

THE ART OF RAGTIME GUITAR

A book/record guide to one of the most challenging of today's fingerpicking guitar styles, featuring the sounds and syncopations of ragtime—the music that became jazz.

Demonstration  Record Inside



Green Note Music Publications

\$4.95

1800

Ragtime...

"It is the music of the hustler, of the feverishly active speculator; of the sky-scraper and the grain-elevator."

—*The Thunderer*, March 1913

"Ragtime and other dances come from the underworld in New Orleans."

—*The Literary Digest*, August 1917

"Since ragtime, people are much more given to excitement and drink..."

—Francis Toye
The English Review, 1913

"Ragtime is poison."

—Carl Muck, symphony conductor
The Literary Digest, January 1916

"Ragtime was an important event in American culture, its best performers were serious popular artists...properly performed it is still a wonderful music."

—Martin Williams
down beat, November 1971

"America's one distinct contribution to music is ragtime..."

—Carl Van Vechten
Current Opinion, November 1917

"Ragtime. A style of American popular music which originated at the end of the 19th century, one of the earliest known examples being the "Harlem Rag" of 1895. It probably derived from the early minstrel show tunes of the 1840's and from marches, especially those improvised for street parades in New Orleans...It reached its peak about 1910-1915, afterwards merging into jazz."

—*Harvard Brief Dictionary of Music*



This manual was designed to be of use to guitarists at all levels of proficiency. Although the material is thoroughly professional—both in terms of musicality and in challenges to technique—yet for the beginner, the accompanying demonstration record, the clear and easy notational system, and the wealth of detailed instructional analysis, make it possible for him at the very outset to take serious steps toward creating a professional solo sound.



**THE ART OF
RAGTIME
GUITAR**

By the Staff of
Green Note Music Publications

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Berkeley, California

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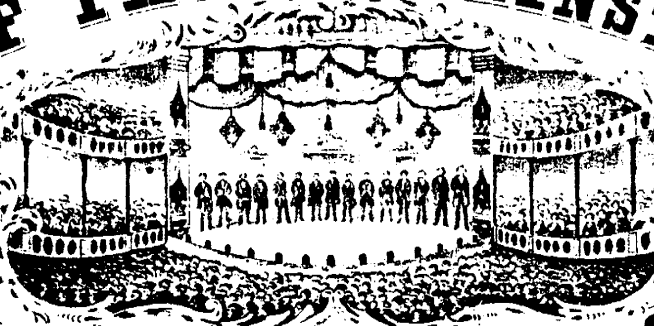
710
June 26 1852
J. S. Paine

GEMS OF THE MINSTRELSY

PERHAM'S
OPERA HOUSE

663 BROADWAY
NEW YORK

PERHAM'S



OLD UNCLE EPHEMUS



BOBBIN' AROUND



STAND THUS

OPERA VOCALISTS



THE OLD BROWN COW
WHEN I SAW SWEET NELLY HOME

THE RACE ROAD, GALLOP & TERRIFIC EXPLOSION AS PERFORMED
BY PERHAM'S TROUPE ONLY

AND SAMUEL JOHNSON
& ROSE MAY

WRITTEN & COMPOSED BY
H. S. CARTEE
PUBLISHED BY J.S. PAINE, PORTLAND.

FOREWORD

Although the sophisticated and syncopated musical style known as ragtime, has been around, in one form or another, for something like a hundred years, it is only quite recently that guitar players have begun adding ragtime pieces to their repertoires to any great extent.

Originally written to be performed by pianists and bands, the typical rag does not reduce easily to the physical requirements of the guitar; and it may have been for this reason alone that guitar players—with rare exception—long avoided the style.

In any case (and notwithstanding the work of such contemporary guitarists as Rev. Gary Davis and Doc Watson), it was the guitar explosion of about a dozen years ago that actually gave impetus to the ragtime guitar movement.

For never before, at one time, had so many young guitarists suddenly become available to explore the labyrinthine possibilities of the instrument. "Folkies," in quantities hitherto undreamed of, picked and fretted their way through the standard library of fingerstyle material, and many of them, having acquired new technical abilities which far exceeded the relatively simple demands of such old standbys as "Freight Train," and "Railroad Bill," began to look elsewhere for musical challenge.

It was natural that ragtime, with its off-beat rhythms and jazz-like harmonic complexity, should have attracted these new pioneers of the guitar. And natural that their efforts should have resulted in what has today become a steadily-growing body of recorded work that is gaining wider and wider appreciation among a general audience.

So much for a capsule history of ragtime guitar. As far as the guitarist is concerned, ragtime technique is tricky and demanding—perhaps as demanding, ultimately, as that of the classical guitar.

This book is the first to present the interested student/guitarist with an organized approach to the ragtime style and to attempt a codification of the style's many techniques. Thus, in the *Index of Ragtime Guitar Techniques* (found on p. 78), such newly-coined words and phrases as "Overfretting," and "Guide Strings," are attempts to describe and explain guitar techniques never before treated in print. The inclusion, with the book, of a demonstration record which augments and clarifies discussions in the text, is also a first in the ragtime field.

It is hoped that this book will prove useful not only to those guitarists interested solely in the ragtime style, but also to those interested in tracing back the roots of jazz, and those who are merely fascinated by the seemingly endless varieties of technique possible on that most adaptable of musical instruments, the guitar.

INTRODUCTION

This book presents a systematic approach to the study of the fingerpicking guitar style known as ragtime guitar. Although ragtime is our main concern here, the techniques demonstrated and explained in this book can be applied to other fingerpicking guitar styles as well (blues, folk, country, etc.).

Central to the method of the book is the demonstration record found between pps. 16-17.

This record contains seven full-length ragtime guitar solos, which, between them, thoroughly explore this challenging and fascinating guitar style.

Each recorded solo is completely and accurately transcribed in the text, and each transcription is accompanied by comprehensive analysis (including many instructional photos), which measure-by-measure spotlight all the techniques used in the recorded performance. By thus being able to closely “observe” an accomplished ragtime guitarist, you the student, will receive a good foundation for creating solos of your own.

Although the recorded solos in this book are all outstanding examples of the ragtime guitar style, nevertheless, certain of the solos present fewer technical problems than others. These less complex solos appear first in the book, and for this reason, you might find it best to work through the book—for your first time, at any rate—in a consecutive manner, from beginning to end.

However, if some solo on the record particularly strikes your fancy, and you don't want to wait to get to it, then by all means, plunge right in. Enthusiasm is always your best ally in learning.

If you decide not to start at the beginning of the book, you should be aware of the fact that throughout the book, full discussions of specific guitar techniques occur, in most cases, only once, the first time the technique appears. Therefore, if you're working randomly through the solos, be prepared to do a lot of page-turning should you encounter points that you don't fully understand.

If it turns out that this random method gives you a great deal of trouble, then perhaps you might try starting at the beginning of the book, working your way up to your favorite solos by degrees.

So much for how the book is structured, and some suggestions on how to use it. Now to THE ART OF RAGTIME GUITAR!

RAGTIME GUITAR STYLE

Ragtime guitar, like other fingerpicking styles of guitar (and solo classical guitar could be included here as well) attempts to exploit as wide a range of the guitar as possible.

Listen to **Record Bands 3-9** on the record included with this book. As complete as the solos sound, all were played with just one guitar. Though you can have a good deal of fun, especially in informal sessions, adding a rhythm guitar, for example (to strum basic chords), or a bass or drum, you will no doubt agree—from having listened to the music on the demonstration record—that in this ragtime style of playing, additional instruments are not really necessary. The lone guitar can do quite well on its own. It functions all by itself as a sort of small piano.

Right here, someone might ask, What type of guitar should be used to play ragtime?

The answer is, any guitar you choose (or happen to have lying around). Traditionally, a flat-topped acoustic guitar (of the type shown on the front cover of this book), fitted with steel strings, is used, but since there is always someone waiting around to break all the rules and still come out with something novel and exciting, it doesn't pay to be too much of a purist in such matters. Try different instruments—electric as well as acoustic; you might chance upon something new and good in the process.

On the recording included with this book, Richard Saslow, who wrote and performed the solos, used a 1958 Gibson SJ (Southerner Jumbo), fitted with old, deadened, Martin medium-gauge bronze wound strings. Normally, Richard plays a Martin D-18, and changes his strings fairly often (especially for important gigs like recordings). However, once inside the studio, something seemed missing, until we stumbled by chance onto the funkier setup, which seemed to give a tighter recording sound. In dealing with nuances of sound, the guitar can invariably be counted on to provide endless surprises, as well as opportunities for learning something new.

Getting back to the idea of the guitar as a solo instrument, let us take a closer look at some elements of ragtime guitar style.

Ragtime Guitar Style (cont'd)

3 2 0 1 0

C

Tab

3 T 2 T 3 T 2 T

Fig. 1A. Alternating bass.

3 2

G

3 2 0 1 0

C

Tab

3 3 0 2 3

Fig. 2A. Walking bass.

3 2 0 1 0

C

Tab

0 r 1 m 0 r 4 3 3 r

Fig. 3A. Melody line.

The Ragtime Bass Line

Although there is a chance that the ragtime solos on this recording may have slightly overwhelmed you with what appear to be their textural complexity, the fact is that most of the music on this record (with a few exceptions) is a result of the blending of just two musical parts: a melody line and a bass line.

Tune your guitar now to the open high E, heard on Side A/Record Band 1 of the accompanying demonstration record. Then listen to, and play on your guitar, Example 1/Record Band 2.

This example demonstrates an alternating type of bass line, so-called because it alternates between two different notes of the chord. This type of bass line, also known as an “oom-pah” bass line, is widely used in the ragtime guitar style.

Fig. 1A shows this example notated. Hold the C chord shown in the chord diagram above the music, and pluck the fifth and fourth strings with a downward motion of the thumb of the pick hand.

Note: If you do not read any form of music notation, now would be a good time to look over the explanation of Tablature, found in Appendix I, p. 94.

Also, should you encounter any markings or symbols that you are not familiar with—either in the examples coming up, or elsewhere throughout the book—be sure to check them out either in Appendix II, *Notational System Used in This Book*, p. 94, or in Appendix IV, *List of Notational Symbols*, p. 95.

Example 2/Record Band 2 demonstrates a more stepwise, or “walking” type of bass line. Play this example, using the fingering shown in Fig. 2A.

This type of bass line also finds wide use in the ragtime guitar style.

The Melody Line

Example 3/Record Band 2 demonstrates a simple melody line. Follow the fingering shown in Fig. 3A, but do not worry about your technique, or your lack of it, at this point. We will have much to say about matters of technique in the pages to come, as well as generally throughout the book.

Example 4/Record Band 2 demonstrates the alternating bass of Example 1, combined with the melody line of Example 3.

Notation for this is shown in Fig. 4A, which, as you can see, is simply a composite of Figs. 1A and 3A. Play this example, using the same fingering as that shown in the earlier examples.

This simple combination of alternating bass line and melody forms the foundation of much of the ragtime guitar style.

Additional Lines

Occasionally, at certain points in the music, for fullness or emphasis, another line, or "voice" is added to the essential bass-melody combination.

Example 5/Record Band 2 demonstrates the addition of a harmony line to our sample melody. Play this example, following the fingering shown in Fig. 5A.

In Example 6/Record Band 2, the harmonized melody line you just played is combined with the familiar alternating bass line.

Notation for this is shown in Fig. 6A, which is made up of Figs. 1A and 5A. In playing this example, use the previously-shown fingerings.

Sometimes, more than one harmony line is added to the bass-melody combination. Fig. 7A, below, shows how any chord can be explained in just this way.

Fig. 7A. Chord analysis.

Fig. 4A. Melody line with alternating bass.

Fig. 5A. Harmonized melody line.

Fig. 6A. Harmonized melody line, with alternating bass.

TECHNIQUES OF RAGTIME GUITAR: PICK HAND TECHNIQUE

Note: Throughout this book we designate the hand that does the picking as the "pick hand" and the hand that does the fretting as the "fret hand," rather than use the traditional terms "right" and "left" hand. This is done so that any left-handed guitar players who want to use this book can do so without having to make constant readjustments in their thinking.

Use of the Fingers

Picking in the ragtime style is accomplished with the fingers (rather than with a flatpick). You can pick with your fingernails; or you can cut your nails short and pluck the strings with the fleshy tips of the fingers.

Figs. 8A-9A show the picking technique used on the record included with this book. This is the standard classical method of fingerpicking.



Fig. 8A. Picking, first stage: fleshy ball of finger crosses object string (in this case, the third string).



Fig. 9A. Picking, second stage: fingernail follows, picking object string.

It is also possible to use fingerpicks, and/or thumbpicks in the ragtime style, as shown in *Fig. 10A*.

One thing to be aware of, however, if you're considering using thumb- and/or fingerpicks, is the fact that if you do wear them,

you won't have the flesh of your picking fingers available to "damp" with should you wish to. (Lots more on the matter of damping later.)

Bear in mind that these comments on picking style are all only suggestions and opinions, and that your own taste should be the determining factor in every choice you make. Building a distinctive and personal style is largely the result of a strong individual approach to music. Therefore, don't be afraid to experiment, or to break the "rules."



Fig. 10A. Thumb- and fingerpicks.

Which Finger When

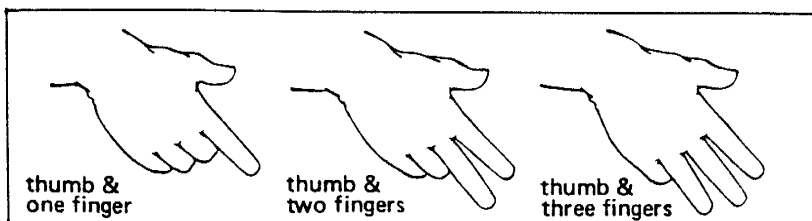
Having touched on some basic aspects of fingerpicking style, we can go on to such matters as, how many fingers actually do the picking in the ragtime style, which fingers pick which strings, and so on.

In all the musical examples we've covered thus far, you will note that in every case the thumb plays all bass notes (notes located on the bottom three strings), while the melody and harmony lines are picked out by the other fingers. This is a standard fingerpicking arrangement, and one that is followed throughout this book.

**thumb plays bass notes
melody and harmony notes played by other finger(s)**

However, even within this basic arrangement, a number of variations are possible, and each guitarist has his own preference.

For example, some players obtain excellent results picking with just the thumb for bass notes and the index finger for most of the rest. Others use a thumb-and-two-finger arrangement, while still others use the thumb and three fingers, omitting only the pinky from any picking activity.



The picking system we use in this book employs the thumb and three fingers. It is a logical picking system and works exceptionally well in the ragtime style. The next two pages explain this system in detail.

Primary Picking Arrangement

Used in This Book



Fig. 11A. The pick hand in playing position.

Fig. 11A shows the pick hand in a fairly comfortable playing position.

Notice that the thumb is close to the bottom three strings, and that each of the other fingers, with the exception of the pinky, falls easily on another of the remaining strings.

In this position, it is quite natural for the thumb to play all bass notes on the three bottom strings, the index finger all melody and harmony notes on the third string, the middle finger all melody and harmony notes on the second string, and the ring finger all melody notes on the top string. Fig. 12A (next column) shows how this looks in musical notation. T = thumb, i = index finger, m = middle finger, r = ring finger.

When this arrangement is used throughout the book, we are following what we call the primary picking arrangement.

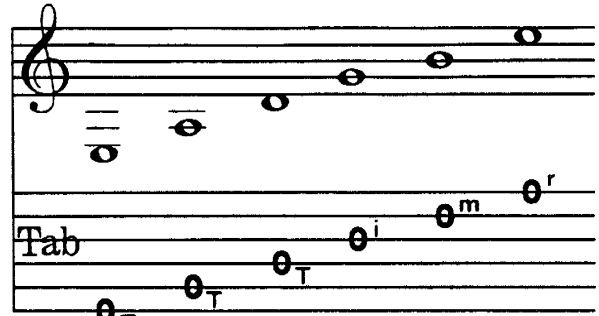


Fig. 12A. The primary picking arrangement used in this book.

This is a simple and logical arrangement, one which solves most picking problems immediately.

