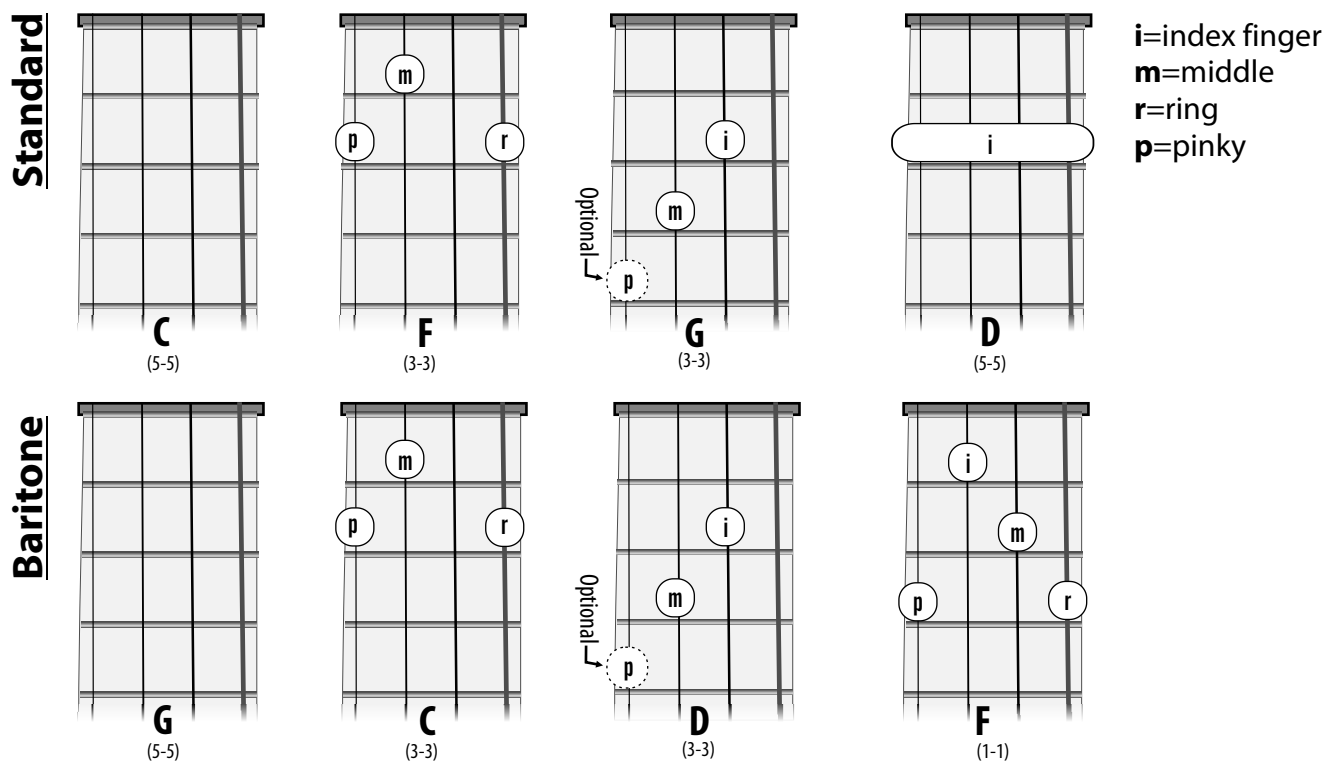


Get Started with Open Tuning

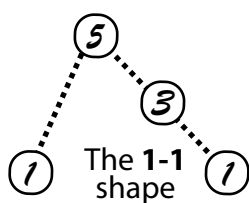
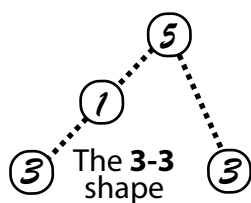
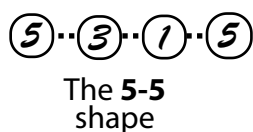
First, be sure you have completed the [Get Started Tutorial](#), pages #103-125, before tackling these instructions for open tuning. In fact, you may find this easier if you have also covered the reference material for Normal Tuned Ukulele, pages #127-140.

Normal (guitar) and open tuning each offer advantages. Guitar tuning allows you to easily play a plethora of chords, which is handy for jazz, for example. Open tuning allows those of even minimal talent to play the main chords easily, *in every key, over the whole fretboard* intuitively... Wow!

Try both ways to see which you prefer, although you may only notice major differences after using the [Standard/Baritone Closed Chords and Floating Patterns](#) (page #147-149) at the end of this section. First though, learn chords **C**, **F**, **G** and use them to play the songs on the next page in the key of **C**. Next learn the **D** chord and play these songs in the key of **G**.



The Three Shapes: One advantage of open tuning lies in the fact that there are only *three main chord shapes* (below). You move up and down the neck to play the **1,4,5** chords in any key. (The [Standard/Baritone Closed Chords and Floating Patterns](#) will expand on this later.) **Note:** The **C** and **F** chords on the standard uke, and the **G** and **C** chords on the baritone uke don't need the index finger because the necessary tones are already 'held down' at the nut.



These numbers, **1**, **3** and **5**, are the tones (*root, third and fifth*) that make the major **1** chord of the key in which you're playing. (See [The Nitty Gritty on Chords](#), page 158)

First, play these songs with strum accompaniment in the key of **C** (for standard) and **G** (for baritone). Once comfortable with this, try picking these using the 5-5 pattern (left). Next, repeat this in the other key (**G** for standard and **C** for baritone). Then pick the melodies using the 3-3 pattern.

