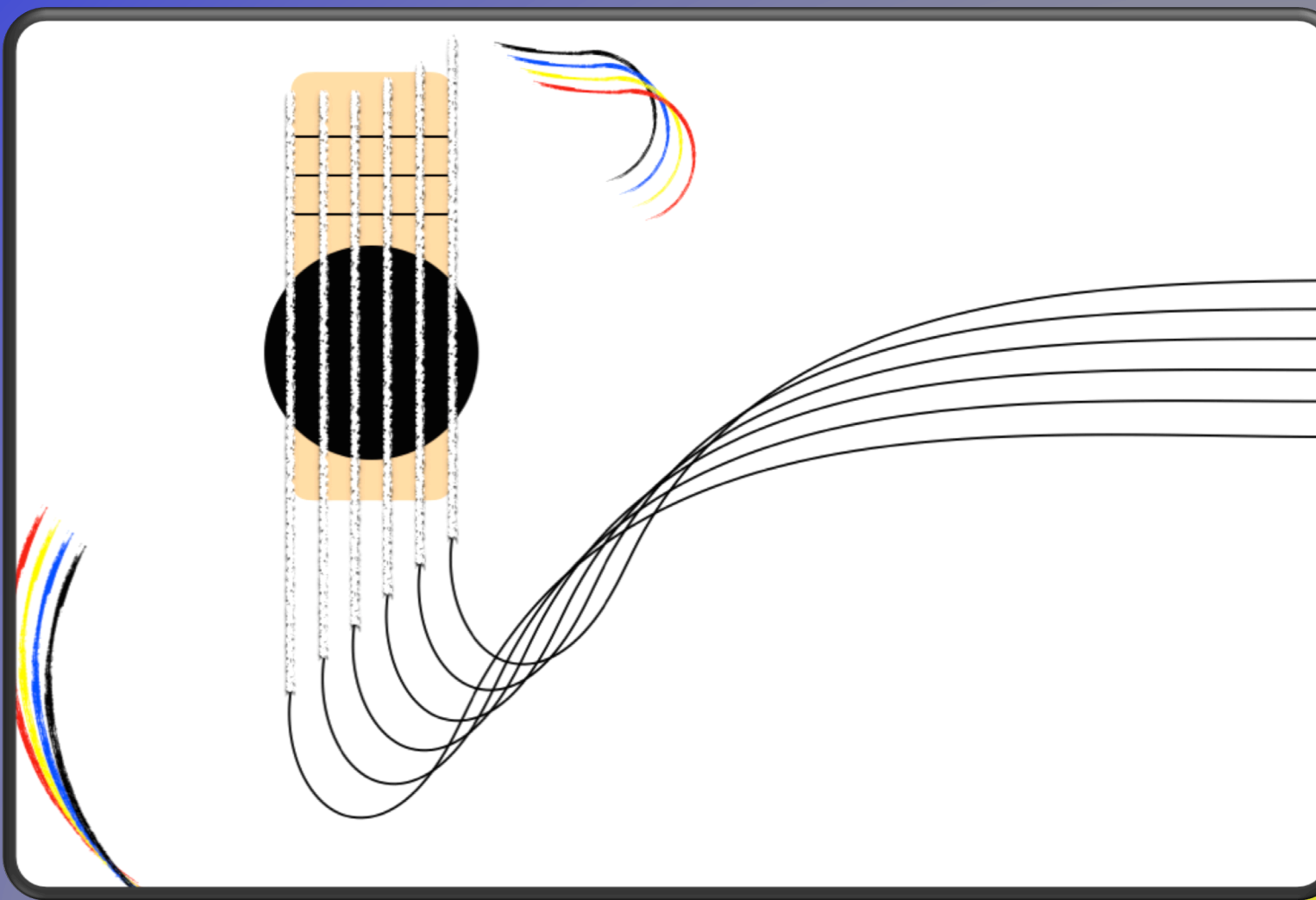


Strumming, Fingerpicking, and Hybrid Accompaniment Patterns for Guitar:

A Systematic Introduction to Technique and Styles for
Music Therapy and Music Education



Bill Matney and Brenna Niemuth

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Bill Matney & Brenna Niemuth

University of Kansas Libraries
Lawrence, KS 66045

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Free copies of this work and its two companion volumes are available for download in PDF format:

Guitar Chord Handbook (<http://hdl.handle.net/1808/29433>)

Chord Progression Handbook (<https://hdl.handle.net/1808/29434>)

Strumming, Fingerpicking, and Hybrid Accompaniment Patterns for Guitar
(<https://hdl.handle.net/1808/29435>)

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Lawrence, KS 66045

Preface

This work is one part of a three-part Open Educational Resource (OER) that teaches students how to play the guitar as an accompaniment instrument, facilitating technical, theoretical, and ear skill development that can translate into a range of song styles. Materials may be used either as primary or supplemental guides for: (a) non-primary guitar classes, (b) musicianship classes for music therapy and music education students, and (c) other musicianship classes.

This resource includes three handbooks and a set of supplementary videos.

- The ***Guitar Chord Handbook*** (<http://hdl.handle.net/1808/29433>) provides visuals for common open chords, as well as some barre and color chords.
- The ***Chord Progression Handbook*** (<https://hdl.handle.net/1808/29434>) maps out more than 20 common chord progressions found in folk and popular music, providing song examples.
- The third handbook, ***Strumming, Fingerpicking, and Hybrid Accompaniment Patterns for Guitar*** (<https://hdl.handle.net/1808/29435>), facilitates detailed development of strumming, muting, plucking, and combined skills with more than 150 exercises. Videos provide visual reinforcement for each strumming/fingerpicking exercise.
- **Videos for Strumming Patterns:** Each strumming pattern has been video recorded as a resource for you. These videos can be located at: <https://www.youtube.com/playlist?list=PLCZYlvXCKgIMZHkCvJ9wqgd8cpC0eZHYd>

About Open Educational Resources

UNESCO (The United Nations Educational, Scientific, and Cultural Organization) defines Open Educational Resources (OER) as "teaching, learning and research materials in any medium – digital or otherwise – that reside in the public domain or have been released under an open license that permits no-cost access, use, adaptation and redistribution by others with no or limited restrictions." OER may be legally retained, reused, revised, remixed, and redistributed (Wiley). These resources are a powerful mechanism for increasing access to and equity in educational content, as well as supporting innovation in pedagogy and increasing academic freedom. The University of Kansas Libraries actively promotes and supports the creation and use of OER. For more information see <https://openaccess.ku.edu/oer>.

Introduction

Many guitar books provide useful information about how to play chords, scales, and how to read guitar music. However, introductory guitar books (even those focusing more on popular music) tend to provide less information about strumming and fingerpicking outside of basic technique.

I've commonly watched music therapists, music educators, and students play few strumming/fingerpicking patterns, lacking the vocabulary to fit a particular genre of music.

I believe that musical styles/genres are more often dictated by qualities of rhythm and timbre than they are by harmony and melody. For that reason, I believe that learning guitar should include learning a solid foundation of strumming, fingerpicking, accenting, muting, and percussive elements. The musician who builds this foundation will be able to not only play an extensive range of accompaniment patterns for any style of music, but also be better prepared to learn and even design new accompaniment patterns for any style or genre of music.

This handbook is not only about learning how to accompany, but also **LEARNING HOW TO LEARN**. You will be using this handbook constantly for homework and in class. You will be expected to work on these exercises and patterns to build your technique and your ability to **design** accompaniment. That way, we can take advantage of our time by getting some of the technique taken care of, leaving time to make **MUSIC** as often as possible, including when we come to class.

NOTATION LEGEND

▣ - DOWNSTROKE

∨ - UPSTROKE

X - MUTE (BASIC/STRUM)

P - PALM MUTE

R - RIGHT HAND MUTE

T - THUMB MUTE

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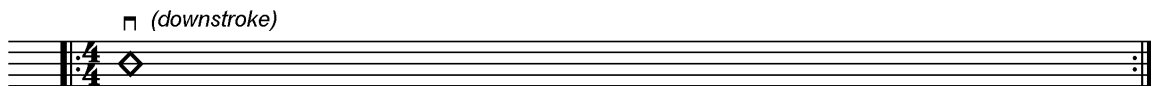
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SECTION 1: Basic Downstroke Strums

These first exercises introduce you to the *downstroke*, with each exercise increasing the frequency of the strum in common meters. Practice downstrokes first by playing all six strings. After you feel comfortable, you can also practice by playing individual strings or playing string combinations (e.g., the top four strings).

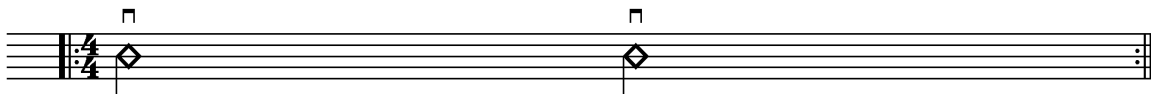
1. Whole note downstroke

- Suggested tempo range for class: ♩ = 60–120
- Suggested tempo range for professional work: ♩ = 40–150



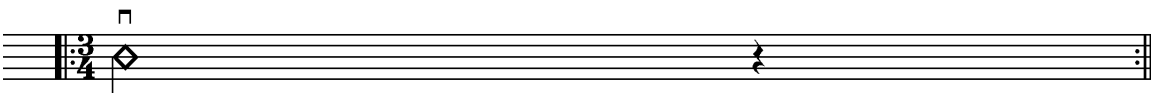
2. Half note downstrokes

- Suggested tempo range for class: ♩ = 60–120
- Suggested tempo range for professional work: ♩ = 40–150



3. 3/4 Meter: Dotted half note downstroke

- Suggested tempo range for class: ♩ = 90–180
- Suggested tempo range for professional work: ♩ = 60–220



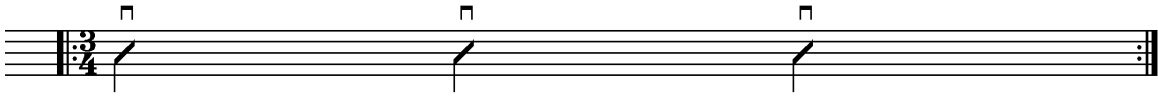
4. Quarter note downstrokes

- Suggested tempo range for class: ♩ = 60–180
- Suggested tempo range for professional work: ♩ = 40–250



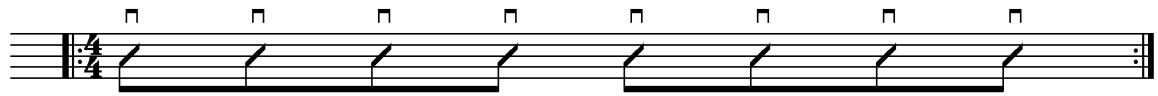
5. Quarter note downstrokes in 3/4 meter

- Suggested tempo range for class: ♩ = 60-180
- Suggested tempo range for professional work: ♩ = 40-250



6. Eighth note downstrokes

- Suggested tempo for class: ♩ = 30-90
- Suggested tempo for professional work: ♩ = 30-140



7. Downstrokes with a swing/triplet feel.

- Suggested tempo range for class: ♩ = 30-90
- Suggested tempo range for professional work: ♩ = 30-140

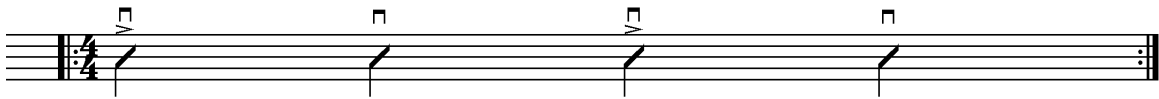


SECTION 2: Downstrokes with Accents

The second set of strums adds basic *accents* to your quarter note downstrokes, helping to create different types of "feel" to the strum.

