

Sometimes it's a bit much at first to play the full chord. Sometimes you want more variety too. Here are some alternatives to commonly found chords:

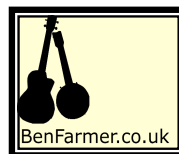


Chord Name	Root Chord	Easier	Harder
C			 
D		 	 
D7			 
Dm			 
E			
Em		 	 
F			 
G		 	
G7			 
Am			 
A			 
Bm			



## Chromatic Root Position Chords:

C:										
Db/C#:										
D:										
Eb/D#:										
E:										
F:										
Gb/F#:										
G:										
Ab/G#:										
A:										
Bb/A#:										
B:										



## Reading Ukulele Tablature / Tab

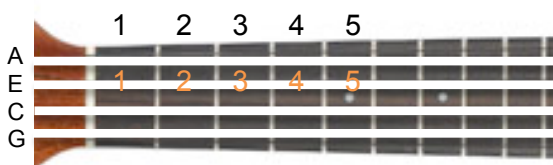
Sometimes ukulele songs (and those of other stringed instruments) are shown in tablature. In ukulele tablature, the four lines each represent one of the ukulele's strings:

-A-----  
 -E-----  
 -C-----  
 -G-----

Note that the 'bottom' string is the "G" string. You can remember the tuning of the ukulele as "Green Cats Eat Anchovies".

For many folks tablature seems a bit 'backwards' at first, in relation to where you'd guess the notes to be. It sometimes helps to think of holding up your ukulele to the tablature so you can 'see' where the strings/ notes are in relation to the lines:

-A-----  
 -E—1—2—3—4—5-----  
 -C-----  
 -G-----



The numbers on the line tell you what fret you need to press the string down on, whilst the lines represent the strings. If there's a '0' it means you should pluck it as an open string (no fingers on any of the frets).

Knowing how to read tablature allows you to venture further into melody, not simply chords. You can also learn to play chord-melody styles which blend playing melody with strumming chords – it's pretty impressive sounding and not as difficult as it sounds.

Try it for yourself; pluck only the notes shown:

e.g. 'Bar 3'

Bar lines show you where each bar ends

### Here's how to translate it:

Bar 1: for the first two notes, hold down the second string (E string) at the first fret. For the second two notes, hold down the first string (A string) at the third fret.

Bar 2: for bars 2 and 3 all the notes are on the first string (A string). The first two notes hold down the first string at the fifth fret. The third and final note in the bar is on the first string, third fret – hold it for twice as long as the others.

Bar 3: the first two notes are on the first fret on the first string. The second two notes are 'open' (no fingers) on that string.

Bar 4: this bar is played on the second (E) string. The first two notes are on the third fret; the last note is on the first fret – hold it for twice as long as the others.

# CATCH THE WIND

*Donovan*



## Verse 1:

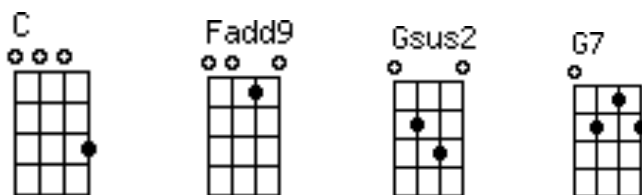
**C** **F<sup>add9</sup>** **C** **F<sup>add9</sup>**  
 In the chilly hours and minutes of uncertainty, I want to be  
**C** **F** **G<sup>sus2</sup>** **C** **G7**  
 In the warm hold of your lovin' mind  
**C** **F<sup>add9</sup>** **C** **F<sup>add9</sup>**  
 To feel you all around me and to take your hand along the sand  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **C** **G7**  
 Ah, but I may as well try and catch the wind.

## Verse 2:

**C** **F<sup>add9</sup>** **C** **F<sup>add9</sup>**  
 When sundown pales the sky, I want to hide a while behind your smile  
**C** **F** **G<sup>sus2</sup>** **C** **G7**  
 And everywhere I'd look, your eyes I'd find  
**C** **F<sup>add9</sup>** **C** **F<sup>add9</sup>**  
 For me to love you now would be the sweetest thing t'would make me sing  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **C** **G7**  
 Ah, but I may as well try and catch the wind.

