BLUES SHUFFLE

Divide each beat into three equal parts. Strum on the number and “let”, letting the first sound carry through “trip”. Keep all four main beats steady.

Triplet grid - first and third subdivision sound

Count	1	trip	let	2	trip	let	3	trip	let	4	trip	let
Play	**Hit**	**-**	**Hit**	**Hit**	**-**	**Hit**	**Hit**	**-**	**Hit**	**Hit**	**-**	**Hit**
Stroke	D		D	D		D	D		D	D		D

TAB - one bar, repeat

	1	trip	let	2	trip	let	3	trip	let	4	trip	let
e												
B												
G												
D												
A	**2**		**2**	**4**		**4**	**2**		**2**	**4**		**4**
E	**0**		**0**	**0**		**0**	**0**		**0**	**0**		**0**

Pick only the low E and A strings. Use all downstrokes. If the stretch is difficult, use your 4th finger for the fourth fret.

Listen For It

Pride and Joy - Stevie Ray Vaughan and Double Trouble

Tap the main beat and hear the long-short shuffle underneath. Use the recording as a listening task. The exercise above is an original starting point.

Your Check

Repeat four bars. Are the first and second strums of each pair unevenly spaced while the main beat stays even? Compare with a straight version at the same tempo.

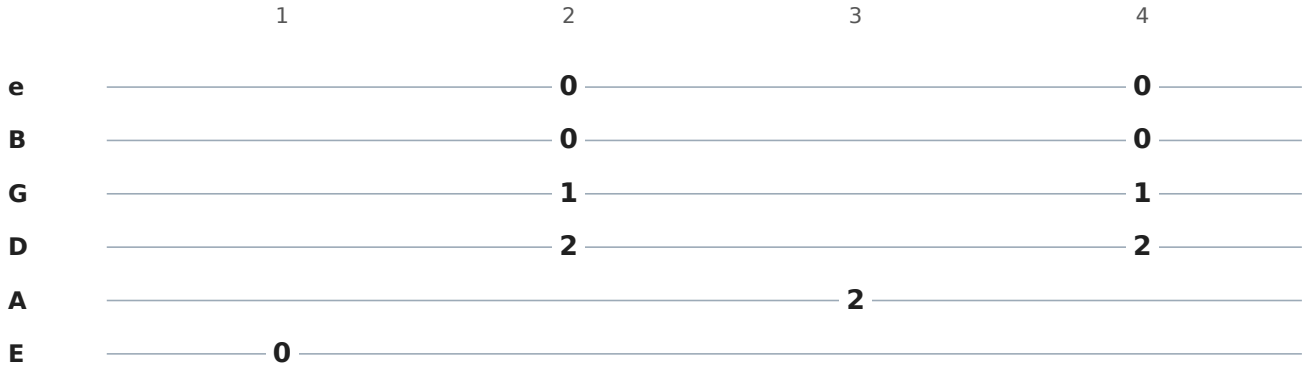
COUNTRY BASS + CHORD

Hold an E major chord throughout. Pick one bass string, then lightly strum the highest four strings. Alternate the low E bass with the B on the A string, fret 2.

Four even beats - bass / chord / bass / chord

Count	1	2	3	4
Play	**E bass**	**Chord**	**B bass**	**Chord**
Stroke	D	D	D	D

TAB - one bar, repeat



Beat 1: low E open. Beat 2: D, G, B and high e strings. Beat 3: A string fret 2. Beat 4: D, G, B and high e strings. Use small downstrokes.

Listen For It

Folsom Prison Blues - Johnny Cash

Listen for the alternating low and bright sounds that help create the train-like momentum. The recorded part includes further detail.

Build It In Two Steps

Start with low E / chord / low E / chord. When your picking hand can find the strings comfortably, use the alternating bass shown above.

Your Check

Repeat four bars. Can you hear each bass note clearly? Aim for a lighter chord strum so the low notes keep their own place in the accompaniment.

POP ACCENTS + SPACE

Count even eighth notes. Move down on every number and up on every “and”. Touch the strings only at the positions marked below. Gaps let the chord keep ringing.

Parentheses = move past the strings; orange = accent

Count	1	&	2	&	3	&	4	&
Play	**Hit**	**-**	**Hit**	**Hit**	**-**	**Hit**	**Hit**	**Hit**
Stroke	D	(U)	D	U	(D)	U	D	U

TAB - one bar, repeat

	1	&	2	&	3	&	4	&
e	0		0	0		0	0	0
B	0		0	0		0	0	0
G	0		0	0		0	0	0
D	2		2	2		2	2	2
A	2		2	2		2	2	2
E	0		0	0		0	0	0

Play on 1, 2, the “and” of 2, the “and” of 3, 4, and the “and” of 4. Directions: D / D U / U D U. Add gentle accents to beats 2 and 4.

Listen For It

Wonderwall - Oasis

Listen for the acoustic strumming, its accents and between-beat strums. Its full rhythm is more detailed than this original practice pattern.

Build It In Two Steps

First play all eight down-up strokes quietly. Then miss the strings on the “and” of 1 and on beat 3. Keep the hand moving through both gaps.

Your Check

Does the upstroke after beat 3 arrive on time? Repeat four bars on Em. Optional extension: one bar Em, one bar G (320003), keeping the same rhythm.

ROCK DRIVE + CONTROL

Pick the two thickest strings only: low E open and A string fret 2. Play eight evenly spaced downstrokes. Keep the wrist comfortable and the movement small.

Straight eighth notes - all downstrokes

Count	1	&	2	&	3	&	4	&
Play	**Hit**	**Hit**	**Hit**	**Hit**	**Hit**	**Hit**	**Hit**	**Hit**
Stroke	D	D	D	D	D	D	D	D

TAB - one bar, repeat

	1	&	2	&	3	&	4	&
e								
B								
G								
D								
A	2	2	2	2	2	2	2	2
E	0	0	0	0	0	0	0	0

4A: all eight strums open. 4B: palm mute all eight. 4C: palm mute the first six strums, then release the palm for 4 and its “and”. Keep the rhythm unchanged.

Listen For It

You Really Got Me - The Kinks

Listen for the drive and precision of the repeated power-chord strums. Our eighth-note exercise explores a different rhythm using that compact chord sound.

Palm-Muting Check

Rest the outer edge of the picking hand lightly near the bridge. Keep a clear pitch with a shorter sound. A dead thud means ease pressure or move nearer the bridge. Works on acoustic too.