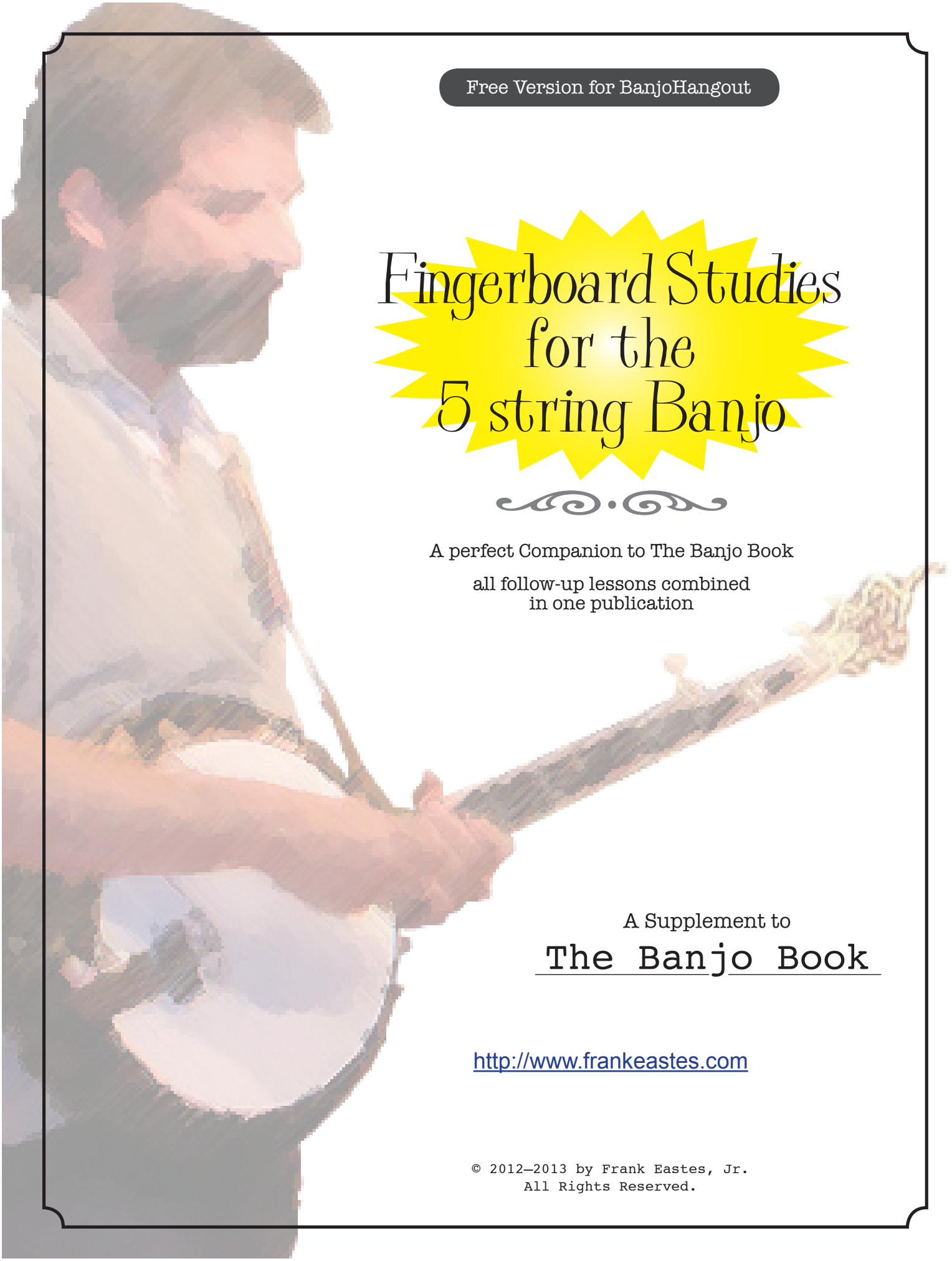

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Fingerboard Studies for the 5 string Banjo

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A Supplement to

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Table of Contents

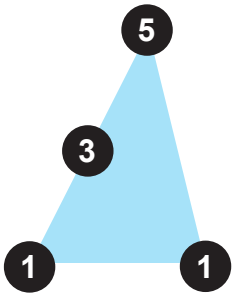
This Supplement to The Banjo Book
combines all Companion Lessons into one place.

You have purchased this directly from me, the author, and I have also included each Companion Lesson as a .pdf file on the CD which came with this booklet.

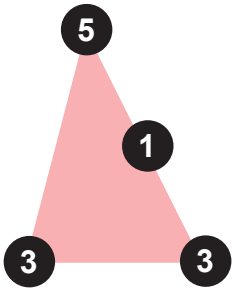
The audio examples included in these lessons can be heard either online, or within the .pdf files included with your purchase.

Audio examples may be heard in the .pdf files included with the CD...

My Color Coded Method Explained for Chord "Shapes" or "Inversions"



ROOT FORM
Root is bass note
1 - 3 - 5 - 1
Commonly called
the "F" or "G" shape
I show this shape in **blue**



1st INVERSION
3rd is bass note
3 - 5 - 1 - 3
Commonly called
the "D" shape
I show this shape in **red**

2nd INVERSION
5th is bass note
5 - 1 - 3 - 5
In open G tuning, this is
the "barre" chord
I show this shape in **yellow**

the inversions keep cycling on the fingerboard

Finding Any Chord Inversion on the Banjo Neck

Major Chords moving from the Root Form

(often called the "G" shape)

It's pretty easy to find any inversion of a major chord on the banjo neck. This chart pretty much sums it up.

Standard G tuning shown: gDGBD

This walks an "E" chord up from its first occurrence on the neck, which is its Root Form shape.

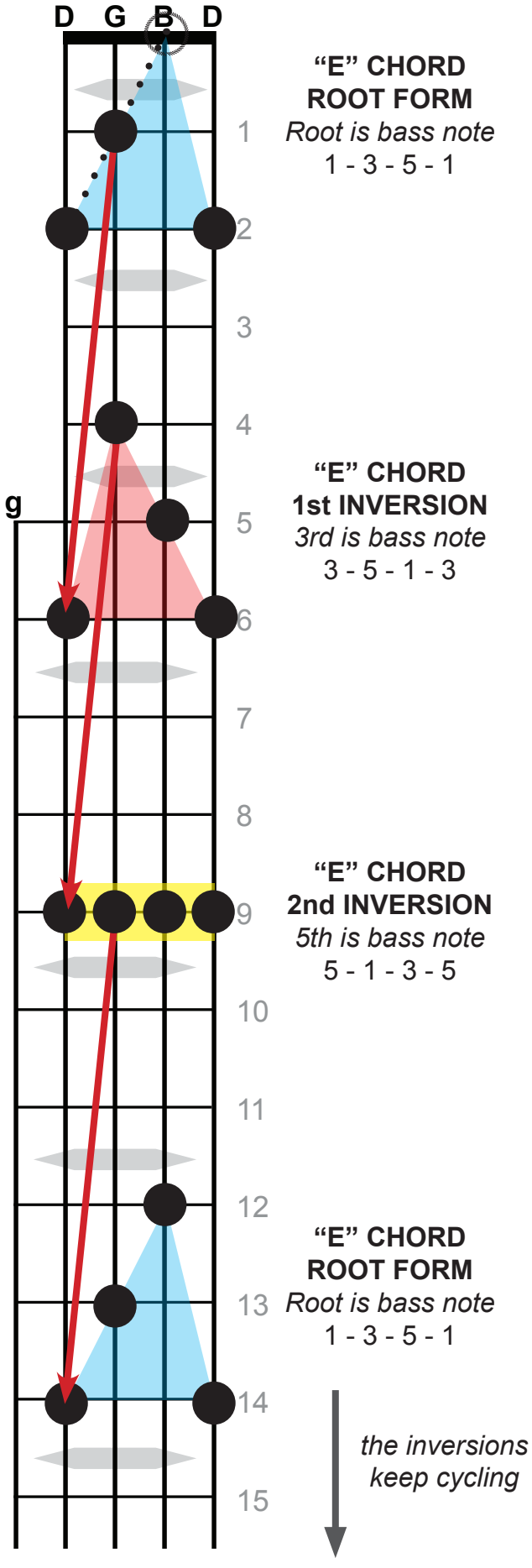
The Root Form shape has become commonly known in banjo world as the "G" shape. This can cause some confusion. It is better to think of this chord shape as "Root Form" shape which can apply to any named chord.

The fret relationship of these inversions if fixed and can be applied to any major chord on the banjo neck.

INVERSIONS CHANGE EVERY 5 FRETS

Observe that the note on the 3rd string is always found 5 frets higher on the 4th string for each inversion shift (red arrow).

So, no matter what *major or minor* chord you are playing, if you know the inversion you are playing and the next inversion up the neck, you can easily find the next chord with that simple 5-fret rule.



Finding Any Chord Inversion on the Banjo Neck

Major Chords moving from the 1ST INVERSION

(often called the "D" shape)

It's pretty easy to find any inversion of a major chord on the banjo neck. This chart pretty much sums it up.

Standard G tuning shown: gDGBD
This walks a "D" chord up from its first occurrence on the neck, which is its 1st Inversion shape.

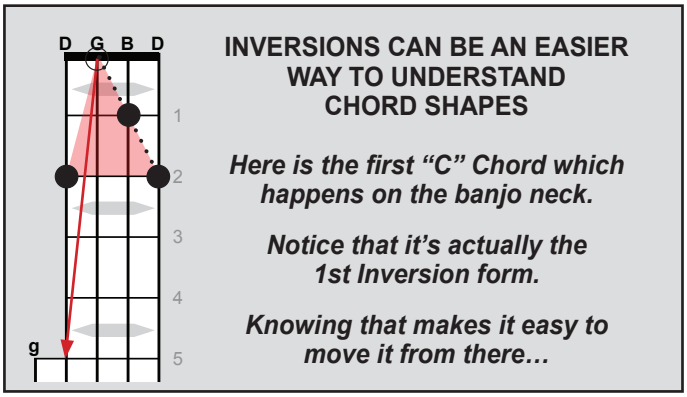
The 1st Inversion shape has become commonly known in banjo world as the "D" shape. This can cause some confusion. It is better to think of this chord shape as "1st Inversion" shape which can apply to any named chord.

