

# Amazing Augmented and Dazzling Diminished Chords

Amber Rozel  
Funky Frets  
October 2025

## Why use Augmented and Diminished chords?

Adding an Augmented or Diminished chords is an excellent way to make your music more satisfying to play and more exciting for listeners to hear. These kinds of chords draw attention to your music-making are a great way to throw a little personality into your performance. They create novelty and tension for the ear.

## What makes a chord *Augmented* or *Diminished*?

Chords are made from notes that are stacked on top of each other, generally in thirds. The quality (sound, not worth) is defined by how far apart those notes are from each other. The distance is measured in half-steps, or semitones; you can easily see this on your fretboard or on a piano.

## Diminished Chords

Diminished chords are generally closed chords and are constructed with a stack of 3 *minor* thirds. **They feature a lowered/flatted 5<sup>th</sup> and a lowered 7<sup>th</sup>.**

Depending on which note you start with (inversion/rotation), each diminished chord can have up to four names and can resolve to different chord progressions. Because they can function like a 7<sup>th</sup> chord, it helps to think of them like a hinge between keys. They often resolve to a major or dominant chord that is built on one of the notes named in the diminished chord.

The good news? On the ukulele *diminished* is a SINGLE moveable shape, so you can play it anywhere on the fretboard.

## Augmented Chords

Augmented chords are almost always closed chords and are constructed with a stack of 2 major thirds, sometimes with an added 7<sup>th</sup>. **They feature a raised 5<sup>th</sup> and often have a minor 7<sup>th</sup>.**

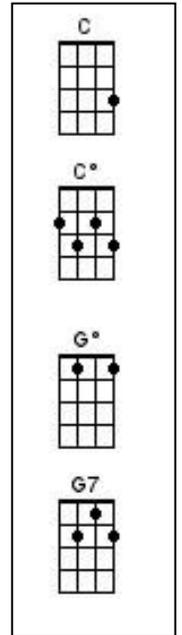
Augmented chords usually function as 7<sup>th</sup> chords (return to home chords), and most often resolve to a fifth below. Unfortunately, they are pretzel chords and rely on YOU knowing where to place the 5<sup>th</sup>.

**\*\*\*BOTH augmented and diminished chords can be used as passing chords.\*\*\***

## Jambalaya

Goodbye **Joe**, me gotta (go), me oh my oh  
 Me gotta go pole the pirogue down the **bayou**  
 My **Yvonne**, the sweetest (one), me oh my oh,  
 Son of a gun, we'll have big fun on the **bayou**.

**Jambalaya** and a crawfish (pie), and file gumbo  
 'Cause tonight I'm gonna see my cher **amio**  
 Pick guitar, fill fruit (jar) and be gay-o  
 Son of a gun, we'll have big fun on the **bayou**.

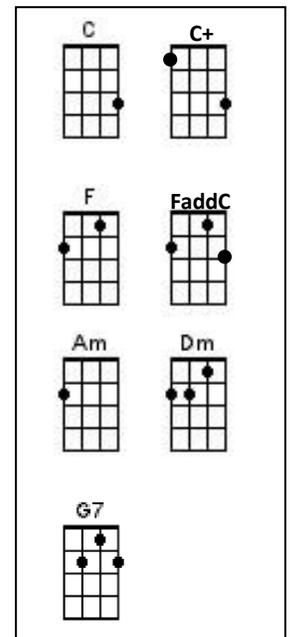


## Peace Like a River

**C**            **Am**            **F**            **G7**  
 I've got peace like a (river), I've got peace like a river,  
**C**            **Am**            **Dm**            **G7**  
 I've got peace like a river in my soul.  
**C**            **Am**            **F**            **G7**  
 I've got peace like a (river), I've got peace like a river,  
**C**    **Am**    **F**    **G7**    **C**  
 I've got peace like a river in my soul.

2: I've got joy like a fountain

3: I've got love like an ocean





# Raining In My Heart

Boudleaux & Felice Bryant/arr. Rozel

The sun is out, the sky is blue, there's not a cloud to  
 spoil the view\_ but it's rain-ing rain-ing in my heart\_\_\_\_\_ The  
 weath-er - man says "Clear to - day," He does - n't know you've gone a-way - but it's  
 rain-ing, rain-ing in my heart\_\_\_\_\_ Oh, mis-er - y, mis-er -  
 y,\_\_\_\_\_ What's gon-na be - come\_\_\_\_\_ of me?\_\_\_\_\_ I tell my blues they  
 must - n't show, but soon these tears are bound to flow\_ 'cause it's rain ing,  
 rain - ing in my heart.\_\_\_\_\_

**G** **G+** **Em**  
**G7** **C** **D7** **G** **D7**  
**G** **G+** **Em** **G7**  
**C** **D7** **G** **G9** **G7**  
**CM7** **A9** **A7** **Am** **D7** **G**  
**G+** **Em** **G7** **C**  
**D7** **G**

Ddim Am Cm GM7

# Some of These Days

Brooks/arr. Rozel

*Fill in the blanks!*

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. Each staff includes a treble clef, a key signature signature, and a time signature. Above the staff, guitar chords are indicated with their letter names and diagrams. Below the staff, the lyrics are written, with blank lines indicating where the singer should fill in the words. The lyrics are: "Some of these days \_\_\_\_\_ you'll miss me hon - ey, \_\_\_\_\_ some of these days \_\_\_\_\_ you're gon - na be so lone - ly. \_\_\_\_\_ You'll miss my hug - ging, \_\_\_\_\_ you're gon - na miss my kiss - ing, \_\_\_\_\_ you're gon - na miss me hone - ey, \_\_\_\_\_ when I'm far a - way. \_\_\_\_\_ I feel so lone - ly \_\_\_\_\_ for you on - ly, \_\_\_\_\_ 'cause you know, hon - ey, \_\_\_\_\_ you've had your way. \_\_\_\_\_ And when you leave me \_\_\_\_\_ you're gon - na grieve me \_\_\_\_\_ you'll miss your lit - le ba - by, \_\_\_\_\_ yes, some \_\_\_\_\_ of these days \_\_\_\_\_".

Some of these days \_\_\_\_\_ you'll miss me hon - ey, \_\_\_\_\_ some of these days \_\_\_\_\_

6 \_\_\_\_\_ you're gon - na be so lone - ly. \_\_\_\_\_ You'll miss my hug - ging, \_\_\_\_\_

10 \_\_\_\_\_ you're gon - na miss my kiss - ing, \_\_\_\_\_ you're gon - na miss me hone - ey, \_\_\_\_\_

14 \_\_\_\_\_ when I'm far a - way. \_\_\_\_\_ I feel so lone - ly \_\_\_\_\_ for you on - ly, \_\_\_\_\_

20 \_\_\_\_\_ 'cause you know, hon - ey, \_\_\_\_\_ you've had your way. \_\_\_\_\_ And when you

25 leave me \_\_\_\_\_ you're gon - na grieve me \_\_\_\_\_ you'll miss your lit - le ba - by, \_\_\_\_\_

30 \_\_\_\_\_ yes, some \_\_\_\_\_ of these days \_\_\_\_\_

# Till There Was You

Wilson/arr. Rozel

Musical score for 'Till There Was You' in 4/4 time. The score includes guitar chord diagrams and lyrics for three vocal parts. The first system (measures 1-3) has chords C, C#dim, and Dm7. The second system (measures 4-6) has chords Fm6, C, D#dim, Dm7, G7, C, and G7. The third system (measures 9-11) has chords C, C7, F, F#dim, and C. The fourth system (measures 14-16) has chords A7, Dm7, D7, G7, and G+7. The fifth system (measures 19-20) has chord C. The score ends with a Coda symbol.

1:There were bells on the hill, but I nev - er heard them  
 2:birds in the sky, but I nev - er saw them  
 3:Love all a - round, but I nev - er heard it

4 ring-ing, no, I nev - er heard them at all till there was you \_\_\_\_\_ 2:There were  
 wing-ing, no, I nev - er saw them at all till there was  
 sing-ing, no, I nev - er heard it at all till there was

9 you. \_\_\_\_\_ And there was mu-sic and there were won-der - ful ros-es, they

14 tell me in sweet fra-grant mea-dows of dawn, and dew, 3:There was

19 you. \_\_\_\_\_

D.S. al Coda

# Skinnamarink

Sharon, Lois, & Bram/arr. Rozel

Musical score for 'Skinnamarink' in G major, 4/4 time. The score consists of seven staves of music with guitar chords and lyrics.

**Staff 1:** Chords: G, Gdim, G, Gdim, G BbDim, D7. Lyrics: Skin-na-ma-rink - a-dink - y-dink skin-na-ma-rink - a do, I love you!

**Staff 2:** Chords: Am7, D7, Am7, D7, Am7 D+7, G. Lyrics: Skin-na-ma-rink - y-dink - y-dink, Skin-na-ma-rink - a-doo, I love you! I

**Staff 3:** Chords: G7, C, A7. Lyrics: love you in the morn-ing and in the af-ter-noon. I love you in the eve-ning and

**Staff 4:** Chords: D7, D+7, G, Gdim. Lyrics: un - der-neath - the moon. Oh, Skin - na - ma - rink - y-dink - y-dink,

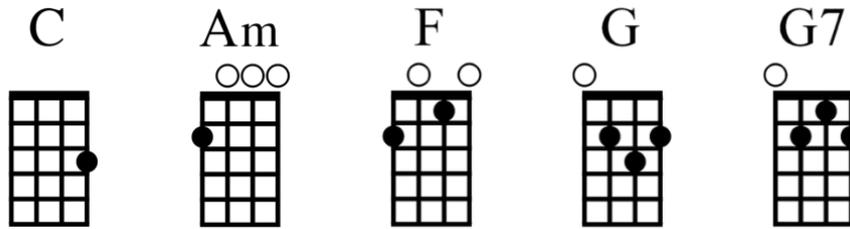
**Staff 5:** Chords: G, Gdim, A7, D7, G, E7, A7, D7. Lyrics: Skin-na-ma-rink - a-doo, I love you! I love your sing - ing! I love

**Staff 6:** Chords: G, E7, A7, D7, G, E7, A7, D7, G. Lyrics: you! You're all ter-rif - fic... I love you! I'll see you next time I love... you!