The only aspect of this system that might take some getting used to—especially if you have played any classical guitar—is in the case where you need to play two or more consecutive melody notes on the same string.

In classical guitar, you usually alternate fingers when picking consecutive notes on the same string, as shown in Fig. 13A (opposite top).

But in our system, this phrase would be played with the same finger four times in a row, since the notes all occur on the same string. Fig. 14A illustrates this.

Admittedly, this sort of arrangement would cause problems if applied to classical guitar. That style has certain requirements that our system could not satisfy.

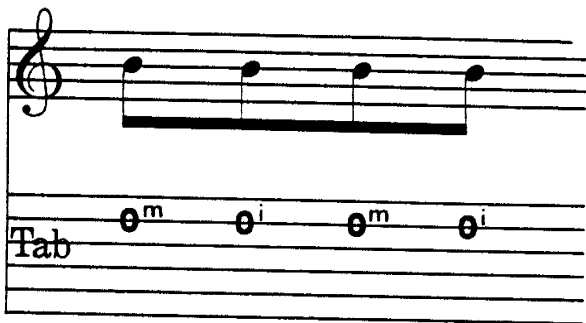


Fig. 13A. Alternation of fingers; as in classical-style guitar.

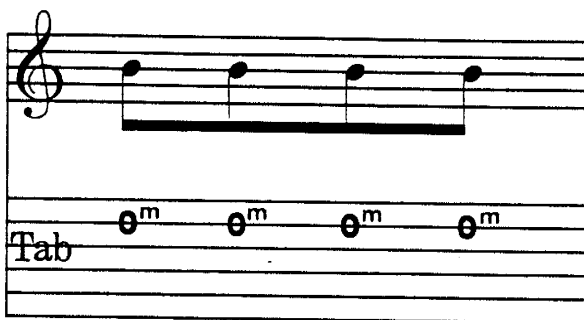


Fig. 14A. Use of same finger on consecutive notes on same string.

But in the ragtime style presented in this book—and in most folk and blues fingerpicking styles—there is little need for that type of rapid alternation of fingers. In all the music contained in this book, for example, such alternation (except for an extended single-string lick), occurs just once, and even in that case, its use is debatable. In the great majority of situations, the primary picking arrangement that we have outlined above works very well.

Secondary Picking

Arrangement

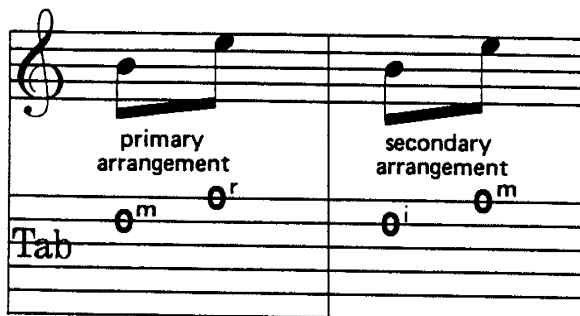


Fig. 15A. Comparison of primary and secondary picking arrangements.

In addition to the primary picking arrangement, there are occasions in the solos when Richard uses his index finger to pick notes on the second string, and his middle finger for notes on the top string. This usually occurs in the absence of a melody or harmony note on the third string.

We call this the secondary picking arrangement. A comparison of the two arrangements is shown in Fig. 15A, above.

Between the primary and secondary picking arrangements virtually every picking situation that occurs in this book is covered. The few exceptions that do occur are discussed in the text where they appear.

Note: If, after working with the system shown in this book, you find that you are more comfortable with some other picking arrangement, by all means use it. In this, as in almost every aspect of guitar-playing, the rule is: whatever works is "right." Whatever doesn't work deserves to be looked at long and hard with a view toward changing.

Techniques of Ragtime Guitar (cont'd)



Fig. 16A. Conclusion of the rest stroke.



Fig. 17A. Conclusion of the free stroke.

Picking With Free Strokes

Classical guitarists distinguish between two different types of picking strokes: the rest stroke and the free stroke.

The rest stroke produces a hard, percussive sound, and is accomplished by driving the picking finger across the string in such a manner that the finger comes to rest against the next lower string.

In *Fig. 16A*, the index finger has just finished plucking the third string, and has come to rest against the fourth string.

In the free stroke, by contrast, the picking finger continues past the plucked string freely, that is, without encountering the next lower string. This is shown in *Fig. 17A*, where the index finger has picked the third string, but has not come to rest.

The free stroke is the type used on the recording included with this book. It produces a light bouncy quality, well-suited to the ragtime sound, and works well with the picking system previously described.

Position of the Pick Hand

Basically, this is a matter of deciding whether or not you want to brace your pick hand while you pick.

Banjo pickers invariably brace with the pinky resting on the head of the banjo; and in bygone days, classical guitarists, too, considered this use of the pinky a mainstay of approved technique.

There are two ways of bracing with the pinky. You can either place the pinky on the pickguard and rest firmly on it, or you can just lightly touch the pinky to the pickguard so that the finger serves more as a guide to accurate picking than as a fixed point of support.

Keeping the pinky constantly on the pickguard is a practice popular with certain guitarists; however, other players feel that this

tenses the hand, restricts its movement, and as a result, makes it hard to achieve a relaxed, smooth sound.

Richard Saslow, whose work we are using as a model in this book, picks with his forearm resting in a natural manner on the hip of the guitar and his pick hand suspended freely over the strings. He does not normally brace his pick hand.

However, on those occasions when he wants to “dig in,” and get a little more volume, and a more dynamic attack (for example, when picking out single-string runs occurring on the top strings), he will lightly touch his pinky to the pickguard. If he’s picking hard with his index and middle fingers, on the third and second strings, there is a tendency for his unused ring finger to come up and touch the top string lightly for extra support and guidance.

Figs. 18A-20A show several ways of positioning the pick hand. Don’t feel necessarily limited to these, but choose a way for yourself that is comfortable and results in a good sound.



Fig. 18A. Free hand picking.



Fig. 19A. Bracing with the pinky.



Fig. 20A. Bracing with the heel on the bridge.

TECHNIQUES OF RAGTIME GUITAR: FRET HAND TECHNIQUE

Because of the special demands of ragtime style guitar, there have evolved a number of tricks of fretting technique. Rather than merely list these here, we will save full discussions of these techniques for those places in the music where they occur.

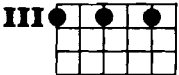
Record Band 3/Side A

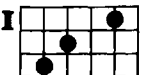
RAGTIME


RAMBLES

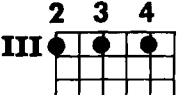


Ragtime Ramble: Record Band 3/Side A

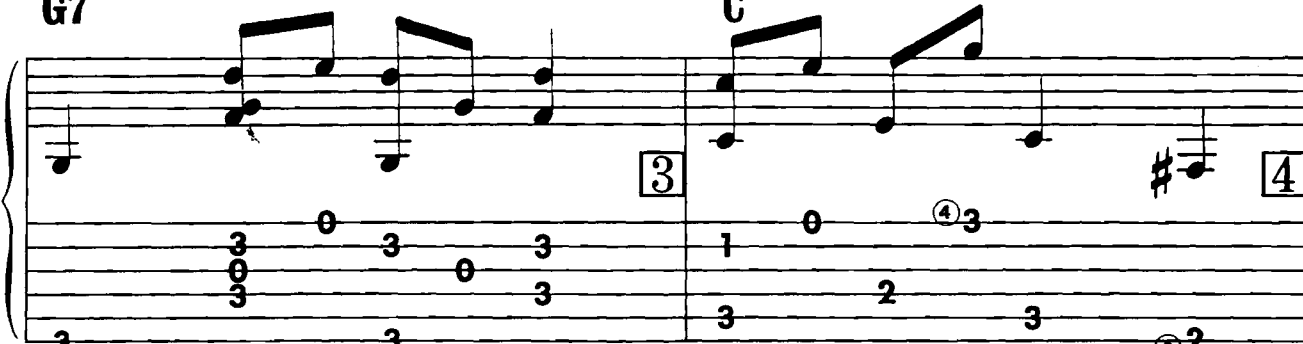
2 3 0 4 0

G7

3 2 0 1 0

C



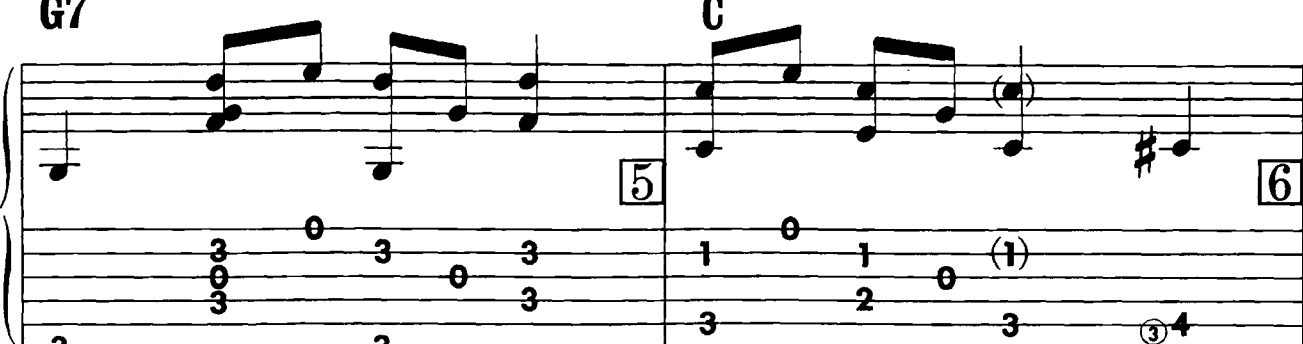
2 3 4

G7

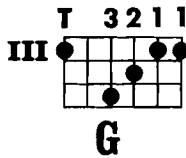
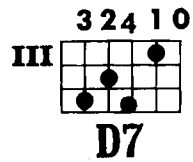
 (measure 2)
C



(measure 3)
G7

 (measure 2)
C





7 8

Tab

3 5 3 0 3 3m 3_i 5_i 3_i 5 3 0 2

5 (4) 4 5 4 4 5 3 3 0 2

Analysis: Measures 1~6

Make sure that you are fingering the chords as shown in the chord diagrams above the music, and that you understand how both fretting and picking instructions are notated throughout the book.

■ Playing the last note in measure 2 with the middle finger of the fretting hand puts you in a good position to move smoothly into the G7 chord in measure 3.

■ In measure 3, it is not necessary to grab the entire G7 chord on the first beat of the measure. You can play just the bass note at first, reserving the notes shown in grey on the chord diagram for placement on the next beat.

This “building up” of chords for ease of fingering is a practice widely used in the ragtime guitar style, and we point out examples of this wherever it occurs throughout the text.

■ In measure 6, the note in parentheses is played the first time through on the record, but not the second.

Measures 6-7 [see “Overfretting,” p. 26].

■ In measure 7, the note in parentheses is omitted the first time through on the record, and played the second time.

■ Measure 8 [see “Fretting With the Thumb,” p. 26, and “The Hammer,” p. 28].

Also in measure 8, notice the use of the secondary picking arrangement (discussed earlier on p. 13).

(measure 3) **G7** (measure 2) **C**

9 10

Tab 3 3 0 3 3 3 2 0 3 2

(measure 3) **G7** **E** **E7**

0 2 0 4
II

11 12

0 2 0 4
II

3 3 0 3 3 0 2 0 1 3

Analysis: Measures 9~12

■ In measure 12, you might experience some difficulty in changing smoothly from the G7 to the E7 chord.

The following are some points to keep in mind when you have trouble making a particular chord change in the ragtime style:

- 1) know when to lift fretting fingers, as well as when to set them down
- 2) hold notes common to both chords wherever possible
- 3) “build up” the chord that you’re going to, by degrees, rather than grabbing it all at once

Figs. 1B-3B, below, show these principles applied to the chord change occurring between **measures 11-12**.

Fig. 1B. Lift fingers, keeping common note.

Fig. 2B. “Building up” the chord.

Fig. 3B. The final, abbreviated, E7 chord.

As shown in *Fig. 1B*, as you pick the last note in **measure 11**, lift the middle and ring fingers of the fretting hand. This frees the fingers for later use and also opens the bottom string for use on the first beat of **measure 12**. Notice that the pinky remains, holding a note common to both chords.

Fig. 2B shows the middle finger of the fretting hand being placed on the second beat of **measure 12**. You can wait to place this finger until the second beat, or else fret the note—without picking it—during some part of the first beat of the measure. In either case, you are “building up” the chord by fretting the notes only as they are needed.

Fig. 3B shows the index finger hammering down on the third beat of the measure, to complete the E7 chord. This version of a “first fret” E7 chord may not be as full as the one you are accustomed to playing or seeing, but in this case, additional notes were not needed.

Finally, in **measure 12**, note the hammer with simultaneously-picked bass note. We discussed this type of move earlier, in connection with **measure 8** of this solo; here the same instructions apply.

Analysis: Measures 13-18

■ **Measure 13** [see “Damping,” p. 27].

Also in **measure 13**, notice once again the use of the thumb as a fretting finger. To make an easy change from the F to the D7 chord, simply slide the thumb of the fret hand from the first to the second fret, and lift the ring finger from the fourth string. The index and middle fingers remain where they are, holding common notes.

■ In **measure 14**, the C chord is somewhat different from the C chord we have encountered thus far. Can you guess why this particular bass note is used here? A hint: follow the stepwise motion of the bass part along the sixth string, beginning in **measure 13**. Getting good movement in the bass line is an important part of constructing tight ragtime solos.

Also in **measure 14**, you can accomplish the transition to the A chord with relative ease simply by grabbing the half-barre form slightly in advance of the beat, as shown in *Fig. 4B*.

Incidentally, you may remember a few measures ago we showed some advantages to fretting only those notes of a chord that were actually needed (Analysis: **measure 12**, p. 21). In **measure 14**, not all of the notes of the barred A chord are actually picked, yet in this case, because of the ease in fretting, it makes sense to use this form of the chord, rather than some “purer” one.

Fingerpicking style guitar continually presents you with such situations. In each case, your choice should be based on what you can play easiest, while at the same time producing the best sound.

The figure consists of several parts: a photograph at the top showing a hand on a guitar neck; two chord diagrams below it, labeled 'C' and 'A'; a musical staff with notes; and a guitar tablature at the bottom. The 'C' chord diagram shows frets 1, 2, and 3 on strings 2, 3, and 4 respectively. The 'A' chord diagram shows a half-barre at fret 11 on strings 2, 3, and 4, with fret 1 on strings 1 and 2. The musical staff shows a treble clef with notes on the first and second strings. The tablature shows the following sequence: 1 0 1 2 on the first string, and 3 on the third string.

Fig. 4B. Anticipated change, using the half-barre A chord.

After **measure 16**, follow the repeat sign back to the beginning, and repeat through **measure 15**. Skip the first ending at **measure 16** the second time; go instead to the second ending at **measure 17**, and finish the solo.

Dagtime Ramble (cont'd)

Record Band 3/Side A

(measure 15)

C G A D7 G G7

19 20

① 1 ④ 3 0 3 5 3 ① 3^m 0^m ③ 3^m

③ 3 ② 2 0 ② 2 5 5 4 ③ 5 ② 3

(measure 16)

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

I I I

C C7 F F-

21

1 1 1 1

2 3 3 3

3 3^m 3 3

(measure 19) (measure 21)

C C7

22

1 0 ② 2 1 3 3

3 3 3

Analysis: Measures 19 ~ 22

■ In measure 20, notice the use of the secondary picking arrangement.

Also in measure 20, the change from the G to the G7 chord is a quick one, and might give you some trouble. Take advantage of the open-string note located between these two chords to help you make this quick change. *Figs. 5B-7B* show how this is done.

Fig. 5B. The G chord.

Fig. 6B. Moving to the G7 chord, while picking the open top string.

Fig. 7B. The G7 chord.

