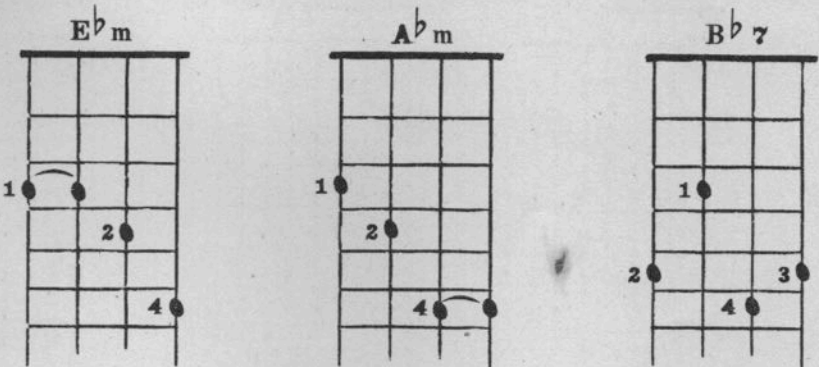
HAR TEN BANJO INSTR 16

Key of E flat is half step higher than D. One half step lower than E.

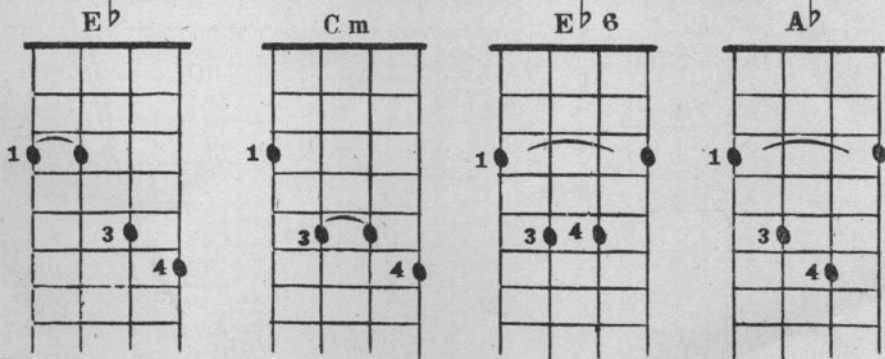
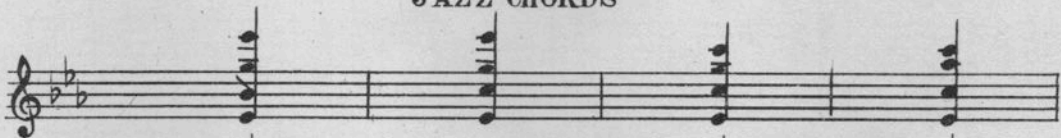
E FLAT MAJOR



E^b MINOR



JAZZ CHORDS



The key of E is half step higher than E \flat flat. You will observe that all keys are alike, except in pitch.

KEY OF E MAJOR

Diagram illustrating the key of E Major, showing the notes and fingerings for the chords E, A, and B7.

E: Fingering 1, 3, 4

A: Fingering 1, 3, 4

B7: Fingering 1, 2, 3, 4

E MINOR

Diagram illustrating the key of E Minor, showing the notes and fingerings for the chords E m, A m, and B7.

E m: Fingering 1, 2, 4

A m: Fingering 1, 2, 4

B7: Fingering 1, 2, 3, 4

MODULATIONS

Diagram illustrating Modulations, showing the notes and fingerings for the chords A7, D7, B9, and E m.

A7: Fingering 1, 2, 3, 4

D7: Fingering 1, 3, 4

B9: Fingering 1, 2, 3, 4

E m: Fingering 0, 1, 3, 4

With the same fingering we can advance one fret at a time thru all keys. All chords can be played in different ways. The key of F is four steps above C. etc.

KEY OF F MAJOR

Musical notation for F Major chords: F, B \flat , and C7. Below each chord name is a guitar fretboard diagram showing the fingerings: F (1, 2, 4), B \flat (0, 1, 2, 4), and C7 (0, 0, 2, 1).

