

Folkways Records FI 8360

THE FLAT-PICKER'S GUITAR GUIDE

An Advanced Instruction Record by Jerry Silverman

MT
588
S5874
1966

MUSIC LP

FI 8360

The Pick, And How To Hold It
The Church Lick
Johnson Boys (4)
I Never Will Marry (3)
Hammering-On
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Samyotisa

THE FLAT-PICKER'S GUITAR GUIDE

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER PHOTOGRAPH BY JOHN COHEN/DESIGN BY RONALD CLYNE

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FLAT-PICKERS GUITAR GUIDE

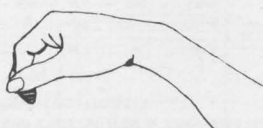
By Jerry Silverman

SIDE ONE, Band 1

THE PICK, AND HOW TO HOLD IT

Playing the guitar with a pick offers a wide range of rhythmic and tonal possibilities. It is especially useful in bluegrass, square dance and certain types of American ballads as well as in a variety of foreign rhythms and styles.

To hold the pick properly, extend the index finger and lay the pick on the side of the finger with the point of the pick extending about one quarter of an inch beyond the finger-nail. Then bring the thumb down across the pick at a right angle to the index finger. Turn the wrist toward the guitar so that the index finger and pick are pointing directly at the strings.



With the pick grasped firmly but flexibly between the thumb and the index finger try a few "bass-chord" strums on some familiar chords. Try alternating basses. You may run into some difficulty hitting the string you want until you get used to the feel of the pick. That shouldn't take too long.

Before we go any further let's tune up...

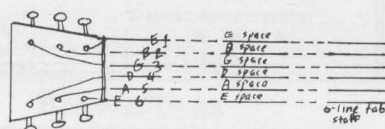
The following section on Tablature is not on the record but is taken from the book, The Flat-Picker's Guitar Guide, by Jerry Silverman. It is presented here for reference purposes.

The complete lyrics for all the songs on this record may be found in the same book.

TABLATURE

Tablature is a system of musical notation which shows the player of a particular musical instrument where to find the notes on his instrument rather than what the notes actually are. As it pertains to the guitar, then, tablature indicates the proper fret and the proper string.

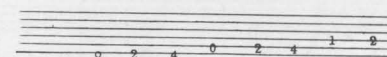
Just as we use a six-lined chord diagram (which is also a form of tablature) to learn chords so do we use a six-lined tablature "staff" upon which to indicate where the notes are to be found. In the following diagram the horizontal lines represent the strings - the lowest line being the sixth and the highest line, the first.



Numbers on each line indicate the proper fret. Thus if you played a scale starting on the sixth string (an E-major scale)



Tablature would show it in this manner:



REMEMBER: LINES = STRINGS

NUMBERS = FRETS

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.

M = MELTAB

G = GITAB

SIDE ONE, Band 2

THE CHURCH LICK

You will find that a nice rhythmic effect is gotten by striking the chord in an upward as well as a downward direction. Woody Guthrie called this strum the "Church Lick".

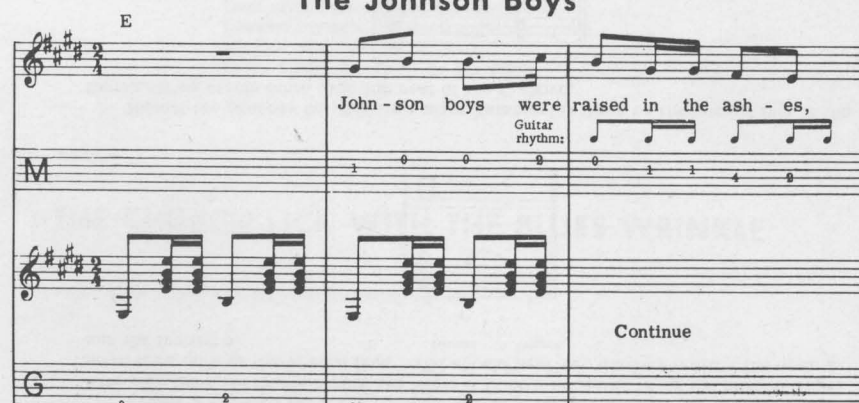
Finger a C chord.

