

# Strummer Camp: 2019 (Day 4)

This time there's only one real "new" element, which is a tied note. It will be explained when we reach it.

## Exercise 16a:

Musical notation for Exercise 16a. The top staff shows a guitar melody with four measures. The first and third measures have a red box around the first note, which has a downward-pointing arrow (accent). The bottom staff shows guitar chords with strumming patterns: '3' for downstroke and '2' for upstroke. Vertical dashed lines connect the notes in the top staff to the strumming patterns in the bottom staff.

Exercise 16: Quarter Notes, Accents, Eighth Notes, Sixteenth Notes

Strumming diagram for Exercise 16. It shows four measures of music with notes and arrows indicating strumming direction. Measure 1: quarter note with a blue downward arrow. Measure 2: quarter note with a blue downward arrow, followed by eighth notes with blue downward and red upward arrows. Measure 3: quarter note with a blue downward arrow, followed by eighth notes with blue downward and red upward arrows. Measure 4: quarter note with a blue downward arrow. Below the diagram are the rhythmic counts: 1 e & a 2 e & a 3 e & a 4 e & a.

As usual, our 16<sup>th</sup> notes are played with a DU formation. Just be prepared that this time you'll have a consecutive DUDU run. Everything else is downstrokes.

## Exercise 17a:

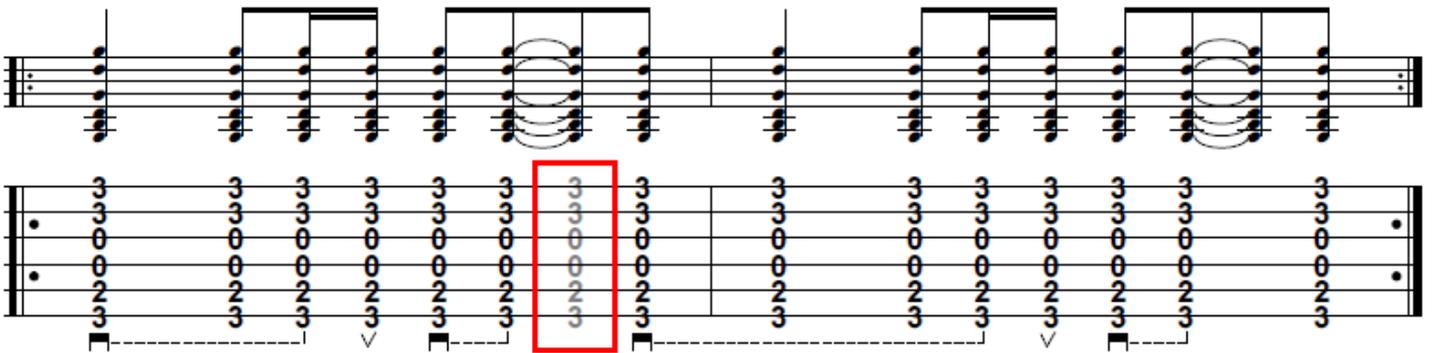
Musical notation for Exercise 17a. The top staff shows a guitar melody with four measures. The first and third measures have a red box around the first note, which has a downward-pointing arrow. The bottom staff shows guitar chords with strumming patterns: '3' for downstroke and '2' for upstroke. Vertical dashed lines connect the notes in the top staff to the strumming patterns in the bottom staff.

Exercise 17: Quarter Notes, Eighth Notes, Sixteenth Notes, Tied Notes

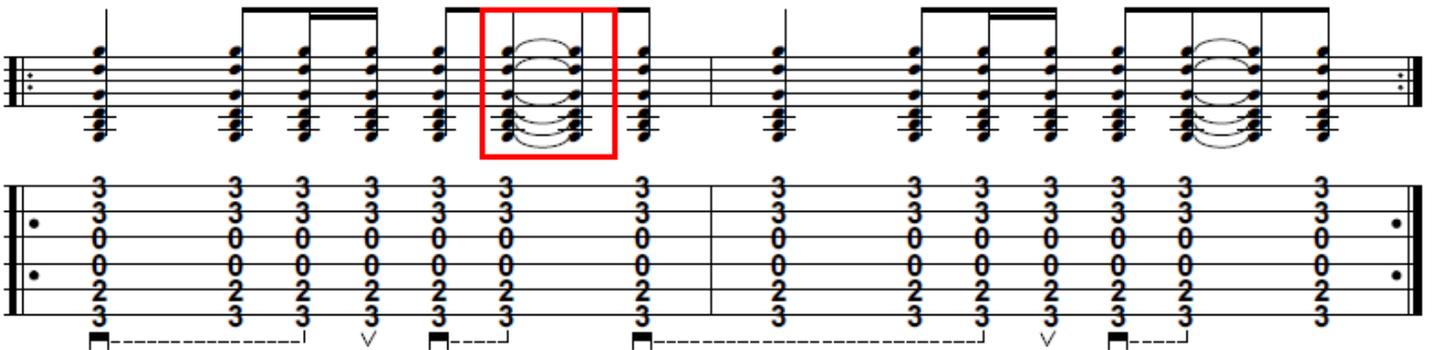
Strumming diagram for Exercise 17. It shows four measures of music with notes and arrows indicating strumming direction. Measure 1: quarter note with a blue downward arrow. Measure 2: quarter note with a blue downward arrow, followed by eighth notes with blue downward and red upward arrows. Measure 3: quarter note with a blue downward arrow, followed by eighth notes with blue downward and red upward arrows. Measure 4: quarter note with a blue downward arrow, followed by eighth notes with blue downward and red upward arrows. A curved line connects the eighth notes of measures 3 and 4, indicating a tie. Below the diagram are the rhythmic counts: 1 e & a 2 e & a 3 e & a 4 e & a.

