

strummed. It's like having the "extra fret" we spoke about in the section on tuning.

You can play melodies on the middle string, but the tune may not stand out over the drone of the unisons and the bass. By lessening the arch of your left hand fingers and allowing them to lightly touch the unisons, you can effectively dampen the unisons whenever you don't want them overpowering the quiet middle string. Nonetheless, the effect is very mellow, and has a certain subtlety. The middle string also makes it possible for you to play the ever-popular "shave-and-a-haircut, two-bits" ending.

By separately fretting each of the unisons on frets one fret-space apart, you can play minor thirds. To do this, push the inside string (second string) away from you with your middle finger to widen the gap between it and the first string. With your index finger, pull the outside unison string toward you. If you are depressing each of these strings on two different frets, one space apart, you should get the desired sound.

HARMONICS

These are the bell-like tones you produce when you rest your finger ever-so-lightly across the strings at points which divide the string length into equal portions. The distance from the nut to the bridge should be exactly twice as long as the distance from the nut to where your eighth tone, or first octave note, is.

Without depressing the strings, lay your forefinger across the strings over the first octave fret. You should be touching so lightly that you can barely feel the strings. Now, strum rapidly and very briskly with the pick, and as you do, quickly lift your finger off the strings. You should produce a bell-tone, a chime. If you didn't, try it again...and again. It is there, and you'll get it shortly.

You know that this first harmonic, the strongest