The fret relationship of these inversions if fixed and can be applied to any major chord on the banjo neck.

INVERSIONS CHANGE EVERY 5 FRETS

Observe that the note on the 3rd string is always found 5 frets higher on the 4th string for each inversion shift (red arrow).

So, no matter what *major or minor* chord you are playing, if you know the inversion you are playing and the next inversion up the neck, you can easily find the next chord with that simple 5-fret rule.

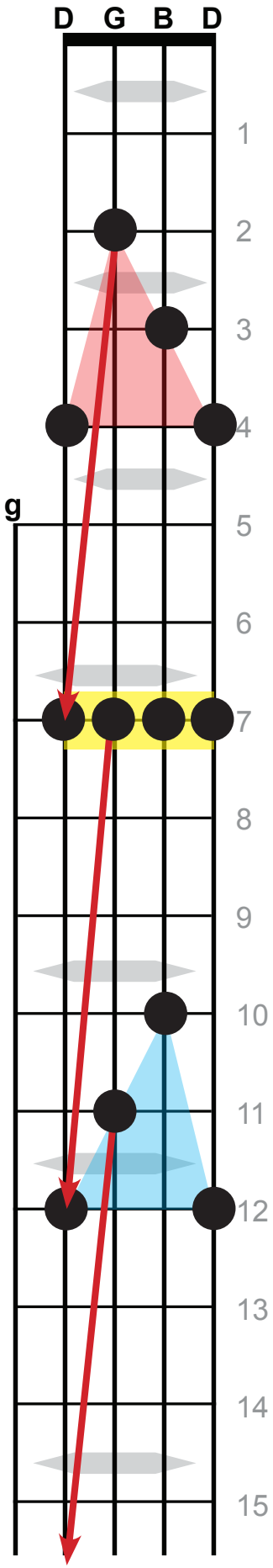


INVERSIONS CAN BE AN EASIER WAY TO UNDERSTAND CHORD SHAPES

Here is the first "C" Chord which happens on the banjo neck.

Notice that it's actually the 1st Inversion form.

Knowing that makes it easy to move it from there…



"D" CHORD
1st INVERSION
3rd is bass note
3 - 5 - 1 - 3

"D" CHORD
2nd INVERSION
5th is bass note
5 - 1 - 3 - 5

"D" CHORD
ROOT FORM
Root is bass note
1- 3 - 5 - 1

the inversions keep cycling

Finding Any Chord Inversion on the Banjo Neck

Major Chords moving from the 2ND INVERSION

(in G-tuning, this is the "barre" chord)

It's pretty easy to find any inversion of a major chord on the banjo neck. This chart pretty much sums it up.

Standard G tuning shown: gDGBD

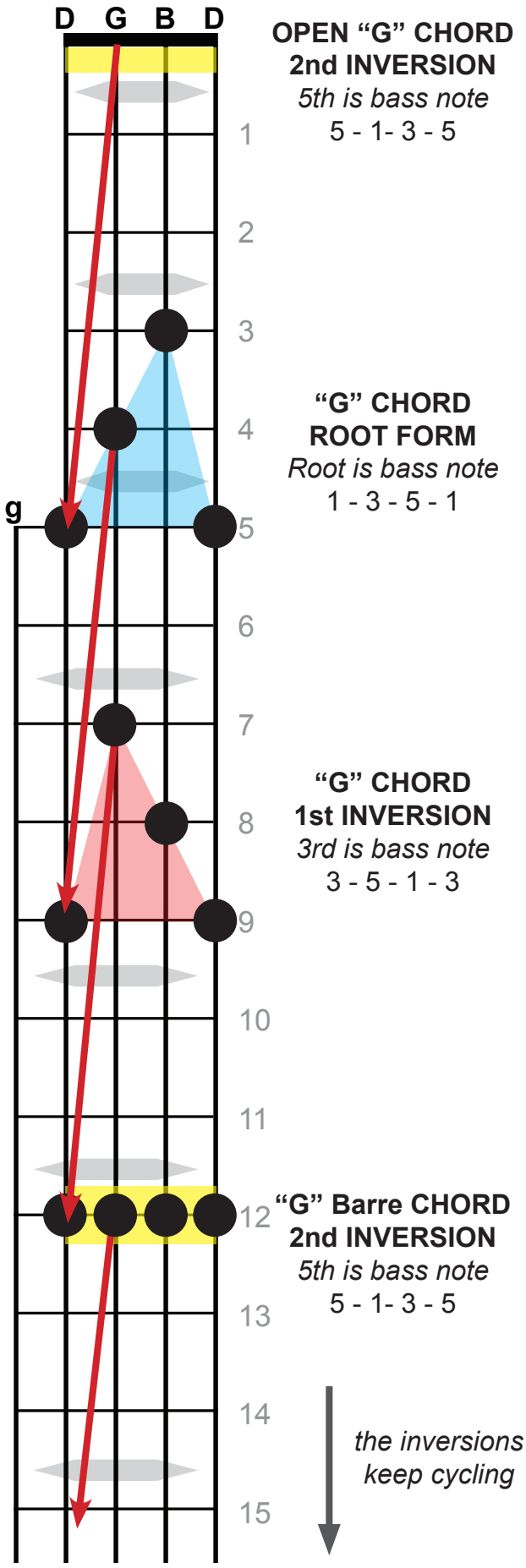
This walks a "G" chord up from its first occurrence on the neck, which is its 2nd Inversion (which is open G).

The fret relationship of these inversions if fixed and can be applied to any major chord on the banjo neck.

INVERSIONS CHANGE EVERY 5 FRETS

Observe that the note on the 3rd string is always found 5 frets higher on the 4th string for each inversion shift (red arrow).

So, no matter what *major or minor* chord you are playing, if you know the inversion you are playing and the next inversion up the neck, you can easily find the next chord with that simple 5-fret rule.



Playing with Chord Shapes
How to Make 7th Chords

HOW TO MAKE
DOMINANT 7th CHORDS

Dominant 7th chords are simply referred to as “7th Chords.” To make a 7th chord, find the root note, and lower it by two frets.

A 7th Chord is a four note chord and is comprised of 1 - 3 - 5 - 7b elements of the major scale. In this example using G7, the notes of the chord are G - B - D - F

On a banjo tuned to standard gDGBD tuning, a four note chord theoretically means you can find 4 shapes to play it.

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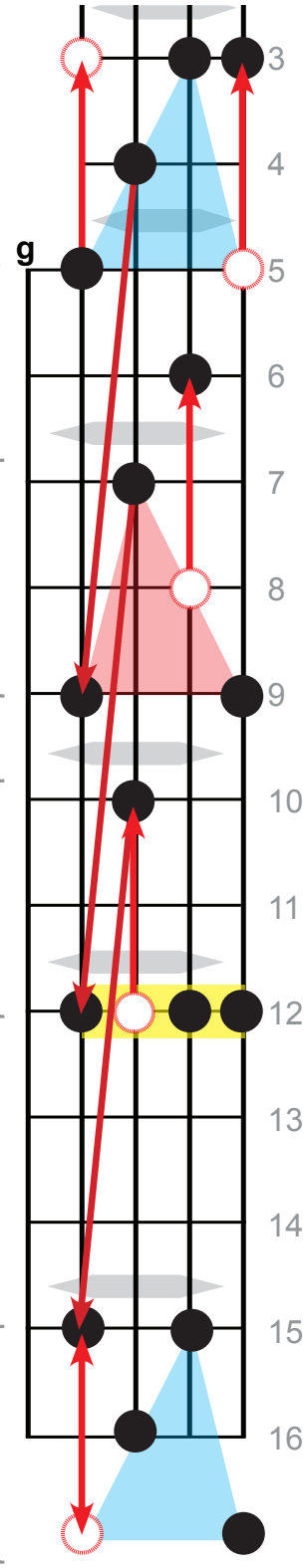
(clickable link available in PDF file only)

DOMINANT 7th CHORD OUT OF THE ROOT INVERSION
Root is bass note
1 - 3 - 5 - 7b

DOMINANT 7th CHORD OUT OF THE 1st INVERSION
3rd is bass note
3 - 5 - 7b - 3

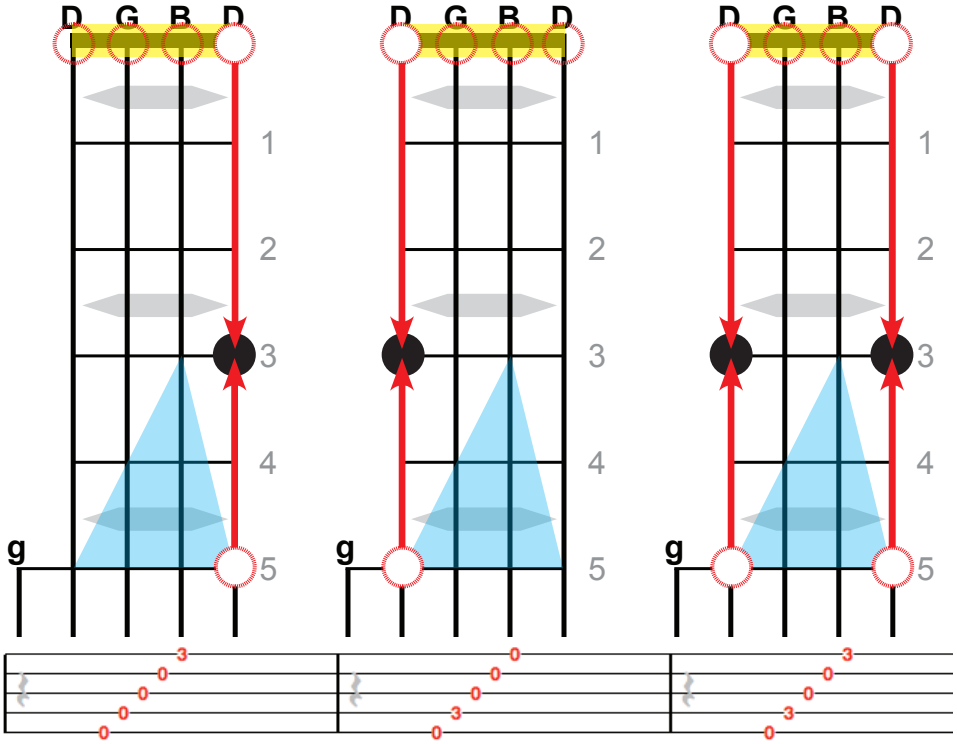
DOMINANT 7th CHORD OUT OF THE 2nd INVERSION
5th is bass note
5 - 7b - 3 - 5

ROOT FORM STARTS OVER AGAIN
7b is bass note
7b - 3 - 5 - 1
The Root Form has two root notes in it an octave apart. The shape shown here lowers the bass note, then it starts over again from the top...