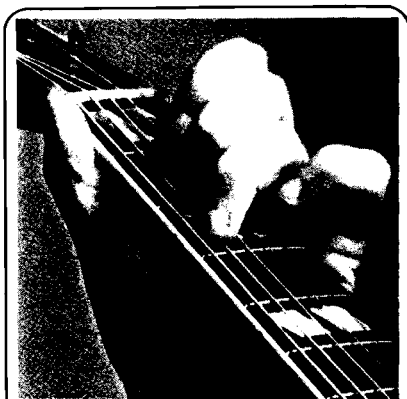
Often, just such an open-string note between two chords enables you to accomplish easily what would otherwise be a difficult change.

■ The final chord in measure 22 can either be plucked with the thumb and fingers, or strummed with a short downward motion of the thumb.

Extended Discussions:

Overfretting

To play the last note of measure 6 and the first note of measure 7, simply move the entire C chord form that you have been fretting, stepwise up the fingerboard, as shown in *Figs. 8B-10B*, below. By doing so, you accomplish the transition from measure 6 to measure 7 with a minimum of fret hand movement. We call this technique “overfretting” because by holding a full chord at the time that you are playing the single-string stepwise bass line, you are fretting more notes than you actually need. [Return to p. 19, second ■ from end.]

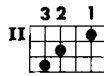
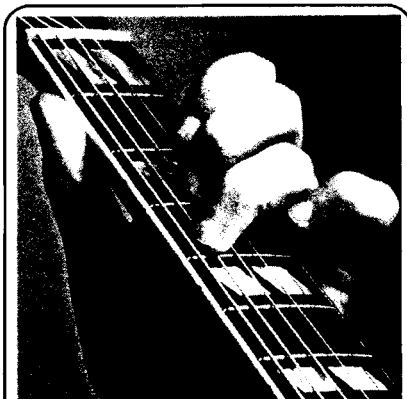


Tab

(1)

3

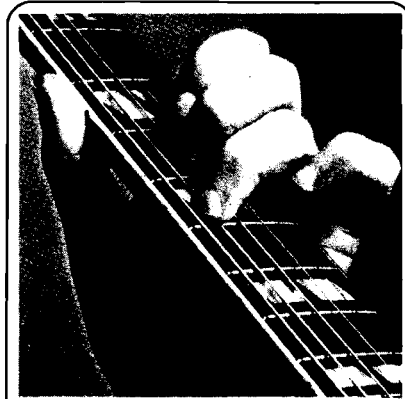
Fig. 8B. Full C chord in measure 6.



Tab

4

Fig. 9B. The same form moved up one fret.



D7



Tab

5

Fig. 10B. Into the D7 chord, measure 7.

Fretting With the Thumb

In measure 8 of this solo, as well as a number of times throughout this book, the thumb of the fretting hand is used to fret notes on the bottom string, in the manner shown in *Fig. 11B*.

This use of the thumb is traditionally frowned upon, especially by classical guitarists,



but in other styles of guitar-playing (perhaps because non-classical guitar necks are usually slimmer) the practice is fairly common. A number of chords cannot be formed except by resorting to this technique.

[See now “The Hammer,” p. 28.]

Fig. 11B. Thumb fretting the bottom bass string.

Damping

Notice in the recording how all four chords in **measure 13** have an abrupt, cut-off sound to them. This is a result of “damping” the strings immediately after each chord is plucked.

There are a number of different ways to damp strings. The most common way is simply to release the pressure of the fretting fingers, allowing the strings to rise to their normal height above the fingerboard. Strum or pluck the F chord in **measure 13**. Immediately after the chord sounds, release the pressure of the fretting fingers. Do not take your fingers from the strings entirely; merely let the strings rise until the sound abruptly ceases. You will find that this method of damping works well with the first three chords in **measure 13**. However, the last chord in this measure uses an open string, over which the fretting hand normally has no control.

In order to damp open strings, you must use some part of your pick hand. One method involves returning the fingers to the strings immediately after plucking them. For example, play the last chord in **measure 13**. Immediately bring back the thumb, middle, and index fingers to touch the sounding strings, in the manner shown in *Fig. 12B*: as if you were going to play the chord again. Touching the strings in this way should effectively damp them. (Right now, just for experimental purposes, do not damp by relaxing the fingers of the fretting hand. Instead, let the pick hand do all the damping.)



Fig. 12B. Damping with the fingers of the pick hand.

Oftentimes, strings that have not been plucked nevertheless pick up the vibrations of plucked ones and produce a “sympathetic” sound of their own. For example, in the D7 chord you just played, you may have noticed that the fifth string could be heard sounding a thintone one octave above its normal pitch, seemingly all by itself. Refer again to



Fig. 13B. Damping with the heel of the pick hand.

Fig. 12B, and notice how the thumb, in damping the fourth string, can also touch the fifth string, thus cutting out potential unwanted sound from that source as well. (It's also possible—if you pluck this D7 chord hard and listen closely—to hear the open sixth string sound. However, in this case, the effect is really too slight to matter much.)

Another way of damping open strings is to use the heel of the pick hand, bringing it down to touch the strings near the bridge of the guitar, in the manner shown in *Fig. 13B*. This is an especially good method for damping the three bottom bass strings. Practice this method a few times, using any chord of your choice.

Although for purposes of explanation we have been treating as separate each of these methods of damping, in actual practice both the fretting and picking hands can damp simultaneously. Sometimes all three methods that we have discussed are used at the same time, each backing up the others for extra insurance. [Return to p. 23, second paragraph.]

Extended Discussions (cont'd):

The Hammer

In measure 8 of this solo, we encounter the much-used guitar technique known as the "hammer." Hammering allows you to slur the second of two consecutive notes.

To do this, merely pick the first of the notes, but let the second note sound as a result of "hammering" the appropriate string against the fingerboard, with a strong, pistonlike movement of the fretting finger.

For example, in measure 8, your index finger is fretting the second string/third fret. Pick this note, then hammer on with the pinky of the fretting hand to produce the note on the second string/fifth fret. Repeat this several times for practice, if you need to, picking the first note and hammering the second.

To further complicate things in this measure, you are asked not only to hammer, but to pick a bass note with your thumb at the same time that you hammer. If you're not used to doing this, the chances are that you will have some trouble for a while, attempting to coordinate the two moves. If you do have trouble, simply isolate the phrase for study. Play it over and over again a number of times, very slowly, until the moves begin to feel natural. From time to time, check yourself out by listening to the phrase on the recording; this is to insure that you're indeed practicing the lick correctly. [Return to p. 19, last paragraph.]

Record Band 4/Side A

DADALADA



Dadala: Record Band 4/Side A

G

C

G
D7

(measure 1)
(measure 2)

G
G
C
G
D7

(measure 1)
(measure 2)

G
G7
C
C#°7

Analysis: Measures 1-6

■ In **measure 1**, and throughout the solo, each time the characteristic “dadalada” phrase occurs, lift the pinky of the fretting hand at those places shown in *Fig. 1C*, below. If you keep the pinky fretting the string, the note will sustain, producing a rather mushy dissonance.

lift pinky each time
after playing these notes

Fig. 1C. Avoiding sustain, by lifting finger.

Also in **measure 1**, you can finger the G chord as shown in the diagram, even though the note on the fifth string is not played. As we have seen before (“Ragtime Ramble,” **measure 14**, p. 22) there are a number of chords—this G chord among them—whose fingerings are so well-established and so well-practiced, that in some cases it is simpler to grab the full chord even though all notes are not actually needed.

In each case you will have to decide for yourself what you want to do about this; and in each case, your decision should be based on the sound and smoothness that you want to hear, rather than on a strict adherence to some set principle.

■ In **measure 2**, lift your fretting fingers from the G chord as soon as you pick the open third string. This will get you in position for a smooth change into the C chord coming up.

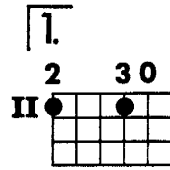
Also in **measure 2**, make sure you allow the last two melody notes (those on the second string/third fret, and the second string/first fret) to stand out strongly from the bass notes surrounding them by sustaining these notes as long as possible. Listen to how it’s done on the record.

■ **Measure 5** [see “Alternate Picking,” p. 38].

■ In **measure 6**, hold the common note located on the fourth string, with the middle finger of the fretting hand, as you change from the C to the C#°7 (C# diminished seventh) chord.

Dadala (cont'd)

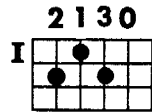
Record Band 4/Side A



(measure 1) **G** (measure 1) **D** **G**

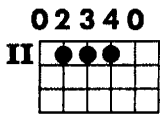
Tab: 0 ④ 3 0 0 ④ 3 0 2 0 2 0 3 ② 2

2.



(measure 8) **D** (measure 1) **G** **B7**

Tab: 2 0 2 0 2 0 ① 1 2 0 1 2 0 1 ② 2



E-(add 11) (measure 10) **B7**

Tab: 0 2 2 0 0 ① 1 2 0 1 2 0 2 1 0 ② 2

Analysis: Measures 7-12

■ If you have trouble moving quickly enough from the G chord in **measure 7** to the D chord in **measure 8**, try the trick we spoke of earlier (Analysis: **measure 20**, p. 25), and start making the change while picking the last, open-string chord in **measure 7**.

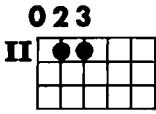
After **measure 8**, follow the repeat sign back to the beginning, and play this part of the solo again, skipping **measure 8** the second time, and instead going on to the second ending at **measure 9**.

■ Notice the buildup of the chord in **measure 10**. Begin by fretting just the first note of the measure, reserving the grey notes for the second beat.


■ In **measure 11**, you can play the E- (E minor) chord as shown in the chord diagram even though the note on the fifth string is not actually played in this measure. The note is played in a measure coming up shortly, and you may find it easier to grab the full version of the chord both times, rather than have to think about using different versions in each of the different places.

■ As you pick the last note of **measure 12** (an open-string note), remove all your fingers from the fretboard in preparation for the first chord in the next measure.

0 2 3
II



(measure 10)
E- **B7**

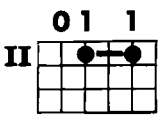


13 14

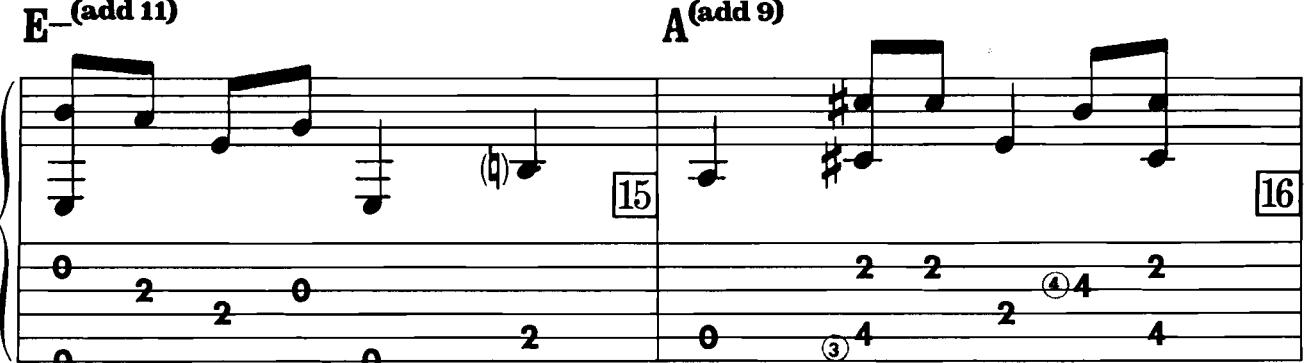
Tab

0 2 0 1 2 1 2 0 2 1

(measure 11)
E- (add 11)



A (add 9)

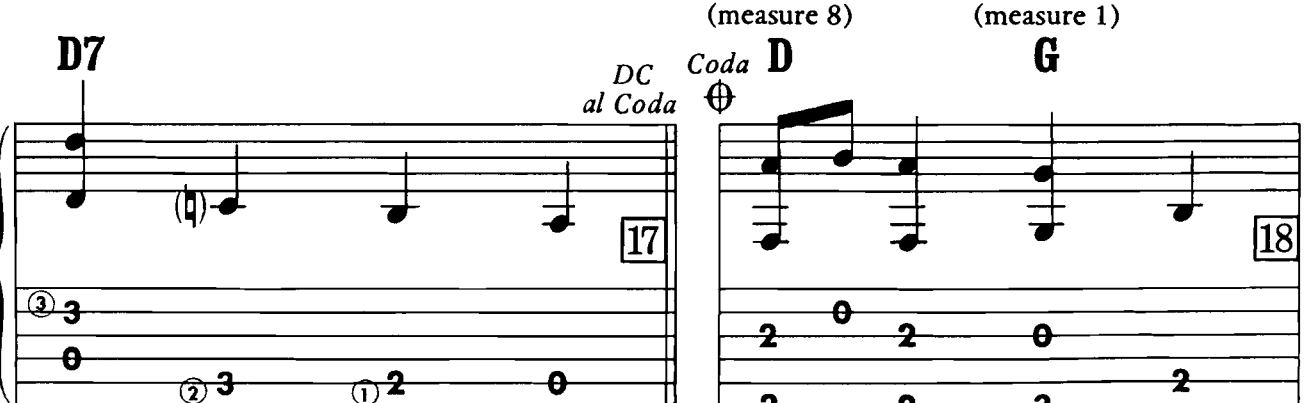


15 16

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

D7 (measure 8) **D** (measure 1)

DC al Coda \oplus **Coda** **D** **G**



17 18

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

Analysis: Measures 13-18

■ In measure 16, grab the half-barre A chord on the first beat of the measure, at the same time that you pluck the open fifth string. This gets you in position for the rest of the measure, a breakdown of which is shown in Figs. 2C-4C.

0 1 1
II

A (add 9)

Tab

0

Fig. 2C. First beat of measure 16.

3 1 1
II

Tab

2 2 4 2

Fig. 3C. Second beat, and part of third beat of measure 16.

3 1 4 1
II

Tab

4 2 4

Fig. 4C. Conclusion of measure 16.

■ In measure 17, hold the melody note, located on the second string/third fret, throughout the entire measure. Keep this note fretted with the third finger even as you play the remaining bass notes in the measure with the middle and index fingers.

After measure 17, follow the DC (da capo = to the head) back to the beginning of the solo, and play until you come to the coda mark (⊕). At that point, go to the coda (= tail) at measure 18, and finish the solo.

III 3 1 0 III 1 0 0 II 2 4 I 1 0

G

19

Tab 0 3 0 0 3 0

5 3 3 2 1

II 0 2 0 II 3 2 II 2 0 4

D

20

2 0 2 0 4

0 2 0 2

3 3

Ragtime...

"It is the music of the hustler, of the feverishly active speculator; of the sky-scraper and the grain-elevator."

—*The Thunderer*, March 1913

"Ragtime and other dances come from the underworld in New Orleans."

—*The Literary Digest*, August 1917

"Since ragtime, people are much more given to excitement and drink..."

—Francis Toye
The English Review, 1913

"Ragtime is poison."

—Carl Muck, symphony conductor
The Literary Digest, January 1916

"Ragtime was an important event in American culture, its best performers were serious popular artists...properly performed it is still a wonderful music."

—Martin Williams
down beat, November 1971

"America's one distinct contribution to music is ragtime..."

—Carl Van Vechten
Current Opinion, November 1917

"Ragtime. A style of American popular music which originated at the end of the 19th century, one of the earliest known examples being the "Harlem Rag" of 1895. It probably derived from the early minstrel show tunes of the 1840's and from marches, especially those improvised for street parades in New Orleans...It reached its peak about 1910-1915, afterwards merging into jazz."

—*Harvard Brief Dictionary of Music*



This manual was designed to be of use to guitarists at all levels of proficiency. Although the material is thoroughly professional—both in terms of musicality and in challenges to technique—yet for the beginner, the accompanying demonstration record, the clear and easy notational system, and the wealth of detailed instructional analysis, make it possible for him at the very outset to take serious steps toward creating a professional solo sound.

Analysis: Measures 20-22

■ Measures 19-20 are a repeat of the melody found in measures 7 and 18, but with a different bass line. Figs. 5C-7C, below, compare the measures involved.

Fig. 5C. Melody line, measures 7 and 18, and measures 19-20.