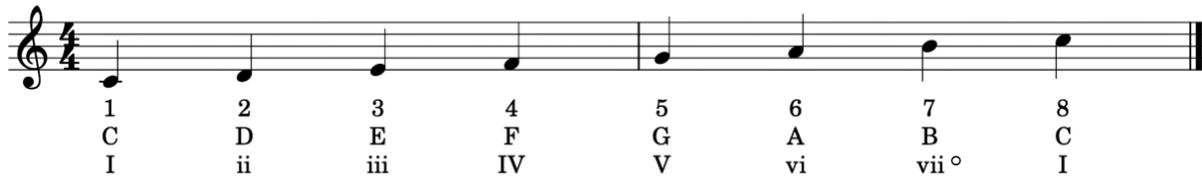
**Staff 7:** Chord: G.

# Four-Chord Extravaganza!

In today's Confident Beginner workshop, we are exploring four different chord progressions in the key of C. You'll need to know these chords for class:



We're studying the chords as they relate to the degrees of the scale and playing them in 4 different chord progressions as they move through modern music history.



Here are the chord progressions that we'll be working with:

## Chord Progression 1

I    iv    IV    V7

\_\_\_\_\_

## Chord Progression 2

I    V    vi    IV

\_\_\_\_\_

## Chord Progression 3

vi    IV    I    V

\_\_\_\_\_

## Chord Progression 4

vi    V    I    IV

\_\_\_\_\_

If you would like a songbook of works we sampled today, please ask Amber for the QR code at the end of class. 😊

# Triads

## You Already Know More Than You Think

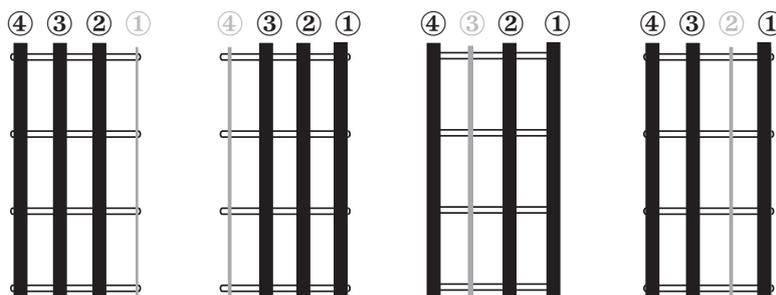
“**Triads**” - means a group of three. In music this grouping of three is the minimum number of notes in a chord to actually be called a chord. Two notes are a *dyad* or *interval*.

In traditional chord theory there are four *Traditional* triad chord types: *major*, *minor*, *diminished*, and *augmented*. *Contemporary* triads include *sus* and *add* chords.

Chords such as **C, Dm, Em, F, G, Am, Bdim, Gaug** voiced over all four strings of the ukulele are all still triads with a doubled note.

With triads containing three notes they can be played on any set of three strings.

The adjacent two sets of three strings can be organized into a system for learning with the



Strings Sets Using Three Strings

TWO non-adjacent sets of three strings more of a knowing the actual notes of the chord and finding them on the fingerboard – more free form. If playing a high string tuning the two adjacent three string sets are the same, with different chord fingerings.

Any note of a triad can be doubled and added to the chord on the string not part of the current three string set. This is how the basic open strings chords, triads are voiced using all four strings.

For this lesson we'll focus on the 123 string set – the top three strings on a standard tuned ukulele using C tuning G C E A. Whether using a high or low G, string four does not affect the chord, only the octave of that note on string four with a low G.



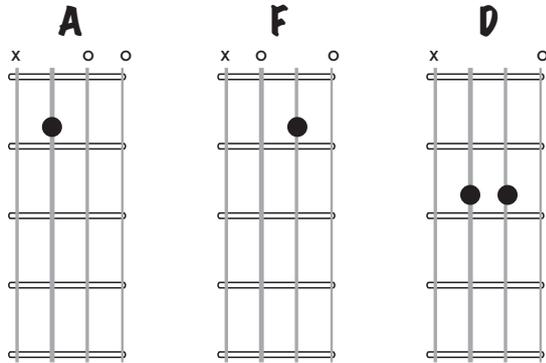
for more lessons visit

[www.curtsheller.com](http://www.curtsheller.com) • [www.learningukulele.com](http://www.learningukulele.com)



# Major Triads

OPEN POSITION CHORD



**A/Bb Major Form**

The root is on string ①

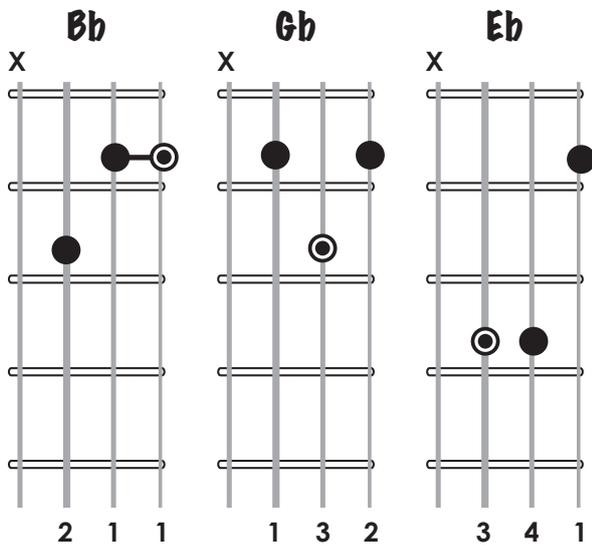
**F/Gb\* Major Form**

The root is on string ②

**D/Eb Major Form**

The root is on string ③

MOVABLE CHORD FORM



⊙ Root and letter name of chord.

\*The Enharmonic Equivalent for Gb is F#. With F# being a more common chord name.

## Transposing Chords

To transpose a movable chord form to a different key use the *Natural Notes of the Fingerboard* graphic to the right.

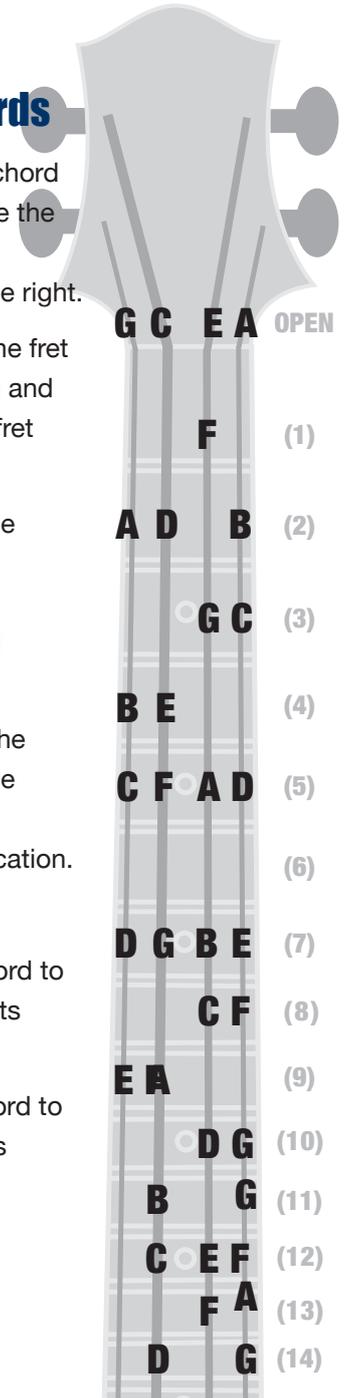
Sharp notes/letters are one fret higher on the same string and flat notes/letters are one fret lower on the same string.

- 1) Locate the root of the chord and the string that it is located on. The root is indicated by this symbol ⊙.
- 2) Move each note of the chord up or down the fingerboard until the root is at the new location.

### Example:

The **Bb** movable form chord to the left moved up four frets higher is a **D** chord.

The **Eb** movable form chord to the left moved up six frets higher is a **A** chord.

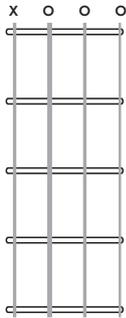




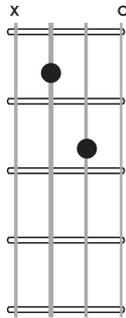
# Minor Triads

OPEN POSITION CHORD

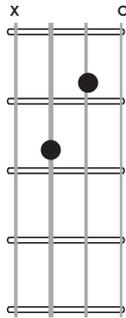
**Am**



**F#m**



**Dm**



**A/Bb  
Minor Form**

The root is on string ①



**F#/G  
Minor Form**

The root is on string ②



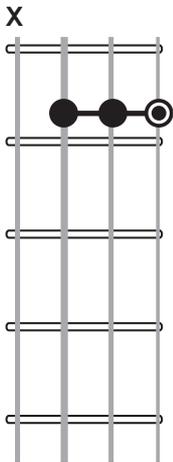
**D/Eb  
Minor Form**

The root is on string ③



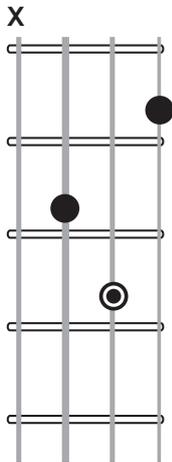
MOVABLE CHORD FORM

**Bbm**



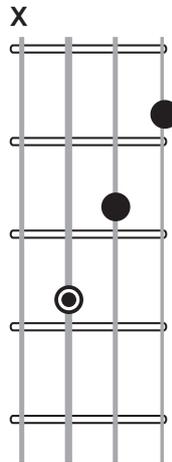
1 1 1

**Gm**



2 3 1

**Ebm**



3 2 1

⊙ Root and letter name of chord.

\*The Enharmonic Equivalent for Gbm is F#m. With F#m being a more common chord name.

## Transposing Chords

To transpose a movable chord form to a different key use the *Natural Notes of the Fingerboard* graphic to the right.