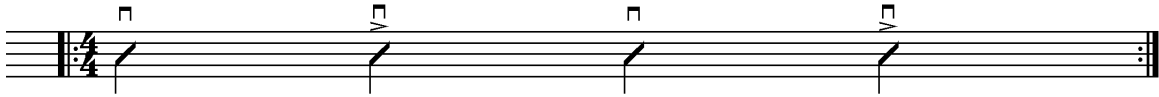
8. "Down beat" accents (beats 1 and 3)

- Suggested tempo range for class: ♩ = 60-180
- Suggested tempo range for professional work: ♩ = 40-220



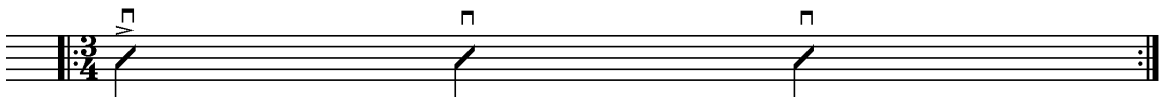
9. "Up beat" accents (beats 2 and 4)

- Suggested tempo range for class: ♩ = 60-180
- Suggested tempo range for professional work: ♩ = 40-220



10. Down beat accent in 3/4 meter

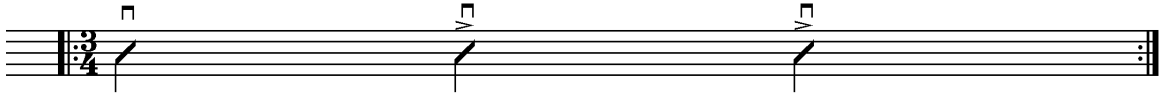
- Suggested tempo range for class: ♩ = 60-180
- Suggested tempo range for professional work: ♩ = 40-220



11. Waltz feel

For an example and song to play with, *The Times They are a Changin'* by Bob Dylan.

- Suggested tempo range for class: ♩ = 60–180
- Suggested tempo range for professional work: ♩ = 40–200



SECTION 3: Downstrokes and Upstrokes

This third set of strums introduces you to the upstroke. Before beginning with patterns, let's look at the upstroke strum by itself.

Upstroke strums commonly use only the higher strings, and rarely if ever include playing all strings. Focus on the three highest strings (strings 1, 2, and 3) when playing upstrokes.

12. Upstrokes only (for technique)

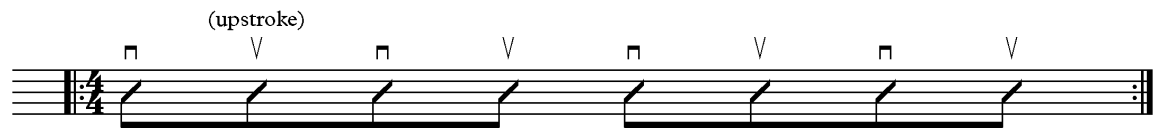
Begin this very slowly, focusing on playing only the top strings in a way that sounds clean and pleasing to your ear.



- Suggested tempo range for class: ♩ = 60–180
- Suggested tempo range for professional work: ♩ = 40–200

13. Alternating eighth note downstrokes and upstrokes

- Suggested tempo range for class: ♩ = 60–180
- Suggested tempo range for professional work: ♩ = 40–200



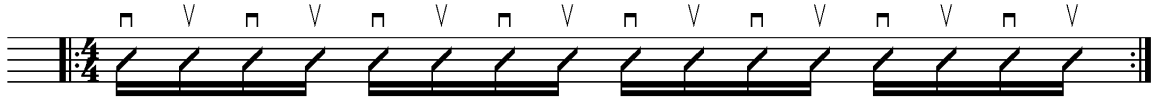
14. Alternating downstrokes and upstrokes with a swing/triplet feel

- Suggested tempo range for class: ♩ = 60–180
- Suggested tempo range for professional work: ♩ = 40–200



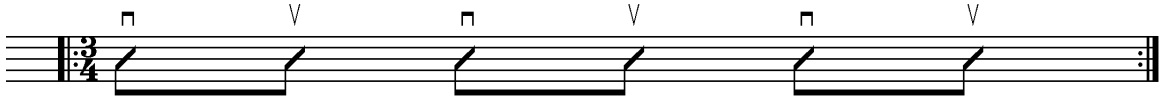
15. Alternating 16th note downstrokes and upstrokes

- Suggested tempo range for class: ♩ = ♩ = 60-100
- Suggested tempo range for professional work: ♩ = ♩ = 40-120



16. Alternating eighth notes in 3/4 meter

- Suggested tempo range for class: ♩ =
- Suggested tempo range for professional work: ♩ =

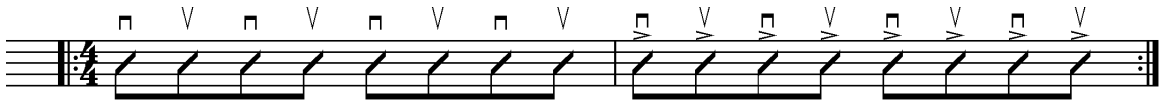


SECTION 4: Downstroke/Upstroke with Accents

This fourth set of exercises builds on our knowledge of upstrokes and downstrokes, while adding accents. Like all initial work, begin slow, be deliberate, and focus on producing consistent dynamic changes.

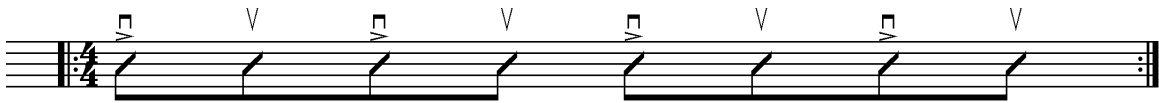
17. Alternating eighth notes, one measure without accents and one measure with accents. **The key here is to focus on consistent dynamics in each measure, with a clear contrast between the two. Start slow and be deliberate!**

- Suggested tempo range for class: ♩ = 60–120
- Suggested tempo range for professional work: ♩ = 40–150



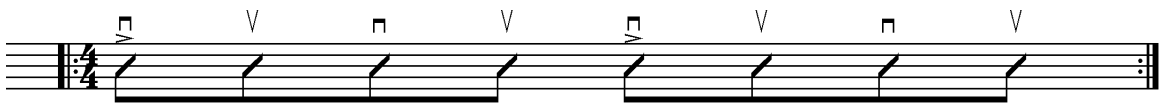
18. Alternating eighth notes with all quarter note accents: **Start slow and be deliberate!** Your brain will thank you for playing quality slow playing by remembering it later, so you don't have to think about it as much.

- Suggested tempo range for class: ♩ = 60–150
- Suggested tempo range for professional work: ♩ = 40–180



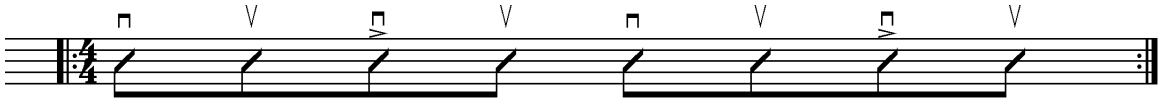
19. Alternating eighth notes with "down beat" accents (beats 1 and 3)

- Suggested tempo range for class: ♩ = 60–150
- Suggested tempo range for professional work: ♩ = 40–200



20. Alternating eighth note with "back beat" accents (beats 2 and 4)

- Suggested tempo range for class: ♩ = 60-150
- Suggested tempo range for professional work: ♩ = 40-200



21. Alternating eighth notes with all "off beat" accents (technical exercise)

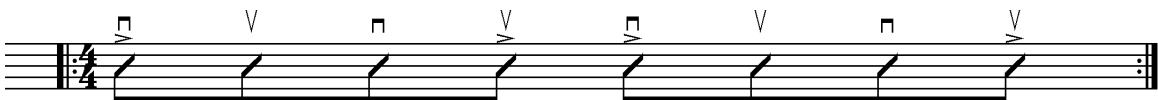
Start slow and be deliberate!

- Suggested tempo range for class: ♩ = 60-120
- Suggested tempo range for professional work: ♩ = 40-150



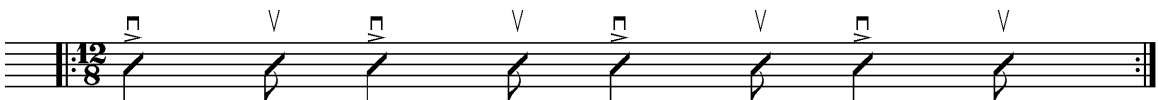
22. "Samba" accents. Begin slow! And focus on consistent dynamic changes.

- Suggested tempo range for class: ♩ = 60-100
- Suggested tempo range for professional work: ♩ = 40-150



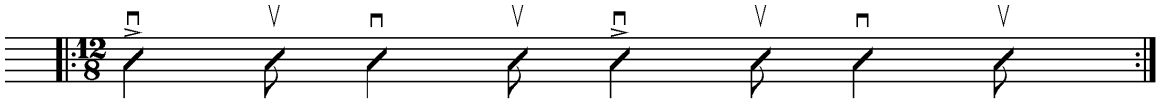
23. Alternating swing with all quarter note accents

- Suggested tempo range for class: ♩ = 60-150
- Suggested tempo range for professional work: ♩ = 40-170



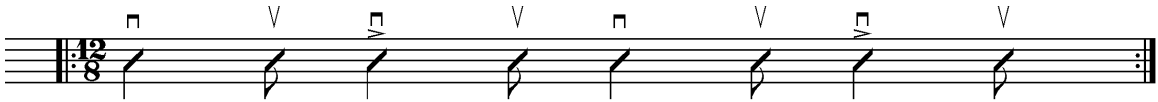
24. Alternating swing with "down beat" accents

- Suggested tempo range for class: ♩ = 60-150
- Suggested tempo range for professional work: ♩ = 40-170



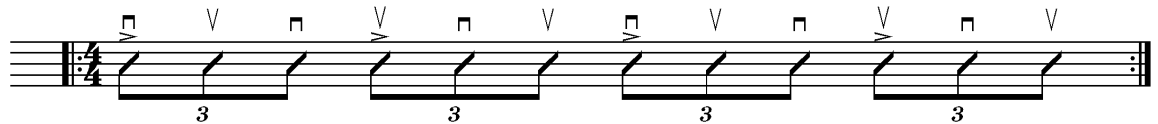
25. Alternating swing with "back beat" accents

- Suggested tempo range for class: ♩ = 60-150
- Suggested tempo range for professional work: ♩ = 40-170



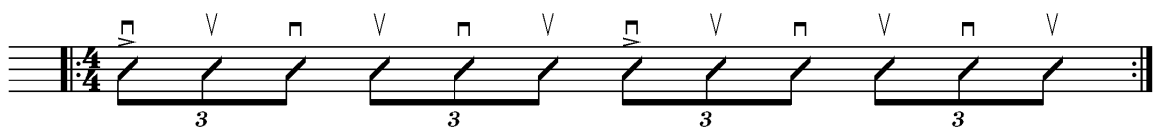
26. Alternating triplets with accents on all quarter notes

- Suggested tempo range for class: ♩ = 60-90
- Suggested tempo range for professional work: ♩ = 40-110



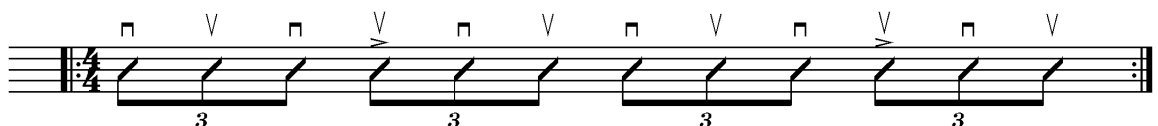
27. Alternating triplets with "down beat" accents

- Suggested tempo range for class: ♩ = 60-90
- Suggested tempo range for professional work: ♩ = 40-110



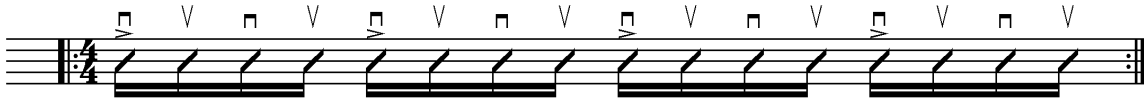
28. Alternating triplets with "up beat" accents

- Suggested tempo range for class: ♩ = 60-90
- Suggested tempo range for professional work: ♩ = 40-110



29. Alternating 16th notes with accents on all quarter notes

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-100



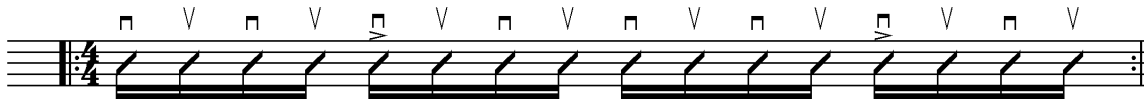
30. Alternating 16th notes with "down beat" accents