Three Patterns

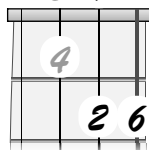
Standard: for Keys of

The 5-5	C, D
The 3-3	F, G
The 1-1	A

Baritone: for Keys of

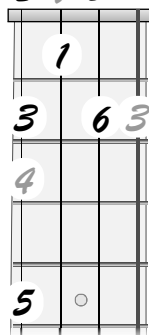
The 5-5	G, A
The 3-3	C, D
The 1-1	E

5 3 1 5



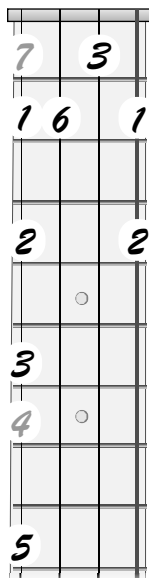
The 5-5

2 7 5



The 3-3

5



The 1-1

Shady Grove (See page 83 for chord changes and lyrics.)

3 1 1 · 1 6 5 · 5 5 6 1 3 · 3 ·

Shady Grove, my little love, Shady Grove my darlin',

3 1 1 · 1 6 5 · 5 5 5 6 1 · 1 ·

Shady Grove, my little love, Goin' back to Harlan.

Handsome Molly (See page 30 for chord changes and lyrics.)

5 5 5 6 1 · 1 · 5 5 6 1 2 ...

Sailing 'round the ocean, Sailing 'round the sea,

2 2 2 2 3 · 2 2 3 2 1 6 1 ...

Think of Handsome Mol- ly wherever she may be.

Long Journey Home (See page 52 for chord changes and lyrics.)

5 5 · 6 1 1 1 2 3 3 · 2 1 · 3 3 · 2 1 · 5 · 6 1 6 5 ...

Lost all my money but a two dollar bill, Two dollar bill, boys, two dollar bill,

5 5 · 6 1 1 1 2 3 3 · 2 1 · 1 2 3 · 1 2 · 3 2 1

Lost all my money but a two dollar bill, And I'm on my long journey home

All the Good Times are Past and Gone (See page 1 for chord changes and lyrics.)

3 · 2 3 2 1 · 5 6 1 6 5 · · 3 · 2 3 2 1 2 3 2 ...

All the good times are past and gone, All the good times are o'er,

3 · 2 3 2 1 · 5 6 1 6 5 · 1 1 3 2 1 1 2 3 2 1

All the good times are past and gone, Little darling don't you weep no more

Corrina (See page 12 for chord changes and lyrics.)

5 5 6 1 · 3 · 3 3 3 2 1 ... · 3 3 2 1 · 6 · 1 1 1 6 5 ...

I love Corrina, tell the world I do, I love Corrina, tell the world I do,

5 5 6 5 3 · 2 · 3 3 3 2 1 ...

Just a little more lovin', let your heart be true.

Bank Ohio (See page 5 for chord changes and lyrics.)

1 1 2 3 ... · 1 1 3 2 ... · 2 2 3 4 ... · 4 5 4 3 ...

I asked my love to take a walk, Just a walk, a little way,

3 5 5 ... · 3 5 4 ... · 1 2 3 ... · 4 3 2 1 ...

As we walk, may we talk, All a bout our wedding day.

Roll in my sweet baby's arms (See page 78 for chord changes and lyrics.)

3 3 · 2 1 · 6 5 1 ... · 3 3 · 2 1 · 7 1 2 ...

Roll in my sweet baby's arms, Roll in my sweet baby's arms

1 1 · 2 3 · 2 3 4 4 · 1 6 ·

Lay around my shack till the mail train comes back,

6 6 5 7 · 1 2 · 3 2 1 ...

And I'll roll in my sweet baby's arms

Bile Them Cabbage Down (Google for chord changes and lyrics if needed)

3 3 3 3 4 · 4 · 3 3 2 1 2 · 2 ·

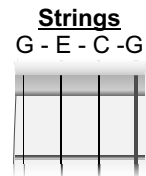
Bile them cabbage down, down, turn them hoe cakes round, round,

1 3 3 3 4 4 4 4 3 3 2 2 1 ·

The only song that I can sing is bile them cabbage down.

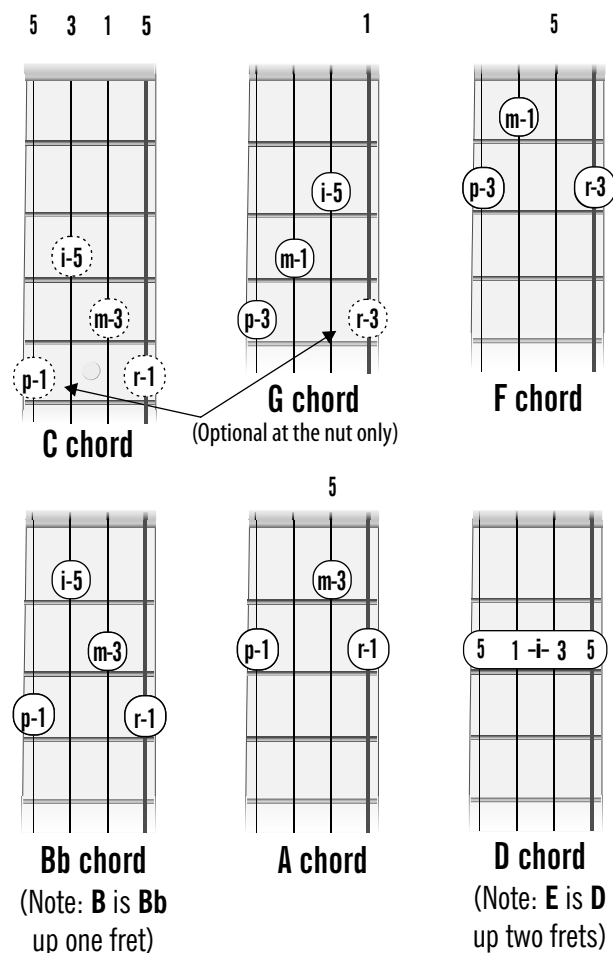
Standard Basic Reference (banjo open-tuned)

"Open-tuning" on a standard uke (tenor, concert or soprano) is the same as the banjo's four main strings, only they're pitched five semi-tones higher. Thus, strumming the open strings produces a higher C chord instead of what would be a G chord on the banjo or baritone uke. This makes the standard uke a natural for playing in the key of C.



