

THE U3A UKULELE

STAGE 2 COURSE



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UKULELE STAGE 2

Introduction

This course is intended for players wishing to develop their playing beyond the regular strumming of familiar chords. Once chord fingering has become instinctive, the strumming hand can be used to develop a variety of styles and playing methods.

As well as for lively songs, a ukulele can be played for lyrical ballads or with exciting rhythms. It can be played by finger picking or George Formby style, or even as a melody lead. The following notes will encourage individuals to develop their own style, and each section can be used by group leaders as content for the development of their groups. These notes contain suggestions, but as music is an art form, they can never be complete.

The course covers the development of rhythm, barred chords, an introduction to keys, ornamentation, diminished chords, notation, finger-picking, relative tuning, buying a better instrument and suggestions for future progress. There is some overlap with the U3A Beginner's Course where reinforcement or amplification is often required, or to cater for players who have already learned the basics and approach this course directly.

A series of songs or part-songs accompanies these notes as examples of the subjects covered. Chord boxes are shown for unusual chords. Instrumental interludes and choir backing is indicated in *italics*. The number of extra strokes in riffs is shown as C/// (i.e. 4 strokes on C), etc. Arpeggios are shown as 'arp'.

The D7 variant (F#dim) is sometimes shown, to contrast with the barred D7, especially where the use of both chords gives a useful effect. Also F7 is shown throughout as F7-5, which is easier to finger and often sits better in a song.

The course may be distributed digitally or as printed copy to U3A members only. For the best result, the sheets can be bound in punched plastic sleeves in a 4-ring binder.

As always, new questions or comments will arise. To discuss any points, contact me at u3aukuleleadviser@btinternet.com and I will be happy to take your thoughts on board.

Happy Strumming

Ken Cockburn
U3A National Ukulele Adviser

1 Rhythms

You will by now have realised that while the chord hand gives musicality, the strumming hand gives life, energy and lyricism to your playing. Once a solid capability to find and change chords is mastered, players wishing to improve need to develop a variety of strumming rhythms to give expression. This can be easy to do, but hard to explain. Often an experienced player is unable to easily describe what they do, and equally an aspiring player usually has great difficulty in interpreting a description. Trying to follow a set formula is usually unproductive, resulting in a wooden interpretation.

Rhythms are built from four elements - tempo, time signature, pattern and emphasis within the bar, and timing, whether even or syncopated. The pattern is achieved by making or missing individual strokes. The strumming action is not usually interrupted, being a smooth, continuous down/up action.

The natural and easiest way to learn is allow your strumming hand to move to the music in the same unconscious way that you may tap the rhythm of a song on your knee. Often, the rhythm of the words of the song will give a clue: try strumming to each syllable as you sing.

An alternative is to listen to (not watch) an experienced player, and attempt to achieve the same result. Surprisingly, this often results unconsciously in the same action, as the rhythm of the music drives your choices.

DEVELOPING A RHYTHM: The tempo is optional, so the first step is to establish the time signature by identifying the emphasised words and counting the beats in the bar between - is it basically a three beat (3/4 time, waltz) or four beat (4/4, common time) type song? Once the time signature is established the rhythm within the bar can be decided.

The simplest rhythm is a strong strum on the first beat followed by lighter down strums. To give more interest, the number of strokes in each bar can be doubled by strumming up on the return, to give a faster, more sustained sound. Moving on, the player can then select whether or not to strum on each down or up stroke, giving a large range of choices for patterns. Further variation is achieved by varying the strength of each strum. Notice that an up-strum has a different tone to a down strum.

Syncopation (uneven timing) can be achieved either by the uneven distribution of strokes in the pattern, or by varying the timing slightly. A way to do this is by varying the arc of the strumming arm, giving a longer arm movement to one side. The longer arc will take more time to complete, and vice versa, similar to the uneven beat of a badly adjusted pendulum clock. Look out for phrases to amplify by single bold strums and stops, and mix-and-match as you learn patterns.

Playing slow ballads in free time (rubato) with a semi-arpeggio soft thumb-stroke will give great emotional feel to a song - see Rhythm Examples 1 'Help Me Make It'

Examples of several rhythms are shown in the accompanying 'Rhythm Examples 1, 2 & 3'. Note that there is not always a strum on every beat - see Rhythm Examples 1 'Jingle Bells'.

OTHER TECHNIQUES: When you have mastered these, there are many other techniques to add colour to your playing:

Hi-lo strum - a down-stroke moving away from the strings to emphasize just the 4th and 3rd strings, followed by up-strokes emphasizing the 1st and 2nd strings. This is very effective for waltzes, especially with a low G tenor. This works well with 'Delilah', Rhythm Examples 1.

Semi-arpeggio strum - stroking more slowly across the strings with the thumb or plectrum, so that each string sounds separately on each beat is very pleasing in slow ballad songs. It can be a single stroke on the down-beat of each bar, or two or even four to a bar (4/4), or even mixed with other styles. It sounds best played individually. This is very effective when ornamentation or passing notes/chords are included. Try this with Rhythm Examples 1, 'Help Me Make It'.

Mix in an arpeggio bar - This can give a calypso or Latin feel to the rhythm. Use in 'Save the Last Dance' in Rhythm Examples 1.

Syncopation - shift the arc of swing of strumming arm, raising it higher or lower to delay or advance the up-stroke. Good for jazz or blues like 'Singing the Blues', Rhythm Examples 2.

Stops/First Beat - An abrupt stop mid-song adds emphasis and is often indicated in the music. Alternatively, using a single strong stroke, on the first beat only, or to emphasise certain words is effective. Try Rhythm Examples 3 'Rave On!'

Country guitar style - alternately picking 3rd and 4th string (or just the 4th on a low 'G' uke), each followed by a slow or fast strum. Easiest using fingers or a harder plectrum. Suits 'Country Roads', Rhythm Examples 3.

Double speed strum - introduce a double speed section at suitable points. The riff in Rhythm Examples 3 'Have a Drink on Me' shows this.

Here are some other effects you can combine to make your own performance, giving many permutations:

- Mix various rhythms in a song, vary the tempo, or vary the volume.
- Strike all or fewer strings (angle the stroke)
- Damping (lift off strings after strum or mute by palm) for staccato effect
- Intersperse single string notes
- Change the rhythm of a well known song

Try all these techniques out, or develop your own unique style! Most of all - experiment.

FOR MORE ADVANCED PLAYERS

A picked melody riff can be inserted into strumming when you're good enough. Interposing a picked chorus or picked verse gives good contrast. Double stroke, split-stroke and fan (George Formby style) are techniques you will have to master on your own: there are many video demonstrations on the internet for these techniques.

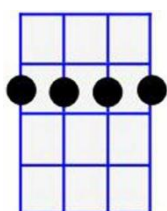
2 Barred Chords

2.1 How to play barred chords

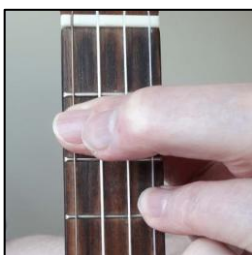
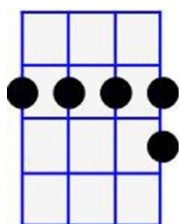
The barred chords, comprising the full D7 and the B series, which includes everyone's favourite, B flat (B $\flat$), are essential to play songs in the popular key of 'F'.

A 'Barre' is an index finger placed across all four strings to stop them to raise the pitch, leaving the remaining fingers to stop additional strings nearer the bridge. This is sometimes shown as four dots, or a line across all four strings. Sometimes it is not shown at all, but is implied where all four strings are stopped, which often necessitates a barre.

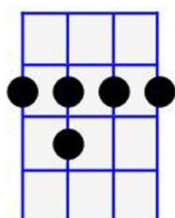
Use a barre to make D6 (also known as Bm7). The middle finger can be used initially to support the barre. Check for a clear sound.



Moving the second or third finger to string 1 gives D7. This can give a delightful lift to a song in the right place. Often shown as 'D7 bar', this is the full version of D7. Try it with 'Silent Night', song number 4.



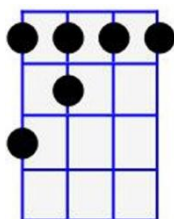
Moving the second finger to string 3 gives B7. Very useful in the right place.



B7



By moving down the neck (towards the head) and placing the third finger on string #4, we get *Bb*.