## Verse 3:

**C** **F<sup>add9</sup>** **C** **F<sup>add9</sup>**  
 When rain has hung the leaves with tears, I want you near to kill my fears  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **C** **G7**  
 To help me to leave all my blues behind  
**C** **F<sup>add9</sup>** **C** **F<sup>add9</sup>**  
 Standin' in your heart is where I want to be and long to be,  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **C** **G7**  
 Ah, but I may as well try and catch the wind.



## Wreck of the Old 97 - Trad. USA



**G C**  
 Oh, they gave him his orders in Monroe, Virginia, saying,  
**G D7**  
 "Steve, you're way behind time  
**G C**  
 This is not 38, this is old Ninety-Seven  
**G D7 G**  
 You must put her into Spencer on time".

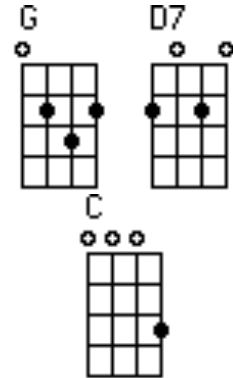
**G C**  
 Then he turned around and said to his black greasy fireman  
**G D7**  
 Shovel on a little more coal  
**G C**  
 And when we cross that White Oak Mountain  
**G D7 G**  
 Watch old Ninety-Seven roll

**G C**  
 But it's a mighty rough road from Lynchburg to Danville  
**G D7**  
 And from Lima it's on a three mile grade  
**G C**  
 It was on that grade that he lost his air brakes  
**G D7 G**  
 See what a jump he made

**G C**  
 He was goin' down the grade makin' ninety miles an hour  
**G D7**  
 When his whistle broke into a scream  
**G C**  
 He was found in the wreck with his hand on the throttle  
**G D7 G**  
 A-scalded to death by the steam

**G C**  
 Then the telegram came to Washington station  
**G D7**  
 And this is how it read  
**G C**  
 Oh that brave engineer that run old Ninety-Seven  
**G D7 G**  
 He's a layin' in old Danville dead

**G C**  
 So now all you ladies you better take a warnin'  
**G D7**  
 From this time on and learn  
**G C**  
 Never speak harsh words to your true lovin' husband  
**G D7 G**  
 He may leave you and never return

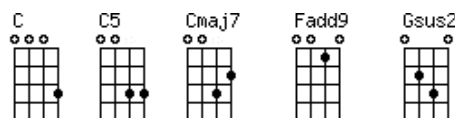


# Who Will Sing Me Lullabies



**Kate Rusby (arr. B. Farmer 2014)**

**C** **F<sup>add9</sup>** **C** **G<sup>sus2</sup>**  
 Lay me down gently, lay me down low,  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **G**  
 I fear I am broken and won't mend, I know.  
**F** **G** **C** **F** **F**  
 One thing I ask when the stars light the skies,  
**Am** **G** **C5** **Cmaj7**  
 Who now will sing me lullabies,  
**Am** **G** **C** **F** **C** **F**  
 Oh who now will sing me lullabies.



**C** **F<sup>add9</sup>** **C** **G<sup>sus2</sup>**  
 In this big world I'm lonely, for I am but small,  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **G**  
 Oh angels in heaven, don't you care for me at all?  
**F** **G** **C** **F** **F**  
 You heard my heart breaking for it rang through the skies,  
**Am** **G** **C5** **Cmaj7**  
 So why don't you sing me lullabies,  
**Am** **G** **C** **F** **C** **F**  
 Oh why don't you sing me lullabies.

**C** **F<sup>add9</sup>** **C** **G<sup>sus2</sup>**  
 I lay here; I'm weeping for the stars they have come,  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **G**  
 I lay here not sleeping; now the long night has begun.  
**F** **G** **C** **F** **F**  
 The man in the moon, oh he can't help but cry,  
**Am** **G** **C5** **Cmaj7**  
 For there's no one to sing me lullabies,  
**Am** **G** **C** **F** **C** **F**  
 Oh there's no one to sing me lullabies.

