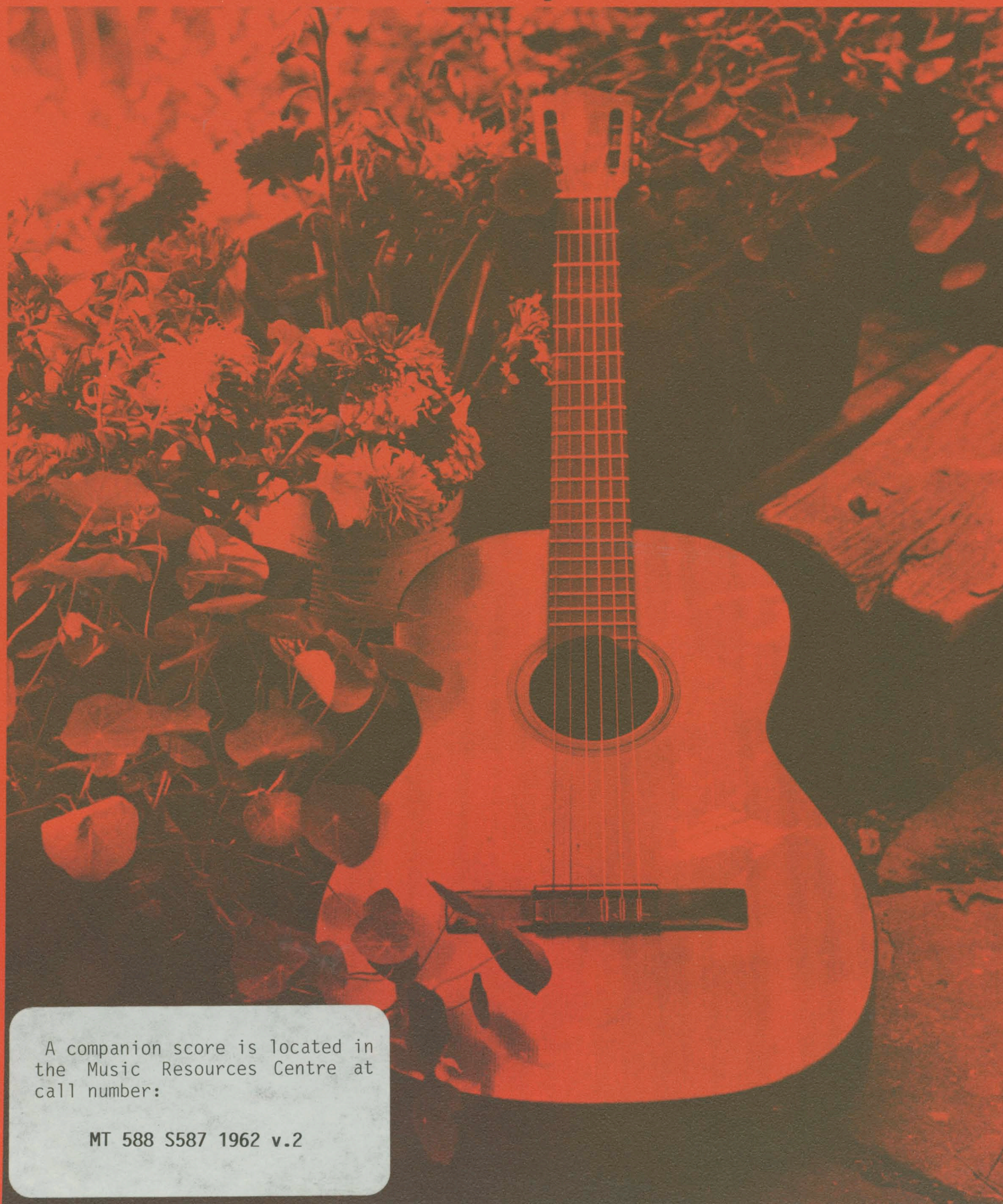


THE FOLKSINGER'S GUITAR GUIDE

An Advanced Instruction Manual by Jerry Silverman

Volume Two Folkways Records CRB 5



MT
588
S45
1955
v.2

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

MT 588 S587 1962 v.2

MUSIC LP

THE FOLKSINGER'S GUITAR GUIDE

Introduction
Chromatic Bass Runs
Melody and Accompaniment
Four Finger Picking
Inversions

Special Effects
The Circle of Fifths
Greek Music in 7/8 Time
South of the Border

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701 Seventh Ave., New York City

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY DAVID GAHR

MT 588 545.1955 V-2
SEEGER PETE 1919-
THE FOLKSINGER'S GUITAR GUIDE
SOUND RECORDING --
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THE FOLKSINGER'S GUITAR GUIDE VOL 2

An Advanced Instruction Record by Jerry Silverman

Notes for Using the Record

TABLATURE - MELTAB and GITAB

Various types of tablatures for different instruments have had long and honorable histories. It is possible by means of tablature to show the student where to play a particular note on his instrument rather than what that note actually is.

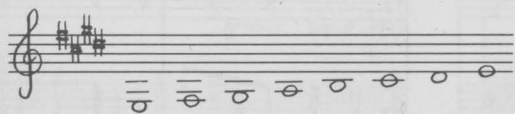
In order to enable the student to play the melodies of the songs we shall present the standard music notation of the song with its tablature ("MELTAB"). Passages for the guitar will be written in music notation as well as its tablature ("GITAB").

Meltab and Gitab are written on six-line staves as follows:

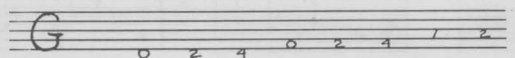
The spaces above each of the six lines indicate the strings of the guitar.

1st String - E
2nd String - B
3rd String - G
4th String - D
5th String - A
6th String - E

The numbers in each space indicate at what fret the string is pressed to the fingerboard by a finger of the left hand. Thus, if you played a scale starting on the lowest string



tablature would show it in this manner:



MELTAB when used will be written directly below the melody line. GITAB when used will be written directly below the guitar part.

By the use of MELTAB it will be possible for the student to play the melody of all the songs in the book. In addition to being able to learn the tunes thereby, playing the melody is a vital factor in all advanced guitar performance. This will be gone into in some detail throughout the body of this book.

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

SIDE I, Band 1:

INTRODUCTION

It will not come as a surprise to anyone who is interested enough to listen to this record to learn that more and more people are playing the folk guitar. Along with this increasing number of interested amateurs has developed a proportionately increasing number of people who are not satisfied with the bare minimum of instrumental technique. Musical standards are on the rise. The virtuoso folk guitarist is on the scene!

The strumming population has however far outstripped the available teaching materials. In an effort to keep pace with this end of the upward spiral this present record - based upon the book, The Folksinger's Guitar Guide, Vol. 2 will attempt to cover several points of interest to the more experienced folk guitarist.

