

LEE BALDWIN'S

INSTANT

PLECTRUM BANJO

FORM FINDER CHORD

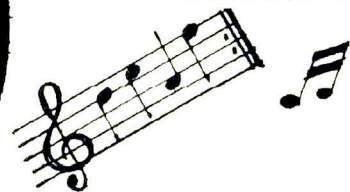


STANDARD BANJO TUNING

C G B D

1				
2				
3				
4				
5				
6				
7				
8				
9	•	•		
10		•	•	•
11				•
12				
13				
14				
15				
16				
17				
18				
19				
20				
21				
22				

- FOR:
- MAJOR
- MINOR
- SEVENTHS
- NINTHS
- DIMINISHED
- AUGMENTED
- MINOR SIXTH
- 6-9 CHORDS
- SUSPENDED 4THS
- MAJOR 7THS
- MAJOR 9THS
- ALTERNATES



FORM I CHORDS Root on 1st string

1st
↓
D

1	D#	E _b
2	E	
3	F	
4	F#	G _b
5	G	
6	G#	A _b
7	A	
8	A#	B _b
9	B	
10	C	
11	C#	D _b
12	D	
13	D#	E _b
14	E	
15	F	
16	F#	G _b
17	G	
18	G#	A _b
19	A	
20	A#	B _b
21	B	
22	C	

- at nut over string means play "open"
Ex. Special Forms
- ⊙ at nut over open string means **root** occurs on open string
Ex. Form II Cm7

FORM II CHORDS Root on 2nd string

2nd
↓
B

1		C
2	C#	D _b
3	D	
4	D#	E _b
5	E	
6	F	
7	F#	G _b
8	G	
9	G#	A _b
10	A	
11	A#	B _b
12	B	
13	C	
14	C#	D _b
15	D	
16	D#	E _b
17	E	
18	F	
19	F#	G _b
20	G	
21	G#	A _b
22	A	

Notice that by superposing fig. ONE over fig. THREE, a DIMINISHED SEVENTH results.

- "Diminished" generally refers to a Diminished Seventh, a four tone chord.
- A Diminished Triad can be any **three** tones of the Diminished Seventh.
- Any tone of a diminished chord can be its root.
- The chord will repeat every **four** frets...
- Any tone of an Augmented chord can be its root.
- An Augmented chord repeats every **five** frets.

Bullseye ⊙ locates Root of Chord

Fingering is shown - barred strings with 1st, 2nd, 4th fingers.

Ex: Form I Gm, Form III C, Form IV F7

Number «5» : fifth fret reference point throughout.

FORM III CHORDS Root on 3rd string

FORM IV CHORDS Root on 4th string

3rd ↓

G

1	G#	A _b
2	A	
3	A#	B _b
4	B	
5	C	
6	C#	D _b
7	D	
8	D#	E _b
9	E	
10	F	
11	F#	G _b
12	G	
13	G#	A _b
14	A	
15	A#	B _b
16	B	
17	C	
18	C#	D _b
19	D	
20	D#	E _b
21	E	
22	F	

ABBREVIATIONS AND SIGNS:

Diminished	dim. or °
Augmented	aug. or +
Seventh	7
Ninth	9
Major	major is implied
Minor	m
Major Seventh	Maj. 7 or M7
Minor Seventh	m7
Flatted Fifth	b5
Suspended Fourth	sus. 4 or 4
Four Chord Strokes	/ / / /
Four C Chord Strokes	c / / /

- at nut over string means play "open"
Ex. **Special Forms**
- at nut over open string means **root** occurs on open string
Ex. **Form II Cm7**

Don't play this string

A CHORD FORM STUDY Y

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4 | II      | I      | III     | II     |
4 | C / / / | F / / / | G7 / / / | C / / / |
   | III     | II     | III     | II     | ||
   | Am / / / | Dm / / / | G7 / / / | C / / / - ||
    
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SOME EASY MELODIES CHORD STYLE

Bile Them Cabbage Down

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4 | II      | I      | II      | III     | II     | I      | II III | II     | ||
4 | C / / / | F / / / | C / / / | G / / / | C / / / | F / / / | C / G / | C / / - ||
    
```

Skip To My Lou

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4 | I      | II III | III II  | III III | II I   | II III | III     | I      | ||
4 | F / F / | F / F / | C / C / | C / C7/ | F / F / | F / F / | C C7 C6 C | F / / - ||
    
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CHORD FORMS The permanent **formations** of the fingers on the banjo fretboard. Chord **Forms** are a means of identifying and cataloging specific tone clusters (chords) which are moveable anywhere on the fingerboard, making it possible to play any chord at will in any of the positions.

ROOT The key note or tone of origin for any chord. Ex: C is the Root of any C chord.

USE OF CHARTS Merely play the chord Form as shown. Locate **ROOT** of chord. Move Form up or down the neck to whatever chord you wish to learn.

Example: Form I G major chord moved so that the fourth (little) finger is at the 12th fret becomes a D major;

Form I G major moved down toward the peg head so that the fourth finger is at the 3rd fret is an F major.

Form II major and minor Forms have the root **doubled** on the 4th string.

Several of the Forms have the root omitted, but enough of the chord tones are left so that the chord will **sound** correct. An example would be the D7 alternate. - Note that some of the Forms will have this alternate choice shown for either easier fingering or a slightly different sound. These alternates are indicated by an **asterisk (*)** at right of chord name. Example: Form II D7; Form III C; Form III Cm6; Form I G9; etc.

AN "x" at the junction of a fret and string shows location of a chord's root before being removed to complete a new **Formation**. Ex: the alternate of Form II D7, Form II Dmaj7, Form III C9, etc. The sound resulting is what counts.

LEARNING THE CHORD FORMS Play Form III C many times until it becomes easy to manipulate, then move down the neck (toward peg head) and learn to play Form III G. With this one you'll have three open strings. Later, when these two chords come easy, move the **Formation** to the 10th fret, root still on 3rd string, where you will be then becoming proficient with an F major Form III. Practice moving slowly and evenly from one chord to another in this order: Form III C to Form III G to Form III F, then back to Form III C. - four beats (Strokes) each with **no** pauses between changes. Repeat procedure with Forms I and II.

FORMULA for playing any major scale in chords: MAJOR, minor, minor, MAJOR, MAJOR, minor, diminished, MAJOR. Abbreviation: M, m, m, M, M, m, °, M.

Major scale employing all **Form II** chords throughout: C Dm Em F G Am B° C. Work out in all keys. Likewise with Forms I and III. Notice that with Forms II and III scales the **diminished triad** seems to work best for the tone B, or seventh tone of the scale.

SPECIAL FORMATIONS are located down low on the neck around the nut. Some are merely extensions **downward** of the regular Forms; some will work only where they are and are **not** moveable.