UKULELE

The ukulele is arguably the only instrument, other than drums, accessible to all ages from 1 to 100. Indeed, **open tuned**[1], anything a toddler does on a uke will even sound musical! For anyone wishing to play guitar, the ukulele is *the* gateway instrument; for those wanting to play banjo, an open tuned ukulele (See **Open Tuned Ukulele**, page 129) is *the* gateway instrument.

— See the **Ukulele Video Reference** demonstrating the techniques at toneway.com/ukeref —

Chord Charts (page 61-62)**.** Does it look like too many chords? Use a capo. A capo works better a baritone uke than the standard because the frets are closer together. However, using one on the first few frets works quite well and allows you to play in most keys using just the chords and patterns for the keys of G and D (baritone), or C and F (standard). (see **The Capo**, page 34.)

ToneWay Picking Patterns (page 61-62) Are there too many patterns? Use a capo and work up the neck. Eventually you'll learn these patterns anyway... intuitively. In other words, you don't have to pursue them, they will come to you! Initially, just use a capo with G and D (baritone), or C and F (standard), and tinker with the rest as interest grows. **Note:** the ideal "at the nut" keys (no capo) for the baritone uke are **C, D, E, G,** and **F, G, A, C** for the standard uke. Using a capo on the 1st, 2nd and 3rd frets allows you to easily play in most of the remaining keys.

Strumming Styles (page 63) These are various basic strums. As a video is worth 10,000 words, we have online video examples for all this. Also, you can search Google for "ukulele strumming" to see numerous examples.

Shuffle Strum Accompaniment (page 64-65) This narrows the scope to a strumming technique related to the frailing banjo and the guitar. It is the ideal accompaniment for singing mountain music.

Melody Picking with the Shuffle Strum (page 65) Also, search Google for "Carter family picking" and look for the Wikipedia.com and the Dummies.com links. Finally, just roam around and see what video lies out there.

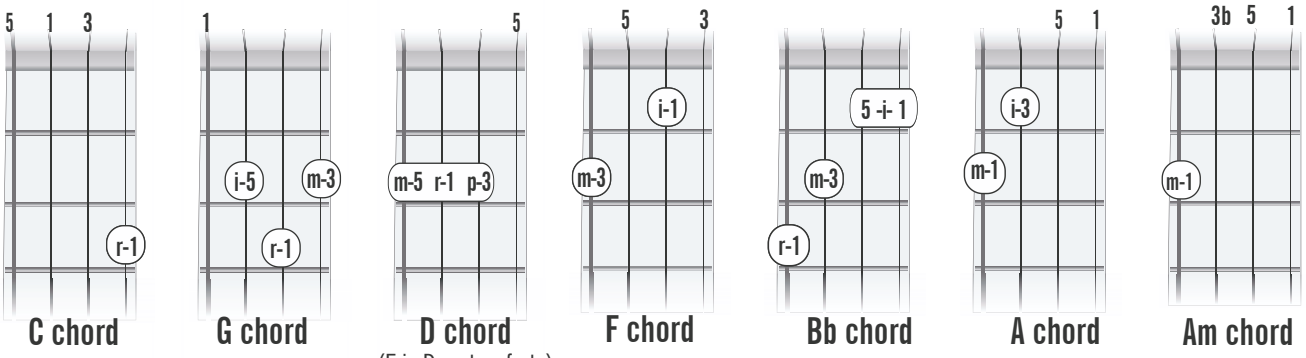
Finger Picking the Melody (page 68) This is an adaptation of "Travis finger picking" on the guitar. Coordination will be the main challenge initially. Search Google for "Travis Picking" for inspiration and ideas. I look at this as a gateway into playing the ukulele more intuitively, so I wouldn't pursue this too much until after you have a solid grounding in strumming, shuffle picking, and perhaps playing up-the-neck. The most important thing to keep in mind with Travis picking is that your right hand thumb has to work as steady as a clock... *Commandment #2*!

Up the Neck 'Closed Chords' (page 71-72) The uke's small size and playability makes playing up the neck easy. Closed chords enable you to pick and strum in any key without a capo and also 'mix it up' to make your music more interesting. **Tip**: This looks far more complicated that it is, i.e., a mess-o-patterns. To ease into this, just learn all the positions for one key's chords. Then, integrate them into your playing. Happily, doing this thoroughly for one key makes using closed chords more intuitive for all other keys.

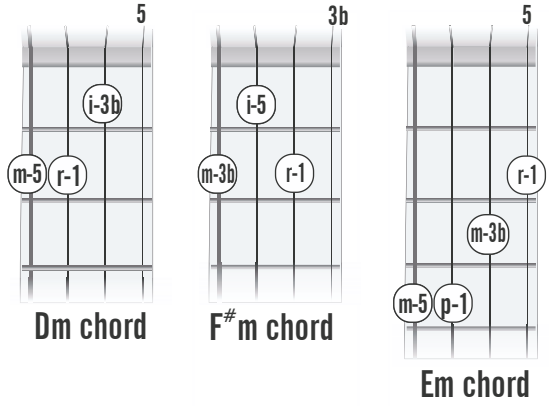
1 To do this, you just lower the 1st (thinnest) string down in pitch from E to D, or for standard uke, from A to G. (See Appendix, Open Tuned Ukulele page 129)

Standard Ukulele Reference (Guitar-tuned)

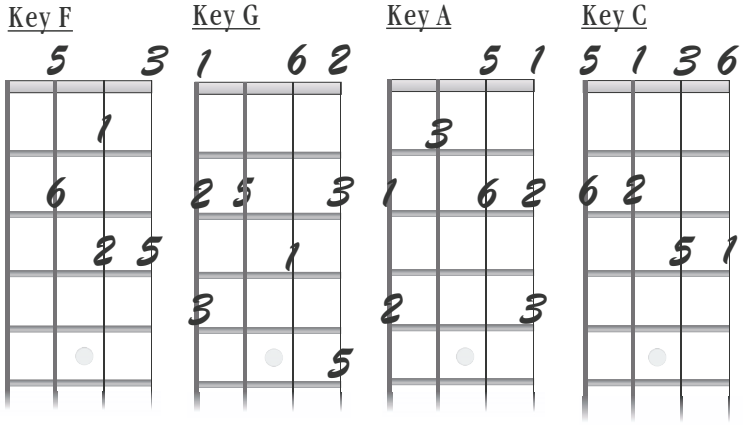
G - C - E - A



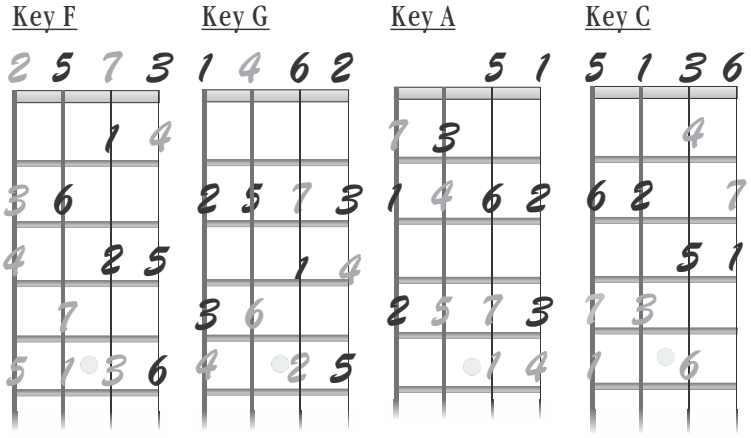
"Guitar-tuned" means that the tuning on the *standard uke* is like that of the guitar, only pitched five semi-tones higher. For example, a G chord 'shape' (i.e., fingering) on the guitar (or the Baritone uke) would actually produce a higher C chord sound on a standard uke (tenor, concert or soprano).



(Basic pattern)



(Full pattern)



The Chords for Four Main Keys

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

You can use a capo or the closed 'bar' chords to play in other keys. See, **Ukulele Guitar-Tuned Closed Chords** (**B**aritone / **S**tandard)

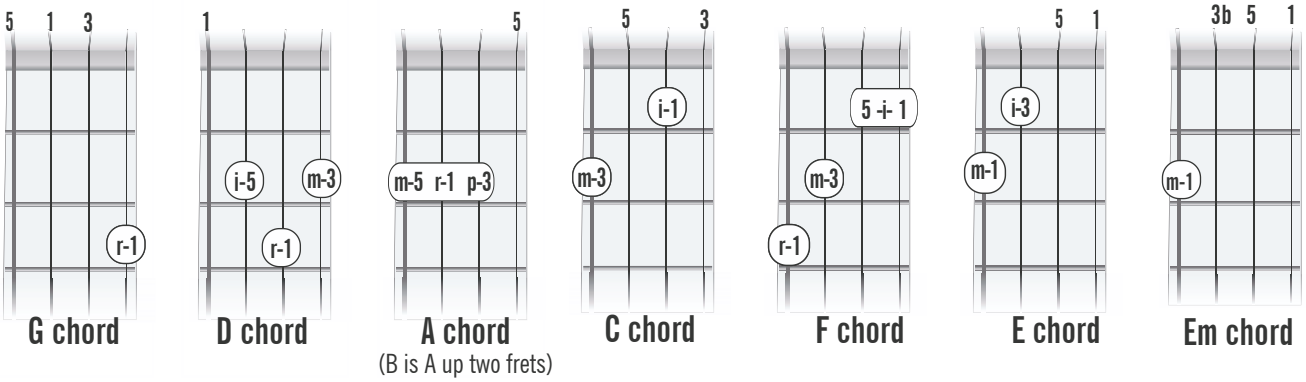
Notes:

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

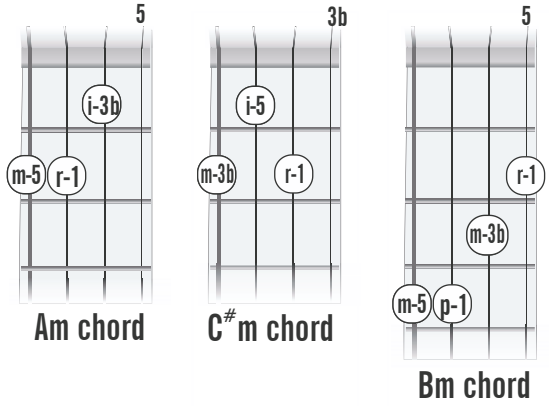
Use the index finger to make *bar chords* like **Bb** and **Em**. Note, **E** is a bar chord of the **D** chord up two frets. This is like **Bb**, which is a bar chord of **A** played up one fret. For **D**, try using just the index and middle finger.

Baritone Ukulele Reference (Guitar-tuned)

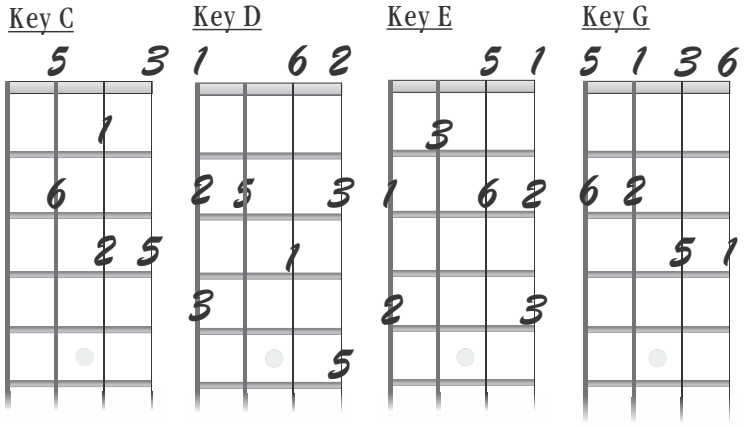
D - G - B - E



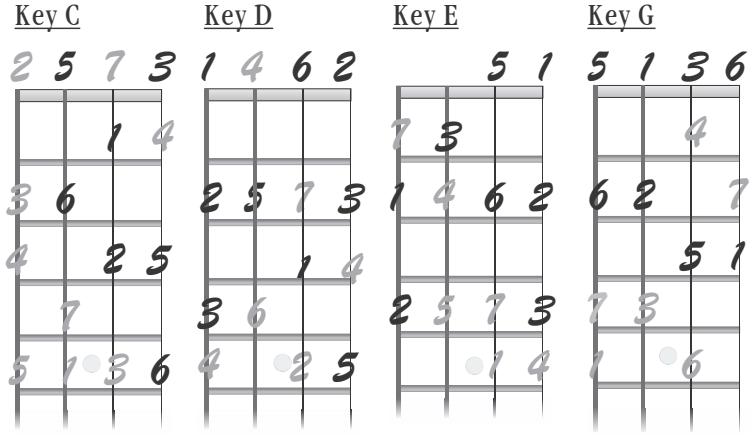
"Guitar-tuned" on the *baritone uke* means that the tuning is the same as that of the guitar's upper four strings. "Guitar-tuned" on a *standard uke* is also the same, only pitched five semi-tones higher. For example, a G chord 'shape' (i.e., fingering) on a Baritone uke or guitar would actually produce a higher C chord sound on a standard uke (tenor, concert or soprano).



