2024 Funky Frets Uke Fest
Saturday Workshops

9am
- **Advanced Beginner Ukulele Workshop Part 1** with Jim Beloff
- **The Tasteful Use of Effect Pedals** with Ray Cygrymus
- **Baritone Ukulele - 3 Ukes In 1** with Uncle Zac

10am
- **Exploring Fingerpicking Techniques** with Curt Sheller
- **Arranging Songs for the Ukulele** with Jodi Damon
- **Songs of Hawaii** with William Ernestburg

11am
- **Another Year Jam** with Jim Beloff
- **Formby Fun** with Peter Moss
- **60's Sing-A-Long** with Laura Wootton

1pm
- **Jazzin' Up Da Blues** with Curt Sheller
- **Memorizing Your Songs** with Jodi Damon
- **Tin Pan Alley** - The Brain with Uncle Zac

2pm
- **Advanced Beginner Ukulele Workshop Part 2** with Jim Beloff
- **Summer Breezes** with Peter Moss
- **Kanikapila with The Aloha Boys** with The Aloha Boys

3pm
- **Songs of Hawaii** with William Ernestburg
- **Making the Song Your Own** with Laura Wootton
- **Strumming: The Heart of Ukulele** with Uncle Zac

Ray Cygrymus

The Tasteful Use of Effect Pedals

Discover common effect pedals, the top choices for ukulele, their functions, and proper usage techniques to enhance your ukulele sound.

Gain-Based Pedals

- **Overdrive** - Replicates the light breakup of a tube amp

- **Distortion** - Heavier than overdrive; not recommended for hollow body ukuleles

- **Fuzz Box** - Heavier than distortion with more sustain; recommended only for solid body ukuleles

Modulation Pedals

- **Chorus** - Fills up your sound by multiplying notes, sounding like multiple uses playing together. Think 8-String ukuleles

- **Tremolo** - Creates a wavering sound effect. Examples: Surf Music, "Gimmie Shelter", "Crimson and Clover".

- **Octaver** - Doubles the original pitch above, below or even multiple octaves. Using octave below is good for the uke'.

- **Flanger/Phaser** - Basically rotating between low, mid and high frequencies. Flanger is typically more drastic.

- **Wah Wah** - Like a phaser but you manually shift your tone from low to high by rocking your foot back and forth. Backward for bass, forward for treble.

Time-Based Pedals

- **Reverb** a must, makes your sound much bigger; like being in a large room

- **Shimmer** - Orchestral-like swells of sound

- **Slapback Echo** - Rockabilly, Early Elvis, Blues

- **Long delay** - to expand the sound, solos, longer repeats

Dynamic Effects

- **Change Volume/Control Volume**; levels out between quiet sections or loud sections

- **Compressor** - Smooths out and squashes your sound; excellent for finger picking techniques; increases sustain; tames very loud playing or strumming

- **Volume Pedal** - changes your volume level from the floor

- **Boost** - a clean increase in volume

Looper

- Records layers of parts of your playing so you can play a different part of it over

- Get one with drum patterns

Tuner Pedal

First in chain;

tunes silently in noisy environment

Drum Machine

- Excellent device to improve your timing

- Far more effective than than metronome

Recommendations for Overdrive/Distortion

- **Electro-Harmonix Soul Food** - very transparent; works well with ukuleles and piezo pickups; provides clean boost to gritty overdrive

- **Fulltone OCD** - heavier overdrive with excellent sustain; works extremely well with electric solid bodied ukuleles

- **Boss BD-2 Blues Driver** - creamy and crunchy overdrive; perfect for blues.

Recommendations for Compressors

- **Wampler Ego Compressor** - excellent level of control due to five-knob circuitry

- **MXR DYNA COMP Mini or Regular Compressor** - Industry standard for many years for compression and sustain.

Recommendations for Reverb Pedals

- **Electro-Harmonix Oceans 11 Reverb** - great sounding reverbs; the shimmer effect is gorgeous with the ukulele.

- **TC Electronic Hall of Fame Reverb 2** - lots of options; tone print circuitry gives even more options.

Recommendations for Delay

- **TC Electronics Flashback Delay and Looper** - rhythmic subdivision switch very helpful

- **Electro-Harmonix Canyon Delay and Looper** - built-in octaver a plus

- **Electro-Harmonic Slap-back Echo** - excellent for short delay; great for blues, rockabilly

Recommendation for Phaser

- **MXR Phase 95** - combines two different classic phase circuits, the MXR 45 (more mellow sound) and the MXR 90 (*more pronounced phasing*)

Recommendation for DI/EQ/Effects Units

- **Fishman ToneDEQ** - Excellent Multi-effects; built-in compressor

- **L.R. Baggs Venue** - Superb equalization; built-in tuner

Recommendation for Drum Machine

- **Beat Buddy** - Hundreds of patterns plus the ability to edit those patterns on a computer; create set lists, alter tempos etc.

- **Singular Sound Footswitch+** - Allows spot-on pausing of drum pattern

Recommendation for Loopers

- **TC Electronics Ditto** - Easy to use

- **Boss RC 500** - versatile with pre-loaded drum patterns
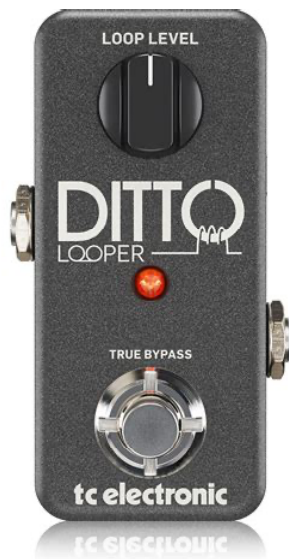
Setting Up Your Pedal Board

Output → of last pedal to amp

Input → of first pedal to ukulele

UKE —> *Cable* —> **DI** —> *XLR* —> **PA**

UKE —>Cable —> **DI** *unit with effects and* **EQ** —> XLR —> **PA** *or* amplifier

* DI box: an extension box to the PA

Things Needed:

- Pedal board with power supply, at least six outputs

- Quarter inch patch cables

- 9V Power Cables

- Sticky Velcro

Pedalboard Effect Chain Order

1. **Dynamics** - Compressors Volume Pedals

2. **Filters** - Wah Wah, Pitch Shifter

3. **Gain Effects** - Overdrive, Distortion, Fuzz

4. **Modulation** - Chorus, Flanger, Tremolo, Phase Shifter

5. **Time Based Effects** - Delay, Reverb

Two Common Pedalboard Diagrams
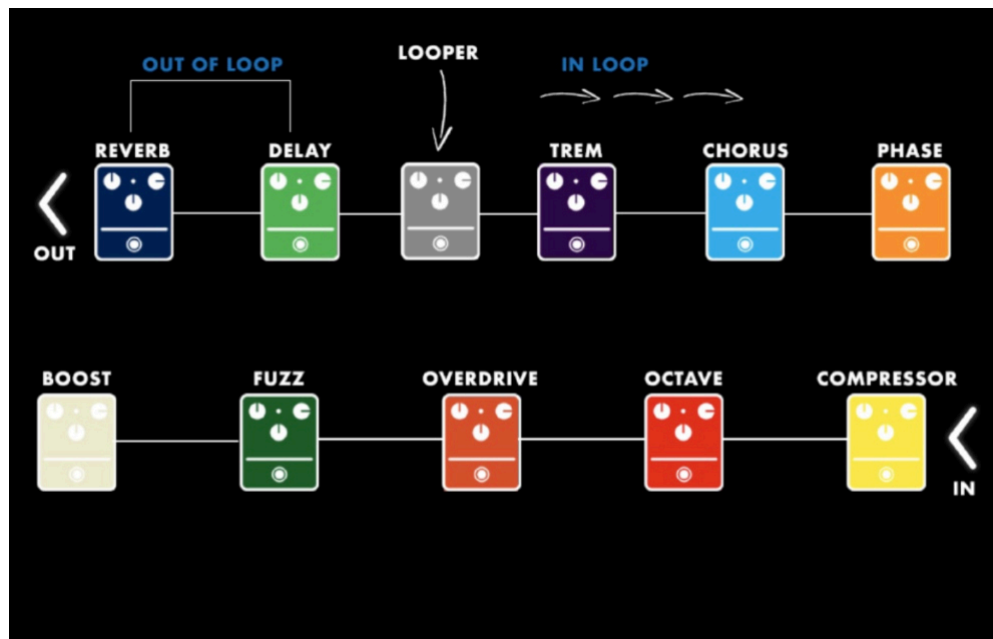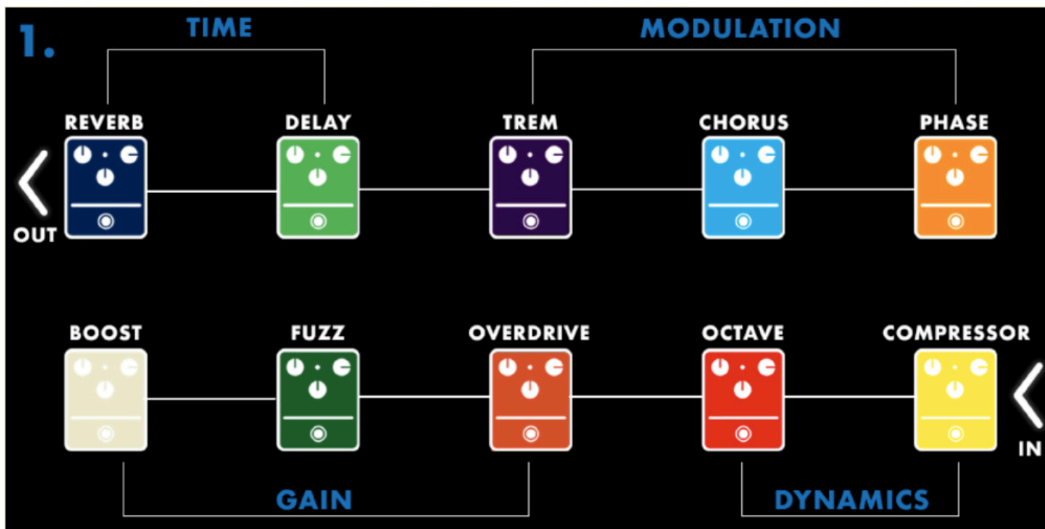
Uncle Zac

Baritone Ukulele - 3 Ukes in One

Come explore the most misunderstood member of the ukulele family Is it really a uke? Or is it a mini guitar? What do you do with it? UncleZac will take you through the Bari's unlimited flexibility to support the group or shine alone.

Using his Theory Of Four Method for chording and demonstrating some barring techniques he hopes to take some of the mystery out of playing up the neck so that you can get the most out your wonderful Baritone Ukulele.

There is something for all Bari players at any level.

3 Ukes In 1

TRANSPOSITION CHART*

I	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	**I**
II	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	**II**
III	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	**III**
IV	F	F#	G	Ab	A	Bb	B	C	Db	D	Eb	E	**IV**
V	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	**V**
VI	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	**VI**
VII	B	B#	C#	D	D#	E	F	F#	G	G#	A	A#	**VII**
I	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	**I**

*SAME CHORDS :C#/Db   D#/Eb   F#/Gb   G#/Ab   A#/Bb

COLOR FOLLOWS CHORD - FLATS AND SHARPS DON'T

BYE BYE BLUES

SWEET GEORGIA BROWN

A⁷
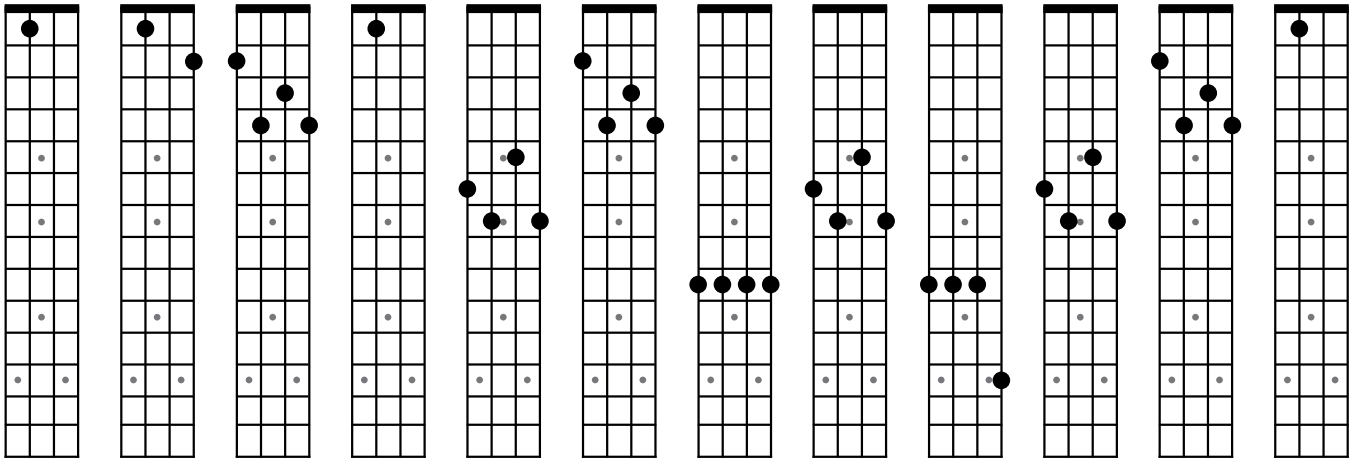
D⁷
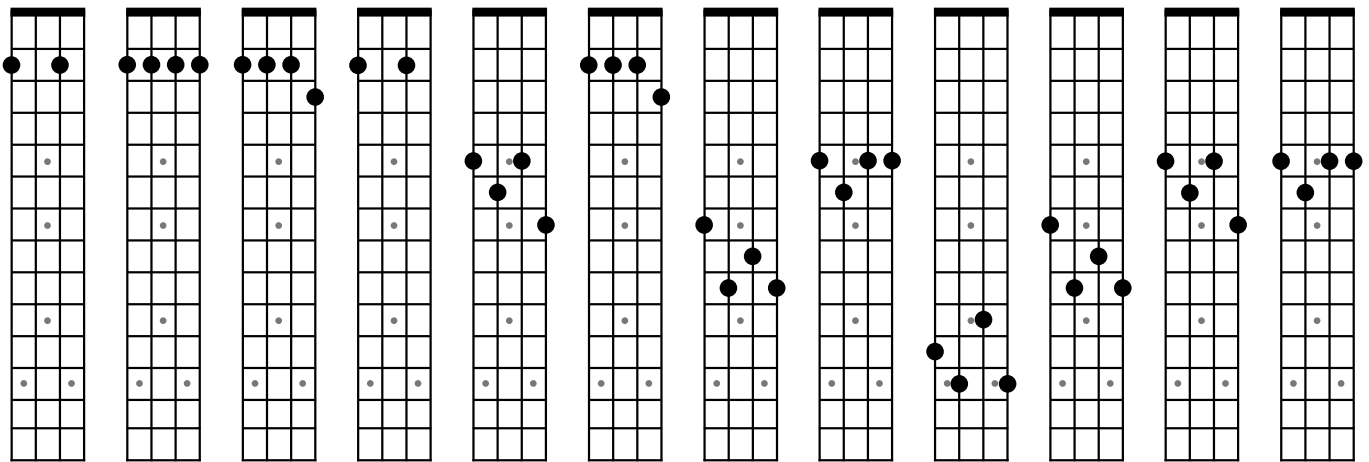
G⁷
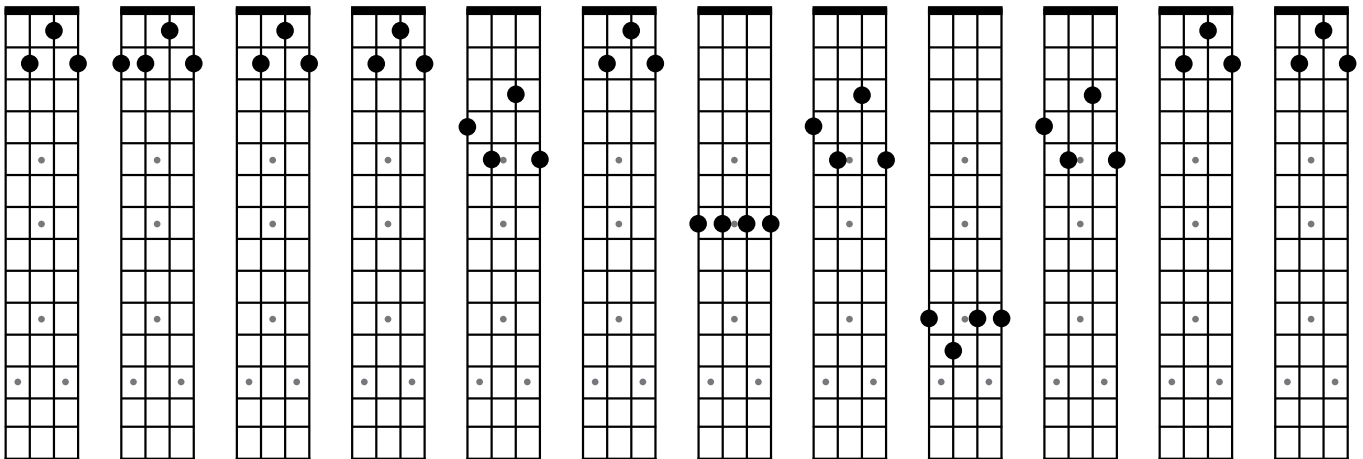
INVERSIONS : (1st / 2nd / 3rd) POSITIONS

