H. C. Blackmar's

Practical Banjo Method

BOOK 1.

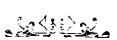
Complete in 4 parts **$1**
Parts 1, 2, 3, each .. **30** cts.
Supplement..... **30** cts.

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Complete in 4 parts... **$2.50**
Parts 1, 2, 3, each..... **75** cts.
Supplement..... **75** cts.



COMPILED BY

H. C. BLACKMAR,

Author & Publisher, New Orleans, La.

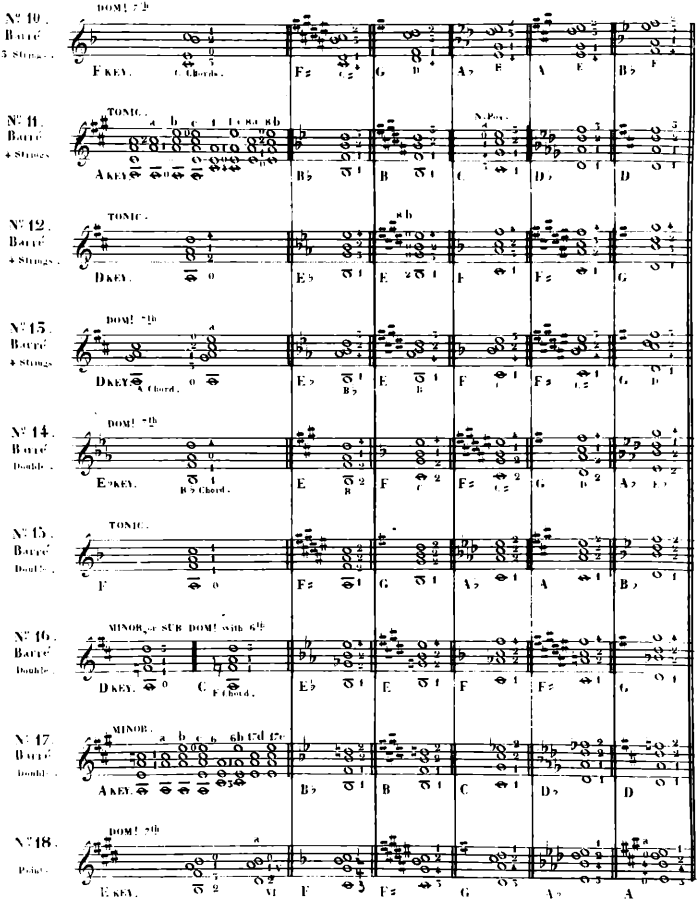
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EXHIBIT OF ALL THE CHORDS

used in BANJO playing with a uniform system of fingering.



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Nº 10.
Barré
3 Strings.
Nº 11.
Barré
4 Strings.
Nº 12.
Barré
4 Strings.
Nº 13.
Barré
4 Strings.
Nº 14.
Barré
Double.
Nº 15.
Barré
Double.
Nº 16.
Barré
Double.
Nº 17.
Barré
Double.
Nº 18.
Point.


6th Pos.
7th Pos.
8th Pos.
9th Pos.
10th Pos.
11th Pos.
12th Pos.
STYLE.
Nº 1.
TONIC.
G KEY.
Nº 2.
DOM! 7th
D Chord.
G KEY.
Nº 3.
MINOR.
B KEY.
Nº 4.
DIM! 7th
A KEY. E♯Ch.
Nº 5.
TONIC.
B♭ KEY.
Nº 6.
MINOR.
G KEY.
Nº 7.
DOM! 7th
B♭Ch.
E♭ KEY.
Nº 8.
TONIC.
B♭ KEY.
Nº 9.
DOM! 7th
B♭Ch.
E♭ KEY.


Nutt Position.
1st
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th
12th Pos.
G
A♭
A
B♭
B
C
D♭
D
E♭
E

HARMONIC PROGRESSION OF CHORDS

in Keys of E and A, illustrating the manner of forming Accompaniments.



