

BEGINNING THE FOLK GUITAR

An Instruction Record for beginners by Jerry Silverman

Based on BEGINNING THE FOLK GUITAR, an Oak Publication

FOLKWAYS RECORDS FS 8353

A companion instruction book is located in the Music Resources Centre at call number:

MT 588 S5872 1964 MUSIC.



MT
588
S587
1964

MUSIC LP

BEGINNING THE FOLK GUITAR

FOLKWAYS FS 8353

CHORD DIAGRAMS AND CHORDS
BASS-CHORD THUMB STRUM
BASIC RIGHT HAND FINGER STRUM
THREE-QUARTER TIME
ALTERNATING BASS
A FAST "BANJO STRUM"
BASS RUNS
ARPEGGIOS

DESCRIPTIVE NOTES ARE INSIDE POCKET

Library of Congress Catalogue Card No. R 64-1584
©1964 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A. 10023

WARNING: UNAUTHORIZED REPRODUCTION OF THIS
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO
CRIMINAL PROSECUTION.

COVER DESIGN BY RONALD CLYNE / PHOTOGRAPH BY DAVID GAHR

FOLKWAYS FS 8353

BEGINNING THE FOLK GUITAR

An Instruction Manual

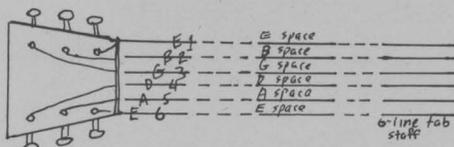
by Jerry Silverman

The following section on Tablature is not on the record but is taken from the book, Beginning The Folk Guitar, by Jerry Silverman. It is presented here for reference purposes.

TABLATURE

Tablature is a time-honored system of music notation which shows the player of a particular instrument which string and fret to pluck, which hole to cover or which key to press rather than the actual note on the musical staff.

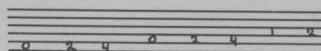
In guitar tablature we use six lines to represent the six strings of the instrument as follows:



Numbers above each line (in the spaces) will indicate at what fret the string is to be pressed to the fingerboard by a finger of the left hand. Thus, if you played a scale starting on the lowest string (E-major scale.)



tablature would show it in this manner:



MELTAB and GITAB

MELTAB is the tablature which indicates where the actual notes of the melody of the piece being sung may be played. It will be written directly below the melody line. By the use of MELTAB it will be possible to play the tunes of unfamiliar songs - thereby learning them.

GITAB is the tablature for the guitar part. GITAB and the guitar part itself will be written out only when there is a specific need to illustrate some technical point. Experience has shown that it is unnecessary and confusing to write out measure after measure of a repetitive strum when merely describing it once would suffice.

= MELTAB

= GITAB

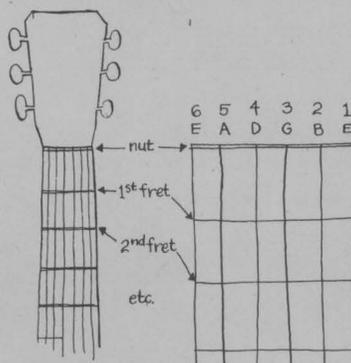
Side One - Band One: CHORD DIAGRAMS AND CHORDS

Before going into our first lesson proper, let me play you the open strings of my guitar so that you may check and see if your guitar is in tune with mine...once again...

The question of "how to tune your guitar" will be gone into in the brochure (page 23), but not dealt with on the record. Tuning sometimes takes a long time - and we haven't got the space to go into all the details.

We'll start off with the learning of chords - out first two chords - D and A7.

For the notation of chords we'll use the standard "chord diagram" as well as the musical notation and tablature for each chord. The diagram is an "aerial view" of the fingerboard of the guitar.



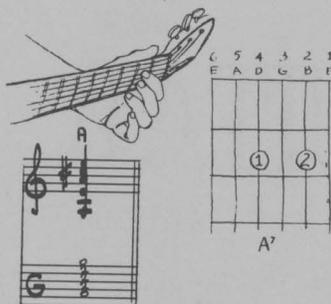
The numbers in the circles represent the fingers of the left hand. Make sure that the fingernails of this hand are trimmed as closely as possible. You have to press almost straight down on the strings to avoid accidentally touching more than one string at a time. Long fingernails would make this finger position difficult if not impossible.

Place the fingers of the left hand as close to the higher numbered fret (as shown in the diagram) as possible without actually touching the fret. Press down hard. The object is to bring the strings firmly into contact with the proper frets.



Your fingertips may become sore from pressing down the strings. The best thing to do in the beginning is to practice for short periods of time - but often. After a week or so the tenderness will disappear (if the fingers haven't done so first).

Here's A₇.



NOTE how easy it is to change from D to A₇ and from A₇ to D. The first and second fingers move as a unit (more or less) from strings three and one (for D) to four and two (for A₇). The third finger just pops up and down at the right time...Easy, isn't it?

You can play dozens of songs using the D and A₇ chords.

HUSH LITTLE BABY

STRAHM!

WASH, LIT-TLE BA-BY, DON'T SAY A WORD

POP-PA'S GOM-NA BUY YOU A MOCK-ING-BIRD,

IF THAT MOCK-ING-BIRD DON'T SING

POP-PA'S GOM-NA BUY YOU A DIA-MOND RING.

I'm brushing down with the thumb of my right hand.

And if that diamond ring is brass,
 Papa's gonna buy you a looking-glass,
 And if that looking-glass gets broke,
 Papa's gonna buy you a billy goat.

And if that billy goat don't pull,
 Papa's gonna buy you a cart and bull.
 And if that cart and bull turn over,
 Papa's gonna buy you a dog named Rover.

And if that dog named Rover don't bark,
 Papa's gonna buy you a horse and cart.
 And if that horse and cart fall down,
 You'll still be the sweetest little baby in town.