(Basic pattern)



(Full pattern)



Chords for Four Main Keys

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

You can use a capo or the closed 'bar' chords to play in other keys. See, **Ukulele Guitar-Tuned Closed Chords** (**B**aritone / **S**tandard)

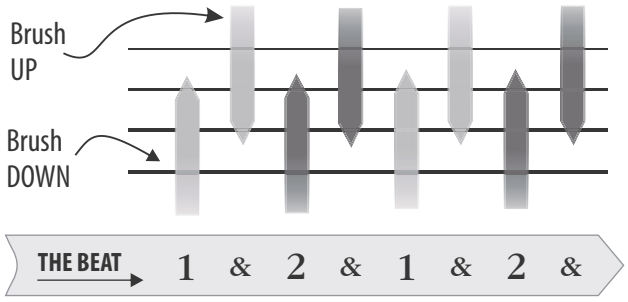
Notes:

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

Use the index finger to make *bar chords* like **F** and **Bm**. Note, **B** is a bar chord of the **A** chord up two frets. This is like **F**, which is a bar chord of **E** played up one fret. For **A**, try using just the index and middle finger.

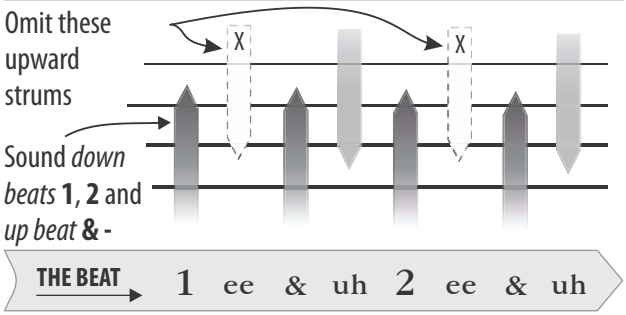
Strumming The Ukulele

Basic Strum 2/4 Time



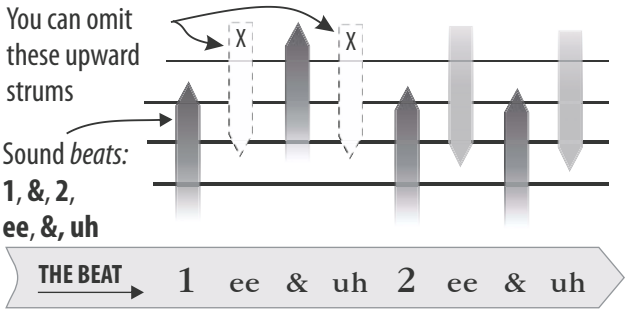
Just up and down: Strum downward using the back of your index and middle fingers, or just strum up and down with the thumb, or a combination of both ways. The sweet spot is between the hole and bridge. *Strumming strongly and weakly* (as shown here as dark and light), or otherwise *syncopating the rhythm,* 'jazzes' up your strum.

'Shuffle' Strum , 2/4 Time



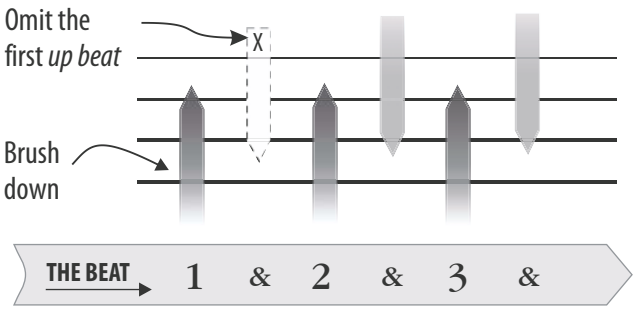
Silence is Golden: Silence changes rhythmic emphasis. This strum leaves out the up-strums (1/8^{ths} notes) after *down beats* **1** and **2** . The *up beats* '**&**' and '**uh**' are quick down/up strums (1/8^{ths}). The up strum is light and just over the thinner strings. Relax and let the rhythmic pattern unfold intuitively... and it will in time.

Syncopated 'Shuffle' Strum , 2/4 Time



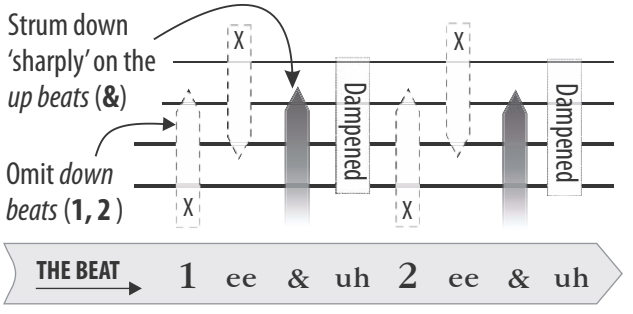
Syncopation is a disturbance in the regular flow of rhythm. This displacement of the rhythmic accent, stressing some beats over others, adds a little funk to the rhythm. Specifically, you are stressing the '**&**' beats and accenting (by playing) half of the '**ee**s and '**uh**s' . It can suit slower songs, like honky-tonk and blues, but don't hesitate to try it on any song.

Waltz Strum, 3/4 Time



Waltz rhythm: You can leave out whichever beat(s) or up strum(s) you like, or you can leave them all in and provide the waltz rhythm by changing your emphasis as you did in the basic strum. Again, loosen up, play around, and let rhythmic patterns unfold intuitively.

'The Chop' Strum , 2/4 Time



'The Chop': Aim for a distinct snapping motion. Use only a fraction of the *up beat* **&** time. Quickly dampen the strings with the heel of the palm (or muffle by lifting fingers off and on quickly). The staccato sound drives the beat. Note: This is not ideal for accompanying yourself playing alone; it works good in conjunction with the 'shuffle strum'.

Strumming Accompaniment

Ukes with a low octave 4th string (D or G) are best suited for a shuffle style strumming and picking. The baritone uke usually comes with that low octave D string. The standard sized, tenor and such, usually come with a 'my dog has fleas' tuning. Switch out the high 4th G string for a low octave G string. Don't let the difference in appearance between the strum graphics below and those on page 63 throw you off. Those below just don't show the silent up-strum movement.

Fig. A

The shuffle strum is a 'shuffling' rhythm that fills the space between the 'chop' beat and the following 'boom' beat. This rhythm is also known as "bum ditty". Why? Go ahead and say: "bum ditty bum ditty bum ditty bum ditty..." This is the 'Carter Family picking' style which stems from how the frailing banjo is played. Go ahead, check out the **Task One: Clawhammer Accompaniment**, page 87.

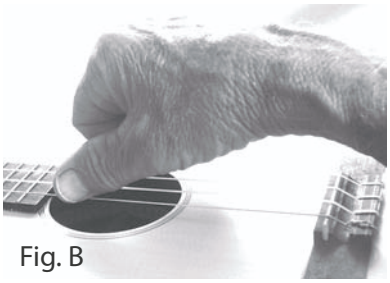


Fig. B

As we said earlier, it is essential to strum with your dominant hand. That means if you're left handed you'll first need to restring your uke so you can strum it with your left hand and hold down the chords with your right.

There are two general ways to strum, open-handed with the thumb brushing up and down (Fig. A), or with the index finger (Fig. C), or a loose combination of the two (Fig. B, more or less). Loose is the key word here. Whatever you do, keep it loose and relaxed.

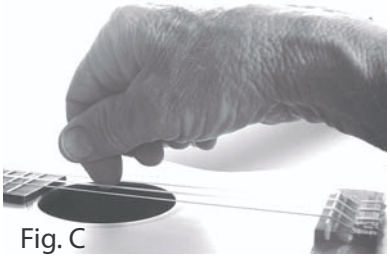
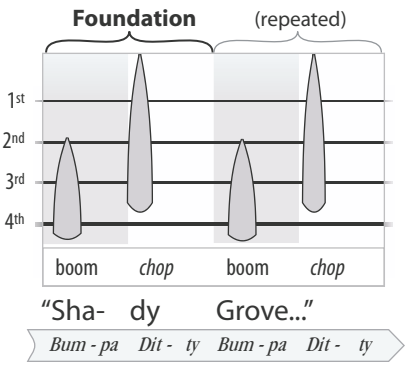


Fig. C

When using the index finger, rest the thumb between the first and second knuckle of your index finger. Stay loose and strum from the wrist. Avoid wide strums; all you need to do is clear the strings. When you strum down with the index finger, the nail hits the string first. When you strum up, the pad of the finger hits first. When using your thumb to strum, aim for a same dynamic that gives a more forceful down-strum followed by a softer up-strum.

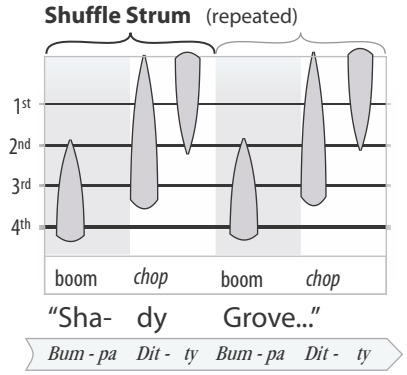
Now, using one of these methods above, strum away, saying "bum dit" in place of "boom chop". "Bum dit, bum dit, bum dit, bum dit...". This is the **foundation rhythm** shown in the graphic below.

Next, without changing what you're doing with your hand, add in the 'between-words' "-pa" and "-ty" so that you now say "*bum- pa dit- ty*" repeatedly (see below). Let's break it down: (1) Say "bum" as you brush down over the thicker strings with your index fingernail or thumb. (2) Say "pa" while you return your hand without brushing any strings. (3) Say "dit" as you brush down again, this time aiming for the thinner strings. (4) Say "ty" ("tee") while you return your hand without brushing any strings. .



Watch and play along with the Get Started videos to practice. Continue on when you can keep this rhythm while saying "bum- pa dit- ty bum- pa dit- ty bum- pa dit- ty..." steadily for a few

minutes. Next, accompany yourself singing a few songs beginning with *Shady Grove.*



Adding in a Shuffle to your Strum

Next we're going to incorporate the second return up-stroke (on the 'ty') to produce our shuffle rhythm. Here you lightly brush upward across the thinner strings with either the thumb or pad of your index finger. Here is the breakdown:

(1) **"bum"**: Your index fingernail, or thumb, brushes down across the top two or three thicker strings. Nothing exact here; keep is loose.

(2) **"-pa"**: Your hand retracts, preparing to brush down again. No sound is made.

(3) **"dit"**: Your index fingernail or thumb brushes down again, but this time aiming for the thinner bottom three strings.

(4) **"-ty"**: Your hand quickly retracts again, but this time brushes up across a few of the thinner strings. The fingers are now ready to come down for another... (1) "bum": You get the idea.

We recommend saying "bumpa ditty" (including "pa" where the uke isn't played) to help you maintain the timing. Again, you'll end up with "bum-pa dit-ty, bum-pa dit-ty, bum-pa dit-ty…"

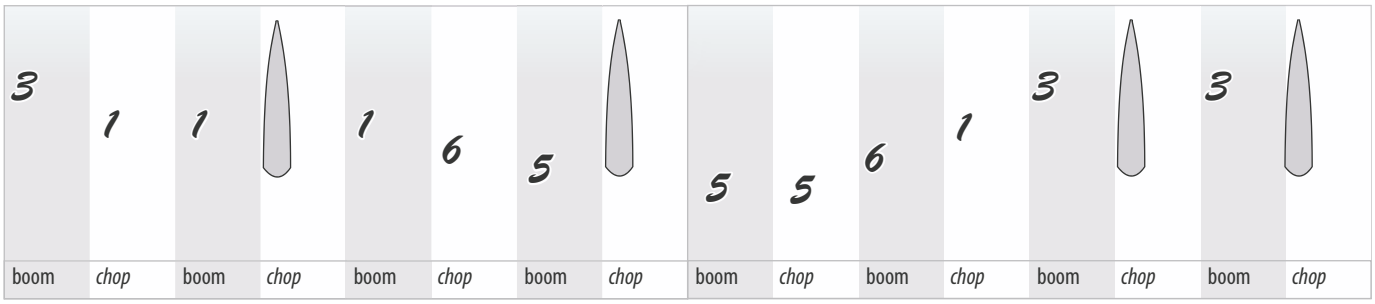
Do this process very slowly at first to sense the rhythm. Then, slowly build up your speed but maintain the 'bumpa ditty' rhythm! In particular, be sure not to insert an additional pause between the "-ty" and the next "bum".

Next, just say the words of *Shady Grove* while you strum, which allows you to focus on what the hand needs to do. Make sure the thumb or index finger's brushing lines up correctly with the words as shown. In Shady Grove, the words will always fall on the downbeat or first part of the upbeat, never on the up-strum 'ty'. Start slow, allowing the words to come out very slowly, and gradually build up speed.

Melody Picking with the Strum

Initially, just pick the melody of *Shady Grove* as you did in the Get Started section, using your thumb to pick the tones. Refer to the ToneWay Notation, page 22, and the ukulele Picking Pattern: **key of G** for the baritone uke, page 61, or the **key of C** for the standard uke, page 62.

Now, using the following chart, strike the melody tones with the thumb on the 'boom' or 'chop'. Strum down with the index finger or thumb when there is no melody note on that beat.



