

FOLKWAYS RECORDS CRB 20

DULCIMER  
INSTRUCTION  
ALBUM

NEW WAYS OF PLAYING MOUNTAIN DULCIMER

KEVIN  
ROTH



COVER DESIGN AND PHOTOGRAPH BY RONALD CLYNE / BACKGROUND PAINTING BY POWER BOOTHE, 1976. COLLECTION OF RONALD CLYNE

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INSTRUCTION BOOK INCLUDED

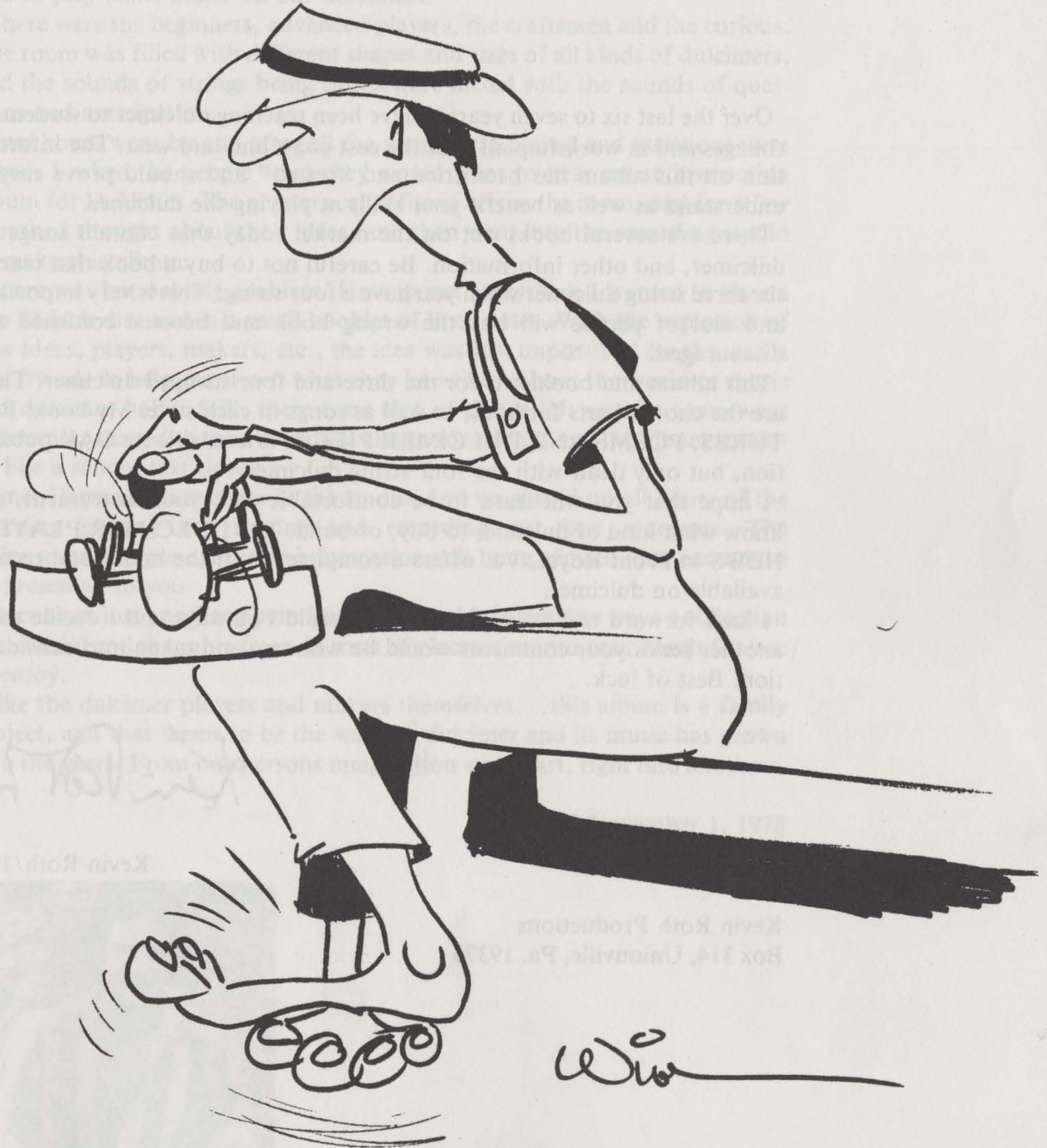
FOLKWAYS RECORDS CRB 20

FOLKWYAS RECORDS Album No. CRB-20

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# NEW WAYS OF PLAYING MOUNTAIN DULCIMER

By Kevin Roth



Produced for Folkways Records by Kevin Roth  
Recorded and edited by  
King Street Recording, Co., Malvern, Pa.

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# NEW WAYS OF PLAYING MOUNTAIN DULCIMER

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## INTRODUCTION

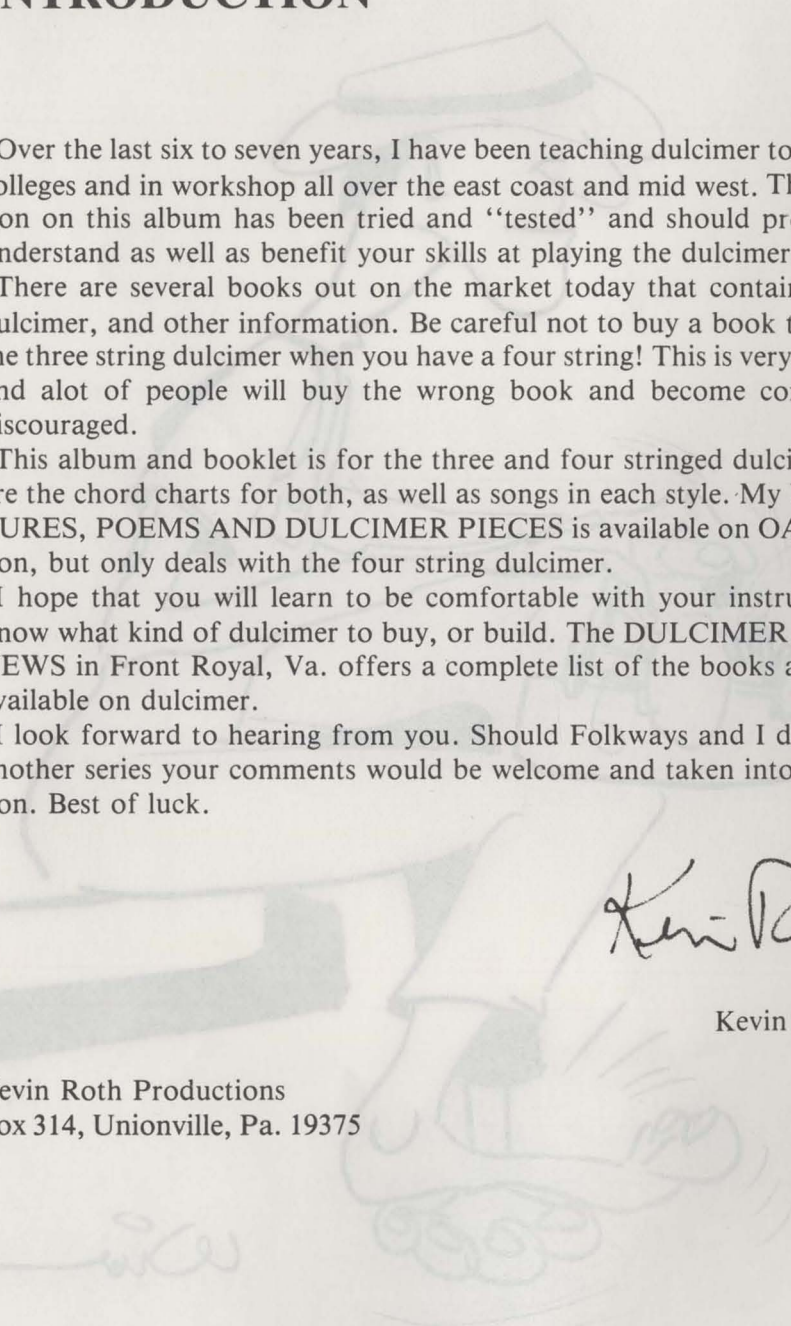
Over the last six to seven years, I have been teaching dulcimer to students at colleges and in workshop all over the east coast and mid west. The information on this album has been tried and "tested" and should prove easy to understand as well as benefit your skills at playing the dulcimer.

There are several books out on the market today that contain songs for dulcimer, and other information. Be careful not to buy a book that teaches the three string dulcimer when you have a four string! This is very important, and alot of people will buy the wrong book and become confused and discouraged.

This album and booklet is for the three and four stringed dulcimer. There are the chord charts for both, as well as songs in each style. My book; PICTURES, POEMS AND DULCIMER PIECES is available on OAK publication, but only deals with the four string dulcimer.

I hope that you will learn to be comfortable with your instrument, and know what kind of dulcimer to buy, or build. The DULCIMER PLAYERS NEWS in Front Royal, Va. offers a complete list of the books and records available on dulcimer.

I look forward to hearing from you. Should Folkways and I decide to do another series your comments would be welcome and taken into consideration. Best of luck.



Kevin Roth

Kevin Roth/1978

Kevin Roth Productions  
Box 314, Unionville, Pa. 19375

## FOREWORD

I was looking at all the faces that sat in front of me at the dulcimer workshop this summer at Fox Hollow Folk Festival. It was a wonderful group of people. We had all come together to share our ideas and comments, and to play some music on our dulcimers.

There were the beginners, advanced players, the craftsmen and the curious. The room was filled with different shapes and sizes of all kinds of dulcimers, and the sounds of strings being tuned were mixed with the sounds of questions and anticipation.

Two hours went by and after all the songs were played and questions were asked, I asked the people what they would want to hear on an instruction album for Dulcimer. The answers came flying across the room, and for a few months I thought about their ideas, and then went into the recording studio to make this album.

There was but one big problem. How to put everything I wanted to say on one 12 inch disc and in a small booklet of liner notes. With the explosion of new ideas, players, makers, etc., the idea was just impossible! So, I asked a few friends to help put down what they knew best about the world of music and dulcimer habit. Still, there were alot of things left out. In some ways seriousness started to take the entire album for a loop, and the album sounded like a school text book!

I met Herman Klutzmeyer at the studio, and we stayed up all hours of the morning playing and singing and recording our best moments. The seriousness was gone, but the information still hung around long enough to be presented to you.

More than just another Kevin Roth album, this is in many ways a collection of material and thoughts from all sorts of places, put into your hands for you to enjoy.

Like the dulcimer players and makers themselves. . . this album is a family project, and that seems to be the way the dulcimer and its music has grown thru the years. From one persons imagination and heart, right into anothers.

November 1, 1978  
Kevin Roth



KEVIN ROTH

Photo by Herb Weiss © 1978

## THE DULCIMERS HISTORY AND EVOLUTION

It sounds a little silly, but nobody really knows the dulcimers origin. Many people think that it is related to similar instruments around the world like the Swedish '*hummel*', French '*epinette des voges*' and the German '*scheitholt*' among others, but no one has been able to put the finger on the exact ancestry. J.E. Thomas was the oldest of the makers in the United States. The basic form and style of the dulcimer as we know it today was taken from the Thomas design.

There is another instrument called a *Hammered* dulcimer. The two instruments are very different in sound and shape (see photo section). Many people get confused between the two when looking for a dulcimer book or record.

Another fine point is that the Mountain dulcimer has also been called a '*plucked*', '*fretted*', and '*Appalachian*' dulcimer, *dulcimore*, *dulcimere*. So take your pick folks!! They are all the same. It depends on what part of the south you come from. AH!! Yes it really did find a home in the South. That we all agree on. Jean Ritchie wrote a beautiful book on its history for Oak publications. You can read more about its history in her text.

From the very start the construction and playing styles have been far from typical. That is the beauty of this little instrument. The music has been from rock and roll to folk, jazz, classical and even disco types of styles, and the construction is just as varied. It seems that the instrument is more "personal" than "standard."

There are so many books that speak of its history and evolution, that I will pass an address on to you. Its called THE DULCIMER PLAYERS NEWS, FRONT ROYAL, VA. 22630. There you can find out any and all information on music, history, building, and dulcimer people. Its a great little magazine. I encourage you to write and see what its all about.

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# DULCIMER MODES AND TUNINGS

Woody Padgett

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## DULCIMER MODES AND TUNINGS

Perhaps exceeded only by the hauntingly beautiful sound or timbre of the Appalachian dulcimer is its ability to reproduce the ancient modes which found expression in the plainsong and polyphony of tenth-through-sixteenth century occidental music. Much of today's repertoire of traditional folksong made use of these modes. Multiplying this by several common string tunings and adding the ease of experimenting with a seemingly endless variety of others, one finds in the dulcimer a simple and at the same time most complex musical instrument whose capabilities have yet to be fully explored. This paper briefly attempts to explain these modes and tunings as a basis for your own exploration and further enjoyment of the Appalachian dulcimer.

### Modes

The Appalachian dulcimer is fretted to reproduce a diatonic scale. The basis for modes is this diatonic scale, which dates back at least to ancient Greece.<sup>1</sup> The diatonic scale consists of a continuous series of notes separated by groups of 2 and 3 whole tone intervals and a half tone interval, i.e., 2 whole tones, a half tone, 3 whole tones, a half tone, 2 whole tones, a half tone, 3 whole tones, a half tone, and so on, as shown below:

• 1 • 1 • 1 / 2 • 1 • 1 • 1 • 1 / 2 • 1 • 1 • 1 / 2 • 1 • 1 • 1 • 1 / 2 •

The dots represent the notes, and the numbers represent the whole tone and half tone intervals between them. Starting anywhere in this series, eight consecutive notes will span an interval of five whole tones and two half tones, and the eighth note will be exactly an octave higher than the first note.

The Appalachian dulcimer frets themselves illustrate the diatonic scale. If the frets are thought of as notes, the wide spaces between some frets are whole tone intervals, and the narrow spaces are half tone intervals. The fret pattern produces the diatonic scale, therefore, as

shown below by dots and tone intervals for a typical 17-fret dulcimer:

N  
U 1 • 1 • 1 / 2 • 1 • 1 • 1 / 2 • 1 • 1 • 1 / 2 • 1 • 1 • 1 / 2 • 1 • 1 • 1 / 2 •  
T

The nut acts as the zero fret. Don't be confused by the two successive groups of only two whole tones at the low end of the fretboard. The dulcimer fret pattern traditionally begins on the second of a group of three whole tones: i.e., the next note below the dulcimer's range would be another whole tone below.

A consecutive series of eight notes having the following intervals will always be a *major* diatonic scale:

• 1 • 1 • 1 / 2 • 1 • 1 • 1 • 1 / 2 •

This pattern is found on the dulcimer fretboard beginning only at the third and tenth frets. Similarly, a *natural minor* scale will always have these intervals:

• 1 • 1 / 2 • 1 • 1 • 1 / 2 • 1 • 1 •

This pattern is found on the fretboard beginning only at the first, eighth, and fifteenth frets.

The major diatonic scale is called the *Ionian* mode; the natural minor, the *Aeolian*. While they sound entirely different, they differ only in the order of the whole and half tone intervals between notes. Stated another way, they depend only upon which fret each begins on the dulcimer fretboard. It follows that there are five other diatonic scales or modes, each having a different order of whole and half tone intervals, depending upon which fret each begins. If the frets are numbered beginning with the one nearest the nut, the modes and the fret numbers on which they begin (or repeat) are as follows (the open string or nut is zero):

Mode	Fret
Mixolydian	0 ( 7, 14)
Aeolian	1 ( 8, 15)
Locrian	2 ( 9, 16)
Ionian	3 (10, 17)
Dorian	4 (11)
Phrygian	5 (12)
Lydian	6 (13)

<sup>1</sup>The history and a fully comprehensive and precise definition of the diatonic scale is far beyond the scope of this paper. Authoritative and technical discussions of the diatonic scale may be found in References 1 and 2.

It is tempting to use the piano's white keys to illustrate the diatonic scales, but this analogy has an easy tendency to associate a certain mode with a certain key: e.g., Ionian and the key of C, or Aeolian and the key of A. Dulcimer players unfamiliar with transcribing music to different keys frequently have trouble with this association, but it does have some real value. Melodies played entirely upon the white keys of a piano have no sharps or flats in their key signatures; this fact can be put to use in musical transcription.

While the modes are determined by the order of whole tone and half tone intervals between notes, and therefore can begin (or repeat) only on the dulcimer frets listed earlier, they can be in any key: on the dulcimer, or piano, or any chromatic musical instrument. On the dulcimer, the key is determined by adjusting the tension of the strings. If it is desired to play in a specific key as determined by an accompanying instrument or the range of your voice, see the section on tuning in this paper. On the other hand, if it is desired to play or write modal tunes in conventional music notation, a problem frequently arises in transcribing between modal tunes and key signatures. For example, how many sharps or flats will the key signature contain for a Dorian tune in the key of E? Or what's the mode of a tune in the key of C with a key signature of three flats, so the starting fret on the dulcimer can be determined?

Diatonic scales without any sharps or flats (the white key analogy) are known to be in the following modes when started on the white key shown:

<b>White Key</b>	<b>Mode</b>
G	Mixolydian
A	Aeolian
B	Locrian
C	Ionian
D	Dorian
E	Phrygian
F	Lydian

Using a principle of musical theory involving a progression of intervals by fifths, a Dorian tune in a key a fifth higher than D (which is A) will have a key signature of one sharp. another fifth higher (which is E) will have a key signature of two sharps. Thus, the Dorian tune in E will have a key signature of two sharps. Likewise, dropping down by fifths adds flats to the key signature. The tune in the key of C with a key signature of three flats will be in the Aeolian mode, which starts on the dulcimer's first fret.

This concept has been extended to all seven modes in all fifteen possible key signatures (including no sharps or flats) for all twelve possible keys to create the MODE FINDER (Table 1). This table is designed for easy reference by the dulcimer player who reads music but has little background in the more esoteric aspects of music theory. Its use is aided by the fact that almost every tune ever written ends on its key note, regardless of mode, making the key easy to identify. Further, it may be confirmed that the tune is diatonic (and

therefore modal) if there are no accidental sharps or flats in it. This means that sharps or flats, if any, appear only in the key signature, never with a musical note in the tune. The use of the MODE FINDER is explained in Table 1.

For anyone who cannot read music but wants to transcribe a tune in an unknown mode to dulcimer tablature, Table 2 is provided. It gives a cookbook method for determining the fret number for each note in the tune, and includes a reusable musical scale as an aid in the transcription task.

Table 2

## TRANSCRIBING MUSIC TO DULCIMER TABLATURE

**STEP 1:** Look at the key signature and the last (key) note of the tune to be transcribed, and determine the key note name from the figure below.

**STEP 2:** Use the MODE FINDER (Table 1) to determine the tune mode.

**STEP 3:** Find the starting fret number from the following table, and write this number beneath the key note in the figure below, in pencil:

Mode	Fret
Mixolydian	0
Aeolian	1
Locrian	2
Ionian	3
Dorian	4
Phrygian	5
Lydian	6

**STEP 4:** Now number all the other notes (in pencil) in the figure below, up and down the scale in succession from the starting fret number.

**STEP 5:** Compare the notes in the figure below with the notes in the tune to find the fret numbers. Then erase the numbers from the figure below so it may be used again.



Table 1

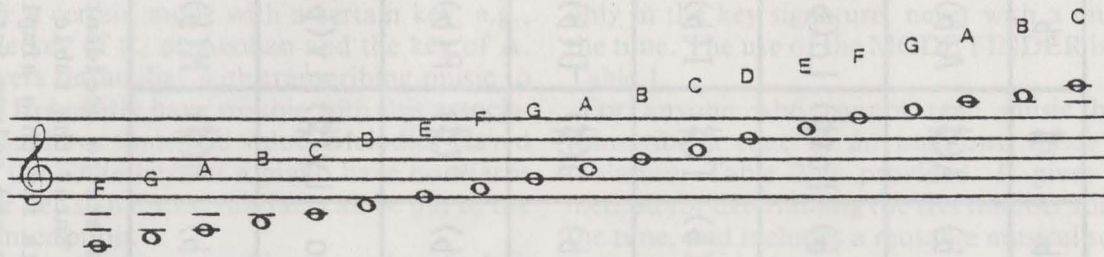
# MODE FINDER

KEY SIGNATURE

	0	1#	1b	2#	2b	3#	3b	4#	4b	5#	5b	6#	6b	7#	7b
A	A	D	P	M	Lo	I	Ly(b)	Ly	I(b)	Lo(#)	M(b)	P(#)	D(b)	A(#)	A(b)
B	Lo	P	Ly(b)	A	I(b)	D	M(b)	M	D(b)	I	A(b)	Ly	P(b)	Lo(#)	Lo(b)
C	I	Ly	M	Lo(#)	D	P(#)	A	A(#)	P	D(#)	Lo	M(#)	Ly(b)	I(#)	I(b)
D	D	M	A	I	P	Ly	Lo	Lo(#)	Ly(b)	P(#)	I(b)	A(#)	M(b)	D(#)	D(b)
E	P	A	Lo	D	Ly(b)	M	I(b)	I	M(b)	Ly	D(b)	Lo(#)	A(b)	P(#)	P(b)
F	Ly	Lo(#)	I	P(#)	M	A(#)	D	D(#)	A	M(#)	P	I(#)	Lo	Ly(#)	Ly(b)
G	M	I	D	Ly	A	Lo(#)	P	P(#)	Lo	A(#)	Ly(b)	D(#)	I(b)	M(#)	M(b)

HOW TO USE THE TABLE: The last note in any tune is [almost] invariably the key note. If there are no accidental sharps or flats in the tune, its scale is diatonic and corresponds to one of the seven modes. Enter the table on the key note line [disregard any key note sharp or flat, e.g., enter E for E $\flat$ ; the table corrects for this simplification] and in the key signature column [number of sharps or flats]. Read the mode at the line and column intersection [A = Aeolian, Lo = Locrian, I = Ionian, D = Dorian, P = Phrygian, Ly = Lydian, M = Mixolydian]. The sharp or flat following some modes simply indicates that the key note is in fact either the sharp or the flat [e.g., entering key note E for E $\flat$  and key signature 4 $\flat$  indicates the Mixolydian mode in the key of E $\flat$  since E is flatted in the key signature].

