



2026

Funky Frets Uke Fest

2026 Funky Frets Uke Fest Workshops



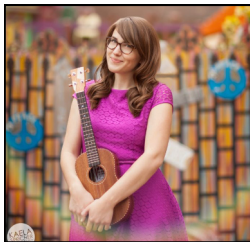
What the Chuck?! Fun with Ukulele Percussion

“Just Like Heaven” Beginner Chord Melody



Hawaiian Strumming Part 1

Hawaiian Strumming Part 2



Soulful Singing and Playing on the Ukulele

Solo Superstar: Singing and Playing Alone



80's Easy Ukulele Intros, Melodies, and Solos

Careless Whispers Sax Intro

Beginner 80's BASS Workshop and full Melody solo



Navigating the C Major Scale

Exploring Fingerpicking Technique



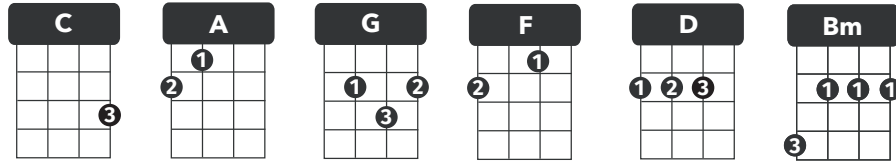
Cynthia Lin

PROUD MARY

by John Fogerty, 1969

Watch the [YouTube Play-Along](#) | Watch the [April 2020 Patreon Live Lesson](#)

Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>



chucking strum: [du Xu du Xu] per chord, X = chuck; INTRO & BREAK downstrums with *knock

INTRO [C// A/]* [C// A/]* [C// A/ G/] [F / / / /] D D
advanced: du u du u du u u u u d d

VERSE D D D D
Left a good job in the city workin' for the man every night and day
D D D D
and I never lost one minute of sleepin' worryin' bout the way things might've been

CHORUS A A Bm G
Big wheel keep on turnin' Proud Mary keep on burnin'
D D D D
Rollin' rollin' rollin' on the river

VERSE D D D D
Cleaned a lot of plates in Memphis pumped a lot of pain down in New Orleans
D D D D
But I never saw the good side of the city till I hitched a ride on a river boat queen

CHORUS A A Bm G
Big wheel keep on turnin' Proud Mary keep on burnin'
D D D D
Rollin' rollin' rollin' on the river

BREAK [C// A/]* [C// A/]* [C// A/ G/] [F / / / /] D D

VERSE D D D D
If you come down to the river bet you're gonna find some people who live
D D D D
you don't have to worry if you got no money people on the river are happy to give

CHORUS A A Bm G
Big wheel keep on turnin' Proud Mary keep on burnin'
D D D D
Rollin' rollin' rollin' on the river
D D D D
Rollin' rollin' rollin' on the river

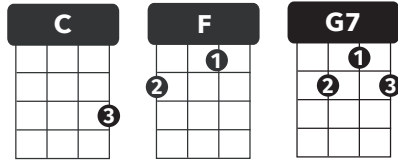
END [C// A/]* [C// A/]* [C// A/ G/] [F / / / /] D/

THE LION SLEEPS TONIGHT

by Solomon Linda, 1939, and made famous by the Tokens, 1961

Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>

Watch the Tutorial on [YouTube](#)



counts: 1 & 2 & 3 & 4 &

chucking strum: [d u X u - d u X u], 1 per chord, X = chuck

VERSE **C /** **F /** **C /** **G7 /**
 In the jungle, the mighty jungle, the lion sleeps to- night
 In the jungle, the quiet jungle, the lion sleeps to- night

CHORUS x2 **C** **F**
 [d u X u - d u X u]
 A-wim-o-weh A-wim-o-weh A- wim-o-weh A-wim-o-weh
 C **G7**
 A-wim-o-weh A-wim-o-weh A- wim-o-weh A-wim-o-weh

VERSE (optional: add knock on 2& 4)
C / **F /** **C /** **G7 /**
 Near the village, the peaceful village, the lion sleeps to- night
 Near the village, the quiet village, the lion sleeps to- night

CHORUS x2 **C** **F** **C** **G7**
 A-weee -e-e-e- ee-um-o-weh
 (2nd voc layer: A-wim-o-weh A-wim-o-weh...)

VERSE (optional: muted island strum)
C / **F /** **C /** **G7 /**
 Hush my darling, don't fear my darling, the lion sleeps to- night
 Hush my darling, don't cry my darling, the lion sleeps to- night

CHORUS x2 **C** **F** **C** **G7**
 A-weee -e-e-e- ee-um-o-weh
 (2nd voc layer: A-wim-o-weh A-wim-o-weh...)

OUTRO **C /** **F /** **C /** **G7 /** END **C /**
 Dee-dee-dee-dee-dee Dee-dee-dee-dee-dee the lion sleeps to- night

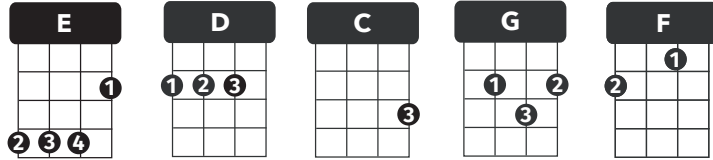
HUNGRY LIKE THE WOLF

by Duran Duran, 1982

Link to Beginner Patreon Lesson: <http://bit.ly/HungryWolfPatreon>

Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>

island strum: d du u du
or chucking strum: du Xu - du Xu



INTRO E E

VERSE E E E E
1. Dark in the city, night is a wire Steam in the subway, earth is afire
2. Woman you want me, give me a sign, & catch me breathing even closer behind
D D E E
Doo-doo Doo-doo-doo Doo-doo-doo Doo-doo-doo Doo-doo Doo-doo

CHORUS1 C G F F
In touch with the ground, I'm on the hunt I'm after you
C G F D
Smell like I sound, I'm lost and I'm found, and I'm hungry like the wolf
C G F F
Straddle the line, it's discord and rhyme, I'm on the hunt I'm after you
C G F D
Mouth is alive with juices like wine, and I'm hungry like the wolf

BREAK E E

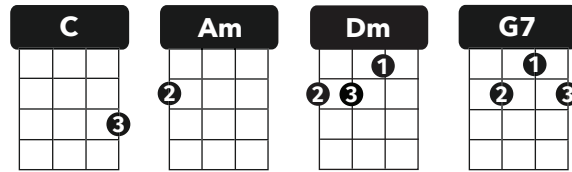
VERSE E E E E
3. Stalked in the forest, too close to hide, I'll be upon you by the moonlight side
4. High blood drumming on your skin, it's so tight You feel my heat, I'm just a moment behind
D D E E
Doo-doo Doo-doo-doo Doo-doo-doo Doo-doo-doo Doo-doo Doo-doo

REPEAT CHORUS1

CHORUS2 C G F F
Burning the ground, I break from the crowd I'm on the hunt I'm after you
C G F D
Scent and a sound, I'm lost and I'm found, and I'm hungry like the wolf
C G F F
Strut on the line, it's discord and rhyme, I howl and I whine I'm after you
C G F/ D/
Mouth is alive with juices like wine, and I'm hungry like the wolf

LAST CHRISTMAS

by Wham!



ISLAND STRUM: d- du -udu
TIMING: 2 strums per chord

*practice singing the underlined syllables on the downbeat to build your singing-while-playing skills

INTRO

C Am Dm G7

CHORUS x2

C **Am**
Last Christmas I gave you my heart But the very next day you gave it away
Dm **G7**
This year to save me from tears I'll give it to someone special

VERSE

C **Am**
 Once bitten twice shy I keep my distance, but you still catch my eye
Dm **G7**
 Tell me baby, do you recognize me? Well, it's been a year, it doesn't surprise me
C **Am**
 (Happy Christmas) I wrapped it up and sent it With a note saying "I love you", I meant it
Dm **G7**
 Now I know what a fool I've been, but if you kissed me now, I know you'd fool me again

REPEAT CHORUS x2

VERSE

C **Am**
 Crowded room, friends with tired eyes, I'm hiding from you, and your soul of ice
Dm **G7**
 My god, I thought you were someone to rely on, Me? I guess I was a shoulder to cry on
C **Am**
 A face on a lover with a fire in his heart A man under cover but you tore me
Dm **G7**
 a-part, Oh oh Now I've found a real love you'll never fool me again

REPEAT CHORUS x2

FINAL
CHORUS

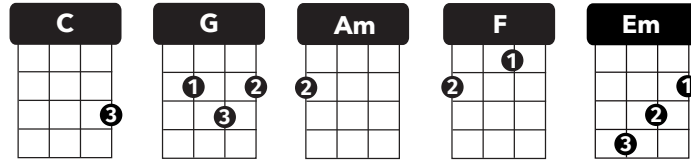
C **Am**
 A face on a lover with a fire in his heart A man under cover but you tore me
Dm **G7** **C/**
 a-part, Oh I'll give it to someone, give it to someone special

DON'T STOP BELIEVIN'

by Journey, 1981

Watch the [YouTube Play-Along](#) | Watch the [June 2023 Patreon Lesson](#)

Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>



fingerpicking: [(134) - 2 - (34) - 2 - (34) - 2 - (34) - 2] per chord

chucking island strum: [D- Xu -u Xu] x 1 per chord, X = chuck

INTRO (pick) or SOLO1

	C	G	Am	F	C	G	Am	F
A	-----	----0-2-0	----2-3--	----2-3--	-----	----0-2--	-----	-----
E	-----0-3	-----	-----1	-----	-----0-3	-----0	-----0-1	-----
C	--0--2--	-----	-----	-----0	--2--	-----	-----	-----
G	-----	-----	-----	-----	-----	-----	-----	-----

VERSE (pick)

C	G	Am	F
Just a	small town girl,	living in a	lonely world
C	G	Am	F
She took the	midnight train going	anywhere	
C	G	Am	F
Just a	city boy,	born and raised in	south Detroit
C	G	Am	F
He took the	midnight train going	anywhere	

BREAK (pick) or SOLO1

C	G	Am	F		C	G	Am	F
---	---	----	---	--	---	---	----	---

VERSE (pick)

C	G	Am	F
A singer in a	smoky room,	smell of wine and	cheap perfume
C	G	Em (hits - soft)	F (hits - build)
For a smile they can	share the night, it goes	on and on and	on and on

PRE-CHORUS (strum)

F	F	C	C
Strangers	waiting	up and down the	boulevard
F	F	C	C
Their shadows	searching in the	night	
F	F	C	C
Streetlights, people,	living just to	find emotion	
		1 & 2 & 3 & 4 & - 1 & 2 & 3 & 4 &	
F	F	[G/ C/ G/ - C/ F/]	
Hiding	somewhere in the	night	(flip to page 2)

HALF BREAK (*strum*) **C** **G** **Am** **F**

VERSE (*strum*)

C	G	Am	F
Working hard to get my fill, everybody wants a thrill			
C	G	Am	F
Paying anything to roll the dice, just one more time			
C	G	Am	F
Some will win, some will lose, some were born to sing the blues			
C	G	Em (<i>hits - soft</i>)	F (<i>hits - build</i>)
Oh, the movie never ends, it goes on and on and on and on			

