

Ragtime Blues Guitar Of Rev Gary Davis Book Library

Tunings that differ from the standard EADGBE pattern have along and honorable history. From the pioneer blues-men to Bob Dylan, Joni Mitchell and Bert Jansch, creative guitarists using unconventional tunings have been able to create unusual sounds, difficult or impossible in standard tuning. Until recently it was assumed that standard tuning was best for the beginner. But as Stefan Grossman points out, there are many other tunings which have special advantages: for example, there are open tunings, in which the strings are tuned to produce a complete chord, making the work of the left hand significantly easier. There are many that can immediately help the beginner feel more at home with the instrument. Whether you are an all-thumbs beginner, or an advanced guitarist looking for new scope, in *The Book of Tunings* Stefan Grossman shows you how to make the guitar's adaptability work for you. The tunings are presented with right-hand fingerpicking techniques, and the songs are a wide assortment of blues, ballads, bottleneck dance tunes, and medieval instrumentals. The book includes a discography and bibliography, and a special theory section by Larry Sandberg.

This story of the origins and evolution of the American blues tradition draws on oral history interviews and research into neglected primary sources. Book jacket.

This collection of twelve challenging fingerstyle guitar solos in notation and tablature presents works by both relative newcomers and seasoned world-class performers. This eclectic group of compositions should appeal to players and listeners alike, be it country, blues, ragtime, jazz, Celtic, or gorgeous ballads that suit your fancy. It will require serious practice for most guitarists to master these tunes, but the rewards should be commensurate whether you play strictly for your own enjoyment or make your living in whole or in part as a guitarist. Featured artists include: Andrea Benzoni, Tommy Emmanuel, Jody Fisher, Michael Fix, Jim Goodin, Lars Johansson, Michael O'Dorn, Larry Pattis, Bill Piburn, Preston Reed, Colin Reid, and Rick Ruskin.

If you've been inspired to begin playing fingerstyle guitar or are an experienced player wanting to enhance your knowledge, this book is the perfect place to start. Using standard music notation and TAB, the examples guide you through basic chord theory, modes, drop-D tuning, alternating bass and more.

Rev. Gary Davis was a musical giant. His ideas spanned a wide range of techniques and styles. His repertoire featured blues, rags, show instrumentals and gospel songs. He played with his thumb and index finger to pick out complex melodies, rhythmic licks and lightning fast single-string runs. In this book, seven of Rev. Davis's blues are presented. These arrangements have been performed and recorded by a host of great artists including Bob Dylan, Taj Mahal, Hot Tuna, David Bromberg, John Renbourn, Bert Jansch and many others. These lessons are for the intermediate to advanced fingerstyle guitarist. The accompanying three CD lessons teach these arrangements phrase by phrase as well as presenting the original recordings. LESSON ONE: Our first lesson highlights two of Rev. Davis's most popular blues arrangements. Hesitation Blues is played in the key of C. Baby, Let Me Follow You Down is played in the key of G. LESSON TWO: The key of C was a favorite for Rev. Davis. In this lesson we explore the party tune Sally Where'd You Get Your Liquor From (made popular by Hot Tuna). Rev. Davis used to joke that he could play Candyman so many different ways that he would be able to play it nonstop for at least 8 hours without repeating himself! We look at two versions of this very popular folk blues with the regular Candyman followed by the Two-Step Candyman. LESSON THREE: Raggin' the blues was a great part of Rev. Davis's repertoire. His Walkin' Dog Blues is a tour de force in a blues in C. All fourteen verses are transcribed here, and we study how this arrangement develops. Buck Rag is a fascinating rag played in the key of C. Single-string runs, counterpoint lines, rhythmic variations and syncopated bass patterns are featured.