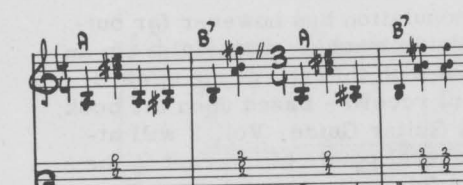
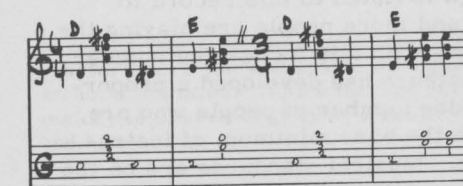
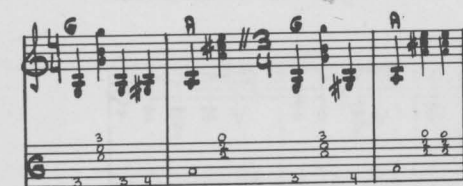
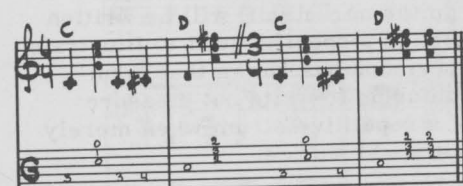
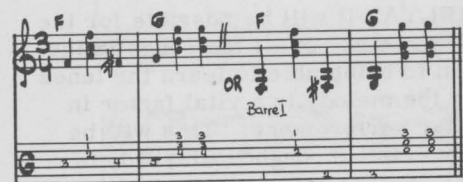
CHROMATIC BASS RUNS

First, let's tune up ...

The simple bass run, as a first step toward a more interesting accompaniment has been covered in the *Folksinger's Guitar Guide*. It will be assumed here that the student is familiar with runs in the five basic keys (C, G, D, A, E) from the I to V, V to I, I to IV and IV to I chords.

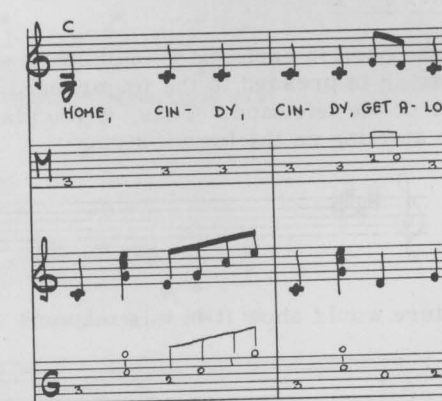
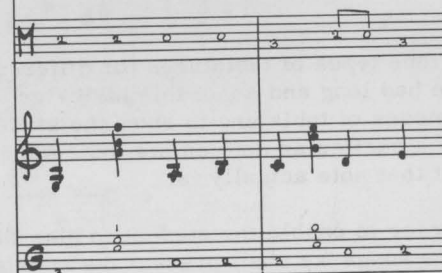
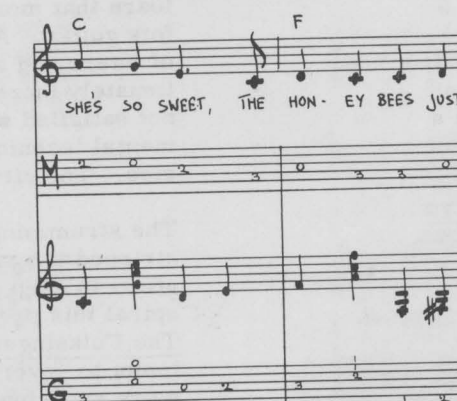
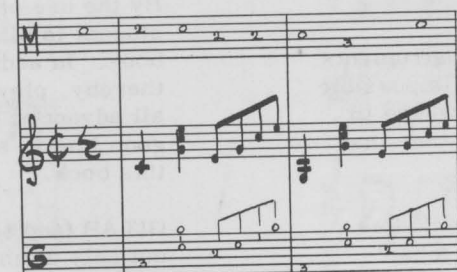
What is lacking in this I, IV, V combination are runs from IV to V.

Runs from IV to V usually involve the fourth note of the scale passing upwards one fret. That is one half step, (chromatically), one half step at a time to the fifth note. The following examples will illustrate:



These runs are presented here for reference purposes. Now, here are some songs using these runs.

CINDY



F

HOME CIN - DY, CIN - DY. I'LL

G7 C

MAR - RY YOU SOME DAY.

etc.

INTRO

TALKING BLUES

D7

spoken: NOW IF YOU

G C

WANT TO GET TO HEAVEN, LET ME TELL YOU WHAT TO DO, YOU GOT TO

D7

GREASE YOUR FEET IN A LIT - TLE MUT - TON STEW.

G C

SLIDE OUT OF THE DE - VIL'S HAND, AND

D7

OOZE OV - ER TO THE PROM - ISED LAND, TAKE IT

G

EA - SY, BUT

C

GO GREAS - SY

D7 G

etc.



GOOD NIGHT IRENE

CHORUS

D A7

I - RENE, GOOD - NIGHT

I - RENE GOOD -

D

NIGHT GOOD - NIGHT, I -

D⁷ G

RENE, GOOD-NIGHT, I - RENE, I'LL

A⁷ D

SEE YOU IN MY DREAMS

VERSE

ASKED YOUR MOTH-ER FOR

A⁷

YOU SHE TOLD ME YOU

D

WERE TOO YOUNG,

D⁷ G

WISH TO THE LORD, I NEV-ER SEEN YOUR

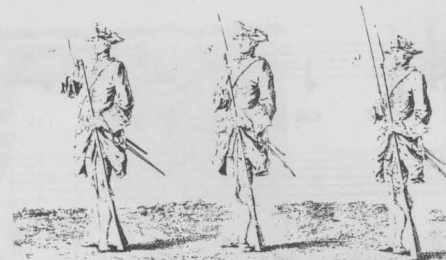
A⁷

FACE, I'M SOR-RY YOU EV-ER WERE

D

BORN.

D.C.



THE RANGER'S COMMAND

A

COME ALL OF
TO HOLD A

YOU SIX

**COW - BOYS ALL O - VER THIS
SHOOT - ER AND NE - VER TO**

D

LAND,
RUN,

E

I'LL TEACH YOU
AS LONG AS

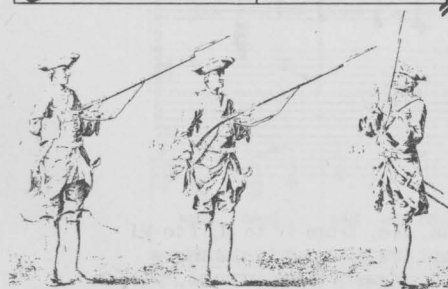
THE
THERE'S

LAW OF THE RAN-GER'S COM-
BUL-LETS IN BOTH OF YOUR

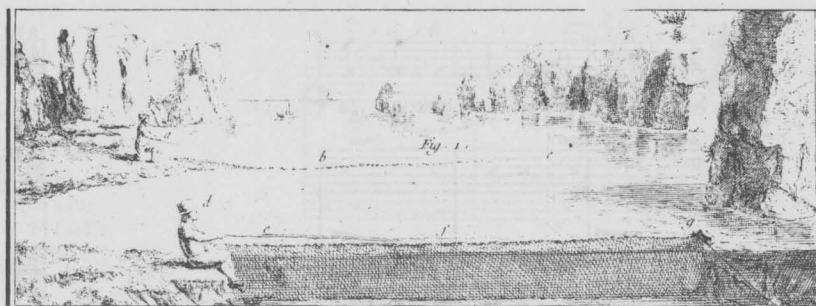
A

MAND.
GUNS.

etc.