G   A   B   C   D   E   F#   F

G7   A7   B7   C7   D7   E7   F#7   F7

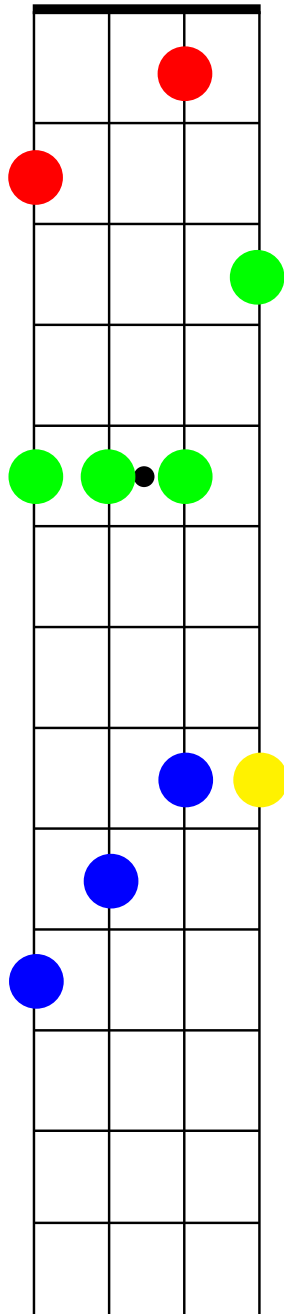Gm   Am   Bm   Cm   Dm   Em   F#m   Fm
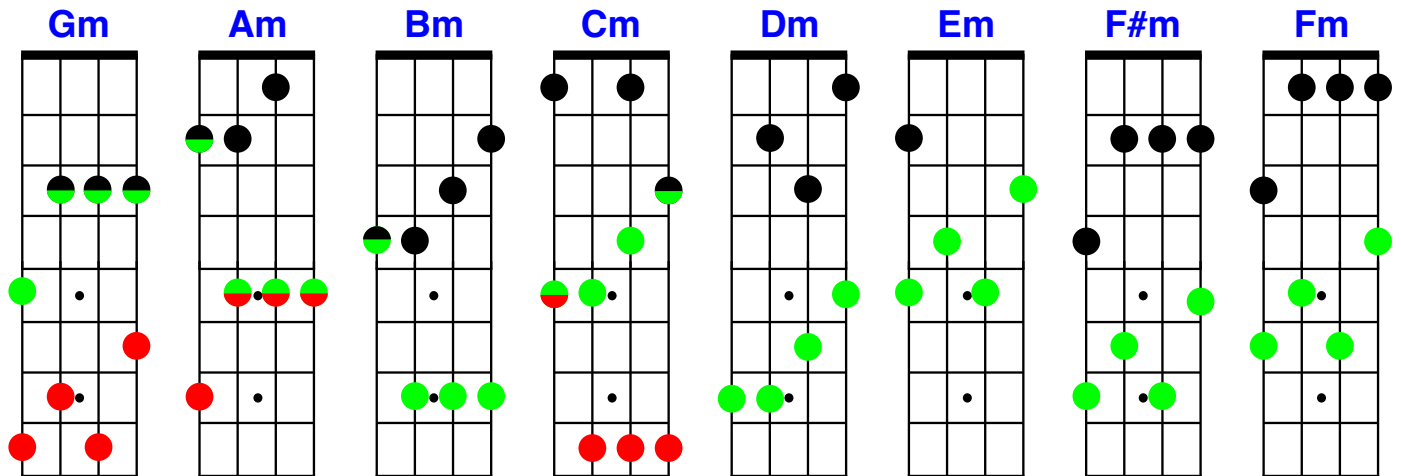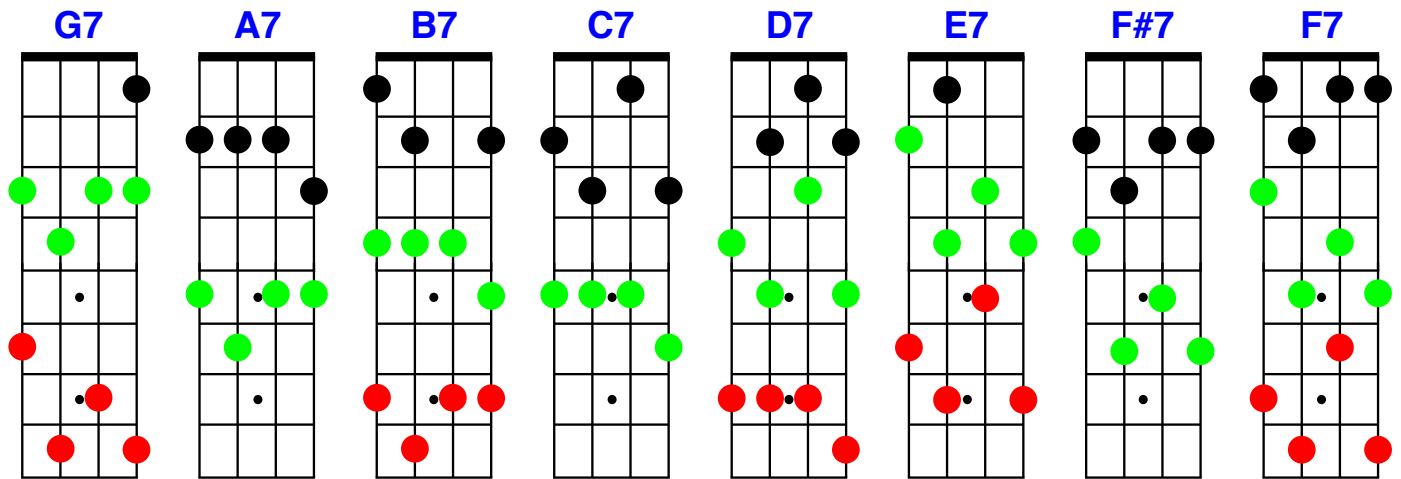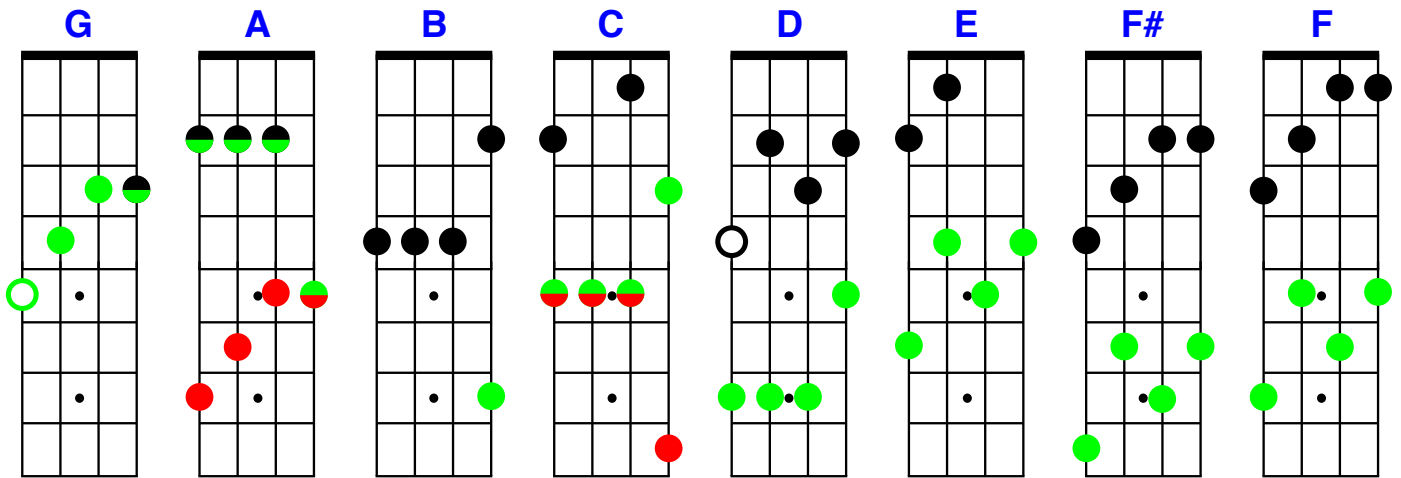
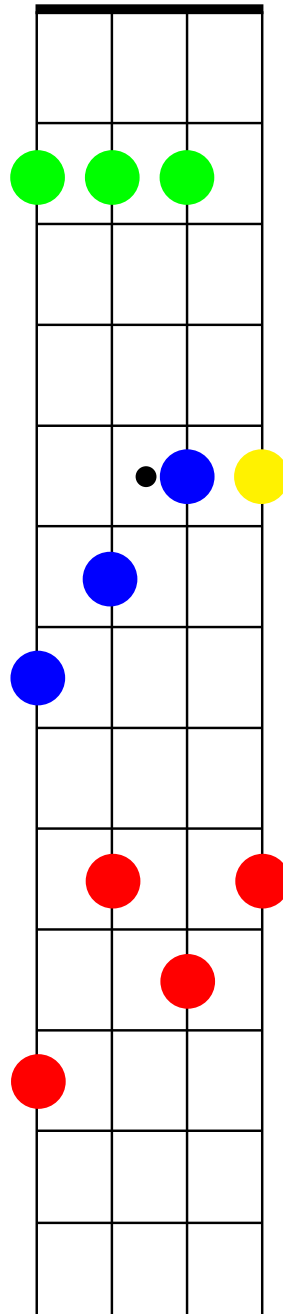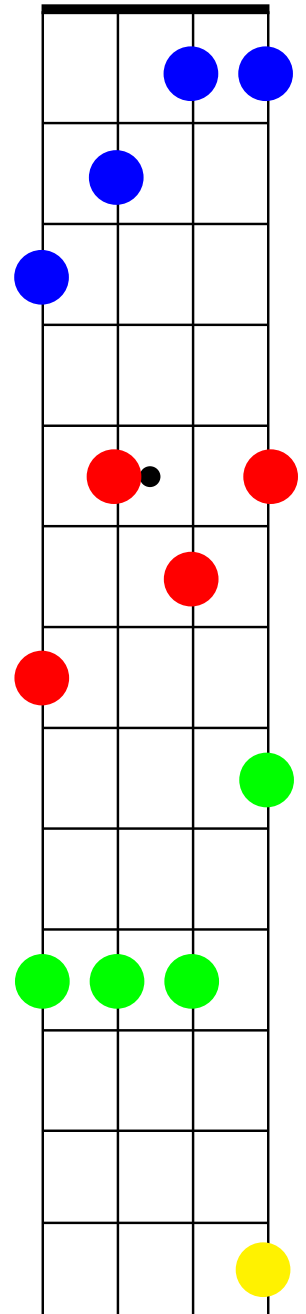# 1423-2314-3142-4231 RULE
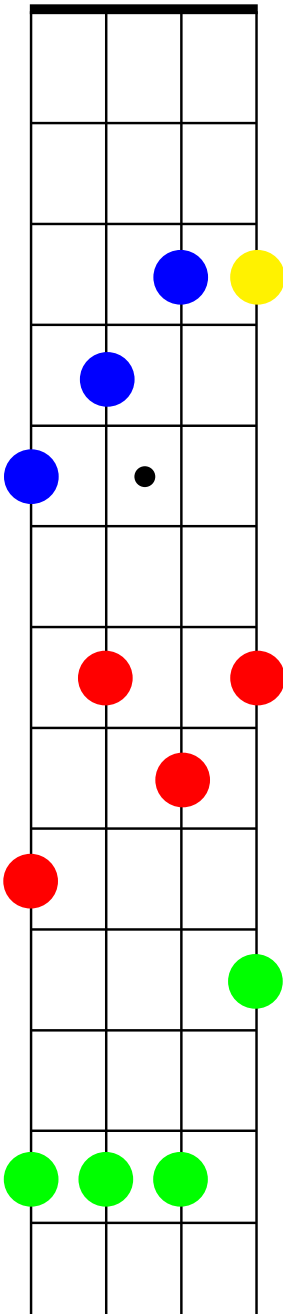
G-F-C-A   C-A-G-F   A-G-F-C   F-C-A-G
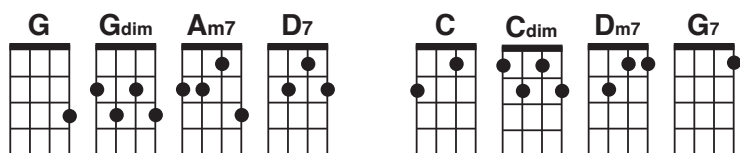

WHERE IS THE ROOT?
1 SHAPE - 1st STRING
2 SHAPE - 2nd STRING
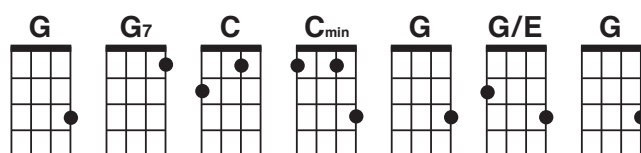*3 SHAPE - 3rd STRING*
4 SHAPE - 4th STRING

REMEMBER:
1 SHAPE & 4 SHAPE CAN SHARE A DOT
3 SHAPE & 1 SHAPE CAN SHARE A BARRE

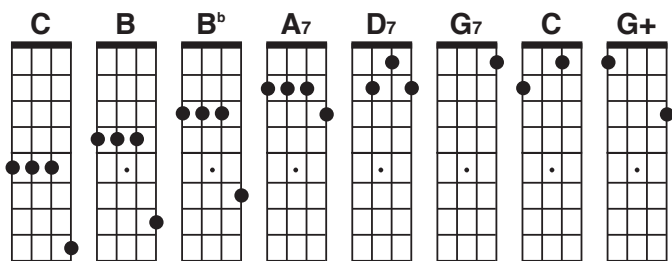1 = G SHAPE   •   2 = C SHAPE
3 = A SHAPE   •   4 = F SHAPE
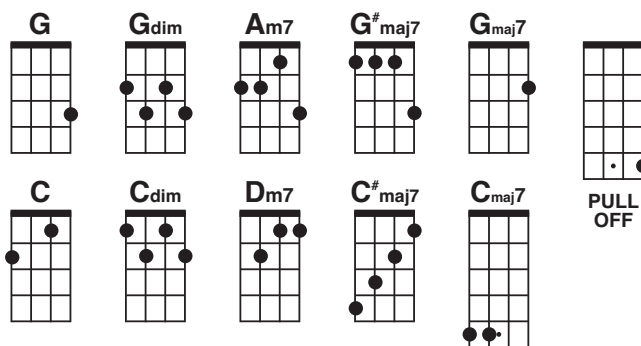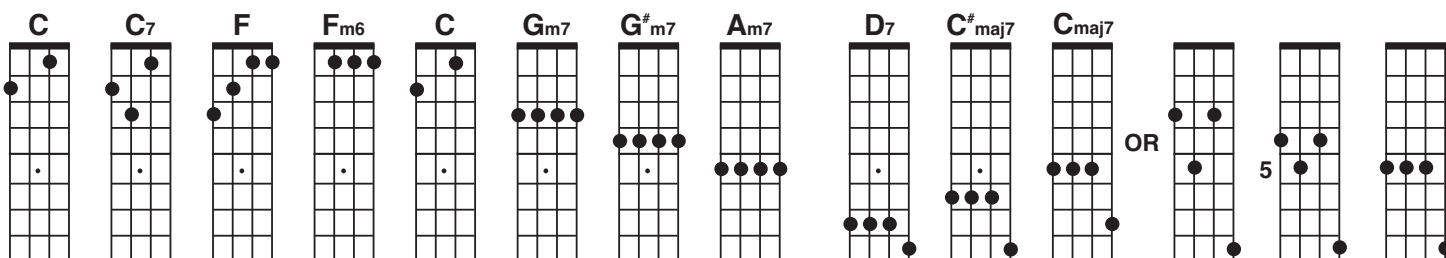
BLUES CHORDS

I

G C   **G6 C6**

IV

C7 F7   **C9 F9**

V

D7 G7   **D9 G9**

1   G C / G6 C6 / C7 F7 / C9 F9 / D7 G7 / D9 G9

2   C F / C6 F6 / F7 B♭7 / F9 B♭9 / G7 C7 / G9 C9

3   B♭ E♭ / B♭6 E♭6 / E♭7 A♭7 / E♭9 A♭9 / F7 B♭7 / F9 B♭9

4   F B♭ / F6 B♭6 / B♭7 E♭7 / B♭9 E♭9 / C7 F7 / C9 F9

INTROS & ENDINGS

G   **G**dim   **A**m7   **D**7   **C**   **C**dim   **D**m7   **G**7   **G**   **G**7   **C**   **C**min   **G**   **G/E**   **G**

BASIC 4 CHORD INTROS   **STANDARD "C" ENDING**

C   **B**   **B**b   **A**7   **D**7   **G**7   **C**   **G+**

WALKING INTRO

G   **G**dim   **A**m7   **G**#maj7   **G**maj7

C   **C**dim   **D**m7   **C**#maj7   **C**maj7   PULL OFF

MAJOR 7th ENDINGS

C   **C**7   **F**   **F**m6   **C**   **G**m7   **G**#m7   **A**m7   **D**7   **C**#maj7   **C**maj7   OR   5

STANDARD "F" ENDING WITH VARIATIONS

Curt Sheller

Exploring Fingerpicking Technique

There are two distinctly different Fingerpicking Styles. The Classical (pima) and "Alternating Thumb" styles. This workshop will give you and introduction to both styles with a focus on the Alternating Thumb style.

Fingerpicking - Getting Started
The Two Distinct Fingerpicking Styles

There are two distinctly different fingerpicking styles. One is the Alternating Thumb and two finger style commonly called Travis Picking in the guitar world and Scruggs Style in the banjo world. Both named after the most famous musicians that made the styles famous.

This series of lesson's focus is on the second style most associated with the other style, the classical guitar technique that involves the thumb and three fingers. In the classical guitar world the fingers are known as indicated with **pima** for the Spanish initials of the thumb and finger names. For these series of lessons I'll stick with the English initials.

Each repetition should be done a massive number times. That *IS* the key to developing the finger strength and finger independence needed for this style.

Fingering Notation

- Thumb (**t**)
- Index finger (**i**)
- Middle finger (**m**)
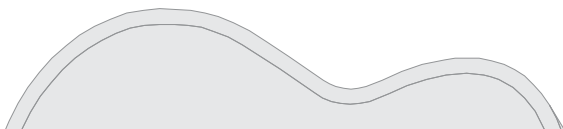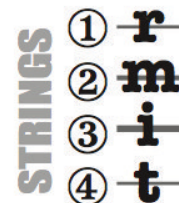- Ring finger (**r**)

Each finger is assigned to a string. String ④ is the closest to your nose and string ① is closest to the floor - your toes.

String ④ is played by the *thumb* (**t**)

String ③ is played by the *index* finger (**i**)

String ② is played by the *middle* finger (**m**)

String ① is played by the *ring* finger (**r**)

24 Possible Combinations

Play each of the individual patterns melodically as single notes.

t i r m example

t	**i**	**m**	**r**
t i m r	**i** t m r	**m** t i r	**r** t i m
t i r m	**i** t r m	**m** t r i	**r** t m i
t m i r	**i** m t r	**m** i t r	**r** i t m
t m r i	**i** m r t	**m** i r t	**r** i m t
t r i m	**i** r t m	**m** r t i	**r** m t i
t r m i	**i** r m t	**m** r i t	**r** m i t

The next step is to play the combinations harmonically - two, three and finally all four strings together.

Practice Tips

1) With only the open strings

2) With a single chord

3) Switching between two chords

4) Applied to a chord progression or song

5) Vary the rhythmic value of the notes

Using the original **24** combinations, melodically make one finger louder **>** than the others.

```
  >                >                >                >
t i m r        t i m r          t i m r          t i m r
```

As you can see there are a lot of possibilities. Each with a distinct musical sound and possibility.

Rest Stoke and Free Stroke

When plucking a single string there are two distinct strokes, the rest stroke and free stroke. Both strokes start with the pad of the fingertip touching the string. What happens next determines the sound and what the stroke is traditionally called. The rest and free stoke can be used with the thumb, index, middle and ring fingers.

For a **REST STROKE**, the finger follows through to the next lower string, coming to rest on that string. The pad of the fingertip is responsible for more of the stroke than the fingernail. The rest stroke can heavier, louder sound.

When using the rest stroke on the lowest string ④ of the ukulele, follow through as if there was an additional lower string. The rest stoke is relegated to single notes.

Using the rest stroke requires having shorter nails. With longer nails a good sounding rest stroke is not possible.

A **FREE STROKE**, is when the finger does not follow through, producing more of the sound with the fingernail. The free stroke produces a lighter sound.

The free stroke is necessary in cases when you don't want to mute the lower string when it's needed to keep sounding. The free stroke is necessary when playing multiple strings such as intervals and chords.

In the classical guitar world that are some players that promote one stroke versus the other – both are a necessary musical tool to develop and explore. Both stokes will vary between players depending in their nail length and shape.

Explore both strokes with ALL exercises:

Single Strings

For single strings any one of the your plucking hand fingers can play that single string. It can be either **t**, **i**, **m**, or **r**. All depends on whether you are making a musical decision or a purely technique decision. I would explore each possibility and all single strings.

For quicker single note runs a combination of fingers will probably be more efficient and maintainable in the long run.

Single String, One Finger Drills

Explore the following using **t**, **i**, **m**, and **r**.

①
②
③
④ **t**

Alternating Fingerpicking Patterns - Summary

Rhythm is the Foundation

At the heart of all fingerpicking patterns, whether you call it *Tavis Picking* or *Scruggs Style* or *banjo rolls* – it's all just a different execution of specific rhythmic patterns in a paticular style.

Here are the core fingerpicking patterns from my book "Fingerpicking for Ukulele – Alternating Thumb Syle". These are the same patterns I use for all private students, regardless of the instrument.

After the foundation of the alternating thumb is established the fingerpicking patterns are organized into levels according the number of fingers involved with the alternating thumb. For the basic style it's the index (**i**) and middle (**m**) fingers only and the number of times within a pattern the finger is used.

Thumb and Index Finger - Level One

Here's the index finger incorporated one time in a four beat pattern.

pattern 1

t	i	t		t		t	
1	+	2	+	3	+	4	+

pattern 2

t		t	i	t		t	
1	+	2	+	3	+	4	+

pattern 3

t		t		t	i	t	
1	+	2	+	3	+	4	+

pattern 4

t		t		t		t	i
1	+	2	+	3	+	4	+

Jodi Damon

Arranging Songs for the Ukulele

This workshop will demonstrate how to re-imagine any song for the ukulele. Jodi will demonstrate many simple and intermediate playing techniques and styles that can be used to add depth, interest and an arc to your songs and performances.

Arranging Songs for Ukulele

Presented by Jodi Damon

Where to Begin

When possible, pick a song that you know and love.
The first step will be finding the music for the song you'd like to arrange.
Here are some resources for finding chords to a song:

Google search of Song Title + chords (i.e. "Here Comes the Sun chords")
Ultimate Guitar (or literally any guitar tab website)
www.ultimate-guitar.com
Chordify https://chordify.net
Chord AI (app available on Apple and Android)
Google search of Song Title + lyrics (i.e. "Here Comes the Sun lyrics")
Songbooks are also a great resource for chord charts/tabs.

The next step is listening to many versions of the song. YouTube is a great resource for this. Listen to the studio version, live versions, acoustic versions and listen to other people's covers of the song. This will help you to start imagining what you can do with the song. You can also look up guitar tutorials for strumming patterns.

Next print the song out or upload it into a digital form that you can edit or take notes on. This will help you remember stylistic choices you've made when arranging and playing the song.

Things to consider when arranging

Make it Interesting:
Vary the way you play different sections of the song.
For example, fingerpicking on the verses and strumming on the choruses, changing the dynamics (playing louder and softer for different sections of the song), or including an instrumental section for the song (by playing the same chords of a verse or chorus and omitting the lyrics).
Also consider adding full stops or a capella portions to the song.

Develop an Arc:
Some songs work very well when played as an arc, meaning it might grow in intensity as the song progresses. (Techniques listed in the Toolbox section of this handout are listed in order of intensity). Arcs can also be used quite effectively within a phrase or verse.

Capture a Mood:
Playing a pensive or sweet song? Try fingerpicking
Want to emphasize lyrics? Try slowing down on the line or simplifying the strumming.
Want to get people dancing? Try adding percussion (On the ukulele via chucking, Z chord or tapping, or foot tambourine etc)

Don't forget about your voice:
You can emphasize lyrics with your voice (singing important words off the beat or without strumming)
Experiment with phrasing and timing

Sing legato or staccato
Whisper, speak
Use dynamics

Techniques for your toolbox
(low – high Intensity):

Fingerpicking
Harp Strum (essentially a slower strum using the meaty part of your
thumb)
Harp strum + finger picking
(Changes in dynamics/tempo)
Strum with thumb
Strum with nails
Stum & chuck every 4 beats
Stum & chuck every 2 beats
Stum & chuck every beat
Other percussion or full stops (chucking, tapping, Z chord, pluck every
string at same time and then quickly mute)

Play instrumental going up the neck (using chord inversions). This is
especially effective when going in a linear motion up and down the neck.

Vary Strum patterns by omitting or adding stums to existing patterns
(ex Riptide)

DUDUDUDU

D DU   UDU

D D   UDU

D XU   UDU

D

Endings:

Finish with just vocals (either letting last chord ring out while delivering last line or muting last chord)

Finish abruptly
i.e. i.e. The Universe Song, have it all

Short cadence (I V I)
A   E A
1 2 3 4 1
C   G C
D   A D
F   C F
G   D G

Slow down the last line

Pick each string and end on the same note that is the key of the song
A just pick each string of the chord
C just pick each string of the chord
D pick each string plus A string on the 5th fret
F pick each string plus A string on the 8th fret
G pick each string plus A string on the 10th fret

End on a 7th Chord or V7 chord (unresolved ending)

Chord Inversions (sweet ending)
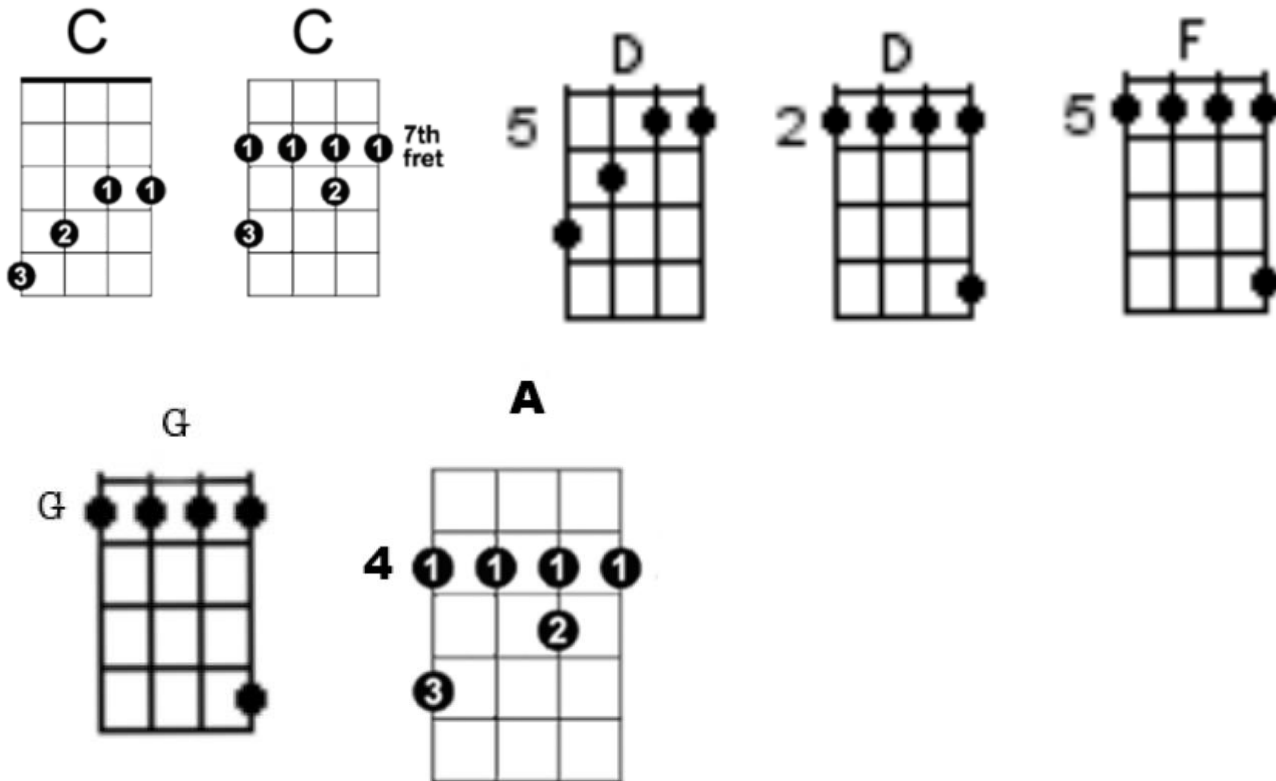
Final Considerations:

When you might want to try to sound like the original.
Try recording yourself so you can see if your stylistic choices are translating to the listener.
Don't be afraid to change it up. You don't have to play it the same way every time.
Start where you are. And slowly add to your toolbox of skills.