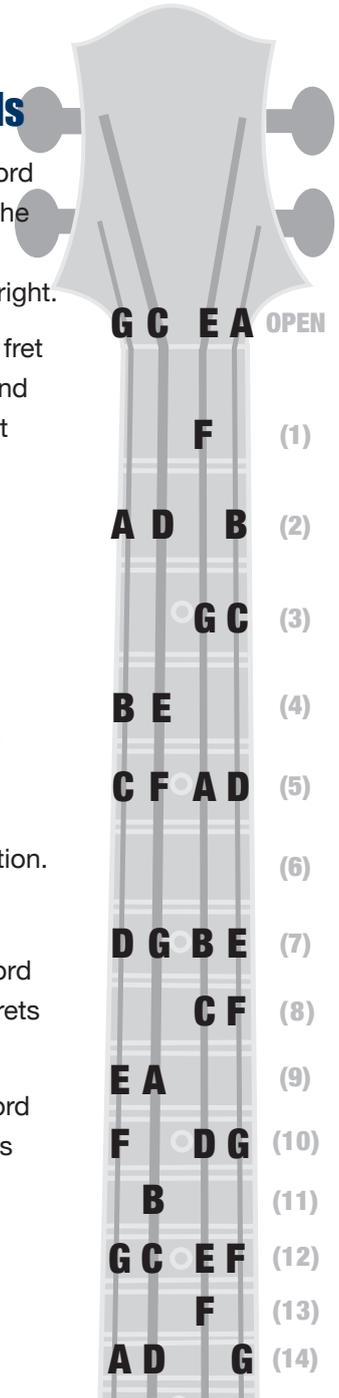
Sharp notes/letters are one fret higher on the same string and flat notes/letters are one fret lower on the same string.

- 1) Locate the root of the chord and the string that it is located on. The root is indicated by this symbol ⊙.
- 2) Move each note of the chord up or down the fingerboard until the root is at the new location.

### Example:

The **Bbm** movable form chord to the left moved up three frets higher is a **Dm** chord.

The **Ebm** movable form chord to the left moved up six frets higher is a **Am** chord.



for more lessons visit

[www.curtsheller.com](http://www.curtsheller.com) • [www.learningukulele.com](http://www.learningukulele.com)



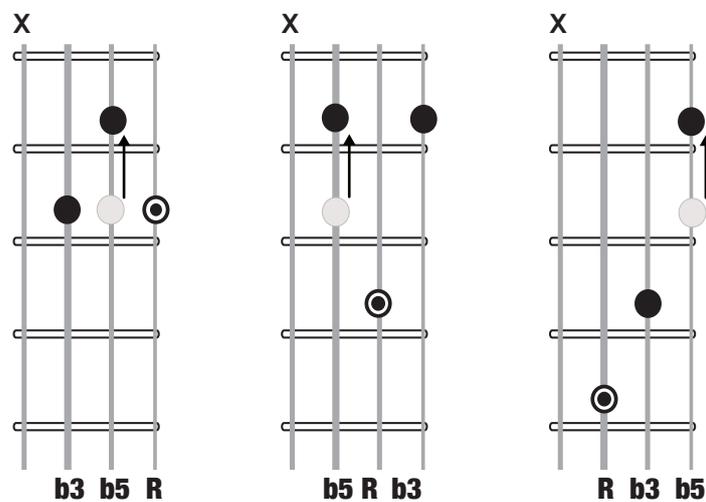
# Derived Triads

## Building On What You Just Learned

The *Diminished* and *Augmented* triads can all be derived from the *Major* and *Minor* triads by simply moving one of the notes either up or down a fret.

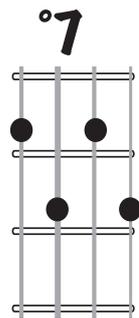
### Diminished

For a *Diminished* triad lower the fifth of a minor triad one fret.



It's very rare to strum a diminished triad. Although songs contain diminished (dim) chords, a diminished seventh is always played in its place and the common chord grids above diminished chords typically show a diminished seventh (dim7, °7) chord NOT a diminished triad. However the diminished triad is a great chord that can be played melodically as single notes.

A *Diminished Seventh* chord is symmetrical chord where any one of the notes can be the root. At fret one the dim7 chord shown to the right can be named any one of the following: G#°7, Ab°7, D°7, F°7, E#°7, B°7, Cb°7. With the theoretical possibilities of double sharps and double flats there can be a lot more possible names - *in theory*. In practical terms you only need the one you looking for.



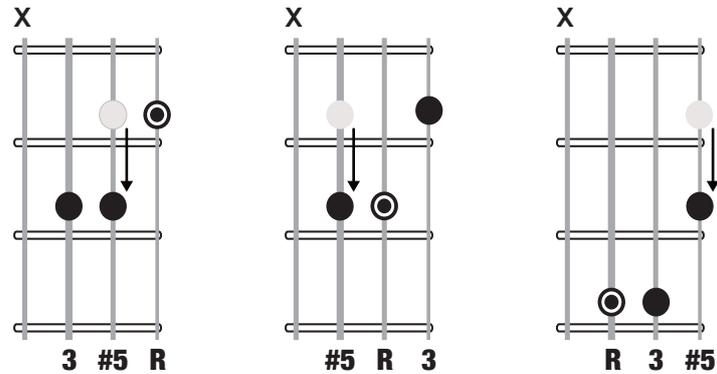
for more lessons visit

[www.curtsheller.com](http://www.curtsheller.com) • [www.learningukulele.com](http://www.learningukulele.com)

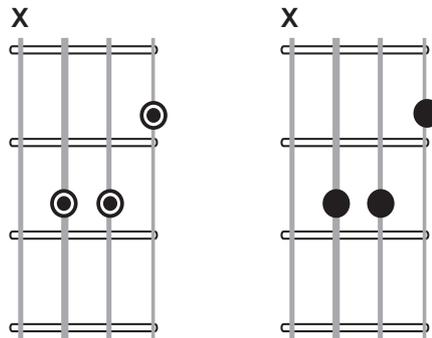


## Augmented

For an *Augmented* triad raise the fifth of a *Major* triad one fret.



One thing pretty apparent about an augmented triad is that all three chords are the same shape. An augmented chord is a symmetrical just like the Diminished Seventh chord where anyone of the notes of the chord can be the root. This really starts to drive home the need to really know the notes of the ukulele fingerboard



for more lessons visit

[www.curtsheller.com](http://www.curtsheller.com) • [www.learningukulele.com](http://www.learningukulele.com)



# Contemporary Triads

These are the *add* and *sus* chords such as *add2*, *add9*, and *sus2*, *sus4* chords used in a wide range of contemporary and traditional music. It turns out the “add” and “sus” part of the name are a big clue into what goes in creating these chords. However, really knowing the names of the notes of the fingerboard and the individual role each note plays in a chord is the key to learning and using these cool sounding, contemporary chords.

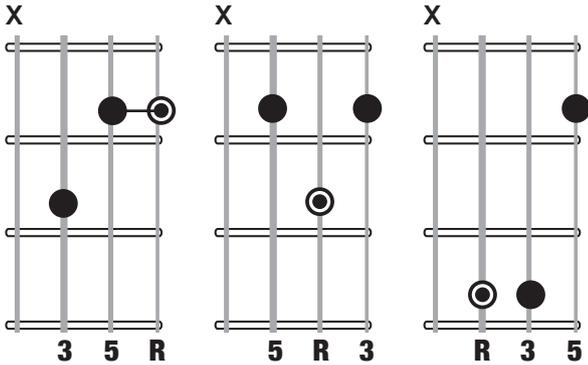
## Chord Tones

Chord tones are the individual notes of a chord and they come from scales. They can come from any number of scales – but the best scale to use for building and learning all about chord construction is the major scale. Regardless of the chord type you can get the correct names and roles of each note of a chord from its corresponding major scale based on the root of the scale.

The *role* of a chord tone is simply its numeric placement in the scale - its *scale degree*. Using the C major scale the scale degrees are:

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>	<b>A</b>
1/R	2	3	4	5	6	7	8	9	11	13

Notice there is no chord tones for 10 or 12, as these are fundamentally the third and fifth of the core triad - the foundation of all chords. The 8 or octave is to show the relationship to the 2 4 and 6 chord tones



The **1** is the root (**R**) of the chord. For major chords the root, 3 and 5 are used. These are the fundamental chord tones of the chord. Notice that chord tones can go up to 13 within the scale. For traditional and contemporary triads only the first five notes of the scale need to be used as the 2nd and 9th as well as the 4th and 11th are the same letters.

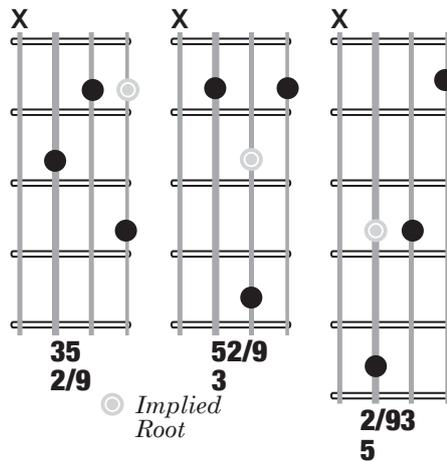
for more lessons visit

[www.curtsheller.com](http://www.curtsheller.com) • [www.learningukulele.com](http://www.learningukulele.com)



## add2 and add9

As the *add* implies we add a note to the chord. It can be any note with the *two* and *nine* being the most common. However sticking with only three notes we need to displace a note of the chord to do the *add*. The best note to displace is the root and you do this by raising the root two frets, a whole step to get the add2 or add9. Technically a two (2) is a whole step above the root and the nine (9) is a whole set above the octave. For triads on a ukulele simply consider them the same.

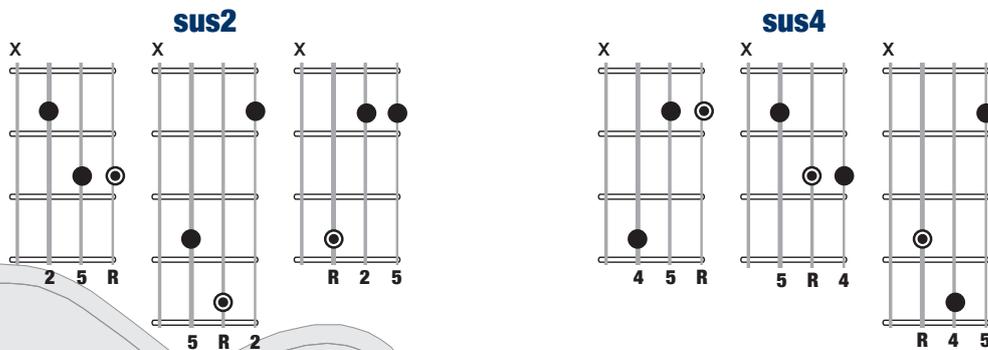


## sus2 and sus4

The *sus* is an abbreviation for suspension or suspended and refers to suspending the inherent resolution to the third of a chord when coming from other chords. For triads the most typical application is with major triads. For sus2 you lower the third two frets. For a sus4 you raise the third one fret.