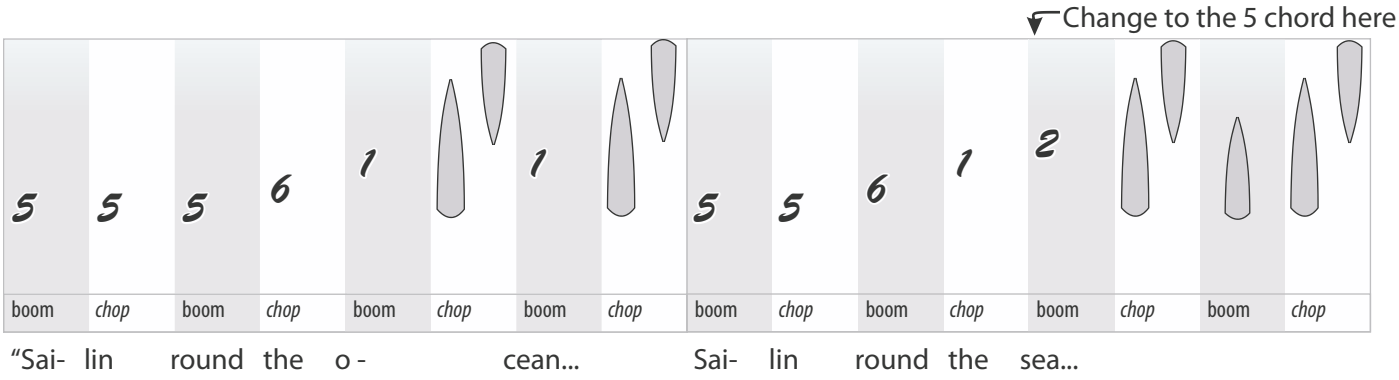
Don't worry if you miss striking the precise melody tone. Any tone you strike will sound harmonious, if you are holding down the right chord. Just call it 'artistic license'.

Once you've got the first part of the song down, play the complete *Shady Grove* using the ToneWay Notation as needed (see page 42). The dot (•) placed after a tone shows the space where you need to strum the beat.

Melody Picking with a Shuffle Strum Rhythm

When you're able to pick and strum fairly smoothly, you can begin inserting a quick upward brush strum on the 'ty', according to taste. This adds that unique 'shuffle sound' to the melody.

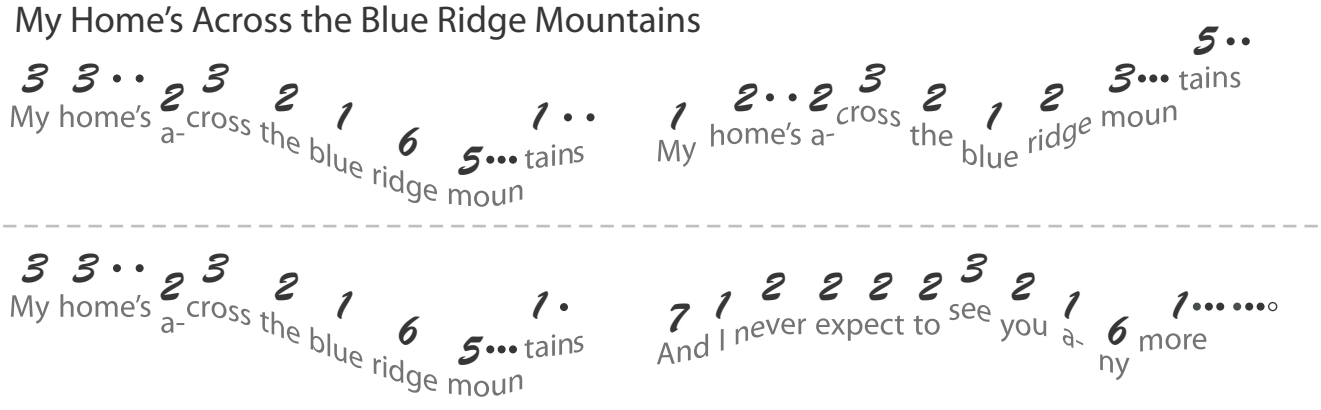
Here, in *Handsome Molly,* you get to try picking the melody, adding the shuffle and changing chords. Talk about walking and chewing gum at the same time! First though, just brush-strum, sing, and practice changing the chord. The chart (below) shows where the chord changes are in *Handsome Molly*. Next, pick the melody. Note again how the picking falls on either a 'boom' or 'chop'. You'll land on melody tones more often as your aim improves.



Once you've got the first part (above) down, play the complete *Handsome Molly* using the ToneWay Notation as needed. The dot (•) placed after a tone shows the space where you need to strum either on the *boom* or the *chop*. Insert a downward brush or a snappy down-up brush at each dot. (i.e., dot (•) = one beat: a boom or a chop).

Five More Songs to Play to Polish Picking with Strumming Techniques

Remember, the dots show you the beats where to use your 'filler' technique. There are a few places where there is an "empty boom" beat (with no melody tone) followed directly by a

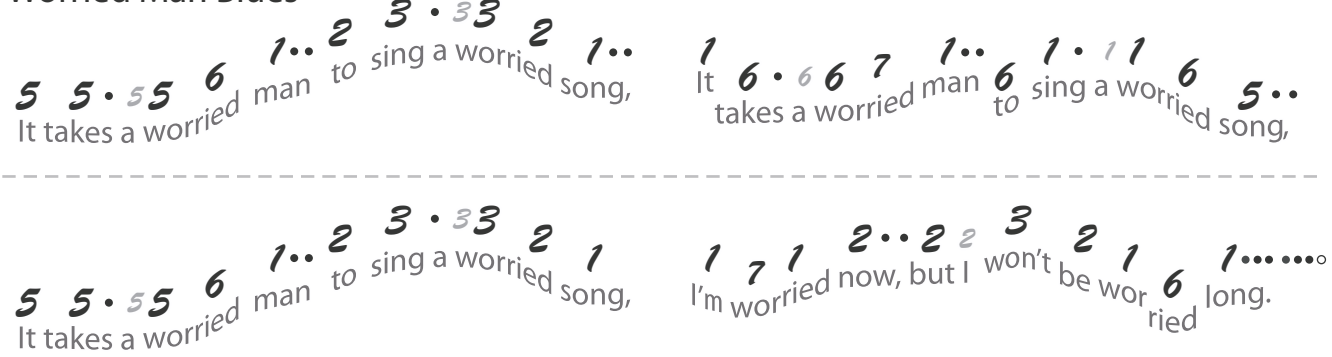


melody tone. Repeat the last melody tone in that "empty boom" to fill it. Now you know everything you need to know to play *My Home's Across the Blue Ridge Mountains*.

Please note how, on the Baritone Uke Full Pattern for the key of G (page 62), there are two places to pick tone **3**, the open 2nd string or the 4th fret (grayed-out) on the thicker 3rd string. When encountering these grayed-out options, always use the one that feels most natural.

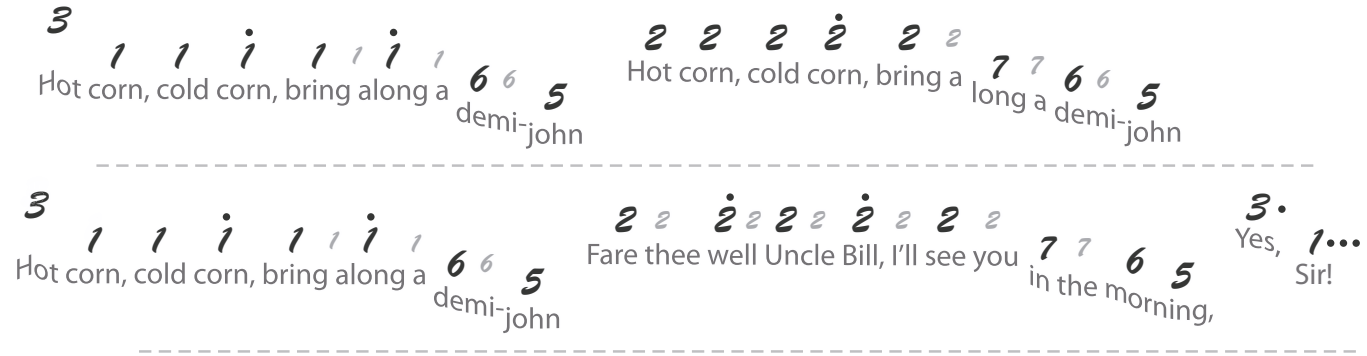
Your next song, *Worried Man Blues*, uses a 4 chord. Knowing the three main chords 1,4, and 5 in two keys half an octave apart comprises your basic chord tool-kit, depending on how well using a capo works out for you. The shorter neck of the standard size uke means you'll need to know the chords for three or four keys instead.

Worried Man Blues



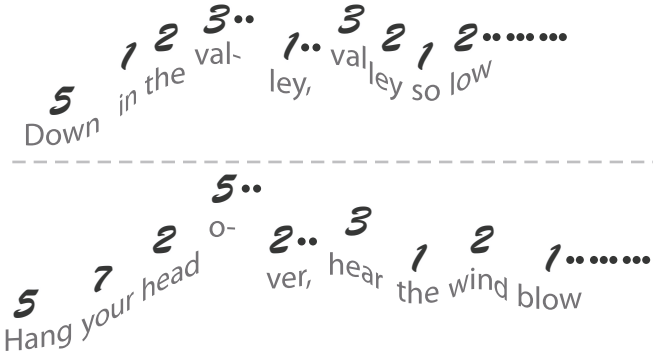
Your picking doesn't always need to adhere to the melody. Melody notes can often be dropped. In fact, you can pretty much do what you like as long as you keep the beat and are holding down the right chord at the time. You might especially want to omit notes that fall in-between "boom" and "chop". Tones that fall between "boom" and "chop" (and are only half a beat long) have been written with smaller grayed-out numbers. Also, if you want to drop out other notes of the melody (for example, transitional tones like 7 or every other 2 tone in the last line of *My Home's Across the Blue Ridge Mountains*), feel free. Doing what sounds best to you is the golden rule of thumb.

Hot Corn Cold Corn

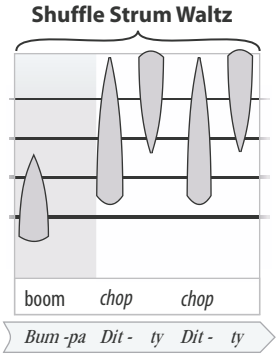


Hot Corn Cold Corn offers a good example of a song where you should omit some melody tones. All those repeated tones in a row can sound repetative. So try omitting one here and there (strumming through the beat) to mix things up. Where? We've marked some "expendable" tones with a dot. But which one(s) you omit is a matter of taste, so experiment!

Down in the Valley

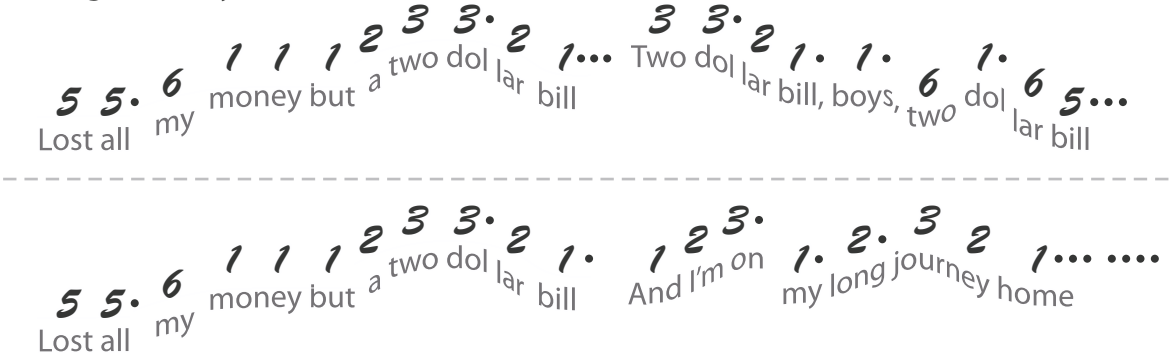


It is waltz time with *Down in the Valley*. Recall that waltzes have a "boom chop chop" rhythm. The chart at the right illustrates how this translates for your strum. As you can see, you're simply playing the "chop" part twice. "Bum- pa dit- ty dit- ty, bum- pa dit- ty dit- ty..."



Finally, *Long Journey Home.* The only unusual parts of this song are all the "empty beats" that land on "boom"s instead of "chop"s. This gives it a nice syncopated quality, and doesn't make it any harder to play if you don't get caught up on it.

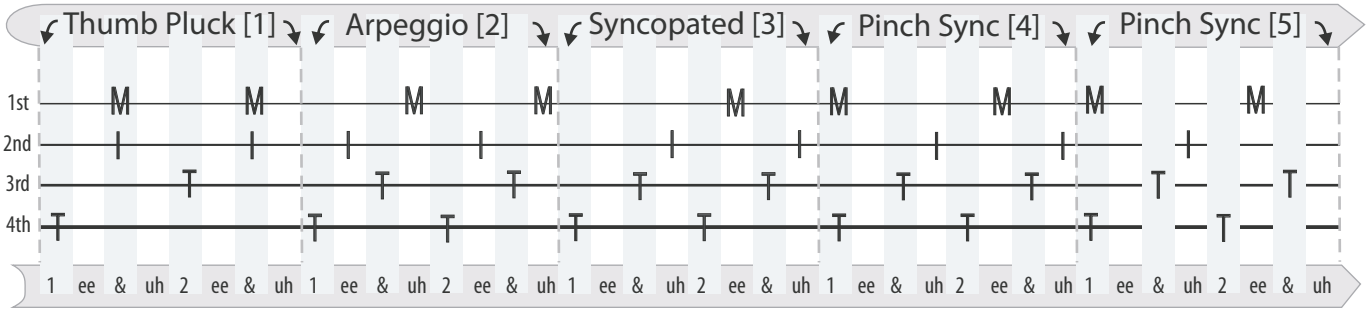
Long Journey Home



Finger Picking Melody on the Ukulele

Finger picking of the melody on the ukulele involves a free flowing combination of rolls, pinches, double stops (i.e. when two tones are played on two strings simultaneously) and 'simple' picking of individual tones.