PRE-CHORUS (*strum*)

F Strangers waiting up and down the boulevard

F shadows searching in the night

F Streetlights, people, living just to find emotion

1 & 2 & 3 & 4 & - 1 & 2 & 3 & 4 &

F Hiding somewhere in the night

[G/ C/ G/ - C/ F/]

BREAK (*strum*) or SOLO2

	C	G	Am	F	C	G	Em	F
A	-8--7--5	-8--7--	--8-7-5--	F	-8--7--5	-8--7-5--	(10)--(14)	(15)--
E			--8	-7--8-5--		--8		
C				--7				
G								

CHORUS (*strum*)

C	G	Am	F
Don't stop be-lievin'		hold on to the	feeling
C	G	Em	F
Streetlights	people		
C	G	Am	F
Don't stop be-lievin'		hold on to the	feeling
C	G	Em	F
Streetlights	people		

END **C/ C/**
Don't Stop

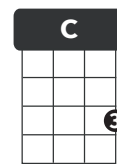
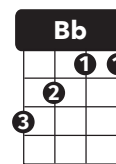
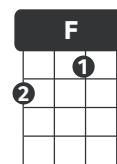
FREE FALLIN'

by Tom Petty, 1989

Watch the [Tutorial on YouTube](#) // Watch the [October 2017 Patreon Live Lesson](#)

Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>

counts: 1 2 3 - 1 2 3 - 1 2 1 2 3 - 1 2 3 - 1 2
 pattern [F/ - Bb/] [Bb/ F/ - C/]
 beginner: D D D D D D
 intermed: D d d - D d d - D d D D d - D d d - D d
 add chuck: D d X - D d d - X d D D X - D d d - X d



counts: 1 2 3 - 1 2 3 - 1 2 1 2 3 - 1 2 3 - 1 2
 VERSE1 [F/ - Bb/] [Bb/ F/ - C/]
 She's a good girl, loves her mama
 Loves Je- sus and America too
 She's a good girl, crazy 'bout Elvis
 Loves hor- ses and her boyfriend too

BREAK [F/ - Bb/] [Bb/ F/ - C/]

VERSE2 [F/ - Bb/] [Bb/ F/ - C/]
 It's a long day livin' in Re-seda
 There's a free- way runnin' through the yard
 And I'm a bad boy, 'cause I don't even miss her
 I'm a bad boy for breakin' her heart

CHORUS [F/ - Bb/] [Bb/ F/ - C/] [F/ - Bb/] [Bb/ F/ - C/]
 And I'm free free fallin'
 Yeah I'm free free fallin'

VERSE3 [F/ - Bb/] [Bb/ F/ - C/]
 All the vam- pires walkin' through the valley
 Move west down Ven-tu- ra Boule- vard
 And all the bad boys are standing in the shadows
 All the good girls are home with broken hearts

REPEAT CHORUS

BRIDGEx2 [F/ - Bb/] [Bb/ F/ - C/] [F/ - Bb/] [Bb/ F/ - C/]
 Free fallin', now I'm free fallin' Now I'm, Free fallin', now I'm free fallin'

VERSE4 [F/ - Bb/] [Bb/ F/ - C/]
 I wanna glide down over Mul- holland
 I wanna write her name in the sky
 I'm gonna free fall out into nothin'
 Gonna leave this world for a- while

REPEAT CHORUSx2 END [F/ - Bb/] [Bb/ F/ - C/]

JUST LIKE HEAVEN

by The Cure, 1987

Watch Cynthia's [Ukulele Days version](#) | Watch the [May 2024 Patreon Live Lesson](#)

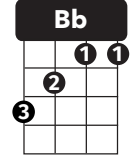
Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>

counts: 1 & 2 & 3 & 4 &

island strum: *d* *d* *u* *u* *d* *u*

fingerpicking: (134) - 2 - 1 - (134) - 2 - 1 - (134) - 2

on *INTRO* & *BREAK*, add *TAB* chord melody



INTRO x 2	C	G	Dm	F (show me show me)
A	-7---7-5---5-3-3-	-2---2-0---0-2-2-	-0---0--0-0--0-	-0---0-0---0-0-0-
E	-0---0-0---0-0-0-	-3---3-3---3-3-3-	-1---1--0-1--1-	-1---1-1---1-1-1-
C	-0---0-0---0-0-0-	-2---2-2---2-2-2-	-2---2--2-2--2-	-2---2-0---0-2-2-
G	-0---0-0---0-0-0-	-0---0-0---0-0-0-	-2---2--2-2--2-	-2---2-2---2-2-2-
strum	d d u u d u	d d u u d u	d d d u u	d d u u d u

VERSE 1	C	G	Dm	F
(Show me show me)	show me how you	do that trick	The one that makes me	scream she said
	The one that makes me	laugh, she said	And threw her arms	around my neck
	Show me how you	do it	And I promise you,	I promise that
	I'll run away with you		I'll run away with you	

BREAK INTRO with TAB chord melody or { **C G Dm F** } x 2

VERSE 2	C	G	Dm	F
	Spinning on that	dizzy edge	I kissed her face and kissed her head	
	And dreamed of all the	different ways	I had to make her glow	
	"Why are you so	far away?"	she said "Why won't you ever know	
	that I'm in love with you		That I'm in love with you"	

CHORUS **Am** **Bb** **Am** **Bb** **Am** **Bb**
 You Soft and only You Lost and lonely You Strange as angels
Bb **Bb** **Bb** **G**
 Dancing in the deepest oceans Twisting in the water, you're just like a dream

BREAK INTRO with TAB chord melody or { **C G Dm F** } x 2

VERSE 3

C	G	Dm	F
Daylight licked me	into shape	I must have been	asleep for days
And moving lips to	breathe her name	I opened up my	eyes
I found myself	alone alone	Alone above a raging sea	
That stole the only	girl I loved	And drowned her deep inside of me	

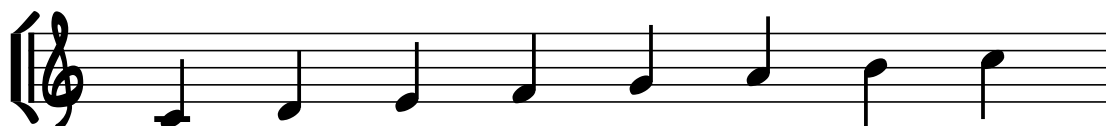
CHORUS **Am** **Bb** **Am** **Bb** **Am** **Bb** **F /**
 You Soft and only You Lost and lonely You Just like heaven



Curt Sheller

Navigating the C Major Scale

The **C Major Scale** is typically the first *Full Diatonic* major scale that most players learn. It's the first scale to learn when starting to explore music theory - *the principles of music*.



Scale Degrees/Intervals: **C** 1 **D** 2 **E** 3 **F** 4 **G** 5 **A** 6 **B** 7 **C'** 8'

With the ukulele's ability to play notes in alternate locations along the fingerboard, this scale can be played in different positions.

Every Finger Every String

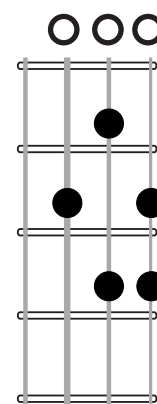
A great way to explore the fingerboard is to start on every note of a scale and play all available notes in that position (*vertical*) or along the strings (*horizontal*). Ultimately you should be able to play any note using any finger.

We'll begin our exploration starting on each note of the C Major scale along string three, playing all available notes in a four or five fret span.

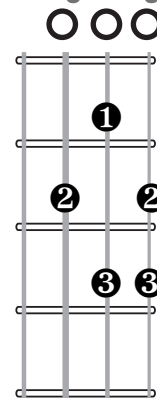
Why Not String Four?

There are two common C tunings (G C E A) on ukulele. One with a low string four and one with a high string four. Both have the same tuning for strings three, two, and one. Once you have thoroughly explored starting on string three, you'll have no problem incorporating string four and expanding your scale positions to include the available notes from the scale on string four.

Shape



Fingering



for more lessons visit

www.curtsheller.com • www.learningukulele.com



Finger 1, String ③

⊙ Indicates the Root or **C**, the Letter Name of the scale.

Basic	Slide	Basic	Basic
(2)	(4)	(5)	(7)
Finger 1, String 3, Fret (2)	Finger 1, String 3, Fret (4)	Finger 1, String 3, Fret (5)	Finger 1, String 3, Fret (7)
D to D`	E to F`	F to F`	G to G`

* Notice these two positions and fingering solutions are the same. It's all about reusing what we already know.

Practice Tips

- Say the letter names of the notes as you play the scale. Singing the names also helps train the fingers to follow the ear.
- Know what finger plays what interval.
- Explore ALL seven positions.
- Memorize each position.

Note Names	Scale Intervals
(2)	(2)

Above example showing D to D` the note names and scale intervals starting on string ③, frets (2)

for more lessons visit

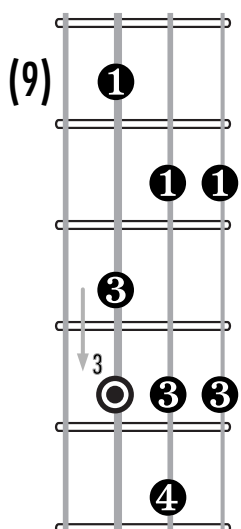
www.curtsheller.com • www.learningukulele.com



Finger 1, String ③

⊙ Indicates the Root or **C**, the Letter Name of the scale.

Slide

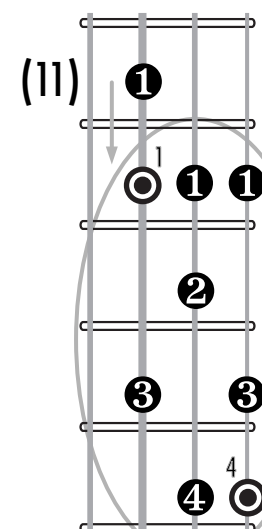


(9)

Finger 1, String 3,
Fret (9)

A to A`

Slide

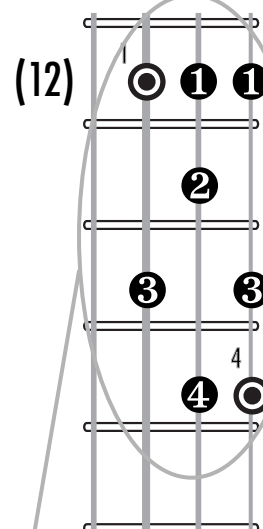


(11)

Finger 1, String 3,
Fret (11)

B to C`

Basic

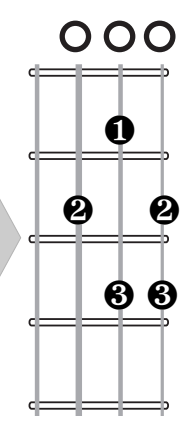


(12)

Finger 1, String 3,
Fret (12)

C to C`

Same as the
open position
C Major
scale, one
octave higher.



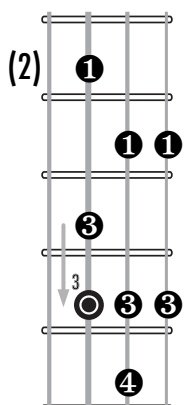
Open Position
C to C`

* Notice these two positions and fingering solutions are the same. It's all about reusing what we already know.

