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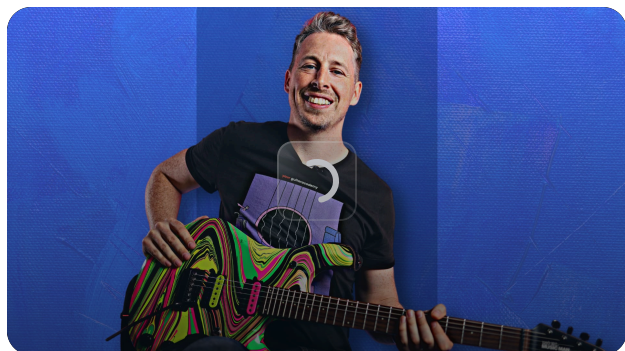
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# Blues Rhythm

Challenges



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## The Grooves

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## Texas Shuffle

Next up we have the equally timeless, Texas shuffle. This shuffle is of course made famous by great players like SRV and Albert King, but is used even to this day by players like John Mayer & Joe Bonamassa!

## The Tab

## UNIT 1

## The Grooves

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When it comes to blues, we all love the idea of ripping into a face melting, 36 bar solo, taking the audience on a journey through time and space

Lessons:

- The Shuffle
- Texas Shuffle
- Slow Blues
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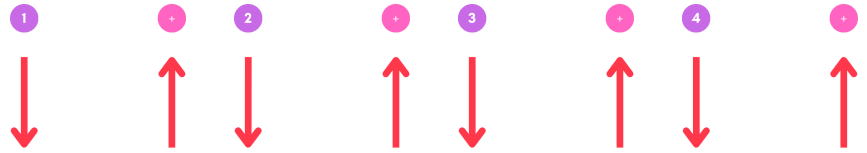
## The Basic Progression

The tab has all the specific parts (the flicks and fancies), but at the core of this progression is once again a super simple blues 12 bar. We're in the key of A, as I wanted to show you how to play this groove away from the open strings. Here are the chords:

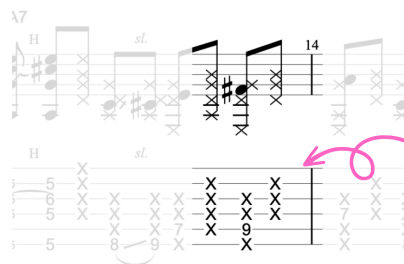
| A7 | A7 | A7 | A7 |  
 | D9 | D9 | A7 | A7 |  
 | E9 | D9 | A7 | A7 E7#9 | (x8)

This Texas style groove has a few key components that makes it feel the way it does. The first is the “lazy

strumming" style! It is simple 8th note strumming, with a basic rhythm pattern shown below. However, the magic comes in the muted strings. So, here is the basic rhythm pattern, trying to also indicate the mega swing, and how it feels:



Then, to bring out the pure Texas vibe, we need to do a lot of muting with our left hand. You can see from the tab that every up strum is just muted notes, and every note you hit with the down strums are surrounded by muted strings too.



So here we have an "up down up" strum and the two ups are pure muted notes whilst the down is the 9th fret A string with the strings around that muted.

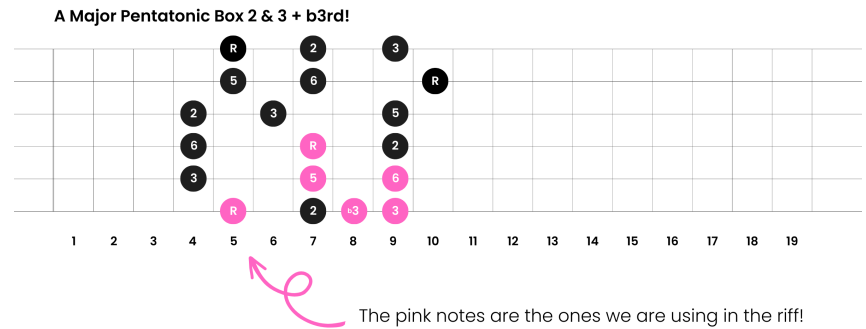
This is a very tough technique to get down, so allow it to be messy at first, and for quite some time!

Gradually, gradually, as you notice notes ringing out where they shouldn't, try to mute them. After a few months of this, you will start to hear it cleaning up and you will feel more in control of it. **Before that, embrace the mess!**

## The Theory

Another important element to understand, is where the notes are coming from, and why we are making this selection for the riff. Essentially, it's using the major pentatonic mixed with the b3rd from the

minor pentatonic. If we take the A7 as an example, following those notes on the fretboard, you can see this:



As you move chord, we simply transpose this idea. When we go to D9, we use the D major pentatonic, then with E9, the E major pentatonic. Simple as that!



“

There we have it! The second groove is done! The practice starts now as you slowly build up the skills and speed to get this together. Remember don't sweat the tiny details, focus more on the vibe and enjoyment of playing it.

DAN HOLTON

”



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