Five basic picking styles are shown below. You'll want to do one at a time, over and over, to get the hang of it. You're going to strive to have the thumb keep a steady beat throughout, alternating between the 4th and 3rd strings on each beat (1, &, 2, &). You compliment this by playing notes on the 1st and 2nd strings (mostly beats *ee*, *uh*) with the index and middle finger. You can rest your ring finger and pinky on the surface of the ukulele to anchor your hand and provide stability for the picking fingers. The 'ee' and 'uh' beats are 1/8th notes. They help fill up the sound space.



As a rule, the index finger (**I**) 'usually' picks the 2nd string, the middle (**M**) picks the 1st, and the thumb (**T**) alternates between the 3rd and 4th strings. That said, don't let these 'rules' hog-tie you. Rules are meant to be broken. For instance, sometimes it's handy to let the thumb (**T**) pick the 2nd string, or the index (**I**) to pick the 3rd. Let the needs of the melody dictate what you do.

The Thumb Pluck [1] style with its pick & pluck pattern is the easiest to play. Since it is a simple pattern, it's useful for playing a measure that contains two different chords (i.e., chord changes). Also, the picking of two strings at the same time makes a pleasant two tone harmony called a double stop. See **Double Stops** page 113-114. Now, play style [1] to accompany yourself singing a few songs you know well.

The Arpeggio [2] style is the next easiest one to play. Again, play a few songs you know well, just repeating this style over and over as you sing. Once this begins to feel a little boring, it is probably time to plunge in and try the syncopated styles [3] through [5] on those songs you've been singing.

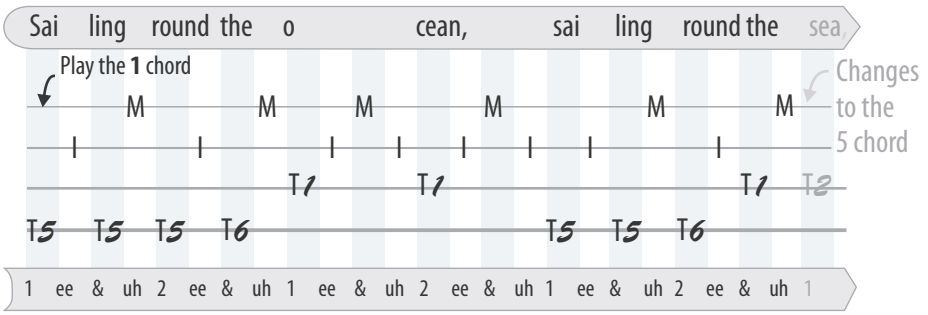
Syncopation (styles [3] through [5]) adds bounce to the regular flow of rhythm, making the rhythm more interesting. This picking style and the Syncopated 'Shuffle' Strum are related and can be used alternately within a song with nice effect, once you have the coordination down.

Finger picking the melody:

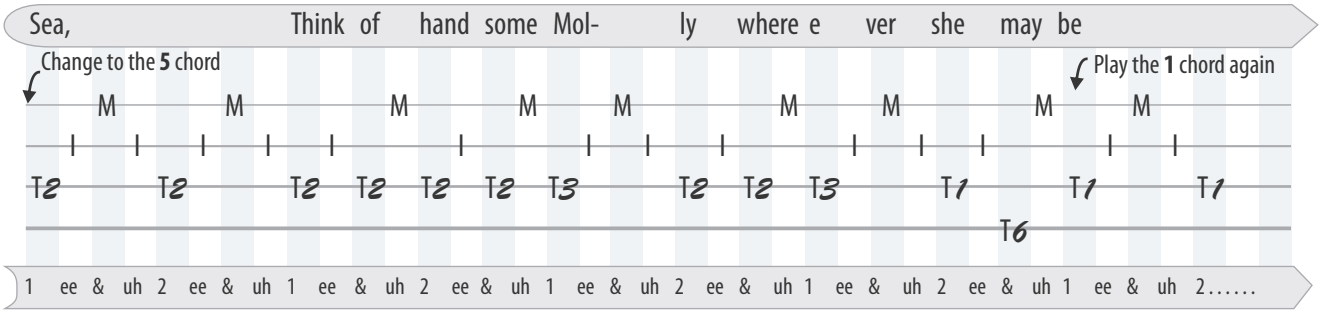
The *Handsome Molly* sample (below) introduces you to melody picking using the Arpeggio [2] style. Picking the melody through a series of rolls and pinches in steady rhythm is a much more intuitive process than the **Melody Picking with the Strum** procedure covered earlier.

On the first part of *Handsome Molly*, try keeping your roll rhythm steady as you pick. Play this in the key of C for standard uke and in G for baritone uke. You will want to hold down the chord as you pick, for the most part, because most tones you need to pick are in the chord. Pick each melody note with the thumb and, with the index and middle fingers, play a note in the chord in-between to fill the space.

Hint: Tones ***5,1,2*** are in the chord being played at the moment; you need to lift up, or press down a finger for tones ***6*** and ***3***.



This second part of *Handsome Molly* begins at the chord change. Pressing down tone ***3*** on the 4th fret of the 3rd



string is a good alternative to playing the open 2nd string. Using it, you can slide up or down to it, or use a hammer on or pull off. (See **Bells and Whistles**, page 121-125.)

Experiment!

Following our Fourth Commandment "Stumble as a Child" religiously will no doubt have you stumble onto something better than you expected. There are no hard rules about which fingers do what—only suggestions for getting started. It depends mostly on which string(s) the melody lies, and your personal style of picking. By the way, you can omit the middle finger and just use the thumb and index finger for picking all the strings. It's all up to you!

From now on, the idea is to play around, applying these principles of finger picking. It is no accident that playing around allows children to learn so much, so quickly. Likewise for adults, success in music comes quickest through playing around and you have more fun getting there. Playing around here doesn't mean carelessness, but rather approaching this in a way that makes the work fun. Harboring expectations is the quickest way to kill fun. Experimentation helps leave expectations behind!

Some of the nicest things happen when we step out of the current norm and do something—anything—different. Such experimentation is the principle reason we are not still limited to banging two rocks together to make 'music'. There is nothing to lose, and everything to gain.

You may wish we'd offer more note-for-note rote tablature. However, this would only serve to hinder development of the all-important intuitive mastery of finger picking you deserve... honestly! Just patiently strive on diligently and it will come naturally (though perhaps not on your timetable). Finally, be sure to incorporate some **'Ukulele Guitar-Tuned Closed Chords'** (page 71-72) into your finger picking adventure.

To summarize: You should begin with getting your strum solid, changing chords smoothly and singing. Along with that, take instrumental breaks, i.e., where you pick out the melody. Both of these "tasks" were introduced to you as independent activities in the **Get Started** section, page 20-22. As these start feeling natural, you will intuitively be able to mix them together in various ways. Next, you may want to explore some embellishments such as slides, hammer-ons and kick-offs. See **Bells and Whistles**, page 121-125.

Next, you may want to try finger picking. As you've just learned, the thumb (**T**) alternates between bass notes, often on two different strings, while the index (**I**) and middle (**M**) fingers alternate between two treble notes, usually on two different strings, most often the second and first. Now, Merle Travis actually used only his thumb and index finger. As with everything, using two fingers instead of three has its pluses and minuses. If you want to try it out, just substitute (**I**) for (**M**). Either way, eventually you'll be using rolls and pinched double-stops (picking two strings at once); picking single notes with the index and/or middle finger while the thumb stands by; and traveling up the neck using closed chords (for both playing chords and picking).

Finally, open tuning can also open up other musical possibilities, especially with finger picking. Just tune the 1st string down one full note (baritone ukes E to D, or standard ukes A to G), and fool around with it for a while. Truth be told, I've saved the best for last. In my view, open-tuning is the easiest way to play ukulele, especially for a music-talent challenged guy like myself. For more detailed information, see **Open Tuned Ukulele** in the Appendix.

— Now see the **Ukulele Video Reference** demonstrate techniques at toneway.com/ukeref —

Ukulele Guitar-Tuned Closed Chords (Standard, i.e, tenor, concert, soprano)

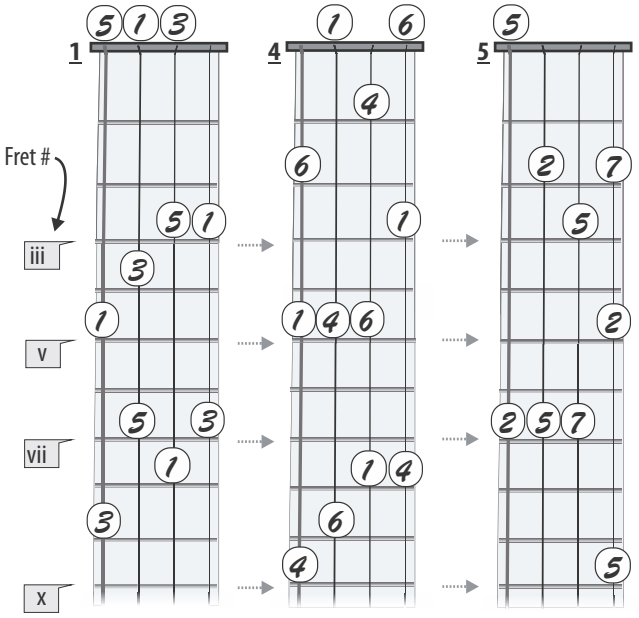
Process: The easiest and most effective way to learn these is to concentrate on one key at a time, beginning with the key of **C**. Learning one fairly well helps you learn the next one more easily (intuitively).

Tones: To keep the view less confusing, these Closed Chord charts only show the tones in the particular chord; you should be familiar enough with the pattern to know the positions of the other tones.

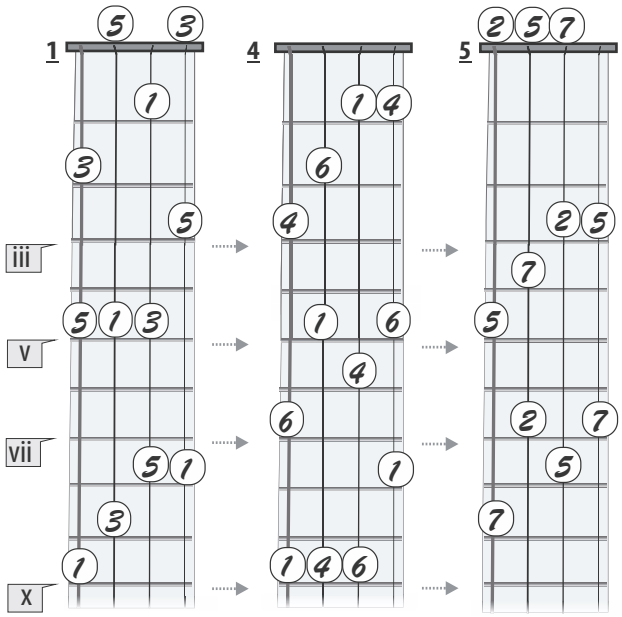
Capo: These charts help you master the fretboard. Once you intuitively know your way around it, the capo will be unnecessary... although perhaps still useful for certain occasions.

Where are the keys of G and D? G and D are simply two frets up from F and C respectively. To learn these intuitively, save them for last!

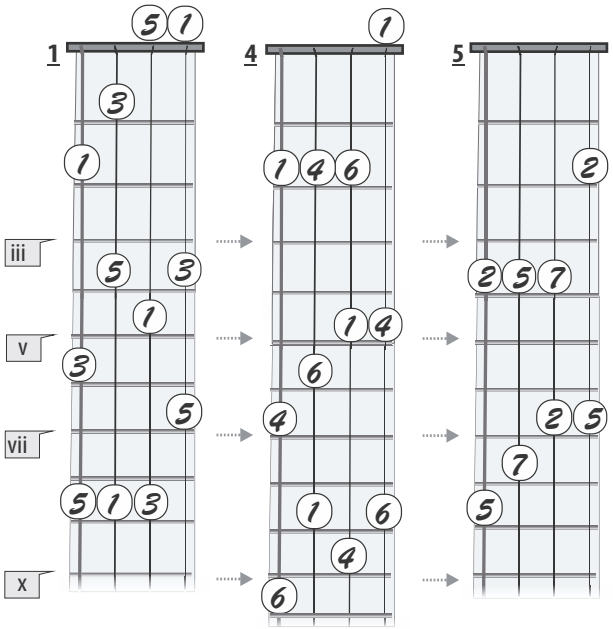
Key of C



Key of F

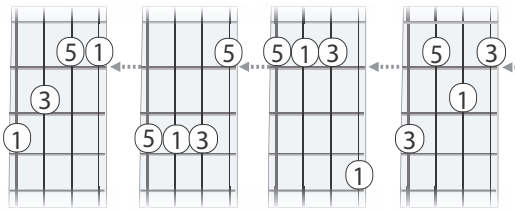


Key of A

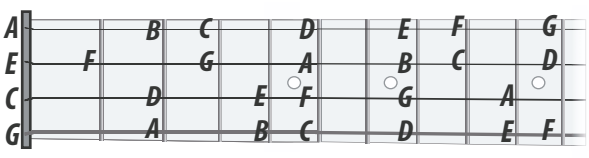


Note: You can match the ① of a *Major Chord 'shape'* to the *Fretboard Note* (G, A, B, etc.) to find a chord you want, or to see what chord you are playing.