Playing with Chord Shapes

7th Chords



This is an example of finding every chord voicing for a 7th chord. This example walks a “G” 7th chord up the neck in every possible combination. Many of these will be familiar, some may be new to you.

Some of these shapes are not complete chords. But any of these shapes will work just fine against a G7. That’s the beauty of voicings. They sound different and give some variety and flavor.

This example if a G7 chord only. But these shapes can be applied to any chord on the fingerboard. A few of these shapes include the same note in unison, which is an unusual feature of that shape. The best way to get a sense of how these can work for you, try playing a variety of rolls to each formation and you’ll begin hearing unusual and interesting syncopation happening, just because of the chord shape!

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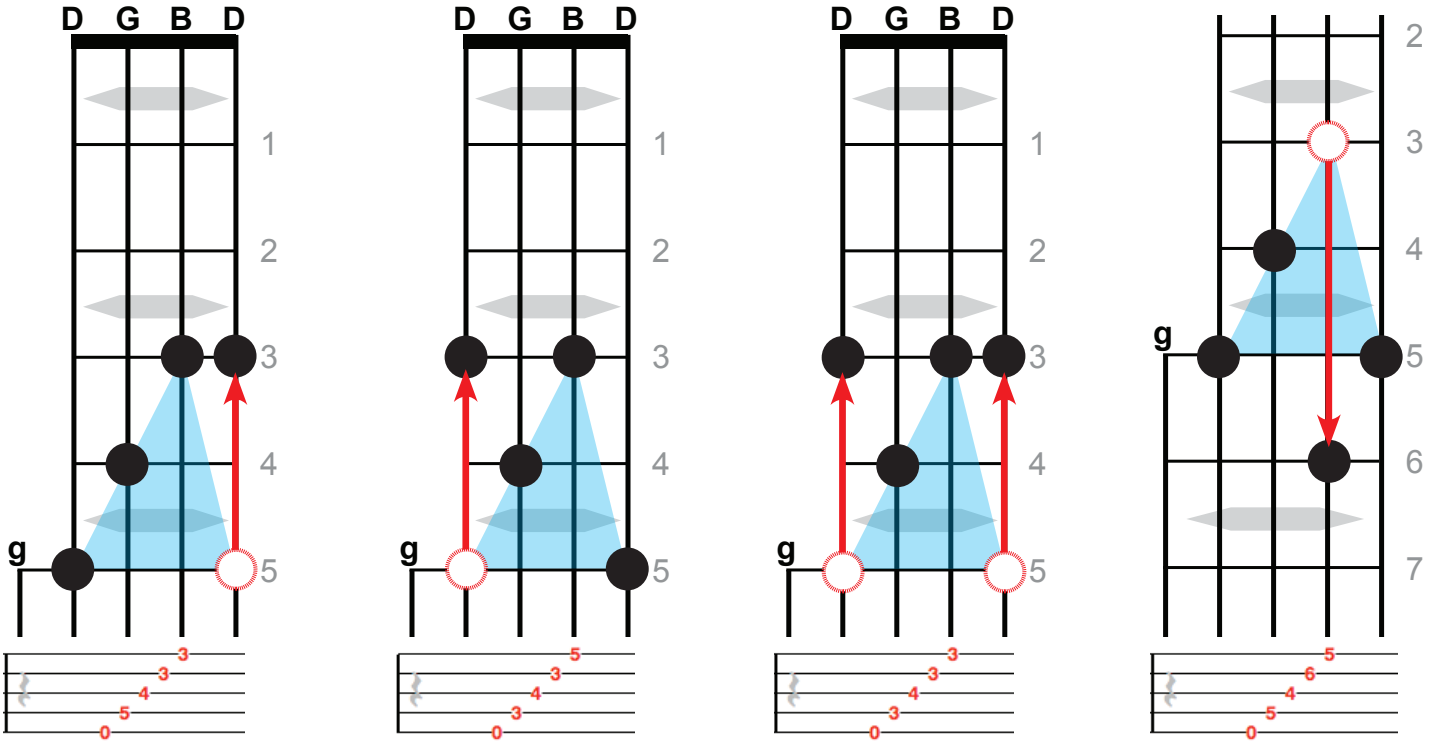
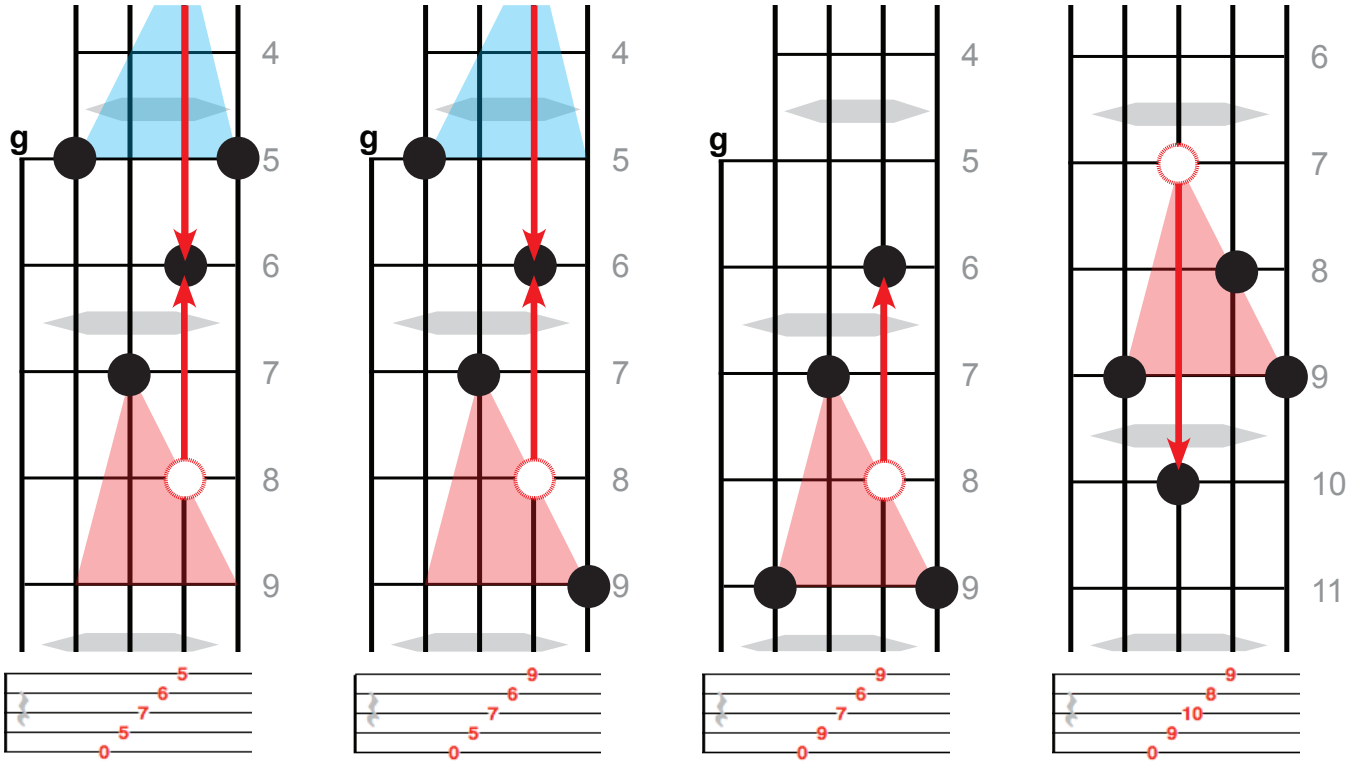
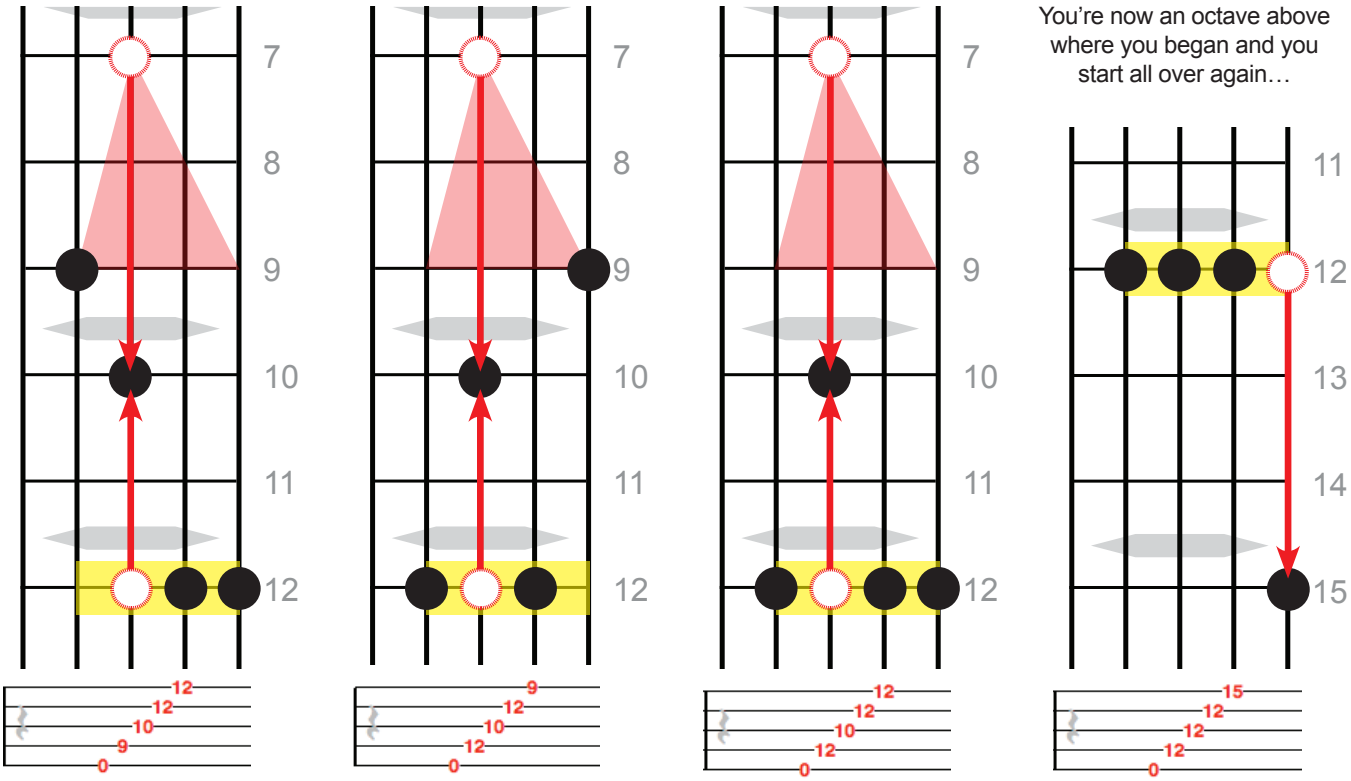