Pick the fifth string - then follow with a rapid strum downward over the first four strings - then brush back up over the first three or four strings.

Alternate basses from the fifth to the fourth string.



The Johnson Boys



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Did-n't know how to court a maid; Turn their backs and hide their fac-es,

Sight of a pret-ty girl makes 'em a-fraid Sight of a pret-ty girl

makes 'em a-fraid, Sight of a pret-ty girl makes 'em a-fraid.

Johnson boys they went a-huntin',
Took two dogs and went astray;
Tore their clothes and scratched their faces,
Didn't come home till break of day.

Johnson boys they went a-courtin',
Coon Creek girls so pretty and sweet,
They couldn't make no conversation,
They didn't know where to put their feet.

Johnson boys, they went to the city
Ridin' in a Chevrolet,
They come back broke and hungry,
They had no money for to pay their way.

Johnson boys'll never get married,
They'll stay single all their life;
They're too scared to pop the question,
Ain't no woman that'll be their wife.

THREE-QUARTER TIME

By a simple extension of the church lick a very effective three-quarter time strum is obtained. Take the basic "one-two-three":

Bass Chord Chord
Count: one - two - three

Now substitute "down-up" strokes on beats two and three in place of the original down strokes:

Bass Chord Chord Chord Chord
Count: one two - and three - and

You may alternate between the simple "one-two-three" strum and this "3/4 Church Lick". (See The Oak Book, The Folksinger's Guitar Guide for words and music for I Never Will Marry.)

SIDE ONE, Band 3

HAMMERING-ON

It is possible, and in many cases desirable, to get a note to sound by striking a string sharply with a finger of the left hand after that string has been played by the right hand (with or without a pick). This technique is called "hammering-on". It is extremely useful in playing many different types of folk songs and ballads.

Finger a C chord but leave the second finger temporarily off the fourth string. Now play the open fourth string and while it is still sounding bring the second finger down hard on it at the second fret. You should hear two distinct notes - the open d and the fretted e.

Repeat the process but this time after hammering down on the second fret of the fourth string strum down over the rest of the C chord.

Alternate a regular bass-chord strum (striking the fifth string first) with this hammering-on strum.

Count: one two three and four

Make sure that the open string part of the hammered strum comes directly on the third beat. The beginner's tendency is to hammer down too soon or to anticipate the beat by playing the open string too soon in the sequence. Perhaps it would help to play just a simple four-beat bass-chord strum first (without hammering-on) and then follow with the hammering-on strum. In that way you will "feel" where the third beat should be.

Count: one two three four one two three and four

A similar hammering-on can be played in F:

one two three and four

And G7:

one two three and four

I Am A Man Of Constant Sorrow

G C
 I am a man of constant
 I 'm go-ing back to old Ken-
 sor-row I've seen trou- ble all my days.
 tuck-y place, Where I was born and raised.

F G C
 For six long years I've been in trouble,
 No pleasure here on earth I found,
 For in this world I'm bound to ramble,
 I have no friends to help me now.

It's fare you well, my own true lover,
 I never expect to see you again;
 For I'm bound to ride that northern railroad,
 Perhaps I'll die upon this train.

THREE-QUARTER TIME

In three-quarter time the hammer-on usually occurs on the first beat of every other measure.

Brown Eyes

C G7
 Just a year a-go to-day, When my

C
 brown eyes went a-way, Up in the heav-en, I long to
 be, Where a brown-eyed an-gel waits for me.

Chorus
 F C F
 Those brown eyes I love so well, Those brown
 eyes that I long to see. How I long for those brown
 eyes Stran-gers they have grown to be.

Last night I passed her on the street
 I bowed my head 'cause I could not speak
 Another man was at her side
 Soon, I thought, she'd be his bride.