## THE FIGURE BELOW



The Locrian mode has a unique characteristic which has resulted in its infrequent use. All modes except the Locrian contain three whole tones and one half tone (a total of  $3\frac{1}{2}$  tones) in the major fifth interval between the key note and the fifth note of the scale. This may be verified by examining the spaces between frets, remembering that there are only four intervals between five notes. The Locrian mode, however, contains only two whole tones and two half tones (a total of 3 tones) between the key note and the fifth note, resulting in a minor fifth interval. This is a tuning concern, not a modal problem; the Locrian scale can accommodate some very interesting tunes, especially of a mysterious, theatrical quality.

Before leaving the subject of modes, there are two variants in fret patterns whose effect on the dulcimer's modal nature should be mentioned. The first is the  $6\frac{1}{2}$  fret (and its corresponding  $13\frac{1}{2}$  fret an octave higher). This fret, as its name implies, lies between the sixth and seventh frets of the dulcimer's diatonic fret pattern, dividing the whole tone interval into two half tone intervals. The only difference between the Ionian and Mixolydian modes is the latter's flattened seventh note; the  $6\frac{1}{2}$  fret provides an unflatted seventh note, starting on the open string. With this modification, a dulcimer has, in effect, two Ionian scales: the normal one starting on the third fret and skipping the  $6\frac{1}{2}$  fret, and a second one starting on the open string and skipping the sixth fret. Many dulcimer players have found other uses for this one chromatic interval. The second variant is the chromatically fretted dulcimer, all of whose notes are half tones apart. By remembering to skip appropriate frets, all modes can be reproduced in any key without retuning, and unusual chords are also possible. The chromatic dulcimer begins to blur the distinction from other chromatically fretted instruments, and experimentation may lead to much of the same versatility.

## Tunings

The diatonic fret pattern of the Appalachian dulcimer ensures that any melody played upon it will be modal. Tunings, i.e., the relative pitch of each string to the others, must not be confused with modes, which are determined by the fret locations. This discussion will assume a simple 3-string dulcimer having a bass, a middle and a melody string; the implications of additional strings will be mentioned later. It will also use the familiar sol-fa to represent the eight notes in the diatonic

scale, with the apostrophe denoting an octave higher, as follows:

do	re	mi	fa	sol	la	ti	do'
1	2	3	4	5	6	7	8

The "do" is the starting tone or key note.

the most common tuning calls for the dulcimer's bass string to be tuned to the desired key, regardless of the mode. The middle string is tuned an interval of a major fifth (three whole tones and a half tone) above it, and the melody string an octave above the open bass string when it is depressed at the starting fret listed earlier. So tuned, the dulcimer will always sound a do-sol-do' chord in the desired key when the melody string is depressed at the starting fret, whatever the chosen mode.<sup>2</sup> For example, if tuning to the dorian mode in the key of E, the open bass string will sound E (determined by pitch pipe, piano, or another musical instrument); the open middle string will sound B; and the melody string will sound E an octave higher than the open bass string when it is depressed at the fourth fret.

Note the dilemma the Locrian mode presents. If the middle string is tuned a major fifth above the bass, then a dissonant chord will result on the fifth note of the Locrian scale (which is only a minor fifth above the bass) because of the half-tone difference between the middle and melody strings. On the other hand, if the middle string is tuned only a minor fifth above the bass, it will result in unusual chords on other notes of the Locrian scale. (Try this minor fifth Locrian tuning—it is unique, and its mysterious qualities may stimulate ideas for unusual tunes and effects.)

A second popular tuning is do-do'-do'. With the open strings tuned do-do'-do' (starting fret zero—Mixolydian scale), this tuning is referred to as *bagpipe*. If the "bass" string is identical in pitch to the others (do-do'-do'), the tuning is referred to as *unison*, a locally popular and widely used tuning in southwestern Virginia around the mountain town of Galax.<sup>3</sup> In both bagpipe and unison tuning, consonant chords also can be played starting on the third fret, resulting in an Ionian scale. While the key of the Ionian scale will be pitched four notes above the Mixolydian scale (e.g., with all open strings tuned to D, the key of the scale

<sup>2</sup>Inverted do-sol-do' tuning is also possible. Reference 3 describes such tuning and contains corresponding tablature for a number of songs.

<sup>3</sup>An excellent recording of unison tuning is "The Russell Family," County 734. County Records, Floyd, Virginia 24091.

starting on the third fret will be G), this ability to play in two different keys without retuning is considered by many to be an asset. The bass and middle strings will drone a fourth (or an octave and a fourth) below the key note in the Ionian scale, and this inversion adds a pleasant effect to the sound of many tunes.

Note that it is possible to obtain bagpipe or unison tuning in modes other than Mixolydian and Ionian, by tuning the melody string until it sounds do' on the appropriate starting fret. For example, tune the melody string down one full tone such that do-do'-do' or do'-do'-do' is heard when depressing the melody string at the first fret. Now start an Aeolian bagpipe or unison scale on the first fret. Without retuning any strings, start a Dorian bagpipe or unison scale on the fourth fret. This tuning when used in other modes will produce some pleasant augmentations for those players who enjoy the sound of bagpipe or unison tuning. It also offers one means of playing in the Locrian mode without dissonance.

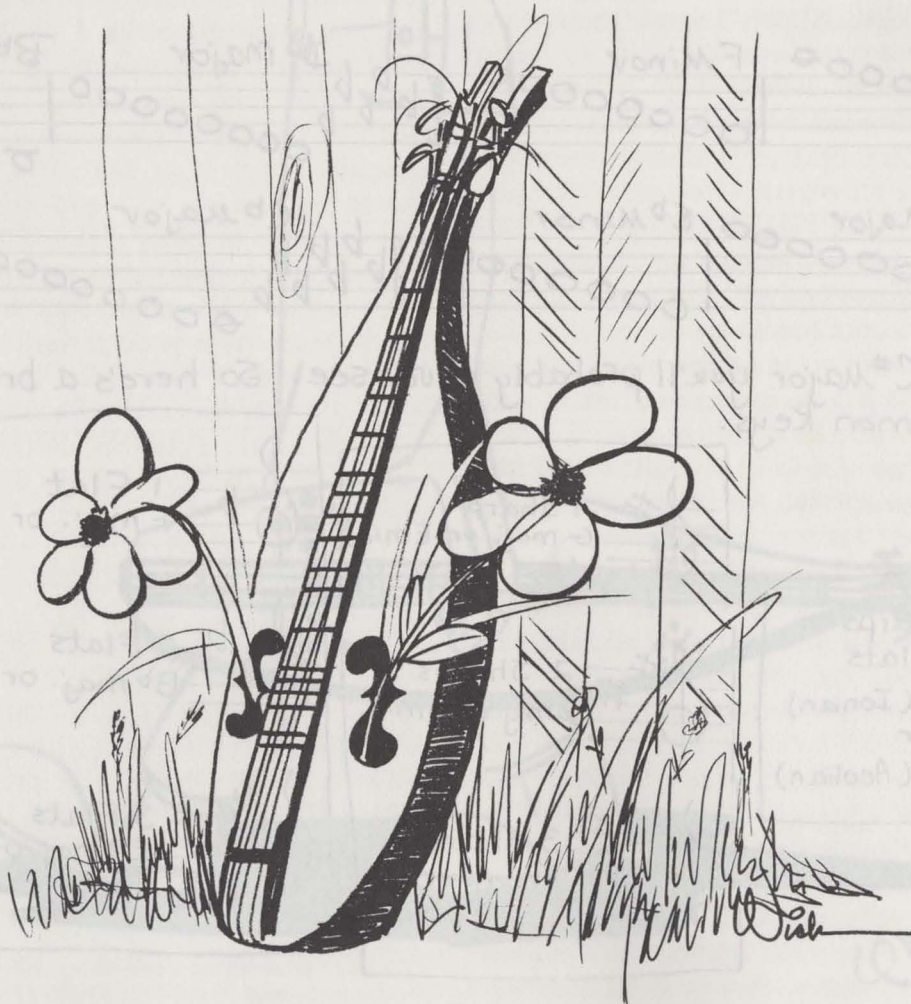
Yet another well-known but underutilized tuning is do-mi-do', popularly called *NBC* tuning in the Ionian mode, which produces a do-mi-sol triad on the open strings. In this tuning, fretting the melody string only would produce dissonant chords at some frets because

of the major third drones. Consequently, its use is generally restricted to chording, wherein it excels. Any barred chord is a major triad at that fret, and experimentation will quickly discover a variety of possible chords not generally associated with the Appalachian dulcimer. As is true with all tunings, do-mi-do' tuning may also be used in modes other than Ionian.

This discussion of tunings, while covering all those in common use, has only scratched the surface. Many dulcimers have four or more strings, each of which can be tuned to different notes. The interval relationships between strings need not be limited to the thirds, fourths, fifths, and octaves of the aforementioned tunings. The modal and tuning variations, and the chord structures which can be formed with them, are limited only by your imagination and the time available for experimentation.

#### References

1. Lloyd, Ll. S., and Boyle, Hugh. *Intervals, Scales, and Temperaments*. London: Macdonald, 1963.
2. Blom, Eric, ed. *Grove's Dictionary of Music and Musicians*, 5th ed. New York: St. Martin's Press, 1955.
3. Hellman, Neal, and Holden, Sally. *Life Is Like A Mountain Dulcimer*. New York: Ludlow Music Corporation, 1974.



4 So - here you are ready to work in other keys. First you must know the Key Signatures.

Keys like C# Major you'll probably never see. So here's a brief guide to the common keys.

No sharps or flats  
C maj. (Ionian)  
or  
A min. (Aeolian)

1 Sharp  
G maj. or E min.

2 Sharps  
D maj. or B min.

3 Sharps  
A maj. or F# min.

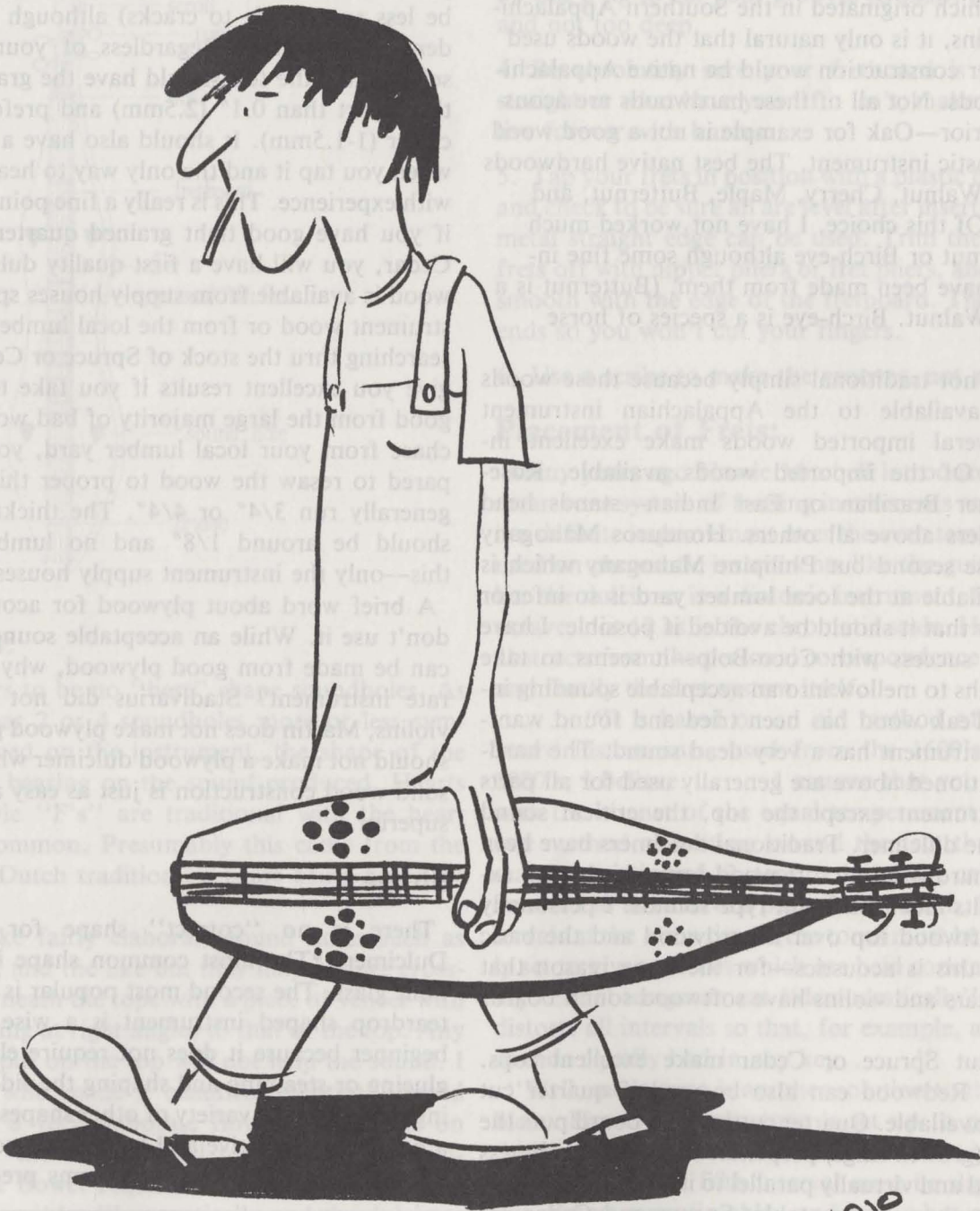
1 Flat  
F maj. or D min.

2 Flats  
Bb maj. or G min.

3 Flats  
Eb maj. or C min.

# HOW TO BUILD A MOUNTAIN DULCIMER

By David E. Field  
 Copyright 1978



## Fretting the Instrument:

This is the heart of the dulcimer. Any mistakes here will forever be apparent. Measure accurately to 1/64"

Since the Mountain Dulcimer is a native American instrument which originated in the Southern Appalachian Mountains, it is only natural that the woods used for dulcimer construction would be native Appalachian woods. For example, a good wood for an acoustic instrument. The best native hardwoods are Black Walnut, Cherry, Maple, Hickory, and Birch. Of this choice, I have not worked much with Birch or Birch-ey although some fine instruments have been made from Birch. Birch-ey is a species of Walnut. Birch-ey is a species of chestnut.

Although not traditionally simply because the woods were not available to the Appalachian instrument maker, several imported woods make excellent instruments. The imported woods available are Mahogany, Rosewood, and Brazilian Rosewood. Mahogany is a close second but Philippine Mahogany is readily available in the local lumber yards so instruments that it should be avoided if possible. It has a tendency to mellow in tone with age and found was a treatment. Rosewood has been used in the past but the instrument has a tendency to warp for all woods managed however generally used for all of the instrument except the top and bottom boards of the instrument. The traditional choice for the back and sides of the instrument is a species of Cedar. Cedar is a species of Cedar. Cedar is a species of Cedar.

While an acceptable sounding instrument can be made from good plywood, why make a second instrument? Plywood does not make plywood guitars, and you would not make a plywood dulcimer when the alternative is just as easy and acoustically superior. A brief word about plywood for acoustic dulcimers. While an acceptable sounding instrument can be made from good plywood, why make a second instrument? Plywood does not make plywood guitars, and you would not make a plywood dulcimer when the alternative is just as easy and acoustically superior.

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# HOW TO BUILD A MOUNTAIN DULCIMER

By David E. Field  
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## Wood:

Since the Mountain Dulcimer is a native American instrument which originated in the Southern Appalachian Mountains, it is only natural that the woods used for dulcimer construction would be native Appalachian hardwoods. Not all of these hardwoods are acoustically superior—Oak for example is not a good wood for an acoustic instrument. The best native hardwoods are: Black Walnut, Cherry, Maple, Butternut, and Birch-eye. Of this choice, I have not worked much with Butternut or Birch-eye although some fine instruments have been made from them. (Butternut is a species of Walnut. Birch-eye is a species of horse chestnut).

Although not traditional simply because these woods were not available to the Appalachian instrument maker, several imported woods make excellent instruments. Of the imported woods available, Rosewood—either Brazilian or East Indian—stands head and shoulders above all others. Honduros Mahogany rates a close second but Philippine Mahogany which is readily available at the local lumber yard is so inferior acoustically that it should be avoided if possible. I have had mixed success with Coco-Bolo—it seems to take many months to mellow into an acceptable sounding instrument. Teak wood has been tried and found wanting—the instrument has a very dead sound. The hardwoods mentioned above are generally used for all parts of the instrument except the top, the critical sound board of the dulcimer. Traditional dulcimers have been built with hardwood or soft wood tops—both with excellent results albeit different type sounds. I personally prefer a softwood top over a hardwood and the basic reason for this is acoustics—for the same reason that quality guitars and violins have softwood sound boards (tops).

Quarter cut Spruce or Cedar make excellent tops. Cypress or Redwood can also be used if quarter cut material is available. Quarter cutting of a board puts the grain lines (growth rings) perpendicular to the thickness of the board and virtually parallel to its length. Plain cut wood is simply not acceptable. Spruce and Cedar are available and the top choice. Spruce is a bit stronger

than Cedar and light in color. Cedar is an easy wood to work with, it is twice as stable as Spruce (contracts or expands half as much as humidity changes, and thus will be less susceptible to cracks) although it is softer and dents more easily. Regardless of your choice, wood selected for the top should have the grain lines no further apart than 0.1" (2.5mm) and preferably 1/16" or closer (1-1.5mm). It should also have a good ring to it when you tap it and the only way to hear this will come with experience. This is really a fine point, however, and if you have good tight grained quarter cut Spruce or Cedar, you will have a first quality dulcimer top. This wood is available from supply houses specializing in instrument wood or from the local lumber yard. Diligent searching thru the stock of Spruce or Cedar boards will give you excellent results if you take time to sort the good from the large majority of bad wood. If you purchase from your local lumber yard, you must be prepared to resaw the wood to proper thickness—boards generally run 3/4" or 4/4". The thickness of the top should be around 1/8" and no lumber yard stocks this—only the instrument supply houses.

A brief word about plywood for acoustic dulcimers. don't use it. While an acceptable sounding instrument can be made from good plywood, why make a second rate instrument? Stadivarius did not make plywood violins, Martin does not make plywood guitars, and you should not make a plywood dulcimer when the alternate solid wood construction is just as easy and acoustically superior.

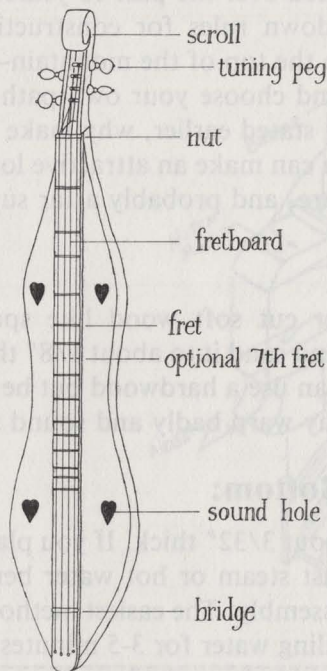
## Shape:

There is no "correct" shape for the Mountain Dulcimer. \*The most common shape is the elongated hour glass. The second most popular is the teardrop. A teardrop shaped instrument is a wise choice for the beginner because it does not require elaborate jigs for glueing or steaming and shaping the sides prior to glueing. I have seen a variety of other shapes, many of which are visually attractive and have a fine sound. However, the hour glass and teardrop forms predominate. They

\*The only rule is that the soundbox is symmetrical about the fretboard, and the fretboard runs the whole length of the soundbox.

are aesthetically pleasing and produce a good sound. All else being the same, if the size of the soundbox is about equal, the hour glass and teardrop instruments are virtually indistinguishable acoustically. Practically, the hour glass sets on one's lap easier for playing but there is little else to choose between the two.

Before you embark on designing your own dulcimer consider the following. There is no reason why an instrument cannot be visually appealing as well as acoustically sound. It is just as easy to build a good looking instrument as an ugly one. It is not necessary to sacrifice aesthetics for a good sound. The two are quite compatible.



### Soundholes:

There appears to be no "best" shape soundholes. As long as one has 2 or 4 soundholes more or less symmetrically placed on the instrument, the shape of the hole has little bearing on the sound produced. Hearts and violin style "F"s are traditional with the heart shape more common. Presumably this came from the Pennsylvania Dutch tradition—a heart being a sign of love.

