

# Strummer Camp: 2019 (Day 6)

This series is mostly about tied notes, but there are a few refresher concepts such as mutes.

### Exercise 21a:

### Exercise 21: Quarter Notes, Eighth Notes, Tied Notes, Sixteenth Notes

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

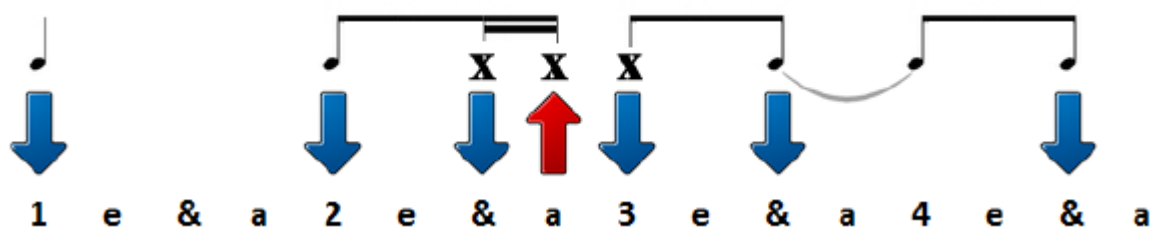
You'll want to watch rather closely here, as we technically have two upstrokes (v) that take place between the tied notes. The last two strums in each measure are your standard 16<sup>th</sup> notes strums, with the last strum being an upstroke.

This pattern equates to: D – D – (d/t)U-(d/t)U-D-D-DU

### Exercise 22a:

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system shows the vocal melody and guitar accompaniment for the first line of the song. The second system shows the continuation of the melody and accompaniment. The guitar part is written in a simplified notation with 'x' marks indicating fret positions and numbers 0, 2, 3 indicating fingerings. Red boxes highlight specific fret positions in the guitar part.

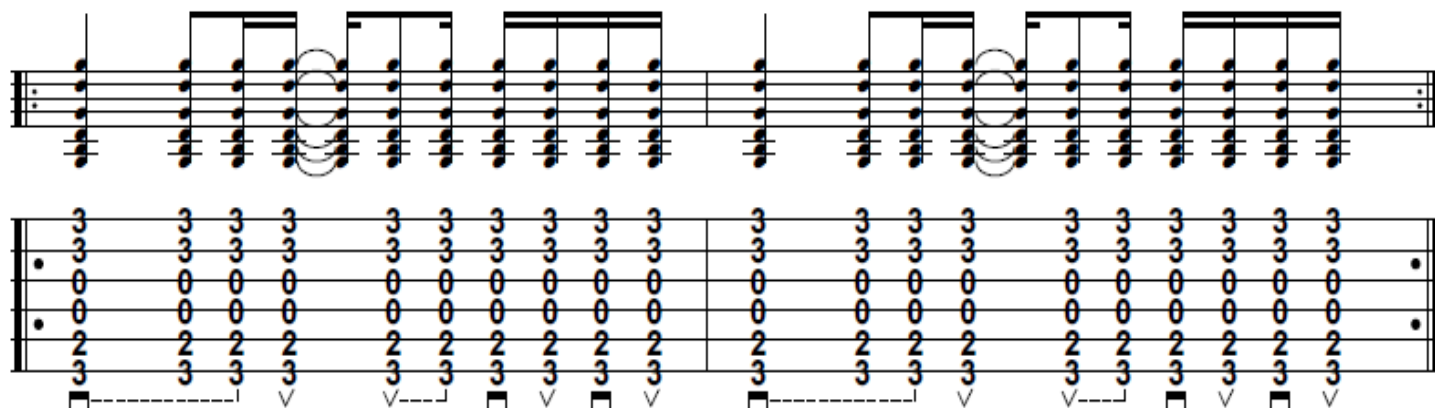
## Exercise 22: Quarter Notes, Eighth Notes, Sixteenth Notes, Mutes, Tied Notes



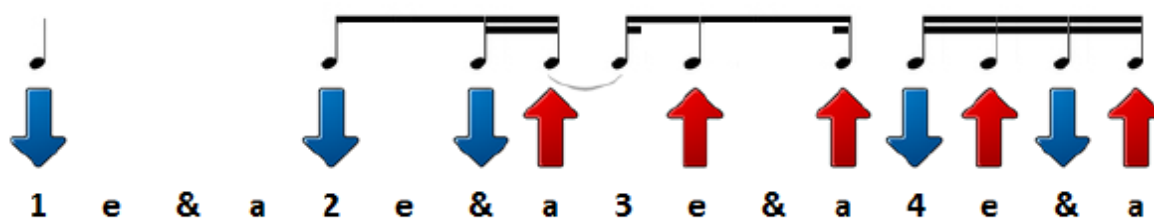
This one uses mutes and one tied note. The mutes occur on DU-D, so you'll want to mimic the DU strum without actually playing the chord itself. The tied note is the next to last eighth note in the first and second measures, so while this feels like everything slows down a bit.

The overall pattern is this: D – D-DU-D-D-(d/t)-D

## Exercise 23a:



## Exercise 23: Quarter Notes, Eighth Notes, Sixteenth Notes, Tied Notes



I think this one is slightly challenging when viewing it, but the more you listen to how it sounds the easier it gets. That 8<sup>th</sup> note break in the strumming (shown after the 16<sup>th</sup> note that is tied) is what changes the overall folksy sound. Notice that this tied note IS a 16<sup>th</sup> note, so it will be pretty brisk and not all that noticeable.

It sounds more like this: D – D-DU-(d/t)-U-UDUDU

## Exercise 24a:

### Exercise 24: Quarter Notes, Eighth Notes, Sixteenth Notes, Tied Notes, Mutes

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

Ok this is the EXACT same pattern as before, with the only change being the mutes on the 2<sup>nd</sup> and 4<sup>th</sup> beat of the full 16<sup>th</sup> note run (4 strums) at the end. Those are both upstrokes.

## Exercise 25a:

### Exercise 25: Quarter Notes, Mutes, Sixteenth Notes, Tied Notes, Eighth Notes

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

Look back at 22a to see you've already played three mutes in a row. However, this time it's all

16<sup>th</sup> notes instead of two 16<sup>th</sup> notes and an 8<sup>th</sup> note. Since you are playing all 16<sup>th</sup> notes here, this MIGHT actually be easier to play than 22a. It just depends on how you hear and/or see patterns.

Mute the first three 16<sup>th</sup> notes, which will follow the DUD pattern, and then immediately bring in your last upstrum (v) on the fourth 16<sup>th</sup> note. Tie it to the next two G strums (or whatever chord you are using) with another upstrum, then a tie (in theory, a downstrum) and then back to the upstrum. From there it's just D-D-DU.

Here's the basic pattern: D – DUDU(d/t)-U-D-D-DU