

# 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:

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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 "BANDO STRUM"  
BASS RUNS  
ARPEGGIOS

DESCRIPTIVE NOTES ARE INSIDE POCKET

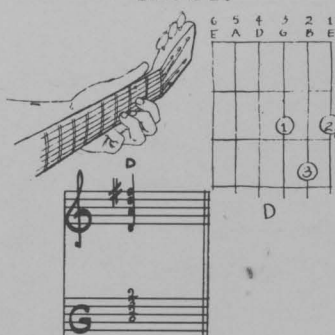
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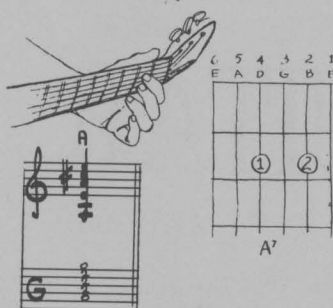
FOLKWAYS FS 8353





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 A<sub>7</sub>.



NOTE how easy it is to change from D to A<sub>7</sub> and from A<sub>7</sub> 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 A<sub>7</sub>). 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 A<sub>7</sub> chords.

### HUSH LITTLE BABY

STAVH: /

WUSH, 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.

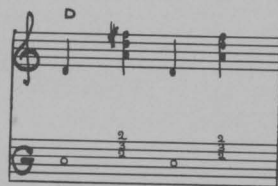
And if that diamond ring is brass,  
Papa's gonna buy you a looking-glass,  
And if that looking-glass gets broke,  
Papa's gonna buy you a billy goat.

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.

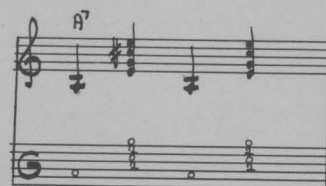
And if that dog named Rover don't bark,  
Papa's gonna buy you a horse and cart.  
And if that horse and cart fall down,  
You'll still be the sweetest little baby in town.

### 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 A<sub>7</sub> 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 A<sub>7</sub> 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

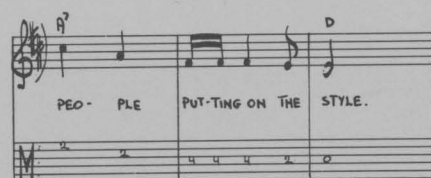
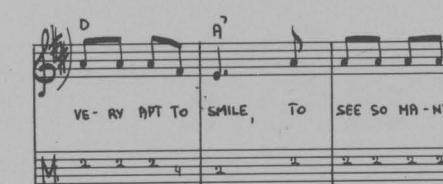
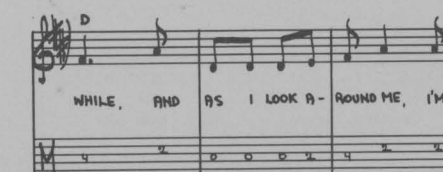
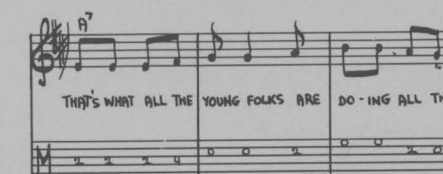
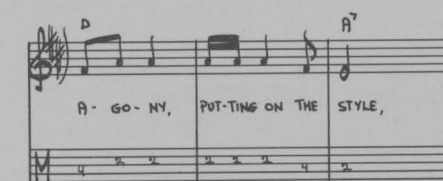
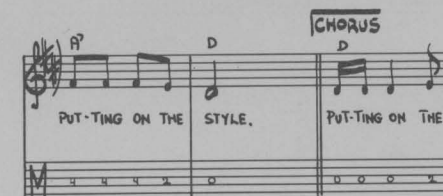
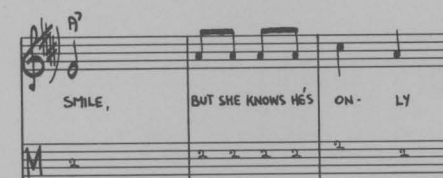
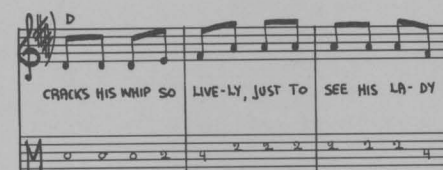
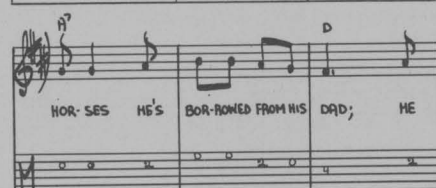
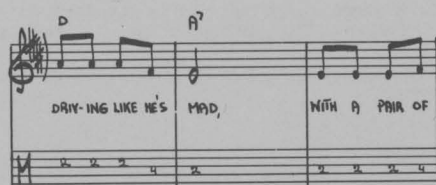
D Bass Chord Bass Chord Bass Chord ~ etc ~

Start strumming before singing

YOUNG MAN IN A CAR- RAGE

continue ~

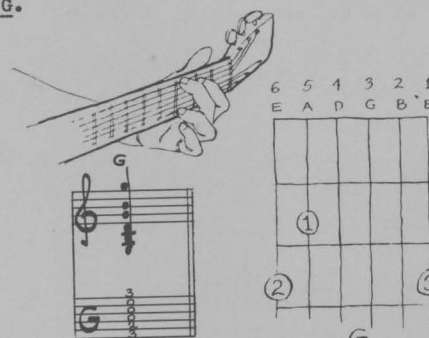




\* For the complete text to this and all the other songs on this record (as well as many other songs) please refer to the book, Beginning The Folk Guitar.

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.

