

**Next up-Lesson #11 First--let's look at the "moves" for the "Stuff On Top"!**  
 First practice these rhythms with muted strings. (Just deaden them by laying your left hand lightly across the strings.) **Train the right hand!**

**First, those swingin' eighths.**

Thumb (or pick) and finger(s) together is the pinch or squeeze. (SQ)  
 Then it's finger(s) up.

BEAT COUNT 8th's

/	&	/	&	/	&	/	&
one	two	three	four				
↓	↑	↓	↑	↓	↑	↓	↑
SQ.	upSQ.	upSQ.	upSQ.	up			

**Now for the triplets.**

Thumb (or pick) and finger is squeeze.  
 Then it's finger(s) up/up.  
 This triplet rhythm fits right in with the shuffle rhythm!

BEAT COUNT Triplets

/	/	/	/				
one	two	three	four				
↓	↑	↓	↑	↓	↑	↓	↑
SQ.	up	up	SQ.	up	up	SQ.	up

Remember, the shuffle is just the middle triplet left out. [Supp. #4 The Rhythms]

**The shuffle**

One (rest) & two (rest) & three (rest) & four (rest) &

**Now, triplets**

1	2	3	1	2	3	1	2	3	1	2	3
One---	trip---	let	Two---	trip---	let	three--	trip --	let	four---	trip---	let

**Now here again are the rhythms for the "stuff on the bottom"**

To start, mute the strings, treat this like a percussion exercise.

What is notated here, and on the CD track, I alternate between one measure "bottom" then one "top". (You could try two or even four measures each).

**BOTTOM**

Thumb down only (Or pick)

BEAT COUNT strum

/	&	/	&	/	&	/	&
one	two	three	four				
↓	↓	↓	↓	↓			

**Then...**  
OR

**TOP**

Thumb / finger is squeeze then finger(s) up

BEAT COUNT 8th's

/	&	/	&	/	&	/	&
one	two	three	four				
↓	↑	↓	↑	↓	↑	↓	↑
SQ.	upSQ.	upSQ.	upSQ.	up			

Thumb down then finger(S) up

BEAT COUNT

/	&	/	&	/	&	/	&
one	two	three	four				
↓	↑	↓	↑	↓	↑	↓	↑

**Then...**

Thumb /finger is squeeze Then finger(s) up up

BEAT COUNT Triplets

/	/	/	/				
one	two	three	four				
↓	↑	↓	↑	↓	↑	↓	↑
SQ.	up	up	SQ.	up	up	SQ.	up

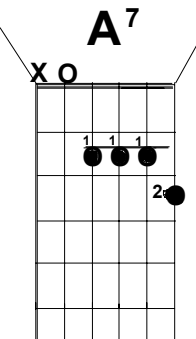
Just mix them up till you are comfortable from either "bottom" to either "top"!

**Now, let's get some notes up there for the left hand!**

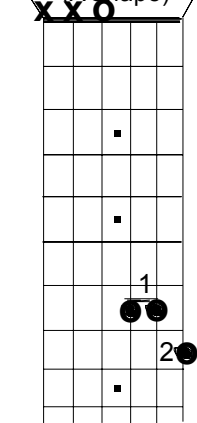
## Lesson #11 Abbreviated "High Chords"

A very effective method of adding some "stuff on top" is by playing the chord that you're on, somewhere else higher up the neck. Maybe giving it a different "strum", or different accents. Let's start by using some easy chord placements that don't require an actual "full barre". These abbreviated chord shapes work well with E, A, and D chords, because we can use the open string root bass notes. I call these "high chords".

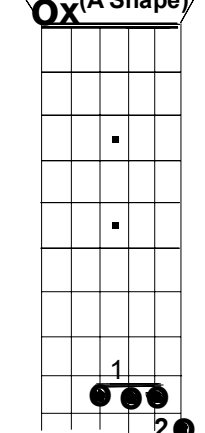
Here we have that A7 chord. (5th string bass)

**A<sup>7</sup>**  


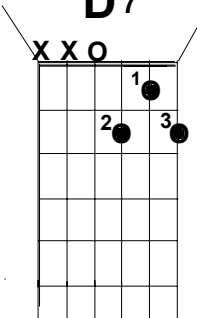
Now to move it up to D7 we go from the 2nd fret to the 7th fret. Same fingers, but let that 4th string (your root bass note) go open.

**D7 chord**  
 (A Shape)  


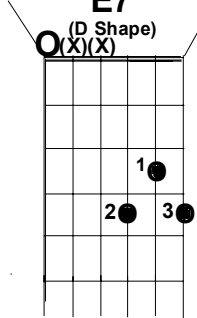
For E7---  
 Move up to the 9th fret. Root bass will be the 6th string open.

**E7 chord**  
 (A Shape)  


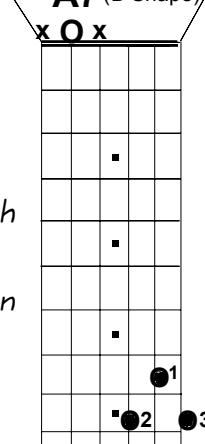
Here we have that D7 chord.

**D7**  


For E7, move it up from the 1st fret to the 3rd fret, (same fingers) now using the 6th string open for your root bass. (Just ignore that 4th and 5th string.)