One can make fairly elaborate sound holes such as flowers, birds, and the like but they may require cross-banding underneath the top with a piece of veneer with the grain running at right angles to that of the top. Any extra support put on the top will not help the sound. I had a friend who made a beautiful elliptical shaped dulcimer with a very elaborate flower sound hole on either side of the fretboard. Unfortunately, the intricacies of the flower required so much cross-banding that the top was "dead" acoustically and the dulcimer has a very poor quality sound.

### Fretting the Instrument:

This is the heart of the dulcimer. Any mistakes here will forever be apparent. Measure accurately (to 1/64" or 0.5 mm). Work patiently and take care and take your time. Here are my recommendations.

1. Use light or medium gauge nichel silver banjo fret wire for frets. It is a T-shaped wire sold by many instrument supply houses. The long leg of the T-slips into a slot cut for it in the fretboard.
2. Invest in a small dove-tail saw. Cut your fret grooves with this saw and also use it for all other fine sawing work you have to do.
3. Use a jig to cut your grooves straight, perpendicular and not too deep.
4. Be absolutely sure your fretboard is plane, level, straight or what have you. If it isn't, make it straight or live forever with buzzes.
5. Tap your frets in position with a plastic head hammer and check to be sure all are level after insertion. A 3 foot metal straight edge can be used. Trim the ends of the frets off with nipper pliers or fret pliers, and grind them smooth with the edge of the fretboard. Then round the ends so you won't cut your fingers.
6. Use a scribe to make the grooves, not a pencil.

### Placement of Frets:

Many years ago Howie Mitchell introduced me to the mean-tone system of fretting instruments and I believe it is a definite improvement over the even tempered system used on chromatic instruments like the guitar. Remember the dulcimer is a diatonic instrument, 8 notes to an octave, not 12 as in the chromatic scale. Here are some abstracts from the personal correspondence from Howie and finally the fret system itself.

....."It is based on an old method of tuning keyboard instruments, used from the 1600's to the late 1800's, I believe. ....I assume that you are familiar with the intent of the equal temperament system; it is one method of getting around the fact that a melodic scale, consisting of 12 steps to the octave cannot be constructed so as to have a pure third, fourth, fifth, etc. intervals at the same time if the tones must be mechanically set to given pitches which are held constant after tuning. Equal temperament "democratically" adjusts and distorts all intervals so that, for example, a major triad sounds equally bad in any key. ...."

"Well, mean tone is another solution to the same problem. However, mean tone is set up to preserve *pure* thirds in the key for which the instrument is tuned. The results is that the fifth interval must be slightly flatted, but almost unnoticeably, and boy what a difference! The out of tune intervals *don't even appear in the*

*gapped dulcimer scale.* . . . . Who needs equal temperament for a dulcimer scale? The place where you need it is where you have a chromatically tuned instrument." "I find that a mean-tone fretted dulcimer shows close agreement to the fret pattern that a person with a good ear would set up, and sounds definitely sweeter than does an instrument fretted to an even temperament scale."

Here then is two octaves worth of mean-tone fretting derived for a string length of 1.0000 and also 28". Dulcimer string lengths run from around 24" to 30" and 28" is a nice comfortable length. I also included the even tempered scale for a string length of 1.0000 so you can see the differences—very small but noticeable.

Fret	Note	Mean-tone string length	Mean-tone length for 28" string	even tempered string length
0	do	1.00000	28.0000"	1.00000
1	re	0.89442	25.0438"	0.89090
2	mi	0.80000	22.40000"	0.79371
3	fa	0.74767	20.9348"	0.74916
4	sol	0.66874	18.7247"	0.66743
5	la	0.59814	16.7479"	0.59461
6	ti-flat	0.56076	15.7013"	0.56124
7	ti	0.53499	14.9797"	0.52974
8	do'	0.50000	14.0000"	0.50000
9	re'	0.44721	12.5219"	0.44545
10	mi'	0.40000	11.2000"	0.39685
11	fa'	0.37384	10.4675"	0.37458
12	sol'	0.33437	9.3624"	0.33371
13	la'	0.29907	8.3740"	0.29731
14	ti-flat'	0.28038	7.8506"	0.28062
15	ti'	0.26750	7.4900"	0.26487
16	do'	0.25000	7.0000"	0.25000

Note: Dulcimer scale computed above includes "extra" fret at 7th (ti) position in both octaves. Traditional dulcimer scale does not include this fret.

## Construction:

There are many articles on how to build a dulcimer. After reading all of them, one can conclude that there is no "right" way. A dulcimer is not a finely tuned temperamental instrument like a violin—it's a bit more primitive, like a banjo. This quality has one very encouraging prognosis for the builder. If one observes the basic rules of acoustics, one can be fairly sure of a good to excellent sounding instrument when finished. Howie Mitchell, who has written one of the first books on how to build a dulcimer writes that his experiences in construction proved what a versatile instrument the dulcimer is—it is very forgiving for the inexperience of the amateur builder. It will reward those of us with even a moderate amount of skill with a pleasing end product.

Howie notes that often constructing many instruments of fine woods using the best techniques that he had learned, he fitted a dulcimer fretboard to a hollow core door and also a Samsonite suitcase to satisfy his curiosity. The end result was a humbling experience, he notes, for the hollow door and suitcase produced a sound which was acceptable and frighteningly close to that of his traditionally constructed instruments. So take heart—you are not dealing with a temperamental instrument. Your chances of success are good as a minimum and you may even surprise yourself with the end product.

Here, then, are some notes on constructing which I have accumulated over the past 15 years. I shall not attempt to lay down rules for construction. There are many routes to the top of the mountain—just be aware of the basics and choose your own path. Only one admonition—as I stated earlier, why make an ugly instrument when you can make an attractive looking one with a little more care, and probably a far superior sound.

## 1. Top:

Use a quarter cut soft wood like spruce or cedar. Resaw, plane and sand it to about 1/8" thickness. As an alternate you can use a hardwood but be sure it is quarter cut or it may warp badly and sound terrible.

## 2. Sides - Bottom:

Hardwood about 3/32" thick. If you plan an hourglass shape, you must steam or hot water bend the sides to shape before assembly. The easiest method is to immerse the sides in boiling water for 3-5 minutes. Bend them at once after removing from the hot water by clamping in a mold with plenty of open space to allow them to dry. A bending iron works fine but is expensive and better results are had with thinner sides say 1/16".

Make the bottom of 3/32" wood also, "book match", jointed or one piece as you wish.

## 3. Scroll

Here is your chance to express yourself. The scroll holds the pegs and is also ornamented at the end. The ornamentation can be a simple circle end or an elaborate carving if you are so inclined. I personally prefer a simple scroll since the dulcimer is a plain instrument and I normally use a "once around" open scroll. (See sketch)

Since you will be doing some carving here, a brief word on the woods used. Black Walnut is easy to carve. Use sharp tools, patience, and you get a first class job. Honduras Mahogany also carves excellently. Cherry works well but "burns" easily if you do any power sanding so watch it. Rosewood (Brazilian & East Indian) is best attempted after you have had a little experience. It comes beautifully but it is HARD—depending on the wood it

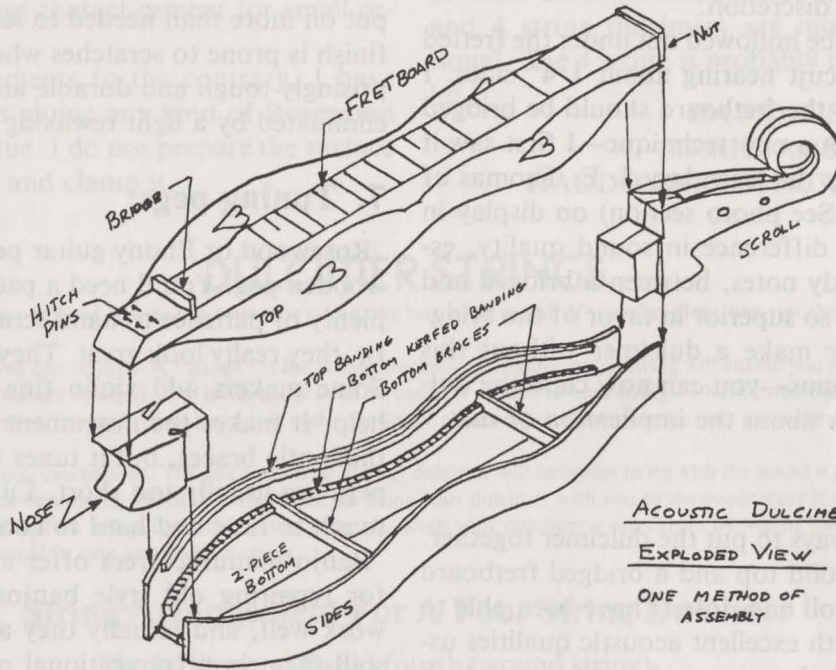


can be harder than Maple to carve but the end result is worth it.

I make my scrolls from two pieces of wood cut end to end. (See sketch) Then, when jointed together, you get a matched grain effect. You can also apply a contrasting wood sandwich (sketch) between the two halves. This is visually attractive and very functional. If you intend to carve an open scroll, the sandwich glued in with the grain at right angles to that of the sides reinforces the weak spots where the wood could otherwise crack all

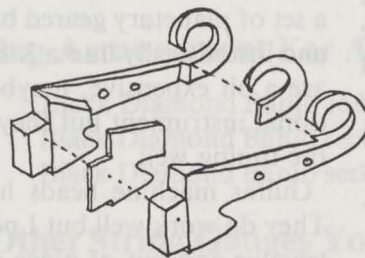
along a grain line. This allows you to carve an open scroll without much danger of breaking it off during construction or handling. A third benefit of the 2-half technique is that you can easily work on the inside of the peg box *before* you glue it together.

Many dulcimers are made with a one piece scroll especially those with carved headstocks. Craftsmen usually employ a router to cut out the peg box although it can be drilled and carved out by hand.



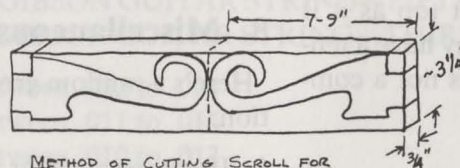
ACOUSTIC DULCIMER  
EXPLODED VIEW  
ONE METHOD OF ASSEMBLY

SEPT 1978  
D.E. Field

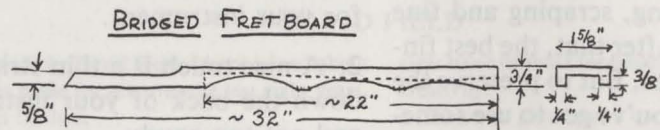


END SCROLL SHOWING  
"SANDWICH" CONSTRUCTION

NOTE: SANDWICH IS FROM 1/8" TO 1/4" THICK. GRAIN RUNS VERTICALLY.



METHOD OF CUTTING SCROLL FOR  
MATCHED ENDS



NOTE: NUMBER OF ARCHES IS NOT CRITICAL.  
RECOMMEND 3 TO 5. DIMENSIONS FOR  
4 OR 5 STRING DULCIMER WITH 28" SCALE.

SEPT 1978  
D.E. Field

#### 4. Fretboard:

Use a hardwood. If you want to get fancy, apply a thin sheet of ebony on the top of the fretboard in the fretted area. Not necessary on rosewood but it does prevent wear and discoloration on walnut, cherry, etc. if you wish to go to the extra work.

One can inlay mother of pearl position markers on the fretboard if desired, but remember they are not necessary for locating yourself. The irregular fret pattern of the dulcimer does that for you. But they can be visually attractive if done with discretion.

The fretboard should be hollowed out under the fretted position with a dado cut nearing about 1/4" sides. I also strongly urge that the fretboard should be bridged (see sketch). This is not a new technique—I first saw it on a dulcimer made by the legendary J. E. Thomas of Kentucky (1850-1933. See photo section) on display in the Smithsonian. The difference in sound quality, especially with the melody notes, between a bridged and unbridged fretboard is so superior in favor of the bridged that I would never make a dulcimer without this feature. One added bonus—you can now capo the dulcimer fretboard—think about the implication of that.

#### 5. Assembly:

There are two basic ways to put the dulcimer together. I personally prefer a solid top and a bridged fretboard glued solidly to the scroll and nose. I have been able to produce a dulcimer with excellent acoustic qualities using this technique and also a rugged instrument which finger picks and fast strums equally well.

An alternate method, and one equally as good as the first is to glue the fretboard solidly to the top and scroll but relief cut the front free of the nose piece so that the front end can "float." My good friend Sam Rizzetta, a fine craftsman of all kinds of instruments from Valley Head, W. Virginia has used this technique. When finger picked, this style of dulcimer sounds superb. However when fast strummed, Sam mutes the fret board by clamping it solid to the nose piece with a built in screw. Otherwise, the sounds overpower themselves and get lost. One must be careful with a relief cut top as it is considerably more prone to damage and may have a tendency to warp the fretboard, though this is not a common problem.

#### 6. Finish:

There is no substitute for planning, scraping and fine sanding if you want a fine finish. After that, the best finish is none at all as far as sound goes. But to preserve the wood from grease and moisture, you've got to use something. I prefer an oil & wax finish—Bees wax and turpentine is a good choice and a classic material but you must prepare it yourself. A prime coat of Minwax nat-

ural oil or equal & finish coat of a high quality paste wax (Butchers or Minwax) dried and hand rubbed also works well. This finish is the easiest to apply to an oily wood like Rosewood where a lacquer or varnish finish can be a complete disaster unless a sealer (shellac) is used first.

I tend away from any kind of a varnish finish. It is too difficult to put on properly without streaking, putting too much on, or getting dust particles in the finish. If you wish to use varnish, at least use a violin varnish and talk to someone who knows how to use it. Lacquer, either hand rubbed or sprayed on is excellent but don't put on more than needed to seal the surface. A lacquer finish is prone to scratches where as a wax finish is surprisingly tough and durable and scratches can easily be eliminated by a light rewaxing in most cases.

#### 7. Tuning pegs:

Rosewood or Ebony guitar pegs are best if you want a wooden peg. You'll need a paired peg hole reamer and plenty of patience to hand scrape each peg for a perfect fit. They really look great. They require patience to tune. Some makers add violin fine tuners to the strings to help. It makes the instrument look like its wearing orthodontic braces, but it tunes up easier. Violin or viola pegs are usually too short. Lute pegs look fine but are tough to tune and hard to come by.

Banjo manufacturers offer a mechanical friction peg for repairing old style banjos. They are inexpensive, work well, and visually they are acceptable. If you install them in a conventional peg box, they must go in from the inside out which means that the peg box must be made in 2 halves, the peg shanks inserted and then the scroll glued together. A far superior choice is to buy a set of planetary geared banjo pegs. They are well made and install easily into a 3/8" hold from the outside. They are a bit expensive, maybe a bit too flashy for a traditional instrument but they do tune o-so-nicely and hold the tuning well.

Guitar machine heads have been used on dulcimers. They do work well but I personally find them very unattractive and out of place on a dulcimer.

#### 8. Miscellaneous Ideas:

Here's a random group of thoughts for your consideration:

1. If you resaw your wood for backs and sides, you can easily make two pieces "book-matched" back and sides for your instrument.
2. A nice touch is a thin strip of decorative wood inlay down the back of your instrument. Keep it 1/4" wide and not too gaudy.
3. Use bone or inlay for your bridge and nut. There's no other acceptable material.

4. Run a 1/16" band of purfling around the top of your instrument. It looks attractive and the groove you cut to insert the purfling allows the top to vibrate a little more. That's why they purple violins.

5, GLUE—White glue like Elmers work well. The modified "cabinet makers' white glue" like Titebond are even better. Hide glue is fine but you should use a high quality glue and work it hot. Waterproof type glues like Weldwood are o.k. but not necessary. Likewise epoxy glues. These latter two types cannot be disassembled with heat like hide glue (and to a lesser degree white glues) can. Only use contact cement for small ornamentation, if at all.

Despite published comments to the contrary, I have never had any trouble in gluing any kind of Rosewood (oily wood) with white glue. I do not prepare the surface in any way—just glue it and clamp it.

6. You must use a gluing jig for an hourglass dulcimer to shape the sides. It may not be necessary with a tear-drop but it helps. Clamp the sides to the bottom for a tight joint. Clamp top to the sides. Don't make any glue joint without clamping it. Don't overglue. Design your own clamping jigs.

7. Put a decorative inlay band about 1/8" wide on either side of the "strum hollow" near the bridge. It's a pick guard and will prevent scratching the edge of your fretboard, especially if they are walnut or Cherry.

8. Your dulcimer may have 3, 4, 5, 6, or 8 strings. The 3 and 4 string dulcimers are most common and traditional. The 4 string is probably the most versatile of the lot.

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## DULCIMER STRINGS

It is always best to keep your strings in good shape. The better the string, the better the sound. If you play alot, then you should change your strings at least every two-three months. (or less)

There are different "gauges" that can be used. A "gauge" is the strings thickness. A lighter gauge string will enable you to tune higher, give you a bright tone and is always used for your melody string(s). The lower gauges can be used for middle of bass strings. I have listed the strings I use on my four string dulcimer, as well as the gauge number. Strings are not listed just under the gauge number, but also under the note name, brand of the string, and number of the string.

Guitar, Banjo and Dulcimer strings can be used. The size and shape of your dulcimer will have alot to do with the sound it produces. My advice is that you search around and see what sounds best to you. **SOME POINTERS:** a. Bring your dulcimer with you to the music store if at all possible. Most people still don't know what a dulcimer is, and often will sell you the wrong string. b. Keep your dulcimer strings clean by wiping them off after you finish playing. c. Keep an extra set of strings around in case you break a string.

### String Arrangement For A Four String Dulcimer

4th string (bass)	Black Diamond Banjo fourth (wound string)	Gauge no.—725 1/2
3rd string (middle)	Black Diamond Banjo third (Five string Banjo)	Gauge no.—722 1/2
2nd string (second)	Black Diamond Banjo second (Five string Banjo)	Gauge no.—721 1/2
1st string (melody)	Black Diamond Banjo second (Five string Banjo)	Gauge no.—721 1/2

### String Arrangement For A Three String Dulcimer

3rd string (bass)	Black Diamond Banjo fourth (wound string)	Guage no.—722 1/2
2nd string (middle)	Black Diamond Banjo second (Five string Banjo)	Gauge no.—721 1/2
1st string (melody)	Black Diamond Banjo second (Five string Banjo)	Guage no.—721 1/2

### Other String Gauges You May Want To Try:

1. GIBSON GUITAR STRING—FIFTH STRING
2. GIBSON GUITAR STRING—THIRD STRING

**BASS STRINGS**—anything between .022 to .024  
**MIDDLE STRING**—anything between .011 to .016  
**MELODY STRING**—anything between .010 to .013

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#### DAVID FIELD

The first dulcimer I ever saw was made by David Field. I have owned about seven different dulcimers that he has made for me over the last eight years, and every dulcimer is as beautiful as the last.

I asked Dave to write this article, because of his ideas on using your own mind and thoughts about building dulcimers, and making an instrument that is really yours, rather than copying one of his. I feel this article represents a

clear basic formula for building, as well as an open minded approach towards creativity.

The cover photograph on this album features a Field Dulcimer. Still just a hobby for him, David continues to custom make some of the very best dulcimers around.

Kevin Roth

# WOMEN AND DULCIMER MAKING AND PLAYING

By Bonnie Carol

It seems to me that women have enjoyed a happy association with the dulcimer, and have achieved acclaim and expertise, as well as satisfaction from our musical and artistic creations with the instrument. Some of us play music native to our parts of the country, and some play music pertinent to our lives as twentieth century political and emotional creatures. Some of us make the dulcimer our primary musical and /or artistic focus, and some of us have careers based on it. Others use it in the context of other musical or artistic endeavors, or simply find personal satisfaction to be our goal.

To name a few women associated with the mountain dulcimer—there are many I won't name because I don't know them, but here is a sample that comes to mind.

Jean Ritchie and Jean Schilling give us traditional and sometimes original music often concerning their homes in the mountains of Tennessee and Kentucky. Jean Schilling and her family give us several Smoky Mountain folk festivals each year, including one dulcimer festival, on their land in Cosby, Tennessee.

Anne Grimes uses the dulcimer in her recordings of music from her native, Ohio. She has a collection of antique dulcimers from the Ohio valley and other places, and is the most exuberant grandmother I know.

Jean and Pam Simmons of Mountain View, Arkansas, fill the dulcimer with very musical renditions of Ozark Mountain music in their soft and sensitive styles. Margaret MacArthur demonstrates hers and the dulcimer's versatility with music from tradition as well as from her many friends and acquaintances in the folk music world. When I saw her perform, she did an evening of love songs in celebration of Valentine's Day. She and her family live on a beautiful farm in Vermont, and her music reflects her connectedness and givingness to her family and friends.

There are a number of players who draw from tradition, write their own music, and also play that of other contemporary artists. Mary Faith Rhodes, Lorraine Lee, and Madeline MacNeil are three Eastern dulcimer players who play a variety of music from Renaissance, Elizabethan, American traditional, to original. Madeline is the editor of the Dulcimer Player's News and has worked as a professional singer, dulcimer player and guitarist for years. Holly Tannen was a pioneer in the current wave of dulcimer renaissance, and plays a lot of European and American ballads and fiddle tunes.