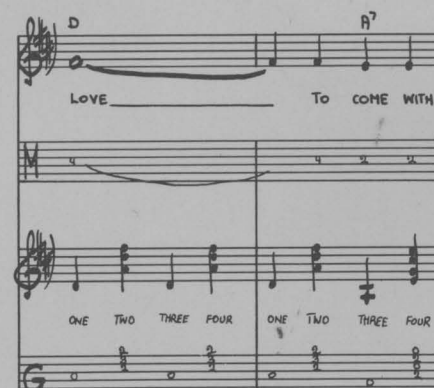
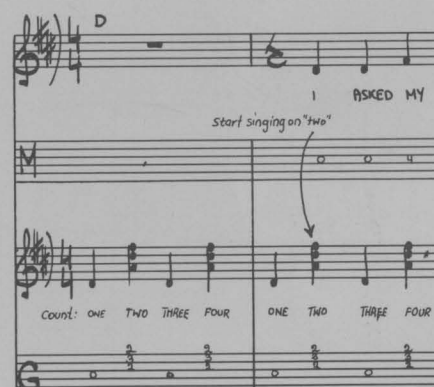


play all six strings

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





ME TO TAKE A WALK

1 - 2 - 3 - 4

1 - 2 - 3 - 4

A LIT-TLE WAY

1 - 2 - 3 - 4

AND SO WE WALKED AND SO WE

1 - 2 - 3 - 4

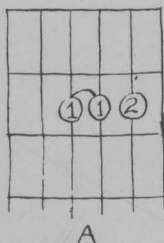
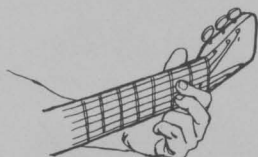
TALKED A-BOUT OUR

1 - 2 - 3 - 4

COM-ING WED-DING DAY.

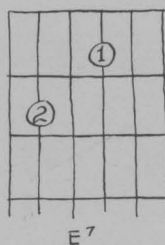
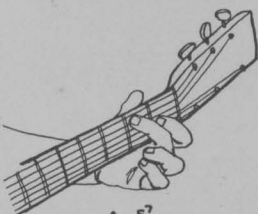
1 - 2 - 3 - 4

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.)



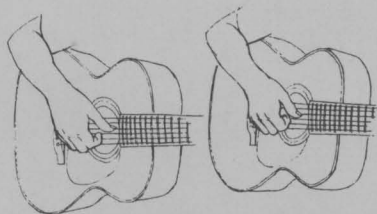
Now here's an exercise you can use.

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.

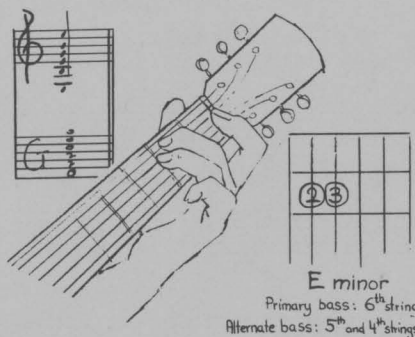
Here's G...D...A7

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.

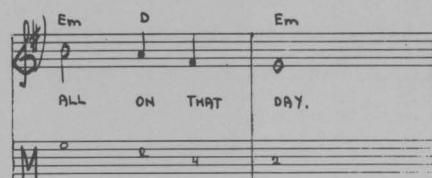
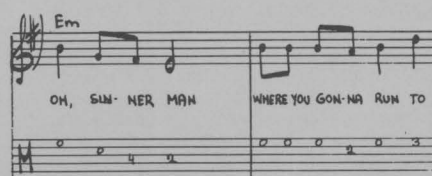
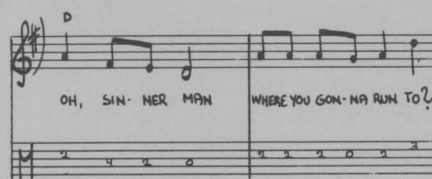
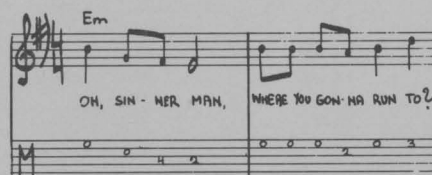
5. Be careful NOT TO BEND YOUR THUMB as you pluck the bass notes. Particularly important when playing a D chord; otherwise your thumb moving down will "bump into" your fingers moving up.



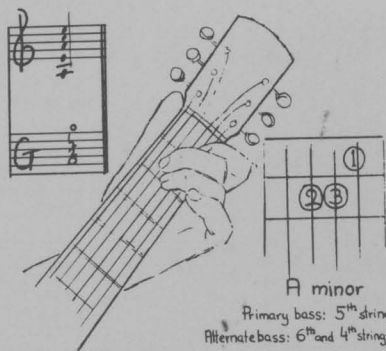
We're going to learn two minor chords now: E minor and A minor. If you look at the diagram you'll see how easy it is to play E minor. As a matter of fact, the way we're strumming now, E minor can be played without putting any fingers of the left hand down. But put them down anyhow - you're going to need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



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.





# OH, SINNER MAN (II)

Am  
OH, SIN- NER MAN, WHERE YOU GON-NA RUN TO?

G  
OH, SIN- NER MAN, WHERE YOU GON-NA RUN TO?

Am  
OH, SIN- NER MAN, WHERE YOU GON-NA RUN TO

Am G Am  
ALL ON THAT DAY?

## Side One - Band Four: THREE-QUARTER (3/4) 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". (2/4 or 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 (3/4).

To play in 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

CHORUS  
D  
NEV- ER WILL SHELLS IN THE  
Singing starts on three  
Count: ONE TWO THREE ONE TWO THREE  
Continue ~

A  
MAR- RY O - CEAN NOR- WILL

D G  
BE NO MAN'S WIFE BE MY DEATH BED

G D  
I EX- PECT TO STAY SIN- GLE AND THE FISH IN DEEP WAT- ERS

D A  
ALL THE DAYS OF MY SWIM- OV- ER MY

D  
LIFE. HEAD. THE

## Side One - Band Five: ALTERNATING BASS

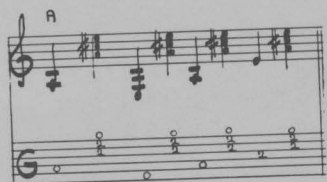
In Strumming chords, your thumb may alternate from string to string, as follows...