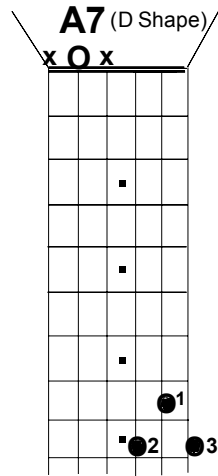
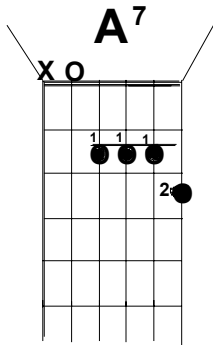
**E7**  
 (D Shape)  


For A7 move it to the 8th fret. Now use Open 5th root bass. (Ignore or deaden the 4th string.)

**A7** (D Shape)  


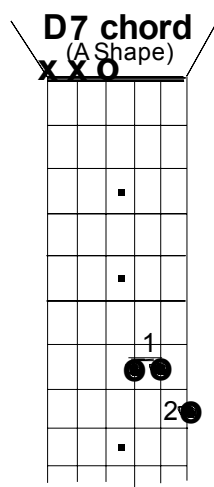
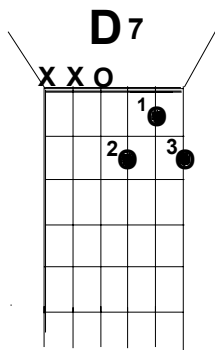
Let me arrange these in a slightly different way.

*I am going to plug these into the 12-bar in A.  
But first let's take one more look at them.*

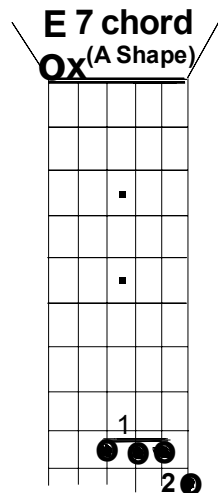
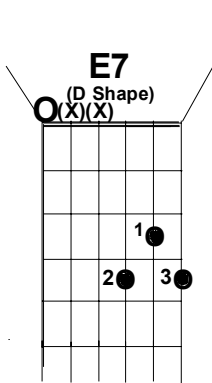


*We need to get from that "first open position" A7 chord (in A shape) quickly up to that A7 chord in D shape. These two places for A7 should be equal in your mind. Again remember to avoid or deaden that 4th string in this abbreviated D shape.*

*Set these positions to memory!*



*Here we want to go from that D7 "first open position" (in D shape) quickly up to D7 in A shape. Remember abbreviate that one up the neck even more to allow the 4th string open, as it will be the root bass note.*



*Get 'em in that memory!*

*For the 12-bar in A, we will be using these two "shapes". Get to know them! When we plug them into 12-bar in E, we will be going from our "standard" E7 (in E shape, "first open position") up to these two. Remember to avoid the X'ed out strings, and use the 6th string open E root bass*

*Ok; time to plug into the 12-bar.*

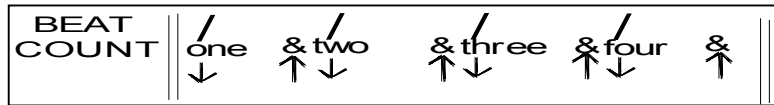
## 12-Bar in A- With Abbreviated "High Chords"

We're gonna mix one measure "stuff on bottom".  
with one measure "stuff on top".

The "stuff on bottom" rhythm will be mono bass with chord up. [Lesson #2]

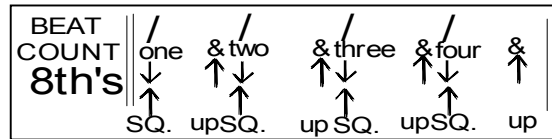
**This is a shuffle!**

Thumb (T) or pick down  
finger(s) (or pick) up.



The "stuff on top" we are using here is a new "strum" pattern for us. This first one will be basically the same rhythm as the bottom, but we will keep the swinging eighth notes [Supplement #4] on top. That will look like this.

Thumb (or pick) and finger(s)  
together is the pinch or squeeze. (SQ.)  
Then it's finger(s) (or pick) up.



This is gonna require a very quick left hand position change.  
Be sure to keep that mono bass quarter note nice and steady!

(Got those positions memorized and ready to go!)

A7 (I)					A7 (I)					A7 (I)					A7 (I)								
T	3	3	3	3	9	9	9	9	9	9	3	3	3	3	9	9	9	9	9	9	9	9	9
A	2	2	2	2	8	8	8	8	8	8	2	2	2	2	2	8	8	8	8	8	8	8	8
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D7 (IV)					D7 (IV)					A7 (I)					A7 (I)								
T	2	2	2	2	8	8	8	8	8	8	3	3	3	3	9	9	9	9	9	9	9	9	9
A	1	1	1	1	7	7	7	7	7	7	2	2	2	2	2	8	8	8	8	8	8	8	8
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
E7 (V)					D7 (IV)					A7 (I)					E7 (V)								
T	10	10	10	10	8	8	8	8	8	8	9	9	9	9	9	4	4	4	4	4	4	4	4
A	9	9	9	9	7	7	7	7	7	7	8	8	8	8	8	3	3	3	3	3	3	3	3
B	9	9	9	9	0	0	0	0	0	0	9	9	9	9	9	4	4	4	4	4	4	4	4
	0	0	0	0							0	0	0	0	0								

\*End on the (I) chord

Now, let's use the same chord positions, but a different rhythm on top.

