

DYNAMIC DULCIMER

BEGINNING MT. DULCIMER LESSONS

SKILLS &
TECHNIQUES

MANY
TUNES



ARRANGEMENTS AND PLAYING SUGGESTIONS BY

PEGGY CARTER

Dynamic Dulcimer

Lessons

For Mountain Dulcimer

by

Peggy Carter

Published by
Pick and Hammer

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Peggy Carter

Peggy Carter is a teacher and performer, hailing from Florida where she earned a Bachelor's degree in Music from Stetson University in DeLand, Florida, and has taught in Florida, North Carolina and in Texas where she presently resides, teaching dulcimer workshops, private lessons and performing solo and with several groups. She is in constant demand as a performer and teacher all around Texas and beyond.

As a musician and teacher Peggy has found an expression for her art in the hammer dulcimer and the Appalachian Mt. dulcimer which she enjoys sharing at many festivals, churches and community events. She has won the Texas Hammer Dulcimer Championship, the Southern Regional Championship, as well as being runner-up in the Texas Mt. Dulcimer Championship. She won a spot on the touring roster for Young Audiences of Houston and the Texas Commission For The Arts, during which time she presented programs in many public and private schools, and did an Artistic Residency at Frank Phillips College in Borger, TX.

After many years of teaching Elementary General Music and Middle School vocal music Peggy was a presenter at the Texas Music Education Association Convention in San Antonio where she demonstrated "Using Dulcimers in the General Music Classroom."

Solo Performance tours across the US and abroad have included performances from Asheville, North Carolina to San Diego California. Recently some of her more interesting performances were at the Bonner County Fair in Sandpoint, Idaho, and at the Music Hall in Medicine Park, Oklahoma, and at Chickasaw National Park in Sulphur, OK. Her Y2K tour of Ireland included members of her "Folk Orchestra," *Strings and Things* who performed with her in a number of performances in pubs, hotels and a Folk Village Park. Her more recent US touring has been in North Idaho, Oregon, California and Colorado and in Iowa, Indiana, Kentucky, Michigan and Florida.

As a recording artist Peggy has produced three solo albums of traditional music on the hammer dulcimer, and one album with her string band, *Jes' Playin' Folk*. She has participated on two recordings with the North Harris Dulcimer Society. She has authored many dulcimer instruction books for Mt. dulcimer and hammer dulcimer.

Peggy and husband Chuck are active in promoting traditional acoustic music and together they formed the Houston Area Acoustic Music Society that produced a monthly Acoustic Music Showcase for 10 years. In addition the association sponsored and the Carters produced a Summer Acoustic Music Festival (SAMFest) in the Houston Area for 10 years.

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Getting Started on MD

Lesson One ~ Learn Some Essential Music Theory

It is not necessary to know how to read music in order to play the Mt. dulcimer, but a little knowledge of basic music theory will help the new player understand the elements of music that are important enough to be included in the very first lesson.

1) Understand MELODY

To understand the element of MELODY it is important to understand the musical scales that are the basis of all melodies. The Mt. Dulcimer uses various ways to tune the strings to make the instrument more versatile, so that it can be used in a variety of different keys and modes.

With the dulcimer tuned to DAD (Bass string on D [below middle C on the piano], middle string on A below middle C, and melody strings on D, the next note above middle C.) If there is no piano to tune to, or no electronic tuner, tune the bass string to a low pitch... just tune it to your voice, on a low tone. Use the tuning chart on the preceding page and follow the instructions for tuning to DAD.

Study the scales on the next page, and practice playing them on each of the three strings.

Left hand techniques

1. Depress string just above each fret with index finger
2. Move smoothly and confidently from one fret to the next, up and down the fret-board.
3. Practice moving up and down the fretboard, from 0-fret up to the 10th fret

2) Understand RHYTHM

Right hand techniques

1. Strum across all strings on the exercise below
2. Strum a steady beat, & emphasize the first beat in each measure.. Discover the different feel of each time signature:

4/4 1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 - |

3/4 1 - 2 - 3 - | 1 - 2 - 3 - | 1 - 2 - 3 - | 1 - 2 - 3 - |

2/4 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - |

3. Strum a back and forth pattern for 8th notes:

out - in	out - in	out - in

3) Reading the Tablature

Look at the notation and tablature on the following pages. "0" means an open string.... or no fingers on the frets. The notation is helpful if you play other instruments or have had experience singing from music. It also helps you decipher difficult rhythm patterns.

Beats and Rhythm



Whole note = 4 beats



Half note = 2 beats



Quarter note = 1 beat



Eighth note = 1/2 beat



Two eighth notes = 1 beat

Time Signature

At the beginning of every piece of music there are 2 numbers. It might be 4/4, or 2/4, or 3/4, or 6/8. these numbers indicate how many beats there are in each measure, and what kind of note gets 1 beat.

The bottom number indicates the KIND of note that gets 1 beat, and the top number indicates HOW MANY beats there are in each measure.

4
4 Indicates 4 beats per measure

2
4 Indicates 2 beats per measure

3
4 Indicates 3 beats per measure

6
8 Indicates 6 beats per measure, with an 8th note getting 1 beat.

DAD Tuning Strumming and fretting

Gray Cat

Press finger *firmly* *JUST ABOVE* the fret. Move finger smoothly from one fret to the next so that there is no "dead" time between the notes.

DAD

TAB
4 5 7 | 4 5 7 | 4 5 7 | 2 1 0

5

4 2 4 2 | 1 1 0 | 4 2 4 2 | 1 1 0

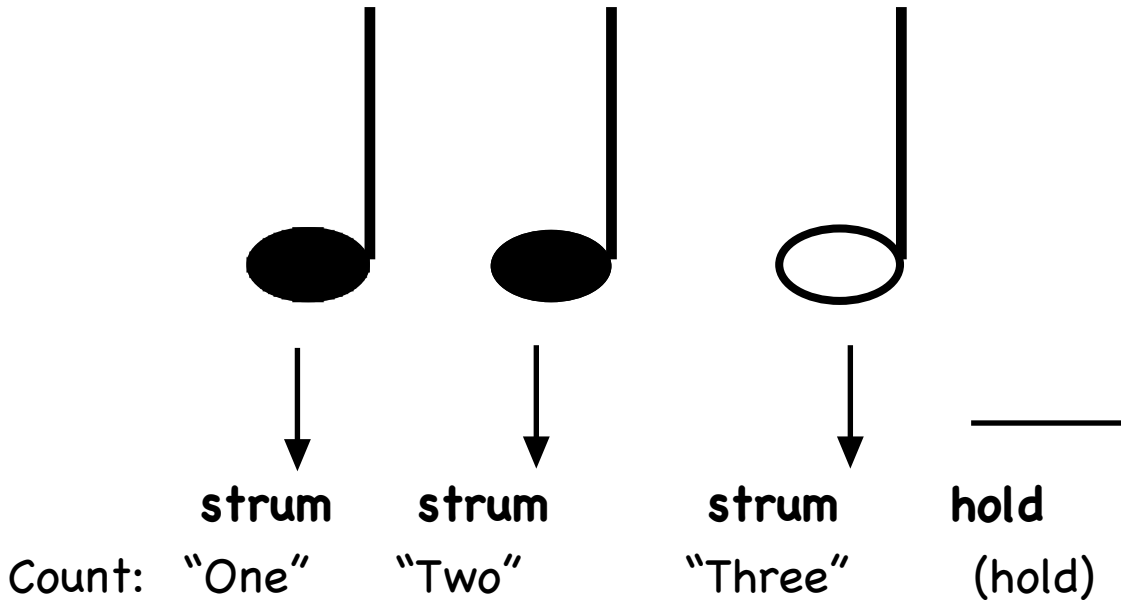
9

4 2 | 1 0 | 4 2 4 2 | 1 1 0

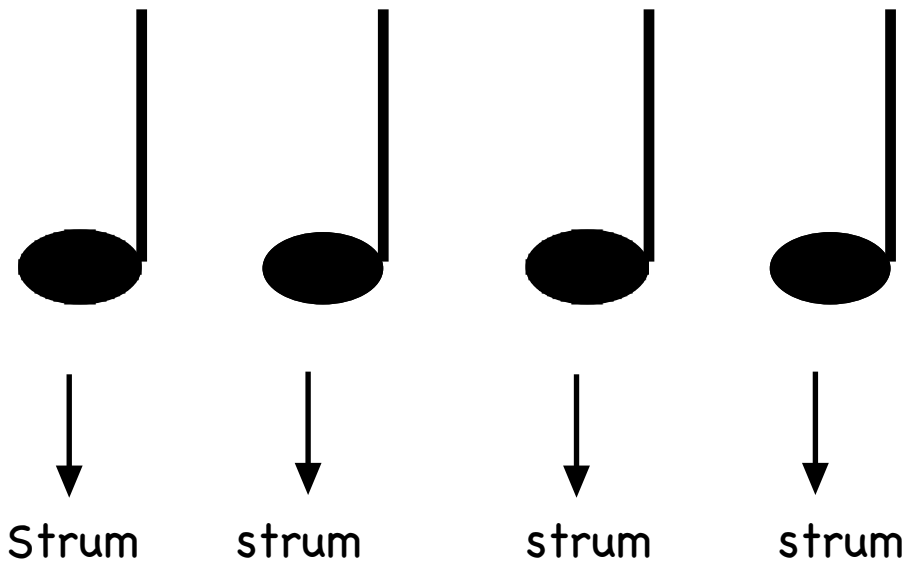
Practice strumming: Strum an outward stroke on each number, but look at the notation to see which notes to hold two beats.

New Word... "Accelerando"... The gray cat is running across a hot tin roof! As you can imagine, it gets hotter and HOTTER... and the cat runs faster and FASTER! "Accelerando" means gradually get faster and faster. You have permission to go as fast as you can... no holds barred. Strum till you drop!