I=index finger, **m**=middle, **r**=ring, **p**=pinky. The numbers, 1, 3 or 5, next to these finger letters (**i**, **m**, **r**, **p**) are the three tones that make the chord. (See, [Alternative, Chord-Centric View](#), page 158.)

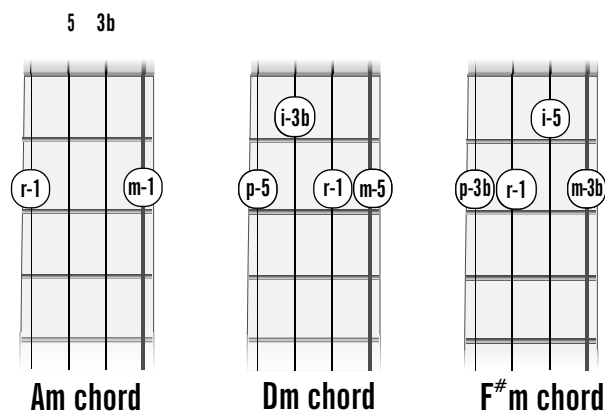
Major Chords



The Chords for Three Main Keys

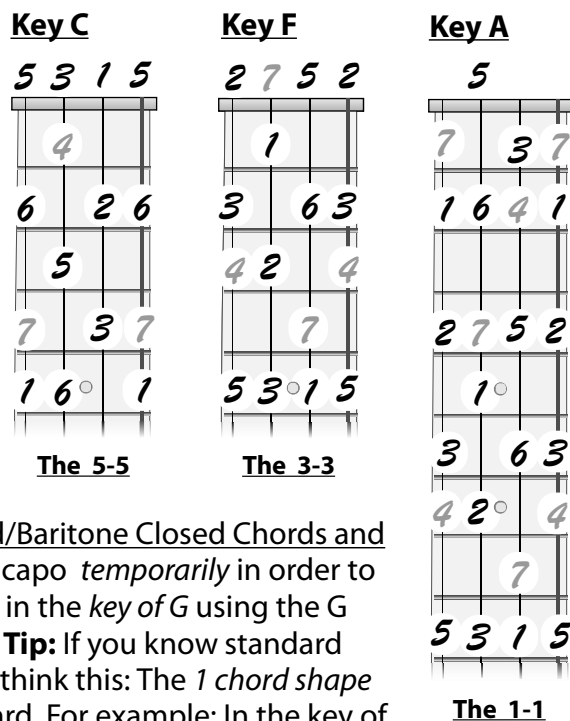
C: 1 = C, 4 = F, 5 = G, 2 = D, 6m = Am
F: 1 = F, 4 = Bb, 5 = C, 2 = G, 6m = Dm
A: 1 = A, 4 = D, 5 = E, 2 = B, 6m = F#m

Minor Chords



Tip: You can make other chords easily.
 Major chords are tones 1, 3, 5
 Minor chords are tones 1, 3b, 5
 Seventh chords are tones 1, 3, 5, 7b

The Full Pattern at the Nut



Use closed chords to play in the other keys. (See [Standard/Baritone Closed Chords](#) and [Standard/Baritone Floating Pattern](#).) You could also use a capo temporarily in order to play in every key right away. **Tip:** Strumming and picking in the key of G using the G chord (at the nut) is very useful for 1 to 1 songs. **Another Tip:** If you know standard uke chords and happen to pick up a baritone uke to play, think this: The 1 chord shape on a baritone is the same as the 4 chord shape on a standard. For example: In the key of C, the C chord on a baritone would be like playing the F chord on a standard.

Baritone Basic Reference (banjo open-tuned)

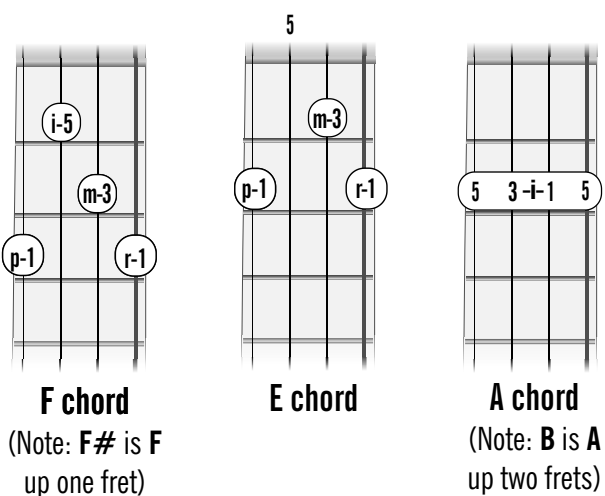
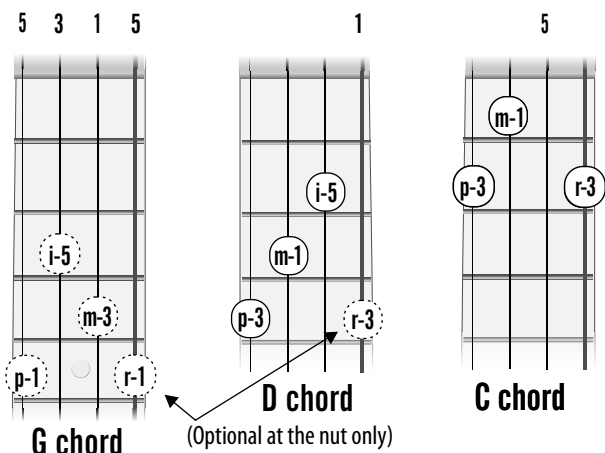
Strings
D - B - G - D



"Open-tuning" on a baritone uke is the same as that of the banjo's four main strings. Strumming the open strings produces a G chord, making it a natural for playing in the key of G.

i=index finger, **m**=middle, **r**=ring, **p**=pinky. The numbers, 1, 3 or 5, next to these finger letters (**i**, **m**, **r**, **p**) are the three tones that make the chord. (See, Alternative, Chord-Centric View, page 158.)

