

Other Strum Patterns in 4/4 Time

Lesson Concepts

- Whole Notes and Half Notes
- Strum Patterns with Whole Notes and Half Notes
- Ties
- Strum Patterns with Tied Notes



Whole Notes and Half Notes

You have learned *quarter notes* that are held for one beat in 4/4 time. *Whole notes* (Figure 2.8.1) and *half notes* (Figure 2.8.2) are used to notate notes that are held longer than one beat. A whole note is held for four beats, and a half note is held for two beats.



Figure 2.8.1

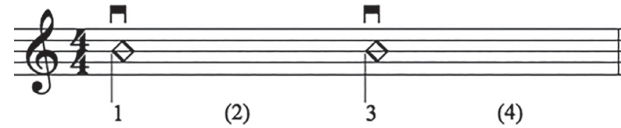


Figure 2.8.2

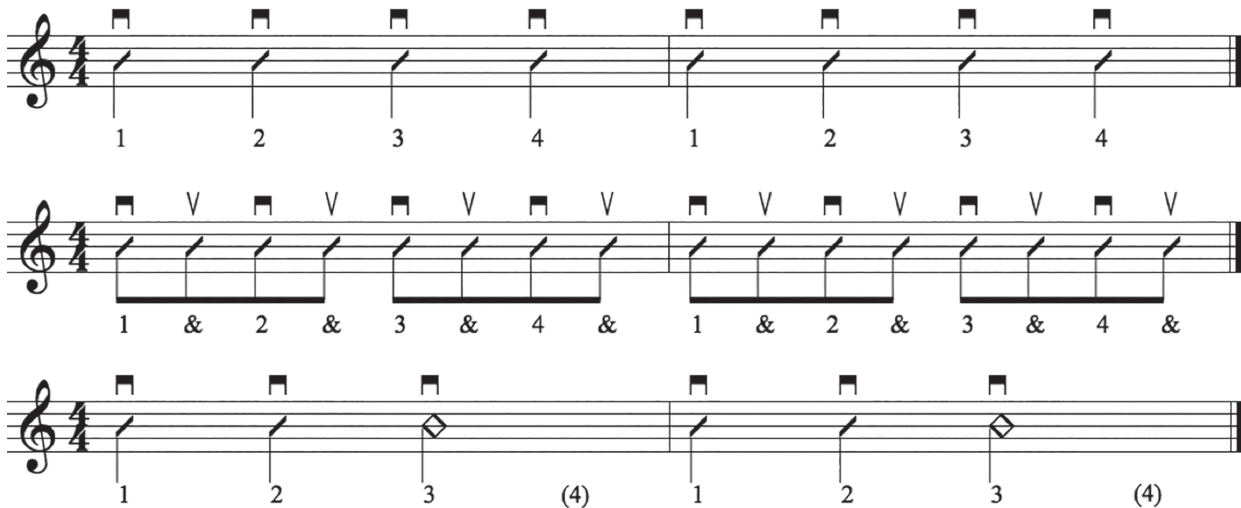
Strum Patterns with Whole Notes and Half Notes

#1 and #2 are non-mixed quarter and eighth notes and have a steady even beat like the ticking of a clock. #2-#6 have varied rhythms combining whole, half, and quarter notes. Choose a G, C or D chord, and play each example until you can do it without pausing. Refer to the video and audio examples for help.

Remember the basic three-step learning process...

- Step 1 — “Say it out loud.”
- Step 2 — “Play it while you say it out loud.”
- Step 3 — “Play it while you say it silently inside your head!”

STRUM PATTERNS WITH WHOLE NOTES AND HALF NOTES



The first staff shows a pattern of quarter notes: 1, (2), 3, 4, 1, (2), 3, 4. The second staff shows a pattern of quarter notes: 1, (2), 3, (4), 1, (2), 3, (4). The third staff shows a pattern of quarter notes: 1, (2), (3), (4), 1, (2), (3), (4).