Playing with Chord Shapes

7th Chords



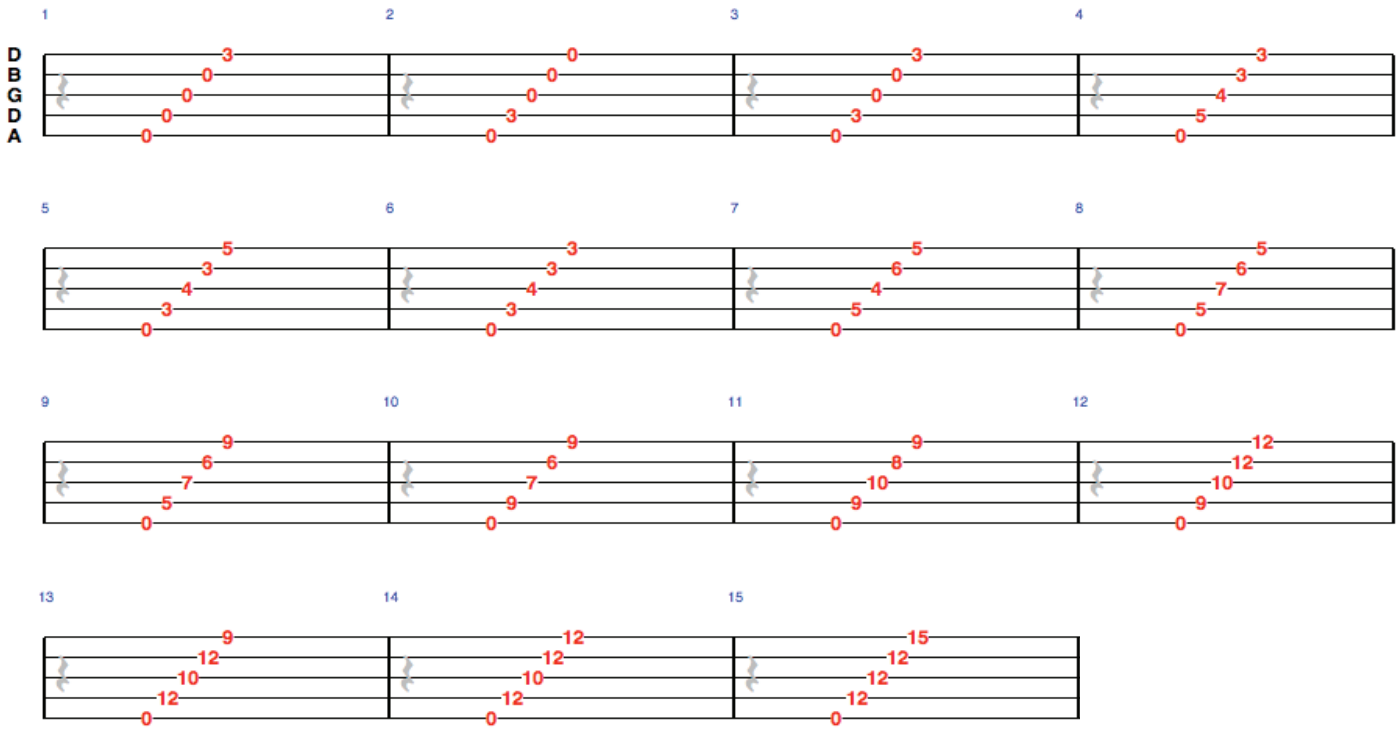


Playing with Chord Shapes
7th Chords

RE-CAP OF THIS LESSON

Here again are the various chord shapes shown arpeggiated across all 5 strings. Remember, some of these shapes are not full chords but will play fine against a passing 7th chord with some added variety and flavor.

THIS LESSON USES A “G7” CHORD AS AN EXAMPLE



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Playing with Chord Shapes
How to Make Major 7th Chords

HOW TO MAKE MAJOR 7th CHORDS

To make major 7th chords, find the root note, and lower it by one fret.

A Major 7th Chord is a four note chord and is comprised of 1 - 3 - 5 - 7 elements of the major scale. In this example using Gmaj7, the notes of the chord are G - B - D - F#

On a banjo tuned to standard gDGBD tuning, a four note chord theoretically means you can find 4 shapes to play it.

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It's interesting to observe that as you modify the inversions to make Major 7th chords, that familiar chord shapes begin to emerge—but not where you may be used to seeing them.

To avoid confusing yourself with the multiple use of these familiar shapes, it is crucial to always know which note in the shape you are modifying, and why, and the name of the chord that is passing.

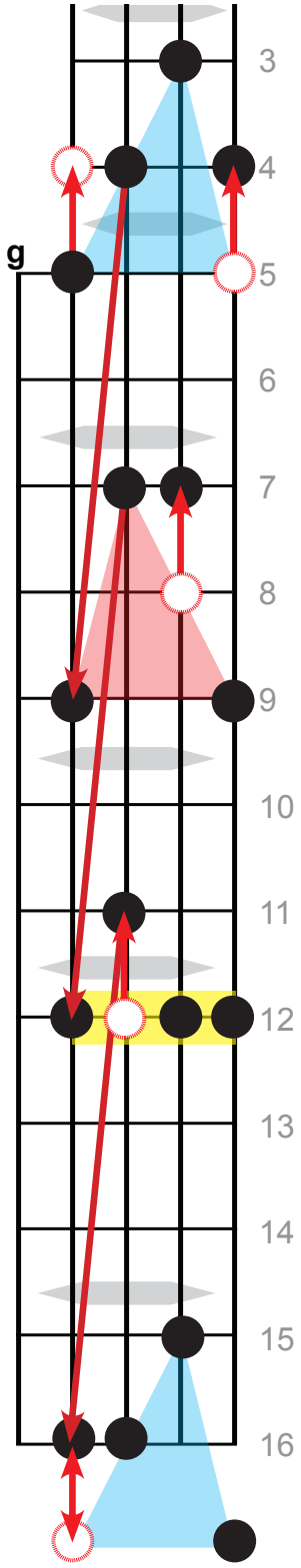
This opens lots of doors to substitutions and shortcuts.

MAJOR 7th CHORD OUT OF THE ROOT INVERSION
Root is bass note
1 - 3 - 5 - 7

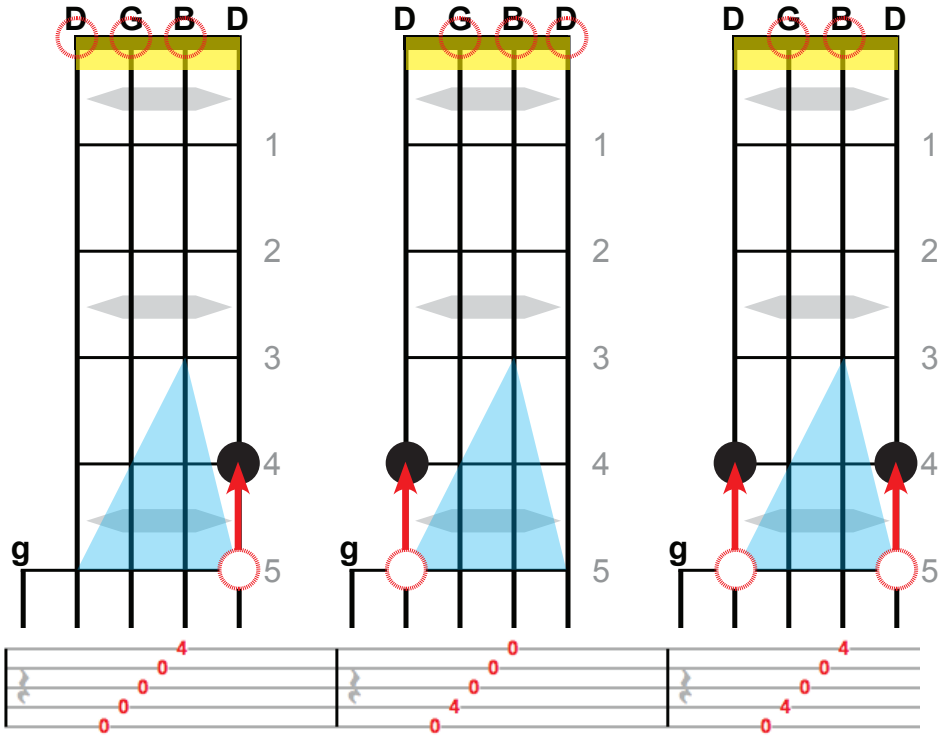
MAJOR 7th CHORD OUT OF THE 1st INVERSION
3rd is bass note
3 - 5 - 7 - 3

MAJOR 7th CHORD OUT OF THE 2nd INVERSION
5th is bass note
5 - 7 - 3 - 5

ROOT FORM STARTS OVER AGAIN
Major 7 is bass note
7 - 3 - 5 - 1
The Root Form has two root notes in it an octave apart. The shape shown here lowers the bass note, then it starts over again from the top...