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.



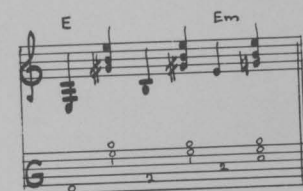


G: Alternate between E string and A and/or D string.



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

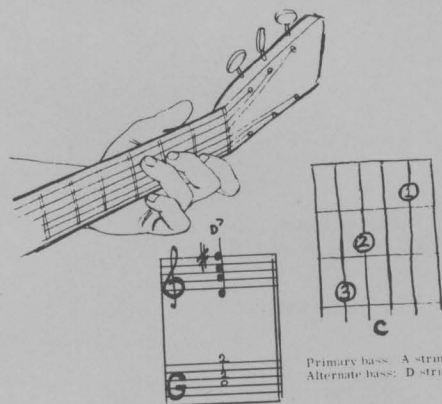
And with Em, the D string as well. That's why we had you put the other fingers down on Em.



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.

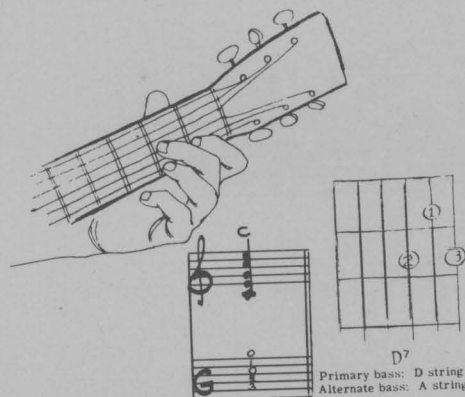
The key of G involves, in addition to the G chord, which you already know, C and D7.



Primary bass: A string  
Alternate bass: D string

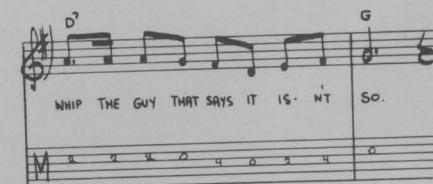
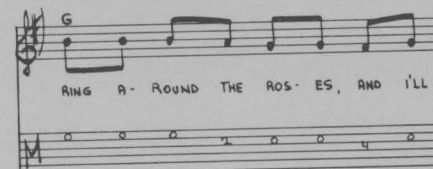
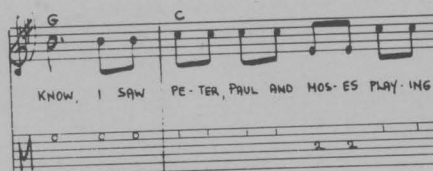
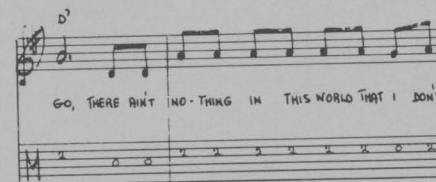
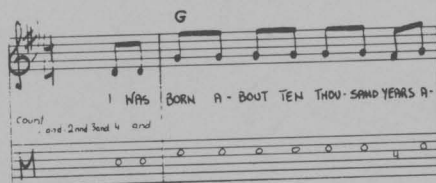
With the C chord you alternate between the A and D strings - that is, the 5th and 4th.

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



Primary bass: D string  
Alternate bass: A string

## I WAS BORN ABOUT TEN THOUSAND YEARS AGO

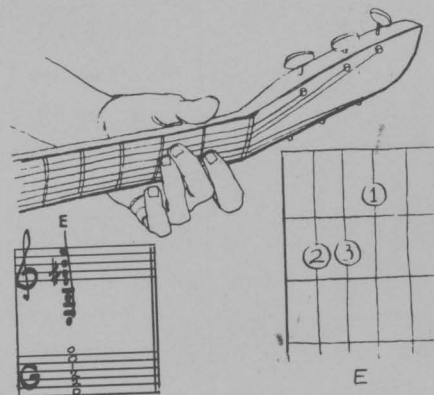


We now go on to the key of E.

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.

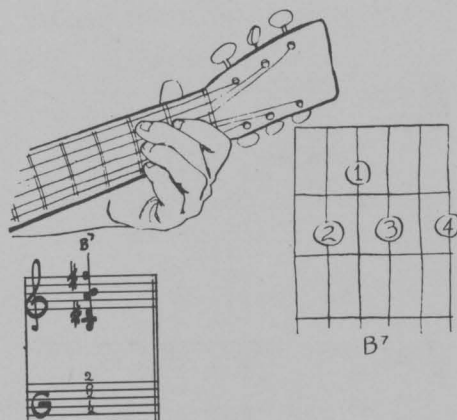
E.



E



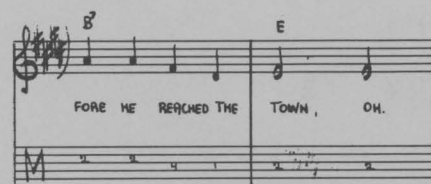
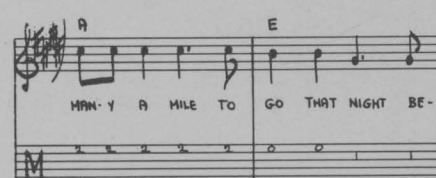
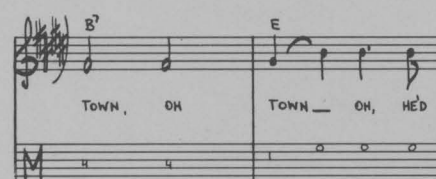
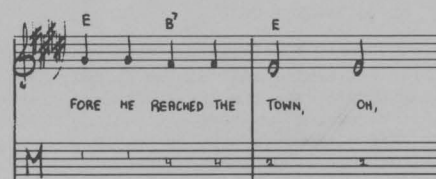
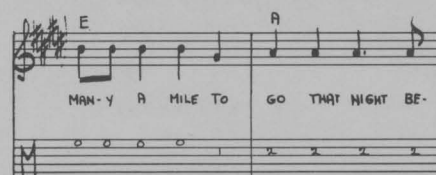
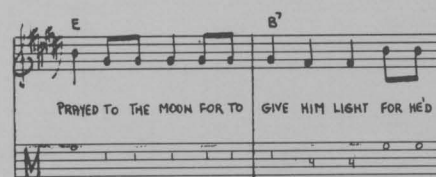
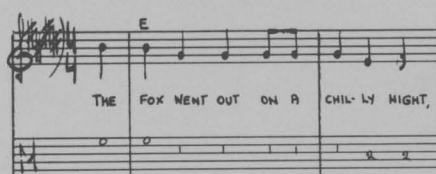
and B<sub>7</sub>