Major Chord 'shapes'



Fretboard Notes



Ukulele Guitar-Tuned Closed Chords (Baritone)

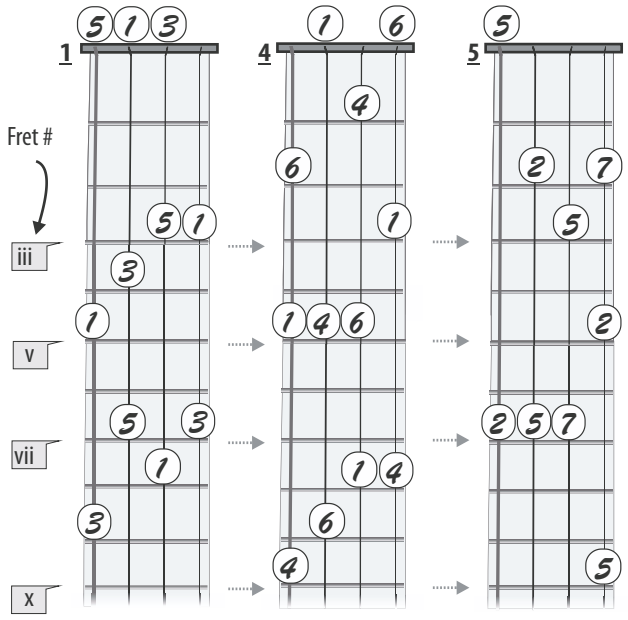
Process: The easiest and most effective way to learn these is to concentrate on one key at a time, beginning with the key of **G**. Learning one fairly well helps you learn the next one more easily (intuitively).

Tones: To keep the view less confusing, these Closed Chord charts only show the tones in the particular chord; you should be familiar enough with the pattern to know the positions of the other tones.

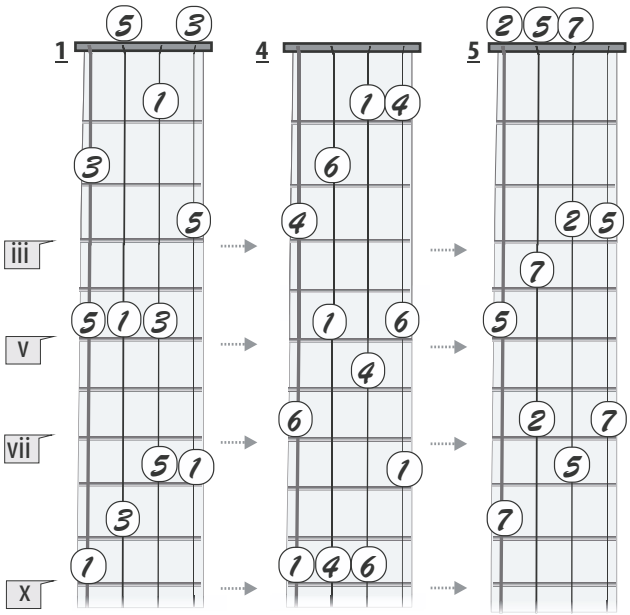
Capo: These charts help you master the fretboard. Once you intuitively know your way around it, the capo will be unnecessary... Although perhaps still useful for certain occasions.

Where are the keys of A and D? A and D are simply two frets up from G and C respectively. To learn these intuitively, save them for last!

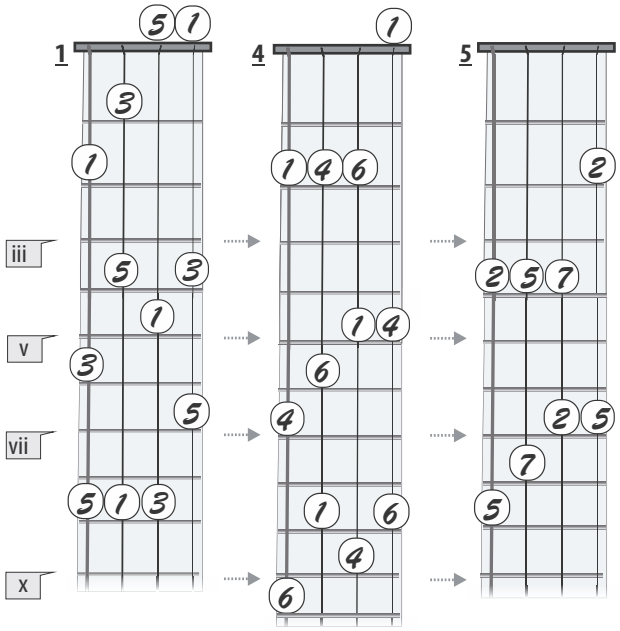
Key of G



Key of C

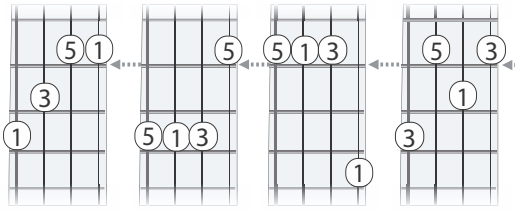


Key of E

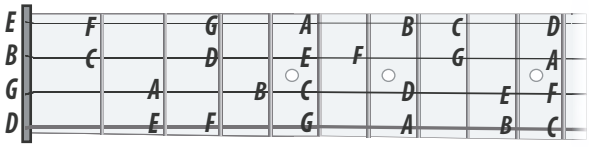


Note: You can match the ① of a *Major Chord 'shape'* to the *Fretboard Note* (G, A, B, etc.) to find a chord you want, or to see what chord you are playing.

Major Chord 'shapes'



Fretboard Notes



— APPENDIX —

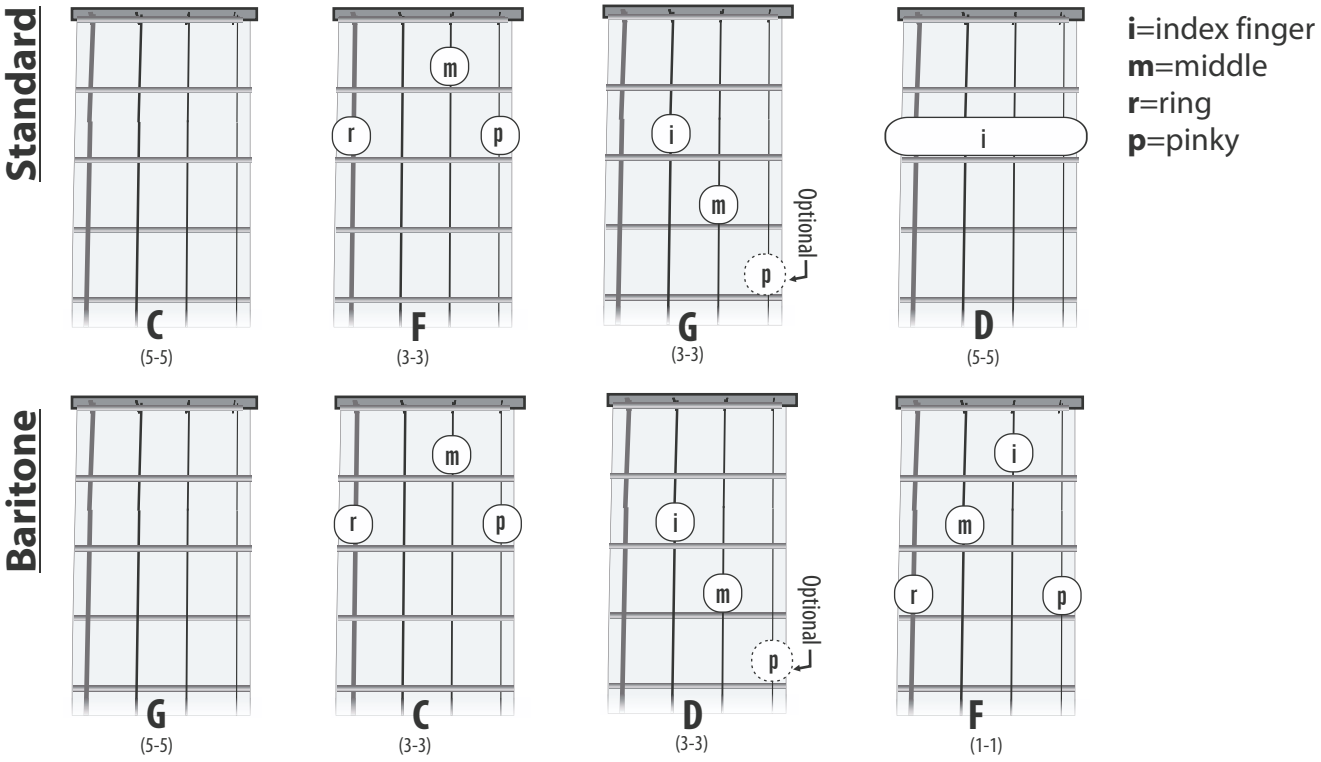
Open Tuned Ukulele

Get Started with Open Tuning

First, be sure you have completed the "*Get Started with the ToneWay Method*" material, pages 20-35, before tackling these instructions for open tuning. In fact, you may find this easier if you have also covered the reference material for Ukulele in normal (guitar) tuning, pages 60-72.

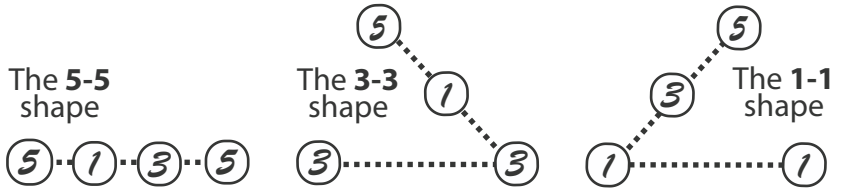
Normal (guitar) and open tuning each offer advantages. Guitar tuning allows you to easily play a plethora of chords, which is handy for jazz, for example. Open tuning allows those of even minimal talent to play the main chords easily, *in every key, over the whole fretboard* intuitively... Wow!

Try both ways to see which you prefer, although you may only notice major differences after using the *Ukulele Open-Tuned Floating pattern* at the end of this section. First though, **Learn chords C**, **F**, **G** first and use them to play the songs on the next page in the key of **C**. Next learn the **D** chord and play them in the key of **G**.



i=index finger
m=middle
r=ring
p=pinky

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 Ukulele *Open-Tuned* Closed Chords and Ukulele *Open-Tuned* Floating Pattern 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.



The numbers, *1*, *3*, *5*, are the three tones that make a major chord.

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 below left). Next, repeat this in the other key (**G** for standard and **C** for baritone). Then pick them using the 3-3 pattern.

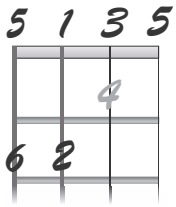
Three Patterns

Standard: for Keys of

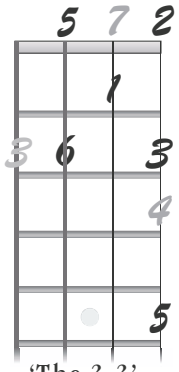
'The 5-5'	C, D
'The 3-3'	F, G
'The 1-1'	A

Baritone: for Keys of

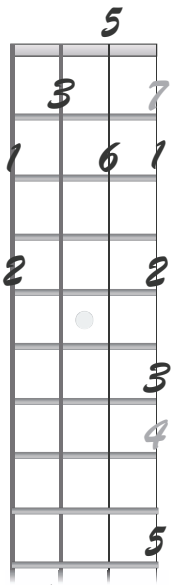
The '5-5'	G, A
The '3-3'	C, D
The '1-1'	E



'The 5-5'



'The 3-3'



'The 1-1'

Shady Grove (See page 42 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 39 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 41 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 38 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 45 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 43 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 51 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)

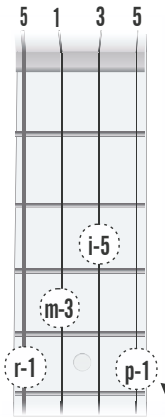
3 3 3 3 4 · 4 · 3 3 2 1 2 · 2 ·
Bile them cabbage down, down, turn them hoe cakes round, round,
1 3 3 3 4 4 4 4 3 3 2 2 1 ·
The only song that I can sing is bile them cabbage down.