Ties

A *tie* is used to combine the rhythmic value of two notes. In tied strum pattern example #1, beat 2 is tied to beat 3. What this means is that you will move your arm in a downward motion on each beat keeping a quarter note frame, but you will only strike the strings on beat 1, 2 and 4. Let the sound of beat 2 ring through beat 3. Ties can be used with strum patterns and with single notes when they are the same note. Choose a G, C or D chord, and play each example until you can do it without pausing. Refer to the video and audio examples for help.

Strum Patterns with Tied Notes

The first staff shows a pattern of quarter notes with ties: 1, 2, (3), 4, 1, 2, (3), 4. The second staff shows a pattern of quarter notes with ties and accents: 1 & (2) & 3 & 4 &, 1 & (2) & 3 & 4 &. The third staff shows a pattern of quarter notes with ties and accents: 1, 2, (3) & 4 &, 1, 2, (3) & 4 &. The fourth staff shows a pattern of quarter notes with ties and accents: 1, 2 & (3) & 4 &, 1, 2 & (3) & 4 &.

The image shows three staves of musical notation in 4/4 time, each illustrating a different strumming pattern. The first staff shows a pattern with four quarter notes: 1, 2 &, 3, and (4) &. The second staff shows a pattern with four quarter notes: 1 &, 2, 3 &, and (4). The third staff shows a pattern with four quarter notes: 1 &, (2) &, 3, and 4. Each pattern is accompanied by a small square icon representing a chord and a 'V' symbol indicating an accent.



Play & Do... Video examples at www.bestmusicpublications.com

Note: All the strum patterns use a “quarter note frame” motion of your right arm.

Step 1) Start with the simple pattern #1 and *say but don’t play* the rhythm while continuing to move your right arm in a steady up and down manner (quarter note frame). You can say either “down-down-down-down” or “1-2-3-4” as you move your arm in each downward motion.

Step 2) Now *say it while you play it*. Choose one of the chords from the key of G and say pattern #1 as you play it. Say either “down-down-down-down” or “1-2-3-4” as you move your right arm while strumming the strings.

Step 3) Now *play it, but don’t say it*. That means strum the chords, but instead of saying either “down-down-down-down” or “1-2-3-4” out loud, say it silently inside your head as you strum the strings.

Step 1 — “Say it out loud.”

Step 2 — “Play it while you say it out loud.”

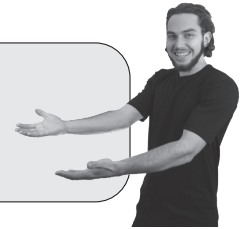
Step 3 — “Play it while you say it silently!”

- Repeat the three-step sequence for each of the six simple strum patterns
- Repeat the three-step sequence for each of the seven standard strum patterns
- Repeat the three-step sequence for each of the seven challenge strum patterns

3/4 Time

Lesson Concepts

- Emphasizing Beat 1 to Create a Sense of Meter
- Three-Four (3/4) Time Strum Patterns



Emphasizing Beat 1 to Create a Sense of Meter

Music can be divided into a group of 3 or 4 beats by placing a bar-line (or a “measure line”) to show the *meter*. The most standard *meters* are groups of 4 (4/4 time) or 3 (3/4 time) beats per measure. So far, all the strum patterns have been in 4/4 time, meaning you’ve been counting “1-2-3-4” for each measure. Three-Four (3/4) time has a meter of three (three quarter notes,) so that you will count “1-2-3” for each measure.

Accenting beat 1 in a strum pattern is important, especially if the strum pattern is a quarter note rhythm because the accented beat one gives the listener and player a clear indication of the meter. (Either 3/4 time or 4/4 time.)

Strum more or the lower strings on beat one and then fewer or the higher strings of the chord on the remaining beats. *The basic concept is that something needs to be different about beat one from the other beats to make the music sound like it has a meter.*

Figure 2.9.1 shows the accent symbol over a quarter note.