F MINOR

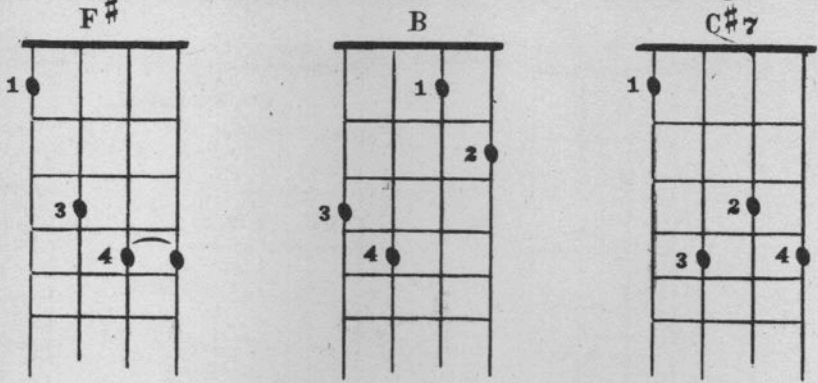
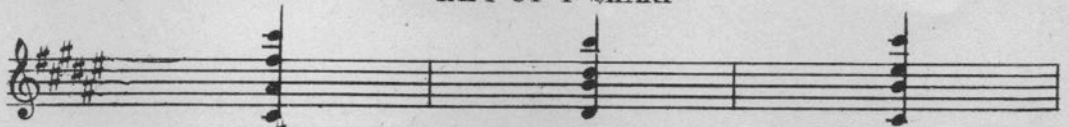
Musical notation for F Minor chords: Fm, B \flat m, and C7. Below each chord name is a guitar fretboard diagram showing the fingerings: Fm (0, 1, 3), B \flat m (1, 3, 4), and C7 (0, 0, 1, 2).

PROGRESSIONS

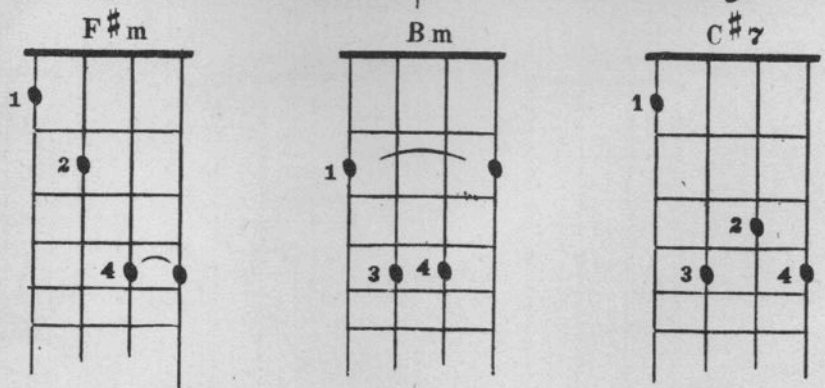
Musical notation for chord progressions: A m 9, F m, F \sharp , and F. Below each chord name is a guitar fretboard diagram showing the fingerings: A m 9 (1, 0, 2, 3), F m (0, 3, 4), F \sharp (1, 2, 3, 4), and F (0, 1, 3).

The key of F# is a half step above F and a whole step above E. Also try parts of the chords, on three upper strings alone. Then on three lower strings. Will harmonize the same.

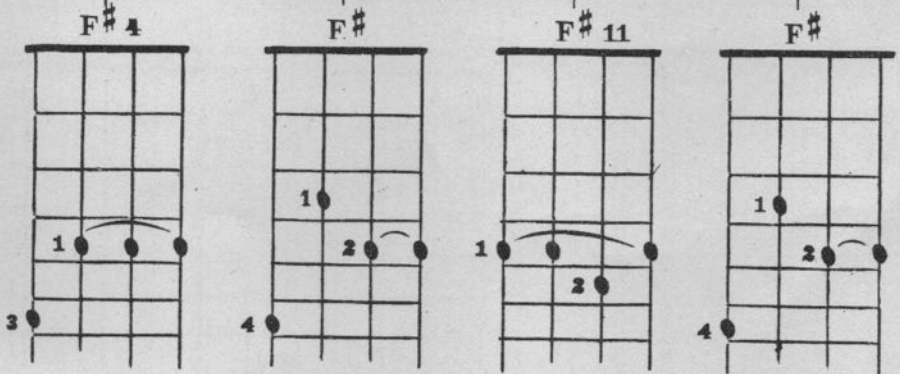
KEY OF F SHARP



F# MINOR



JAZZ



The key of G is five steps above C or four steps below C. Where a chord is difficult, drop one, two or even three strings, that is, use one, two or three notes on any one, two or 3 strings.

