THE FOLKSGINGER'S
GUITAR GUIDE  VOL 2

An Advanced Instruction Record by Jerry Silverman

Notes for Using the Record

TABLATURE - MELTAB and GITAB

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

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

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

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

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

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

```
G 0 2 4 6 8 10
```

tablature would show it in this manner:

```
G 0 2 4 6 8 10
```

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

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

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

SIDE I, Band I:

INTRODUCTION

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

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

First, let's tune up...

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

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

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

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

GOOD NIGHT IRENE

TALKING BLUES
I'LL TEACH YOU AS LONG AS

GREEN DROUGHS FILL WHERE THE MIGHTY CUTS

ROLL ON, CO-LUM-BIA, ROLL ON

THEM THERE'S

THROUGH DOWN THE WILD PRAIRIES AND

ROLL ON, CO-

LAY OF THE RIV-ERS COM-

TU-S IN THE DARK OF YOUR RIVER

MIND, GUNS,

PRAIRIES SHE FLEW, CANADIAN NORTH

LIM-BIA, ROLL ON, ROLL

AND ETC.

WEST TO THE OCEAN SO BLUE

ON, CO-LUM-BIA, ROLL ON, YOUR
There are other runs, too, from IV to II to VI and I-III. These runs are covered in this book. For a complete volume following scales and chords, see my book "The Complete Winner's Guide to Guitar Scales and Chords" Vol. 2.

The only new run in this progression occurs in the key of E, where II is E-sharp. The runs from I to II in all keys are the same, the run from IV to V in the key of C, the run from C to Diminished, and the runs involving those two chords are IV and V. Two very common additional chords are II (either minor or minor), the II chord may be replaced by the V chord, that is a "lead-in" chord of V or V7.
MELODY & ACCOMPANIMENT
(At The Same Time)

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

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

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

900 MILES (II)

Now brush lightly downward with your nails as indicated.
How about a quick down-up stroke... Down with the nails and up with the index finger.

900 MILES (III)

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

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

Wildwood Flower

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

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

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

To begin ... play E.

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

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

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

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

You now have half a strum.

The second half of the strum proceeds as follows:
1. Thumb plucks bass string (alternate bass, if you like)
2. Third finger plucks 1st string (observe rhythm below)
3. First and second fingers pluck their strings.

The whole strum sounds like this:

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

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

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

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

THE FOUR FINGER RAG

Dr. Jerry Berkowitz
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ON FINDING THE RIGHT CHORD ABOVE THE THIRD FRET -- Movable Inversions And Their Use

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

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

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

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

Notes Of Major Chords

<table>
<thead>
<tr>
<th>Chord</th>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C</td>
<td>E</td>
<td>G</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
<td>B</td>
<td>D</td>
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<tr>
<td>D</td>
<td>D</td>
<td>F#</td>
<td>A</td>
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<tr>
<td>A</td>
<td>A</td>
<td>C#</td>
<td>E</td>
</tr>
<tr>
<td>E</td>
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<td>G#</td>
<td>B</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>D#</td>
<td>F#</td>
</tr>
<tr>
<td>F# (Gb)</td>
<td>F# (Gb)</td>
<td>A (Bb)</td>
<td>C# (Db)</td>
</tr>
<tr>
<td>C#</td>
<td>C# (Db)</td>
<td>E# (F)</td>
<td>G# (Ab)</td>
</tr>
<tr>
<td>Ab</td>
<td>Ab</td>
<td>C</td>
<td>Eb</td>
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<tr>
<td>Eb</td>
<td>Eb</td>
<td>G</td>
<td>Bb</td>
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<td>Bb</td>
<td>Bb</td>
<td>D</td>
<td>F</td>
</tr>
<tr>
<td>F</td>
<td>F</td>
<td>A</td>
<td>C</td>
</tr>
</tbody>
</table>

Notes Of Minor Chords

<table>
<thead>
<tr>
<th>Chord</th>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>A</td>
<td>C</td>
<td>E</td>
</tr>
<tr>
<td>Em</td>
<td>E</td>
<td>G</td>
<td>B</td>
</tr>
<tr>
<td>Bm</td>
<td>B</td>
<td>D</td>
<td>F#</td>
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<tr>
<td>F#m</td>
<td>F#</td>
<td>A</td>
<td>C#</td>
</tr>
<tr>
<td>C#m</td>
<td>C#</td>
<td>E</td>
<td>G#</td>
</tr>
<tr>
<td>G#m(Abm)</td>
<td>G# (Ab)</td>
<td>B (Cb)</td>
<td>D# (Eb)</td>
</tr>
<tr>
<td>Ebm</td>
<td>Eb</td>
<td>Gb</td>
<td>Bb</td>
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<tr>
<td>Bbm</td>
<td>Bbm</td>
<td>Db</td>
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<td>Fm</td>
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<td>Ab</td>
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<td>Cm</td>
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<td>Dm</td>
<td>D</td>
<td>F</td>
<td>A</td>
</tr>
</tbody>
</table>