Fingerstyle guitar has always been a melting pot of many different styles and influences. It is hard to pin it down to one ingredient that is unique to American or British fingerstyle. However when you begin stir the pot, the ingredients begin to separate, and without being too patriotic you could say there really is a thing called 'Great British Fingerstyle'. When you hear the opening bars to 'Stairway to Heaven', a few lines by Nick Drake or an intro by Genesis or Pink Floyd the acoustic guitar takes on an essential British flavour. American fingerstyle has its roots in blues, ragtime, jazz and country with syncopation as it's overriding character. British fingerstyle, however, went down a completely different road with roots in the fusion of Classical, Baroque, Spanish and Celtic/Folk music. Also, in it's own unique way, it took on board the influence of American fingerstyle guitar. In this course we'll be exploring the influences, styles and techniques that make up the quintessential 'Great British Fingerstyle' So, pour the tea and let's play fingerstyle guitar the 'British way!

This comprehensive book has 260 pages and over 50 fingerpicking guitar solos in notation and tablature in country blues, Delta blues, ragtime blues, Texas blues and bottleneck styles. An extremely comprehensive blues solo collection. Includes access to online audio

In this book, six of Rev. Davis' Holy Blues are presented-- gospel songs with a taste of the blues. The accompanying three CDs of lessons teach these arrangements phrase by phrase as well as presenting the original recordings. These lessons are for the intermediate to advanced fingerstyle guitarist. All of the music is in notation and tablature.

LESSON ONE: Rev. Davis played many gospel songs with a blues feel. These are referred to as "Holy Blues." Death Don't Have No Mercy is an excellent example of a Holy Blues in the key of Em. Let Us Get Together follows, and is played in the key of G. This is a difficult arrangement illustrating Rev. Davis's control over his right hand. LESSON TWO: Rev. Gary Davis's religious arrangements in the key of C: I Belong to the Band and Tryin' to Get Home. LESSON THREE: For ragtime playing Rev. Davis would approach his guitar as if it were a piano. For gospel songs the guitar takes on the role of a full Baptist church! In this lesson we study two gospel arrangements, Pure Religion and I Am the

Light of the World. Both are played in the key of C and have become popular in today's pop world.

Woody Man teaches six ragtime and gospel originals by Rev. Gary Davis, detailing and explaining picking techniques, chord positions and fine points of phrasing.

Despite the influence of African American music and study as a worldwide phenomenon, no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres. This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture.

This second edition of Song Sheets to Software includes completely revised and updated listings of music software, instructional media, and music-related Internet Web sites of use to all musicians, whether hobbyist or professional. This book is a particularly valuable resource for the private studio and classroom music teacher.

There are many intellectual curiosities about the blues. It has always seemed a phenomenon that the guitar styles that came out of the South during the twenties and thirties could be differentiated by their regional characteristics. On hearing a strange new artist, one can almost pinpoint his city of origin through his guitar technique. The Mississippi Delta produced a sound distinct from that of Texas. Atlanta had a very popular style that seems to have been confined to that city. The music of Louisiana has a weird voodoo texture, while the Carolinas produced another totally different sound. Music is quite a powerful tool. Words of explanation can never express the impact of a musical experience. I am going to attempt to teach the music of some great guitar bluesmen. It is not going to be isolated and picked apart, but presented with its historical value as well as personal and emotional value. Words will not be my tools for this venture; instead I will incorporate photographs and interview to describe these feelings.

A unique biography and instruction book featuring the influential blues and roots talents of Rev. Gary Davis, in standard music notation and tablature with discography and photographs. Learn the secrets to the great blues player's techniques, and the distinctive harmonies that characterise the sound of this magical bygone era. Includes Two Step Candyman and Death Don't Have No Mercy.

If you've been inspired to begin playing fingerstyle guitar or are an experienced player wanting to enhance your knowledge, this book is the perfect place to start. Using standard music notation and TAB, the examples guide you through basic chord theory, modes, drop-D tuning, alternating bass and more. The online audio and video provide lessons and demonstrations of the examples in the book. 96 pages.