Side One - Band Two: BASS-CHORD THUMB STRUM

Now take the D chord and just pluck the fourth string with the thumb of your right hand. Then brush down across the rest (3rd, 2nd, 1st) of the strings.



Now try the same thing with the A₇ chord. Only this time pluck the fifth string with your thumb and brush down over the first four strings.



Now we're ready to try some songs with the D and A₇ chords played in this "oom-pah" manner.

Always start strumming the first chord before you start singing. This "introduction" will give you the pitch of the first note and help get you "in the mood".

PUTTING ON THE STYLE

D Bass Chord Bass Chord Bass Chord - etc ~

Start strumming before singing

YOUNG MAN IN A CAR-RIDGE

continue ~

D A7

DRAVING LIKE HE'S MAD, WITH A PAIR OF

A7 D

HORSES HE'S BORROWED FROM HIS DAD; HE

D

CRACKS HIS WHIP SO LIVE-LY, JUST TO SEE HIS LA-DY

A7

SMILE, BUT SHE KNOWS HE'S ON-LY

CHORUS

A7 D D

PUTTING ON THE STYLE. PUTTING ON THE

D A7

A-GO-NY, PUTTING ON THE STYLE,

A7

THAT'S WHAT ALL THE YOUNG FOLKS ARE DO-ING ALL THE

D

WHILE, AND AS I LOOK A-ROUND ME, I'M

D A7

VE-RY APT TO SMILE, TO SEE SO MA-NY

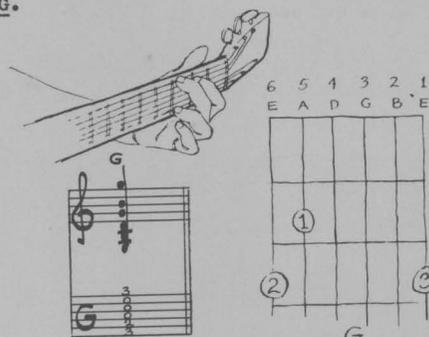
A7 D

PEO- PLE PUTTING ON THE STYLE.

* For the complete text to this and all the other songs on this record (as well as many other songs) please refer to the book, Beginning The Folk Guitar.

Chords are generally played in standard combinations with other chords. These combinations comprise what are known musically as "keys". We have been playing in the key of D (major). If we learn one other chord in the key of D we will literally be able to play thousands of songs.

The third chord we need to know in the key of D is G.



play all six strings

The thumb of the right hand strikes the 6th string and strums over the rest of the strings as with D and A7.

Play back and forth with these three chords until you know them so well that you can sing a song without thinking about them.

THE BANKS OF THE OHIO

D

I ASKED MY

start singing on "two"

COUNT: ONE TWO THREE FOUR ONE TWO THREE FOUR

D A7

LOVE _____ TO COME WITH

COUNT: ONE TWO THREE FOUR ONE TWO THREE FOUR

ME TO TAKE A WALK

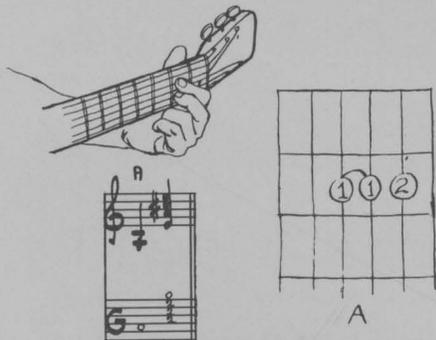
A LIT-TLE WAY

AND SO WE WALKED AND SO WE

TALKED A-BOUT OUR

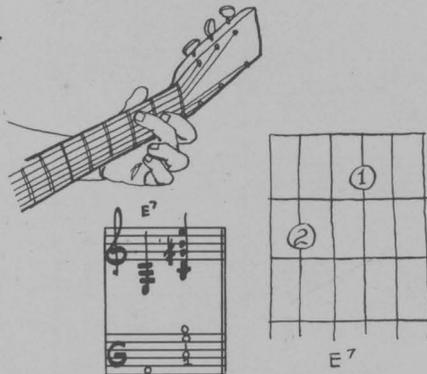
COM- ING WED-DING DAY.

We'll continue learning chords now in the key of A major. We need to learn two new chords: A



Thumb plucks the A string.

and E7



Thumb plucks the E string.

With the A chord the thumb plucks the A string and then strums down. E7, the thumb plucks the E string.

The third chord in the key of A is D, which you already know.

BILE THEM CABBAGE DOWN

CHORUS

BILE THEM CAB-BAGE DOWN, DOWN,

TURN THEM HOE-CAKES 'ROUND, THE

ON-LY SONG THAT I CAN SING IS

BILE THEM CAB-BAGE DOWN.

VERSE

WENT UP ON THE MOUN-TAIN JUST TO

GIVE MY HORN A BLOW,

THOUGHT I HEARD MY TRUE LOVE SAY,

'YON-DER COMES MY BEAU.

Side One - Band Three: BASIC RIGHT-HAND FINGER
STRUM

Before going on with the learning of new chords let's try something new with the right hand. Instead of just brushing your thumb down across the top three strings we will now employ the fingers of the right hand in plucking those strings. The thumb will now strike only the bass string of the chord. Place your fingers on the first three strings as follows:

Index finger on the third string
Middle finger on the second string
Ring finger on the first string

The thumb rests on either the E, A or D string depending on the chord. Keep the wrist somewhat arched and the thumb at right angles to the direction of movement of the fingers. (Sort of an inverted hitch-hiker's position as you can see from the diagram.)



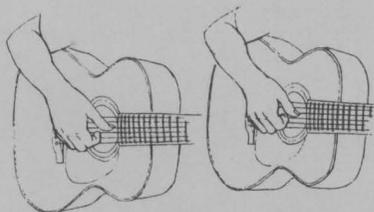
Now here's an exercise you can use.