Quarter notes and half notes....
The quarter notes get one beat,
The half note gets two beats.



Strum on every beat.... this means that you strum TWICE on a half note.



Count: "One" "Two" "Three" "Four"

Continue this steady strum throughout the whole tune

Fretting: Put your left handfinger right behind the fret.....strum across all strings with your right hand and play....

4

Ring
Finger

4

R

5

Middle
Finger

5

M

7

Index/Pointer
Finger

7

I

4

R

5

M

7

I

2

M

1

R

0

Fretting: Put your left handfinger right behind the fret.....strum across all strings with your right hand and play....

4 ——— 2 ———
Index Ring

1 ——— 0 ———
Ring

4 2 4 2
I R I R

1 1 0 ———
R R

Green Corn

American Tune

Musical notation for the first system of "Green Corn". The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble staff, and the guitar accompaniment is written in the bass staff. The guitar part is labeled "DAD" on the left. The first four measures are shown, with chords D, D, A, and A indicated above the staff. The guitar part uses the following fret numbers: 7 7 7 7, 7 7 5 4, 8 8 8 8, and 8 6+ 5 4.

Musical notation for the second system of "Green Corn". The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble staff, and the guitar accompaniment is written in the bass staff. The first four measures are shown, with chords D, D, A, and D indicated above the staff. The guitar part uses the following fret numbers: 7 7 7 7, 7 7 5 4, 4 4 5 6+, and 7 7.

Musical notation for the third system of "Green Corn". The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble staff, and the guitar accompaniment is written in the bass staff. The first four measures are shown, with chords D, D, A, and A indicated above the staff. The guitar part uses the following fret numbers: 11 9 11 9, 11 9 8 7, 8 6+ 8 6, and 8 6+ 5 4.

Musical notation for the fourth system of "Green Corn". The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble staff, and the guitar accompaniment is written in the bass staff. The first four measures are shown, with chords D, D, A, and D indicated above the staff. The guitar part uses the following fret numbers: 11 9 11 9, 11 9 8 7, 4 4 5 6+, and 7 7.

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Beginning Mt. Dulcimer Strumming

Dulcimer can be tuned in DAD or in DAA... or in any other tuning. This is an exercise for the right hand, and it doesn't really matter how the dulcimer is tuned... or even IF it is in tune.

Focus on the RIGHT HAND

Counting in 4 - 4 Time

Musical notation for a 4-4 time strumming exercise. The piece is in the key of D major (two sharps). The first staff shows a treble clef with a 4/4 time signature. The melody consists of a series of chords: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The second staff shows the corresponding fretboard positions on a six-string dulcimer, with circles representing frets and vertical lines representing strings. The count '1 2 3 4' is repeated four times below the first staff. Below the fretboard, the instruction 'Strum OUT on each beat.' is written.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Strum OUT on each beat.

Counting in 3 - 4 Time

Musical notation for a 3-4 time strumming exercise. The piece is in the key of D major. The first staff shows a treble clef with a 3/4 time signature. The melody consists of a series of chords: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The second staff shows the corresponding fretboard positions. The count '1 2 3' is repeated four times below the first staff. A '5' is written to the left of the first and fifth fret positions on the fretboard.

5

1 2 3 1 2 3 1 2 3 1 2 3

5

Counting in 2 - 4 Time

Musical notation for a 2-4 time strumming exercise. The piece is in the key of D major. The first staff shows a treble clef with a 2/4 time signature. The melody consists of a series of chords: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The second staff shows the corresponding fretboard positions. The count '1 2 1 2 1 2 1 2' is written below the first staff. A '9' is written to the left of the first and fifth fret positions on the fretboard.

9

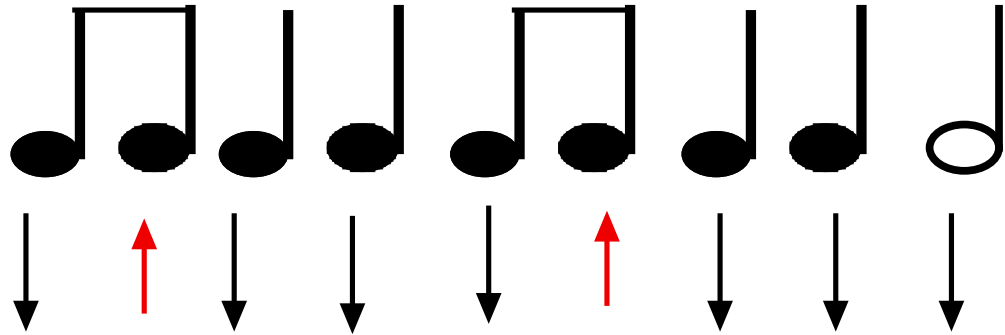
1 2 1 2 1 2 1 2

9

Quarter notes and eighth notes....

The quarter notes get one beat,

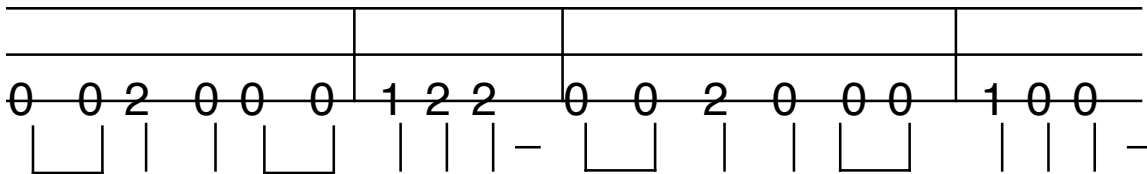
The eighth notes gets 1/2 beat each.



out - in out- out out - in out- out out- hold

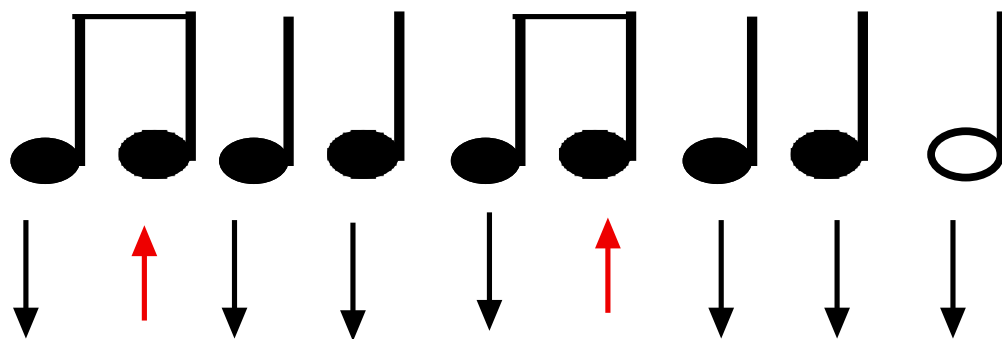
Count: "One - & Two Three four-and one Two Three-Four

In the tablature it is written like this:



Let the tablature tell you when to strum out, and when to strum in... when to do "Out" and when to do "Out-IN" ... and when to "hold" (no strum-- just let it ring. Be sure and keep the left hand finger firmly down against the fret-board.

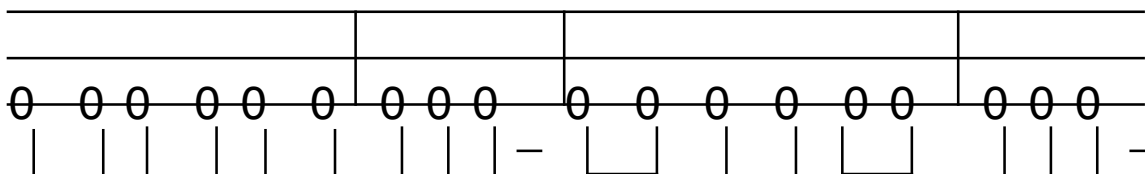
This time just strum across the open strings, just for practice. This is a right hand practice, so let the left hand just take a break.



out - in out- out out - in out- out out- hold

Say: "What - `ll I do with the ba-by - O?"

Just strum across the open strings.....



Follow the rhythm of the words....
just strum on every word.

Fretting: Put your left hand finger right behind the fret.....Use the finger that's suggested under the fret number.

00 2 0 00 1 2 2—

Index

Middle Index

00 2 0 00 1 0 0—

I

M

00 2 0 00 1 2 2 2

I

M

I

4 4 4 2 1 0 0 —

I

R

R

Fretting: Measures 9 - 12

0 2 4 4 5 4 4 —
R I I M

0 2 4 2 1 0 0 —
R I R R

0 2 4 4 5 4 4
R I I M

7 5 4 2 1 0 0 —
I M R R R

What'll I Do With The Baby-O?

Appalachian Tune

DAD

What 'll I do with the ba by o? What 'll I do with the ba by o?

5 What 'll I do with the ba by o, if he won't go to sleep y o?

9 Wrap him up in Cal i co. Wrap him up in cal i co.

13 Wrap him up in Cal i co, send him to his Dad dy o!

Strum a steady beat, and emphasize the DOWN beat. Use a back and forth strum when you see: \square \square These are "8th notes" and it takes 2 eighth notes to equal 1 beat. The line after the strum (indicated with —) means hold on to that note for one more beat. Be sure and keep the left hand finger held down firmly against the fret board to keep the sound alive. If you lift your finger off of the string, the sound stops.

Lesson 2 Tune to DAA

- Tune the bass string to D (or to a pitch that is comfortable for the voice). To find a true D, use a piano or other instrument with a fixed pitch, or use an electronic tuner. To tune the middle string, match it to the pitch that is produced when your finger is placed on the 4th fret of the bass string. Now tune the two melody strings to that same pitch. Once your bass string is in tune try to tune the rest of the strings to A "by ear" in relation to the bass string D. You can find the pitch of A by going up to the 4th fret on the bass string, which will produce the pitch for A.