Playing with Chord Shapes
Major 7th Chords



This is an example of finding every chord voicing for a Major 7th chord. This example walks a “Gmaj7” chord up the neck in many possible combinations. Many of these will be familiar, some may be new to you.

Some of these shapes are not complete chords. But any of these shapes will work just fine against a Gmaj7. That’s the beauty of voicings. They sound different and give some variety and flavor.

This example if a Gmaj7 chord only. But these shapes can be applied to any chord on the fingerboard. A few of these shapes include the same note in unison, which is an unusual feature of that shape. The best way to get a sense of how these can work for you, try playing a variety of rolls to each formation and you’ll begin hearing unusual and interesting syncopation happening, just because of the chord shape!

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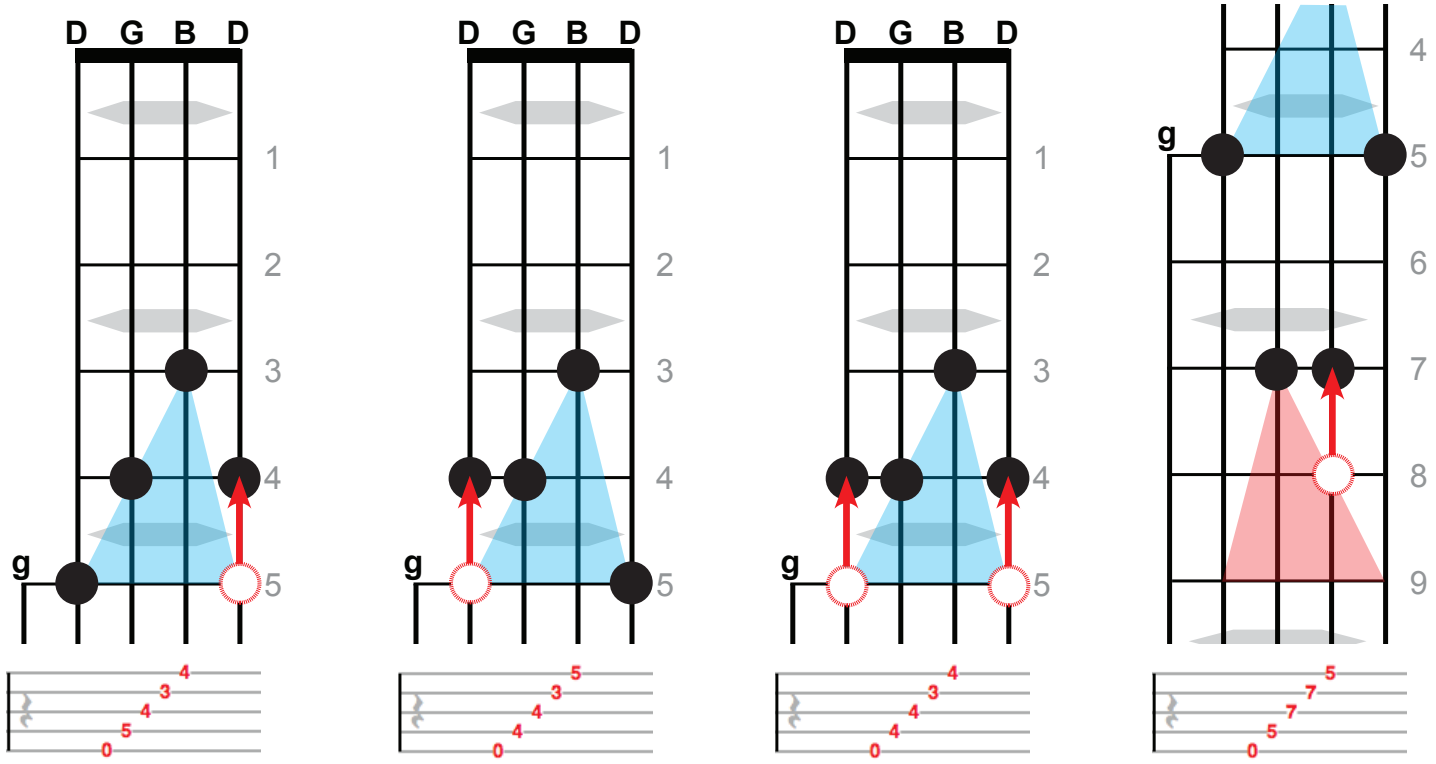
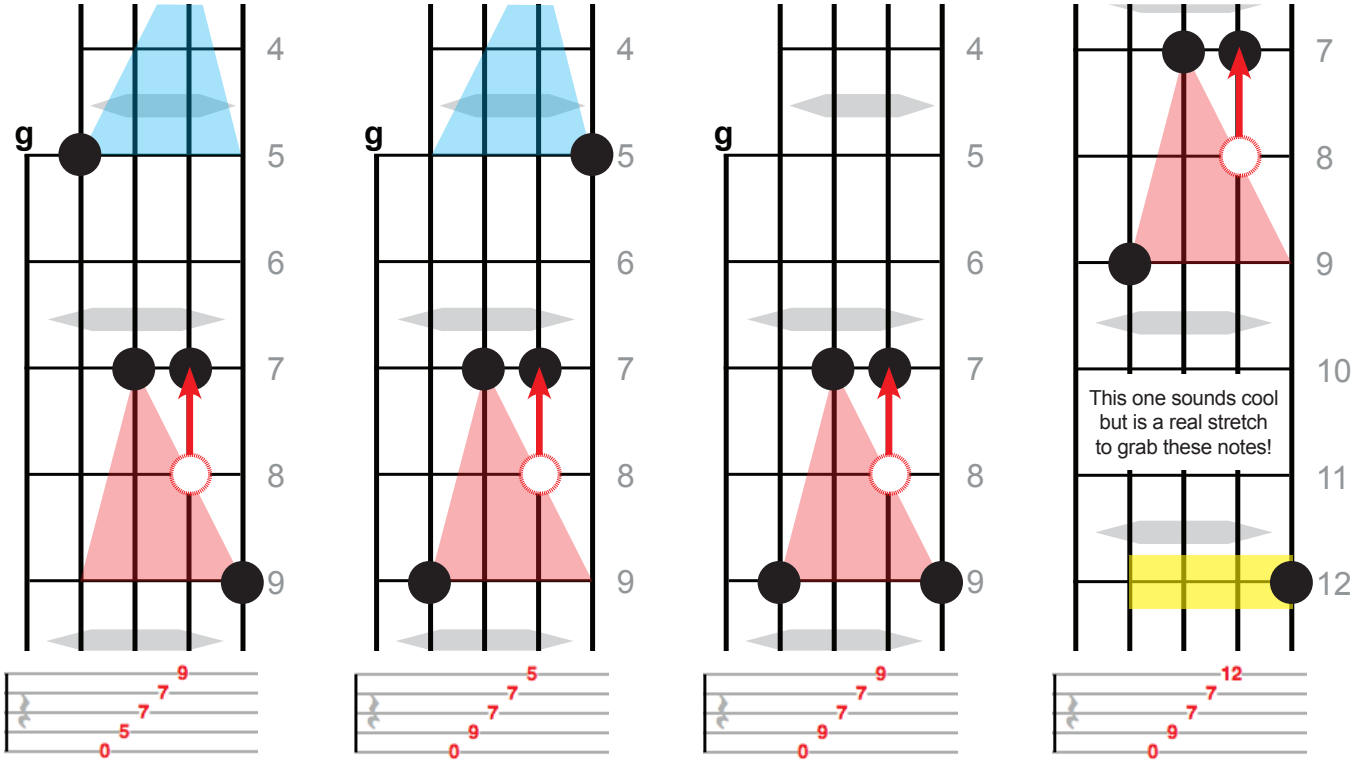
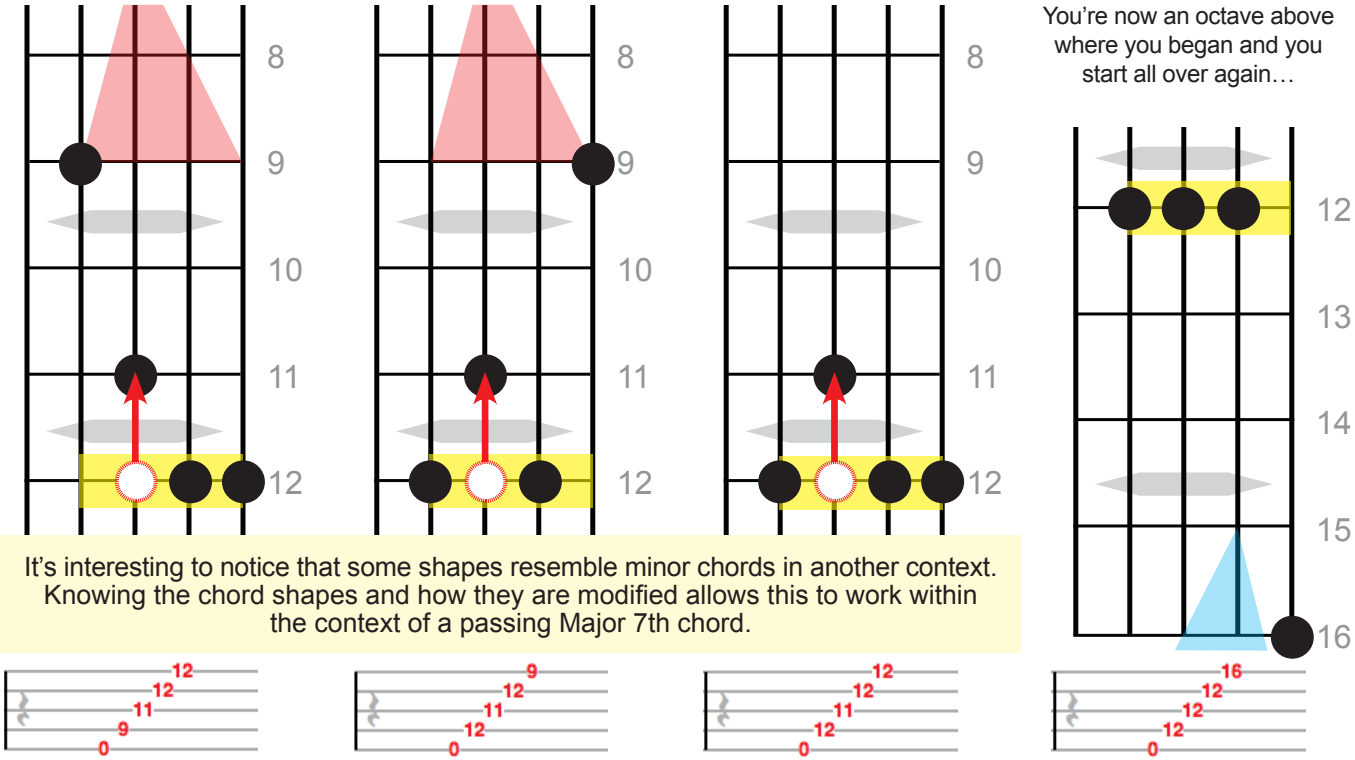