(Cho.)

SIDE ONE, Band 4

THE CHURCH LICK WITH THE BLUES WRINKLE

Finger an E chord and play the following pattern:

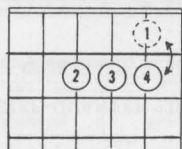
Bass Down Bass Up Down Up
 Count: 1 2 3 - and 4 - and

Make sure that the "and" after "three" is an upstroke.

After you get this pattern moving smoothly lift the first finger of the left hand off the G string on "four" and put it back on "and".



On the A chord you'll have to revise your fingering a bit to get this blues wrinkle to sound.



Keep your first finger on the first fret of the B string and lift the pinky off on "four" and replace it on "and".

Crawdad

Wake up, old man, you slept too late, honey.
Wake up, old man, you slept too late, babe.
Wake up old man you slept too late,
The crawdad wagon done passed your gate,
Honey, sugar baby, mine.

SIDE ONE, Band 5

A TYPICAL BLUEGRASS RUN

Unlike the typical bass run which serves as a transitional passage between two different chords the run (or break) under consideration here has a different function: It fills up space occupied by only one chord. It usually is played at the end of a phrase or a verse and it begins precisely at the point where the final chord would have entered. In C it looks like this:



Often the d-d#-e passage is gotten by hammering-on. The D string is picked and then the d# and e are hammered-on by the first and second fingers, respectively.



Also, the g-a-g passage may be played with a combination of hammering-on and pulling-off. Hammer down on the second fret (a) with the second finger of the left hand and while the note is still sounding pull the second finger off so that it actually plucks the string. You should hear the open g string sound clearly if you do it properly.



On a D chord this passage is as follows:



My Home's Across The Smoky Mountains

D A7

My home's a-cross the smo-ky Moun - tains, My home's a-cross the Smo-ky

D

Moun - tains, My home's a-cross the Smo-ky Moun - tains, And I'll

G A7 D

nev - er get to see you an - y more, more, more, I'll

G A7 D Guitar

nev - er get to see you an - y more.

Goodbye, honey, sugar darling,
Goodbye, honey, sugar darling,
Goodbye, honey, sugar darling,
And I'll never get to see you any more, more,
more,
I'll never get to see you any more.

Rock my honey feed her candy... (3)
And I'll never...

SIDE ONE, Band 6

BARRE CHORDS

Often when a guitarist has to play a clipped, precise rhythmic beat he will choose to play barre chords rather than the "customary" open string chords. It is the position of the guitar as the "rhythm section" of a bluegrass ensemble, jazz combo or jug band that necessitates this alteration of chord sound. The reasons for these changes will become apparent after a few barre chords are mastered.

I suggest you refer to the book upon which this record is based, The Flat-Picker's Guitar Guide, for the diagrams and tables of chord patterns before going on to the next song.

THE MUFFLE

Finger, say, a G chord (F pattern, third fret). Strum down over all six strings. If you are pressing down properly all the strings should sound clearly. While the chord is sounding release the pressure of the barre (first finger) slightly.

What happens?

The chord is muffled.

Play a series of hard downstrokes and muffle every other beat in this manner.



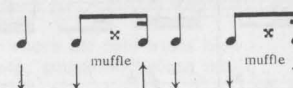
Try the key of F

SIDE ONE, Band 7

THE SHUFFLE

In playing songs with a more jazzy or "ricky-tick" feeling a small, but significant, variation on this four-downstroke muffle-strum is commonly heard.

The second and fourth downstroke of each measure now become "down-ups". The muffling occurs between the "down" and the "up" sections of the beat and produces the familiar "doo wak-a doo wak-a" shuffle rhythm of ukulele fame.



Bill Bailey

F

Won't you come home, Bill Bail-ey, Won't you come home

Cdim7 C7

She cried, the whole night long I'll do the

Caug7

wash-ing, hon-ey, I'll pay the rent, I know I done you

F F#dim7 Gm7 C7 F
 wrong. Mem-ber that rain-y eve-ning I threw you
 out with noth-ing but a fine - tooth comb
 I know I'm to blame, Still ain't it a
 shame, Bill Bail-ey, won't you please come home.