Review Right Hand technique

- Use a pick, held firmly between thumb and index finger of right hand, to strum a **steady beat**, emphasize the down beat (the first beat in each measure). Strum across all strings with a gentle outward motion on each beat. Discover the different feel of each time signature:

4/4 1-2-3-4- | 1-2-3-4- | 1-2-3-4- | 1-2-3-4- |
3/4 1-2-3- | 1-2-3- | 1-2-3- | 1-2-3- | (waltz strum)
2/4 1-2- | 1-2- | 1-2- | 1-2- |

Review Left Hand Technique

- Learn to "**fret**" by using index finger of left hand to press down the melody strings, just behind the fret... not touching, but not too far back. The "sweet spot" is usually about 1/8th inch behind the fret. Move finger up and down the fret board to raise and lower the pitch of the melody string, while strumming across all strings with right hand.
- Moving smoothly with left hand while strumming with right hand may take a little practice, so plan to spend a few minutes each day working on this skill.

Reading The Tablature

- Look at the **notation and tablature** for the followings songs. The three lines of the dulcimer tablature represent the 3 strings of the dulcimer. Some dulcimers have two melody strings, close together, but the tablature shows the two strings as only one line. Remember that the numeral "0" represents "open string" or no fingers on frets.

0	1	2	3	4	5	6	6+	7	8	9	10
---	---	---	---	---	---	---	----	---	---	---	----

The "Ionian Tuning" DAA

"Ionian" is the name of the diatonic major scale with which most listeners are the most familiar. It can be played on any of the dulcimer's strings. Sing "do-re-mi" etc. as you play each scale. On the first string (nearest the player) press index finger of left hand firmly against the fretboard.

Below is thye D-scale as it should be played on each string when the dulcimer is tuned to DAA

do re mi fa so la ti do

Dulcimer

DAA

3 4 5 6 7 8 9 10
D E F# G A B C# D

Using the same left hand technique, Play the scale on the middle string.

do re mi fa so la ti do

Dul.

daa

3 4 5 6 7 8 9 10
D E F# G A B C# D

Now play the scale on the bass string.

Do re me fa so la ti do

Dul.

daa

0 1 2 3 4 5 6 7
D E F# G A B C# D

Hot Cross Buns

Trad

DAA

strum out out out out out out out out out out out out out out

0 0 0 0 0 0 0 0 0 0 0 0

5

out out out out out out out in out in out in out in out out out.

5 4 3 5 4 3 3 3 3 3 4 4 4 4 5 4 3

Right Hand Technique

Strum across all strings with a wide outward swipe. Continue strumming with a strong outward swipe across all strings counting, "1-2-3-4", giving a stronger emphasis on "1" each time. This is the "down beat" and is always the strong beat in each measure.

Next strum across all strings in an inward motion, then strum back and forth.

Strum with an outward stroke while counting "1-2-3-4", then strum back and forth (out-in, out-in) While counting "1-and-2-and-3-and-4-and".

Strumming is an important skill which helps players develop the sense of "steady beat" which is an essential skill for playing any musical instrument.

Use index finger of left hand to press down the melody strings, just behind the fret... not touching, but not too far back. The "sweet spot" is usually about 1/8th inch behind the fret. Move finger up and down the fret board to raise and lower the pitch of the melody strings, while strumming across all strings with right hand to create a "drone" effect.

Use frets 3, 4, & 5 to play "Hot Cross Buns." Strum the WORDS ... that is, strum on each syllable.

Left Hand Practice

**Right Hand: Strum across all strings.
Left Hand: Fretting smoothly**

DAA

1 2 1 2 1 2 1 2

0 1 2 3 4 5 6

5

R M I R M I

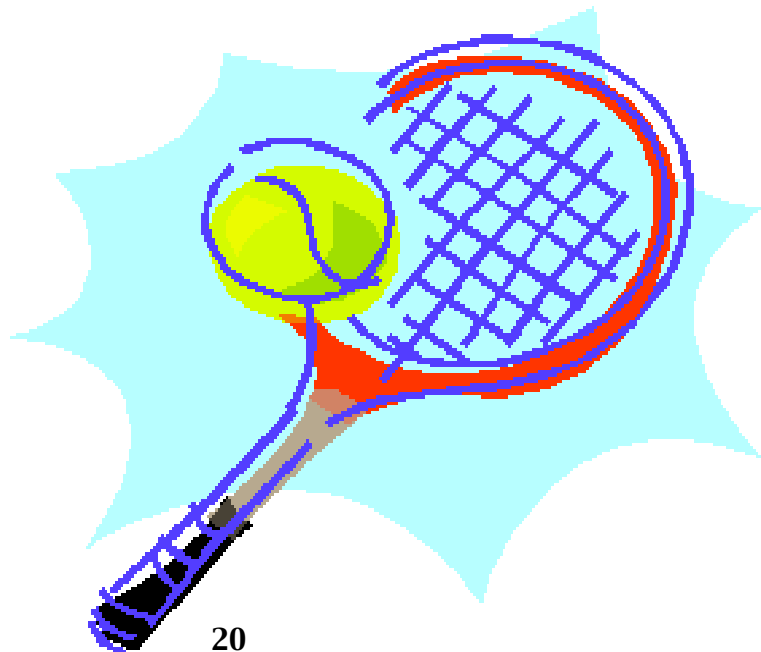
1 & 2 & 1 & 2 &

7 6 7 6 6 5 6 5

I M I M M R M R

To make your playing sound smooth and musical, each note should ring until the next note is played. Lifting the left hand finger up off of the strings stops the sound and prevents the note from ringing. One way to achieve smoothness is to use different fingers on each note. Practice the exercise above, using the left hand fingers indicated:

R = ring finger
M = middle finger
I = index finger



Boil That Cabbage

- Use frets 3 thru 7 to play “Boil That Cabbage” This time strum on EVERY BEAT.
Keep a steady beat.

DAA

Boil That Cab bage down now, turn them hoe cakes round.

5 5 5 5 | 6 - 6 - | 5 5 5 5 | 4 - - -

5

On ly song that I can sing is boil that cab bage down.

5 5 5 5 | 6 6 6 6 | 5 5 4 4 | 3 - - -

9

Down in theRack en, Down in theRack en, Down in theRack en sack.

7 7 7 7 5 | 7 7 7 7 5 | 7 7 7 7 5 | 4 - -

13

Down in theRack en Down in theRack en, Down in theRack en sack.

7 7 7 7 5 | 6 6 6 6 4 | 5 5 5 4 4 | 3

Look at the notation and tablature for Hot Cross Buns and for Boil That Cabbage and notice the relationship between the numbers and the frets. "0" means an open string ... or NO fingers on frets.

The three lines of the dulcimer tablature represent the three strings of the dulcimer. Some dulcimers have two melody strings, close together, but the tablature shows the two strings as only one line. The top line is the BASS string, the middle line is the MIDDLE string, and the bottom line represents the MELODY string(s).

London Bridge

Using a back and forth strum

DAA

Lon don Bridge is fal ling down, fal ling down, fal ling down.

Lon don Bridge is fal ling down. My fair la dy.

Skip To My Lou

4/4 - Strum Practice

Swing your part ner, Skip to my Lou. Swing your part ner, Skip to my Lou.

Swing your part ner, Skip to my Lou. Skip to my Lou, my Dar ling.

Counting in 3 - 4 Time

Beginning Mt. Dulcimer Strumming

Dulcimer can be tuned in DAD or in DAA... or in any other tuning. This is an exercise for the right hand, and it doesn't really matter how the dulcimer is tuned... or even IF it is in tune.

Focus on the RIGHT HAND

Count: 1 2 3 1 2 3 1 2 3 1 2 3

Strum OUT on each beat.

Down In The Valley

Trad

When the time signature is 3/4, count "1 - 2 - 3 -, 1 - 2 - 3 -" Emphasize the first beat in each measure. It might help to say, "STRONG - lite - lite, STRONG - lite- lite-" as you strum

DAA

Down in the valley,

0 3 4 5 5 5 3 3 3

Strum: strong light light strong light light strong light light

4

Valley so low.

5 4 3 4 4 4 4 4 4

strong light light (count) 1 2 3 1 2 3

7

Hang your head over er

0 2 4 7 7 7 7 7 7

1 2 3 1 2 3 1 2 3

10

Hear the wind blow.

6 5 4 3 3 3 3

1 2 3 1 2 3 1

Amazing Grace

John Newton, 1779

Virginia Harmony 1831

The musical score is written in treble clef, 3/4 time, and the key signature has two sharps (D major). It consists of four systems of music, each with a vocal line and a guitar tablature line. The lyrics are: "Amazing grace how sweet the sound, that saves a wretch like me. I once was lost but now I'm found, was blind but now I see." The guitar tablature uses the letters R, M, and I to indicate fingerings for the right hand, and numbers 0-7 for fret positions. The score includes measure numbers 4, 9, and 13.

Right Hand Skill: Strum across all strings.

Left Hand Skill: Fretting smoothly.

To make your playing sound smooth and musical, each note should ring until the next note is played. Lifting the left hand finger up off the strings stops the sound and prevents the note from ringing. One way to achieve smoothness is to use different fingers on each note.

Practice the arrangement above using the left hand fingers indicated:

R = ring finger; **M** = middle finger; **I** = index finger

Lesson 3

Reading Tablature ~ Tune to DAA

- Read the tablature and play the following tunes. Now look at the notation for the tunes in this lesson. If you don't already know how to read music you will notice that the higher the notes are on the staff, the higher the numbers on the fret board. In this lesson you will become familiar with frets up to 10.
- Notice the dashes - - between the fret numbers. These let you know to strum another strum on the same word. When you see a **dash**, leave your left finger on the string.
- Review "Columbus Stockade." and Notice the "pick up" notes before the first full measure, This is counted "And - a 1 - 2 - 3 - 4." "O Suzanna" also uses a pick up beat.
- Learn about Repeat signs :|| in "O Suzanna". This means to go back to the beginning, or the last repeat sign and play that part again. Sometimes you will play a 1st ending, and after the second time through, you will play a 2nd ending, different than the first.