This compilation of essays takes the study of the blues to a welcome new level. Distinguished scholars and well-established writers from such diverse backgrounds as musicology, anthropology, musicianship, and folklore join together to examine blues as literature, music, personal expression, and cultural product. Ramblin' on My Mind contains pieces on Ella Fitzgerald, Son House, and Robert Johnson; on the styles of vaudeville, solo guitar, and zydeco; on a comparison of blues and African music; on blues nicknames; and on lyric themes of disillusionment. Contributors are Lynn Abbott, James Bennighof, Katharine Cartwright, Andrew M. Cohen, David Evans, Bob Groom, Elliott Hurwitz, Gerhard Kubik, John Minton, Luigi Monge, and Doug Seroff.

Of all the guitarists that I've listened to and studied over the years John Lee Hooker is the one steeped in the real DNA of the blues, and certainly the most African sounding. You can't help but be drawn into the primitive and simplistic way that, with just a few riffs and chords, he conjured up the sound of both the Mississippi Delta and west coast Africa. Somehow he managed to instinctively avoid the normal rhythms of his peers in the early days of the Delta. The twelve bar patterns and blues formats that we associate with players like Robert Johnson were definitely missing in the dark and tribal sounds of Hooker's playing. He favoured a more loose and hypnotic combination of runs and chords to accompany his talking style of blues and story telling. There are two shades that we can associate with his unique guitar playing. One, is John Lee, picking repetitive riffs on an acoustic in a blues/folk style with tunes like 'Tupelo' or 'I'll Never Get Out Of These Blues Alive', the other being the heavier electric and fiercer rhythms of the 'Boom Boom' era. Both shades still sounding more at home in Mali than the Delta. To me, John Lee sounds the best sitting alone, with an acoustic or Sheraton guitar, accompanied by the solid foot tapping that was so typical of his sound. In this way you can begin to appreciate that he really was the most 'blues' sounding of all the blues guitarists. When I'm giving a blues guitar workshop I often say "if you want to play authentic blues guitar there's only one riff you need," and that of course is one by the genius that was John Lee Hooker! In this course I'll be sharing some of these riffs and exploring the ways you can begin to sound just like the 'Healer' himself. You can choose to use acoustic or electric. Either way, settle down, get your foot tapping and let's play some 'Hooker Blues'. Stay connected to the web and make use of the videos to guide you through the exercises and study tunes. Rick Payne

This fine text presents ten fabulous Stefan Grossman fingerstyle blues solos in notation and tablature. Solos include: Tribute to Lonnie Johnson; Yazoo Bass & Boogie; Lemon's Jump; Blues for the Mann; Right of Passage, and more. All songs from the book are on the CD.

British journalist and writer Robert Tilling lovingly compiled this touching tribute to the great American guitar genius Reverend Gary Davis. His enthusiasm for the Reverend's powerful music started after seeing him on his first UK concert tour in 1964. Reverend Gary Davis, "Blind Gary Davis," born April 30, 1896 was an African American blues and gospel singer and guitarist. His fingerpicking style was extremely influential; his students in New York City in the 1960s included Stefan Grossman, Roy Bookbinder, Woody Mann, and Ernie Hawkins. He was born in South Carolina and became blind soon after birth. He took to the guitar and assumed a unique multivoice style, playing not only ragtime and blues tunes, but traditional and original tunes in four part harmony. His ordination as a Baptist minister inhibited his blues playing (blues being the Devil's music) and his preference was clearly for inspirational gospel. He migrated to New York City in the 1940s and by the 1960s he had become known as the Harlem Street Singer, and the person to see if you wanted to learn how to play guitar. He achieved serious recognition during the folk revival of the 1960s, with an appearance at the Newport Folk Festival and the recording by Peter, Paul and Mary of his original, "Samson & Delilah," also known as "If I Had My Way." His musical influence extends throughout modern American music from the Grateful Dead and Bob Dylan to Keb Mo and Olabelle. Chapters in this revised and updated edition include a detailed Chronology, Discography, Concert and Record Reviews, quotations, contributions from musicians and admirers as well as over 100 photographs. *This book contains no music, it is a biography.

