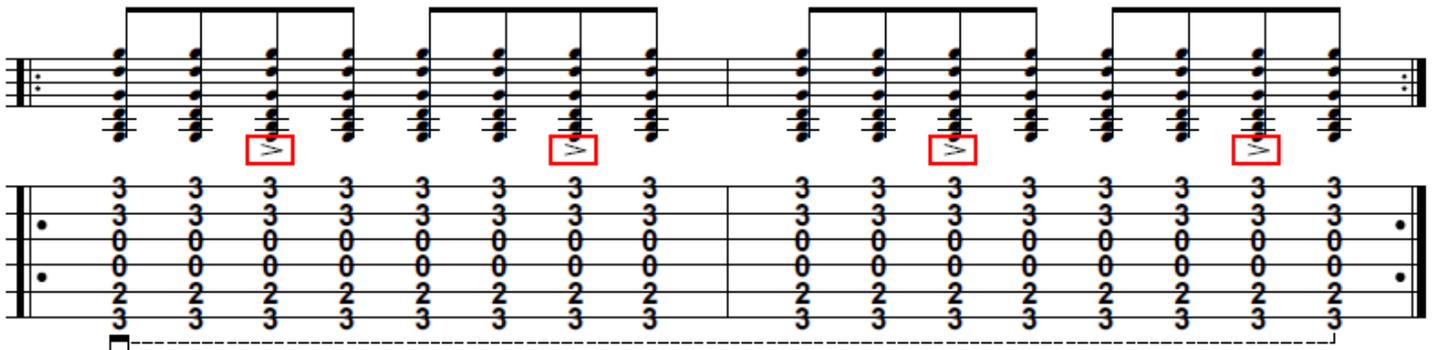


Strummer Camp: 2019 (Day 2)

Today's series of strumming exercises should be rather easy, but that's going to change after Day 3. I am still using the G Major chord (consistently) throughout this series. You are free to use ANY chord that you positively can play. I'd still like you to stick to a simple 80 bpm for now, which is provided for you.

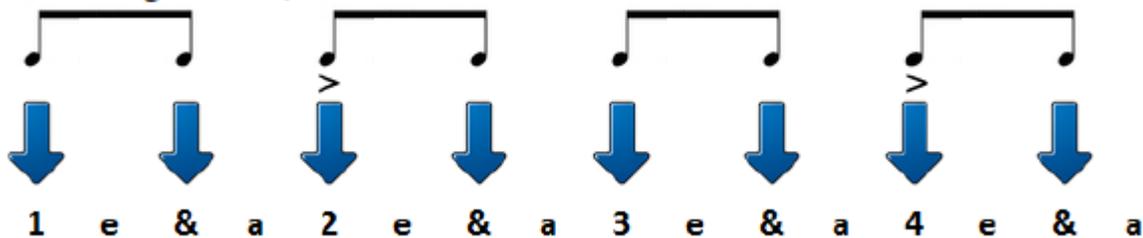
Tomorrow's lesson series will be part of the “b” exercises from today, so be sure you can play all the ones today using just one chord.

Exercise 6a:



The image shows a musical score for Exercise 6a. It consists of two staves: a guitar staff and a bass staff. The guitar staff shows a G major chord (G-B-D) being strummed in a rhythmic pattern. The bass staff shows a strumming pattern of eighth notes. The pattern is: 1 (down), e (up), & (down), a (up), 2 (down), e (up), & (down), a (up). This pattern repeats for four measures. Red boxes highlight the accents on the 3rd and 7th beats of each measure.

Exercise 6: Eighth Notes, Accents



The image shows an arrow diagram for Exercise 6. It consists of a note staff and an arrow staff. The note staff shows a sequence of eighth notes: 1, e, &, a, 2, e, &, a, 3, e, &, a, 4, e, &, a. The arrow staff shows blue arrows pointing down to the notes. The arrows are: 1 (down), e (down), & (down), a (down), 2 (down), e (down), & (down), a (down), 3 (down), e (down), & (down), a (down), 4 (down), e (down), & (down), a (down). Accents are shown above the 3rd and 7th notes.

This exercise is purely based on eighth notes, with the only slightly tricky part being where to play the accents. Here we have an accent on the 3rd and 7th beats. Now, what you might find strange is how the arrow diagram shows the accent on the “2” and the “4.” Why is that? Well, it's due to the counting system used with the arrow diagrams. The arrow diagrams make use of up to 16th note beats.

While the arrangement in the note staff on the arrow diagram is identical to the tab staff, the actual accent “attack” isn't technically in the same location. However, I bet you'll find it much easier to both play and read the accents in the tab.

After all, there are 8 beats per measure in the tab, so it would only make sense to name the accents where they physically sit in the tab. Thus, the accents actually take place on the 3rd and 7th beats.

This is also why I can't stand using the whole “1 e & a 2 e & a...” etc.

I started learning that counting method through drums, and I stopped because I found it extremely confusing. More details on that in a moment.

Exercise 7a:

Exercise 7: Eighth Notes, Accents

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

This time you have an accent on the 1st beat, the 4th beat, and the 7th beat. You will definitely notice how this sounds like quite a few popular dynamic songs due exclusively to the accent placement.

Exercise 8a:

Exercise 8: Eighth Notes, Sixteenth Notes

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

Finally – more than just downstrums, right?! The downstrum occurs on the last beat in the measure, which is not only common in general, it's VERY common when strumming a progression that uses two 16th notes. There's a natural “need” to play it as D-U.

Also, I've thrown two 16th notes in here for you to check out. This time the 16th notes should be pretty easy because you are literally doubling your 8th note strums within the same time frame.

Here's a quick decimal point recap:

Note	Decimal	
Whole	1.00	
Half	0.50	← two halves (0.50 x 2) = 1.00
Quarter	0.25	← two quarters = a half 4 quarters (0.25 x 4) = 1.00
Eighth	0.125	← two eighths = a quarter 8 eighths (0.125 x 8) = 1.00
Sixteenth	0.0625	← two sixteenths = an eighth 16 sixteenths (0.0625 x 16) = 1.00

Exercise 9a:

Exercise 9: Eighth Notes, Accents, Sixteenth Notes

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

This time I threw in a little challenge for you. I didn't walk you through this pattern because it is identical to the one that was before it, with the only exception being the accents on the 3rd and 7th beats. You'll recall how I mentioned in the previous exercise that I would (personally) think of this pattern as:

1 – 2 – 3 – 4 – 5 – 6 – 7 – 8-9 ← notice the squishy 8-9

In this exercise, your goal would be to try and see if you can HEAR the pattern and then play it without anything more than my little snippet. If in doubt, revert to 8a and practice. Then toss in the accents.

Exercise 10a:

Exercise 10: Quarter Notes, Accents, Eighth Notes, Sixteenth Notes

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

NOW we are starting to slowly integrate a few concepts. While this one might seem easy, when you see Exercise 10b tomorrow, you might find this one more challenging when switching chords. For now, see if you can get the hang of this one.

It's a full measure that equals 1, which can be determined like this:

$$0.25 + 0.25 + 0.125 + 0.125 + 0.125 + 0.0625 + 0.0625 = 1.00$$

q q e e e s s

Food For Thought:

If you have followed my “old school” strumming patterns, such as the ones used in my EZ Strummer flagship strumming song program, this is the famous D - D - D - DU pattern. This one starts with quarter notes, so it would be more like D - D - D-D-D-DU, but the tail end (after the quarter notes) is my “go to” in a TON of songs.