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-100



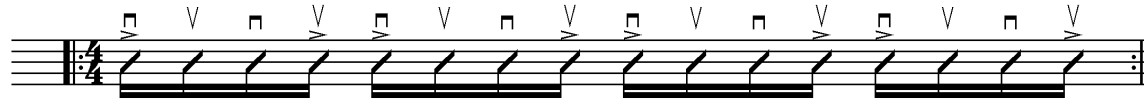
31. Alternating 16th notes with "up beat" accents

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-100



32. Alternating 16th notes with "Bossa Nova" accents

- Sug Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-90



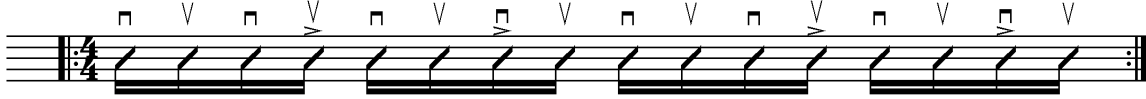
33. Alternating 16th notes with "pushed" (basic syncopated) accents

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-90



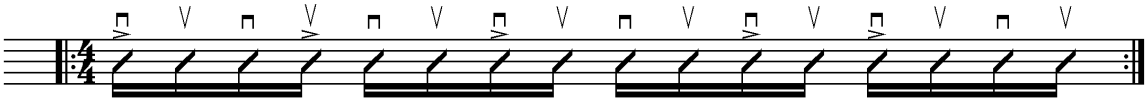
33b. "Songo" feel (removes accent on beats 1 and 3)

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-90



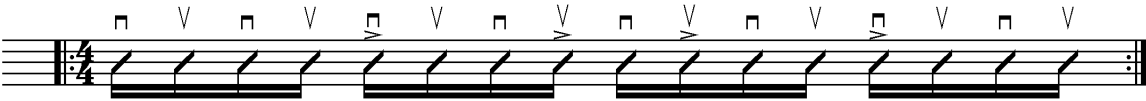
34. "Bo Diddley" Accents

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-90



35. "Funky Back Beat" Accents

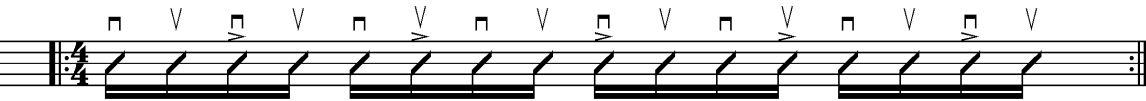
- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-90



36. "Brazilian Clave" Accents

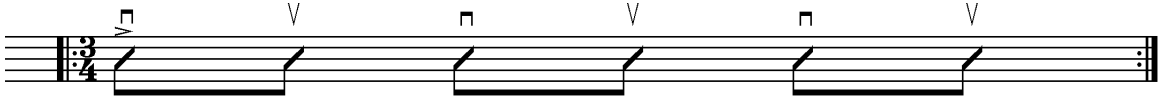
This strumming pattern idea can be found in *Get Lucky* by Daft Punk and Pharrell. You can also hear this idea and variations in first generation Disco music, such as the Bee Gees. We will revisit this idea with additional techniques later.

- Suggested tempo range for class: ♩ = 40-70
- Suggested tempo range for professional work: ♩ = 30-90



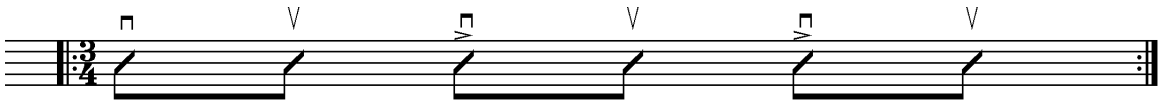
37. Eighth notes in 3/4 meter with down beat accents

- Suggested tempo range for class: ♩ = 40-140
- Suggested tempo range for professional work: ♩ = 30-160



38. Eighth notes in 3/4 meter with waltz accents

- Suggested tempo range for class: ♩ = 40-140
- Suggested tempo range for professional work: ♩ = 30-160



SECTION 5: Space, Syncopation, and Styles

Our fourth set of patterns focus on creating some space, by omitting notes in our strums while keeping the same stroke pattern intact. Variations for different strum types will include accents. We will want to maintain the up-down motion in our strumming hand, even when we aren't playing the note. This movement helps us keep consistent time throughout.

39. Eighth note driving strums, with and without accents

Video example for 37 at:

<https://www.youtube.com/watch?v=hzC0orOGARw>

from 8:35 to 10:48

- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-210



You can also play the above with a swing feel.

39b. ("down beat" accents)

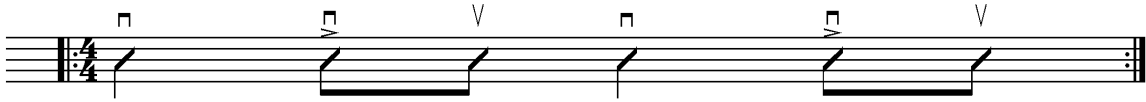
- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-210



You can also play the above with a swing feel.

39c. ("up beat" or "back beat" accents)

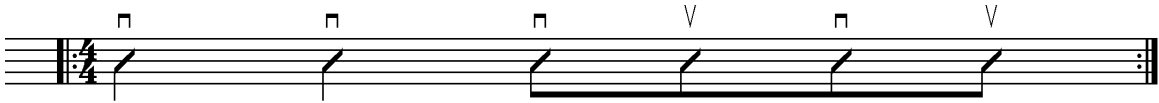
- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-210



You can also play the above with a swing feel.

40. More eighth note driving strums.

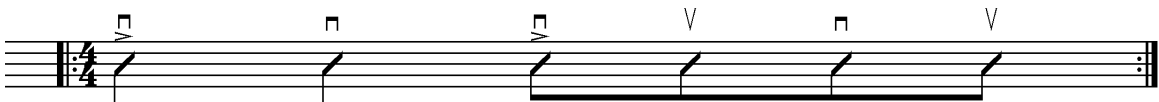
- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



You can also play the above with a swing feel.

40b. ("down beat" accents)

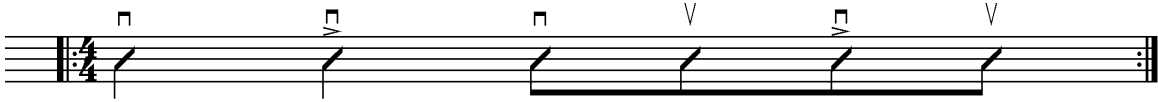
- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



You can also play the above with a swing feel.

40c. ("up beat" or "back beat" accents).

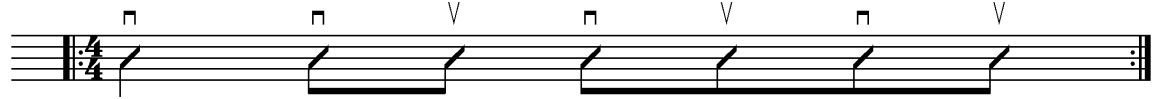
- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



You can also play the above with a swing feel. A good example for this pattern with a swing feel is "Bad Moon Rising" by Creedence Clearwater Revival.

41. Even more eighth note driving strums!

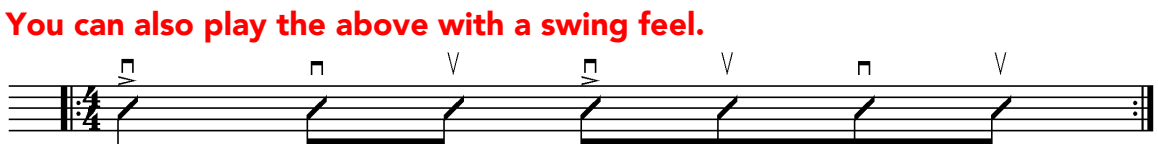
- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



You can also play the above with a swing feel.

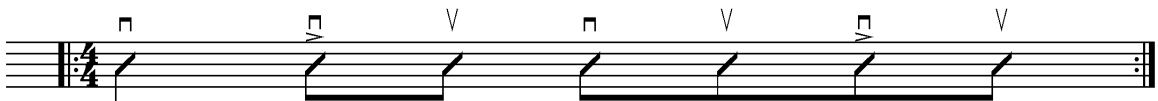
41b. ("down beat" accents)

- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



41c. ("up beat" or "back beat" accents)

- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



You can also play the above with a swing feel.

42. "ProtoSka"/Off beat eighth note feel (no muting, YET ☺)

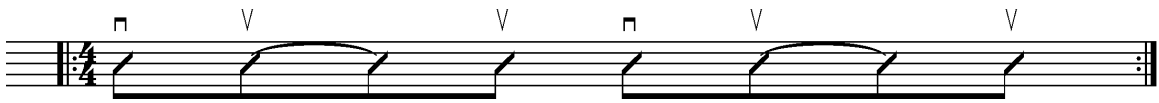
- Suggested tempo range for class: ♩ = 40-90
- Suggested tempo range for professional work: ♩ = 30-110



You can also play the above with a swing feel.

43. Syncopated eighth note feel

- Suggested tempo range for class: ♩ = 40-80
- Suggested tempo range for professional work: ♩ = 30-100



You can also play the above with a swing feel.

44. Eighth note "Rock" strum

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



You can also play the above with a swing feel.

44b. Eighth note "Rock" strum with down beat accent

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



You can also play the above with a swing feel.

44c. Eighth note "Rock" strum with up beat accents

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



You can also play the above with a swing feel.

45. Driving eighth note "Rock" strum

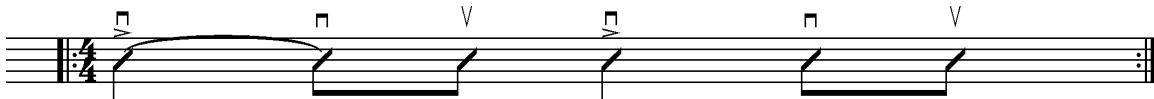
- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



You can also play the above with a swing feel.

45b. Driving strum with a down beat accent

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



You can also play the above with a swing feel.

46. Another driving rock strum

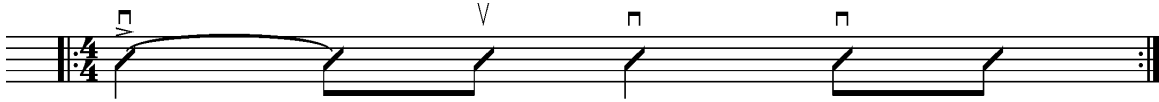
- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



You can also play the above with a swing feel.

46b. Another driving rock strum with down beat accent

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



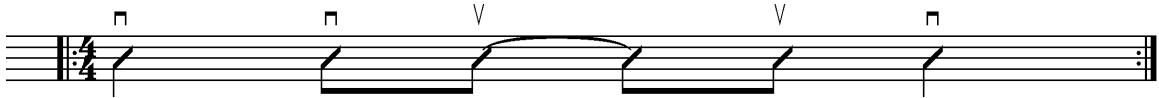
You can also play the above with a swing feel.

47. "Calypso" Strum #1

Video Example for 43 and 44:

<https://www.youtube.com/watch?v=ALxRkSHehYM>

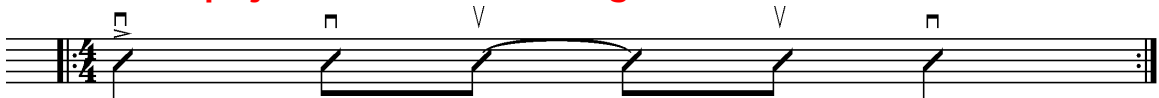
- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–200



You can also play the above with a swing feel.

47b. "Calypso" Strum #1 with "down beat" accent

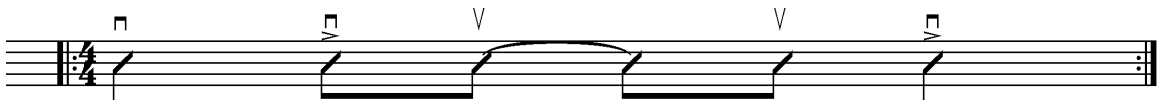
- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–200



You can also play the above with a swing feel.

47c. "Calypso" Strum #1 with "up beat" or "back beat" accent

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–200



You can also play the above with a swing feel.

48. "Calypso" Strum #2

Video Example for 43 and 44:

<https://www.youtube.com/watch?v=ALxRkSHehYM>

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



You can also play the above with a swing feel.