Standard Ukulele Reference (Open-Tuned)

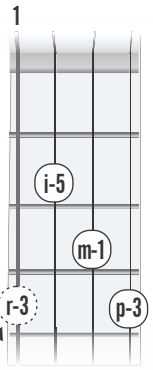
"Open- tuning" on a standard uke (tenor, concert or soprano) is the same as the banjo's four main strings, only they're pitched five semi-tones higher. Thus, strumming the open strings produces a higher C chord instead of what would be a G chord on the banjo or baritone uke. This makes the standard uke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

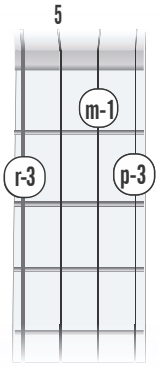
Major Chords



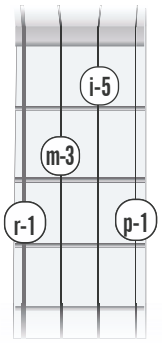
C chord



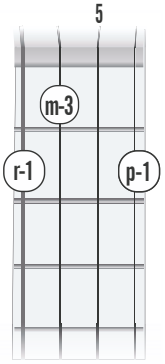
G chord
(Optional at the nut only)



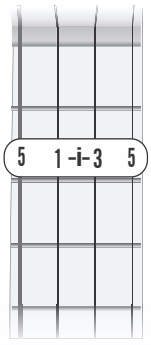
F chord



Bb chord
(Note: B is Bb up one fret)

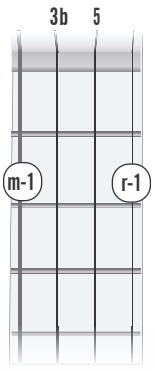


A chord

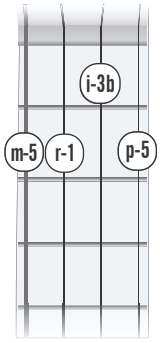


D chord
(Note: E is D up two frets)

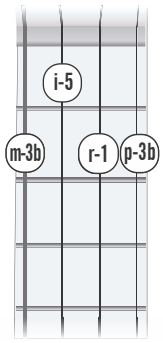
Minor Chords



Am chord



Dm chord

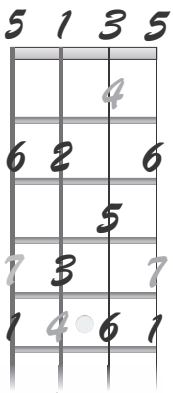


F#m chord

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*

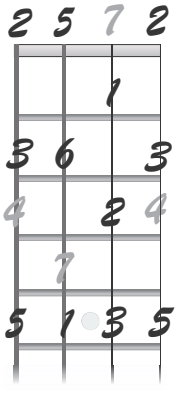
The Full Pattern at the Nut

Key C



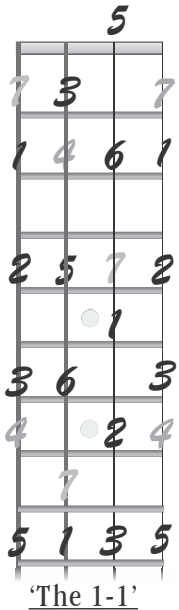
'The 5-5'

Key F



'The 3-3'

Key A



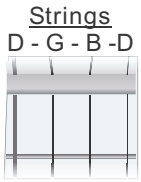
'The 1-1'

The Chords for Three Main Keys

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

Use closed chords to play in the other keys. (See **Ukulele *Open-Tuned* Closed Chords** and **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.

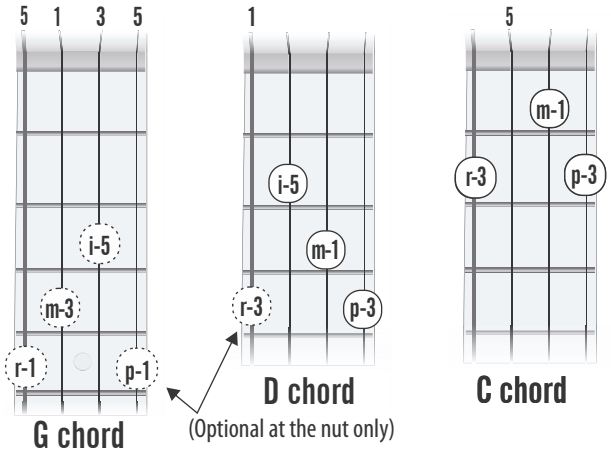
Baritone Ukulele Reference (Open-Tuned)

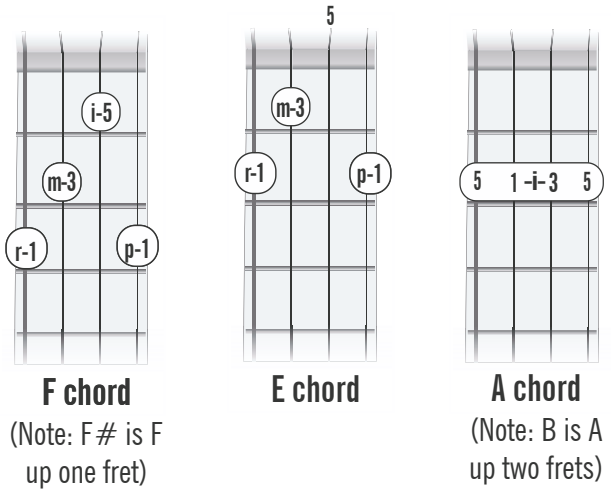


"Open-tuning" on a baritone uke is the same as that of the banjo's four main strings. Strumming the open strings produces a G chord, making it a natural for playing in the key of G.

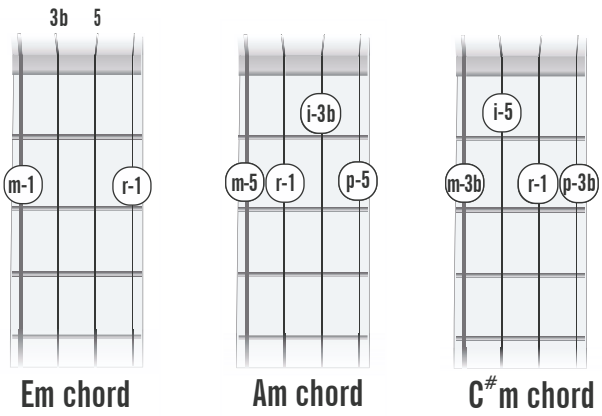
i=index finger, **m**=middle, **r**=ring, **p**=pinky**.** The numbers, **1**, **3** or **5**, next to these finger letters (i, m, r or p) are the three tones that make the chord.

Major Chords



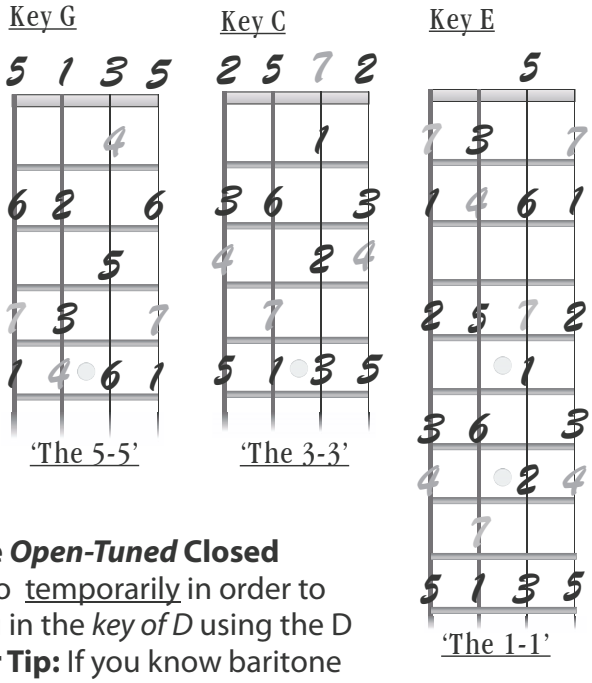


Minor Chords



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



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

Use closed chords to play in the other keys. (See **Ukulele *Open-Tuned* Closed Chords** and **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.

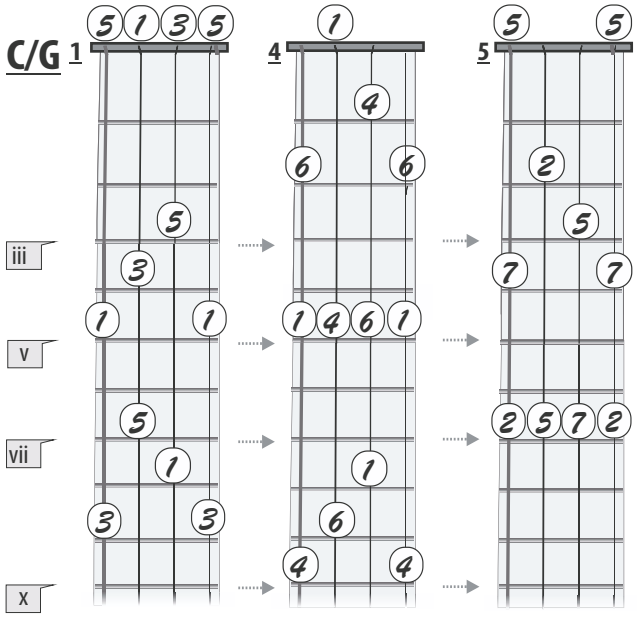
Ukulele *Open-Tuned* Closed Chords (**S**tandard / **B**aritone)

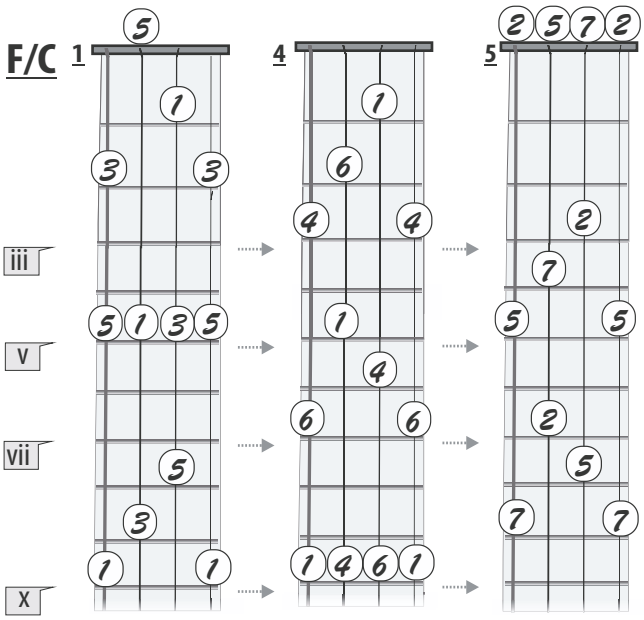
Layout: I have combined the **S**tandard and **B**aritone ukuleles in these charts because they share the same relative tuning. The standard is merely pitched five semi-tones higher than the baritone.

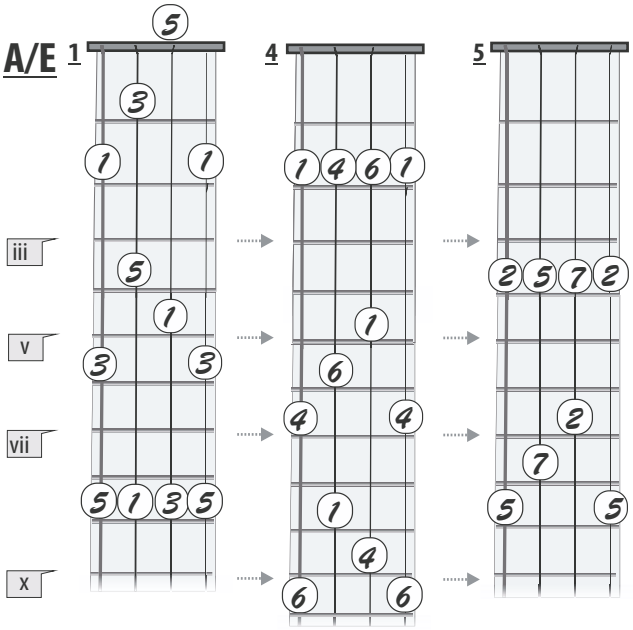
Process: The easiest and most effective way to learn these is to concentrate on one key at a time, beginning with the key of **C** for the **S**tandard (tenor, concert, soprano) and the key of **G** for the **B**aritone. Learning one fairly well helps you learn the next one more easily and intuitively.

Begin by playing a number of 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 all in *every* conceivable way. Use the dots at the 5th, 7th fret to guide you.

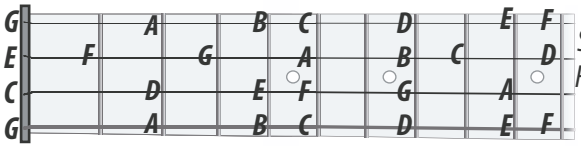
Capo: These charts will help you quickly master the fret board. Until then, you could use a capo temporarily for certain occasions.



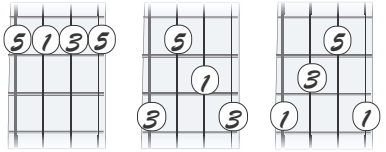




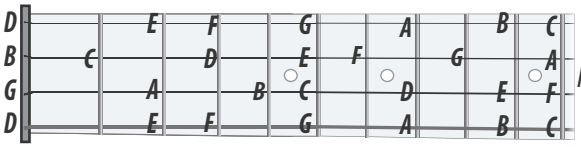
Note: You can match the ① of a *Major Chord 'shape'* to the *Fretboard Note* (G, A, B, etc.) to find a chord you want, or to see what chord you are playing.