The figure shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody line is written in a 4/4 time signature. Measures 7 and 18 are identical, featuring a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Measures 19 and 20 are a repeat of this melody. Below the staff is a guitar tab with fret numbers: 0, 3, 0, 0, 3, 0 for measures 7 and 18; 2, 0, 2, 0, 3 for measures 19 and 20.

Fig. 5C. Melody line, measures 7 and 18, and measures 19-20.

Fig. 6C. Bass line, measures 7 and 18.

The figure shows a musical staff with a treble clef and a key signature of one sharp (F#). The bass line is written in a 4/4 time signature. Measures 7 and 18 are identical, featuring a sequence of quarter notes: G3, A3, B3, A3, G3, F#3, E3, D3. Below the staff is a guitar tab with fret numbers: 3, 0, 3, 0 for measures 7 and 18; 2, 2, 3, 2 for measures 7 and 18.

Fig. 6C. Bass line, measures 7 and 18.

Fig. 7C. Bass line, measures 19-20.

The figure shows a musical staff with a treble clef and a key signature of one sharp (F#). The bass line is written in a 4/4 time signature. Measures 19 and 20 are a repeat of the melody from measures 7 and 18. Below the staff is a guitar tab with fret numbers: 5, 3, 2, 1 for measure 19; 0, 3, 2, 3 for measure 20.

Fig. 7C. Bass line, measures 19-20.

Such harmonizing of a given melody a number of different ways in the same piece has long been a common practice of composers and arrangers in all styles of music, symphonic to jazz. Its use here, in a ragtime guitar solo, only serves to point up with what ease musical ideas can slip back and forth across stylistic boundaries. Or, to put it another way, ideas can come from any source, if your head is ready to receive them.

Extended Discussions:

Alternate Picking

In measure 5 of this solo, we find an instance of alternate picking on the same string. Earlier, when we discussed alternate picking (pps. 12-13), we said that this practice was used mostly in classical style guitar, and that our own primary and secondary fingering arrangements would fill the bill for most other fingerpicking styles (e. g., ragtime, blues, folk, etc.).

However, in measure 5 of this solo, some alternation of picking fingers is used. Since this is the one place throughout all the recorded material where this occurs, it would be nice to find some brilliant explanation for it. Unfortunately, we can't. As notated in the transcription, the phrase does play very smoothly, but there are a number of other places throughout the book where an alternation of fingers would have worked as well, but was not used.

Perhaps the best way of looking at this is to realize that the more proficient you become on your guitar, the less need you feel to adhere to a system through thick and thin. If you've reached the point where you can really groove on your axe, then the chances are that your subconscious is making at least as many inspired decisions as careful, conscious analysis can produce. Again—as we have stressed several times already—the final criterion on all of this should be the quality of the sound you produce and not how well your system works in theory.

[Return to p. 31, last ■.]

Record Band 5/Side A

JUST WHAT THE DOCTOR ORDERED



Just What The Doctor Ordered: Record Band 5/Side A

I
3 2 1 0

C

0^m 0^m 1ⁱ 0^m 0^m 1ⁱ 0^m 1ⁱ 0^m(4) 3^m 0^m

3 2 2 3 2 3

③ ③

III
3 2 4 1 0

D7

3^m 5 3 0 3 4 ② 2 2 0 ① 1

5 4 4 ③ 5 ③ 3 ② 2 0_T ③ 3 ② 2 0

III
1 2 4 3 0

G7

3 4 3 0 3 3 4 3 0 3

3 3 ① 2 0 3 4 3 ① 2 0

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Analysis: Measures 1-6

■ Note the secondary picking arrangement in measures 1-2. In measure 3, when it becomes necessary to pick notes on all three treble strings, the primary picking arrangement takes over.

■ In measure 2, as the pinky of the fretting hand moves to play a note on the top string, lift the ring finger from the fifth string/third fret. This frees the finger to play the next note on the sixth string.

■ Measure 3 [see “Guide Strings,” p. 46].

Also in measure 3, as you pick the open top string, move the ring finger of your fretting hand into position for the next note on the bottom string.

To play the last note in measure 3, quickly move the middle finger of your fret hand to the third string/second fret, and let that note sustain (that is, keep fretting it) while you play the first two bass notes of measure 4.

■ Measures 5-6 feature a nice walking bass part. In order to play this line, build up the G7 chord, as shown in Figs. 1D-3D. Start in the position indicated by the chord diagram, below, and begin the buildup at the same time that you pick the open top string.

Fig. 1D. Lift middle and index fingers while picking open string.

Fig. 2D. Replace index finger on the third beat, measure 5.

Fig. 3D. Lift index finger on the fourth beat of measure 5.

Analysis: Measures 7-12

■ In **measure 7**, we encounter the “pull,” a technique which can be considered the direct reverse of the hammer (discussed earlier, in connection with “Ragtime Ramble,” **measure 8**).

Whereas in hammering you slur from a lower to a higher note, in the pull you slur from a higher to a lower note.



Fig. 4D. First stage of the pull—exaggerated.

You begin **measure 7** fretting a C chord. Then the pinky adds a note on the second string. As you remove the pinky from its note on the second string, give the string a fairly vigorous “pull” with that finger. If done correctly, this pull should produce the distinctly audible sound of the note fretted on the second string /first fret.



Fig. 5D. First stage of the push—exaggerated.

Some players, instead of pulling, prefer instead to “push” the string to produce a slur. *Figs. 4D-5D* show

a comparison of the two methods. Incidentally, while pulling the string in **measure 7** (or pushing it), don't overlook the bass note that needs to be picked simultaneously. This is the same type of situation we encountered earlier (in “Ragtime Ramble,” **measures 8, 12, and 22**), and requires the same sort of coordination. If you need to, isolate the phrase for practice.

At the end of **measure 8**, follow the repeat marks back to the beginning and play **measures 1-4** again. Skip the first ending (**measures 5-8**) and instead go on to the second ending at **measure 9**.

■ **Measures 9-10** present additional opportunities to practice the hammer and pull with simultaneously-picked bass notes.

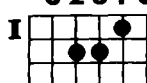
■ In **measure 10**, treat the last note of the measure as a common note, holding it while you move the other fingers into position for the C chord in **measure 11**.

■ In **measure 11**, treat the last double-stop (two-note chord) in the same way, as an anticipation of the C chord in **measure 12**.

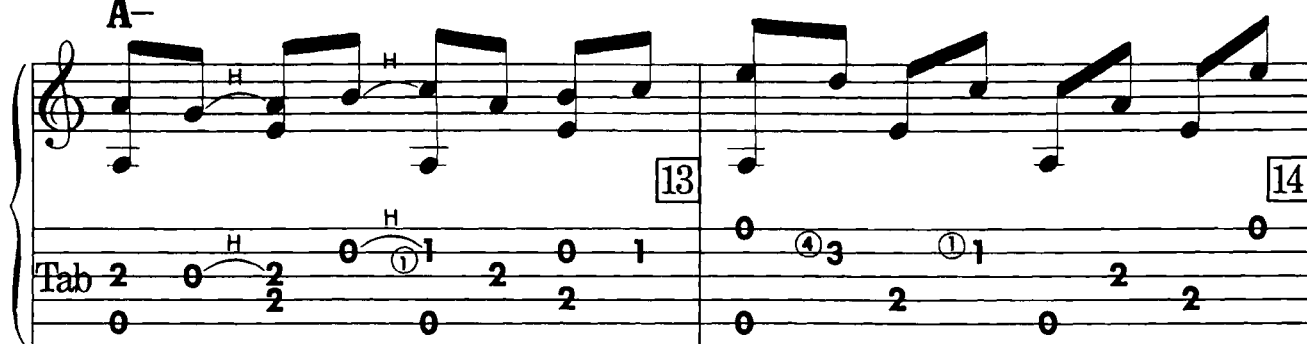
Just What The Doctor Ordered (cont'd)

Band 5/Side A

02310



A-



13 14

Tab 2 0 2 0 2 2 0 2 2 0 2 2

023140



E7



15 16

(measure 15)

E7



17 18

0 0 II 2 3 0

(measure 5) **A-** **G7** *DC al Coda*

19 20

Tab: 0 2 0 1 0 2 2 2 3 4 3 3 3

(measure 1) **C** (measure 7) **F** (**G6 Ab7 G7 C**) **C7** *Coda*

21 22

Tab: 1 4 3 1 1 4 3 1 4 5 4 4 s 3 1 1
3 2 3 3 3 5 3 4 3 2 2

Analysis: Measures 13-22

■ In measure 14, you can take advantage of the open-string last note to begin moving early to the E7 chord in the next measure.

After measure 20, follow the DC back to the beginning of the solo and continue until you reach the coda sign at measure 7. From there, skip to the coda at measure 21, and finish out.

■ In measure 22, to get the sound of the recording, make sure you slide between the second and third sets of double-stops.

Extended Discussions:

Guide Strings


The use of guide strings to help make chord changes, is somewhat related to the techniques of overfretting and of holding common notes, both of which we have already discussed; yet is dissimilar enough to warrant some space of its own.

In overfretting, more notes are fretted than are actually being picked at the moment. Previously-discussed examples of overfretting can be found in "Ragtime Ramble," measures 6-7, and measure 14.

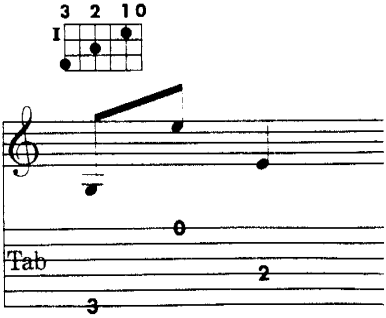
In holding common notes, the fretting fingers may change position for a chord change, but the entire hand remains stationary, as do those fingers which are holding notes common to both the old chord as well as the new. Previously-discussed examples of holding common notes can be found in "Ragtime Ramble," measure 11, and "Dadalada," measure 6.

In using guide strings, the entire hand moves to a new position along the fingerboard, and usually into a new chord form at the same time. However, during this move, at least one finger of the fretting hand—and often more than one finger—slides along a string that it fretted as part of the old chord, and will fret again as part of the new. No fretted notes are being picked at this time. The sliding of a finger noiselessly along a string merely serves to guide the fingers into the new chord rapidly and surely.

In this solo, the opportunity to use guide strings occurs between measures 2-3. *Figs. 6D-8D* analyze this move. [Return to p. 41, fourth paragraph.]




3 2 1 0
I

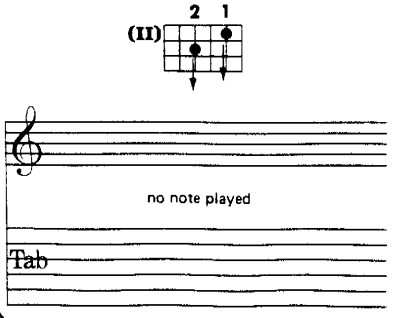


Tab 3 2 1 0

Fig. 6D. The C chord, measure 2.




(II) 2 1



no note played

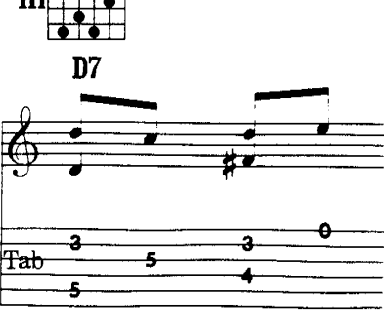
Tab

Fig. 7D. Sliding along guide strings, between measures 2-3 (no note is played).



3 2 4 1 0
III

D7

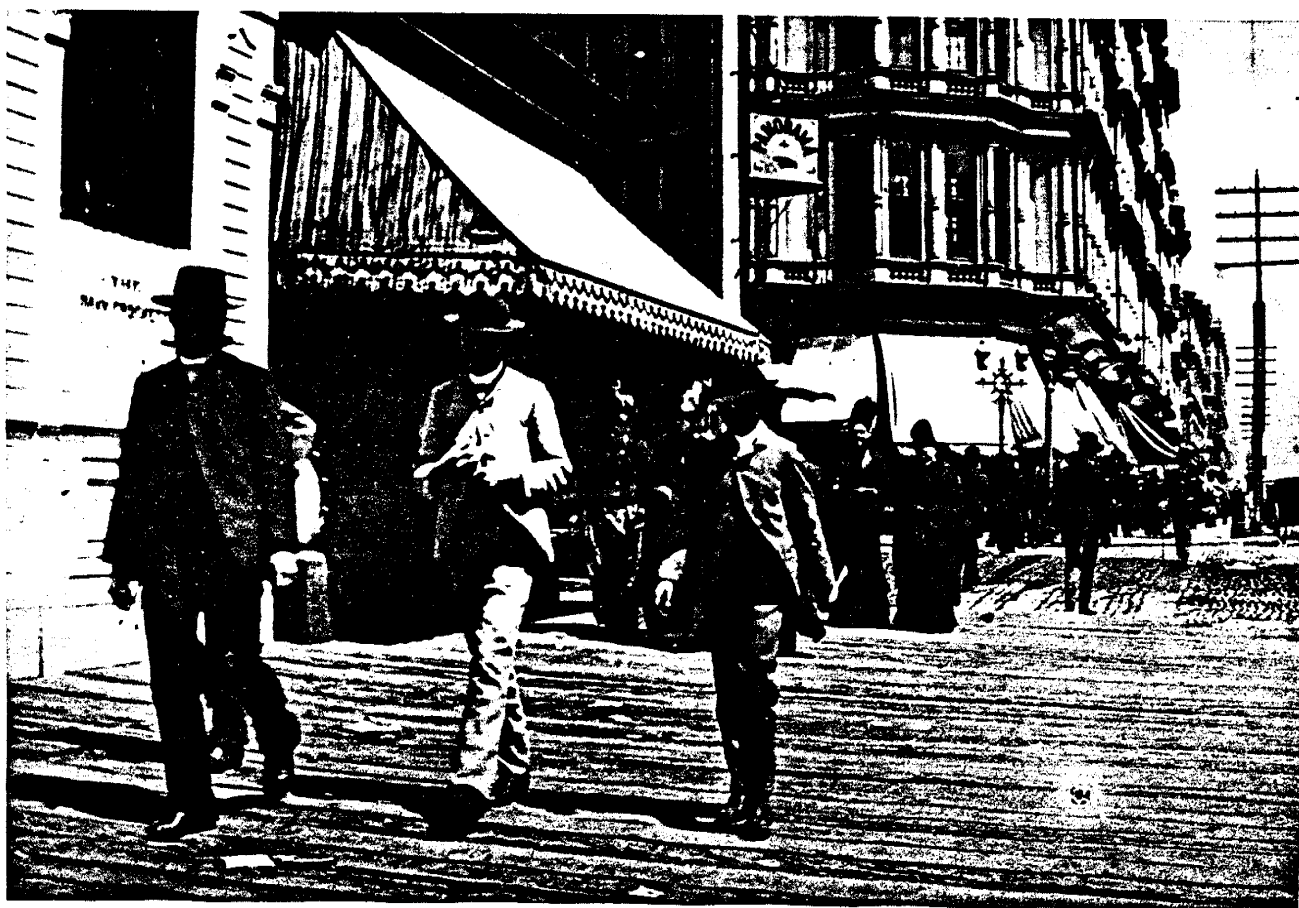


Tab 3 5 3 0

Fig. 8D. Into the D7 chord, measure 3.

Record Band 6/Side B

BOOGALOO DOWN LA RUE



Boogaloo Down La Rue: Record Band 6/Side B

3 2 1 4
I

1 2 4 3
IV

C Ab7

1 2

Tab

3 2 1 4 4 5 4 4

0 1 1
II

(measure 1)
C A A7

3 4

Tab

3 2 1 4 0 2 0 3 4

T 0 0 2 1 3
I

3 2 4 0 0 1
I

D7 G7

5 6

Tab

2 1 0 1 2 1 0 0 0 3

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Analysis: Measures 1-6

■ Note the use of the secondary picking arrangement in **measure 1** (and again in **measure 3**). Remember, in most cases you have the choice of using this secondary arrangement, or of remaining with the primary one.