Three Ways to Strum

- Review "Boil That Cabbage" Strum on EVERY BEAT. Keep a steady beat, and try to emphasize the down beat (first beat) of each measure.
- Learn Three Ways to Strum with "Go Tell Aunt Rhody."
 1. Strum each syllable, as you would sing the words.
 2. Strum on every beat and keep a steady rhythm going like your pulse.
 3. The "Bum-biddy" strum
- Review the waltz strum with "Down In The Valley"
Count "1-2-3- 1-2-3- 1-2-3- 1-2-3-" with a steady beat strum, and remember to emphasize the **down beat** of each measure.
- Use "straight" strums and "back-and-forth" strums pm "Cripple Creek".
When you see | |_| strum back-and-forth (out & in). This is in 4/4 time, so count,

1-2 & 3 - 4 & 1-2- & 3 - 4-1 -2- &- 3 -&-4 & -1-2-3-4-"
| |_| | |_| | |_| | |_| | |_| | |_| | |_| |

Playing Harmony

- Use a "Frozen Hand" position to play harmony with your melody. The THUMB actually plays the melody note while the index finger takes its position on the bass strings, but one string behind the thumb. "You Are My Sunshine" is arranged with this easy harmony.

Go Tell aunt Rhody

Strum across all strings just strum the rhythm of the words.

DAA

Go tell Aunt Rhody. Go tell Aunt Rhody.

5 _ 5 4 3 _ 3 _ 4 _ 4 6 5 4 3 _

Go tell Aunt Rhody the old gray goose is dead.

7 _ 7 6 5 _ 5 5 4 3 4 5 3

Right Hand Technique ~ Three ways to strum:

1. Strum on each syllable... as you sing the tune. The dashes after the tablature numbers indicate a beat in the rhythm where you pause in your strumming. You are strumming the rhythm of the words.
2. Now strum on every beat.... even where the dashes are. This is a "steady beat" strum. Each stroke should go the same direction. (some players are "out-ies" and others are "in-nies." Its OK to strum either way, but be consistent and strum the same direction on each beat.)
3. The "Bum-biddy" strum is the most fun. In "Rhody" you would strum on each number, and on the dashes do a back and forth strum.

bum bid dy bum bid dy bum bid dy bum
 | □ | □ | □ |
 Go - - tell aunt - Rho - - dy.

Cripple Creek

Old Banjo Tune

DAA

I've got a gal at the head of the creek. Go up to see her bout ev ry week.
Kisson the mouth just as sweet as a vine. Wrap her around me like a sweet tater vine.

10 10 10 | 7 5 5 | 6 8 8 | 7 5 5 5 5 4 3 3 | 0 1 1 3

5

Goin' up to Cripple Creek. Goin' on a run. Goin' up to Cripple Creek to have a lit tle fun.
Goin' up to Cripple Creek. Goin' on a run. Goin' up to Cripple Creek to see my lit tle girl.

5 5 5 5 4 3 | 5 5 5 7 | 5 5 5 5 4 3 3 | 4 6 5 4 3

“Cripple Creek” uses frets 0 through 10 and has some “straight” strums and some

back-and-forth strums. When you see strum back-and-forth

(out & in) . Use index finger to fret on the melody strings. Practice this strumming pattern:

1 - 2 - & - 3 - 4 - & - 1 - 2 - & - 3 - 4 - & - 1 - 2 - & - 3 & 4 - 1 - 2 - 3 - 4 -
 | | | | | | | |

Look at the repeat sign at the end of the first line. It tells you to go back to the beginning and play that line again. The repeat sign at the end of the 2nd line tells you to go back to the

O Suzanna

Notice the first two notes are played with a back-and-forth (out-in) strum, and are a pick-up to the first full measure. Its in 4/4 time, so count: **and - a** | 1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 - |

American Folk tune

D D D

Oh I come from Al a bam a with my ban jo on my
rained all night the day I left, the weath er it was

DAA

3 4 | 5 7 7 7 7 8 | 7 5 5 3 4 4 | 5 5 5 4 3 3

4 A7 D D

knee, and I'm goin' to Lou si an na, my Suz
dry. The sun so hot I froze to death, Suz

4 4 4 4 3 4 | 5 7 7 7 7 8 | 7 5 5 3 3 4

7 D A7 | D₁ | D₂

an na for to see. It cry.
an na don't you 1 2

5 5 5 4 4 4 | 3 3 3 3 3 4 | 3 3 3 3 3 3

10 G G D A7

O, Suz an na, Oh don't you cry for me. I

6 6 6 6 6 6 | 8 8 8 8 8 8 | 7 7 7 5 3 3 | 4 4 4 4 3 4

14 D D D D

come from Al a bam a with my ban jo on my knee.

5 7 7 7 7 8 | 7 5 5 3 4 4 | 5 5 4 4 4 4 | 3 3 3 3

Columbus Stockade

Take your pick.... DAA or DAD

Dulcimer

D A7 D Trad.

following tunes.

DAD

DAA

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

5 4 3 3 3 3 0 3 5 7 7 7 5 5 5 7 7 6 5 6 5 4 3 3 3 3 5 4

5 D A7 D

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

3 3 3 3 0 3 5 7 7 7 5 5 5 7 7 6 5 6 5 4 3 3 3 3 3

9 G D G A7

5 5 5 3 3 4 5 4 4 4 2 2 2 5 5 5 3 3 4 5 4 4 4 4 3 2 1

8 8 8 6 6 7 8 7 7 7 5 5 5 8 8 8 6 6 7 8 7 7 7 7 6 5 4

13 D A7 D

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

3 3 3 3 0 3 5 7 7 7 5 5 5 7 7 6 5 6 5 4 3 3 3 3

You Are My Sunshine

With suggestions for "Instant Harmony"

D D D D

You are my sun shine my on ly sun shine

0 2 3 4 4 4 4 4 4 4 4 3 4 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 3 4 5 5 5 5 5 5 5 5 4 5 3 3 3 3 3 3

5

D G G D

You make me hap py when skies are gray.

2 2 2 3 4 5 5 5 7 7 7 7 7 6 5 4 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 4 5 6 6 6 8 8 8 8 8 7 6 5 5 5 5 5 5

9

D G G D

You'll nev er know dear how much I love you.

4 2 3 4 5 5 5 7 7 7 7 7 6 5 4 4 4 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

5 3 4 5 6 6 6 8 8 8 8 8 7 6 5 5 5 3 3 3

13

D D A7 D

Please don't take my sun shine a way.

2 2 2 2 3 4 4 4 4 5 3 3 3 3 4 2 2 2 2 3 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 4 5 5 5 5 6 4 4 4 4 5 3 3 3 3 4 3

- Use frets 0 through 8 and learn “You Are My Sunshine” from the tablature. Notice that the tablature has fret numbers on the bottom line, indicating the frets on the melody strings. With the index finger of left hand, play the melody using the numbers on the bottom line. Play several times, experimenting with different strumming styles making sure to strum across ALL strings. First, strum only on the words, then strum a steady beat. Next add a "bum-biddy" strum in between the words.

- If you feel comfortable with a new skill, try using a “frozen hand” position to play melody with harmony. The thumb will fret the melody string and the index finger will fret the bass string.... one fret behind the thumb.

Infant Holy

New skill: Use a pull-off in meas. 4, 8, 14, & 16... achieve this by placing index finger on 2nd fret bass string, thumb on 3rd fret melody string. then strum the chord. As the strings continue to sound, pull index finger off of bass string in a motion that causes the string to sound again on the pitch of open string.

Polish Carol

♩ = 50

Chords: D, A7, D, G, A7, D, D, A7, D, D, E, A, E, D, G, A7, D.

Measure 1: Treble: D4, E4, F#4, G4; Bass: DAA (0 0).

Measure 2: Treble: D4, E4, F#4, G4; Bass: 2 2 | 3 3.

Measure 3: Treble: D4, E4, F#4, G4; Bass: 1 2 | 2 3.

Measure 4: Treble: D4, E4, F#4, G4; Bass: 3 3 | 4 4. (Pull-off: 2 0^p)

Measure 5: Treble: D4, E4, F#4, G4; Bass: 2 2 | 3 3.

Measure 6: Treble: D4, E4, F#4, G4; Bass: 1 2 | 2 3.

Measure 7: Treble: D4, E4, F#4, G4; Bass: 3 3 | 4 4.

Measure 8: Treble: D4, E4, F#4, G4; Bass: 7 5 | 4 3. (Pull-off: 2 0^p)

Measure 9: Treble: D4, E4, F#4, G4; Bass: 2 2 | 3 3.

Measure 10: Treble: D4, E4, F#4, G4; Bass: 1 1 | 4 3.

Measure 11: Treble: D4, E4, F#4, G4; Bass: 2 2 | 5 4.

Measure 12: Treble: D4, E4, F#4, G4; Bass: 3 3 | 6 5.

Measure 13: Treble: D4, E4, F#4, G4; Bass: 4 4 | 5 6.

Measure 14: Treble: D4, E4, F#4, G4; Bass: 7 5 | 4 3. (Pull-off: 2 0^p)

Measure 15: Treble: D4, E4, F#4, G4; Bass: 2 1 | 7 5.

Measure 16: Treble: D4, E4, F#4, G4; Bass: 4 3 | 2 0^p.

Lesson IV

Let Your Right Hand Know What Your Left Hand Is Doing

Peggy Carter

The musical score is written for Dulcimer and Dulciana (Dul.) in DAD tuning (D4, A4, D5, D5). The key signature is D major (two sharps) and the time signature is 4/4. The piece consists of three systems of music.