Bb



It helps to position the barre finger along the fret so as to feel it. Rotating the hand a little with the barre finger as the axis, turning it away from the fret board, will assist, as will pushing the barre finger further across the fret board and raising the neck. As with all chords, try to form the shape in your head and let your fingers find it, not looking and consciously placing them. These are distinctly different processes. Consciously placing fingers will delay finding the chord, so trust your fingers to find the shape.

I suggest that you first practice and use the barred D7 wherever possible, to get used to making the barre. Then move on to B7, which is nearly a *Bb* shape. You can then develop B7 to make *Bb*.

It is worthwhile to pay attention to the string height above the first fret (the nut action). This is almost always too high, and requires more pressure to make a barre. Ideally, with the uke neck vertical, the strings should just hold a credit card (0.8 mm) placed under the strings on the first, or better, the second fret (first fret for budget ukes). This can be corrected professionally, or instructions are available on the internet.



Be reassured, everyone has difficulty at first with B flat. It is a long term process, and it may take months to find *Bb* cleanly and quickly. You will go through enthusiasm, frustration, anger and despair, but it is really worthwhile to persevere with making a barre. All the barred chords you learn can be moved up or down the neck to make whole families of same-shape chords, e.g. *Bb* moved up one fret makes 'B', up another is 'C', and D7 moved up two frets is E7, and so on. Any one or two finger chord using the first three frets can be moved up the neck four or five semi-tones with a barre - C7, CM7, F, A, A7, Am, Am7, and with a stretch C, all can be moved giving many useful alternative chords, a series of sharps and many obscure chords, over 36 in total.

Stepping or sliding a barred chord up or down the neck can also be effective for run-ups or run-downs.

When you are ready, try *Bb* with the song number 5 'Pearly Shells', and 6 'All Shook Up'.

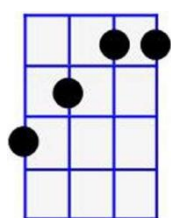
The internet site 'ukebuddy.com' is a good reference for chord shapes; the number on the head of the 'uke' will show you alternative fingering.

2.2 Barred chord alternatives

Some players find difficulty early on in forming a secure barre. It is not easy and requires practice and finger strength, but, when you can do it, it opens up a series of alternative chords, and is the mark of an accomplished player.

Until you can achieve the full barre, there are some options - some may say opt-outs. Be aware that as well as being fairly difficult in themselves, they are all restricting, and in one case, inferior to a full barre. It is far better to persevere with the full barre for the best ultimate result.

1. **B flat (B $\flat$)** can be made using the fore-finger across strings 1 & 2, at the first fret, instead of using a full barre if your finger will flex back enough. This does not allow development into B7, Bm or Bm7, but can be moved up or down the fret-board, to give B, C, C sharp (C $\sharp$), etc.

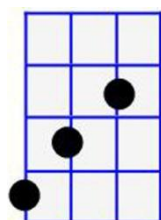


B flat

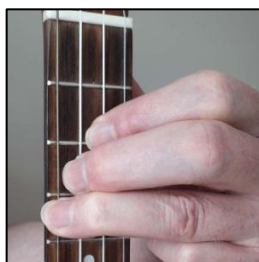


B flat

2. **B7** can be made by placing the fingers in the Em position and moving the shape across to strings 2, 3 & 4. This method works for this chord alone, and cannot be moved up or down the fret-board, or developed into any other chord. It can be useful on occasion as Em and B7 sometimes occur together.

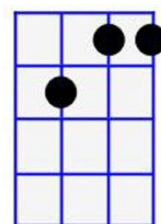


B7 alternative



B7 alternative

3. An inferior approximation to both **B $\flat$** and **B7** can be made by forming the chord Gm7 and not striking the fourth string. This chord is not as strong, and is difficult to execute at speed. This shape can be moved up or down the fret-board to make B, C $\sharp$, etc. with the same limitations.



Gm7

It makes a good **C maj** at the third fret, playing all four strings.

3 Using Keys

ABOUT KEYS: The Key of a piece is the set of notes, or scale, which it uses, setting the pitch of the song. There are many different types of scales, but we are only interested here in those most commonly used - major and minor scales. The steps in the scale (intervals) are set mathematically and remain the same whatever the start point, and provide the fundamental chords of these scales. Other chord types can be obtained by modifying or adding to these basic chords.

Each note is named from A to G, and the pitch of A is agreed internationally. There are semi-tones (sharps or flats) between some of the notes. The scale intervals are uneven as there is no B# or E#. The Key of 'C Major', using the C Major scale, is the easiest, as it contains no sharps (#) or flats (*b*), i.e. no black notes on a piano. It is simply all the white notes - C D E F G A B. Keys other than C Major will contain one or more sharps or flats. The key of a song is usually indicated by the final chord, and a song may be played in a different key if the notes retain the same relative positions, but starting from a new position. The new key is named for the start note (the root).

We sometimes refer to notes by their position in the scale, e.g. root, 3rd or 5th. These three notes form the major chord of the key.

CHANGING TO ANOTHER KEY: Published songs are often presented in unfamiliar, or more difficult keys, either to suit the vocal range of the original singer or a particular instrument. We may wish to change the key of a piece to raise or lower the pitch to suit our own voice or to match an artist's performance, or to make it easier to play or even to improve the sound. For example, songs written for the guitar will often appear in 'G', but we may wish to play it in 'C', an easier key to play on a uke.

The pitch of a song can be changed in several ways - retuning, using a capo, etc. A capo is a clamp across all strings to raise the pitch, similar to using a barre.

However, the normal route to changing key is by 'transposing', that is, changing all the chords by the same number of semi-tones higher or lower, retaining the same chord type (e.g. Major, minor, 7th, etc).

For example, when changing a chord sequence of C, G7, C in 'C', to the key of 'G', it would become G, D7, G.

A piano keyboard (or a picture of one), or a list of all twelve semi-tones is useful for this. A simple paper slider can also be used. Transposing and a capo can be used together for tricky songs.

By adjustment, this sometimes results in a far easier set of chords to play, or the ability to play along to the original artist. See also 'UltimateGuitar.com' internet site which has a transposing function.

4 Ornamentation

4.1 Intros, endings, etc.

Performing a song with no frills can be unsatisfying. Variety can be added in several ways:

INTROS: The simplest intro is a single strum or a simple sequence on the first chord. The last line or last two lines of the verse or chorus is frequently used, played while humming the words in your head to get the timing. Sometimes the full chorus is used, or, more rarely, the full verse. Some pop songs will even show a short melody-picking tab.

ENDING/OUTROS: There are several ways of finishing a song - gradually slowing down, repeating the last line or two while slowing, stopping dead, a continuous strum on the last chord, etc. Most frequently used for songs in 'C' is the usual C-G7-C riff. For songs in 'F' this becomes F-C7-F, and songs in G require G-D7-G. Practice these until you are as quick as for C-G7-C. Slowing and finishing with a single arpeggio stroke is very effective. Extra notes or lines added to finish is called an 'outro'.

LIFT-OFF - quickly pulling one or more fingers off and back on a chord for one beat gives an attractive varying sound which can be worked into the song at any point except the first beat of the bar. Best used on a long run of one chord. Try C6 while on C, or G6 on G, etc.

HAMMER ON - quickly adding a different note/s to a chord for one beat gives an attractive varying sound similar to the lift-off, which can be worked into the song at any point except the first beat of the bar. Use on a one chord run. Try Csus4 while on C, Dm on F, etc.

VARIETY: Finally, the key to making a performance interesting is variety. Don't stick to one strum; vary it between the verse and chorus. Use the calypso strum wherever you can. Add different effects at different points. Strum on the upper strings, then on the lower. Use a slow thumb strum. Change key for the last verse. Use all the techniques that you can master to build a unique performance of your own.

Most of all, experiment; don't wait to be told how to play a song; there are many ways - yours can be unique. Play what you enjoy, the way YOU want to play it.

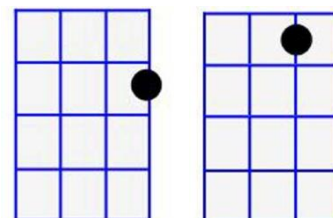
4.2 Passing chords, ornamentals, etc.

A competent player will use other techniques to decorate a song. Some examples are the use of passing chords, ornamental chords, run-downs, and slides.

