

Fun With the Ukulele Session 3

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WCCC Continuing Education

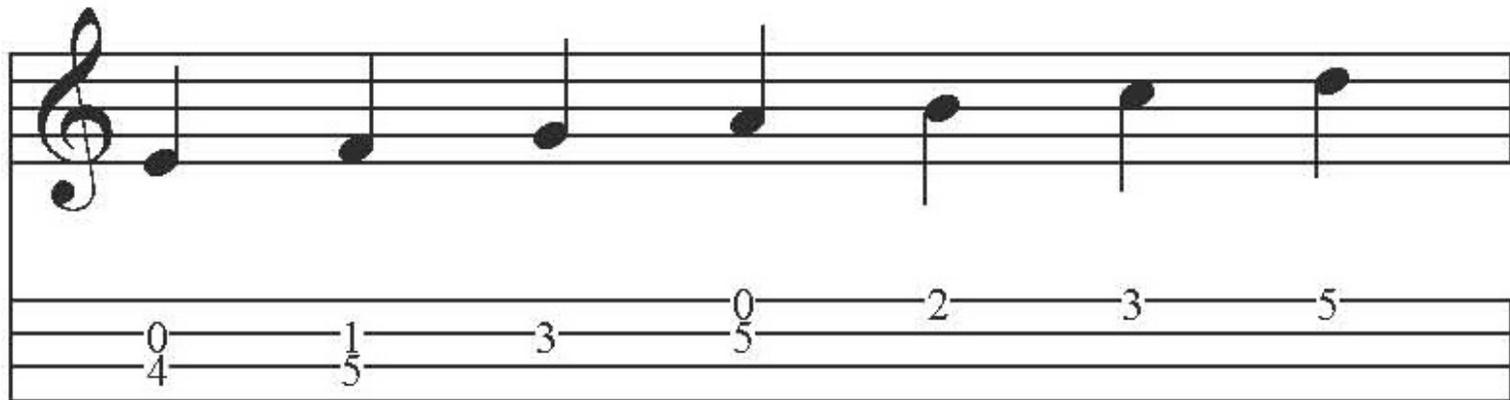
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Overlapping Notes

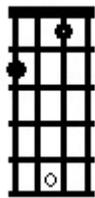
- Because of the design of the ukulele neck, identical notes appear in multiple locations. This give specific advantages to the musician. These redundancies make playing chords easier.

Overlapping Notes and Positions on the Neck

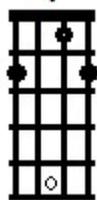


The F and Bb Chords

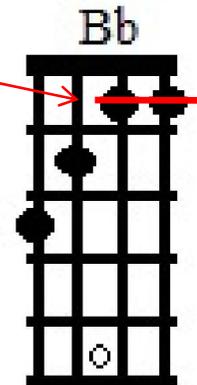
- The F chord you've already learned to play looks like this:



- This chord has a doubled A note. Adding a C on the 1st string 3rd fret eliminates the redundancy and gives a richer chord.



- The Bb Chord requires **barring** (spanning two strings with a flattened finger).