Words and music adapted by Woody Guthrie © 1960 Guthrie Children's Trust Fund



ROLL ON, COLUMBIA

E B7

GREEN DOUGLAS FIR WHERE THE WA-TER CUTS

THROUGH DOWN THE WILD MOUNTAINS AND

E

PRAIRIES SHE FLEW. CA-NA-DIAN NORTH

A

WEST TO THE O-CEAN SO BLUE

B7 E

ROLL ON, CO-LUM-BIA, ROLL ON

CHORUS

ROLL ON, CO-

B7

LUM-BIA, ROLL ON. ROLL

E

ON, CO-LUM-BIA, ROLL ON. YOUR

Power is turning the dark-ness to

Dawn, so roll on, co-lum-bia, roll

Dawn, so roll on, co-lum-bia, roll

Words and Music by Woody Guthrie © Copyright 1957 LUDLOW MUSIC, INC., New York, N.Y. USED BY PERMISSION

There are a great many songs in the folksinger's repertoire which have other chords in addition to, or instead of I, IV and V. Two very common additional chords are II (either major or minor) and VI (usually minor). The II chord may be preceded by either the I chord or the IV and generally functions as a dominant, that is, a "lead-in" chord of V or V7.

The runs from I to II in a given key are the same, depending on the chords involved, as the runs from IV to V in a key five notes higher. In other words, in the key of C, the run from C to D(minor) is the same as the run involving those two chords when they are IV and V respectively in the key of G.

The only new run in this progression occurs in the key of E where II is F-sharp:

I AIN'T GOT NO HOME IN THIS WORLD ANYMORE

I ain't got no home, I'm

Just a roam-in' round, I'm just a wand'rin' worker, I

Roam from town to town, the po-lice make it hard where

Ever I may go and I ain't got no home in this

World an-y more

There are other runs, too, from IV to II, I to VI and I-III. These runs are covered in the more complete volume Folksinger's Guitar Guide, Vol. 2.

MELODY & ACCOMPANIMENT
(At The Same Time)

It is in the realm of playing simultaneous melody and accompaniment that some of the most complex and fascinating moments lie in store for the diligent student. A high level of coordination is an asset but of equal importance is a good "chord-note" intuitive sense.

In most folk songs there is a very definite, basic and simple relationship between the note being sung and the chord being played at any given moment. Stated in a general non-technical way, they sort of "go together". Put more precisely: the odds are that the note you are singing will be found in the chord you are playing (assuming, of course that you are playing the right chord or, for that matter, singing the right note). It follows then that if you are desirous of playing the melody and the accompaniment at the same time you must, by and large, keep as many fingers as possible on the correct chord. I say, "as many as possible" because there may be occasional passing notes which will lie between notes of the chord, thereby requiring some movement of the left hand for their execution.

By way of illustration let's take a song with as few chord changes as possible. With your left hand glued to A minor (except where you must lift one or another finger at an indicated chord change) play just the melody of 900 Miles with your thumb.

900 MILES (I)

900 MILES (I)

Am

I'M A- RID-IN' ON THE TRAIN, I'VE GOT

TEARS IN MY EYES TRYIN' TO READ A

LET-TER FROM MY HOME IF THAT

TRAIN RUNS ME RIGHT, I'LL BE HOME SAT-UR- DAY

G

NIGHT, 'CAUSE I'M NINE HUN-DRED MILES FROM MY

CHORUS

Am E7

HOME AND I HATE TO HEAR THAT IT'S THAT LONG LONE-SOME

Am

LONE-SOME WHIS-TLE BLOW, DOWN.

TRAIN A-WHIST-LIN'

Now brush lightly downward with your nails as indicated.

900 MILES (II)

900 MILES (II)

Am

Brush down

pull off

G

Am E7

Am

How about a quick down-up stroke... Down with the nails and up with the index finger.

900 MILES (III)

Musical score for 900 Miles (III) in 2/4 time. The score consists of seven systems of two staves each. The first system includes an 'Am' chord marking and 'down' and 'up' stroke indicators. Subsequent systems include 'G' and 'E7' chord markings. The notation features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with 'H' for hammering-on.

If you introduce hammering-on the pulling-off at crucial places you will enable the right hand to strum more often. Notice that the rhythm of the melody is altered slightly as a result of the pulling and hammering.

900 MILES (IV)

Musical score for 900 Miles (IV) in 2/4 time. It consists of three systems of two staves each. The first system includes an 'Am' chord marking. The notation continues with eighth and sixteenth notes, some marked with 'H' for hammering-on.

Continuation of the musical score for 900 Miles, consisting of five systems of two staves each. This section includes 'G', 'Am', and 'E7' chord markings. The notation features complex rhythmic patterns with many beamed eighth and sixteenth notes.

All this foregoing process has been immeasurably facilitated by the fact that the melody of 900 Miles has only five notes (six, if you count the high and low A's as different notes). Such a five-note scale is called "pentatonic."

When a song has more notes and a wider range more care has to be taken to keep the left hand on as many notes of the chord as possible.

WILDWOOD FLOWER

Musical score for Wildwood Flower in 2/4 time. It consists of two systems of two staves each. The first system includes the lyrics: "I WILL TWINE AND WILL MINGLE MY WA-VING BLACK HAIR WITH THE". The second system includes the lyrics: "RO-SES SO RED AND THE LIL-IES SO FAIR. THE". The score includes 'C' (C major) and 'G7' (G dominant seventh) chord markings. The notation is simpler, featuring mostly quarter and eighth notes.

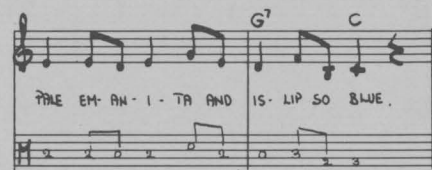
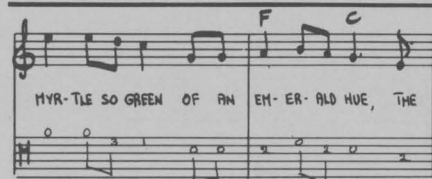
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The Folksinger's Guitar Guide vol. 2

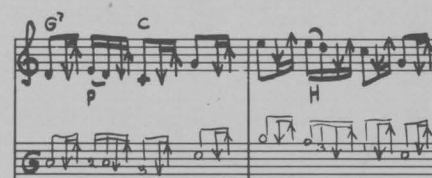
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Part 2 of 3



WILDWOOD FLOWER (C)



SIDE I, Band 4:

FOUR-FINGER PICKING

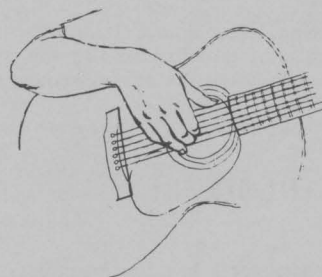
Picking!...the very word sends shivers of delight up and down the fingers of sensitive folk guitarists. On a sunny, summer, Sunday afternoons in Washington Square Park in New York City can be seen (and heard) scores of serious, determined young people all picking away (as distinguished from strumming). The same scene, with minor variations of time, place and personnel, is being duplicated with increasing tempo and vigor all across the land. Most people who pick content themselves

with some form of two-finger picking, as described in the Folksinger's Guitar Guide, Vol. I. However, the two-or three-finger pickers, by their very elimination of the fourth (ring) finger are operating only on fifty or seventy-five percent efficiency. (The pinky may for all intents and purposes be discounted in picking techniques.)

