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# LESSON 7: 16-BAR RAGTIME BLUES

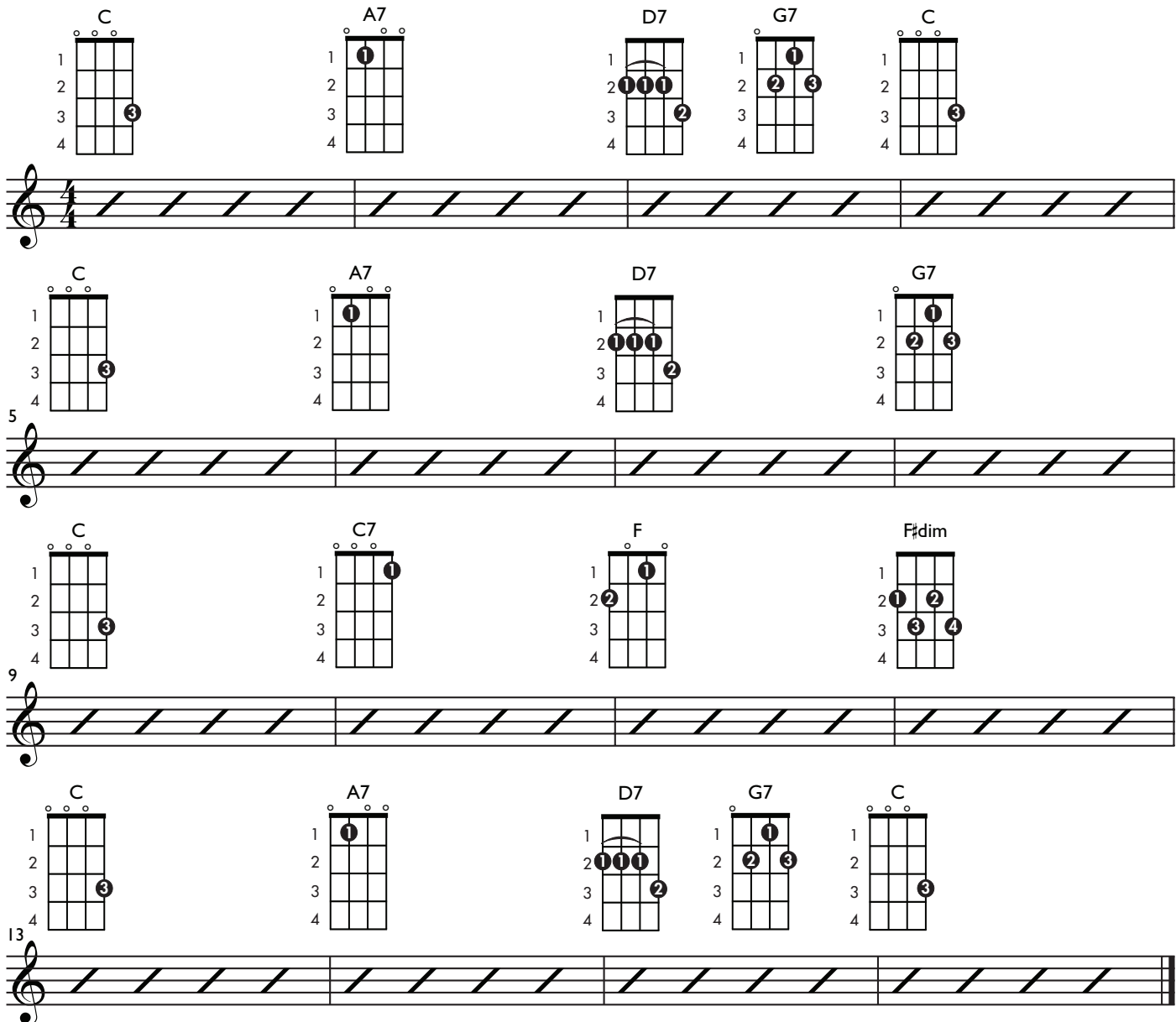
Now, we're going to play "Alice's Red Hot Electric Rag," a 16-bar blues and ragtime progression that uses the counterclockwise circle of 5ths progression. A number of classic songs use this same chord progression, including Bessie Smith's "Electric Chair Blues," Robert Johnson's "Red Hot," Sippie Wallace's "Women Be Wise," and Arlo Guthrie's "Alice's Restaurant."