KEY OF G MAJOR

Musical notation for Key of G Major chords:

- G:** Treble clef, G4, B4, D5.
- C:** Treble clef, C4, E4, G4.
- D7:** Treble clef, D4, F#4, A4, C5.

Fretboard diagrams for Key of G Major chords:

- G:** 1st string open (0), 2nd string open (0), 3rd string 1st fret (1), 4th string 2nd fret (2).
- C:** 1st string open (0), 2nd string open (0), 3rd string 1st fret (1), 4th string 2nd fret (2).
- D7:** 1st string open (0), 2nd string open (0), 3rd string 1st fret (1), 4th string 3rd fret (3).

G MINOR

Musical notation for G Minor chords:

- Gm:** Treble clef, G4, Bb4, D5.
- Cm:** Treble clef, C4, Eb4, G4.
- D7:** Treble clef, D4, F#4, A4, C5.

Fretboard diagrams for G Minor chords:

- Gm:** 1st string open (0), 2nd string open (0), 3rd string 1st fret (1), 4th string 2nd fret (2).
- Cm:** 1st string open (0), 2nd string open (0), 3rd string 1st fret (1), 4th string 3rd fret (3).
- D7:** 1st string open (0), 2nd string open (0), 3rd string 1st fret (1), 4th string 3rd fret (3).

MODULATIONS

Musical notation for Modulation chords:

- B7:** Treble clef, B4, D#4, F#4, A4.
- E7:** Treble clef, E4, G#4, B4, D5.
- A7:** Treble clef, A4, C#4, E4, G4.
- D7:** Treble clef, D4, F#4, A4, C5.
- G:** Treble clef, G4, B4, D5.

Fretboard diagrams for Modulation chords:

- B7:** 1st string 1st fret (1), 2nd string 2nd fret (2), 3rd string 3rd fret (3), 4th string 4th fret (4).
- E7:** 1st string 1st fret (1), 2nd string 2nd fret (2), 3rd string 3rd fret (3), 4th string 3rd fret (3).
- A7:** 1st string 1st fret (1), 2nd string 2nd fret (2), 3rd string 3rd fret (3), 4th string 4th fret (4).
- D7:** 1st string 1st fret (1), 2nd string 2nd fret (2), 3rd string 3rd fret (3), 4th string 3rd fret (3).
- G:** 1st string 1st fret (1), 2nd string 2nd fret (2), 3rd string 3rd fret (3), 4th string 4th fret (4).

A flat is half a step higher than G. Three steps below C. As four parts or full harmony constantly played becomes monotonous, it is best to run a chord at times. That is, play one note after another of a chord. New stuff is always necessary.

KEY OF A FLAT

A flat D flat E flat 7

A FLAT MINOR (Same as G#m)

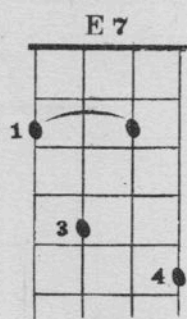
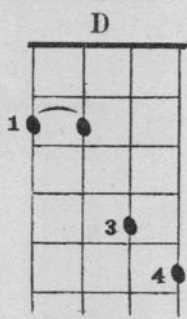
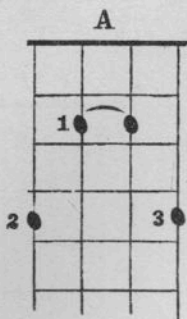
A flat m D flat m E flat 7

PROGRESSIONS

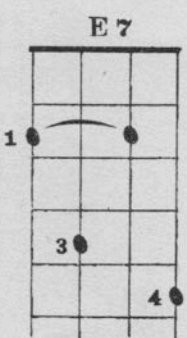
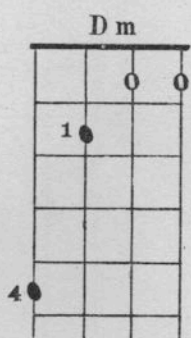
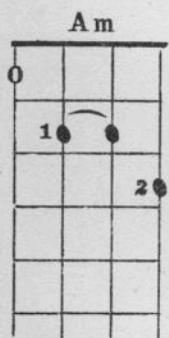
B m A m G m F m

The key of A is a whole step above G. This chord formation can also be played in every key up and down the fingerboard. Make all keys easy.