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

With B<sub>7</sub>, the A string is the primary bass note, and the alternate bass note is the D string.

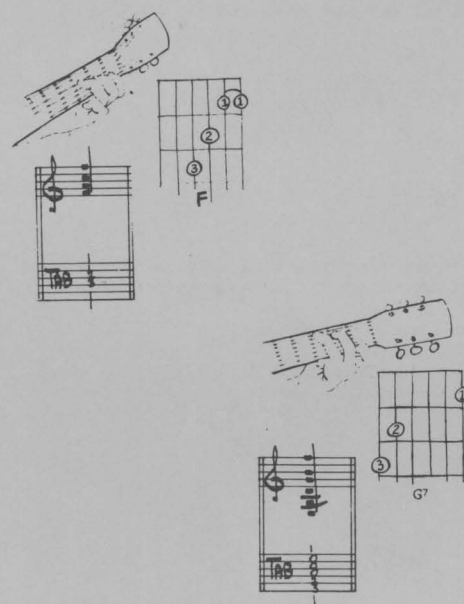
### THE FOX



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 G<sub>7</sub>.

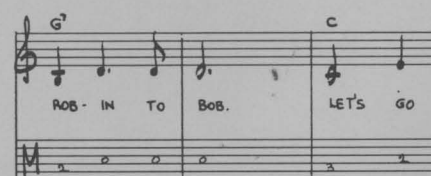
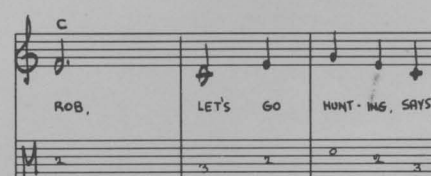
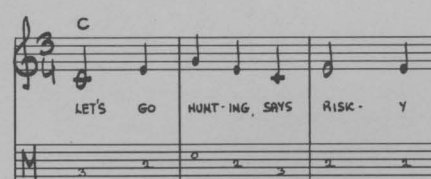
F involves a little bit of a problem. The first finger must cover two strings - must press down hard enough and firmly enough to cover the first and second strings and to permit them to sound clearly.

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



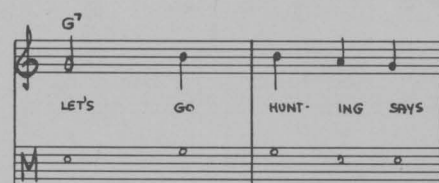
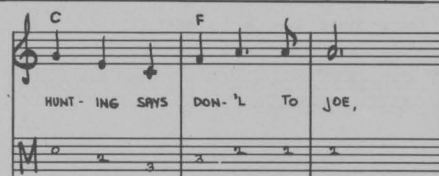


# Beginning The Folk Guitar

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## Part 2 of 3

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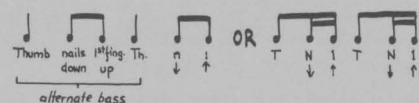


### Side Two - Band One: A FAST "BANJO" STRUM

Finger an E chord.

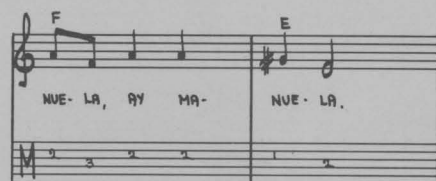
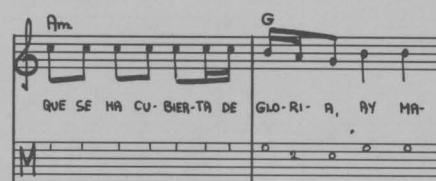
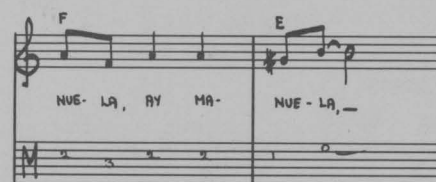
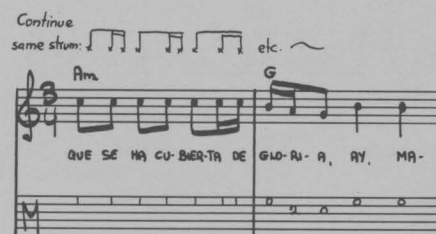
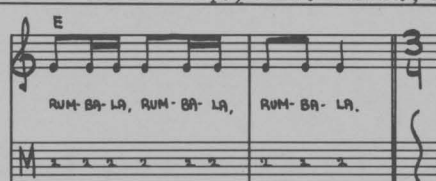
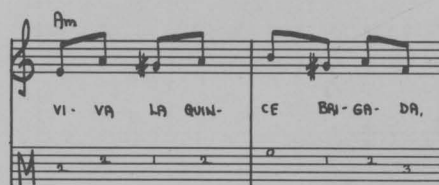
1. Strike the bass note (E)
2. Brush lightly downward with fingernails over the rest of the strings.
3. Brush lightly upward with the first finger over the first couple of strings.  
(It doesn't matter here how many you strike.)

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.



