

## EXPLANATION OF TEMPO

Most music, when you see it, already has its own tempo which the composer felt appropriate to his melody, whether it's a waltz, fox-trot, rhumba, or any other. However, these tempos can be changed to suit the player or singer. You may change them, making them faster or slower, to suit yourself.

Personally, I use a lot of tremolo effects, as you will notice in listening to my Dot albums. Accented tremolo effects help me, I think, to express the melody better. You may use accented strokes as you feel them to express a melody in your own way.

When you use tremolo style, remember always to hold

your pick firmly between the thumb and first finger, letting your other three fingers rest on the banjo head, so you have control of your pick at all times, for proper expression. I feel the picking should be done about half-way up the banjo head. Hardly any two players ever use the same strokes or pick style, so you must develop your own individual style, remembering that the melody of any tune must be on the 1st string wherever possible, with the correct harmony chord back of it.

The charts and diagrams in this book, plus the complete melodies, should enable you, with practice, to play these songs as well as many others.

### LET ME CALL YOU SWEETHEART [Key of C]

	LET	ME	CALL	YOU	SWEET-	HEART	I'M	IN	LOVE	WITH	YOU	LET	ME	HEAR	YOU	WHIS-
1	1															
2																
3							1									
4							3									
5		1				1		1								
6																
7																
8																
9				1												
10			1		2											
11					1											
12					4											
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These diagrams represent the neck of your plectrum banjo, with all chord positions and correct fingerings plainly marked. Keep practicing these chords until you can change easily, adding your own strokes and tremolo. On both chord changes and pick styles, there is no substitute for practice. Good luck to you.