The term is borrowed from the contrapuntal technique of suspension, where a note from a previous chord is carried over to the next chord, and then resolved down to the third or tonic, suspending a note from the previous chord. In modern uses our ear accepts the lack of resolution.

These chords seem to just float and don't need to go anywhere.



for more lessons visit

[www.curtsheller.com](http://www.curtsheller.com) • [www.learningukulele.com](http://www.learningukulele.com)

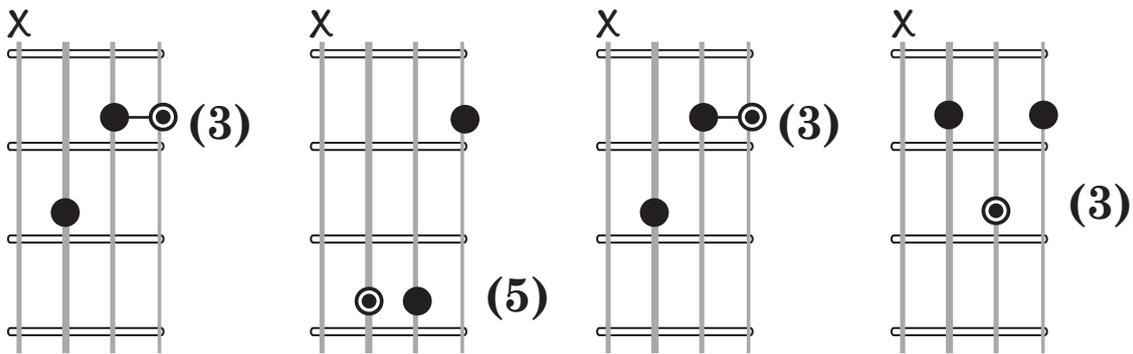
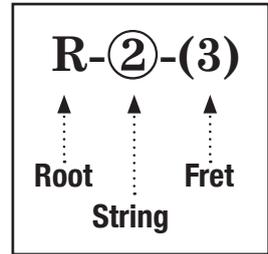




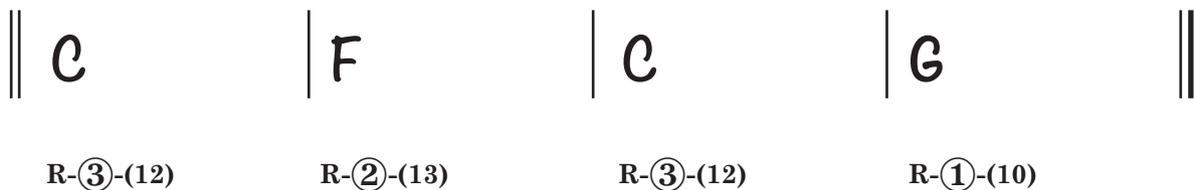
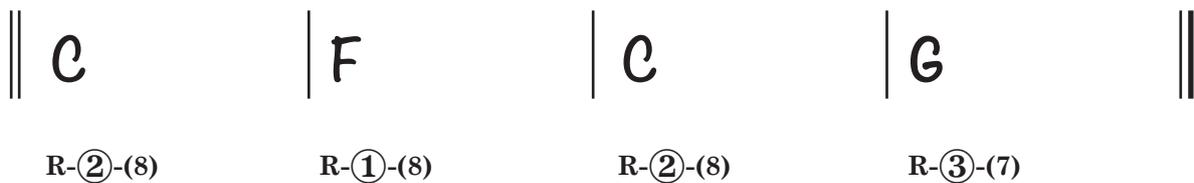
# Using Triads

Now that you know the location of the root of the chord. Here are three ways to play the common I IV V chord progression using the triads that are closest to each other. This technique is called *Voice Leading*

Read the code to the right. The *root* is on *string two, fret three*. Here's the solution for the first progression.



Here are the other two solutions for the same progression without the chord grids.







# Saint James Infirmary

Andante  
Swing

A

Em B7/F# Em/G B7/F# Em F#m7b5 B7#5

1

Musical notation for measures 1-5, including treble and bass staves.

6

Em Em/D# Em/D Em/C# C7 B7#5 Em B7#5

Musical notation for measures 6-9, including treble and bass staves.

10

Solos Em B7#5

Musical notation for measures 10-13, including treble and bass staves.

14

Em C7 B7#5 Em B7#5 Em B7#5

ON CUE D.S. AL CODA 2X

Musical notation for measures 14-17, including treble and bass staves.

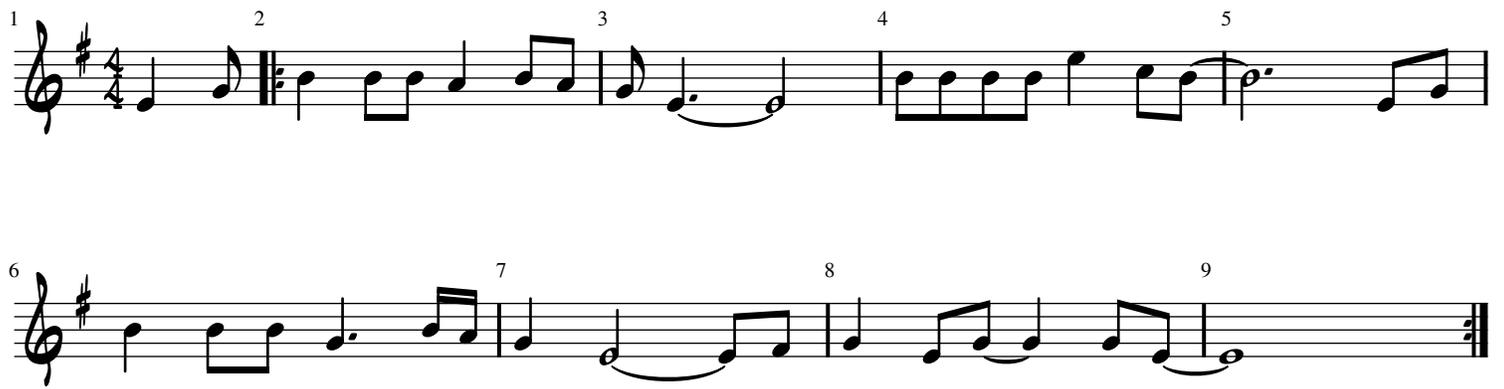
End Only

19

C7 B7#5 Em

19

# Saint James Infirmary



Musical score for Saint James Infirmary, featuring two staves of music in G major and 4/4 time. The score is numbered 1 through 9.

The first staff contains measures 1 through 5. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Measure 2 contains a double bar line. Measure 3 contains a dotted quarter note followed by an eighth note. Measure 4 contains a quarter note followed by a dotted quarter note. Measure 5 contains a quarter note followed by a dotted quarter note.

The second staff contains measures 6 through 9. Measure 6 contains a quarter note followed by a dotted quarter note. Measure 7 contains a quarter note followed by a dotted quarter note. Measure 8 contains a quarter note followed by a dotted quarter note. Measure 9 contains a quarter note followed by a dotted quarter note and ends with a double bar line.

# St. James Infirmary

## Lyrics

Well, folks, I'm goin' down to St. James Infirmary

See my little baby there

She's stretched out on a long, white table

Well, she looks so good, so cold, so fair

Let her go, let her go, God bless her

Wherever she may be

You may search this whole wide world over

But you'll never find another sweetheart like me, yeah

Take apart your bones and put 'em back together

Tell your mama that you're somebody new

Feel the breeze blowin', tell 'em all "Look out, here it comes"

Now I can say whatever I feel like to you

Then get me six craps-shootin' pallbearers

Let a chorus girl sing me a song

Put a red-hot jazz band at the top so that we can raise

Hallelujah as we go along, well

Well, folks, now that you have heard my story

Say, boy, hand me another shot of that rye

And if anyone else should ask you

Just tell 'em I've got some of those St. James Infirmary blues

# Minor Swing

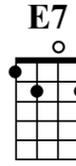
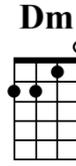
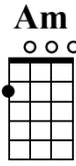
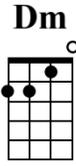
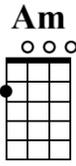
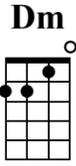
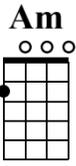
Lead Sheet and Tools for Soloing

Music by Django Reinhardt  
Lesson by Neal Chin

♩ = 160



**A** Head

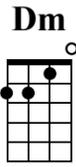
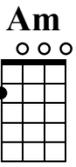


uke.

G  
C  
E  
A

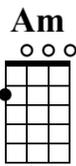
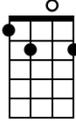
Musical notation for measures 1-7. Treble clef, 4/4 time. Includes guitar chord diagrams for Am, Dm, and E7. Tablature below shows fret numbers for strings G, C, E, A.

**B** Solos



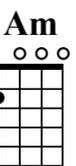
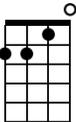
Musical notation for measures 8-11. Treble clef, 4/4 time. Includes guitar chord diagrams for Am and Dm. Tablature below shows fret numbers for strings G, C, E, A.

E7



Musical notation for measures 12-15. Treble clef, 4/4 time. Includes guitar chord diagrams for E7 and Am. Tablature below shows fret numbers for strings G, C, E, A.

Dm



Musical notation for measures 16-19. Treble clef, 4/4 time. Includes guitar chord diagrams for Dm and Am. Tablature below shows fret numbers for strings G, C, E, A.