System 1: The Dulcimer part has a melody line with a treble clef and a bass line with a bass clef. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of a series of chords: D4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter). The right hand part has a treble clef and a bass line with a bass clef. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of a series of chords: D4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter). The right hand part has a treble clef and a bass line with a bass clef. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of a series of chords: D4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter).

System 2: The Dulcimer part has a melody line with a treble clef and a bass line with a bass clef. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of a series of chords: D4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter). The right hand part has a treble clef and a bass line with a bass clef. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of a series of chords: D4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter).

System 3: The Dulcimer part has a melody line with a treble clef and a bass line with a bass clef. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of a series of chords: D4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter).

Right Hand Review ~ Use a light, back and forth strum.

Left Hand Review ~ Keep the fingers tight against the fretboard, as indicated in the exercise above and let the strings ring between strums. This makes the music smooth.

Tune Review ~ The following tunes are here to give you a chance to practice what you've learned in the DAA tuning before **GOING BACK TO DAD TUNING**

Keep On The Sunny Side

J. Howard Entwistle

D D G

There's a dark and a trou led side of

DAA

4 D D D A7

There's a bright and a sun ny side, too.

8 A7 A7 A7 D

Tho we meet with the dark ness and strife,

12 D A7 A7 D

The sun ny side we al so may view.

Arrangement © 2004 Peggy Carter

26 **D** **Keep On The Sunny Side** **D** **G**

Keep on the sun ny side. Al ways on the

3 3 3 3 3 3 | 7 7 7 7 7 7 | 7 5 3 3 3 | 3 3 3 4

20 **D** **D** **D** **A7**

sun ny side. Keep on the sun ny side of life.

3 1 0 | 5 5 5 5 5 5 | 6 5 4 3 | 4 4 4 4 4 4

24 **A7** **D** **D** **G**

It will help us ev ry day, It will bright en all the

4 4 4 5 6 | 7 7 7 6 | 5 5 5 3 3 | 4 3 3 1

28 **D** **D** **G** **D** **A7** **D**

way, If we keep on the sun ny side of life.

0 0 0 3 4 | 5 5 5 6 6 | 5 5 4 4 | 3 3 3 3 4 3

2. Tho the storm in its fury breaks today,
Crushing hopes that we cherished so dear.
Storms and clouds will in time pass away..
The sun again will shine bright and clear.

3. Let us greet with a song of hope each day.
Tho the moments be cloudy or fair.
Let us trust in our Saviour al way,
Who keepeth every one in His care..

Angel Band

William bradbury (1868)

DAA

5

9

13

17

Chorus

Oh, come, Angel band.

My Oh late bear est my sun long is ing sink heart ing to fast. Him, My who

race bled is and near died ly for run. me. My Whose

strong blood est now tri cleans als es now from are all past. sin My and

tri gives umph the has vic be to gun. ry.

Chorus Oh, come, Angel band.

D D G D

D D A D G D

D D A D

A D A D

0 0 0 3 4 5 4 3 3 0 0

3 3 5 3 4 3 3 3 3 3 0

0 3 3 4 5 4 3 3 0 0

0 3 3 3 5 3 4 3 3 3 3 3°

4 4 4 4 4 4 4 5 3 4 3 1 0 0

Angel Band

21

A A D D D

Come and a round me stand. Oh,

4 4 4 4 | 4 4 4 3 | 5 3 5 4 | 3 3 3 3

25

G G D D

bear me a way on your snow white wings to

1 3 3 | 4 3 1 | 0 3 3 | 3 1 0 0

29

D A D A D

my im mor tal home. Oh

3 3 3 3 | 4 3 4 | 5 5 4 4 | 3 3 3 3

33

G G D D

bear me a way on your snow white wings, to

1 3 3 | 4 3 1 | 0 3 3 | 3 3 3 0

37

D D A D D

my im mor tal home.

3 3 3 4 | 5 3 4 | 3 3 3 3 | 3.

Lets Look at Rhythm

1. **Stead Beat** - refers to the steady pulse of any music. If you're listening or singing, you might want to clap your hands on the beat, or tap your foot. If you are marching or dancing, the beat is when you put your foot down. (at the same time, the "up beat" comes in between the BEATS, and its when your foot is up in the air, between the beats.

2. Every note has a **rhythmic value** which means the **duration** of the note, based on the number of beats each note is held.



A **quarter note** gets one beat



A **half note** gets two beats



A **dotted half note** gets three beats



A **whole note** gets four beats

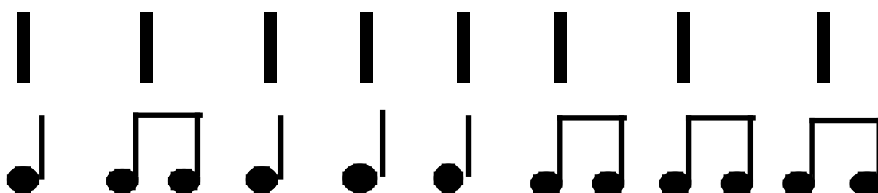


An **Eighth Note** gets 1/2 half beat



It takes **two eighth notes** to equal one beat

The lines below represent beats. Notice how the notation fits the beats.



Breth ren we have met to wor - ship

3. When you strum, clap, or strike a string on every beat, you are playing **quarter notes** (One on each beat). When you play on the beat and in between the beats, you are playing **8th notes**.

4. To strum or clap **half notes**, you would strum or clap ON one beat and HOLD on the next beat.

Strum (hold) strum (hold) strum (hold) strum (hold)

A - - men, A - - Men,

5. This is a good place to put in extra strums... you could strum on every beat, or you could do a back-and-forth strum on every other beat.

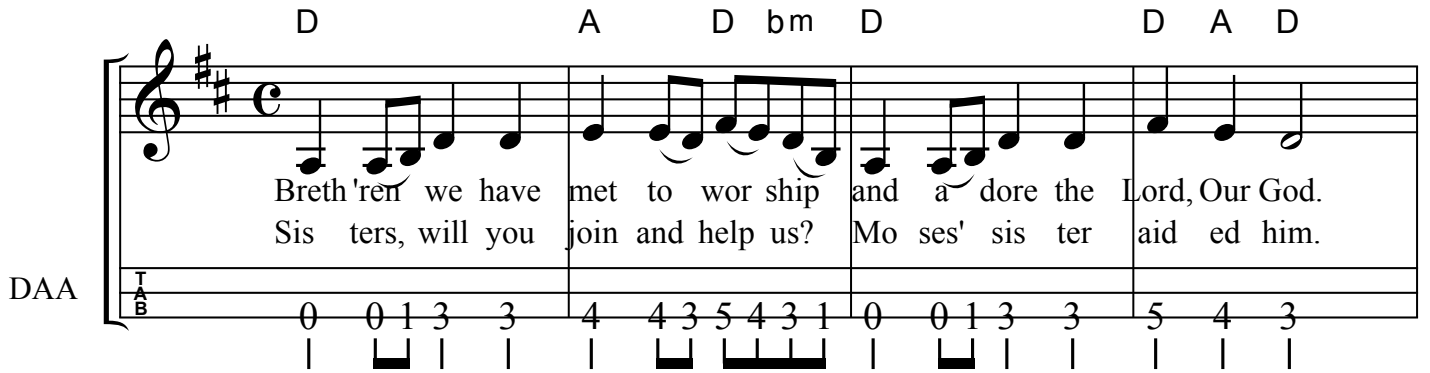
Out out - i n Out out-in Out out - in Out out - in

A - - men, A - - Men,

6. When the rhythm of the words or the notation moves in eighth notes, there usually isn't enough time to put in extra strums, but any time there is a quarter note, you could add an out - in strum. Any time there are half notes or whole notes, you could put in extra strums on the beats.

Holy Manna

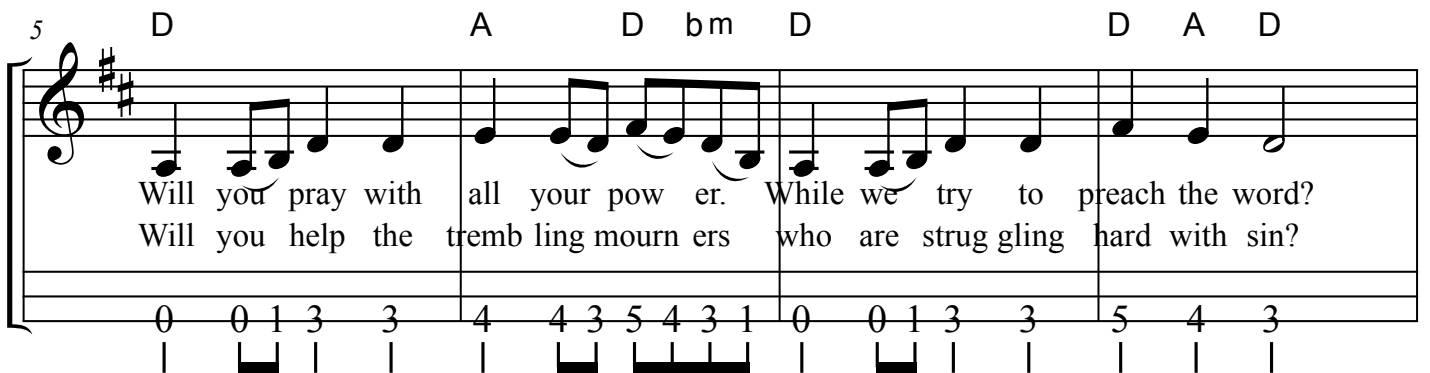
D A D bm D D A D



Breth'ren we have met to worship and adore the Lord, Our God.
Sis'ters, will you join and help us? Mo'ses' sis'ter aided him.