This is our new element, which is a tied note. The lesson video goes into detail here, but I'd like to show you this again.

Here's what you sometimes find when a tied note is used:



Notice that the G is gray here. If you're lucky, the tab will actually show this. However, that's not always the case. It's more often like this:



This is why I want to show you both tab and diagram concepts. In order to guarantee you aren't resting or just “not strumming” something, you'll want to look at the tab notation when it is available. The arches shown between these two 8<sup>th</sup> note groups indicate that you are just letting that previous chord “simmer” a bit. The value will be shown, so that will designate when you are simmering that previous chord. Also remember that a tied note can only be used if the chord in front of it is the same chord (or note) – which is very important.

Had that been an Em in place of that tied note, it would no longer be a tied note. This is simply because the previous chord was a G chord.

The basic pattern here, without thinking about note values, would actually be this:

D - D-DU-D-D-(t)-D ← the (t) indicates a tied note. More official strumming patterns that use notes WILL indicate the tied note as you saw earlier with the arrow diagram.

Just remember, the arrow diagram is based on a total value of 16<sup>th</sup> notes, so the counting is weird there.

Exercise 18a:

The image shows a musical staff with a treble clef and a key signature of one flat. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The notes from G2 to G3 are tied together. Below the staff is a fretboard diagram with six strings and five frets. The fret numbers are: 0, 0, 0, 0, 0, 0 for the first four measures; 1, 2, 2, 2, 2, 2 for the next four measures; 2, 3, 3, 3, 3, 3 for the next four measures; and 3, 4, 4, 4, 4, 4 for the final four measures. Vertical arrows point from the fret numbers to the corresponding notes on the staff.

Exercise 18: Quarter Notes, Eighth Notes, Sixteenth Notes, Tied Notes

The diagram shows four groups of notes. Group 1: a quarter note G2 with a blue arrow pointing down. Group 2: an eighth note G2, an eighth rest, and an eighth note A2, with blue arrows pointing down for G2 and A2, and a red arrow pointing up for the rest. Group 3: a quarter note G2, an eighth note A2, and an eighth note B2, with blue arrows pointing down for G2 and B2, and a red arrow pointing up for A2. Group 4: a quarter note G2, an eighth note A2, and an eighth note B2, with blue arrows pointing down for G2 and A2, and a red arrow pointing up for B2.

This is another tied note run. This time you're holding (tying) that “G” after the second 16<sup>th</sup> note strum.

Exercise 19a:

The image shows a musical staff with a treble clef and a key signature of one flat. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The notes from G2 to G3 are tied together. Below the staff is a fretboard diagram with six strings and five frets. The fret numbers are: 0, 0, 0, 0, 0, 0 for the first four measures; 1, 2, 2, 2, 2, 2 for the next four measures; 2, 3, 3, 3, 3, 3 for the next four measures; and 3, 4, 4, 4, 4, 4 for the final four measures. Vertical arrows point from the fret numbers to the corresponding notes on the staff.

Exercise 19: Quarter Notes, Eighth Notes, Sixteenth Notes, Tied Notes

The diagram shows four groups of notes. Group 1: a quarter note G2 with a blue arrow pointing down. Group 2: an eighth note G2, an eighth rest, and an eighth note A2, with blue arrows pointing down for G2 and A2, and a red arrow pointing up for the rest. Group 3: a quarter note G2, an eighth note A2, and an eighth note B2, with blue arrows pointing down for G2 and B2, and a red arrow pointing up for A2. Group 4: a quarter note G2, an eighth note A2, and an eighth note B2, with blue arrows pointing down for G2 and A2, and red arrows pointing up for B2.

The only difference between this pattern and the previous pattern is the inclusion of the 4 group of 16<sup>th</sup> notes. The good news is you're just playing DUDU.

Exercise 20a:

Exercise 20: Quarter Notes, Eighth Notes, Sixteenth Notes, Tied Notes

1 e & a 2 e & a 3 e & a 4 e & a

This one isn't quite as easy, but I give you a few pointers in the lesson video. The reason this one is slightly harder is due to the location of the tied note. It takes place right after the third 16<sup>th</sup> note. We have been working exclusively with 16<sup>th</sup> notes (when placed beside each other) as DU patterns – and that won't change here. However, you won't strum the “D” in the second set. Feel free to think it – but don't strum it.

In other words, this: D – D-DU(d)U-D-D-DU ← the little “d” is your thought process.

Had there NOT been a tied note in it, it would be:

D – D-DUDU-D-D-DU