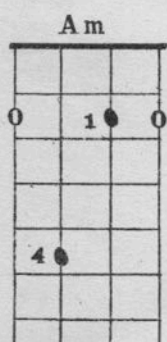
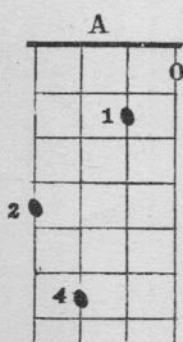
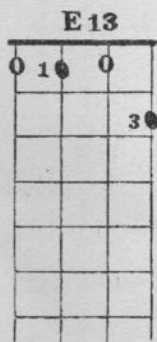
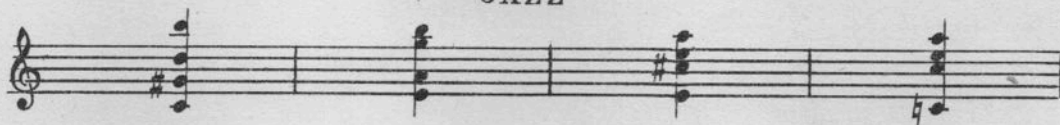
KEY OF A



A MINOR



JAZZ



The key of B flat is half a step higher than A and a whole step below C. Locate well the names of the notes on the fingerboard, and memorize the names of all chords at different locations.

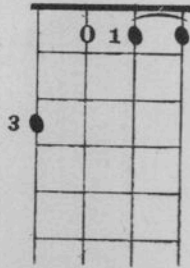
KEY of B Flat MAJOR



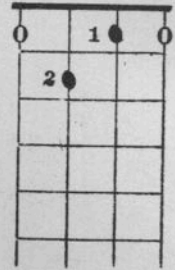
B^b



E^b



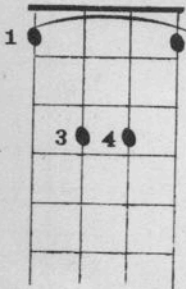
F⁷



B^b MINOR



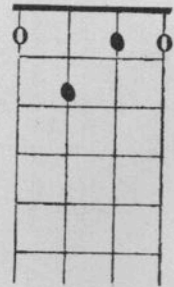
B^bm



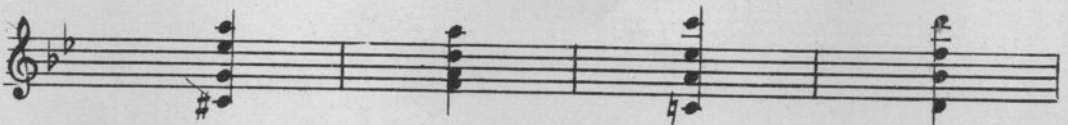
E^bm



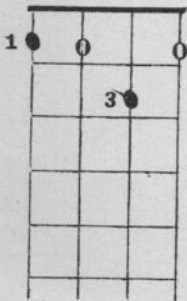
F⁷



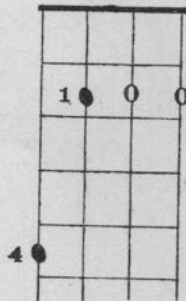
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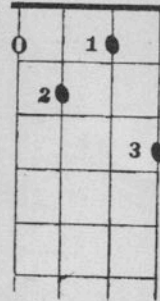
A⁷