TAB
0 0 1 3 3 | 4 4 3 5 4 3 1 | 0 0 1 3 3 | 5 4 3

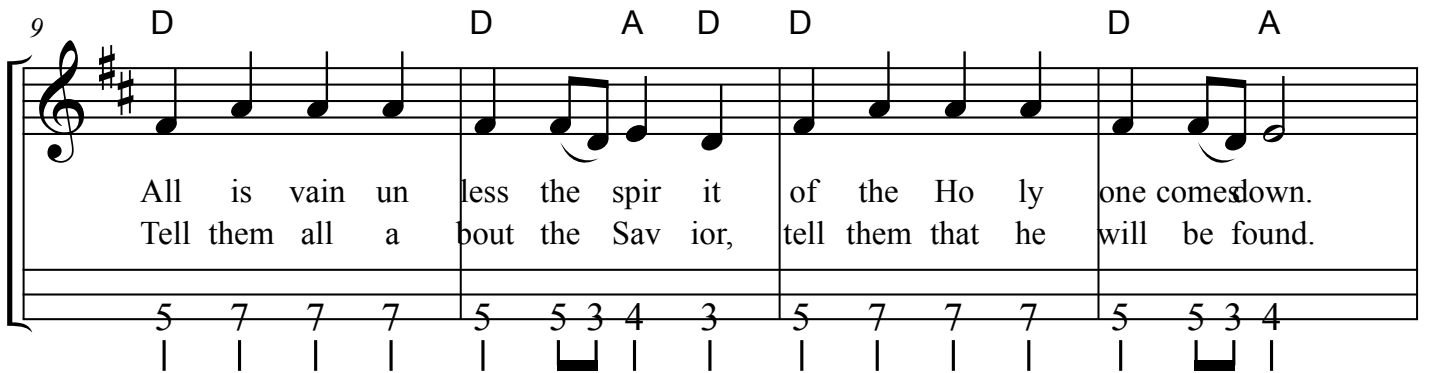
5 D A D bm D D A D



Will you pray with all your power. While we try to preach the word?
Will you help the trembling mourners who are struggling hard with sin?

0 0 1 3 3 | 4 4 3 5 4 3 1 | 0 0 1 3 3 | 5 4 3

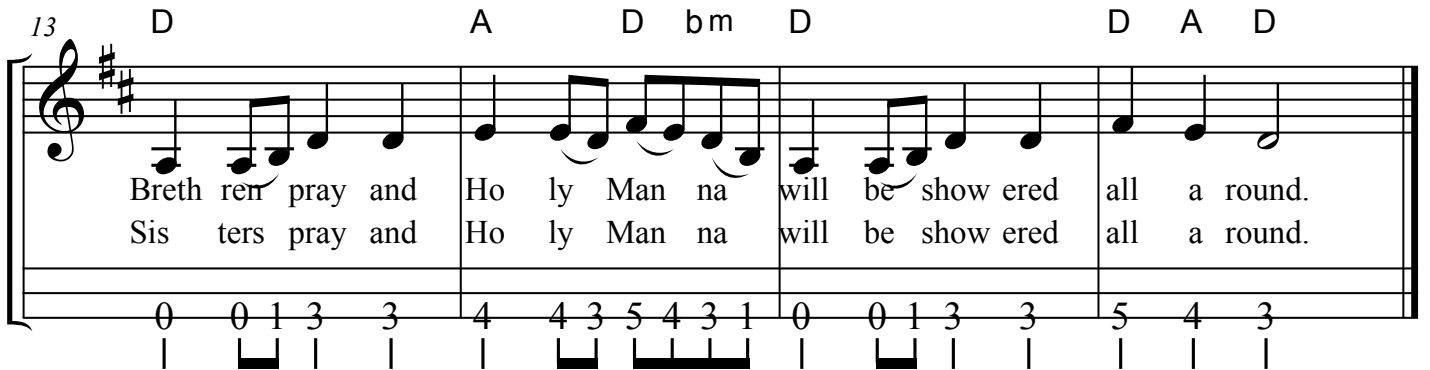
9 D D A D D D A



All is vain unless the spirit of the Holy one comes down.
Tell them all about the Savior, tell them that he will be found.

5 7 7 7 | 5 5 3 4 3 | 5 7 7 7 | 5 5 3 4

13 D A D bm D D A D



Brethren pray and Holy Manna will be showered all around.
Sis'ters pray and Holy Manna will be showered all around.

0 0 1 3 3 | 4 4 3 5 4 3 1 | 0 0 1 3 3 | 5 4 3

Lesson 5 ~ DAD

Using the 6 - fret and the 6+ fret

I. Tune to DAD

- Use an electronic tuner to tune bass string to D. Play this string on the 4th fret to hear A, and tune the middle string to that pitch. Play the middle string 3rd fret to hear the D pitch for the melody string, then tune the melody string to that pitch.
- Practice listening to the octave D (Melody string and bass string.)

II. Left hand practice

- Play D scale up and down on the melody string, starting with open string, and play each fret of the melody string) through 7 using the 6+ fret instead of the 6th fret.
- Play the D scale on the middle string starting with the 3rd fret. Notice that the 6th fret is used, rather than the 6+ fret, and the scale encompasses the 3rd through the 10th fret. Continue down the fretboard, past the 3rd fret, all the way down to 2 - 1 - 0.
- Learn "Old Joe Clark" and "June Apple" and notice the use of the 6th fret.
- All three strings are used for playing the melody in "Cluck O' Hen"

III. Right Hand Practice

- Combine the basic beat strum with the back-and-forth strum to produce a "Bum-Biddy" strum following the pattern:

Steady beat: | | | | | | |

Old Joe Clark, he had a house....

Out-In Strum: □ □ □ □ □ □ |

"Bum-Biddy" strum: | □ | □ | □ |

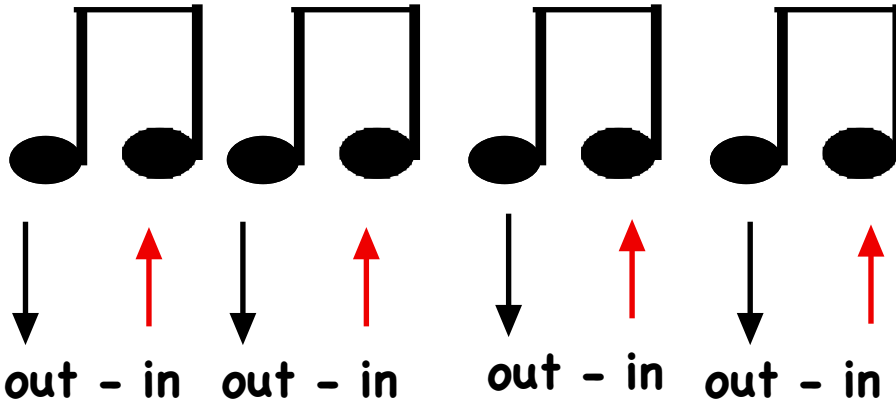
Out Out-In Out Out-in Out Out-in Out

IV. New Left-Hand Skill - Chords

D	0	0	2	G	3	0	3	A	4	1	1
	0 or	0 or	3		3 or	1 or	3		4 or	0 or	2
	0	2	4		3	3	5		4	1	3

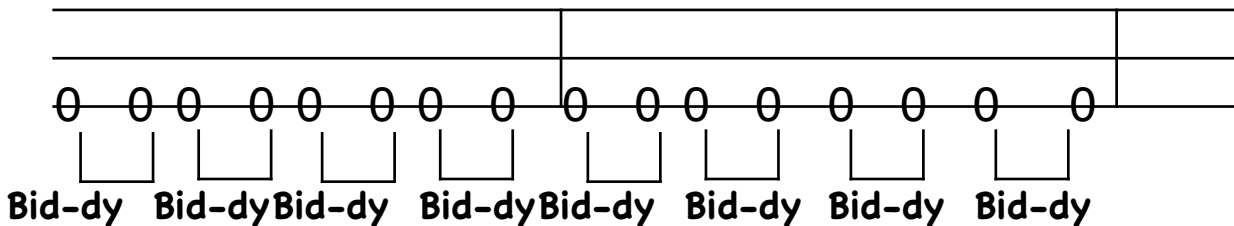
- Experiment with all of these chords, but try to master at least one **D**, **G** and **A** chord.
- Use chords to accompany singing, or play back-up for another instrument.

Quarter notes and eighth notes....
 The quarter notes get one beat,
 The eight notes gets 1/2 beat each.



Count: "One - &" "Two - &" "Three- &" "four-and"

In the tablature it is written like this:



Continue a steady "bid-dy-bid-dy" strum throughout the whole tune... first just strum the open strings, then continue the same right-hand action as you add the fret numbers with the left hand.

Old Joe Clark

The DAD tuning was originated to allow the dulcimer to produce lowered 7th step (C-natural in the key of D) so that tunes written in the "mixolydian" mode could be played... that is, the 7th step is a "C natural" rather than a "C-sharp."

DAD

1 4R 5M 6I 5 | 4 3R 2R | 4 5 6 5 | 4 I 4 M 4 R 4 4

5 4 5 6 5 | 4 3 2 | 0 2I 1R 1 | 0 0 0

9 0 0 2R | 4I 3M 2R | 0 0 0 2 | 1 1 2 1

13 0 0 2 | 4 3 2 | 0 2I 1R 1 | 0

Notice that the C chord... written "(c)".... is sometimes substituted for the "A" chord. This adds an unusual and exciting flavor to the tune, and is a popular chord exchange used in Old Time music. When playing with a group, it is helpful to know which chord will be used... the "A" or the "C".

June Apple

Mixolydian Mode

June Apple is in the mixolydian mode... it uses the "C - natural" (6th fret) on the 7th scale step. It is on the "Top Ten Jam Tunes" list of jam tunes enjoyed everywhere across the country.

Arranged by Peggy Carter

DAD

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Right Hand Strategy: Strum across all strings. Use a back and forth strum on the eighth notes.

