

Your hand should keep this position (or approximately, depending on your anatomy) during the whole stroke. Now, instead of plucking *up* with your index finger, you are going to push *down* with it (or some players use the 2nd finger instead). Let the finger you are going to use protrude slightly beyond the others in the half-fist position. The rhythm is

bump-did-dy ():

1. Move the slightly clenched hand *down* across all the strings, "catching" the 1st (or any string) with the back of the nail of the index (or 2nd) finger.
2. Bring the hand swiftly *up* again without touching the strings.
3. Move right hand fingers (still clenched) *down* across the strings, simultaneously bringing the thumb to rest on the 5th string. (Some players prefer to open the hand up slightly during this downward motion.)
4. As the hand moves *up* for another step 1, the thumb catches on the 5th string, sounding it by pulling it slightly.

NOTE TO FRAILING: The beating sound which the fingers and thumb make as they fall into playing positions is expected and desired: it is hallmark of this stroke. Strive for the same economy of motion as you did in the basic stroke - view the stroke as a series of up-down motions of the hand into which different finger motions fit. Frailing usually takes several months to master and should be started only when the basic stroke and variations have been learned. Hammering on, pulling off, slides, forward (*not* backward) double thumbing, are all applicable to frailing and should be learned as part of frailing technique. Songs 3, 5, 9, 12, 13 and 14 adapt themselves well to frailing. No. 14 can best be accompanied by a very fast stroke, used in the manner described in the NOTE TO DOUBLE THUMBING (section VI-B).

- D. **WALTZ (3/4) TIME.** Almost any 2/4 style may be expanded into 3/4 time. Instead of four equal beats, you need only count six, as described in the NOTE to the basic stroke (section III-C). Beats 5 and 6 will be a repetition (respectively) of beats 3 and 4. Go through all the 2/4 styles you know, including the variations, counting, if you wish, 1-2-3-4-3-4 instead of 1-2-3-4-5-6 to help you remember.

The 2/4 styles may also be expanded into 3/4 by repeating any two steps. Instead of the step-sequence 1-2-3-4-3-4, it may be 1-2-3-4-1-2, a stroke which helps to avoid a heaviness which often occurs in waltz time. Using this stroke, the basic strum would then look thus:

1. Index finger plucks up on a string.
2. Nothing happens, or a variation is used to fill the gap.
3. Brush down with the fingers as usual.
4. Thumb plucks the 5th string as usual.
5. Same as step 1, index finger on any string.
6. Same as step 2, nothing or a variation.

See also the NOTE TO 6/8 and 3/8 TIME, section V-E. You must remember in playing 3/4 that this meter often tends to become pedestrian and monotonous and may need more variation than other meters. Refer to songs 7 and 15.

- E. **6/8 AND 3/8 TIME.** There are several interchangeable styles for these meters. If the song goes slowly enough, a 3/4 style may be used, but usually 3/8 or 6/8 suggests a fast, rippling triplet rhythm, with the first of the triplets accented slightly more than the others

(). As 6/8 is merely a combination of two 3/8 strokes, all the following techniques will be given in terms of 3/8.