

COME STRUM WITH US!!!



Start - Up Book

FOR MORE INFORMATION:

TENNESSEEVALLEYUKULELECLUB@GMAIL.COM

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History of the Ukulele

The ukulele originated in the 19th century as a Hawaiian interpretation of the *machete*, a small guitar-like instrument related to the *cavaquinho*, *timple*, *braguinha* and the *rajão*, brought to Hawaii by Portuguese immigrants from the island of Madiera who came to work in the sugar cane fields.

Hawaiians up until then had no stringed instruments; Hawaiian instruments consisted mainly of percussion instruments (drums, gourds, rattles, etc.) and nose flutes. The Western instruments that Hawaiians had been exposed to up till then were the piano and organ, but these were too large, expensive and complicated for the average Hawaiian native to obtain and use regularly. The ukulele was inexpensive, easy to play and portable and it became a sensation in the islands. King David Kalakaua, an accomplished musician, became an avid ukulele player, which helped cement the ukulele as Hawaii's "National" instrument.

The name of the instrument is generally accepted as coming from the Hawaiian words "uku" fleas (lice) and "lele" (to jump), or loosely translated as "jumping fleas". This is supposed to be a reference to the movement of the player's fingers on the instrument. An alternative translation, probably to downplay the "lice" reference, was suggested by Queen Lili'uokalani, the last Hawaiian monarch, to mean "the gift that came here," from the alternate definitions of the Hawaiian words "uku" (gift or reward) and "lele" (to come).

It gained great popularity elsewhere in the United States during the late 19th and early 20th centuries after being featured at various expositions, vaudeville shows and even a Broadway Play (*The Bird of Paradise*, 1912), with the biggest impact coming from the Panama Pacific International Exhibition in San Francisco in 1915. The Hawaiian entertainers set off a Hawaiian craze in the USA and from there spread internationally.

Over the ensuing decades, the ukulele would emerge periodically on the national stage especially after WW II, popularized by movie, radio and stage personalities like Buster Keaton in the 30's-40's, Arthur Godfrey in the 50's, Herb "Ohta-San" in the 60's, Tiny Tim in the 70's and more recently (Cousin Iz) Kamakawiwo'ole's rendition of "Somewhere over the Rainbow", which has been featured in many movie and TV soundtracks. During the Rock and Roll era, almost every famous guitarist has been a ukulele player: George Harrison, Paul McCartney, John Lennon, Joni Mitchell, Pete Townshend, Eddie Vedder, to name a few. A uke revival is going on now with top-40 artists like Jason Mraz, Bruno Mars and Taylor Swift playing ukuleles on their hit recordings.

Regardless of all this, the ukulele NEVER went out of style in Hawaii.

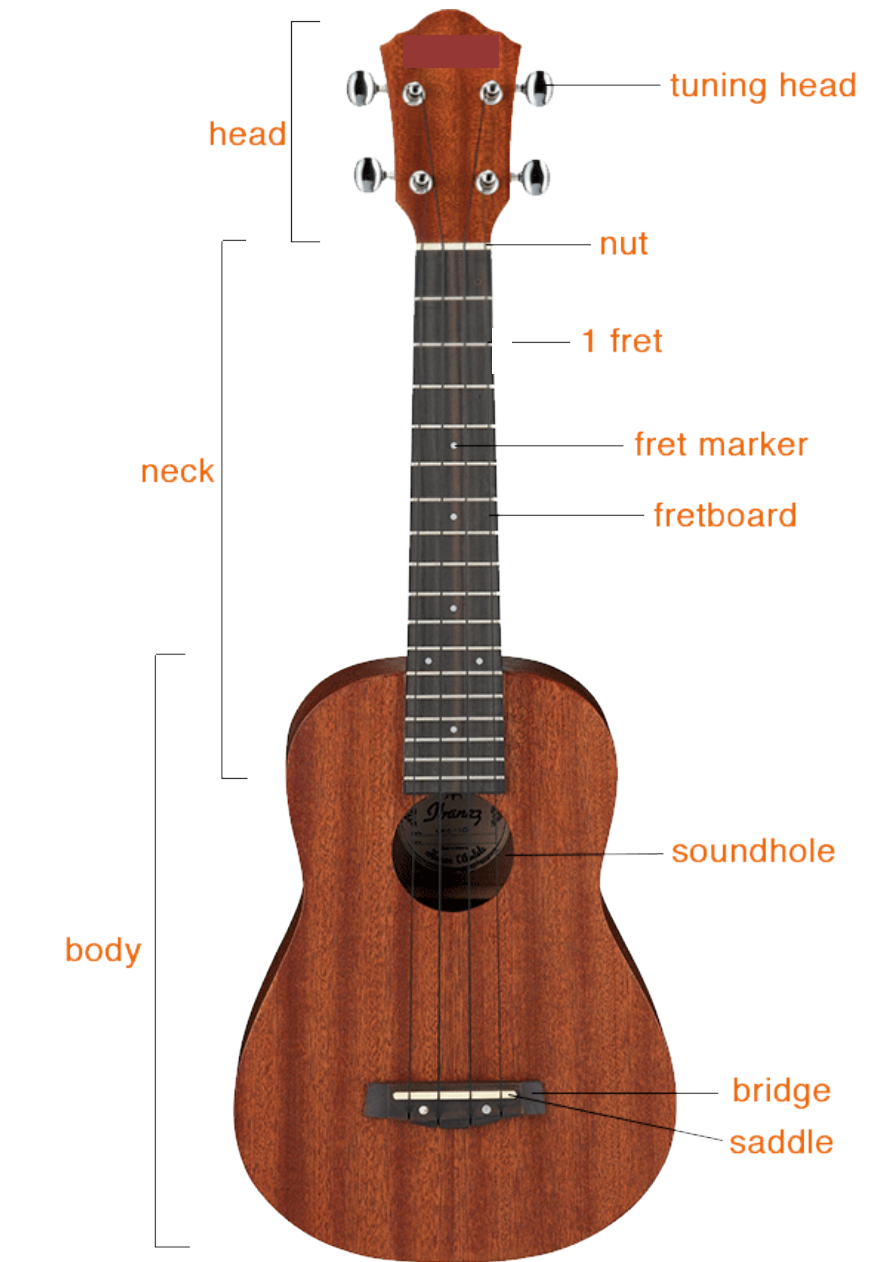
Uke clubs like ours reside in just about every state in the US and there are several international ukulele groups like the Ukulele Orchestra of Great Britain and the Wellington International Ukulele Orchestra.

Getting Started:

Some are born with ukuleles and some have ukuleles thrust upon them! But if you are currently “uke-less”, you can try out fellow player’s ukes to get a feel for what style and size of instrument fits you best., or go to a music store that sells ukes and try out the various models they have to see if any strike your fancy. Any reputable music store should also assist you in getting the uke “set up”, which means checking the instrument for warps/defects, and adjusting the “action” (height of the strings above the fretboard) for optimum performance. Note here that they will most likely charge for the service, but it will be worth it to get the uke set up properly. **TRY BEFORE YOU BUY!**

The key to picking out a uke is how it SOUNDS to you; PRICE is secondary, and not necessarily an indicator of whether it a good fit for you!

Get to know the ukulele:



The Size of Your Ukulele Does Matter



Generally speaking, the smaller the uke, the more of a “uke” sound it has - a “brighter” sound, so they say. Not surprisingly, the volume increases as the bodies get larger and the sound gets fuller, with more bass. With the largest size, the baritone, the tuning is DGBE instead of GCEA.

The sizes relate to their "scale length". That means the length between nut and bridge, and is an indicator of both the body size of the instrument and the amount of notes you can play on the neck (a longer neck allows for more frets, and a wider range of notes).

Soprano (or standard) –

Approx scale length 13" - The traditional and most common ukulele. The limited number of frets can limit some high notes on fancier tunes when fingerpicking. Tuned GCEA (C tuning).

Concert –

Approx scale length 15" - slightly larger body gives more volume and “fuller” sound. Usually tuned GCEA.

Tenor –

Approx scale length 17" - bigger still - tuned usually low GCEA or sometimes DGBE

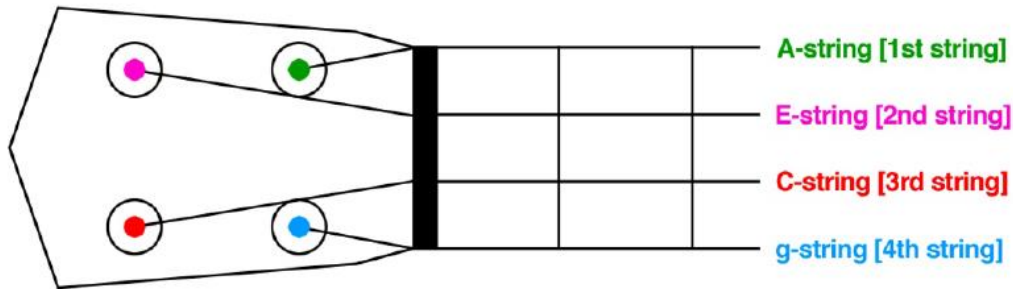
Baritone –

Approx scale length 19" – the largest “standard” size - usually tuned DGBE

As stated earlier, we have several ukuleles available at our sessions for use and trying out to help you decide which model fits you best. **TRY BEFORE YOU BUY!**

Tuning your ukulele:

Once you get your ukulele, you might want to also obtain an electronic tuner (\$15-\$20) or download a tuner application on your smartphone or tablet. A protective case is also recommended (some ukes come with them).



This diagram is set up for a Right handed player and how you would look at the instrument if it were in your lap ready to play. As you can see, the 1st String (also called the Bottom String) is farthest away from you and tuned to an A. Each successive string is tuned as shown until you get to the 4th String (Top String) which is tuned to G. This is what GCEA refers to. (With a baritone uke, the strings will be tuned DGBE)

A note to lefties: The ukulele is set up for right handers and so are the chords. You could, theoretically, reverse the string order and play position of the uke, but you would have to correspondingly reverse the chord charts and have special sheets printed off. That's quite a lot of work. Most lefties just learn to play the uke right handed.

Holding the ukulele

Depending on the size of the ukulele, you will cradle the body of the instrument in your right arm while applying pressure with your forearm near the elbow on the top of the uke to hold it snugly against your body. The neck of the ukulele is supported by your left hand between the thumb and index finger. You may also want to equip your uke with a strap. (See section on ukulele accessories)



To strum, use the nail side of your right index finger to strum down and the flesh side of the finger to strum up. Some like to use their middle finger or ring fingers on the up stroke. Keep a loose, relaxed hand and wrist.



Strumming should make contact with the strings in order to produce a nice, even sound. Try to strike the strings between the 12th and 14th frets for a balanced sound. The closer you strum to the bridge produces a brighter tone. Experiment with these areas as the effects may be desirable for some songs.

More on strumming later.

Playing the Ukulele

If you've never played a ukulele or guitar before or can't read music, don't worry.

We use song sheets with the lyrics and chord diagrams displayed, so we can all play along.

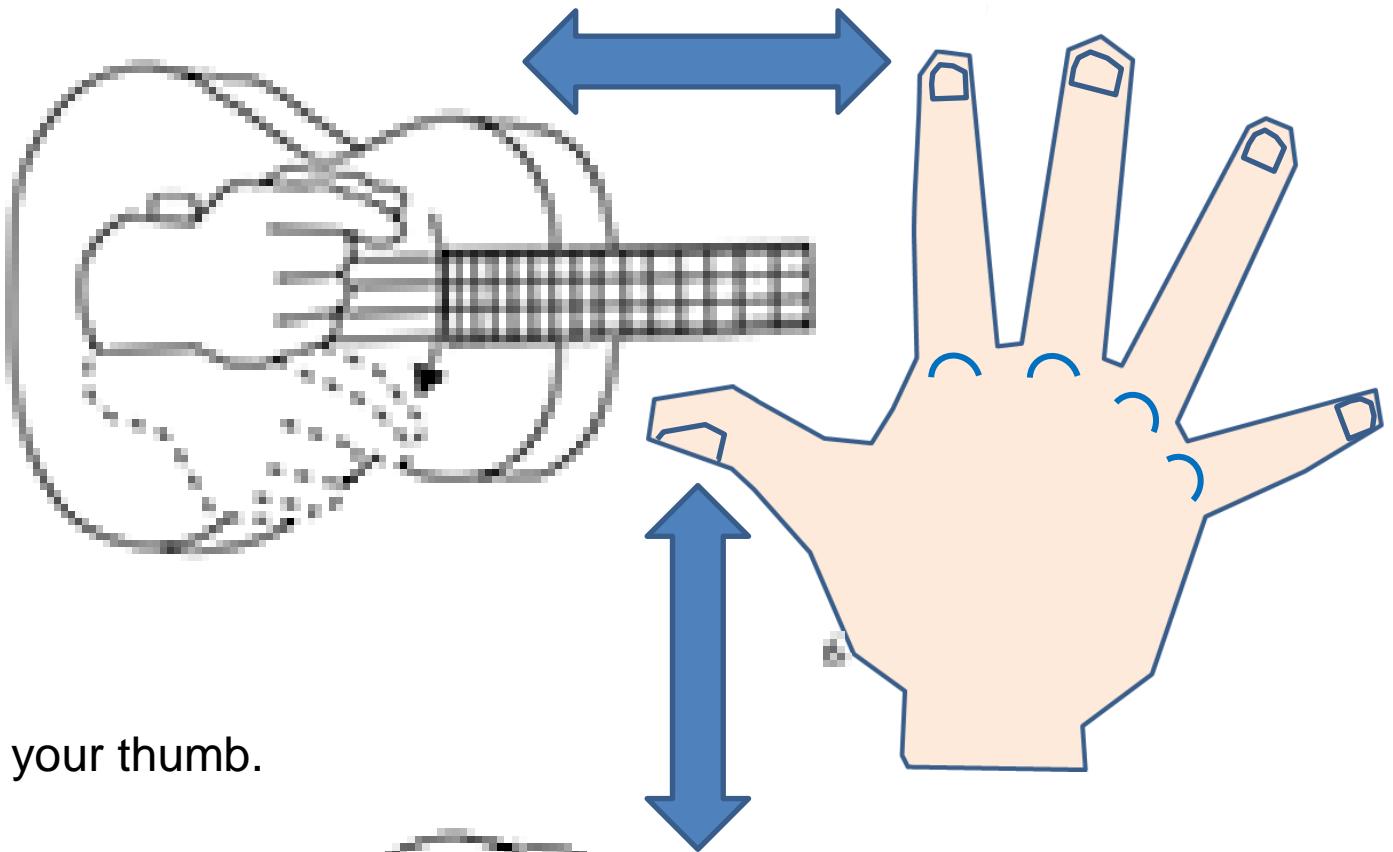
If you are a beginner, we have our "music and more" website (<http://www.musicandmore.info>) that has our Beginner's Songbook with easy-to-play songs that you can download and print and build on to create your own practice songbook. It is strongly recommended that you use these songs to practice your chords and changes between chords. It will seem awkward at first, but in time, it will become easier. Like in all things, practice is essential in developing your skills!

One note here: The song sheets we use show only the chords and the lyrics to a song. This type of setup requires the player to already know the melody of the song. Knowledge of the melody is essential to knowing how to synchronize your strumming with the beat of the song.

Basic Strumming

Though the ukulele looks like a simple instrument, it's important to remember that playing one is a combination of you doing several things at once: Arranging your fingers for each chord and changing between chords, strumming while keeping in time, and reading the lyrics and singing, too! The best advice we can give you is keep practicing! Remember that strumming is both the creation of the sound of the chord **AND** the method for maintaining the rhythm of the song. When practicing, try to count the beat while you strum.

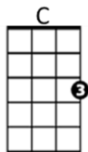
Start out using either your index or “pointer” finger



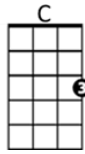
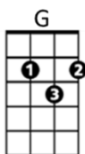
or your thumb.

Strum Exercise #1

The most basic strum pattern is a four beat of down strums. In the example below, here are lines from "Row, Row, Row Your Boat". The down strums are indicated by the numbers:

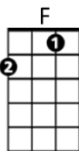


Row, row, row, your boat, gently down the stream
 1 2 3 4 1 2 3 4

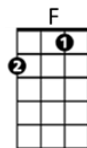
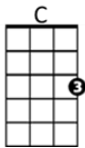


Merrily, merrily, merrily, merrily, life is but a dream
 1 2 3 4 1 2 3 4

Practice this song until you can strum smoothly through in a steady tempo without hesitating when the chords change. Then try it by replacing the C chord with the F chord and the G chord with the C chord as shown below. Remember the down strums are indicated by the numbers:



Row, row, row, your boat, gently down the stream
 1 2 3 4 1 2 3 4



Merrily, merrily, merrily, merrily, life is but a dream
 1 2 3 4 1 2 3 4

Keep practicing until you can change smoothly from F to C and back again.

Strum Exercise #2:

Keeping the same 4 down strum beat, add the up strum between each down strum and play the two versions of Row, Row, Row Your Boat. This should come naturally as you bring your hand up before each down stroke. The down strums are still indicated by the numbers and the up strokes by the letter "U":

C
 Row, row, row, your boat, gently down the stream
 1 U 2 U 3 U 4 U 1 U 2 U 3 U 4

G **C**
 Merrily, merrily, merrily, merrily, life is but a dream
 1 U 2 U 3 U 4 U 1 U 2 U 3 U 4

Virtually all of the other strums are variations on these two patterns.

“How do I find the strum pattern for a song?”

Nearly every song you’ll ever strum on ukulele is played to a count of four or a count of three.

To find the right strumming pattern for any song, start by counting out loud to a count of four and strumming simple down strums. Strumming is a form of rhythm and rhythm is all about keeping a consistent and steady beat that your listener can sing or dance along to. (You will find that some songs change the beat between the chorus and the verse, so knowing the melody and beat are doubly important)

The most elaborate strumming pattern played out of time will not sound right. This is especially noticeable when playing in a group and the one person out of beat will stick out like a sore thumb.

Here are some steps to find the right strumming pattern:

Listen. As you listen, focus on counting out loud with the song finding the beat. Most songs are played in a count of four or a count of three. If you instinctively tap your foot in time with the music; that’s a good indicator of the basic strum you should use.

Strum the down strums. Once you’ve found the beat, practice strumming the chords of the song with simple down strums humming out the melody in your head or under your breath.

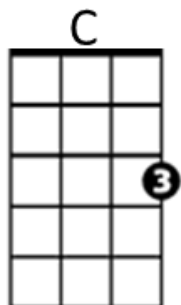
When you’re certain you can successfully change the chords of a song while counting out loud to down strums, you’re ready to begin to add in or subtract strums to modify the strumming rhythm.

The first two steps are fairly straightforward but the last step requires your musicality and creativity to find the best way for you to perform the piece.

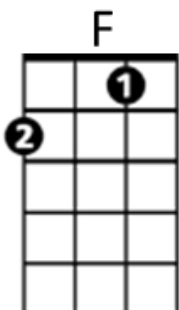
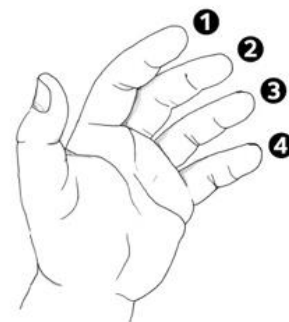
Chord Basics

The ukulele, like all stringed instruments (guitars, lutes, banjos, etc.), is played by depressing a combination of individual strings at specified places on the fingerboard causing the pitch of the strings to change to a corresponding note of the scale. These combinations of finger positions (notes) are called chords. When you strum a chord, you strike all the strings with each strum.

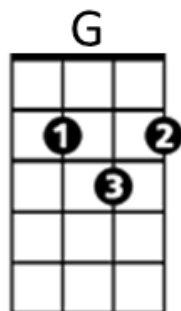
For a beginning player, the first step is learning the three basic ukulele chords, C major (C), G major (G) and F major (F). For simplicity, we normally drop off the “major” in normal usage and just use C, G, and F. This also applies when we refer to any of the other major chords, too.



Chords are displayed in diagram form that represents the fingerboard of the ukulele as shown here with the C chord. The name of the chord is at the top, and the heavy horizontal line at the top represents the nut of the ukulele. The thin horizontal lines below it represent the frets and the four vertical lines represent the strings of the ukulele, beginning with the top string at the left. Black dots represent where each string is depressed. Some diagrams will also show a number in the dot to indicate which finger is placed there. In this example, the “3” indicates the use of the third or ring finger of the left hand depressing the bottom string above the third fret.



In this example of the F chord, the index finger (1) presses the second string above the first fret and the middle finger (2) presses the fourth / top string above the second fret.



Likewise, with the G chord, the index finger (1) presses the 3rd string and the middle finger (2) presses the bottom string above the second fret while the ring finger (3) presses the second string above the third fret.

Practice these chords and changing from one to the other until it becomes a natural muscle memory. This will enable you to smoothly go from chord to chord while playing a song. This will be frustrating at first, but you will eventually be able to place your fingers in the positions without having to look at the ukulele (and build up the calluses on your fingertips, too!).

Tip: A good way to learn chord changing is to just strum the chord once when you encounter it on the song sheet.

More Chords

Once you are comfortable with playing and changing between C, G and F, you should be ready to take on some other commonly used chords. You will learn that all the major chords, C, D, E, F, G, A and B have variations, the basic ones being the major chords, minor chords and seventh chords. These chords will be noted on the chord diagrams by their primary letter (C, D, E, F, G, A, B) with added notations for “sharp”, “minor” or “flat” chords using notations of “#”, “m” and “b” respectively, after the chord letter. Others will have a “7” or “dim” (for “diminished”). On some chords these terms will be combined, i.e., D minor 7 or Dm7.

A chord series in any major key is broken down into seven chords as follows:

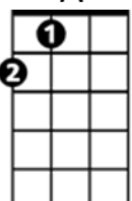
Key	I	ii	iii	IV	V	vi	vii
C	C	Dm	Em	F	G	Am	Bdim

As shown, the first (I) is a major chord, the second is the next note in minor (ii), third minor (iii), fourth major (IV), fifth major (V), sixth minor (vi) and seventh as a diminished chord (vii). There are variations you will see in the charts based on the peculiarities of the notes scales but rather than get into that discussion, a table is provided in the “Transposing” section of the handbook.

You can also check out the chord chart in this handbook to see many (but by no means all) of the chords out there.

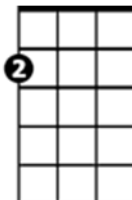
But let’s keep it simple for now. These chords are grouped by their major “root” chord.

A

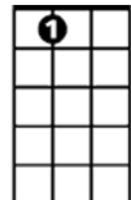


This is “A major”, or just “A”

Am

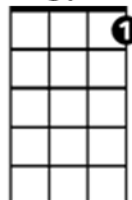


A7

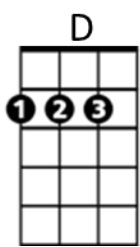


These are “A minor” and “A7”, variants of A.

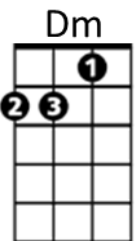
C7



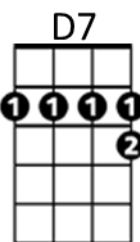
This is “C7”, a variant of C. Like C it is played on the bottom string but above the first fret.



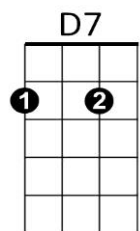
This is D. As you can see, it places the index, middle and ring fingers on the top three strings above the second fret. It will take some practice to learn to cram your fingertips in that tight space without disturbing the bottom string. Those with large fingers may find this very difficult, and an alternative method is to press down all three strings (*barre*) with just the top joint of the ring finger or index finger. Again, this will take some practice to determine which method works best.



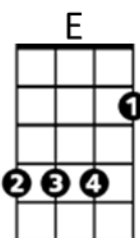
This is "D minor" a variant of D.



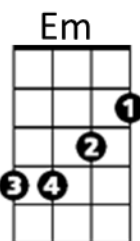
These next two chords are two versions of "D7". This one is the "classic" D7. Note that the index finger is pressing across all four strings above the second fret (*barre*) with the middle finger depressing the bottom string above the third fret. The fact that the index finger is depressing the bottom string above the middle finger is merely for ease of play. This chord, like D above, will take some practicing to play it effectively. The greatest difficulty most beginners have is maintaining an even pressure with the index finger across all the strings.



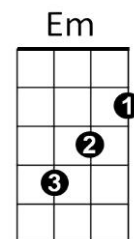
This version is called the "Hawaiian D7" and is obviously easier to play for the beginner. It has a slightly mellower tone than the standard D7 above. It is recommended, however, that you be able to play both versions as in some songs it may be easier to change between chords in one version than the other.

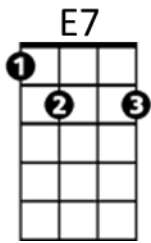


This is the E chord, sometimes called "the dreaded E". If you had issues with D, then this one will really challenge you. What makes it so difficult is not so much the position of the fingers but the small space on the ukulele to work with. In comparison, the similar chord on the guitar, B flat (Bb) is easier to play due to the wider guitar neck. But this is a chord you will eventually have to know. The saving grace is that it doesn't get used much in most versions of the songs we play.

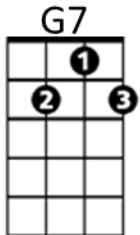


This is "E minor" a variant of E. Though it looks as complex as the E chord, you will note that the placement of the fingers is more comfortable as it follows the natural curl of the fingers over the fingerboard. A variant of this chord (on the right) has the top string as an open or undepressed string, and you just replace the fourth "pinky" finger with the ring finger on the third string.

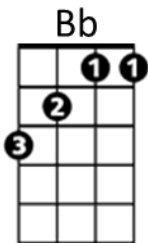




This is “E7” another E variant, and much easier to play than its brothers. It does call for a bit of reaching over the neck with the index finger, but not a hard chord to master.



“G7” is a variant of G. Imagine it as an “upside down G”, but note that the finger positions change completely from G to G7. These two notes are often played one after the other in many songs, so you would do well to learn to change smoothly between them.



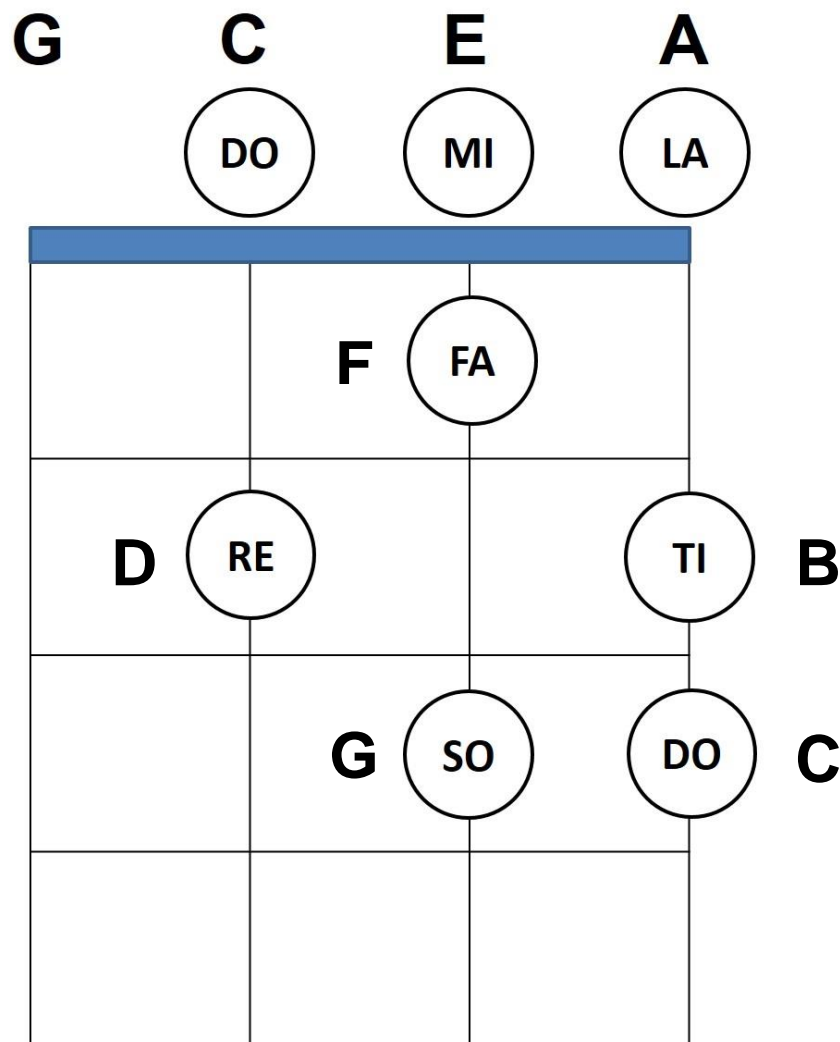
This is “B flat”, or “Bb”. It is sometimes called “A#” or “A sharp”. Note that the index finger *barres* the bottom and second strings above the first fret.

The Basic Ukulele Scale

A good exercise is practicing picking out the basic ukulele scale. You may know it as “do, re, mi, fa, so, la, ti, do”. It can also be expressed as: Do = C, Re = D, Mi = E, Fa = F, So = G, La = A, Ti = B, and Do = C (one octave higher). This series is also called an octave. On a piano keyboard, the octaves follow one after the other, each one progressively higher.

Start with the third string, plucking it. That is the note “C”, the start of the scale. In the diagram below, Do, Mi and La are plucked as open, or undepressed, strings, and correspond to the tuning of that string on the ukulele. The other notes, Re, Fa, So, Ti and Do are created by pressing the string at the fret and plucking that string. Practice the progression of notes until you can do them smoothly, and ultimately without looking at the fretboard. This exercise will have two effects: a familiarization with the notes on the ukulele and developing flexibility with your fingers. A complete chart is at page 22.

Basic Ukulele Scale



Playing Songs

You should now be able to try some of the songs we have in our basic songbook. Some are two-chord songs that are useful in practicing strumming (experiment with mixing up the strumming tempo and patterns to make the song more interesting) and others are useful in building up your chord-changing skills while playing a song. Don't be afraid to sing out loud along with the song as that will help you with the rhythm and the changes.

Each song is played to a "Key", which indicates the base note of the song. For example, the first version of "Row, Row, Row Your Boat" you practiced is in the Key of C. The second version you practiced is in the Key of F. One indicator of the key is that it is almost always the first note or chord played in the song. Knowing the key of a song is helpful when you want to change the key (transpose) to make it easier to play or sing.

As stated earlier, the song sheets we use show only the chords and the lyrics to a song. This type of setup requires the player to already know the melody of the song. Knowledge of the melody is essential to knowing how to synchronize your strumming with the beat of the song.

If you don't know how a song goes by looking at the song sheet, look it up on YouTube or Google it to hear it performed. When in the group sessions, always ask how an unfamiliar song goes or what the tempo / strum style is being used. It is not always intuitively obvious by just looking at the song sheet. Remember, if there's a song you'd like the group to try out, let us know, and we'll try and get a song sheet put together.

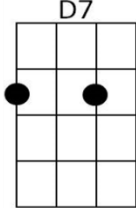
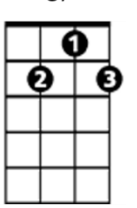
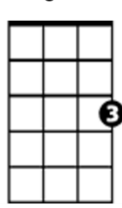
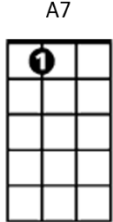
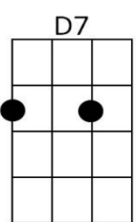
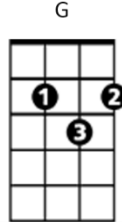
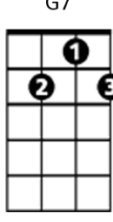
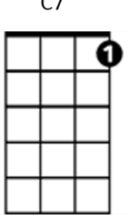
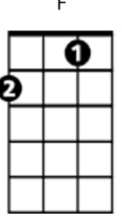
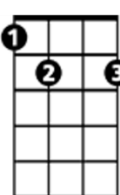
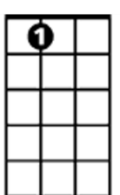
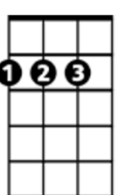
The Hawaiian Vamp

Hawaiian music, especially hula music, is characterized by a series of three chords with a unique beat called a “vamp” or “turnaround”. It is a musical interlude used as a cue that allows the hula dancers to coordinate their movements.

A ukulele vamp in Hawaiian music is composed of three chords: (in any given key, the II7, V7, and I chords are used). The choice of the vamp depends on the key of the song it is used with. If the song is in the key of “F”, then the vamp selected (G7 / C7 / F) will be the one that ends in “F” so that it flows right into the beginning of the song.

The first two chords get two counts (//) and the last gets four (////). If you are playing a down-up strum (Strum #2), one count equals a down and up stroke. **For example: D7// G7// C//// (D7: DUDU G7: DUDU C: DUDUDUDU).** Vamps are usually used at the start of a song and in between verses, but are also very common as outros. For quick reference, here are the common vamp combinations:

Hawaiian Vamp chords

C: D7// G7// C////			
G: A7// D7// G////			
F: G7// C7// F////			
D: E7// A7// D////			

Progressions

Like the vamps mentioned earlier, as you play a lot of popular songs for the ukulele, you will run into many familiar sounding strings of chords in many different songs. These are called progressions. That's because melodies tend to develop into basic patterns that become characteristic of a particular genre of music.

Here are a few with unofficial titles:

Doo-Wop Progression (used in a lot of 50's and 60's pop songs):

C//// Am//// F//// G7//// (repeat as necessary) This same progression (and its various transpositions), played with varying beats in between, can be used to play many songs.

Example 1: In the Still of the Night (Fred Parris and the Satins 1955)

<https://www.youtube.com/watch?v=MRb1-SAAIzs>

C Am F G7
In the still of the night I held you held you tight
C Am F G7
'Cause I love, love you so promise I'll never let you go
C F C
In the still of the night

Example 2: Donna (Ritchie Valens) (G instead of G7)

<https://www.youtube.com/watch?v=HMchHbh6HBDkl>

C Am F G
I had girl, Donna was her name.
C Am F G
Since she left me, I've never been the same.
C Am F G C
Cause I love my girl, Donna where can you be?
F G
Where can you be?

Example 3: Now, compare it with the progression used by Jason Mraz in "I'm Yours": (C G Am F) <https://www.youtube.com/watch?v=EkHTsc9PU2A> Same chords, different mix.

C
Well, you done done me and you bet I felt it
G
I tried to be chill but you're so hot that I melted
Am F
I fell right through the cracks, and I'm trying to get back

12 Bar Blues Progression: Many classic blues songs follow this basic three-chord progression. (I, IV, V) or (I7, IV7, V7), the 7th position version, some say, has a more “bluesy” sound. You can see the pattern; C F C F C / G F C or alternatively, A7 D7 A7 D7 A7 / E7 D7 A7 (In blues, the performer embellishes with variations as you can see by the two examples, even interjecting the 7ths into the mix; but the basic patterns prevail) This is a fun progression to experiment with, try the examples substituting the A7 D7 E7 for C F G.

Example 1: Steamroller Blues by James Taylor

<https://www.youtube.com/watch?v=yz0H8D4U7U8>

C **F** **C**
Well I'm a steamroller Babe. I'm bound to roll all over you.

F **C**
Yes I'm a steamroller, now, Babe. I'm bound to roll all over you.

G **F**
I'm gonna inject your soul with some sweet Rock-and-Roll

C **F** **C** **G**
And shoot you full of Rhythm and Blues.

Example 2: Kansas City (Jerry Lieber / Mike Stoller)

<https://www.youtube.com/watch?v=l9O8XjZTrp4>

A **A7**
Going to Kansas City, Kansas City here I come.

D7 **A**
Going to Kansas City, Kansas City here I come.

E7 **D7** **A**
They got some crazy little women there and I'm gonna get me one.

“All Purpose” Progressions”: Like the Hawaiian Vamp, songs over the years use many common three- chord progressions. They usually fall into a combination of (I, IV, V7) highlighted in yellow below:

KEY	I	ii	iii	IV	V(7)	vi	vii*
C	C	Dm	Em	F	G7	Am	Bdim
D	D	Em	F#m	G	A7	Bm	C#dim
E	E	F#m	G#m	A	B7	C#m	D#dim
F	F	Gm	Am	Bb	C7	Dm	Edim
G	G	Am	Bm	C	D7	Em	F#dim
A	A	Bm	C#m	D	E7	F#m	G#dim
Bb	Bb	Cm	Dm	Eb	F7	Gm	Adim

Many four-chord progressions just add a complimentary minor chord to the three-chord progression, like the “Do-Wop” progression earlier where Am is added to the C, F, G7 progression. You can also see this by looking at the 300 series songs in our Songbook. Try out “Amazing Grace” (302), “Since I Met You Baby” (335) and “On Top of Old Smoky” (326).

Transposing

As mentioned earlier, transposing is a way to change the key of a song to make it easier to play or sing. A quick reference chart is provided below:

CHORD TRANSPOSITION CHART							
KEY	I	ii	iii	IV	V	vi	vii*
C	C	Dm	Em	F	G	Am	Bdim
Db	Db	Ebm	Fm	Gb	Ab	Bbm	Cdim
D	D	Em	F#m	G	A	Bm	C#dim
Eb	Eb	Fm	Gm	Ab	Bb	Cm	Ddim
E	E	F#m	G#m	A	B	C#m	D#dim
F	F	Gm	Am	Bb	C	Dm	Edim
F#	F#	G#m	A#m	B	C#	D#m	E#dim
Gb	Gb	Abm	Bbm	Cb	Db	Ebm	Fdim
G	G	Am	Bm	C	D	Em	F#dim
Ab	Ab	Bbm	Cm	Db	Eb	Fm	Gdim
A	A	Bm	C#m	D	E	F#m	G#dim
Bb	Bb	Cm	Dm	Eb	F	Gm	Adim
B	B	C#m	D#m	E	F#	G#m	A#dim

To use the chart, find the key of the song you are changing and find the target key you want to use. Then go across the table and match each respective chord in the song to its counterpart on the target line.

So transposing a song from C to F would look like this:

C = F, Dm = Gm, Em = Am, F = Bb, G = C, Am = Dm and Bdim = Edim.

Then, just make the substitutions and give it a try!

Now sometimes, there will be a chord in the song that doesn't fit exactly in the chart. For example if the Key C song had an E7 in it and that does not appear on the chart, take the root note, in this case E for E7, match it to the E chord in the chart (Em), then cross reference it to the F Key, in this case it will be Am, then change it to match. E7 now transposes to A7. This will work in most cases, but if when you play the song it doesn't sound quite right, experiment with chord variations of that base note to find a "fit"

“Mele Kahea” and “Ha’ina”

Modern hula dancers are almost always accompanied by ukuleles. The earlier mentioned term, “vamp” or “turnaround” refers to the short musical break between verses that allows the hula dancer to change direction. In many hula performances, the lead singer or the lead dancer will call out the first word of the verse being danced to as a reminder to the troupe (*halau*) of the next series of movements. This call out is the “*mele kahea*” or just “*kahea*”. Most songs (*mele*) composed for hula repeat each verse twice, so the call outs are insurance that everyone stays together.

To get a feel for this, in this clip, you can hear the lead singer calling out the *kaheas* to this hula, “E Huli Makou”: <https://www.youtube.com/watch?v=SU1KHGKNegQ>

You may have noticed in the clip, “*ha’ina*” is called out. This refers to the traditional line that signifies the last verse. A further definition is:

Ha’ina (ha-ee-na): A saying, declaration or statement to indicate a song's final two verses, which restate the song's subject or purpose. “*Ha’ina ’ia mai ana ka puana*” which translates loosely as “*Tell the story in the refrain.*” There are at least a half-dozen translations of *ha’ina* lines, variously translated as “*tell the refrain,*” “*the tale is told,*” “*this is the end of my song.*”

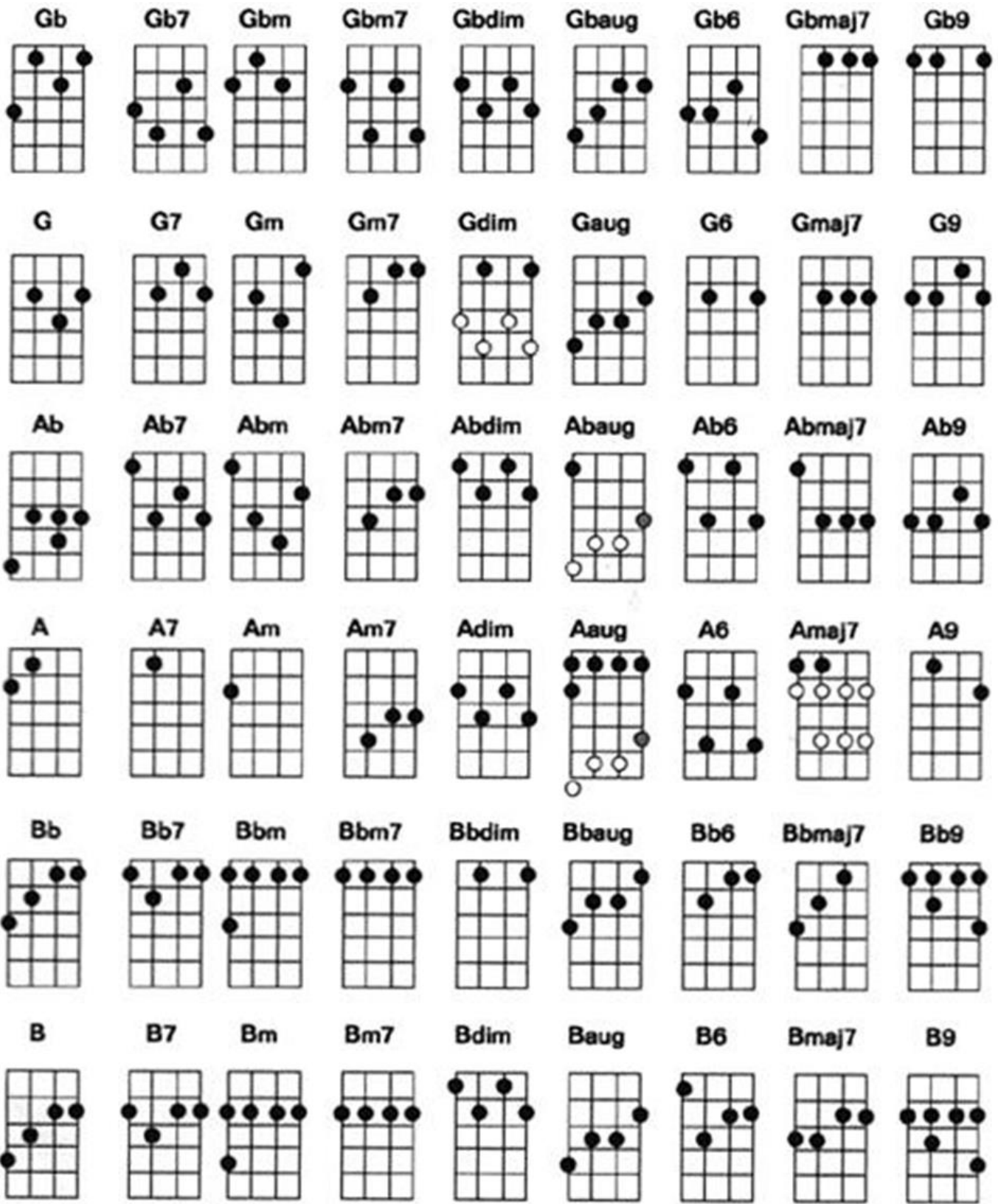
You may even hear some leaders follow the second “*ha’ina*” verse with “*Ha’ina ho’u*” which means “*ha’ina* again”.

This clip of Amy Hana’iali’i Gilliom performing “Haleiwa Hula” demonstrates this: <https://www.youtube.com/watch?v=eUIWzurgptk>

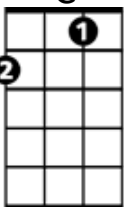
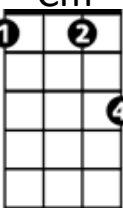
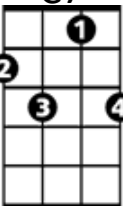
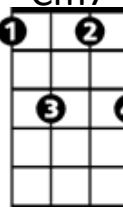
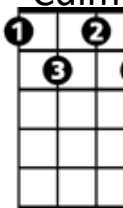
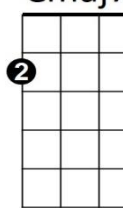
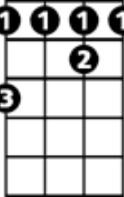
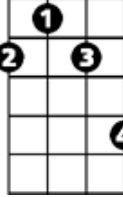
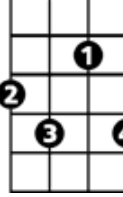
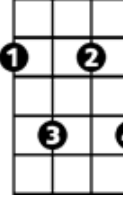
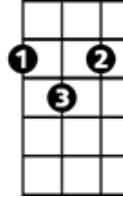
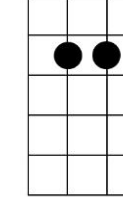
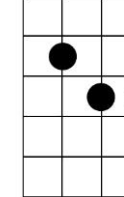
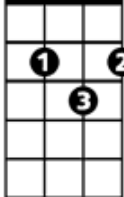
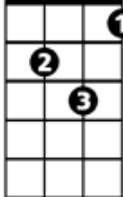
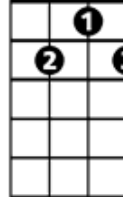
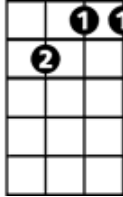
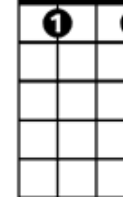
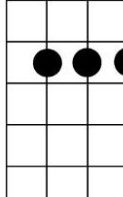
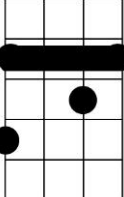
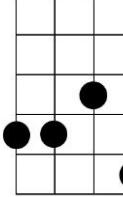
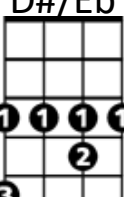
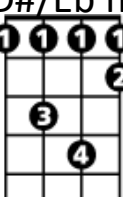
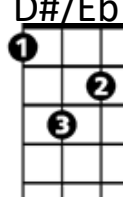
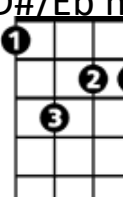
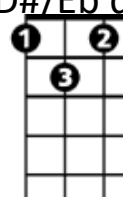
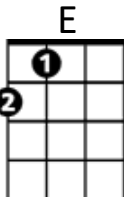
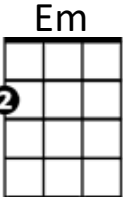
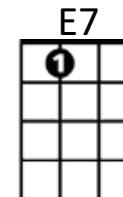

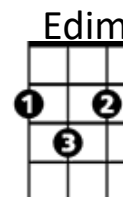
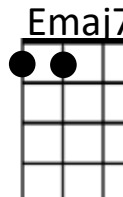
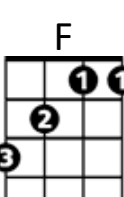
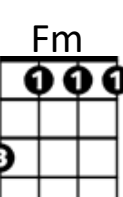
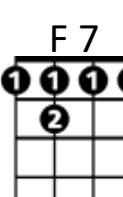
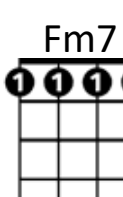
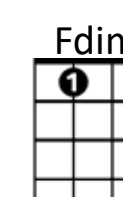
Chord Reference Charts

Standard Tuning (GCEA)

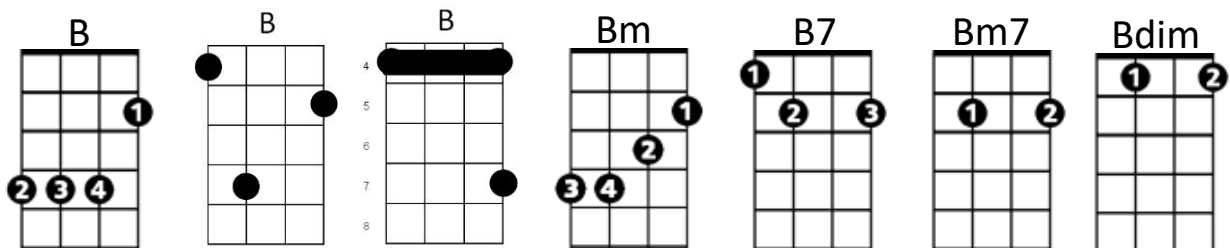
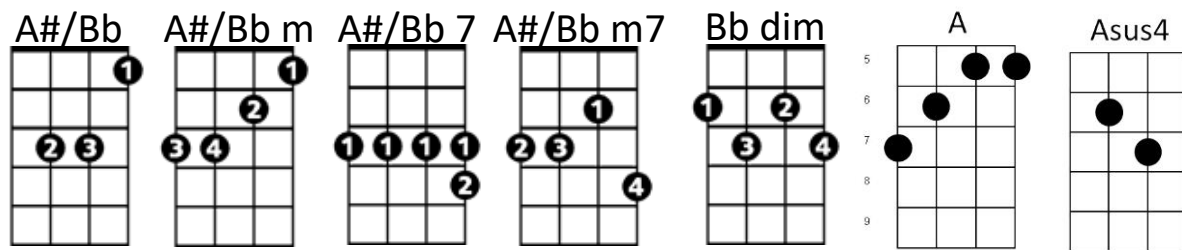
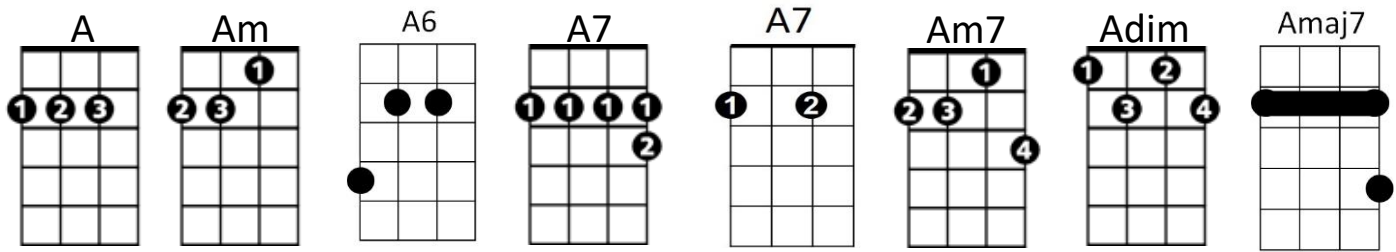
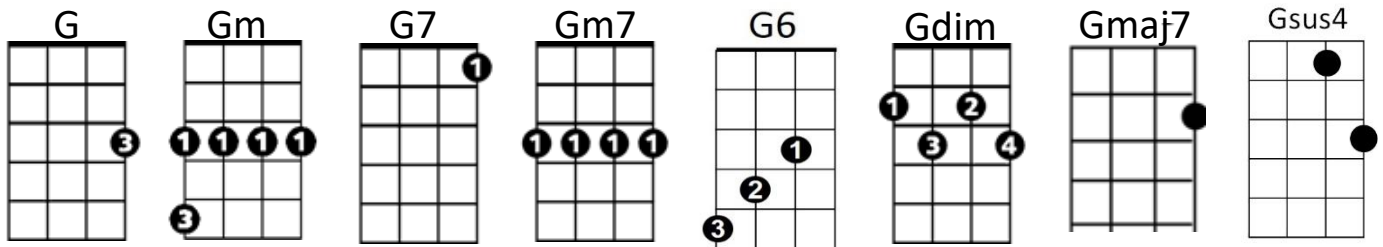
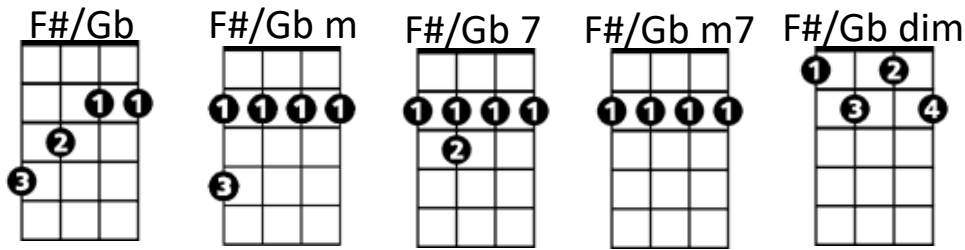
C 	C7 	Cm 	Cm7 	Cdim 	Caug 	C6 	Cmaj7 	C9
Db 	Db7 	Dbm 	Dbm7 	Dbdim 	Dbaug 	Db6 	Dbmaj7 	Db9
D 	D7 	Dm 	Dm7 	Ddim 	Daug 	D6 	Dmaj7 	D9
Eb 	Eb7 	Ebm 	Ebm7 	Ebdim 	Ebaug 	Eb6 	Ebmaj7 	Eb9
E 	E7 	Em 	Em7 	Edim 	Eaug 	E6 	Emaj7 	E9
F 	F7 	Fm 	Fm7 	Fdim 	Faug 	F6 	Fmaj7 	F9



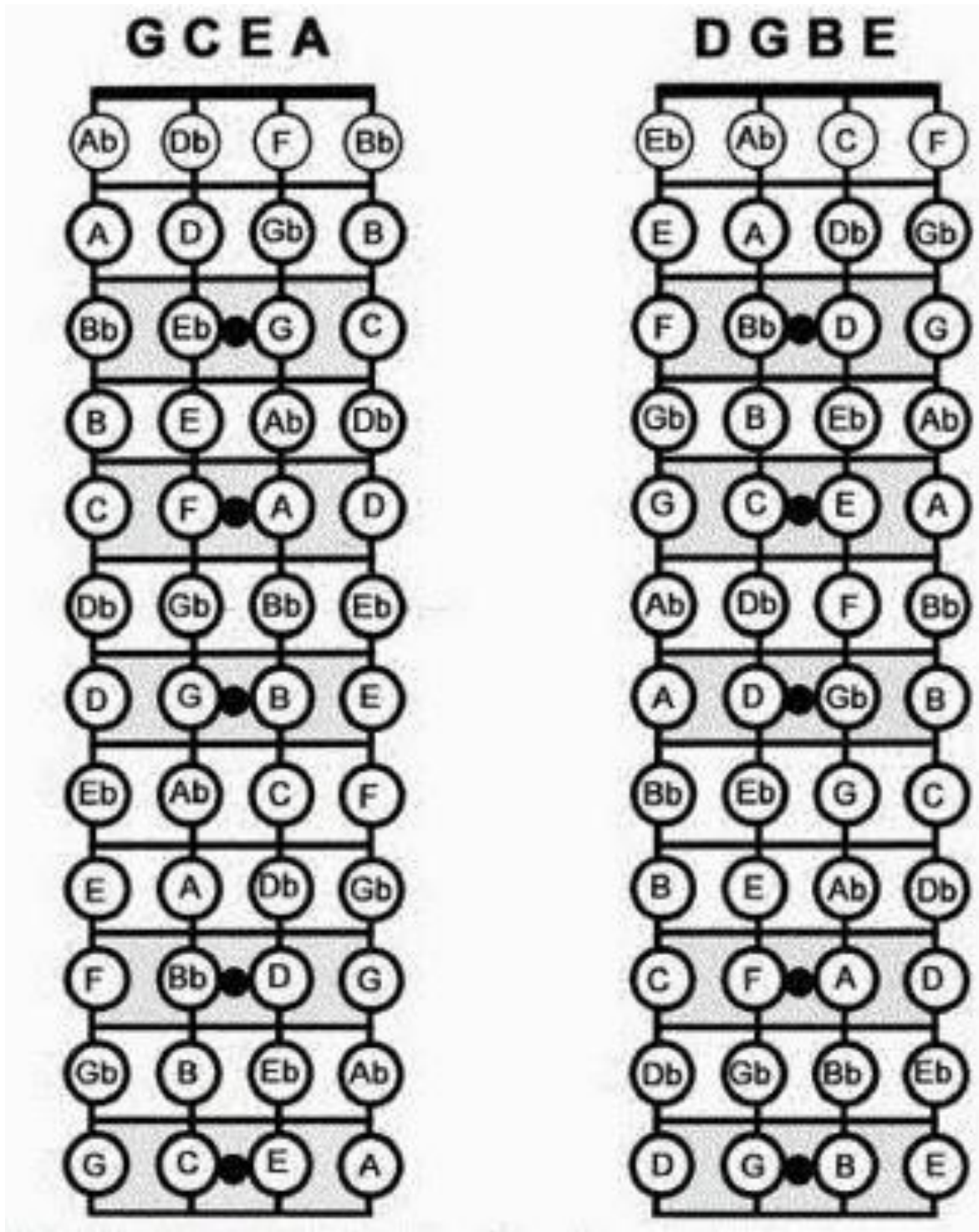
BARITONE CHORDS (DGBE)

C 	Cm 	C7 	Cm7 	Cdim 	Cmaj7 		
C#/Db 	C#/Db m 	C#/Db 7 	C#/Db m7 	C#/Db dim 	D/G 	Dsus4 	
D 	Dm 	D7 	Dm7 	Ddim 	Dmaj7 	D/F 	D/B 
D#/Eb 	D#/Eb m 	D#/Eb 7 	D#/Eb m7 	D#/Eb dim 			
E 	Em 	E7 	Em7 	Edim 	Emaj7 		
F 	Fm 	F 7 	Fm7 	Fdim 			

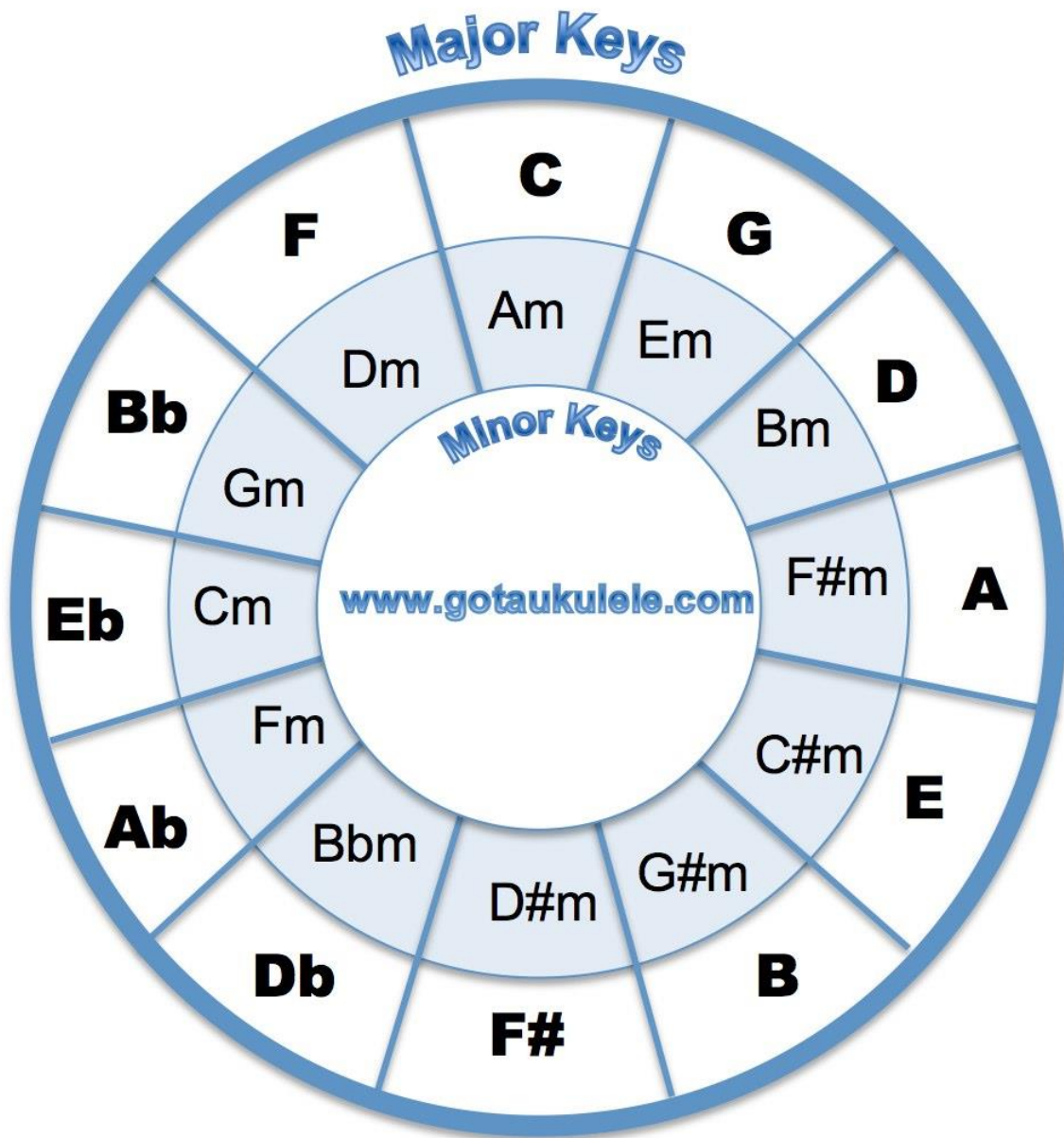
BARITONE CHORDS (CONT)



Ukulele Fretboard Diagram



This diagram shows the notes at each position on the fretboard; it can help you figure out the chord you want / need to play if you are figuring out a particular song you are trying to play / compose.



THE CIRCLE OF FIFTHS

The Circle of Fifths is a shortcut method to figure out chord progressions and transposing. It is very similar to the transposing chart on Page 18. The discussion can be very technical for beginners. A detailed explanation can be found at the link below:

<https://ledgernote.com/columns/music-theory/circle-of-fifths-explained/>

Ukulele Care 101

General Info

1. Keep your ukulele clean and free from dust, dirt and moisture (A gig bag or case is recommended)
2. Clean it after you play it. Give it a wipe over with a lint free cloth to remove finger marks.
3. Never leave it near a radiator or in a window where direct sunlight can fall upon the instrument and bake it! Also, never leave your instrument stored in a cold or damp place e.g. cellar, loft or out in the garage.
4. Most modern air-conditioned and heated homes can be very dry, as these systems remove moisture from the air (especially in winter). Wooden instruments like ukuleles are susceptible to warping and shrinking, so you may want to place a humidifier in your instrument case or gig bag. You can either purchase a humidifier from a music store or make one yourself (many methods are posted online).
4. New strings at least once a year. Twice a year or more if you can. Even if they don't break they get inconsistencies in the radius. Intonation, or the accuracy of the pitch as you go up the fretboard, will usually go off on at least one of the strings. It is not always a visible dent in the string, but there is a precision with a rectified new string that gives a clearer more accurate tone. Be aware that strings stretch out so you may go out of tune for a while, this also depends on how much you stretch them out.

Cleaning your ukulele

A ukulele, if looked after, really shouldn't need a great deal of cleaning. You can get the instrument dirty with grime, sweat etc, and just day to day playing will cause a build-up of grease and oil from your hands.

Keep a lint free soft cloth in your ukulele case and EVERY time you finish playing give the whole instrument a polish all over. Do this and you will rarely need any sort of cleaning fluid or polish.

Anyway, if you ARE interested in cleaning and sprucing up your ukulele read on.

1. Bodies

Cleaning bodies will depend on how dirty. If you have dried on grime on there, mud, beer, whatever - the best thing to do is to clean off with a barely damp lint free cloth, then polish with a dry clean cloth.

If you have a gloss or painted body uke, you can give a bit of showroom shine using a small (tiny) amount of guitar polish on a soft cloth and polishing according to the instructions. Be careful though - make sure your cloth is super super soft with no debris on it. The sign of an over polished instrument are swirl marks in the varnish. If you are using a polish - keep it well away from the fingerboard and strings!!

If you have a natural finish uke in matte - be very careful. Excessive application of polish or use of an overly oily polish can soak into the grain and leave the instrument spotty! Not good

2. Hardware

If you have pearly, plastic or chrome tuning pegs and strap buttons, they really should only need a buff with a soft cloth

3. Fingerboard –

The fingerboard, if natural and not painted is a different animal. Do not apply polish to it as you may cause it to expand and then have problems with frets rising or falling out. If you have a uke with a seriously grimy fingerboard between frets, you can VERY carefully and lightly rub between them with a super fine grain steel wool to remove the gunk and get back to the wood. You can think about treating your fingerboard with a bore oil (avoid lemon oil sold in guitar shops - it is synthetic) – Try Fret Doctor bore oil which is the choice of oil for woodwind instrument players. It is totally natural. Apply very very very lightly, let dry and polish off. One of the worst things you can do with a fingerboard is over treat it. The regularity in applying oil depends on your climate but certainly not more than twice a year is needed.

4. Strings –

Being nylon, strings on the ukulele don't deteriorate as quickly as steel strings on a guitar - that said, it's nice to keep them clean as they do pick up oils from your fingers. Simply ensure you wipe your strings down after each session - a good habit to form.

Look after your instrument and you will need to apply only very occasional care to keep it looking nice.

Oh, and keep your uke in a quality case when you are not playing to keep the dust off!

When should I change my strings?

Firstly, the answer to the question does of course depend on how often you play your ukulele, and how aggressive your playing style is. Clearly, somebody who plays their uke for 10 hours a day EVERY day will need to consider a string change more often than a player who has a light strum on weekends and holidays only!

Ukulele strings are made of nylon, or a nylon type substance, and as such stand up to oils and grease from fingertips far better than steel strings you find on an electric or acoustic folk guitar. Any guitarists reading this will know how quickly their strings go "off". To start with, you can see them deteriorate as they take on a dull look.

For a ukulele, generally speaking, you will find that nylon strings last many months.

As for the ideal time to change them, you should probably consider a change if any of the points below apply

1. Are there any nicks, flat spots or grooves cut into the strings? This can occur from constant pressure on the frets, or, as the string stretches, as the string is retuned the part that was resting in the nut becomes visible between the nut and the tuning peg - the tell-tale sign are little horizontal lines across the string. These can affect tuning, and will eventually break.

2. Are you having trouble holding your tuning? - Ukulele strings can be a real pain to keep in tune when they are new because of the stretching they undergo. When they have stretched to their optimum, they

should stay in tune when left alone. If you have some seasoned strings like this but are finding that tuning is going off, or intonation is a problem, you should consider a string change.

3. Do they just sound dull? As ukulele strings age, they will eventually lose their tonal qualities and you may find that your uke just doesn't sound very bright any more - again - time for a string change.

String changes are not difficult, and ukulele strings are not expensive, so give it a go!

How to String a Ukulele

Ukulele strings are usually made out of nylon, and even though they are very durable, you will eventually need to restring your uke. Whether your string has broken, been worn or frayed, or you just want to try out some new strings, you will need to learn how to remove your old strings and fit a new ones properly.

When to Change Your Strings

You should change your strings when:

- You see grooves, nicks or worn spots on the strings
- The strings have a loss of tone or resonance from when they were new.
- If they continue to stretch out of tune after the initial breaking-in period.

Nylon strings are resistant to oils and sweat, but should be wiped off occasionally to keep them clean. Special care should be given to metal-wound strings as they tend to accumulate grime that could actually cause corrosion of the string and shorten its useful life.

Choosing Your New Strings

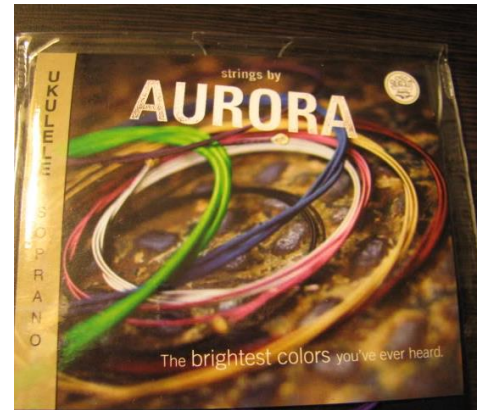
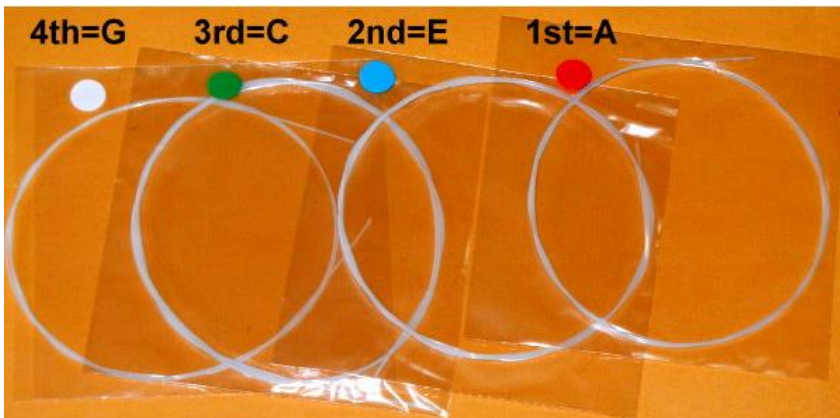
Know what type of ukulele you have: soprano, concert, tenor, or baritone and buy strings that are made for that type of ukulele. Check with your local music store if you are unsure about what kind of strings you need. In general, strings for soprano and concert ukes are made of nylon or other synthetic material and can come in colors ranging from clear, red, to black. You can ask other club members on suggestions for brands to buy. Tenor ukes have options as to string sets as they can be either tuned either high or low G, so depending on which you prefer, make sure you get the right set of strings. Some low-G string sets come with a metal-wound top (G) or second (C) string, so you can experiment with those.



Restringing Your Ukulele

Set up in an area where you can lay the uke flat, like a desk or table. Have your new strings, something to cut the strings with (a medium sized nail clipper will do), a towel or cloth to put the uke on to prevent scratching as you work on the strings, and a wastebasket to put the trimmings in. A string winder is helpful but not essential. If you have a pegged bridge, you may need a pair of needle-nose pliers. Most string winders are designed with a feature for pulling pegs. (See picture at bottom of page 33)

The new strings will usually be individually wrapped and labeled in the packaging, either color-coded or labeled by note (GCEA, etc), or both. Especially with high-G strings, they are usually all the same color in the set, so it can get confusing as to which is which once out of the packaging.



It is best to replace one string at a time, the order is up to you. Some people like to start at the top string and work sequentially to the bottom or vice versa. Removing and replacing one string at a time will also help you keep all the loose strings under control. If the removed string is still serviceable, you may want to place it in the old envelope that the replacement string came in and keep it as an emergency string in your gig bag/case. (Note: Once you become an “old hand” at restringing your uke, you can do it any way you want to)

Begin by unwinding the old string by turning the tuning key to loosen the string. Take note on which way the string was wound on the peg for reference when winding the new string. You can also refer to the picture provided here. One rule to remember is that the strings always go to the “inside” of the post.



Once the string is off the post, you need to remove it from the bridge. There are three basic types of bridges: Standard (End Knot); Tie-Bar (Cinch) and Pegged. Take note of how each string is attached / tied (Hint: use your cell phone camera to take pictures for reference at each step)

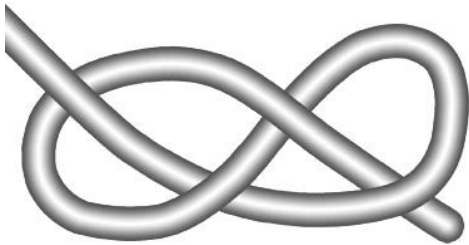
Each has its own unique setup, and diagrams are presented below:

Standard (End Knot):



In this setup, the strings are knotted at the bottom and threaded through the bridge. You will need to tie a knot in the new string either before you thread it through the bridge or after.

These are sample knots to tie at the end:

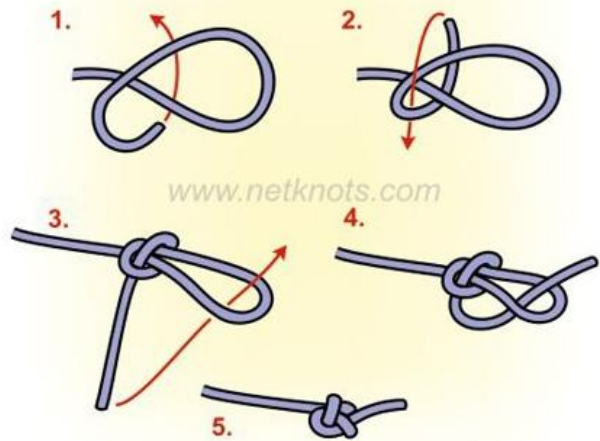


Use whichever knot fits your uke.

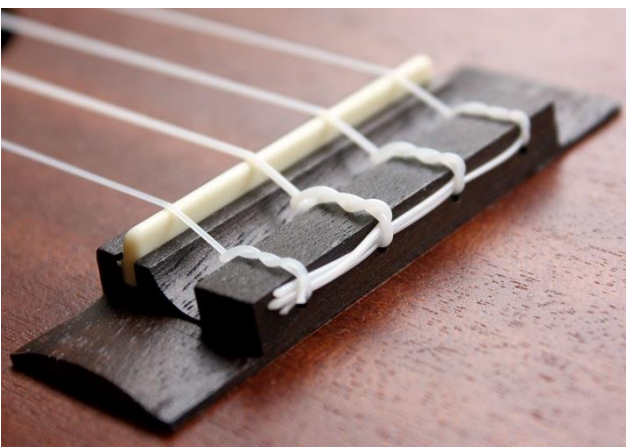
MAKE SURE YOU TIGHTEN THE KNOT SO IT DOESN'T UNRAVEL!

STOPPER KNOT

Ashley's Stopper



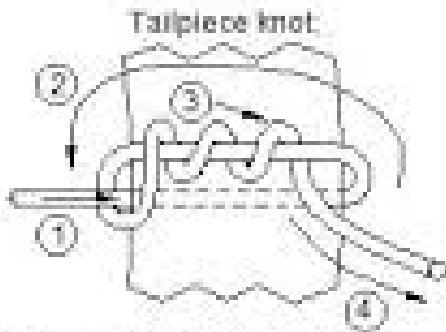
Tie-Bar (Cinch)



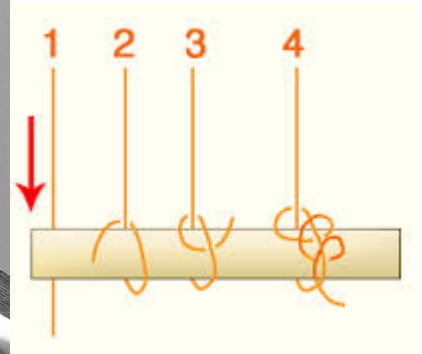
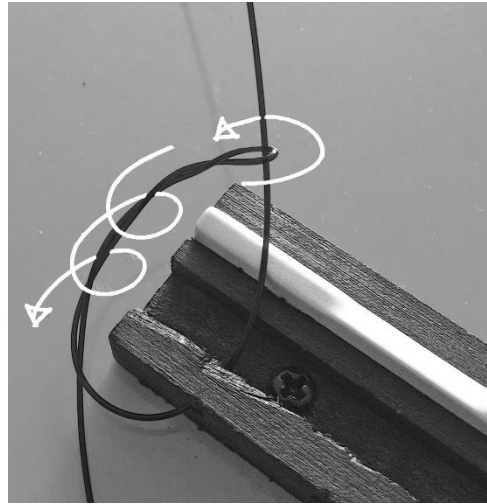
The strings are tied like a lasso around the bridge and it is the tension of the string that holds the knot tight

Note: The loose ends can be tucked under the knot next to it for neatness before everything is fully tightened up

Here are a few diagrams on tying the knot:



1. Feed through tailpiece hole
2. Pass under front of string
3. Wrap 3 times around top loop
4. Pull ends to tighten knot



Pegged Bridge



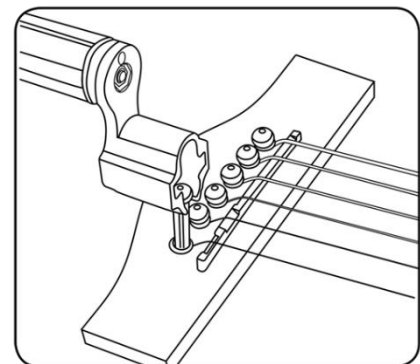
This setup uses small beads or stoppers attached to the end of the string dropped into a hole in the bridge and secured by a wooden or plastic pin. Only remove the pins AFTER the string is unwound!

The pegs are held in place by friction and can usually be pulled out with the fingers. If one is especially tight, if you have a string winder, most have a built-in peg puller that would be your best option. If not, gentle twisting with needle-nose pliers cushioned by a cloth is one effective procedure. You can also try to push the

peg out from inside the body of the uke. Remember, if you break a peg, it will mean a trip to the music store to buy a replacement, which may not match the original, which, in turn, may lead you to replacing all the pins.

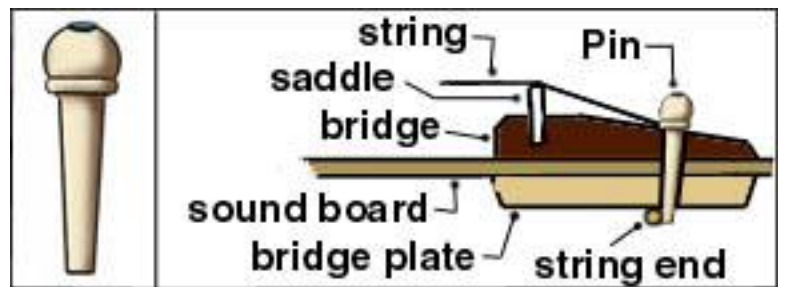
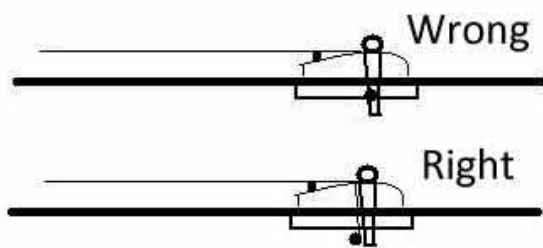
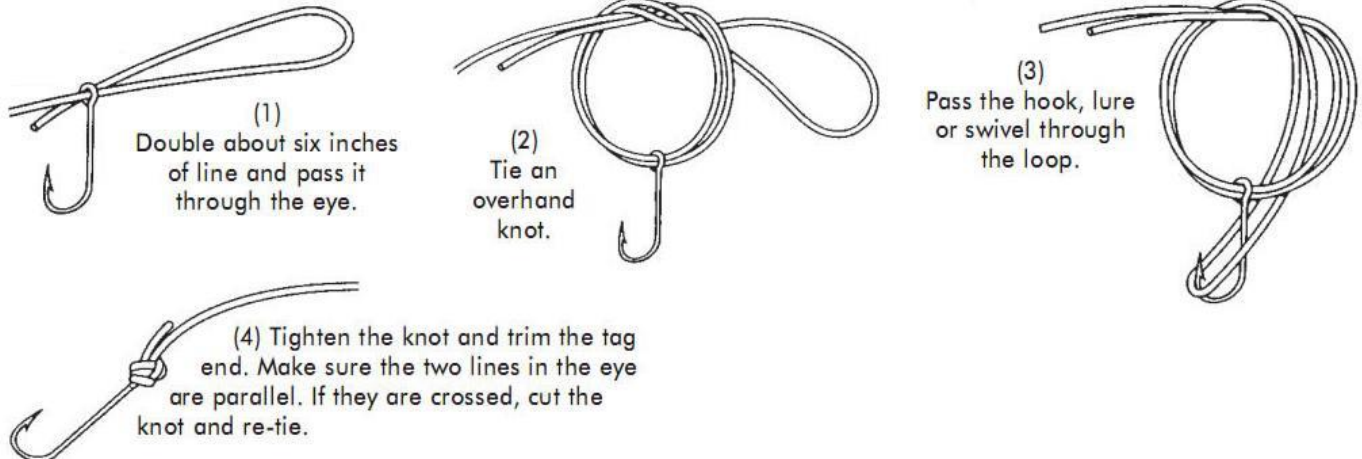


String Winder

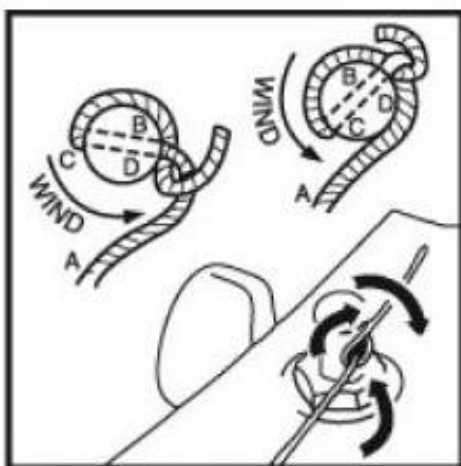


To add to the complexity of this type of bridge, the strings will usually have bead or other small device attached to the string to keep it from slipping out of the hole. If those are present, make sure you re-use them on the new strings, tying them on with a fisherman's knot (like the Palomar Knot shown) or the ones shown for the Standard Bridge. If no end stoppers are attached, use the Standard Bridge knots or any small bead that can be threaded onto the string and will fit through the peg hole.

Palomar Knot One of the strongest, most durable and easiest knots to tie, recommended for almost any application, except extremely heavy leader lines.



Tuning Pegs



Tuner Post Stringing

Once the string is fastened at the bridge, slip the other end of the string through the hole in the tuning peg from the “inside” (see earlier picture of head stock) until the string is fully extended. Bring the string end around and under the string where it enters the tuning post and over, holding it in that position (see diagram) as you begin tightening the string with the tuning peg, making sure the string winds neatly from top to bottom. This is the simplest method. If the amount of string starts to overlap itself on the peg before the string reaches pitch, you have allowed too much slack and need to unwind the string and readjust.

Ukulele Accessories

So far, we have covered some basics with the ukulele: Choosing a uke, tuning, playing and maintenance. Along the way, we have touched on some **peripheral items such as tuners, cases, humidifiers, strings and string winders**. As with any instrument, there are many “extras” that can be added to improve/enhance your playing experience. Here are some of the common “extras” you can explore.

Shoulder Straps:



Music Stands: Floor or desktop



Picks



Shakers/finger shots



Capos



How to Use the Capo



Do you have a song you can play, but struggle to sing? Try putting the capo on a few frets up and see if it gets easier to sing.

The capo is used to change keys. Putting the capo behind the first fret will make all your chords one step higher, so the C will be a C#/Db and so forth. If you want to experiment in different keys without struggle, or expand your abilities with open strings, try a ukulele capo.

Another use would be to make a baritone the same G-C-E-A as other ukes, just put the capo behind the fifth fret. This way you can have both options.

If you can play C, F, G and Am, then you can put a capo on and play those same shapes and play in the keys of Db, D, Eb, E and F. You could go higher than the 5th fret but the ukulele is a small instrument and it will get cramped!

Always keep a capo in your ukulele case, you never know when you'll need one!

Chord with no Capo	Actual Chord with Capo on:						
	1st fret	2nd fret	3rd fret	4th fret	5th fret	6th fret	7th fret
C	C#	D	Eb	E	F	F#	G
G	Ab	A	Bb	B	C	C#	D
D	Eb	E	F	F#	G	Ab	A
A	Bb	B	C	C#	D	Eb	E
Am	Bbm	Bm	Cm	C#m	Dm	Ebm	Em
E	F	F#	G	Ab	A	Bb	B
Em	Fm	F#m	Gm	Abm	Am	Bbm	Bm

Internet Ukulele Resources:

Lessons:

There are lots of free lessons for absolute beginners on the web. Here are a few good sites:

<http://www.gotaukulele.com/p/beginners-guides.html>

<http://ukulelehunt.com/2010/02/24/beginner-ukulele-lessons/>

<http://www.ukeschool.com/ukulele/lessons/beginner.html>

Song Sheets:

<http://www.musicandmore.info>

<http://www.chordie.com/>

Chordie - has lots of songs in all different genres. You need to register (for free), then you can set your instrument to ukulele (C tuning) to see uke chord boxes. You can transpose the tuning of songs (change the key), to get chords that are easier to play.

<http://www.doctoruke.com/songs.html>

Doctor Uke - has lots of mainly traditional and old time song sheets. It has a section of easy beginner's songs.

More song resources:

<http://www.scorpexuke.com/ukulele-songs.html>

<http://www.yourchords.com/>

http://chordstabslyrics.com/top_songs

<http://www.alligatorboogaloo.com/uke/>

<http://chordsworld.com/>

<http://www.guitarparty.com/en/>

<http://www.traditionalmusic.co.uk/>

<https://ukutabs.com/top-tabs/99-most-popular-ukulele-songs/all-time/>

<http://www.huapala.org/>

http://www.huapala.org/index_Hapa_Haole.html

Sources for chords:

<http://www.ukulele-chords.com/>

<http://www.ezfolk.com/uke/chords/>