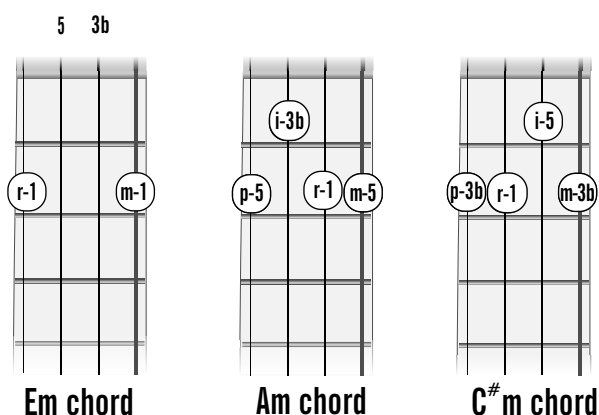
Major Chords



The Chords for Three Main Keys

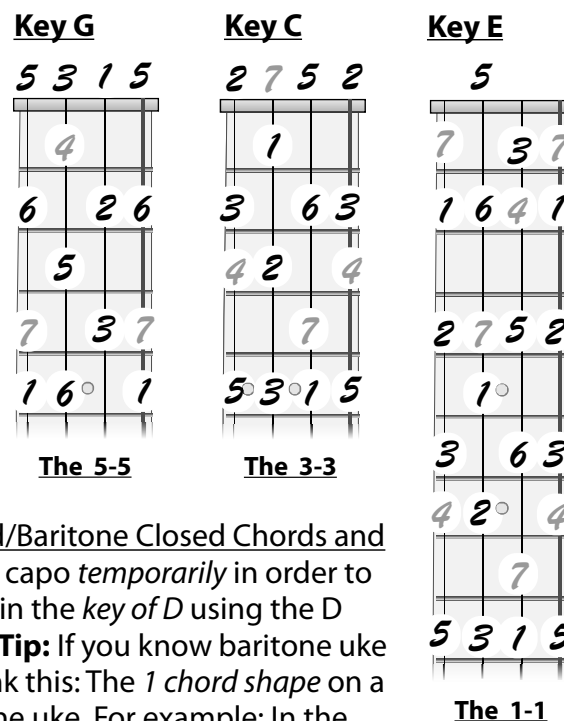
G: 1 = G, 4 = C, 5 = D, 2 = A, 6m = Em
C: 1 = C, 4 = F, 5 = G, 2 = D, 6m = Am
E: 1 = E, 4 = A, 5 = B, 2 = F#, 6m = C#m

Minor Chords

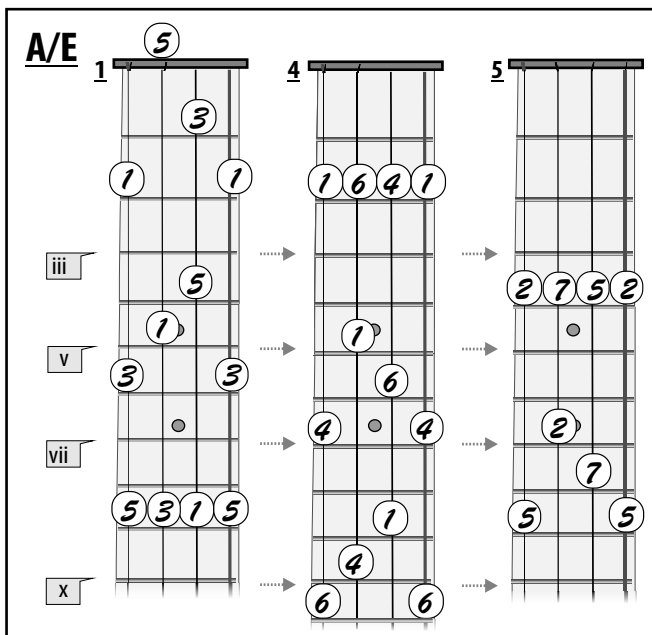
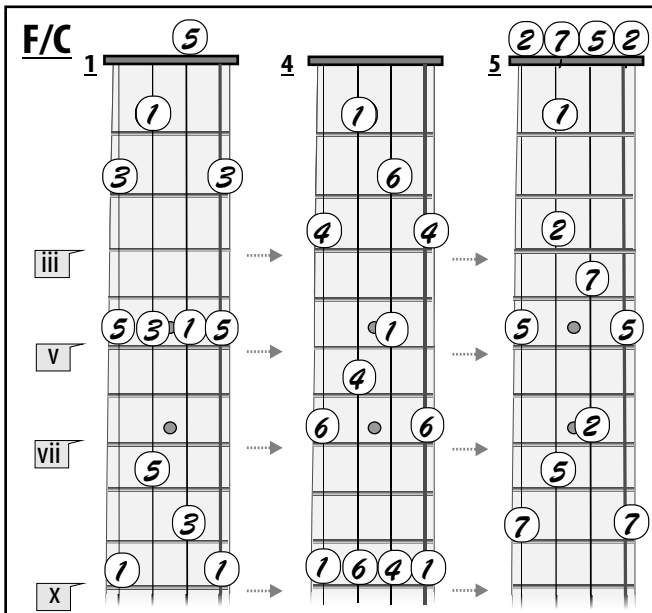
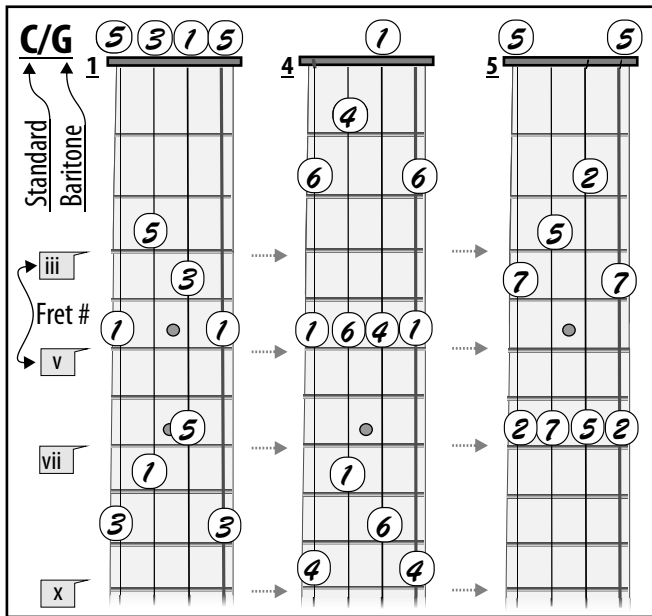