William Ernestburg

Songs of Hawaii

Join us for a musical journey through the songs of Hawaii with your favorite Uncle and Funky Frets' very own "Ambassador of Aloha!" In this engaging class, Uncle Bill will share his favorite Hawaiian songs, transporting you to the beautiful islands through melody and story.

Discover the rich cultural heritage of Hawaii as Uncle Bill delves into the places and stories described in these songs, offering personal anecdotes and experiences from his upbringing in Laie, HI. Whether you're a seasoned musician or simply a lover of Hawaiian culture, this class promises to be a heartwarming and educational experience.

Beyond The Reef

Words and Music by
JACK PITMAN

Hanalei Moon

Words and Music by
BOB NELSON
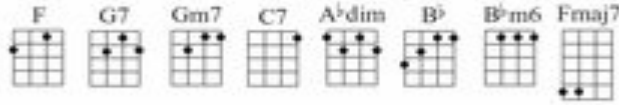
Honolulu Baby

Words and Music by
MARVIN HATLEY

Chord diagrams: Am, E7, Dm, B7, G7, C, C7, F, A7, Dm7, Em7, D7

FIRST NOTE

Lyrics:
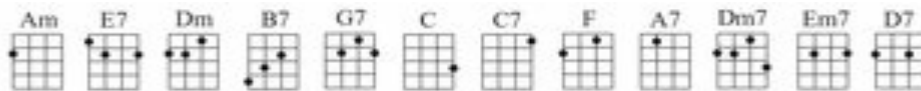
While on a South Sea is - land, un - der - neath the beau - ty of the stars___ I
hu - la gal___ was danc - ing, and I knew I'd found a par - a - dise.___ So

stray'd up - on___ some maid - ens___ who were strum - ming on their gui - tars.___ A
this is what___ I

told her, as I gazed in - to her eyes. Ho - no - lu - lu ba - by, where'd you get those
ba - by, where'd you get that
ba - by, you sure know your

eyes? And the dark com - plex - ion, I just id - ol - ize. Ho - no - lu - lu
style? And the pret - ty red lips,
stuff! Ho - no - lu - lu ba - by,

and that sun - ny smile?___ When you start to dance, your

hu - la hips en - trance then you shake it up and down. You shake a lit - tle here, you

shake a lit - tle there, well you got the boys go - ing to town. Ho - no - lu - lu

gon - na call your bluff.___

To Coda

D.S. al Coda

Coda

The Magic Islands

Lyrics and Adaptation by
KEN DARBY
Traditional Polynesian Melody
"Ku'u Lei Awapuhi"
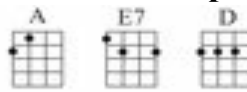
Far a-way the mag-ic is - lands call to me a-cross the
Far a-way the mag-ic is - lands call to me a-cross the

sea,___ and the mag-ic of the is - lands
years,___ and the mag-ic of the is - lands

thrills my heart with mem-o-ry.___ White gin-ger was in bloom,___
fills my lone-ly dreams with tears.___

___ it filled the air___ with sweet per-fume and we were there.___

___ Two shad-ows on the sand,___ a tro-pic moon a - bove

___ and we were lost, so lost in love.___ love.___

A Song Of Old Hawaii

Words and Music by GORDON BEECHER
and JOHNNY NOBLE

FIRST NOTE
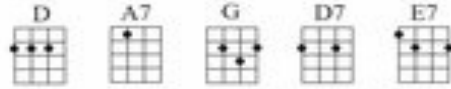
Dreamily

There's the per - fume of a mil - lion flow - ers

cling - ing to the heart of old Ha - wai - 'i. There's a rain - bow
trade - wind

fol - low - ing the show - ers bring - ing me a part of old Ha-
sigh - ing in the heav - ens, sing - ing me a song of old Ha-

Fine

wai - 'i. There's a sil - ver moon, a sym - pho - ny of
wai - 'i.

D.S. al Fine

stars. There's a hu - la tune and the hum of soft gui - tars. There's the

Sophisticated Hula

Words and Music by
SOL BRIGHT
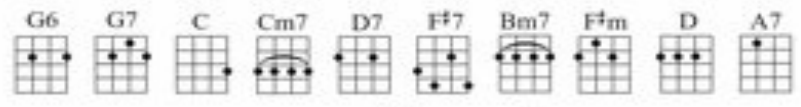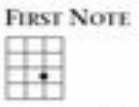
Hands on your hips, do your hu - la flips, so -
Swing your___ part - ner 'round, soon you'll cov - er ground, so -
Dance to the mu - sic sweet. Then you will re - peat,

phis - ti - cat - ed hu - la___ is___ the talk of the town.___
phis - ti - cat - ed hu - la___ is___ the talk of the town.___

The na - tive hu - la maid - ens, they love to dance;

they do their danc - ing to the beat of the drums. They do the hu - la 'cause it

gives 'em a chance;___ it's got a mel - o - dy that ev - 'ry - one hums.___ Oh!

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White Sandy Beach

Words and Music by
WILLY DANN

FIRST NOTE

Moderately

F
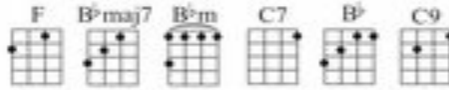
1. I saw you in___ my dreams.___ We were walk - ing hand___ in hand,
(2.) play - ing in___ the sun.___ We were hav - ing so___ much fun,
(3.) hot, long sum - mer days,___ ly - ing there in___ the sun.

B♭maj7   B♭m   F   C7

___ on a white___ sand - y beach___ of Ha - wai - 'i.___   [1.] 2. We were
___ on a white___ sand - y beach___ of Ha - wai - 'i.___
___ on a white___ sand - y beach___ of Ha - wai - 'i.___

[2., 3.] F   C7   B♭   C7

The sound of the o - cean soothes my___ rest - less soul. The sound of the o -

To Coda
C7   C9   C7   C9   D.S. al Coda

- cean rocks me all___ night___ long.___   3. Those

Coda
C7   C9   F

___ Oh, last night in my dream,___ I saw your face___ a - gain.___

B♭maj7

We were there___ in the sun.___ on a white___ sand - y beach___

B♭m   F

___ of, of, of, of Ha - wai - 'i.___

The Hawaiian Turnaround

Words by
JIM BELOFF
Music by
HERB OHTA

1. When you ar - rive____ in Hon - no - lu - lu, there's an un - mis -
2. No - ta - ble notes,____ you hear 'em at the start and end of
3. When you get home,____ the mo - ment that your feet are fin - 'lly

tak - a - ble sound.____ Ev - 'ry - where that mu - sic is found,____
man - y a song.____ And you'll find you're hum - ming a - long;
touch - ing the ground, in your heart you're par - a - dise bound;

[1.]
it's the Ha - wai - ian turn - a - round.
[2., 3. To Coda]
it's the Ha - wai - ian turn - a - round.
it's the Ha - wai - ian turn - a - round.

Beau - ti - ful views,____ ev - 'ry di - rec - tion.____ Trop - i - cal hues,____

D.C. al Coda
(take 2nd ending)
pic - ture per - fec - tion; par - a - dise found,____ each time you turn____ a - round.

Coda
This is the Ha - wai - ian turn - a - round.

Peter Moss

Formby Fun

Here we will explore the various right hand techniques of the genius ukulele player from the UK that was George Formby. The terms typically associated with these strumming methods are Syncopation, also known as the "Split Stroke". Will you play like him after 1 hour ? – most likely not. However, I will definitely point you in the right direction, sharing 3 of his most popular strumming patterns and interlacing them with some triples, not forgetting some straight beats. I will then slot these into one of his most famous songs "When I'm cleaning windows". Is this for you? Well, if you can count from 1-8 and can generally keep time, you will do just fine. Come and have a try. Peter.

Pattern 1 - 4 beats or one Bar/Measure

D	U	D	D	U	D	D	
8th	8th	8th	8th	8th	8th	Quarter	

Pattern 2 - 8 Beats or TWO Bars/Measures

D	D	U	D	D	U	D	D	D	D	(Pause)
	8th	8th	8th	8th	8th	8th				Quarter

Pattern 3 - 8 Beats or TWO Bars/Measures

D	D	U	D	D	U	D	D	U	D	D	U	D	D
	8th	8th	8th	8th	8th	8th	8th	8th	8th	8th	8th	8th	Quarter

More Advanced Syncopation

Pattern 1B - 4 beats or one Bar/Measure - The "FLICK"

		U P				
D	U	D	D	U	D	D
		1 6th				
8th	8th	16th	8th	8th	8th	Quarter

Pattern 3 - 8 Beats or TWO Bars/Measures - "TAPPING"

	TAP	1st	4th	TAP	1st	4th	TAP	1st	4th	TAP	1st	4th	TAP
D	D	U	D	D	U	D	D	U	D	D	U	D	D
	8th	8th	8th	8th	8th	8th	8th	8th	8th	8th	8th	8th	Quarter

The Triple
1) Down with the nail of the Index/Pointer finger   DOWN
2) Down with the Pad of the Thumb   DOWN
3) Back up with the pad of the Index/Pointer finger   UP

Five Foot Two

Verse

Straight	Pat 1	Pat2	Cont…	Straight	Pat 1	Straight	Pat 1
C	E7	A7	A7	D7	G7	C	G7

Straight	Pat 1	Pat2	Cont…	Straight	Pat 1	Pat 2	Cont…
C	E7	A7	A7	D7	G7	C	C

Bridge

Pat 3	Cont…	Cont…	Cont…	Cont…	Cont…	Cont…	Cont…
E7	E7	A7	A7	D7	D7	G7	G7

Verse

Straight	Pat 1	Pat2	Cont…	Straight	Pat 1	Pat 2	Cont…
C	E7	A7	A7	D7	G7	C	

Laura Wootton

60s Sing-A-Long

This will be a playful sing-and-play-along class that is open to all levels. We will play one song from each year of the 1960s. Attendees will receive a PDF of some of Laura's arrangements that have chord diagrams and strumming cues on them. Please print the PDF for class or bring a tablet/screen on which you can view it on.

This Magic Moment - 1960
Key of C

↓↓↑↑↓↑

C   Am   F   G   G7
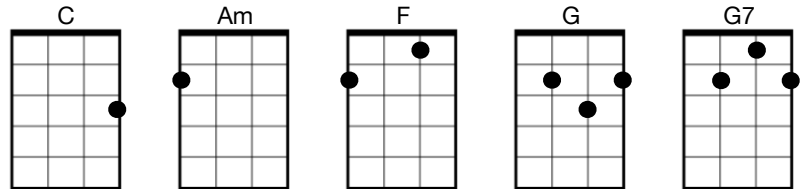
INTRO: C   Am   F   G

VERSE 1

                  C   **Am**
||: This   magic   mo - ment   so   diff - 'rent   and   so   new

                  F   **G**
Was   like   any   oth - er   until   I   kissed   you

                  C   **Am**
And   then   it   hap - pen - ed   it   took   me   by   surprise

                  F   **G**   **G7**
I   knew   that   you   felt   it   too   by   the   look   in   your   eyes

CHORUS

                  Am   **F**
Sweeter   than   wine.   Softer   than   a   sum - mer   night.

                  C   **G**
Everything   I   want   I   have,   whenever   I   hold   you   tight.

VERSE 2

                  C   **Am**
This   magic   mo - ment   while   your   lips   are   close   to   mine

                  F   **G**   **C**
Will   last   for - ev - er   for - ev - er   till   the   end   of   time

                  Am   **F**
Whoa… Oh… Oh… Oh…   Whoa… Oh… Oh… Oh…

                  G
Whoa… Oh… Oh… Oh… Oh… Oh…   :||

                  C
END: Magic   Mo - ment.

↓↓↑↑↓↑

Stand By Me - 1961
Key of G

CMaj7   Em   D7   G
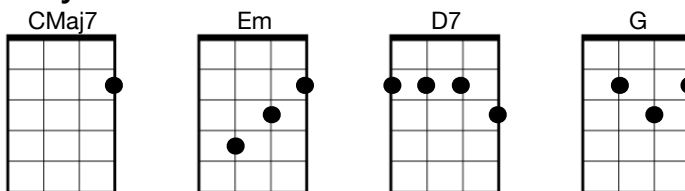
INTRO: **G**

VERSE 1

G   **Em**
When   the   night   has   come   and   the   land   is   dark

          CMaj7   **D7**   **G**
And   the   moon   is   the   on - ly   light   you'll   see

G   **Em**
No,   I   won't   be   afraid,   no,   I   won't   be   afraid

          CMaj7   **D7**   **G**
Just   as   long   as   you   stand,   stand   by   me

*** CHORUS ***

G   **Em**
So,   darling,   darling,   stand   by   me.   Oh,   stand   by   me

          CMaj7   **D7**   **G**
Oh,   stand,   stand   by   me,   stand   by   me...

                                              END on G

VERSE 2

G   **Em**
If   the   sky   that   we   look   upon   should   tumble   and   fall

          CMaj7   **D7**   **G**
Or   the   mount - ain   should   crumb - le   to   the   sea

G   **Em**
I   won't   cry,   I   won't   cry,   no,   I   won't   shed   a   tear

          CMaj7   **D7**   **G**
Just   as   long   as   you   stand,   stand   by   me

                                       *** TO CHORUS ***

Up On The Roof - 1962
Key of C

↓↓↑↑↓↑

INTRO: C

C   Am   F   Dm7/F6   G7   G
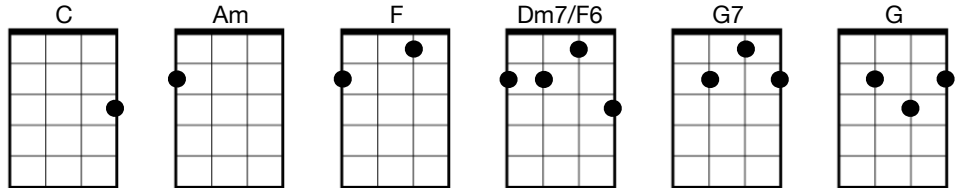
VERSE 1

    C   Am
When   this   old   world   starts   get - tin'   me   down
                                     ↓↓↑   ↓↓↑

    F   Dm7   G7   C
And   peop - le   are   just   too   much   for   me   to   face

    C   Am
I   climb   way   up   to   the   top   of   the   stairs
                                ↓↓↑   ↓↓↑

    F   Dm7   G7   C
And   all   my   cares   just   drift   right   in - to   space.

BRIDGE 1

F   F6   F   F6
On   the   roof   it's   peaceful   as   can   be

           C   Am   F
And   there   the   world   be - low   don't   bother   me

G7
Let   me   tell   you   now…

VERSE 2

    C   Am
When   I   come   home   feeling'   tired   and   beat
                          ↓↓↑   ↓↓↑

    F   Dm7   G7   C
I   go   up   where   the   air   is   fresh   and   sweet

    C   Am
I   get   away   from   the   hust - lin'   crowd
                          ↓↓↑   ↓↓↑

    F   Dm7   G7   C
And   all   that   rat - race   noise   down   in   the   street.

BRIDGE 2

```
 F                         F6                    F        F6
On   the   roof    the   on - ly   place   I    know

          C                        Am                   F
Where    you    just   have   to   wish   to   make   it   so

     G7                                       C
Let's  go!              Up     on     the    roof…
```

BREAK/SOLO

```
C        Am       F       Dm7      G7        C
                          ↓↓↑      ↓↓↑
```

BRIDGE 3

```
     F                         F6                      F         F6
At   night   the   stars   put   on   a   show   for   free

          C                        Am                   F
And,    dar - ling,   you   can   share   it   all   with   me

G7
I    keep   on   tell - in'   you   …
```

OUTRO VERSE

```
                              Am
Right   smack   dab   in   the   mid - dle   of   town
                          ↓↓↑              ↓↓↑
        F                 Dm7              G7        C
I've   found   a   par - a - dise   that's   trouble - proof

 C                                Am
And   if   this   world   starts   get - tin'   you   down
                                  ↓↓↑      ↓↓↑
        F                         Dm7   G7              C
There's   room   enough   for   two   up   on   the   roof,

          Am              C              F      G7              C
up   on   the   roof.   Yeah,   ba - by,   aw,   hon - ey,   up   on   the   roof.
```

END on C

Be My Baby - 1963
Key of C

INTRO: **C**

Chords: C, Am, Dm, G7, E7, A7, D, F
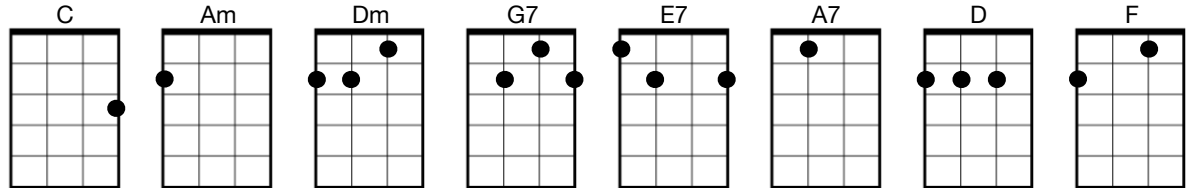
VERSE 1

                Am   **Dm**   **G7**
The night we met I knew I   needed you so.

C   **Am**   **Dm**   **G7**
And if I had the chance I'd   never let you go.

E7   **A7**
So won't you say you love me, I'll make you so proud of me.

D   **G7**
We'll make them turn their heads ev - 'ry place we go…

CHORUS

             C
So won't you please (be my, be my…)

             Am
Be my little ba - by (my one and only)
                F   **G7**
Say you'll be my dar - lin', be my baby now. Oh, oh, oh, oh oh.

END on C

VERSE 2

C   **Am**   **Dm**   **G7**
I'll make you hap - py baby,   just wait and see.

C   **Am**   **Dm**   **G7**
For every kiss you give me,   I'll give you three.

E7   **A7**
Oh, since the day I saw you,   I have been waiting for you.

D   **G7**
You know I will adore you till eternity.   ***** to CHORUS*****

I Want To Hold Your Hand - 1964
Key of G

INTRO: G

G · Dsus4 · D · Em · Bm7 · B7 · C
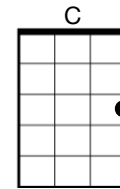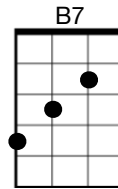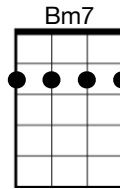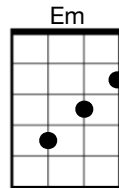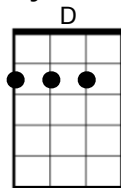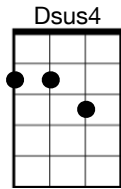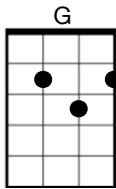
VERSE 1

G   Dsus4   D   Em   Bm7
Oh, yeah I'll tell you some - thing   I think you'll under - stand

G   Dsus4   D   Em   B7
When I say that some - thing,   I wanna hold your hand

CHORUS

C   D   G   Em   C   D   G
I wanna hold your hand   I wanna hold your hand

VERSE 2

G   Dsus4   D   Em   Bm7
Oh, please, say to me,   you'll let me be your man

G   Dsus4   D   Em   B7
And, please, say to me,   you'll let me hold your hand

CHORUS

C   D   G   Em   C   D   G
I wanna hold your hand   I wanna hold your hand

BRIDGE

Dm   G   C   Am
And when I touch you, I feel hap - py in - side

Dm   G   C   D
It's such a feel - ing that, my love, I can't hide…

C   D   C   D
I can't hide …   I can't hide

VERSE 3

G	Dsus4 D	Em					Bm7

Yeah, you got that some - thing   I think you'll under - stand

G	Dsus4 D	Em					B7

When I say that some - thing,   I wanna hold your hand

CHORUS

C	D	G	Em	C	D	G

I wanna hold your hand   I wanna hold your hand

BRIDGE

Dm	G	C	Am

And when I touch you, I feel hap - py in - side

Dm	G	C	D

It's such a feel - ing that, my love, I can't hide…

C	D	C	D

I can't hide …   I can't hide

VERSE 3

G	Dsus4 D	Em					Bm7

Yeah, you got that some - thing   I think you'll under - stand

G	Dsus4 D	Em					B7

When I say that some - thing,   I wanna hold your hand

OUTRO CHORUS

C	D	G	Em

I wanna hold your ha - a - a - and

C	D	B7

I wanna hold your hand

C	D	C	G

I wanna hold your ha - a - a - a - a - and

END on G

L O - V - E — 1965
Key of C

Chord diagrams: C, CMaj7, C7, C6, Dm7, G7, F, FaddC, F#dim7
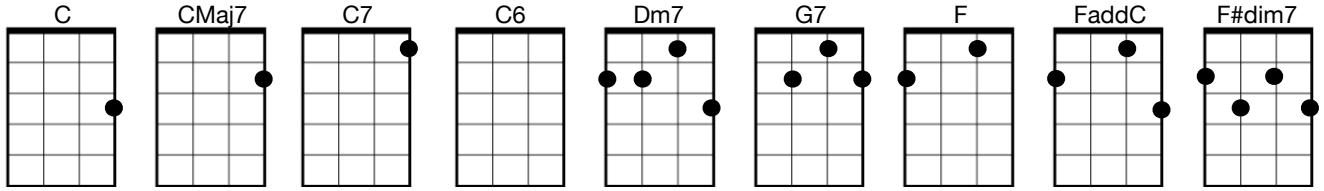
INTRO: C   G7   C   G7

VERSE 1

  C   CMaj7   Dm7   G7
"L" is   for   the   way   you   look   at   me

          Dm7   G7   CMaj7   C6
"O"   is   for   the   on - ly   one   I   see

  C   C7   F   FaddC
"V"   is   ver - y,   very   extra - ord - in - ar - y

  D   D7   G   D7   G7
"E"   is   ev - en   more   than   any - one   that   you   adore

VERSE 2

  C   CMaj7   Dm7   G7
Love   is   all   that   I   can   give   to   you

          Dm7   G7   CMaj7   C6
And   love   is   more   than   just   a   game   for   two

  C   C7
Two   in   love   can   make   it.

  F   F#dim7
Take   my   heart   and   please   don't   break   it.