SIDE TWO, Band 1

CARTER FAMILY

The first solo style to be presented here is that derived from the playing of the famous Carter Family. This is an integrated melody-chord technique using combinations of hammering-on, pulling-off and single-note passages within the general framework of a church-lick type strum. Songs played in this manner are generally most gracefully accomplished in the keys of C and G although it is possible, with some modifications of fingering, to play in other keys as well.

Perhaps the most well-known song played in this style is Wildwood Flower.

In playing single-note melodies speed and accuracy can be increased by playing successive notes with alternate down (\wedge) and up (\vee) strokes of the pick. Sometimes a strict alternation is varied for rhythmic emphasis. Follow the symbols in the next few songs.

Wildwood Flower

ros - es so red and the lil - ies so fair. The myr - tle so green of an

F C G7 C

em - er-a-li hue The pale em - a - ni - ta and is - lip so blue.

Oh he promised to love me, he promised to love,
And to cherish me always all others above.
I woke from my dream and my idol was clay.
My passion for loving had vanished away.

I'll dance and I'll sing and my life shall be gay,
I'll charm every heart in the crowd I survey;
Though my heart now is breaking, he shall never
 know
How his name makes me tremble, my pale cheeks
 glow.

Oh, he taught me to love him, he called me his
flower,
A blossom to cheer him through life's weary hour.
But now he is gone and left me alone,
The wild flowers to weep and the wild birds to
mourn.

I'll dance and I'll sing and my heart will be gay,
I'll banish this weeping, drive troubles away.
I'll live yet to see him regret this dark hour,
When he won and neglected this frail wildwood
flower.

Instrumental Version One C major

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the treble staff uses eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. Chord symbols (C, G7, F) are placed above the treble staff to indicate the harmonic structure. The first system contains 6 measures, the second 6 measures, and the third 6 measures, totaling 18 measures. The piece concludes with a final whole note chord in the treble staff.

Here is a Russian folk dance

Bright Shines The Moon

(F) (C) (F)

The first system of musical notation for 'The Christmas Carol' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests, with lyrics 'V V Λ V Λ V Λ V Λ V' written below it. The bass staff contains a bass line with notes and rests, with lyrics 'G 2 2 0 0 0 2 2 2 0 2 2 2 2 0' written below it. The system is divided into three measures, with the first measure labeled (F), the second (C), and the third (F).

(C) (G7) (C)

V A V A V V A V V A V V

(G7) (C)

V V A V A V V A V V A A V

Instrumental Variation

F C

H H P H

F C

H H H H

G7 C

H H P H H P P

G7 C

H H P H H P

In $\frac{3}{4}$ time some modifications are necessary.

In The Pines

E E7 A

Black — girl, black — girl don't — lie to —
pines, in the pines where the sun nev - er

M 1 4 2 2 0 2 0 2 2

C7 E B7 1. E 2. E

me. Tell me where did you sleep last night. In the through.
shines. And I shivered the whole night.

M 0 2 3 0 0 0 4 1 4 2 1 4 2

Tell me, where did you get them pretty little shoes
And the dress you wear so fine?
I got my shoes from a railroad man,
Got my dress from a driver in the mine.

Longest old train in this whole wide world
Comes around Joe Brown's coal mine.
Headlight comes 'round when the sun comes up,
The caboose when the sun goes down.

I wish to the Lord I'd a-never been born,
Or died when I was young.
I never would have kissed your sweet, sweet lips,
Nor heard your rattling tongue.

My husband was a railroad man,
Was the best in this high lonesome world.
The only thing that he did that was wrong
Was to miss just a-one little curve.

The longest train I ever did ride
Was a hundred coaches long.
The only woman I ever did love,
She's on that train and gone.