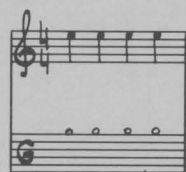
The ring finger, anatomically speaking, is the finger capable of the least amount of independent movement. Its use in guitar playing is somewhat curtailed because of this. It follows then, that if the ring finger of the right hand were to be used more extensively - particularly in picking - a new dimension would be added to your playing.

To begin ... play E.

Place your right hand on the strings as follows - thumb on the 6th string, fingers 1, 2, 3 on strings 3, 2, 1, respectively.



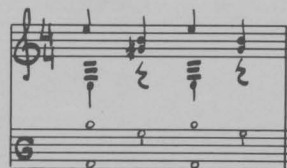
Now without moving any of the other fingers pluck the first string with the 3rd finger. You may have some difficulty in keeping the 1st or 2nd fingers motionless. If this is the case press those fingers securely against their respective strings. Try the 3rd finger again, using the 1st and 2nd as sort of a pivot or fulcrum.



After you feel some freedom of movement in the third finger try plucking the 6th string with the thumb simultaneously with the same 3rd finger operation.



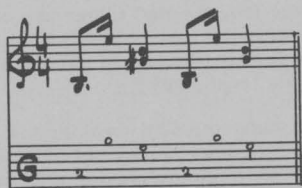
Now with the E chord, pluck the thumb and 3rd finger as before and follow that with the 1st and 2nd fingers plucking their strings in a simple "one-two, one-two" alternation.



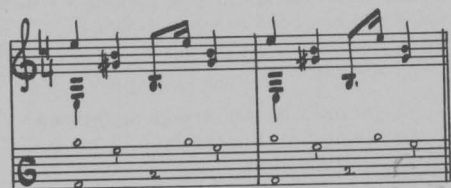
You now have half a strum.

The second half of the strum proceeds as follows:

- 1). Thumb plucks bass string (alternate bass, if you like)
- 2). Third finger plucks 1st string (observe rhythm below)
- *3). First and second fingers pluck their strings.



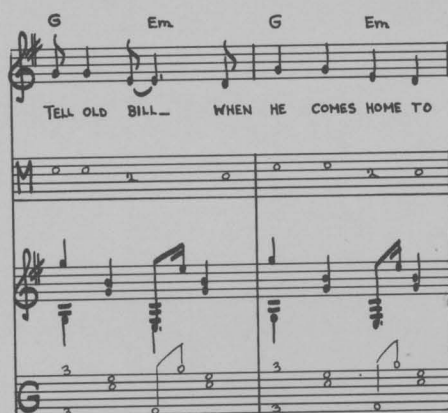
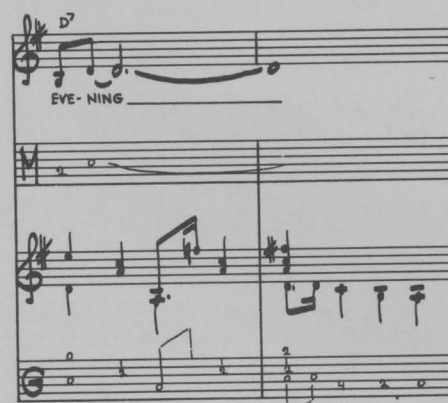
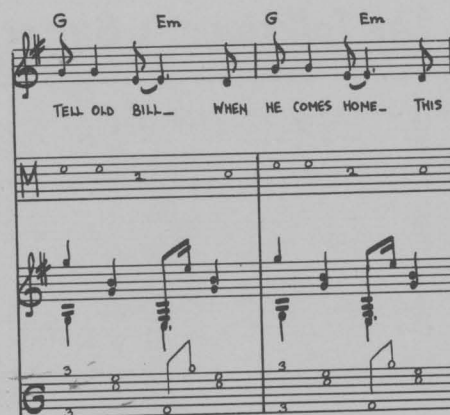
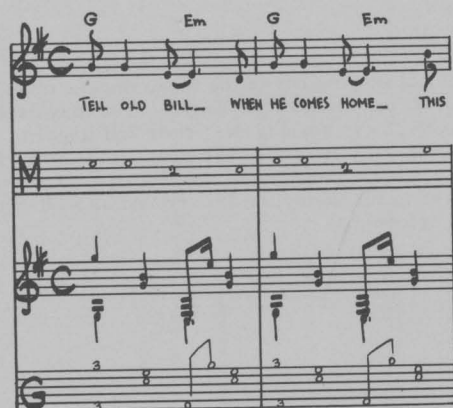
The whole strum sounds like this:



Since this strum obviously emphasizes the first string it will eventually be possible to play melodies on that string while continuing the strum around it.

Here is a nice slow song with which to try out your new technique:

TELL OLD BILL



G Em Am⁷ D⁷ (suspended)

MORN-ING THIS EVE-NING SO

G Em G etc.

SOON

etc.

As a preliminary exercise to the playing of actual melodies here are a few warm-up test patterns:

Here is an original composition designed to illustrate the use of these, and other, patterns. Four-finger picking will be employed throughout the piece except at obvious places where there are bass runs and in the last three measures.

THE FOUR FINGER RAG

The Four Finger Rag
By Jerry Silverman
© 1964 by Storming Music, Inc.

ON FINDING THE RIGHT CHORD ABOVE THE THIRD FRET -- Movable Inversions And Their Use

It is generally possible and often desirable to play a melody on the high E string in conjunction with the proper chord. To do so the following information must be literally at your finger tips: namely the relation between the given note of the melody and the desired chord.

A certain amount of music theory must be absorbed before this relationship can be worked out and put to use. In essence the theory is this: Every major and minor chord is constructed of three notes whose alphabetical relationship to each other is 1 - 3 - 5. For example, if C major is the given chord, 1 - 3 - 5 starting from C as "one" will give us C - E - G. E minor's 1 - 3 - 5 would be E - G - B.

However, the purely alphabetical system breaks down in many chords because, depending on the key, a combination of 1 - 3 - 5 many contain sharps (#) or flats (b). For example, 1 - 3 - 5 of C minor gives us C - E-flat - G; and 1 - 3 - 5 in E major is E - G-sharp - B.

How these relationships are derived is not within the scope or purpose of this record. Suffice it to say that any elementary music theory book will contain all the necessary information. We will short cut the theory here and present a complete table of major and minor chord construction for reference purposes.

Notes Of Major Chords

Chord	1	3	5
C	C	E	G
G	G	B	D
D	D	F#	A
A	A	C#	E
E	E	G#	B
B	B	D#	F#
F# (Gb)	F# (Gb)	A# (Bb)	C# (Db)
C#	C# (Db)	E# (F)	G# (Ab)
Ab	Ab	C	Eb
Eb	Eb	G	Bb
Bb	Bb	D	F
F	F	A	C

Notes Of Minor Chords

Chord	1	3	5
Am	A	C	E
Em	E	G	B
Bm	B	D	F#
F#m	F#	A	C#
C#m	C#	E	G#
G#m(Abm)	G# (Ab)	B (Cb)	D# (Eb)
Ebm	Eb	Gb	Bb
Bbm	Bbm	Db	F
Fm	F	Ab	C
Cm	C	Eb	G
Gm	G	Bb	D
Dm	D	F	A

The order in which the notes of a chord appear (1-3-5; 3-5-1; 5-1-3) is called the inversion of

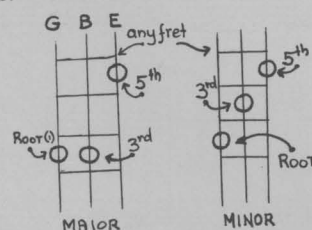
the chord. When the root of the chord (1) is the lowest note the chord is said to be in root position.