The Early Masters of American Blues series provides the unique opportunity to study the true roots of modern blues. Stefan Grossman, noted roots-blues guitarist and musicologist, has compiled this incredible collection of 22 songs by 8 legendary early "Country Blues" guitarists. In addition to Stefan's expert transcriptions, the book includes a CD containing the original artist recordings so you can hear the music, and feel the music, as it was originally performed. Artists: SCRAPPER BLACKWELL: (Blue Day Blues; Kokomo Blues); BLIND BLAKE: (Georgia Bound); BIG BILL BROONZY: (Big Bill Blues; Mississippi River Blues; Mr. Conductor Man; Saturday Night Rub; Stove Pipe Stomp; Worryin' You Off My Mind); REV. GARY DAVIS: (Cincinnati Flow Rag; Italian Rag; Sally, Where'd You Get Your Liquor From; Two Step Candyman); BLIND LEMON JEFFERSON: (Easy Rider Blues; Hot Dogs; One Kind Favor); LONNIE JOHNSON: (Go Back to Your No Good Man; Life Saver Blues); CHARLEY JORDAN: (Hunkie Tunkie Blues: Keep it Clean); JOSH WHITE: (Jesus Gonna Make Up My Dying Bed; Little Brother Blues). Paul Oliver rediscovers the wealth of neglected vocal traditions represented on Race records.

Every imaginable technique and pattern right at your fingertips. Whether you're new to fingerstyle or an experienced player wanting to enhance your skills and knowledge, this comprehensive course won't leave any gaps in your training and even includes techniques for creating your own fingerstyle arrangements. All three 96-page books include TAB as well as standard notation for every example.

Ragtime Blues Guitar of Rev. Gary Davis Stefan Grossman's Guitar Works

Transcriptions of 34 important blues songs and instrumentals presented in standard notation and tablature with vocal lines and lyrics. Includes 'Travelling Riverside Blues' and 'Baby What You Want Me To Do'.

(Music Sales America). The ability to improvise and create variations within a song is the essence of the guitar work of the great traditional acoustic blues guitarists such as Blind Blake, Robert Johnson, Big Bill Broonzy, Rev. Gary Davis, and Blind Lemon Jefferson. By exploring the ways that chords, melodies, and rhythms work, Woody Mann presents practical and simple ways to create variations in your playing. Woody teaches a new approach to seeing the fretboard and techniques for "breaking down" chord blocks into smaller "pieces" and connecting them throughout the fretboard. As he teaches the repertoire of the masters of acoustic blues, he demonstrates how melodies and harmonies can be derived from simple, movable chord shapes. This book is a method for relating the entire fretboard to the basic first position chord shapes that we all learn as beginners and using them to create new chords, melodies, and variations in your music. Studying the songs and concepts that Woody presents in this program will help students to break out of ruts and begin playing "up-the-neck" without relying on barre chords or scale patterns. Woody's approach to varying melody and bass lines against each other will also help students to develop a more syncopated and stronger picking technique. This simple and effective method allows students to increase their chord vocabulary by relying on logic instead of memorization. Woody Mann had his first schooling as a teenager in the living room of Rev. Gary Davis, the now legendary gospel and ragtime guitarist. Mann soon went on to perform and record with blues masters Son House and Bukka White as well as contemporary innovators including John Fahey. He has recorded extensively, performed throughout the world, and is widely recognized as one of the world's leading teachers and transcribers of acoustic blues music, having taught countless guitarists through his popular books and videos.