Observations

The higher positions up the neck starting at frets (9), (11), and (12) might not be available on your particular sized ukulele. Transpose to either G Major (G A B C D E F# G') or **F major (F G A Bb C D E F')**.

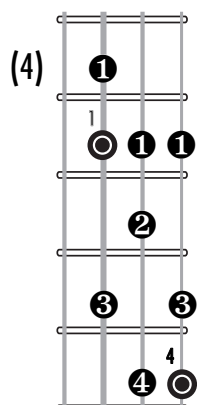
Here are the starting frets for these three position for F major (*shown to the right*). The shapes, intervals, and sound are the same only the scale note names are different.



(2)

Finger 1, String 3,
Fret (2)

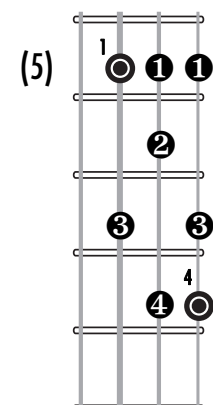
D to D`



(4)

Finger 1, String 3,
Fret (4)

E to F`



(5)

Finger 1, String 3,
Fret (5)

F to F`

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Finger 2 String ③

⊙ Indicates the Root or **C**, the Letter Name of the scale.

Slide	Slide	Contraction	Contraction
(2)	(4)	(5)	(7)
Finger 1, String 3, Fret (2)	Finger 1, String 3, Fret (4)	Finger 1, String 3, Fret (5)	Finger 1, String 3, Fret (7)
D to D`	E to F`	F to F`	G to G`

Fingering solutions for 4 of the 7 positions. Explore the remaining 3 positions starting on finger two.

Observations

All the principles used for these solutions are from my book **The Six Secrets of Fingering for Ukulele**. The application of these fingering principles create multiple pathways through any given melodic passage. Whether it's a written melody, improvised line, scale or arpeggio run, each fingering produces a different sound.

The first two solutions used the *slide* fingering principle. The last two used the *contraction* fingering principle. These are just a few of the possible fingering solutions.

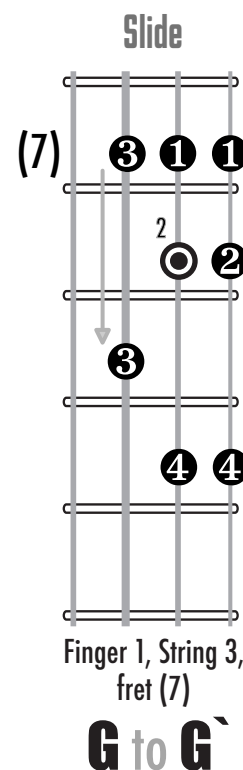
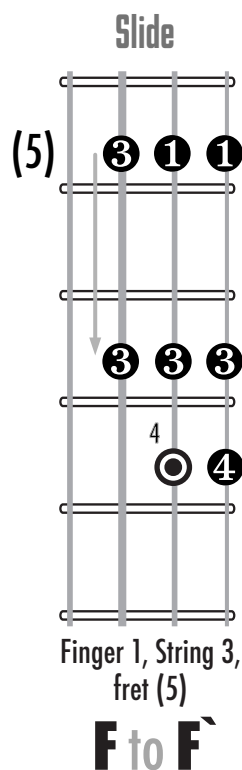
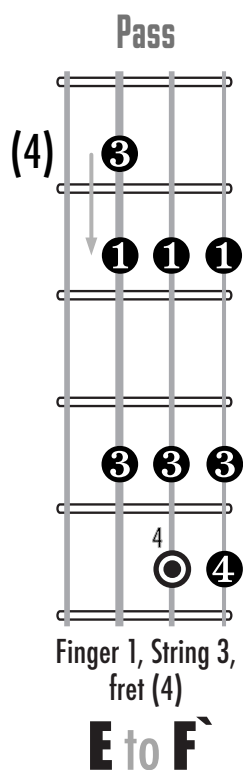
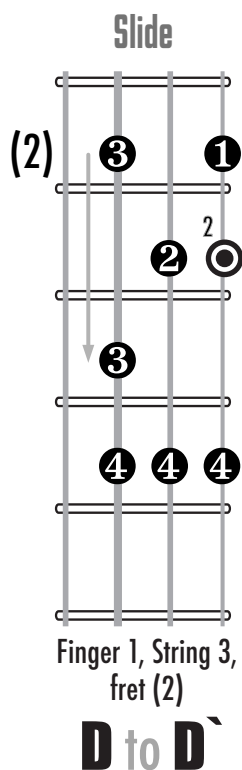
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Finger 3 String ③

⊙ Indicates the Root or **C**, the Letter Name of the scale.



Fingering solutions for 4 of the 7 positions. Explore the remaining 3 positions starting on finger two.

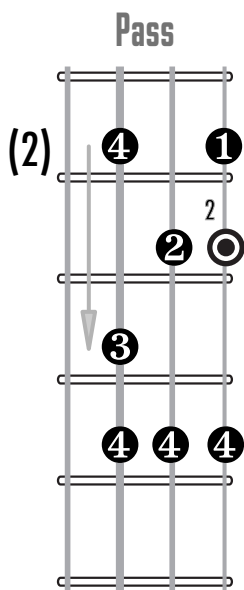
Observations

This page used the *slide* and *pass* fingering principles. These are just a few of the possible fingering solutions.



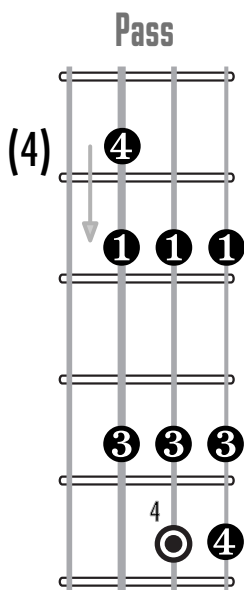
Finger 4 String ③

⊙ Indicates the Root or **C**, the Letter Name of the scale.



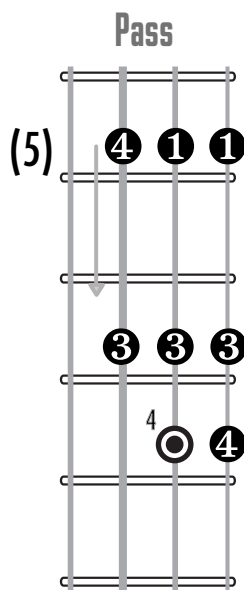
Finger 1, String 3,
fret (2)

D to D`



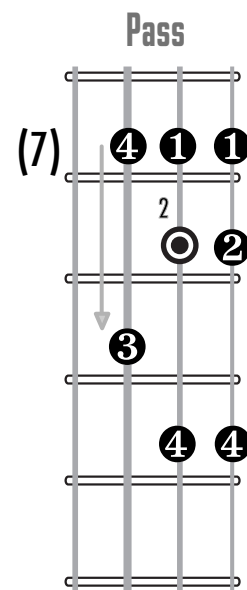
Finger 1, String 3,
fret (4)

E to F`



Finger 1, String 3,
fret (5)

F to F`



Finger 1, String 3,
fret (7)

G to G`

Fingering solutions for 4 of the 7 positions. Explore the remaining 3 positions starting on finger three.

Observations

This page used the *Pass* fingering principle to get into the *Basic* fingering position.

Unless there is an overwhelming musical reason the goal is to get into the *basic* position where basic is the fingering principle that is used.

Explore the remaining 3 positions starting on finger four. These are just a few of the possible fingering solutions.

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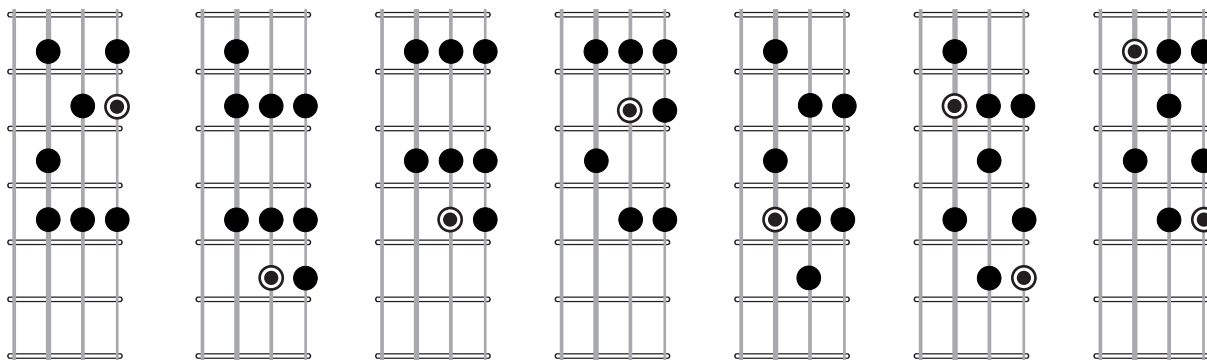
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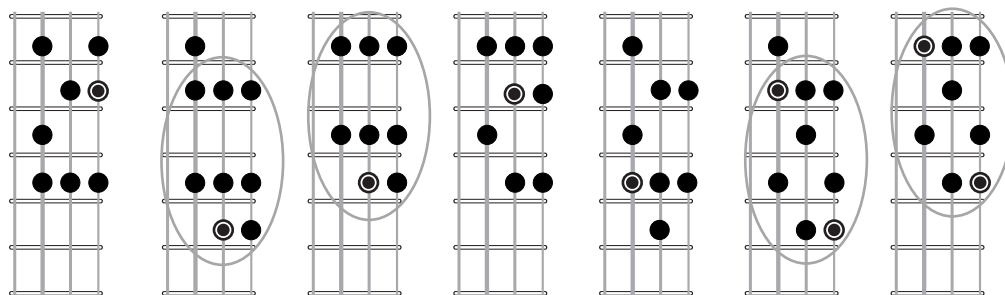
Summary

⊙ Indicates the Root or **C**, the Letter Name of the scale.

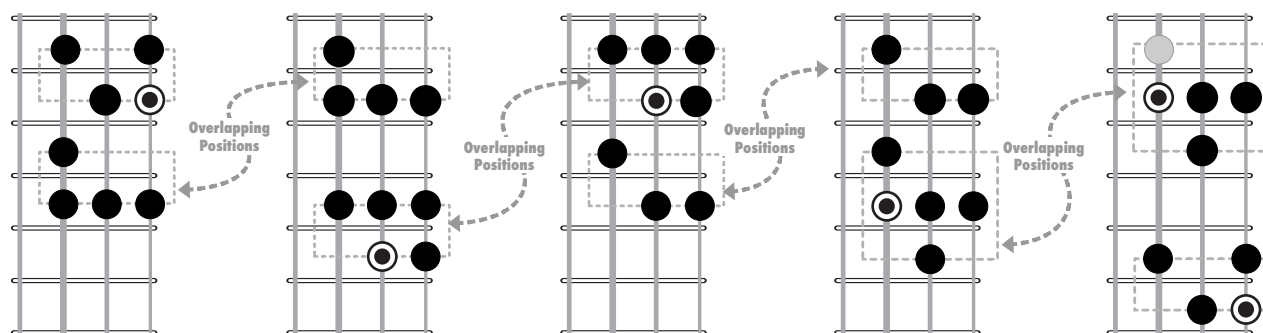
Here are the seven (7) positions.