1. With the fingers resting lightly on the proper strings strike the 6th string several times with the thumb. Do not move the fingers while moving the thumb.
2. With the thumb resting on the 6th string pluck the three strings gently by moving the fingers upward and inward as if clenching a fist (but not all the way - just enough to sound the strings). DON'T MOVE YOUR WRIST.
3. Now alternate - first the thumb then the fingers.
4. Play a few chords and see what it sounds like.

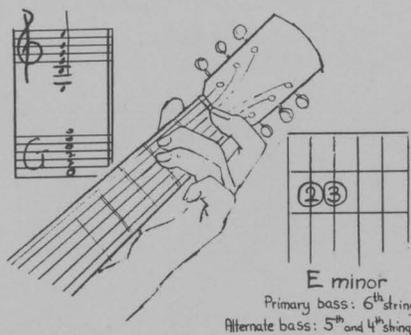
Here's G...D...A7

That muffled sound you hear when you play it is probably a result of the fingers of your left hand not pressing down properly. If it sounds like this -- it's usually not your right hand's fault. Take a look at your left hand.

5. Be careful NOT TO BEND YOUR THUMB as you pluck the bass notes. Particularly important when playing a D chord; otherwise your thumb moving down will "bump into" your fingers moving up.

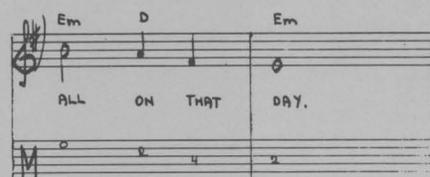
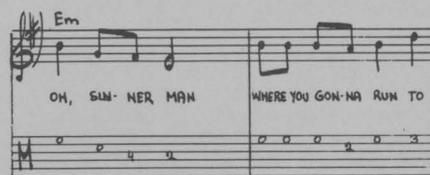
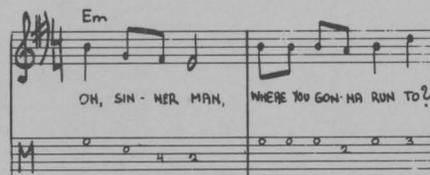


We're going to learn two minor chords now: E minor and A minor. If you look at the diagram you'll see how easy it is to play E minor. As a matter of fact, the way we're strumming now, E minor can be played without putting any fingers of the left hand down. But put them down anyhow - you're going to need them later.

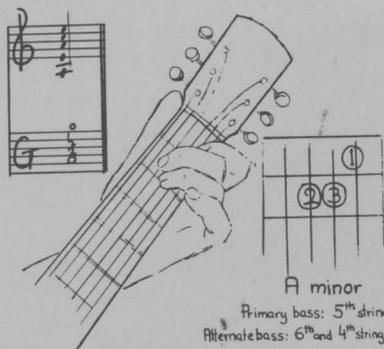


E minor
Primary bass: 6th string
Alternate bass: 5th and 4th strings

OH, SINNER MAN (I)



Now, if that's too high for you in that key let's try the same song with A minor and G.



A minor
Primary bass: 5th string
Alternate bass: 6th and 4th strings

OH, SINNER MAN (II)

Side One - Band Four: THREE-QUARTER $\left(\frac{3}{4}\right)$ TIME

The songs that we have had up to now are in what is called duple meter (or duple time). That is the basic rhythmic feeling is either "one-two-one-two", or "one-two-three-four". ($\frac{2}{4}$ or $\frac{4}{4}$). On the guitar, as you know, these are played in an "oom-pah" alternation of bass-note and chord. Many songs, however are in triple meter or most commonly three-quarter time ($\frac{3}{4}$).

To play in $\frac{3}{4}$ time the most common practice is as follows:

First beat: THUMB plucks bass note - playing a D chord now.

Second beat: FINGERS pluck up

Third beat: FINGERS pluck up

Count: 1 - 2 - 3 1 - 2 - 3

I NEVER WILL MARRY

Side One - Band Five: ALTERNATING BASS

In Strumming chords, your thumb may alternate from string to string, as follows...

D Chord: Alternate between D string and A string.

A: A and Am: Alternate between A string and E or D string.

In other words you can strum the 5th string and then either strike the 6th or the 4th.



G: Alternate between E string and A and/or D string.



E7: Alternate between E string and A and/or D string.

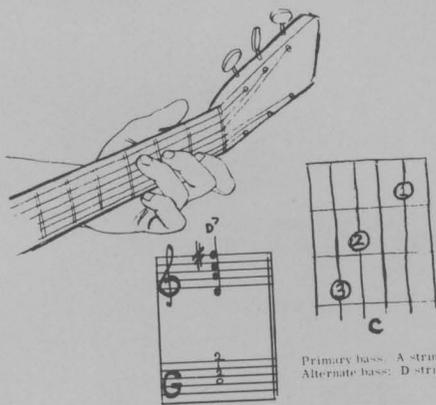
And with Em, the D string as well. That's why we had you put the other fingers down on Em.



As we learn new chords we will continue to show you which strings you may use as alternate basses.

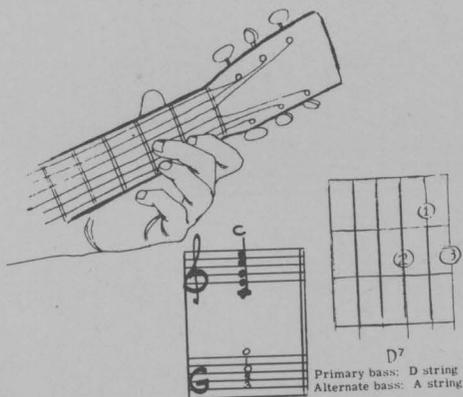
We're now going on to the key of G.

