

# Strummer Camp: 2019 (Day 3 Supplement)

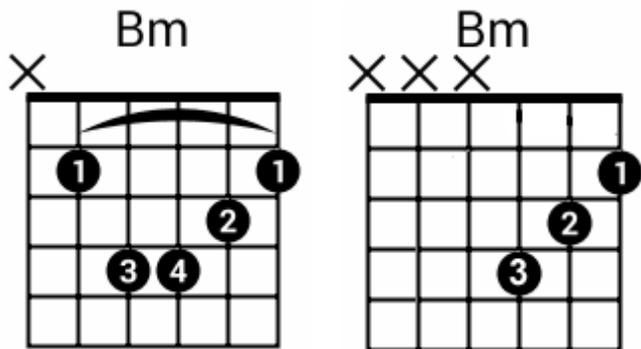
This series of exercises are considered the “b” patterns from Day 3. They will all use the same strumming arrangements and values, but this time you are practicing switching chords. In addition, I've tossed a few barre chords your way. However, if you struggle with barre chords, don't worry. I've got a cheat sheet under each exercise to help you.

## Exercise 11b:

## Exercise 11: Quarter Notes, Eighth Notes, Sixteenth Notes

Take a look above and you'll notice I have boxed in the Bm as a “little” chord. The fretboard diagram will show you that you are getting all 3 tones used in Bm, which are B, D, and F#.

The (4) and the (2) in the above right diagram indicates the full chord spectrum. Included below is a possible way you might play the Bm the “little” way.



It is worth mentioning that if you choose to use the “little” version, you will be altering your barre chord fingerings a little.

Other than that, either option will work.

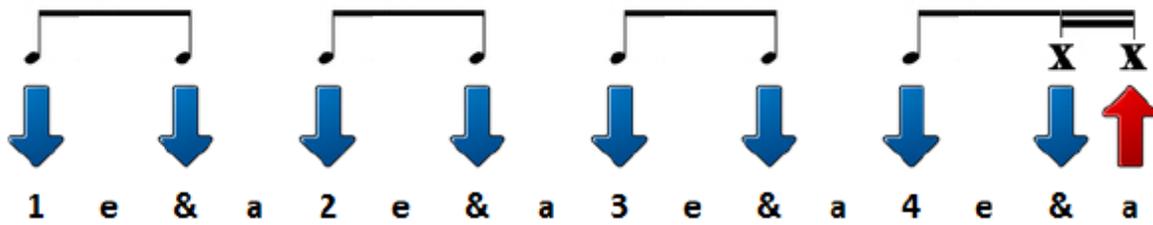
Exercise 12b:

Exercise 12: Quarter Notes, Accents, Sixteenth Notes, Eighth Notes

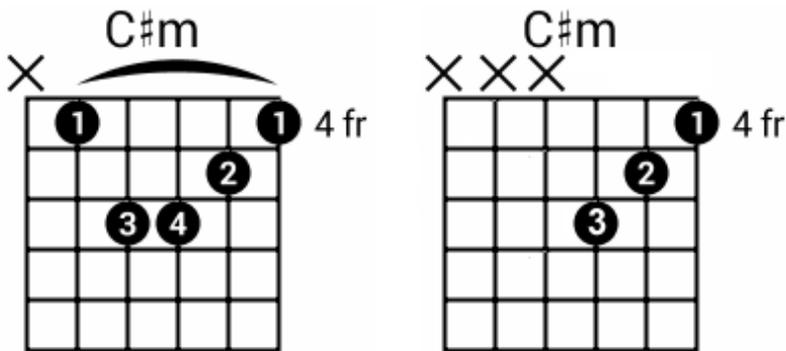
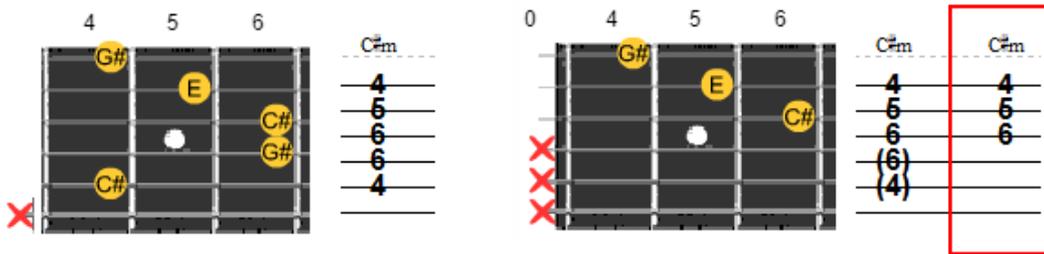
Feel free to use the little Bm here if you need. Just remember the DU on the 16<sup>th</sup> notes.