PASSING CHORDS: A passing chord is made when a move between two chords is not completed immediately, being made in two steps, on the beat. The intermediate chord is not identified, occurring naturally. It is usually harmonious, as the intermediate chord will have some of the characteristics of the chords either side of it. It gives a gliding effect between chords.

Examples: C - CM7 - G, C - FM+9 - G7, or C - FM+9 - F.
Number 8 'Examples' illustrates this.
Try song number 9 'A Bunch of Thyme'.

Often C6 can be used as a passing chord for songs in 'C'.

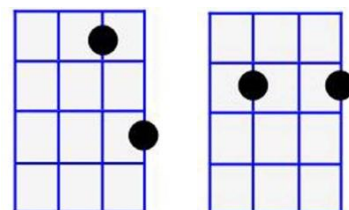


CM7

FM+9

ORNAMENTALS: These are chords which are used to vary the 'flavour' of a chord, by moving to it and back to the original chord, usually using a hammer-on or lift-off, or sometimes a slide (see 'slides' below). These are very effective at end of line in slow ballads.

Examples: C-Csus4-C, C-FM+9-C, F-Dm-F, G7-G6-G7
Number 8 'Examples' illustrates this.
Try 'Help Me Make It', song number 10.



Csus4

G6

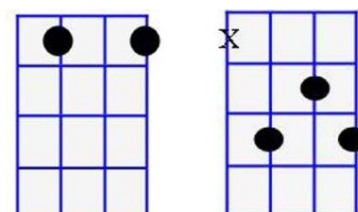
RUN-DOWNS: Run-downs are similar to passing chords, but are specific steps on the way between two chords, executed quickly on the beat. Often used in jazz or blues type songs.

Examples: C-CM7-C7-A7, or C-E7(2 beats)-A7. 11 'San Francisco Bay Blues' illustrates this.

SLIDES: Slides use moveable chords, used either to move from one chord to another, or as an ornament (see 'ornamentals' above), usually on the beat. Often used in jazz or blues type songs.

As a move: C7(barred)-B7-Bb7-A7
Shown in song number 11 'San Francisco Bay Blues'.

As ornament: G7 up-slide to Gdim7, or G7 down-slide to G#7.
(X means don't play this string.)



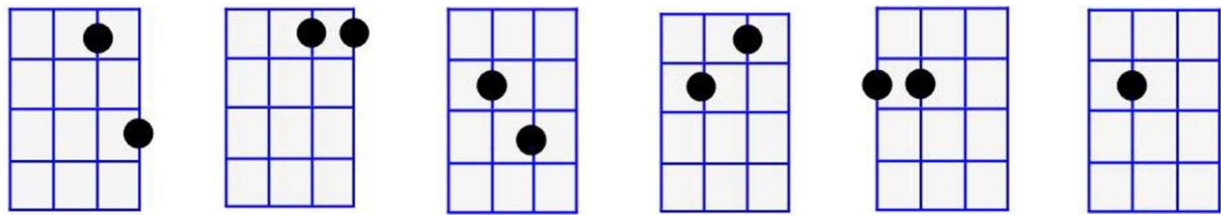
Gdim7

G#7

Try them all out, and develop your own. You will be surprised how often you can use them.

4.3 Suspended, augmented & diminished chords

Suspended Chords – Here are a few, useful as decoration or passing chords.



C sus 4

C7 sus 4

G sus 2

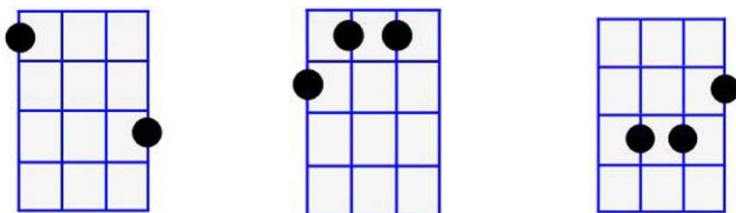
G7sus 2

A sus 4

A7 sus 4

Example 8 'Help Me Make' It shows how some of these can be used. The complete song is at number 10.

Augmented Chords - As the name suggests, they 'push' the major chord.



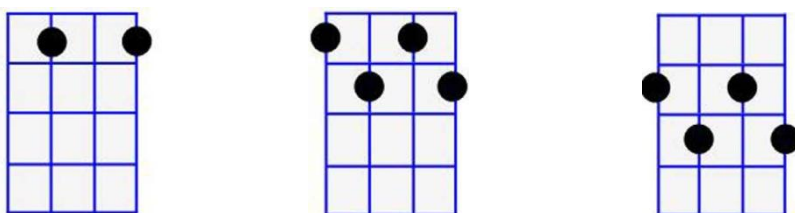
C aug

F aug
A aug

G aug

Use the internet to look up others – just enter 'ukulele chords' or 'left hand ukulele chords' - and chose a site, or use 'UkeBuddy.com'. Don't forget to specify 'G C E A' tuning.

Diminished7 (often just called Diminished) - Unsettled, suggesting mystery. These are moveable chords. Each has 4 names.



B $\flat$ dim7
Also C $\sharp$ dim7
and E dim7
and G dim7

B dim7
D dim7
F dim7
G $\sharp$ dim7

C dim7
E $\flat$ dim7
F $\sharp$ dim7
A dim7

1st & 3rd strings

whole shape

one fret down

5. Finger Picking

5.1 Picking styles

Finger-picking is playing the strings in a sequence, sounding each string separately. It is usually a solo performance with voice, or with well rehearsed melody, chord or bass backing. There are two versions:

- 1 Free picking. Used as an alternative to strumming, where the pattern sequence (roll) is repeated for each bar throughout a piece as the chords are changed, perhaps with variations. It can be used for most songs, and is usually shown as string number sequence (see below) or a tab (tabulation) as shown in section 7.2.
- 2 Melody picking. Can be a short melody intro or hook (riff), associated with a particular song, or even a complete melody. It is a sequence of specific notes, not chord based or repetitive, and is shown as a tab or classical music notation. Initially we concentrate on free picking.

5.2 Picking a roll

Here are some waltz-time roll patterns you can try. Double rolls covering two bars are shown here as many songs have at least two bars between chord changes, or to illustrate doubling (e.g. 6 picks for a 3 beat song).

3/4 TIME or	1.	1 4 3, 2 4 3 ,	(middle, thumb, index in sequence)
	2.	4 3 2, 1 2 3 ,	(thumb, index, middle, third, middle, index)
	3.	4 3 2, 1 4 3,	(thumb, index, middle, third)
	4.	4 3 2, 4 3 2,	(thumb, index, middle, third)

There are many other roll patterns which suit various songs and high or low G tunings. Choose one that suits you to start - learning others will become easier later.

STEP 1: Form a chord and pick each string in a waltz-time pattern - 1 4 3, 2 4 3 is a versatile one to start with, covering two bars. The index finger can be used for string #1. The thumb is usually used for string #4 and sometimes #3, and index or middle finger for strings #2 and #3, but this is optional. Try different fingers and patterns to find one you are comfortable with. It is often recommended to touch the little finger on the sound-board as an anchor. Practice playing this roll continuously using only one chord, until it becomes automatic and embed into your 'muscle memory', and it takes time.

Constant practice will be required until the pattern can be repeated continuously at reasonable speed without thinking about your fingers. DO NOT ATTEMPT TO CHANGE CHORD at this stage.

5.3 Changing chord

STEP 2: Changing to another chord is difficult, as the regular rhythm must be maintained. DO NOT ATTEMPT IT until you can continue the roll while walking about and talking to someone! This will prove you have enough spare brain capacity to take on the extra task of thinking about changing chord.

Start slowly on G7, just changing to C to get the timing. This is one of the simplest possible changes. Practise this and when you have the timing right, only then try changing from C to back to G7. You will find that after a while you can change these chords more easily. You can then slowly add additional chords, using more and more of your chord repertoire. Use the 'song without words' technique, using familiar chords in random order, using, C, G7, C7, F, Am, until eventually you can change chords smoothly.

If you find you cannot hold the rhythm when you change, DO NOT CONTINUE, go back to STEP 1. Sometimes a complete lay-off for a few days will unlock a mental block. Continuing will only reinforce a hesitation.

DO NOT try to play a song at this stage, just change chords. The purpose of these steps is to remove as much pressure as possible, embedding one part of the process at a time. Playing a song requires the selection the correct chords at the right time and following the words, all of which requires additional brain power.