Figure 2.9.1

Three-Four (3/4) Strum Patterns

Here are some basic 3/4-time strum patterns with accents added to remind you to accent beat 1:

The first staff shows three measures of quarter notes. The first note of each measure has an accent symbol (a vertical line with a flag) above it. The notes are labeled 1, 2, 3 for the first measure, and 1, 2, 3 for the second measure.

The second staff shows three measures of eighth notes. The first note of each measure has an accent symbol above it. The notes are labeled 1 &, 2 &, 3 & for the first measure, and 1 &, 2 &, 3 & for the second measure.

The third staff shows three measures of quarter notes. The first note of each measure has an accent symbol above it. The notes are labeled 1, 2, (3) for the first measure, and 1, 2, (3) for the second measure.

The image shows four musical staves in 3/4 time, each with two measures. The first staff shows a simple pattern: down, down, down. The second staff shows a pattern with an accent on the first downstroke. The third staff shows a pattern with an accent on the second downstroke. The fourth staff shows a pattern with an accent on the third downstroke. Fingerings (1, 2, 3) and accents (V) are indicated above the notes.

Play & Do... Video examples at www.bestmusicpublications.com



Note: All the strum patterns use a “quarter note frame” motion of your right arm.

- Step 1 — Start with the Simple Pattern #1 and say but don’t play the rhythm while continuing to move your right arm in a steady up and down manner (quarter note frame). You can say either “down-down-down” or “1-2-3” as you move your arm in each downward motion.
- Step 2 — Now say it while you play it. Choose one of the chords from the key of G and say pattern #1 as you play it. Say either “down-down-down” or “1-2-3” as you move your right arm while strumming the strings.
- Step 3 — Now play it, but don’t say it. That means strum the chords, but instead of saying either “down-down-down” or “1-2-3” out loud, say it silently as you strum the strings.

Syncopation

Lesson Concepts

- Syncopated Rhythms



Syncopated Rhythms

A melody or rhythm is *syncopated* when the rhythms fall on a beat other than the strong numbered beats. You will learn standard eighth note syncopations. When playing syncopated rhythms, keep your *quarter note frame* motion steady. If you do this, you will naturally play the syncopated rhythms with an upstroke of your pick. You will first learn the rhythms as strum patterns.

The following table summarizes the strumming patterns and counts for each of the five staves of musical notation shown in the image.

Staff	Strumming Pattern	Counts
1	Quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4, quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4.	1 2 (3) & 4 & 1 2 (3) & 4 &
2	Quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4, quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4.	1 2 & (3) & 4 & 1 2 & (3) & 4 &
3	Quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4, quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4.	1 2 & 3 (4) & 1 2 & 3 (4) &
4	Quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4, quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4.	1 & 2 3 & (4) 1 & 2 3 & (4)
5	Quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4, quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4.	1 & (2) & 3 4 1 & (2) & 3 4

1 & (2) & 3 & 4 & 1 & (2) & 3 & 4 &

1 2 (3) 4 1 2 (3) 4



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- Play the Syncopated Rhythms with the chord of your choice. Use a variety of right-hand techniques including: pick, standard finger assignment, and thumb. Say the note names as you play them. Be sure to use the correct fingers for fretted notes!
- Repeat step one with a G chord while playing along with the recorded music.

Sixteenth-Note Rhythms

Lesson Concepts

- Arm and Wrist Motion
- Eighth-Note Frame and Single Notes
- Eighth-Note Strumming Frame
- Sixteenth Notes
- Downbeats
- Sixteenth-Note Rhythm Patterns



Arm and Wrist Motion

When strumming sixteenth note rhythms, your right arm motion originates from the wrist like you are turning a doorknob. You will create an accent by moving your arm from the elbow on the downbeats. Keep the arm motion to a minimum. Don't move very far beyond the highest string on the downbeat; play the next up stroke and the remaining three sixteenth notes with the wrist motion. As the tempos increases, the arm motion from the elbow becomes smaller.