Two of the seven positions can be thought of as the same position. Turns out there is only one note out of the *basic 4 fret span* position that needs to be addressed.



Five Basic Positions



Notice that each position overlaps with the next higher and previous lower position.

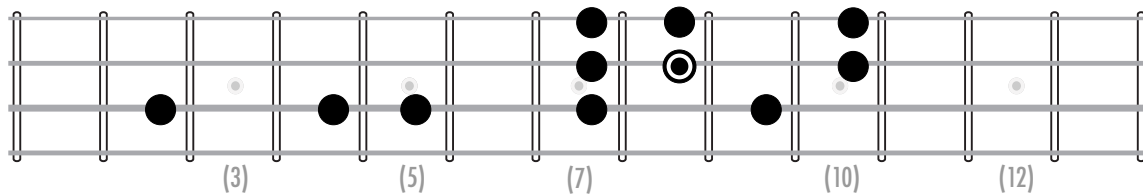


Horizontal vs. Vertical

⊙ Indicates the Root or **C**, the Letter Name of the scale.

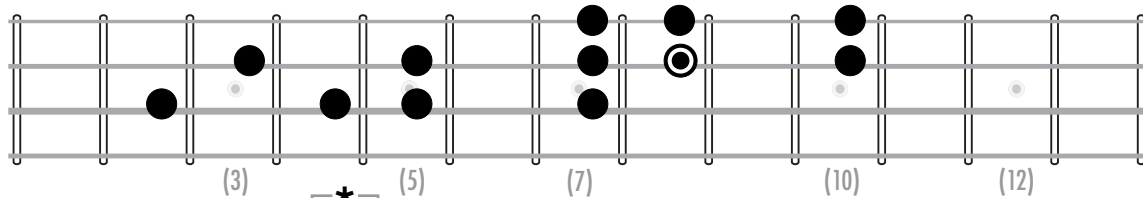
The seven positions / five shapes all have been *vertical* fingering solutions where we stayed in the same four / five fret span and navigated across *vs.* along the strings.

You can also navigate the pathways horizontally along the strings to connect adjacent and non-adjacent positions. Here are a few fingering solutions using *Pass*, notated using TAB.



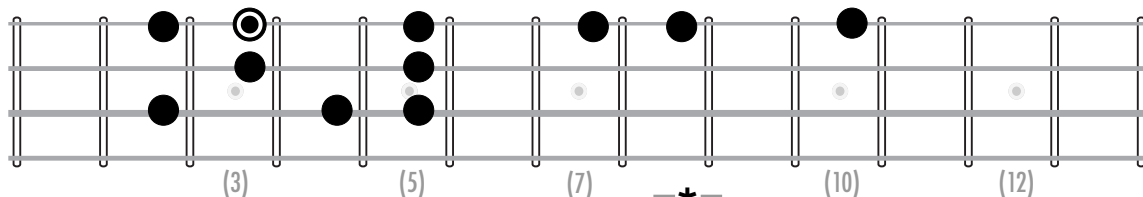
Finger: 1 3 4 ^{*} 1 3 1 2 4 1 2 4
 T 7 8 10
 A 2 4 5 7 9
 B

* This solution uses a **Pass** fingering solution.



Finger: 1 3 4 ^{*} 1 3 1 2 4 1 2 4
 T 7 8 10
 A 2 4 5 3 5 7 8 10
 B

* This solution uses a **Pass** fingering solution.



Finger: 1 3 4 1 3 1 2 4 ^{*} 1 2 4
 T 2 3 5 7 8 10
 A 2 4 5 3 5
 B

* This solution uses a **Pass** fingering solution.

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Building a Solid Foundation - The Basics



Fingerstyle or **Fingerpicking** is the technique of playing by plucking the strings directly with the fingertips, **fingernails**, or picks.

For ukulele, it's common to employ a hybrid approach that incorporates elements of fingerpicking with strumming techniques.

Fingerpicking can be organized into two styles:

- An Alternating Thumb style that uses the thumb and two fingers.
- Traditional Classical Fingerstyle that uses the thumb, index, middle, and ring fingers.



NOTE: All Standard Music Notation examples are shown in C Tuning with a High "G" string four unless otherwise noted.

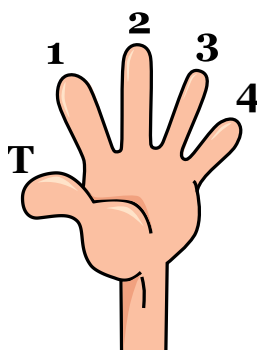




What Finger is What?

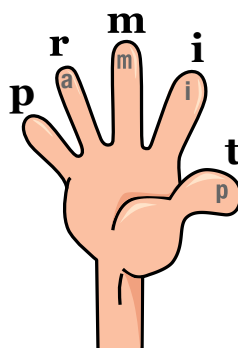
Here are the common fingering names, abbreviations and notations I've come across for both fingerpicking styles.

Fingering for the fretting hand, the left-hand for a right-handed player, is expressed using Arabic numbers **1, 2, 3, 4**, and **T** for thumb.



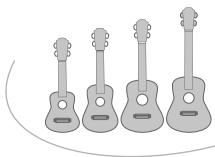
Fretting Hand Fingering Notation

For the plucking hand, the right hand for a right handed player, the traditional *Spanish* classical guitar abbreviations and *English* abbreviations (*top of illustration*) are shown here.



Plucking Hand Fingering Notation see chart next page





	NUMBER	ENGLISH	SPANISH
Thumb	T	t	p
Index	1	i	i
Middle	2	m	m
Ring	3	r	a
Pinky	4	p	C x, or e

- **Thumb (t)**, not really a finger but a digit. In classical guitar notation, this is Pulgar (**p**).
- **Index (i)** finger. In classical guitar notation Indice (**i**).
- **Middle (m)** finger. In classical guitar notation Medio (**m**).
- The **Ring (r)** and **Pinky (p)** fingers are not used on ukulele for the Alternating Thumb fingerpicking style.

If you're studying classical guitar technique, the classical terms **p i m a** are what you'll encounter most often. For this book I use and recommend using the English initials for indicating the *thumb*, *index*, *middle*, *ring*, and *pinky*:

t i m r p

The alternating thumb style in this book only uses the thumb (**t**), index (**i**), and middle (**m**) fingers. *Meet Tim!*

t i m





Developing Thumb Independence

As the title of this book – **Fingerpicking for Ukulele - Alternating Thumb Style** – implies, the focus is on the alternating thumb fingerstyle. Commonly called “Travis Picking” after the late, great country guitar virtuoso, Merle Travis.

For guitar, it’s an alternating bass note style with the thumb playing the lower, bass notes while the fingers simultaneous play melody notes on higher strings.

For the ukulele, without any real bass notes, the thumb handles the lower two strings, four (*G string*) and three (*C string*).

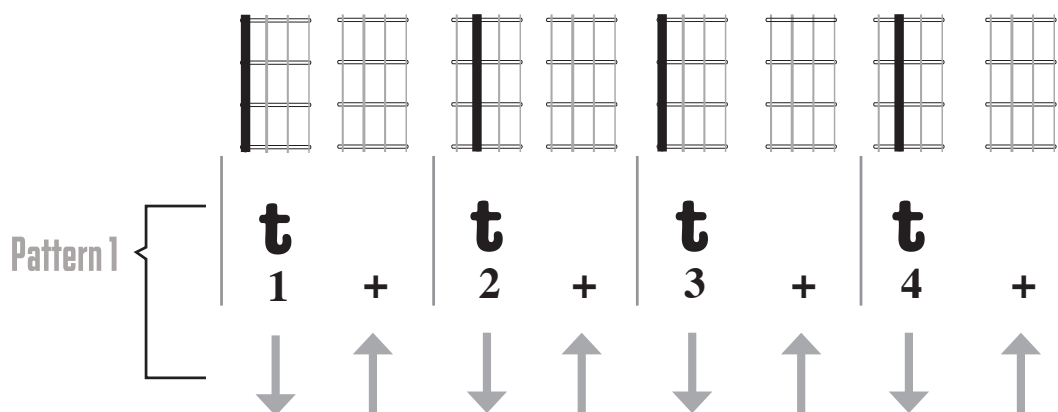
The foundation of this style is, naturally, the alternating thumb.

Using any chord or the open strings, have your thumb (**t**) alternately play string four, then string three. Repeat this pattern over and over, in tempo, counting evenly as indicated below.



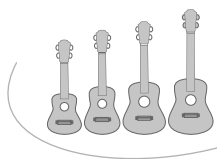
Basic Alternating Thumb Pattern

The basic alternating thumb patterns are shown graphically and in standard notation with tablature or “TAB” for short. For a description of the TAB used in this book visit the chapter on TAB.

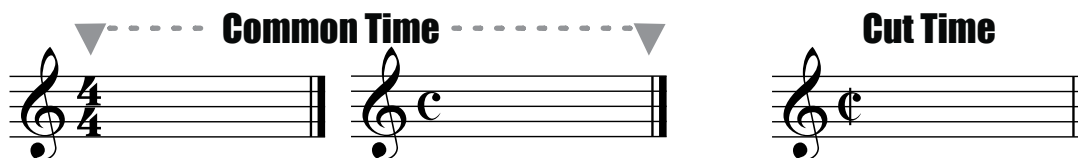


The example is shown in C Tuning, High G

The numbers (**1 2 3 4**) are the downbeats with the upbeats, pronounced “and” indicated with a plus sign (**+**). The arrows indicate the downbeat and upbeat pattern. This count is used for all patterns and variations.

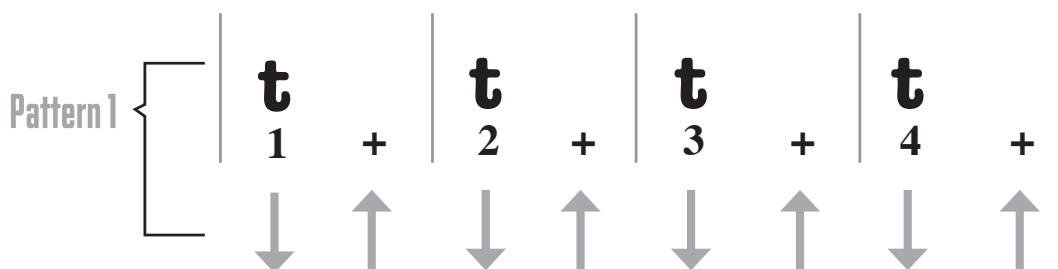


If you're tapping your foot on the *one, two, three, and four*, you're in **4/4** or *common time*. If you're only tapping your foot on the *one and three*, you're in cut time and feeling the four in two.



Time Signatures for Common and Cut Time

Here is the pattern without the string graphics.