The key of G involves, in addition to the G chord, which you already know, C and D7.

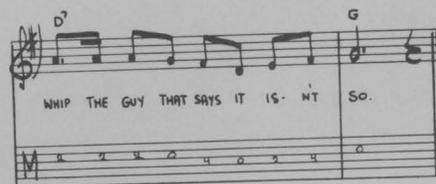
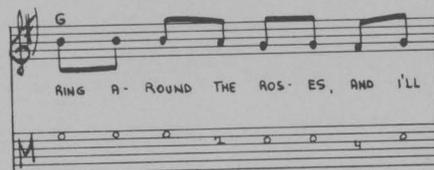
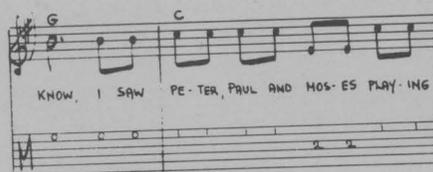
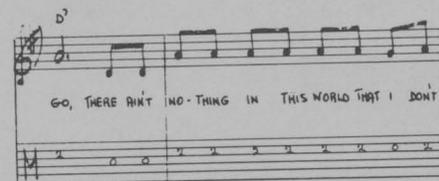
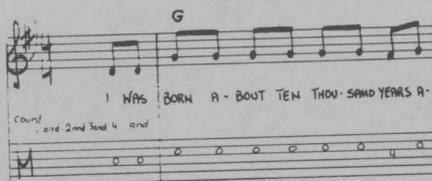


With the C chord you alternate between the A and D strings - that is, the 5th and 4th.

With the D7 the alternation is between the 4th and 5th.



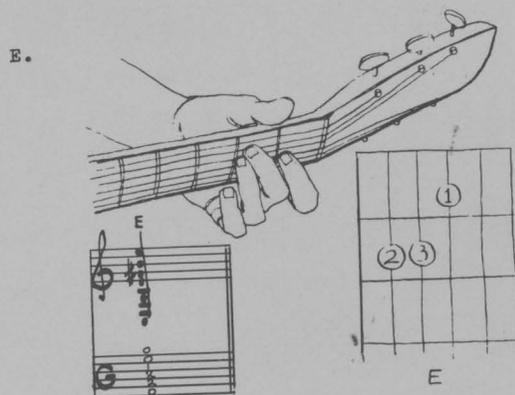
I WAS BORN ABOUT TEN THOUSAND YEARS AGO



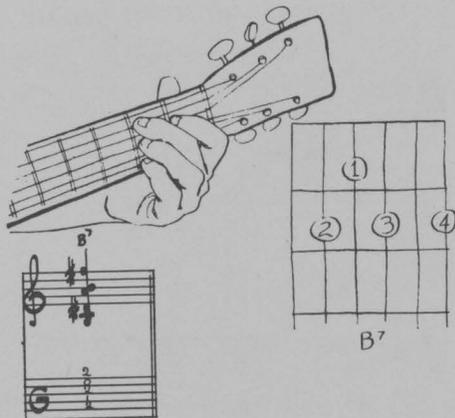
We now go on to the key of E.

Incidentally, don't feel that you have to take all these chords and assimilate them as quickly as you are getting them on the record. These are presented here for reference purposes - for study purposes. You learn them at your own speed. We're compressing many weeks of work into one side of an lp.

The key of E needs an E chord and a B7 in addition to the A, which you already know.



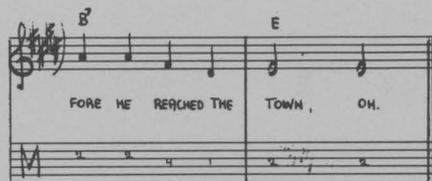
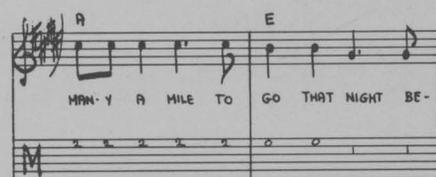
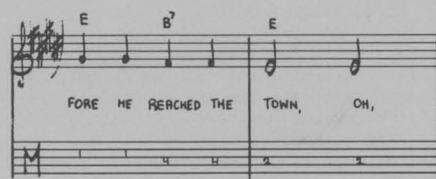
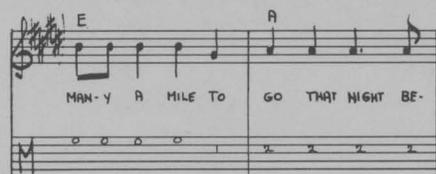
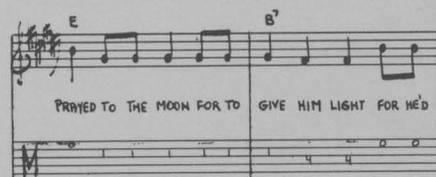
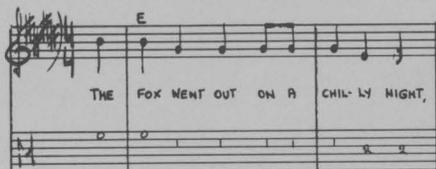
and B7



With E, the primary bass string is the E string - which you may alternate to the A and D strings.

With B7, the A string is the primary bass note, and the alternate bass note is the D string.