**E7** **Am** **E7**

20 21 22 23

TAB 1 1 1 1 1 1 1 1 2 2 2 2 1 1 1 1

**A' Head - Ending** **Am** **Dm** **Am** **Dm** **Am** **Dm** **E7** **AmMaj7(9)** *fine*

24 25 26 27 28 29 30 31

TAB 2 0 0 2 1 0 2 0 0 2 1 0 2 0 0 2 1 0 2 2 0 0 2 2 1 1 2 0 0 1

**X Scales - A Minor**

1 2 b3 4 5 b6 b7 8

32 33

TAB 0 2 3 5 7 8 10 12

**X Scales - A Harmonic Minor**

1 2 b3 4 5 b6 7 8

34 35

TAB 0 2 3 5 7 8 11 12

# Somewhere Over the Rainbow & What a Wonderful World Medley

Arranged by Israel Kamakawiwo'ole

Intro: C (4) Em (4) Am (4) F (4) C (4) G (4) Am (4) Fsus2 (4) F (8)  
C (8) Em (8) F (8) C (8) F (8) E7 (8) Am (8) F (8)

Tempo: 85

C Em F C  
Somewhere over the rainbow | way up high  
F C G Am F  
And the dreams that you dream of once in a lullaby  
C Em F C  
Oh, somewhere over the rainbow | blue birds fly  
F C G Am F  
And the dreams that you dream of, dreams really do come true

C G Am F  
Someday I'll wish upon a star, wake up where the clouds are far behind me  
C G Am F  
Where trouble melts like lemon drops high above the chimney top, that's where you'll find me  
C Em F C  
Oh, somewhere over the rainbow | bluebirds fly  
F C G Am F  
And the dreams that you dare to, oh why, oh why can't I?

C Em F C  
Well, I see trees of green and | red roses, too  
F C E7 Am  
I'll watch them bloom for | me and you  
F G Am F  
And I | think to myself | "What a wonderful world"  
C Em F C F C  
Well, I see skies of blue and I see clouds of white and the brightness of day  
E7 Am F G C F C  
I like the dark, and I | think to myself | "What a wonderful world"  
G C  
The colors of the rainbow so pretty in the sky  
G C  
Are also on the faces of people passing by  
F C F C  
I see friends shaking hands, singing | "How do you do?"  
F C Dm7 G  
They're really saying "I, I love you"  
C Em F C  
I hear babies cry and I | watch them grow  
F C E7 Am  
They'll learn much more | than we'll know  
F G Am F  
And I | think to myself | "What a wonderful world"

C G Am F  
Someday I'll wish upon a star, wake up where the clouds are far behind me  
C G Am F  
Where trouble melts like lemon drops high above the chimney top, that's where you'll find me  
C Em F C  
Oh, somewhere over the rainbow | way up high  
F C G Am F  
And the dreams that you dare to, why, oh why can't I?

[End: C (8) Em (8) F (8) C (8) F (8) E7 (8) Am (8) F (8)]

Fsus2: 0013

Alternate title: "Over the Rainbow/What a Wonderful World." "Over the Rainbow" was composed by E.Y. "Yip" Harberg and Harold Arlen (c. 1939); "What a Wonderful World" was composed by Bob Thiele and George David Weiss (c. 1968). As he was known to do on occasion, Iz took liberties with the original lyrics in both songs. Source: *Iz: The Songbook Collection*, pp. 64-67. Recorded by Israel Kamakawiwo'ole (*Facing Future*, 1993).

# Low-G tuning

## Example 1

Example 1 consists of three systems of music, each with a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The notes in the treble clef are:   
System 1: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.   
System 2: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.   
System 3: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.   
The bass clef staff shows the following fret numbers:   
System 1: 0, 0, 0, 0, 2, 3, 0, 0, 0, 0, 0.   
System 2: 2, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0.   
System 3: 2, 0, 0, 0, 0, 1, 0, 0, 0, 0, 0.   
Chord diagrams are provided above the treble clef staff for each system:   
System 1: C (0003), Em (0321), Am (2000).   
System 2: F (2010), C (0003), Em (0321), Am (2000).   
System 3: D7sus4 (2040), F (2010), C (0003).   
Fingering numbers (1-3) are written above the notes in the treble clef staff.

## Example 2

Example 2 consists of two systems of music, each with a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notes in the treble clef are:   
System 1: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.   
System 2: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.   
The bass clef staff shows the following fret numbers:   
System 1: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.   
System 2: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.   
Chord diagrams are provided above the treble clef staff for each system:   
System 1: D (1114), Bbadd9 (3214), Bbmaj7 (3210), Bbadd9 (3214).   
System 2: C (0003), Cmaj7 (x002), C6 (0000), C6 (0030), D (1114).   
Fingering numbers (1-5) are written above the notes in the treble clef staff. The text "p p i m etc." is written below the first few notes of the first system.

## Example 3

Example 3 consists of one system of music with a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The notes in the treble clef are:   
System 1: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.   
The bass clef staff shows the following fret numbers:   
System 1: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.   
Chord diagrams are provided above the treble clef staff for each system:   
System 1: C (0003), Csus4 (0013), C (0003), Csus4 (0013), C (0003), Csus4 (0013), C (0003).   
Fingering numbers (1-3) are written above the notes in the treble clef staff. The text "play three times" is written below the first few notes of the first system.

# Island Style

Lyrics & Music by John Cruz

Vamp: A7 D7 G G7

Tempo: 130

Chorus: On the <sup>C</sup>island, we do it <sup>G</sup>island style  
From the <sup>G</sup>mountain to the ocean  
From the <sup>D7</sup>windward to the leeward <sup>G</sup>side [G7 to repeat]

<sup>G</sup>Mama's in the kitchen cooking <sup>C</sup>dinner real <sup>G</sup>nice  
<sup>G</sup>Beef stew on the stove, <sup>D7</sup>lomi salmon with the <sup>G</sup>ice worked by hand  
<sup>G</sup>We eat and drink and we sing all day  
<sup>G</sup><sup>D7</sup>Kankapila in the old Hawaiian <sup>G</sup>way playing music

Chorus: On the <sup>C</sup>island, we do it <sup>G</sup>island style  
From the <sup>G</sup>mountain to the ocean  
From the <sup>D7</sup>windward to the leeward <sup>G</sup>side [G7 to repeat]

<sup>G</sup>We go grandma's house on the weekend clean <sup>G</sup>yard  
<sup>G</sup>If we no go, grandma gotta work <sup>D7</sup>hard  
<sup>G</sup>You know my grandma like the <sup>C</sup>poi real <sup>G</sup>sour mashed taro  
<sup>G</sup>I love my grandma every minute, every <sup>D7</sup>hour

Chorus: On the <sup>C</sup>island, we do it <sup>G</sup>island style  
From the <sup>G</sup>mountain to the ocean  
From the <sup>D7</sup>windward to the leeward <sup>G</sup>side [G7 to repeat; 3x to end]

Chorus:  
A-2-0-----0-2-2-2-2-0-----0-0-0-0-----  
E-----3-0--3-3-3-3-0-----3-----3-3-----3-2-3-  
C-----2-----  
G-----

Verse:  
A-2-2-2-2-0-----2-2-2-2-2-----0-----2-2-2-----2-2-2-2-0-----0-----  
E-----3-3-3-3-0-----3-3-3-2-2-3-----3-----3-3-3-3-----3-3--3-2-2-3-  
C-----2-----2-----  
G-----

# Henehene Kou `Aka

Traditional; Translation by Ka`i`ini Garza-Maguire

Vamp: D7 G7 C

Tempo: 130/140/170

C C7 F C  
 Henehene kou `aka | kou le`ale`a paha  
 A7 D7 G7 C  
 He mea ma`a mau ia | *for you and I*

Your laughter is contagious, it's fun to be with you

Always a good time for you and I

C C7 F C  
 Ka`a uila mākēneki | hō`onioni kou kino  
 A7 D7 G7 C  
 He mea ma`a mau ia | *for you and I*

The streetcar wheels turn, vibrating your body

Always a good time for you and I

C C7 F C  
 I Kaka`ako mākou | `ai ana i ka pipi *stew*  
 A7 D7 G7 C  
 He mea ma`a mau ia | *for you and I*

To Kaka`ako we go, eating beef stew

Always a good time for you and I

C C7 F C  
 I Waikīkī mākou | `au ana i ke kai  
 A7 D7 G7 C  
 He mea ma`a mau ia | *for you and I*

To Waikīkī we go, swimming in the sea

Always a good time for you and I

C C7 F C  
 I Kapahulu mākou | `ai ana i ka lipo`a  
 A7 D7 G7 C  
 He mea ma`a mau ia | *for you and I*

To Kapahulu we go, eating seaweed

Always a good time for you and I

C C7 F C  
 Our eyes have met | our lips not yet  
 A7 D7 G7 C  
 But oh you sweet thing | I'm gonna get you yet  
 Alt.: Pālama pono kou kino | I'm gonna get you yet

Protect yourself carefully, I'm going to get you yet

C C7 F C  
 Ha`ina mai ka puana | kou le`ale`a paha  
 A7 D7 G7 C  
 He mea ma`a mau ia | *for you and I*

Tell the refrain, it's fun to be with you

Always a good time for you and I

A-3-3-3-3-0-----3-3-3-3-0-0-----0-0-3-7-5-3---5-3-2-3-  
 E-----3-0-----3-0-----3-3-3-----  
 C-----  
 G-----

According to Nona Beamer, this song was composed by a few Kamehameha students as they traveled by trolley and on foot around various districts of Honolulu in the 1920s. The song was later copyrighted by at least two of the students who later became professional musicians, Andy Cummings and Webley Edwards. The English verse frequently sung as the second to last verse was recorded by Israel Kamakawiwo`ole (with the alternate line), and is also included in *He Mele Aloha*. Sources: hulapala.org (as told by Nona Beamer per Leilehua Yuen); *He Mele Aloha*, p. 60. Recorded by Richard Ho`opi`i (*Treasures of Hawaiian Slack Key Guitar*, 2007), Kahauanu Lake Trio (*At the Kaimana Beach Hotel*, 1968/2006), Pahinui Brothers (*The Pahinui Brothers*, 1992), Eddie Ku (*Mele Hula #1*, 1998) and Israel Kamakawiwo`ole (*Facing Future*, 1993 & *Alone in Iz World*, 2001).

Glad you are here!