Exercise and Technique Tips

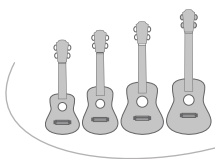
- The thumb, with the help of gravity, plays its assigned strings with a downward motion across the string.
- The motion of the index (**i**) and middle (**m**) fingers are a closing motion to the palm of the hand. Your wrist does not move away from the strings.
- Start with one chord and do each pattern until mastered before adding additional chords.
- Keep your motions small and precise using an efficient and a minimum of motion.
- Your pinky can rest *lightly* on the body of the ukulele for added stability.
- Keep your index (**i**) and middle (**m**) fingers poised under strings two and one – *ready to go*.
- Counting evenly and using a metronome to ensure you are playing the patterns in tempo.



Efficient Fingerpicking Thumb and Finger Placement

That's all there is for the basics of developing thumb independence. The next chapters explore using your index and middle fingers with the alternating thumb.





Standard Music Notation and TAB

The image shows a musical staff with a treble clef and a TAB staff below it. The musical staff contains four quarter notes: G4 (string 3), F4 (string 4), E4 (string 3), and D4 (string 4). The TAB staff shows the corresponding fret numbers: 0 for string 3, 0 for string 4, 0 for string 3, and 0 for string 4. The letters T, A, and B are positioned above the first three strings of the TAB staff to indicate the thumb, index, and middle fingers respectively.

Example shown in C Tuning, High G. Starting one String Three

Starting String Variation

Patterns are shown starting on string four. It's also possible to start any pattern on string three and alternate between string three and string four.

The image shows a musical staff with a treble clef and a TAB staff below it. The musical staff contains four quarter notes: F4 (string 4), E4 (string 3), D4 (string 4), and C4 (string 3). The TAB staff shows the corresponding fret numbers: 0 for string 4, 0 for string 3, 0 for string 4, and 0 for string 3. The letters T, A, and B are positioned above the first three strings of the TAB staff to indicate the thumb, index, and middle fingers respectively.

Example shown in C Tuning, High G. Starting on String Three



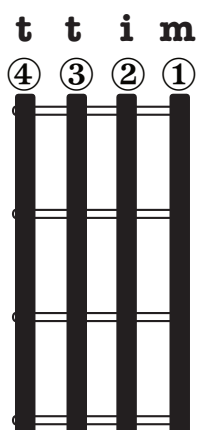


String Sets

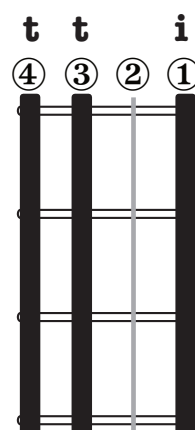
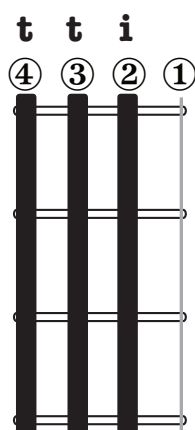
Since the thumb plays strings four and three for these basic patterns, there are only three possible string combinations when incorporating the index and/or middle fingers.

When using the thumb, index, and middle fingers, all four strings are played. When using only the thumb and index finger there are only two possible string sets.

Thumb, Index & Middle Fingers



Thumb and Index Finger Combinations



Thumb, Index and Middle Finger String Assignments

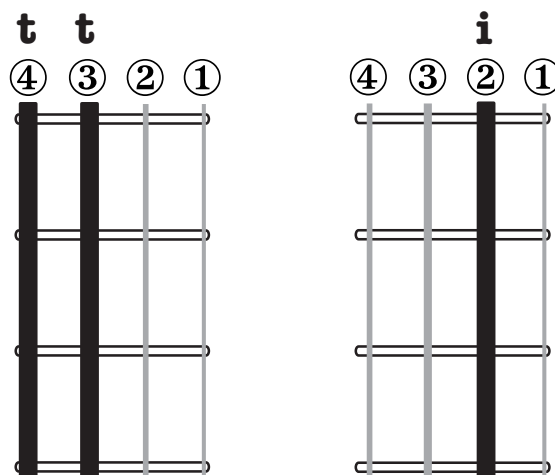
The focus of **Fingerpicking on Ukulele - Alternating Thumb Style** is on the above finger and string combinations.



Thumb and One Finger - Level One

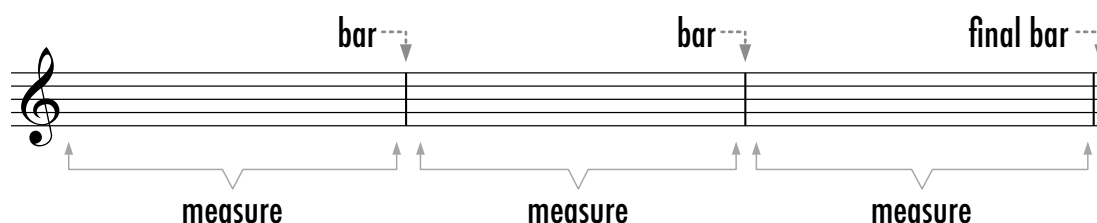


Each pattern in **Level One** adds the index finger *once* to the basic alternating thumb pattern from *Chapter One*.



There are *four* possible patterns in this level when adding the index finger once, in common or cut time – four beats per bar or measure.

In *American English*, the words bar and measure are often used interchangeably, the correct use of the word “*bar*” refers only to the vertical line, the *barline* itself, while the word “measure” refers to the beats contained between bars.



NOTE: For these patterns/drills, always start with the thumb on string four and alternate the thumb between strings four and three, never playing the same string in a row. Other possibilities will be explored in later chapters.





The Patterns - Level 1

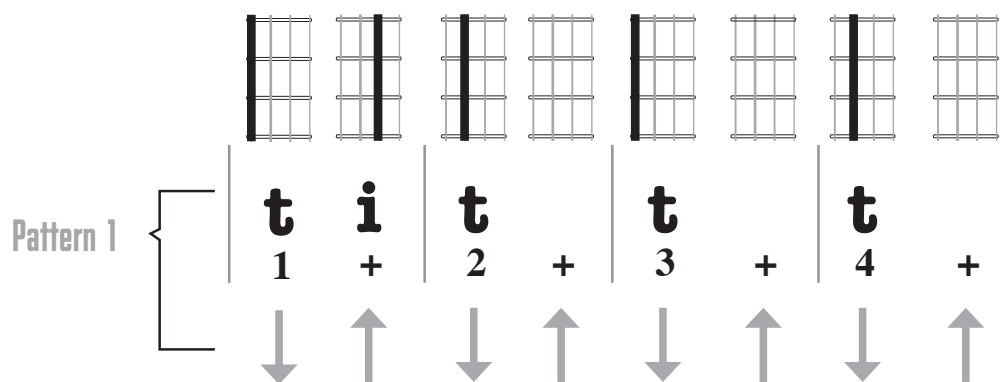
Building on the alternating thumb pattern from Chapter 1 - *Building the Foundation - The Basics*. We add the index to the “and” of beats one, two, three, or four. Creating four new alternating thumb fingerpicking patterns.

A *level* is linked to the rhythmic subdivision of the patterns that are being used. You really need to master each level before moving on to the next level. Each level builds on the previous levels.

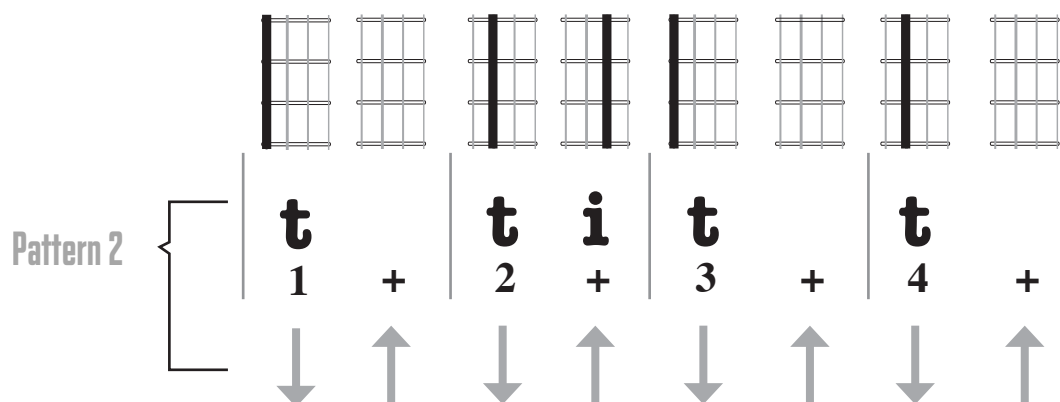
These levels are a great way to organize the material you are studying. It ensures that you are covering all the possible patterns.

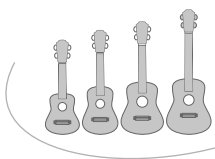
Pattern 1 introduces the index finger (**i**) to the “and” of beat one. There are four possible patterns in this level when adding the index finger once, in common or cut time.

Counting evenly **1 + 2 + 3 + 4 +**, execute the patterns that follow. You can use any chord you like. I recommend the open strings or an open position C major chord to have the focus entirely on the plucking hand performing the pattern.

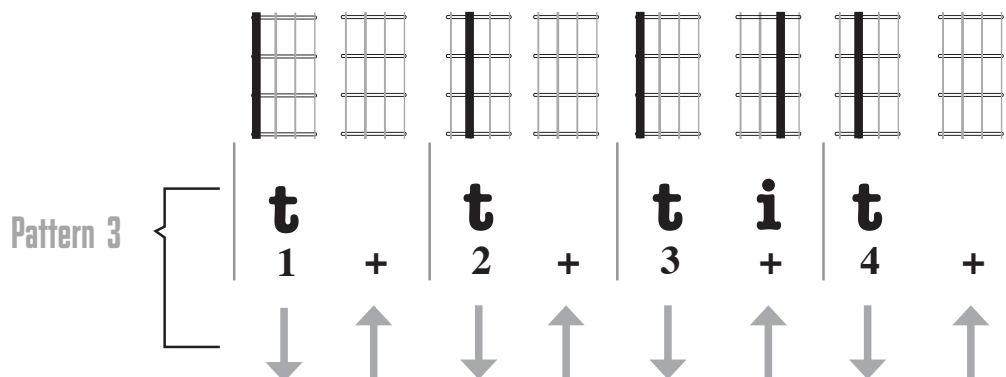


Pattern 2 introduces the index finger (**i**) to the “and” of beat two.

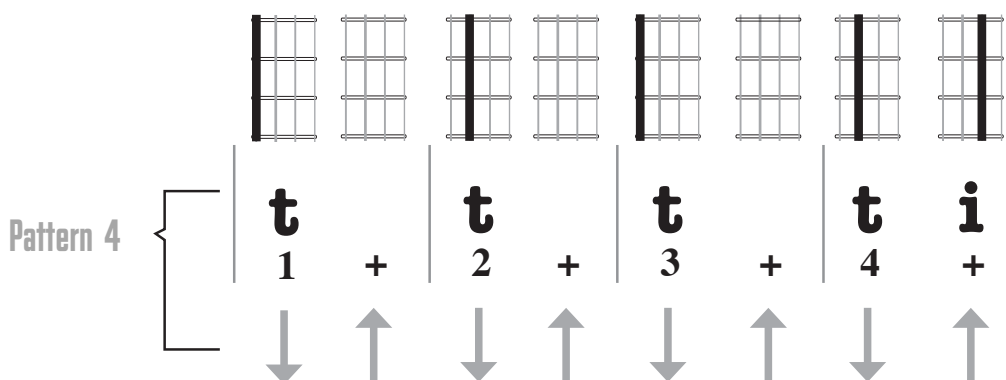




Pattern 3 introduces the index finger (**i**) to the “and” of beat three.