Left Hand Strategy: Plant the ring finger on the 4th fret and rock back and forth from thumb (on 7th) to ring finger (on 4th).

Peggy Carter 2003

Quarter notes and eighth notes....
 The quarter notes get one beat,
 The eighth notes gets 1/2 beat each.

strum out out - in out out - in

Count: "One" "Two-and" "Three" "four-and"

In the tablature it is written like this:

Bum Bid-dy Bum Bid-dy Bum Bid-dy Bum Bid-dy

Bum Bid-dy Bum Bid-dy Bum Bid-dy Bum Bid-dy

Continue a steady "bum-biddy" strum throughout the whole tune... first just strum the open strings, then continue the same right-hand action as you add the fret numbers with the left hand.

Fretting: Watch the left hand fingering....strum across all strings with your right hand and play....

2	00	1	00
Index Finger		Ring Finger	

2	00	1	00
I		R	

2	44	4	45
R	I		M I

4	44	4	—
M			

Fretting: Watch the left hand fingering....strum across all strings with your right hand and play....

2	00	1	00
Index Finger		Ring Finger	
2	00	1	00
I		R	
2	22	2	1
I			M
0	00	0	—

Fretting: Watch the left hand fingering....strum across all strings with your right hand and play....

7	77	7	4
Index Finger			Ring Finger
5	55	4	44
T		I	
2	44	4	5
R	M		I
4	44	5	6+
R		T	T
			<hr/>

Fretting: Watch the left hand fingering....strum across all strings with your right hand and play....

7	77	7	44
Thumb, or Index			Ring

5	55	4	4
T		I	

2	22	2	1
M			R

0	00	0	—
---	----	---	---

Liza Jane

MD - Right Hand Technique: Focus on the right hand and use a wide, free, relaxed sweeping motion which should originate from the elbow.... not the wrist.

DAD

Bum bid dy bum bid dy Bum bid dy bum bid dy,

5 D A D A7 D A7 D

9 D G D D

13 D G D D A7 D

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Would E-Lessons work for you? For details on this and a complete list of MD arrangements, visit:

www.peggycarter.com

Lesson VI

Using the "6+" Fret

Mixolydian Scale in DAD

DAD

so la ti DO re mi fa so fa mi re do ti la so

0 1 2 3 4 5 6 7 6 5 4 3 2 1 0

Ionian Scale in DAD

Many dulcimers have a 6+ fret (sometimes called the 6 1/2 fret) between fa and so. This makes it possible to play tunes in both the "Mixolydian Mode," using the 6th fret, and the "Ionian Mode," using the 6+ fret.

DAD

DO re mi fa so la ti do ti la so fa mi re DO.

0 1 2 3 4 5 6+ 7 6+ 5 4 3 2 1 0

Tuning:

Now we are going to change the tuning of the melody string(s). Let's tune the melody string(s) UP to "D." In this new tuning the open melody string(s) is notated "0" in the tablature (zero frets down, or open).

To make sure the melody string(s) is in tune, fret the middle string on the third fret, and pluck. This produces a "D" and should be the same pitch as the melody string(s).

Do you play the piano? The "Mixolydian" scale can be played on the piano keyboard by starting on "G" and playing only the white keys up the scale to the next "G". The half-steps are still at "ti-do" and "mi-fa," but the "key center" is on "SO."

To play the mixolydian scale on "D" start on "D," but "DO" is "G." so when you get to the "C," it is a "C natural," not a "C #." "Ti-do" and "mi-fa" still are half steps.

The "Ionian" scale on "D" starts on "D" and uses F# and C#. "Mi-fa" and "ti-do" are still half steps.

Joy To The World

♩ = 60

Arr. Peggy Carter

DAD

Musical notation for measures 1-4. The treble clef has a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of quarter and eighth notes. The guitar accompaniment is in DAD tuning and uses a 7-fret barre. Chords are indicated as D, D, G, D, A, and D. Fingering numbers are shown below the strings.

D D G D A D

5

Musical notation for measures 5-8. The melody continues with quarter and eighth notes. The guitar accompaniment uses a 5-fret barre. Chords are indicated as G, A, D, and D. Fingering numbers are shown below the strings.

dad G A D D

9

Musical notation for measures 9-12. The melody continues with quarter and eighth notes. The guitar accompaniment uses a 7-fret barre. Chords are indicated as D, D, D, and D. Fingering numbers are shown below the strings.

dad D D D D

13

Musical notation for measures 13-16. The melody continues with quarter and eighth notes. The guitar accompaniment uses a 2-fret barre. Chords are indicated as D, D, A, and A. Fingering numbers are shown below the strings.

dad D D A A

17

Musical notation for measures 17-20. The melody continues with quarter and eighth notes. The guitar accompaniment uses a 7-fret barre. Chords are indicated as D, G, D, G, D, A, and D. Fingering numbers are shown below the strings.

dad D G D G D A D

Sandy Boys

Mountain Dance Tune

A

DAD
capo 4th fret

11 10 8 10 8 7 6 + 0 | 11 10 8 10 11

3 A A G A

11 10 8 10 8 7 6 + 0 | 6 + 6 + 7 6 + 5 0

5 A A D A D

8 8 8 8 8 8 8 7 6 + 0 | 0 6 + 7 0 6 + 7

7 A A G A

8 8 8 8 8 8 8 7 6 + 0 | 0 6 + 7 6 + 5 0

Scotland The Brave

The drone of the D and A strings (bass and middle) brings to mind the sound of the Scottish bagpipes, and must have been a nostalgic sound to the mountain pioneers in the early days of the American frontier.

DAD

5

9

13

17

14 54

The image shows three systems of musical notation for the piece "Scotland The Brave". Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a guitar chord diagram below it. The first system (measures 21-24) has chords: bm, A, E7, and A7. The second system (measures 25-28) has four D chords. The third system (measures 29-32) has chords: G, D, and A. The chord diagrams are as follows:

- bm:** 7 7 7 7 / 7 7 7 7
- A:** 6+ 7 6+ / 6+ 6+ 7 6+ 6+
- E7:** 5 7 6+ 5 / 5 7 6+ 5
- A7:** 4 3 2 1 / 4 3 2 1
- D:** 0 0 0 0 0 1 / 2 0 0 2 4 4 / 7 7 7 7 7 7 / 7 4 2 0
- G:** 3 3 3 3 / 3 3 3 3
- D:** 2 4 2 0 / 2 4 2 0
- A:** 1 1 / 1 1 1 0 0 2 3

Left Hand Challenge

Strum across all strings, even when there is no number on the line for that string. If you're ready to play chords along with the melody this tune is going to be fun! If you're not quite ready for this left-hand "extension" just let the middle and bass strings "drone" in an "open" position.... no fingers on the frets.

There will be more and more opportunities to practice using chord positions along with the melody. Continue to use just the melody string if the chord positions are not within your "reach" yet, but don't quit trying to add the other chord notes, even if you have to slow the speed down. Remember, though, you can't slow down if you're playing with others.

Pig In A Pen

American Mountain Tune

MD
DAD

A A

I got a pig at home in a pen.
Goin' up on a mountain top to
My gal's got a brand new dress

3 A D

Corn to feed him on.
sow a little cane.
Made from an oat feed sack.

5 A A

All I need is a pretty young girl, to
Raise a barrel of sorghum
You can spot her a mil a way, Hog

7 A E7 A

feed him when I'm gone.
Sweet li'l Liz a Jane.
chow" written up and down her back

Have you seen the new "Dynamic Dulcimer Lesson Book" by Peggy Carter? Vol. 1 & vol. 2 - \$15 each. Six lessons in each volume. Email Peggy at haams@houston.rr.com or call 281-370-9495.

Bonaparte Crossing The Alps

Traditional

DAD

0 2 4 2 4 5 4 7 8 9 7 9 11 9 8 7

4 D bm D A7 D D G

5 4 7 5 4 2 0 2 1 1 2 1 0 2 4 2 4 5 4 7 8 9 7 9 11 9 8 7

8 D bm D A7 D D G D

5 4 7 5 4 2 1 2 0 0 1 0 7 9 11 11 12 11 9 8 7 7 8 9

12 G A7 D

3 3 3 5 4 3 2 1 1 2 1 0 2 4 2 4 5 4 7 8

15 D G D bm D A7 D

9 7 9 11 9 8 7 5 4 7 5 4 2 1 2 0 0 1 0

Arrangement © 2004 Peggy Carter

E-Z Chords in DAD

DAD

D	E	F#	G
0	1 I 1 M 1 R	2 2	3 3

5

A	B	C
4 4 4	5 5 5	6 6 6

Here are 7 chords that can be used to play back-up in other keys. Since they are being played as "open" chords (that is, they don't include the middle note... only the outside notes) they can be used as "major" or "minor" chords. [Its the middle note that defines the chord as major or minor.] Use these chords in a jam session when you haven't quite learned to play the melody up to speed.

These are called "bar" chords. Use Index finger on bass string, Middle finger on middle string, and Ring finger on melody strings.

Whiskey Before Breakfast

Use the EZ chords to play backup while someone else plays the melody.

1 D D G D A7

DAD

TAB

0 1 2 3 4 4 | 4 5 4 3 2 1 0 | T3 3 T2 2 | R 1 1 1 1

↑ ↓ ↑ ↓

5 D D G D A7 D

0 1 2 3 4 4 | 4 5 4 3 2 1 0 | 3 3 2 2 | 1 0 1 2 0

9 D D em A7

4 7 7 7 8 | 9 8 7 4 | 5 8 8 8 9 | 10 9 8

13 bm A G D G D A7 D

7 7 7 6+ 6+6+ | 5 5 5 4 4 4 | 3 3 3 2 2 2 | 1 1 0

LESSON 7

Chords in DAD

Chords can be used to provide accompaniment for a solo instrument, or to play back up while other instruments take the lead. They are also useful to play when a tune comes up in a jam session that you don't know. The tab below illustrates four different positions for playing all of the chords used in the key of D.