  C   G7   C   G7 - turnaround to **VERSE 1**
Love   was   made   for   me   and   you.   **D7 - to END**

          C   G7   C
END: Yes,   love   was   made   for   me   and   you.
                              END on C

59th Street Bridge/Feelin' Groovy - 1966

Key of G

↓↓ ↑↑↓↑ ↓↓ ↑↑↓↑
       G   D7sus4   G]
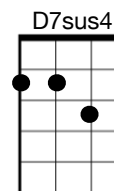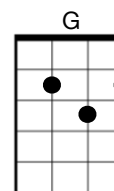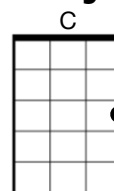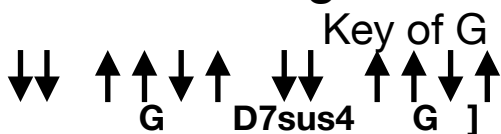
C   G   D7sus4

INTRO: **2x**   **[**   **C**

VERSE 1

  C   G   D7sus4   G
Slow   down   you   move   too fast,

  C   G   D7sus4   G
you've got to make the   morn - ing   last

      C   G   D7sus4   G   C   G
Just kick - in' down   the   cobble - stones,   lookin' for fun,

   D7sus4   G   **2x** **[** **C**   **G**   **D7sus4**   **G**   **]**
And   feel - in' groov - y.   feel - in' groov - y

VERSE 2

  C   G   D7sus4   G
Hello   lamp - post   watch - a   know - in'?

  C   G   D7sus4   G
I've come to watch your flow - ers   grow - in'.

C   G   D7sus4   G
Ain't   you   got   no   rhymes   for   me?

  C   G   D7sus4   G   **2x** **[** **C**   **G**   **D7sus4**   **G** **]**
Doot - in doo - doo, feel - in' groov - y.   Feel- in' groo - vy

VERSE 3

      C   G   D7sus4   G
I've got no deeds to do, no   prom - ises to keep.

    C   G   D7sus4   G
I'm dap - pled and drows - y and read - y to sleep.

      C   G   D7sus4   G
Let the morn - ing time wash all its pet - als on me.

  C   G   D7sus4   G   **2x** **[** **C**   **G**   **D7sus4**   **G**   **]**
Life, I love you, all is groov - y.   feel - in' groov - y

END on G

↓↓↑↑↓↑

There's A Kind Of Hush - 1967
Key of C

C   C+   C6   C7   F   G

INTRO: **C**

VERSE 1

              C   **C+**   **C6**   **C7**

||: There's   a   kind   of   hush   all   over   the   world   to - night

              F   **G**   **C**
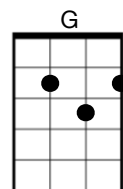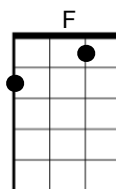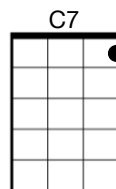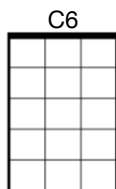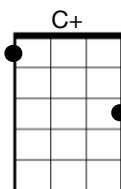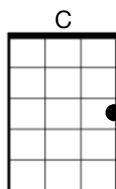
All   over   the   world   you   can   hear   the   sound   of   lovers   in   love

↓↓↑   ↓↓↑

F   **G**

You   know   what   I   mean

VERSE 2

              C   **C+**   **C6**   **C7**

Just   the   two   of   us   and   nobody   else   in   sight

                F   **G**

There's   nobody   else   and   I'm   feelin'   good

                C

just   holdin'   you   tight

Dm   Am

BRIDGE

      F   **Dm**

So   list - en   very   care - full - y
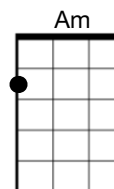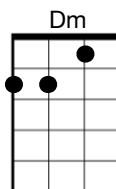
      Am   **Dm**   **G**

Get   clos - er   now   and   you   will   see   what   I   mean.

G

It   isn't   a   dream.

      F   **Dm**

The   on - ly   sound   that   you   will   hear

      Am   **Dm**
is   when   I   whisper   in   your   ear,

↓↓↑↑↓↑↓↓↑   ↓↓↑

      G   **F**   **G**
"I love you,   for - ev - er   and   ev - er."

VERSE 3

           C   **C+**   **C6**   **C7**
There's a   kind   of   hush   all   over   the   world   to - night

           F   **G**   **C**   **G**
All   over   the   world   people   just   like   us   are   fallin'   in   love. **:‖**

END/OUTRO

  G   **C**
Hush,   they're   fallin'   in   love

  G   **C**
Hush,   they're   fallin'   in   love

  G   **C**
Hush,   they're   fallin'   in   love

END on C

It's A Beautiful Mornin' - 1968
Key of C

↓ ↓ ↑ ↑ ↓ ↑

Dm7　　G7　　C　　Em　　Am
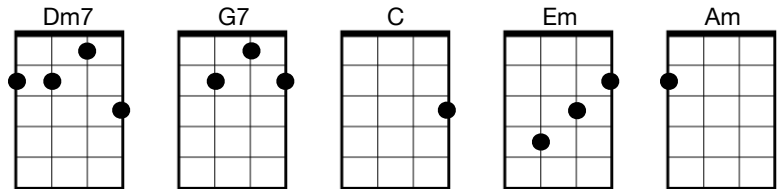
INTRO:　**Dm7**　　**G7**

VERSE 1

　　　　　　　　　C　　　**Em**　　**Dm7**
It's a beautiful morn - in' ahh!
　　　　　　　↓↓↑　　　↓↓↑
　　　　Em　　　**Dm7**　　　　**C**　　　　　　**Em**　　**Dm7**
I think I'll go out - side for a - while and just smile.
　　　　　　　　↓↓↑　　　　↓↓↑
　　　　　　　　　　　　　　　　　　　G7
Just take in some clean, fresh air 'cause…
　　　　　　　　　　　　Em
Am　　　　　**Dm7**　　　　　　　　　**Am**
No sense in stay - in' inside, if the weath - er's fine

　　Dm7　　　　　　　　**Em**　　　　　　　**Am**
and you've got the time. It's your chance to wake up and plan

　　Dm7　　　　　　　　**G7**
another brand new day (either way)

VERSE 2

　　　　　　　　　C　　　**Em**　　**Dm7**
It's a beautiful morn - in' ahh!
　　　　　　　↓↓↑　　　↓↓↑
　　　　Em　　　**Dm7**　　　　**C**　　　　**Em**　　**Dm7**
Each bird keeps sing - ing his own song, "So long!
　　　　　　↓↓↑　　　↓↓↑
　　　　　　　　　　G7
I've got to be on my way now."
　　　　　　　　　Em
Am　　　　　**Dm7**　　　　　　　　　　**Am**
No fun just hang - in' around. I've got to cov - er ground

　　　Dm7　　　　　　　**Em**
You couldn't keep me down.

Am
It just ain't no good if the sun shines

Dm7
And you're still in - side (shouldn't hide) still in - side (shouldn't hide)

G7sus4   **G7**   **C**

G7sus4

  still in - side (shouldn't hide)   Woah, oh, oh, oh, oh…
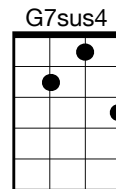
INTERLUDE

 C   **Em**   **Dm7** **G7**   **C**   **Em**   **Dm7** **G7**
Ooo - ooh Ah Ahhh…   Ooo - ooh Ah Ahhh…

OUTRO

↓↓   ↓↓   ↓↓   ↓↓

C+

D7sus4

Am   **C+**   **D7sus4**   **D7**
There will be child - ren with rob - ins and flow - ers
↓↓   ↓↓   ↓↓   ↓↓↓↑
Am   **C+**   **D7sus4**   **D7**
Sun - shine car - ess - es each new waking hour
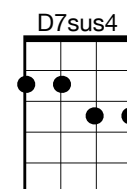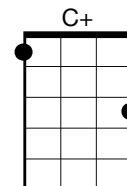
Em   **Am**   **Dm7**
Seems to me that peop - le keep seein' more and more each day

  Dm7
(Gotta say) Lead the way (it's okay)

G7sus4   **G7**   **C**
Brand new day (all the way)   Woah, oh, oh, oh, oh…

 C **Em**   **Dm7** **G7**   **C** **Em**   **Dm7** **G7**   **C**
Ooo - ooh Ah Ahhh…   Ooo - ooh Oh Ohhhh… Oh, oh, oh, oh…

 C **Em**   **Dm7**   **G7**
Ooo - ooh Ah Ahhh….
                            C
It's a beautiful morn - in'.
                  END on C

↓↓↑↑↓↑ **Put A Little Love In Your Heart - 1969**

Key of D

Intro: D

D G A
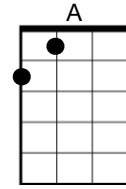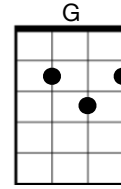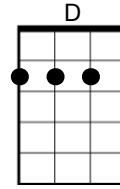
VERSE 1

 D
Think   of   your   fellow   man   lend   him   a   helping   hand

             D
G Put   a   little   love   in   your   heart.

 D
You   see   it's   getting   late.   Oh,   please   don't   hesitate.

           D
G Put   a   little   love   in   your   heart.

CHORUS

     D   A
And   the   world   will   be   a   bet - ter   place

     D   A
And   the   world   will   be   a   bet - ter   place

 A
For   you   and   me   just   wait   and   see

VERSE 2

D
A - noth - er   day   goes   by   and   still   the   children   cry

           D
Put   a   little   love   in   your   heart.

 G
D
We   want   the   world   to   know   we   won't   let   hatred   grow.

           D
G Put   a   little   love   in   your   heart.

CHORUS

               D   **A**
And   the   world   will   be   a   bet - ter   place

               D   **A**
And   the   world   will   be   a   bet - ter   place

A
For   you   and   me   just   wait   and   see

VERSE 3

 D
Take   a   good   look   around   and   if   you're   feelin'   down

                              D
Put   a   little   love   in   your   heart.
 G
 D
 I   hope   that   you   decide   kindness   will   be   your   guide.

                              D
G
Put   a   little   love   in   your   heart.

CHORUS

               D   **A**
And   the   world   will   be   a   bet - ter   place

               D   **A**
And   the   world   will   be   a   bet - ter   place

A
For   you   and   me   just   wait   and   see

  G   **D**
[Put   a   little   love   in   your   heart.] **repeat 3x**
                                  END on D

Curt Sheller

Jazzin' Up Da' Blues

Da' Blues — It's a Scale, It's a Progression, It's a Feelin'. This workshop will explore expanding the blues beyond the basic C , F , and G chords - the I , IV , V . Will spice it up with cool substitutions and using harmonic connections while still retaining the essence of the I , IV , V of the da' Blues.

Introduction
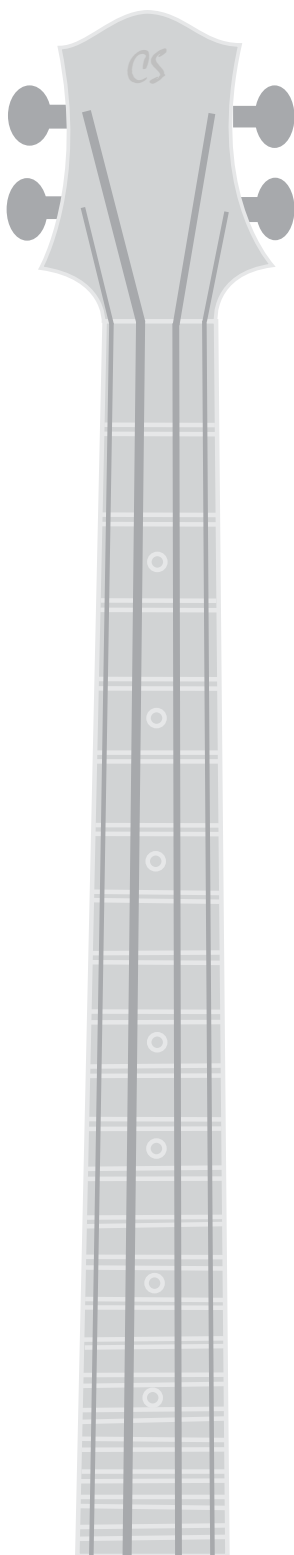
The "***Blues***" are at the heart of all American music. It has influenced Country, Rock, Folk, Jazz, Bluegrass and just about every form of American music we listen to today.

Studying the blues chord progressions in this book will open a wealth of creative possibilities for exploring chords and chord progressions in all styles of music, not just the blues.

The "***Blues***", a Scale, a Chord Progression, and a Feeling.

This book covers the "chord changes" or *progression* part of the blues.

Here is a common twelve measure blues chord progression in the key of C major.

C				
1 *I				
F		C		
5 IV		7 I		
G		C		
9 V		12 I		

Measures *one*, *five*, *seven*, *nine*, and *eleven* are critical measures where the **I**, **IV** and **V** chords MUST appear or their direct diatonic substitutions for a progression to remain a blues progression.

The most common form of a blues chord progression is twelve measures in length containing three four measure sections:

4 Measures of the **I** chord

2 Measures of the **IV** chord and **2** bars of the **I** chord

2 Measures of the **V** chord and **2** measures of the **I** chord

Totaling 12 measures

* These UPPERCASE roman numerals correspond to the chord's function with in its major or minor tonality. See the author's book **Harmonic Analysis for Scale Selection and Chord Substitution** for more information.

Chord Substutition Principles
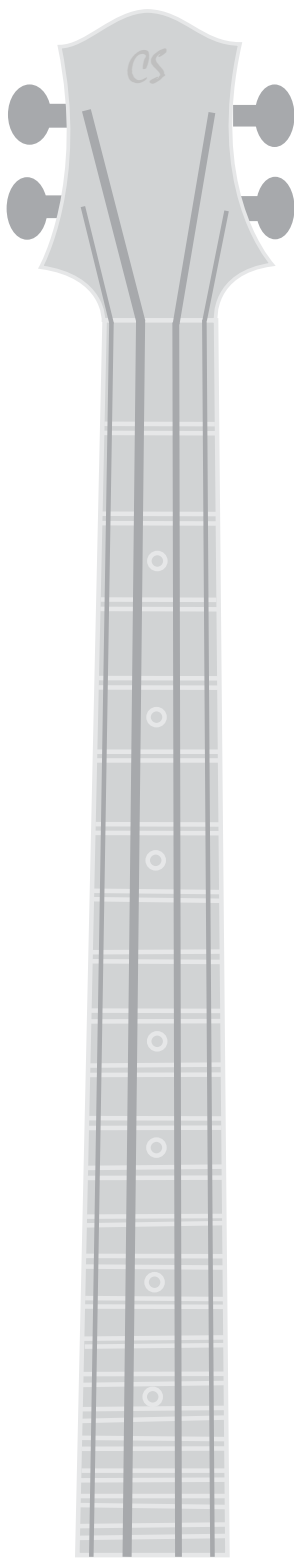
A substitution is when a chord replaces or is used in addition to an existing chord.

Chords can have a *active* or *passive* quality to them. *Active* chords tend to be restless and want to move on to other chords. *Passive* chords tend to offer a feeling of rest and resolution. This cycle of active and passive chords are what gives chord progressions their feeling of movement.

Passive Chords

Passive chords can substitute for Passive chords.

In the key of C major the passive chords are the **I, III** and **VI** chords. As triads they are **C**, **Em** and **Am** and as 4-part chords they are **Cmaj7**, **Em7** and **Am7**.

In the key of C minor the passive chords are the **I, III** and **VI** chords. As triads they are **Cm**, **Eb** and **Ab** and as 4-part chords they are **Cm7**, **Ebmaj7** and **Abmaj7**.

Active Chords

Active chords can substitute for *Active* chords.

In the Key of C major the active chords are the **V, II, VII** and **IV** chords. As triads they are **G**, **Dm**, **Bdim**, and **F**. As 4-part chords they are **G7**, **Dm7**, **Bm7b5**, and **Fmaj7**.

In the Key of C minor the active chords are the **V, II, VII** and **IV** chords. As triads they are **G**, **Dm**, **Bdim**, and **F**. As 4-part chords they are **G7**, **Dm7b5**, **Bm7b5**, and **Fm7**.

Summary

	Passive	*Active*
	I	**V**
	III	II
	VI	IV
		VII
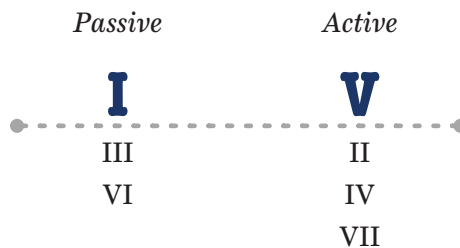
Direct Substitution

A direct substitute is when the root of a substitute chord matches the root of the original chord.

There are two types of direct substitutions: *replacement* and *expansion*, with the substitution characteristics of *superimposable* or *non-superimposable*.

Replacement

The original chord is removed and replaced with the substitute in the same time frame.

Expansion

Original chord remains plus the substitute in the same time frame.

Superimposable

Upper partials (9, 11 and 13) can be used as a *direct* substitute without changing the scale that would be used to create melodies or improvise.

Superimposable substitutions are *direct* substitutions, either replacing or expanding the existing chord.

Non-Superimposable

Alterations (**#4**, **b5**, **#5**, **b9**, **#9**, **#11**, **b13**).

Non-superimposed substitutions are *direct* substitutions, either replacing or

expanding the existing chord. The scale selected depends on the chord alterations used.

Note Substitution

6 for maj7, **6/9** for maj7, **m6** for m7, **mL7*** for m7.

Note substitutions are *direct* substitutions, either *replacing* or *expanding* the existing chord.

*minMaj7 - The **"L"** stands for *large* seventh, a major seventh.

Harmonic Principles

The Minor Third Substitution Principle

The *Minor Third Substitution Principle* states that a chord, ANY type, whose roots are 1 and 1/2 steps (*a minor third*) apart can substitute for each other. The most common chord type are 7th chords. These chords are often preceded by their **II** chords. Typically acting as a **V** or **II V** to the next chord.

Key of C Example

V	bVII7 ⟶	bII7 ⟶	III7
G7	**Bb7** ⟶	**Db7** ⟶	**E7**
	Fm7 **Bb7**	|	|
	IVm7	Abm7 **Db7**	|
	II V of …	*bVIm7*	Bm7 **E7**
		II V of …	*VIIm7*
			II V of …

bVII7

At times only the **II** of the **bVII** chord (*IVm7* or *IVm6*) is used. This is often referred to as a *Backdoor* substitution, due how the resolution to the **I** chord is approached from the **bVII7** chord vs., the traditional Dominant **V** resolution to the **I** chord.

ORIGINAL

CMAJ7 | G7 | CMAJ7 |

C: I   V   I

SUBSTITUTION

CMAJ7 | FM7 Bb7 | CMAJ7 |

C: I   Backdoor   I
Minor Third
Substitution for G7 (Bb7)
with it's II (Fm7)

bII7

This substitution turns a *Full Diatonic** chord progression into a *Chromatic** chord progression. This is often referred to as the *Tritone* substitution.

III7

A rare substitution but worth exploring.

* See the author's book **Harmonic Analysis for Scale Selection and Chord Substitution** for a description of these terms and more information.

Example A

A

Example B

C7 **F7** **G7**

B

C⁷

F⁷   C⁷

G⁷   C⁷
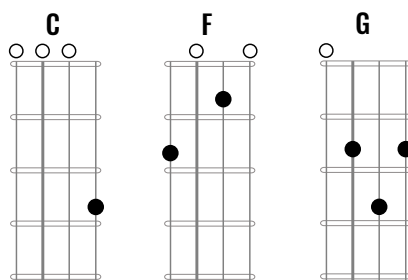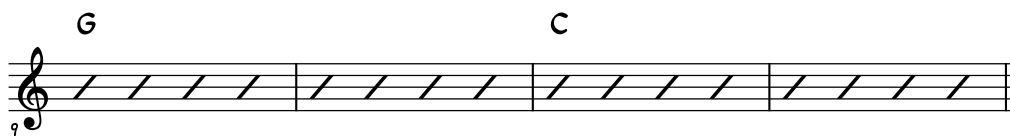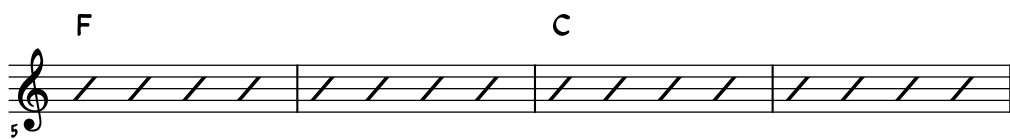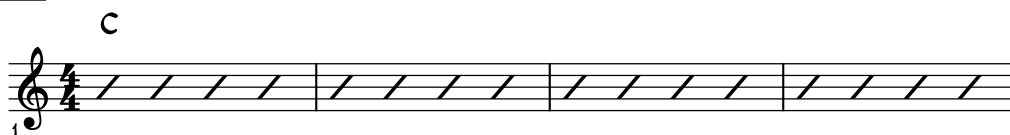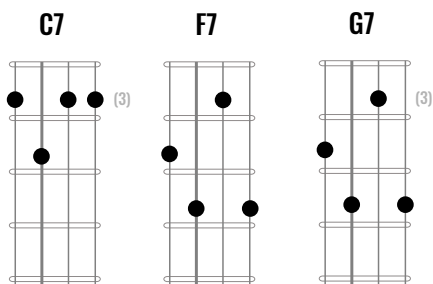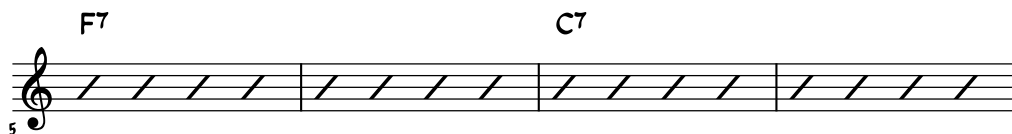
Major "Quick Four" Progression - Example D

To break up the monotony of six measures of a **I** chord when the progression is repeated. A **V** chord is added to measure twelve turning the progression back to the **I** chord. A **IV** chord is added to measure two, returning to the **I** chord in measure three. This change is often referred to as a *"Quick Four"* change. A **IV** chord can also be added to measure ten.

Chords can be *major triads* or *4-part seventh* chords.

D

C7   F7   C7

1.   I7   IV7   I7 (V of IV)

F7   C7

5.   IV7   I7

G7   F7   C7   G7

9.   V   IV7   I7   V
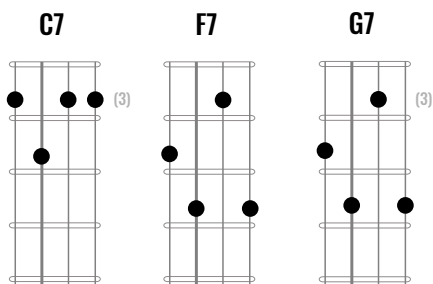
Example D

D
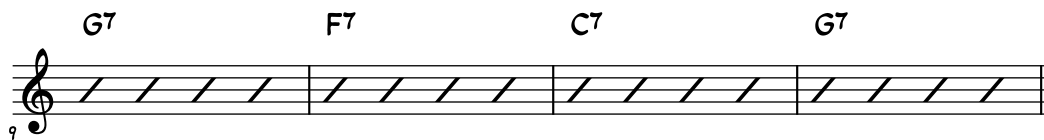
Linking Substitution - Example G

An *expansion* substitution in measure four treats measure five as a temporary tonic or **I** chord. The **C7** is acting as a V of IV *Secondary Dominant** chord and can be proceeded by its **II** chord. A diatonic *expansion* substitution, **II** for **IV** in measure nine is created by moving the **V** chord to measure ten. This same substitution has been applied to measure twelve.