Pattern 4 introduces the index finger (**i**) to the “and” of beat four.



Notice we are only using strings *four*, *three* and *two*. With that in mind you can explore strings *three*, *two* and *one* using the same thumb / index (**t i**) combination.





For a brief description on how to read the TAB I've presented in the patterns, visit chapter 16 on **How to Read TAB**.

Here the patterns are shown in traditional **Standard Music Notation and TAB** using an open position C chord in **"C" Tuning, High "C"**.

Pattern 1

Pattern 2

Pattern 3

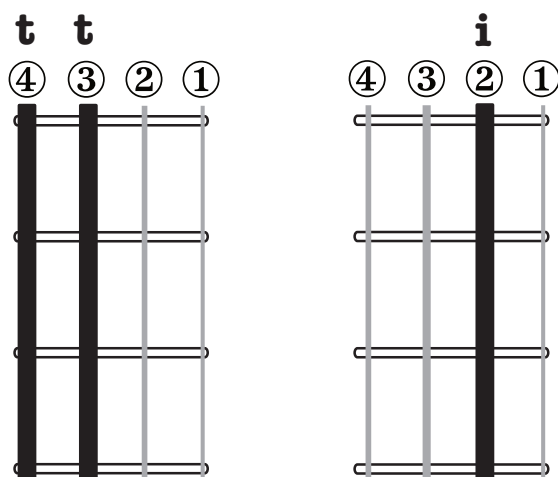
Pattern 4



Thumb and One Finger - Level Two



Each pattern in **Level Two** adds the index finger *twice* to the basic alternating thumb pattern from *Chapter One*.



There are six possible patterns in this level when adding the index finger *twice*, in common or cut time.

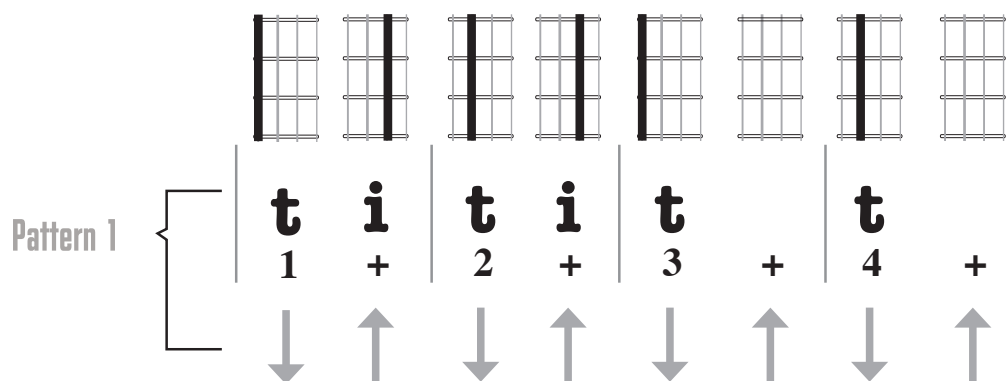
NOTE: For these patterns/drills, always start with the thumb on string four and alternate the thumb between strings four and three, never playing the same string in a row. Other possibilities will be explored in later chapters.



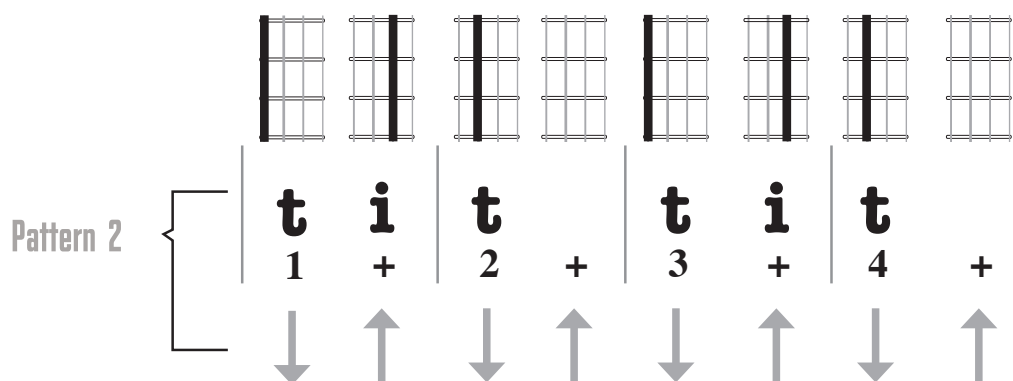


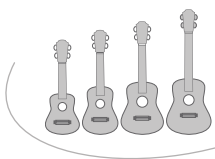
The Patterns

Pattern 1 introduces the index finger (**i**) to the “and” of beats one and two.

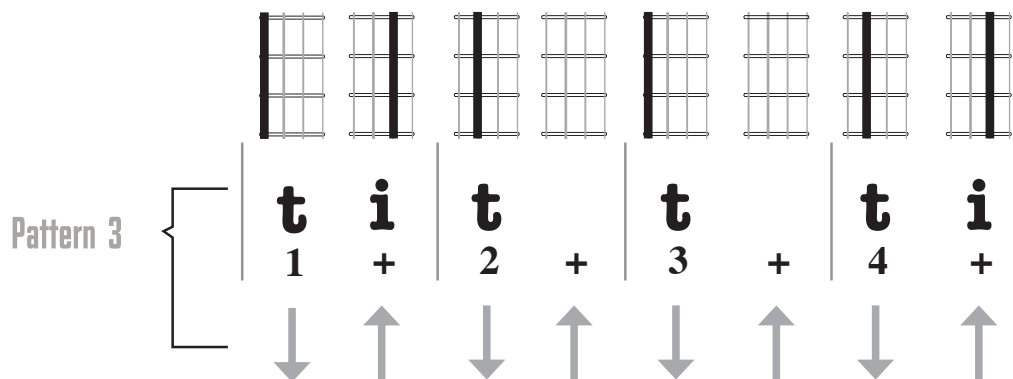


Pattern 2 introduces the index finger (**i**) to the “and” of beats one and three.

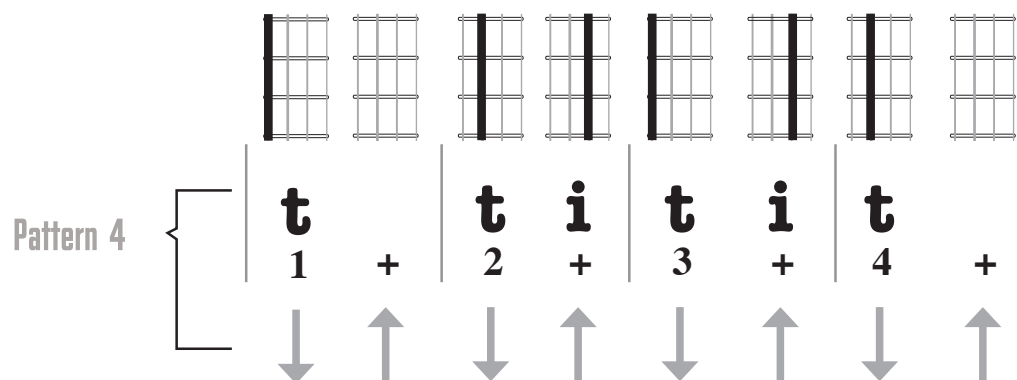




Pattern 3 introduces the index finger (**i**) to the “and” of beats one and four.

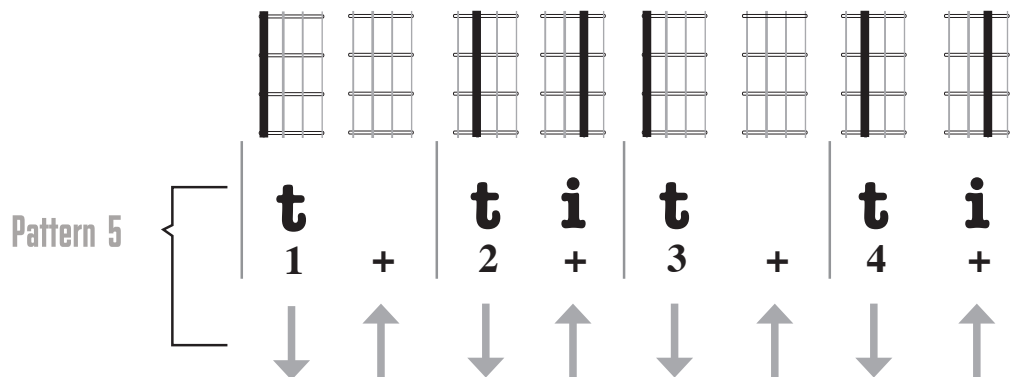


Pattern 4 introduces the index finger (**i**) to the “and” of beats two and three.

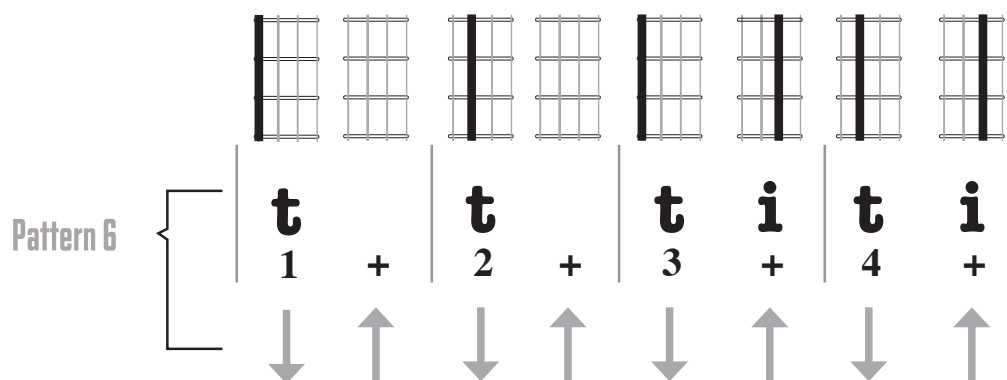


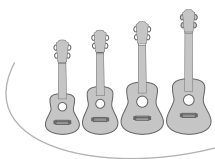


Pattern 5 introduces the index finger (**i**) to the “and” of beats two and four.



Pattern 6 introduces the index finger (**i**) to the “and” of beats three and four.





Standard Music Notation & TAB

Here the patterns are shown in traditional music notation using an open position C chord in **"C" Tuning, High "C"**.

Pattern 1

Pattern 2

Pattern 3

Pattern 4





Pattern 5

Pattern 5 musical notation. The treble clef staff is in 4/4 time and contains six eighth notes: C4, D4, E4, F4, G4, and A4. The first four notes are beamed together. The bass clef staff shows the thumb (T) and index (A) finger patterns with circles representing fret positions: 0, 0, 2, 0, 2, 0.

Pattern 6

Pattern 6 musical notation. The treble clef staff is in 4/4 time and contains six eighth notes: C4, D4, E4, F4, G4, and A4. The first four notes are beamed together. The bass clef staff shows the thumb (T) and index (A) finger patterns with circles representing fret positions: 0, 0, 2, 0, 2, 0.