Standard Fretboard Notes



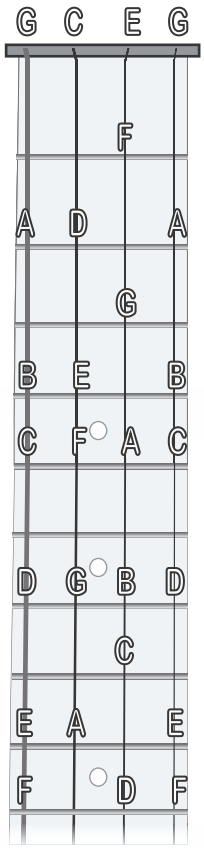
The 5-5, 3-3 and 1-1 *Major Chord Shapes* at the nut... or anywhere up-the-neck



Baritone Fretboard Notes

Ukulele *Open-Tuned* Floating pattern (**S**tandard and **B**aritone)

Standard Fretboard

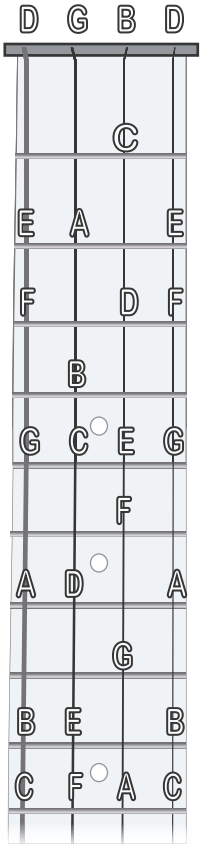


You can do just about everything using three Sets: ***5-5***, ***3-3*** and ***1-1***. As you try these on various songs, you'll find each Set particularly useful for certain melodies or keys. To learn these up-the-neck relationships, concentrate on one Set for a few hours, playing it at various places 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 *Fretboard Note* (G, A, B, etc. at left) to anchor yourself in the key in which you wish to play (i.e., the note of the ***1*** tone in the **1** chord tells you the key in which you are playing.

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 right), for the location of all the melody tones.

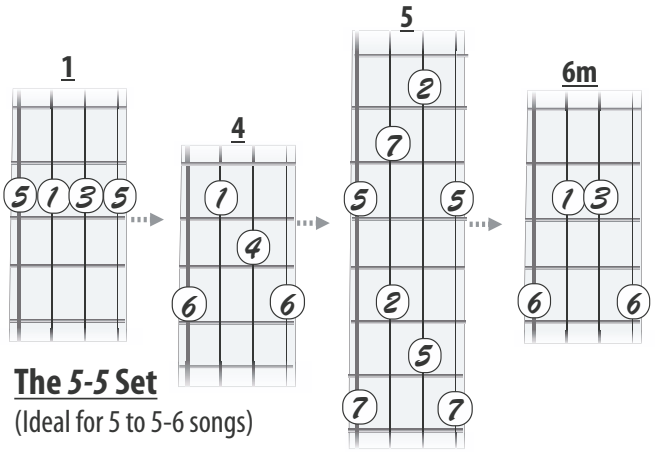
Baritone Fretboard



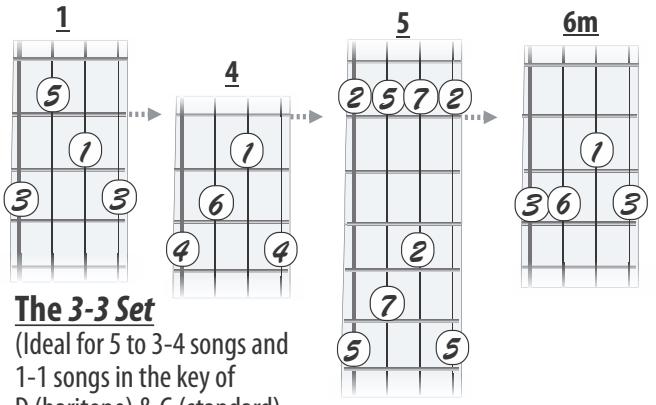
This chart shows *all* the tones in each Root Chord Shape. The black tones make up the **1** chord; the grey tones are the other tones in the scale for the melody you are playing. Again, where you play the **1** chord shape on the neck determines the chord and key. This is your anchor for playing chords and picking melody in the chosen key.

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.

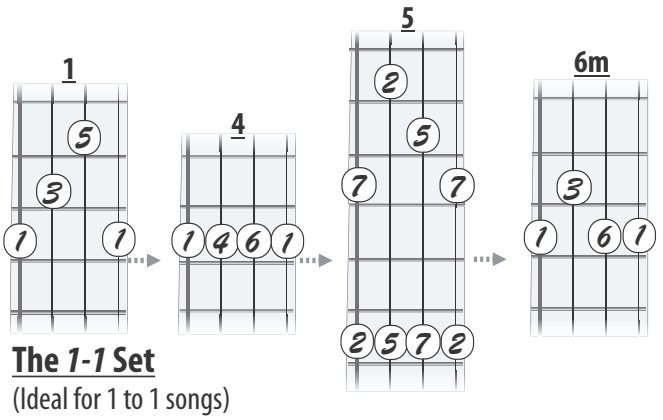
Also, notice how the **5** chord is just two frets up the neck from the **4** chord, or how the **7** chord (7*b* actually) is two frets down from the **1** chord. Musical fluency comes through noticing and using these kinds of relationships. Refer back to the previous, *Ukulele Open-Tuned Closed Chords* charts for clues as well.



The *5-5* Set
(Ideal for 5 to 5-6 songs)

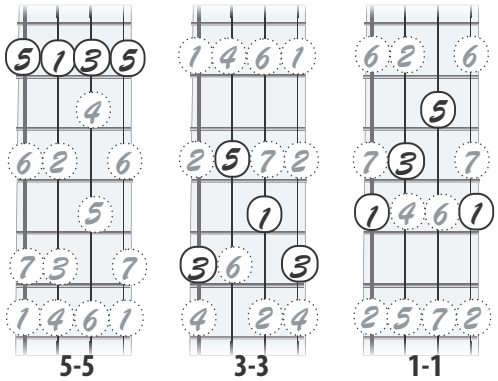


The *3-3 Set*
(Ideal for 5 to 3-4 songs and 1-1 songs in the key of D (baritone) & G (standard).



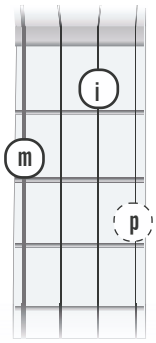
The *1-1* Set
(Ideal for 1 to 1 songs)

Tones within the Three Root Chord Shapes

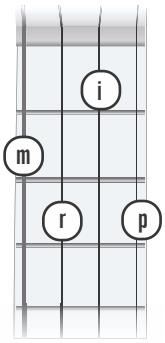


Ukulele All Chords Charts (pages 135-138)

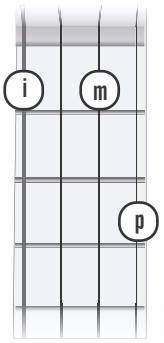
Guitar-Tuned Standard The ukulele's simplicity invites one to play more chords. However, this is not to suggest 'the more chords the better'. It is a matter of taste and style. (See also Playing Around with Minors and Sevenths on page 125.)



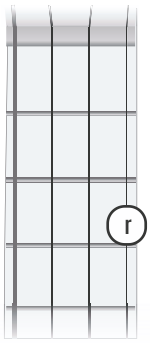
F chord



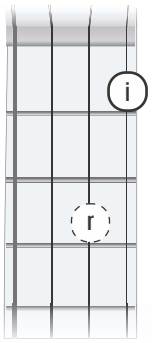
F7 chord



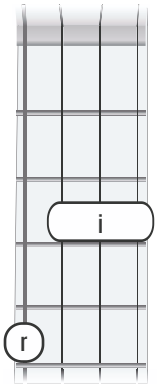
Fm chord



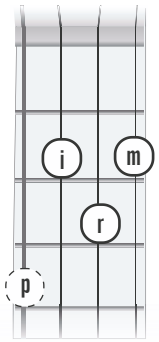
C chord



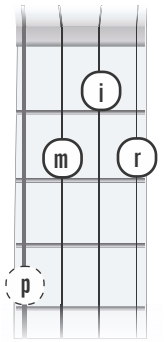
C7 chord



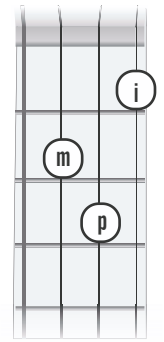
Cm chord



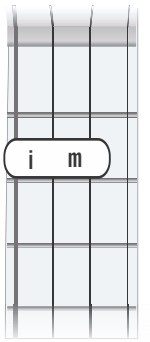
G chord



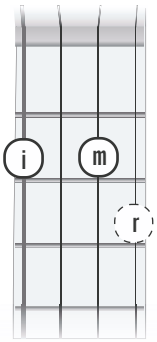
G7 chord



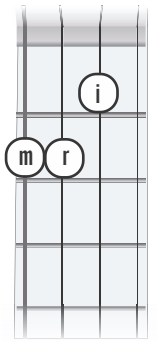
Gm chord



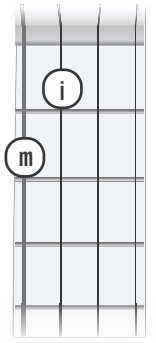
D chord



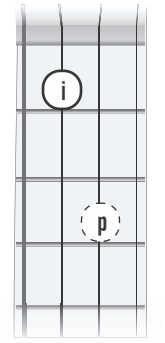
D7 chord



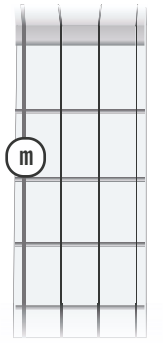
Dm chord



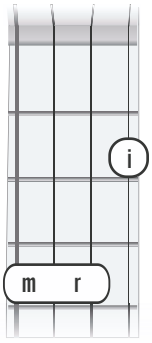
A chord



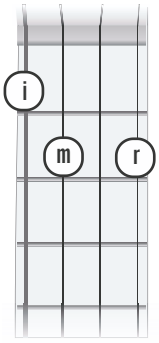
A7 chord



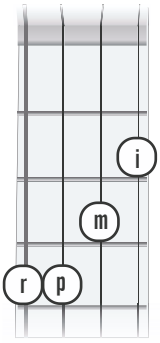
Am chord



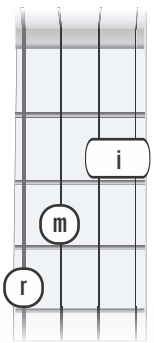
E chord



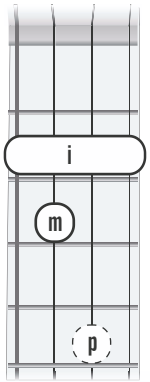
E7 chord



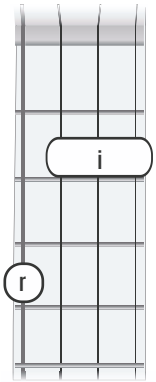
Em chord



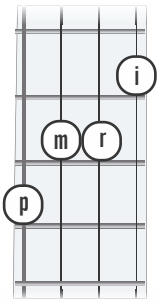
B chord



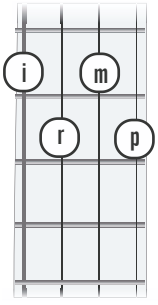
B7 chord



Bm chord



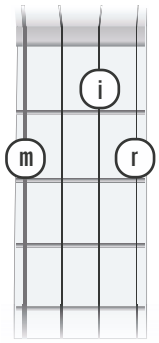
+ chord



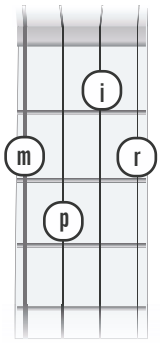
° chord

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

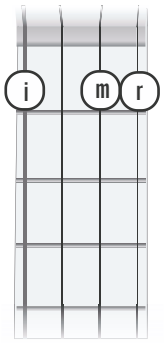
Open-Tuned Standard The ukulele's simplicity invites one to play more chords. However, this is not to suggest 'the more chords the better'. It is a matter of taste and style. (See also Playing Around with Minors and Sevenths on page 125.)