The genius of Joni Mitchell can be found in her compositions for voice, dulcimer, and guitar reflecting the situation of the self dependent woman, faced with immense artistic capacity and success, yet still moved by the frustrations of the search for love and lasting inner calm in the seventies. Her music is exemplary of music being composed on the dulcimer currently by such artists as Rachel Faro, and Wendy Waldman, currently residing in Los angeles.

Some extremely beautiful, and musically very interesting compositions have been written by some as-yet-unrecorded artists. Diana white's instrumental piece, "Have Mercy on the Turtle in the Road" while destined to become a dulcimer classic, is also encompassing of the dulcimer's current direction to me—dulcimers can make almost music box-like sounds as shown by this piece, and they are slow, but sure entrants into the world of serious folk and contemporary music. Baila Dworsky of the northwest and Terry Rasmussen of Colorado are women with classical musical training who have written beautiful personal poetry to the musical accompaniment of the dulcimer, as well as almost symphonic compositions for dulcimer and other instruments. Connie Baker of Colorado has done what I'm sure many women in other areas have done: she has organized a dulcimer group where songs are shared, and being a music teacher, she teaches music theory as related to the dulcimer to music students in the Denver area. Lois Hornbostle is an authority on Irish music and its transcription to the dulcimer.

An area of dulcimer lore in which women are becoming increasingly recognized is in the building. There are very unique dulcimers coming out of the shop of the extremely artistic Joellen Lapidus of Los Angeles. Joellen has written a book on the dulcimer, and is a very talented performer with a California flare in her style.

The vision of women resawing lumber in a wood shop surrounded by power saws, and drill presses is a new one to some people. One innocent customer came to my shop, and looked around, then at my female co-worker, Janette Gould Force, and then at me, and asked incredulously, "Is this an all girl shop?"

I share a shop with a male guitar builder, and a common experience over the years has been for people to compliment my shopmate on the dulcimers. He sets them straight as to the maker, and when they learn this

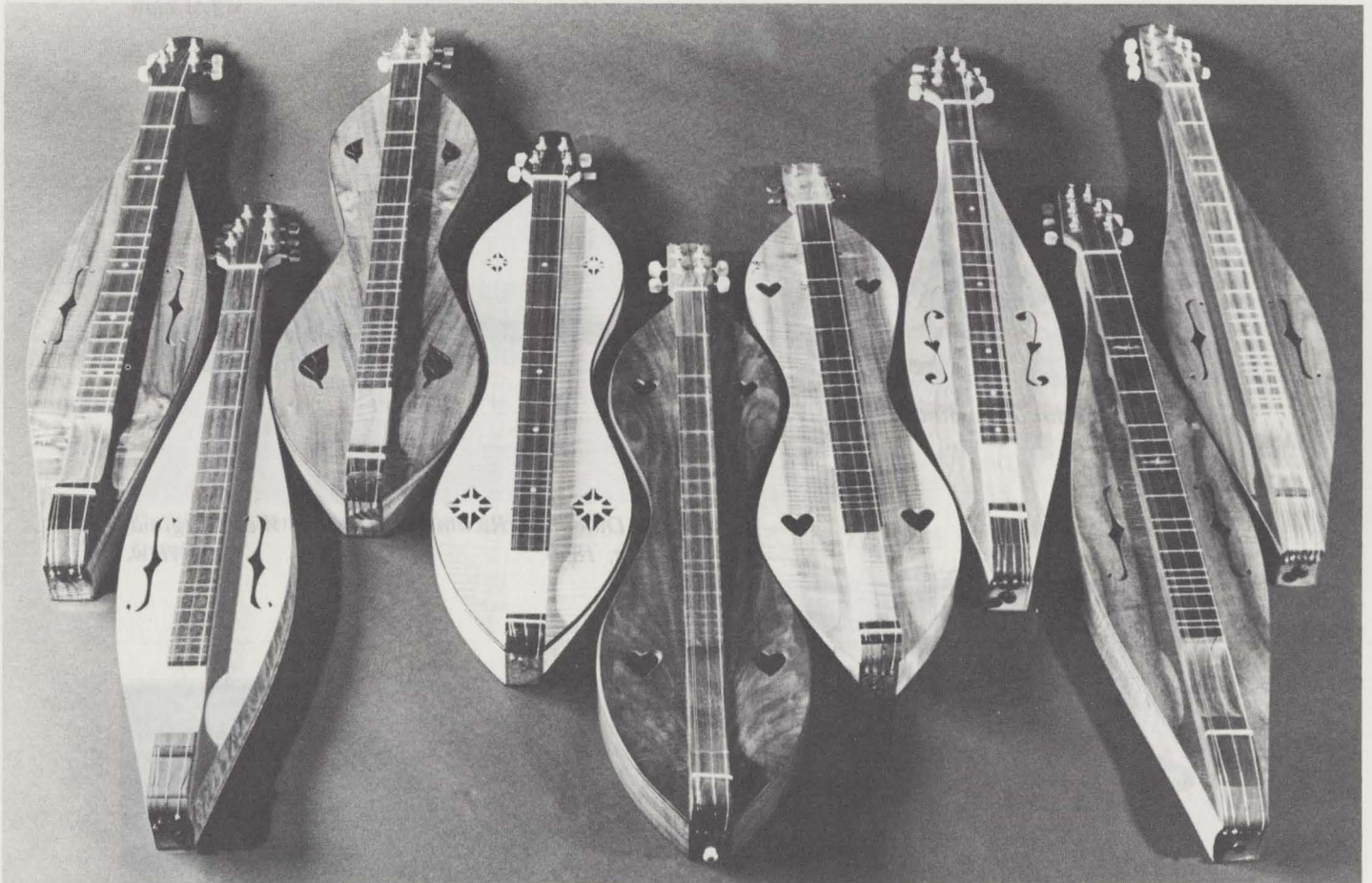
is a woman, they ask me, "Oh, where do you get the kits?", their unspoken faux pas being that they believed without question that a man could make dulcimers from scratch, but a woman might need to begin with kits. Still, once people's preconceptions regarding women in the instrument and woodworking business are dispelled, they are intrigued, and haven't a lot of trouble trusting that women make excellent instruments also.

There are several other women building dulcimers, only one of whose work I've seen personally. Marnie Barberi of Vermont owns Westminister dulcimers, and builds other instruments as well. There is Kate Luke of Virginia, and Ellen Yoeman in California. I'm sure there are numerous others and I would enjoy hearing from you.

There are other recorded as well as un-recorded women playing excellent music on the dulcimer—I men-

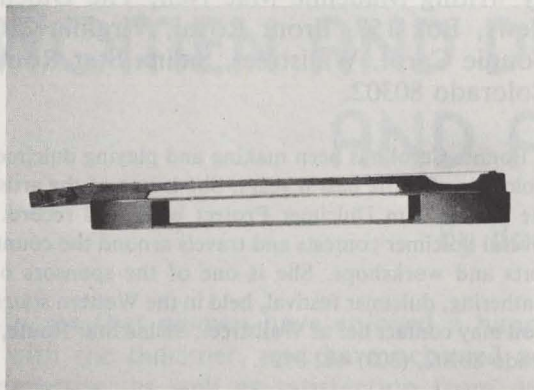
tion only a few, and probably as a dulcimer player, you've already encountered some of the artists mentioned. Sources for their music and dulcimers can be gotten by writing Madeline Mac Neil, The Dulcimer Players News, Box 157, Front Royal, Virginia 22630; or me, Bonnie Carol, Wallstreet, Salina Star Route, Boulder, Colorado 80302.

Bonnie Carol has been making and playing dulcimers in Boulder, Colorado, for the past 6 years. She is one of the artists featured on the Pacific Rim Dulcimer Project book and record. She has won several dulcimer contests and travels around the country giving concerts and workshops. She is one of the sponsors of the Kindred Gathering, dulcimer festival, held in the Western states each August. You may contact her at Wallstreet, Salina Star Route, Boulder, Colorado 80302, (303) 442-3924.

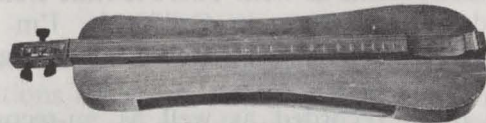


*Dulcimers made by Bonnie Carol and David Schnauffer.*

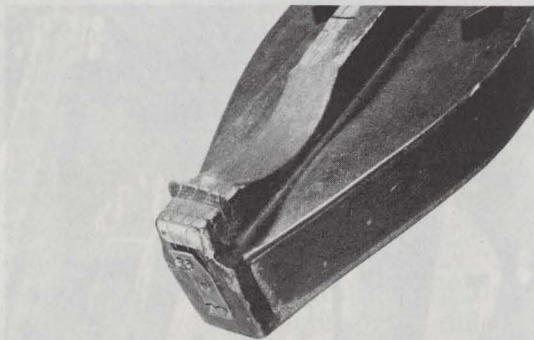
# DULCIMERS



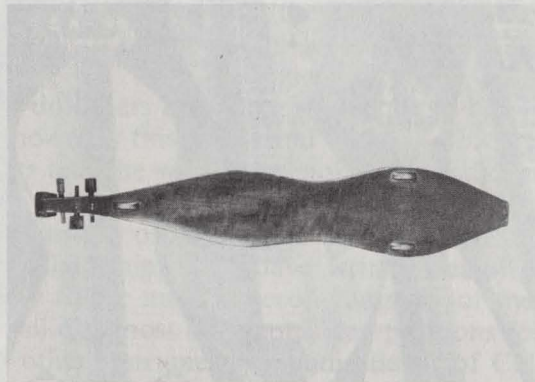
*Dulcimer, unknown, Kentucky (?), early 20th century.*



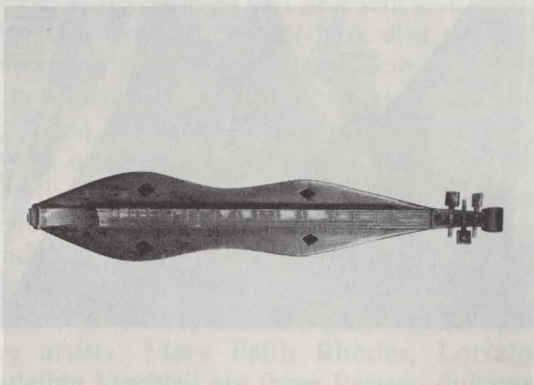
*Dulcimer, unknown, Kentucky (?), early 20th century.*



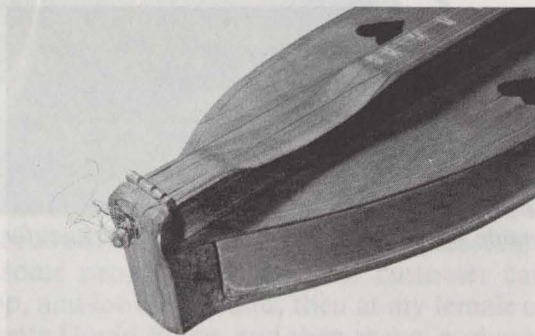
*Dulcimer, Richmond, Hinton, West Virginia, c. 1850*



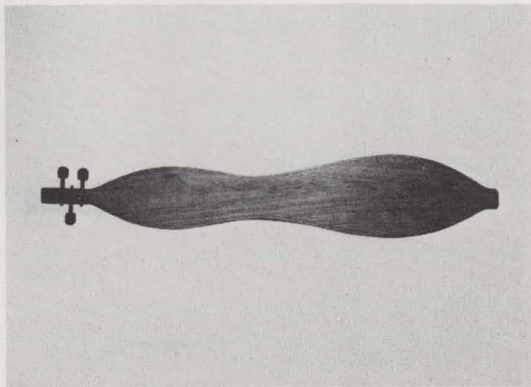
*Dulcimer, Richmond, Hinton, West Virginia, c. 1850*



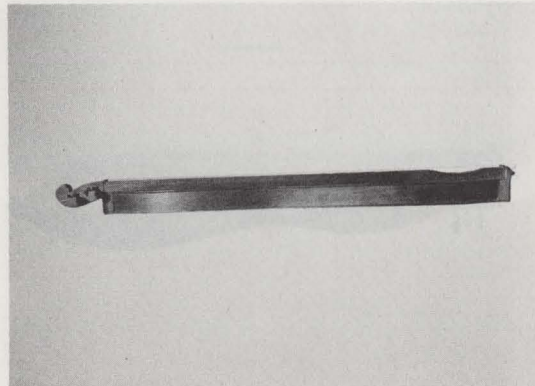
*Dulcimer, Richmond, Hinton, West Virginia, c. 1850*



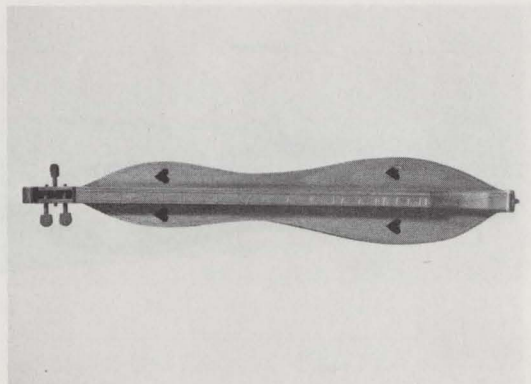
*Dulcimer, Amburgey, Hindman, Kentucky, 19??*



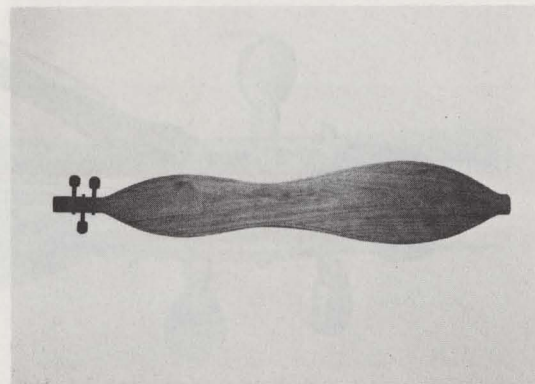
*Dulcimer, Amburgey, Hindman, KY., 19??  
back view.*



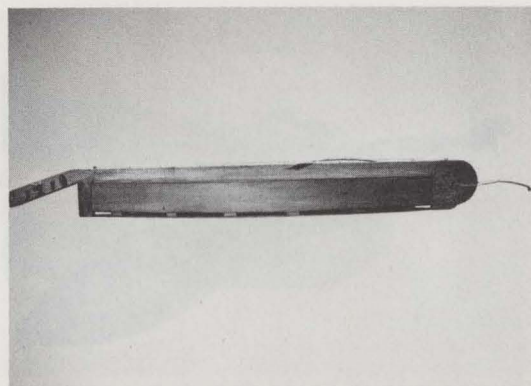
*Dulcimer, Amburgey, Hindman, Ky., 19??  
side view*



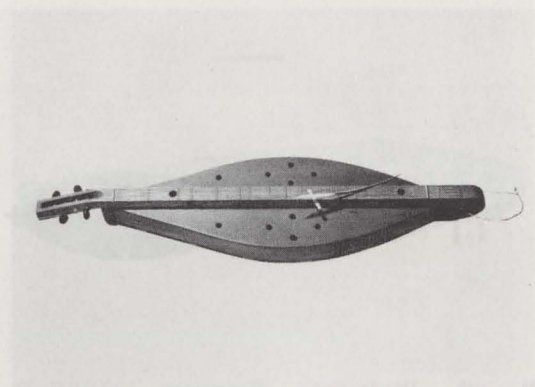
*Dulcimer, Amburgey, Hindman, Ky., 19??  
front view*



*Dulcimer, Amburgey, Hindman, Ky., 19??  
back view*

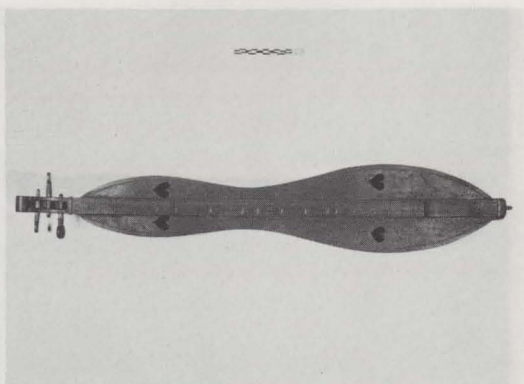


*Dulcimer, Russell, Galax, Virginia, 1970  
side view.*

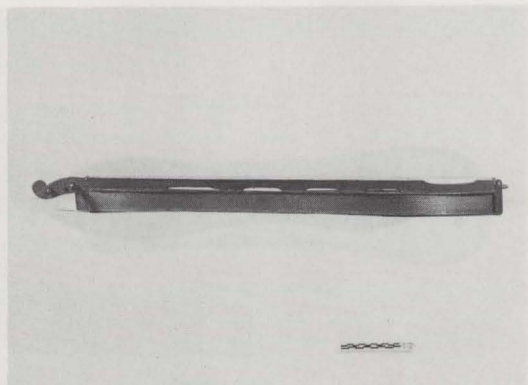


*Dulcimer, Russell, Galax, Virginia, 1970  
3/4 view.*

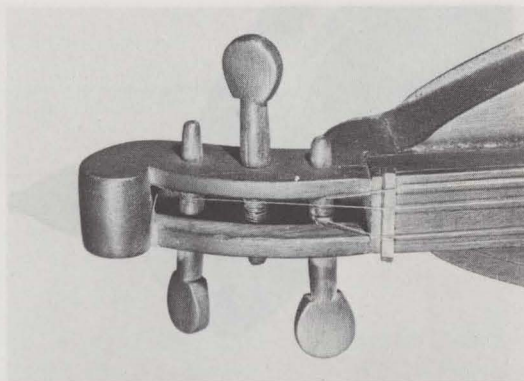
# DULCIMERS



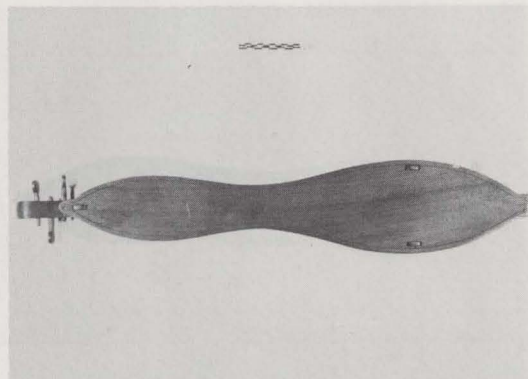
*Dulcimer, Plucked*  
*J.E. Thomas, Bath, Ky. 1927*  
*Iron frets, walnut body and pegs, hickory bridges*  
*front view*



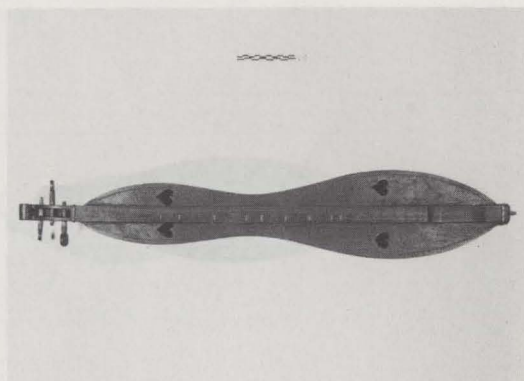
*Dulcimer, Plucked*  
*J.E. Thomas, Bath, Ky. 1927*  
*Iron frets, walnut body and pegs, hickory bridges*  
*side view*



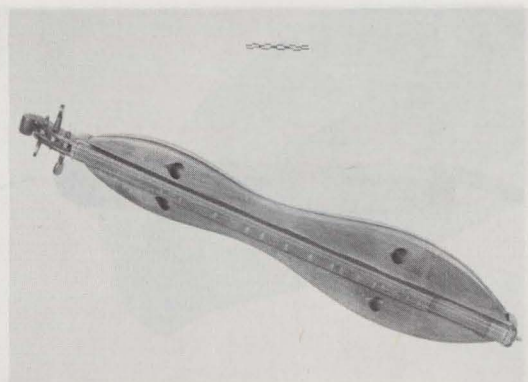
*Dulcimer, Plucked*  
*J.E. Thomas, Bath, Ky. 1927*  
*Iron frets, walnut body and pegs, hickory bridges*  
*view of head*



*Plucked dulcimer by J.E. Thomas, Kentucky, 20th c.*

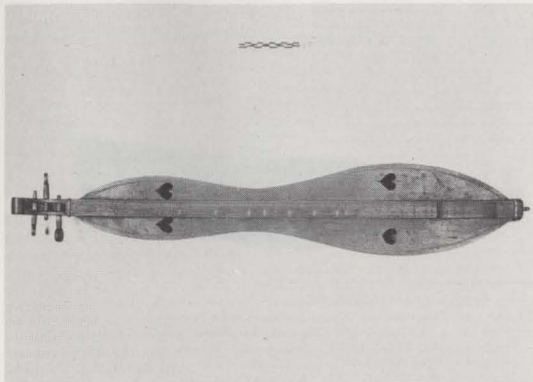


*Plucked dulcimer by J.E. Thomas, Kentucky, 20th c.*

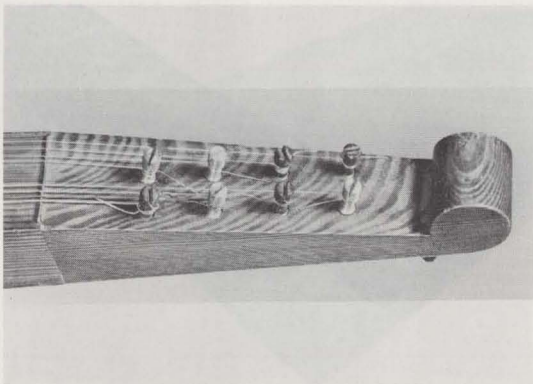


*Dulcimer, Plucked*  
*J.E. Thomas, Bath, Ky. 1927*  
*Iron frets, walnut body and pegs, hickory bridges*  
*overall view*