The order in which the notes of a chord appear (1-3-5; 3-5-1; 5-1-3) is called the inversion of the chord. When the root of the chord (1) is the lowest note the chord is said to be in root position.

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

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

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

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

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

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

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

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

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

Now we're set to use these inversions in the playing of melodies. Incidentally, you may have been surprised to note that these three inversion patterns are not unfamiliar fingerings for you. In other words, you have been playing inversions ever since you learned your first chord. (The Bourgeois Gentilhomme was just as surprised to find out that he had been speaking prose all his life.)
SIDE II, Band 1:

SPECIAL EFFECTS OBTAINABLE
IN CERTAIN KEYS

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

LONESOME HOUSE BLUES

I HAD A DREAM, LAST NIGHT.

I HAD A DREAM, LAST NIGHT.

ALL A-BOAT MY GIRL.

TELL ME THAT SWEET DROPPIN' HEAVEN SO WELL.

YOU CAN
In G major you may get an open chord. Open chord (that is with no B₃) no third - producing a "bagpipe" or "drone" quality.

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

The D chord may be played one fret lower (D-flat) and slid back up to normal position. Useful in blues and square-dance type music.
For a characteristic "Spanish" effect - slide only the three fingered notes of the A chord up one fret (to B-flat) and continue the open A string as a drone bass and the open E (first) string as a drone treble.

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

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

SIDE II, Band 2:

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

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

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

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

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

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

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

The circle of fifths also helps explain many common chord progressions which may have seemed purely arbitrary to you up to now.
Take a song like "Salty Dog":

SALTY DOG

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

SIDE II, Band 3:

A LOOK AT THE OUTSIDE WORLD

Greek Music in $\frac{7}{8}$ Time

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

Take, for example, the "startling" fact that much Greek music is seven-pulsed - that is, contains seven beats to the measure. It usually is notated in $\frac{7}{8}$ time. To a $\frac{7}{4}$-oriented society $\frac{7}{8}$, of course equalling $\frac{7}{8}$, the first impression is that there is a beat missing. The eighth eighth-note
In "Yerakina" we come upon a situation in the chorus where there are chord changes on the fourth beat of some of the measures. This should not be too much of a problem. The fourth beat is normally a thumb-beat as we have been playing this rhythm and changing a chord on an accented thumb-beat is straightforward procedure.

YERAKINA

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

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

\[
\begin{array}{c}
\text{Thumb} & \ 1 & 1 \\
& 2 & 2 \\
\end{array}
\]

or three groups of two eighths:

\[
\begin{array}{c}
\text{Thumb} & \ 1 & 2 \\
& 3 & 3 \\
& 1 & 1 \\
\end{array}
\]

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

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

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

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

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

\(\begin{array}{c}
\frac{6}{8} (3) \\
\frac{3}{4} \\
\end{array}\)

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

\[
\begin{array}{c}
\text{Th ch ch} & \ 1 & 1 \\
\text{ch ch} & \ 2 & 2 \\
\text{Th ch ch} & \ 3 & 3 \\
\end{array}
\]

This shifting of accent - syncopation between \(\frac{6}{8}\) and \(\frac{3}{4}\) is called hemiola.

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

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

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

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

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

1. Thumb plays bass note of chord (A minor)
2-3. Rasgueado
4. Strike the strings sharply with the palm just over the fingerboard so that the strings click against the frets and the fingers strike the wood.
5. Brush upward over the strings with the first finger, curling all the fingers inward.
6. Strike the strings sharply again with the knuckles (remember, in 5 you curl your fingers inward).
Although it has been stated that this huapanga rhythm is a six-count strum, the question of whether it is in 2 or 3 has not been mentioned. The fact is it can be played both ways - 2 and in 3. The difference is a subtle shift of accent between

Count:

\[
\begin{array}{c}
\text{Th. ras. str. br. str.}
\end{array}
\]

one two-three four five six

Count:

\[
\begin{array}{c}
\text{Th. ras. str. br. str.}
\end{array}
\]

one and three and

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

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

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