Big Bill Broonzy was one of the undisputed kings of Ragtime Blues. Alongside players like Blind Blake and The Rev Gary Davies he can be rated among the greatest exponents of this style. He was an accomplished player of all the guitar styles of the day and served a long and established career as a Chicago sideman to some of the most famous musicians in the boom time of blues and jazz in the 30's and 40's. After a down turn in his band career he re-emerged as a solo acoustic player and toured extensively in the 50's. He had developed a solo style that encompassed all he had heard and learned; a powerful mix of jazz, blues, rhythm and ragtime, played with a 'stomping' thumb and fingerstyle or a tender touch for his slow vocal blues. With this unique solo acoustic style he produced some of blues all time classics such as 'CC Rider', 'Key To The Highway' and many more. In this course you'll be exploring mainly his unique solo acoustic technique using six classic Broonzy instrumentals such as 'The Guitar Shuffle', 'Hey Hey', and 'House Rent Stomp' and one of my own Broonzy style tunes called 'Broonzy Blues'. If you're new to fingerstyle blues there are lots of Broonzy warm up exercises to prepare you for his thumping guitar style. I'll be playing the complete pieces and then giving you bar by bar breakdowns so you can see how it's done. All the pieces and exercises in this course are supported by video, so you can use the methods that suit you best. I'm a huge fan of 'Big Bill' and his mighty sound so it was really fun playing and recording some of my favourite Broonzy Blues. I, hope with this course, I can pass on some of his amazing finger style technique to you. Don't forget to tap on the music images to enlarge!!

Stefan Grossman explores traditional playing styles through transcriptions of 22 tunes by master Texas blues guitar players.

From the preface: In order to study American folk guitar styles in depth, one is forced to turn to the country blues because nowhere else do recorded sources of instrumental folk guitar abound so profusely. It is in the blues that Negro musicians have explored and developed the finger style instrumental approach. Some of the exceptional blues masterpieces are assembled in this book along with the instruction necessary to play them.

Dick Weissman gives a brief introduction to a century of the blues; This book is ideal for students and interested listeners who want to learn more about this treasured American artform.

The Early Masters of American Blues series provides the unique opportunity to study the true roots of modern blues. Stefan Grossman, noted roots-blues guitarist and musicologist, has compiled this fascinating collection of 13 songs, transcribed exactly as performed by legendary blues master Rev. Gary Davis. In addition to Stefan's expert transcriptions, the book includes online audio containing the original recordings of Rev. Gary Davis so you can hear the music as he performed it. Reverend Gary Davis, also known as Blind Gary Davis, was a master musician who felt comfortable playing in a wide variety of styles and techniques. He could freely improvise on ragtime, religious and blues themes, and was an exciting and vibrant performer. An ordained minister, Rev. Davis often expressed a preference for gospel music, sometimes refusing to play the blues. In addition to transcribing all the songs in this collection, Stefan Grossman was also a student of Rev. Davis.

A Blues Bibliography, Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999. Material previously omitted from the first edition has now been included, and the bibliography has been expanded to include works published since then. In addition to biographical references, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations and lyric transcriptions and musical analysis. The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African-American culture and among individual blues scholars.

Ragtime fingerstyle guitar is one of the most satisfying ways of playing. If you love the challenge and want to try some syncopated rhythms, or move away from the normal arpeggiated fingerstyle of picking, then the tunes in this volume are just for you. There's a mix of classic tunes that I have arranged by players such as Big Bill Broonzy or Rev. Garry Davis, and a whole bunch of ditties that I've written in the ragtime style. Some tunes are more difficult than others, but well worth the effort if you want to improve your picking style and build on your repertoire. So, put on your dancing fingers and let's get stuck into some great tunes. Audio is available if you follow the links. Also, most pieces are supported by video.