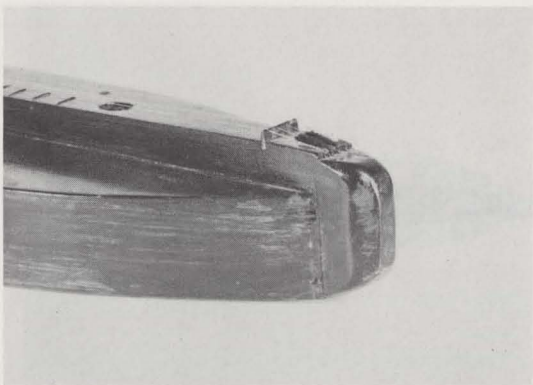




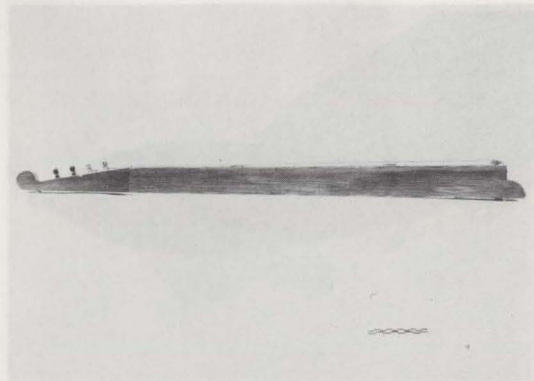
*Dulcimer, Plucked*  
*J.E. Thomas, Bath, Ky. 1927*  
*Iron frets, walnut body and pegs, hickory*  
*bridges* front view



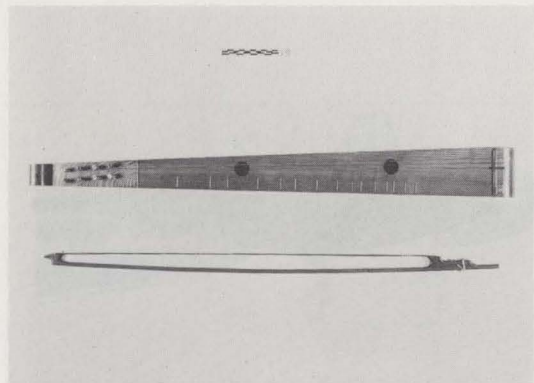
*Bowed Dulcimer*  
*George Dougherty, Kentucky, 19th C.*  
*detail of head*



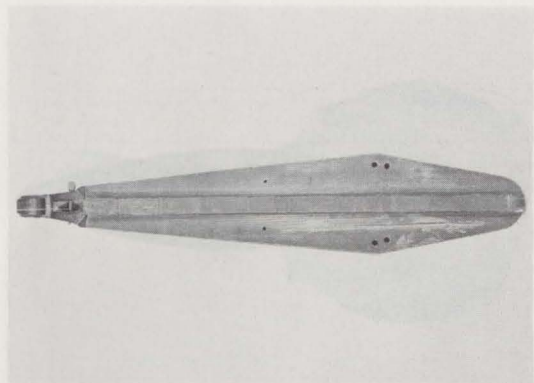
*Dulcimer, plucked, by Jacob Melton*  
*Galax, Virginia, c. 1955*  
*Detail of tail*



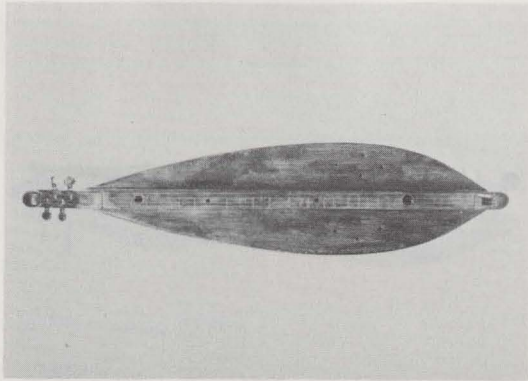
*Bowed Dulcimer*  
*George Dougherty, Kentucky, 19th C.*  
*side view*



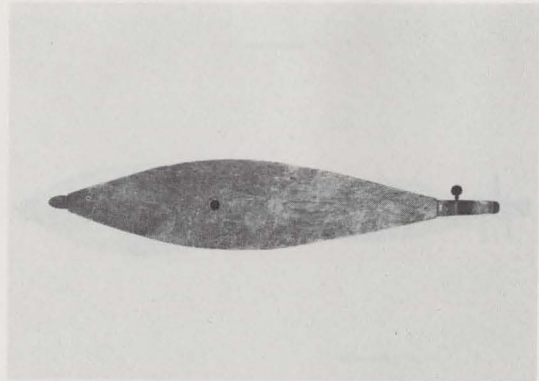
*Bowed dulcimer, with bow*  
*George Dougherty, Kentucky, 19th C.*  
*front view*



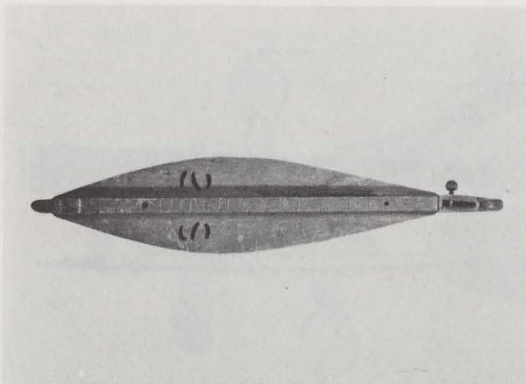
*Dulcimer, mountain, (plucked), by W.*  
*Ham(ber?)*  
*North Carolina (?), mid 19th Century*  
*Front view*



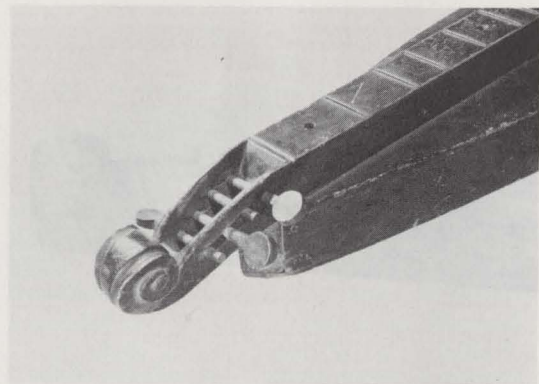
*Dulcimer, plucked, by Jacob Melton  
Galax, Virginia, c. 1955  
Front view*



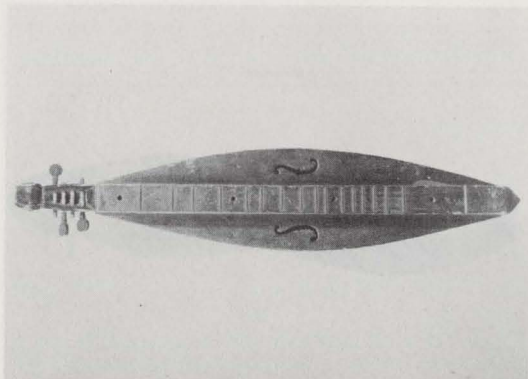
*Dulcimer, unknown, Tennessee (?), late 19th  
century.  
back view*



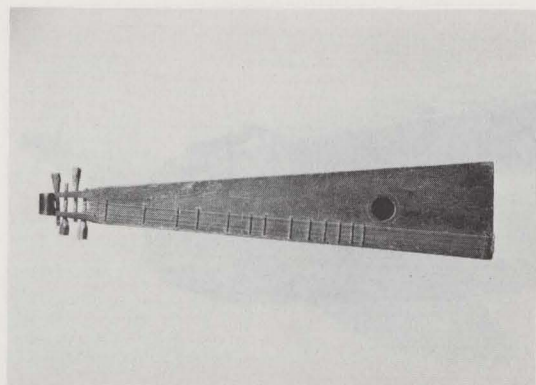
*Dulcimer, unknown, Tennessee (?), late 19th  
century.  
front view.*



*Dulcimer, unknown, Tennessee (?), late 19th  
century.  
peg box.*



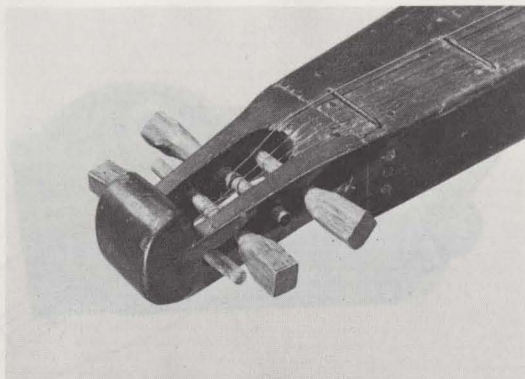
*Dulcimer, unknown, Tennessee (?), late 19th  
century.  
front view.*



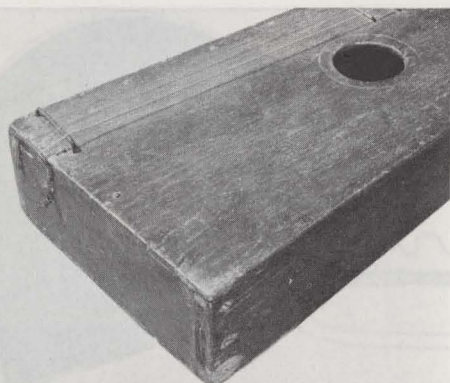
*Dulcimer, W.J.B., Mr. Airy, North Carolina,  
1934  
front view.*



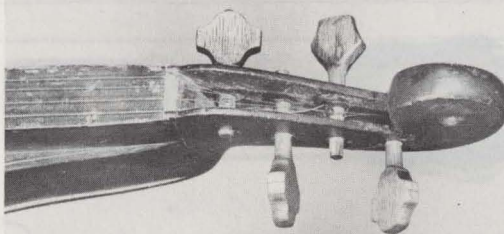
*Dulcimer, W.J.B., Mt. Airy, North Carolina, 1934  
back view.*



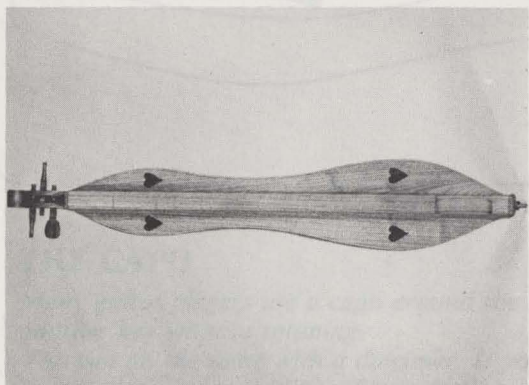
*Dulcimer, W.J.B., Mt. Airy, North Carolina, 1934  
peg box*



*Dulcimer, W.J.B., Mt. Airy, North Carolina, 1934  
detail*



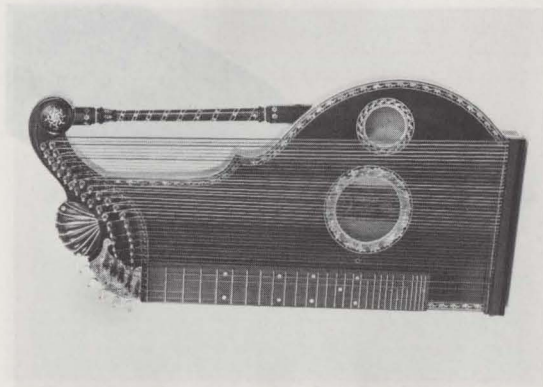
*Mountain dulcimer, by Unknown maker  
Clendenin, W. Virginia, c. 1850  
Detail of pegbox*



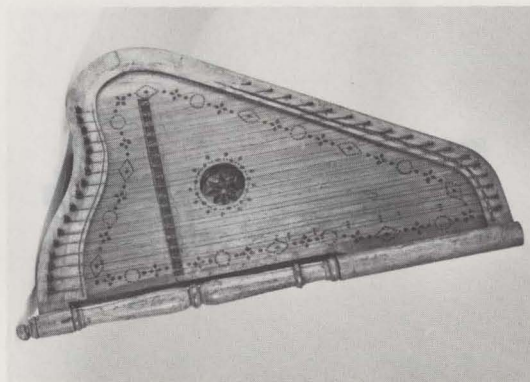
*Dulcimer, plucked  
Jethro Amburgy, 1965  
Hindman, Ky. Oct 27, 1965  
Walnut  
front view*



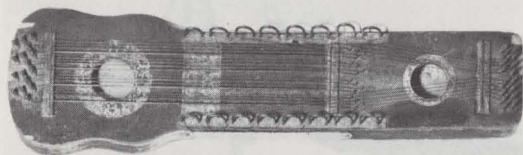
*Bowed zither—William Teubner  
patent Sept. 1894  
Baltimore, MD.*



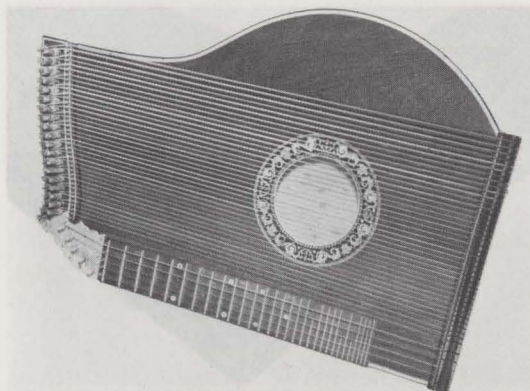
Zither  
late 19th century



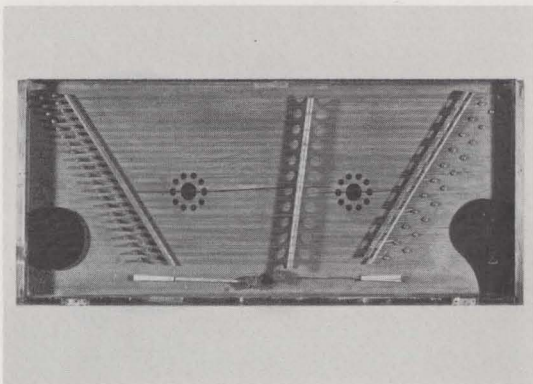
Zither,  
USA 1st quarter, 20th Century



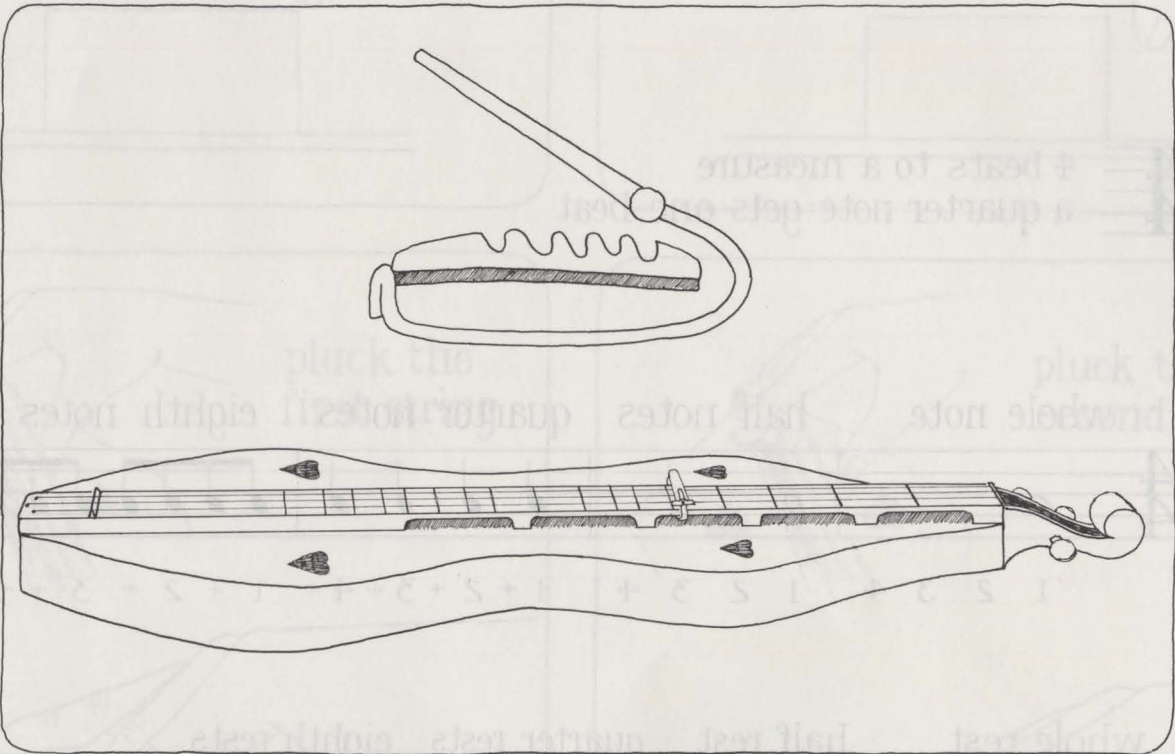
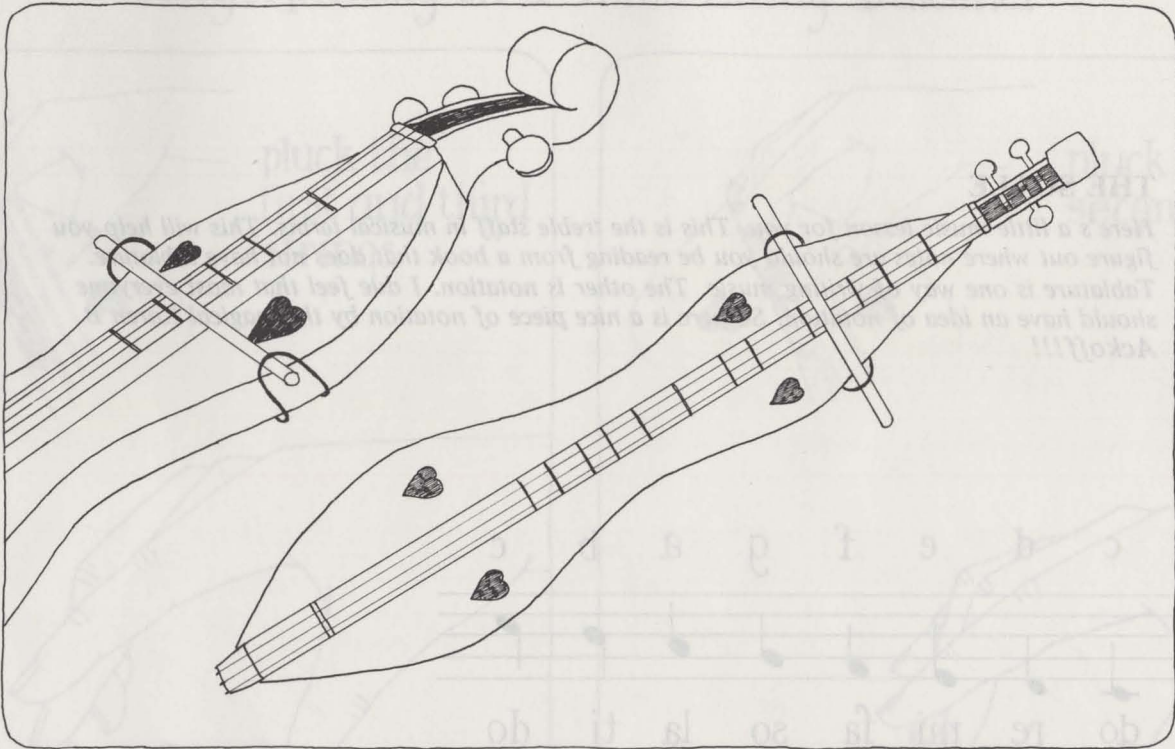
Hammered Dulcimer



Zither Germany(?) c. 1870



Dulcimer, maker unknown, Am. c. 1835  
Hugo Worch Collection  
top view



## THE CAPO

Many guitar players use a capo around the neck of the guitar to raise the pitch of the strings to another key without retuning.

You can do the same with a dulcimer. If you have a bridged fretboard, just strap it under the board wherever you'd like. If you don't have the freedom of an 'arched' fretboard, use a rubber band and a dowl and capo over the board!

It will give you different sounds depending on the acoustics of your instrument. One sound you want to avoid is a Buzzzzzz. This means that your capo is not securely fastened to the fretboard, and some of the strings are not touching far enough down. Try for a good clean sound, and have fun!