My husband was a railroad man -
Killed a mile and a half from town.
I found his head in an engine wheel,
But his body could never be found.

Black girl, black girl, tell me where will you go?
I'm gonna go where the cold winds blow.
I'm gonna weep, gonna cry, gonna moan,
gonna sigh,
Gonna dance in my good-time clothes.
Repeat verse one.

Here is an extended solo of In The Pines in three octaves.

E E7 A

C7 B7 E

choke

E7 A

SIDE TWO, Band 2

SINGLE-STRING

This next style (sometimes called "fiddle style") is not identified with any one specific artist. It covers the somewhat overlapping techniques of a number of men, such as Doc Watson, Charley Waller and George Shuffler - to name just a few.

It is a flashy, virtuoso technique which demands a fluent mastery of the finger-board of the guitar in all positions. Fast single-note (and chord) passages played in this style must, out of necessity, be executed by rapid up and down strokes of the pick. Chords are added wherever the spirit moves the performer.

In *Everyday Dirt*, Doc Watson demonstrates his virtuosity as well as a musical sense of humor.

Everyday Dirt

Now, into song

(Now) John came home all in a won - der, Rat - tied at the door

just like thun - der, "Who is that, "Mis-ter Hen - ley cried, "It is my hus - band,

you must hide

Strum

Watson doesn't play these 3 notes

Into Verse 2

She held the door 'til old man Henley
Jumping and jerking went up the chimbly.
John came in, looked all around,
But not a soul could be found.

John sat down by the fireside, weeping,
Up the chimbly he got to peeping.
There he saw the poor old soul
Sitting a-straddle of the pot-rack pole.

John built on a roaring fire,
Just to suit his own desire.
His wife cried out with a free good will,
"Don't do that, for the man you'll kill. "

Wife, she crawled up under the bed.
He pulled her out by the hair of the head.
"When I'm gone remember this, "
And he kicked her where the kicking's the best.

The law came down and John went up,
He didn't have the chance of a yellow pup.
They sent him down to the old chain gang
For beating his wife, the dear little thing.

John didn't worry and John didn't cry,
When he got back home he socked her in the
eye.
They took him right back to the old town jail,
But his wife got lonesome and she paid the
bail.

Here is the way George Shuffler, playing with the Stanley Brothers, does Mountain Dew. (See The Oak book, The Flat-Picker's Guitar Guide for the music.)

Charley Waller (of the Country Gentlemen) plays Red Rocking Chair. (See The Oak book, The Flat-Picker's Guitar Guide for the music.)

This is my own version of Cindy.

Cindy

The musical score for "Cindy" is written in G major (one sharp) and 4/4 time. It begins with a guitar introduction featuring a series of eighth notes and pull-offs. The main melody is in the treble clef, and the bass line is in the bass clef. The score includes various techniques such as pull-offs, slides, and fingerings. The song ends with a double bar line and a final chord.

The musical score for "Cindy" is written in G major (one sharp) and 4/4 time. It begins with a guitar introduction featuring a series of eighth notes and pull-offs. The main melody is in the treble clef, and the bass line is in the bass clef. The score includes various techniques such as pull-offs, slides, and fingerings. The song ends with a double bar line and a final chord.

I wish I was an apple,
A-hangin' on a tree;
And every time my Cindy passed
She'd take a bite of me.

(Cho.)

The first time I saw Cindy,
She was standin' in the door,
Her shoes and stockings in her hand,
Her feet all over the floor.

(Cho.)

SIDE TWO, Band 3

CROSS PICKING

Cross picking is the flat-pick guitarist's answer to Scruggs' banjo style. It is a syncopated stream of eighth notes involving three strings. The syncopation comes from the playing of a repeated group of three with the accent, however, falling on every fourth note.

Follow the down-stroke (v) and up-stroke (Λ) symbols.