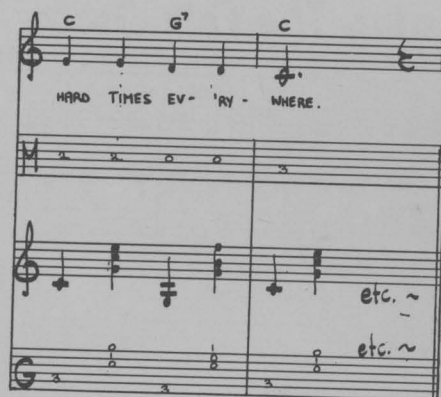
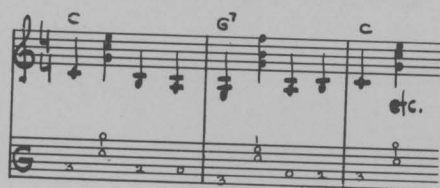
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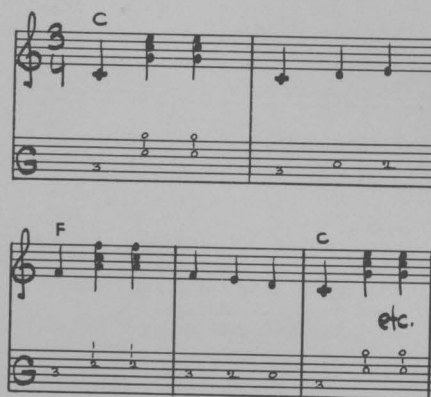
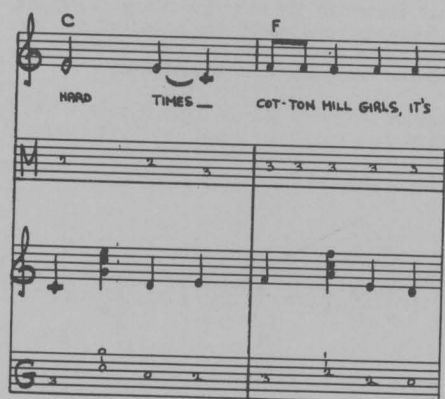
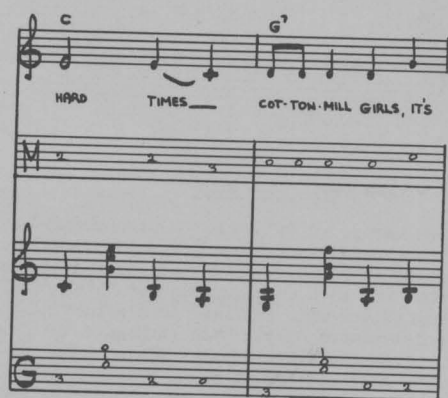
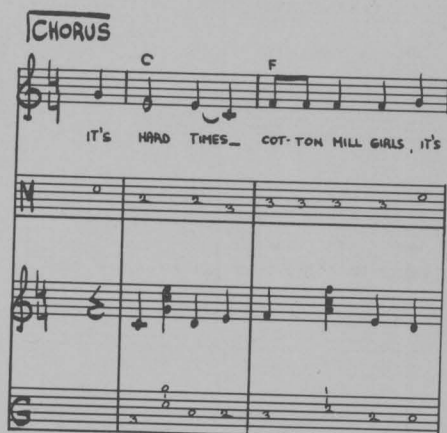
And then at the proper time back to C.

To G<sub>7</sub> 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...

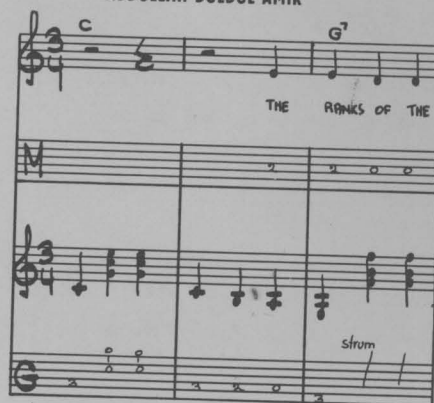
### COTTON MILL GIRLS



C to G<sub>7</sub> ... and G<sub>7</sub> back to C...



### ABDULLAH BULBUL AMIR





G<sup>7</sup> C

PRO-PHET ARE HARD-Y AND BOLD, AND

F C

QUITE UN-AC-CUS-TOMED TO FEAR

C G<sup>7</sup>

BUT THE BRAV-EST OF ALL WAS A

C G<sup>7</sup>

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

G<sup>7</sup> 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 D<sub>7</sub> ... back to G...

G D<sub>7</sub> G

# CAN'T YOU DANCE THE POLKA?

G C

AS I CAME DOWN THE BOW-'RY, ONE

D<sub>7</sub> G

EVE-NING IN JU-LY,



G C

MET A MAID WHO ASKED MY TRADE, AND A

G C

OH, YOU NEW YORK GIRLS,

D<sup>7</sup> G

SAIL- OR JOHN, SAID I THEN A-

D<sup>7</sup> G

CAN'T YOU DANCE THE POL- KA.

# CHORUS

G C

WAY, YOU SAN- TY,

D<sup>7</sup> G

MY DEAR AN- NIE,

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

To C...back to G

G C G

To D<sub>7</sub> ... and back to G...

G D<sup>7</sup> G



# BENDEMEER'S STREAM

G

THERE'S A BEN-ER OF ROS-ES BY  
TIME OF MY CHILD-HOOD 'TURNS

Start singing on "three"

C D<sup>7</sup>

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

D<sup>7</sup> G

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

1. 2. G

LONG. IN THE SONG. THAT

D<sup>7</sup> G

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

G F<sup>7</sup>

GET, BUT OFT WHEN A- LONE IN THE

A<sup>7</sup> D<sup>7</sup> G

BLOOM OF THE YEAR I THINK, 'IS THE

G C

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



D<sup>7</sup>

ROS- ES STILL BRIGHT BY THE

G

CALM BEN- DE- MEER?"

In the key of D the runs are as follows.

