

#10DayBluesChallenge

Day 7 - The Shuffle and Triplet Fills

Round 2 in E



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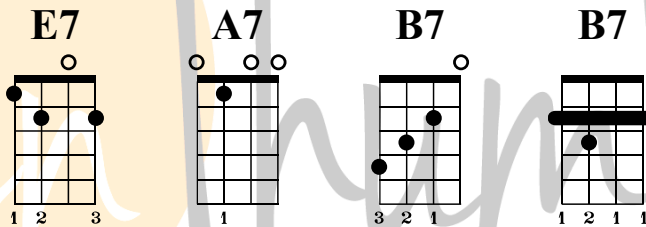
Key: E

Tempo: Any

Chords needed: E7, A7, B7

Video Tutorial: <https://www.youtube.com/watch?v=r3gLyDJ3U0>

Chord Shapes: The two B7 Shapes are interchangeable, choose the one that is most comfortable for you



Here is the first shuffle idea. This one only goes to the 6th. It is still very common and has a classic sound, if you pinky can't stretch to the 5th fret this will work throughout the song and sound great.

T	2	2	4	4	2	2	4	4
A	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2
	1	1	1	1	1	1	1	1

Next we are going to extend this shuffle by sliding the pinky up to the 5th fret, which is the D note. The D note is also the flat 7th normally written as the b7th. Again, if this stretch is too far for you feel free to enter the challenge by using the previous example, this is a pretty big stretch. Having said that don't give up right away, give it a little bit of work!

2

2 2 4 4 5 5 4 4

0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1

The next thing we will look at is how the shuffle idea works over the A7 and the B7.

3

4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 2 3 3 2 2 2 2 4 4 5 5 4 4

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4

Time to examine the fill over the E7. Note that it is triplet over the 4th beat. A common mistake is to rush it and start the riff on the off beat of 3, wait and makes sure you start on the 4th beat. You have plenty of time and the patience will make the riff sound much better.

5

6

2 2 4 4 5 5

0 0 0 0 0 0

2 2 2 2 2 2

1 1 1 1 1 1

0 1

Good news, the riff over the A7 is as simple as moving everything down a string

6

0 0 0 0 0 0

0 0 2 2 3 3

1 1 1 1 1 1

0 0 0 0 0 0

0 1

Let's put it all together into a 12 bar. If the stretch is too far for you on the E7 feel free to use the first rhythm example instead.

Musical notation for measures 7-10. Treble clef, key signature of two sharps (F# and C#). Measure 7 starts with a half note (H) and a triplet of eighth notes. Measures 8-10 continue with similar patterns, each starting with a half note and a triplet. The bass line consists of a steady eighth-note pattern: 2-2-4-4-5-5, 0-0-0-0-0-0, 2-2-2-2-2-2, 1-1-1-1-1-1, with a 0-1 sequence at the end of each measure.

Musical notation for measures 11-14. Treble clef, key signature of two sharps. Measure 11 starts with a half note and a triplet. Measures 12-14 continue with similar patterns, each starting with a half note and a triplet. The bass line continues with the same eighth-note pattern as in measures 7-10.

Musical notation for measures 15-18. Treble clef, key signature of two sharps. Measure 15 starts with a half note and a triplet. Measures 16-18 continue with similar patterns, each starting with a half note and a triplet. The bass line continues with the same eighth-note pattern as in measures 7-10.

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