**C** **F<sup>add9</sup>** **C** **G<sup>sus2</sup>**  
 Lay me down gently, lay me down low,  
**C** **F<sup>add9</sup>** **G<sup>sus2</sup>** **G**  
 I fear I am broken and won't mend, I know.  
**F** **G** **C** **F** **F**  
 One thing I ask when the stars light the skies,  
**Am** **G** **C5** **Cmaj7**  
 Who now will sing me lullabies,  
**Am** **G** **C5** **Cmaj7**  
 Oh who now will sing me lullabies.

**C** **F<sup>add9</sup>**  
 Who will sing me to sleep  
**C** **G<sup>sus2</sup>**  
 Who will sing me to sleep  
**C** **F<sup>add9</sup>**  
 Who will sing me to sleep  
**C** **G<sup>sus2</sup>**  
 Who will sing me to sleep

# BEAR DANCE



TRAD. FLANDERS (c.1500-1600) ARR. B. FARMER

UKULELE

4/4

Dm C

5

Dm C Dm C Dm C Dm

9

Dm C Dm C

13

Dm C Dm C Dm Am Dm

This is a harmony part that outlines the melody. Start with this.



# BEAR DANCE

TRAD. FLANDERS (C.1500-1600) ARR. B. FARMER

UKULELE

Ukulele sheet music for 'The Christmas Song' in D minor, 4/4 time. The music is arranged for a four-string ukulele. The first system (measures 1-4) features a melody in the treble clef and a bass line in the bass clef. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) includes a key signature change to A minor (one flat) and continues the melody and bass line. The fourth system (measures 13-16) concludes the piece with a final double bar line. Chord names (Dm, C, Am) are written above the staff. Fingering numbers (0, 1, 2, 3) are written below the staff. The word 'UKULELE' is written vertically on the left side of the first system.

Here's the actual melody.





# BEAR DANCE

TRAD. FLANDERS (c.1500-1600) ARR. B. FARMER

UKULELE

**System 1:** *Dm* *C*

**System 2:** *Dm* *C* *Dm* *C* *Dm* *C* *Dm*

**System 3:** *Dm* *C* *Dm* *C*

**System 4:** *Dm* *C* *Dm* *C* *Dm* *Am* *Dm*

The sheet music is for a ukulele in 4/4 time, featuring a melody line and a bass line with chords. The key signature has one flat (B-flat). The chords are indicated above the staff: *Dm* (D minor), *C* (C major), *Am* (A minor), and *Dm* (D minor). The melody line uses a treble clef and the bass line uses a bass clef. The music is divided into four systems, each with a measure number (1, 5, 9, 13) and a key signature change (from B-flat to C major for the last system).

Here's the melody with harmony (chords) included.

# HAUL AWAY JOE



TRAD. ENGLAND ARR. B. FARMER

UKULELE

Am G D

Now when I was a lit - tle boy and so my mo - ther  
if I didn't kiss the girls my lips would grow all

5 Am G D Em Am

TOLD ME A - WAY! HAUL A - WAY! WE'LL HAUL A - WAY JOE THAT  
MOULDY A -

10 Am G D

WAY. HAUL A - WAY. WE'LL HAUL AND SING TO - GETHER A -

WAY. HAUL A - WAY. WE'LL HAUL AND SING TO - GETHER A -

14 Am G D Em Am

WAY HAUL A - WAY. WE'LL HAUL A - WAY JOE...

WAY HAUL A - WAY. WE'LL HAUL A - WAY JOE...



# BOUREE

TRAD. FRENCH ARR. B. FARMER

UKULELE

3/8

D A D

5

A

1. 2.

10

D A D A

1. 2.