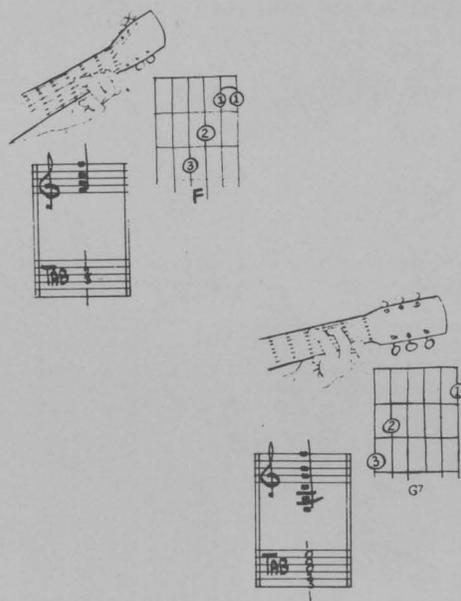
THE FOX



The final key that we need to learn to complete the basic set of folk guitar keys is the key of C. You already know the C chord. You now need to learn F and G7.

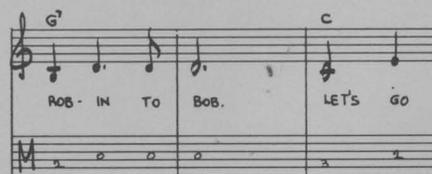
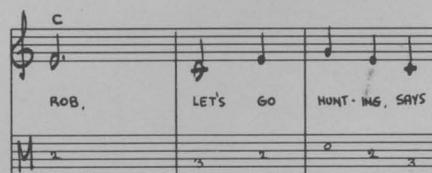
F involves a little bit of a problem. The first finger must cover two strings - must press down hard enough and firmly enough to cover the first and second strings and to permit them to sound clearly.

You can alternate on the F chord between the 4th and the 5th.



The alternate bass is between the 6th, 5th and 4th. We'll try a song in 4/4 time for the key of C.

BILLY BARLOW



Beginning The Folk Guitar

LIBRARY
UNIVERSITY OF ALBERTA

Part 2 of 3

FOLKWAYS RECORDS Album No. FI 8353, © 1964 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA

Side Two - Band One: A FAST "BANJO" STRUM

Finger an E chord.

1. Strike the bass note (E)
2. Brush lightly downward with fingernails over the rest of the strings.
3. Brush lightly upward with the first finger over the first couple of strings.
(It doesn't matter here how many you strike.)

Bass note - down - up. Listen to the rhythm.

A minor ...

VIVA LA QUINCE BRIGADA

Side Two - Band Two: BASS RUNS

An endless series of "oom-pahs" - bass-chord, bass-chord, bass-chord... can soon get monotonous. In an effort to introduce more variety into your playing we now turn to a consideration of "bass runs". A bass run as the name implies, is a series of single notes played on the bass strings - the lower strings. These runs are usually played as a substitute for the last two or three beats of a chord just prior to the arrival of a new chord. In some cases they may themselves sound like a melody.

The actual series of notes which comprises a bass run is generally made up of the notes of the scale connecting the roots of the two chords involved. The following examples will illustrate:

In the key of C - when you go from C to F - you may be strumming along in C and two beats before the chord goes to F, play the following notes - d, e - which lead to F.

MT
588
5587
1964

MUSIC LP

And then at the proper time back to C.

To G₇ the notes involved are b,a...and a,b going back to C

In $\frac{3}{4}$ time the runs consist of three notes - taking an entire measure before the new chord comes in. Here's C going to F...and F going back to C...

COTTON MILL GIRLS

CHORUS

C to G₇ ... and G₇ back to C...

ABDULLAH BULBUL AMIR

G⁷ C

PRO-PHET ARE HARD-Y AND BOLD, AND

F C

QUITE UN-AC-CUS-TOMED TO FEAR

C G⁷

BUT THE BRAV-EST OF ALL WAS A

C G⁷

MAN, I AM TOLD, NAMED AB-DUL-LAH

G⁷ C

BUL- BUL A- MIR.

In the key of G the bass runs are as follows. From G to C...and back to C...

G C G

To D₇ ... back to G...

G D⁷ G

CAN'T YOU DANCE THE POLKA?

G C

AS I CAME DOWN THE BOW-'RY, ONE

D⁷ G

EVE-NING IN JU-LY,

G C

MET A MAID WHO ASKED MY TRADE, AND A

G C

OH, YOU NEW YORK GIRLS,

D7 G

SAIL- OR JOHN, SAID I THEN A-

D7 G

CAN'T YOU DANCE THE POL- KA.

In 3/4 time runs in G are as follows.

To C...back to G

CHORUS

G C

WAY, YOU SAN- TY,

G C G

To D7 ... and back to G...

D7 G

MY DEAR AN- NIE,

G D7 G

BENDEMEER'S STREAM

THERE'S A BOW-ER OF ROS-ES BY
TIME OF MY CHILD-HOOD DAYS

Start singing on "three"

BEN-DE-MEER'S STREAM AND THE NIGHT-IN-GALE
LIKE A SWEET DREAM TO SIT IN THE

SINGS 'ROUND IT ALL THE DAY
ROS-ES AND HEAR THE BIRDS

1. LONG. IN THE SONG. THAT

2. G

BOW'R AND ITS MU-SIC I'LL NEV-ER FOR-

GET, BUT OFT WHEN A-LONE IN THE

BLOOM OF THE YEAR I THINK, 'IS THE

NIGHT-IN-GALE SING-ING THERE YET? ARE THE

D⁷

ROS- ES STILL BRIGHT BY THE

G

CALM BEN- DE- MEER?"

D

LOVE ME DO NOT

D

HAST- EN TO BID ME A-

A⁷

DIEU, BUT RE-

In the key of D the runs are as follows.

D to G...back to D

D G D

To A₇ ... back to D

D A⁷ D

RED RIVER VALLEY

CHORUS

D A⁷

COME AND SIT BY MY SIDE IF YOU

D

MEM- BER THE RED RIV- ER

Musical notation for the first system of 'VAL-LEY AND THE'. It features a vocal line with lyrics 'VAL-LEY' and 'AND THE', a guitar line with a G chord, and a bass line with a G chord.