48b. "Calypso" Strum #2 with "down beat" accent

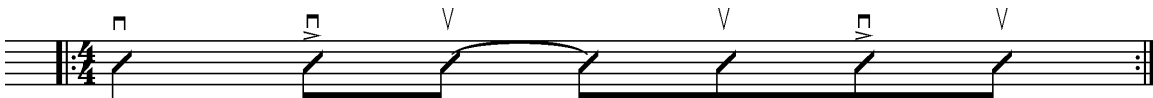
- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



You can also play the above with a swing feel.

48c. "Calypso" Strum #2 with "up beat" accents

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



You can also play the above with a swing feel.

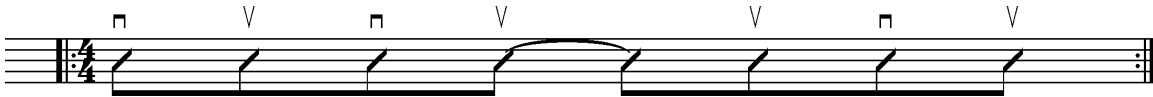
49. "Calypso" Strum #3

Video example for 45:

<https://www.youtube.com/watch?v=hzC0orOGARw>

from 10:48 to 12:20

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



You can also play the above with a swing feel.

49b. "Calypso" Strum #3 with "down beat" accent

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



You can also play the above with a swing feel.

49c. "Calypso" Strum #3 with "up beat" or "back beat" accents

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180

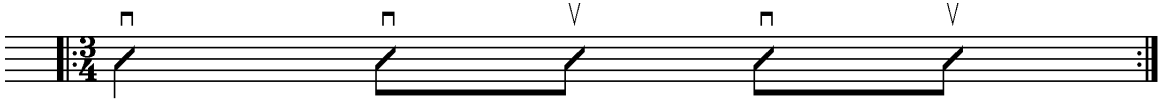


You can also play the above with a swing feel.

50. Quarter/eighth note in 3/4 meter and waltz patterns.

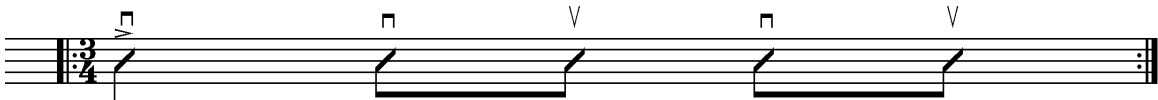
Songs that use these related waltz patterns include *Breathe* by Anna Nalick, *Save Yourself* by Sensefield, and *Norwegian Wood* by the Beatles. Each of these patterns can be played with a straight eighth note feel or swung.

- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-200



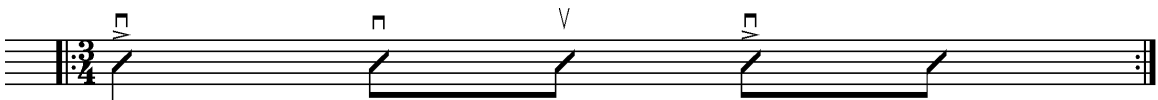
50b. Quarter/eighth note in 3/4 meter with down beat accent.

- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-200



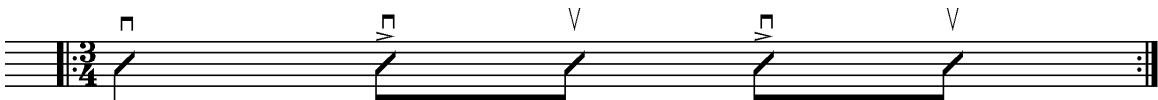
50c. Accents on beats 1 and 3

- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-200



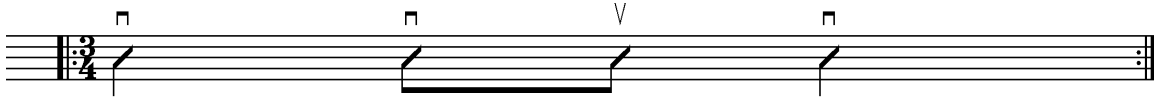
50d. Quarter/eighth note in 3/4 meter with waltz accents.

- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-200



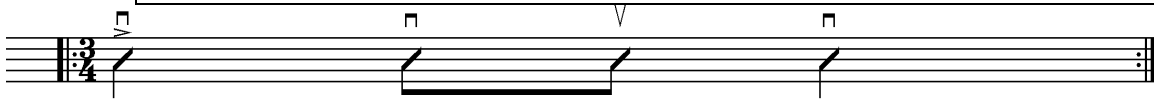
51. Another Waltz Pattern

- Suggested tempo range for class: ♩ = 40–180
- Suggested tempo range for professional work: ♩ = 30–200



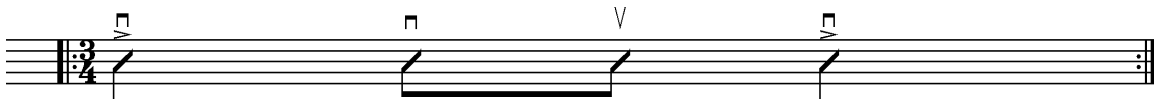
51b. Accents on beat 1

- Suggested tempo range for class: ♩ = 40–180
- Suggested tempo range for professional work: ♩ = 30–200



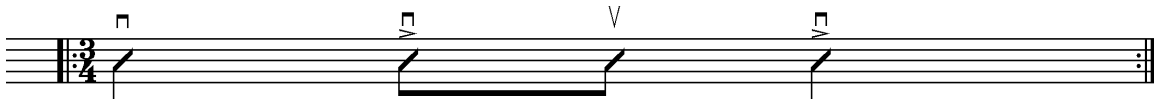
51c. Accents on beats 1 and 3

- Suggested tempo range for class: ♩ = 40–180
- Suggested tempo range for professional work: ♩ = 30–200



51d. Waltz accents

- Suggested tempo range for class: ♩ = 40–180
- Suggested tempo range for professional work: ♩ = 30–200



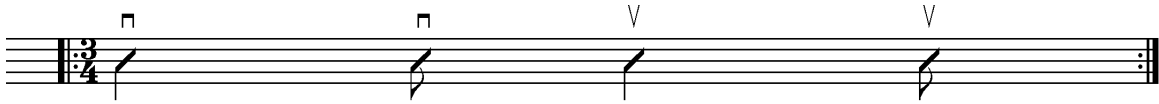
52. "Hemiola 1" in 3/4 meter

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



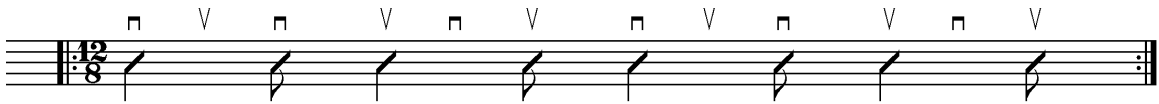
53. "Hemiola 2" in 3/4 meter

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



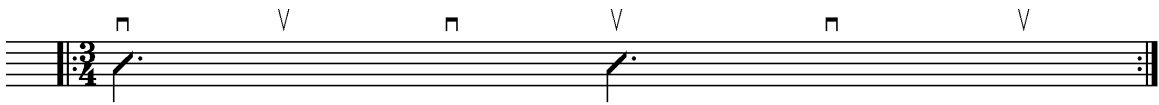
53b. Swing feel with alternating strum direction in 12/8

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



54. "Hemiola 3" in 3/4 meter

- Suggest Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180

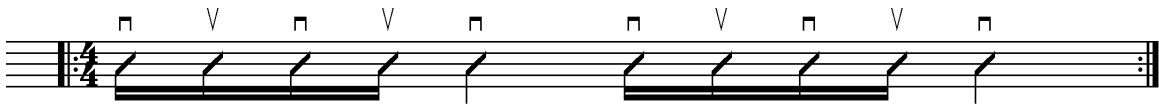


SECTION 6: Sixteenth Note Patterns

This next section focuses on 16th note patterns with note omissions. If helpful, warm up using previous 16th note strumming patterns.

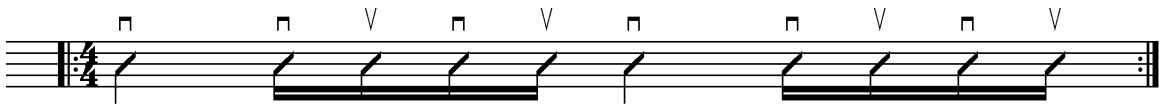
55. 16th note pattern #1

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



56. 16th note pattern #2

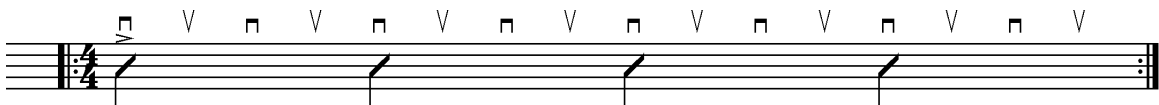
- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



57. 16th note down beats with silent strokes

Focus on your up and down motion/timing for future use.

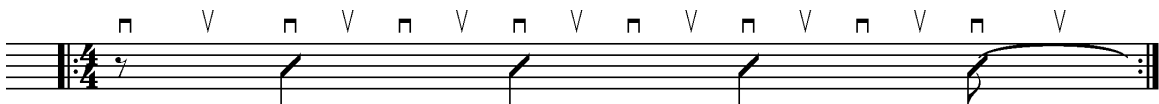
- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



58. 16th note off beats with silent strokes

Focus on your up and down motion/timing for future use.

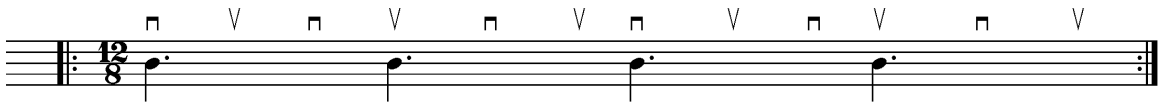
- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



59. 12/8 with silent strokes: Marking time

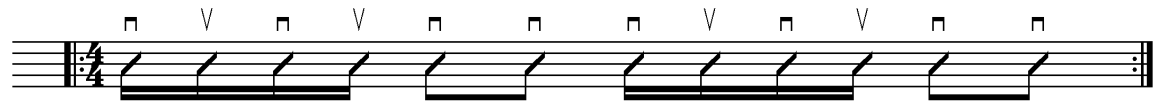
Focus on your up and down motion/timing for future use. This exercise sets up more complex patterns for songs like "Isn't She Lovely" by Stevie Wonder, but it also works well by itself. Begin with this, and later we will cover more complex patterns based on the skeleton/time marking used here.