The musical score for "Cindy" is written in G major (one sharp) and 4/4 time. It begins with a guitar introduction featuring a series of eighth notes and pull-offs. The main melody is in the treble clef, and the bass line is in the bass clef. The score includes various techniques such as pull-offs, slides, and fingerings. The song ends with a double bar line and a final chord.

Try similar patterns with other chords: G, D, F... Remember the first note of each group of four notes gets a heavier accent than the others.

Cross picking may be used at certain points in the accompaniment of a song as a change in pace or in complicated solo passages.

Jesse James

E A

Jes - se James was a lad who killed man - y a

M 2 2 1 1 4 2 2 4 2 2 4

G 0 2 2 4 1 2 2 0 2 2 0 2 2

Strum

V V Λ V V Λ V Λ

E B7

man, He robbed the Glen - dale train,

M 2 1 1 1 0 2 1 4

G 0 2 2 0 0 1 2 1 0 2 1 0 1 2 4 2 1 2 0 1 2

V V Λ V V Λ V Λ

A

He stole from the rich and he gave to the

M 2 4 1 1 4 2 2 2 4 2 4

G 0 0 0 0 0 0 1 2 4 6 5 6 5 6 5

V Λ V Λ V Λ V Λ

E B7 E

poor, He'd a hand and a heart and a brain.

M 2 2 2 1 2 1 4 1 4 2

G 4 6 4 6 4 5 0 2 3 1 2 4 2

Strum

Chorus: A E

Poor Jes - se had a wife to mourn for his

M 2 2 2 2 2 2 1 1 4

G 2 1 0 4 1 2 2 0 2 2 2 2 2 2 1 0 2 1

B7

life, Three chil - dren they were brave.

M 2 1 1 1 0 1 4

G 2 2 1 2 2 1 2 0 0 1 2 1 2 2 1

Strum

E A

But the dir - ty lit - tle cow - ard that shot Mis - ter

M 2 4 1 1 1 4 2 2 1 4 2 4

G 2 3 4 1 2 1 0 2 1 0 2 1 0 2 0 4 0 2 0 2 0 0

E B7 E

How - ard has laid poor - Jes - se in his grave.

M 2 2 2 1 2 1 4 4 1 4 2

G 0 0 4 0 1 2 3 4 1 2 4 0 1 0 2 0 0

Strum

H H P

It was Robert Ford that dirty little coward,
I wonder how he does feel
For he ate of Jesse's bread and he slept in
Jesse's bed,
And he laid poor Jesse in his grave.

(Cho.)

How the people held their breath when they
heard of Jesse's death
And wondered how he ever came to die.
It was one of the gang called Little Robert
Ford
That shot poor Jesse on the sly.

(Cho.)

Jesse was a man a friend to the poor,
He never would see a man suffer pain.
And with his brother Frank he robbed the
Chicago bank,
And stopped the Glendale train.

(Cho.)

It was on a Wednesday night the moon was
shining bright,
They stopped the Glendale train.
And the people they did say for many miles
away,
It was robbed by Frank and Jesse James.

(Cho.)

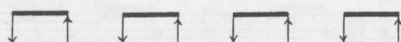
SIDE TWO, Band 4

SYNCOPIATION IN THE CARIBBEAN

The pick is particularly well suited for the playing of the delightfully syncopated songs of Puerto Rico and the calypsos of the English-speaking islands.

Finger an E minor chord.

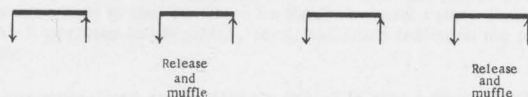
Now play a series of eight down-up (eighth-note) strokes.



Try speeding up ...

Try the same thing with a barre E minor on the seventh fret. (This is the B-flat minor position illustrated on page 32 of *The Flat-Picker's Guitar Guide*.)

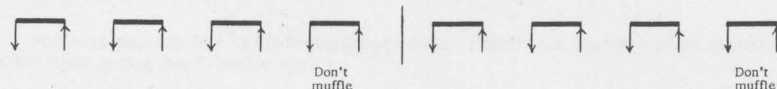
As you play this series release the pressure of the barre slightly (this is the "muffle") between the third (down) and fourth (up) strokes and also between the seventh (down) and eighth (up) strokes.