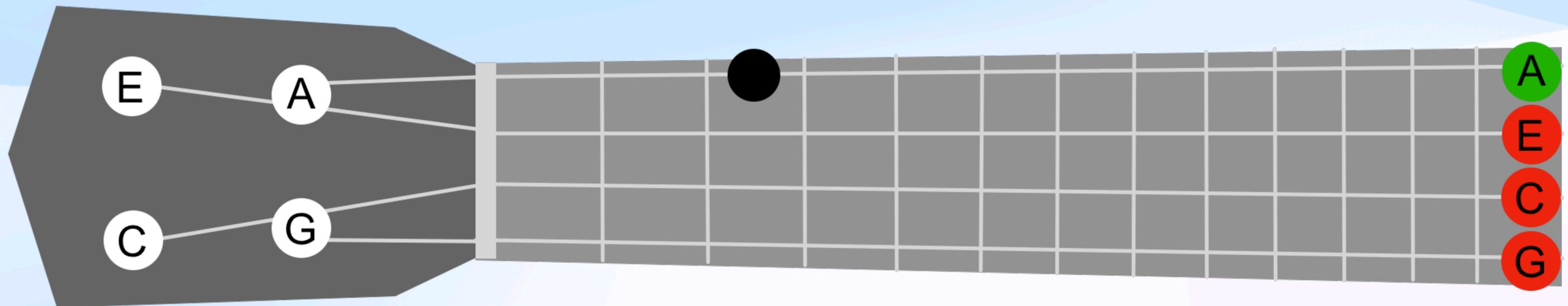


# Movable Chords, Part 1



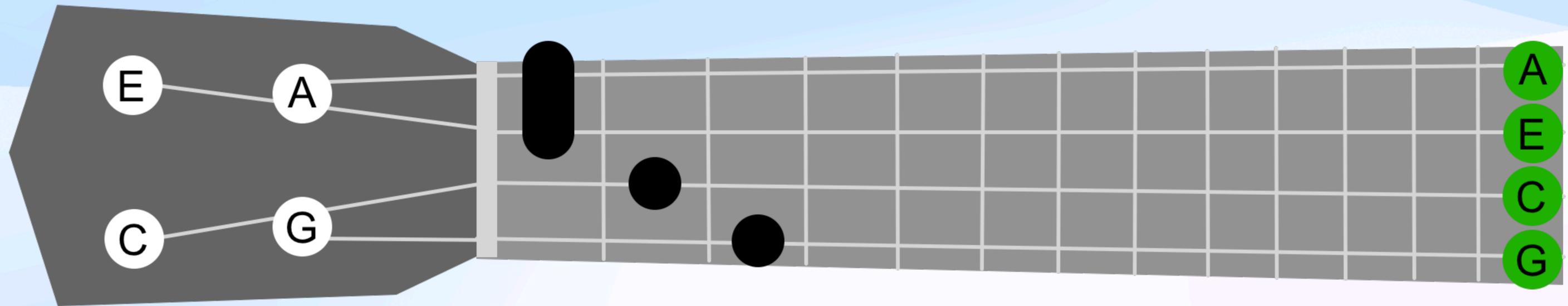
# Definitions

- Open Chord - Chord where at least one string is NOT fretted
- Example: basic C chord. 'A' string fretted. Others are not (Open).



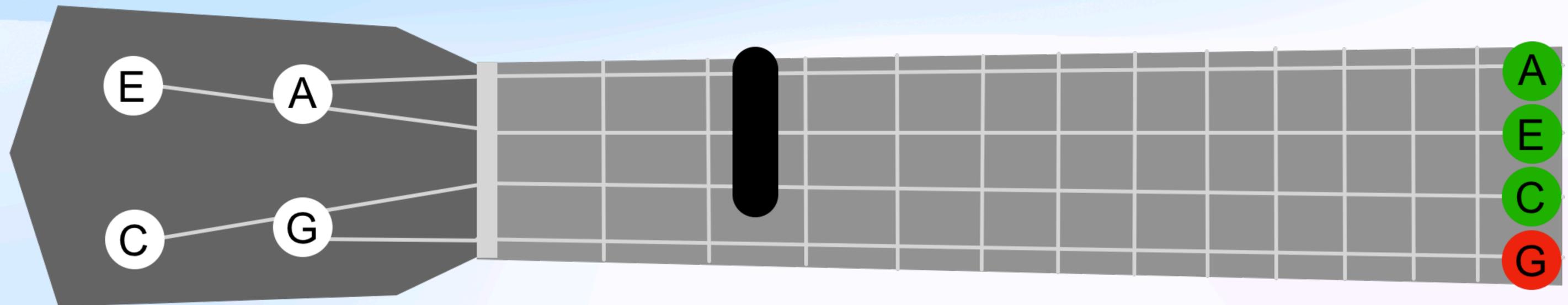
# Definitions

- Closed Chord - Chord where all strings are fretted
- Example: Bb. G, C, E, and A are all fretted



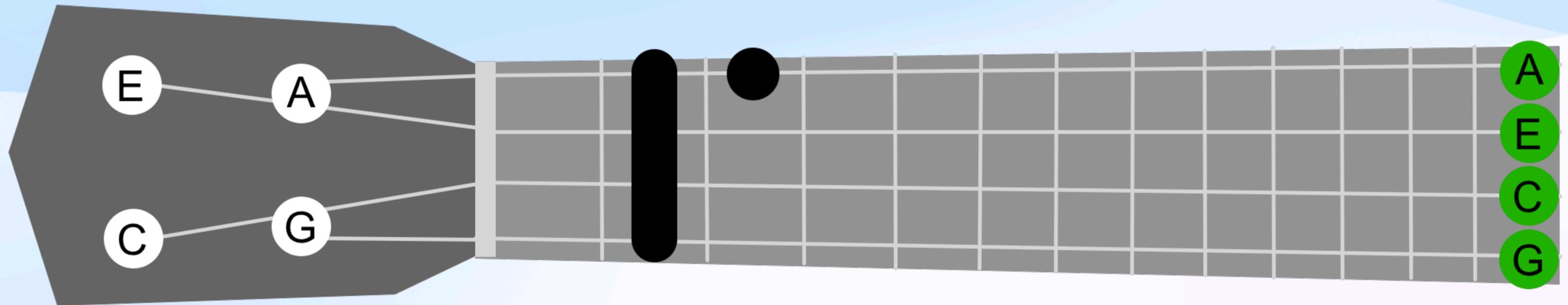
# Definitions

- Bar/Barre - Using one finger to fret more than one string. Could be 2, 3 or 4.
- Example: Cm. Index finger barring the A, E, and C strings
- Technically, a bar/barre chord, right? .... But....



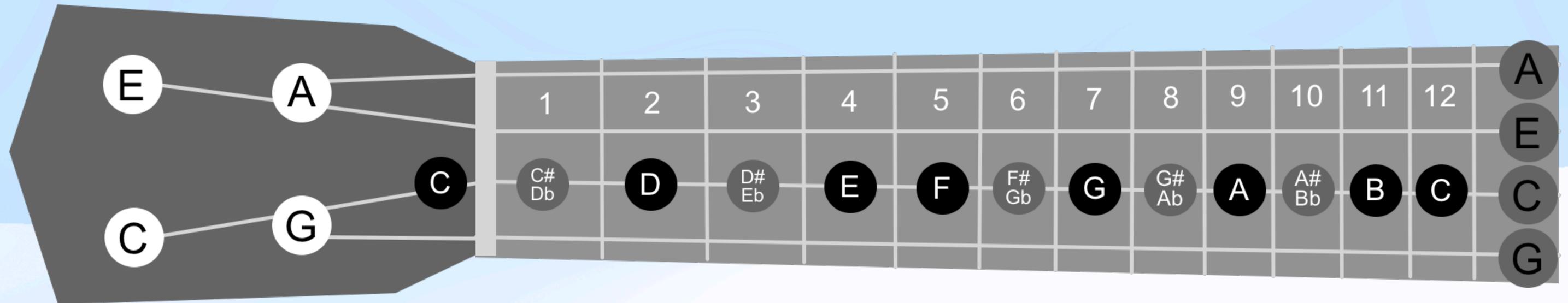
# Definitions

- Bar/Barre CHORD -
- Barring all 4 strings, typically with your index/pointer



# The Musical Alphabet

- C String Example



Ukulele Gent

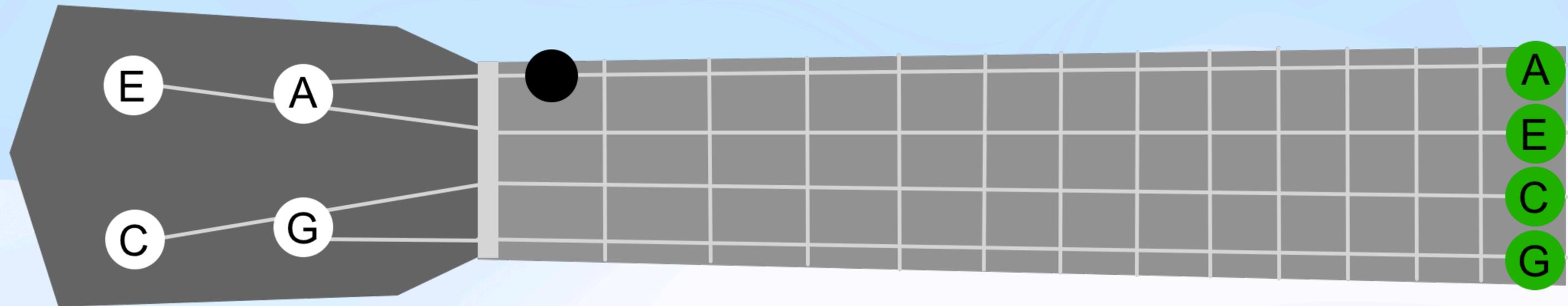


**1 Shape (C7)  
+  
Musical Alphabet  
= Many New Chords**



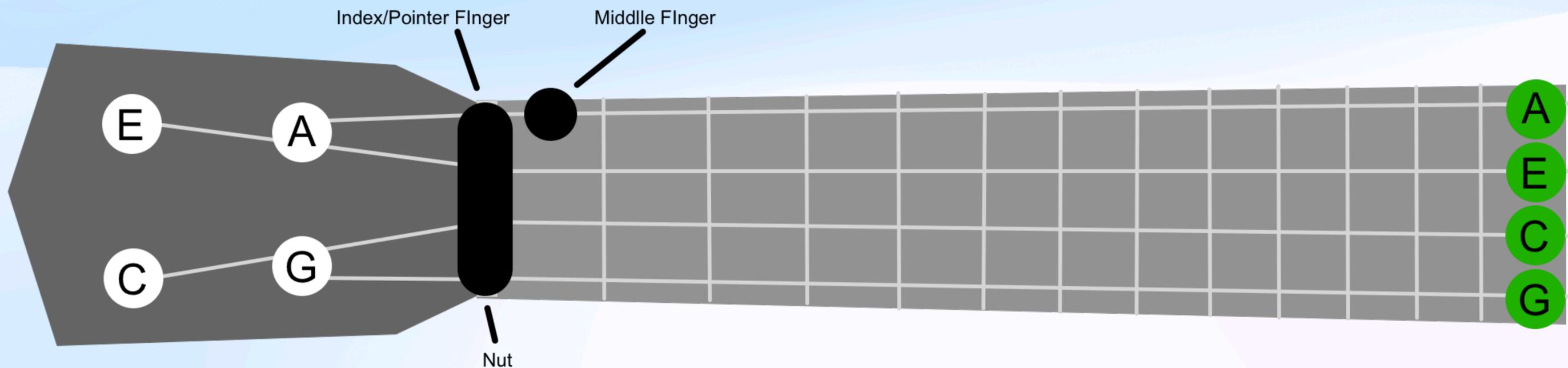
# Moveable Chords - The C7 shape

- Make 1st position C7 shape (index/pointer on first fret of A string)



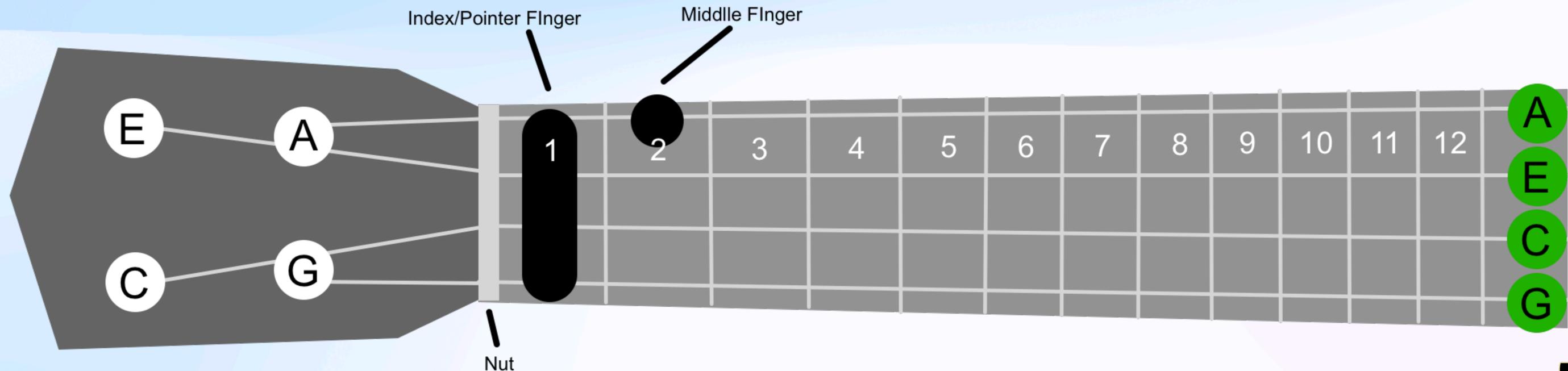
# Moveable Chords - The C7 shape

- Now, use your middle finger (A string, 1st fret) instead of your index pointer to make the C7 chord.
- Place your index/pointer finger fully across the nut. Like this....



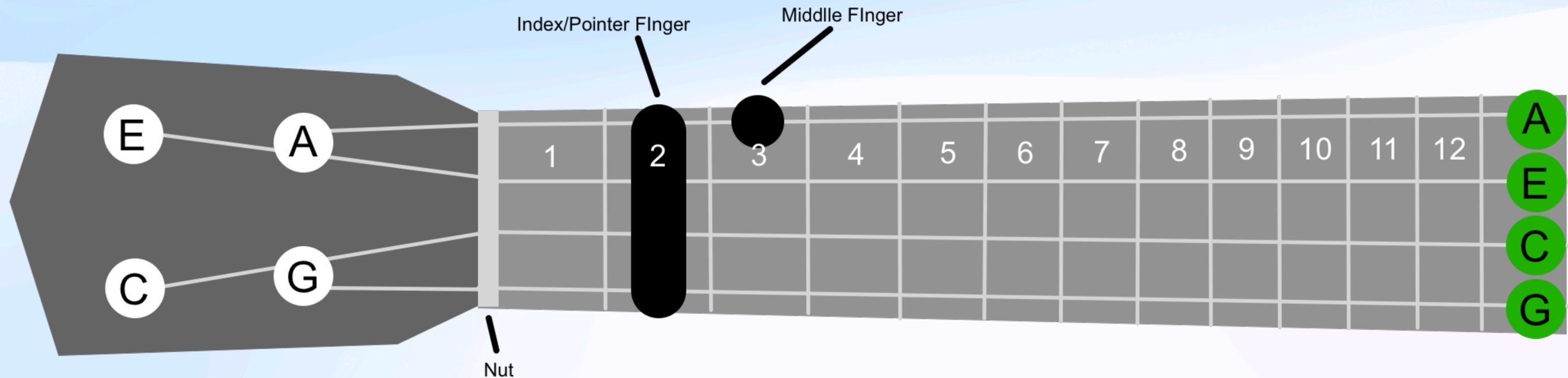
# Moveable Chords - The C7 shape

- Now, move that entire shape 1 fret up the neck
- C plus 1 fret, according to the musical alphabet, gives us C#
- Thus, we now have a C#7 chord



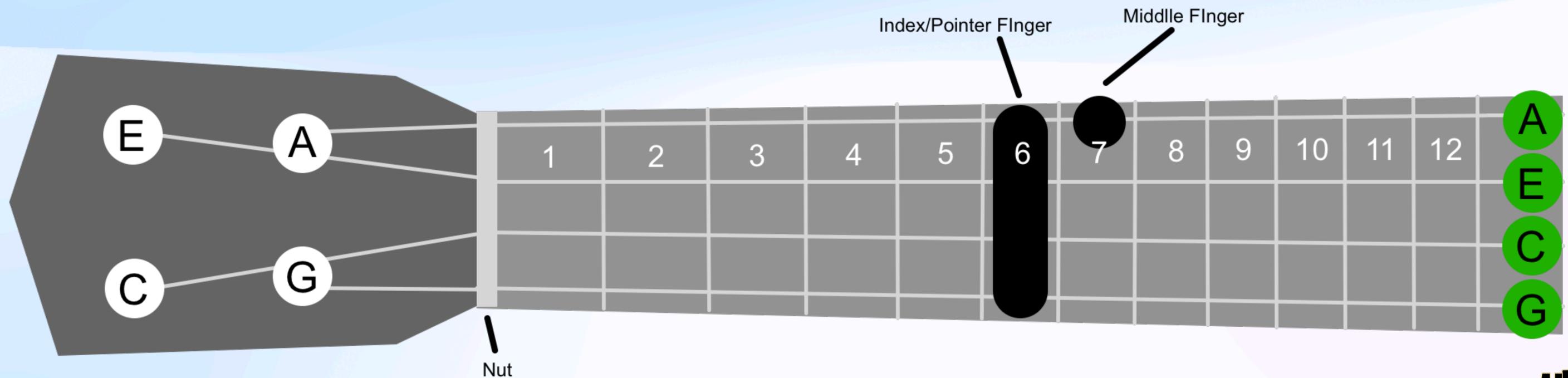
# Moveable Chords - The C7 shape

- Now, move that entire shape 1 more fret up the neck
- C# plus 1 fret, according to the musical alphabet, gives us D
- Thus, we now have a D7 chord. Look familiar?



# Moveable Chords - The C7 shape

- What if we needed to play an F#7?????
- Make the C7 shape, bar the nut, and, using the musical alphabet, count (starting with C) up 6 frets.
- Voila! F#7