5.4 Picking a 3/4 Song

STEP 3: You can now fit your picking to an easy waltz-time song, perhaps by choosing one that a random chord sequence suggests. To get the timing, count the beats as you hum the song in your head. See song 15 'Beat Examples - Silent Night'.

Songs number 4 'Silent Night, and 12 'The Spinning Wheel Song' are included for you to try, both in 3/4 time.

With practice, you can double-up the roll in each bar, playing a six beat roll to each bar (double-time). Changing chord half-way through a bar becomes easier when you have progressed to this level.

5.5 Picking a 4/4 Song

STEP 4: Now you can try changing to a four beat roll. A three-beat roll can be stretched to a four-beat roll by placing a rest at every fourth beat to change it to 4/4 time, which also allows more time to change chord. It uses the same sequence but the timing is changed.

4/4 TIME 1. 1 4 3 - , 2 4 3 - , Think 'Jingle Bells, jingle bells '.

/ / / - / / / -

Miss out only the last beat:

3. 1 4 3 2 , 4 3 2 - , Think 'Oh what fun it, is to ride '.

/ / / / / / / -

Which can then become:

4. 1 4 3 2 , 4 3 2 4 , Think 'Bunch of Thyme'. Song 12 'Beat Examples'

'Bunch of Thyme' works well in 4/4 time and is shown in full as song 9.

5.6 Picking intros, hooks and melodies

A picked chord sequence is sometimes used as an intro with the sequence shown as a tab - see section 7.2. Normal chord shapes are used, usually those of the song, and it is played as a normal roll.

Alternatively, a short melody phrase or hook (a catchy phrase or riff) may be used which is unique to a specific song and is not a chord shape, so will require individual strings to be stopped for each note of the tab. The sequence will be learned in association with the song. It is an advanced skill, achieved by practice.

Picking a melody is an extension of playing a riff, using a continuous tab for the whole song. Using a ukulele for melody is unusual, due to the limited pitch range of the instrument, but is entirely possible. Melody playing is a separate study outside the scope of this course. However, the tabbed section of 'Alberta', song 13 and 'Norwegian Wood', song 14 will demonstrate the principle - see section 7.2.

5.7 Further progress

Picking-song rhythms are almost always 3/4 (waltz) or 4/4 (common) and your roll will normally have the same, or a multiple of the number of beats of the time signature. Each basic rhythm can be altered - doubled, stretched, syncopated, re-emphasised - to make a wide variety of rhythms to fit any number of songs. Picking is most effective in moderate or slow ballads, especially those in waltz-time. Note that not all bars have words, or melody notes, but will always have beats (a silent beat is a rest).

In time, it will become easier to use a different rhythm or picking pattern to extend your capability. Your fingers will become more responsive and the concept of 'thinking' a pattern for your hand to perform will have taken root. You can change to a different roll within the song, pick on four, three, two or a single string, throw in an arpeggio and perhaps alternate with single time, or even mix strumming or melody playing into the performance. In time, your fingers will develop a life of their own and make patterns for you!

Usually, a chord will contain some of the notes present in the song. In this case, the picking pattern can be modified to accentuate these notes to bring out the melody. Good examples are the arpeggios shown in song 12 'The Spinning Wheel Song'.

It sounds good to finish with a slow arpeggio thumb-strum on the final chord.

Experiment and develop your own style - music is so flexible that the possibilities are endless.

6 Notation

6.1 Song chords

There are two main methods of showing the chord identity with the words of a song, and each has its fans: either exactly above the start of the word or syllable (as used in this course), or inset into the lyric, as follows:

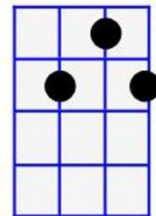
A[C]mazing [C7]grace, how [F]sweet the [C]sound
That [C]saved a [Am]wretch [G7]like [G7]me.

The fingering of each chord is usually shown by chord diagrams (boxes), but there are other methods, either by a tab or numerically, both explained below.

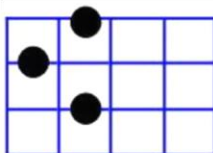
6.2 Tabs, etc

A 'tab' (tabulation) is a method of music notation specifically for stringed instruments.

The usual chord diagram is a pictorial representation of the finger positions for a chord, in this example G7.



1 (A)
2 (E)
3 (C)
4 (G)



The diagram can be turned sideways, becoming the player's view of the fret-board, and the string numbers (or sometimes the tuning) added.

1 | - 2 - - - - - |
2 | - 1 - - - - - |
3 | - 2 - - - - - |
4 | - 0 - - - - - |

Now, instead of showing the finger positions, they can be identified numerically, using the fret number.

This shows G7. 0 means open.

This method may be reduced to a number series to specify a chord, e.g. 2120 for G7, by assuming the string order as 1,2,3,4. This technique is occasionally used to identify chords instead of a box, especially where space is limited.

To specify a one bar arpeggio, a time dimension can be added, reading from left to right, showing when each string is plucked, and at which fret. This is a simple G7 arpeggio showing eight beats.

1 | - - - - - 2 - |
2 | - - - - 1 - - - |
3 | - - 2 - - - - - |
4 | 0 - - - - - - - |
Time →

The timing can be modified to define a particular sequence or rhythm, describing a finger picking roll. This example is a 1 4 3 2 - 4 3 - pick on C, 8 beats in 4/4 time, with notes missed on 5th and 8th beat.

```

1 | 3 - - - - - - - |
2 | - - - 0 - - - - |
3 | - - 0 - - - 0 - |
4 | - 0 - - - 0 - - |
Time →

```

By adding further bars, a longer picking sequence can be shown, similar to a piano roll. Chord shapes are often shown above the tab as indicated below. This is not essential as the information is in the tab. This example is again a 1 4 3 2 - 4 3 - pick. For a repeating finger-picking sequence, the pattern may only be shown once to describe the timing.

```

      C              G7              C
1 | 3 - - - - - - | 2 - - - - - - | 3 - - - - - - |
2 | - - - 0 - - - | - - - 1 - - - | - - - 0 - - - |
3 | - - 0 - - - 0 - | - - 2 - - - 2 - | - - 0 - - - 0 - |
4 | - 0 - - - 0 - - | - 0 - - - 0 - - | - 0 - - - 0 - - |
Time →

```

More advanced tabs can show a wealth of additional information, but are limited by the inability to show sophisticated timing information. Conventional music notation can show this more accurately.

TABBING A SONG: By constructing a tab with melody notes, a part or whole song can be shown in this way. Here is the two bar lead-in to 'Alberta'. The full song is shown at number 14.

```

Tab for first two lines          Strum G7          Strum C
1 | - - - - - | 7 - - - - | 2 - - - - | 3 -
2 | 0 1 2 3 | - - - - | 1 - - - - | 0 -
3 | - - - - | - - - - | 2 - - - - | 0 -
4 | - - - - | - - - - | 0 - - - - | 0 -
    Al- berta, Al - ber - ta.          Where .....

```

Here is 'Norwegian Wood'. The full song is shown at number 15.

```

1 | 5 - - 7 5 3 2 - - 0 3 2 | - - - 3 - - - - - |
2 | - - - - - - - - - - | 3 - - 1 - 0 - - - - - |
3 | - - - - - - - - - - | - - - - - - - 2 - - - |
4 | - - - - - - - - - - | - - - - - - - - - - |

```

Full melody tabs are often accompanied by conventional music notation as the timing may not be regular, depending on the rhythm or interpretation.

Tabs for guitar can often be used, where the lick or melody uses only strings 1 to 4 of the guitar. This will preserve the key on a baritone uke tuned DGBE, but will raise the pitch by five semitones on instruments with GCEA tuning.

7 Relative Tuning

If you are without a tuner and playing alone, or if you can tune the 'C' string (#3) to 'C' on another instrument, you can use relative tuning. You may see this method used by a band member to tune to the other instruments to play together, or used by an in-store demonstrator to set up a new instrument.

1 For soprano, concert and 'high G' tenor with G C E A tuning, tune the 'C' string (# 3) by any means available (another instrument, piano, tuning fork or a pitch-pipe).

