

Moveable Twelve-Bar Shuffle

Key of 'B' Blues

-Finger number's to fret with shown below Tab. The top line finger number frets the highest string played.

Bars 1-4

B

1				
2				
3				
4				
5	9 9 9 11 9 9 9 11	9 9 9 11 9 9 9 11	9 9 9 11 9 9 9 11	9 9 9 11 9 9 9 11
6	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4
	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1

Bars 5 - 8

	E		B	
1				
2				
3				
4	9 9 9 11 9 9 9 11	9 9 9 11 9 9 9 11		
5	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	9 9 9 11 9 9 9 11	9 9 9 11 9 9 9 11
6			7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4
	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1

Bars 9- 12

	F#	E	B	* Bar 12 (Turnaround)
1				
2				
3				
4	11 11 11 13 11 11 11 13	9 9 9 11 9 9 9 11		
5	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	9 9 9 11 9 9 9 11	9 9 7 8 9 9 9 9
6			7 7 7 7 7 7 7 7	7 7
	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4	3 3 3 4 3 3 3 4	3 3 1 2 3 3 3 3
	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1

* The above 12-Bar progression is Verse 1. After the twelfth-bar turnaround, Verse 2 is played by repeating Bars 1-11, then substituting the Ending (below) for the turnaround.

Ending

B7

1					7
2					7
3					8
4					7
5	9	9	x	x	9
6	7	7	x	x	7

Moveable Twelve-Bar Shuffle - Performance Notes

A *moveable shuffle rhythm* can be played in various keys. In order to make a shuffle moveable, adjustments need to be made with the fretting fingers that initially will be challenging to play. The following sections will provide a step-by-step approach to learning to play the complete twelve-bar progression.

Bars 1-4

The letter name of this shuffle ('B') is determined by its *sixth string bass note* (*sixth string/seventh fret = 'B'*). The key to playing the 'B' shuffle is to 'anchor' both the first and third fingers along the sixth and fifth strings while the fourth 'pinky' finger 'taps' the 11th fret every fourth beat. Extending the fourth finger two frets will initially be challenging. Try arching or curving the left hand and fretting fingers a little more in order to help reach the frets and to improve clarity. Each bar consists of eight total beats ('1-2-3-4 -1-2-3-4'), which equates to two 'taps' with the fourth finger for each bar. Be sure to establish a clear-sounding rhythm by strumming just the fifth and sixth strings. Maintain a steady and consistent tempo by not adding or deleting from the total 32-beat count.

Bars 5-8

Bar 5 changes to an 'E' shuffle, which involves shifting the initial 'B' shuffle rhythm over one string to a *fifth string bass note* (*fifth string-seventh fret = 'E'*). The key to this 'B-E' transition is shifting both the first and third fingers over simultaneously (*as opposed to just one finger at a time*). Focus on sounding only the fourth and fifth strings for the 'E' shuffle. To avoid having the open sixth string ring, the first finger can extend to mute the sixth string while fretting the 'E' shuffle. Bars 7-8 return to the initial 'B' shuffle. Before going to Bar 9, practice combining Bars 1-8.

Bars 9-11

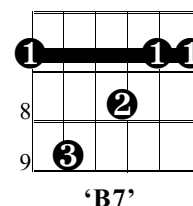
When shifting to Bar 9 ('B' to 'F#'), shift both the first and third fingers together simultaneously. With the 'F#' shuffle being played one string over and two frets higher than 'B', the first and third fingers will shift together in a diagonal direction. For Bar 10, simply shift down two frets from 'F#' to 'E'. For Bar 11, return back to the initial 'B' shuffle.

Bar 12 - Turnaround

From the 'B' shuffle played in Bar 11, the fretting hand remains in position by simply shifting the first finger over to the fifth string to play the three-note *turnaround*. Practice combining Bars 11-12, and then Bars 9-12 before attempting to play all twelve bars combined.

Ending

In Verse 2, the Ending section replaces the turnaround used in Verse 1. The *x*'s represent either a *palm-mute* or a *silent count* prior to strumming the 'B7' chord. When combining Bars 11-12 for the Ending, the first finger remains in position along the seventh fret to play both the 'B' shuffle and the 'B7' chord. Make sure all six strings ring clearly when strumming the 'B7' chord.



Additional Notes

This shuffle progression is *moveable*, meaning the same progression can be shifted up or down the fretboard in order to play in different keys. For example, shifting the same progression down one fret results in a shuffle progression being played in the *Key of 'Bb' Blues*. Shifting the progression further down the fretboard presents more of a challenge in that the fretting fingers need to stretch more in order to reach the frets. For example, playing the same progression along the second fret position (*Key of 'F#'*) will be more of a challenge than playing along the seventh fret position (*Key of 'B'*).