A more harmonically active turnaround has been added to measures eleven and twelve and will be used, or a variation for the remaining examples.

G

C7		F7		C7		Gm7 C7
1. I7		IV7		I7		II V of IV ·····▸

F7			C7
5. IV7			I7

Dm7	G7	C7 F7	Dm7 G7
9. II	V	I7 IV7	II V
II is a Sub for IV			

Example G
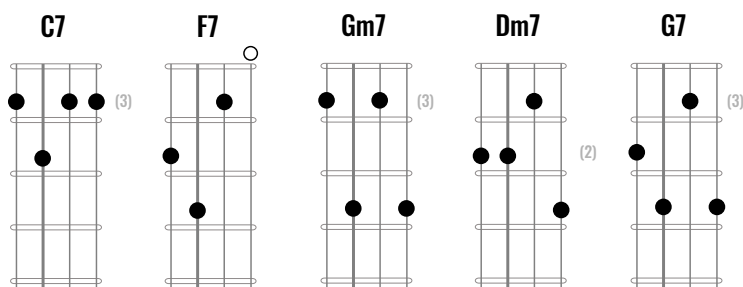
Linking Substitution - Example H

An *expansion* substitution in measure four treats measure five as a temporary tonic or **I** chord. The **C7** is acting as a V of IV *Secondary Dominant** chord and can be proceeded by its **II** chord. A diatonic *expansion* substitution, **II** for **IV** in measure nine is created by moving the **V** chord to measure ten. This same substitution has been applied to measure twelve.

A more harmonically active turnaround has been added to measures eleven and twelve and will be used, or a variation for the remaining examples.

H

C7	F7	C7	Gm7　　C7
/ / / /	/ / / /	/ / / /	/ / / /
1.　I7	IV7	I7	IVm7　　I7
			II V of IV - - - - - - →

F7		C7	A7
/ / / /	/ / / /	/ / / /	/ / / /
5.　IV7		I7	VI7
			V of II - - - - - - - →

Dm7	G7	C7　　A7	Dm7　　G7
/ / / /	/ / / /	/ / / /	/ / / /
9.　II	V	I7　　VI7	II　　V
		V of II ·······↑	

Example H
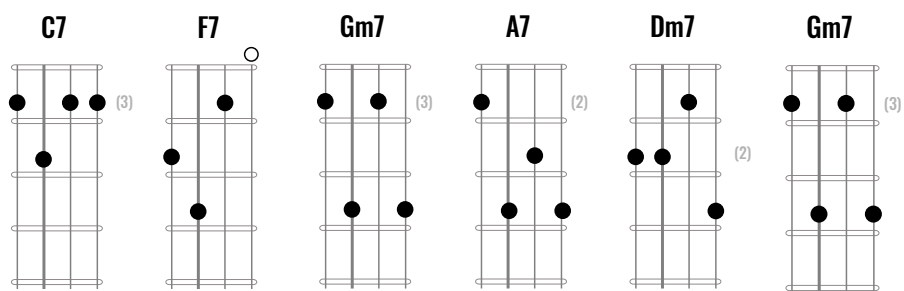
H

"Backdoor" Substitution - Example O

The "Backdoor" substitution falls under the Minor Third Substitution principle, a **bVII7** (Bb7) substitute for the **V** (G7) chord and can proceeded by its **II** chord.

O

C7				F7				C7				Gm7		C7	

1. I7   IV7   I7   IVm7   I7
                                                               II V of IV --------------->

F7				F#°7				C7				A7			

5. IV7   #IV°7   I7   VI7
                                                         V of II --------------->

Dm7		G7		Fm7		Bb7		C7				A7		Dm7		G7

9. II   V   IVm7   bVII7   I7   VI7   II   V
                     "Backdoor" Substitution   V of II ---------->
                     A **II V** in Eb Major

The "Backdoor" substitution can be found in many songs of the standard Jazz repertoire. Songs like: Valse Hot (m. 10), Ladybird (m. 3), How High the Moon (m. 28), Joy Spring (m. 4 & 12), Groovin' High (m. 30), Four (m. 7), plus many more.

A common substitution for a **V** or **II V**. A linking substitute after a temporary modulation to a **IV** chord before returning to a **I** chord. Or as a free standing **V** or **II V** between two **I** chords.

Example O

C7   F7   Gm7   F#°7   A7

Dm7   G7   Fm7   Bb7

O

| C7 | F7 | C7 | Gm7 C7 |

| F7 | F#dim7 C7 | A7 |

| Dm7 G7 | Fm7 Bb7 | C7 A7 | Dm7 G7 |

Confirmation Changes - Example P

This example used a technique called *Backcycling*. A series of linking **II V** chords leading to the **IV** chord. This progression is called the *"Confirmation Cycle"* and named after the Charlie Parker song *"Confirmation"*.

P

Confirmation Changes/Cycle

C7				Bm7b5	E7			Am7	D7			Gm7	C7		
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

1. I7
   I7   VII   III7   VI   II7   IVm7   I7

   II V of VI --------------> II V of Vm7 -----------> II V of IV ----------------->

F7					F#°7			C7				A7			
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

5. IV7   #IV°7   I7   VI7

   V of II ----------------->

Dm7				G7				C7		A7		Dm		G7	
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

9. II   V   I7   VI7   II   V

   V of II ---------->

The chord changes can be found in songs like: *Bluesette*, *There Will Never Be Another You*, and *Blues for Alice*.

Alternate Analysis

An alternative analysis could have been done using a double function notation of **II V/I** with the **I** serving a double function for the previous **II V** as well as a **II**.

C7				Bm7b5	E7			Am7	D7			Gm7	C7		
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

I7   II   V   II   V   II   V

Am: G: F:

Lewis Changes - Example Q

Named after John Lewis of the Modern Jazz Quartet these changes are often called the *"Stormy Monday"* changes.

Q

C7				Bm7b5	E7			Am7	D7			Gm7	C7		
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

1. I7 — VII III7 — VI II7 — IVm7 I7
   I7 — II V of VI → II V of Vm7 → II V of IV →

Lewis Changes

F7								Cmaj7				Dm7		Em7	A7
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

5. IV7 — I — II — III VI7
   II V of II →

Dm7				G7				C7		A7		Dm7		G7	
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

9. II — V — I7 VI7 II V
   V of II ⋯

The chord changes can be found in songs like; *Bluesette*, *There Will Never Be Another You*, and *Blues for Alice*.

Alternate Lewis Changes

F7								Cmaj7		Dm		Em7		Eb7	
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

IV7 — I — II — III bIII7
Tritone Sub

Coltrane Blues - Example R

John Coltrane's music and compositions are a formative influence on all jazz musicians. His composition, Giant Steps and it's use of a major third modulation sequence can be used in a blues progression.

R

Coltrane Changes

Cmaj7	Eb7	Abmaj7	B7	Emaj7	G7	C7

1. II   Ab: V   I   E: V I   C: V   V of IV ---------->
    Key Modulations ----------------------------------

F7		F#°7	C7		A7

5. I7   I7   V of II ---------->

Coltrane Changes

*Dm7	Eb7	Abmaj7	B7	Emaj7	G7	C7	G7

9. II   Ab: V   I   Eb: VI   C: V   I   V
    Key Modulations ----------------------------------

* The *Coltrane Changes* can start with either a **I** or **II** chord.

The Tritone Substitution - Example S

The *Tritone* substitution is a *Minor Third Substitution* that creates a chromatic root movement. Here the **V** chords are replaced with their tritone substitution.

S

C7	F7	C7	Gm7	Gb7
I7	IV7	I7	IVm7	bIV7
			II bII of IV	

F7	F#°7	C7	Em7	Eb7
IV7	#IV°7	I7	IIIm7	bIII7
			II bII of II	

Dm7	G7	C7	A7	Dm7	Db7
II	V	I7	VI7	II	bII7
			V of II	II bII of I	

The Tritone Substitution - Example T

The *Tritone* substitution is a *Minor Third Substitution* that creates a chromatic root movement. Here the **V** chords are replaced with their tritone substitution.

T

C7			F7			C7			Gm7		Gb7	
1. I7			IV7			I7			IVm7		bIV7	
									II bII of IV ---------->			

F7			F#°7			C7			Em7		Eb7	
5. IV7			#IV°7			I7			IIIm7		bIII7	
									II bII of II ---------->			

Dm7			G7			C7		Eb7	Dm7		Db7	
9. II			V			I7		bVII7	II		bII7	
								Tritone Sub	↑ II bII of I ---------->			

The Tritone Substitution - Example U

The *Tritone* substitution is a *Minor Third Substitution* that creates a chromatic root movement. Here the **V** chords are replaced with their tritone substitution.

U

```
      C7                    F7                    C7                   ( Dbm7       Gb7 )
   ‖ /   /   /   /  | /   /   /   /  | /   /   /   /  | /   /   /   / |
1.   I7                    IV7                   I7                    II         V
                                                                      Tritone II V of IV  ---------->

      F7                    F#°7                  C7                   ( Bbm7       Eb7 )
   | /   /   /   /  | /   /   /   /  | /   /   /   /  | /   /   /   / |
5.   IV7                   #IV°7                 I7                    II         V
                                                                      Tritone II V of II  ---------->

      Dm7                   G7                    C7        Eb7        ( Abm7       Db7 )
   | /   /   /   /  | /   /   /   /  | /   /   /  | /   /   /   / ‖
9.   II                    V                     I7        bVII7      II         V
                                                            Tritone         Tritone II V of I  -------->
                                                            Sub
```

All theses *Tritone Subs* are just *Minor Third Substitutions* of Secondary Dominant substitutions, a **V** to **X** with their **II** chords.

The Tritone II V Substitution - Example V

Adding the **II** chord to the tritone **bII** substitution in measure nine.

V

C7		F7		C7		Dbm7	Gb7
1. I7		IV7		I7		II	V
							Tritone II V of IV ┈┈┈┈▸

F7		F#°7		C7		Bbm7	Eb7
5. IV7		#IV°7		I7		II	V
							Tritone II V of II ┈┈┈┈▸

Dm7		Abm7	Db7	C7	Eb7	Abm7	Db7
9. II		bVIm7	bII7	I7	bVII7	II	V
		Tritone II V of I			Tritone Sub	Tritone II V of I ┈┈┈┈▸	

You can end up getting pretty crazy with the substitutions. But, it all still sticks with the harmonic intent of the progressions.

Expansion Substitution - Example W

Adding the **V** chord back into measure nine.

W

	C7				F7				C7				Dbm7		Gb7	
1.	I7				IV7				I7				II		V	

Tritone II V of IV ┄┄┄┄┄➤

	F7				F#°7		C7					Bbm7		Eb7	
5.	IV7				#IV°7		I7					II		V	

Tritone II V of II ┄┄┄┄┄➤

	Dm7	G7		Abm7	Db7			C7		Eb7		Abm7		Db7	
9.	II	V		bVIm7	bII7			I7		bVII7		II		V	

Tritone II V of I ┄┄┄┄┄➤

Tritone Sub ┄┄┄┄

Tritone II V of I ┄┄┄┄┄➤

Backdoor bVII7 Substitution - Example X

Using example **O** from *page 42* a "Backdoor" **bVII7** chord replaces the **IV** chord in measure two.

X

C7				Bb7				C7				Gm7		C7	
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

1. I7   bVII7   I7   II   V

Backdoor V of I ··············   II V of IV ···············→

F7				F#°7				C7				A7			
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

5. IV7   #IV°7   I7   V

V of II ···············→

Dm7				G7				C7		A7		Dm7		G7	
/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

9. II   V   I7   bVII7   II   V

V of II ···········

The "Backdoor" substitution (*example O, page 42*) can be uses as a free standing **V** or **II V** between two **I** chords (*m1 and m2*).

Backdoor II V Substitution - Example Y

A **II** chord can be added to a "Backdoor" substitution.

Y

C7 / / / / | Fm7 / Bb7 / | C7 / / / / | Gm7 / C7 / |
1. I7   IVm7   bVII7   I7   II   V

Backdoor II V of I -------------↑   II V of IV ------------------→

F7 / / / / | F#°7 / / / | C7 / / / / | A7 / / / / |
5. IV7   #IV°7   I7   II   V

V of II ------------------→

Dm7 / / / / | G7 / / / / | C7 / / / / | A7 / / / / | Dm7 / G7 / |
9. II   V   I7   VI7   II   V

V of II -----------↑

Backdoor II V with Tritone Substitution - Example Z

A Tritone substitution of the **V** of the "Backdoor" substitution, the E7 in measure two.

In measure 2 (*m2*), you could substitute **Am7** for the **Fm7**, creating a different **II V**, **Am7 E7**.

26 Blues Chord Progression from A to Z. As you can see, it can get harmonically, pretty crazy. And there would be a lot more. And the title of the book would have to be changed. All the progressions adhere to the harmonic intent of a blues progression.

Scale Choices

Seventh Chords

- For **Seventh** chords resolving up a perfect fourth (*or down a perfect fifth*) to a *major* chord type use a **Mixolydian** scale.
- For **Seventh** chords resolving up a perfect fourth (*or down a perfect fifth*) to a *minor* chord type use a **Mixolydian -2 -6** scale.

Core Chords

Seventh Chords

There are six essential chords to build your 4-part contemporary, a.k.a., "Jazz" chord vocabulary on.

From the below four, core Seventh chords you well on your way to building any chord you would ever need.

Core 7th Chords • Transpose as Needed
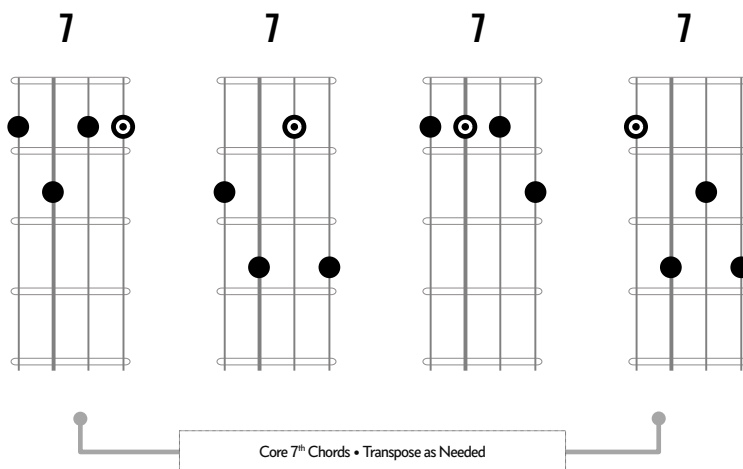
Conclusion
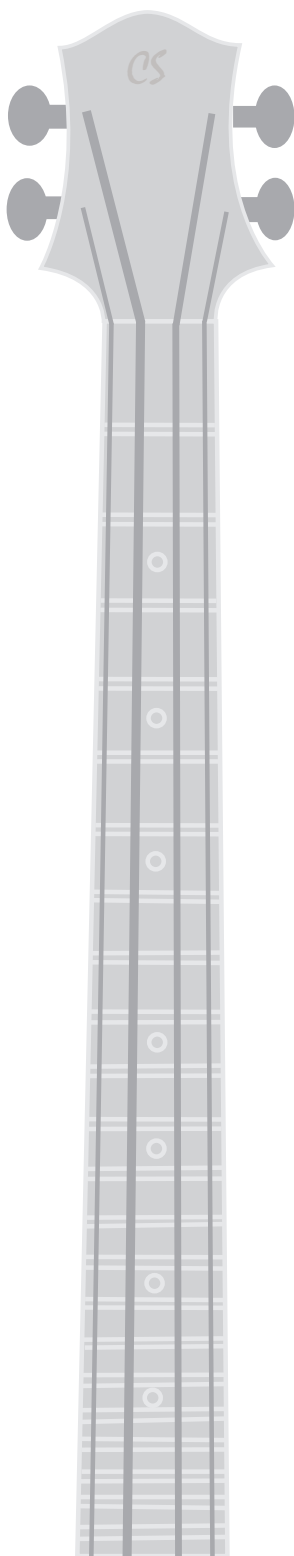
A blues progression can be as simple as a **I IV V** basic twelve measure progression to a complex jazz arrangement with substitutions, upper partials and alterations.

For a blues progression to remain a blues progression it needs a **I**, **IV** and **V** chord in the post positions.

This book focused mainly on the major blues progression in the **Key of C** and briefly touched on the blues progression in a minor key. Other substitutions and keys are possible and should be explored.

The principles used to create the substitutions can be applied to other progressions and key - not just a blues progression.

Now Get to Work!

Jodi Damon

Memorizing Your Songs - Yes You Can!

This workshop is for anyone with the desire to memorize music, but especially for those who have ever uttered the phrase 'I just can't do it'. Fortunately, memorizing is not just for an elite group of people born with the right skills—anyone can train and develop their memorization skills. Jodi will describe many proven techniques that are helpful when memorizing music. She'll also discuss the benefits of memorizing music, and give you the pep talk you need to finally do it!

Memorizing your Songs-Yes You Can!
Presented by Jodi Damon

"Whether you think you can or you think you can't, you're right."
-Henry Ford

The power of the word 'Yet'
"I can't memorize music YET"
Memorization is a skill that can be developed and improved.

Why would you want to?
Pocket songs-for requests and campfires
Performance benefits- Gives you the opportunity to connect to a song more deeply
Not be limited to whether you have a songbook with you to play
To prove that you can do hard things!

Picking the right song
Let's set ourselves up by choosing a good song to memorize. They are not all created equal and some will be much easier to commit to memory than others. The easiest songs to memorize will be ones that tell a story and/or ones with which you are already very familiar. Also choosing a song with a simple or repetitive chord progression will assist in the task. The hardest ones are songs that repeat a lot but with slight changes or ones that lists things.

Commit to it and decide you are going to do it.
Start playing the song using the song sheet with this in mind. You will pay attention differently now (similar to when a teacher tells you there will be a test on information in a lecture.)

Tips and Tricks:

Sing/play the song with the song sheet but work on playing sections without looking.

Use chunking: Learn the song in separate sections, then group them together at the end. Break it down to one section/verse at a time and don't overdo it. (example phone numbers)

Write out the lyrics- Try using different colors for different sections.

Practice interleaving. Interleaving is the idea of mixing or alternating skills or concepts that you want to learn. For example, spend some time memorizing a verse to the song you are working on. Then play some other songs (either that you already have memorized or using a song chart) and then revisit the verse you are working on.

Use spaced repetition. Review the information, then increase the time between reviews each time to enhance long term knowledge retention.

Sleep on it. Studies show that your brain processes and stores information while you sleep. Try to review the song just before you go to sleep and see if it helps embed the information in your memory.

Use visualization: Imagine/create images, diagrams, or animations to communicate the lyrics (ex Ukulele Anthem, Down on the Corner) Be as vivid as possible.

Connect it- Link the words to a personal experience. (example- how I memorized the order of the verses for Untitled No 4)

Memory Palaces. This technique involves attaching memory triggers to familiar locations. Try learning the words the first verse while standing in the kitchen, and the words to the next verse in the living room etc

Speak the words before singing it

Record yourself playing the song and try to sing along to it from memory

Isolate chords and work on playing them without singing. Look for patterns in the chord progression. Pay attention to what your hands are doing.

Find landmarks where words match up with chord changes.

REPETITION-this will eventually engage muscle memory. Don't need instrument, can sing the song in the shower, car, in your head before bed etc)

Take your time and practice correctly. If there is a part that you always forget/mess up on, isolate that part and play it repeatedly without mistakes. You do not want muscle memory to kick in if you continue to play/sing it incorrectly.

Keep it fun! Take breaks. Be patient. And rest assured, this will get easier and faster as you hone your memorization skills.

If you repeat this enough, muscle memory WILL kick in and you'll experience freedom to express and connect within the song!

Uncle Zac

Tin Pan Alley – The Brain

Tin Pan Alley – Where a Uke really sounds like a Uke

This workshop is designed for any player who wants to have some fun playing swing and jazz styles of Tin Pan Alley. The course is designed to accommodate ukes of all sizes and tunings as well as players from beginner to intermediate.

We will explore several LEFT HAND tips, tricks & techniques to take your playing of all sorts of songs out of first gear and into the wonderful world of swing. From chord substitution to melody rhythms, putting a new set of tools in your "UkeBag" and take your playing to the next level is the ultimate goal of this course and getting you there is the ultimate goal for UncleZac.