## AN DRO



TRAD. BRITTANY ARR. B. FARMER

UKULELE

Am G Am G Em

5 Am G Am Em Am Em Am



# WESTMORLAND

TRAD. ENGLISH ARR. B. FARMER

UKULELE

3/4

G D C D Am Bm

7 C D G C D

13 G D C G G

18 G D C D C D Am D

26 G C D

30 G D C G

# CLUCK OL' HEN



TRAD. USA ARR. B. FARMER

UKULELE

Am G Am D Am G Am

MY OLD HEN'S A GOOD OLD HEN. SHE LAYS EGGS FOR THE RAIL - ROAD MEN

5 Am G Am D Am G Am

SOME-TIMES EIGHT AND SOME-TIMES TEN. THAT'S EN - OUGH FOR THE RAIL - ROAD MEN

9 Am C Am G Am C Em Am

CLUCK OLD HEN. CLUCK AND SING AIN'T LAID AN EGG SINCE LATE... LAST SPRING.

13 Am C Am G Am C Em Am

CLUCK OLD HEN CLUCK AND SQUALL. AIN'T LAID AN EGG SINCE LATE... LAST FALL.

# ARKANSAS TRAVELLER

TRAD. USA ARR. B. FARMER 01/12

UKULELE

Measures 1-4 of the piece. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef and a ukulele-specific staff with a 'T' and '8' at the beginning. Chords are indicated above the staff: D, G, A, A(sus4), and A. The melody is written in the treble staff, and the bass line is in the lower staff with fret numbers.

Measures 5-8 of the piece. Measures 5-6 continue the previous pattern with chords D and G. Measures 7-8 introduce a first and second ending. The first ending has chords D, A, and D, while the second ending has chords D, A, and D. The notation includes a treble clef and a ukulele-specific staff with a 'T' and '8' at the beginning. Fret numbers are provided for the bass line.

Measures 9-14 of the piece. Measures 9-10 have chords D and Em. Measures 11-14 have chords D, A, D, A, D, A, D, and Em. The notation includes a treble clef and a ukulele-specific staff with a 'T' and '8' at the beginning. Fret numbers are provided for the bass line.

Measures 15-18 of the piece. Measures 15-16 have chords D and A. Measures 17-18 introduce a first and second ending. The first ending has chords D, A, and D, while the second ending has chords D, A, and D. The notation includes a treble clef and a ukulele-specific staff with a 'T' and '8' at the beginning. Fret numbers are provided for the bass line.

# FLOP-EARED MULE

TRAD. USA ARR. B. FARMER

UKULELE

6

1. 2.

1. 2.



# FAIRLY SHOT OF HER

TRAD. NORTH WEST ARR. B. FARMER

UKULELE

Measures 1-5 of the piece. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on a treble clef staff, and the ukulele accompaniment is on a bass clef staff. Chords are indicated above the melody: Am for measures 1-3, G for measure 4, and Am for measure 5. The ukulele part uses a mix of eighth and sixteenth notes, with some double stops.

Measures 6-10 of the piece. Measure 6 starts with a repeat sign. Measures 7-8 are part of the first ending, marked with a '1.' above the staff. Measures 9-10 are part of the second ending, marked with a '2.' above the staff. Chords are indicated above the melody: C for measure 6, D for measure 7, Am for measure 8, G for measure 9, and D for measure 10. The ukulele part continues with similar rhythmic patterns.

Measures 11-14 of the piece. Measure 11 starts with a repeat sign. Measures 12-14 are part of a single ending. Chords are indicated above the melody: G for measure 11, C for measure 12, and G for measure 13. The ukulele part continues with similar rhythmic patterns.

Measures 15-18 of the piece. Measure 15 starts with a repeat sign. Measures 16-18 are part of a single ending. Chords are indicated above the melody: G for measure 15, C for measure 16, G for measure 17, Am for measure 18, and D for measure 19. The ukulele part continues with similar rhythmic patterns.

# Strumming



## Strumming Hand Position

- Make your strumming hand into a loose fist
- Hold the ukulele in front or just below the centre of your chest – this can be trickier sometimes for women or larger men, so adjust until you're comfortable.
- Point the neck of the instrument towards your left breast (or right breast if you're left handed).
- When you strum, move from your whole arm, but let your wrist stay available for pushing the strums through – a little experimentation should allow you to hear what I mean. If it feels desperately uncomfortable it can't be right.
- When you strum down, hit the strings with your fingernail – ensure that your nail is 90° to the strings, or you might catch the side of your nail (which hurts). When you're strumming up, you'll use the fleshy pad of your finger.