Moveable Twelve-Bar Shuffle (2)

Key of 'E_b' Blues

-Finger numbers to fret with shown below Tab. The top line finger number frets the highest string played.

Bars 1-4

E_b

1				
2				
3				
4	8 8 8 10 8 8 8 10	8 8 8 10 8 8 8 10	8 8 8 10 8 8 8 10	8 8 8 10 8 8 8 10
5	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6
6	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1

Bars 5 - 8

A_b

E_b

1				
2				
3				
4			8 8 8 10 8 8 8 10	8 8 8 10 8 8 8 10
5	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6
6	4 4 4 4 4 4 4 4 3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	4 4 4 4 4 4 4 4 3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1

Bars 9- 12

* Bar 12

B_b

A_b

E_b

(Turnaround)

1				
2				
3				
4			8 8 8 10 8 8 8 10	8 8
5	8 8 8 10 8 8 8 10	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6
6	6 6 6 6 6 6 6 6 3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	4 4 4 4 4 4 4 4 3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	3 3 3 4 3 3 3 4 1 1 1 1 1 1 1 1	4 5 6 6 6 6 3 3 1 2 3 3 3 3 1 1

* The above 12-Bar progression is Verse 1. After the twelfth-bar turnaround, play Verse 2 by repeating Bars 1- 11, then substituting the Ending (below) for the turnaround.

Ending

E_b7

1				11
2				11
3				12
4				11
5	8 8	x x		13
6	6 6	x x		11

Moveable Twelve-Bar Shuffle (2) - Performance Notes

The moveable shuffle rhythm from the previous lesson has limitations in that certain keys may sound too 'thin' when played higher up the fretboard. An alternative is to begin with a *fifth string bass note shuffle*. This lesson will feature a step-by-step approach to playing this type of moveable twelve-bar shuffle.

Bars 1-4

The letter name of the shuffle rhythm is determined by its *fifth string bass note* (*fifth string/sixth fret* = 'E \flat '). The first and third fingers are 'anchored' along the fifth and fourth strings respectively, while the fourth finger 'taps' the tenth fret every fourth beat. Make sure only the fourth and fifth strings are sounded, which can be done by extending the first finger to mute the sixth string while playing the 'E \flat ' shuffle.

Bars 5-8

Bar 5 features a change to an 'A \flat ' shuffle, which requires shifting the 'E \flat ' shuffle down in a diagonal direction to the sixth string/fourth fret ('A \flat '). For this transition, the first and third fingers move together simultaneously in a diagonal direction. Bars 7-8 return back to the initial 'E \flat ' shuffle.

Bars 9-11

When shifting the 'E \flat ' shuffle to 'B \flat ', keep the first finger aligned along the seventh fret and simply shift down from the *fifth string bass note* ('E \flat ') to the *sixth string bass note* ('B \flat '). For Bar 10, shift the 'B \flat ' shuffle from Bar 9 down two frets to play 'A \flat '. Bar 11 returns to the 'E \flat ' shuffle.

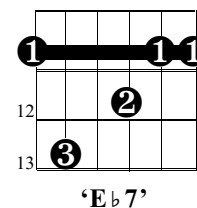
Bar 12 - Turnaround

For the *turnaround*, the first two beats of the 'E \flat ' shuffle are played, then the fretting hand shifts down two frets to play the three-note turnaround on the bottom string. Practice combining Bars 11-12, and then Bars 9-12 before attempting to play all twelve bars combined.

Ending

For Verse 2, substitute the Ending section in place of the turnaround. The *x*'s represent either a *palm-mute* or a *silent count* prior to strumming the final 'E \flat 7' chord (*see right*). When combining Bars 11-12, the shift to strum the 'E \flat 7' chord will be challenging as the fretting hand has to shift all the way up to the eleventh fret position. Make sure all six strings ring clearly when strumming the final 'E \flat 7' chord.

Chord Shapes



The Progression Is Moveable

This shuffle progression is *moveable*, meaning the same progression can be shifted up or down the fretboard in order to play in different keys. For example, shifting the same progression down one fret from 'E \flat ' results in a 'D' Blues shuffle being played. Shifting the progression down the fretboard presents more of a challenge in that the fretting hand needs to stretch more in order to reach the frets. For example, playing the same progression along the third fret position (*Key of 'C'*) will be more challenging than playing along the seventh fret position (*Key of 'F'*).

Additional Notes

Knowing both approaches to playing a moveable shuffle progression (*this and previous lesson*) gives a guitarist a solid foundation to play a Blues shuffle in any key. Try to avoid playing a moveable shuffle rhythm too high up the fretboard (*above the eighth fret*) as the rhythm may sound too 'thin' when compared to playing closer to the middle or lower fretboard positions.