- Suggested tempo range for class: ♩ = 40-90
- Suggested tempo range for professional work: ♩ = 30-120



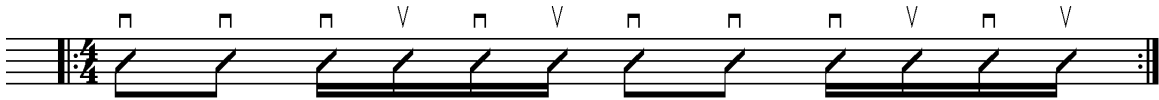
60. 16th note and eighth note combination #1

- Suggested tempo for class: ♩ = 40-100
- Suggested tempo for professional work: ♩ = 30-130



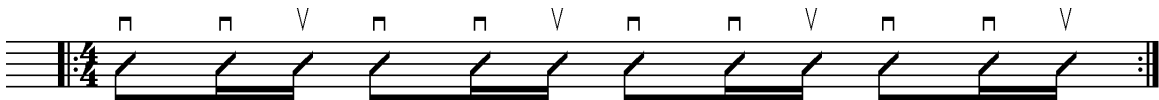
61. 16th note and eighth note combination #2

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



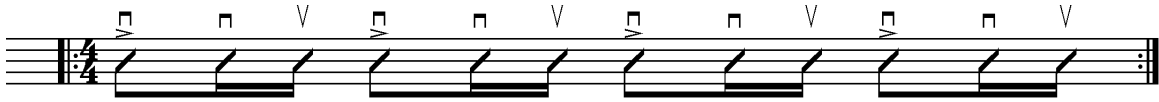
62. Eighth/16th note driving strum pattern

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



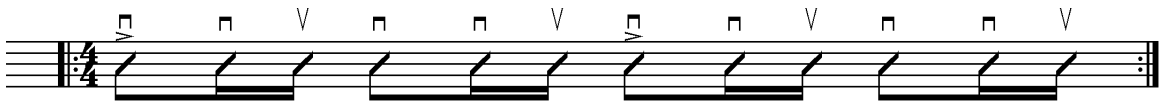
62b. (all quarter note accents)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



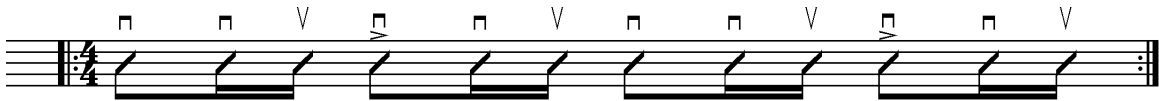
62c. ("down beat" accents)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



62d. ("back beat" accents)

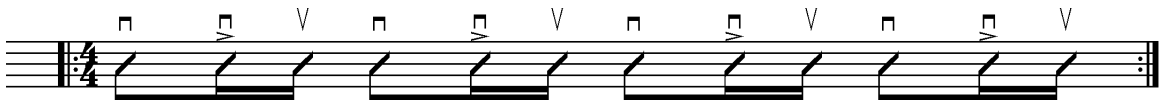
- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



62e. ("off beat" accents)

Start this one at a slow tempo to get comfortable with technique and feel)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130

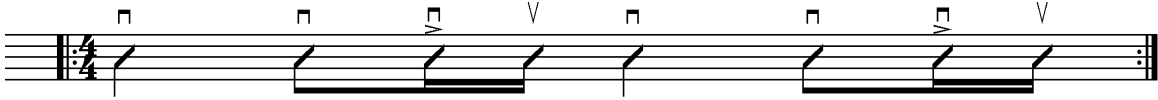


63. Slow rock ballad strum #1

Video Example for 59:

<https://www.youtube.com/watch?v=xhOH5BY7R7c>

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



64. Slow rock ballad strum #2

Example (focus on tutorial, not what is played before):

https://www.youtube.com/watch?v=8y_EDMax7Ak

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



64b. ("down beat" accent)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130



64c. ("back beat" accent)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130

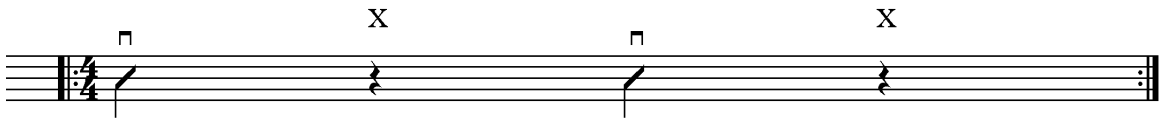


SECTION 7: Strumming Hand Muting/Muffling

This next section will focus on strumming patterns that use (Strumming) Hand Muting. You will see below that strumming hand muting notation includes an "X" above a rest of some type, indicating that we mute the strings at the designated time.

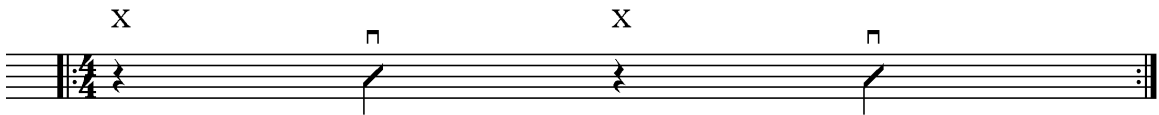
69. Down beat strums with hand muting

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 30-180



70. Proto-Reggae feel #1: The following exercises are to help develop your general technique. Reggae strums are played with downstrokes, and different types of mutes. We will look at more nuanced traditional Reggae playing in a future section.

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 40-150



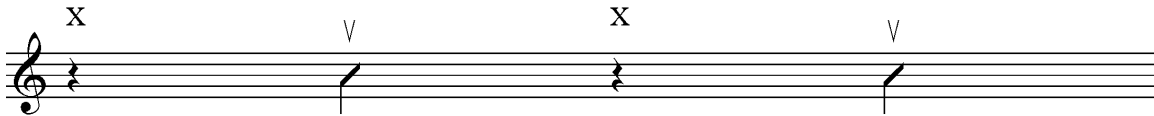
70b. Proto-Reggae feel #2

- Suggested tempo range for class: ♩ = 40-150
- Suggested tempo range for professional work: ♩ = 40-150



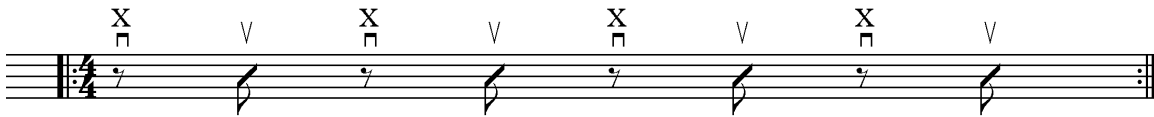
71. Proto-Ska feel #1. Where reggae uses downstrokes, Ska (particular second and third wave) use upstrokes due to the faster tempos. These technical exercises help you develop the use of mutes with upstrokes.

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 40–200



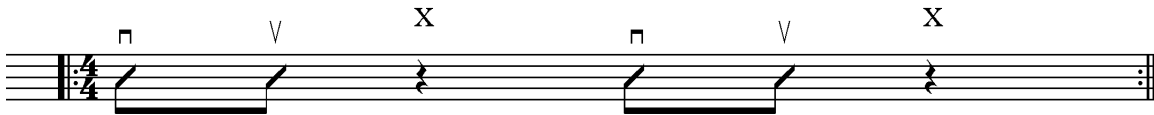
71b. Proto-Ska feel #2

- Suggested tempo range for class: ♩ = 40–75
- Suggested tempo range for professional work: ♩ = 40–125



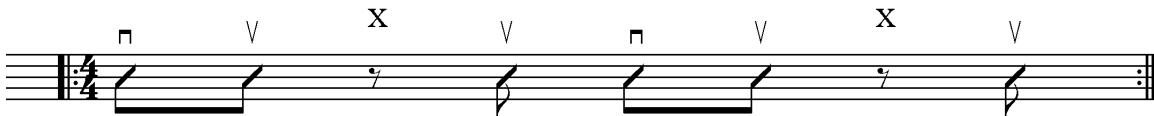
72. "We Will Rock You" feel

- Suggested tempo range for class: ♩ = 40–120
- Suggested tempo range for professional work: ♩ = 40–150



73. Driving feel with mute

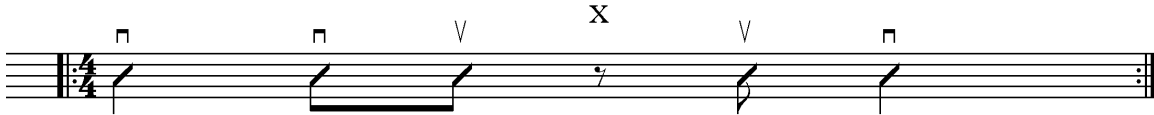
- Suggested tempo range for class: ♩ =
- Suggested tempo range for professional work: ♩ =



You can also play the above with a swing/triplet feel.

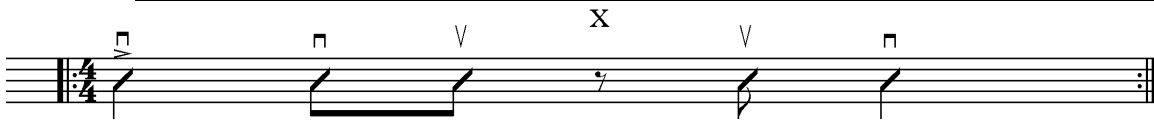
74. Calypso strum with hand mute

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 40-150



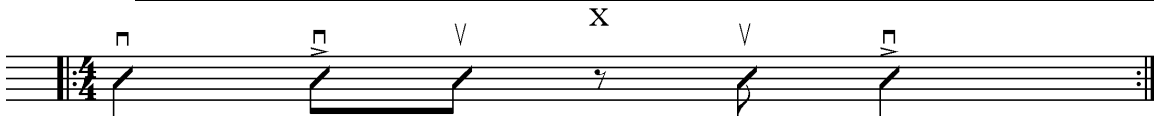
74b. Add an accent to the down beat (beat 1)

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 40-150



74c. Add accents to the up beats (beats 2 and 4)

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 40-150



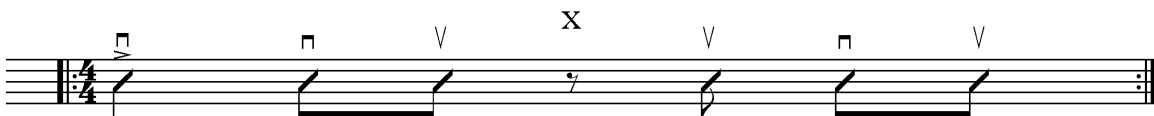
75. Calypso 2 strum with hand mute

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 40-150



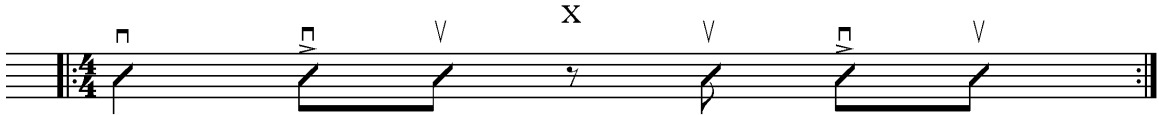
75b. Add an accent to the down beat

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 40-150



75c. Add accents to the up beats

- Suggested tempo range for class: ♩ = 40–120
- Suggested tempo range for professional work: ♩ = 40–150



76. Calypso 3 strum with hand mute

- Suggested tempo range for class: ♩ = 40–120
- Suggested tempo range for professional work: ♩ = 40–150



76b. Add an accent to the down beat

- Suggested tempo range for class: ♩ = 40–120
- Suggested tempo range for professional work: ♩ = 40–150



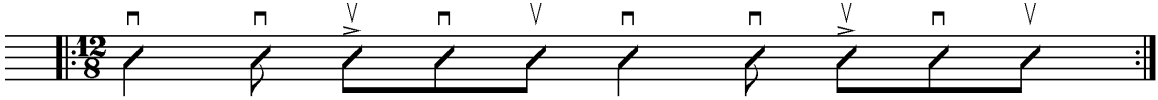
76c. Add accents to the up beats

- Suggested tempo range for class: ♩ = 40–120
- Suggested tempo range for professional work: ♩ = 40–150



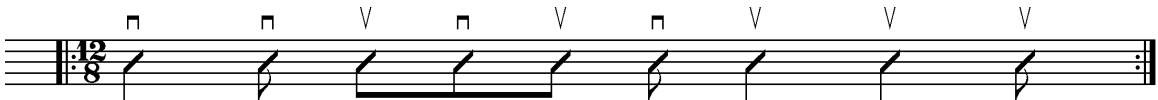
79c. With up beat accents

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150



80. 12/8 "Stevie Wonder" strum

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150



SECTION 8: Palm Muting

This next section introduces *Palm Muting*, which occurs when your palm is already placed on the strings while strumming. The muffle provides another useful timbre. While commonly heard on electric guitar, it can also be useful on acoustic or classical guitars. Note the "P" and the x's on the notation indicating palm muting.

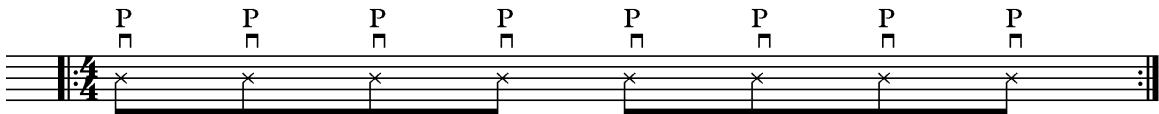
This video gives a brief overview of palm muting.

<https://www.youtube.com/watch?v=76ZOPqcjK8c>

81. Eighth note down stroke palm muting:

Note the "P" and the x's on the notation indicating palm muting.

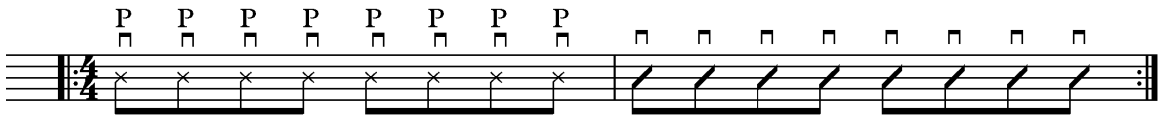
- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150



82. Eighth note down stroke palm muting and basic open downstrokes:

Focus on dynamic consistency and consistent transitions between sounds.

