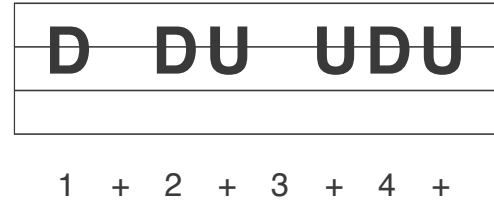
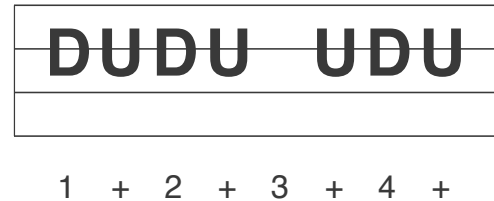


Now we'll work with the 4th pattern from two pages back. Like the Rock Pattern, this one lacks an Upstroke on Count 1+, but it also lacks a Downstroke on Count 3. Let's call this the **Folk Strum Pattern**, which sounds breezier than the Rock Pattern:

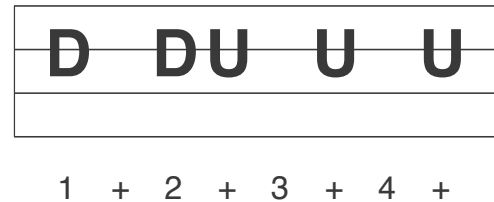
A bit trickier, with those 2 Upstrokes in a row, which can throw some people. But if you keep your arm moving steadily, and resist the temptation to speed up at Count 3, you will prevail:



An interesting variation on the Folk Pattern is to put the Upstroke back in on Count 1+ while keeping Count 3 unoccupied. And your arm moving steadily:

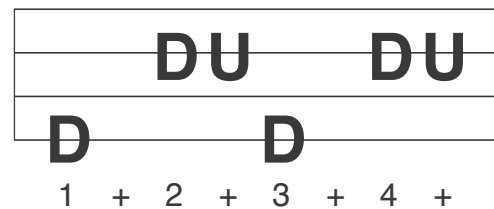


You can also start with the first Folk Pattern and leave out another Downstroke, at Count 4: This one sounds the breeziest of all the patterns, especially with your arm moving steadily:

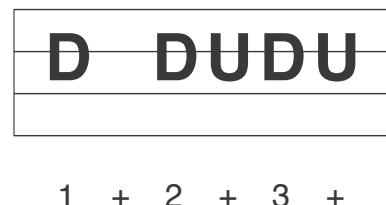


But the take-home lesson on all these strum patterns is to keep your arm moving relentlessly Down and Up, Down on the numbered counts and Up on the "and" counts. This rhythm is the most important thing; just keep the arm swinging and all will be well.

Couple more useful strums to know: first, the **Country Strum Pattern**, where, on Counts 1 and 3, you play only the 4th string as a single bass note, giving sort of a Boom-chicka, boom-chicka effect:



Then the **3/4 Strum, or Waltz Strum Pattern**, for songs that have 3 beats per measure instead of the usual 4. So we have two main Time Signatures, named 4/4 Time when there are 4 beats per measure and 3/4 Time when there are 3 beats per measure.



You can also do a **Country Waltz Strum Pattern** by playing the 4th string alone on Count 1.