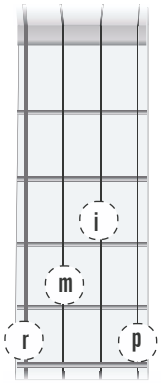
F chord



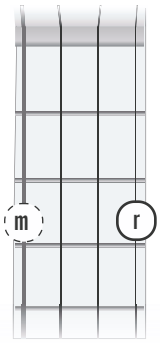
F7 chord



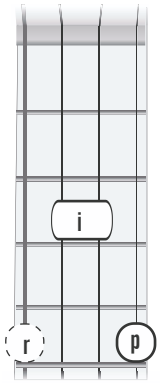
Fm chord



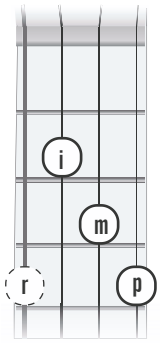
C chord



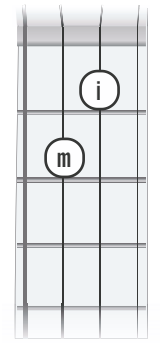
C7 chord



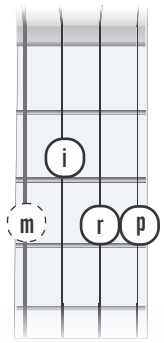
Cm chord



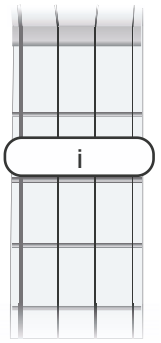
G chord



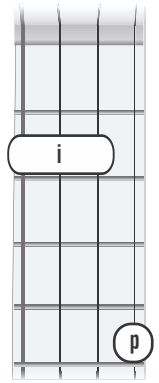
G7 chord



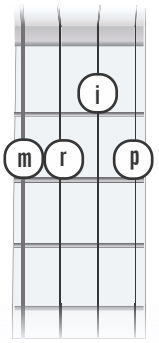
Gm chord



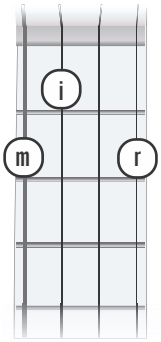
D chord



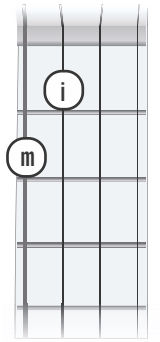
D7 chord



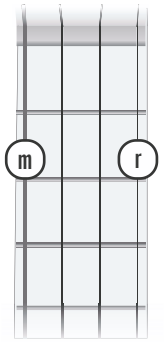
Dm chord



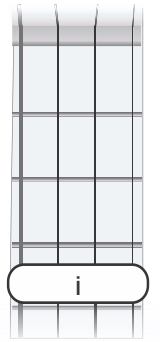
A chord



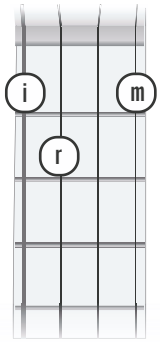
A7 chord



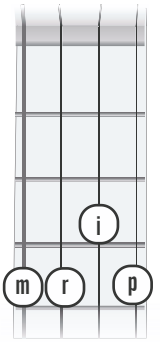
Am chord



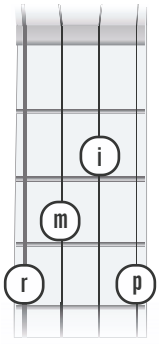
E chord



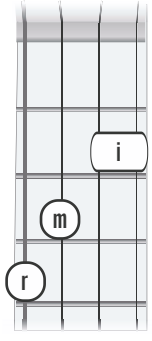
E7 chord



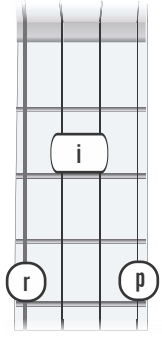
Em chord



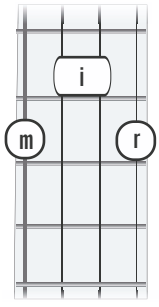
B chord



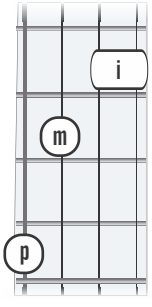
B7 chord



Bm chord



+ chord

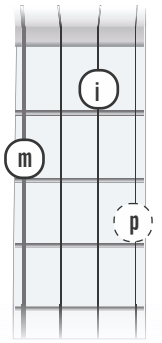


° chord

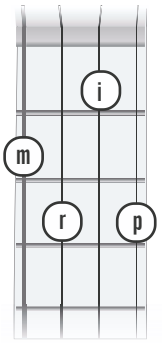
Diminished (°) and **Augmented** (+) are 'neutral' chords. Any note can be the root.

Guitar-Tuned Baritone

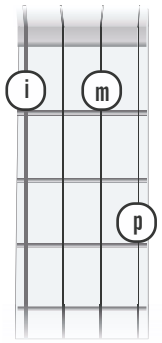
The ukulele's simplicity invites one to play more chords. However, this is not to suggest 'the more chords the better'. It is a matter of taste and style. (See also Playing Around with Minors and Sevenths on page 125.)



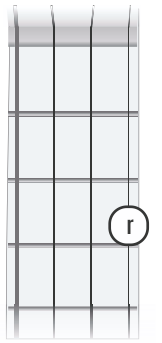
C chord



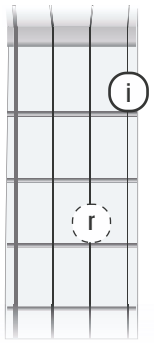
C7 chord



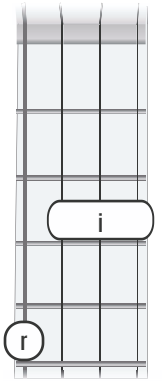
Cm chord



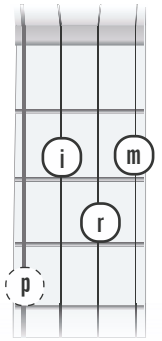
G chord



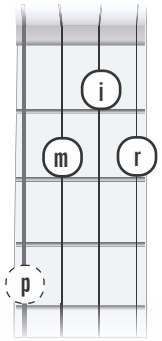
G7 chord



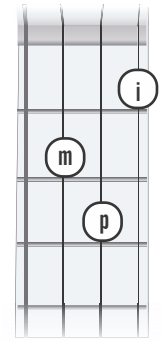
Gm chord



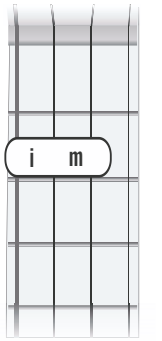
D chord



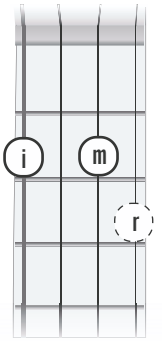
D7 chord



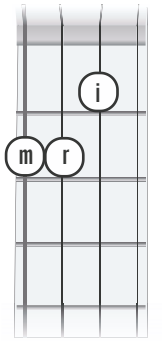
Dm chord



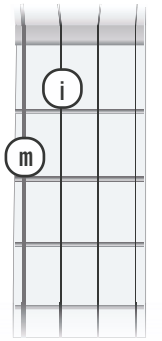
A chord



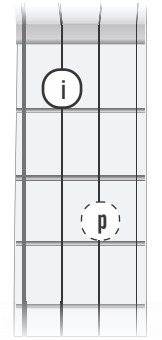
A7 chord



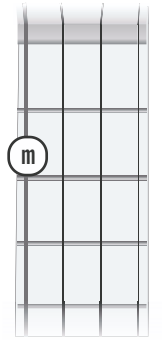
Am chord



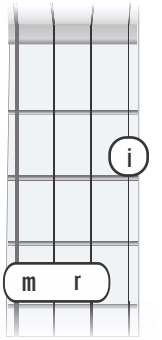
E chord



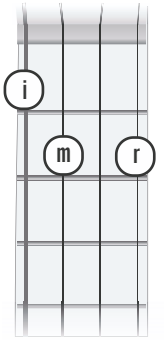
E7 chord



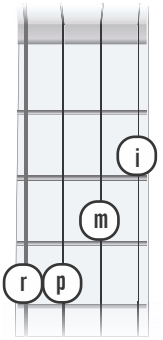
Em chord



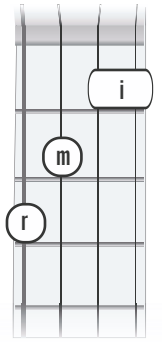
B chord



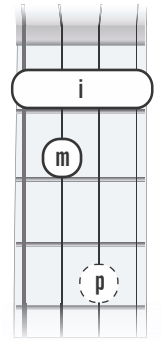
B7 chord



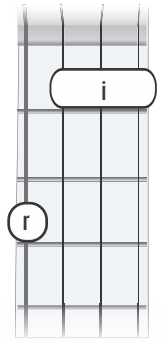
Bm chord



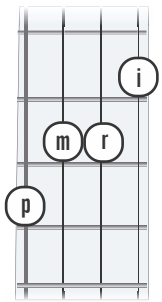
F chord



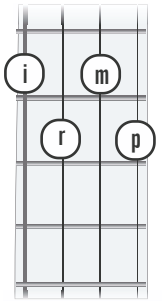
F7 chord



Fm chord



+ chord

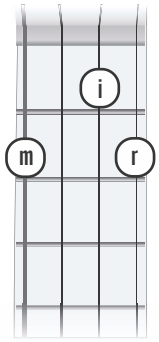


o chord

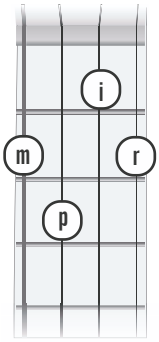
Diminished (o) and **Augmented** (+) are 'neutral' chords. Any note can be the root.

Open-Tuned Baritone

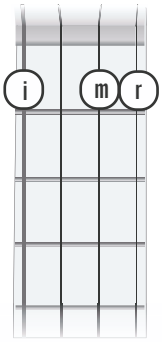
The ukulele's simplicity invites one to play more chords. However, this is not to suggest 'the more chords the better'. It is a matter of taste and style. (See also Playing Around with Minors and Sevenths on page 125.)



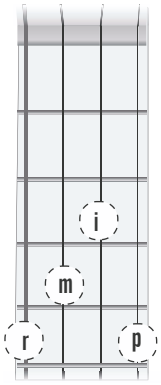
C chord



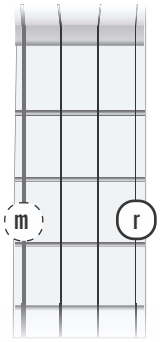
C7 chord



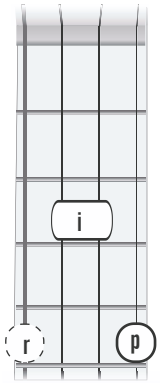
Cm chord



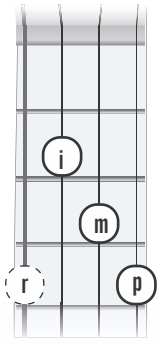
G chord



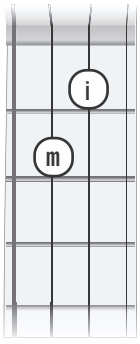
G7 chord



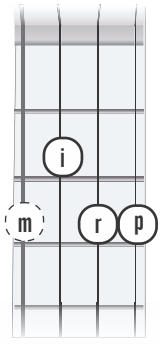
Gm chord



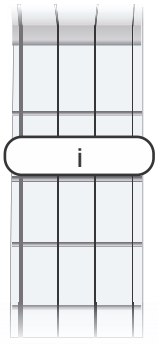
D chord



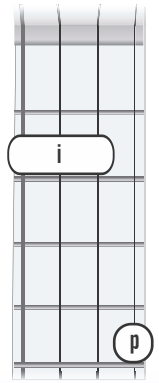
D7 chord



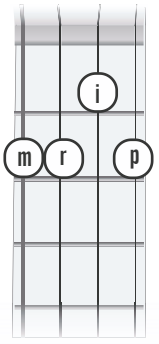
Dm chord



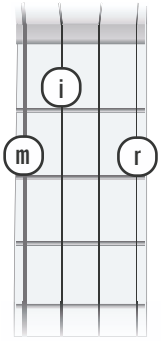
A chord



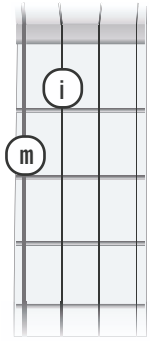
A7 chord



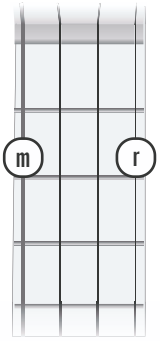
Am chord



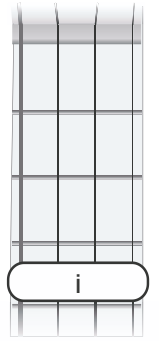
E chord



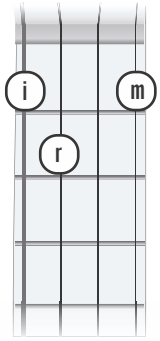
E7 chord



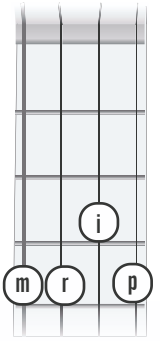
Em chord



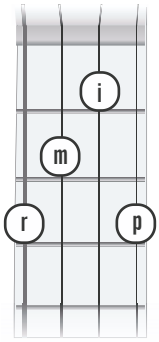
B chord



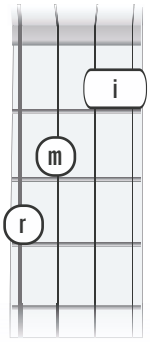
B7 chord



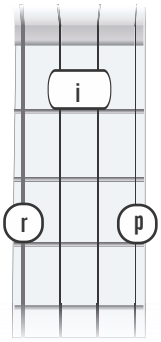
Bm chord



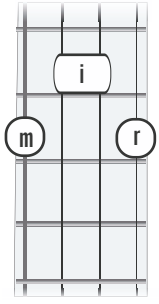
F chord



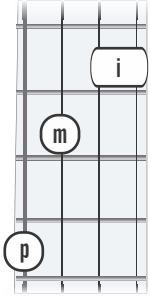
F7 chord



Fm chord



+ chord



o chord

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