TRANSPOSITION CHART*

I	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	**I**
II	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	**II**
III	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	**III**
IV	F	F#	G	Ab	A	Bb	B	C	Db	D	Eb	E	**IV**
V	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	**V**
VI	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	**VI**
VII	B	B#	C#	D	D#	E	F	F#	G	G#	A	A#	**VII**
I	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	**I**

*SAME CHORDS : C#/Db D#/Eb F#/Gb G#/Ab A#/Bb

COLOR FOLLOWS CHORD - FLATS AND SHARPS DON'T

FIVE FOOT TWO

C	E7	A7	A7	D7	G7	C	G7
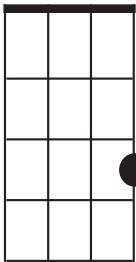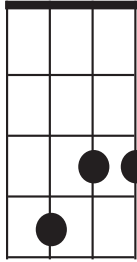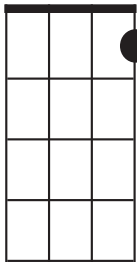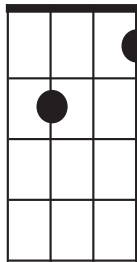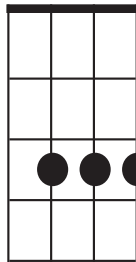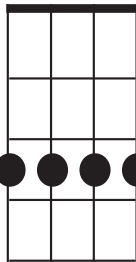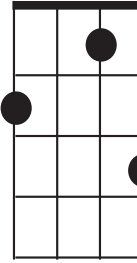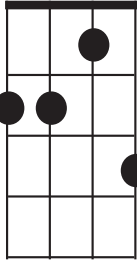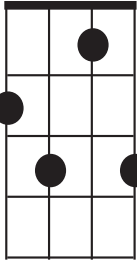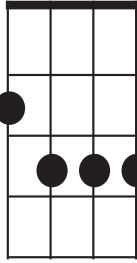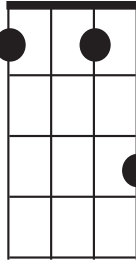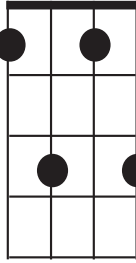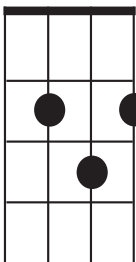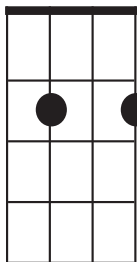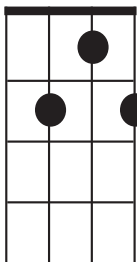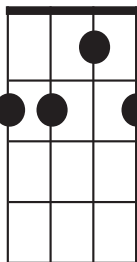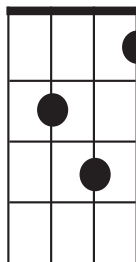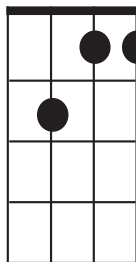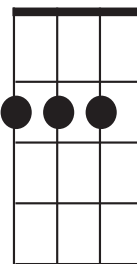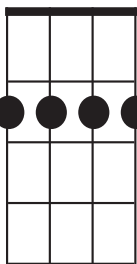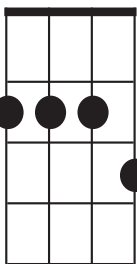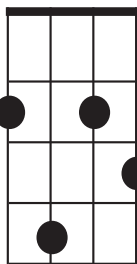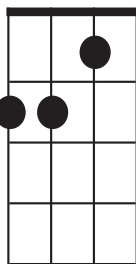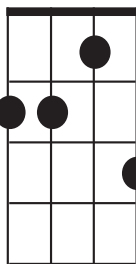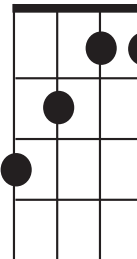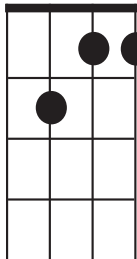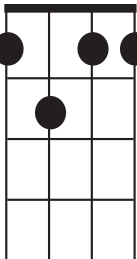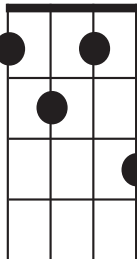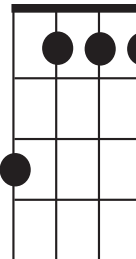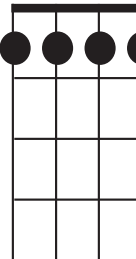
C	E7	A7	A7	D7	G7	C	C

E7	E7	A7	A7	D7	D7	G7	G7

D7	G7	D7	G7	D7	G7	C	C

///

maj>6th / 7th>9th / min>min7th CHORD FORMS

C   C6   C7   C9   Cm   Cm7

F   F6   F7   F9   Fm   Fm7

G   G6   G7   G9   Gm   Gm7

D   D6   D7   D9   Dm   Dm7

Bb   Bb6   Bb7   Bb9   Bbm   Bbm7

CHORD SUBSTITUTION

C   F   G   A   D   E   Bb   B

C7   F7   G7   A7   D7   E7   Bb7   B7

C9   F9   G9   A9   D9   E9   Bb9   B9

Cm   Fm   Gm   Am   Dm   Em   Bbm   Bm

Cm7   Fm7   Gm7   Am7   Dm7   Em7   Bbm7   Bm7

PATTERN RECOGNITION
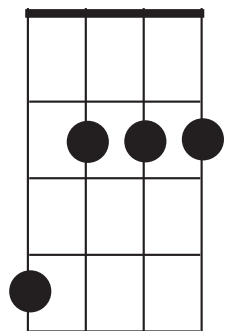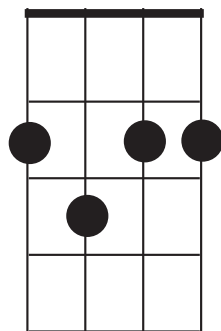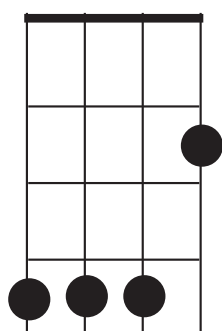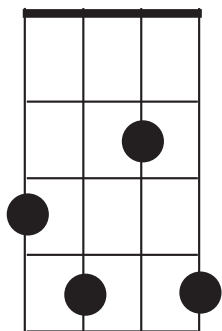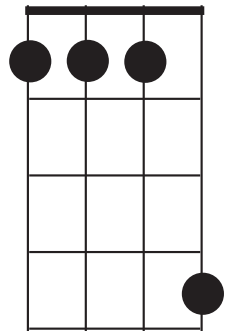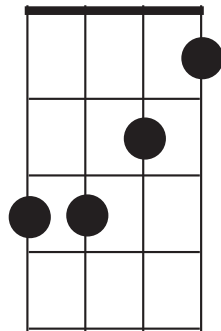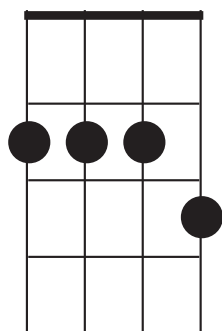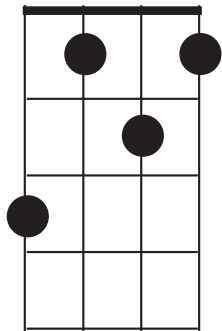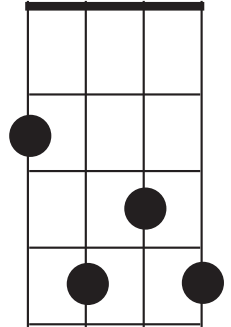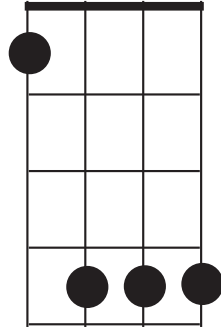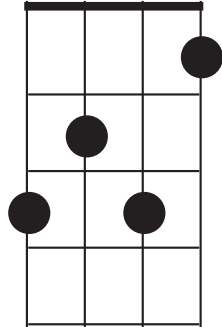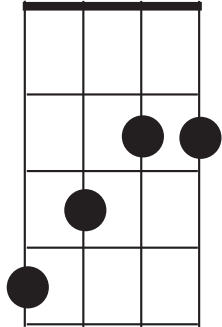
WALK-BACKS and 3-STEPS
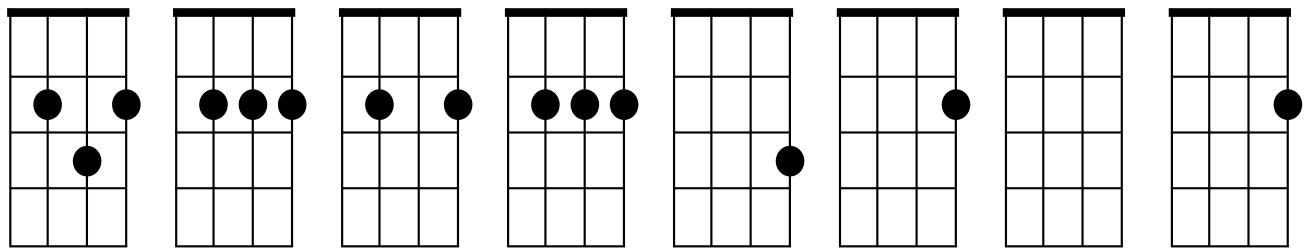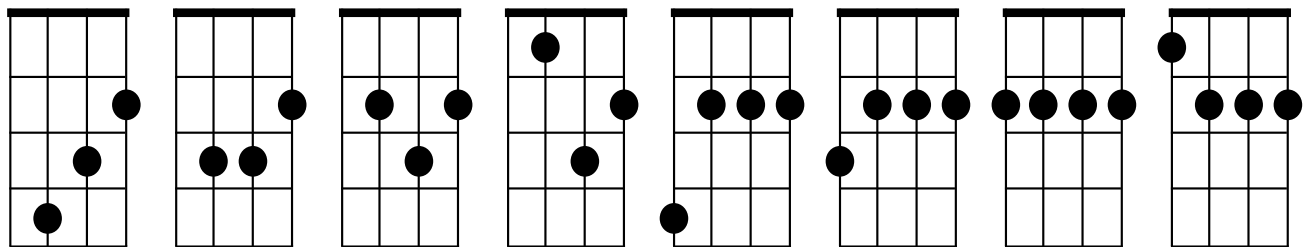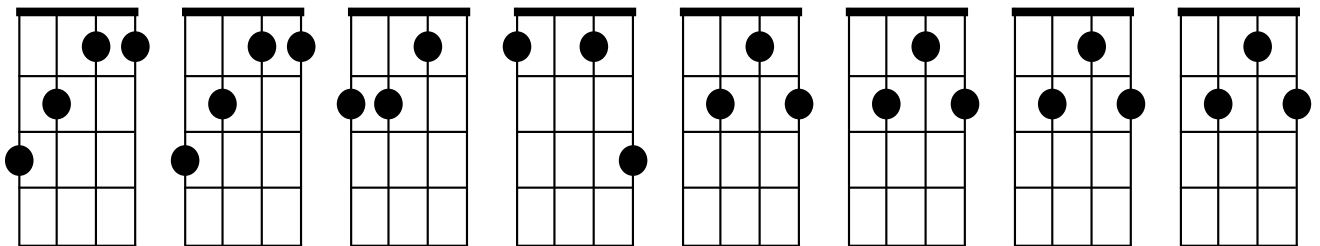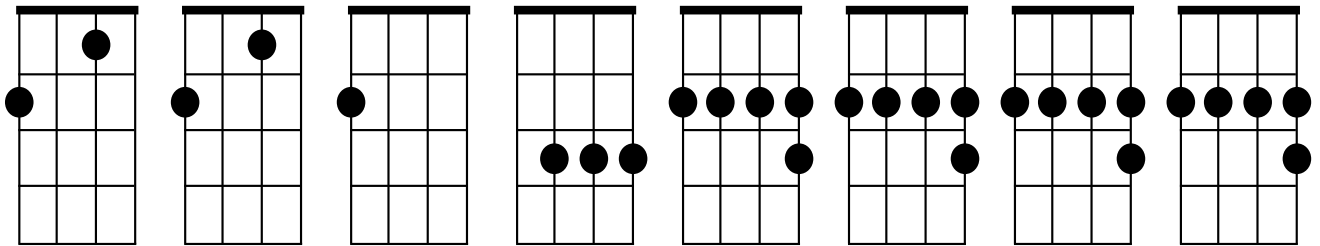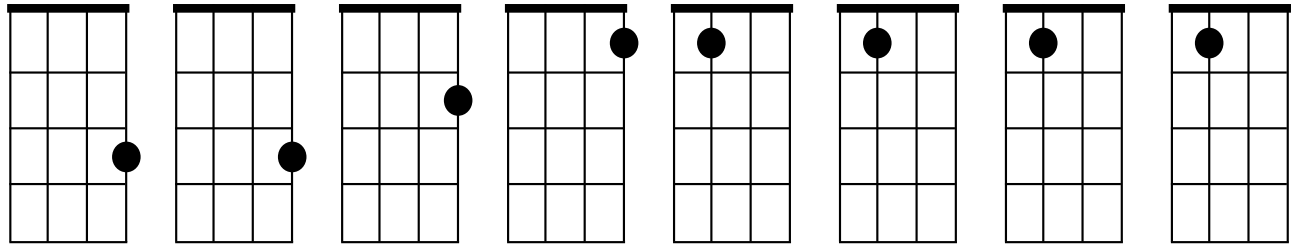
INTROS & ENDINGS
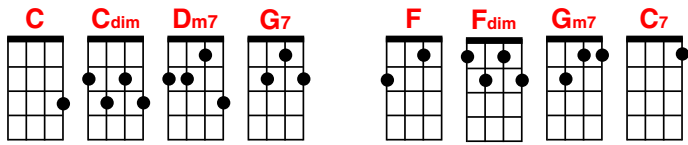
C **Cdim** **Dm7** **G7**   **F** **Fdim** **Gm7** **C7**   **C** **C7** **F** **Fmin** **C** **C/A** **C**

BASIC 4 CHORD INTROS   STANDARD "C" ENDING

F **E** **Eb** **D7** **G7** **C7** **F** **C+**

WALKING INTRO

C **Cdim** **Dm7** **C#maj7** **Cmaj7**   **PULL OFF**

F **Fdim** **Gm7** **F#maj7** **Fmaj7**

MAJOR 7th ENDINGS

F **F7** **Bb** **Bbm6** **F** **Cm7** **C#m7** **Dm7** **Ebmaj7** **Emaj7** **Fmaj7**   **OR**   **5**
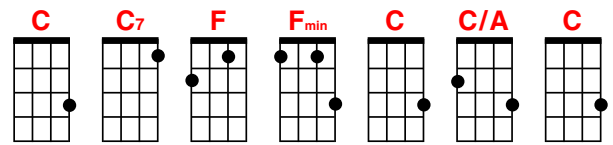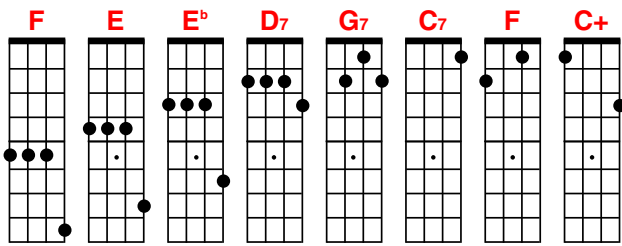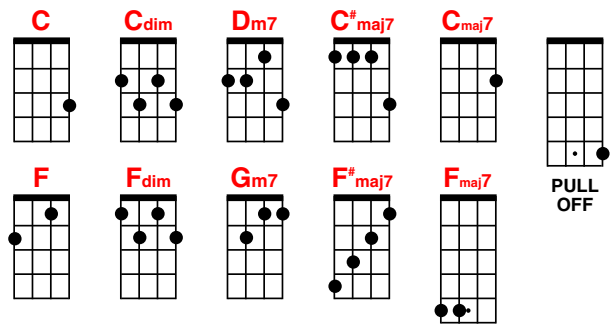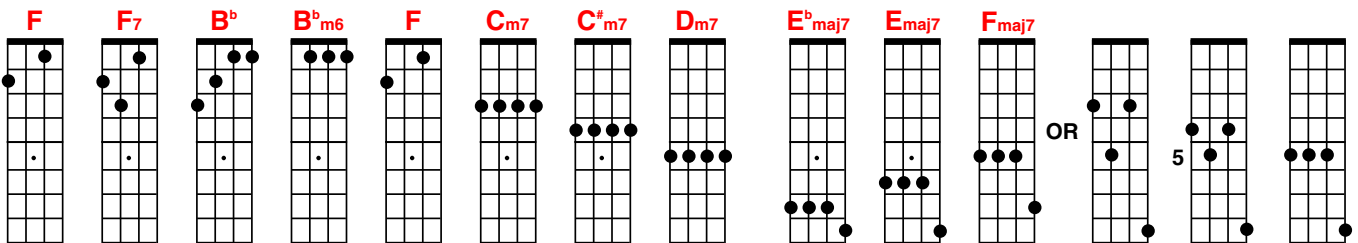
STANDARD "F" ENDING WITH VARIATIONS

UP A LAZY RIVER
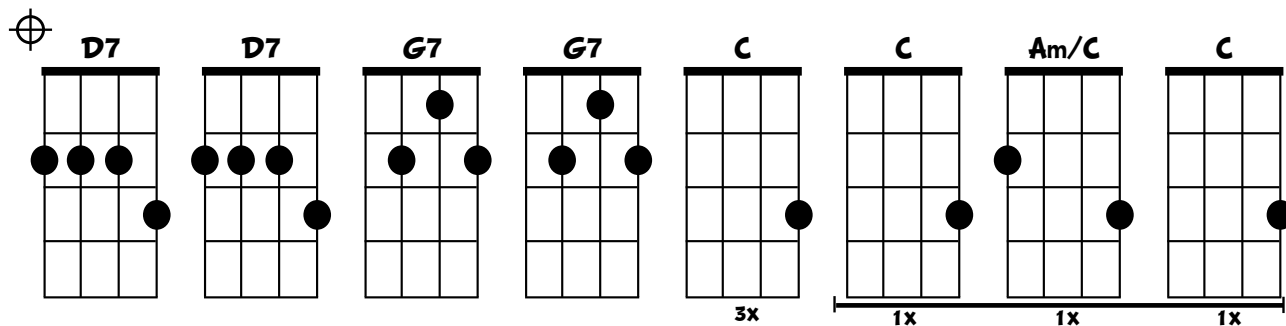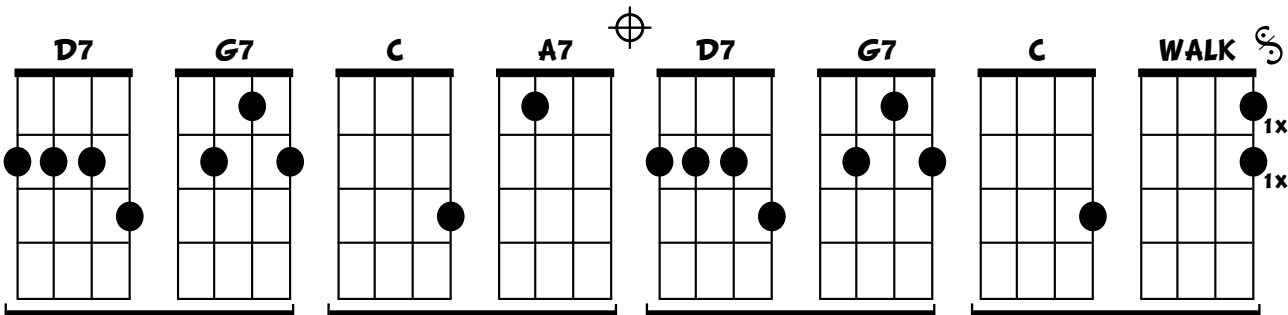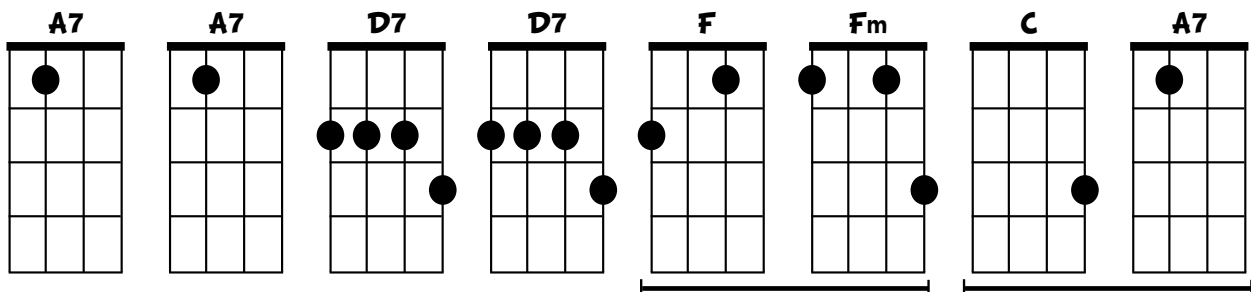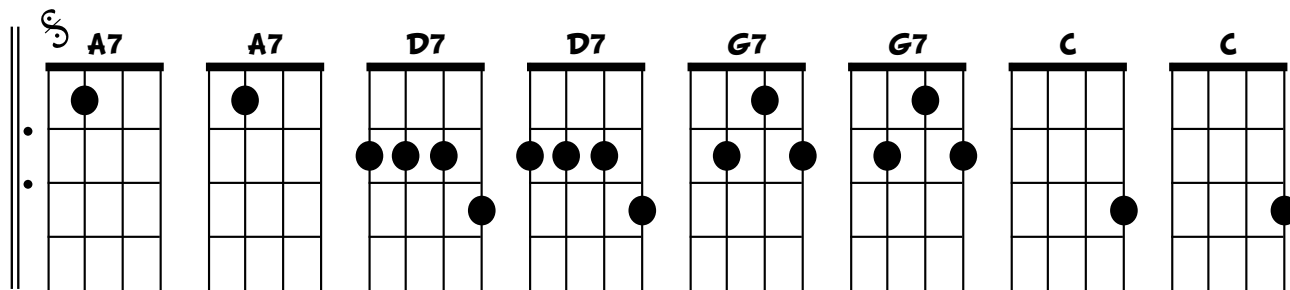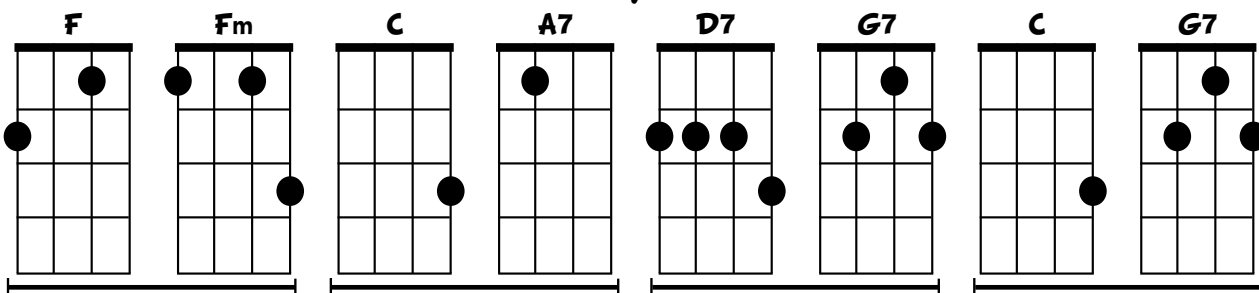
Peter Moss

"Summer Breezes"

"Summer Breezes" – This workshop feature the song "The Summer Wind". It has been sung by many people but most famously by Frank Sinatra. I have put together a Uke & Sing arrangement that has a few substitute chords from the original to add a bit of spice. To help turn it into more of a performance piece, I add vocal harmony into the mix. If that wasn't enough, I also go up a gear and change the key, leading to a very tasteful ending. Definitely a workshop to put a smile on your face. I hope to see you there. Peter.
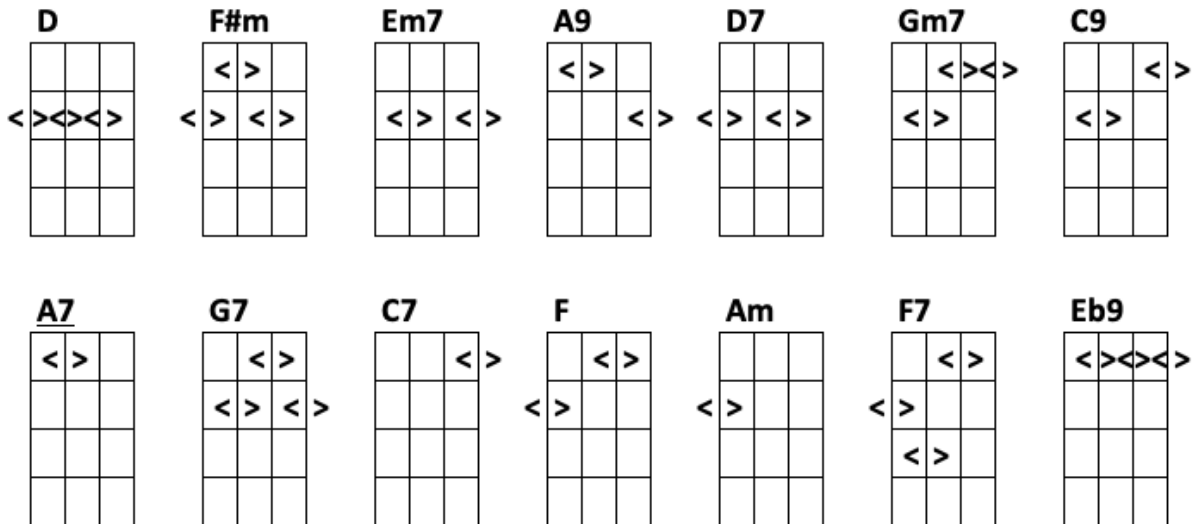
The Summer Wind

The D(4) Summer wind, came
F#m(4) Blowin' in from a-
Em7(8)-cross the sea, it
A9(8) Lingered there to touch your hair and
D(8) Walk with me, All
D7(8)Summer long,we sang a song then we
GM7(4) Strolled that golden C9(4) sand
D(4) Two sweethearts A7(4) and, the
D(8) Summer wind. Like……..