PREFERRED POSITION



HOLDING UKE IN LAP



STANDING POSITION

## Where to Strum

The ukulele sounds very different depending where you strum – there's quite a 'hard' sound by the bridge and it sounds different as you move your hand towards the neck. Where you strum needs to be according to taste and every ukulele is different, but generally aim for where the neck meets the body.

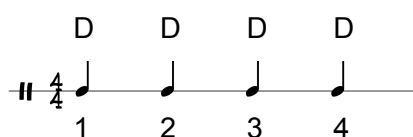
## Simple Strumming Patterns

Your strumming becomes interesting when you stop simply strumming up and down, but start 'missing' the strings 'accidentally on purpose' at first and after a bit of practice simply 'on purpose'.

## Basic Strumming Patterns – 4/4

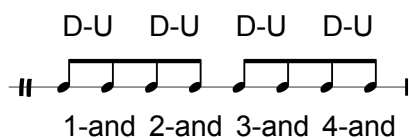
Try these out with your chord pattern and see which fits best. Try to have a different strum for different parts of the song (verses and choruses) – keeps the music interesting. Practice each one until fluent.

### 4/4 Basic strum:

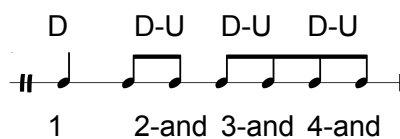




#### 4/4 Double strum:



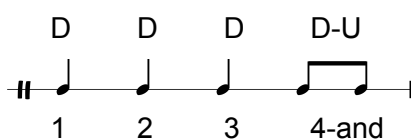
#### 'Nashville' strum:



#### 'Ragtime' strum:



#### March style strum:



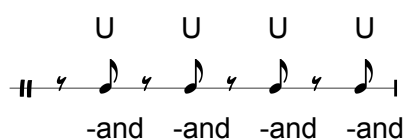
#### Common 'Latin' Use strum #1: D D-U U D-U



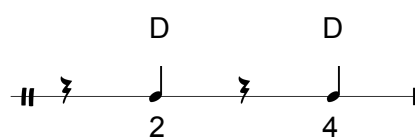
#### Common 'Latin' Uke strum #2: D D-U U D



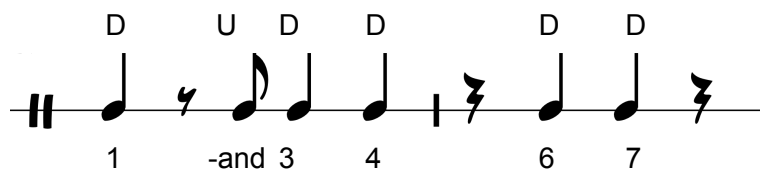
#### Ska strum:



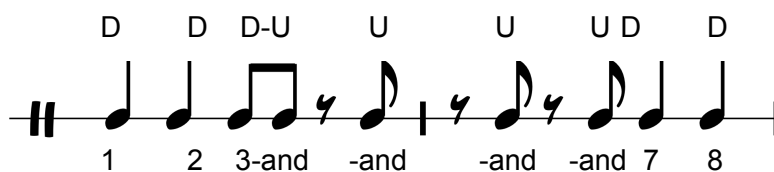
#### Reggae strum:



#### Clave strum #1:



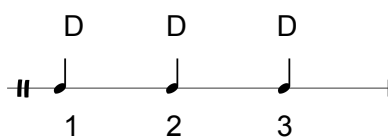
#### Clave strum #2:



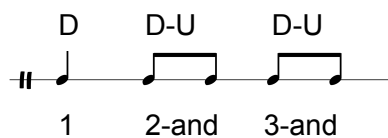


## Strumming Patterns – 3/4

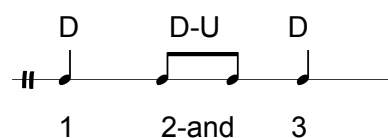
3/4 basic strum:



