

# Strummer Camp: 2019 (Day 6)

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

## Exercise 21a:

The image shows two staves of music. The top staff is a guitar chord chart with a treble clef and a key signature of one flat. It contains four measures of music. The first measure has a quarter note chord, followed by two measures of eighth notes with ties, and a final measure of quarter notes. The bottom staff is a fretboard diagram with six strings and a 12-fret scale. It shows the fret numbers for each string in each measure, corresponding to the chords in the top staff. Vertical dashed lines connect the fret numbers to the chord changes.

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

The diagram illustrates the strumming pattern for Exercise 21. It shows four measures of music with rhythmic notation and strumming directions. Measure 1: A quarter note with a blue downward arrow below it, labeled '1 e & a'. Measure 2: An eighth note with a blue downward arrow, followed by a tied eighth note with a red upward arrow, and another eighth note with a red upward arrow, labeled '2 e & a'. Measure 3: An eighth note with a red upward arrow, followed by a tied eighth note with a red upward arrow, and another eighth note with a blue downward arrow, labeled '3 e & a'. Measure 4: An eighth note with a blue downward arrow, followed by a tied eighth note with a blue downward arrow, and another eighth note with a red upward arrow, labeled '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 two staves of music. The top staff is a guitar chord chart with a treble clef and a key signature of one flat. It contains four measures of music. The first measure has a quarter note chord, followed by two measures of eighth notes with ties, and a final measure of quarter notes. The bottom staff is a fretboard diagram with six strings and a 12-fret scale. It shows the fret numbers for each string in each measure, corresponding to the chords in the top staff. Vertical dashed lines connect the fret numbers to the chord changes. Red boxes highlight the fret numbers for the first three strings in the second and third measures of the second staff.

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

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

The diagram shows a 4-measure rhythmic pattern. Measure 1: Quarter note D (blue down arrow). Measure 2: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). Measures 2 and 3 are tied together with a bracket, and the eighth notes E and A in measure 2 have 'X' marks above them, indicating mutes. Measure 3: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). Measure 4: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). A tie connects the eighth note A in measure 2 to the eighth note A in measure 3.

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:

The diagram shows a 4-measure rhythmic pattern. Measure 1: Quarter note D (blue down arrow). Measure 2: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). Measures 2 and 3 are tied together with a bracket, and the eighth notes E and A in measure 2 have 'X' marks above them, indicating mutes. Measure 3: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). Measure 4: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). A tie connects the eighth note A in measure 2 to the eighth note A in measure 3.

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

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

The diagram shows a 4-measure rhythmic pattern. Measure 1: Quarter note D (blue down arrow). Measure 2: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). Measures 2 and 3 are tied together with a bracket, and the eighth notes E and A in measure 2 have 'X' marks above them, indicating mutes. Measure 3: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). Measure 4: Quarter note D (blue down arrow), eighth note E (blue down arrow), eighth note A (red up arrow), quarter note D (blue down arrow). A tie connects the eighth note A in measure 2 to the eighth note A in measure 3.

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