

For chords with the root on the sixth string, the **fifth** string again will substitute for the root note on the third beat. The three-string bass pattern on a G-chord is:

35A) Strings: 6 4 5 4



The following chart shows the **Three-String Bass Patterns** for the chords (major and minor) most often used by Travis pickers:

<u>Chords</u>	<u>3-String Bass Patterns</u>
Root on the fifth string (A, B, C)	: 5 - 4 - 6 - 4
Root on the fourth string (D, F)	: 4 - 3 - 5 - 3
Root on the sixth string (E, G, Barre F)	: 6 - 4 - 5 - 4

Memorize these three patterns. They provide the solid foundation you will need to alter and expand your bass patterns later on.

Left-Hand Fingering Alterations

Some left-hand fingerings must change to accommodate these new bass patterns. Figure 1 diagrams the fingering for a C-chord, with the **ring finger moving back and forth** between the fifth and sixth strings. Using this fingering allows the little finger to remain available for melodic playing.

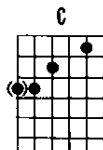


Fig. 1

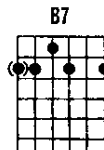


Fig. 2

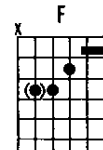


Fig. 3

Figure 2 shows a B7-chord, with the middle finger alternating between the **fifth** and sixth strings. A four-string F-chord is diagrammed in Figure 3, with the ring finger alternating between the **fourth** and fifth strings.

Please note:

Traditional Travis pickers (Travis, Chet Atkins, Mississippi John Hurt, Blind Blake, and others) **often** strum two or more strings in place of a single bass note on the **second and fourth** beats of the **measure**. This seems to have developed as an imitation of the left hand **technique of ragtime** and **stride piano styles**. To imitate this sound, brush the adjacent higher-pitched **string(s)** with your **Thumb** as you **pluck your** alternate bass notes. Most contemporary players **pluck a single note** as the alternate **bass note**.