Danielle At The Sandwich

SOLO SUPERSTAR

Techniques to deliver impactful solo performances with Danielle Ate the Sandwich



FIND YOUR KEY - best for voice and ukulele playing ability

LISTEN DEEPLY - to words, arrangement and instrumentation

PERFORM - add texture and dynamics, loud and soft, use accents

PERSONALIZE - make room for your unique gifts make stronger for

Transposing | raising or lowering all chords and melody notes by using a capo or manually transposing the chords, identify highest and lowest notes of a song to test

Half Step: one half interval, each fret on the ukulele fretboard is a half step

Whole Step: one whole interval, on ukulele whole step is moving two frets up or down

HAVE YOU EVER SEEN THE RAIN?

Key of C (original key)

VERSE

C

Someone told me long ago

C

G

There's a calm before the storm, I know

C

It's been coming for some time

CHORUS

F G

I wanna know

C

Am

Have you ever seen the rain

F G

I wanna know

C

Am

Have you ever seen the rain

F

G

C

Coming down on a sunny day

HAVE YOU EVER SEEN THE RAIN?

Key of A (3 half steps down)

VERSE

A

Someone told me long ago

A

E

There's a calm before the storm, I know

A

It's been coming for some time

CHORUS

D E

I wanna know

A

F#m

Have you ever seen the rain

D E

I wanna know

A

F#m

Have you ever seen the rain

D

E

A

Coming down on a sunny day

HAVE YOU EVER SEEN THE RAIN?

Key of E (4 1/2 steps up)

VERSE

E

Someone told me long ago

E

B

There's a calm before the storm, I know

E

It's been coming for some time

CHORUS

A B

I wanna know

E

C#m

Have you ever seen the rain

A B

I wanna know

E

C#m

Have you ever seen the rain

A

B

E

Coming down on a sunny day

HAVE YOU EVER SEEN THE RAIN?

Key of

INTRO

VERSE 1

Someone told me long ago

There's a calm before the storm, I know

It's been coming for some time

When it's over, so they say

It'll rain a sunny day, I know

Shining down like water

CHORUS

I wanna know

Have you ever seen the rain

I wanna know

Have you ever seen the rain

Coming down on a sunny day

VERSE 2

Yesterday and days before

Sun is cold and rain is hard, I know

Been that way for all my time

'Til forever on it goes

Through the circle fast and slow, I know

It can't stop, I wonder

CHORUS (REPEAT)

I wanna know

Have you ever seen the rain

I wanna know

Have you ever seen the rain

Coming down on a sunny day

OUTRO

ADD TEXTURE & DYNAMICS

- experiment with dynamics (loud/soft) and right hand techniques like strumming, picking patterns
- draw shape of melody to emphasize dynamic possibilities

PERSONALIZE

- Simplify chords, cut or add sections to make stronger for your style
- Change the vibe, tempo, genre of original to surprise us
- Add something to highlight your gifts!

RIFF IDEA (Key of C)

A 1	- 0 - - - - - 3 - -
E 2	- - - 3 - 0 - - 0 - 3 - 0 - -
C 3	- - - - - 0 - -
G 4	- - - - - 0 - -

Soulful Singing and Playing

with Danielle Ate the Sandwich

USE THE BODY:

Twist and stretch the lips, cheeks and eyebrows - "I DON'T WANT YOUR LICORICE!"

Roll shoulders back and forward - "HERE COMES THE CHOO CHOO TRAIN"

Tighten stomach muscles and throw one hand up - "DINNER'S READY!"

Sound and motion circle warmup

The Sandwich Snap and Sway - rock gently from one foot to the other, light bend in knee

USE THE VOICE:

SING AND PLAY SCALES TO WARM UP & STRENGTHEN VOCAL RANGE

-Sing La! Oooh! Ha! Nah!

USE THE UKULELE:

USE DYNAMICS AND INTENSITY TO GIVE IMPORTANCE TO EVERY NOTE & STRUM

-Play the C chords LOUD/SLOW -Play the Am chord QUIET/FAST -Play the D chord with ACCENTS ON 1

-Play open strings with ACCENTS ON 2 & 4 -Playing the G chord ONLY ON BEAT 4, ALT LOUD AND SOFT

I FEEL GOOD (James Brown)

D7 D7

I feel good, I knew that I would

G7 D7

I feel good, I knew that I would

A7 A7 G7 G7 D7 (riff)

so good so good I got you!

I feel nice, like sugar and spice

I feel nice, like sugar and spice

so nice so nice I got you!

G7

When I hold you in my arms

D7

I know I can do you no wrong, baby

G7

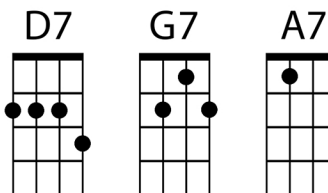
When I hold you in my arms

A7

My love can do you no harm

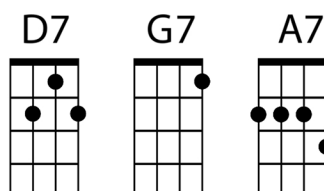
Strum Pattern
D DUDUDUD

UKULELE CHORDS



Ukulele GCEA riff
E |-----3-|
B |-----0-|
G | 2--2-----|
D |-----|

BARITONE CHORDS



Baritone DGBE riff
E |-----|
B |-----1-|
G |-----2-|
D | 0--4-----|



Kirk Jones

80's Bass Riffs and Grooves

80's Bass

Another One Bites The Dust - Queen

Ee--5--3--0--0--0---0--0--0--3--0--5--

Under Pressure - Queen David Bowie

Gg-----
Dd--12--12--12--12--12--12-----
Aa-----12-----
Ee-----

Billie Jean - Michael Jackson

Gg-----
Dd--4---2-4-2-----
Aa---4-----4-2-4-
Ee-----

Mountain Song - Janes Addiction

Gg-----
Dd-----5-----
Aa--5-7-7-7---7-7-7-5-7-7-7-----
Ee-----0-0-0-0-

Blister In The Sun - Violent Femm

Gg---3---4-3---3---4-3---3---4-3-----
Dd--4---4-----4---4-----4---4---4-4-4-

My Sharons - The Knack

Gg-----5-3-5-3-
Dd-----5-5---5---5-----5-5---5-5---5-----
Aa-----
Ee--3-3-----3---3---3-3-----3-3-----3-----

Beat It - Michael Jackson Drop D tuning

Gg-----11-8-10-8-----11-8-10-8----
Dd-----8-----11-11-----8-----11-
Aa-----9-----9-----
Ee--11-----11-----

Another One Bites The Dust - Queen Bass Line

Ee--5--3--0--0--0----0--0--3--0--5--

Under Pressure - Queen David Bowie Bass Line

Gg-----
Dd--12--12--12--12--12--12-----
Aa-----11--
Ee-----

WASTED YEARS Iron Maiden INTRO

-12-0-0-7-0-8-0-0-5-0-7-0-0-3-0-5-0-2-0-3-5-0-0-2-0-3-5-0-0--

G string Key of Gm C String Key of Cm
E String Key of Em A String Key of Am

9 To 5 - Dolly Parton

--3--3--3--3--3--3--3--3--3--3--3--3--3--3--0--1--2--
G string Key of Bb C String Key of Eb
E String Key of G A String Key of C

Everybody Wants to Rule the World

Tears for Fears Key A
Aa----0---0---2-
Ee--2---2---2---
Cc-----
Gg-----

Blister In The Sun Violent Femmes Key Of G

Aa----2---3-2---2---3-2---2---3-2-X-X--X-X--
Ee--3---3-----3---3-----3---3-----X-X--X-X--

Waiting For A Girl Like You - Foreigner Key Dm

Aa--13----12----10----08----10----08-----
Ee-----10----10----10----08----08----08--10-----
Cc-----10-12-----
Gg-----12--

Axel F

Aa-----3-----4-3-----8-----
Ee--4-----6-----4--8--8-----
Cc-5---5-5---5-3-5---5-5-----5-----5-3-0-7-5-
Gg-----

Careless Whisper (Low G Workshop Solos)

George Michael

Key of Dm

Dm **Gm** **Bb** **Am**

Sax intro

Aa--7-5-----7-5-----3-1-----3-1--1-0-----0
Ee--5--5--5--5--1--1--1--1--1--1-----0-1-3--
Cc--5-----5-5-----2-----2-2-----2-----2-----0-2-----
Gg--5-----5-----3-----3-----3-----3-2-3-----

Lead in Melody 2nd Verse

Aa-----8--7--8--5--
Ee-----5-----
Cc--5--4--5-----5--4--5--7-----
Gg-----7-----

Fill 3rd line 2nd verse

Aa-----
Ee-----5--
Cc-----4--5--7-----
Gg--7-----

SOLO Verse

Aa--5-----5-----8--7--7--5-----
Ee--5--8-----5-----5-----
Cc-----7--7-----7--5--4--
Gg-----

Aa-----
Ee-----5-----8--6--
Cc--4--5--7-----4--5-----
Gg--7-----7-----7-----

Aa-----5--7--8--10--8--10--8--5--
Ee--5--6--5--6--5--6--5--5-----
Cc-----
Gg-----

SOLO CHORUS

Aa--8--8--8--7--7--7--5--5--8--5--8--5--10--8--7--5
Ee-----
Cc-----
Gg-----

Aa--8--8--8--7--7--7--5--5--5--7--7--7--5--5--
Ee-----8--
Cc-----
Gg-----

Aa--8--8--8--7--7--7--5--5--8--5--8--5--10--8--7--5
Ee-----
Cc-----
Gg-----

Aa--8--8--8--7--7--7--5--5--5--7--8--10--12--10--8--5--
Ee-----
Cc-----
Gg-----

Careless Whisper (Low G) Lyrics one page

Key of Dm

George Michael

Sax intro X2

Dm Gm

I feel so unsure

Bb Am

as I take your hand and lead you to the dance floor

Dm Gm

as the music dies, something in your eyes

Bb Am

calls to mind a silver screen and all its sad good-byes

Dm Gm

I'm never gonna dance again, guilty feet have got no rhythm

Bb Am

though it's easy to pretend, I know you're not a fool

Dm Gm

Should've known better than to cheat a friend and waste the chance that I've been given

Bb Am

so I'm never gonna dance again the way I danced with you

Lead in Melody

Dm Gm Bb Am

Time can never mend the careless whispers of a good friend

Dm Gm Bb Am

to the heart and mind (RIFF) ignorance is kind there's no comfort in the truth pain is all you'll find

Chorus ---- Sax intro ---- SOLO Verse ---- SOLO CHORUS

Dm Gm

Tonight the music seems so loud I wish that we could lose this crowd

Bb

Maybe it's better this way

Am

We'd hurt each other with the things we'd want to say

Dm

We could have been so good together

Gm

We could have lived this dance forever

Bb Am

But now who's gonna dance with me, please stay

Chorus ---- Sax intro

Dm Gm Bb Am

(Now that you're gone) Now that you're gone

Dm Gm Bb Am

(Now that you're gone) What I did's so wrong that you had to leave me alone



Steven Epaniola

HAWAIIAN STRUMS

CLASSIC STRUM

• D U D U D D U D U D
1 2 3 4

'OLAPA STRUM

u D D D u d u D D D u d ↩
1 2 3 4

MODERN STRUM

• D D U D U D D U D U D D U
1 2 3 4

"H'ILAWÉ" STRUM

d D u d D D d u
1 2 3 4

6/8 WALTZ

D D U D U D D U D U
1 2 3 4 5 6

"IZ" SOMEWHERE

* OPTIONAL THUMB ON 1 & 3
* OPTIONAL CHUCK AFTER 2

D D U U D U D D U U D U
1 2 3 4

I Kona - James Kelepolo



C **G7**
Aia i Kona kai 'ōpua i ka la'i
C
'A'ohe lua e like ai me 'oe

There at Kona are the cloud banks and calm seas
Second to none, you are incomparable

C **G7**
Malihini mākou iā 'oe i Kona
C
I ke kono a ke aloha no mākou

We are your guests in Kona
By invitation, with love for us

C **G7**
Ha'ina 'ia mai ana ka puana
C
'A'ohe lua e like ai me 'oe

Tell the refrain
Second to none, you are incomparable



Puamana

^C ^{C7} ^F ^C
 Puamana, ku'u home i Lahaina
^{G7}
 Me nā pua 'ala onaona
^{D7} ^{G7} ^C
 Ku'u home i aloha 'ia

Puamana, my home in Lahaina
 With abundant sweet smelling flowers
 My home, much beloved

^C ^{C7} ^F ^C
 Ku'u home i ka ulu o ka niu
^{G7}
 'O ka niu kū kilakila
^{D7} ^{G7} ^C
 He napenape mālie

There is my home, in the grove of coco palms
 The coconut trees standing majestic
 Gently swaying and rustling

^C ^{C7} ^F ^C
 Home nani, home i ka 'ae kai
^{G7}
 Ke kōnane a ka mahina
^{D7} ^{G7} ^C
 I ke kai hāwanawana

Beautiful home, home at the edge of the sea
 Bright beams of moonlight
 Dance on the whispering sea

^C ^{C7} ^F ^C
 Ha'ina 'ia mai ka puana
^{G7}
 Ku'u home i Lahaina
^{D7} ^{G7} ^C
 I piha me ka hau'oli

The refrain is told
 Of my home in Lahaina
 So filled with happiness

This was Irmgard Farden Aluli's first hū, composed in 1937, and telling of the Farden family home in Lahaina. An English version was later written and recorded as the popular Sea Breeze by Genoa Keawe. Irmgard Aluli was 65 years old when, in 1978, she started playing music with her two daughters, Mihana and Neaulani, and later her niece, Luanna and her third daughter 'Ā'ima. The elegant and popular group sang every weekend for the next 20-plus years. Translation by Carol Silva.

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).

Meleana Ē

Lyrics & Music by Francis Samuel Ka'a'a (c. 1870): Translation by Kanani Mana

Vamp: B7 E7 A

A A7 D A
Meleana ē | Meleana ho`i
E7 A
Meleana ka wahine | lomilomi `ia

Heed me Meleana, Meleana come

Woman, come and massage me

A A7 D A
Meleana ē | Meleana ho`i
E7 A
`O `oe ka i pono | o kāua

Listen Meleana, Meleana come

You are so right for me

A A7 D A
Meleana ē | Meleana ho`i
E7 A
`O ka ipu kukui | mālamalama

Pay attention Meleana, Meleana come

You are my light

A A7 D A
Meleana ē | Meleana ho`i
E7 A
E ala mai `oe | moe loa nei

Hey Meleana, Meleana come

Come and sleep here tonight

Meleana ē | Meleana ho`i
`O ka ulu sakamu o Kapunahou

Heed me Meleana, Meleana come
In the *sakamu* grove of Punahou

Meleana ē | Meleana ho`i
`O ka lepo `ula`ula o Kapahulu

Heed me Meleana, Meleana come
In the red dirt of Kapahulu

Meleana ē | Meleana ho`i
Ka hale inu pia kāhiōhiō

Heed me Meleana, Meleana come
At the tavern where one gets tipsy

Meleana ē | Meleana ho`i
`O ka ulu lā i o nakeke mai

Heed me Meleana, Meleana come
In the rustling of the *ti*-leaf thicket

Meleana ē | Meleana ho`i
Meleana ka wahine pahu laholio

Heed me Meleana, Meleana come
Meleana who punctures tires

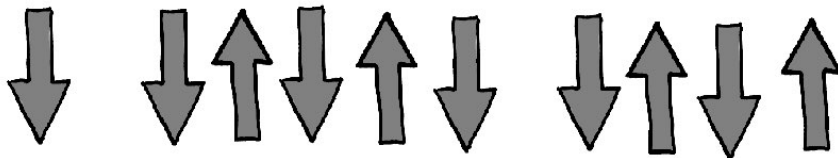
A A7 D A
Haina `ia mai | ana kapuana
E7 A
Meleana ka wahine | lomilomi `ia

Tell the refrain

Meleana, the woman who massages

6/8

Ka Ipo Lei Manu Strum



6 8TH NOTES IN EVERY MEASURE

1 2 3 4 5 6



VAMP

INTRO: Am ADD9 / F / C / G7 / C

1st PASS VAMP: G7 / C

Ka Ipo Lei Manu

Lyrics & Music by Kapi'olani (1891); Translation by Lehua Kalima

C F C
He mana`o he alo - ha [eā]
No ka ipo lei manu ^{G7 C/Am ADD9}

I have a feeling of love

For my cherished sweetheart

C F C
He manu ku`u ho - a [eā]
Noho mai i ka nahahele ^{G7 C/Am ADD9}

My companion is a bird

Who dwells in the forest

C F C
`Iiwi o u - ka [eā]
Polena i ka ua ^{G7 C/Am ADD9}

The `Iiwi bird of the uplands

Appears yellow in the rain

Elua māua | I ka pō ua nui
Ua o Hanalei | Anu au ma`e`ele
Ua anu ho`i au | I ka ua noe anu
Na hau o Ma`ihi | `Au ana i ke kai
Na ulu o wehi | Pūnohu mai ana
Ke `ala o ka hala | Hala o mapuana
Onaona I ka ihu | Ke `ala pua loke
Hone`ana i ka mana`o | E naue ku`u kino
Ko hiki`ana mai | Hau`oli ku`u mana`o

The two of us | In the night of great rain

The rain of Hanalei | I'm numb with the cold

I'm also cooled | In the cold misty rain

The hau of Ma`ihi | Swimming in the sea

The vegetation | Spreading out

The fragrance of the hala | Is borne on the wind

Sweetly scented | Is the fragrance of the rose

A sweetly recurring thought | Urges me to travel

I am made happy | By thoughts of your arrival

C F C
Ha`ina ka pua - na [eā]
No kalani heleloha ^{G7 C/Am ADD9}

Tell the refrain

My chief is gone forever

OUTRO: Am ADD9 / F / C / G7 / C

Henehene Kou `Aka

Traditional; Translation by Ka`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](http://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).

Hi'ilawe

Lyrics & Music by Sam Li'a Kalainaina, Sr. (c. 1902)

Vamp: G7 C G7 C

Tempo: 80/105

Kūmaka ^C ka ^F `ikena ^C iā Hi'ilawe
Ka papa lohi ^{G7} mai ^C a`o Maukele

All eyes are on Hi'ilawe

In the sparkling lowlands of Maukele

Pakele ^C mai ^F au ^C i ka nui manu
Hau wala`au <sup>G7</sup> nei <sup>C</sup> puni Waipi`o

I have not been trapped by the gossip

Chattering everywhere in Waipi`o

`A`ole ^C nō wau ^F e loa`a ^C mai
A he uhiwai ^{G7} au ^C no ke kuahiwi

I am not caught

For I am the mist of the mountains

He hiwahiwa ^C au ^F na ka makua ^C
A he lei ^{G7} `ā`i ^C na ke kūpuna

I am the darling of the parents

And a lei for the necks of grandparents

No Puna ^C ke ^F `ala <sup>C</sup> i hali`ia ^C mai
Noho ^{G7} i ka wailele ^C a`o Hi'ilawe

The fragrance is wafted from Puna

And lives at Hi'ilawe waterfall

I ka poli nō au o Ha'i wahine
I ka poli aloha o Ha'inakolo

I was at the bosom of Ha'i, the woman
At the beloved bosom of Ha'inakolo

Ho`okolo`ia aku i ka nui manu
I like ke ka`ina meka uahoa

Annoyed at the many birds
They were indifferent to the distress they caused

He hoa`oe no ka lā le`ale`a
Na ka nui manu iho haunaele

You are my companion in the day of joy
The many birds there caused a commotion

E`ole ko`u nui piha akamai
Hala a`e nā`ale o ka moana

It is my great skill
The waves of the ocean overwhelm us

Hao mai ka moana kau e ka weli
Mea`ole na`e ia no ia ho`okele

The ocean rages fearfully
But my steering is skillful

Ho`okele o`uleu pili i ka uapo
Honi malihini au me ku`u aloha

Hurry, let us go close to the wharf
I am your new love to be kissed

He aloha ia pua ua lei`ia
Ku`u pua miulana poina`ole

My flower, my lei, my love for you
Is unforgettable like the *miulana* flower

Ha`ina <sup>C</sup> `ia ^F mai ^C ana ka puana
Kūmaka ^{G7} ka ^C `ikena iā Hi'ilawe

Tell the refrain

All eyes are on Hi'ilawe

A-3-3-3-3-3-3-3-3-0-----0-----2-2-3-3-
E-----3-3-----0-0-1-3--3-0-1-1-----
C-----
G-----

A secret love affair at Hi'ilawe becomes fuel for gossip. After flowing over twin waterfalls (Hi'ilawe and Waio'ulu) at the top of Waip'io Valley, two smaller streams merge into the Hi'ilawe stream. Many variations of the melody are performed. Sources: hulapala.org (per Sonny Cunha's Music Book); *He Mele Aloha*, p. 62. Recorded by Gabby Pahinui (*Best of the Gabby Band 1972-1977, 1980/1993 & Panini Collection*, 2004), Cyril Pahinui (*Masters of Hawaiian Slack Key Guitar*, 2005), Maunalua (*Ho'okanaka*, 2007), Kalae Miles (*Ho'opono*, 2008), Israel Kamakawiwo'ole (*In Dis Life*, 1996 & *Alone in Iz World*, 2001), Lono (*Old Style*, 2004), Ray Kane (*Wa'ahila*, 1998) and George Helm (*The Music of George Helm: A True Hawaiian*, 1976/1996).



Island Style

Chorus

On the island, we do it island style
From the mountain to the ocean,
from the windward to the leeward side
(Repeat)

Verse One

Mama's in the kitchen cooking dinner real nice
Beef stew on the stove, lomi salmon with the ice
We eat and drink and we sing all day
Kani ka pila in the old Hawaiian way

Chorus Repeat

Verse Two

We go grandma's house on the weekend clean yard 'cause
If we no go grandma gotta work hard
You know my grandma she like the poi real sour
I love my grandma every minute every hour

Chorus Repeat

Verse One

Chorus 2x

From the mountain to the ocean,
from the windward to the leeward side (2x)