Tip: You can make other chords easily.
 Major chords are tones 1, 3, 5
 Minor chords are tones 1, 3b, 5
 Seventh chords are tones 1, 3, 5, 7b

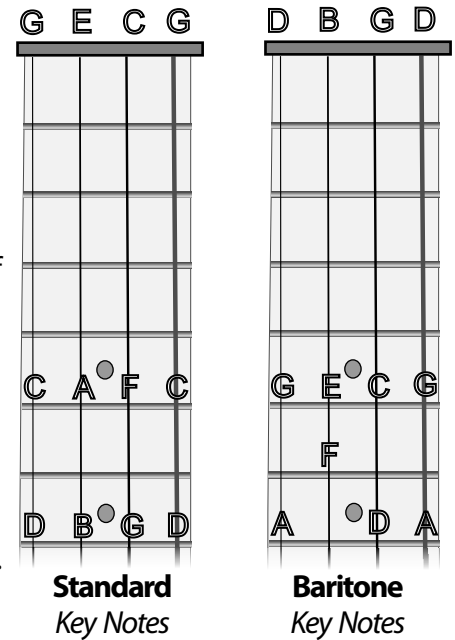
The Full Pattern at the Nut



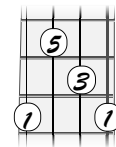
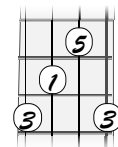
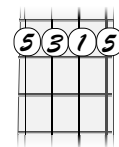
Use closed chords to play in the other keys. (See Standard/Baritone Closed Chords and Standard/Baritone Floating pattern.) You could also use a capo *temporarily* in order to play in every key right away. **Tip:** Strumming and picking in the *key of D* using the D chord (at the nut) is very useful for 1 to 1 songs. **Another Tip:** If you know baritone uke chords and happen to pick up a standard uke to play, think this: The 1 chord shape on a standard uke is the same as the 5 chord shape on a baritone uke. For example: In the key of C, the C chord on a standard would be like playing the G on a baritone.



Standard/Baritone Closed Chords (banjo open-tuned)



Note: You can match the ① of a Major Chord 'shape' to the Fretboard Note (G, A, B, etc.) to find a chord you want, or to see what chord you are playing.



The 5-5, 3-3 and 1-1 Major Chord Shapes at the nut... or anywhere

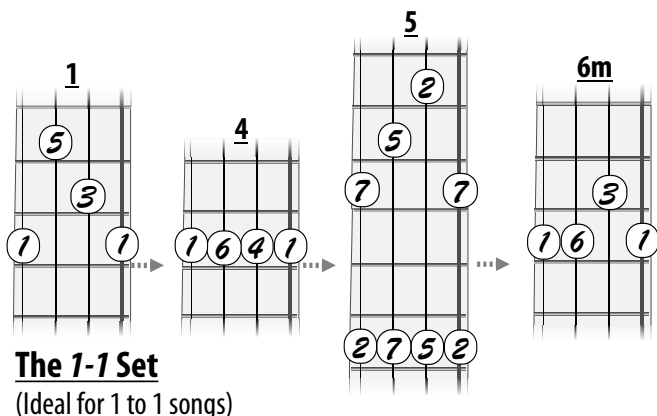
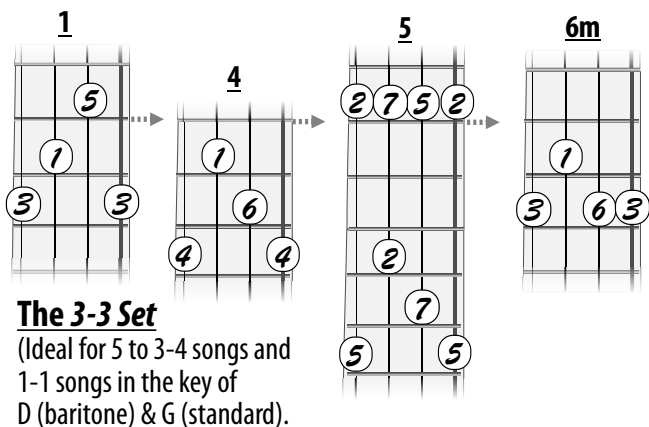
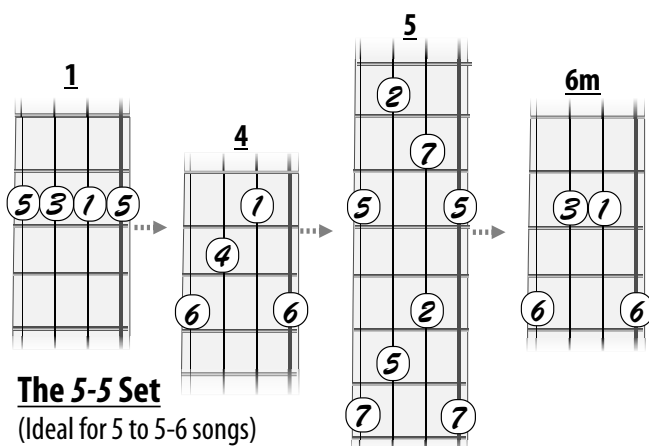
Layout: I combined the standard and baritone ukuleles in these charts because they share the same relative tuning. The standard is merely pitched five semi-tones higher than the baritone.