Musical notation for the second system of 'GIRL THAT HAS LOVED YOU SO'. It features a vocal line with lyrics 'GIRL THAT HAS LOVED YOU SO', a guitar line with an A7 chord, and a bass line with an A7 chord.

Musical notation for the third system of 'TRUE.'. It features a vocal line with the lyric 'TRUE.', a guitar line with a D chord, and a bass line with a D chord.

In 3/4 time in the key of D the runs are as follows.
To A7 ... and back to D...

Musical notation for the first run in 3/4 time in the key of D. It shows a sequence of chords: D, A7, and D.

Musical notation for the second run in 3/4 time in the key of D. It shows a sequence of chords: A7, D, and D.

and to G... and back to D...

Musical notation for the first system of 'THE FOUR MARYS'. It features a vocal line with lyrics 'LAST NIGHT THERE WERE FOUR', a guitar line with a D chord, and a bass line with a D chord.

Musical notation for the second system of 'THE FOUR MARYS'. It features a vocal line with lyrics 'LAST NIGHT THERE WERE FOUR', a guitar line with G and D chords, and a bass line with G and D chords.

Now pay close attention to what happens, though, in the following song - because there are a couple of surprises thrown in in situations where chords change only one measure apart and you don't have a chance to play the entire run.

THE FOUR MARYS

Musical notation for the first system of 'THE FOUR MARYS'. It features a vocal line with lyrics 'LAST NIGHT THERE WERE FOUR', a guitar line with a D chord and a 'strum' instruction, and a bass line with a D chord.

Musical notation for the second system of 'THE FOUR MARYS'. It features a vocal line with lyrics 'MA-RYS, TO-NIGHT THERE'LL', a guitar line with G and D chords, and a bass line with G and D chords.

Musical notation for the third system of 'THE FOUR MARYS'. It features a vocal line with lyrics 'BE BUT THREE. THERE WAS', a guitar line with D and A7 chords, and a bass line with D and A7 chords.

D G D

MA- RY SEA- TON AND MA- RY

G Em

SEA- TON AND MA- RY CAR-

A7 D

MI- CHLE AND ME.

In the key of A the runs are as follows.

A to D...back to A...

A D A

To E7 ... and back to A

A E7 A

FRANKIE AND JOHNNY

A

FRAN- KIE AND JOHN- NY WERE

A

LOV- ERS OH, LORD-Y HOW_ THEY COULD

A D

LOVE. SWORE TO BE TWE_ TO EACH

D

OTH- ER, TWE AS THE STARS A-

A E7

BOVE, HE WAS HER MAN

BUT HE DONE HER WRONG.

BET-SY FROM PIKE, WHO CROSSED THE BIG

In 3/4 time in the key of A...

To D...back to A...

and to E₇ ... back to A...

SWEET BETSY FROM PIKE

OH, DON'T YOU RE-MEM-BER SWEET

MOUN-TAINS WITH HER LOV-ER IKE, WITH

TWO YOKE OF OX-EN A LARGE YAL-LEA

DOG. A TALL SHANG-MAN ROOST-ER AND

MT
588
S587
1964

MUSIC LP

CHORUS

ONE SPOT- TED HOG. HOO- DLE

DANG FOL DI DIE- DO, HOO- DLE

DANG FOL DI DAY.

In the key of E - from E to A...back to E...

etc.

Now, involving E and B₇, we have a choice. Either ... or starting on the 4th string and going back to the 4th String...

-OR- etc.

CARELESS LOVE

LOVE, OH LOVE, OH CARE- LESS

LOVE. LOVE, OH

CARE- LESS LOVE, YOU SEE WHAT

CARE- LESS LOVE HAS DONE.

LOVE, OH CARE-LESS LOVE.

LOVE, OH LOVE, OH

In 3/4 in E... to A... and back to E...

A

E

And again involving B₇ we have a choice.

E

B⁷

B⁷

E

B⁷

E

GREEN GROW THE LILACS

Strum

GREEN GROW THE LILACS ALL

E

SPARK-LING WITH DEW, I'M

E

B⁷

LONE-LY MY DAR-LING SINCE PART-ING WITH

strum~

B⁷

E

YOU, BUT BY OUR NEXT MEET-ING I

A

E

HOPE TO PROVE TRUE, AND CHANGE THE GREEN

B⁷

E

LI-LACS TO THE RED, WHITE AND BLUE.

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chords E, B7, and E are indicated above the staff.

WITH HIM FROM MORN-ING TILL NIGHT.

Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chords C, D7(4), and G are indicated above the staff.

G Em Am D7(4) G
I'll go to your captain, get down upon my knees,
Em C D7(4) G
Ten thousand gold guineas I'd give for your release.

Ten thousand gold guineas, it grieves my heart so;
Won't you let me go with you? - Oh, no, my love, no.

Tomorrow is Sunday and Monday is the day
Your captain calls for you, and you must obey.

Your captain calls for you, it grieves my heart so,
Won't you let me go with you? - Oh, no, my love, no.

Side Two - Band Three: ARPEGGIOS

Arpeggios: This is one of the many words in the lexicon of music which is borrowed from the Italian. It comes from the word arpa - harp. You all know how a harp sounds when its strings are plucked one at a time. Chords played in this manner are called "arpeggios". There are many different kinds of arpeggio patterns. Sometimes they give a very lyrical quality to songs such as Greensleeves or Shenandoah. Other times they may enhance the rhythmic feeling of John Henry or a blues.

Finger a G chord.

Diagram illustrating the fingering for a G chord arpeggio. The thumb plucks the 6th string, the first finger plucks the 3rd string, the second finger plucks the 2nd string, and the third finger plucks the 1st string.

The fingers of the right hand are placed on the proper strings all at the same time. Each finger remains in contact with its string until it has to pluck that string. Don't move your wrist while playing the arpeggio.