D to G...back to D

D G D

To A<sub>7</sub> ... back to D

D A<sub>7</sub> D

# RED RIVER VALLEY

CHORUS

D A<sub>7</sub>

COME AND SIT BY MY SIDE IF YOU

D

LOVE ME DO NOT

D

HAST- EN TO BID ME A-

A<sub>7</sub>

DIEU, BUT RE-

D

MEM- BER THE RED RIV- ER



VAL-LEY AND THE

This system shows the first two measures of the song. The vocal line starts with a half note 'VAL-' followed by a half note 'LEY' in the first measure, and a half note 'AND' followed by a half note 'THE' in the second measure. The guitar accompaniment consists of a single G chord in the first measure and a single D chord in the second measure, both played as whole notes.

GIAL THAT WAS LOVED YOU SO

This system shows the next two measures. The vocal line continues with a half note 'GIAL', a half note 'THAT', a half note 'WAS', a half note 'LOVED', a half note 'YOU', and a half note 'SO'. The guitar accompaniment features a single G chord in the first measure and a single D chord in the second measure, both played as whole notes.

TRUE.

This system shows the final two measures of the first phrase. The vocal line has a half note 'TRUE.' in the first measure, followed by a whole rest in the second measure. The guitar accompaniment has a single G chord in the first measure and a single D chord in the second measure, both played as whole notes.

In 3/4 time in the key of D the runs are as follows.  
To A<sub>7</sub> ... and back to D...

This block contains two systems of guitar runs. The first system shows a D chord in the first measure, followed by a half note 'A' in the second measure, and a half note 'D' in the third measure. The second system shows a half note 'A' in the first measure, followed by a half note 'D' in the second measure, and a half note 'D' in the third measure.

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

This system shows the next two measures of the song. The vocal line continues with a half note 'GIAL', a half note 'THAT', a half note 'WAS', a half note 'LOVED', a half note 'YOU', and a half note 'SO'. The guitar accompaniment features a single G chord in the first measure and a single D chord in the second measure, both played as whole notes.

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

LAST NIGHT THERE WERE FOUR

This system shows the first two measures of the song. The vocal line starts with a half note 'LAST', a half note 'NIGHT', a half note 'THERE', and a half note 'WERE' in the first measure, and a half note 'FOUR' in the second measure. The guitar accompaniment consists of a single D chord in the first measure and a single G chord in the second measure, both played as whole notes.

MA- RYS, TO- NIGHT THERE'LL

This system shows the next two measures. The vocal line continues with a half note 'MA-', a half note 'RYS,', a half note 'TO-', a half note 'NIGHT', a half note 'THERE'LL'. The guitar accompaniment features a single D chord in the first measure and a single G chord in the second measure, both played as whole notes.

BE BUT THREE. THERE WAS

This system shows the final two measures of the first phrase. The vocal line has a half note 'BE', a half note 'BUT', a half note 'THREE.', a half note 'THERE WAS'. The guitar accompaniment has a single D chord in the first measure and a single G chord in the second measure, both played as whole notes.



MA- RY SEA- TON AND MA- RY

BEA- TON AND MA- RY CAR-

MI- CHLE AND ME.

In the key of A the runs are as follows.

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

A D A

ctv.

To E<sub>7</sub> ... and back to A

A E<sub>7</sub> A

ctv.

LITHO IN U.S.A.

# FRANKIE AND JOHNNY

FRAN- KIE AND JOHN- NY WERE

LOV- ERS OH, LORD- Y HOW\_ THEY COULD

LOVE, SWORE TO BE TWE\_ TO EACH

OTH- ER, TAVE AS THE STARS A-

BOVE, HE WAS HER MAN



# Beginning The Folk Guitar

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## Part 3 of 3

FOLKWAYS RECORDS Album No. FI 8353, © 1964 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA 10023

BUT HE DONE HER WRONG.

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

BET-SY FROM PIKE, WHO CROSSED THE BIG

MOUN-TAINS WITH HER LOV-ER LIKE, WITH

TWO YOKE OF OX-EN A LARGE YAL-LEA

DOG, A TALL SHANG-HAI ROOST-ER AND

MT  
588  
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1964

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**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 B<sup>7</sup>, 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, ON CARE-LESS LOVE.

LOVE, OH LOVE, OH

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

LOVE, OH LOVE, OH

And again involving B<sub>7</sub> we have a choice.

LOVE, OH LOVE, OH

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL

GREEN GROW THE LILACS ALL



Li-lacs to the Red, White and Blue.

WITH HIM FROM MORN-ING TILL NIGHT.

G Em Am D<sup>7</sup>(4) G  
I'll go to your captain, get down upon my knees,  
Em C D<sup>7</sup>(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.

Thumb plucks 6<sup>th</sup> string  
First finger plucks 3<sup>rd</sup> string  
Second finger plucks 2<sup>nd</sup> string  
Third finger plucks 1<sup>st</sup> 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.

Bass (Thumb)  
Chord (3 fingers pluck)  
COUNT: ONE TWO THREE - AND FOUR - AND

#### THE CRUEL WAR

Guitar rhythm:

G THE CRUEL WAR IS

Em Am D<sup>7</sup>(4)  
RAG- ING AND JOHN- NY HAS TO

G Em  
FIGHT, WANT TO BE

#### KATIUSHA

Em  
AP - PLE TREES AND  
RAS - TSVE - TA - LI

Em B<sup>7</sup>  
PEAR TREES WERE A - FLOW - ER,  
YA - BLO - NI I GRU - SHI,

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

ON THE STEEP BANKS  
NA VY - SO - KII

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

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

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

STAOL - LING BY THE HO - UR  
NA BE - REG KA - TIU - SHA

Oi ty, pesnia, pesenka devichia,  
Ty leti za yasnym sontsem valed,  
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...

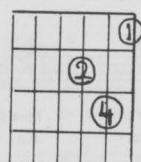
Thumb 1<sup>st</sup> finger 2<sup>nd</sup> finger 3<sup>rd</sup> finger 2<sup>nd</sup> finger 1<sup>st</sup> finger  
on D string on 3<sup>rd</sup> string on 2<sup>nd</sup> string on 1<sup>st</sup> string on 2<sup>nd</sup> string on 3<sup>rd</sup> string  
ONE TWO THREE FOUR FIVE SIX  
ONE AND TWO AND 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").