Process: The easiest and most effective way to learn these is to concentrate on one key at a time, beginning with the key of **C** for the **Standard** (tenor, concert, soprano) and the key of **G** for the **Baritone**. Learning one fairly well helps you learn the next one more easily and intuitively.

Begin by playing a few songs using the various chord shapes along the neck for each **1**, **4**, and **5** chord. This amounts to a kind of mix and match process. Most chords will have three places along the neck from which to play them. Try them in every conceivable way. Use the dots at the 5th and 7th fret to guide you. (**Tip:** review "The Key-Centric View of Chords" in *The Nitty Gritty on Chords*, page 158.)

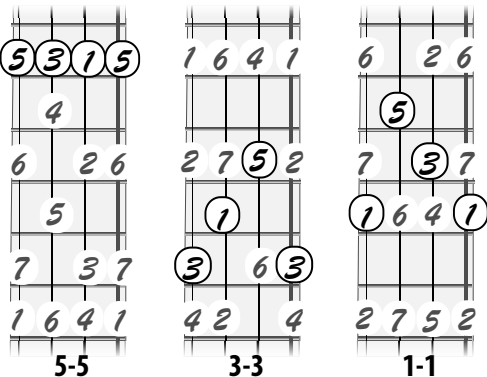
Capo: These charts will help you quickly master the fret board. Until then, you might use a capo temporarily for certain occasions.

Standard/Baritone Closed Chords Cont. (banjo open-tuned)



Tones within the Three Root Chord Shapes

Note: This chart gets you started. Refer to The Bigger Picture chart (next page) for any tones you may need that are not shown here.



You can do most anything using three Sets: **The 5-5**, **The 3-3** and **The 1-1**. As you try these on various songs, you'll find each Set particularly useful for certain melodies or keys. To learn these up-the-neck relationships, concentrate on one Set for a few hours, playing it at various places on the neck, which means you'll be playing in various keys.

First, choose a Set to accompany yourself singing, using the **1**, **4**, **5**, **6m** chord shapes in the Set as needed. Match the **1** tone of the **1** Chord 'shape' (right) to the **Key Note** G, A, B, etc., (left) to anchor yourself in the key in which you wish to play.

Once you are comfortable playing the chords in that Set, try picking the melody. Use the **1** chord shape of the Set in which

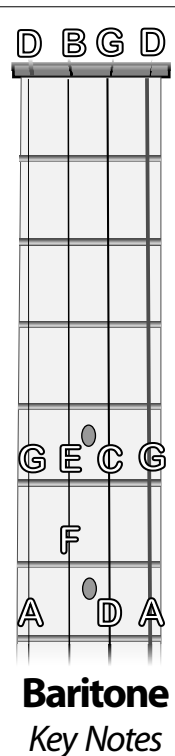
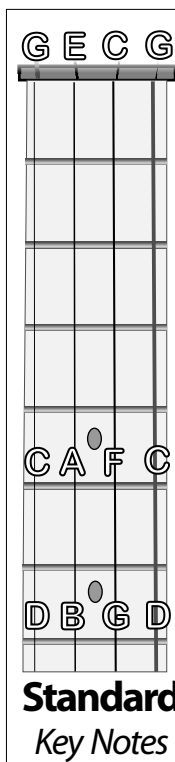
you're currently accompanying yourself singing. Refer to the chart, **Tones within the Three Chord Shapes** (below left), for the location of all the main melody tones.

This chart shows the tones in each **Root Chord Shape**. The circled black tones make up the **1** chord; the rest are the other tones in the scale for the melody you are playing. Again, where you play the **1** chord shape on the neck determines the chord

and key. This is your anchor for playing chords and picking melody in the chosen key. Finally, use The Bigger Picture chart (next page) for all the possible ways to play *any current 1* chord, to play other chords, and to pick melody.

Tips: Using a capo makes picking melody easier when you need to play in a key up the neck. This is especially true when the **5-5** shape is the **1** chord. Next most useful is when the **3-3** shape is the **1** chord. Alas, the drawback here is that you can't play anything on the other side of the capo, 'down the neck' toward the nut.

Also, note how the **5** chord is two frets up the neck from the **4** chord, or the **7** chord (7b actually) is two frets down from the **1** chord. Musical fluency comes through noticing and using these kinds of relationships.



Standard/Baritone Floating Patterns (banjo open-tuned)

If you are unsure of what to do, study the Closed Chord and Floating Pattern process for guitar tuned ukulele, pages 138-139. There are more patterns in open tuning, but they are simpler as you'll see by comparing them to the guitar tuning ones. After you cover this material, you'll have all you need... externally speaking anyway. Now your inward musical journey can begin in earnest. Experiment!