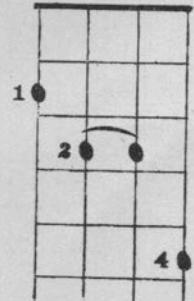
D^m



F⁷

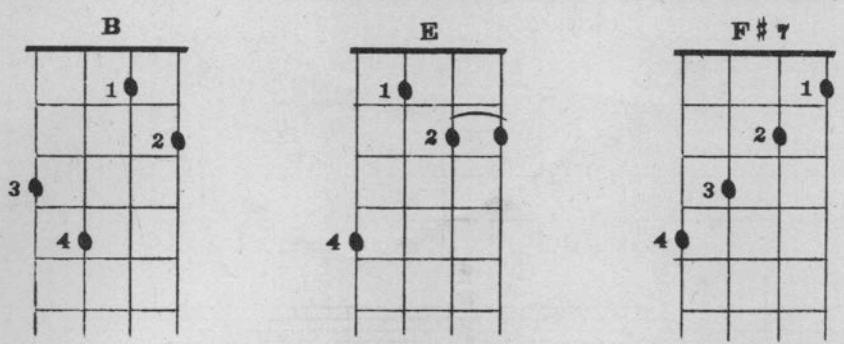


B^b

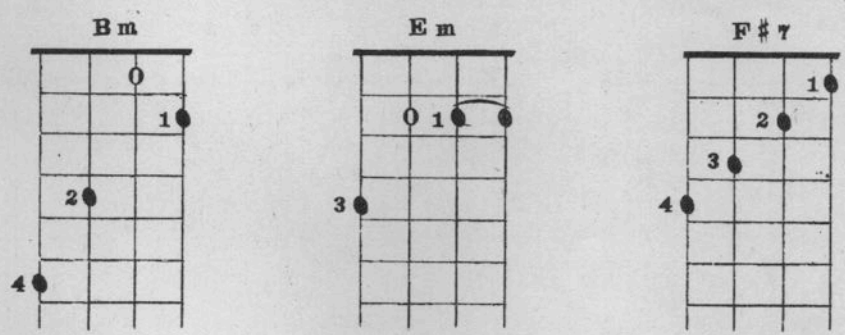


The key of B is a half step lower than C and two steps lower than D. Playing a scale, set of chords or a piece of music in one key in a higher or lower key than written is called transposing. Learn to transpose all chords.

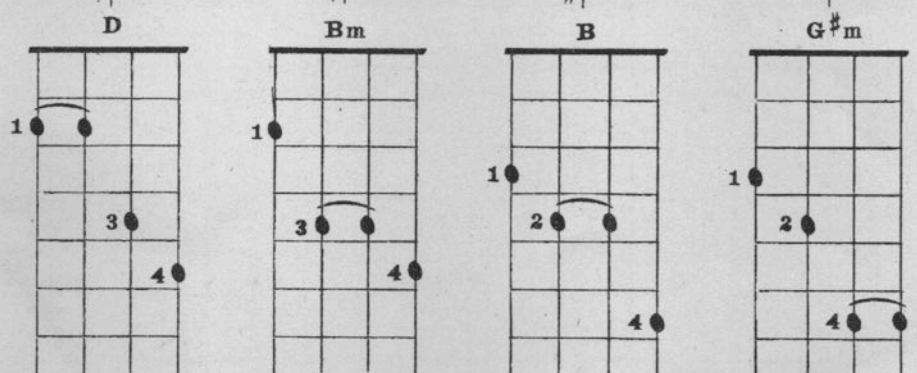
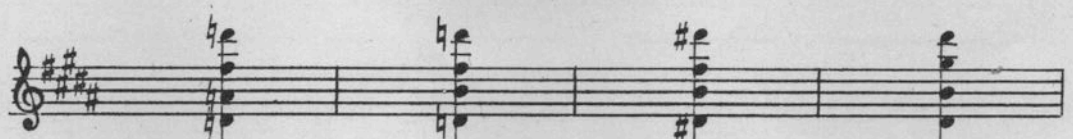
KEY of B.



B. MINOR



PROGRESSIONS



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HAR TEN BANJO INSTR 16

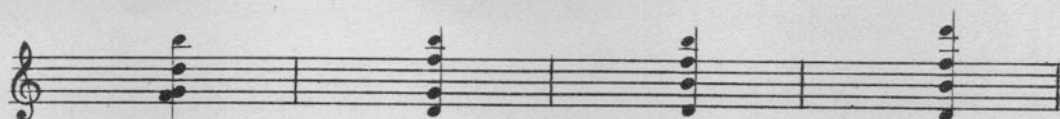
16 Showing the same chord in different positions. Can also be transposed to all other keys. Learn one key at a time. Use 1, 2, 3 or 4 strings.

COMMON CHORD C.

The image displays three rows of musical notation and guitar diagrams for the common chord C. Each row shows a staff with a treble clef and four notes (C, E, G, C) in different positions, followed by four corresponding guitar diagrams. The diagrams use a 6-string grid with fret numbers (0-10) and fingerings (1-4) to show the placement of the chord's notes. Row 1 shows positions on the first four strings. Row 2 shows positions on the second, third, and fourth strings. Row 3 shows positions on the fifth and sixth strings, with a '10' indicating the tenth fret.

Showing dominant seventh in various positions. Same rule of transposing applies to this chord. G7 resolves easy into C chord. Also into many other chords and dis-cords.

DOMINANT G 7th.