■ In changing from the C chord in **measure 1** to the $A\flat 7$ in **measure 2**, use the fourth string as a guide string, sliding the middle finger of the fretting hand along this string, as shown in *Figs. 1E-3E*. Use the same finger and guide string to return from the $A\flat 7$ chord to the C chord in **measure 3**.

Fig. 1E. The C chord, last beat of measure 1.

Fig. 2E. Sliding on the guide string (no note played).

Fig. 3E. Into the $A\flat 7$ chord.

■ For the smoothest change from the C chord in **measure 3** to the A chord in **measure 4**, grab the half-barre A chord form when playing the last note in **measure 3**. This is the same move you made in an earlier solo (“Ragtime Ramble,” **measure 14**).

■ **Measure 4** [see “Special Fingering,” p. 54].


■ In **measure 6**, you might want to grab the entire G7 chord shown, or else save the grey note for the last beat of the measure.

Boogaloo Down La Rue (cont'd)

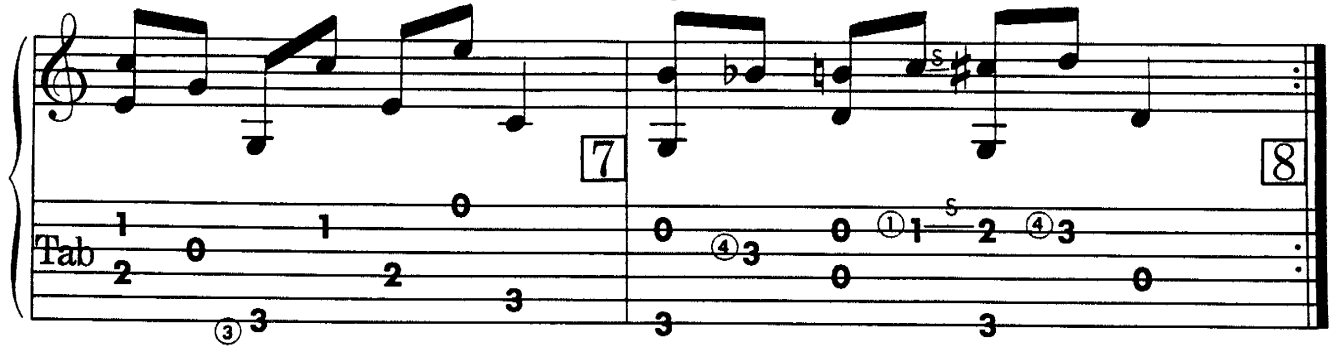
Record Band 6/Side B

1.

2 0 1 3 2 0 0



C G



7 8

Tab

1 0 1 0 0 ④ 3 0 ① 1 2 ④ 3

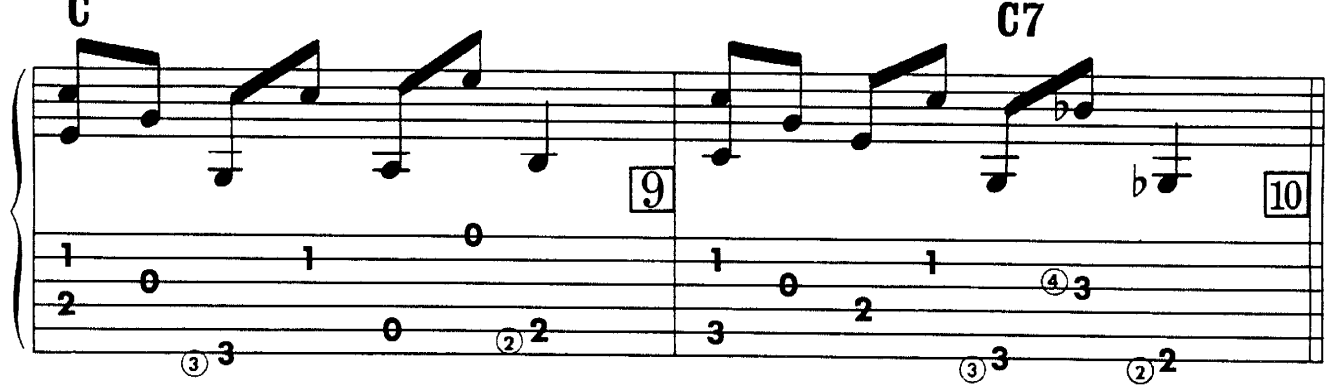
2 0 2 3 0 0 0 0

③ 3 3 3

2.

(measure 1)

C C7




9 10

1 0 1 0 1 0 1 ④ 3


2 0 0 ② 2 3 2 ③ 3 ② 2

③ 3 ③ 3 ② 2

T 3 2 1 T 3 1



F F-



11 12

2 1 ④ 3 1 2 1 1 ④ 3 1 1

3 3 3 3

1 1 1 1

Analysis: Measures 7-12

■ In **measure 8**, we encounter a pretty tricky move. While holding the G chord, slide the index finger of the fretting hand along the second string, from the first into the second fret, making sure that the second note sounds out. At the same time, pick the bass note on the bottom string.

The lick concludes with the pinky on the second string/third fret. *Figs. 4E-6E* show how all this occurs. If you have trouble with the phrase, isolate it for practice.

Fig. 4E. Index finger at first fret.

Fig. 5E. Index finger slides into second fret; thumb picks bass note.

Fig. 6E. Pinky frets final note.

After **measure 8**, follow the repeat marks back to the beginning of the solo, and play through **measures 1-6** again. Skip the first ending (**measures 7-8**) and go instead to the second ending at **measure 9**.

■ Note the stepwise, walking bass line leading from the second beat of **measure 9** to **measure 10**.

■ In **measure 10**, move your pinky to the third string/third fret at the same time that you move your ring finger to the bottom string/third fret. In this way, one move takes the place of two separate moves.

■ Notice the use of the thumb as a fretting finger in **measures 11-12**.

Boogaloo Down La Rue (cont'd)

Record Band 6/Side B

(measure 7)

Measure 7: Chord C. Notes: G4, A4, B4, C5. Tab: 0 1 4 3 1 0 4 3. Measure 8: Chord C7. Notes: G4, A4, B4, C5, B4, A4, G4. Tab: 0 1 3 2 3 2 3 2.

(measure 11)

(measure 12)

Measure 11: Chord F. Notes: F4, G4, A4, B4. Tab: 2 1 4 3 1 2 3 3. Measure 12: Chord F-. Notes: F4, G4, A4, B4. Tab: 1 1 4 3 1 3 3 3.

2 0 3 4 0
II ● ● ● ● ● ●

D

3 0 4 1
I ● ● ● ● ● ●

G7

Measure 17: Chord D. Notes: D4, E4, F#4, G4. Tab: 3 0 3 2 0 2 2 0. Measure 18: Chord G7. Notes: G4, A4, B4, C5, B4, A4, G4. Tab: 3 3 0 4 3 0 4 3.

DC
al Coda

Analysis: Measures 13~20

■ In **measure 13**, at the same time that you place the pinky on the second string/third fret, move the ring finger to the bottom string/third fret, thus eliminating the need for separate moves.

In the next few measures you encounter a number of opportunities for holding common notes.

■ When changing from the C7 chord in **measure 14** to the F chord in **measure 15**, keep the index finger of your fretting hand on the second string/first fret.

■ When changing from the F- chord in **measure 16** to the D chord in **measure 17**, keep the pinky of your fretting hand on the second string/third fret.

■ When changing from the D chord in **measure 17** to the G7 chord in **measure 18**, again keep the pinky of your fretting hand on the second string/third fret.

After **measure 18**, follow the DC back to the beginning of the solo, and play **measures 1-6** again. From there go to the coda at **measure 19** and finish out.

■ In **measure 18**, damp the chord found on the first beat, using a combination of fret hand and pick hand damping techniques.

For some hints on how to play the single-string run in this measure with a minimum of hassle, see "Lifting Fretting Fingers," p. 54.

Extended Discussions:

Special Fingering

In **measure 4**, the first two melody notes can be played either by the pinky and ring finger respectively, or by the pinky alone.

Although fretting consecutive notes with more than one finger seems to make the most sense, nevertheless, the use of the pinky to play both these melody notes was actually used in the recording, and the reason for this might come clear with a little analysis.

Notice the position of the thumb of the fretting hand in *Figs. 7E-8E*, opposite: high on the neck, actually peeping over the neck, as you play the C and A chords in **measure 3**.

With the hand in this position, a great deal of muscular tension is created when the pinky stretches to the fifth fret, as in *Fig. 9E*. This tension continues if the ring finger plays the next note, as shown in *Fig. 10E*. By contrast, notice how the tension eases if the pinky is instead allowed to slide down from its position in *Fig. 9E* to the position shown in *Fig. 11E*.

Of course, you may be able to avoid this whole situation, simply by grabbing the half-barre A chord low on the neck when you play the last note of **measure 3**. This position results in much less tension on the fretting hand, and affords a better opportunity for the use of the ring finger at the fourth fret.

Or, you might want to fret the A chord in a low position, and at the same time slide the pinky from the fifth to the fourth fret along the top string.

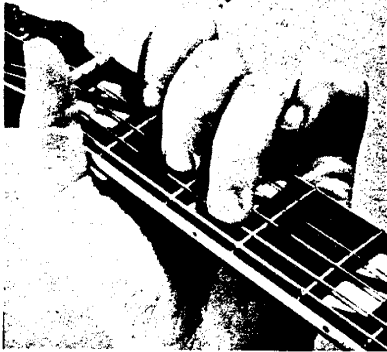
Experiment with various possibilities to see which you prefer. Remember that the size and structure of hands vary from player to player, and what works well for someone else may not work well for you.

Admittedly we have spent quite a lot of time here on what some might consider a very small point. Yet it is the sum of such small points that serves to create a total effect upon the listener. The point we have been discussing shows well just how much attention to detail can go into the preparation and performance of a ragtime guitar solo. [Return to p. 49, last ■.]

Lifting Fretting Fingers


Although we have discussed the principle of knowing when to lift fretting fingers a number of times thus far, no instance points up the use to which this technique can be put as dramatically as does the situation found in **measure 18** of this solo.

(cont'd on p. 56)



3 2 1 0


I



0

Tab 2


Fig. 7E. The C chord, measure 3.



1 1

II


A



2

Tab


Fig. 8E. The A chord, last note of measure 3.



0 1 1

II


4



2

Tab 0


Fig. 9E. The A chord, with pinky at fifth fret, measure 4.



1 1

II


3



4

Tab 2

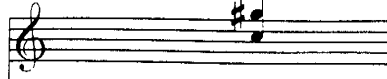
Fig. 10E. Ring finger at fourth fret, measure 4.



1 1

II

4



4

Tab 2

Fig. 11E. Pinky at fourth fret, measure 4.

Ext. Dis.

(cont'd from p. 54)

Study Figs. 12E-16E, and note that in every case, as soon as a note is played, the finger which played the previous melody note is lifted—either to get into position for the next note, or to free a string for an open-string note.

If this passage gives difficulty, isolate it for study, playing one note at a time, simultaneously lifting and placing the fingers, as the photos on this page show.


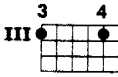

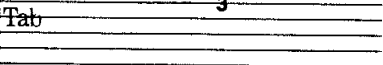





Fig. 12E. Pinky frets, index lifts.

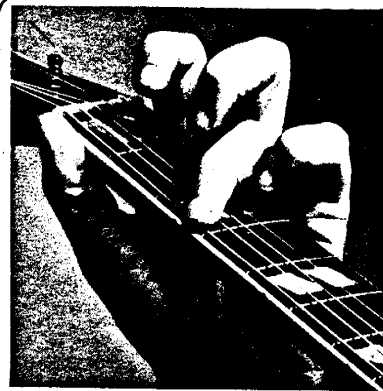
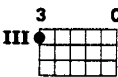







Fig. 13E. Open string plays, pinky lifts.


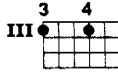
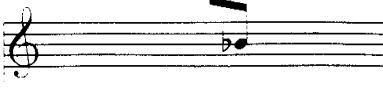






Fig. 14E. Pinky plays.


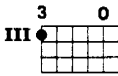

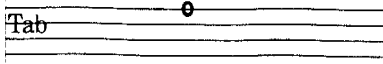





Fig. 15E. Open string plays, pinky lifts.

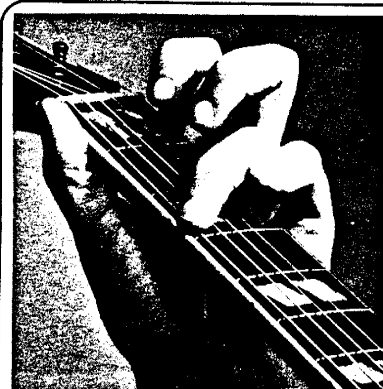
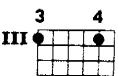
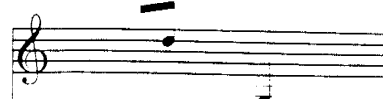
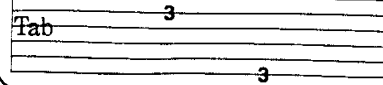





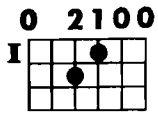
Fig. 16E. Pinky plays.

Record Band 7/Side B

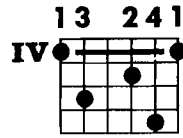
RAGPICKIN'



Ragpickin': Record Band 7/Side B



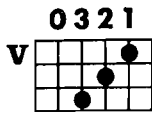
E



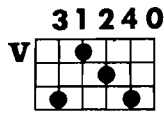
G#7

Tab

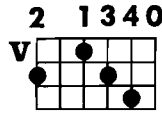
0 1 0 2 2 0 0 4 4 5 4 5 7 4 6 4 6



A



A13



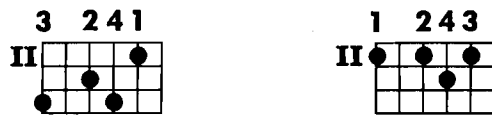
A#7

Tab

5 6 5 7 0 6 7 0 7 5 6 5 0 6 6



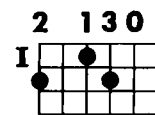
E



G#7



F#7



B7

Tab

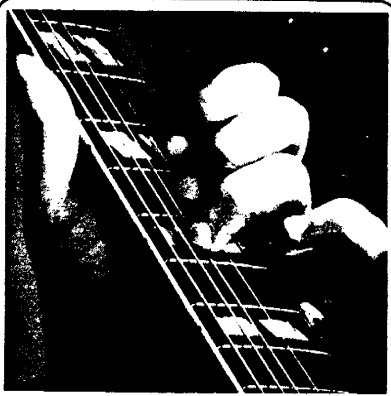
1 2 0 2 4 3 3 2 3 2 2 0 2 0 0

Analysis: Measures 1~6

This solo uses a number of interesting chords and chord-forms, and features the technique of the hammer in a recurring motif.


■ In **measure 1**, instead of the common “first-fret E” fingering, you can use the modified version shown in the chord diagram. This allows an easier stretch of the pinky to the fourth fret, when that move becomes necessary.

■ In **measure 3**, the change from the A chord to the full A13 can be accomplished in several stages, as shown in *Figs. 1F-3F*, below.



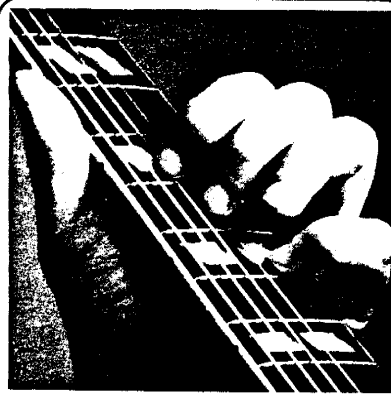
0 3 2 1
v

A




Tab 5 6 5 6
0 7 6

Fig. 1F. The A chord.



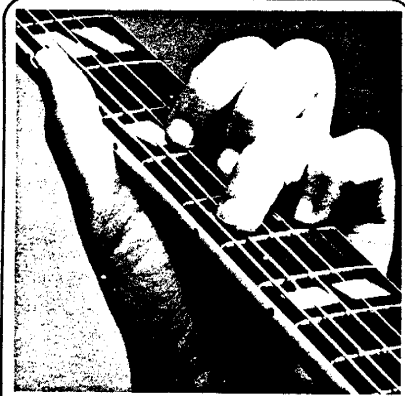
1 2 4 0
v

A13




Tab 7 0
5

Fig. 2F. First part of the A13 chord (hold common note with middle finger on the third string).