<u>5 to 5</u>	<u>5 to 5</u>	<u>1 to 1</u>	<u>1 to 1</u>
<u>C/G</u> shape	<u>F/C</u> shape	<u>G/D</u> shape	<u>C/G</u> shape

Main Patterns

<u>5 to 5</u>	<u>1 to 1</u>
<u>D/A</u> shape	<u>A/E</u> shape

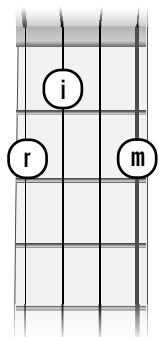
Auxiliary Patterns

G E C G	D B G D
<u>Standard</u>	<u>Baritone</u>
Key Notes	Key Notes

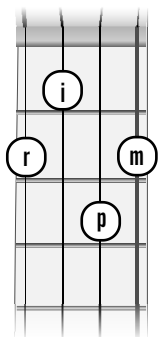
The Bigger Picture

Standard (banjo open-tuned) The ukulele's simplicity invites one to play more chords. However, this is not to suggest 'the more chords the better'. It is a matter of taste and style. (See also Playing Around with Minors and Sevenths on page 168.)

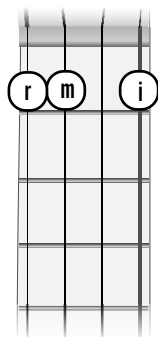
Chords F through B



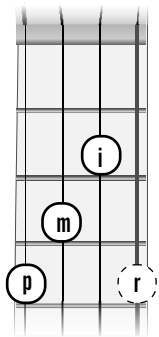
F chord



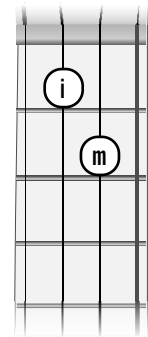
F7 chord



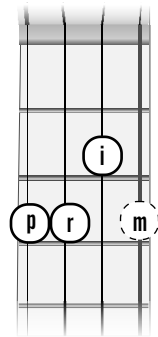
Fm chord



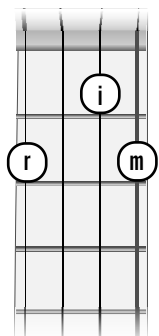
G chord



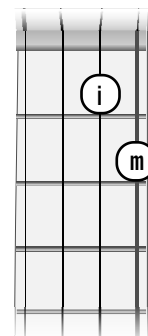
G7 chord



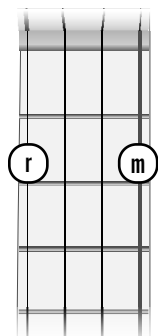
Gm chord



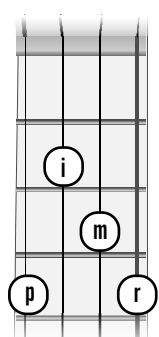
A chord



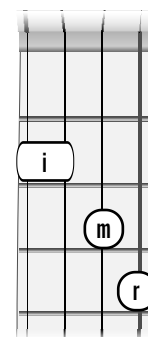
A7 chord



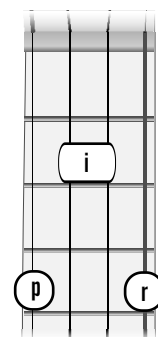
Am chord



B chord

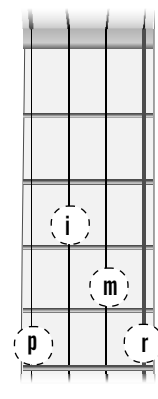


B7 chord

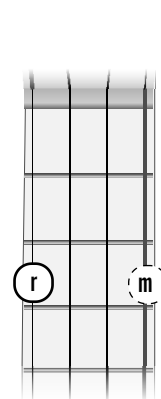


Bm chord