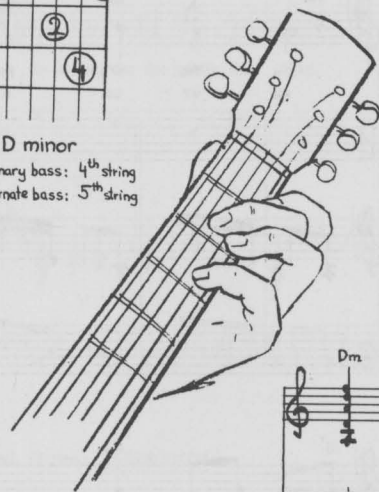
Bass Chord Chord Bass 1 2 3 2 1  
COUNT: ONE TWO THREE ONE AND TWO AND THREE AND

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

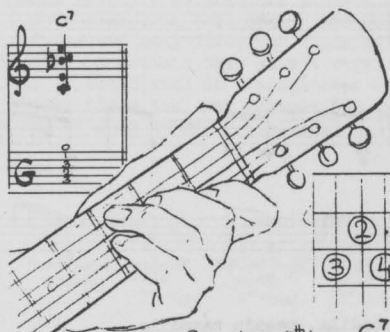




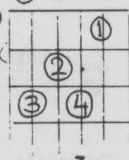
D minor  
Primary bass: 4<sup>th</sup> string  
Alternate bass: 5<sup>th</sup> string



C<sub>7</sub>

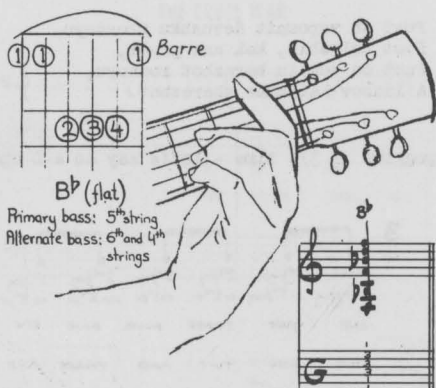


Primary bass: 5<sup>th</sup> string  
Alternate bass: 4<sup>th</sup> string



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

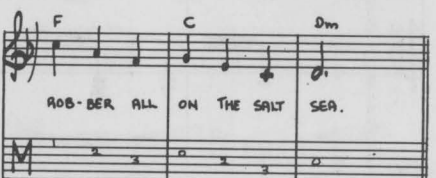
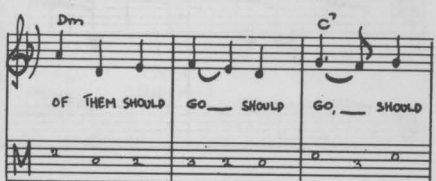
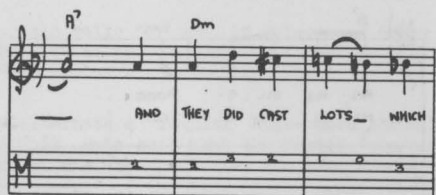
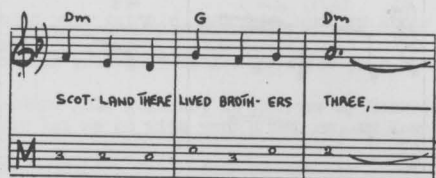
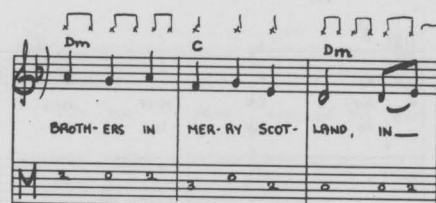
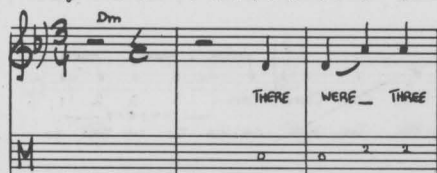


B<sup>b</sup> (flat)  
Primary bass: 5<sup>th</sup> string  
Alternate bass: 6<sup>th</sup> and 4<sup>th</sup> strings



## HENRY MARTIN

Guitar rhythm: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Dm C Dm  
The lot it fell upon Henry Martin,  
G Dm A<sup>7</sup>  
The youngest of all the three,  
Dm  
That he should turn robber all on the salt sea,  
C<sup>7</sup> F - A<sup>7</sup>  
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.

## TUNING THE GUITAR

The customary first step in the study of a stringed instrument is to teach the student how to tune it. While this may seem like the obvious beginning there are a number of difficulties to be overcome.

A sense of pitch - the ability to determine the relative "highness" and "lowness" - of notes, while indispensable to a musician, may not be present in its most sensitive, refined degree at the beginning of study.

The determination of whether one string is higher or lower than "it should be" is a highly sophisticated process. And even if that determination has been made, "what to do about it" may cause further problems.

When you start comparing notes on the guitar to supposedly corresponding notes on the piano or the pitch pipe you have to be able to discount the obvious (and sometimes confusing) difference in tonal quality - timbre - (a piano doesn't really sound like a guitar) - to distinguish tonal quality from pitch variation.

It is the rare, fortunate beginner who is able to "hear his way through" all this and come up with an in-tune instrument.

However, a sense of pitch can be developed, trained and refined in most people so that "after a while" (a necessarily vague expression) guitars do get tuned.

Therefore, the following information on tuning is presented here more for reference - present and future - than to be mastered before any further progress is made on the guitar.



If the string you are tuning is too low in comparison with the piano you must tighten it to raise the pitch, if it is too high it must be loosened. As you turn the tuning gear remember to keep playing the string to hear which way it is going and to know when to stop.