Diagram illustrating a regular bass-chord strum. The bass (thumb) plucks the 6th string, and the chord (3 fingers) plucks the 3rd, 2nd, and 1st strings. The count is ONE TWO THREE AND FOUR AND.

THE CRUEL WAR

Guitar rhythm:

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chord G is indicated above the staff. Lyrics: THE CRUEL WAR IS

Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chords Em, Am, and D7(4) are indicated above the staff. Lyrics: RAG- ING AND JOHN- NY HAS TO

Musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chords G and Em are indicated above the staff. Lyrics: FIGHT, WANT TO BE

KATIUSHA

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chord Em is indicated above the staff. Lyrics: AP - PLE TREES AND RAS - TSVE - TA - LI

Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom staff. Chords Em and B7 are indicated above the staff. Lyrics: PEAR TREES WERE A - FLOW - ER, YA - BLO - NI I GRU - SHI,

B⁷

RIV - ER MIST WAS
PO - PLY - LI TU -

Am Em

ON THE STEEP BANKS
NA VY - SO - KII

B⁷ Em

RIS - ING ALL A - ROUND.
MA - NI NAD RE - KOI.

B⁷ Em

O'ER THE ROCK - Y GROUND.
BE - REG, NA KAU - TOI.

Em C G E⁷

YOUNG KA - TIU - SHA WENT
Vy - KHO - DI - LA

Vykhodila, pesniu zavodila
Pro stepnovo sizovo orla,
Pro tovo, kotorovo liubila,
Pro tovo, chi pisma beregla. } 2

Oi ty, pesnia, pesenka devichia,
Ty leti za yasnym sontsem vsled,
I boitsu na dalnem pograniचे
Ot Katiushi peredal privet. } 2

Pust on vspomnit devushku prostuyu,
Pust uslyshit, kak ana payot,
Pust on zemliu berezhot rodnuyu,
A liubov Katiusha sberezhot. } 2

For arpeggios in 3/4 time - let's say on a D chord...

$\frac{3}{4}$

Thumb 1st finger 2nd fing. 3rd fing. 2nd fing. 1st fing.
on D string on 3rd string on 2nd str. on 1st str. on 2nd str. on 3rd str.

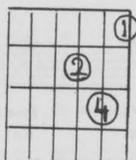
ONE TWO THREE FOUR FIVE SIX
ONE AND TWO AND THREE AND

This arpeggio may be alternated with the basic "bass-chord-chord, bass-chord-chord" of a "regular" 3/4 strum. In this case the six beats of the arpeggio ("one-and-two-and-three-and") take the same time as the original "bass-chord-chord" ("one-two-three").

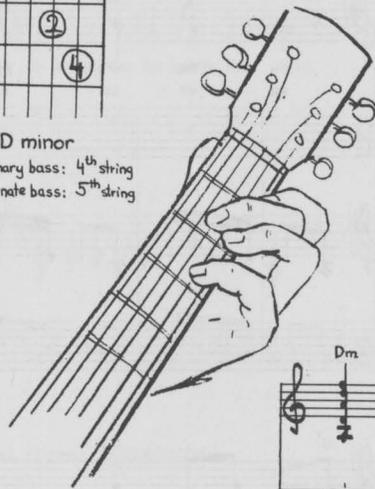
$\frac{3}{4}$

Bass Chord Chord | Bass 1 2 3 2 1
COUNT: ONE TWO THREE ONE - AND TWO - AND THREE - AND

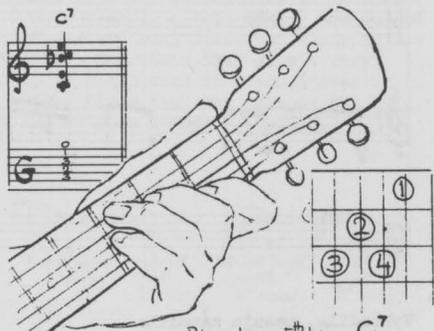
For this final song we need to learn three new chords, D minor



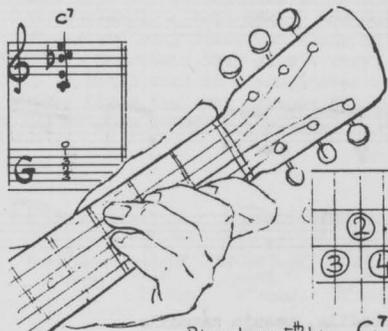
D minor
Primary bass: 4th string
Alternate bass: 5th string



C7

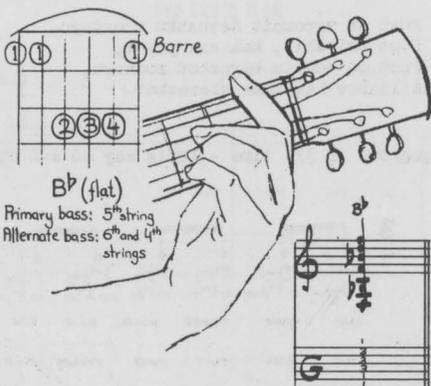


C7
Primary bass: 5th string
Alternate bass: 4th string

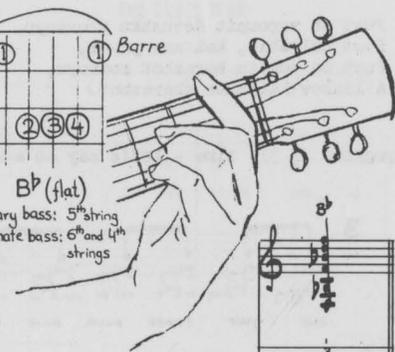


and just for the fun of it - a barre chord - Bb. This may give you some difficulty, but it's a very, very important technique. Try practicing the Bb chord.