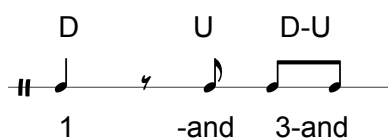
3/4 variation #1:



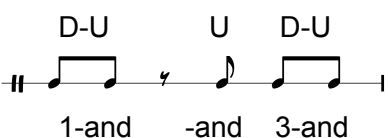
3/4 variation #2:



3/4 variation #3:

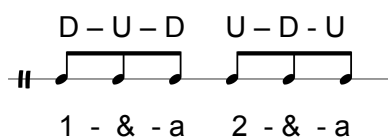


3/4 variation #4:

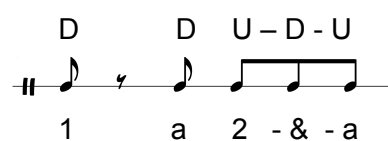


## Strumming Patterns 6/8

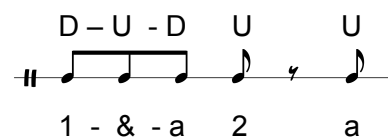
6/8 basic strum:



6/8 variation #1:



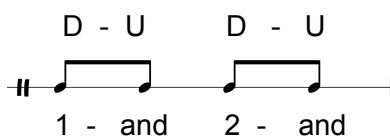
6/8 variation #2:



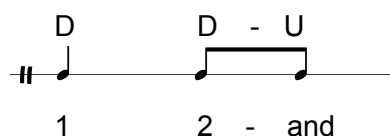


## Strumming Patterns 2/4

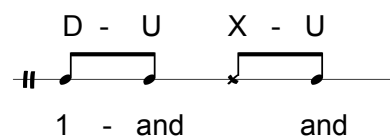
2/4 basic strum:



2/4 variation #1:



2/4 variation #2:



### **Chunking**

You can funk up the strumming a little with a few 'chunks'. With a 'chunk' you strum down and hit the strings with the underside of your hand, so you get a percussive sound from the strum.

### **Dead Strums**

Dead strums are another way of creating a percussive click from strumming, but this time you're creating it with your fretting hand. To create them, you stop the strings ringing by laying your chord-hand fingers across all the strings.

## Fingerpicking



Fingerpicking can be very tricky at first, but you'll find it easier with practice – honest!

Modern fingering notation is as follows:

**t** = thumb  
**i** = index finger  
**m** = middle finger  
**r** = ring finger

The little finger is missing as we've only got four strings to cover, however it can be used in circumstances where more than one note is required on the same string.

Each finger is assigned to a string as follows:

**r** -A-----  
**m** -E-----  
**i** -C-----  
**t** -G-----

Try playing each one – one at a time: **t-i-m-r**

Once you've got the hang of this it's just variations. Try playing one full pattern of **i-m-r-t** along with each of the chords: **C | Am | F | G ||**

Then try these:

**t-i-m-r t-i-r-m t-m-i-r t-m-r-i t-r-m-i t-r-i-m**  
**i-t-m-r i-t-r-m i-m-t-r i-m-r-t i-r-m-t i-r-t-m**  
**m-i-t-r m-i-r-t m-t-i-r m-t-r-i m-r-i-t m-r-t-i**  
**r-i-t-m r-i-m-t r-m-i-t r-m-t-l r-t-i-m r-t-m-i**

Sometimes it's good to play two strings at once:

**mr-i-mr-i** or **i-mr-i-mr**

Try expanding these patterns to 8-note patterns, or varying the rhythms and using 6 or 7 notes – here's some of my favourites:

**8: tr-i-m-tr-i-m-tr-m**  
**7: im—r—i-m-r-m-i**  
**6: m—r—m-i-m-r**

So far we've been working in 4/4 – other rhythms do exist – so experiment with them too e.g. 3/4: **im-r-i-m-r-m** 6/8: **i—m-r-m-r**