(Music Sales America). Whether your favourite blues guitarist is Robert Johnson, Muddy Waters, Blind Blake, John Lee Hooker, Big Bill Broonzy, or Mississippi John Hurt, studying the basic techniques presented in this program is the first step toward being able to capture the essence of their traditional styles. In this book, Woody Mann shows you practical ways to develop fundamental technique and offers you insights into the musical logic of blues guitar. Woody walks you through each song, explaining the chord positions and picking techniques. He teaches blues in the keys of D, G, C, E, and A, presenting a wide selection of classic blues songs and instrumentals from the masters of blues guitar. Included in this program are the basics of the Delta blues of Robert Johnson, the ragtime style of Blind Blake (the man with the piano-playing guitar), and the music of Big Bill Broonzy, Memphis Minnie, Willie Walker, and Willie Moore. Each song illustrates how solo players approach the guitar like a piano, playing melodies and bass lines simultaneously. Developing this independent two-line picking technique enables you to get the feel, syncopation, and subtleties of the music. The songs in themselves are studies in acoustic blues technique and present the authentic elements of the acoustic blues sound and style including blues technique and ways to "play off" of the chords and improvise within a song. This program is recommended for beginning acoustic blues guitarists as well as electric guitarists and acoustic fingerstyle guitarists of all levels who would like to go beyond "pattern" picking and develop a more dynamic and syncopated sound. Woody Mann had his first schooling as a teenager in the living room of Rev. Gary Davis, the now legendary gospel and ragtime guitarist. Mann soon went on to perform and record with blues masters Son House and Bukka White as well as contemporary innovators including John Fahey. He has recorded extensively, performed throughout the world, and is widely recognized as one of the world's leading teachers and transcribers of acoustic blues music, having taught countless guitarists through his popular books and videos.

The same folk process that gave birth to the blues and ragtime guitar styles is at work today. In this book, Stefan Grossman shows what has been happening among today's innovative guitarists—and gives you a glimpse of where it all might lead. It begins with some original blues compositions, much in the spirit of his monumental Country Blues Guitar Series, then goes on to deal with the art of adapting fiddle tunes and classic piano rags to the guitar. It introduces you to a whole new range of tunings and chord positions, which are simply not to be found in any ordinary guitar instruction book. Songs and compositions by such outstanding modern guitarists as Dave Laibman, Eric Schoenberg, Eric Kaz, Marc Silber, and others make this book unique among today's guitar guides. Stefan Grossman is the author of numerous books on the blues guitar, including Country Blues Guitar, Delta Blues Guitar, and Ragtime Blues Guitarists, all published by Oak. He is also a guitarist's guitarist, veteran of concerts, personal appearances, and recording sessions in the U.S. and beyond.

The Early Masters of American Blues series provides the unique opportunity to study the true roots of modern blues. Stefan Grossman, noted roots-blues guitarist and musicologist, has compiled this fascinating collection of 19 songs, transcribed exactly as performed by legendary blues master Blind Boy Fuller. In addition to Stefan's expert transcriptions, the book includes a CD containing the original recordings of Blind Boy Fuller so you can hear the music as he performed it. Blind Boy Fuller was one of the most popular "Piedmont Blues" artists, recording most of his work during the late 1930s. Close friends with Sonny Terry and Rev. Gary Davis, his "country blues" music and fingerpicking playing style influenced thousands of blues players.

Explores traditional playing styles through transcriptions and analysis of master players - Rev. Gary Davis, Big Bill Broonzy and many others.

Fingerstyle guitar is one of the most popular and satisfying ways of playing. Use the thumb and fingers to open up the range of sounds that the guitar can produce, and you're really flying. This is especially so when playing the blues. You can have a neat bass line while still picking away on a melody in the many different blues styles out there. I've been playing this style for many years and it is certainly one of my favourite ways of either arranging or performing. In this collection, I've put together a few of the blues tunes that I've arranged or written. They're all open to improvisation and you should experiment with the styles. All the 18 tunes are supported by audio and some video when available. So, put on your blues shoes and let's get picking. Enjoy!

Hi and welcome to my 'Blues Chord Buster' course. I've played many blues styles over the years and am constantly amazed how the humble 12 bar can produce so many variations of chord shapes and sounds. Each style has its own unique twist to the way you might play the three chord trick of the blues progression. In this course I'll be sharing with you some of the ways you can 'bust' into different blues styles and build a library of chords and patterns to use in your own blues playing. You will learn the essentials of blues chord playing through eight different styles ranging from traditional shuffles through to contemporary blues. All exercises are supported by chord diagrams, and of course the all important video guides so you can see and hear how it's done. So, let's 'bust down the blues' and check out the chords.

17 original compositions written and performed by the modern fingerstyle guitar master.

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