

Strummer Camp: 2019 (Day 2 Supplement)

This series of exercises are considered the “b” patterns from Day 2. They will all use the same strumming arrangements and values, but this time you are practicing switching chords.

Exercise 6b:

Musical notation for Exercise 6b. The top staff shows a sequence of chords: G, Em, C, and D. The bottom staff shows the corresponding fretting patterns for each chord. The G chord is played with a strumming pattern of 3 3 3 3. The Em chord is played with a strumming pattern of 0 0 0 0. The C chord is played with a strumming pattern of 1 1 1 1. The D chord is played with a strumming pattern of 2 2 2 2. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

Exercise 6: Eighth Notes, Accents

Strumming diagram for Exercise 6. It shows four measures of eighth notes with accents. The notes are 1 e & a, 2 e & a, 3 e & a, and 4 e & a. Blue arrows indicate the strumming direction: down for the first and third notes, and up for the second and fourth notes. The accents are placed on the second and fourth notes of each measure.

Exercise 7b:

Musical notation for Exercise 7b. The top staff shows a sequence of chords: G, Em, C, and D. The bottom staff shows the corresponding fretting patterns for each chord. The G chord is played with a strumming pattern of 3 3 3 3. The Em chord is played with a strumming pattern of 0 0 0 0. The C chord is played with a strumming pattern of 1 1 1 1. The D chord is played with a strumming pattern of 2 2 2 2. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

Exercise 7: Eighth Notes, Accents

Strumming diagram for Exercise 7. It shows four measures of eighth notes with accents. The notes are 1 e & a, 2 e & a, 3 e & a, and 4 e & a. Blue arrows indicate the strumming direction: down for the first and third notes, and up for the second and fourth notes. The accents are placed on the first and third notes of each measure.

Exercise 8b:

G Em

3 3 3 3 3 3 3 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 |

Exercise 8: Eighth Notes, Sixteenth Notes

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

Exercise 9b:

C D

0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 0 0 | 1 1 1 1 1 1 1 0 0 | 2 2 2 2 2 2 2 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 |

Exercise 9: Eighth Notes, Accents, Sixteenth Notes

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

Exercise 10b:

The image shows musical notation for Exercise 10b, divided into three sections for chords D, G, and A. The top staff shows the guitar chord voicings. The bottom staff shows the fretting patterns for each chord, with numbers 0-3 indicating finger positions on the strings. The D chord is shown in two positions: a standard open position and a barre position. The G and A chords are also shown in two positions each, including barre positions. Vertical dashed lines indicate the boundaries between the D, G, and A sections.

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

The diagram illustrates the rhythmic patterns for Exercise 10. It shows four measures of music with notes and strumming directions. Measure 1: A quarter note with a blue downward arrow below it, labeled '1'. Measure 2: A quarter note with an accent (>) above it and a blue downward arrow below it, labeled 'e & a 2'. Measure 3: An eighth note followed by a sixteenth note, both with blue downward arrows below them, labeled 'e & a 3'. Measure 4: An eighth note with an accent (>) above it and a blue downward arrow below it, followed by a sixteenth note with a blue downward arrow below it, and another sixteenth note with a red upward arrow below it, labeled 'e & a 4'. The notes are connected by a horizontal line.

Note: It is 100% OKAY to “bridge the gap” here. I found that I needed to from the G to A in this case, which also happened to be the same when moving from the end of A back to the D. In both cases, those areas were 16th notes, so my inner strummer just naturally wanted to do that. You may also find that you want to open your strings (bridge the gap) on the last 1 or 2 strums of the D Major before going to G. That would also be just fine – as long as you make sure that you give those two strums their eighth (8th) note values.