When the 3rd of the chord is the lowest note the chord is in first inversion.

When the 5th of the chord is the lowest note the chord is in second inversion.

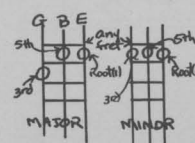
These three inversions are playable on the guitar. For our purposes now we will utilize only the first three strings.

The root position fingering - i.e., that which gives us the root on the G string, the 3rd on the B string and the 5th on the E string looks like this:



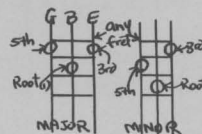
At whatever fret this chord is played the 1 - 3 - 5 relationship will be maintained. To determine the name of the chord at any fret you need but know the name of any of the three notes being played at the moment. If you are more familiar with the name of the notes on the E string, then those notes will give you the 5th of the chord. Having established the 5th of the chord, the preceding chart will tell you what the chord is.

Here is the first inversion fingering pattern. (This gives us 3 - 5 - 1 on the G, B and E strings, respectively.)



To determine the name of this chord at any fret you need merely know that the root (and the "name") of the chord is on the E string.

The second inversion pattern looks like this. (This gives us 5 - 1 - 3 on the G, B and E strings, respectively.)



To determine the name of this chord at any fret find what note is being played on the first string. This will be the 3rd of the chord. Check the above chart for the name of the chord, working from the 3rd.

Now we're set to use these inversions in the playing of melodies. Incidentally, you may have been surprised to note that these three inversion patterns are not unfamiliar fingerings for you. In other words, you have been playing inversions ever since you learned your first chord. (The Bourgeoise Gentilhomme was just as surprised to find out that he had been speaking prose all his life.)

Handwritten musical notation for guitar, showing three systems of chords and fingerings. The first system has chords B(3rd), G(1st), D(5th), A(5th), and F#(3). The second system has chords G(1st) and D(5th). The third system has chords D(5th) and G(1st). Fingerings are indicated by numbers 1-4 on the staff.

Handwritten musical score for the hymn "We Shall Overcome". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style, with notes and rests clearly marked. The lyrics are written below the staff, and the chords are indicated by letters (G, A, E, B, C, D, F, Em, Dm) and their positions (1st, 2nd, 3rd, 4th). The score is divided into four systems, each containing three measures. The first system starts with the lyrics "WE SHALL O-VER-COME" and the second system continues with "WE SHALL O-VER-COME SOME". The third system continues with "COME SOME" and the fourth system ends with "DAY". The score is written in a clear, legible hand, and the lyrics are written in a simple, sans-serif font.

(Fill in chords wherever practical)

THIS NINE POUND HAM - MER

This may be used as a guitar solo

Handwritten musical score for "Is a Little Too Heavy" by The Beatles. The score is written on two systems of staves. The top system shows the vocal melody for "IS A LIT-TLE TOO HEAV - Y," with a treble clef and a key signature of one sharp (F#). The bottom system shows the bass line with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics "IS A LIT-TLE TOO HEAV - Y," are written below the top staff. The bottom staff includes various musical notations such as chords, accidentals, and fingerings.

[illegible]

Handwritten musical notation for the song "Hon-ey For My Size". The notation is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style. The lyrics "HON- EY FOR MY SIZE." are written below the first staff. The second staff continues the melody and includes a large, stylized "A" at the end, indicating a final note or a specific musical instruction. The notation is handwritten and appears to be a personal or informal score.

Handwritten musical score for the song "Roll On, Bud-Dy". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The key signature is one flat (B-flat), and the time signature is 4/4. The song title "Roll On, Bud-Dy" is written below the vocal staff. The guitar line includes fret numbers (5, 12, 14, 12, 10, 9, 10) and a capo symbol (C#) indicating a key change. The score is handwritten and appears to be a personal or working draft.

Handwritten musical score for "Don't You Pull So Slow" by The Beatles. The score is written on two staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is for the guitar accompaniment, starting with a bass clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff. The score includes a guitar solo section marked with a 'G' and a 'D' chord. The tempo is marked 'SLOW'.

Don't You Pull So Slow
 Pull A Load Of Coal

Guitar Solo

Handwritten musical notation for the song "How Can I Pull". The notation is written on a grand staff (treble and bass clefs) and includes a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is written in the bass clef. The lyrics "HOW CAN I PULL" are written below the melody. The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations and corrections, including a "D7" above the first measure and an "E7" above the second measure. The notation is written in ink on a piece of paper with a grid pattern.

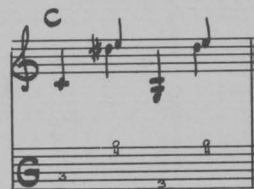
WHEN THE WHEELS DON'T GO.

The musical score is written on two staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains a melody starting with a quarter note G4, followed by eighth notes A4, B4, and C5, and ending with a half note D5. The second staff is in bass clef with a key signature of one sharp (F#). It contains a bass line starting with a quarter note G2, followed by eighth notes A2, B2, and C3, and ending with a half note D3. The lyrics 'WHEN THE WHEELS DON'T GO.' are written below the first staff.