3 1 2 4
v

A13



Tab 6
7

Fig. 3F. The A13 complete.

■ To change to the A[#]7 in **measure 4**, keep the pinky and index fingers of the fret hand where they are—holding common notes—and move only your middle and ring fingers to accomplish the change.

■ Notice that the hammered phrase which connects **measures 4-5** begins on an upbeat, in contrast to the hammered phrase in **measure 1**, which begins on a downbeat. The difference between the two phrases is fairly subtle, but it does exist, and this variation helps keep fresh the basic, recurring idea.

■ When changing from the E chord to the C[#]7 in **measure 5**, and then to the F[#]7 in **measure 6**, use the fourth string as a guide string, sliding the middle finger of the fretting hand along it, as the changes are made.

Ragpickin' (cont'd)

Record Band 7/Side B

1.

(measure 1)

IV 2 1 3 → III III 1 2 3 → II II 2 1 3 → I I 1 2 3

E D7 Db7 G7 Gb7 C7 B7 F7

The first system shows a sequence of chords: E, D7, Db7, G7, Gb7, C7, B7, and F7. Above the chords are guitar fretboard diagrams with fingerings: IV (2 1 3), III (1 2 3), II (2 1 3), and I (1 2 3). The tablature below shows the fretting hand positions: 0, 5m, 4, 4, 3, 3, 2, 2, 1, 1.

2.

(measure 1)

II 0 2 1 3 0

E A E B7 E7

The second system shows chords: E, A, E, B7, and E7. Above the first two chords is a guitar fretboard diagram for II (0 2 1 3 0). The tablature below shows the fretting hand positions: 0, 2, 0, 2, 0, 0, 4, 4, 1, 3.

(measure 9)

I 1 2 0 3 0

A A#°7

The third system shows chords: A and A#°7. Above the first chord is a guitar fretboard diagram for I (1 2 0 3 0). The tablature below shows the fretting hand positions: 2, 2, 2, 0, 2, 0, 2, 4, 2, 0, 2, 2, 1, 1, 2.

Analysis: Measures 7-12

■ Measures 7-8 contain a harmonized version of a well-known jazz bass line, shown excerpted in *Fig. 4F*, below:

Fig. 4F. Jazz bass line, measures 7-8, shown here unharmonized.

In changing to the D7 chord in **measure 7**, take advantage of the note played on the open top string, to begin your move to the chord early. In this case, you can actually start toward the D7 chord just as soon as you play the hammered note on the first beat of the measure.

Although it looks as if **measures 7-8** contain a lot of chord changes, only two different chord-forms are actually used. Rather than clutter things up by including even more chord diagrams than are already shown, we use arrows to indicate that in each case the same chord-form is simply moved down one fret on the fingerboard.

After **measure 8**, follow the repeat sign back to the beginning of the solo, and repeat **measures 1-6**. Then skip to the second ending which begins at **measure 9**.

■ **Measure 9** [see “Alternate Fingering of a Familiar Chord,” p. 66].

■ In **measure 11** we find the same chord fingering previously encountered in **measure 9**, and analyzed in the Extended Discussion on p. 66.

■ When changing to the A[#]07 chord in **measure 12**, keep common notes with the middle and ring fingers of the fretting hand, moving only the index finger to a new note on the fifth string.

Ragpickin' (cont'd)

Record Band 7/Side B

2 3 1 4
I

E6

1 2 4 3
I

F7

13 14

Tab 2 1 2 0 2 0 1 0 2 0 1 2 0 0 1

→ II (measure 6)

2 1 4 3 III

F#9

3 2 4 1 II

F#6

3 2 1 0 II

F#7

15 16

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

B7

DC
al Coda

17 18

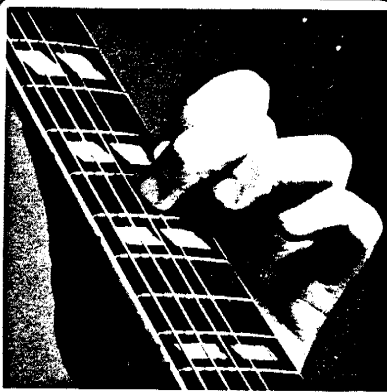
① 7^m ① 5^m ③ 4^m ③ 3^m ③ 2 2^m

② 8_T ② 7_T 6 ② 6_T ② 5_T 4 ② 3_T ② 2 2_T

Analysis: Measures 13-18


■ When picking either of the first two, open-string notes in **measure 14**, prepare the pinky of the fretting hand for the note coming up on the top string/second fret. Also, later in **measure 14**, take advantage of the two open-string notes played consecutively on the second and sixth strings to begin your move early to the F7 chord found on the last beat of the measure. Use the full fingering for this chord, as shown in the chord diagram, even though not all the notes are immediately used. The overfretting in this case, prepares you for the F#7 chord in the next measure.

■ In changing from the F#7 chord in **measure 15** to the F#9 in **measure 16**, use the fourth string as a guide string, sliding the middle finger of the fretting hand along it, from the second into the fourth fret, while the other fingers get into their new positions.



	2	1
VII		

B7



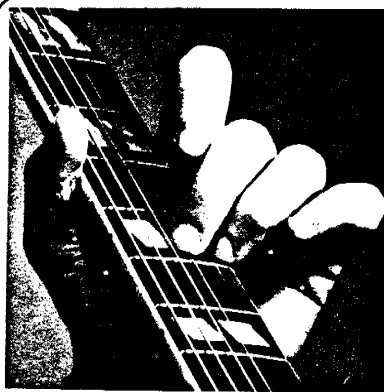
Tab: 8 8 7 6 6

Fig. 5F. Fingering, measure 17.

■ Once more use the idea of the guide-string on the second beat of **measure 16**, when changing from the F#9 to the F#6 chord. This time, slide the pinky of the fretting hand along the second string, from the fifth into the fourth fret. On the third beat of the measure, for the change to F#7, keep common notes on the third and fourth strings with the middle and ring fingers of the fretting hand, and move only the pinky and index fingers to form the new chord.


■ Going into the lick in **measures 17-18**, use the third string as a guide-string, sliding the middle finger of the fretting hand along it, from the third into the eighth fret.

For the cleanest sound in these two measures, use the fingerings shown in Figs. 5F-6F. The music under these figures shows at what precise



	2	3
V		

 IV → III → II



Tab: 5 4 3 2 2

Fig. 6F. Fingering, measures 17-18.

point in the lick to change from one fingering to the next. (Incidentally, referring back to our earlier discussion of pick hand technique (“Position of the Pick Hand,” pps. 14-15), this lick in measures 17-18 is one instance where you might want to try lightly bracing the pinky of your pick hand on the table of the guitar, for extra support, while the thumb and middle finger both “dig in” to pick out the notes.)

Also in these two measures, make sure you slide where sliding is indicated in the music. This will enable you to get the sound that you hear on the demonstration record.

After **measure 18**, follow the DC back to the beginning of the solo and play through **measures 1-6** again. Go to the coda at **measure 19**, and finish out the solo.

Analysis: Measures 19-24

■ On the demonstration record, the octaves in measures 19-20 are played with the index finger and pinky of the fretting hand, as shown in *Fig. 7F*.

It is also possible to play these octaves using the index and ring fingers, as shown in *Fig. 8F*. In *Fig. 7F*, the hand seems to be more relaxed, but the other method is used by many players and may be more to your liking.



Fig. 7F. Octave fingering with fret band relaxed.

In the music, the chord symbols above these octaves indicate a rhythm guitar part; the arrows—along with the tablature—show where each octave is located.

■ Assuming you're playing these octaves as shown in *Fig. 7F*, use the third string as a guide-string when changing from the C#7, on the last beat of measure 20, to the F#7 in measure 21. Slide the pinky of the fretting hand along this string, from the tenth fret down into the third.

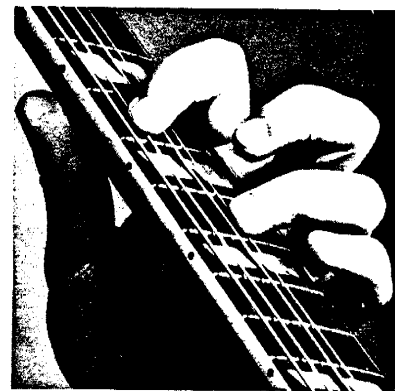


Fig. 8F. Octave fingering with some degree of fret band tension.

■ Use the open-string notes, occurring consecutively on the top and bottom strings between measures 22-23, to help you in changing from the B7 in measure 22 to the E7 in measure 23 (the E chord intervening consisting only of the open-string bass note).

■ In measure 23, instead of a repetition of chord diagrams, arrows are used to indicate that the same chord-form is moved stepwise down the fingerboard.

Alternate Fingering Of A Familiar Chord

Figs. 9F-10F, below, contrast a common fingering of the familiar second-fret A chord with the uncommon fingering used in measure 9 of this solo.

There are a couple of advantages to using the uncommon fingering shown in *Fig. 10F*, and it would be hard to say in this case which advantage outweighs the other.

For one thing, in changing from the E chord in measure 9, you can hold a common note with the middle finger of the fretting hand, and also use the third string as a guide-string, sliding the index finger along it, from the first into the second fret.



Fig. 9F. Common fingering of second-fret A chord.

But perhaps more important is the fact that this fingering generally produces a better sound than does the common second-fret A fingering.

As you probably know, notes on the guitar are truer in pitch and brighter in tone the nearer they are fretted to the forward fret wire. Notice in *Fig. 9F*, how the index and



Fig. 10F. Fingering used in measure 9.

middle fingers are crowded back from the second fret wire. This results in a slight flatness in pitch and dullness in color when the chord is sounded. And unless you place your index finger with great care—often hard to do, especially when you're making a quick change—there is a good chance that because of the extreme rearward position of this finger, you will get a buzz when you pluck the fourth string.

Therefore, it would make sense to get in the habit of generally using the fingering shown in *Fig. 10F*. But old habits die hard, and 50 million chord books can't be wrong.

If you're getting along satisfactorily with the common fingering, there's no need to suddenly change. The main intent of this discussion was simply to make you aware once again of the fact that on the guitar nothing is fixed, and that the opportunities for experimentation are limitless. [Return to p. 61, second ■ from end.]

Record Band 8/Side B

CONEY ISLAND CAKEWALK



Coney Island Cakewalk: Record Band 8/Side B

III 3 2 4 1 0

D7

Tab

T 3 2 1 0

G6

(measure 1)

D7

G

Tab

Analysis: Measures 1-8

Several single-string runs and some highly unusual chord-forms characterize this longest, and in many ways most complex, solo in the book.

■ Fret hand and pick hand fingering of the single-string lick that runs from the tail end of measure 6 through measure 8, may appear odd to you at first, but in terms of where the slides should occur, and where on the fingerboard you want to conclude the lick (so as to be able to move right on without pause)—in view of factors such as these, the fingering as notated is probably as logical as can be achieved. However, do experiment with different arrangements; you may find one you like better.

For greater control, try bracing your pick hand as you play this lick, resting the pinky lightly on the table of the guitar.

Coney Island Cakewalk (cont'd)

Record Band 8/Side B

(measure 1)

D7

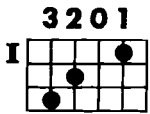
9 10

(measure 3)

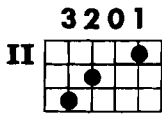
G6

G7

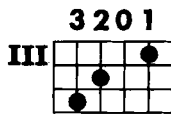
11 12



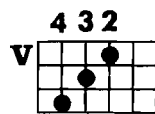
C



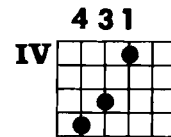
C#°7



G



E+5



E(45)

13 14

Analysis: Measures 9-14

- In **measure 12**, notice the use of the secondary picking arrangement.

Also in this measure, lift the ring finger of the fretting hand from the sixth string, when beginning the second beat of the measure. Although it's possible to keep your finger rooted to this note throughout the measure, to do so makes for a certain amount of unnecessary awkwardness.

Lastly, in **measure 12**, maintain the pinky on the second string/third fret throughout the entire measure. This helps keep the fretting hand in a good, arched position, so that you can play the moving bass line, with only minimum risk of interfering with the notes sustaining on the treble strings.

- According to the chord diagrams in **measure 13** and part of **measure 14**, the middle finger frets the fourth string for three successive chords (C, C[#]7, G), yet no note is picked on this string. Overfretting in this case, simply allows your fretting hand a certain amount of relaxation.

For example, play this passage once as notated, and once with the middle finger raised. Perhaps you notice the increased tension on the fretting hand in the latter case. If you are a beginner, the added tension is more noticeable than if you are an advanced player with stronger fingers. But in any case, some amount of increased tension occurs.

Usually this is not a sufficient reason for fretting unnecessary notes, but in these measures, the overfretting causes no particular problem, and hence can be justified.

- To ease the change into the E+5 (E augmented fifth) chord in **measure 14**, grab just two notes of the chord, saving the grey note shown in the chord diagram for when it's actually needed.

Analysis: Measures 15~20

■ In changing from the E chord in measure 14 to the A9 in measure 15, keep the index finger of the fretting hand holding a common note on the third string.

If you have difficulty with some of the fingering in measure 15, study *Figs. 1G-3G*, below:

2 3 1
IV

A9

Tab 4 5 4
5 5

Fig. 1G. The A9 chord, measure 15.

4 1
IV

Tab 7

Fig. 2G. Variation of the A9 chord (notice the lifted fingers).

2 4 1
IV

D13

Tab 4 7 4
5 5

Fig. 3G. The D13 chord, measure 15.

Notice that the last double-stop in **measure 15** is played on open strings. Take advantage of this to begin moving early to the bass note which begins **measure 16**.

After **measure 16**, follow the repeat sign back to the beginning of the solo. Play **measures 1-15** again, skipping to the second ending at **measure 17** and continuing on.

■ In **measure 17**, note the use of the thumb as a fretting finger.

Coney Island Cakewalk (cont'd)

Record Band 8/Side B

(measure 18)

G **D7**

21 22

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

G

23 24

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

(measure 18)

D7

25 26

3 2 0 2 T 0 T 0 i 2 i 0 T 2 1 0 3 3 1 2 2 0 2

(measure 17)

G

Tab

(measure 13) (measure 13)

G7 **C** **C#°7**

Tab

Analysis: Measures 21-30

■ In measures 24-25, we find a variation of the pull, which might be termed the “double pull.” Here, both the ring and middle fingers of the fretting hand must each slightly pull the third string as they leave it, in order for the notes to sound out properly.

These two measures also offer another opportunity to brace the pick hand while picking.

Analysis: Measures 31-36

■ In **measure 31**, the note directly preceding the E chord is played on the open third string; which means (as we have discussed a number of times before) that you can start your move to the E chord early.

■ In **measure 32**, note the fingering of the D7 chord. This is a more “classical” way of playing this chord than by using the thumb to fret a note, as we have been doing thus far.

After **measure 33**, follow the DS (del signe = to the sign) back to the sign (‘§’) and play until you reach the coda sign at the beginning of **measure 16**. At that point, go to the coda at **measure 34** and finish the solo.

■ *Figs. 4G-6G*, below, show a way of accomplishing by smooth stages the change from the G to the E7 chord in **measure 34**.

Fig. 4G. The G chord, measure 34.

Fig. 5G. Passing bass note.

Fig. 6G. The E7 chord (notice the lifted middle finger).

■ In changing from the E7 in **measure 34**, to the A9 in **measure 35**, consider the third and fourth strings guide strings, sliding the index and ring fingers along them three frets up the neck.

Additional fingering hints for **measure 35** have already been discussed in the analysis accompanying **measure 15** of this solo (p. 73).

■ In **measure 36**, the hammered note can be held as a common note by the middle finger of the fretting hand, while the final chord is being formed.

