

Old Rugged Cross Study Notes

General: Play slowly, with lots of expression. Change speed or loudness to bring out special notes. Single notes should be played with exaggerated vibrato, where indicated. Vibrato is best achieved by vibrating the finger of the left hand parallel to the neck of the guitar, when fretting notes above the V fret, or parallel to the frets, in the first five frets.

Measure

- 1 Hammer-on with the 4th finger.
- 2 The diagonal line joining the last two notes in the measure is a glissando sign, indicating a slide with the finger(s) of the left hand. Play it with the 4th finger, by lifting the other fingers from the fretboard and sliding rapidly to the VII fret.
- 4 Hold the F chord a bit to emphasize the following glissando with the 1st finger. Play the B note at the end of the measure with lots of vibrato.
- 6 – 7 It's not really necessary to fret the whole G7 chord, but doing so positions the fingers of the left hand to easily reach the melody notes in measures (6) and (7). Flatten the left hand 2nd finger briefly to fret the A note.
- 9 The last 2/3 of this measure is identical to measure (1)
- 10 – 14 Identical to measures (2 – 6).
- 15 Note that there is no "first" note specified for the slide that begins this measure. Any note from the I to the IV fret may be used, but should be played so quickly that only the slide is heard. Use LOTS of vibrato.
- 16 – 17 Play artificial harmonics by fretting the string in the fret indicated. Lightly touch the string with the tip of the right index (i) finger, exactly 12 frets higher. Pluck the string with the ring (a) finger while simultaneously removing the tip of the i finger from the string. Touch directly over the fret, not over the space between the frets, as in normal playing. This produces a ringing tone exactly one octave higher than the note fretted .
- 18 Fret the G7/5 chord just like a normal G7, but add the D note on the second string with the 3rd finger.
- 20 Release the C chord and fret the melody notes with the 2nd and 1st fingers.
- 21 The ligado sign indicates a pull-off with the 1st finger.
- 23 Lift the barre finger, but leave the others in place, to make the B note.
- 27 Emphasize the F chord with increased volume, as shown by the crescendo. Use the full barre F chord, and enough volume to sustain for the hold.
- 28 The G note played on the open third string is shown in tablature. Fretting the fourth string at the V fret as indicated also produces the same G note, but that one is part of the double glissando, while the G on the open third string is sustained for two full beats. Fret the double glissando (slide) with the 2nd and 3rd fingers. Fret the final C note with the 1st finger in the barre position, for a quick transition to the full barre G chord in measure (29).
- 29 The full bar G (III fret) frets all the notes for this measure. Play each of the two-note chords by pinching with the thumb (p) and i fingers.
- 30 Strum the C chord very deliberately, stretching it out to two and a half beats. Add the high G note with the 4th finger, in a smooth musical phrase leading up to the high C chord in measure (33). Slow down for emphasis, and to achieve smoothness.
- 31 The bar C chord is played just like the bar F or the Bar G, but at the VIII fret. Play the strum quickly, in rhythm with the single notes of the previous measure, and sustain.