## THE SCALE

Here's a little music lesson for you. This is the treble staff in musical terms. This will help you figure out where notes are should you be reading from a book that does not have tablature. Tablature is one way of writing music. The other is notation. I due feel that most everyone should have an idea of notation. So here is a nice piece of notation by the magical Karen B. Ackoff!!!

c d e f g a b c

do re mi fa so la ti do

4 beats to a measure  
a quarter note gets one beat

whole note      half notes      quarter notes      eighth notes

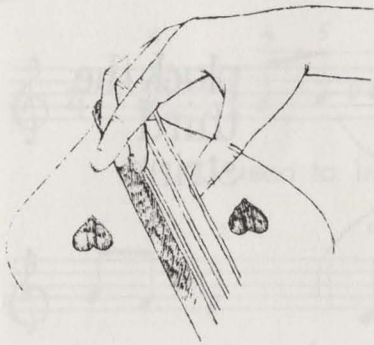
1 2 3 4      1 2 3 4      1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +

whole rest      half rest      quarter rests      eighth rests

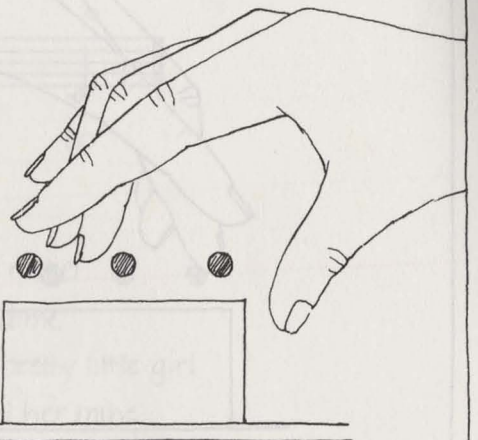
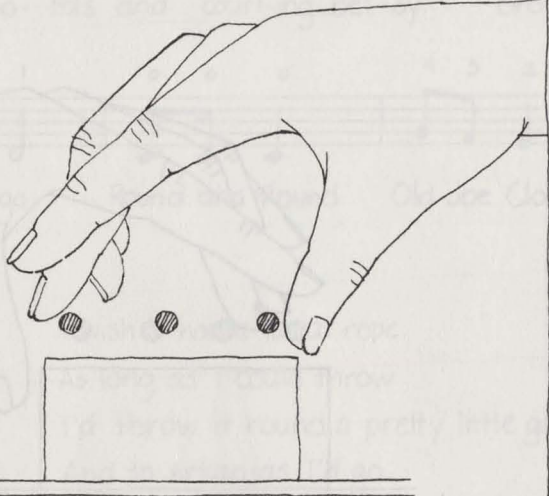
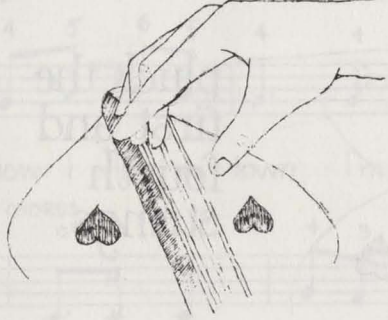
1 2 3 4      1 2 3 4      1 2 3 4      1 + 2 + 3 + 4 +

# Fingerpicking on a Three String Dulcimer

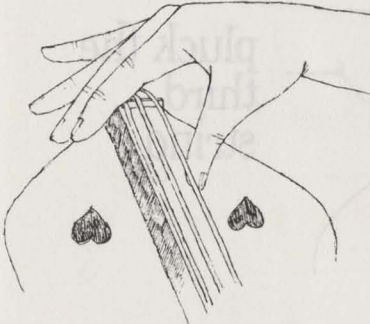
pluck the  
first and third  
strings



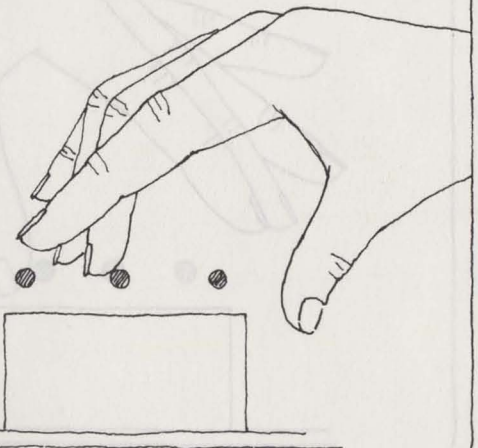
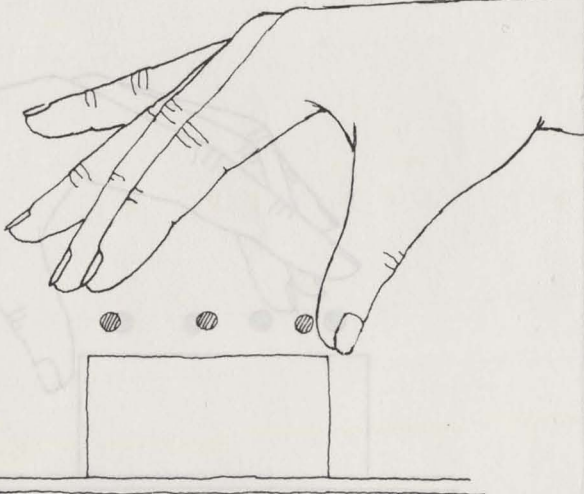
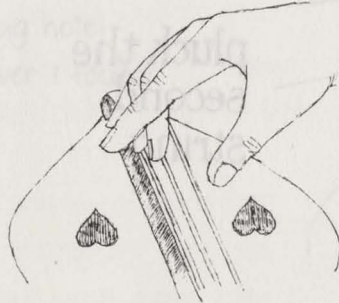
pluck the  
second string



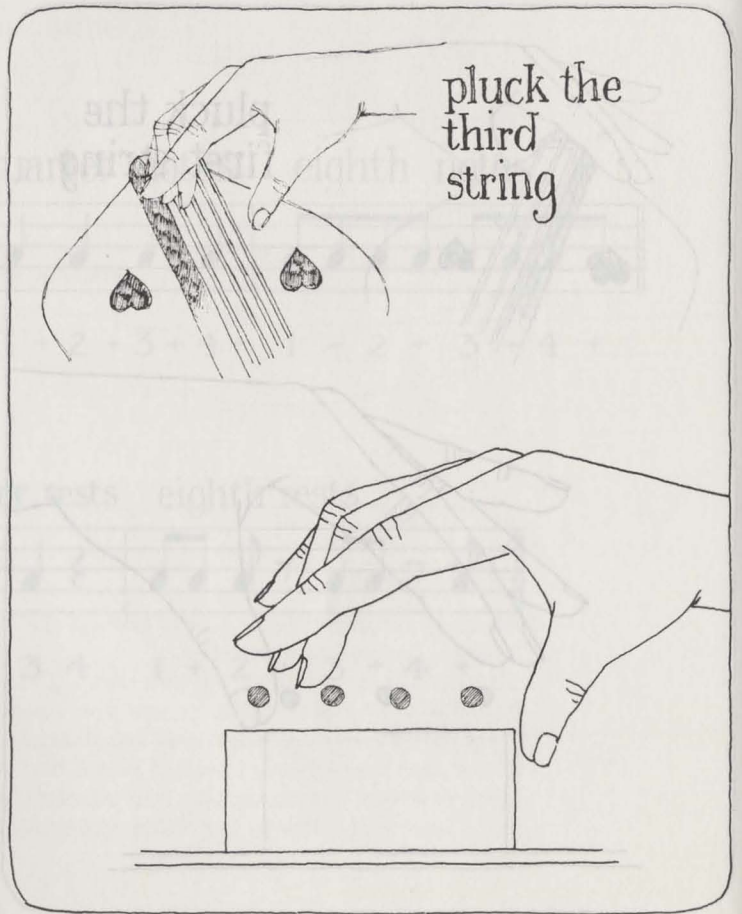
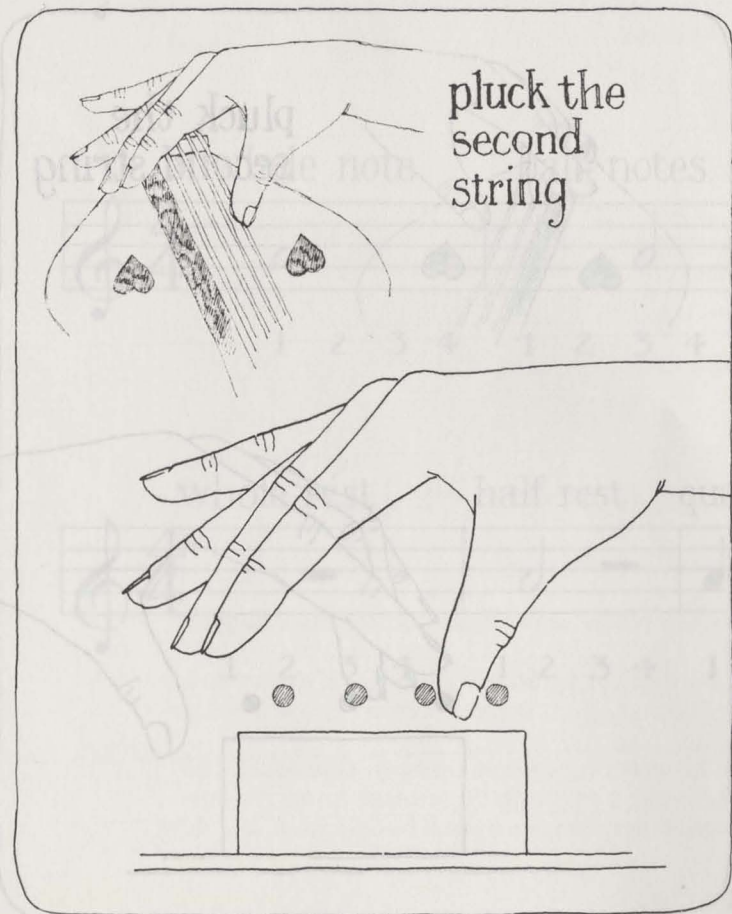
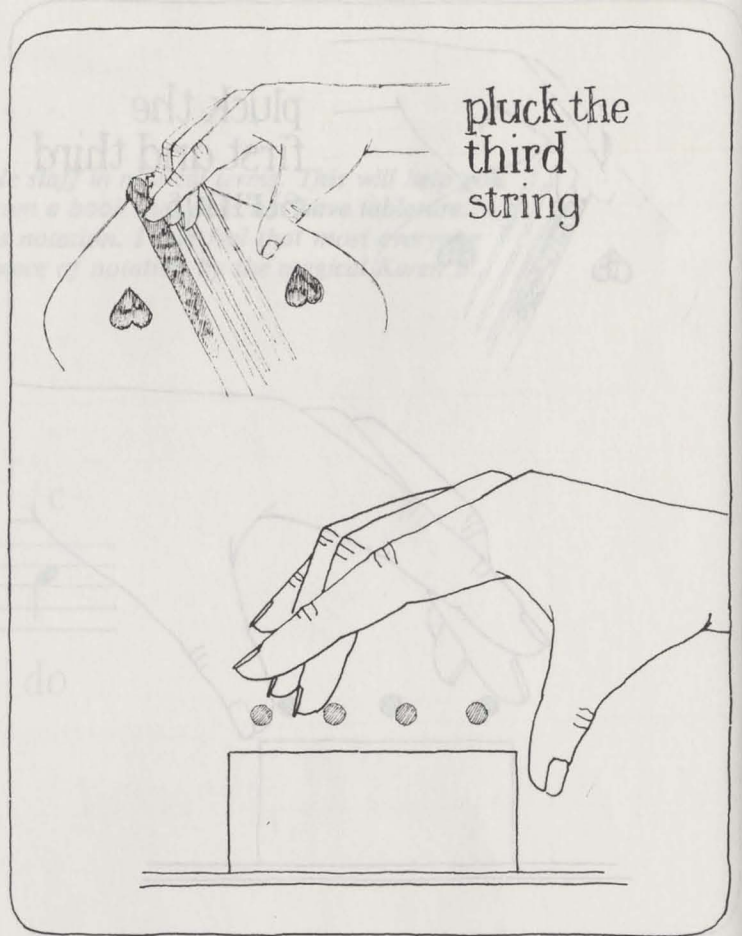
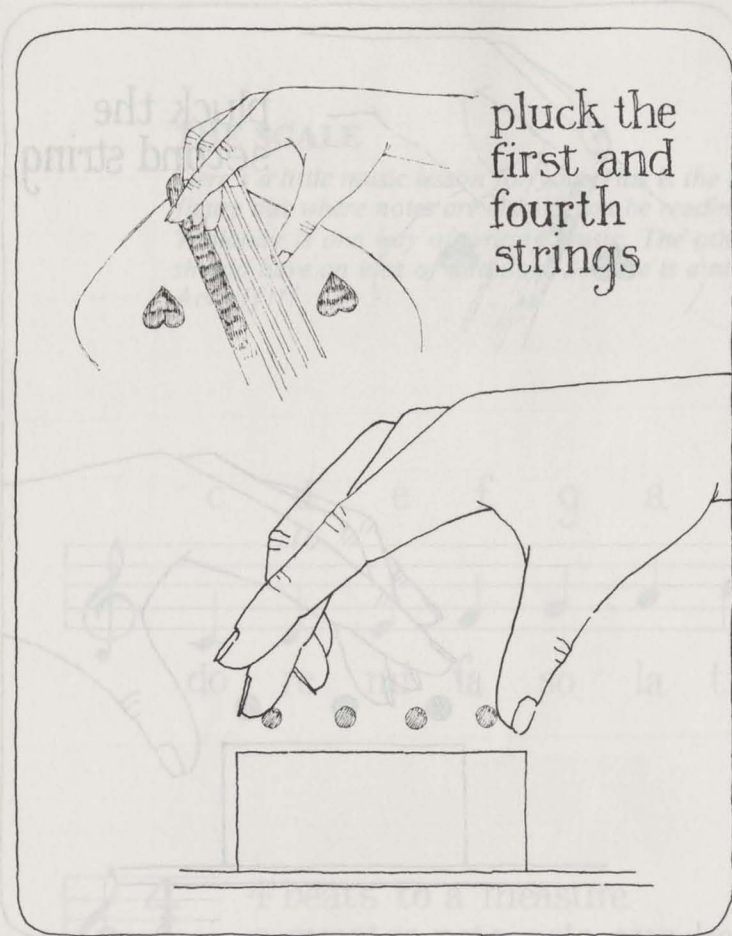
pluck the  
first string



pluck the  
second string



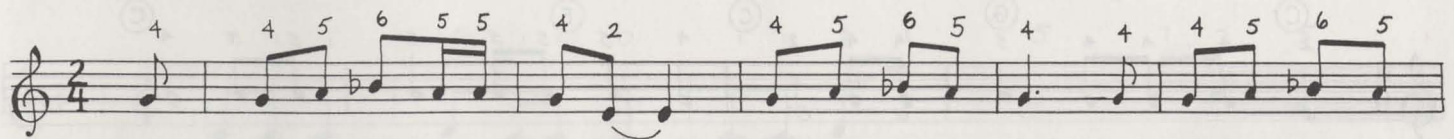
# Fingerpicking on a Four String Dulcimer



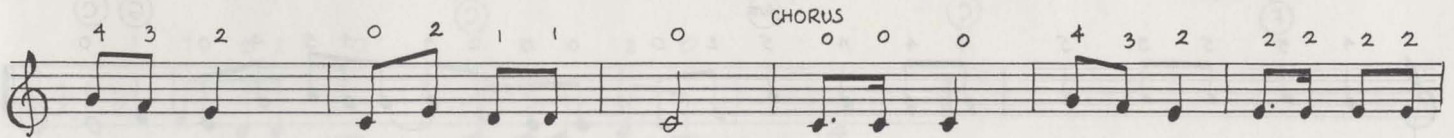


# Old Joe Clark

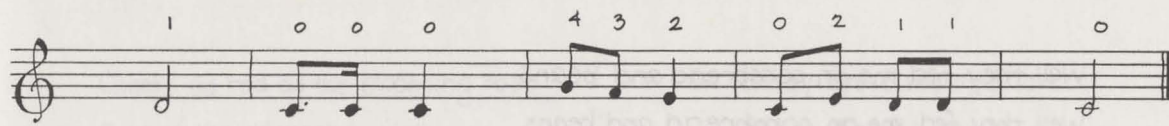
Mixolydian CGC



I used to live on the country Now I live in town, I'm stay-ing at the



big ho-tels and court-ing Bet-sy Brown. Round and round Old Joe Clark, Round and round we'll



go Round and Round Old Joe Clark, Good bye Bet-sy Lo.

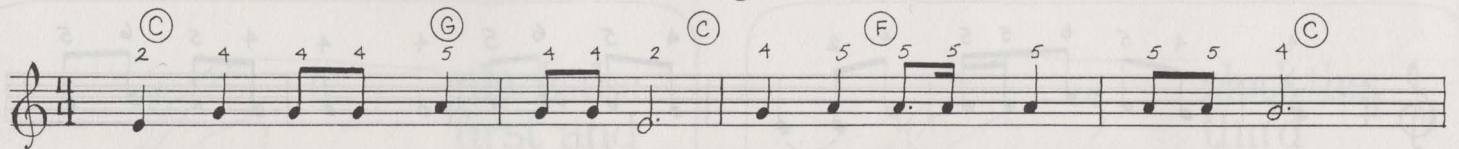
I wish I had a lariat rope  
As long as I could throw  
I'd throw it round a pretty little girl  
And to Arkansas I'd go.

I wish I had a nickel  
I wish I had a dime  
I wish I had a pretty little girl  
To kiss and call her mine.

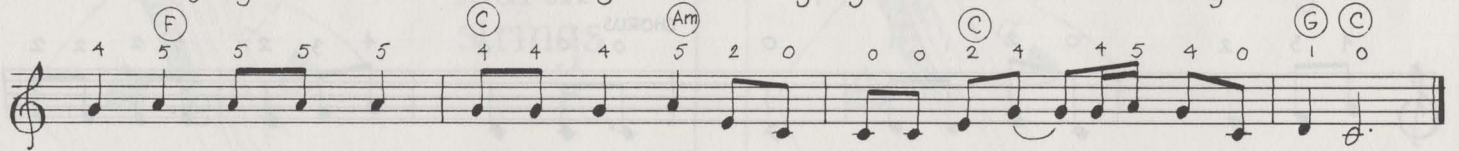
I used to live in the country  
Now I live in town  
Living at the big hotel  
Courting whoever I found.

# I'm Going Down That Road Feeling Bad

Mixolydian CGC



I'm going down that road feel-ing bad I'm going down that road feel-ing bad



I'm going down that road feel-ing bad Oh Lor-dy And I ain't gon-na be treat-ed this way.

Well they fed me on cornbread and beans  
 Well they fed me on cornbread and beans  
 Well they fed me on cornbread and beans  
 And I ain't gonna be treated this way.

I've got a ten dollar shoe to fit my feet  
 I've got a ten dollar shoe to fit my feet  
 I've got a ten dollar shoe to fit my feet  
 And I ain't gonna be treated this way.

I ain't got no woman to go to  
 I ain't got no woman to go to  
 I ain't got no woman to go to  
 And I ain't gonna be treated this way.

I keep going down the road feeling bad  
 I keep going down the road feeling bad  
 I keep going down the road feeling bad  
 And I ain't gonna be treated this way.

# Shady Grove

Aeolian B<sup>b</sup>GC

1 1 1 2 1 1 0 1 1 2 4 5 7 7 5

Sha-dy Grove my lit-tle love Sha-dy Grove I know Sha-dy Grove

4 2 2 0 1 1 1 2 0 1

my lit-tle love Bound for the Sha-dy Grove.

Cheeks as red as the blooming rose  
Eyes of the deepest brown  
You are the diamond of my heart  
Just wait till the sun goes down

CH: Shady Grove my little love  
Shady Grove I know  
Shady Grove my little love  
Bound for the Shady Grove.

I went to see my Shady Grove  
She was standing in the door  
Shoes and stockings in her hand  
Little bare feet on the floor.

CH: Shady Grove my little love  
Shady Grove I know  
Shady Grove my little love  
Bound for the Shady Grove.

I wish I had a big fine horse  
Corn to feed him on  
A pretty little girl to stay at home  
And feed him when I'm gone.

CH: Shady Grove my little love  
Shady Grove I know  
Shady Grove my little love  
Bound for the Shady Grove.

And now that I am grown my bed brings me inside of me  
The days when you and I were free  
But I am not upset for long days I found the way  
I always thought your heart was always heavy  
My mind and I we go and what away the hours  
Playing dancing and romancing in the wild flowers

# The Patriot Game

Ionian GGGC

3 5 7 11 9 8 3 4 7 2 3 11

12 11 12 13 11 9 8 5 8 11 11

12 11 12 13 11 9 8 5 8 11 3

5 8 11 9 8 3 4 7 2 3

She was standing in the door  
Grace and stockings in her hand  
The bar set on the floor  
I wish I had a big fine horse  
Come to feed him on  
A pretty little girl to stay at home  
And feed him when I'm gone  
I had a little horse  
I had a little horse  
I had a little horse  
I had a little horse

# The Unicorn

Mixolydian CCGC

When I was grow-ing up my best friend was a u-ni-corn the o-thers smiled at

me and called me cra-zy. I was not up-set by

know-ing I would not con-form I al-ways thought their scene must be

ha-zy. The u-ni-corn and I would share a dream for hours—

Play-ing danc-ing and ro-manc-ing in the wild flow—ers.

CHORUS: NO CHORD see-ing is be-liev-ing— in the things you see. Lov-ing

is be-liev-ing in the ones you love.