INDEX OF RAGTIME GUITAR TECHNIQUES

The following is a summary of techniques discussed in this book. You may find it interesting, in using this list, to compare the way in which a particular technique is used in different solo situations.

Bass Motion

- "Ragtime Ramble": 14
- "Dadalada": 19-20
- "Just What The Doctor Ordered": 5-6
- "Boogaloo Down La Rue": 9-10
- "Ragpickin'": 7-8
- "Bloozinay": II/9

Bracing Pick Hand

- "Ragpickin'": 17-18
- "Coney Island Cakewalk": 6-8, 24-25

Building Chords

- "Ragtime Ramble": 3, 12
- "Dadalada": 16
- "Just What The Doctor Ordered": 5-6
- "Ragpickin'": 3-4
- "Coney Island Cakewalk": 14, 15, 34, 36
- "Bloozinay": I/9, II/10, III/4

Common Notes

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- "Dadalada": 6, 17
- "Just What The Doctor Ordered": 10, 11
- "Boogaloo Down La Rue": 13-14, 16-17, 17-18
- "Ragpickin'": 4, 12
- "Coney Island Cakewalk": 12, 14-15, 36

Damping

- "Ragtime Ramble": 13
- "Boogaloo Down La Rue": 18

Fretting Only Notes Needed

See **Building Chords**

Guide Strings

- "Just What The Doctor Ordered": 3
- "Boogaloo Down La Rue": 1-3
- "Ragpickin'": 5-6, 16, 17-18, 20-21
- "Coney Island Cakewalk": 34-35
- "Bloozinay": I/4-5, III/1-2, 4, 5

The Hammer

- "Ragtime Ramble": 8, 12
- "Just What The Doctor Ordered": 9-10
- "Boogaloo Down La Rue": 1, 4-5
- "Coney Island Cakewalk": 36
- "Bloozinay": II/2, 4

Lifting Fretting Fingers

- "Ragtime Ramble": 12
- "Dadalada": 2
- "Just What The Doctor Ordered": 2, 3
- "Boogaloo Down La Rue": 13, 18
- "Ragpickin'": 14
- "Coney Island Cakewalk": 12, 15
- "Bloozinay": I/2

Open String Notes (Quick Change)

- "Ragtime Ramble": 20
- "Dadalada": 7
- "Just What The Doctor Ordered": 14
- "Ragpickin'": 7, 14, 22-23
- "Coney Island Cakewalk": 15, 31
- "Bloozinay": II/9, 11, 12, III/11

Overfretting

- "Ragtime Ramble": 6-7, 14
- "Dadalada": 1, 11, 16
- "Boogaloo Down La Rue": 4
- "Ragpickin'": 14
- "Coney Island Cakewalk": 13-14
- "Bloozinay": I/3, 4, 6, 8, 10, III/6, 12

The Pull (The Push)

- "Just What The Doctor Ordered": 7, 10
- "Coney Island Cakewalk": 24-25
- "Bloozinay": II/6

Secondary Picking Arrangement

- "Ragtime Ramble": 8, 20
- "Just What The Doctor Ordered": 1-2
- "Boogaloo Down La Rue": 1, 3
- "Coney Island Cakewalk": 12

Thumb as a Fretting Finger

- "Ragtime Ramble": 8, 13
- "Boogaloo Down La Rue": 11-12
- "Coney Island Cakewalk": 17

Record Band 9/Side B

BLOOZINAY



Bloozinay/Chorus 1: Record Band 9/Side B

II **A** II **A** **A7**

Tab

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

(measure 1,
first form)

A

5 2 ② 3 ④ 5 5 ② 3 ④ 5 5 ② 3

II **D** II **A**

0 2 3 2 ① 1 2 2 2 0 ④ 3 ① 1 2 2 2

Analysis: Measures 1-6

We come now to the blues—the blues in A—a favorite key. Although blues isn't ragtime, nevertheless the history of the blues predates, postdates, and generally crisscrosses the ragtime era.

Moreover, guitar-pickin' bluesmen have traditionally had a great deal to do with the development of fingerpicking guitar styles in general, and we felt that any attempt to deal in this book with fingerpicking-style guitar would be severely lacking without some inclusion of "da blooz."

One general thing you might notice about this solo is the repetitive or "dronelike" bass line used almost exclusively throughout the three choruses; this in contrast to the alternating or walking bass lines used in the preceding solos.

■ For the open chord in **measure 2**, you can remove all fingers from the fretboard, and replace only the middle finger for the fretted note.

■ In **measure 3**, continue to hold the barred A chord, even as you play the last two bass notes of the measure.

■ Hold the half-barre A chord in **measure 4**, sustaining the last melody note on the top string, while playing the remaining bass notes of the measure.

In changing from the A chord in **measure 4** to the D chord in **measure 5**, consider the sixth string a guide string, sliding the middle finger of the fretting hand along it, from the third into the second fret.

■ In **measure 6**, grab the half-barre A chord on the last note of the measure. This sets you up for **measure 7**.

Bloozinay/Chorus 1 (cont'd)

Record Band 9/Side B

A

7 8

II

1	4				
		2			

E7

II

3	1	4	2	0	

(measure 5)

(measure 6)

D **A**

9 10

I

0	1	0			

E

III

2	3	1			

E7

A **A** **E** **E7**

11 12

Analysis: Measures 7-12

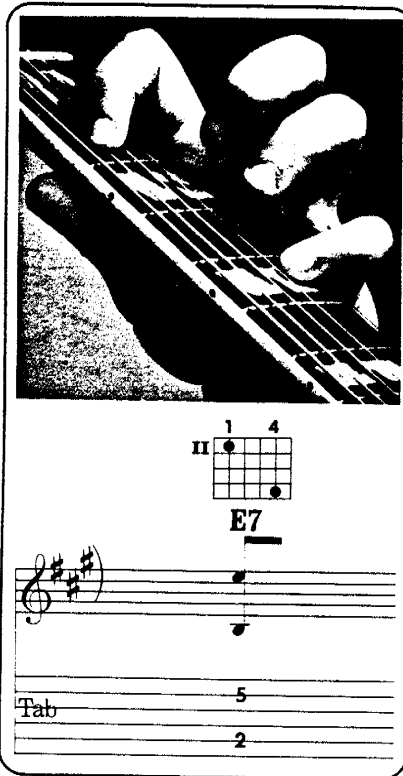


Diagram showing the first stage of the E7 chord. The fretboard diagram shows a half-barre on the second fret with fingers 1 and 4 on strings 1 and 4 respectively. The musical notation shows a single note on the second fret of the second string. The guitar tablature shows fret numbers 5 and 2 on strings 2 and 3.

Fig. 1H. The E7 chord, first stage.

■ In measure 8, continue holding the barred A chord even as you play the triplet phrase leading to measure 9.

■ In measure 9, we again encounter a chord which is built up in several successive stages. Figs. 1H-4H, on this page, show how the entire measure can be played.

■ Use the half-barre A chord to play the last note in measure 10. In this case, the reason for doing so may be somewhat obscure.

For one thing, it is perfectly possible to play the last note in measure 10 without changing chords. Also, no chord-form at all is actually needed in measure 11 coming up.

However, if you play the last note in this measure while still fretting the D chord, you will notice a carry-over of sound into measure 11—a carry-over which creates an ambiguous chord sound. By using the half-barre A chord, you effectively damp unnecessary-sounding strings, allowing the first beat of measure 11 to sound a clear A tonality.

Experiment with these two measures, and see if you agree with what we have been saying here.

■ In measure 12, begin your move to the last chord of the measure at the same time that you pick the open-string note directly preceding the chord. Gaining an extra split-second in this way, gives you time to accomplish the change smoothly.

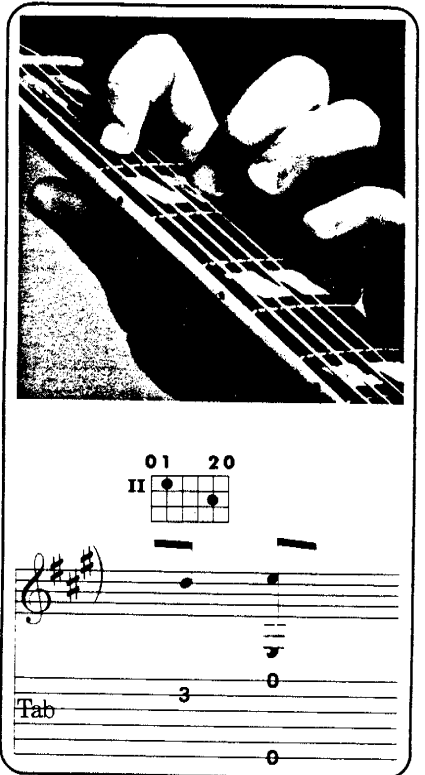


Diagram showing the second stage of the E7 chord. The fretboard diagram shows a half-barre on the second fret with fingers 01 and 20 on strings 1 and 2 respectively. The musical notation shows two notes on the second fret of strings 2 and 3. The guitar tablature shows fret numbers 3 and 0 on strings 2 and 3.

Fig. 2H. The E7, second stage.

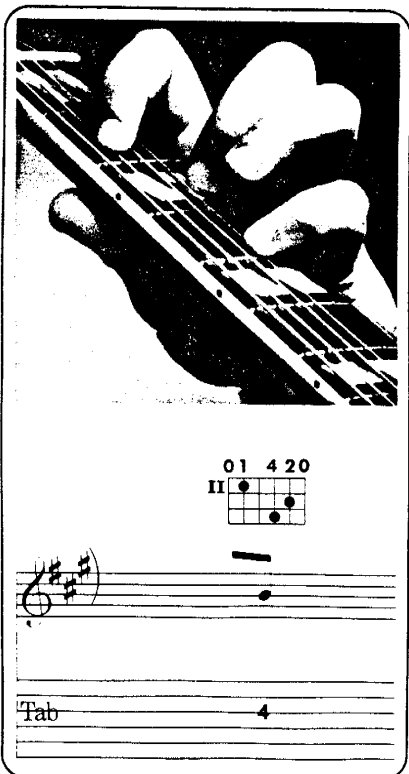


Diagram showing the third stage of the E7 chord. The fretboard diagram shows a half-barre on the second fret with fingers 01, 4, and 20 on strings 1, 2, and 3 respectively. The musical notation shows three notes on the second fret of strings 2, 3, and 4. The guitar tablature shows fret number 4 on string 2.

Fig. 3H. The E7 chord, third stage.

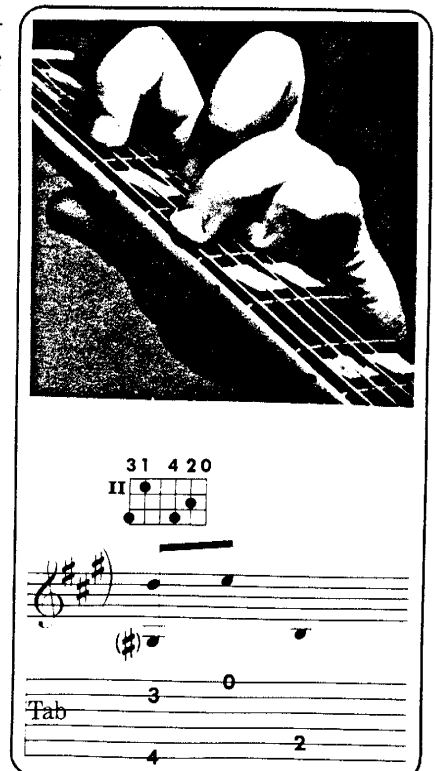
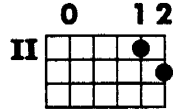


Diagram showing the completed E7 chord. The fretboard diagram shows a half-barre on the second fret with fingers 31, 4, and 20 on strings 2, 3, and 4 respectively. The musical notation shows three notes on the second fret of strings 2, 3, and 4. The guitar tablature shows fret numbers 3, 0, 4, and 2 on strings 2, 3, 4, and 5.

Fig. 4H. The E7 chord completed.

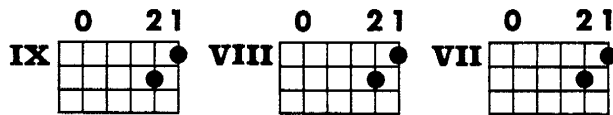
Bloozinay/Chorus 2: Record Band 9/Side B



A

A7

Musical notation for system 1, measures 1-4. Includes treble and bass staves with tablature. Features triplets, slurs, and dynamic markings (P, S). Measure numbers 1 and 2 are boxed.



A

Musical notation for system 2, measures 5-8. Includes treble and bass staves with tablature. Features triplets, slurs, and dynamic markings (P, S). Measure numbers 3 and 4 are boxed.

D

Musical notation for system 3, measures 9-12. Includes treble and bass staves with tablature. Features triplets, slurs, and dynamic markings (P, S). Measure numbers 5 and 6 are boxed.

Analysis: Measures 1-6

■ On the record, the secondary picking arrangement is used exclusively in measures 1-6. Notation for this is shown in measure 1, but is omitted thereafter. You can use either the primary or secondary arrangements in these measures.

■ In measure 1 (as well as elsewhere throughout this chorus), observe the slides and pulls to get the sound of the recording. Also watch out for hammered notes; they, too, lend a distinctive flavor to the sound.

■ On the last beat of measure 2, pick the first note of the triplet, and hammer the remaining two notes with the middle and ring fingers of the fretting hand.

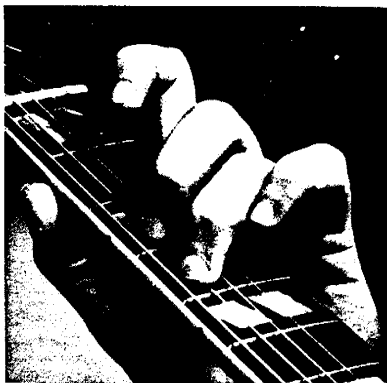


Fig. 5H. Index finger prepared for measure 3.

■ When this triplet phrase again appears, in measure 4, hammer this time with the index and middle fingers.

The difference in fingering, each of these two times, is a result of planning ahead and trying to get in as good a position as possible for the next move to come. A comparison of the two fingerings is shown in Figs. 5H-6H.



Fig. 6H. Index finger prepared for measure 5.

■ Incidentally, when you come to measure 5, don't forget to change the bass note drone to the fourth string. It's possible to get in a rut and keep droning on the fifth string, especially if you happen to be busy concentrating on other aspects of the music.

Also in measure 5, once the pinky of the fretting hand has played the note located on the second string/tenth fret, hold it at that position for the remainder of measure 5, and for the first three beats of measure 6. This produces the sustain effect heard on the recording.

■ In the middle of measure 6, we find another instance of a pulled note with simultaneously-picked bass.

Bloozinay/Chorus 2 (cont'd)

Record Band 9/Side B

A

7 8


E7 **D7**


9 10


A **A°7** **B-7** **A** **E** **E7**

11 12

Analysis: Measures 7-12




D7



Tab

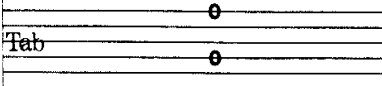



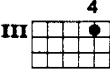
Fig. 7H. Open-string chord, on first beat of measure 10.


■ The secondary picking arrangement, which began this chorus, is continued through measures 7-8, and into part of measure 9. Beginning with measure 10, however, the primary arrangement becomes necessary.

■ Notice how the fingering of the characteristic lick of this chorus (first encountered in measure 1), is varied in measure 7. Instead of playing an open string after the pulled note, fret the note on the second string/fifth fret with the pinky, and hold this note for the remainder of measure 7, and throughout measure 8.

■ In measure 9, take advantage of the open-string note immediately preceding the chord-form to begin your move to this chord early.




III 4



Tab

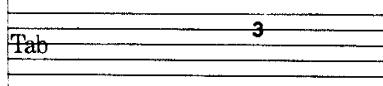



Fig. 8H. "And" (upbeat) of first beat.


Also in measure 9, let the last two melody notes sustain, while you play the stepwise bass line.


■ Figs. 7H-10H, this page, show how you can break up, build up, and otherwise smoothly accomplish the chord changes in measure 10.

