

How to Ragtime Solo

When One Scale Just Isn't Enough



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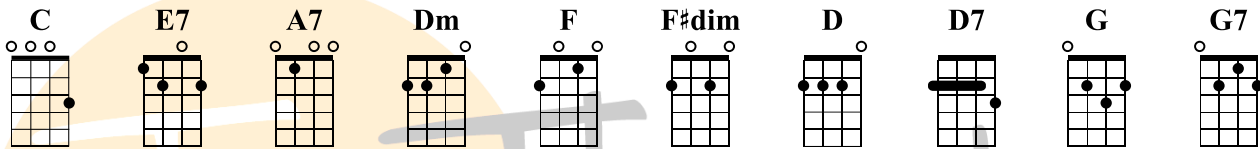
Key: C

Chords: C, E7, A7, Dm, F, F#dim, D, D7, G, G7

BPM: 70

Video Tutorial: <https://www.youtube.com/watch?v=eGrGqW7577w>

Chord Shapes:



Chord Progression and Rhythm

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
C	E7	A7	Dm
D U D	D U D	D U D	D U D
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
F	F#dim	C	A7
D U D	D U D	D U D	D U D
		D	D7
		G	G7
D U D	D U D	D U D	D U D

Phrase 1

- The first phrase is over the C, E7 and A7 chords
- If this were diatonic the progression would be C, Em, Am
 - o If it were diatonic the scale used would be C major pentatonic
- The first starts off with a triplet in the 2nd shape of C major pentatonic

- Once the progression changes to E7 the solo lands on the 4th fret of the E string, the G# note
- Over the E7 we play an E7 arpeggio
- A great way to transition to an arpeggio from a scale is half step, meaning just one fret. If you can try to find a note in the scale that is one fret above or below the "color tone" on the note that isn't in the scale and approach them that way.
- Another way to do that is to transition into the arpeggio from a note that is both the arpeggio and the scale, for example the E note is in the scale and the arpeggio, so if I were to just start my arpeggio on the E and then go to the G# that would sound fine, too.
- Over the A7 another arpeggio is use but besides the C# the E, A and G notes are all in our pentatonic.
- Again the C# is approached from a half step, the D note, even if there is a hammer on added for flair

Phrase 2

Dm A7 Dm

- Dm is diatonic but it also has an F note, the F note is not in the C major pentatonic but it is in the C major scale, so over the Dm were are actually using the major scale and not just the pentatonic
- Again the A7 has the C# played, and again we approach it form the D, over the A7 we actually play both the F and the D notes, these are called tension notes and they work great in passing.
- Lastly over the Dm it is all C major but really emphasizing the chord tones of the Dm and some semis table other tones, like the G (the 4th relative to D) and the C (the flat 7th)

Phrase 3

F F#dim C A7

- Over the F there is a Eb? Where did that note come from! The Eb is the flat 7th of F, by sneaking the E flat in over the F chord we imply the F7 chord.
- The notes over the F#dim are simply chord tones, but if you wanted to get dark you could experiment with F# Locrian over the diminished chord. The only real use of that mode that I have found is improvising over diminished chords
- The double stop over C is two chord tones
- The chromatic walk down from C to A is working its way from the double stop over the C to A by hitting all the notes in between the two chords. If you have 3 frets between the tone of one chord and the next try and play all the notes in between them. The passing through the chromatic scale has a very nice ragtime sound

Phrase 4

D D7 G G7

- Here we are using our knowledge of 6th intervals over the D chord.
- The 6ths take us from the A shape to the G shape
- While in the G shape we finish the phrase on a D note, a note that is in both D, D7, G, and G7 to transition from the D7 to the G.
- Once there we outline a G chord before dropping from the root to the flat 7, making a G7 and then playing the entire chord.

Full Solo

C E7 A7 Dm A7 Dm

F F#dim C A7 D D7 G G7