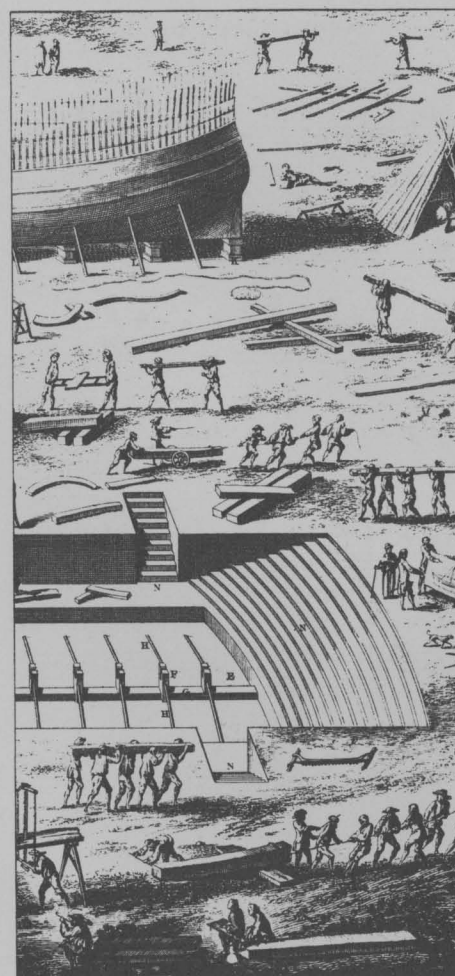
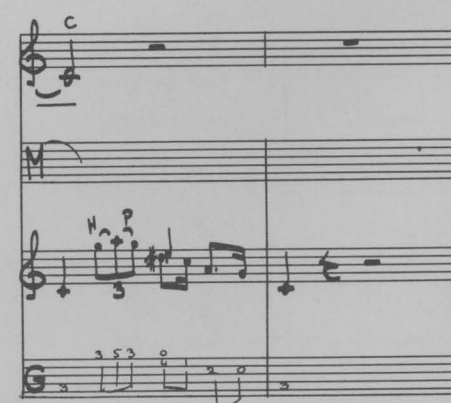
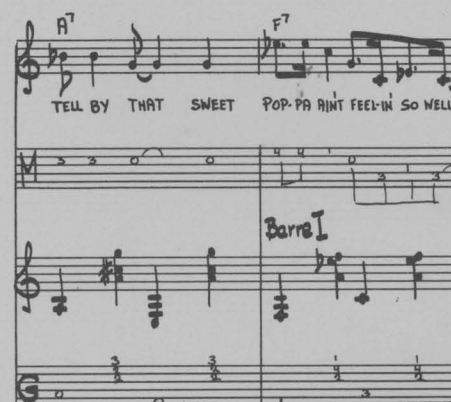
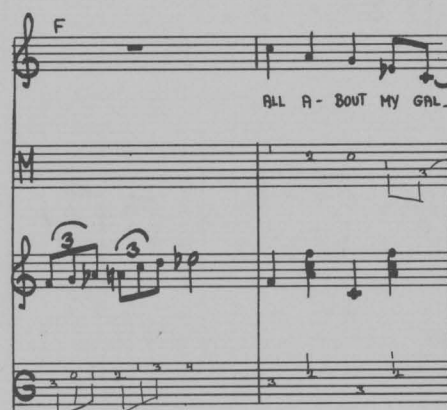
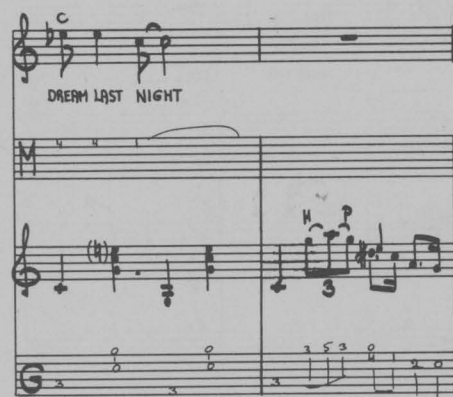
SIDE II, Band 1:

SPECIAL EFFECTS OBTAINABLE
IN CERTAIN KEYS

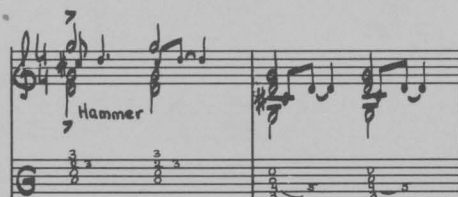
In C major, the major and minor third, (that is E and Eb), may be played simultaneously, which is very useful in blues.



LONESOME HOUSE BLUES



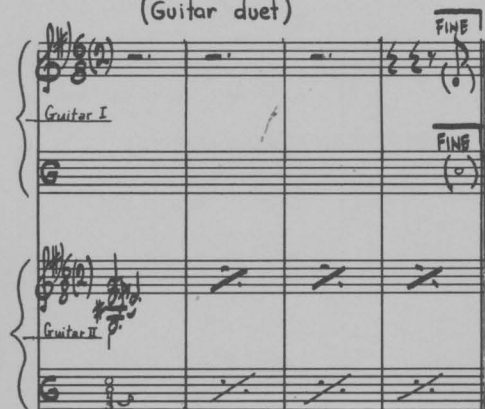
In G major you may get an open chord. Open chord (that is with no B,) no third - producing a "bagpipe" or "drone" quality.



The following will be an overdub where I'll play both parts. If you'd like to try this bring along a friend who has a guitar and see how it comes out.

THE CAMPBELLS ARE COMING

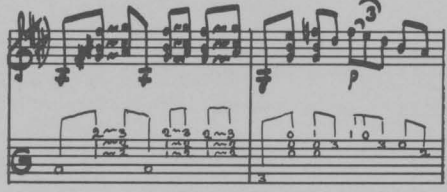
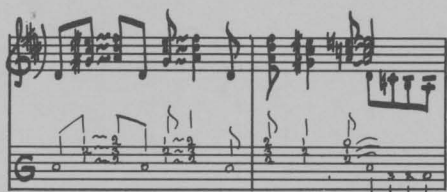
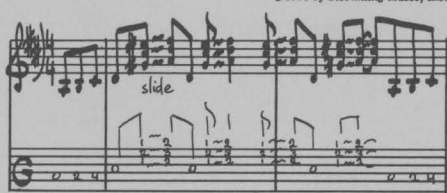
(Guitar duet)



The D chord may be played one fret lower (D-flat) and slid back up to normal position. Useful in blues and square-dance type music.

EASY DOES IT

Easy Does It
By Jerry Silverman
© 1964 by Stormking Music, Inc.



For a characteristic "Spanish" effect - slide only the three fingered notes of the A chord up one fret (to B-flat) and continue the open A string as a drone bass and the open E (first) string as a drone treble.



Sheet music for guitar, showing a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music includes a "Repeat Chord" instruction and a "Bb" instruction.

Sheet music for guitar, showing a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music includes a "Bb" instruction and a "Barre I" instruction.

Sheet music for guitar, showing a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music includes a "Bb" instruction and a "Barre I" instruction.

I have my capo on the third fret for this number.

VENGA JALEO

Sheet music for guitar, showing a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music includes a "Repeat Chord" instruction and a "Bb" instruction.

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The Folksinger's Guitar Guide vol. 2

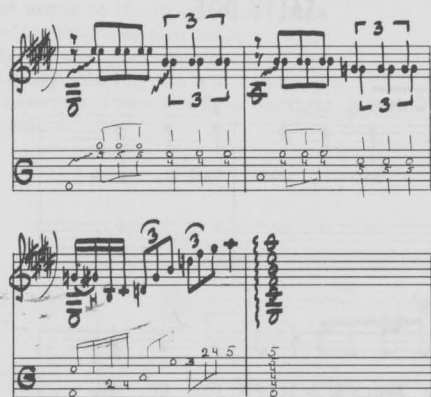
Part 3 of 3



In E major we get a good g to g-sharp hammer on the first fret of the 3rd string for blues and other kinds of songs, and also good slides to unisons from one string below.

SLIDIN' AROUND

By Jerry Silverman
© 1964 by Stormking Music, Inc.



SIDE II, Band 2:

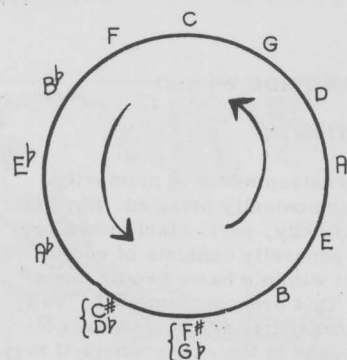
THE CIRCLE OF FIFTHS EXPLAINED
AND APPLIED TO FOLK SONGS...

Some of you may be wondering why, when chords are listed and keys are discussed, what might seem like obvious alphabetical order (A, B, C, D) seems to be avoided. The reason for this is that musical relationships (like the progression of one chord to another) are not alphabetical but, rather, cyclical. The basic motivating progression underlying most of the music of the Western World is V to I. Since each "I" may be thought of as a "V" of some other "I", the progression is endless and due to the limited alphabet of the musical scale as already stated - cyclical.