2 Stop the 'C' string at the seventh fret and adjust the 'G' string (#4) to match 'C'. When they are close, when played together a beat will be heard, like a vibrato, and a rapid pulsing can be heard or felt on the sound board. The faster the beat, the further apart are the notes of the two strings. Continue adjusting the 'G' string to slow the beat down, until it ceases. The strings now match.

3 Stop the 'C' string (#3) at the fourth fret, and adjust 'E' to match 'C', as above.

4 Stop the 'E' string (#2) at the fifth fret and adjust 'A' to match 'E'.

The strings of your instrument will now be in tune relative to each other, and to the other instrument if playing together.

For a 'low G' tenor, tune the 'C' string (# 3) by any method. Stop the 'G' (#4) string at the fifth fret and adjust it to match the third string ('C'), then continue as steps 3 & 4 above.

For a baritone uke, tuned to D G B E, the method for the low' G' tenor can be used, but tune the 'G' string (#3) to 'G' of another instrument.

8 Choosing a Better Ukulele

After developing your basic skill, you may start to think about buying a better instrument. Beware! This will not automatically make you a better player.

The first decision is the size and type. Soprano, Concert and High 'G' Tenor have the same tuning and differ only in size and intonation, the larger sizes having a deeper, rounder tone and better volume and resonance. The Concert is by far the most popular follow-on instrument. The Tenor with a low 'G' (G string tuned an octave lower) has less attack, but is good for slow ballads and finger-picking. The Baritone has a pleasing, acoustic guitar-like sound, but less volume, and has different tuning, similar to a guitar, so that the chord shapes you have learned are used, but in different places (e.g. a 'C' shape will play 'G', and 'Bb' plays 'F'). There are also special body shapes (cut-away, triangular) if required. The Banjolele (ukulele-banjo) with a round drum-skin resonator is similar to the concert or tenor and has a distinctive, strong attack and of course, lots of volume.

For a competent instrument, expect to pay at least three to four times the cost of a starter instrument for a soprano, perhaps more for a concert. There are, of course, much more expensive ukes. Higher priced instruments are either very good, or are for the decoration or rare woods, and you would have to be skilled with a good ear to tell the difference. Some models have a combined built-in tuner and electric pick-up for an amplifier. A padded gig-bag is good, a solid foam or rigid case is better but bulkier.

If you want to use a strap, you will need a button. Sometimes the store will fit this, or buy one and fit it at home (check for a strut and drill a pilot hole to avoid splitting).

For left-handed players, mid-priced ukes are usually re-strung reversed, but the very best instruments are built specifically for left-handers, having subtle differences internally and to the string set-up.

High quality, graded nylon strings are a must: Aquila and D'Addario are generally regarded as the best. Unless you really want a traditional uke with pegs, machine heads (geared string tensioners) are so much easier to use. Check the gap between the strings and the first fret - ideally, it should just hold a credit card (0.08 mm) placed under the strings at the first, or better, the second fret with the neck upright. This may have to be adjusted. Too high an action will make playing harder and your fingers sore - too low and it will buzz. Height at the bridge is less important, but should be even. Look at more expensive ones to see the optimum.

Buying on the internet may save money, but will limit your ability to choose your ideal instrument, and different examples of the same model often vary. Choose from an on-line music store, who are likely to have knowledgeable staff, but you are not likely to get the best example of a model.

Take your tuner, both to tune instruments and test the octave on each string. When in-tune, an open string should be also be correct at the first, second, and 12th fret (octave). Test by setting the tuner to 'Chromatic' (C). Remember, a new uke from the rack will go out-of-tune very quickly, in minutes even. Why not take the opportunity to try an expensive instrument.

Have a selection of familiar music to play at the store to gauge tone, clarity and comfort. Check that the sound is even over various chords. Try to play privately, as playing in front of an assistant can be inhibiting. Don't be shy, try each instrument both softly and loudly, and take your own uke to compare. Don't expect to make a decision at first sight.

Lastly, don't forget, mention your membership of WU3A and you may get a discount!

9 Internet Support

There is a great deal of information in the internet. Here are some useful sites:

Instruments & Equipment;

For quality instruments and equipment, try the many music stores on-line, preferably ones that have a physical presence, as they will have knowledgeable staff. For simple stuff, try eBay (usually cheapest) or Amazon.

Maintenance;

There are many articles and demos of maintenance and optimising processes - fitting strings, changing action height, etc.

Ukulele Internet Tuner;

UkeBuddy - select gCEA tuning, or use a mobile phone app.

Feltrums (Soft Felt Plectrums);

Southern Ukulele Store (SUS), Natural wool felt ukulele plectrum, Code 2007

Also use thin leather, or thinnest plastic guitar picks.

Chord Finder/Namer, Etc;

UkeBuddy - Put this one on your 'favourites'! Also Ukulele Chordfinder, UkuGuides.

Alternatively, enter ('chord name', ukulele) in your browser, and see what pops up. You can also obtain free chord chart printouts at various sites, though these show only first (usual) positions for each chord.

Metronome:

'Free Online Metronome' at 8notes.com and simple drum accompaniment. Accent 3 is waltz, Accent 4 is common time.

Demos/Tutorials;

Ukulele Mike (enter 'Name of song', Ukulele Mike), Chordu.com, Cynthia Lin, various YouTube tutorials, and many others.

Performances to Listen or Play Along to;

Put ('Name of song', 'artist', YouTube), or just ('name of song', YouTube) into Google and choose a YouTube performance. Playback can be slowed down by clicking on the 'Settings' symbol (rosette) on the right, below the progress bar. Select 'Speed' (0.75 is good).

Song Books;

There are very many suitable free song books available to download. Just enter 'ukulele group song book' or 'ukulele club song book' to get over a hundred, each with 150 + songs.

Song Chords, Words & Key Change;

There are many ways to find the correct chords/words for a favourite song. You can just put in 'song name', chords', or 'song name, words', and see what you get.

For best results, try UltimateGuitar.com, etc (use box at top to find a title or artist), and select a version of the song (usually the most popular). Songs are often in unfamiliar keys, but can be played in any key to suit you by transposing. To change key, use 'Transpose + or -' on the bottom line - often an easier key will be available.

10 Further Progress

When you or your group have learned the most familiar chords and can play competently, you may wish to consider the future. There are several directions you may take:

1. Most commonly, groups continue to play together, tackling different songs and familiar favourites, learning new chords as and when required. There are many song books published on the internet for free downloading, with many hundreds of songs of all types. Just enter 'ukulele group song book' or 'ukulele club songbook' into your browser to get a large range. This will keep you supplied for years to come.
2. With time you may find the need for an occasional or regular teaching unit, to meet the needs of new players, or experienced players could mentor newer players.
3. Your object may be to progress to more complex chords and strumming patterns to play more difficult, faster songs. Alternatively, try more gentle, tuneful ballads using a slow thumb stroke.
4. You or a group member may develop a song with extra ornamentation, an intro and outro, a special rhythm, etc. to demonstrate and become part of the group repertoire.
5. If songs are in the right key, playing along to a recording artist is very effective, either individually at home, or as a group. A mobile phone can be linked to a small amplifier (10 watts, more for larger rooms), or a CD player or MP3 player can be used. YouTube performances can be slowed down - find the 'Settings' button (rosette) below the progress bar and select 'Speed' (0.75 is good). Use 'UltimateGuitar' to transpose songs if necessary.
6. Finger-picking (playing arpeggio fashion) is a new skill, and can produce some beautiful music.
7. Set up specialist groups for a particular type of music - country, blues, old-time, George Formby, etc.
8. It may be possible within your U3A to link up with a singing group, or other instrument groups for joint rehearsals and performances, or to incorporate other musicians with different instruments into the ukulele group (choir, piano, guitar, drums, bass).
9. Join up with another U3A group for a joint session. You can find a group by putting 'U3A Oversights' into your browser, then in Search put 'Ukulele' - this shows U3A uke groups by region and county, though not all: some research may be required..
10. Try developing a performing group to play at care homes, social clubs, fetes, etc, needing well rehearsed, orchestrated songs, and song-sheets for audience participation. An audience sing-along will cover many shortcomings of performance.
11. For individuals, there are many ukulele clubs meeting in pubs or village halls where enthusiasts will welcome new members with modest ability, incidentally allowing the transfer of ideas back to the group.
12. Finally, remember that many players expect no more than to enjoy a happy, relaxed play-along with friends without the pressure of progress, and to go home with a smile!