The diagram shows two musical systems. The first system is for the D chord, with a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The dulcimer staff shows a chord with notes D4, F#4, and A4. The DAD tuning staff shows fret numbers: 0, 0, 2, 4 on the top four strings and 0, 2, 4, 7 on the bottom four strings. The second system is for the G chord, with a treble clef and common time signature. The dulcimer staff shows a chord with notes G4, B4, and D5. The DAD tuning staff shows fret numbers: 0, 3, 3, 5 on the top four strings and 3, 3, 5, 7 on the bottom four strings.

The most common chords in the key of D are the "D" chord, the "G" chord and the "A"... sometimes "A7" is used in place of "A". Each chord is illustrated in 4 different positions. The easiest to play is always the first position. Become familiar with all of the positions for each chord, but you can always rely on the first position chords.

The diagram shows two musical systems. The first system is for the A chord, with a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The dulcimer staff shows a chord with notes A4, C#5, and E5. The DAD tuning staff shows fret numbers: 1, 4, 4, 6+ on the top four strings and 1, 4, 6+, 8 on the bottom four strings. The second system is for the A7 chord, with a treble clef and common time signature. The dulcimer staff shows a chord with notes A4, C#5, E5, and G5. The DAD tuning staff shows fret numbers: 1, 3, 4, 6+ on the top four strings and 0, 2, 6+, 8 on the bottom four strings.

Yes, the four chords above are the most common chords used in the key of D, but the chords below are used many times to add color. E minor, f# minor and b minor are very popular, but sometimes "C-natural" is used for a special effect.

The diagram shows a single musical system for four chords: E minor (em), f# minor (f#m), b minor (bm), and C. The dulcimer staff shows the chord shapes in treble clef with a key signature of two sharps (F# and C#). The DAD tuning staff shows fret numbers for each chord: em (1, 1, 3, 5 / 1, 3, 5, 8), f#m (2, 2, 4, 4 / 2, 4, 4, 6+), bm (0, 2, 2, 5 / 2, 0, 3, 7), and C (6, 6, 6 / 5, 6, 8).

Boil That Cabbage in DAD

DAD

Strumming: out out in out out in out etc.

5

9 D A7

13 D G

Tuning in DAD makes it easier to reach the basic chords in the key of D. First learn to play the melody in this tuning, then add the harmony notes. Follow the suggestions for fingering the chords with the left hand.

- T = thumb
- I = index finger
- M = middle finger
- R = ring finger

Southwind

Traditional

1

DAD

T
A
B

D A7

4 3 | 2 | 2 1 0 | 2 3 4 | 1 | 0 | 1 2 | 1 | 0 | 4 3

5

D G D

2 | 2 1 0 | 3 | 1 0 1 | 2 | 1 | 0 | 0 | 0 | 4 3

9

D A7

2 | 2 1 0 | 2 3 4 | 1 | 0 | 1 2 | 1 | 0 | 4 3

13

D G D

2 | 2 1 0 | 3 | 1 0 1 | 2 | 1 | 0 | 0 | 0 | 4

17

D G D

4 | 5 | 7 | 5 | 7 | 5 | 6+ | 5 | 2 | 3 | 3 | 4 | 2 | 3 | 3 | 3

Southwind

21

D A7

Musical notation for measures 21-24. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The bass staff shows guitar fretting. Measure 21: D chord, notes D4 (fret 2), E4 (fret 2), F#4 (fret 1), G4 (fret 0). Measure 22: D chord, notes D4 (fret 2), E4 (fret 3), F#4 (fret 4). Measure 23: A7 chord, notes A2 (fret 1), C#3 (fret 0), E3 (fret 1), G3 (fret 0). Measure 24: A7 chord, notes A2 (fret 1), C#3 (fret 0), E3 (fret 0), G3 (fret 4).

25

D G D

Musical notation for measures 25-28. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The bass staff shows guitar fretting. Measure 25: D chord, notes D4 (fret 4), E4 (fret 5), F#4 (fret 7), G4 (fret 8). Measure 26: G chord, notes G2 (fret 5), B2 (fret 6), D3 (fret 6+), E3 (fret 5). Measure 27: D chord, notes D4 (fret 2), E4 (fret 3), F#4 (fret 4), G4 (fret 4). Measure 28: D chord, notes D4 (fret 2), E4 (fret 3), F#4 (fret 3), G4 (fret 3).

29

D G D

Musical notation for measures 29-31. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The bass staff shows guitar fretting. Measure 29: D chord, notes D4 (fret 2), E4 (fret 2), F#4 (fret 1), G4 (fret 0). Measure 30: G chord, notes G2 (fret 3), B2 (fret 0), D3 (fret 3), E3 (fret 1). Measure 31: D chord, notes D4 (fret 2), E4 (fret 1), F#4 (fret 0), G4 (fret 0).

Welsh Lullaby (Suo Gan)

slow, gentle tempo ♩ = 80
Strum across all strings

Welsh Trad

D A D em7 D M7 D

5 D G D D G A

9 D A D A A7 D

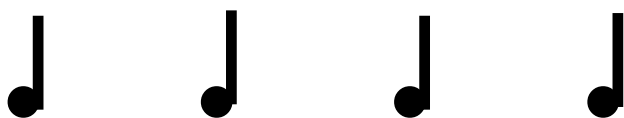
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LESSON 8

Strumming

Once you've mastered the three strumming techniques that have been presented you can take a giant step now by learning a "double strum".

When the rhythm of the music is in 16th notes, use a back and forth strum, twice as fast. Here are some examples of how to count and which direction to strum.



Count: 1 2 3 4



Count: 1 & 2 & 3 & 4 &



Count: 1 & a 2 & a 3 & a 4 & a



Out out-in Out out-in Out out-in Out out-in

Canso' del Nadal

Catalonian Song

D D D G D A7 D

DAD

2 0 1 2 3 2 0 1 2 3 2 0 3 2 1 0

5 D G A7 D G D A7 D

2 1 0 4 7 5 4 2 0 3 2 1 0

9 D A G D D A G D

7 7 6+ 6+ 5 5 4 7 7 6+ 6+ 5 5 4 2 3

13 D G D D G D D D D

4 5 4 2 3 4 5 4 2 3 4 2 3 4 2 3 4 4

16 G A D G D A7 D

5 4 2 0 3 2 1 0 0

Clinch Mt. Backstep

Trad.

D A7 D D A7

DAD

3 D A7 D D A7 D

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

5 D D C

0 0 1 2 1 0 | 2 4 2 1 | 0 0 1 2 1 0 | 6 6 | 3 3 |

7 D D A7 D

0 0 1 2 1 0 | 2 4 2 0 1 | 2 2 1 2 1 | 0 0 | 0 0 |

Angelina Baker

1. Learn to use the frets above the 7th fret.
2. Learn "bar chords" for B minor and A chords

Musical notation for measures 1-4. Chords: D, D, bm, Unknown. Includes guitar tablature and fret numbers.

Measures 1-4: D, D, bm, Unknown. Fret numbers: 4 5 7 7 7 5 7 7 7 7 4 5 7 7 7 5 5 5 5.

Musical notation for measures 5-8. Chords: D, D, A. Includes guitar tablature and fret numbers.

Measures 5-8: D, D, A. Fret numbers: 4 5 7 7 8 9 8 7 7 8 9 8 7 5 4 4 4 4.

Musical notation for measures 9-12. Chords: D, D, G. Includes guitar tablature and fret numbers.

Measures 9-12: D, D, G. Fret numbers: 11 9 8 7 8 9 8 7 9 11 9 8 7 5 5 5 5.

Musical notation for measures 13-16. Chords: D, D, A. Includes guitar tablature and fret numbers.

Measures 13-16: D, D, A. Fret numbers: 11 9 8 7 8 9 8 7 7 8 9 8 7 5 4 4 4 4.

Musical notation for measures 17-20. Chord: D. Includes guitar tablature and fret numbers.

Measures 17-20: D. Fret numbers: 4 5 7 7 7 5 7 7.

This is a "CODA" which we sometimes call a "tag", as its tagged on to the end of a tune the last time through..

Over The Waterfall

Traditional

Musical notation for measures 1-3. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Chords: D, D. Fingering: 0 1 2 4 3 2 1 | 0 1 0 1 0 | 0 1 2 4 3 2 1

Musical notation for measures 4-6. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Chords: D, D, C. Fingering: 2 2 2 2 0 1 | 2 4 3 2 1 | 0 1 0 1 0 | 4 5 | 6 6 6 5 4

Musical notation for measures 7-11. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Chords: G, G, D, G, D. Fingering: 3 3 3 3 0 1 | 3 3 3 3 | 2 3 | 4 4 5 5 | 4 5 4 3 2 2 3

Musical notation for measures 12-15. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Chords: D, A7, D, D, G, D. Fingering: 4 7 6+7 8 | 9 9 9 9 2 3 | 4 4 4 5 5 5 | 4 5 4 3 2 2 3

Musical notation for measures 16-19. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Chords: D, A7. Fingering: 4 4 3 2 1 | 0 0 0 0 2 3 | 0 0 0 0

The Jack Fish

Appalachian Dance Tune

CAPO 1st fret
DAD

em em

That old Jack fish swimmin' up the stream, I asked that Jack Fish what did he mean. Jes'

5 em em bm em

bait ed a hook to catch a shad and th first thing he bit was dear old Dad. Sing

CHORUS 9 em em bm em

fal de rol de ee do, ee do, i do, fal de rol de ee do ee do I.

13 em em bm em

Fal de rol de ee do, ee do i do. Fal de rol de ee do ee do I!

2. Fish pole broke and I got mad, and
down to the bottom went good old Dad.
I grabbed that Jack Fish by the snout and
turned that Jack Fish wrong side out.

Chorus: