

The strings are numbered 4, 3, 2, 1, when you look down, string 4 is the closest.

You also call them G, C, E, A, and these notes sound out the diddy “My dog has fleas.”

The frets are what make the string shorter and therefore a higher pitch.

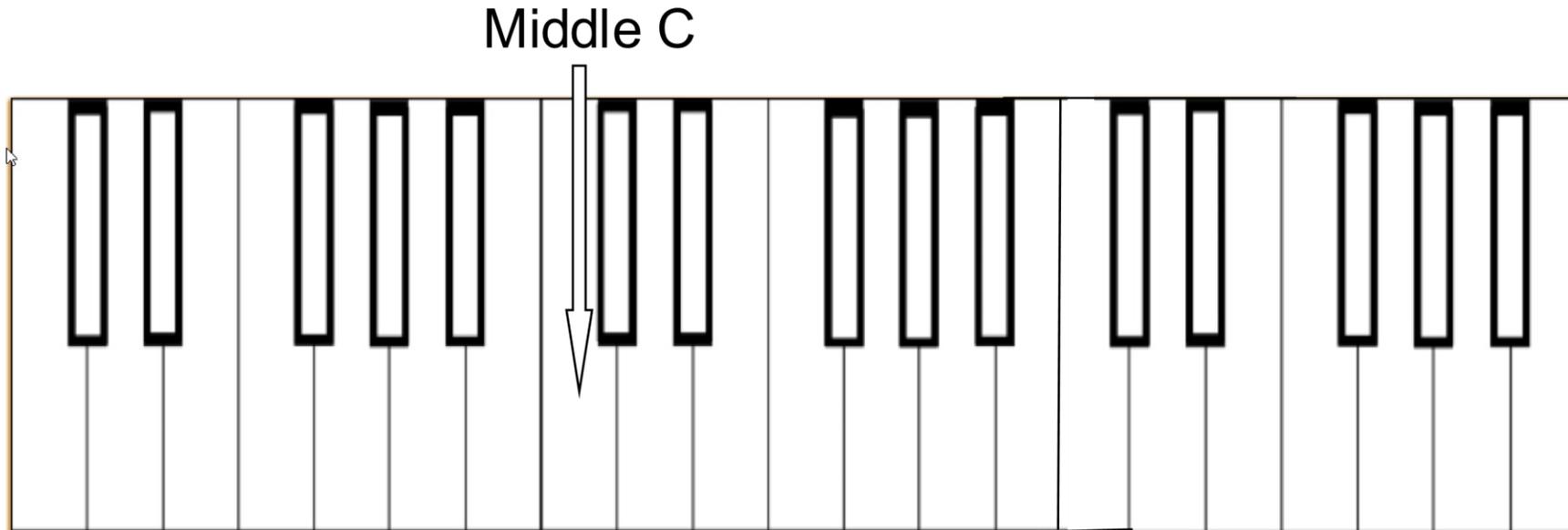
On the piano, as you go up key by key ($\frac{1}{2}$ step), the string for each key is shorter. On the uke, as you go up fret by fret, you make the string shorter by a $\frac{1}{2}$ step. Review this with your teacher.

On the fretboard, you press your finger **behind** the fret, and it shortens the string. That is why when someone says place your finger on the first fret, they mean the **space** behind that fret. So count spaces, not frets.

Study page 2 with your teacher, then go through these exercises:

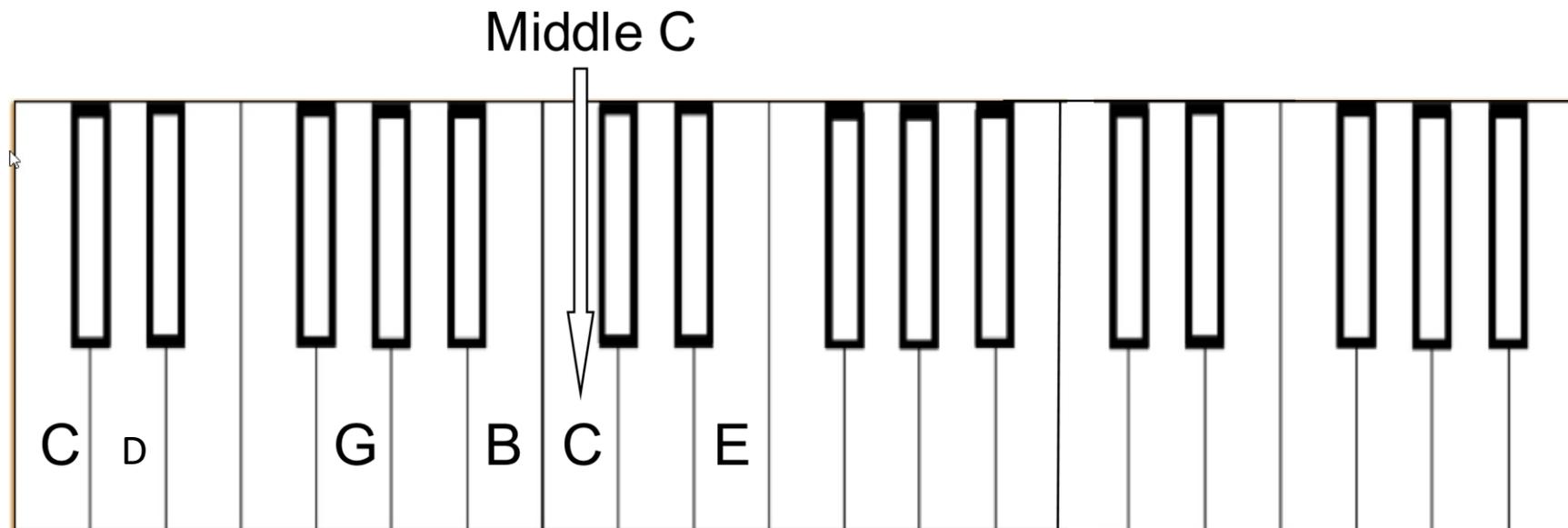
- Exercise to remember the string numbers
- Exercise to remember the notes for the strings
- Exercise to sing the note before pluck the string (extra credit)

Let's look at a keyboard

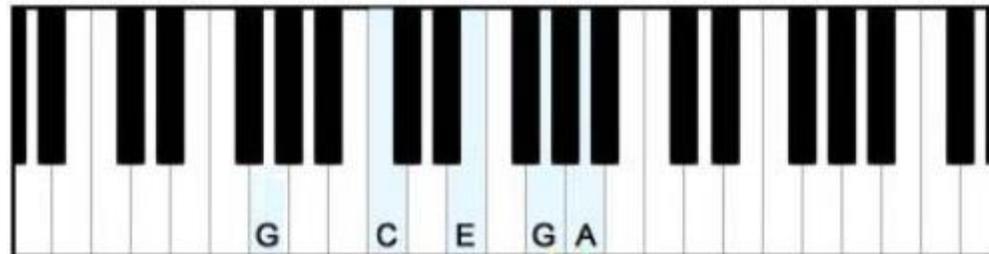


- You play a note by pressing a key.
- The low notes are on the left, bass, and the high notes are on the right, treble
- There are two colors of notes, white notes and black notes.
- Look at the pattern of white notes and black notes - discuss with your teacher - can you understand the pattern, and how it repeats?

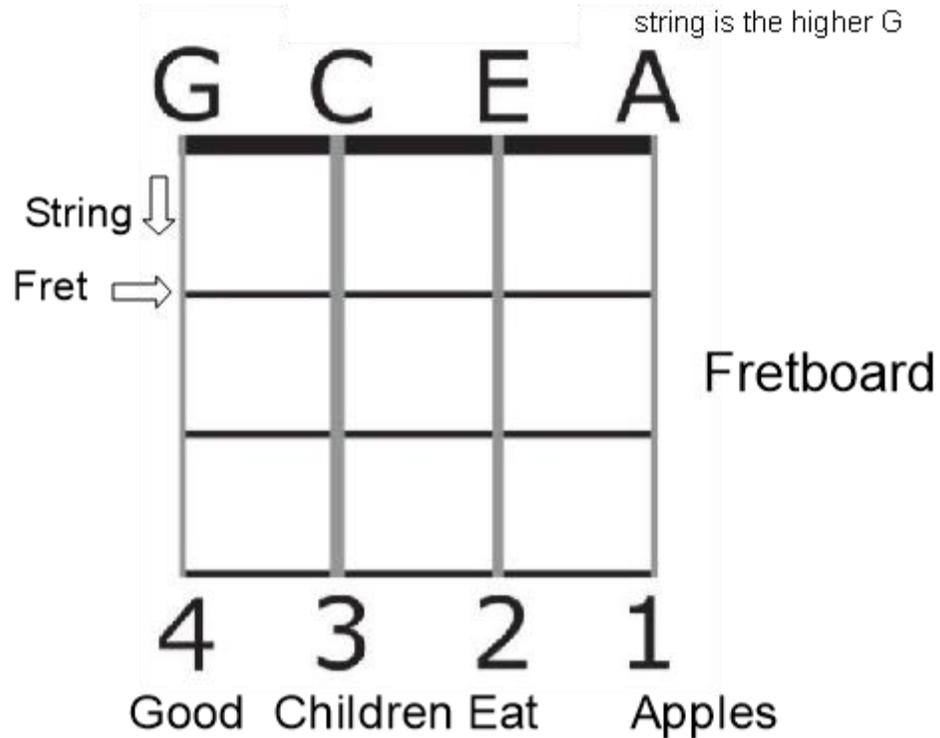
For now, we focus on the white notes, which make up the C scale. Complete the letters for all of the white notes, with hints below.



- All notes are one of the first letters of the alphabet- a, b, c, d, e, f, g, then back to a, b, c, etc.
- Visually, try to remember where a note is (C is to the left of the two black notes, F is to the left of the three black notes, etc.)
- Once complete, try to sing the note first and then play the note. This will take some practice and patience.

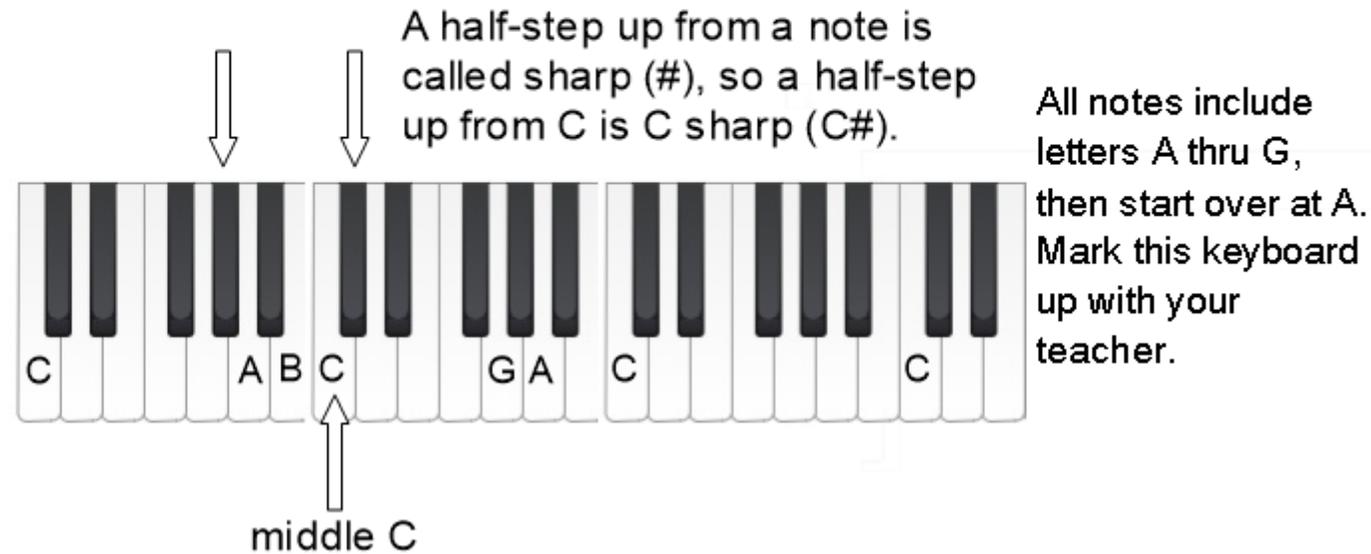


4 3 2 4* 1 * On small uke's the 4 string is the higher G



Now go back to page 1 and recite the strings as G C E A and 4 3 2 1. Work with your teacher on this exercise (random).

The chromatic scale - A scale with all of the notes



In Western music, we have 12 notes that cover every pitch, then the 12 notes begin again.

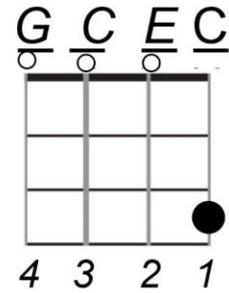
On the piano, you play the chromatic scale by going to the very next note, black or white. From one note to the next is called a half-step.

On the fretboard, going to the next fret is a half-step.

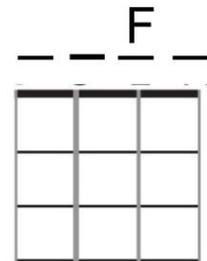
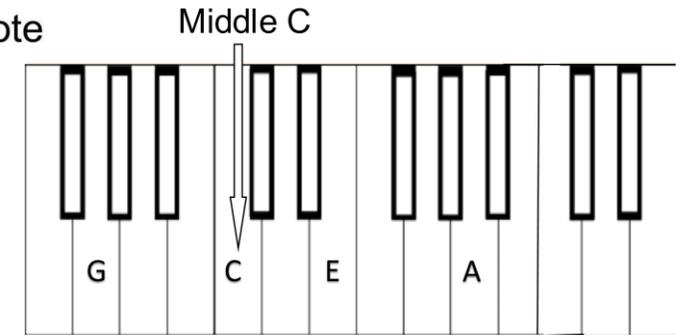
The Chromatic Scale - Step-by-Step Guide

1. All notes in music start with A through G, then go back down to A again, then up to G, then start again at A. We sing A B C D E F G when we learn the alphabet.
2. On the keyboard, the white keys are the notes A through G. We usually start at middle C and go to the next C. So the letters are C, D, E, F, G, (pause), A, B, C.
3. Using middle C as a reference point, mark up the white keyboard notes. Practice until you can recognize the note of any white key. (After these 3 steps you should pause.)
4. To play the chromatic scale, which includes **all** the notes, we go from one note to the **very next** note, which can be white or black. So to go up the chromatic scale you may go white to black, black to white, or (pause) white to white.
5. So what do we call these black keys that are part of the chromatic scale? If a black key is a half-step **up** from a white key, we add the word sharp or # to the note. So on the keyboard, you look at the note C, go up a half-step and mark the C sharp note, or C#.
6. Find these notes and then mark the sharp note - C, D, F, G, A. If you are wondering about E or B, yes, there is an E# (F), or B# (C), but that is something rarely used. (Pause)
7. If a black key is a half-step **down** from a white key, we add the word flat or \flat to the note. So on the keyboard, you look at the note D, go a half-step down and mark the D flat note, or $D\flat$. Note that this is the same note (pitch) as C#.
8. Find these notes and mark the flat note - D, E, G, A, B. If you are wondering about F or C, yes, there is an an $F\flat$ (E), or $C\flat$ (B), but that is something rarely used.

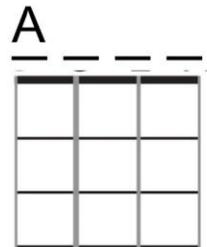
Automatic Notes - The rest is easy



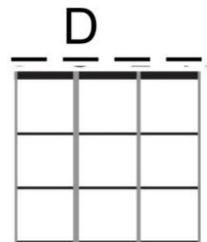
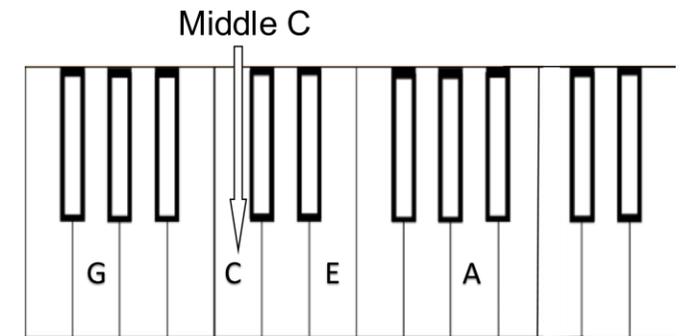
Mark the open strings (blank) with a small open circle, then mark the one new note (example filled in for C)



Notes: _____



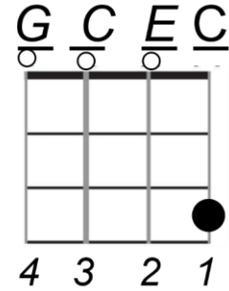
Notes: _____



Notes: _____

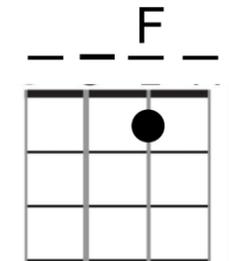
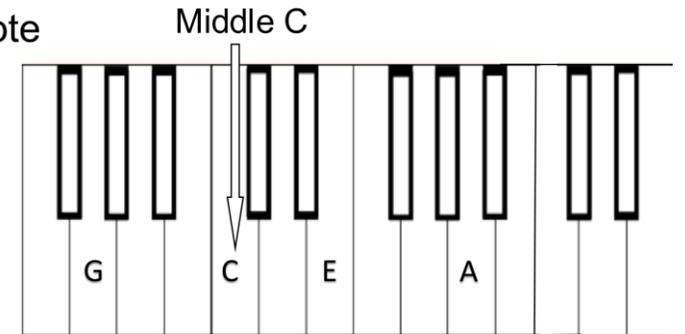
CFAD - talk to teacher

Automatic Notes - The rest is easy.

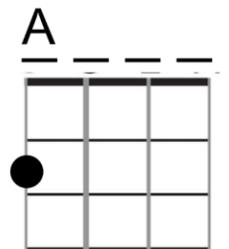


Mark the open strings (blank) with a small open circle, then mark the one new note (*example* filled in for C)

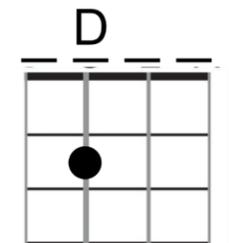
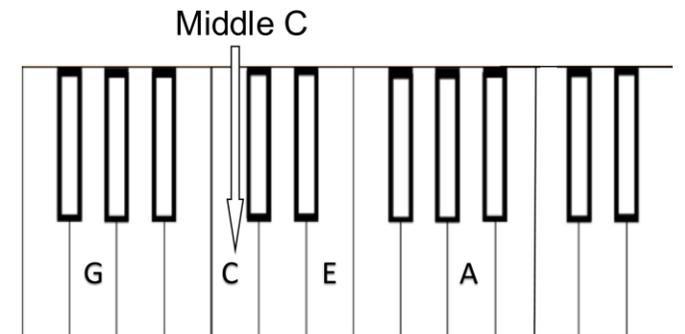
This is the C major (C) chord



Notes: _____



Notes: This is the A minor (Am)
Chord



Notes: _____

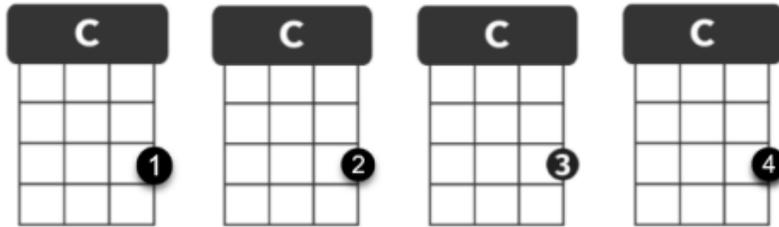
Practice different fingers on the same fret

You now know two chords that use just one finger (so one fret), C major and A minor, and you will find yourself playing those chords a lot.

The normal C chord fretboard diagram usually does not show which finger to use on the C note of String 1. You can practice with each of the fingers:

- 1 or the index finger
- 2 or the middle finger
- 3 or the ring finger
- 4 or the pinky

Refer to the figure below as you practice the C chord going from one finger to the next.



You need to practice and be comfortable with each finger. The index is the usually the strongest, but you need to think about the next chord, which is what determines the best finger to use.

Now practice the A minor chord. Which finger is probably one you would rarely use to prepare for the next chord?

Notes:

Poor Wayfaring Stranger

Poor *Wayfaring Stranger* is a religious folk song that has been passed down by the hands of sacred and secular singers from both the white and black tradition. The tune seems to be a variant of ballads such as *Barbara Allen*, *In Old Virginny*, *Come All You Fair and Tender Ladies*, *Dear Companion*, and *George Reilly*. The earliest known version of the tune in print appeared under the title *Judgment in Ananias Davisson's "Kentucky Harmony"* published in 1816.

1. I am a poor way-far-ing strang-er, While tra-vel-ing
through this world of woe, Yet there's no sick-ness, toil or
dan-ger, In that bright world to which I go.
Chorus
I'm go-ing there to see my fa-ther, I'm go-ing there no more to
roam, I'm on-ly go-ing o-ver Jor-dan, I'm on-ly go-ing o-ver home.

Chords: Am, E7, Am, Dm, Am, E7, Am, Am, F, G, C, E7, Am, E7, Am, Dm, E7, Am

All music has four elements, and a good teacher will be able to take any piece of music and pull one element out to practice.

- Rhythm – My favorite image is a river of beats that never stops flowing, it is always there, and our job is to figure out when to stick our toe in (i.e. play a note or chord). There are three rhythms that make up 90% of all music

4/4 – 4 quarter notes - most popular songs, with the strong beat on the 1 and the 3.

3/4 – 3 quarter notes, A waltz, with the strong beat on the 1.

6/8 – 6 eighth notes, with the strong beat on the 1 and the 4.

You never worry about getting lost while playing; simply stop and wait for a strong beat.

Usually, you strum down on the strong beat, and up if there are “extra” notes. Work with your teacher on the use of and (&) for shorter note duration and syncopation. (Swing if advanced)

The image shows musical notation for a 4/4 time signature. The top staff is a treble clef with a 4/4 time signature and four quarter notes, each labeled with a 'D' above it. The bottom staff is a bass clef with four pairs of eighth notes, each pair labeled with a number (1, 2, 3, 4) above the first note and an ampersand (&) above the second note. Below the eighth notes are the letters 'D' and 'u' for each pair, representing down and up strokes.

- Bass - The bass or low note is usually the name of the chord. Watch your teacher.
- Harmony - Harmony adds more notes (intervals) to the bass and allows us to create chords. Using frets, we want to “capture” the notes of the chord with various finger positions. Our ear wants to hear a set of different chords, especially the 1-4-5 (later).
- Melody – The key concept again is the interval between each note of the melody, which all musicians master. You usually learn melody with lyrics. This takes us back to rhythm, if you are lost during a session, the words will tell you where you are and when to start back in, i.e. pick up the melody.

Basic



(1)

(2)

(3)

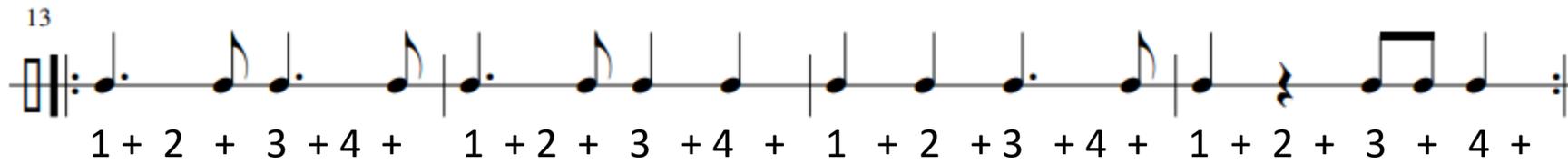
(4)

Play notes as if on a piano,
finger up during rest

Basic

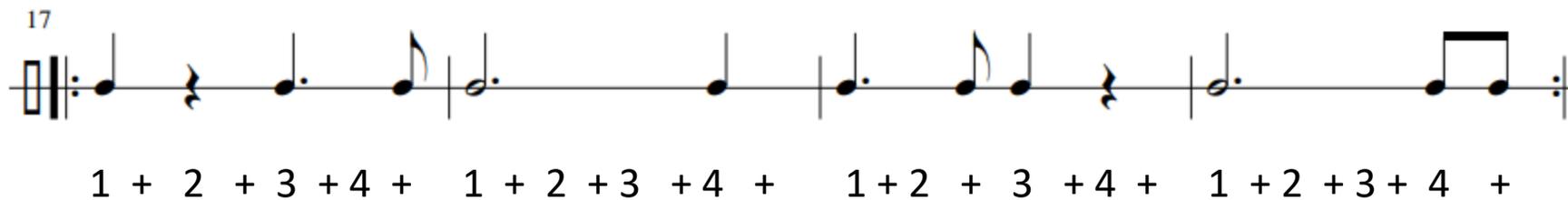


Medium



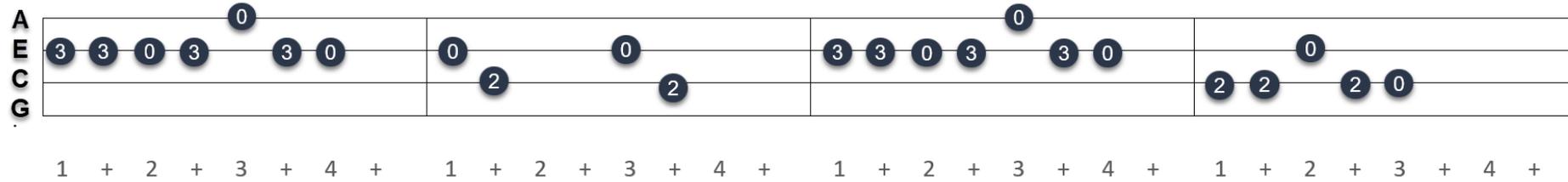
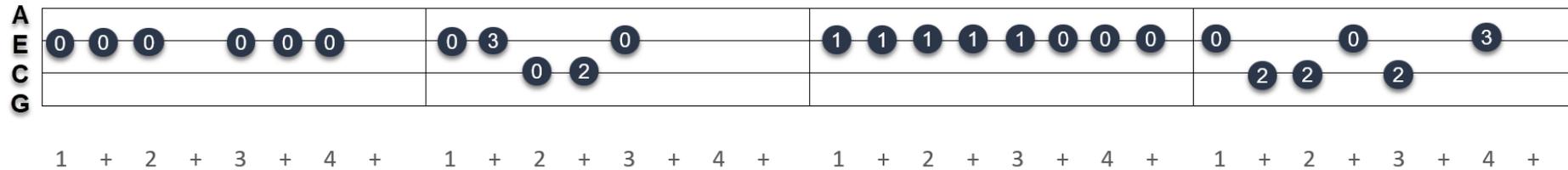
(See Below)

Medium

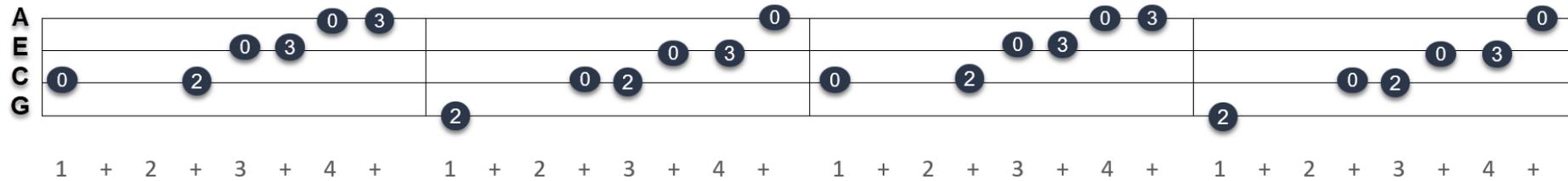
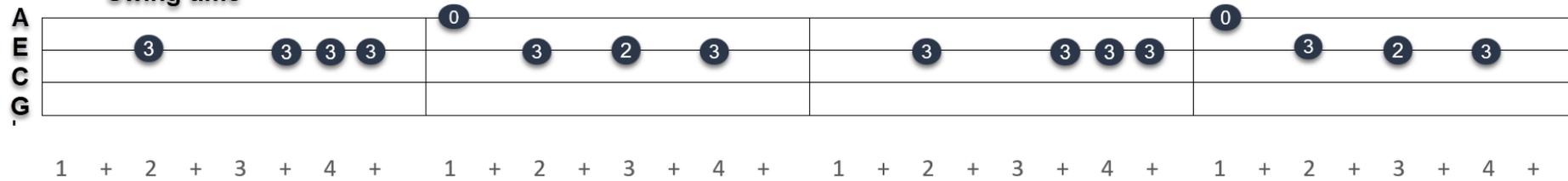


Dotted note – adds one-half a note’s value, so quarter note adds one-eighth note

Counting and Reading Bar Charts - Work with your teacher



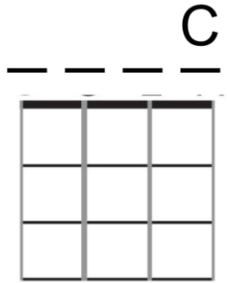
Swing time



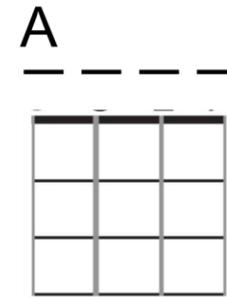
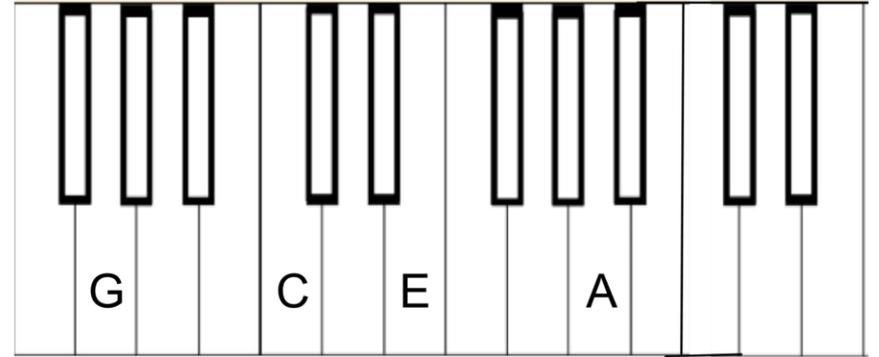
Now mark the fret notes to “capture” these chords.

In the first () is the piano chord.

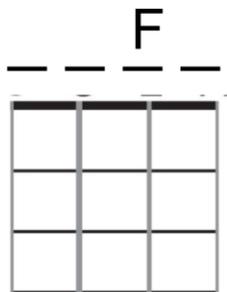
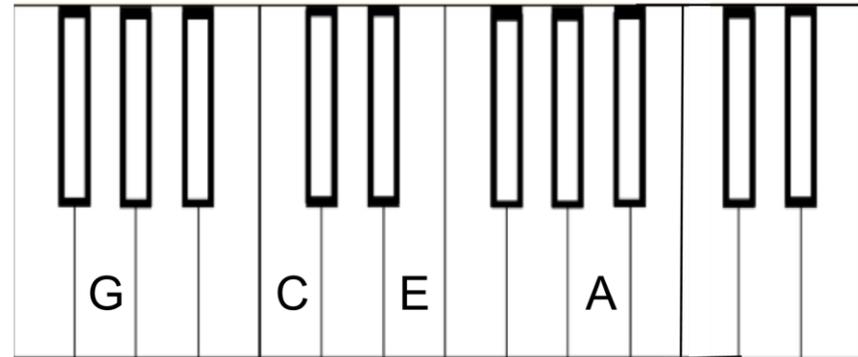
*The order on the frets will be different, put these in the other (). The first one is already filled in.



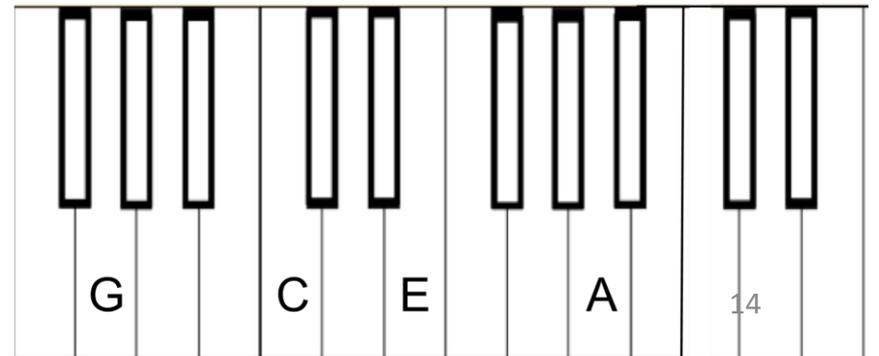
C Major (C E G)
(G C E C)



A Minor (A C E)
(_ _ _ _)



F Major (F A C) - keep it simple
(_ _ _ _)



Am C D F Am E7 Am E7

A|-----0-----3-----0-----0-----0-----2-----0-----2-----

E|-----0--0-----0--0-----2--2-----1--1-----0--0-----0--0-----0--0-----0--0-----

C|-----0-----0-----0-----0-----2-----2-----0-----0-----0-----0-----2-----2-----0-----0-----2-----2-----

G|2-----0-----2-----2-----2-----2-----1-----2-----1-----2-----

The image shows five guitar chord diagrams on a four-string fretboard (strings 4, 3, 2, 1 from left to right):

- Am:** Fret 1, string 4.
- D:** Fret 2, strings 4, 3, 2.
- E7:** Fret 2, strings 4, 3, 1.
- C:** Fret 3, string 2.
- F:** Fret 1, string 4; fret 2, string 3.

Practice only chords you know

Chorus:

There (Am)is a (C)house in (D)New Orleans (F)

They (Am)call the (C)Risin' (E7)Sun

And it's (Am)been the (C)ruin of (D)many a poor (F)boy.

And (Am)God, I (E7)know, I'm (Am)one. (E7)

Learning the rest of the basic chords

Now we can look at the rest of the basic set of chords, which will enable us to play about 80% of most songs. Remember, basic chords usually include notes you already know.

Remember the piano chord is in parentheses, for the uke they can be in a different order, as long as you capture the notes.

For these chords keep it simple.

The A chords include C#, one half-step up from C, so you should know how many frets to go up.

C#



A7 (A C# E G) - remember C#

(G _ _ _)

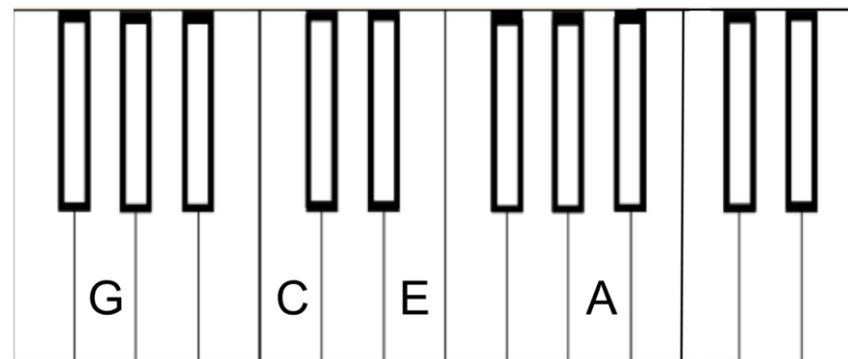
A



A Major (A C# E) = the corner

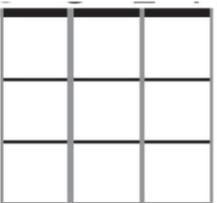
(_ _ _ _)

Add text here



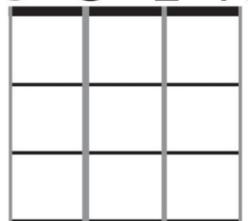
Now for the G and E7 chords. For the G and G7, think of a pyramid.

G _____

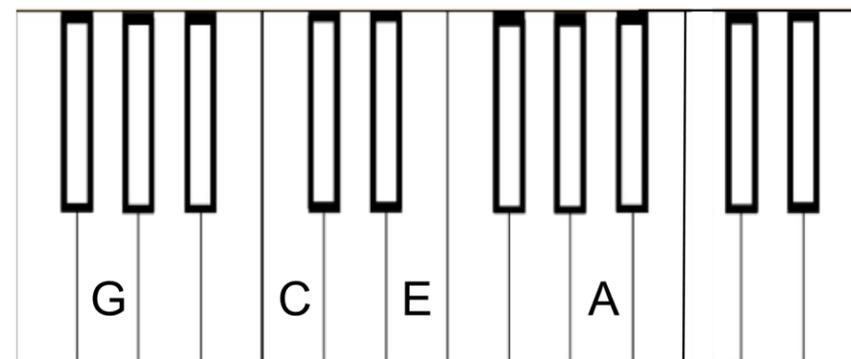


G Major (G B D)
(_____)

G _____

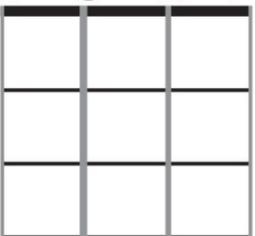


G7 (G B D F)
(_____)

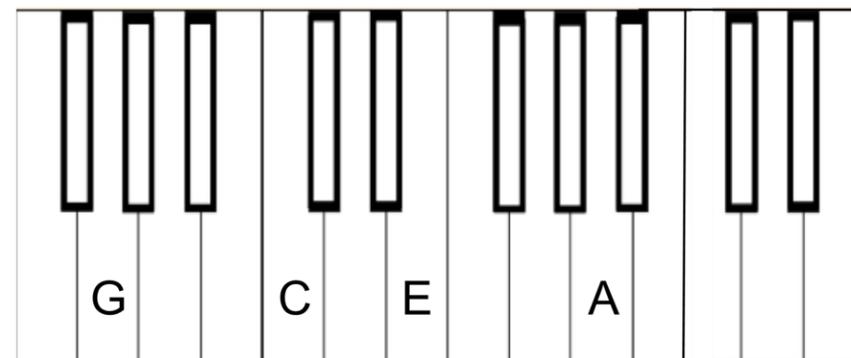


For the E7, think of a “backwards A” until it is automatic.

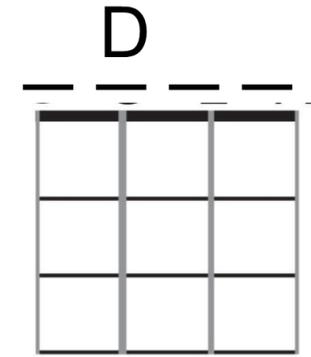
_____ **E** _____



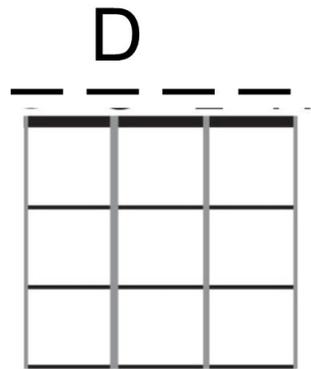
E7 (E G# B D)
(_____)



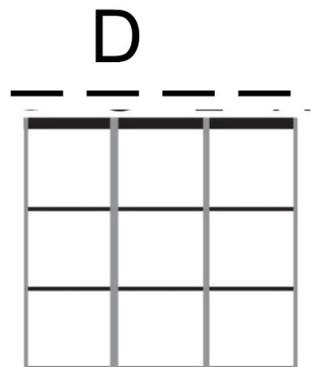
Now for three more difficult chords, for D. But this is the last set!



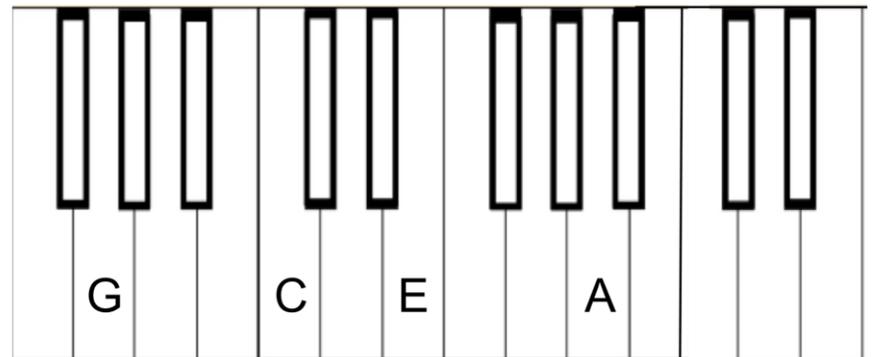
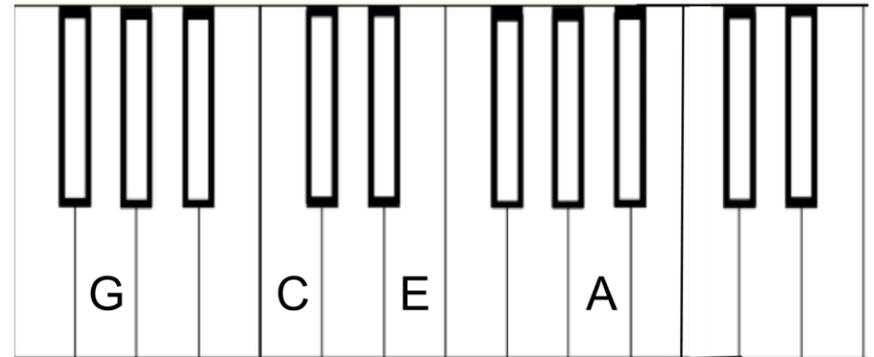
D Major (D F# A)
(_ _ _ _)



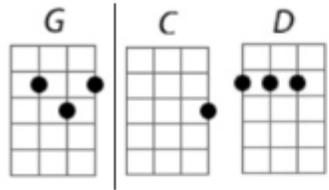
Dm (D F A)
(_ _ _ _)



D7 (D F# A C)
(_ _ _ _)



(These are the 1-4-5 chords for G. Practice in different order



Verse:

G C G
Amazing Grace, how sweet the sound,

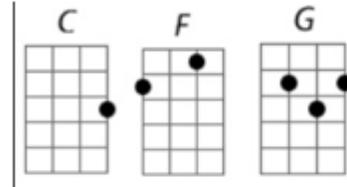
D
That saved a wretch like me.

G C G
I Once was lost, but now, am found, Was

D G
blind, but now I see.

Happy Birthday

(Work on 1-4-5 chords with your teacher)



Verse:

Happy Birthday to You
C G

Happy Birthday to You
G C

Happy Birthday dear *NAME*
C F—

Happy Birthday to You
C G C

Now revisit Rising Sun, you are getting closer!

My Girl

Intro is C bar chart (if wish to try), or as C chord, the lyric 'I've got' is on beat 7 of intro

A |-----0---3-----||-----0---3-----|
 E |-----0---3-----||-----0---3-----|
 C |0-----2-----||0-----2-----|
 G |-----||-----|

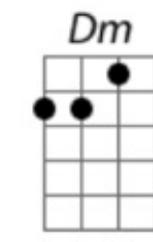
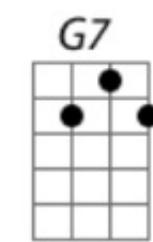
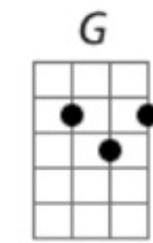
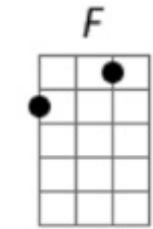
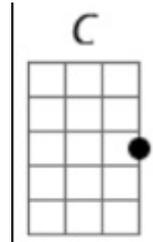
1 4 5 6 7 8 1 4 5 6 7 8 Verse:

I've got (C) sunshine (F) on a cloudy (C) day (F)
 And when it's (C) cold outside, (F) I've got the month of (C) May (F) We'el

Chorus:
 (C)I (Dm) guess (F) you'll (G) say (C)What can (Dm) make me (F)feel this (G)way?
 (C) My girl My girl My girl Talkin' 'bout (F) my girl (G7)my girl

Verse:
 I've got (C)so much honey (F) the birds envy (C) me (F)
 I've got a (C) sweeter song - baby, (F) than the birds in the (C) trees (F) We'el

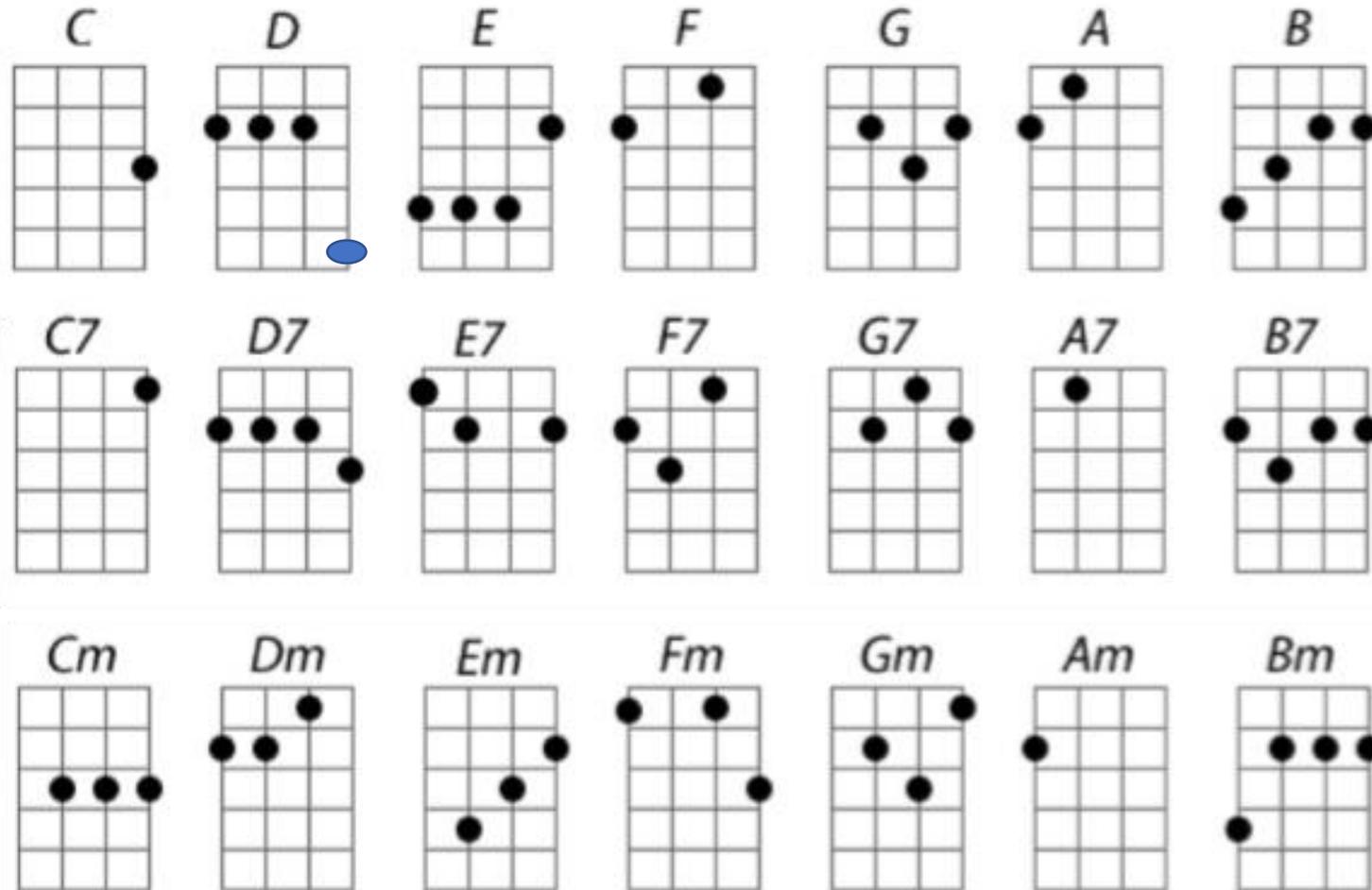
(C)I (Dm) guess (F) you'll (G) say (C)What can (Dm) make me (F)feel this (G)way?
 (C) My girl My girl My girl Talkin' 'bout (F) my girl (G7)my girl (C if end)



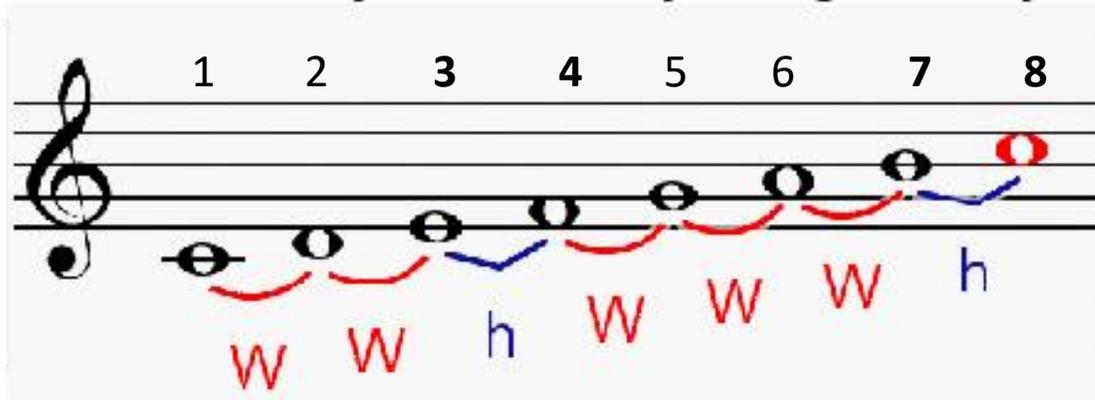
Ukulele Chords

11

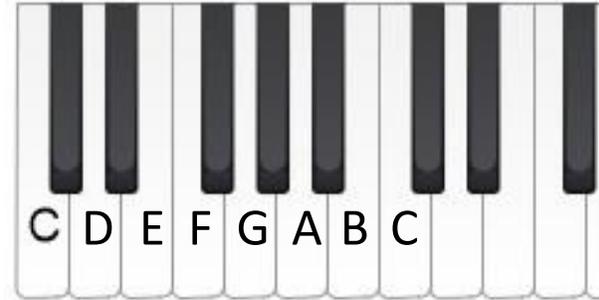
Below is a list of common ukulele chords. Here's the [printer friendly version](#).



The C major scale - your gateway to musical knowledge



Does this look like a "scale?"



W W h W W W h

The most important scale is the major scale, made up of 7 notes and then to note 8, which is the starting note (the octave) - The C scale has no black keys.

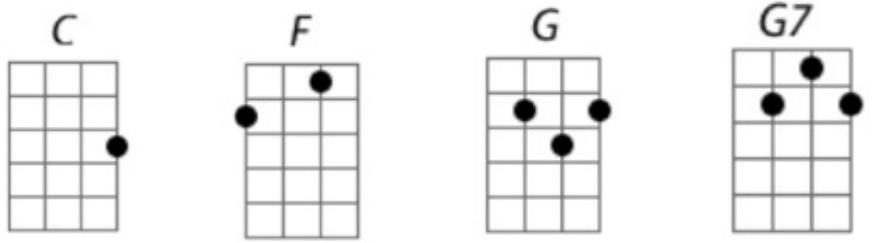
In the major scale, you use whole steps except from notes 3 to 4 and 7 to 8

Work with your teacher and mark up this diagram. Then apply this knowledge to the fretboard - Playing half steps and whole steps from automatic notes.

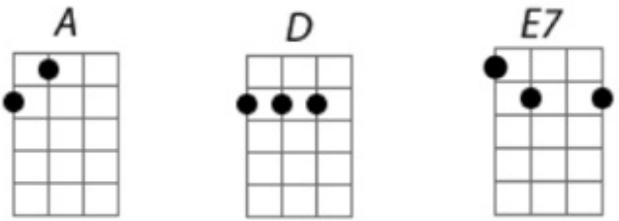


Now that's a scale (= ladder)

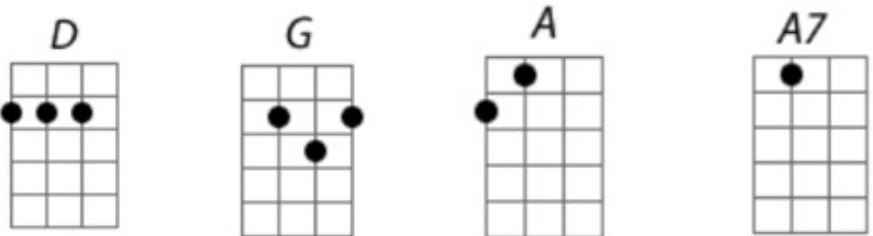
Common 1-4-5 progressions - tenor – Work with your teacher, since C sets the framework



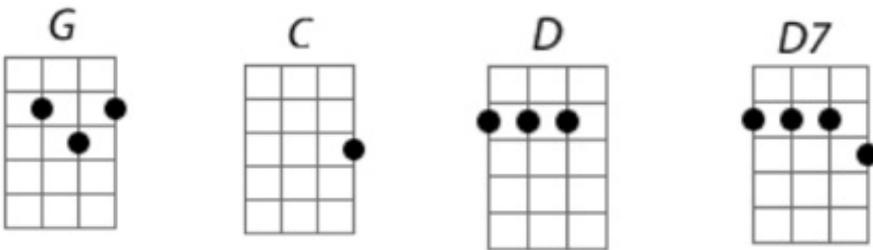
Notes



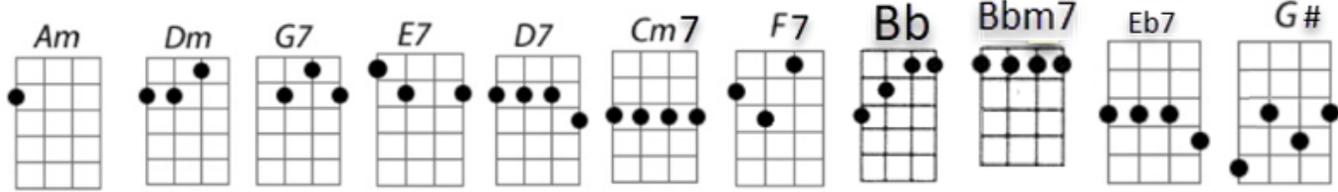
Notes



Notes



Notes



Breaking up is Hard to do – Greenfield / Sedaka

Intro – Play G note 3 times with lyric
 “Don’t take your”, then C on “love

Verse 1
 C Am Dm G7 C Am Dm G7 C
Love, a-way from me, don’t you leave my heart in miser y,
 E7 Am (C7) D7 G7
 If you go, then I’ll be blue, ‘cause breaking up is hard to do. Re – mem – ber

Verse 2
 C Am Dm G7 C Am Dm G7 C
When, you held me tight, and you kissed me all through the night
 E7 Am (C7) D7 G7 C
 Think of all that we’ve been through, and breaking up is hard to do

(Bridge)

Cm7 F7 Cm7 F7 Bb
 They say that breaking up, is, hard to do, now I know, I know that it’s true
 Bbm7 Eb7 Bbm7 Eb7 G#
 Don’t say, that this is the end, instead of breaking up,
 G7
 I wish that we were making up again, I beg of

Verse 3
 C Am Dm G7 C Am Dm G7 C
you, don’t say goodbye, can’t we give our love another try?
 E7 Am (C7) D7 G7 C
 Come on baby, let’s start anew, cause breaking up is hard to do.

Notes:

Breaking Up Is Hard To Do

Words and Music by
HOWARD GREENFIELD
and NEIL SEDAKA

FIRST NOTE

C Am Dm7 G7 E7 D7 Cm7 F7 B^b B^bm7 E^b7 G[#]

Moderately

Don't take your love away from me; when you held me tight; you, don't say good-bye.

don't you leave my heart in misery; and you kissed me all through the night?; Can't we give our love another try? If you go, then think of all that come on, baby, let's.

1.

I'll be blue, 'cause break-ing up is hard to do. Re-mem-ber we've been through and start a-new, 'cause.

2., 3.

To Coda

break-ing up is hard to do. They say that break-ing up is hard to do.

Now I know, I know that it's true. Don't say that this is the end. In-

G[#] G7 D.S. al Coda

stead of break-ing up, I wish that we were mak-ing up a-gain. I beg of.