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150



83. Palm muting with open chords

- Suggested tempo range for class: ♩ = 40-140
- Suggested tempo range for professional work: ♩ = 30-180



SECTION 9: Brush/Strum-Muting

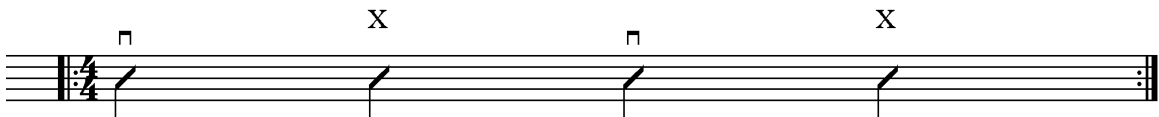
The next section focuses on *Brush/Strum-Muting*. The notation indicates an X above a specified note, meaning that you will strum and mute at the same time.

This video will provides real-time information on strum muting.

https://www.youtube.com/watch?annotation_id=annotation_2734347875&feature=iv&src_vid=VDDPs3JBxOA&v=8mHQ5k1Q7Mk

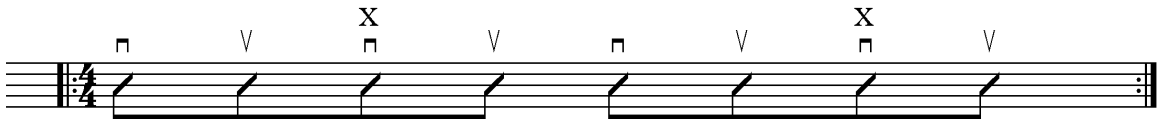
84. Quarter note back beat strum mutes

- Suggested tempo range for class: ♩ = 40–75
- Suggested tempo range for professional work: ♩ = 30–90



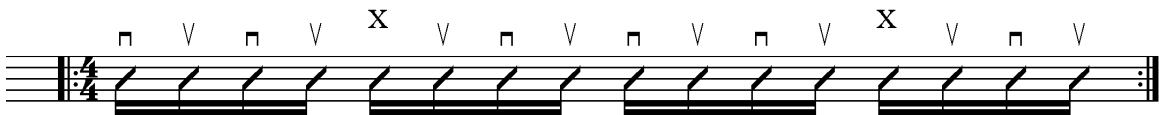
85. Eighth note back beat strum mutes

- Suggested tempo range for class: ♩ = 40–75
- Suggested tempo range for professional work: ♩ = 30–90



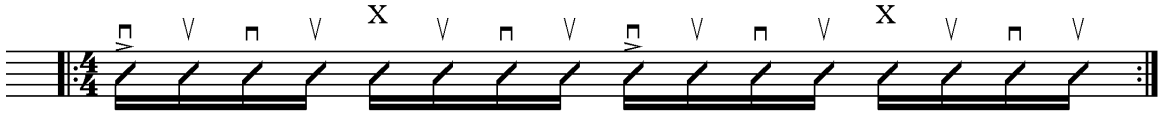
86. Sixteenth note back beat strum mutes

- Suggested tempo range for class: ♩ = 40–75
- Suggested tempo range for professional work: ♩ = 30–90



87. Sixteenth note strum with down beat accents and back beat strum mutes

- Suggested tempo range for class: ♩ = 40-75
- Suggested tempo range for professional work: ♩ = 30-90



SECTION 10: Sixteenth Note Styles

In this next section, we will combine note omissions, syncopated accents, and strum muting for some useful strumming patterns.

88. Rhythm & Blues strum 1

- Suggested tempo range for class: ♩ = 40-75
- Suggested tempo range for professional work: ♩ = 30-100



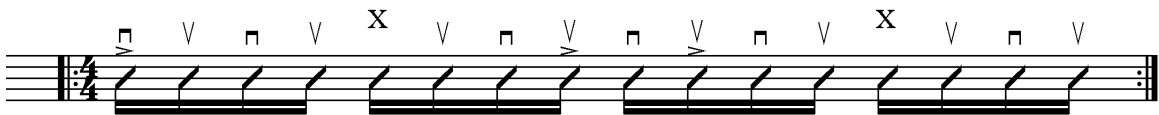
89. Rhythm & Blues strum 2

- Suggested tempo range for class: ♩ = 40-75
- Suggested tempo range for professional work: ♩ = 30-100



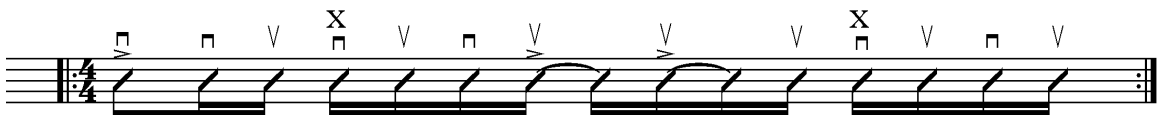
90. Funky brush mute strum #1

- Suggested tempo range for class: ♩ = 40-75
- Suggested tempo range for professional work: ♩ = 30-90



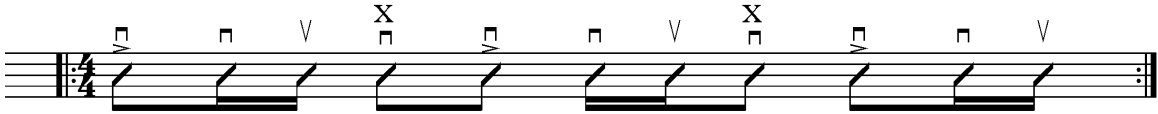
91. Funky Brush Mute Strum #2

- Suggested tempo range for class: ♩ = 40-75
- Suggested tempo range for professional work: ♩ = 30-90



92. Funky brush mute strum #3

- Suggested tempo range for class: ♩ = 40-75
- Suggested tempo range for professional work: ♩ = 30-90



SECTION 11: Chord Hand Muting

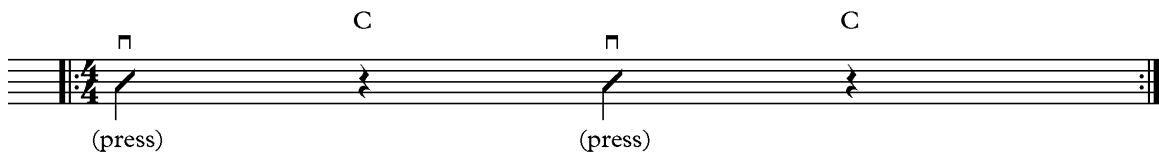
This next section introduces you to the basics of Chord Hand muting/muffling. In this section, note the "C" indicated that your chording hand will touch strings without pressing them onto the fretboard. This will muffle the string sound and provide another way to manipulate the guitar timbre. Chord hand muting/muffling is easiest with chords that do not include open strings (such as barre chords) but with work and some creativity you can use this technique on any chord.

You can either allow this chord muting/muffling to create a percussive sound while strumming, or to end the duration of a note without strumming. We will begin with changing note duration.

93. Quarter note chord duration with chord hand muting (no strum)

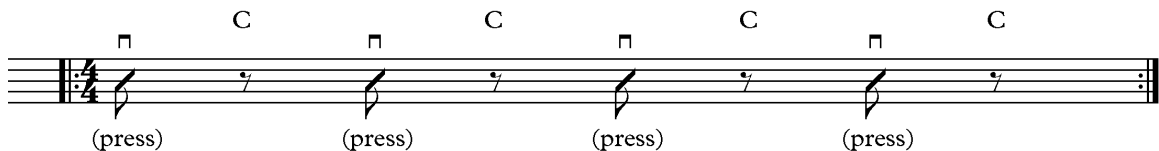
Suggested tempo range for class: ♩ = 40-100

- Suggested tempo range for professional work: ♩ = 30-140



94. Eighth note chord duration with chord hand muting: (no strum)

- Suggested tempo range for class: ♩ = 40-60
- Suggested tempo range for professional work: ♩ = 30-80

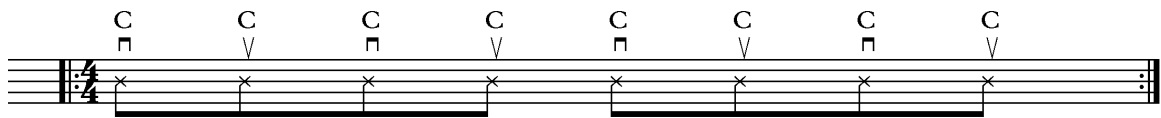


Now that we have these exercises complete, we can look at chording hand muting as a percussive/timekeeping tool that helps create a feel to the music. These exercises are a great way to practice barre chords as well, because you can work on the shape and pressure for limited periods, while giving your hand a break.

95. Eighth note up and down strokes with chording hand muting

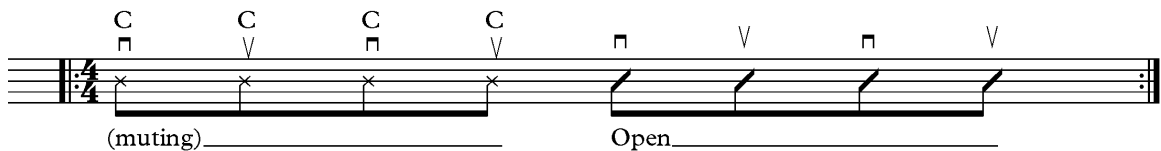
Note the "C" for chord hand muting, and the x's as flags within the notation. Remember to muffle all strummed strings.

- Suggested tempo range for class: ♩ = 40-140
- Suggested tempo range for professional work: ♩ = 30-180



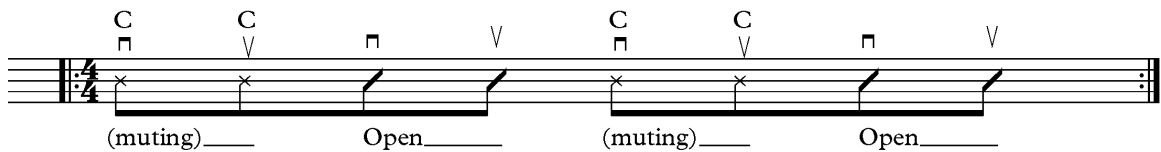
96. Alternating strum with chord hand muting and open chords #1

- Suggested tempo range for class: ♩ = 40-140
- Suggested tempo range for professional work: ♩ = 30-180



96b. Alternating strum with chord hand muting and chord play #2

- Suggested tempo range for class: ♩ = 40-140
- Suggested tempo range for professional work: ♩ = 30-160

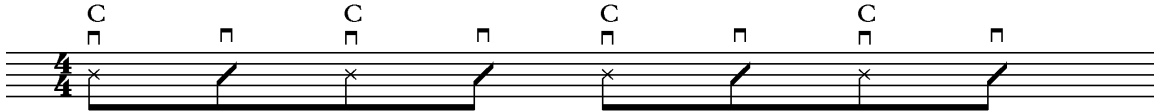


97. Reggae feel #1

Reggae commonly employs this chord mute, and the following patterns are a great introduction to common reggae feel. The following video does a great job of discussing the style of Reggae guitar.

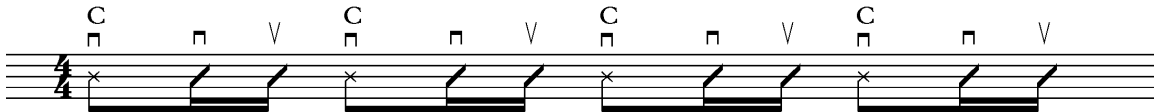
<https://www.youtube.com/watch?v=8f73TICkFKE&t=7s>

- Suggested tempo range for class: ♩ = 40–60
- Suggested tempo range for professional work: ♩ = 30–70



98. Reggae feel 2: The double chop

- Suggested tempo range for class: ♩ = 40–60
- Suggested tempo range for professional work: ♩ = 30–70



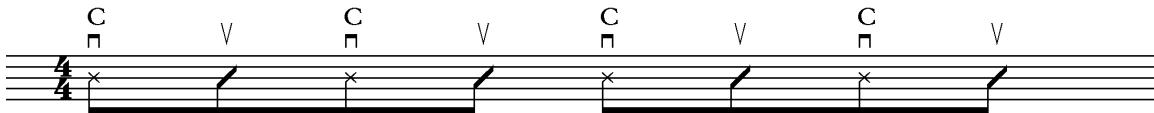
You can also swing the double chop pattern above; maintain the same stroke directions, but think more in terms of triplets.