Notice that the interval between the 6th and 5th strings (E f g A) is four notes. More precisely, it is called a "perfect fourth". A to D is also a perfect fourth - likewise D to G. The next pair of strings are a "major third" apart (G A B) and the last two (B-E) are a perfect fourth again.

A Pitchpipe - is a little whistle or set of whistles tuned to one - or all six - of the strings of the guitar. A common 6 note pitch pipe looks like this:

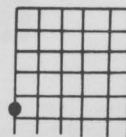


The one great advantage of a pitch pipe over a piano is that it fits into your guitar case easier than a piano.

The internal relationship between the strings - or "relative pitch" - leads us to another way of tuning commonly used when no standard pitch (like a piano or pitchpipe) is present.

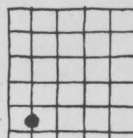
- 1) Assume your lowest string is fairly on pitch.
- 2) Press that string down just below the 5th fret.

The 5th string, next to it, should now sound the same pitch.

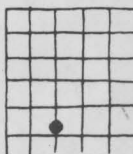


- 3) Now press the 5th string down at the 5th fret.

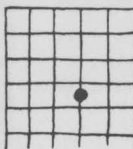
The 4th string should now sound this pitch.



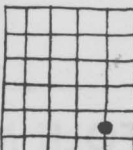
- 4) Press the 4th string down at the same place and the third string should sound the same pitch.



- 5) Press the third string down just below the 4th fret, and it should sound the same as the 2nd string.



- 6) Press the 2nd string down just below the 5th fret again, and tune the 1st string to it. The 1st string should now be just exactly two octaves above the 6th string.



As you become more experienced your initial assumption as to the correctness of the pitch of the 6th string will be less fanciful. A good guitar player may not have "perfect pitch" (a gift of the Gods) but he will be able to tell pretty accurately if his starting point is anywhere near the mark.

The final stage in tuning by relative pitch is achieved when one can play, say, the 6th string and hear "in advance" what the others should sound like.

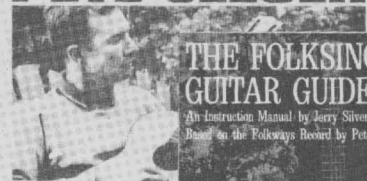
That may take a while...



# OAK BOOK & FOLKWAYS RECORD

## THE FOLKSINGER'S GUITAR GUIDE

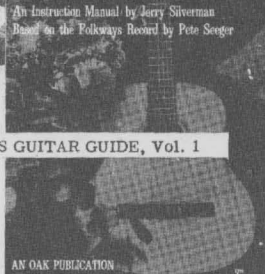
AN INSTRUCTION RECORD BY  
**PETE SEEGER**



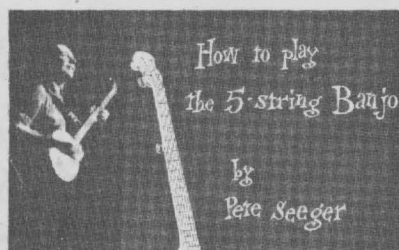
CRB-1  
THE FOLK SINGER'S GUITAR GUIDE, Vol. 1

## THE FOLKSINGER'S GUITAR GUIDE

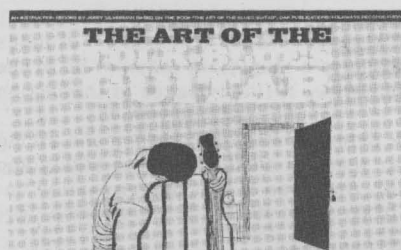
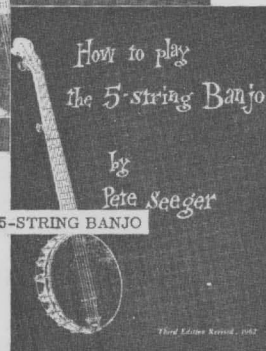
An Instruction Manual by Jerry Silverman  
Based on the Folkways Record by Pete Seeger



AN OAK PUBLICATION



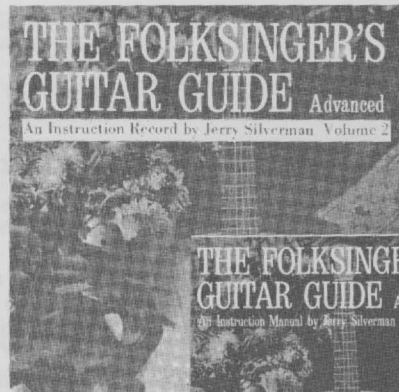
CRB-2  
HOW TO PLAY THE 5-STRING BANJO



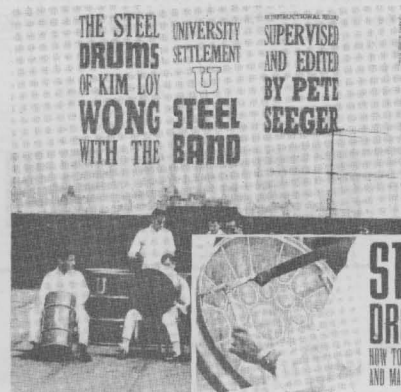
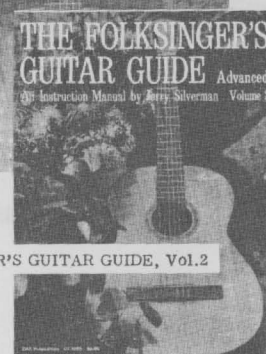
CRB-3  
THE ART OF THE FOLK BLUES GUITAR



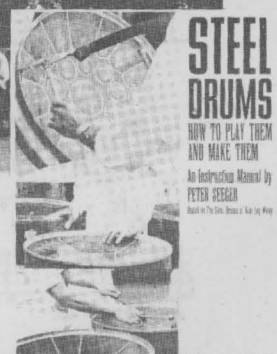
CRB-4  
THE APPALACHIAN DULCIMER



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



CRB-6  
STEEL DRUMS



**FOLK MUSIC INSTRUCTION RECORD  
WITH ACCOMPANYING MANUAL**