By way of partial clarification of the above, if E (as the V of A) moves to A; and A (as the V of D) moves to D; and D (as the V of G) moves to G, where will the next four or five moves take us?

Well, it's easy enough to count down the musical alphabet by fives: G, then C, then F, then...what? B? Nope! B-flat. Here we go again we need key signatures!

And here's where the concept of the circle of fifths is valuable visually and musically.



What we have here in the diagram as we travel in a counter-clockwise direction is a graphic statement of the basic progression of fifths (of notes, chords and keys).

The usefulness of the circle is increased when we add the sharps and flats that each key contains, and the relative minor chords of each of the keys. The book, *The Folksinger's Guitar Guide*, Vol. 2 have these more complete circles.

The circle of fifths also helps explain many common chord progressions which may have seemed purely arbitrary to you up to now.

MT
588
945
1955
v.2

MUSIC LP

Take a song like "Salty Dog":

SALTY DOG

CHORUS G E7

SALT-Y DOG SALT-Y DOG

A7

I DON'T WANT TO BE YOUR MAN AT ALL

D7

HON-EY, LET ME BE YOUR SALT-Y

G

DOG. DOG.

Where do those chords come from? ... Thin air? Nope - the circle! The circle of fifths. The song starts on G - skips to E7 and then works its way back around the circle (by fifths, as you see, not alphabetically) until it returns home to G.

SIDE II, Band 3:

A LOOK AT THE OUTSIDE WORLD

Greek Music in 7/8 Time

The music of the Western world is primarily melodically and harmonically oriented. Rhythmic variation and complexity, particularly when present in folk song, generally consists of some simple syncopation within a basic two or three-beat framework. This preoccupation with "two-ness" and "three-ness" has permeated our collective musical psyche to the extent where it may be hard for us to conceive of another system of organization of rhythmical pulses. However, like with so many "universal" truths a closer look at the universe shows us that "truth" is relative to time and place and what may have been inconceivable under one set of circumstances is commonplace under another.

Take, for example, the "startling" fact that much Greek music is seven-pulsed - that is, contains seven beats to the measure. It usually is notated in 7 time. To a "4-oriented society" (4, of course equalling 8) the first impression is that there is a beat missing. The eighth eighth-note

of our customary measure just isn't there. The feeling is one of restlessness and disquietude. There just isn't any place to tap your foot - the downbeat keeps on coming "too soon". Gone are the comforting "bass-chord" and arpeggio patterns that have been our mainstay. Evaporated are all our bass runs and fancy picking.

What's happening?

Simple - we need a new system!

Here's Em in 7/8.

Thumb chord chord Th ch Th ch

Count: 1 2 3 1 2 1 2

The "one" of each group gets a heavier accent with the thumb. The remaining beats may be played in some simple upstroke. Keep all seven beats even in timing.

When playing a continuous series of seven-beat measures make sure that there is no undue pause (to make up for the so called missing eighth eighth-note) between groups of seven.

TREEYA PEDYA VOLYOTIKA

Em

TREE-YA PED-YA, TREE-YA PED-

Em

YA VO-LYO-TI-KA

F#

YA VO-LYO-TI-KA

Em B7

KA MAS KLEP-SAN TIN AN-
KLEP-SAN TIN AN-

U - LA AN - U - LA MAS GLIK-
U - LA SA-AA-KAT-SA- NE -

Em Em

YA MAS SA -

Now here's a passage which may be used as both an introduction and an interlude in the preceding song.

6 7 9 8 7 7 6 6 3

6 3 3 2 2 0 6 3 3 2 2 0

Hum Roll off

In "Yerakina" we come upon a situation in the chorus where there are chord changes on the fourth beat of some of the measures. This should not be too much of a problem. The fourth beat is normally a thumb-beat as we have been playing this rhythm and changing a chord on an accented thumb-beat is straight-forward procedure.

YERAKINA

D

melody KI - NI - SE -

I - YE - AA - KI - NA -

Bm Em

YA NE - RO

A7 D

KRI - O - NA TE - RI - DRUG-A

CHORUS

D A7 D

DAU-GA DRUN, DRUN - DRUN. TA - VAA -

A7 D

- KHIO LIA TIS VAO DUN TA - VAA -

A7 D

KHIO LIA TIS VAO DRUN, DRUG-A, DRUG-A

A7 D

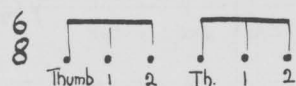
DRUG-A DRUN DRUN DRUN.



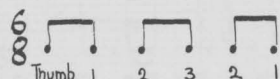
SIDE II, Band 4:

SOUTH OF THE BORDER

$\frac{6}{8}$ is thought of as a compound metre, compound because the six eighths which make up each measure may be thought of as either two groups of three eighths (on a C chord here).



or three groups of two eighths:



When played as two groups of three, $\frac{6}{8}$ is referred to as being in two.

When played as three groups of two, $\frac{6}{8}$ is referred to as being in three.

Most American and British derived folk songs which are in $\frac{6}{8}$ are in two. For examples of a couple of these, please refer to the Folksinger's Guitar Guide, Vol. I.

Songs in which this feeling is basically three, would more often be written in $\frac{3}{4}$ time; in this sense $\frac{6}{8}$ equals $\frac{3}{4}$. Often in music of Mexico and South America, the line between $\frac{6}{8}$ in two, and $\frac{6}{8}$ in three is blurred and ambiguous. In many songs there is a continuous and subtle shift back and forth between two and three. By way of illustration try playing consecutive measures of differently stressed $\frac{6}{8}$. Remember the eighth notes are equal in time whether they be a measure of $\frac{6}{8}$ in two, or $\frac{6}{8}$ in three.

After you've played the pattern several times and are beginning to feel something, other than confused, try this. We're going to combine each of the groups of two eighth notes in the $\frac{6}{8}$ in three measures into their equivalent quarter notes, that is



Now that sounds like just good old $\frac{3}{4}$ time, but now we alternate the basic $\frac{6}{8}$ in two with this new measure of $\frac{6}{8}$ in three:



This shifting of accent - syncopation between $\frac{6}{8}(2)$ and $\frac{6}{8}(3)$ is called hemiola.

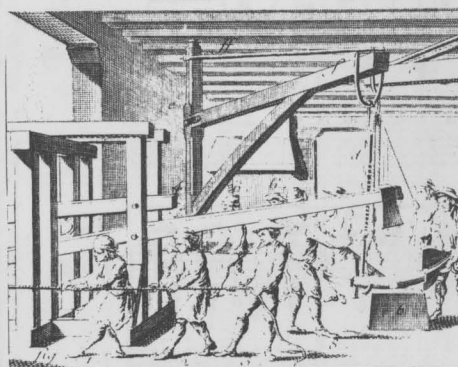
If you're not sure of how hemiola really sounds listen to "I Like To Be In America" from "West Side Story". It's a classic example of hemiola at its swingiest.

In the realm of Latin American folk song hemiola is a rather common device. Here is the very

beautiful Mexican Llorona presented with two simultaneous accompaniments, the basic one $\frac{6}{8}(2)$ and the variation in $\frac{6}{8}(3)$.