Ukulele Chord Chart (Standard GCEA) v1.0

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1 RHYTHM EXAMPLES 1

Key D = down, U = up, - = rest, lower case = softer, # = string number

AMAZING GRACE – slow waltz, lo-hi strum (strings 4&3, 2&1, 2&1)

C C7 F C
A-mazing Grace, how sweet the sound,
C Am G7 G7
That saved a wretch like me.
C C7 F C
I once was lost, but now am found.
Am G7 C C
Was blind, but now I see.

DELILAH - fast waltz (D-d-d-, or D-dud-, or D-dudu)

Am E7
I saw the light on the night that I passed by her window.
Am E7
I saw the flickering shadows of love on her blind.
A A7 Dm
She was my woman.
Am E7 Am G7
As she deceived me I watched, and went out of my mind.

SAVE THE LAST DANCE FOR ME - 3/4 time (D D D, - d D)

C
You can dance every dance with the guy who gives you the eye,
G
Let him hold you tight.
C
You can smile every smile for the man who held your hand,
C
'Neath the pale moonlight.
F C
But don't for-get who's taking you home, and in whose arms you're gonna be.
G G7 C
So darling, save the last dance for me.

You can also mix in an arpeggio on the second bar.

PUTTIN' ON THE STYLE - 4/4 (common/march), stops/first beat

C C C G
Sweet sixteen goes to church just to see the boys,
G C C G7 C
laughs and screams and giggles at every little noise.
C C C7 F
Turns her face a little, then turns her head a- while,
G (stop) G7 C
but everybody knows she's only putting on the style.

2 RHYTHM EXAMPLES 2

JINGLE BELLS - 4/4, with 3 strums plus a rest in 4 beats in (D D D -)

CHORUS:

C F C
Jingle bells, jingle bells, jingle all the way!

F C D7 G G7
Oh what fun it is to ride in a one-horse open sleigh, hey!

HELP ME MAKE IT - Rubato (free time)

C	G7	C	Csus4	C
Take the ribbon from your hair.				
	F	Dm	F	
Shake it loose and let it fall.				
Dm	G7	G7sus2	G7	
Lay it soft against my skin				
	C	Csus4	C	
Like the shadow on the wall.				

JAMAICA FAREWELL - Calypso or island strum (D - D U - U D -)

C F
Down the way, where the nights are gay,
G7 C
And the sun shines brightly on the mountain tops.
F G7 C
I took a trip on a sailing ship, and when I reached Jamaica, I made a stop.
C F G7 C
But I'm sad to say, I'm on my way. Won't be back for many a day.
F
My heart is down, my head is turning a-round,
G7 C
I had to leave my little girl in Kingston town.

THREE LITTLE BIRDS - Raggae 2/4 time (light pick #4 then strong strum)

Don't worry, 'bout a thing,
'Cause every little thing gonna be alright.
Singin': Don't worry (don't worry) 'bout a thing,
'Cause every little thing gonna be alright.

SINGIN' THE BLUES - Syncopated 4/4 (uneven swing upwards)

Well, I never felt more like singin' the blues
'cause I never thought that I'd ever lose
Your love dear, why'd you do me this way?

3 RHYTHM EXAMPLES 3

RAVE ON! - Calypso strum again (very versatile), with stops

C
Well, the way you dance and hold me tight. The way you kiss and say goodnight.

F C
Rave on, it's a crazy feelin', and I know it's got me reelin'.

G C F C C7

When you say "I love you", Ra - ve on.

F stop F stop C stop C stop
Rave on, it's a crazy feelin', and I know you got me reelin',

G stop G stop C F C C7
I'm so glad that you're revealin', your love for me.

F stop F stop C stop C stop
Rave on, rave on and tell me. Tell me not to be lonely.

G stop G stop C F C
Tell me you love me only, Rave on to me.

COUNTRY ROADS - Country & Western (strong #4 then strum)

C G Am F
Country roads, take me home, to the place I be-long,

C G F C
West Vir-ginia, mountain mama, take me home, country roads.

HAVE A DRINK ON ME - Double speed section in riff

C F
In eighteen-eighty down a dusty road, along came a miner with a big fat load.

G C C G
Hey, hey, everybody drink on me. ↓ ↓↑↓↑ ↓ ↓↓

C F
He was caked in dirt from his head to his foot, his hair so black, that it looked like soot.

G C C G
Hey, hey, everybody drink on me. ↓ ↓↑↓↑ ↓ ↓↓

4 SILENT NIGHT - Joseph Mohr, Franz Gruber - 1818

Translated: John Freeman Young 1859 (3 verses), now in 300+ languages.

Intro: D7 D7bar G G7, G D7 G (last 2 lines)

G
Silent night, holy night,
D D7 G G7
All is calm, all is bright,
C G
Round yon virgin mother and child.
C G
Holy infant so tender and mild,
D7 **D7bar** G G7
Sleep in heavenly pe - eace.
G D7var G
Sleep in heavenly peace.

G
Silent night, holy night,
D D7 G G7
Shepherds quake at the sight.
C G
Glory streams from heaven afar,
C G
Heavenly hosts sing alleluia;
D7 **D7bar** G G7
Christ the Saviour, is bo - orn!
G D7 G
Christ the Saviour, is born!

G
Silent night, holy night,
D D7 G G7
Son of God, love's pure light;
C G
Radiance beams from thy holy face,
C G
With the dawn of redeeming grace.
D7 **D7bar** G G7
Jesus, Lord, at thy bir - irth.
G D7 G C
Jesus, Lord, at thy birth. SLOWING

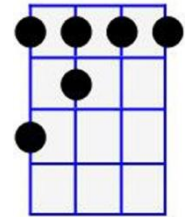
G D7 G C G
Jesus, Lord, at thy birth.

5 PEARLY SHELLS – Hawaiian traditional. John Kalapana/Leon Pobar

Play along with Leon and Malia Hawaii Kids Calabash Choir

INTRO: As last line of verse x 2

F
Pearly Shells from the ocean,
Bb C7
Shining in the sun, covering the shore,
F Bb
When I see them my heart tells me that I love you,
F C7 F
More than all the little pearly shells.



Bb

C7
For every grain of sand upon the beach
F
I've got a kiss for you.
C7
And I've got more left over,
G7 C7
for each star that twinkles in the blue.

F
Pearly Shells from the ocean,
Bb C7
Shining in the sun, covering the shore,
F Bb
When I see them my heart tells me that I love you,
F C7 F
More than all those little pearly shells.

C7
For every grain of sand upon the beach
F
I've got a kiss for you.
C7
And I've got more left over,
G7 C7
for each star that twinkles in the blue.

F
Pearly Shells from the ocean,
Bb C7
Shining in the sun, covering the shore,
F Bb
When I see them my heart tells me that I love you,
F C7 F
More than all those little pearly shells.
F C7 F
More than all those little pearly shells.

F SLOW C7 F C7 F
More than all those litt - le pear - ly shells.

6 ALL SHOOK UP in F - Otis Blackwell

F

Well, bless my soul, what's wrong with me? I'm itching like a man on a fuzzy tree.

My friends say I'm actin' wild as a bug.

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah!

F

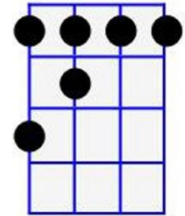
Well, my hands are shaky and my knees are weak.

I can't seem to stand on my own two feet.

Now who do you thank when you have such luck?

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah!



Bb

Bb

Well please don't ask me what's on my mind.

F

I'm a little mixed up, but I'm feelin' fine.

Bb

When I'm near the girl, that I love best,

C

My heart beats so it scares me to death!

F

She touched my hand, what a chill I got. Her lips are like a volcano that's hot.

I'm proud to say she's my buttercup.

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah!

Bb

My tongue gets tied when I try to speak.

F

My insides shake like a leaf on a tree.

Bb

There's only one cure for this body of mine,

C

That's to have that girl that I love so fine!

F

She touched my hand, what a chill I got.

Her lips are like a volcano that's hot.

I'm proud to say she's my buttercup.

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah! I'm all shook up.