99. Ska feel

Similar to Reggae, Ska guitar also uses chord hand muting. However, where reggae uses downstrokes for chords, ska uses upstrokes. Keep in mind that Ska tends to be played faster than Reggae; traditional Ska is played at a jogging pace, and some modern-derived ska being played very fast. Good bands to listen to include the Skatalites (who originated the style), Toots and the Maytals, the Specials (2nd generation British Band), the BossTones (3rd generation Ska/Punk), and Jump with Joey (3rd generation American band with a traditional/jazz hybrid). The Police also used a bit of Ska (and Reggae) in their work, particularly on some of their earlier albums (such as *Man in a Suitcase* on the album *Zenyatta Mondatta*). The below video may also be helpful.

<https://www.youtube.com/watch?v=ahZSBdtJF5A>

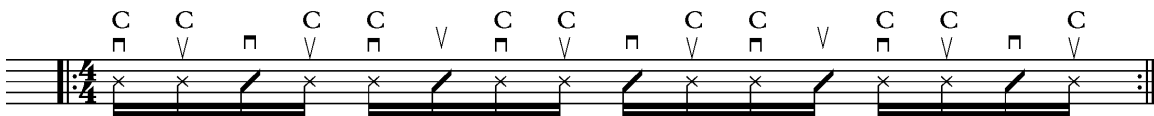
- Suggested tempo range for class: ♩ = 40–100
- Suggested tempo range for professional work: ♩ = 30–120



100. Funk/Disco strum with chord hand muting #1

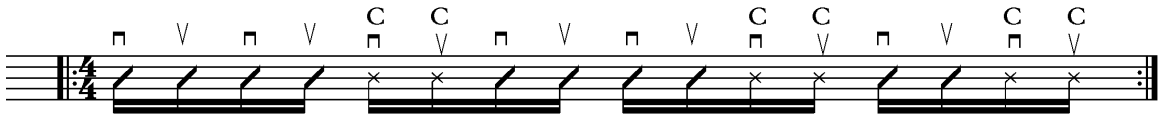
You can find this muted funk feel in *Get Lucky* by Daft Punk and Pharrel, as well as songs by the Bee Gees.

- Suggested tempo range for class: ♩ = 40–80
- Suggested tempo range for professional work: ♩ = 30–110



101. Funk strum with chord hand muting #2

- Suggested tempo range for class: ♩ =
- Suggested tempo range for professional work: ♩ =



Congratulations on your first completion through these strumming patterns. You've now built up the technique that will help you play a range of strumming styles, including folk, popular, rock, reggae, ska, and funk. Remember two things: these patterns are always here to revisit and sharpen, and these are really just the beginning of your strumming journey. You are prepared to learn more nuanced ideas about these styles, and the best way to continue is to listen and watch good guitar players play.

Onward to fingerpicking and hybrid styles!

SECTION 12: Fingerpicking Basics

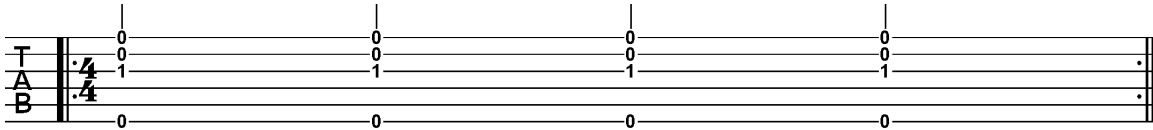
In this section, we introduce fingerpicking patterns; we now begin plucking strings. Here are a few items to make sure you are familiar with and continuously reminding yourself when fingerpicking on guitar.

- Make sure to watch videos about fingerpicking before and during your practice of these patterns.
- Know your right hand finger "names" (p, i, m, a; see handout)
- For the overwhelming majority of these patterns, your i, m, and a fingers will be situated on strings 3, 2, and 1, respectively.
- You will notice that these patterns, because we are focusing on specific strings, use tablature notation.
- Each pattern below is written only in one chord. Remember that your three fingers will remain positioned on the top three strings in most cases, regardless of chord. However, with some chords, your thumb will reposition to where the root note of the chord lands. For example, an E chord has the root on string 6, but a D chord has the root on string 4. Simply move the thumb to the fourth string with the D chord. If the exercise asks you to play alternating bass lines, you will find the 5th of the chord. This will also be covered in class.
- **Begin by playing slowly and deliberately!** You want clean and clear articulation with plucking, and playing slow will allow you to promote that sound. You also want to train your brain slowly, so faster playing develops more quickly and fluidly.
- As you begin learning patterns, you will see that there are endless possibilities of fingerpicking combinations. Make sure you work on the patterns in this book, but take the opportunity to explore new patterns!

102. Fingerpicking exercise (written for E chord)

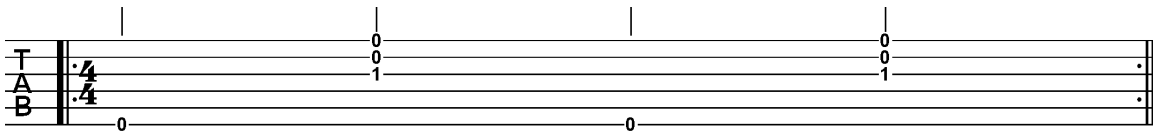
Fingerpicking patterns are provided in tablature notation. Keep in mind that thumb placement is going to depend on which chord you are playing. For example, a D chord will place the thumb on the 4th string.

- Suggested tempo range for class: ♩ = 40-80
- Suggested tempo range for professional work: ♩ = 30-120



103. Fingerpicking pattern #1: Written for E chord

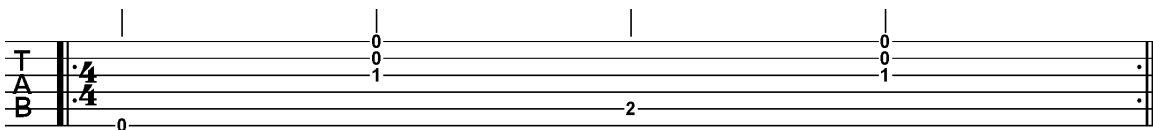
- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-240



103b. Alternating bass: Written for E chord

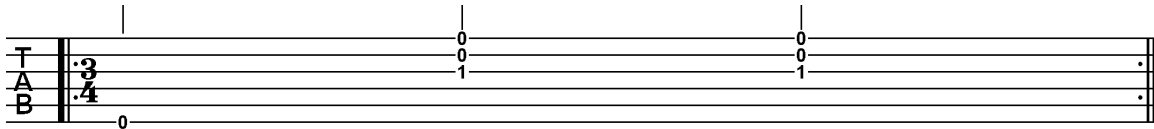
Notice here that the bass note alternates to provide you some motion with the root note and the 5th scale degree. Again, placement depends on which chord you are playing.

- Suggested tempo range for class: ♩ = 40-180
- Suggested tempo range for professional work: ♩ = 30-240



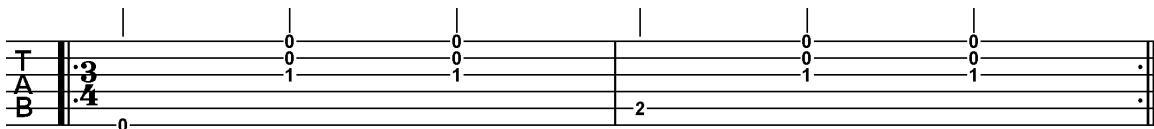
104. Fingerpicking pattern #2: Waltz (written for E chord)

- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



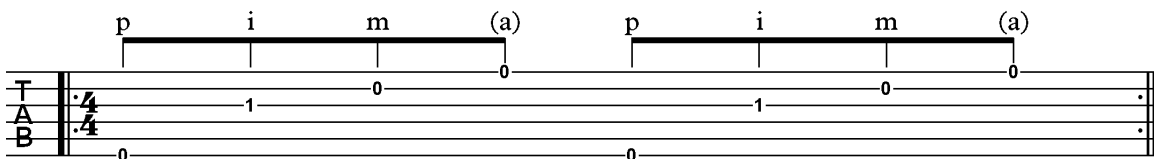
104b. Alternating bass: Written for E chord

- Suggested tempo range for class: ♩ = 40-160
- Suggested tempo range for professional work: ♩ = 30-200



105. Fingerpicking pattern #3: Written for E chord

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150



105b. You can also use any permutation of 105 above. Examples below:

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130

- pami
- paim
- piam
- pmai
- pmia

105c. Alternating bass: Written for E chord

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150

Musical notation for exercise 105c. It shows a guitar staff with three strings (T, A, B) and a 4/4 time signature. The first measure has notes p, i, m, (a) on the strings, with a bar line under the first string. The second measure has notes p, i, m, (a) on the strings, with a bar line under the second string. The bass line has a 0 on the first string and a 2 on the second string.

105d. Create new permutations for 83c., using the alternating bass (e.g., p a i m or p m i a)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-130

106. Longer treble fingering line

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

Musical notation for exercise 106. It shows a guitar staff with three strings (T, A, B) and a 4/4 time signature. The first measure has notes p, i, m, i on the strings, with a bar line under the first string. The second measure has notes (a), i, m, i on the strings, with a bar line under the first string. The bass line has a 0 on the first string and a 1 on the second string.

107. Fingering pattern #4: Double plucks (written for E chord)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

Musical notation for exercise 107. It shows a guitar staff with three strings (T, A, B) and a 4/4 time signature. The first measure has notes p, i, (ma), i on the strings, with a bar line under the first string. The second measure has notes p, i, (ma), i on the strings, with a bar line under the first string. The bass line has a 0 on the first string and a 1 on the second string.

107b. Alternating bass line: Written for E chord

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

Musical notation for exercise 107b. It features a treble clef (T), alto clef (A), and bass clef (B). The time signature is 4/4. The bass line starts on the open string (0) and has a '2' written below it. The treble clef has a '4' written below it. The notation shows two measures of music. The first measure has notes p (open), i (1), (ma) (0), and i (1). The second measure has notes p (open), i (1), (ma) (0), and i (1). There are horizontal lines above the notes in each measure, indicating a pick-up stroke.

108. Fingerpicking pattern #5 (written for E chord)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

Musical notation for exercise 108. It features a treble clef (T), alto clef (A), and bass clef (B). The time signature is 6/8. The bass line starts on the open string (0). The treble clef has a '6' and '8' written below it. The notation shows two measures of music. The first measure has notes p (open), i (1), and m (0). The second measure has notes a (open), m (0), and i (1). There are horizontal lines above the notes in each measure, indicating a pick-up stroke.

108b. Fingerpicking pattern #5 with alternating bass (written for E chord)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

Musical notation for exercise 108b. It features a treble clef (T), alto clef (A), and bass clef (B). The time signature is 12/8. The bass line starts on the open string (0) and has a '2' written below it. The treble clef has a '12' and '8' written below it. The notation shows four measures of music. The first measure has notes p (open), i (1), and m (0). The second measure has notes a (open), m (0), and i (1). The third measure has notes p (open), i (1), and m (0). The fourth measure has notes a (open), m (0), and i (1). There are horizontal lines above the notes in each measure, indicating a pick-up stroke.

109. Fingerpicking pattern #6: Double plucks (written for E chord)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

Musical notation for exercise 109. It features a treble clef (T), alto clef (A), and bass clef (B). The time signature is 3/4. The bass line starts on the open string (0). The treble clef has a '3' and '4' written below it. The notation shows three measures of music. The first measure has notes p (open), i (1), and (ma) (0). The second measure has notes i (1), (ma) (0), and i (1). The third measure has notes (ma) (0), i (1), and i (1). There are horizontal lines above the notes in each measure, indicating a pick-up stroke.