D(4) Painted kites, those
F#m(4) Days and nights, they went
Em7(8) Flying by, the
A9(8) World was knew beneath a blue, um-
D(8) -brella sky, then
D7(8) Softer than a piper man, one
GM7(4) Day it called to C9(4) you
D(4) I lost you A7(4) to the
D(8) Summer wind

Link….G7(4) C7(4) The…

F(4)Autumn wind and the
Am(4) Winter winds they have
Gm7(8) Come and gone, and…
C9(8) Still the days, those lonely days go
F(8) On and on, and…..
F7(8) Guess who sighs his lullabies, through
Gm7(4) Nights that never Eb9(4) end
F(4) My fickle C7(4) friend, the
F(8) Summer wind.

F(4) My fickle C7(4) friend, the
F(8) Summer wind.

F(4) My fickle C7(4) friend, the
(Slow down…) Gm7(4) Summer Eb9(4)
F……… Wind (Tremolo………)

Laura Wootton

Making the Song Your Own

In this class, we will review the process of arranging a song to make it your own. We will review chords that can enhance the sound of a song and help you better tell its story. We will also review some strumming and plucking patterns. All levels are welcome to attend.

Making the Song Your Own
Song Arranging with Laura L. Wootton
Funky Frets UkeFest 2024

1. **Find a chord chart:** Look up a few chord charts for the song you'd like to do. See which ones have chords that sound/feel right to you. Maybe combine chords from different charts to create the sound that you want.

2. **Transpose the song:** What is the best key for you?
   - What range is comfortable for you to sing in?
   - What chords feel accessible for you to play?

3. **Pluck or Strum:** Will you strum or pluck the song?

   - What kind of strumming pattern?
      Standard Strum: Over the Rainbow
      Rhythm Variations: 59th Street Bridge, All I Have to Do Is Dream

   - What kind of plucking pattern?
      Example of 123, 123 (for songs in 3) - Can't Help Falling In Love
         - G & A strings = **1**, E string = **2**, C string = **3**
      Example of 123412 (for songs in 3 or 6) - Amazing Grace
         - G & A strings = **1**, E string = **2**, C string = **3**, G string = **4**,
           G & A strings = **1**, E string = **2**
      Example of 1234 (for songs in 4) - All I Have to Do Is Dream
         - G & A strings = **1**, E string = **2**, C string = **3**, G string = **4**,
      Example of Pluck or Strum - All I Have to Do Is Dream

4. **Can I add in any Maj7, 6, Dom7, Min7, Sus4, or Diminished7 chords?**

5. **What feels like the best intro for the song?**
      a. Use the opening chord of the song
      b. Use last few chords of the song with turnaround chord*
      c. Unique strum or plucking intro - i.e. Sound of Silence

6. **Will I do a solo in the song?** (Whistle, singing, or instrumental)
      ***Turnaround Chords** turn you around to the top of the song. They are the 5th chord of your key signature (i.e. G/G7 = turnaround chord in the key of C, A/A7 = turnaround chord in the key of D, D/D7 = turnaround chord in the key of G)

7. **How will I end the song?**
      a. Main chord of key signature
      b. Repeat tag line - All I Have to Do Is Dream
      c. Plucking outro - Sound of Silence

Over the Rainbow (Hawaiian)
Key of C

Standard Strum

↓↓↑↑↓↑

Intro: **C** **Em** **F** **C** **F** **E7** **Am** **F**
VERSE 1
                              Mm - mm - mm - mm
        C   **Em**   **F**   **C**
Oh,   some - where   ov - er   the rainbow,   way up   high

  F   **C**   **G**   **Am**   **F**
There's a land that I heard of, oh once, in a lull - a - by

                  Em   **F**   **C**
Oh,   some - where   ov - er the rainbow, skies are   blue
VERSE 2
  F   **C**   **C**   **G**   **Am**   **F**
And the dreams that you dream, oh dreams, really do come true

59th Street Bridge/Feelin' Groovy
Strumming Pattern Variations

Using D7sus4 instead of D/D7

↓↓ ↑↑↑↓↑ ↓↓ ↑↑↓↑

INTRO: **2x** **[** **C**   **G**   **D7sus4**   **G** **]**

VERSE 1
 C   **G**   **D7sus4**   **G**
Slow   down   you   move   too fast,

 C   **G**   **D7sus4**   **G**
you've got to make the   morn - ing   last

     C   **G**   **D7sus4** **G** **C**   **G**
Just kick - in' down the   cobble - stones,   lookin' for fun,

 D7sus4   **G**   **2x** **[** **C** **G** **D7sus4**   **G**   **]**
And feel - in' groov - y.   feel - in' groov - y

Can't Help Falling In Love
Pluck 123 123

C   G   C   G

VERSE 1

 C   Em   Am   F   C   G
Wise men   say,   only fools rush in

    F   G   Am F   C   G   C
But I   can't help fall - ing in love with   you.

Amazing Grace
Pluck 123412

C G C   F   C
           (1234) (12)

VERSE 1

   C   C7   F   C   G   G7
A - maz - ing Grace how sweet the sound that saved a wretch like me

   C   C7   F   C   G   C(1234) **F** (12) **C**
I once was lost but now am found, was blind but now I see.

Sound Of Silence
Plucking Intro for Strumming Song

Pluck Am

VERSE 1

N.C.   Am   G   Am
Hello darkness my old friend, I've come to talk with you a - gain

                         ↓↓
                         F   C
Because a vision soft - ly creep - ing,

                  ↓↓
                 F   C
left its seeds while I was sleep - ing.

        F   FaddC   C   Am
And the vis - ion that was plant - ed in my brain still re - mains

C   G   Am (pluck)
    Within the sound of si - lence.

All I Have to Do Is Dream
Example of Pluck 1234 or Strum Variation

Turnaround Chord (Chorus or Verse), Ending on Key Signature Chord, Tag At End
INTRO: G   C   G   D7

VERSE 1

| G | Em Am | | D7 | G | Em Am |
When   I   want   you   in   my   arms.   When   I   want   you

| | D7 | G | Em | C | D7 |
and all your charms, when - ev - er I want you, all I have to do,

| G   Em | C | D7 |
is dream.   Dream,   dream,   drea - m.

VERSE 2

| G | Em Am | | D7 | G | Em Am |
When   I   feel   blue   in   the   night,   and   I   need   you

| | D7 | G | Em | C | D7 |
To hold   me   tight, when - ev - er I want you, all I   have to   do,

| G C G | G7 |
is drea - - - - m.

CHORUS

CMaj7   Bm7   Am7   D7
 I   can   make   you   mine, taste   your   lips   of   wine,   any - time

GMaj7 G7 CMaj7   Bm7   A7
Night   or   day.   Only   trouble   is, gee   wiz,   I'm   dream - in'

D   C   Bm7 Am7
my   life   a - way.

VERSE 3

| G | Em Am | | D7 | G | Em Am |
I   need   you   so   that   I   could   die.   I   love   you   so

| | D7 | G | Em | C | D7 |
and that is why, when - ev - er I   want you, all I   have to do,

G   Em   C   D7   G   C   G   D7 to VERSEUS
is |dream.   Dream,   dream,   drea - m.| drea - - - - m.
                                                        END

Repeat 2-3x at end

The Aloha Boys

Kanikapila with the Aloha Boys

Join the Aloha Boys in the traditional Hawaiian Kanikapila.

G

Ask Issac what this means? *Tell him Curt put this here.*

Uncle Zac

Strumming: The Heart of Ukulele

What makes an ukulele sound like an ukulele?

It's in the strum!

This workshop is for beginners and intermediates who want to make their uke playing sound more fluid and their rhythms more interesting to listen to.

UncleZac takes you back to the very beginning where you learn four basic strums and variations of each that will allow you to create a much more melodic rhythm by combining and alternating strums in a song.

Though more complex strums like fans, triplets and flamenco will be explored, the workshop will concentrate on the basic strum building blocks to make your uke sing.

THE HEART WORKSHOP

1 - NEW STRUMS & RYTHYMS 2019
        Swing – Straight 8's

2 – FAN - FLAMENCO

3 – TRIPLETS / ROLLS

4 – CUTS – DOWNS - CHUNKS

5 – LYLE RITZ / HAWAIIAN FLICK

6 – SYNCOPATION – FEEL THE ONE

7 – STRUMMING THE MELODY
        Phrase Your Strum Like Vocals

8 – 5 FOOT 2 - BYE BYE BLUES

STRUMS & RYTHYMS

1 2 &/3 &/4 &

STANDARD STRUM

1 2/3 &/4 &
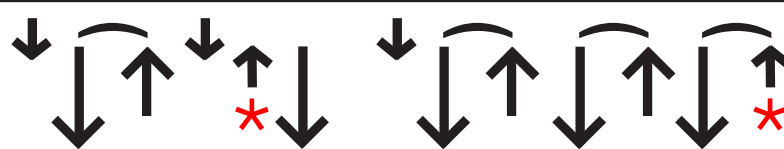
ISLAND STRUM

1&2/3 &/4 &

DOUBLE STRUM
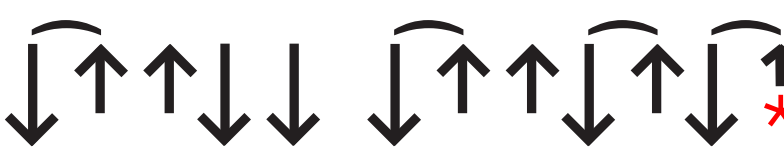
1/2 3 &/4 &

TRIPLE STRUM

1 2&3 4
1 2&3&4&
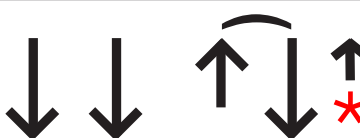
IZ STRUM

1/2 &3 4
1/2 &3&4&

JOHN "B" STRUM

1 2 &3 &

3/4 or WALTZ STRUM

* **OPTIONAL STROKE**

TRANSPOSITION CHART*

I	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	**I**
II	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	**II**
III	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	**III**
IV	F	F#	G	Ab	A	Bb	B	C	Db	D	Eb	E	**IV**
V	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	**V**
VI	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	**VI**
VII	B	B#	C#	D	D#	E	F	F#	G	G#	A	A#	**VII**
I	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	**I**

***SAME CHORDS :C#/Db D#/Eb F#/Gb G#/Ab A#/Bb**

COLOR FOLLOWS CHORD - FLATS AND SHARPS DON'T

FIVE FOOT TWO

BYE BYE BLUES

Jim Beloff

Daily Ukulele – Another Year Jam

An hour of strumming through 8-10 selected songs from the brand-new Daily Ukulele: Another Year songbook due out in 2024. We'll make periodic stops to ooh and ahh over the timelessness and craft of some of these songs and the cleverness of a specific chord change.

[Back to Index](#)

Jim Beloff

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Back to Index

Across The Great Divide

FIRST NOTE

C   F   Am   G7
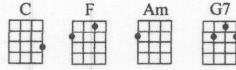
Moderately
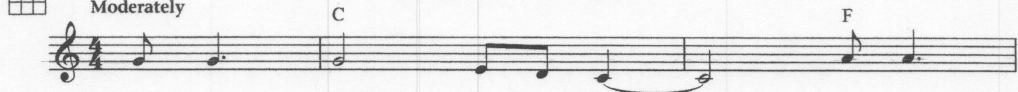
1. I've been walk - ing_____ in my
2. I've been sift - ing_____ through the
3. Well, I heard_____ the ow - l
4. The fin - est hour_____ that I have
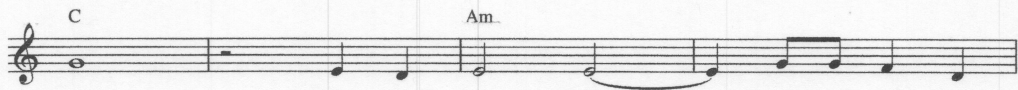
sleep. count - ing trou - bles_____ 'stead of count - ing
lay - ers of dust - y books and fad - ed
call-ing soft - ly as the night was
seen, is the one that comes be -

sheep. Where the years went I can't say;
pap - ers. They tell a stor - y I used to know,
fall - ing with a ques - tion, and I re - plied,
tween the edge of night and the break of day,
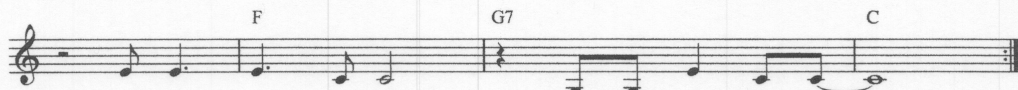
I just turned a - round and they've gone a - way.____
one that hap - pened so long a - go.____
but he's gone, a - cross the bor - der - line.____
when the dark - ness rolls a - way.____
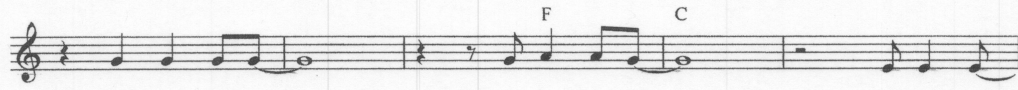
2., 4. (It's) gone a - way____ in yes - ter - day____ and I find____
3. (He's) gone a - way____ in yes - ter - day____ and I find____
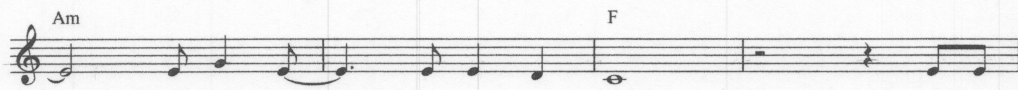
___ my - self on____ the moun - tain - side where the
___ my - self on____ the moun - tain - side where the
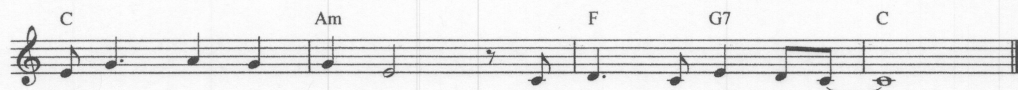
riv - ers change di - rec - tion, a - cross the great di - vide.____
riv - ers change di - rec - tion, a - cross the great di - vide.____

14

Alone Again (Naturally)

Words and Music by
GILBERT O'SULLIVAN

22

Dm7   G7♭9   C   C

— a - gain,— nat-'ral-ly.
— a - gain,— nat-'ral-ly.   2. To think—   It seems—
— a - gain,— nat-'ral-ly.

E♭   B♭

— to me— that there— are more— hearts   bro-ken in the world   that can't be mend -

Dm7♭5   G7♭9   E♭   Am7♭5   Gmaj7   G9   *D.S. al Coda*

ed, left un-at-tend - ed: What do we do?   What do we do?—   3. Now

⊕ *Coda*

C   A7   Dm7   G7♭9   C

— A - lone— a - gain— nat-'ral-ly.

All I Do Is Dream Of You

Words by
ARTHUR FREED

Music by
NACIO HERB BROWN

G   Am   D7   G7   C   Cm6   A7

FIRST NOTE

Moderately
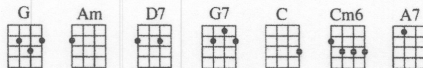
G   Am   D7   Am D7   Am   D7

All I do is dream of you the whole night through.—   With the dawn, I
were there more than twen-ty - four— hours a day,—   they'd be spent in

Am   D7   G   G7

still   go   on   and dream of   you.—   You're ev-'ry thought, you're
sweet con - tent   just dream-ing   a-way.—   When   skies are grey, when

| 1.
C   Cm6   A7

ev-'ry-thing. You're ev-'ry song I ev - er sing,   sum - mer,   win - ter,
skies   are   blue— morn-ing, noon and night-time too,

| 2.
D7   Am D7   G   Am D7   G

au-tumn   and spring. And   all   I do   the whole day through is dream   of   you.

23

Blue Moon

Carolina In My Mind

Words and Music by
JAMES TAYLOR
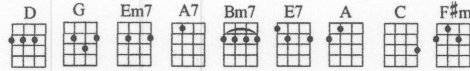
D G Em7 A7 Bm7 E7 A C F#m

FIRST NOTE

Moderate

D · G · Em7 · A7 · G

In my mind I'm gone to Car-o-li - na. Can't you see the sun-

A7 · Em7 · A7 · D

shine? And can't you just feel the moon - shine?___ And ain't it just like a

Bm7 · G · E7 · A7 · D

friend of mine___ to hit me from___ be-hind?___ Yes, I'm gone to Car-o-li-

Em7 · A7 · D · Em7 A7 · D · C

na in___ my mind.___ { Kar - in she's___ a sil - ver sun,___ you'd best
Dark and si - lent late last night, I think I

G · A · Bm7 · G

walk her___ way and watch it shin-in' Watch her watch___ the morn-ing come.___
might have heard the high - way call - ing, geese in flight___ and dogs that bite.___

A · G · D · Bm7 E7 · Em7 A7

_____ A sil - ver tear___ ap - pear-ing, now I'm cry - ing, ain't I? } I'm
And signs that might_ be o - mens say I'm go - ing, go - ing. }

D · Bm7 · Em7 · A7 · *To Coda* ⊕ · D

gone to Car-o-li - na in___ my mind.___ There ain't no doubt in no___

C · G · A · Bm7

___ one's mind___ that love's___ the fin - est thing___ a - round,___ whis-per some-

70

71

Don't Sleep In The Subway

Words and Music by
TONY HATCH and
JACKIE TRENT

FIRST NOTE

Medium beat

G   **D**   **Em**

You wan-der a-round___ on your own___ lit-tle cloud___
You try to be smart,___ then you take___ it to heart___

Bm   **C**   **G**   **D7**

— when you don't see the why or the where-fore.
— 'cause it hurts when your e-go's de-flat-ed.

G   **D**   **Em**   **Bm**

You walk out on me___ when we both___ dis-a-gree___ 'cause to
You don't re-al-ize___ that it's all___ com-pro-mise___ and the

C   **G**   **D7**   **B**

rea-son is not what you care___ for.___ I've heard it
prob-lems are so o-ver-rat-ed. Good-bye means

G#   **C#m**   **F#7**   **G#m**   **D**

all a mil-lion times be-fore, take off your
noth-ing when it's all for show, so why pre-

B7   **Em7**   **A7**   **Dsus**   **D**   **Eb**

coat my love and close the door.) Don't sleep in the
tend you've some-where else to go?)

Bb   **Cm7**   **Bb**   **Eb**

sub-way, dar-ling. Don't stand in the pour-ing rain. Don't sleep in the

100

Down Among The Sheltering Palms

Music by
ABE OLMAN

Words by
JAMES BROCKMAN

sub - way, dar - ling. The night is long,___ for - get your fool - ish pride. Noth - ing's wrong___ now,

you're be - side___ me a - gain.

gain.

Coda

gain.___

Down___ a - mong the shel - ter - ing palms,___ oh hon - ey, wait for me,___ oh hon - ey,

wait for me.___ Don't be___ for - get - tin' we've got a date___

out where___ the sun goes down a - bout eight.___ How my love___ is

burn - ing, burn - ing, burn - ing, how my heart___ is yearn - ing, yearn - ing, yearn - ing to be

down___ a - mong the shel - ter - ing palms,___ oh hon - ey, wait for me.

101

Everyone's Gone To The Moon

Words and Music by
KENNETH KING

113

Georgy Girl

123

I Fall To Pieces

Words and Music by HANK COCHRAN and HARLAN HOWARD

I fall_____ to piec - es_____ each time I
I fall_____ to piec - es_____ each time some -

see you a - gain._____ I fall_____ to piec - es._____
one speaks your name._____ I fall_____ to piec - es._____

How can I be just your friend?_____ You want me to
Time on - ly adds to the flame._____ You tell me to

act like we've nev - er kissed._____ You want me to for - get,
find some - one else to love._____ Some - one who'll love me too

pre - tend we've nev - er met._____ And I've tried_____ and I've tried, but I
the way you used to do._____ But each time_____ I go out with

1.
have - n't yet,_____ you walk by and I fall to piec - es._____
some-one new_____ you walk by and I fall to

2.
piec - es. You walk by and I fall to piec - es._____

174

Jim Beloff

Advanced Beginner Ukulele Workshop

For those who know a handful of chords and a basic up/down strum, here's a chance to take your skills to a new level. A dozen or so well-known songs will be played while learning more chords, new fingerings, new strums, transposing on the fly and performance tips, and techniques along the way.

NOTE: *Jim is spreading this out over two sessions and covering a different half dozen songs in each session.*

Hey, Good Lookin'

Words and Music by
HANK WILLIAMS
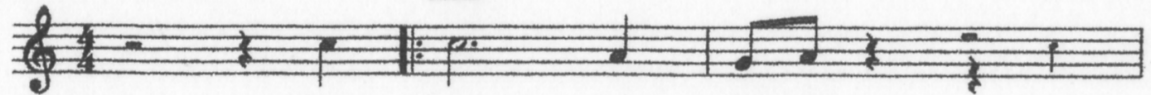
1. Hey, hey, good look-in'
free and read-y so
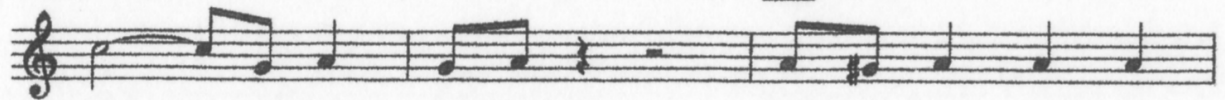
what - cha got cook-in'?
we____ can go stead-y.