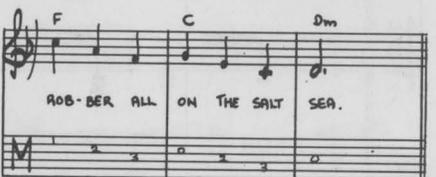
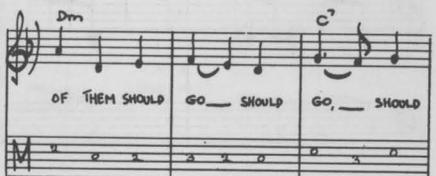
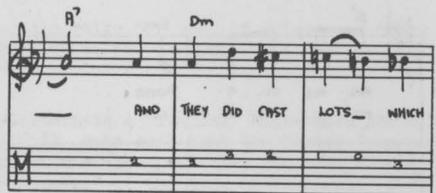
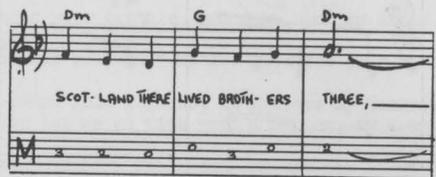
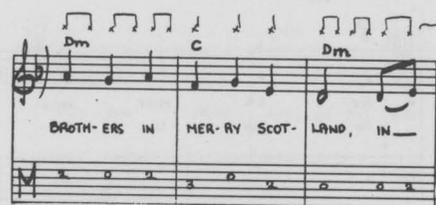
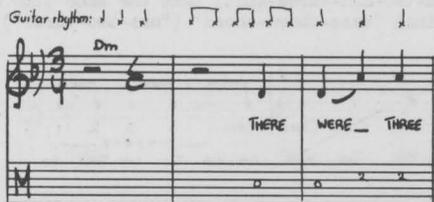
Bb



B^b (flat)
Primary bass: 5th string
Alternate bass: 6th and 4th strings



HENRY MARTIN



Dm C Dm
The lot it fell upon Henry Martin,
G Dm - A7
The youngest of all the three,

Dm
That he should turn robber all on the salt sea,
C7 F - A7
salt sea, salt sea,

Bb F C Dm
For to maintain his two brothers and he

He had not been sailing but a long winter's night,
And part of a short winter's day,
When he espi-ed a lofty stout ship, stout ship, stout ship,
Come a - bibbing down on him straightway.

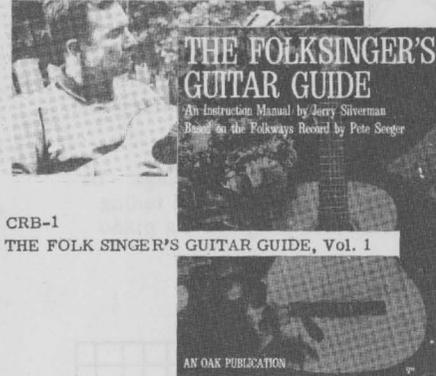
Of course, it's a long, sad story - and finally ends

Bad news, bad news to old England came,
Bad news to fair London Town,
There was a rich vessel and she's cast away,
And all of her merry men drowned.

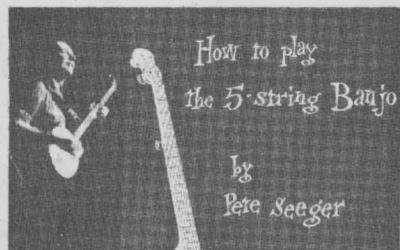
OAK BOOK & FOLKWAYS RECORD

THE FOLKSINGER'S GUITAR GUIDE

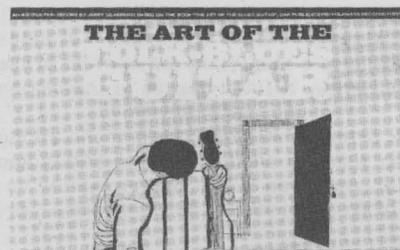
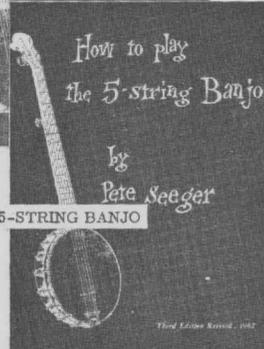
AN INSTRUCTION RECORD BY
PETE SEEGER



CRB-1
THE FOLK SINGER'S GUITAR GUIDE, Vol. 1



CRB-2
HOW TO PLAY THE 5-STRING BANJO



CRB-3
THE ART OF THE FOLK BLUES GUITAR



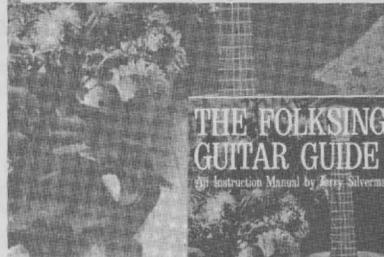
THE APPALACHIAN DULCIMER BY JEAN RUTCHER
AN INSTRUCTION RECORD/FOLKWAYS RECORDS F71 4357



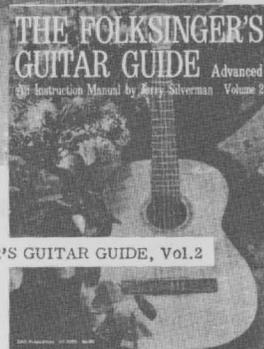
CRB-4
THE APPALACHIAN DULCIMER

THE FOLKSINGER'S GUITAR GUIDE

Advanced
An Instruction Record by Jerry Silverman Volume 2



CRB-5
THE FOLK SINGER'S GUITAR GUIDE, Vol.2



CRB-6
STEEL DRUMS



FOLK MUSIC INSTRUCTION RECORD
WITH ACCOMPANYING MANUAL