Eighth-Note Frame and Single Notes

When picking sixteenth note rhythms with a single note, modify your pick grip to a single note grip. All the motions are much smaller than the strumming motion and happen within the space of a single string. The elbow will hardly move at all; almost all the motion is in the twisting of the arm and the wrist.

Eighth-Note Strumming Frame

You have only used a *quarter-note frame* when strumming for picking eighth note rhythms. To play sixteenth note rhythms, you need to use an eighth note frame. An *eighth-note frame* means moving your arm as if playing eighth notes with all down strokes. (Figure 7.6.1)

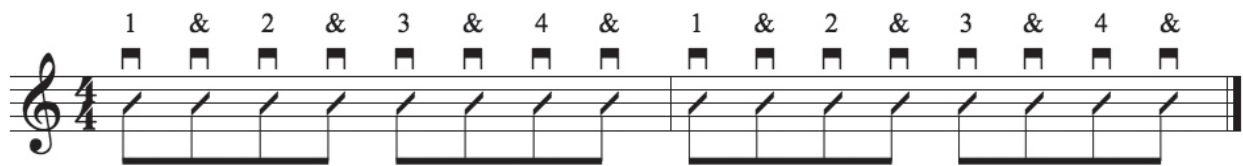


Figure 7.6.1

Sixteenth Notes

To play the sixteenth notes, you add the up strokes between the downs of the eighth note frame. (Figure 7.6.2)

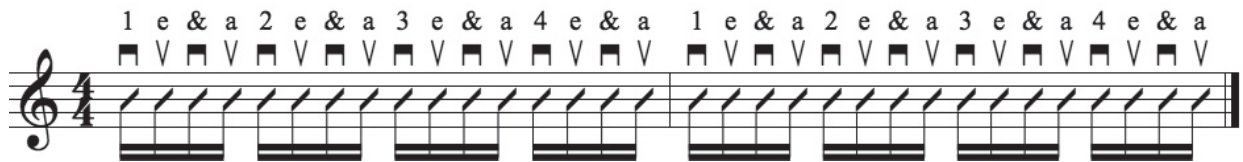


Figure 7.6.2

Downbeats

Downbeats should be accented, and since you are subdividing the beat into sixteenth notes, the accent will happen on the first of every group of four sixteenth notes. Use a motion from the elbow to play these downbeats. (Figure 7.6.3)

Figure 7.6.3

Sixteenth-Note Rhythm Patterns

#8
1 e__ a 2 e & a 3 e__ a 4 e & a 1 e__ a 2 e & a 3 e__ a 4 e & a

#9
1 e__ a 2 & a 3 e & 4 e & a 1 e__ a 2 & a 3 e & 4 e & a



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- Step 1) Start with the eighth note frame and say *but don't play* the rhythm while continuing to move your right arm in a steady up and down manner as if you are strumming an eighth note frame. You can say either “down-down-down-down-down-down-down-down” or “1-and-2-and-3-and-4-and” as you move your arm in each downward motion.
- Step 2) Now *say it while you play it*. As you move in a downward motion strum the strings and say either “down-down-down-down-down-down-down-down” or “1-and-2-and-3-and-4-and” as you move your arm in each downward motion while strumming the strings. You can choose to play one of the chords you know, or you can simply strum open strings.
- Step 3) Now *play it, but don't say it*. That means strum the string, but instead of saying either “down-down-down-down-down-down-down-down” or “1-and-2-and-3-and-4-and” out loud, say it silently inside your head as you strum the strings.

To sum up the three-step sequence:

Say it don't play it while moving your arm using a quarter note frame.

Say it while you play it.

Play it while you say it silently inside of your head.

Repeat the three-step sequence for each of the sixteenth note rhythm patterns strumming strings.

Repeat the three-step sequence for each of the sixteenth note rhythm patterns playing a single note.

Repeat the three-step sequence for each of the sixteenth note rhythm patterns playing different single notes.