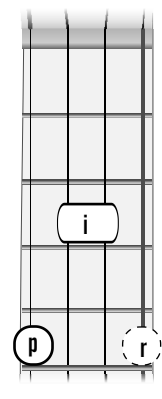
Chords C through E



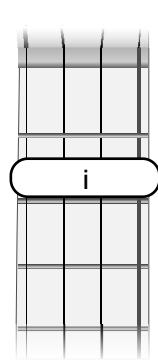
C chord



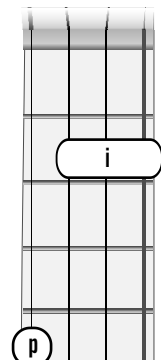
C7 chord



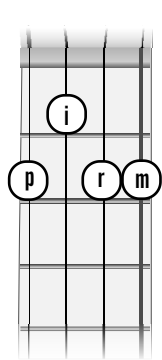
Cm chord



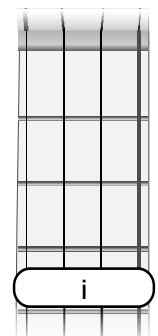
D chord



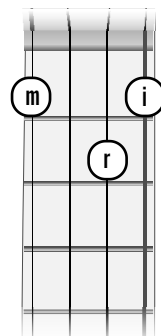
D7 chord



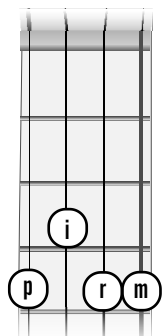
Dm chord



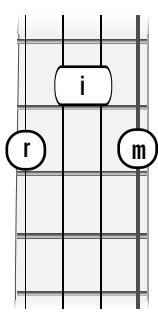
E chord



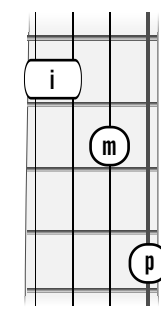
E7 chord



Em chord



+ chord

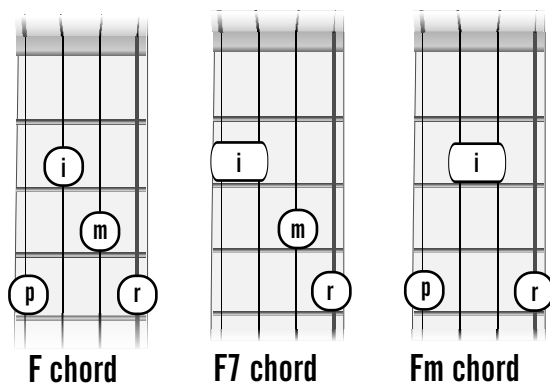
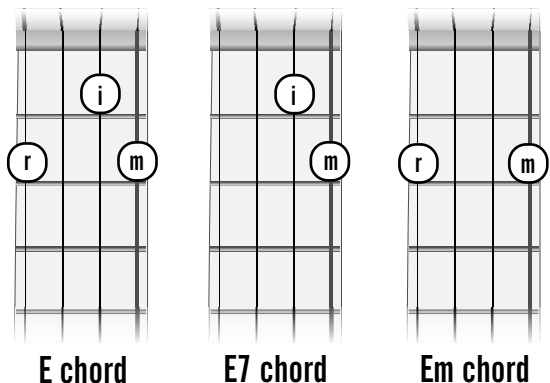
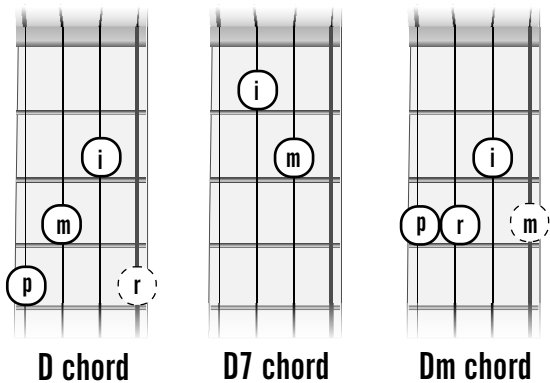
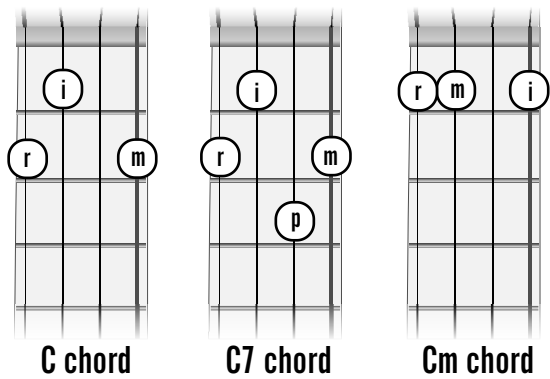


° chord

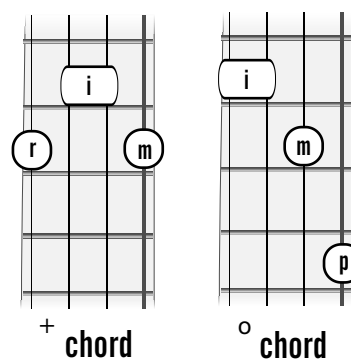
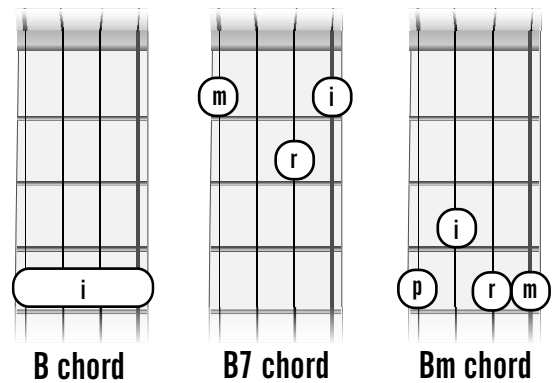
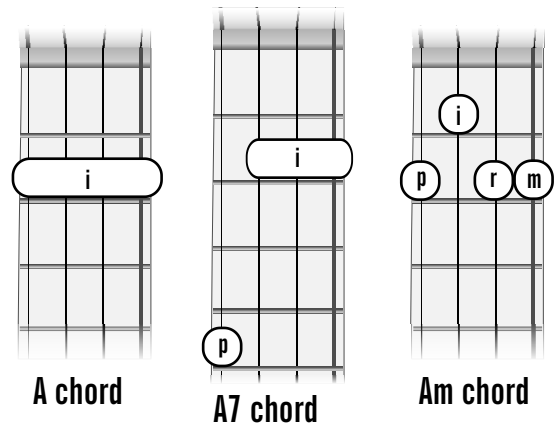
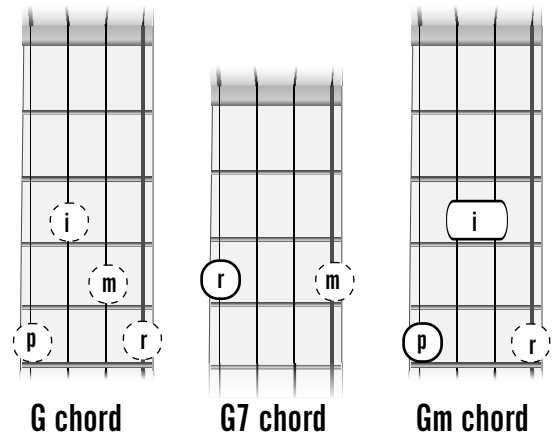
*Augmented (+)
Diminished (°)
chords are
'neutral' chords.
Any note can be
the root.*

Baritone (banjo open-tuned) The ukulele's simplicity invites one to play more chords. However, this is not to suggest 'the more chords the better'. It is a matter of taste and style. (See also Playing Around with Minors and Sevenths on page 168.)

Chords C through F



Chords G through B



Augmented(+) chords are 'neutral' chords. Any note can be the root.