7 THE ROSE - Gordon Mills

Play along with Bette Midler. (G may be used for Em, A for F#m)

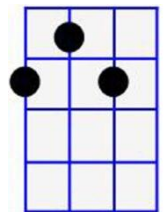
INTRO: C G7 F C (first line) Use a slow thumb stroke

C G7 F C
 Some say love, it is a river, that drowns the tender reed.
 C G7 F C
 Some say love, it is a razor, that leaves your soul to bleed.
 Em Am F G7
 Some say love, it is a hunger, an endless aching need.
 C G7 F C
 I say love, it is a flower, and you, it's only seed.

C G7 F C
 It's the heart afraid of breaking, that never learns to dance.
 C G7 F C
 It's the dream afraid of waking, that never takes the chance.
 Em Am F G7
 It's the one who won't be taking, who cannot seem to give
 C G7 F C
 And the soul afraid of dying, that never learns to live.

KEY CHANGE A7

D A7 G D
 When the night has been too lonely and the road has been too long.
 D A7 G D
 And you think that love is only for the lucky and the strong.
 F#m D G A7
 Just remember in the winter, far beneath the bitter snows,
 D A7 G D G D
 Lies the seed, that with the sun's love in the spring becomes the rose.



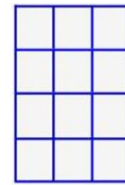
F#m

8 PASSING CHORDS & ORNAMENTALS EXAMPLES

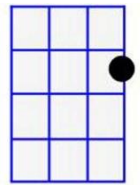
PASSING CHORDS

Try number 9 'A Bunch of Thyme' with several passing chords. (G may be used for Em)

C G C6 C
 Come all ye maidens young and fair,
 C Em G7
 All you that are blooming in your prime.
 C CM7 C7 F C CM7 G
 Always be - ware and keep your garden fair - air - air.
 C G7 C6 C
 Let no man steal away your thyme.



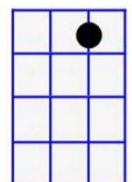
C6



CM7

Also 'The Rose'. Use a slow thumb stroke. (Em can be G)

C FM+9 G7 F FM+9 C
 Some say love, it is a ri - ver, that drowns the ten - der reed.
 C FM+9 G7 F FM+9 C
 Some say love, it is a ra - zor, that leaves your soul to bleed.
 Em Am F FM+9 G7
 Some say love, it is a hunger, an endless aching need.
 C FM+9 G7 F FM+9 C
 I say love, it is a flow - er, and you, it's only seed.

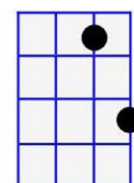


FM+9

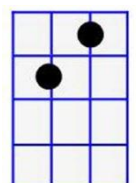
ORNAMENTALS

This version of song number 10 'Help Me Make It' has several ornamentals, play with soft thumb stroke.

C G7 C Csus4 C
 Take the ribbon from your hair.
 C7 F Dm F
 Shake it loose and let it fall.
 Dm G7 G7sus2 G7
 Lay it soft against my skin
 C Csus4(arp) C
 Like the shadow on the wall.



Csus4



G7sus2

9 BUNCH OF THYME - Irish traditional

INTRO: C G C (G may be used for Em)

C G C C Em G7
Come all ye maidens young and fair, all you that are blooming in your prime.
C C7 F C Cmaj7 G
Always be-ware and keep your garden fair.
C G7 C
Let no man steal away your thyme.

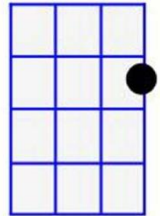
C G C C Em G7
For thyme it is a precious thing, and thyme brings all things to my mind.
C C7 F C Cmaj7 G
Thyme with all its labours along with all its joys,
C G7 C
Thyme brings all things to my mind.

C G C C Em G7
Once she had a bunch of thyme, she thought it never would decay.
C C7 F C Cmaj7 G
Then came a lusty sailor who chanced to pass her way.
C G7 C
He stole her bunch of thyme away.

C G C C Em G7
The sailor gave to her a rose, a rose that never would decay.
C C7 F C Cmaj7 G
He gave it to her, to keep her reminded
C G7 C
Of when he stole her thyme away.

C G C C Em G7
So come all ye maidens young and fair, all you that are blooming in your prime.
C C7 F C Cmaj7 G
Always beware and keep your garden fair.
C G7 C
Let no man steal away your thyme.

C G C C Em G7
For thyme it is a precious thing. And thyme brings all things to my mind.
C C7 F C Cmaj7 G
Thyme with all its labours along with all its joys.
C G7 C
Thyme brings all things to an end. SLOW (picking, end on string 1)
C G7 C
Thyme brings all things to an end.



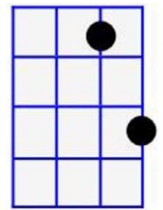
Cmaj7

10 HELP ME MAKE IT THROUGH THE NIGHT in C - Kris Kristofferson

Intro : As verse

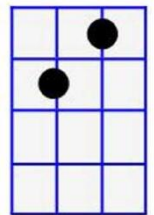
Rubato with a soft thumb stroke

C G7 C Csus4 / C C7 F Dm / F
Take the ribbon from your hair. Shake it loose and let it fall.
Dm G7 G7sus2 G7
Lay it soft against my skin,
C Csus4(arp) C
Like the shadow on the wall.



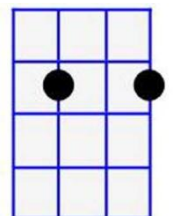
Csus4

C G7 C Csus4 / C C7 F Dm F
Come and lay down by my side 'til the early morning light.
Dm G7 G7sus2 G7
All I'm taking is your time.
C Csus4(arp) C
Help me make it through the night.



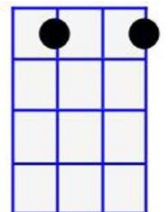
G7sus2

C7 F C
I don't care who's right or wrong. I don't try to under-stand.
D7var D7full G7 G6 Gdim7 G6
Let the devil take to-morrow, for to-night I need a friend.



G6

G7 C Csus4 / C
Yester-day is dead and gone.
C7 F Dm F
And tomorrow's out of sight.
Dm G7 G7sus2 G7
And it's sad to be a-lone.
C Csus4(arp) C
Help me make it through the night.



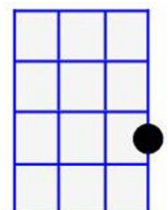
Gdim7

INSTRUMENTAL: Strum through verse

C7 F C
I don't care who's right or wrong. I don't try to under-stand.
D7var D7bar G7 G6 Gdim7 G6
Let the devil take to-morrow, for to-night I need a friend.

G7 C Csus4 / C C7 F Dm / F
Yester- day is dead and gone, and tomorrow's out of sight.
Dm G7 G7sus2 / G7
And it's sad to be a-lone.
C Csus4(arp) C
Help me make it through the night.
Dm G7 G7sus2 G7
And it's sad to be alone.
C Csus4 C C(7th fret) C
Help me make it through the night.

7th Fret →



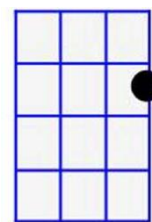
C (7th fret)

11 SAN FRANCISCO BAY BLUES - Jesse Fuller (1954)

Play along with Eric Clapton

INTRO : As verse

C F C C7
 I got the blues from my baby livin' by the San Francisco Bay.
 F C C7
 The ocean liner's gone so far away.
 F C CMaj7 C7 A7
 Didn't mean to treat her so bad, she was the best girl I ever had.
 D7 G7
 Said goodbye, I can take a cry, I want to lay down and die.

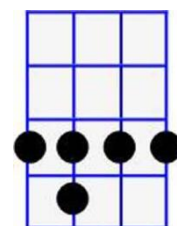


CMaj7

C F C C7
 I ain't got a nickel and I ain't got a lousy dime.
 F E7
 If she don't come back, think I'm gonna lose my mind.
 F C / CMaj7 C7 A7
 If I ever get back to stay, it's gonna be another brand new day.
 D7 G7 C G7
 Walkin with my baby down by the San Francisco Bay.

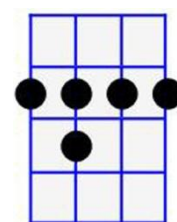
SOLO (Verses 1 & 2)

C F C F C
 Sittin' down looking from my back door....wonderin' which way to go.
 F C.
 Woman I'm so crazy 'bout....she don't love me no more
 F C / Cmaj7 C7 A7
 Think I'll catch me a freight train....cause I'm feel - in blue.
 D7 G7
 Ride all the way to the end of the line....thinkin' only of you.