When I was seventeen my best friend was the northern star  
 The others always asked why I was dreaming  
 But I would not reply I found my thoughts were very far  
 Away from daily hurts and fears and schemes  
 The noble star and I would share our dreams together  
 Laughing sighing sometimes crying in all sorts of weather

And now that I am grown my best friend lives inside of me  
 The others smile at me and call me crazy  
 But I am not upset for long ago I found the key  
 I always thought their scene was always hazy  
 My friend and I we go and while away the hours  
 Playing dancing and romancing in the wild flowers.

# The Rooster

Ionian GGGC

I had a chick-en No eggs would she lay I had a chick-en No eggs would she lay

One day my roo-ster came in-to the yard and caught my chick - en

off of her guard She's lay-ing eggs now just like she used to be-fore

that roo - ster came in-to the yard She's lay- ing eggs now Just like she

used to — just cause that roo-ster came in - to the yard.

I had a moo cow no milk would she give  
 One day my rooster came into the yard  
 And caught my moo cow off of her guard  
 She's giving egg nog just like she used to  
 Before that rooster came into the yard

I had a gum tree no gum would it give ...  
 It's giving chicklets ...

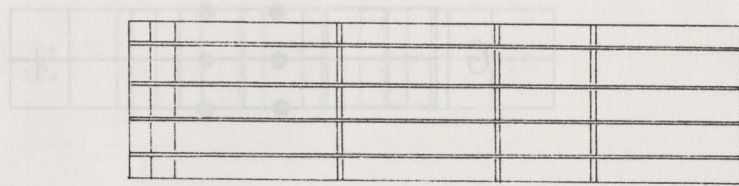
I had a rooster no love would he give ...  
 He's laying hens now ...

I had a gas pump no gas would it give ...  
 It's giving shell gas ...

I had a monk and no love would he give ...  
 He's making friars ...

Mixolydian

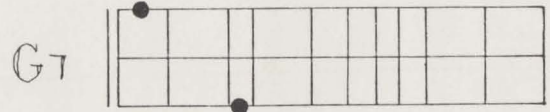
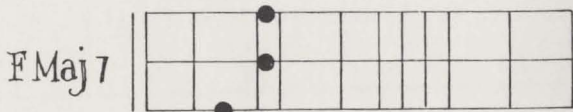
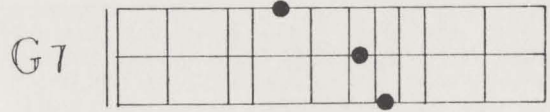
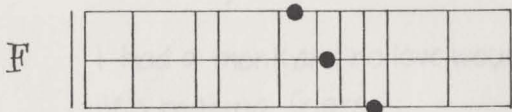
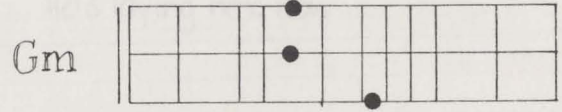
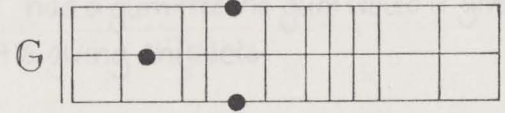
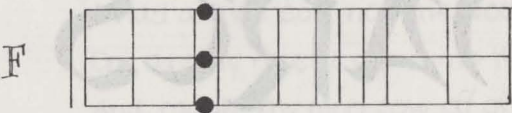
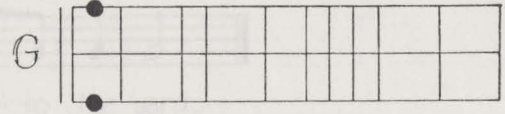
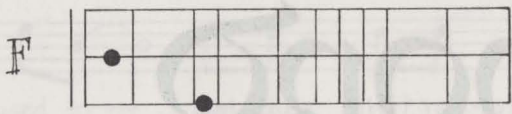
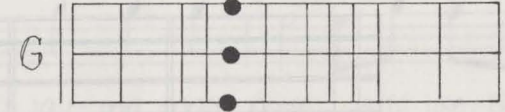
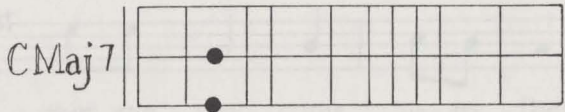
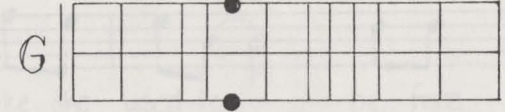
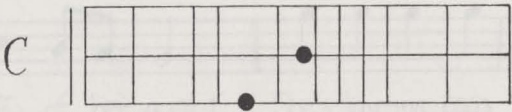
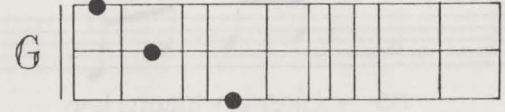
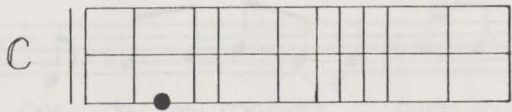
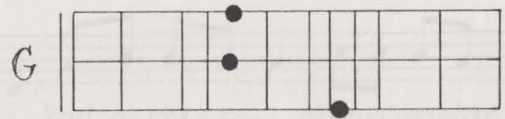
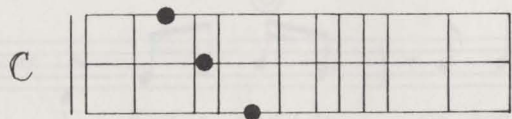
Mixolydian



# chord charts

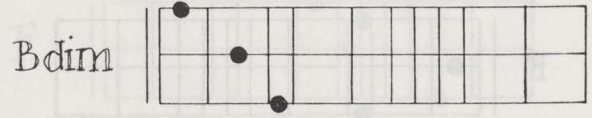
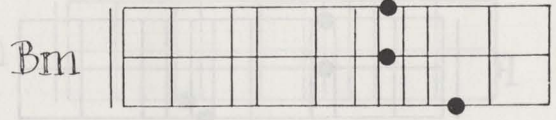
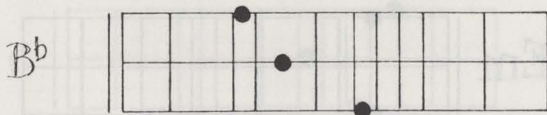
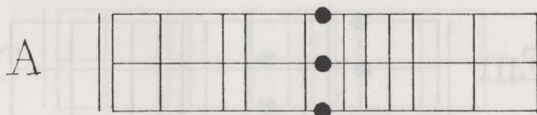
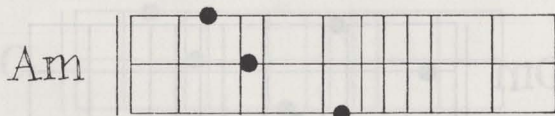
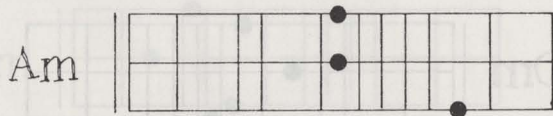
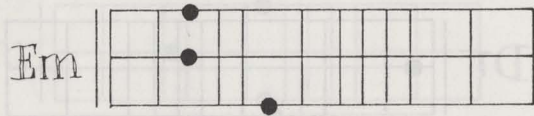
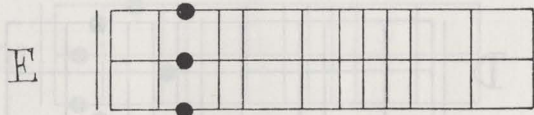
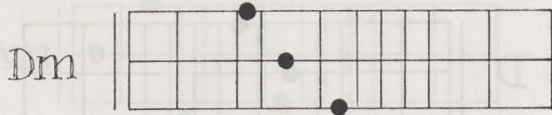
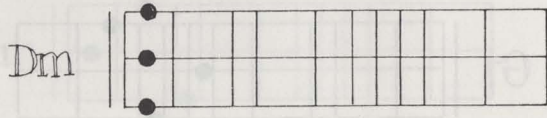
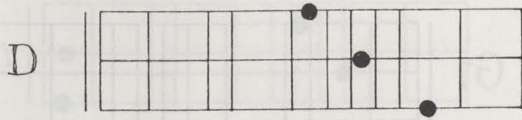
# The Mixolydian

John GGM

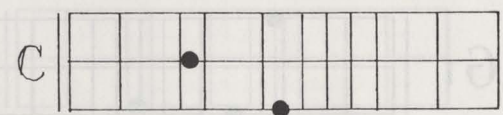
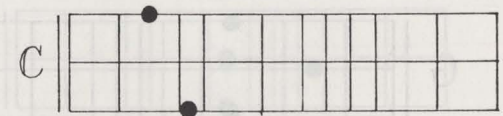
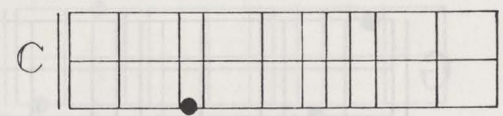
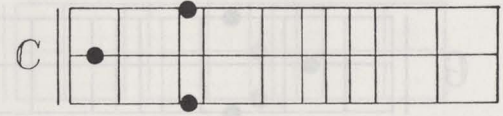
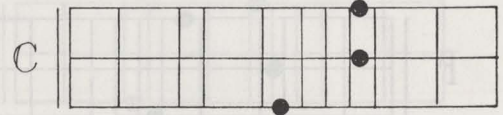
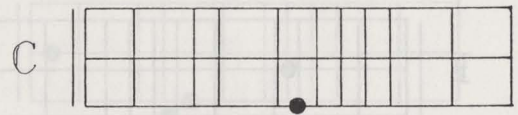




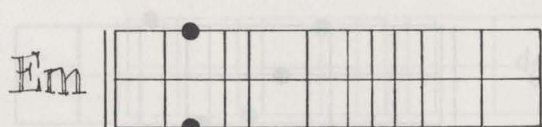
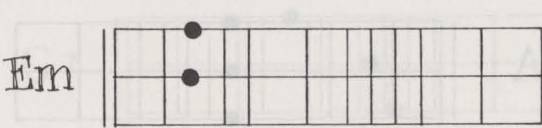
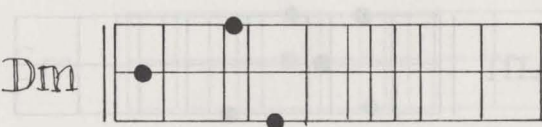
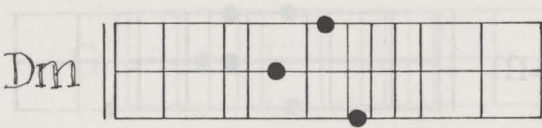
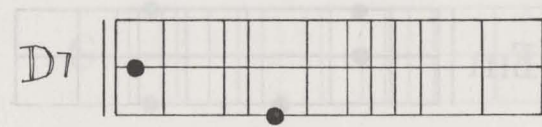
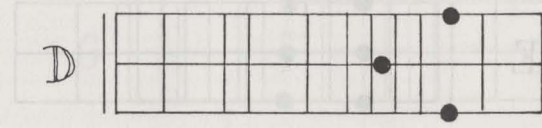
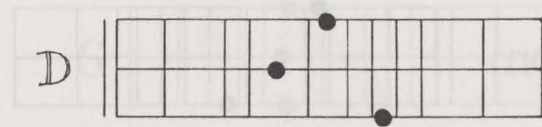
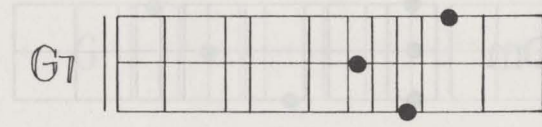
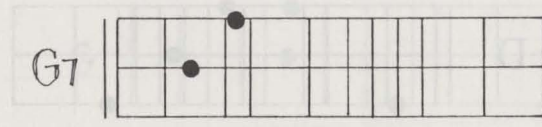
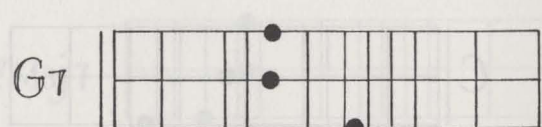
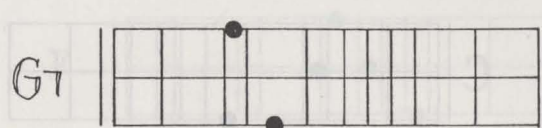
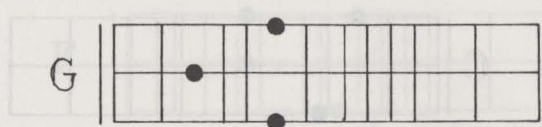
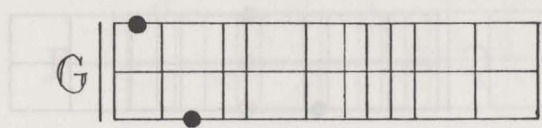
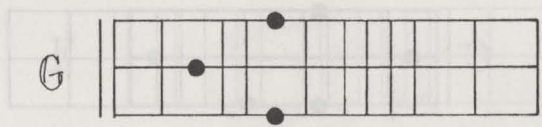
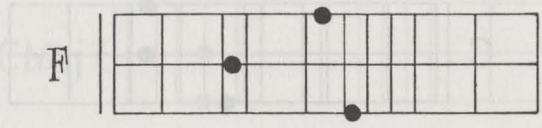
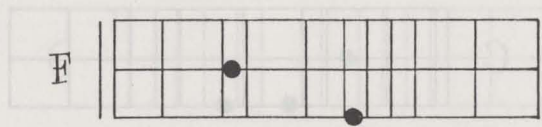
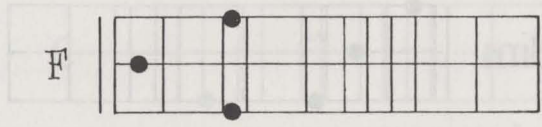
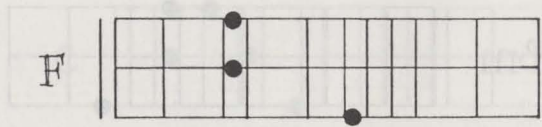
# Mixolydian



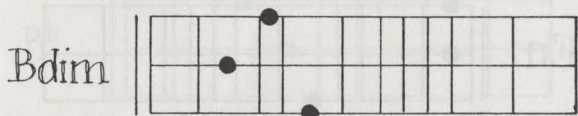
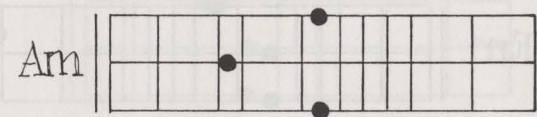
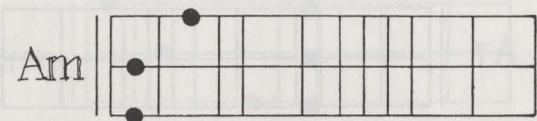
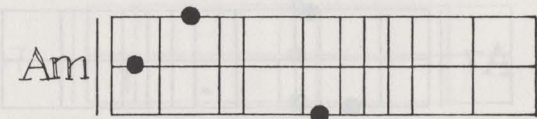
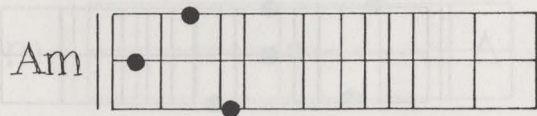
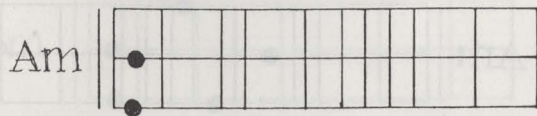
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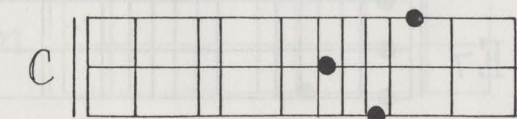
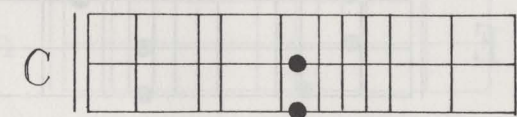
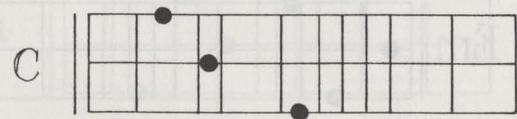
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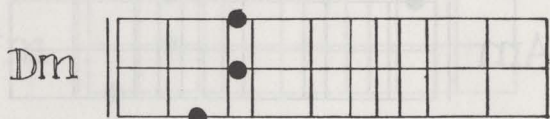
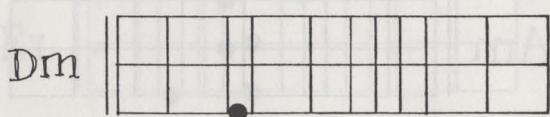
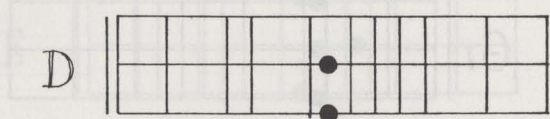
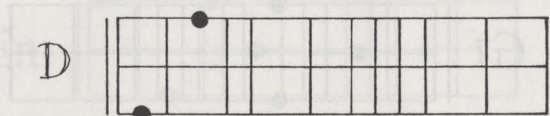
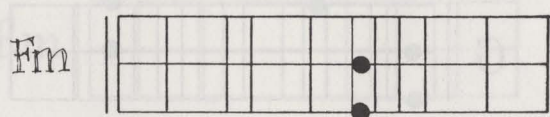
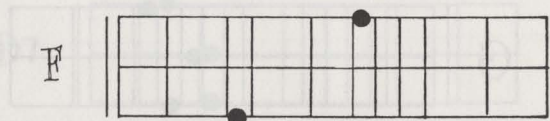
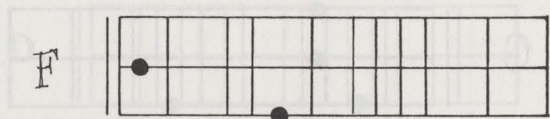
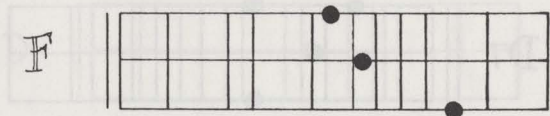
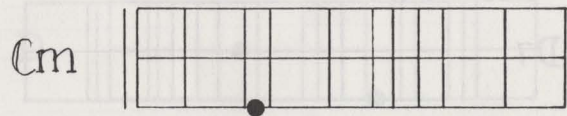
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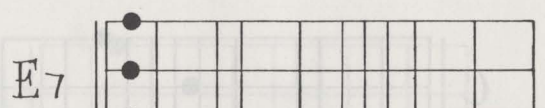
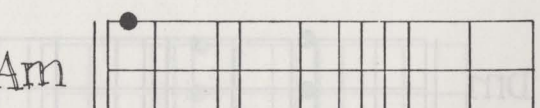
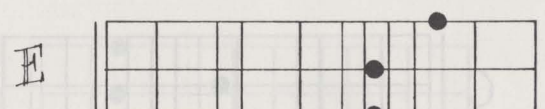
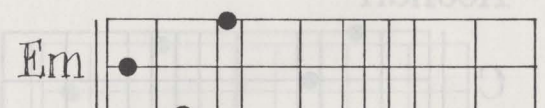
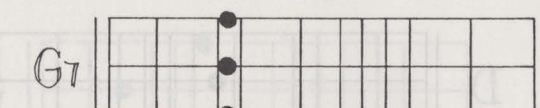
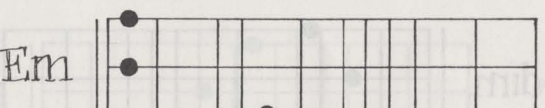
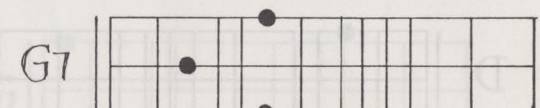
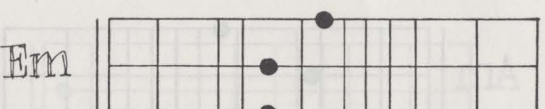
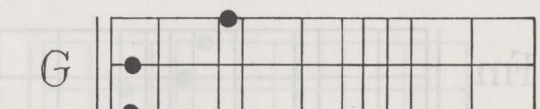
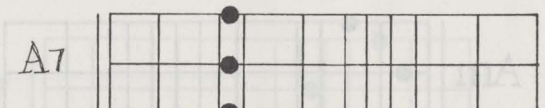
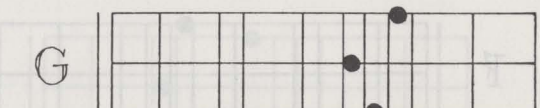
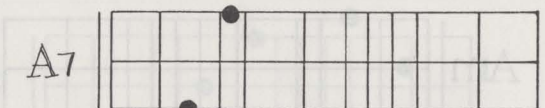
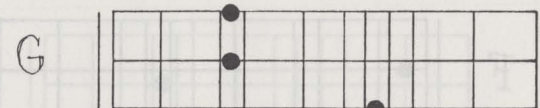
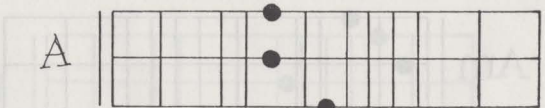
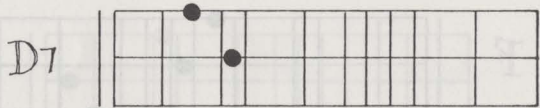
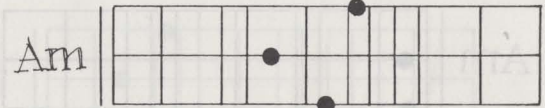
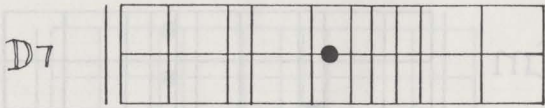
# Aeolian