109b. Fingerpicking pattern #6: Alternating bass (written for E chord)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-120

110. Alternating double plucks (written for E chord)

- Suggested tempo range for class: ♩ = 40-80
- Suggested tempo range for professional work: ♩ = 30-100

111. Basic "Bossa Nova" style (written for E chord)

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-140

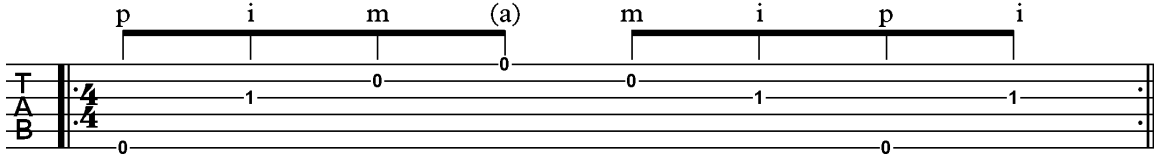
111b. Basic "Boss Nova" style with alternating bass (written for E chord)

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-140

For more complex and authentic bossa nova ideas:
<https://www.youtube.com/watch?v=yDY5Fgl5xJU>

112. Arpeggiation with bass on beats 1 and 4 (written for E chord)

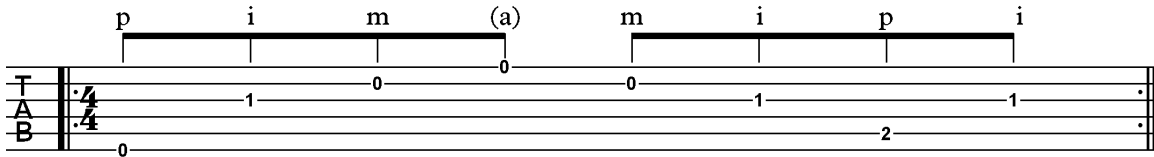
- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-140



Musical notation for exercise 112, written for E chord in 4/4 time. The notation shows a treble clef (T), alto clef (A), and bass clef (B). The key signature is one sharp (F#). The time signature is 4/4. The melody consists of two phrases: the first phrase has notes p (open), i (1st fret), m (2nd fret), and (a) (open), and the second phrase has notes m (2nd fret), i (1st fret), p (open), and i (1st fret). The bass line has notes 0 (open) on beats 1 and 4, and 1 (1st fret) on beats 2 and 3.

113. Alternating bass on beats 1 and 4 (written for E chord)

- Suggested tempo range for class: ♩ = 40-100
- Suggested tempo range for professional work: ♩ = 30-140



Musical notation for exercise 113, written for E chord in 4/4 time. The notation shows a treble clef (T), alto clef (A), and bass clef (B). The key signature is one sharp (F#). The time signature is 4/4. The melody consists of two phrases: the first phrase has notes p (open), i (1st fret), m (2nd fret), and (a) (open), and the second phrase has notes m (2nd fret), i (1st fret), p (open), and i (1st fret). The bass line has notes 0 (open) on beats 1 and 4, and 1 (1st fret) on beats 2 and 3.

SECTION 13: Introduction to Hybrid Styles

This section will introduce some concepts that incorporate single string play and strumming together. They can be played either with a pick or without. You will notice this style in some country music, like Johnny Cash, as well as Rockabilly, and other genres.

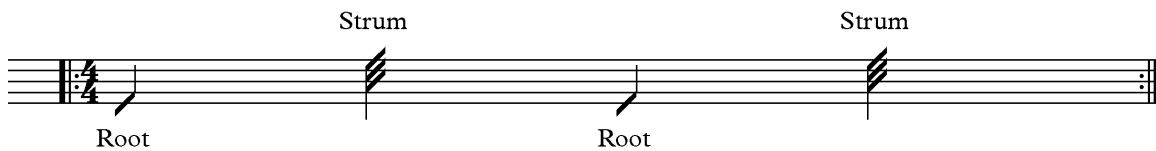
The following video demonstrates the idea:

<https://www.youtube.com/watch?v=8OgShERVjRw>

114. Bass-brush strum (showing 6th string on bass)

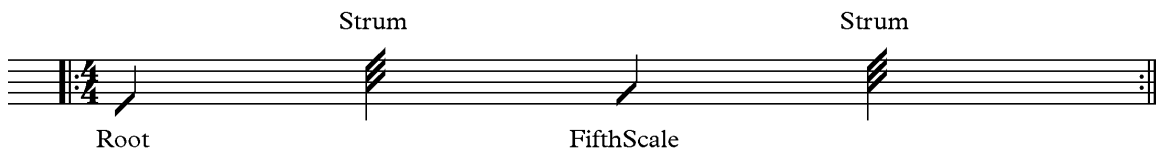
Like with fingerpicking, the location of your bass note will depend on the chord you are playing

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



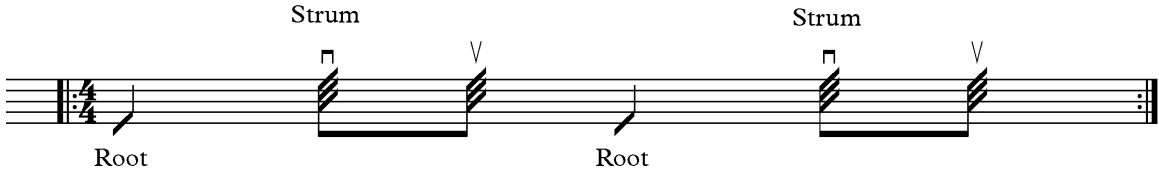
114b. Alternating bass-brush strum (showing 6th string on bass):

- Suggested tempo range for class: ♩ = 40–150
- Suggested tempo range for professional work: ♩ = 30–180



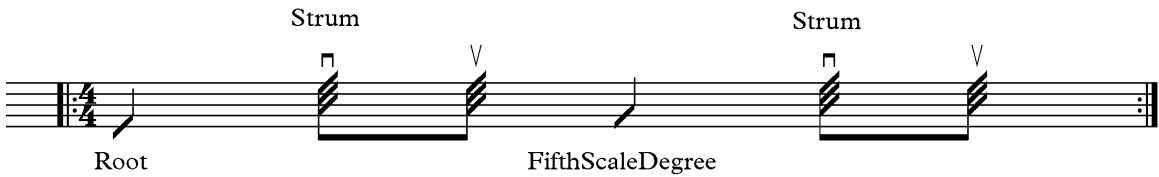
115. Bass-brush "country" strum (showing 6th string on bass):

- Suggested tempo range for class: ♩ = 40-120
- Suggested tempo range for professional work: ♩ = 30-150



115b. Alternating bass-brush "country" strum (showing 6th and then 5th string on bass):

- Suggested tempo range for class: ♩ =
- Suggested tempo range for professional work: ♩ =



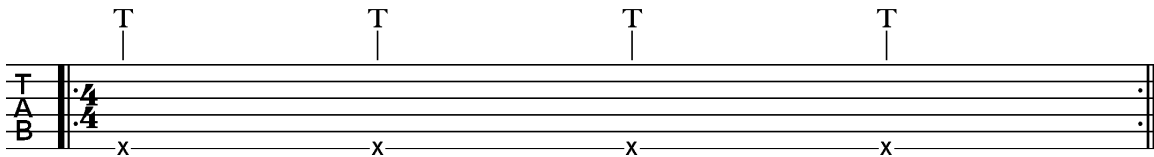
SECTION 14: More Hybrid Techniques

This next section introduces combinations of fingerpicking, muting, and strumming in various ways. We will begin with the basics of thumb slap/muting. This technique is similar to palm muting, but focuses on contact with the thumb. The result is a muting technique that can be combined with fingerpicking and/or strumming. Keep in mind that these exercises just get you “in the door.” The possibilities here are endless.

116. Thumb mute/slap: This can be used to provide some percussive feel while allowing notes to ring through.

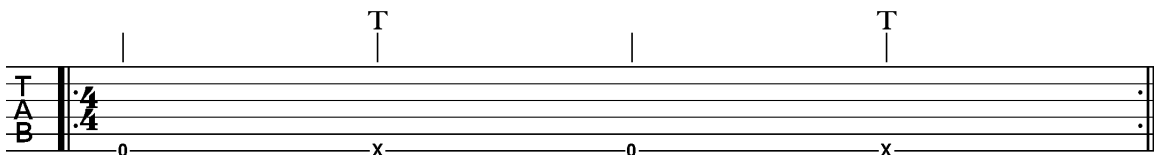
This first exercise focuses just on the technique itself; later exercises introduce notes in bass and/or treble, either with only thumb mute or with muting all strings by using the front of i, m, and a.

- Suggested tempo range for class: ♩ = 40–100
- Suggested tempo range for professional work: ♩ = 30–120



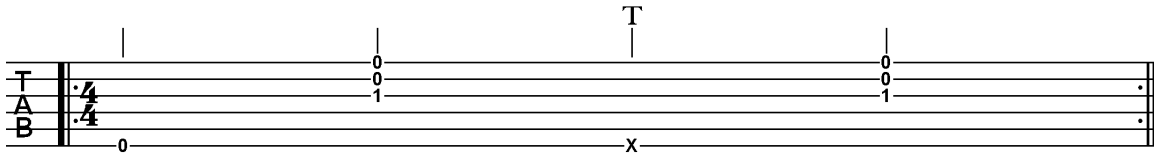
117. Bass with thumb mutes on up beats

- Suggested tempo range for class: ♩ = 40–100
- Suggested tempo range for professional work: ♩ = 30–120



118. Bass and chord with thumb mute (written in E)

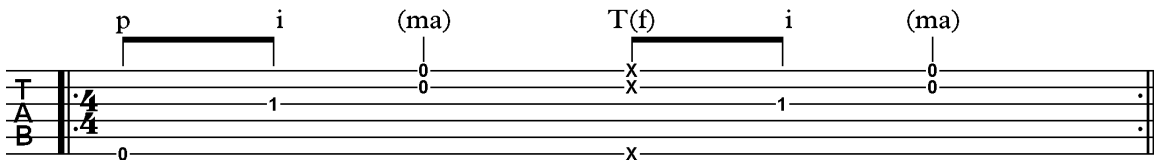
- Suggested tempo range for class: ♩ = 40-130
- Suggested tempo range for professional work: ♩ = 30-160



119. Bass and broken chord with thumb mute on back beat

Mute the chord entirely with thumb on bass and fingers on strings.

- Suggested tempo for class: ♩ = 40-70
- Suggested tempo for professional work: ♩ = 30-100



For combinations of muting, plucking, fingerpicking, and strumming, the following videos break down complex variations in a way that will get you started. These are techniques that will take time, effort, practice, as well as patience, the joy of learning, and your own creativity. Enjoy!

Slap thumb technique:

<https://www.youtube.com/watch?v=KMeL5aM2LXM>

Pluck and Chuck technique:

<https://www.youtube.com/watch?v=chUclA53M7g>

This work is one part of a three-part Open Educational Resource (OER) that teaches students how to play the guitar as an accompaniment instrument, facilitating technical, theoretical, and ear skill development that can translate into a range of song styles. Materials may be used either as primary or supplemental guides for: (a) non-primary guitar classes, (b) musicianship classes for music therapy and music education students, and (c) other musicianship classes.

This resource includes three handbooks and a set of supplementary videos.

- The ***Guitar Chord Handbook*** (<http://hdl.handle.net/1808/29433>) provides visuals for common open chords, as well as some barre and color chords.
- The ***Chord Progression Handbook*** (<https://hdl.handle.net/1808/29434>) maps out more than 20 common chord progressions found in folk and popular music, providing song examples.
- The third handbook, ***Strumming, Fingerpicking, and Hybrid Accompaniment Patterns for Guitar*** (<https://hdl.handle.net/1808/29435>), facilitates detailed development of strumming, muting, plucking, and combined skills with more than 150 exercises. Videos provide visual reinforcement for each strumming/fingerpicking exercise.
- **Videos for Strumming Patterns:** Each strumming pattern has been video recorded as a resource for you. These videos can be located at: <https://www.youtube.com/playlist?list=PLCZYlvXCKgIMZHkCvJ9wqqd8cpC0eZHYd>

Bill Matney, Ph.D., MT-BC is a professor in the music therapy program at the University of Kansas. He has taught classes focusing on musicianship – primarily percussion and guitar for music therapy and music education students – since 2006. He has authored books, book chapters, and journal articles on the use of percussion in music therapy, and brings a unique perspective on building skills on percussion, guitar, and piano. In this set of visual and audio resources, Bill brings a perspective on teaching guitar that focuses on practical skill building, seeking to develop each student's capacity for playing in different styles and responding to different chord progressions.

Brenna Niemuth is an undergraduate music therapy major and guitar primary at the University of Kansas. She demonstrates strong interest in developing guitar resources for music therapy students and professionals.