Playing with Chord Shapes

Major 7th Chords





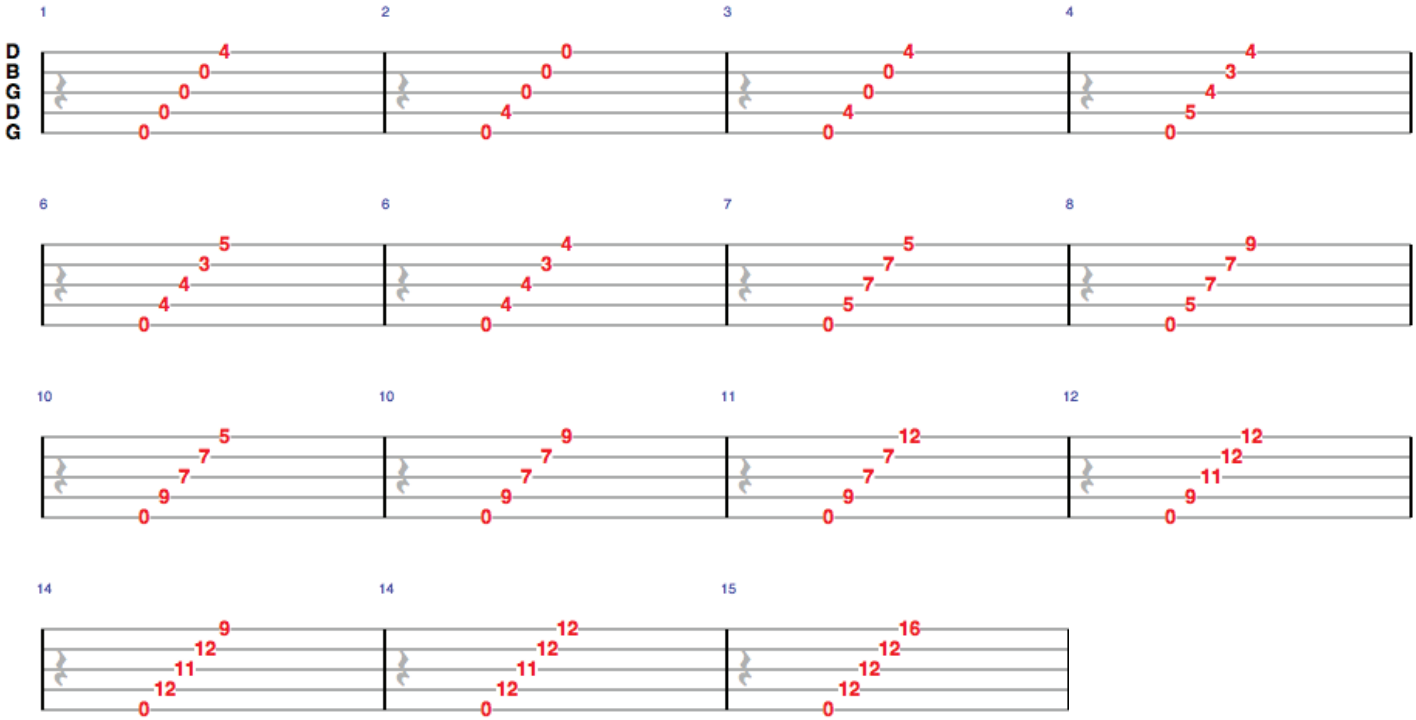
It's interesting to notice that some shapes resemble minor chords in another context. Knowing the chord shapes and how they are modified allows this to work within the context of a passing Major 7th chord.

Playing with Chord Shapes
Major 7th Chords

RE-CAP OF THIS LESSON

Here again are the various chord shapes shown arpeggiated across all 5 strings.
Remember, some of these shapes are not full chords but will play fine against
a passing Major 7th chord with some added variety and flavor. ☺

THIS LESSON USES A “Gmaj7” CHORD AS AN EXAMPLE



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Playing with Chord Shapes
How to Make Minor 7th Chords

HOW TO MAKE MINOR 7th CHORDS

To make minor 7th chords, find the root note, and lower it by two frets. *This note adds the dominant 7th to the chord*.

Then find the 3rd within the chord, and *change it by lowering it one fret.*

So, in a Minor 7th chord, you are adding one note, and changing another note to the chord shapes you already know.

A minor 7th chord is a four note chord and is comprised of 1 - 3b - 5 - 7b elements of the major scale. In this example using Em7, the notes of the chord are E - G - B - D

On a banjo tuned to standard gDGBD tuning, a four note chord theoretically means you can find 4 shapes to play it.

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It's interesting to observe that as you modify the inversions to make Minor 7th Chords, that familiar chord shapes begin to emerge—but not where you may be used to seeing them.

To avoid confusing yourself with the multiple use of these familiar shapes, it is crucial to always know which note in the shape you are modifying, and why, and the name of the chord that is passing.

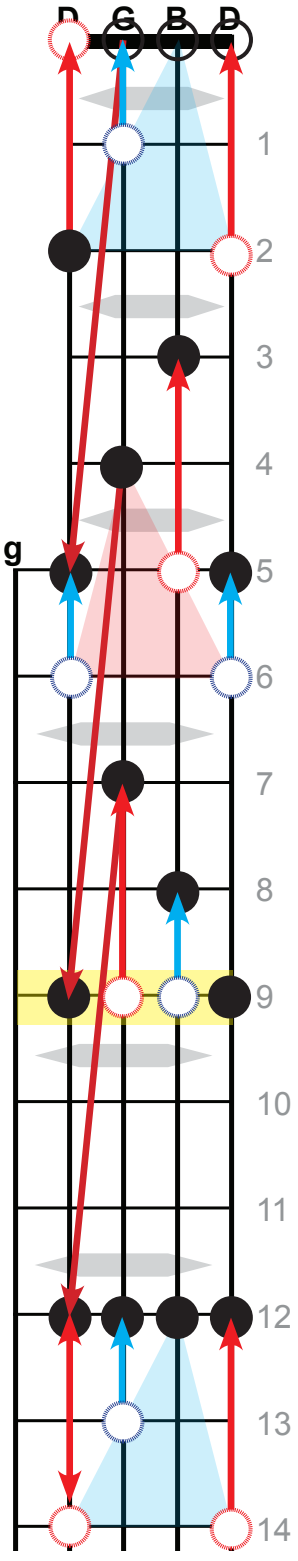
This opens lots of doors to substitutions and shortcuts.

MINOR 7th CHORD OUT OF THE ROOT INVERSION
Root is bass note
1 - 3b - 5 - 7b

MINOR 7th CHORD OUT OF THE 1st INVERSION
3rd is bass note
3b - 5 - 7b - 3b

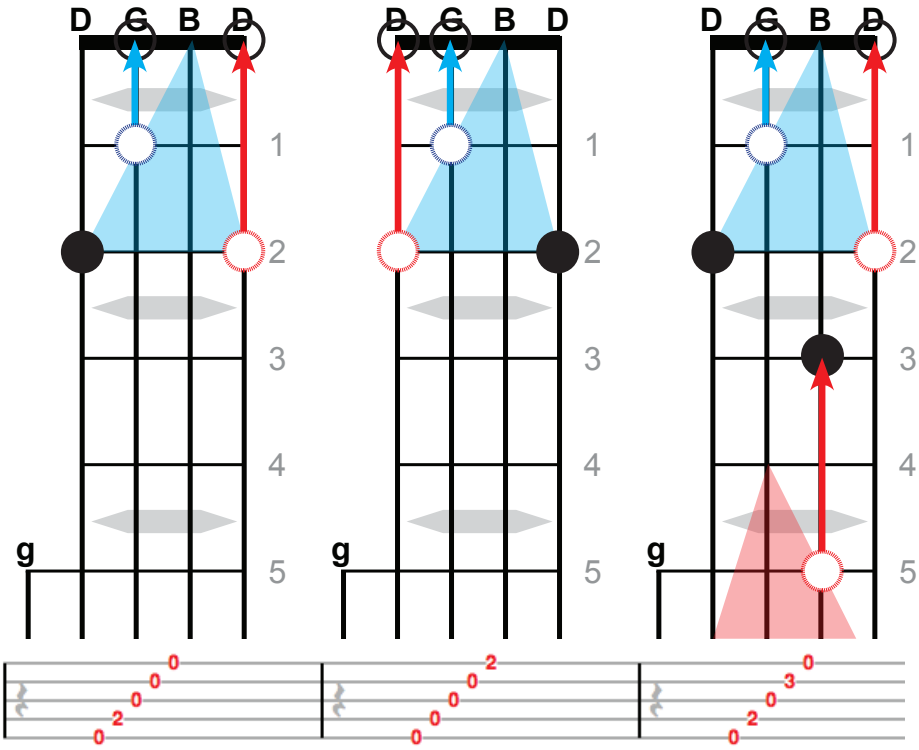
MINOR 7th CHORD OUT OF THE 2nd INVERSION
5th is bass note
5 - 7b - 3b - 5

ROOT FORM STARTS OVER AGAIN
7b is bass note
7b - 3b - 5 - 7b
The Root Form has two root notes in it an octave apart. The shape shown here lowers both then it starts over again from the top...