CHORDS OF THE TONIC ARE N^os^ 1. 5. 8. 11. 12. 15.

Chords of the DOMINANT are 2. 4. 7. 9. 10. 13. 14. 18.

Chords of the MINOR are 3. 6. 16. 17.

Chords of the SUB-DOMINANT are the same in number as the TONIC and MINOR.

Chords of the Tonic and Sub-Dominant, with the 6^th^ added, are here classed as Minor Chords.

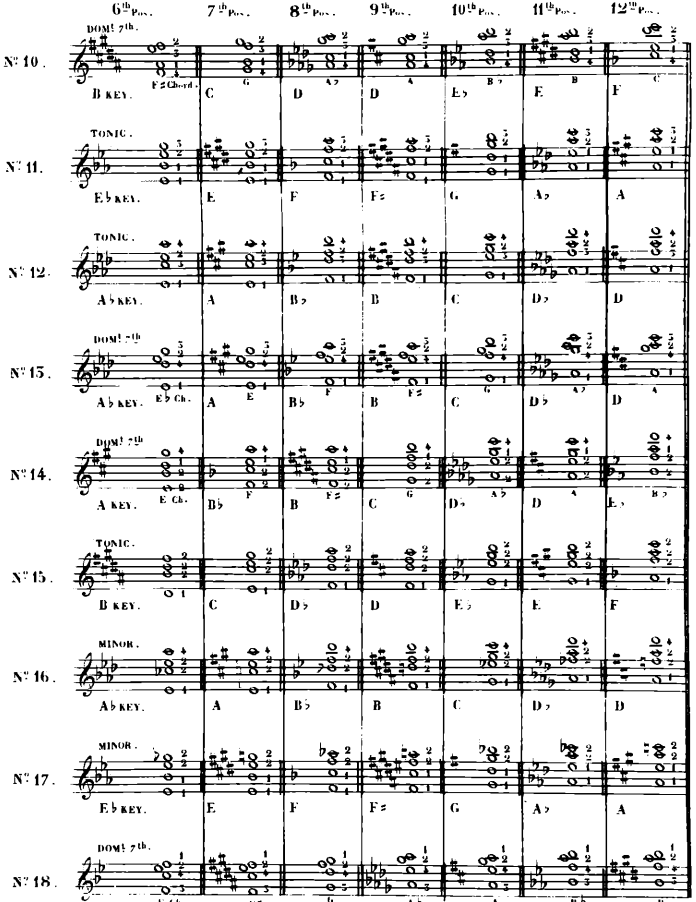
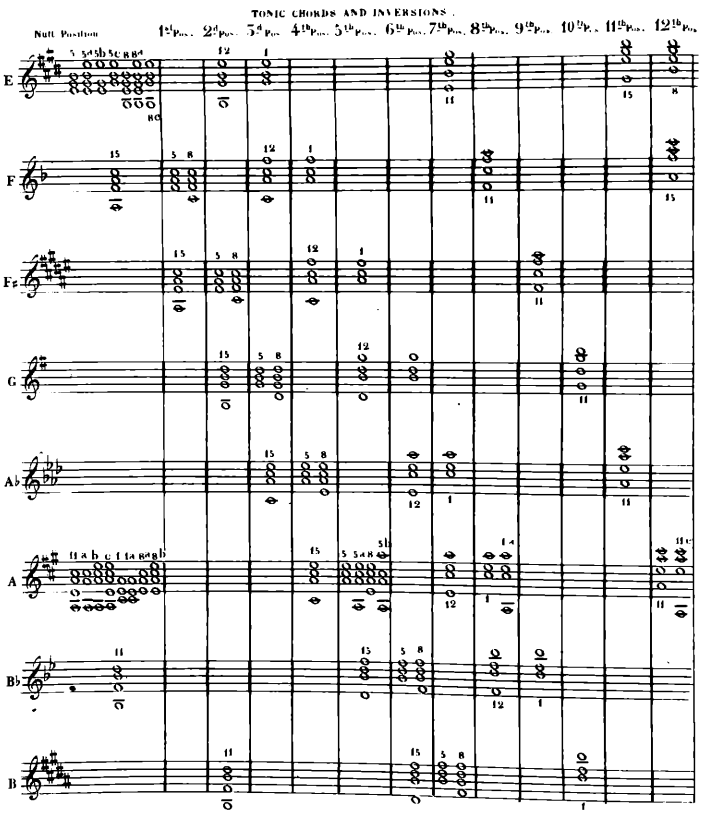
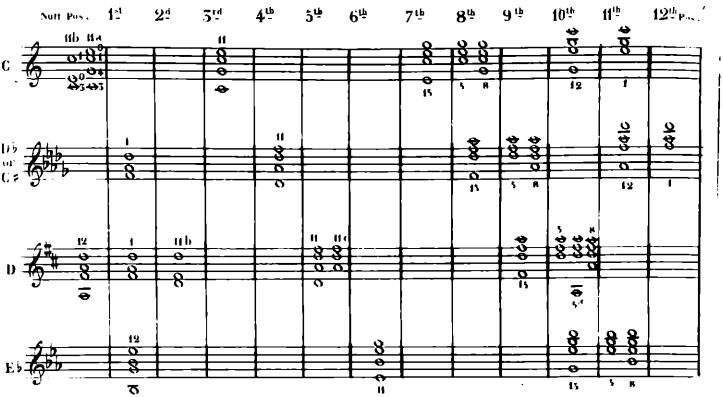