# Aeolian

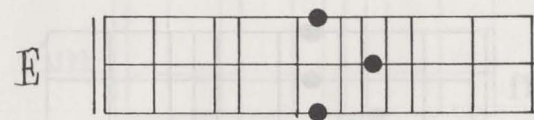
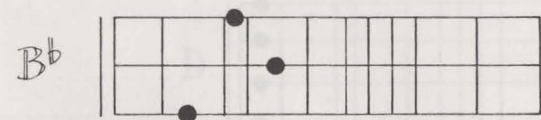
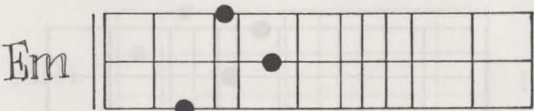
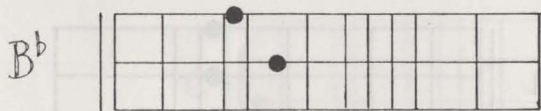
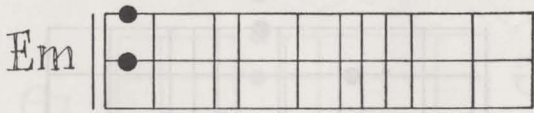
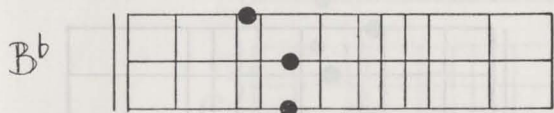
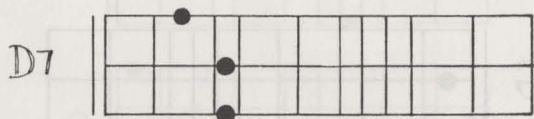
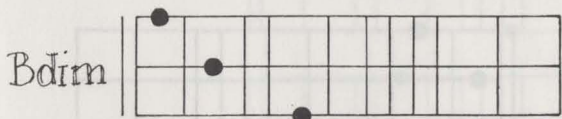
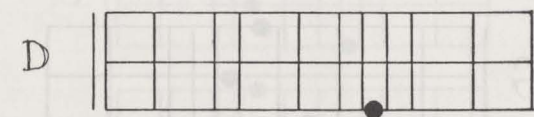
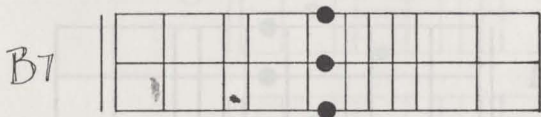
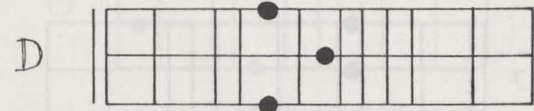
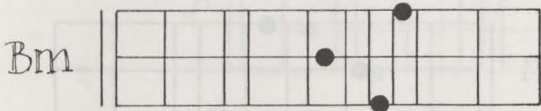
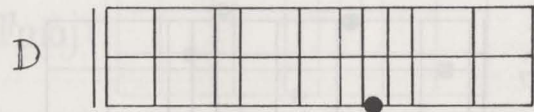
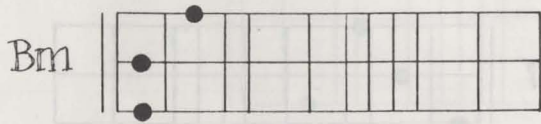


# Aeolian

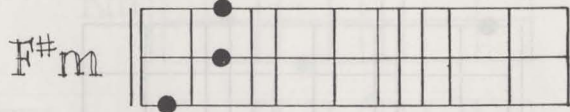
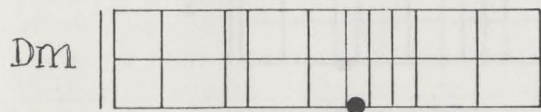
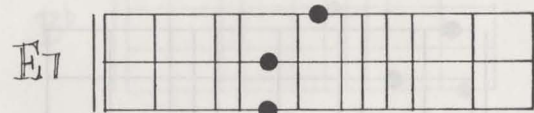
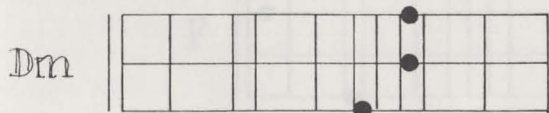


# Aeolian

Dorian

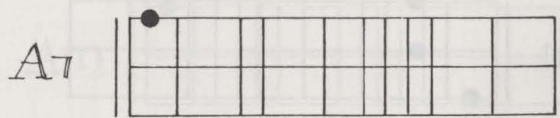
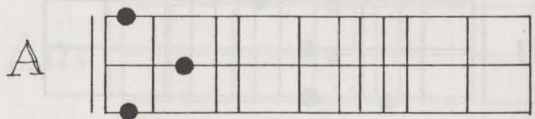
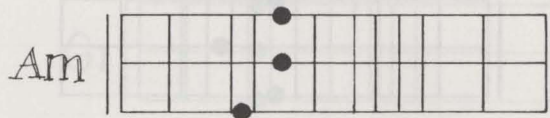
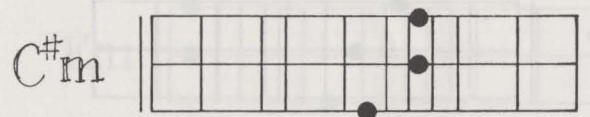
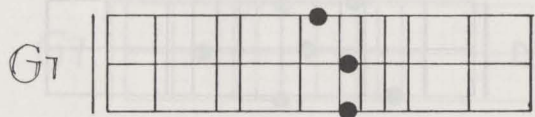
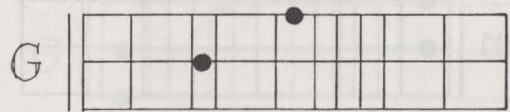
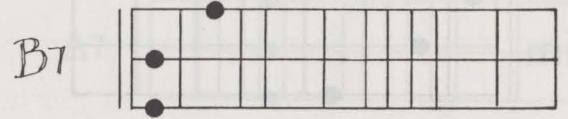
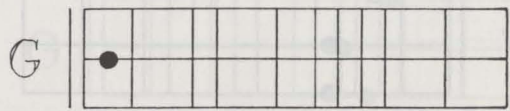
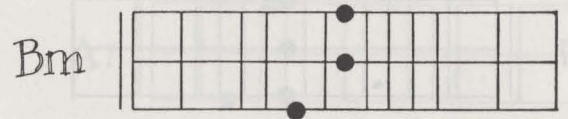
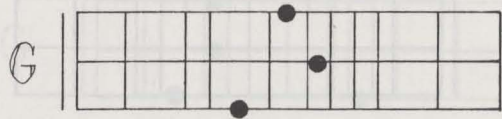
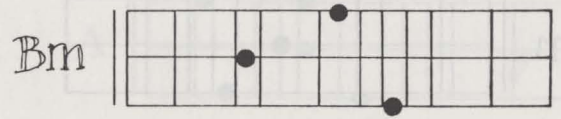
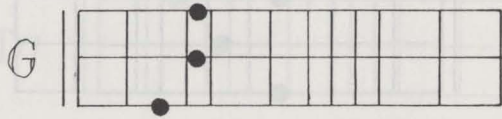
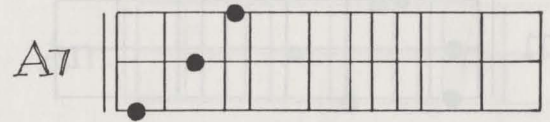


# Dorian

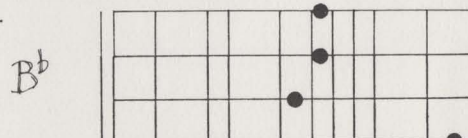
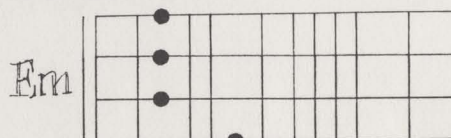
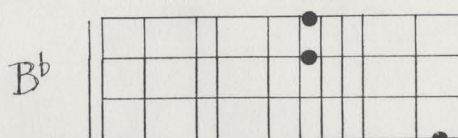
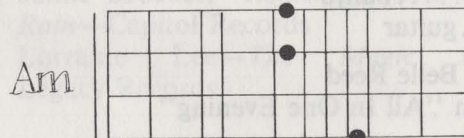
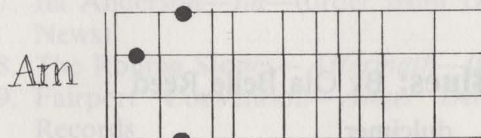
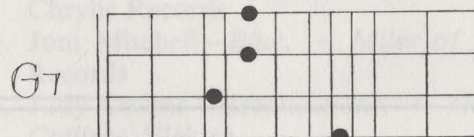
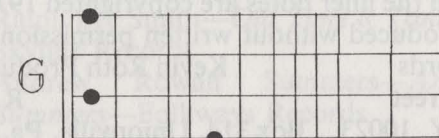
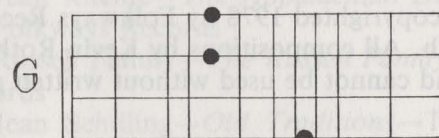
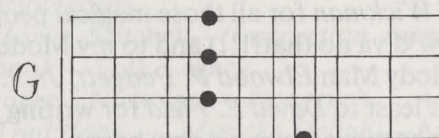
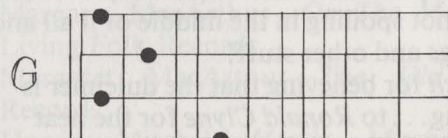
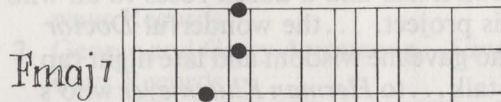
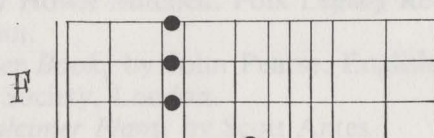
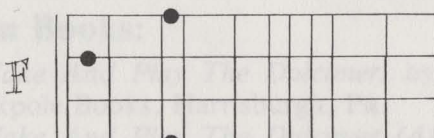
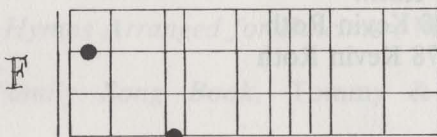
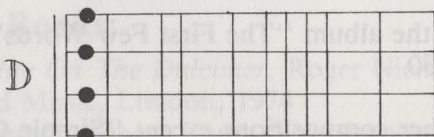
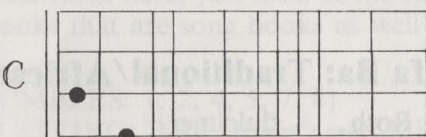
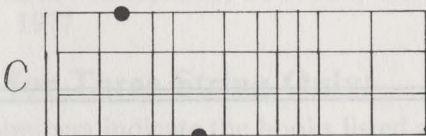
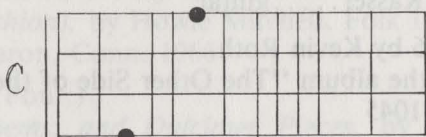
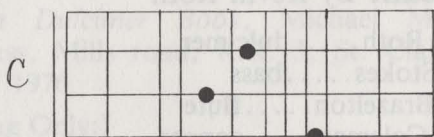
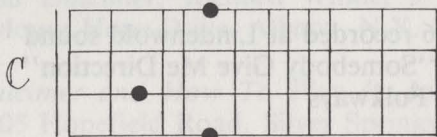
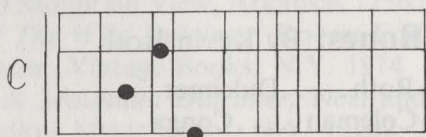
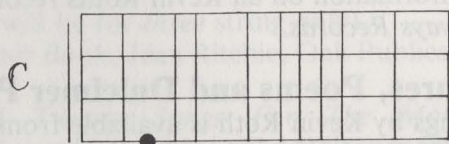


# Dorian

Aeolian



# Mixolydian



## WHO'S WHO

A MILLION THANKS and a dozen roses to all who helped with this project. . . the wonderful *Doctor King Street*, who gave me wisdom and late night rap sessions in ape talk . . . to *Herman Klutzmeyer* who's dulcimer lessons paid for this album, and who showed us all how to play the dulcimer . . . (sort of) . . . to *Karen B. Ackoff* for not spoiling in the middle of it all and for the drawings and other stuff!  
. . . to *Moe Asch* for believing that the dulcimer is worth recording. . . to *Ronald Clyne* for the neat cover. . . to *Bonnie Carol* who keeps Colorado strumming. . . to *Bill Wickman* for all those magical people he drew . . . (how'd ya do that!!!!) and to my Mode Maker and Melody Man *Elwood P. Padgett, Jr.* . . . and last but not least to *David E. Field* for writing and building before he moved into his new house. . .

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Folkways Records Kevin Roth Productions  
43 West 61st Street R.D. #1  
New York, N.Y. 10023 Box 314, Unionville, Pa. 19375

For information on all Kevin Roths recordings write to *Folkways Records*.

**Pictures, Poems and Dulcimer Pieces** a book of songs by Kevin Roth is available from Oak Publications, N.Y. 33 West 60th Street 10023.

### **Dry Bones:** By Kevin Roth

Kevin Roth . . . . Dulcimer  
Spike Coleman . . . . Conga  
Bill Mauchly . . . . Synthesiser

©1976 recorded at Lindenwold sound from "Somebody Give Me Direction" 31050 Folkways

### **Duncan:** By Kevin Roth

Kevin Roth . . . . dulcimer  
Tom Stokes . . . . bass  
Kitty Brazelton . . . . flute  
Spike Coleman . . . . congas  
Steve Kasser . . . . guitar

©1976 by Kevin Roth.  
from the album "The Other Side of the Mountain" FTS 31045

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### **Ola Belles Blues:** By Ola Belle Reed

Kevin Roth . . . . dulcimer  
Ola Belle Reed . . . . banjo  
Bud Reed . . . . guitar

©1978 By Ola Belle Reed  
from the album "All In One Evening"  
folkways 2329

### **Kelefa Ba: Traditional/African**

Kevin Roth . . . . dulcimer  
Marc Pevar . . . . kora

from the album "The First Few Words"  
Fs 3580

all other compositions except "Simple Gifts" are by Kevin Roth.

©1978 Kevin Roth  
©1978 Kevin Roth



## All About the Dulcimer

### INSTRUCTION BOOKS:

(These books will be for *three* string only)

1. *The Dulcimer Book*, Jean Ritchie, Oak Publications, N.Y. 1963
2. *Four And Twenty Songs For The Mountain Dulcimer*, Lynn McSpadden, The Dulcimer Shoppe, P.O. Box 110 Mountain View, Arkansas 72560. 1970
3. *In Search Of The Wild Dulcimer*, Robert Force and Albert D'Ossche, Vintage Books, N.Y. 1974
4. *Life Is Like A Mountain Dulcimer*, Neal and Sally Hellman. Ludlow Music Corp., N.Y. 12202. 1974
5. *Playing Lead Dulcimer*, Richard Wilkie, 3 Cities Press, 192 Mount Hope Drive, Albany, N.Y. 12202. 1974
6. *Plucked Dulcimer and How To Play It*, John F. Putnam, 1905 Hopefield Road, Silver Springs, Md. 20904. 1961
7. *Appalachian Dulcimer Book*, Michael Murphy Folksay Press, Mills road, R.R. 3, St. Clairville, Ohio 43950. 1976

(For *Four* String Only:)

1. *How To Make And Play The Mountain Dulcimer (After A Fashion)*, by Howie Mitchell. Folk Legacy Records, Sharon, Conn. 1966

(For *Three* and *Four*):

1. *Pictures, Poems, and Dulcimer Pieces*, by Kevin Roth. Kevin Roth Productions, Box #314, Unionville, Pa. 19375. 1977

### Song Books for Three String Only:

The following numbers indicate the books listed above. Rather than repeat them here, just look at the top list. These are the books that are song books as well as instruction books.

(NUMBERS: 1, 2, 4, 5, 7, 8)

(FOR *FOUR* STRING: Both Howie's and Mine)

### Other Song Books:

1. *Musicks Delite On The Dulcimer*, Roger Nicholson, Scratchwood Music, London, 1974
2. *Nonesuch for Dulcimer*, Roger Nicholson (same as above)
3. *Best Loved Hymns Arranged for Dulcimer*, Mark & Claire Blair.
4. *Simmons Family Song Book*, Tommy & Jean Simmons

### Construction Books:

1. *How To Make And Play The Dulcimer*, by Chet Hines, Stackpole Books, Harrisburgh, Pa.
2. *How To Make And Play The Dulcimer (After A Fashion)*, by Howie Mitchell, Folk Legacy Records, Sharon, Conn.
3. *The Dulcimer Book*, by John Pearse, English Song And Dance Society, London.
4. *Full-Size Dulcimer Plans*, by Scott Antes

## Recordings:

1. Paul Clayton—*Dulcimer Songs And Solos*—Folkways Records
2. George and Gerry Armstrong—*Simple Gifts*—Folkways Records
3. Richard and Mimi Farina—“*The Best Of*”—Vanguard
4. Margaret MacArthur—*On The Mountain High*—Living Folk Records
5. Margaret MacArthur—*The Old Songs*—Philo Records
6. Howie Mitchell—*Howie Mitchell*—Folk Legacy Records
7. Howie Mitchell—(*Instruction record, comes with book*)—Folk Legacy
8. Roger Nicholson—*Nonesuch, + Times And Traditions, + Musicks Delight*—Argo Records
9. Jean Ritchie—*The Appalachian Dulcimer Book*—Folkways Records
10. Russell Family—*The Russell Family*—County Records
11. Jean Schilling—*Old Traditions*—Traditional Records
12. Ralph Lee Smith—*Old Time & Traditional Music*—Skyline Records
13. Andrew Rowan Summers—*Andrew Rowan Summers*—Folkways Records
14. Tim Hart and Maddy Prior—*Summer Saulstice*—Chrylis Records
15. Joni Mitchell—*Blue, + Miles of Aisles*—Asylum Records
16. Judy Collins—*Recollections, + The Best Of Judy Collins*—Elektra
17. Ila Anderson—*Ila*—(order from Dulcimer Players News)
18. The Rolling Stones—*Aftermath*—(Out of Print)
19. Fairport Convention—*Angel Delight*—A & M Records
20. Jamie Brockett—*Remember The Wind And The Rain*—Capitol Records
21. Lorraine Lee—*The Magic Dulcimer*—Folk Legacy Records



CRB 20A

**FOLKWAYS Records**

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023  
Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$  RPM

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43 west 61st street NYC NY 10023 USA

**DULCIMER INSTRUCTION ALBUM**  
**KEVIN ROTH**

SIDE I

CRB 20 A

1. The First Lesson: holding the dulcimer, description of the instrument and introduction to tunings. 3:18
2. Ionian Mode 1:22
3. Dorian Mode :58
4. Phrygian Mode 1:08
5. Lydian Mode 1:06
6. Mixolydian Mode :57
7. Aeolian Mode :58
8. Bagpipe Tuning 1:11
9. Review of tuning and introduction to mode demonstrations 1:05
10. Ionian mode demonstration :46
11. Dorian mode demonstration 1:06
12. Phrygian mode demonstration 1:30
13. Lydian mode demonstration 1:23
14. Mixolydian mode demonstration 1:25
15. Aeolian mode demonstration 1:22
16. Bagpipe tuning demonstration 1:34

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**DULCIMER INSTRUCTION ALBUM**  
**KEVIN ROTH**

SIDE II

CRB 20 B

1. Strumming the 3-string dulcimer 1:18
2. Finger-picking the 3-string dulcimer 1:38
3. Introduction and strumming, 4-string dulcimer 2:20
4. Finger-picking the 4-string dulcimer :48
5. The extra fret :46
6. "Simple Gifts" and variations 2:58
7. Introduction and demonstration of electric dulcimer 2:32

CRB 20 B

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**DULCIMER INSTRUCTION ALBUM**  
**KEVIN ROTH**

SIDE III

CRB 20 C

- |   |      |
|---|------|
| 1. Introduction to mixed instrument demonstration<br>and "OLABELLE'S BLUES" | 2:58 |
| 2. "DUNCAN"   | 3:35 |
| 3. "DRY BONES"  | 2:29 |
| 4. "KELEFABA"   | 3:35 |

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**DULCIMER INSTRUCTION ALBUM**  
**KEVIN ROTH**

SIDE IV

CRB 20 D

- |                                    |      |
|------------------------------------|------|
| 1. Introduction and Old Joe Clark  | 2:08 |
| 2. Goin' Down the Road Feelin' Bad | 2:50 |
| 3. Shady Grove                     | 1:54 |
| 4. The Patriot Game                | 2:01 |
| 5. The Unicorn                     | 4:01 |
| 6. The Rooster Song                | 4:31 |

CRB 20 D