Playing with Chord Shapes

Minor 7th Chords



This is an example of finding nearly every possible chord voicing for a Minor 7th chord. This example walks an “Emin7” chord up the neck. Many of these shapes will be familiar, some may be new to you.

Some of these shapes are not complete chords. But any of these shapes will work just fine against a Emin7. That’s the beauty of voicings. They sound different and give some variety and flavor.

This example if a Em7 chord only. But these ideas can be applied to any chord on the fingerboard. The best way to get a sense of how these can work for you, try playing a variety of rolls to each formation and you’ll begin hearing unusual and interesting syncopation happening, just because of the chord shape!

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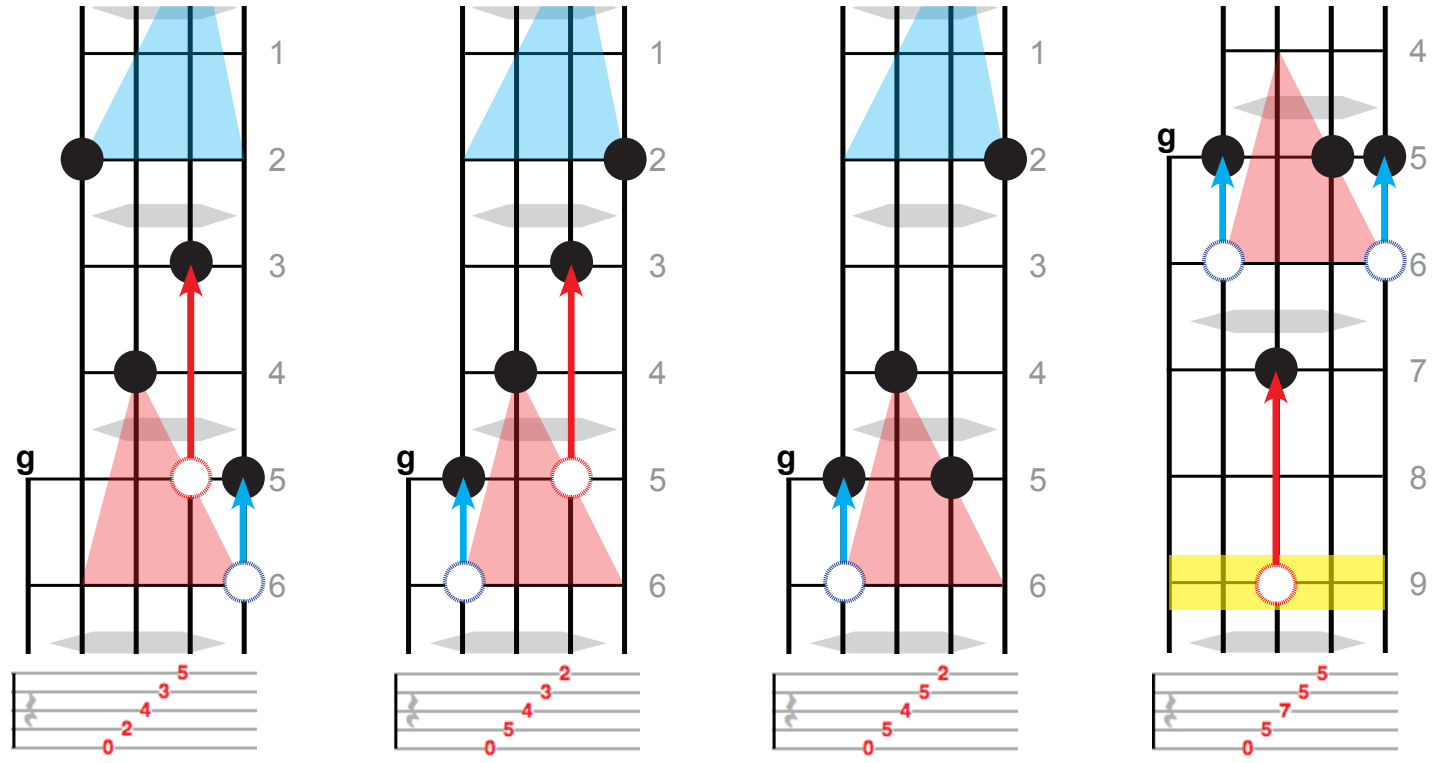
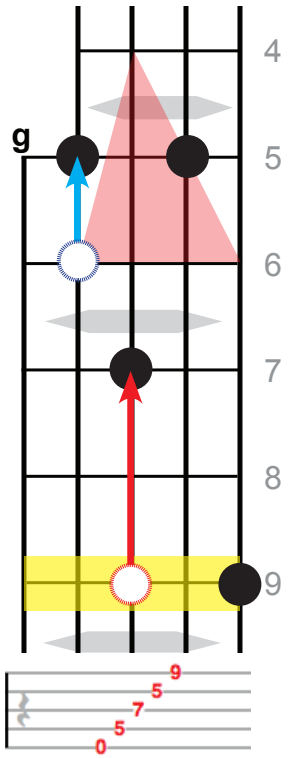
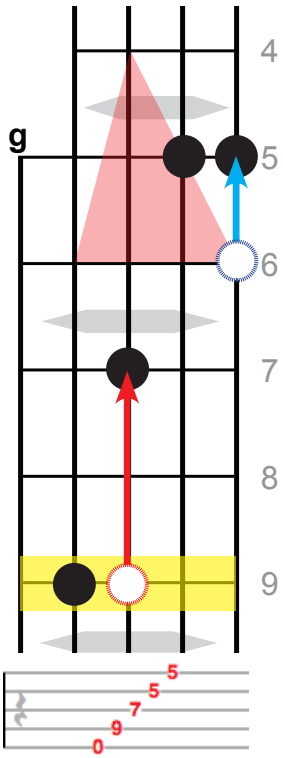
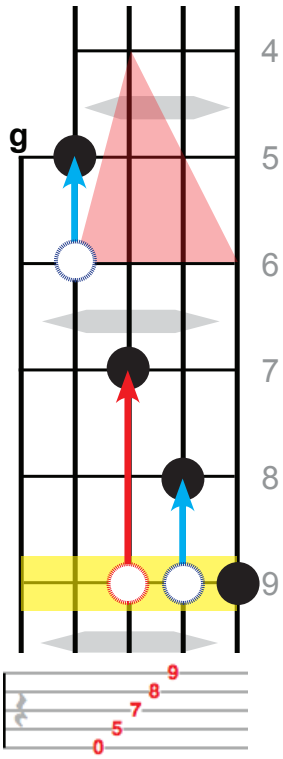