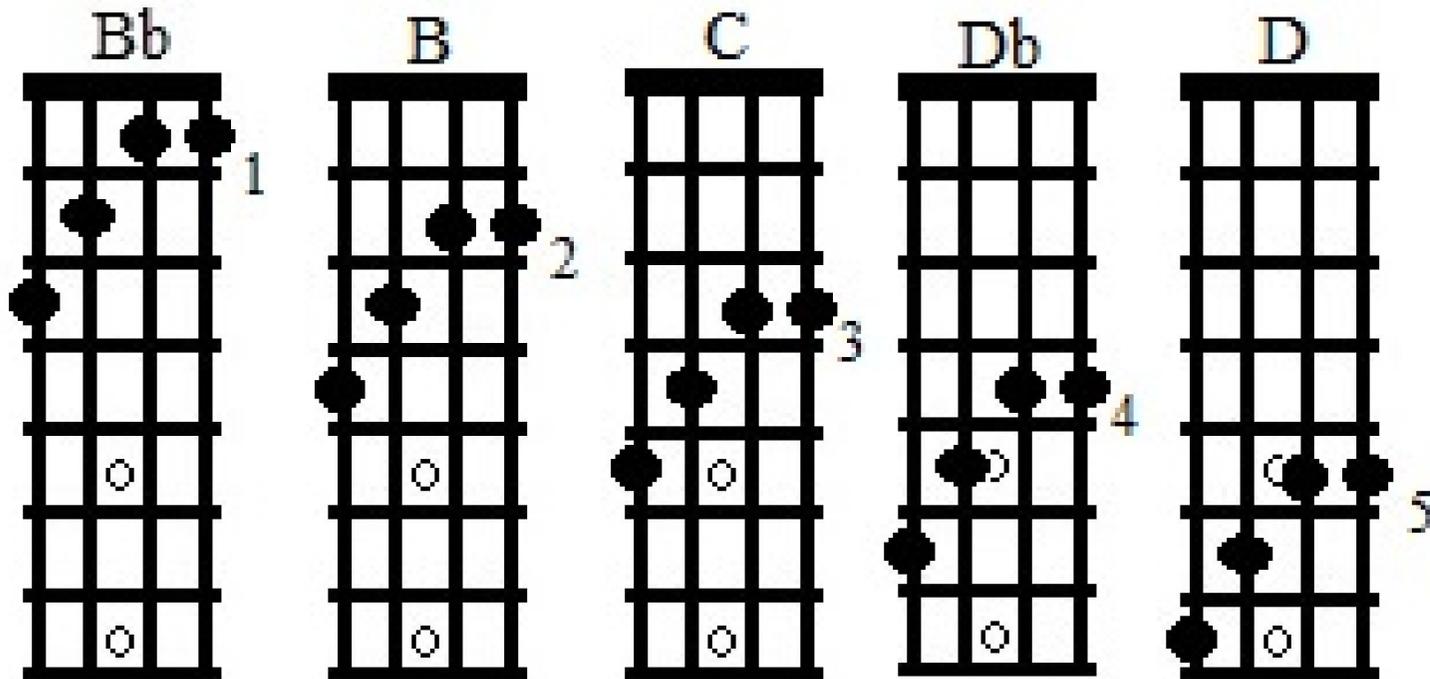


This form is useful because it can be played in any position on the neck, since it has no open strings. It is called a “closed” form, since it has no open strings.

Closed Form Chords

- Any chord form that has a note fretted on all four strings is moveable up or down the neck to play as other chords. This allows you to play many different chords without learning a new form for each one. The following slides show three of these, and the same principle applies to any chord form that has no open notes.

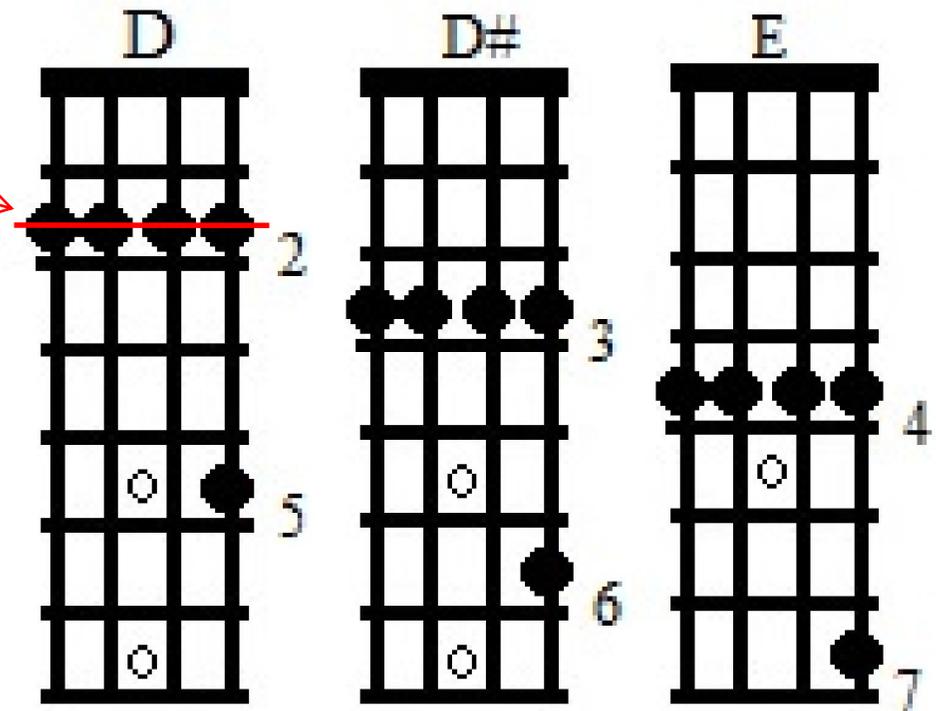
The Moveable Bb Chord Form



And on up the neck, though the higher you go, the closer the frets and the more difficult the fingering.