Play the same thing with B7. (Barre on the seventh fret - F7 pattern.) And with A minor (fifth fret - F minor pattern.)

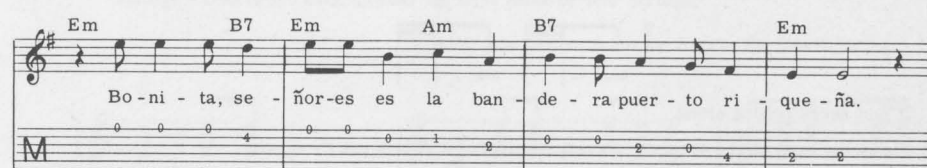
Strumming in this manner - muffling the barre chords - introduces some of the rhythmic percussive quality associated with music of the Caribbean.

In *Que Bonita Bandera* there are a few places where the chords change on the fourth beat of the measure - that is, the seventh eighth-note.



Don't let that throw you. Keep on playing as if nothing unusual is happening. (In fact, nothing unusual is happening.) The right hand doesn't always have to know what the left hand is doing.

Que Bonita Bandera



Bonita, señores;
Que bonita es ella.
Bonita, señores,
Es la bandera puertorriqueña.

(Cho.)

Bonita, señores;
Es bueno que la defienda.
Bonita, señores,
Es la bandera puertorriqueña.

(Cho.)

So far the syncopation has largely been in the juxtaposition of song and strum. The strum itself has been serving as a relatively steady base for a highly syncopated melody. We may introduce syncopation to the strum in a variety of ways.

If we tie together the fourth and fifth eighth notes - that is, don't play the fifth eighth note but "hold" the fourth for the combined time of the two and then continue on for six, seven, eight, we have a really swinging strum.



Try this on a variety of chords - barre and open string - with and without the muffle. (See the Oak book, *The Flat-Picker's Guitar Guide* for the rest of the music on this band.)

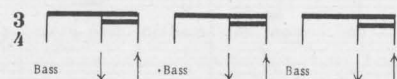
FANCY STEPPES - THE UNORTHODOX CHURCH LICK

Woody Guthrie's old reliable church lick - as described in the very first lesson of this book - may be extremely effectively transplanted to exotic climes and faraway places. As already illustrated with *Bright Shines The Moon*, this rhythmic, bouncy strum can really add zip to the appropriate Russian folk song. Let's investigate the possibilities of this musical marriage with yet another Russian song.

The songs of Vladimir Zakharov are to Russian music in many ways what Woody's songs are to American music. They each sing of the broad expanse and the great riches of their respective composer's native land. They each deal with the struggles of the people to realize a better life in the face of what sometimes seems like insurmountable odds.

Both men draw upon the boundless heritage of the folk music of their own countries to create a musical idiom that is at once original and at the same time traditional in feeling, singable and enduring.

Don't let the following changes in meter ($\frac{3}{4}$ - $\frac{2}{4}$) disturb you in the slightest. The "Unorthodox Russian" Church Lick doesn't care if there are three beats in the measure



or two (or four beats) in the measure.



It just keeps rolling along.

I have my capo on the 4th fret, playing A minor - it comes out C# minor.

On A Raven-Black Horse

Solo: On a ra - ven black horse Rides a Na ko - ne - vo - ro - nom Vy - ez -

Chorus: young par - ti - san zhal par - ti - zan, Hey, join - ing up with his sab - lia ost - ra - ia

force, With gre - nades, sword and gun. snim Dve gra - na - ty, na gan. gun. gan.

Here is an instrumental version of *On A Raven Black Horse*:

Solo: On a ra - ven black horse Rides a Na ko - ne - vo - ro - nom Vy - ez -

Chorus: young par - ti - san zhal par - ti - zan, Hey, join - ing up with his sab - lia ost - ra - ia

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