■ While playing the open-string bass note on the first beat of measure 11, begin your move to the double-stop located on the second beat.

■ This same principle of utilizing open-string notes to effect smooth chord changes, can be used again in measure 12, where you have two open-string notes preceding the final chord of the measure.




3 1



Tab







Fig. 9H. "Down" of second beat.




3 2 1



Tab




Fig. 10H. "And" of second beat.

Bloozinay/Chorus 3: Record Band 9/Side B

II 0 0 1

A7

IV 0 1 3 2

A°7

V 0 1 3 2

A7

1

Tab 2 2 ② 3 4 r 5 5 6 5 0

0 0 0 0 0 4 i 5 5 0

(measure 1) (measure 1) (measure 1)

A7 A°7 A7

(measure 1)

A7

(measure 1) (measure 1)

A°7 A7

2 3 4 5 2 2 ② 3 4 r 5 ④ 7 r ① 5 m

0 0 0 0 0 0 0 0 0 4 i 5 5 0

2 ② 3 4 5 2 2 ② 3 4 r 5 ④ 7 r ① 5 m

0 0 0 0 0 0 0 0 0 4 i 5 5 0

2 ② 3 4 5 2 2 ② 3 4 r 5 ④ 7 r ① 5 m

0 0 0 0 0 0 0 0 0 4 i 5 5 0

2 ② 3 4 5 2 2 ② 3 4 r 5 ④ 7 r ① 5 m

0 0 0 0 0 0 0 0 0 4 i 5 5 0

VI 0 3 2 4

A6

V 3 2 4

Bb9

IV 0 3 2 4

A9

V 0 1 2 4

A13

4

7 r 6 m 7 0 6 5 7 6 5 0

7 r 6 m 7 0 6 5 7 6 5 0

Analysis: Measures 1-4

Notice on the demonstration record the contrast in texture between this chorus and the previous one. Whereas Chorus 2 consists mainly of single-string licks with an accompanying bass line, in this final chorus a full chord sound predominates.

■ In measures 1-3, use the second string as a guide-string, sliding the middle finger of the fretting hand along it as you make the changes.

■ Figs. 11H-13H, below, show how to move smoothly into measure 4.

Fig. 11H. Beginning transition from measure 3.

Fig. 12H. Last note of measure 3.

Fig. 13H. Into measure 4.

Also in measure 4, when changing to the A13 chord, use the second string as a guide-string, sliding the pinky along it, from the fifth to the seventh fret.

I $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 12 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **D7**

 IV $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 1 & 4 & 2 & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **D°7**

 V $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 1 & 4 & 2 & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **D7**

Tab: 2 0, 1 3, 4 0, 5 5, 0, 1 0, 3 3

II $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 1 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **A7**

 II $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 1 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **F#-7^(b5)**

 II $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 1 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **B-7^(b5)**

 II $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 1 & 1 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **A7**

 II $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 3 & 1 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ **A9**

Tab: 5 2, 5 4, 2 4, 3 2, 3 2, 2 2, 0 2, 3 3, 3 3, 3 3, 3 3

Analysis: Measures 5-12

- Slide the pinky along the second string guide-string to help make both chord changes in measure 5.
- To play the last note in measure 6, grab the half-barre A chord. This gets you set for measure 7.
- The open-string bass note on the first beat of measure 11 gives you an extra bit of time to get your fretting hand into position for the lick that follows.
- In measure 12, hold the half-barre A chord, even as you play the open-string bass note. This facilitates forming the final chord.

FINAL NOTE

This concludes the present study of ragtime guitar. Continue to work on and polish the solos presented in this book. Playing these solos will keep your chops limber; they will also serve as the basis for building a ragtime repertoire, one that you can add to from other sources, and add to with solos of your own composing.

Although there is no one way of writing an original ragtime solo, the following procedure might help to get you going in this direction:

- Start with a chord progression (or part of a progression) that you like, and sing a melody against the chords that you play. (If you start with a melody that you hear, the next step is to choose the chords that fit this melody. Again, singing and strumming is a good way of doing this.)
- Pick out the melody on the top strings of your guitar; at the same time, pick out a bass line, using the bottom strings of the chords you are playing.
- In the ragtime style that we have been discussing, there are usually four evenly-spaced bass notes per measure. Use the alternating type of bass line (originally discussed on p. 8) as your staple; now and then create a “walking” line (also discussed on p. 8) for contrast or effect.

In order to combine the melody you want with the particular bass line you want, you may occasionally have to move into areas of the fingerboard that are perhaps unfamiliar to you. Good enough! Trial-and-error experimentation is an excellent way of learning your axe, and this will also help you to develop a musical style of your own.

There will be times, however, when that teeming orchestra in your brain will have to come to terms with what can be done with ten fingers and six strings. At such times you will no doubt have to compromise, by leaving out certain supporting harmony notes, for example, or by altering a bass line, or by changing the key of the piece in order to get it into a more manageable area of the fingerboard, and so on. Even in compromise, however, there is usually a way of getting a lot of what you want, and of compensating artistically for the rest. That’s all part of the challenge of arranging for the guitar.

In addition to studying the solos in this book, and attempting to work out solos of your own, listen to as many records as you can, which feature the ragtime style. The selected discography on the following page is made up of recordings which are currently obtainable, and which present the ragtime style in a variety of settings.

APPENDICES

APPENDIX I: TABLATURE. Look at *Fig. 11*, and you will see that below the conventional treble-clef staff is a special six-line staff on which the word TAB appears.

Each line of the TAB staff corresponds to a string on the guitar: top-most line to the high E (thinnest) string; second line to the B string, and so on, down to the bottom-most line which corresponds to the low E (thickest) string.

Numbers appearing in the TAB staff indicate fret numbers. Thus, in *Fig. 11*, the first note is played on the open sixth string, the next note on the fourth string/second fret, and so on.

TAB shows only where the notes are located on the guitar. The time-value of the notes must be found in the treble-clef staff, along with expression marks and other symbols.

Grey symbols frequently appearing in the TAB staff indicate fingering and are explained in Appendix II, following.

APPENDIX II: NOTATIONAL SYSTEM USED IN THIS BOOK.

(a) Fret Hand Fingering. *Fig. 21* shows how to read the chord diagrams which are used frequently throughout the book. Fret the chord indicated wherever a diagram appears above the music.

In *Fig. 31*, the grey note appearing in the chord diagram can either be fretted simultaneously with the main group of black notes, or can be fretted after the main group. In many such cases, the choice is up to you. *Fig. 41* shows a circled grey number, located in the TAB staff. This indicates that a note is to be

added to the basic chord shown in the diagram above the music. In every case, the circled number appears to the *left* of the note to which it refers.

Fig. 11. Tablature.

Fig. 21. Chord diagram.

Fig. 31. Grey notes.

Fig. 41. Circled grey numbers.

Fig. 51. Grey letters.

- Ⓣ = thumb
- ① = index finger
- ② = middle finger
- ③ = ring finger
- ④ = pinky

In *Fig. 41*, the pinky frets the note located on the top string/third fret.

(b) Pick Hand Fingering. In this book, pick hand notation is derived from the primary picking arrangement, explained on pps. 12-13. When no picking instructions occur, it is assumed that the primary arrangement is being used.

However, as shown in *Fig. 51*, occasionally grey letters can be found in the TAB staff. These indicate exceptions to the primary picking arrangement. In every case, the grey letter appears to the *right* of the note to which it refers.

- T = thumb
- i = index finger
- m = middle finger
- r = ring finger

Fig. 51 shows the middle finger picking the top string.

APPENDIX III: SEPARATION OF THE BASS FROM THE MELODY.

Playing the parts of each solo separately yields valuable insights into the structure of ragtime solos. Separating the bass line from the melody is actually quite simple.

All notes played by the thumb on the bottom three strings make up the bass line. The remaining notes form the melody. In the case of chords, the bottommost note is the bass, the topmost note the melody, and the inner notes are the harmony.

DISCOGRAPHY

Keyboard: **Black and White Piano Ragtime** (Biograph, BLP-12047). Ragtime from the period 1921-39, featuring pianists such as Jelly Roll Morton, Eubie Blake, James P. Johnson, Zez Confrey, and others.

Scott Joplin—1916 (Biograph, BLP-1006Q). Rags recorded from rare piano rolls. The playing on Side 1 is attributed to the legendary ragtime composer, Scott Joplin.

Finger-bustin' Ragtime (Blue Goose, 3001). Contemporary pianist Dave Jasen plays original rags and traditional Scott Joplin and Eubie Blake compositions.

The Eighty-Six Years of Eubie Blake (Columbia, C2S 847). Two-record set spanning the career of one of the men who was there when it all happened and who helped make it all happen.

The Professors (Euphonic, ESR 1201). Side 1 features the playing of Brun Campbell, once a pupil of Scott Joplin, and one of the few whites to achieve an authentic ragtime style.

Piano Rags by Scott Joplin (Nonesuch, H-71248). Authentic readings of Scott Joplin's most famous rags, by the young, contemporary pianist, Joshua Rifkin.

E. Power Biggs Plays Scott Joplin (Columbia, M 32495). The great concert organist, and interpreter of Bach, plays ragtime on the pedal harpsichord.

Ensemble: **The New Orleans Ragtime Orchestra** (Pearl, Vols. I & II; Arhoolie, 1058). Rags by Scott Joplin, Joseph F. Lamb, Artie Matthews, and others, arranged for trumpet, clarinet, violin, trombone, piano, bass, and drums.

Silks and Rags (Arcane, AR 602). The Dawn of the Century Ragtime Orchestra (violin, flute, clarinet, trumpet, cornet, trombone, piano, percussion, and sousaphone) plays mostly older, lesser-known rags.

They All Played The Maple Leaf Rag (Herwin, 401). Various renditions of Scott Joplin's immortal "Maple Leaf Rag." Side 1 includes the playing of pianists Jelly Roll Morton, Willie "The Lion" Smith, James P. Johnson, Eubie Blake, banjoist Vess Ossman, and the W. C. Handy Orchestra. Side 2 features later versions, including those of Earl "Fatha" Hines & Orchestra, and Tommy Dorsey & Orchestra.

Scott Joplin: The Red Back Book (Angel, S-36060). Joplin rags played by The New England Conservatory Ragtime Ensemble, conducted by Gunther Schuller. This record became a surprisingly big seller several years ago, and did much to bring about the current, revived, interest in ragtime.

The Sting: Original Motion Picture Soundtrack (MCA, 390). The music of Scott Joplin, adapted for the Academy Award-winning "best film of 1974." Marvin Hamlisch, who conducted the orchestra and played piano on this album, won an additional Academy Award for his scoring of Joplin's music for the film.

Guitar: **The New Ragtime Guitar** (Asch, AHS 3528). Ragtime guitar solos and duets, performed by David Laibman and Eric Schoenberg. A good set of notes accompanying the record identifies the keys, tunings, and capo positions for each selection.

The Ragtime Guitar of Rev. Gary Davis (Kicking Mule, KM 106). A collection of ten blues and ragtime pieces played by the late Rev. Gary Davis. This record reportedly went to number one on the English blues charts.

Contemporary Ragtime Guitar (Kicking Mule, KM 107). Anthology of rags and older pop tunes played by guitarists such as Tom Gilfellon, David Laibman, Eric Schoenberg, Larry Sandbert, and others.

Addresses of specialty record companies cited above:

Arcane Records, no address; see last paragraph below:

Arhoolie Records, Box 9195, Berkeley, CA 94719

Asch Records, 701 7th Ave., New York, NY 10036

Biograph Records, Box 109, Canaan, NY 12019

Blue Goose Records, 54 King St., New York, NY 10014

Euphonic Sound, 357 Leighton Drive, Ventura, CA 93001

Herwin Records, Box 306, Glen Cove, NY 11542


Kicking Mule Records, Box 3233, Berkeley, CA 94703


Nonesuch Records, 15 Columbus Circle, New York, NY 10023

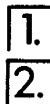
Pearl Records, 821 Maple Ave., Salisbury, NC 28144


As a last resort (or even a first resort) in locating these records, you can always try Jack's Record Cellar, Box 14068, San Francisco, CA 94114. This is a retail outlet which also serves as national and international distributor for a number of small labels. If an early jazz, blues, pop, or folk record is available anywhere, it's liable to be available there.


APPENDIX IV: NOTATIONAL SYMBOLS USED IN THIS BOOK.


1)  **Chord diagrams.** See Appendix II, p. 94 (*col. 1*).

2)  **Grey notes in chord diagram.** See Appendix II, p. 94 (*col. 1*).

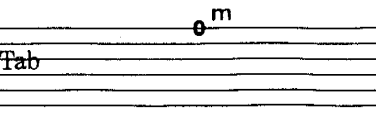
3)  **First and second endings.** See boxed text, p. 23.

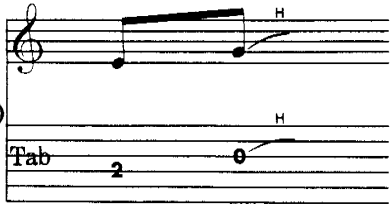
4)  **Coda sign.** Its function is explained in the boxed text at the bottom of p. 35.

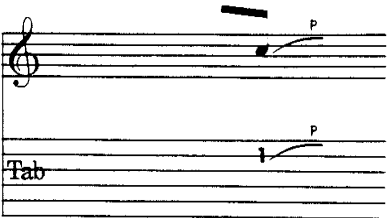
5)  **Signe.** See boxed text, p. 77.


6)  **Hold sign ("bird's-eye").** Sustain (hold) the note or chord located under this sign.


7)  **Grey numbers in TAB staff.** See Appendix II, p. 94 (*cols. 1-2*).

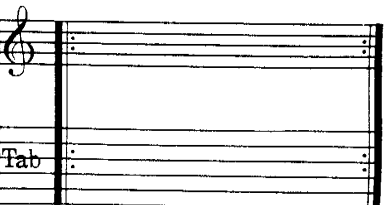
8)  **Grey letters in TAB staff.** See Appendix II, p. 94 (*col. 2*).


9)  **The Hammer.** See p. 28.

10)  **The Pull.** See p. 43.

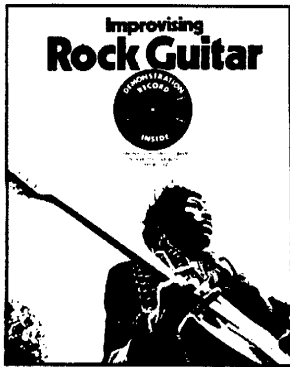
11)  **Slides.** A slurred sound is made by sliding the fretting fingers along the strings, from fret to fret.

12)  **Triplet mark (3).** The three notes are to be played in the time-interval of one beat.

13)  **Repeat signs.** Repeat the music located between these signs. (See boxed text, p. 23).

14)  **(measure 2) Use the same chord-form as shown in the measure specified. (If a measure, or part of a measure, contains no chord symbol, use the last preceding chord-form shown.)**

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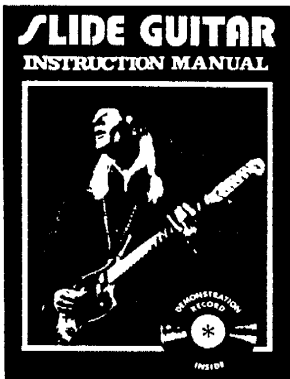
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About the Guitarist...



RICHARD SASLOW (who usually doesn't dress in the style shown on the front cover and above, but who did write and record the music contained in this book) is a young guitarist who spends most of his time making the Los Angeles and San Francisco music scenes.

Extremely versatile, Richard has played every type of gig imaginable, from folk to funk, and has either worked or jammed with such notables as bluesman Charlie Musselwhite, steel guitarist Freddie Roulette, guitarist Elvin Bishop, and members of the bands of Dan Hicks & His Hot Licks, and Tower of Power.

In addition to his work on this book, he has provided material for other Green Note publications, including *Slide Guitar*, and the forthcoming *Rhythm & Backup Guitar*.

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Whether you're a beginner or an advanced guitarist, this book will widen your concept of guitar-playing, and also deepen your appreciation of one of America's truly timeless musical styles—ragtime!