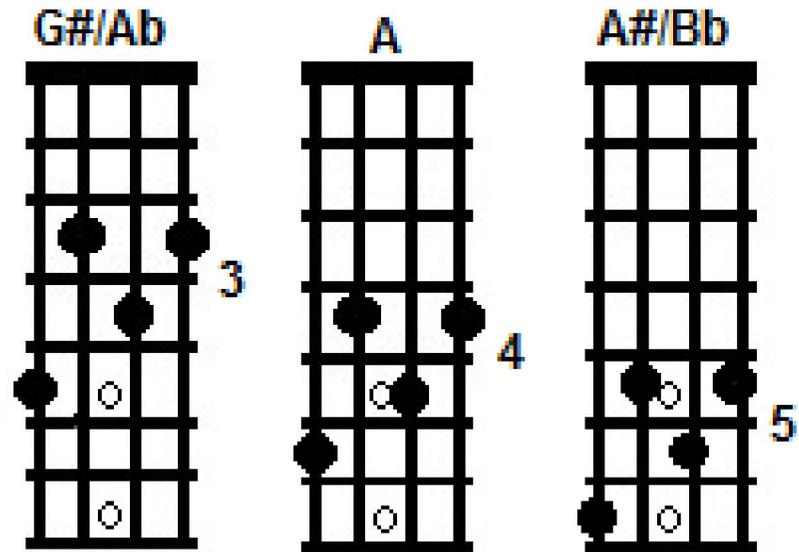
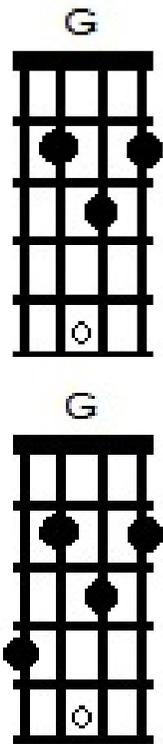
The Moveable D form

- A D chord may be played by barring the 2nd fret across all four strings with the first finger and fretting the 5th fret with the third or fourth finger. This form is moveable up the neck like the B_b form you've just seen.



The Moveable G Chord Form

- The open G chord form can be used as a moveable form by adding one finger to the 4th string. This form can then be moved up the neck to play as other chords.



If I Had A Hammer

- The arrangement of “If I Had A Hammer” introduces a new strum and a new symbol:

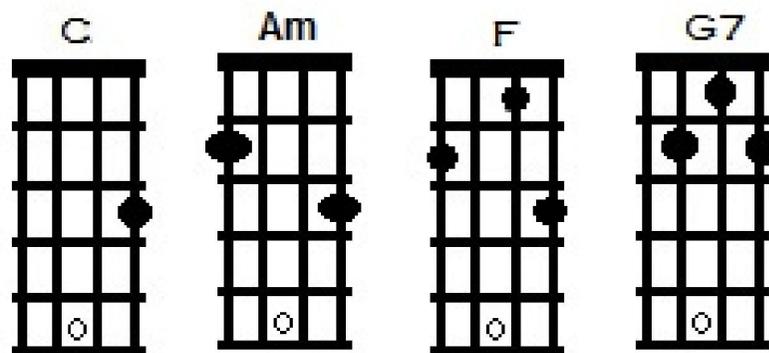
C Amin F G7

The image shows a single measure of music on a treble clef staff. The music consists of a sequence of eighth notes: C4, E4, G4, F4, E4, D4, C4. Above the staff, the chords C, Amin, F, and G7 are indicated. A repeat sign (two dots) is placed at the beginning and end of the measure. A red double-headed arrow is drawn across the measure, pointing from the repeat sign at the end back to the repeat sign at the beginning, indicating that the measure is to be repeated.

- The strum is in what we call syncopated rhythm, rhythm that does not follow a simple 1-2-3-4 pattern, and the new symbol is a repeat. This symbol means that you play the enclosed measures a second time before moving on.