I have my capo on the third fret for this

LA LLORONA



E(7) Am

JA- RA — LA LU- NA TUS- AES PU-

Am Dm

AY- DE MI, LLO- RO- NA, LLO- RO- NA, LLO-

G F

CUES-TE, LLO- RO- NA, NO DE- JA- RE DE QUE-

G F

SIE- RA, LLO- RO- NA, CON EL SOL TE- CO- RO-

Am E

RO- NA DE- ZUL CE- LES-TE

E E

RER-TE AUN- RER-TE

E E

NA- RA LA NA- RA

E Am

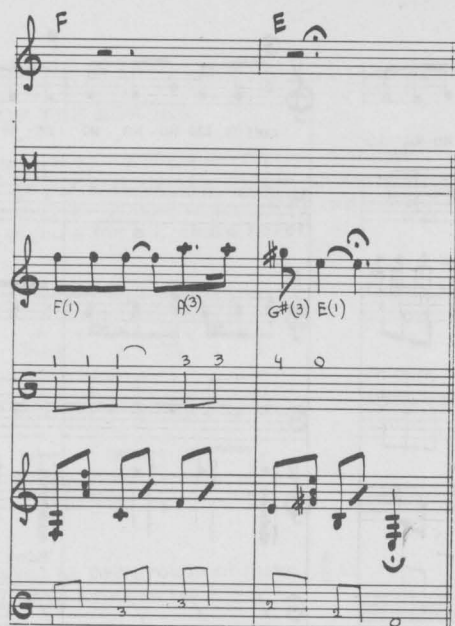
LES-TE AUN- QUE LA RI- DA ME

Am G

Use chord inversions

A(1) C(3) B(3) G(1)

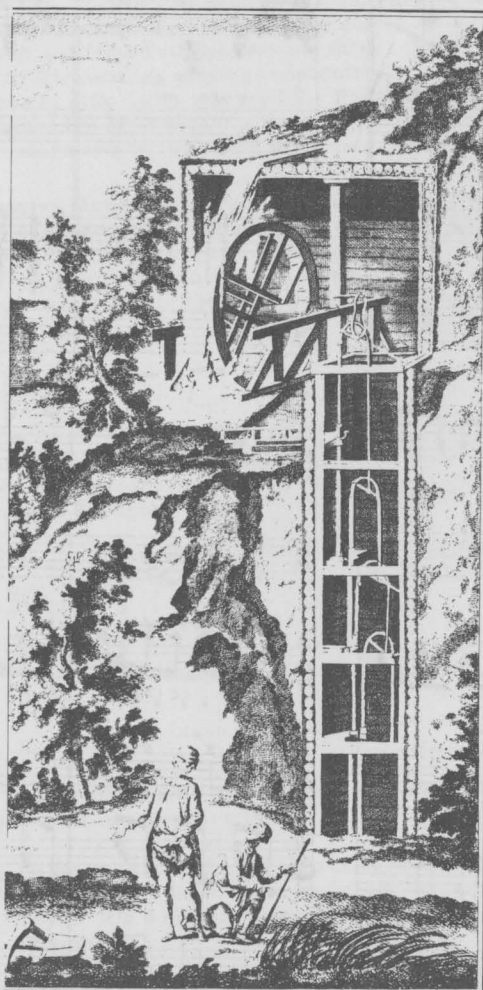
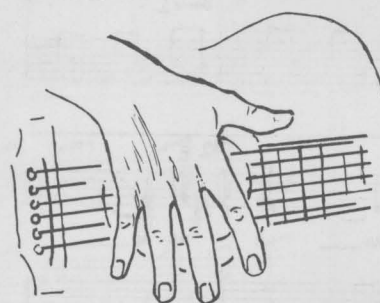
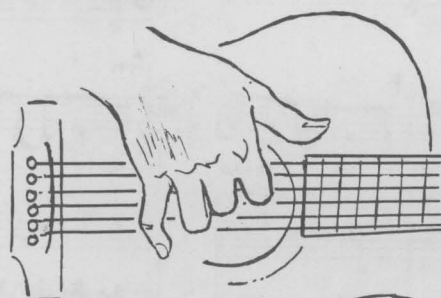
5 5 5 8 5 7 3 3 7 3 3



Huapanga Rhythm

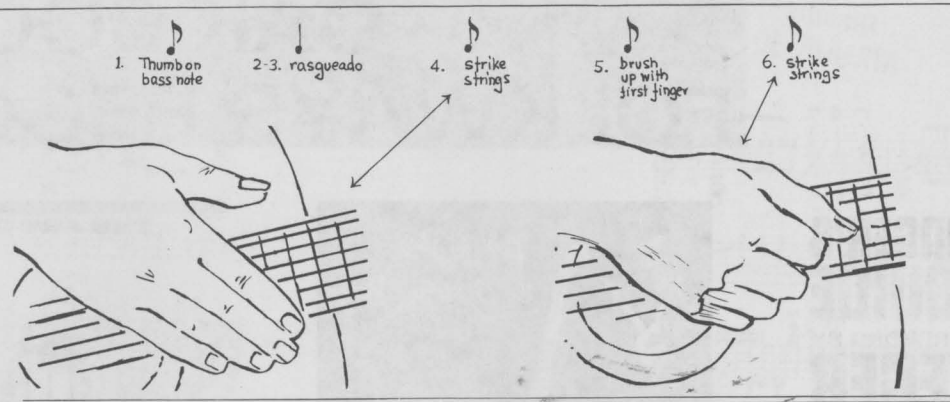
Songs like Llorona sound well when played with a characteristic Mexican "huapanga" strum.

Before beginning on the strum proper, you'd better practice up on your rasgueado. That's the "Spanish-sounding roll" in which first the pinky and then the rest of the fingers in consecutive order brush rapidly over all the strings from lowest to highest.



Huapanga rhythm is played in six-count strum as follows:

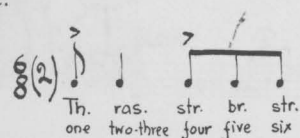
1. Thumb plays bass note of chord (A minor)
- 2-3. Rasgueado
4. Strike the strings sharply with the palm just over the fingerboard so that the strings click against the frets and the fingers strike the wood.
5. Brush upward over the strings with the first finger, curling all the fingers inward.
6. Strike the strings sharply again with the knuckles (remember, in 5 you curl your fingers inward).



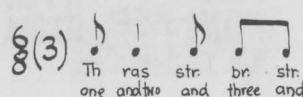
Although it has been stated that this huapanga rhythm is a six-count strum, the question of whether it is in 2 or 3 has not been mentioned. The fact is it can be played both ways - 2 and in 3. The difference is a subtle shift of accent between

The basic feeling of Llorona is "one two three four five six" and that is the way the strum will sound.

Count:

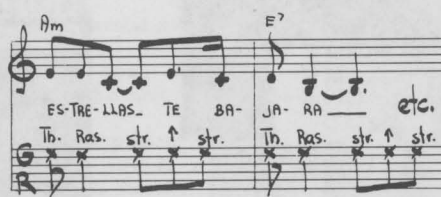
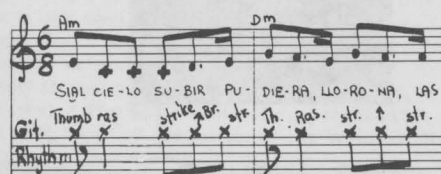


Count:



Now let's try just a little of Llorona using this huapanga strum...

LLORONA (Huapanga)



Additional lyrics to all the songs that appear in this booklet may be found in Folksinger's Guitar Guide, Volume 2, Oak Publications N. Y.