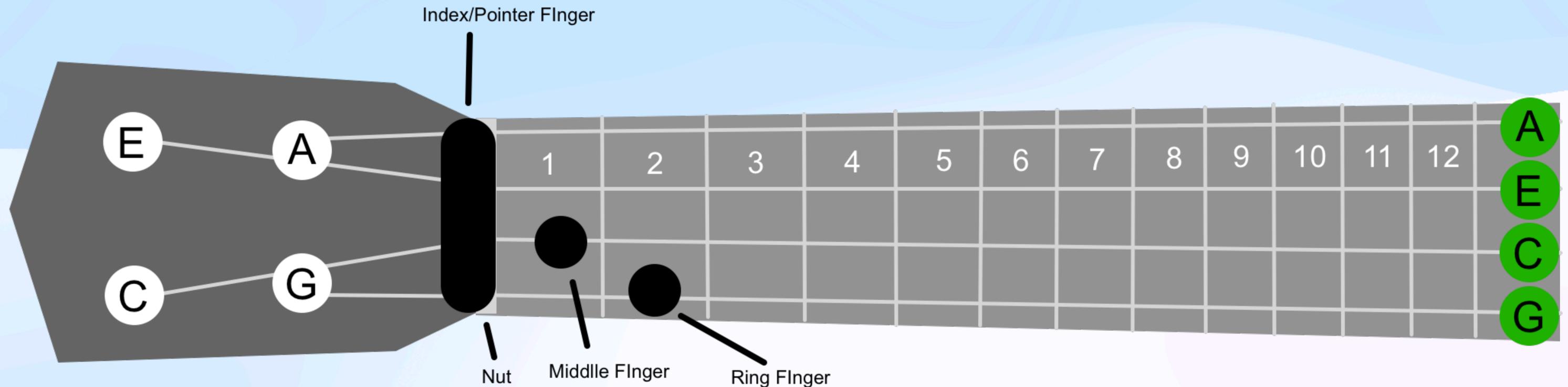


# Next: A Shape



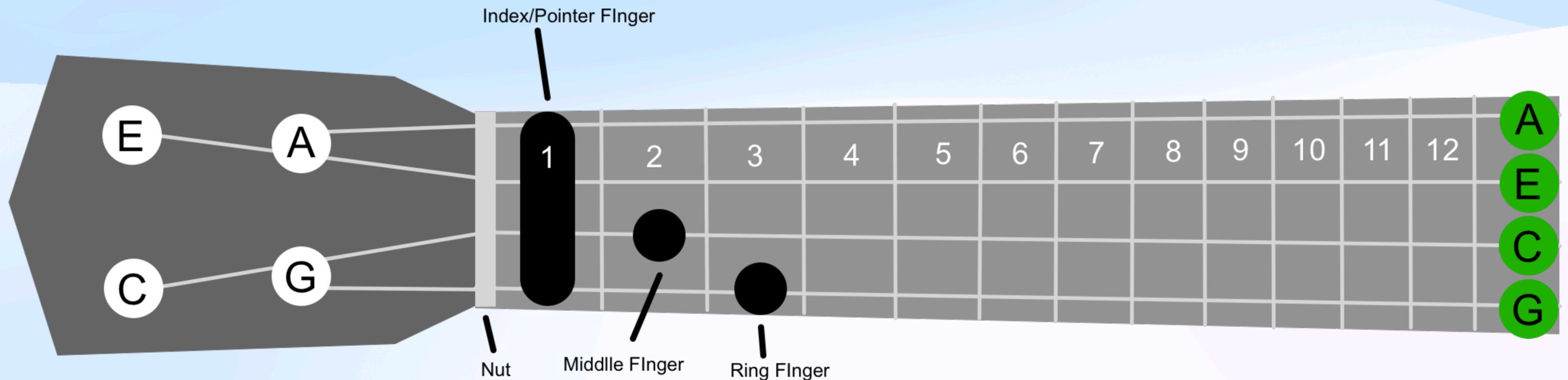
# Moveable Chords - The A shape

- Use your middle finger and ring finger to make the first position A chord
- Place your index/pointer finger fully across the nut. Like this....



# Moveable Chords - The A shape

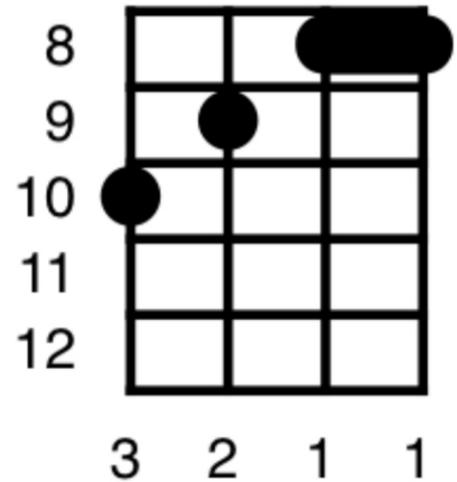
- Now, move that entire shape 1 more fret up the neck
- A plus 1 fret, according to the musical alphabet, gives us A# / Bb
- Thus, we now have a A#/Bb chord. Look familiar?



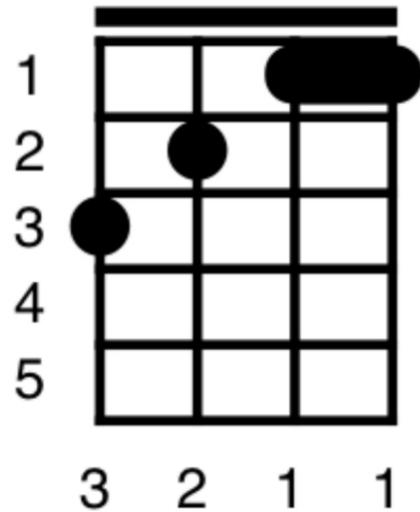
# Now, let's put the A shape to use

Play a song with one shape

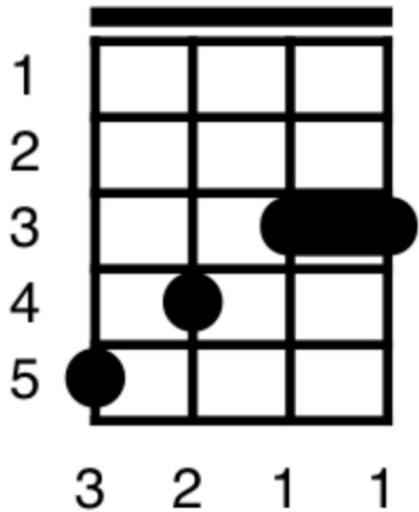
**F**



**Bb**



**C**



[www.ukulelegent.com](http://www.ukulelegent.com)

**Jam @ Gent's Play-along**  
**Wednesday @ 7PM on Facebook**



**Tutorials, tracks, live group instruction & more**

**[www.patreon.com/ukulelegent](http://www.patreon.com/ukulelegent)**

**50% Off First Month**  
**Code FF50**

Thanks & Happy Strumming!



Glad you are here!



# **Group Play**

**Tips to Play Along with Others**



# Island Strummers



# Island Strummers + Others



**Enhance  
Your  
Strum  
i.e. Fan/Chuck/etc.**



# **Uke as Percussive Instrument**

# **Uke as Percussive Instrument**



**Tap... like  
A drum**

# Uke as Percussive Instrument



- Be careful. Don't damage your uke.
- Works well with small group
- In large group, not so well unless amplified
- Don't get in over your head. Practice by yourself first.
- Keep it simple, 'beat' typically keeps the group together. Don't throw players off with your percussions



**Pick:**  
**G C E A**



**Pick:  
G&A then C&E**



**Pick:**  
**G A C E**

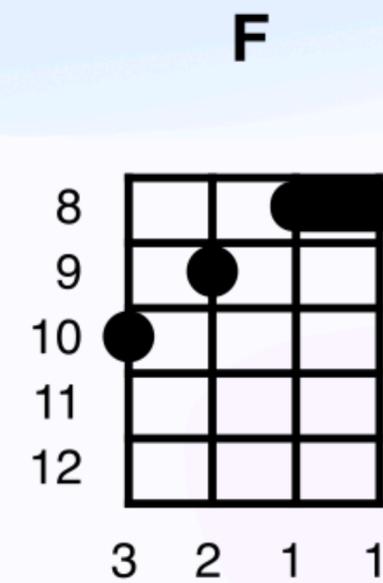
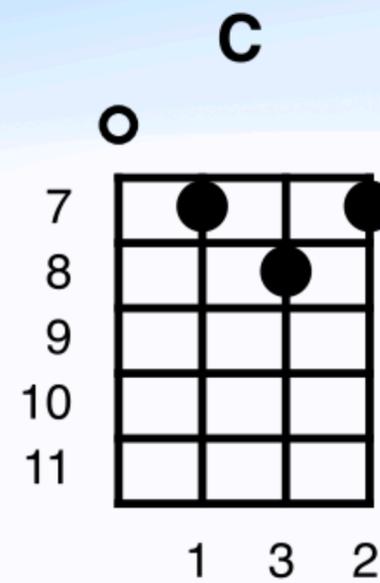


# **Single Downstrum On Chord Changes**



# Chords up The Neck

Examples:





**“Bass Pinch”**

# Shift 1

<b>Group 1</b> Jan, Feb	<b>Strumming</b>
<b>Group 2</b> Mar, Apr	<b>Percussion</b>
<b>Group 3</b> May, Jun	<b>Picking</b>
<b>Group 4</b> Jul, Aug	<b>Single Downstrum</b>
<b>Group 5</b> Sep, Oct	<b>Up the Neck Chords</b>
<b>Group 6</b> Nov, Dec	<b>Bass Pinch</b>



# Shift 2

<b>Group 1</b> Jan, Feb	<b>Bass Pinch</b>
<b>Group 2</b> Mar, Apr	<b>Strumming</b>
<b>Group 3</b> May, Jun	<b>Percussion</b>
<b>Group 4</b> Jul, Aug	<b>Picking</b>
<b>Group 5</b> Sep, Oct	<b>Single Downstrum</b>
<b>Group 6</b> Nov, Dec	<b>Up the Neck Chords</b>



# Shift 3

<b>Group 1</b> Jan, Feb	<b>Up the Neck Chords</b>
<b>Group 2</b> Mar, Apr	<b>Bass Pinch</b>
<b>Group 3</b> May, Jun	<b>Strumming</b>
<b>Group 4</b> Jul, Aug	<b>Percussion</b>
<b>Group 5</b> Sep, Oct	<b>Picking</b>
<b>Group 6</b> Nov, Dec	<b>Single Downstream</b>



# Shift 4

<b>Group 1</b> Jan, Feb	<b>Single Downstrum</b>
<b>Group 2</b> Mar, Apr	<b>Up the Neck Chords</b>
<b>Group 3</b> May, Jun	<b>Bass Pinch</b>
<b>Group 4</b> Jul, Aug	<b>Strumming</b>
<b>Group 5</b> Sep, Oct	<b>Percussion</b>
<b>Group 6</b> Nov, Dec	<b>Picking</b>



# Shift 5

<b>Group 1</b> Jan, Feb	<b>Picking</b>
<b>Group 2</b> Mar, Apr	<b>Single Downstrum</b>
<b>Group 3</b> May, Jun	<b>Up the Neck Chords</b>
<b>Group 4</b> Jul, Aug	<b>Bass Pinch</b>
<b>Group 5</b> Sep, Oct	<b>Strumming</b>
<b>Group 6</b> Nov, Dec	<b>Percussion</b>



# Shift 6

<b>Group 1</b> Jan, Feb	<b>Percussion</b>
<b>Group 2</b> Mar, Apr	<b>Picking</b>
<b>Group 3</b> May, Jun	<b>Single Downstrum</b>
<b>Group 4</b> Jul, Aug	<b>Up the Neck Chords</b>
<b>Group 5</b> Sep, Oct	<b>Bass Pinch</b>
<b>Group 6</b> Nov, Dec	<b>Strumming</b>



[www.ukulelegent.com](http://www.ukulelegent.com)

**Jam @ Gent's Play-along**  
**Wednesday @ 7PM on Facebook**



**Tutorials, tracks, live group instruction & more**

**[www.patreon.com/ukulelegent](http://www.patreon.com/ukulelegent)**

**50% Off First Month**  
**Code FF50**

Have Fun & Happy Strumming!

