

Step 2: the „tcha“¹

The „tcha“ (the second part of our basic groove) is also played with the index finger's fingernail. But it doesn't use only one string, it's a strumming motion involving the C, E and A string. Depending on the song, sometimes you will only use the E and A string. Me personally, I've gotten used to involving the middle and ring finger as well, producing a slightly more percussive sound. Most clawhammer players, however, only use the index finger. Try both methods and choose the one you're more comfortable with.

In tabs I signify this motion with an arrow:



Here, too, the claw-like hand posture is not changed during the motion. And, of course, the thumb rests on the high G string after every hit. Visually, the „Bum“ and the „tcha“ are barely distinguishable, but you can hear a big difference! Since this motion is a lot less complex than the „Bum“ one, we can already combine them. In the following exercise, you use the „Bum“ on the first beat and the „tcha“ on the second one, etc.

Exercise 17:

The „tcha“ doesn't strum the strings as powerfully as the „Bum“, you rather stroke them. It's not essential to hit every string every time, the rhythmic effect is more important. Focus on exact timing!

¹ You can find the video for this chapter on <http://www.tinyurl.com/ukefire4>.

Exercise 18:

Exercise 18 is a two-measure exercise in C major. The notation is presented in a tablature format with three staves: Treble (T), Alto (A), and Bass (B). The first measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The second measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The exercise is repeated for a second measure. The key signature is C major, indicated by a 'C' above the staff.

Exercise 19:

Exercise 19 is a two-measure exercise in C major. The notation is presented in a tablature format with three staves: Treble (T), Alto (A), and Bass (B). The first measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The second measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The exercise is repeated for a second measure. The key signature is C major, indicated by a 'C' above the staff.

Exercise 20:

Exercise 20 is a two-measure exercise in C major. The notation is presented in a tablature format with three staves: Treble (T), Alto (A), and Bass (B). The first measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The second measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The exercise is repeated for a second measure. The key signature is C major, indicated by a 'C' above the staff.

Exercise 21:

Exercise 21 is a two-measure exercise in C major. The notation is presented in a tablature format with three staves: Treble (T), Alto (A), and Bass (B). The first measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The second measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The exercise is repeated for a second measure. The key signature is C major, indicated by a 'C' above the staff.

Exercise 22:

Exercise 22 is a two-measure exercise in C major. The notation is presented in a tablature format with three staves: Treble (T), Alto (A), and Bass (B). The first measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The second measure contains a dotted quarter note on the 3rd fret of the treble staff and a quarter rest on the bass staff. The exercise is repeated for a second measure. The key signature is C major, indicated by a 'C' above the staff.

You've probably noticed that we have only used the C major chord so far. I think it's time to broaden our horizon a bit. A bit of advice for the following exercises: Fret the chord at the beginning of each bar, even if you only need one string for the first beat. It will make playing a bit easier and the sound fuller.

Exercise 23:

Exercise 23 notation details:

- System 1 (G and C):**
 - Chord: G (first 4 bars), C (last 4 bars)
 - Top line: G has frets 2, 2, 3, 2, 2, 2; C has frets 3, 3, 0, 0, 3, 0, 0, 0, 3, 3.
 - Bottom line: G has frets 2, 2, 3, 2, 2, 2; D has frets 0, 2, 2, 2, 0, 2, 2, 2, 0, 2.
- System 2 (G and D):**
 - Chord: G (first 4 bars), D (last 4 bars)
 - Top line: G has frets 2, 2, 3, 2, 2, 2; D has frets 0, 2, 2, 2, 0, 2, 2, 2, 0, 2.
 - Bottom line: G has frets 2, 2, 3, 2, 2, 2; D has frets 0, 2, 2, 2, 0, 2, 2, 2, 0, 2.

Exercise 24:

Exercise 24 notation details:

- System 1 (C and G):**
 - Chord: C (first 4 bars), G (last 4 bars)
 - Top line: C has frets 0, 0, 3, 0, 0, 3, 3, 3, 0, 3; G has frets 2, 2, 3, 2, 2, 2, 3, 3, 2, 2.
 - Bottom line: C has frets 0, 0, 3, 0, 0, 3, 3, 3, 0, 3; G has frets 0, 1, 1, 0, 0, 1, 1, 0, 2, 1, 1, 2.
- System 2 (C, F, and G7):**
 - Chord: C (first 4 bars), F (middle 4 bars), G7 (last 4 bars)
 - Top line: C has frets 0, 0, 3, 0, 0, 3, 3, 3, 0, 3; F has frets 1, 1, 0, 0, 1, 1, 0, 0, 1, 1; G7 has frets 2, 2, 3, 2, 2, 2, 3, 3, 2, 2.
 - Bottom line: C has frets 0, 0, 3, 0, 0, 3, 3, 3, 0, 3; F has frets 0, 1, 1, 0, 0, 1, 1, 0, 2, 1, 1, 2; G7 has frets 0, 1, 1, 0, 0, 1, 1, 0, 2, 1, 1, 2.

Exercise 25:

Exercise 25 notation details:

- System 1 (F and Bb):**
 - Chord: F (first 4 bars), Bb (last 4 bars)
 - Top line: F has frets 1, 0, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0; Bb has frets 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1.
 - Bottom line: F has frets 1, 0, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0; Bb has frets 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1.
- System 2 (F and C):**
 - Chord: F (first 4 bars), C (last 4 bars)
 - Top line: F has frets 1, 0, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0; C has frets 0, 0, 3, 0, 0, 3, 3, 3, 0, 3.
 - Bottom line: F has frets 1, 0, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0; C has frets 0, 0, 3, 0, 0, 3, 3, 3, 0, 3.