

Strumming Techniques

Simply strumming chords to a song can get quite boring rather quickly.

Here we are going to alternate between a bass line and the chord voicings to create a more interesting sonic landscape from some of the basic chord forms that you already know.

In the first example we're simply going to play the root note of the chord and then play the rest of the chord. It's a simple A-E-D chord progression:

T	0	0	0	0	0	0	0	0	2	2	2	2
A	2	2	2	2	1	1	1	1	3	3	3	3
B	0	0	0	0	2	2	2	2	0	0	0	0
					0	0	0	0				

In the first measure of the tablature above, the A has the root on the A string. In the second measure, the E chord has the E string as the root. The same applies to the third measure, where the D string is the root of the D chord.

Now we're going to take the same progression a step further to create a more intricate bass line:

T	0	0	0	0	0	0	0	0	2	2	2	2
A	2	2	2	2	1	1	1	1	3	3	3	3
B	0	2	2	0	2	2	2	2	0	2	2	0
					0	2	2	0				

Here we still have the roots played in a 'boom chuck' fashion, but we've added the lowest notes being played in each chord instead of our open-string phrasings.

You can create passages like the two examples above with any chords that you want.

The example below is a G-C chord progression. It's similar to the last example except it includes the hammer-ons.

Pretty cool!

T	3	3	3	3	0	0	0	0
A	0	0	0	0	1	1	1	1
B	0	0	0	0	2	0	2	2
	3	H	3	H	3	H	3	H

This could be a song in itself! All you have done is apply everything you played above and made the song more instrumental instead of just playing basic chords.

	Video Reference: Much more material is covered in our Strumming School DVD. Please refer to Chapter 1 "Rhythm Techniques" on the DVD for additional information.
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