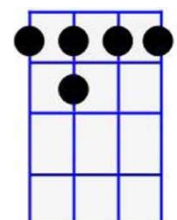
C7 bar

C F C F C
 Meanwhile livin' in the city....just about to go insane.
 F E7
 Thought I heard my baby's voice....the way she used to call my name.
 F C7bar / B7 Bb7 A7
 And if I ever get back to stay....it's gonna be another brand new day.



B7

D7 G7 C E7/ A7
 Walkin' with my baby down by the San Francisco Bay. Hey Hey!
 D7 G7 C E7/ A7
 Walkin' with my baby down by the San Francisco Bay.
 D7 G7 C C F F C G7 C
 Yeah, walkin' with my baby down by the San Francisco Bay.



Bb7

12 BEAT EXAMPLES

4 Silent Night 3/4 (Waltz time)

G | | G | | G | | G | |
Si - i - lent night, holy night,

D | | D7 | | G | | G7 | |
All is calm, all is bright,

C | | C | | G | | G | |
Round yon vir- r - gin mother and child.

C | | C | | G | | G | |
Holy infant so tender and mild,

D7 | | D7 | | G | | G7 | |
Sle - ep in heav-en-ly pe - eace.

G | | D7 | | G | | G arp
Sle - ep in heavenly peace.

9 Bunch Of Thyme - 4/4 (common time)

C | | | G | | | C | | | C | | |
Come all ye maid-ens young and fair,

C | | | C | | | G7 | | | G7 | | |
All you that are bloom-ing in your prime.

C | | | C7 | | | F | | | C | G7 | (change mid- bar)
Al - ways be - ware and keep your garden fair - air - air.

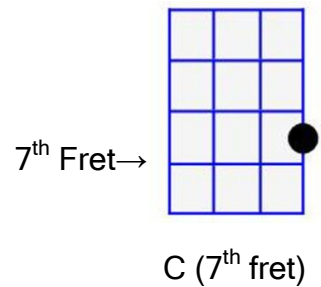
C | | | G7 | | | C | | | C arp
Let no man steal a - way your thyme.

13 THE SPINNING WHEEL SONG - 3/4 time - Irish Traditional

Play along with Caitlin Murtagh, alternate verses differ.

Intro: Dm C G7 C (last line)

C (7th fret) C C arp G7
Mellow the moonlight to shine is be-ginning.
G7 G7 G7arp C
Close by the window young Eileen is spinning.
C C7 F C
Bent o'er the fire, her blind grandmother sitting,
Dm C G7 C
Crooning and moaning and drowsily knitting.



C (3rd fret) G7
Merrily, cheerily, noiselessly whirring
G7 C
Spins the wheel, rings the reel while the foot's stirring.
C C7 F C
Sprightly and lightly and merrily ringing
Dm C G7 C
Sounds the sweet voice of the young maiden singing.

C G7
'Eileen, a chara, I hear someone tapping'.
G7 C
'Tis the ivy, dear mother, against the glass flapping'.
C C7 F C
'Eileen, I surely hear somebody sighing'.
Dm C G7 C
'Tis the sound, mother dear, of the autumn winds dying'.

C G7
'What's the noise that I hear at the window, I wonder?'
G7 C
'Tis the little birds chirping, the holly bush under'.
C C7 F C
'What makes you shoving and moving your stool on,
Dm C G7 C
And singing all wrong the old song of the "Coolin"'.
C G7
There's a form at the casement, the form of her true love.
G7 C
And he whispers with face bent, 'I'm waiting for you love.
C C7 F C
Get up from the stool, through the lattice step lightly,
Dm C G7 C
And we'll rove in the grove while the moon's shining brightly'.

Continued

'Spinning Wheel Song, continued.

C G7
The maid shakes her head, on her lips lays her fingers.
G7 C
Steps up from the stool, longs to go and yet lingers.
C C7 F C
A frightened glance turns to her drowsy grand-mother.
Dm C G7 C
Puts her foot on the stool, spins the wheel with the other.

C G7
Lazily, easily, now swings the wheel round.
G7 C
Slowly and lowly is heard now the reel's sound.
C C7 F C
Noiseless and light to the lattice above her.
Dm C G7 C
The maid steps then leaps to the arms of her lover.

KEY CHANGE A7

D A7
Slower ... and slower ... and slower the wheel swings. SLOWING
A7 D
Lower ... and lower ... and lower the reel rings.
D D7 G D
Ere-the-reel, and-the-wheel stop their ringing and moving.
A7 D A7 D
Through-the-grove the young lovers by moonlight are roving.

14 ALBERTA - Traditional/Lead Belly. Play along with Eric Clapton unplugged. / = extra strokes. <https://www.youtube.com/watch?v=0X67kd7MHS4>

Tab for first line

Tab for first line								Strum G7				Strum C						
1		-	-	-	-		7	-	-	-		2	-	-	-		3	-
2		0	1	2	3		-	-	-	-		1	-	-	-		0	-
3		-	-	-	-		-	-	-	-		2	-	-	-		0	-
4		-	-	-	-		-	-	-	-		0	-	-	-		0	-

Al- berta, Al - ber - ta.

Where

INTRO: As Verse

Am7/ FMadd9/ Am13/ Am7no5 C (7th fret)

Al - berta, Al - ber - ta.

G7 C F C

Where you been so long?

C7 F

Al-berta, Al-berta,

C G7 C

Where you been so long?

G7

Ain't had no loving,

C/ F/ C

Since you've been gone.

Am7/ FMadd9/ Am13/ Am7no5 C

Al - berta, Al - ber - ta.

G7 C F C

Where'd you stay last night?

C7 F

Al-berta, Al-berta,

F C G7 C

Where'd you stay last night?

G7

Come home this morning,

C/ F/ C

Clothes don't fit you right

PIANO/GUITAR INTERLUDE: As Verse

Am7/ FMadd9/ Am13/ Am7no5 C

Al - berta, Al - ber - ta.

G7 C F C

Girl, you're on my mind.

C7 F

Al-berta, Al-berta,

C G7 C

Girl, you're on my mind.

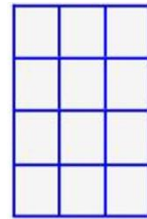
G7

Ain't had no loving

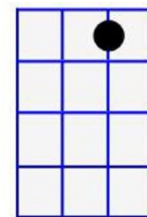
C/ F/ C

Such a great long time.

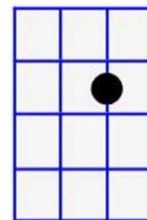
REPEAT FIRST VERSE



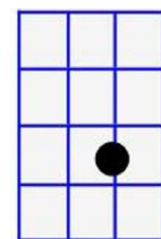
Am7



FMadd9



Am13



Am7no5

Extra verse:

Got a bird that whistles, got a bird that sings.
Got a bird that whistles, got a bird that sings.
But without Alberta, life don't mean a thing.

15 NORWEGIAN WOOD - The Beatles

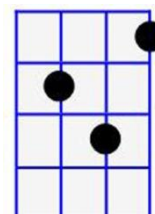
3/4 time.

INTRO RIFF

1 | 5 - - 7 5 3 2 - - 0 3 2 | - - - 3 - - - - - - |
 2 | - - - - - - - - - - - | 3 - - 1 - 0 - - - - - - |
 3 | - - - - - - - - - - - | - - - - - 2 - - - - - - |
 4 | - - - - - - - - - - - | - - - - - - - - - - - |

X 2

G F G
 I once had a girl, or should I say, she once had me.
 G F G
 She showed me her room, isn't it good, Norwegian wood.
 Gm C
 She asked me to stay and she told me to sit anywhere.
 G Am D
 So I looked around and I noticed there wasn't a chair.



Gm

RIFF 2 1 | - - - |
 2 | - 0 2 | (or C2, E0, E2)
 3 | - - - |
 4 | 2 - - |

G F C G
 I sat on a rug, biding my time, drinking her wine.
 G F C G
 We talked until two, and then she said, it's time for bed.

INTRO RIFF

Gm C
 She told me she worked in the morning and started to laugh.
 Gm Am D
 I told her I didn't and crawled off to sleep in the bath.

RIFF 2

G F C G
 And when I awoke, I was alone, this bird had flown.
 G F C G
 So, I lit a fire, isn't it good, Norwegian wood.

INTRO RIFF

