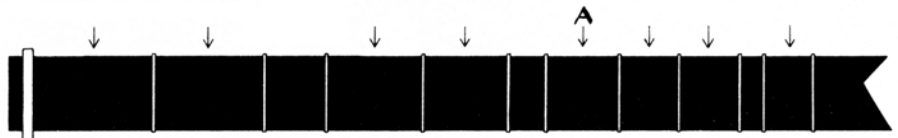


again. And remember, because friction pegs are individually tapered, they usually fit best into their original holes. So try not to get your pegs mixed up.

When you've wound the string to a moderate tightness and are sure it won't slip when you bring it up to pitch, snip off the excess length that dangles about, and you're finished.

So now you should be strung up...or out...or something. But don't worry whether you've done it right. For now, if it works, it's right.

Now take a close look at your fret scale. The one we'll be using is the eight-note diatonic scale which looks like this.



The short arrows indicate where additional frets would be if the dulcimer were a twelve-tone, or chromatic, instrument like the guitar or banjo. If your dulcimer has a variation of the diatonic scale, it will probably be a one-fret inclusion found at point A in the illustration—though any additional fret may be included at the whim of the instrument maker. Some builders place additional frets on the scale as half-frets extending under the unison strings and halfway across the fretboard. If your dulcimer has any or all of these “extra” or half-frets, you'll have to work a little harder by sometimes pretending that they're not there.

Okay. So we know which string is which, and how to attach them to a dulcimer.

Now we're going to learn a song called “Tuning”—ominous, isn't it? There is probably no greater task in store for you than to develop an “ear” for this. It takes a little time—unless you were born with a phenomenon called “perfect pitch”—so don't worry about it. Just buy a few extra sets of strings and you are ready for anything.

We are going to tune the dulcimer into the Mix-