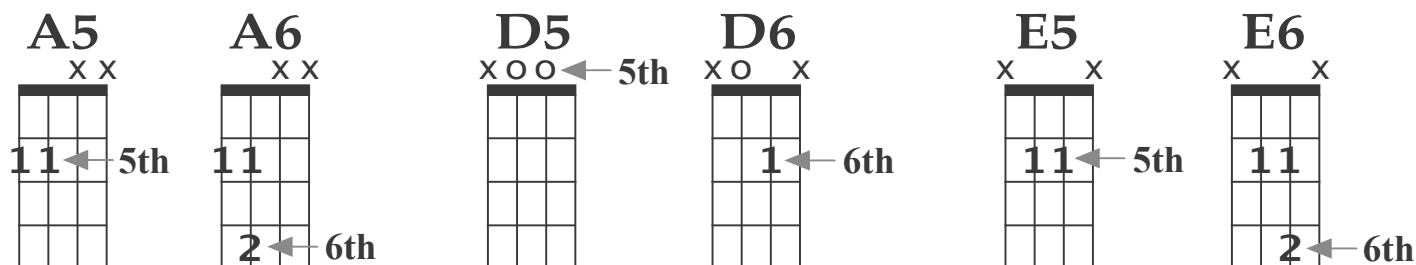


## The Blues Shuffle

Now comes the fun part. For the "A chord sections" of the Twelve Bar Blues (or about half the time), what we'd *really* like to do is to "shuffle" back and forth between the **A5** and the **A6 chord**. The interval known as the **6th** is a little bigger than the **5th**. Two frets bigger, to be exact. Here's how it goes:



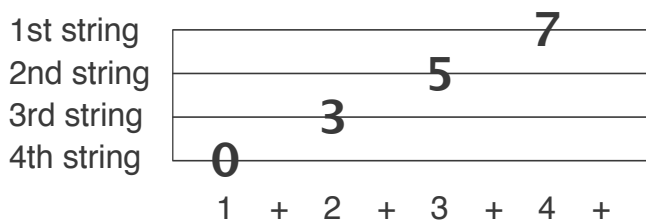
You know how to play the **A5**, with the partial 1st-finger barre. To play the **A6**, first thing, *keep the barre*. Simply add the 2nd finger to the 3rd string at the 4th fret. The reason to keep the barre is so that it's already there when you inevitably shuffle back to the **A5**.

Play **A5** twice, then **A6** twice, then repeat that. *That's the first bar of the Blues Shuffle.* Okay, but we're going to need some notation going forward, and **Tablature** is just the ticket. Not "Tabulature"; and it's "Tab" for short. If you're not familiar with it, here's a little primer.

Four horizontal lines represent the 4 strings, with the lowest pitched string, the **G** or **4th string**, on the bottom. It's as if you tipped a chord diagram over onto its left side:

As you saw back on page 1, the numbers indicate the 4 beats in one bar of **4/4 Time**, and the "+" beats are the **offbeats**.

*And the numbers that appear inside the diagram indicate **FRETS**, not fingers.*



I tell people this, and they say, "So those are the fingers." No, those are *frets*, not fingers. (I put that "7" on there to reinforce this point.) Oh, and the "zero" fret is an open string.

Now we can go back and see, note by note over the passage of time, how that first bar of the Blues Shuffle will play out.

**A5** is the barre at the 2nd fret; play two downstrokes on **Counts 1** and **1+**. Then add the 2nd finger to get that "4" and play **A6** twice on **Counts 2** and **2+**.

Repeat for **Counts 3** and **4**. Duck soup.