The diagrams show the following fret positions for the G7 chord:

- Diagram 1: Fret 0, strings 2, 3, 4, 5. Fingering: 0, 0, 1, 4.
- Diagram 2: Fret 1, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 3: Fret 2, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 4: Fret 3, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 5: Fret 4, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 6: Fret 5, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 7: Fret 6, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 8: Fret 7, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 9: Fret 8, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 10: Fret 9, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 11: Fret 10, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 12: Fret 11, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 13: Fret 12, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 14: Fret 13, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 15: Fret 14, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.
- Diagram 16: Fret 15, strings 1, 2, 3, 4, 5. Fingering: 1, 2, 3, 4.

GENERAL HINTS

Playing up any string from C or any other note for twelve frets gives you the chromatic scale. Keep this scale in mind when transposing as it applies to chords and keys as well as the scale. Learn to read from piano score. When playing Tenor Banjo from piano copy get the same notes on the banjo as near as possible. Raise or lower a note an octave if necessary. There are only two strokes to learn, the down and the up stroke. Always use the down stroke where it is necessary to accent. The strokes to use are in the piano score and is pointed out by the rhythm or "swing." The rhythm is more important than Melody or Harmony.

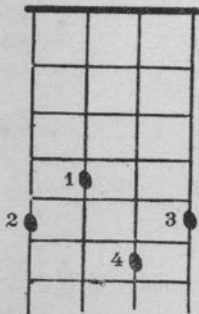
When we play with an orchestra it is best to pick out the best player and follow him whether there is a Director or not. Most orchestras lead their Director.

The Tenor Banjo is used more for harmony playing than melody. It is not a lead instr'mt. Either as a solo or orchestra instrument it is in demand for the harmony it can produce. Hence the necessity of knowing the chords used in an accompaniment. Playing single notes after each other is called melody. When playing two notes we play intervals. Three notes or more is a chord. An accompaniment should contain melody, intervals and chords. To change from one common chord to another as from C to F or C to E^b flat is called progression. When we change keys via a chord of more than three notes it is called Modulation. Never try to play louder than the other fellow. Let the lead stand above the harmony, but let the harmony be heard. A great Artist told me that he selected eight numbers for his Concert Tour. He played these numbers eight hours aday for six months before the public heard them. Business players call this "nursing": A business player is one that can drop into any ensemble and play his part from anything that is handed to him, any time at any place. To be either requires considerable work. A Symphony is a sound picture. When a Symphony Orchestra plays a Symphony called "April Showers" it should bring that picture to the mind of every one who listens. No Symphony Orchestra has ever done that. A good or bad Jazz Orchestra can make any one see things. That is why Jazz gets the money while Symphonies go begging. There is a difference between Jazz Music and Jazz musicians however. Still, remember the popular music of the day is the Classic of to-morrow. The imitation (laugh) below, evolved from Jazz.

Play the following chords, giving each one a down stroke, raising the left hand fingers immediately after each stroke, before sliding to next chord. Can be applied to any chord.

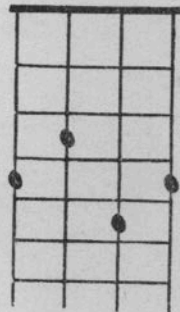
COUNT
STROKE

1
Down



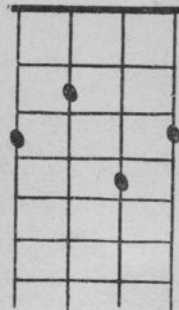
Ha!

2
Down



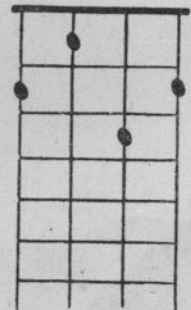
Ha!

3
Down



Ha!

4
Down



Ha!

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Sweet Home, Annie Laurie, Schottische, Yankee Doodle, Arkansas Traveler, Old Cy, My Bonnie, Auld Lang Syne, Intermezzo (from "Cavalleria Rusticana"), Irish Washer-woman, Aloha Oe (Farewell to Thee), Ragtime, Foster Song and others. Price.....\$1.00

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ing—or orchestra playing is given particular attention and every banjo player should have this book. \$1.25

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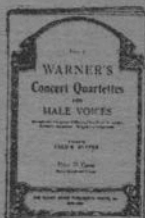


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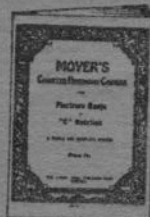
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