

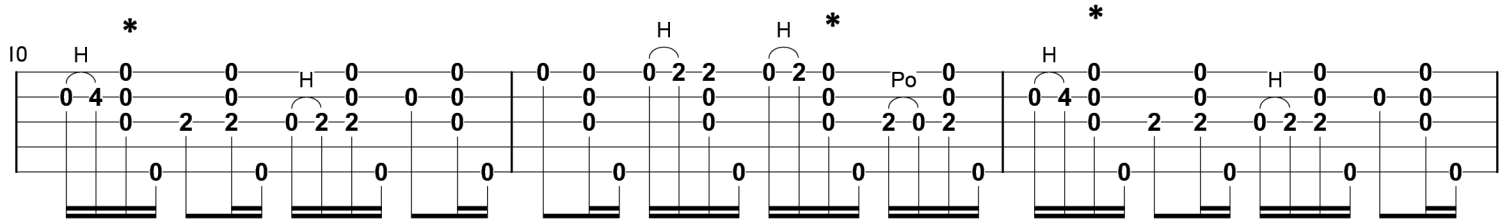
Step 2. - Add your left hand ornaments, and movement, to the basic strum.

Now we're going to add some hammer-ons, pull-offs, and slides, but as far as the right hand is concerned, we're not changing anything. We are still only doing the basic strum. Adding the left hand ornaments is going to give us another rhythm to work with - chat-ta-noog-a (1-2-3-4) as opposed to just boom-chucka (1-rest-3-4). The second note of the hammer-on, pull-off, or slide fills that second beat. That not only gives us a different rhythm, it give us the opportunity to have another melody note in that second beat that wouldn't be available to us otherwise.

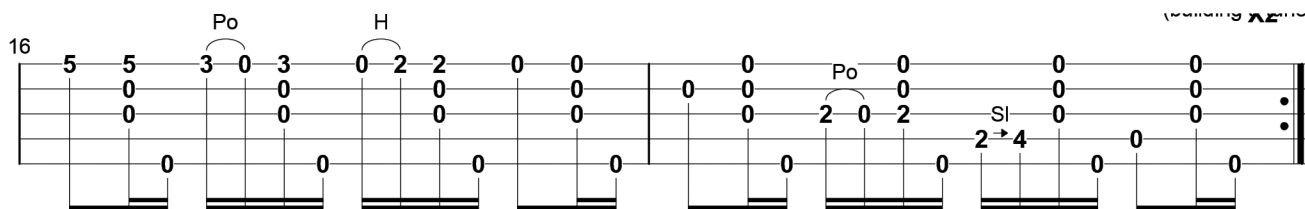
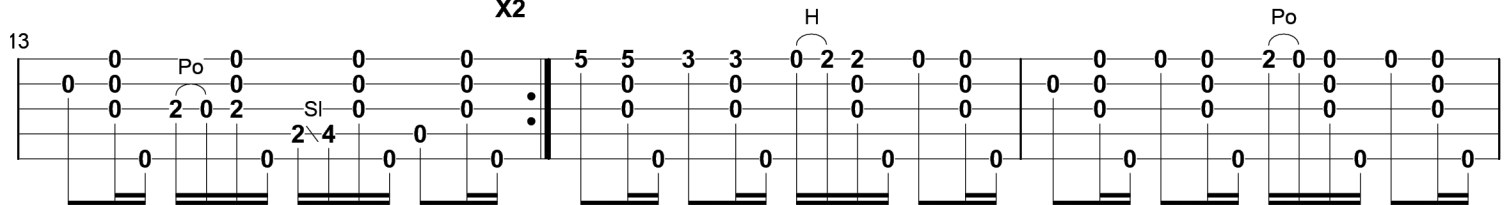
There's one more thing I'm going to do here, and although I certainly didn't invent this, it's not very common. I don't really have a name for this, but for lack of a better one, I'm going to call it "split basic strum". Imagine you are doing a basic strum with your finger on fret 2 of the 1st string. You play your basic strum as usual (fret 2 of the first string being your "boom" note), but before you do your brush on beat 3, you remove your finger from the first string, so the brush doesn't have that note in it. What this gets you is a different melody note (albeit a strum, not a single note) on beat 3. This can be a bit of a game changer for making the basic strum more melodic. I've highlighted these moments in the tab by marking them with a *.

Here is a version of Arkansas Traveler with some left hand ornaments, and the "split basic strum" thrown in.

A PART



B PART



....and if you wanted to take the "split basic strum" thing to another level, try this variation of the first bar of the B part.