Exercise 13b:

### Exercise 13: Eighth Notes, Mutes



This is slightly hard to do without either muting or bridging the gap. Luckily you've got those two mutes near the end of the chord change to help you GET to the next chord. Try to move toward the next chord as you play the mutes. The C#m might be slightly troublesome, so here's an easier way to play it:



As with Bm, you will need to alter your fingerings slightly to play the little C#m.

Also notice that the C#m (in both cases) is just the same shape as the Bm but moved so that the root of C# is the "basis" for the chord.

### Exercise 14b:

### Exercise 14: Sixteenth Notes

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

A word of caution here. If you struggled with the “one chord” version of this, you might consider coming back after you either (1) get that one chord version down and/or (2) once you learn a little more on bridging the gap. That tutorial will come in the next installment, so you won't have to wait long. If you DO have a decent grasp on bridging the gap, you'll want to do so on the last 2 (or even 4) strums prior to the chord change.

### Exercise 15b:

E C#m A B

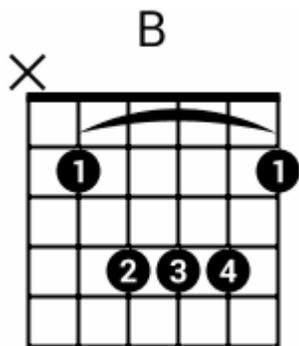
0	0	0	0	4	4	4	4	4	0	0	0	0	x	x	x	x	x
0	0	0	0	5	5	5	5	5	2	2	2	2	4	4	4	4	4
1	1	1	1	6	6	6	6	6	2	2	2	2	4	4	4	4	4
2	2	2	2	6	6	6	6	6	2	2	2	2	4	4	4	4	4
2	2	2	2	4	4	4	4	4	0	0	0	0	2	2	2	2	2
0	0	0	0														

### Exercise 15: Quarter Notes, Eighth Notes, Sixteenth Notes

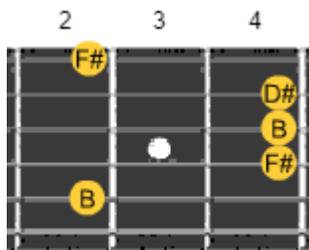
1 e & a 2 e & a 3 e & a 4 e & a

This one is DEFINITELY bigger than any pattern you've worked with before, but you already know what to do with that C#m if you have issues. Take a look at the last B chord. It needs to be quickly addressed.

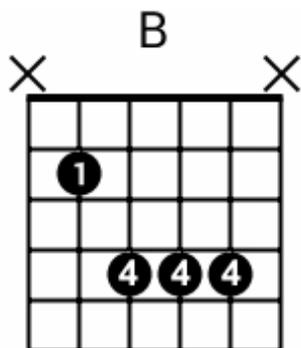
I don't play ANY “A Style” Major chord as it is supposed to be fully played. This is an A style chord because the root note (the 2<sup>nd</sup> fret B note) is on the A string itself. The formation, when played correctly, just doesn't feel right to me. Here's what it should look like:



Yeah, Nate doesn't play that game. You are free to try it, but it's pretty wonky in formation. Instead, look at what notes are played:



You see that high E string note, which is an F#, right? Unless you are playing something with embellishments, licks, lead guitar in general – you don't need it. You already have the F# note on the 4<sup>th</sup> fret D string. You only need B, D# and F# to get a B Major chord, so instead do this:



Bam. You just use your 4<sup>th</sup> finger to cover all the 4<sup>th</sup> fret notes, which feels very much like a power chord – but it's not.

It's a FULL B Major chord. Try to avoid hitting the high E string, but unless you got a seriously strong 4<sup>th</sup> finger, you won't hit it anyway. It'll end up sounding muted or dampened.