6th Pos.
7th Pos.
8th Pos.
9th Pos.
10th Pos.
11th Pos.
12th Pos.
No 10.
DOM! 7th.
F♯ Chord.
B KEY.
C
D
D
E♭
E
F
No 11.
TONIC.
E♭ KEY.
E
F
F♯
G
A♭
A
No 12.
TONIC.
A♭ KEY.
A
B♭
B
C
D♭
D
No 13.
DOM! 7th
E♭ Ch.
A♭ KEY.
A
B♭
B
C
D♭
D
No 14.
DOM! 7th
E Ch.
A KEY.
B♭
B
C
D♭
D
E♭
No 15.
TONIC.
B KEY.
C
D♭
D
E♭
E
F
No 16.
MINOR.
A♭ KEY.
A
B♭
B
C
D♭
D
No 17.
MINOR.
E♭ KEY.
E
F
F♯
G
A♭
A
No 18.
DOM! 7th.
F Ch.
B♭ KEY.
B
C
C
D♭
D
E♭
E

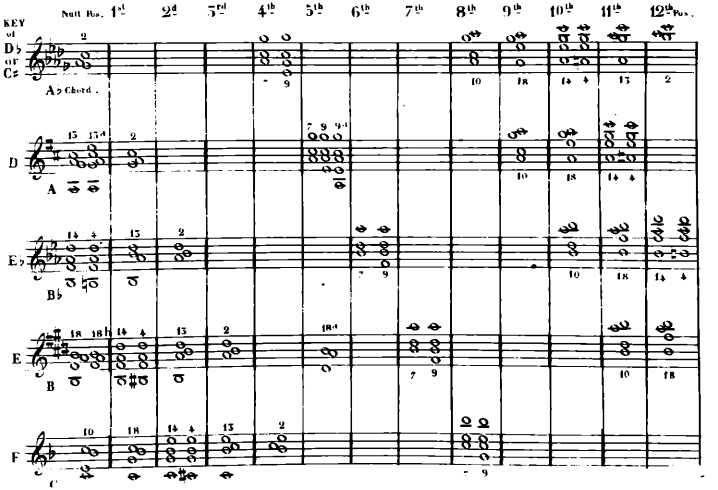
EXHIBIT OF CHORDS

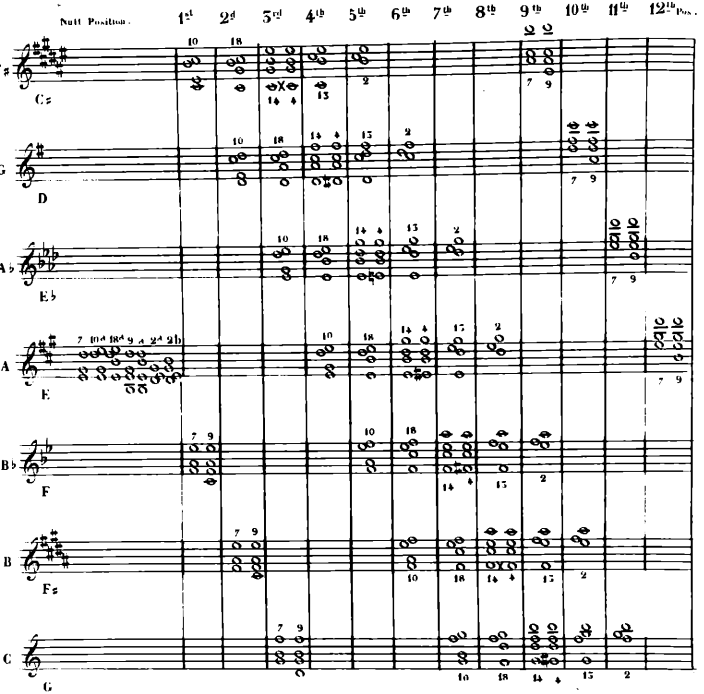
Classified as TONIC, DOMINANT and MINOR, with their Inversions.





DOMINANT SEVENTH and INVERSIONS.





MINOR CHORDS and INVERSIONS.



H. C. BLACKMAR'S

PRACTICAL

BANJO METHOD

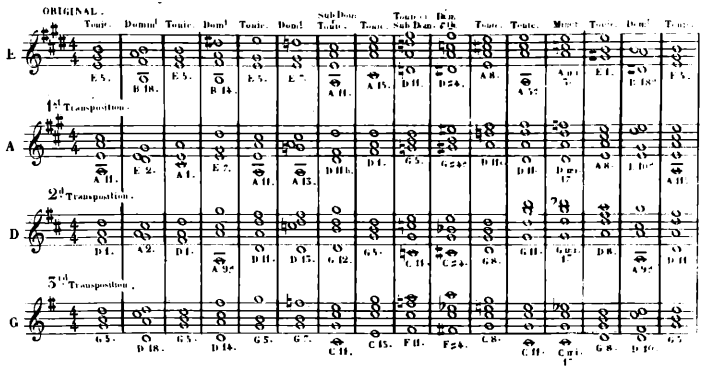
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New Orleans.
PHILIP WERLEIN.

TRANSPOSITION OF KEY.

Illustrated by

THREE MODEL EXERCISES.



It is often desirable to form an accompaniment for banjo from a piano copy, or, transpose a part from one Key to another. A rule is hereby given, to enable banjoists to frame their own accompaniments.

First, mark the Original copy, measure by measure, by the names and numbers of the Chords, according to Exibit of Chords N° 2. Then lay out your work in the original Key, similar to N° 3. If this Key is suitable, you then write out your accompaniment from fancy, or, by making use of a form found in Book 2, part 2 of this Method.

For transposition of Key, N° 4 is given as a model for practice.

In duet playing with piano or guitar, & the annexed schedule is given, for arrangement of parts, – the banjo being tuned in C.

Piano or Guitar part in	C	puts banjo part in	A.
" do "	G	do "	E.
" do "	D	do "	B.
" do "	F	do "	D.
" do "	B♭	do "	G.
" do "	E♭	do "	C.
" do "	A♭	do "	F.

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