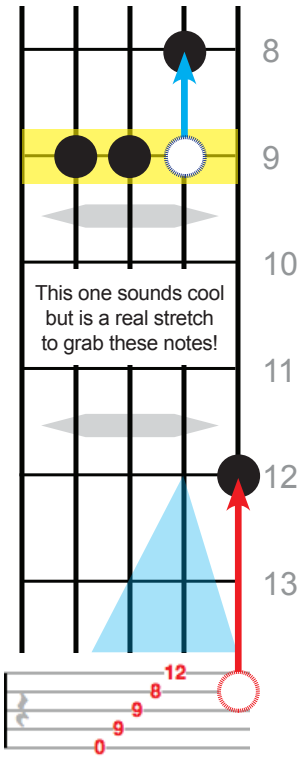
Playing with Chord Shapes

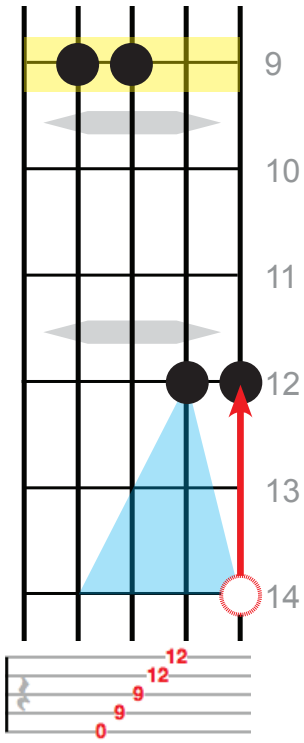
Minor 7th Chords

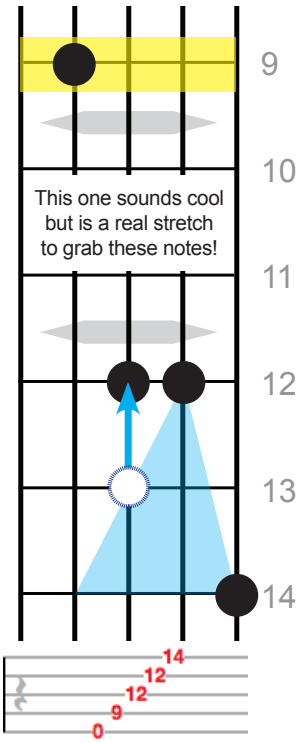


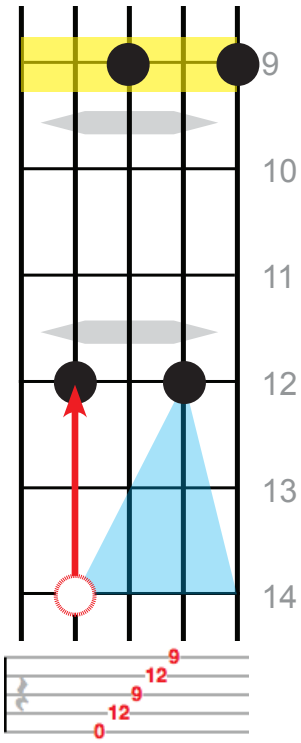


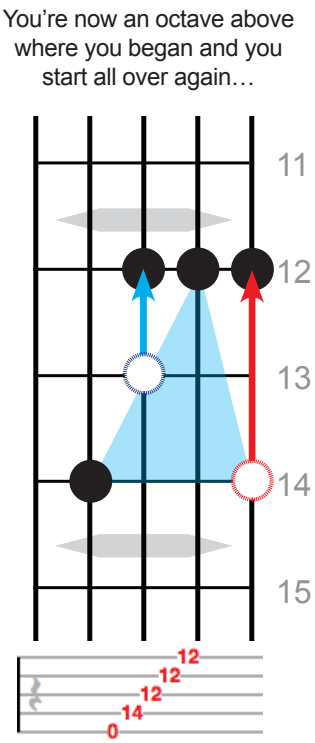










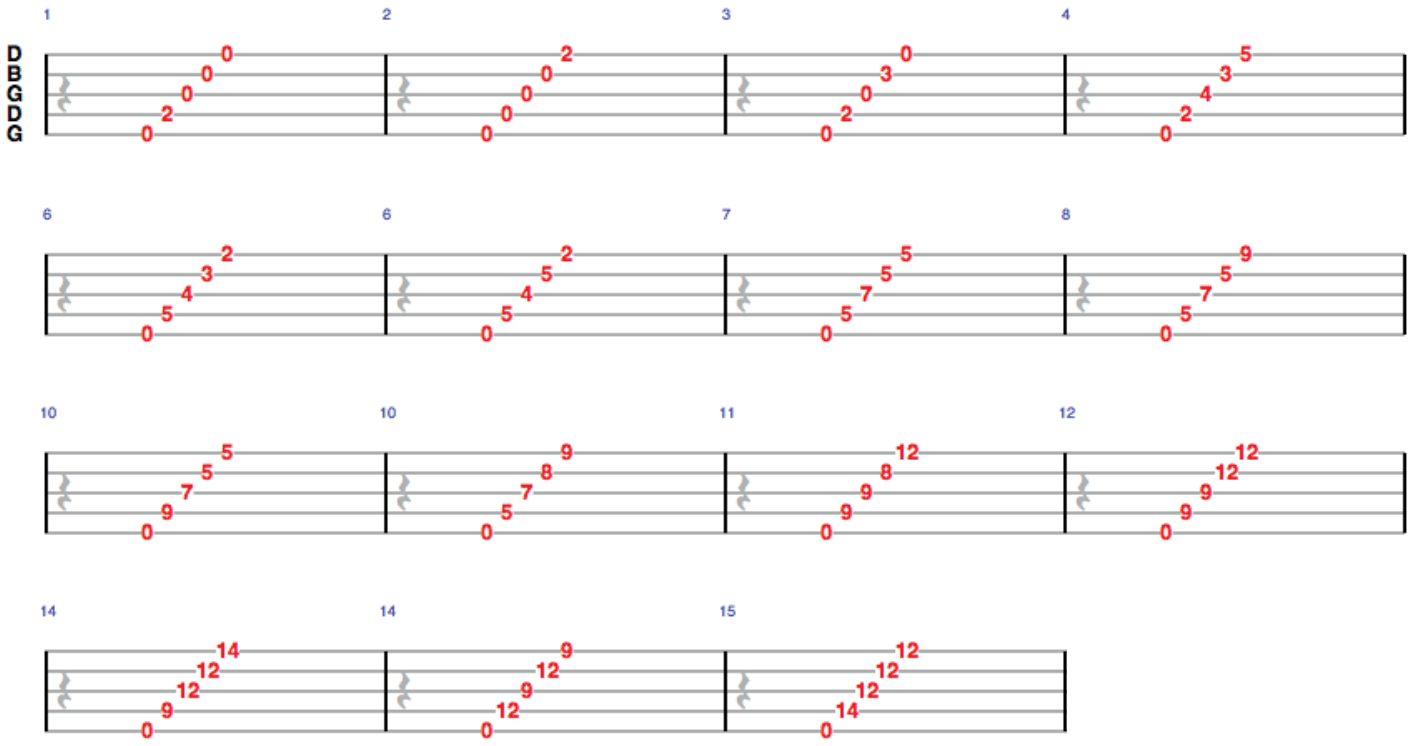


Playing with Chord Shapes
Minor 7th Chords

RE-CAP OF THIS LESSON

Here again are the various chord shapes shown arpeggiated across all 5 strings.
Remember, some of these shapes are not full chords but will play fine against
a passing Minor 7th chord with some added variety and flavor. ☺

THIS LESSON USES AN “Em7” CHORD AS AN EXAMPLE



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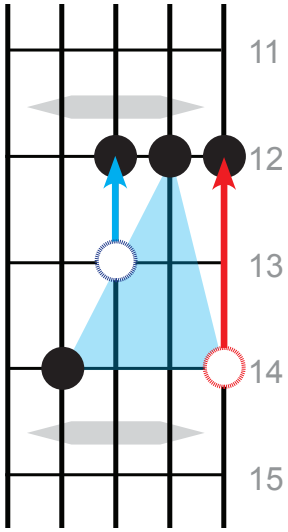
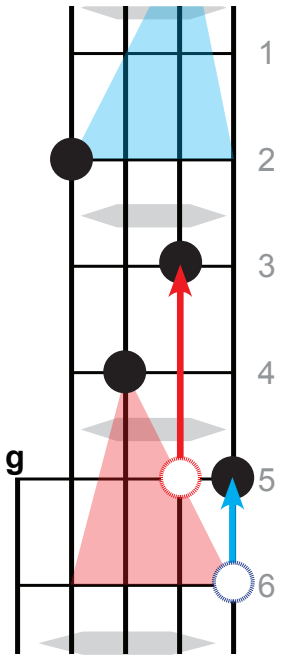
Playing with Chord Shapes
Minor 7th Chords

FAMILIAR MINOR 7th SHAPES

The shapes shown here are probably the most familiar shapes for Minor 7th Chords and are also show on the previous pages.

I am repeating these here to visually re-state where the notes come from:





Knowing which inversion you are playing from, and which notes within that inversion are the Dominant 7th and the Flatted 3rd, gives you a lot of power in your hands with just that little bit of knowledge...

... just play around and have fun ...

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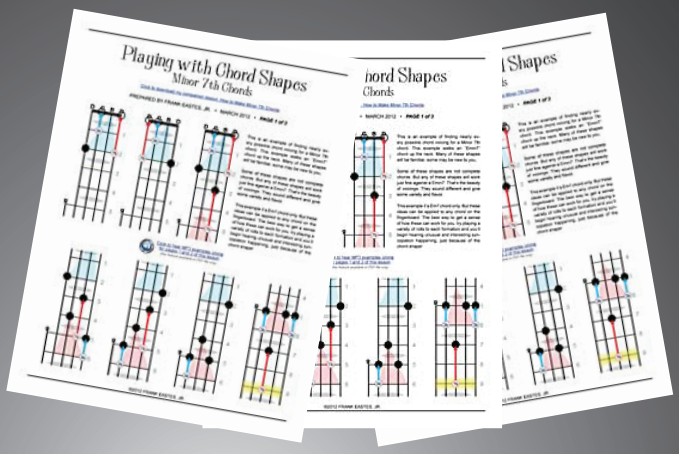

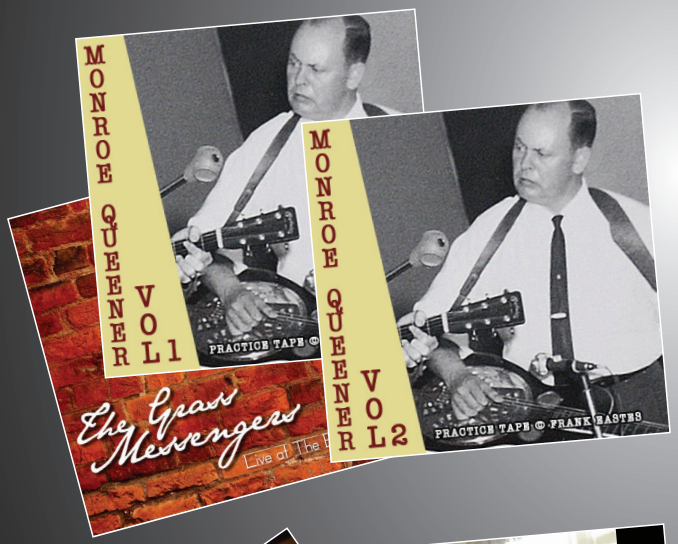

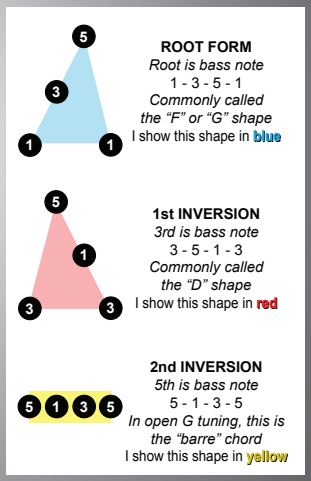

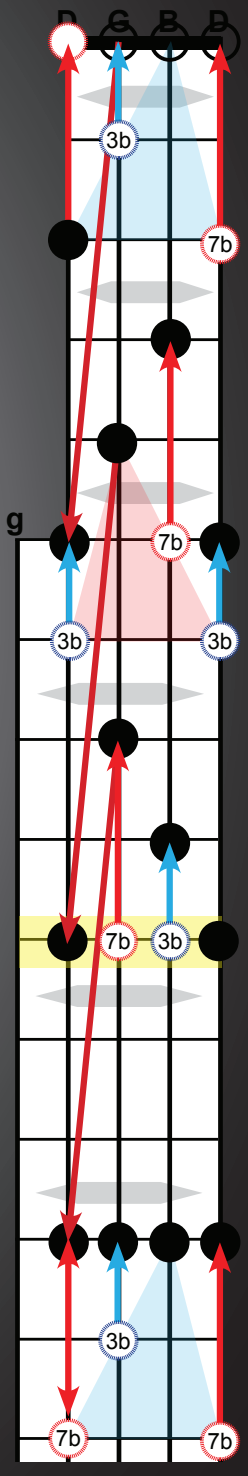

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