How's a-bout cook-in'
How's a-bout sav-in'
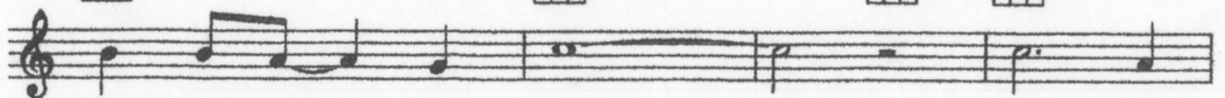
some - thin' up____ with me?_____
all your time____ for me?_____

Hey, sweet
No more

ba - by, don't - you think may-be
look-in', I know____ I've been took-en,
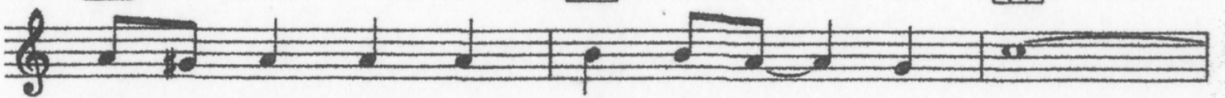
we could find us a brand new rec - i - pe?____
how's a-bout keep-in' stead - y com - pa - ny?____

C7   F   C

—   I got a hot rod Ford and a two dol-lar bill and
—   I'm gon-na throw my date book o-ver the fence and

F   C   F

I know a spot right o-ver the hill.___ There's so-da pop and the
find me one for five or ten cents.___ I'll keep it 'til it's

C   D7

danc-in's free, so if you wan-na have fun come a-
cov-ered with age,___ 'cause I'm writ-in' your name down on

G7   C

long with me.___ Hey, good look-in'
ev-'ry page.___ Hey, good look-in'

D7

what - cha got cook-in'? How's a-bout cook-in'
what - cha got cook-in'? How's a-bout cook-in'

G7   1. C   2. C F C

some - thin' up___ with me?___ 2. I'm
some thin' up___ with me?___

Are You Lonesome Tonight?

FIRST NOTE

Moderately

G
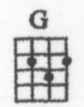
Are you lone - some to - night, do you miss me to -

E7 **Am**
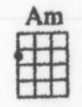
night? Are you sor - ry we drift - ed a - part? ___

D7
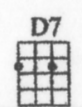
___ Does your mem - o - ry stray to a bright sum - mer

G
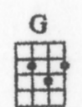
day, when I kissed you and called you sweet - heart? ___

G7 **C**
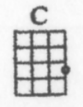
___ Do the chairs in your par - lor seem emp - ty and

bare? Do you gaze at your door-step and pic-ture me

there? Is your heart filled with pain, shall I come back a-

gain? Tell me, dear, are you lone-some to-night?_____

"COUNTRY MUSIC WAS ALWAYS AN INFLUENCE ON MY KIND OF MUSIC."
★ —Elvis Presley
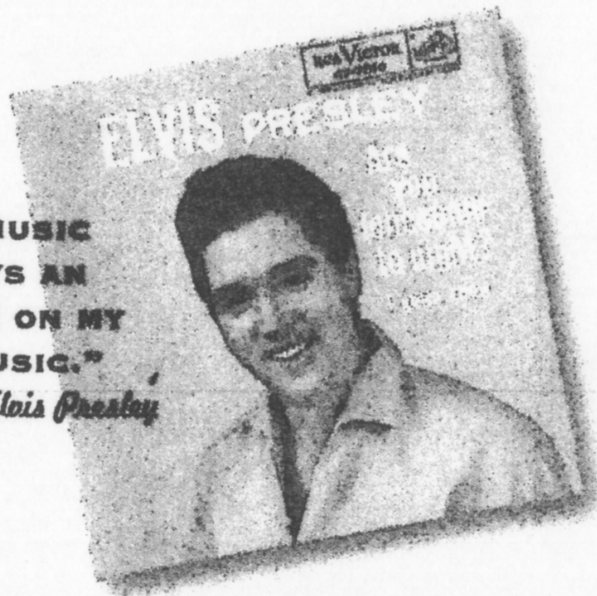
ELVIS COUNTRY

Jamaica Farewell

Words and Music by
IRVING BURGIE

FIRST NOTE

Light Calypso

1., 4. Down the way where the nights are gay____ and the
2. Sounds of laugh - ter____ ev - 'ry-where____ and the
3. Down at the mar - ket____ you can hear____ la - dies

sun shines dai - ly on the moun - tain top,____
danc - ing girls sway - ing to and fro,____
cry out while on their heads they bear____
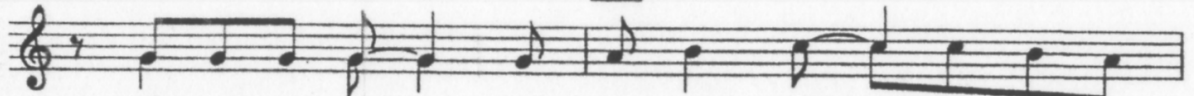
I took a trip on a sail - ing ship____ and when I
I must de - clare____ my heart is there,____ though I've
ac - kie, rice;____ salt fish are nice,____ and the

reached Ja - mai - ca, I made a stop.____
been from Maine____ to Mex - i - co.____ } But I'm
rum is fine____ an - y time of year.____

40

F   G7

sad to say I'm on my way.__ Won't be back for

C
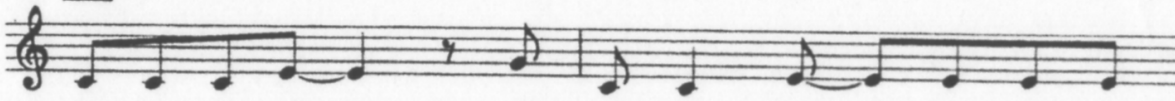
man - y a day.__ My heart is down,__ my head is

F   G7   C

turn-ing a-round,__ I had to leave a lit-tle girl in King - ston town.__
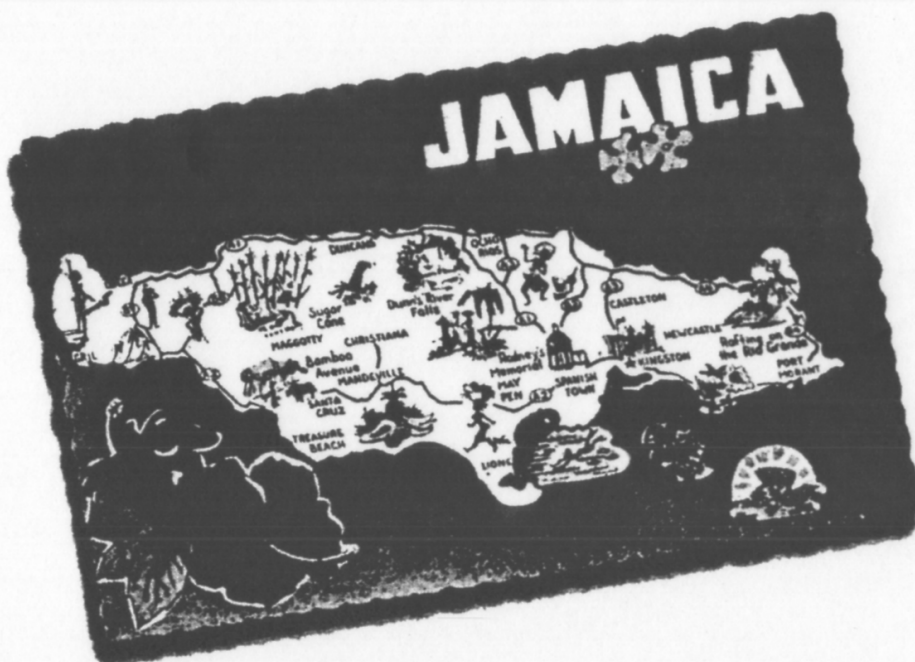
Island STRUM - 1 MEASURE

1	+	2	+	3	+	4	+
↓		↓	↓		↓	↓	↓
D		R	U		U	D	U

41
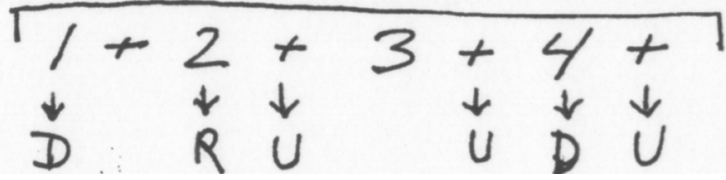
For Me And My Gal

For Me And My Gal

Words by
EDGAR LESLIE and E. RAY GOETZ

Music by
GEORGE W. MEYER

FIRST NOTE

Moderately, flowing

Gm7

The bells are ring - ing _____

C7   F

___ for me and my gal. _____ The birds are

Gm7   C7   F

sing - ing _____ for me and my gal. _____

A7

___ Ev - 'ry - bod - y's been know - ing _____ to a wed - ding they're

Dm   G7

go - ing _____ and for weeks they've been sew - ing. _____

C7

Ev - 'ry Su - sie and Sal,_____ they're con - gre -

Gm7 **C7** **F**

gat - ing_____ for me and my gal._____

Gm7 **C7**

___ The Par - son's wait - ing_____ for me and my

A7 **C7** **F7**

gal _____ and some - time I'm goin' to build a lit - tle

Bb **Bdim**

home for two,_____ for three or four_____ or more, in

C7 **F**

love - land,_____ for me and my gal._____

Prologue

The four substitution ideas used in "Red River Valley," below, are used in *all* the tunes that follow, so it's crucial that you understand them before moving on!

Before diving head first into the jazz tunes, get your feet wet with a simple, three-chord folk tune (just to give you an idea of how chord substitution works). There are twenty-four substitution ideas in this book, but you'll deal with four of them here:

Four Substitution Concepts

- **Direct substitution:** *You can substitute any chord from the same chord type as the given chord.* For example, for C7 you could play C9, C7+ or C13, just to name a few, because all these chords are C7 with an extra note added (a 9th, a sharp 5th, etc.). They're variants of a C7 chord.

- **Relative minor substitution:** *For a major chord, you can often substitute or add the relative minor.* That's the minor chord that's a 6th above the major chord. For example, A is the sixth note in the C major scale, so Am is the relative minor of C. Given a C chord, you can play Am, or a C followed by an Am.

- **Dominant minor substitution:** *Given a 7th chord, you can add or substitute the minor chord that is a 5th above it.* For example, given a C7 you can substitute Gm (a 5th above C7), or play Gm followed by C7.

- **Ascending or descending melodic lines:** *A series of chords can contain an ascending or descending melodic line that harmonizes with the song's melody.* You'll find a few examples in the sample tune below. The effect is like ear candy—two melodies happening simultaneously that harmonize with each other.

Now, you can put these four concepts to use in the old cowboy song, "Red River Valley." First, listen to the basic tune as written below, and then play along with the recording using simple, first-position chords:

RED RIVER VALLEY

TRACK 1

        C   G7   C   G7
Come and sit by my side if you love me. Do not hasten to bid me adieu.

        C   C7   F   G7   C
But remember the Red River Valley, and the cowboy who loved you so true.

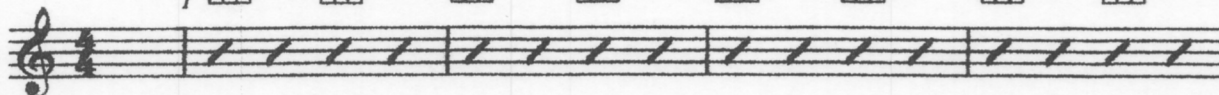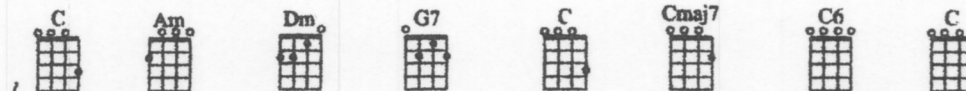Here's a jazzed-up version. Listen to the recording and play along with it:

RED RIVER VALLEY
With Substitutions

TRACK 2

FIRST NOTE

C   Am   Dm   G7   C   Cmaj7   C6   C

Come and sit by my side if you love me.   Do not

8

Chords (bar 5 onward): C — Am — Gdim* — Gdim — Dm — Fm6 — G7 — G7+

has - ten to bid me a - dieu. But re -

Chords (bar 9): C — Cmaj7 — C7 — C9 — F — F+ — Dm — Fm6

mem - ber the Red Riv - er Val - ley, and the

Chords (bar 13): G7 — Dm — Fm6 — G7 — C — Fm6 — C6

cow - boy who loved you so true.

The first bar is a "pickup bar," and the song actually starts at the bar numbered as "1" ("sit by my…"). Now if you compare the basic progression to the fancier comping (backup) chords, most of the differences between the two can be explained in terms of the four substitution concepts above.

Bar 1: Am is a *relative minor substitution* for C.

Bar 2: Dm is a *dominant minor substitution* for G7, as Dm is a fifth above G.

Bars 3–4: Cmaj7 and C6 are *direct substitutions* for C. The series of chords (C, Cmaj7, C6, C) contain a *descending melodic line:* C, B, A, G.

Bar 5: Am is a *relative minor substitution* for C.

Bar 7: Dm is a *dominant minor substitution* for G7.

Bar 8: G7+ (G augmented, or a G chord with a sharp fifth) is a *direct substitution* for G.

Bars 9–10: Cmaj7 is a *direct substitution* for C, and C9 is a *direct substitution* for C7. The series of chords (C, Cmaj7, C7) contain a *descending melodic line:* C, B, B♭, similar to the melodic line in bars 3–4.

Bars 11–12: F+ is a *direct substitution* for F, and Dm is a *relative minor substitution* for F.

Bar 13: Dm is a *dominant minor substitution* for G7.

Bar 16: C6 is a *direct substitution* for C.

I know, I know, some things are unexplained! What about the G diminished chords in bar 6, or the Fm6 chords (there are four of them)? Remember, there are twenty more substitution principles that haven't been described yet. Read on, and expand your chord consciousness!

---

* The "3" next to the Gdim grid indicates that this chord is played on the 3rd fret.

G7 ... **F7**

He makes the comp-'ny jump when he plays re-veil-le, he's the

C ... *To Coda* ⊕ ... *D.S. al Coda* ... ⊕ *Coda*

boo-gie woo-gie bu-gle boy of Com-pa-ny B.___ He ... Com-pa-ny B.___

(handwritten) Down whole step to F
Up whole step to A
up minor 3rd to Bb
up fourth to C

Bring Me Sunshine

Words by
SYLVIA DEE

G   Am   D7   G7   C   A7

Music by
ARTHUR KENT

FIRST NOTE

Moderately   ℅ **G** ... **Am**
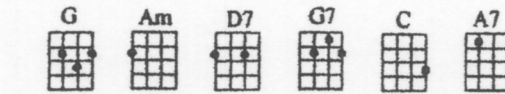
Bring me sun - shine___ in your smile;___ bring me
hap - py___ through the years;___ nev - er

D7 ... **G**

laugh - ter___ all the while.___ In this
bring me___ an - y tears.___ Let your

G7 ... **C** ... *To Coda* ⊕

world where we live, there should be more hap - pi - ness___ So much
arms be as warm as the sun from up a - bove,___

A7 ... **D7** ... *D.S. al Coda*

joy you can give to each brand new bright to - mor - row! Make me

⊕ *Coda*
A7 ... **Am** ... **D7** ... **G**

___ bring me fun,___ bring me sun - shine, bring me love.___

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(handwritten) Jive Aces   Bb → C

Gentle On My Mind

Words and Music by
JOHN HARTFORD

FIRST NOTE

Smoothly

C   Cmaj7

It's know-ing that your door is al-ways

C6   Cmaj7   Dm   Dm7

o-pen and your path is free to walk,

Dm6   Dm7   Dm   Dm+7
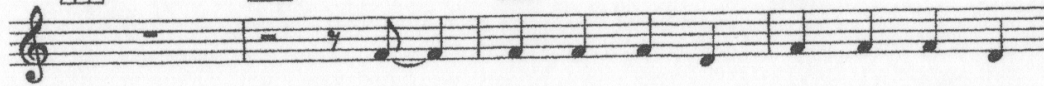
that ___ makes me tend to leave my sleep-ing

Dm7   G7   C   Cmaj7
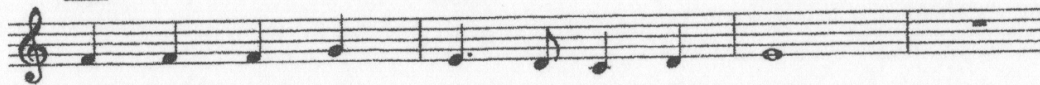
bag rolled up and stashed be-hind your couch.

C6   Cmaj7   C   Cmaj7
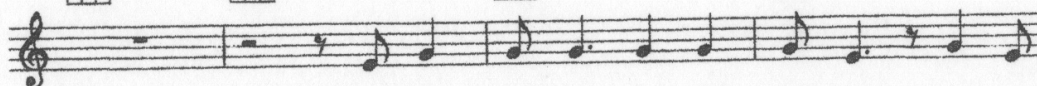
And it's know-ing I'm not shack-led by for-

30

Handwritten margin notes:

Picking Pattern Beats:

1	+	2	+	3	+	4	+
4(T)	3(T)	2(I)	4(T)	1(M)	3(T)		
4(T)				1(M)			

STRINGS
(Fingers)

T = Thumb f.
M = Middle f.
I = Index f.

C6   Cmaj7   C

got - ten words and bonds___ and the ink stains that have dried up - on some

Dm   Dm7   Dm6   Dm7   Dm   Dm7

line.   That___ keeps you in the back roads by the

Dm6   Dm7   G7sus4

riv - ers of my mem - 'ry, that keeps you ev - er gen - tle on my

C   Cmaj7   1. C6   Cmaj7   2. C6   C

mind.   2. It's not

Additional Lyrics

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'.
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.

3. Though the wheat fields and the clothes lines and junkyards and the highways come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind,
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.

4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a rough'ning coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend I hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'
Ever gentle on my mind.

Chorale
From *The Anna Magdalena Bach Notebooks*

Johann Sebastian Bach
(1685-1750)

8

All The Things You Are

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Brighter ballad tempo

FIRST NOTE   *Standard*   Fm7   B♭m7   E♭13   E♭9   A♭maj7   A♭6
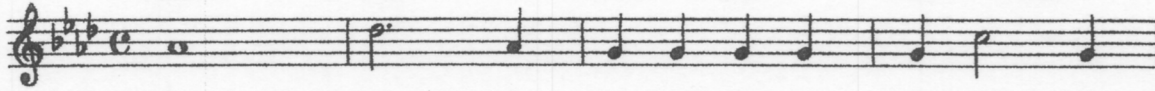
You ___ are ___ the prom - ised kiss of ___ spring - time ___ that

FIRST NOTE   *Tenor*

D♭maj7   D♭6   Dm7   G7   Cmaj7   C6
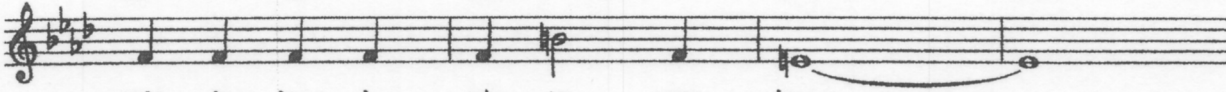
makes the lone - ly win - ter seem long. _____

Cm7   Fm7   B♭7   B♭7+5   E♭maj7   E♭6
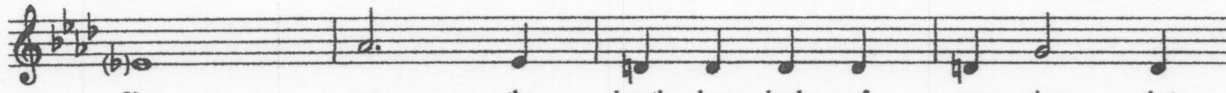
You ___ are ___ the breath - less hush of ___ eve - ning ___ that

A♭maj7   A♭6   Am7♭5   D7   Gmaj7   G6
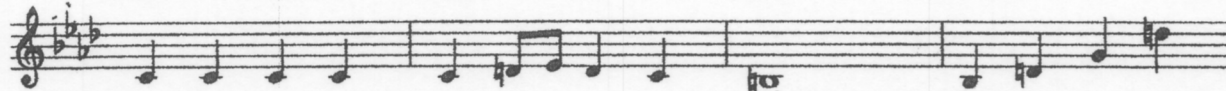
trem - bles on the brink of a love - ly song. _____ You are the

6
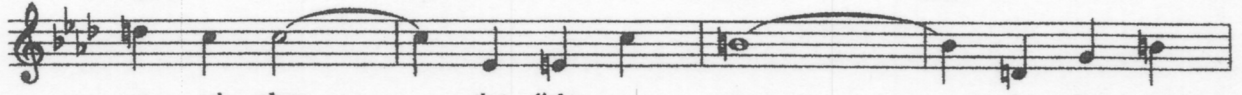
an - gel glow ___ that lights a star, ___ the dear - est
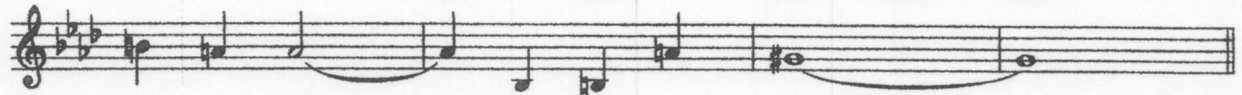
things I know ___ are what you are. ___
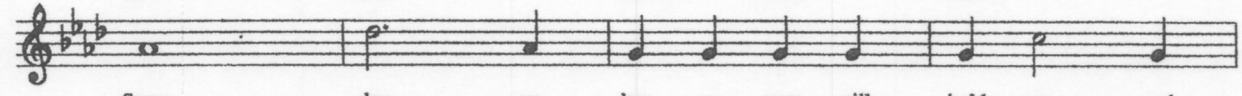
Some day my hap - py arms will hold you, and
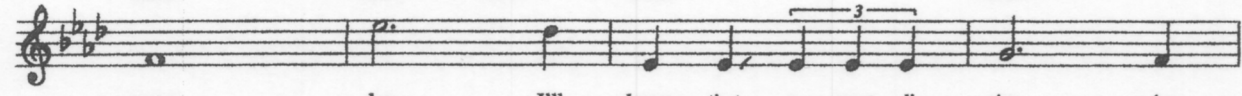
some day I'll know that mo - ment di - vine, when
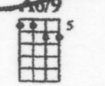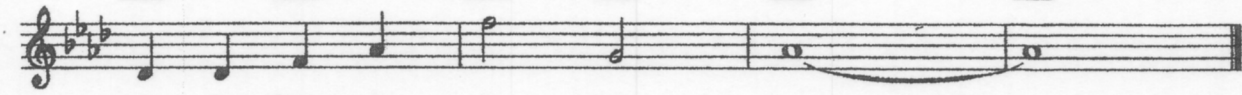
all the things you are are mine. ___

Edelweiss
(From *The Sound Of Music*)

TRACK 6

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Waltz ♩ = 100

Lyrics:

E del weiss, e del weiss, ev 'ry morn ing you greet me. Small and white, clean and bright, you look hap py to meet me.

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Blos som of snow, may you bloom and

grow, bloom and grow for

ev er. E del

weiss, e del weiss, bless my

home land for ev er.

All My Loving

Words and Music by
JOHN LENNON and PAUL McCARTNEY

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THE END

170 Pages of the
2024 Funky Frets Uke Fest

See ya at the next fest!