In C, the V chord is G7, the V of G7 is D7, and the V of the D7 is A7. The A7 naturally leads back to the D7, and the D7 naturally leads back to the G7, our original V chord in C.

 In the first four measures, we begin on C, and then jump to A7 to start working our way back through the cycle of 5ths to C. In the second four measures, we again begin on C, jumping to A7 to cycle back to G7, which then leads us to the third line. This third group of four measures is like a turnaround (I–I7–IV–IV°) and leads us to the final four measures, which are the same as the first.

Now, let's play "Alice's Red Hot Electric Rag."

## ALICE'S RED HOT ELECTRIC RAG



The diagram shows four systems of guitar chord diagrams and musical notation for the 16-bar blues progression. Each system consists of four chord diagrams followed by a four-measure musical staff with a treble clef and a 4/4 time signature. The chords are indicated above each diagram.

- System 1 (Measures 1-4):** C, A7, D7, G7, C.
- System 2 (Measures 5-8):** C, A7, D7, G7.
- System 3 (Measures 9-12):** C, C7, F, Fdim.
- System 4 (Measures 13-16):** C, A7, D7, G7, C.

Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems.

## LESSON 2: ALICE'S RED HOT ELECTRIC RAG (FINGERSTYLE VERSION)

Now, we'll revisit "Alice's Red Hot Electric Rag," using a couple of the fingerpicking patterns just covered. As you become proficient with this song as written, try varying the patterns so that each pass through sounds slightly different.

### ALICE'S RED HOT ELECTRIC RAG (FINGERSTYLE VERSION)

1 C A7 D7 G7 C

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

5 C A7 D7 G7

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

9 C C7 F F#dim7

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

13 C A7 D7 G7 C

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

# ASHGROVE (CHORD-MELODY)

1 F Dmin Gmin C

0 1 0 0 3 1 0 1 1 3 0 1 0 3 1 0 0 0 0

0 2 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

5 F B<sup>b</sup> F C | 1. F | 2. F

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

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

10 F Gmin C7 Dmin

3 0 1 3 5 3 1 0 1 0 1 3 1 0 0 1 3 0 1 0 1 0 3 1

2 2

16 C G7 C F Dmin Gmin

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

0 0

21 C F B<sup>b</sup> F C F

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

0 0 0 2 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

# LESSON 3: SOLOING USING THE MINOR PENTATONIC SCALE

Using our 12-bar blues progression in C from Chapter 3, we'll play a sample solo based on the minor pentatonic scale. Also, remember the syncopated rhythms using triplets that we covered in Chapter 2? We'll use one of them to create the melodic idea. When we get to the V chord, we vary the original melodic idea by moving it up a whole step. Finally, we end with one of the turnarounds in C that we covered in Chapter 3. Recycle and reuse!

60

*Swing 8ths*

Musical notation for measures 1-3. Treble clef, 4/4 time. Chords: C, C7. Includes a triplet of eighth notes in measure 1 and a syncopated triplet in measure 2. Fingering numbers are provided for both treble and bass staves.

Musical notation for measures 4-6. Treble clef, 4/4 time. Chords: F, C. Includes a triplet of eighth notes in measure 4 and a syncopated triplet in measure 5. Fingering numbers are provided for both treble and bass staves.

Musical notation for measures 7-9. Treble clef, 4/4 time. Chords: G7, F, C, G7. Includes triplets of eighth notes in measures 7 and 8, and a syncopated triplet in measure 8. Fingering numbers are provided for both treble and bass staves.