If I Had A Hammer

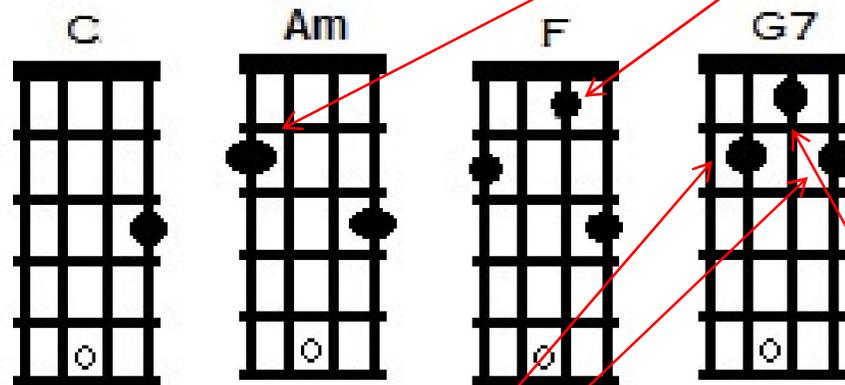
- The suggested chord forms are these:



- The reason for choosing these forms is basic ease of changing from one to the next. The C is one finger. To form the Am, add a finger to the 2nd fret of the 4th string. To form the F, add a finger to the 1st fret of the second string, then move your fingers to the G7 chord.

If I Had A Hammer

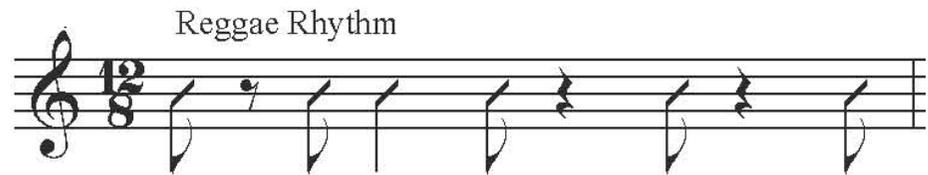
- Start with the basic C chord then add a finger to form the Am Chord, then add a finger for F.



- To form the G7, leave the finger on the F note and move the other fingers into position on the second fret. This minimizes hand movement and allows you to make the quick changes smoothly.

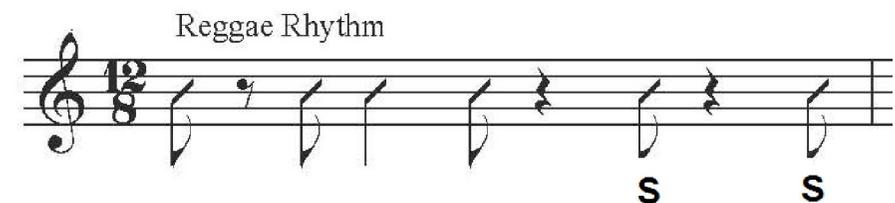
Two New Rhythms

- Calypso Rhythm is 4/4 tempo and played in what is known as syncopation. Not every down beat had a note.
- Reggae Rhythm is 12/8 tempo and is likewise syncopated. The 12/8 time gives the bounce to the reggae rhythm.



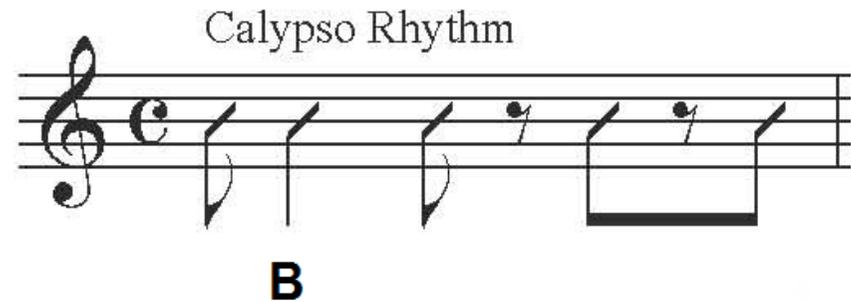
Scratch Percussion

- Scratch Percussion is performed by loosening the fingers of the left hand to dampen the strings, giving a percussive effect. This is applicable to most rhythms, particularly calypso and reggae. It is also used in rock rhythms in songs like “In the Long Run” by the Eagles.



Brush Rhythm

- The brush or sweep technique involves dragging the pick or the fingers over all strings



of the chord to play each note individually. The brush should take as much time as the value of the note. We'll see how this method works in the Calypso song Mary Anne.

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