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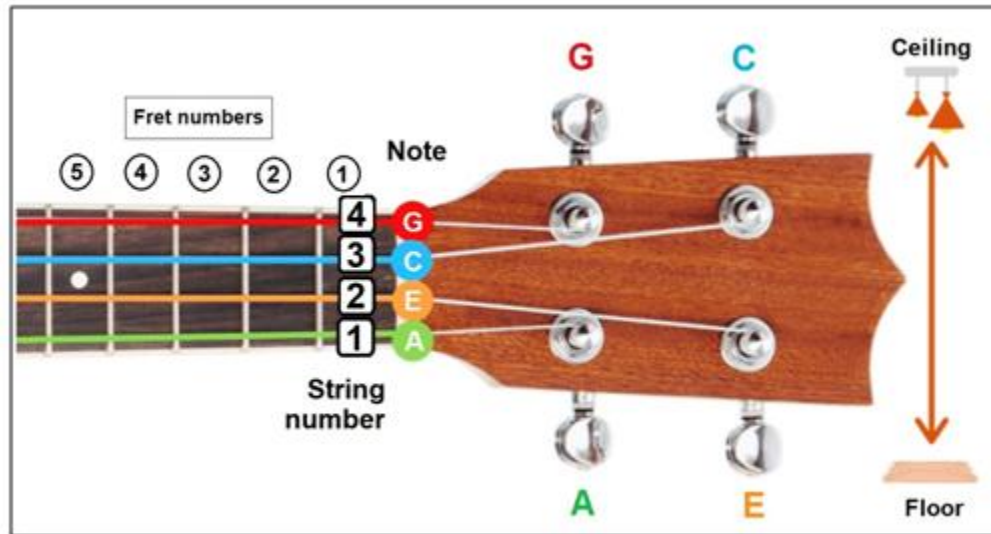
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Advanced Ukulele

A couple of points about language and terminology



Think in terms of the fret wire, and the space between the fret wires as 'the fret' (so '1st fret' is *behind* the 1st fret wire!)

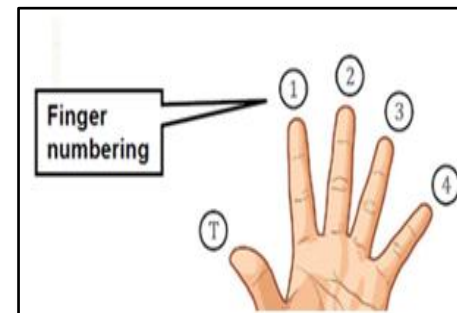
- Some say ukulele means *jumping flea* in Hawaiian. However, Queen Liliuokalani, the last queen of the Kingdom of Hawaii, said it means *gift from afar*.
- February 2 is World Ukulele Day!

Playing and describing chords

- You know how to read chord diagrams: The horizontal lines represent the frets; The vertical lines represent the strings
- We name the fingers with numbers.
- The default fingering position is 1st finger on the 1st fret, 2nd finger on the 2nd fret & 3rd finger on the 3rd fret. – but this is a guideline, not a rule, & often not possible.

Post Code system

- Chords can be described verbally by saying the fret numbers for each string in the sequence 4 3 2 1 (G C A E). So a **G chord** would be **0 2 3 2**. A **C chord** is **0 0 0 3**, etc.



All songs arranged by Bruce Watson
For educational use only
Not for Sale

1.	Mary Mack	<i>A fun warm-up song with just Am & G chords</i>
2.	Fields of Athenry	<i>Simple tune with standard C Am F G7 chords, to which some fancy variations can be added, and which can be picked instead of strummed.</i>
3.	Reading TABs	<i>Teaching (or refreshing) how to read TABs, which notate melodies, rather than chords. This adds richness to playing for those who are ready for it.</i>
4.	Ride On	<i>Adding an instrumental break to a song using TAB</i>
5.	I Still Haven't Found What I'm Looking For	<i>Introducing different strumming pattern. Slightly more complex instrumental break.</i>
6.	Mairi's Wedding	<i>Another strumming pattern, and a simple but slightly more complex instrumental break, using a slightly modified fretting hand position.</i>
7.	The Rattlin' Bog	<i>Introducing slides, pull-offs and chord variations (Gsus2)</i>
8.	Tell Me Ma	<i>Alternative chord shapes. Introducing hammer-ons</i>
9.	<i>Fields of Gold</i>	<i>Easy but unusual chords. Ukestration with easy 3-string picking pattern and instrumental with melody & harmony</i>
10.	Brian Boru's March	<i>Instrumental (not too difficult), rather than a song. 3-4 rhythm (not waltz). Campanella style (may try this later on)</i>
11.	Wild Mountainside	<i>New picking pattern. Alternative fingering for Em chord, Instrumental with harmony</i>
12.	All I Want is You	<i>A different picking pattern</i>
13.	Mull of Kintyre	<i>An easier tune for some relaxation, in 3-4 time. Instrumental break, AND key change.</i>
14.	Jock Stewart	<i>More varied picking patterns</i>
15.	Arran Boat Song	<i>3-4 rhythm (not waltz). 3rd & 5th positions</i>
16.	Mingualay Boat Song	<i>9-8 time</i>
17.	Inisheer	<i>Instrumental with pull-offs & hammer-ons, 1st & 3rd position, Bb chord and Bb-like C chord</i>

MARY MACK *Folk song*

CHORUS:

[Am] Mary Mack's mother's makin' Mary Mack marry me
[G] My mother's makin' me marry Mary Mack
I'm [Am] gonna marry Mary so my Mary's takin' care o' me
We'll [Am] all be makin' merry when I [G] marry Mary [Am] Mack

There's a [Am] nice wee lass an her name is Mary Mack
[G] Mak no mistake, she's the miss I'm gonna tak
There's [Am] lots o' other fellas who would get upon her track
But I'm [Am] thinking that they'll [G] have to get up [Am] early

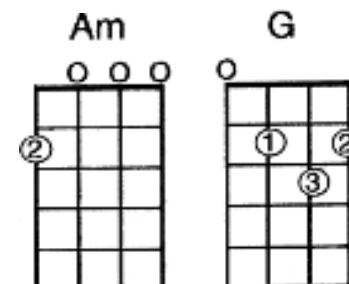
CHORUS

Now the [Am] wedding day's on Wednesday, an' everything's arranged
Her [G] name will soon be changed to mine, unless her mind be changed
An we're [Am] makin' the arrangements, an' I'm just about deranged
For [Am] marriage is an [G] awful under[Am]-taking

CHORUS

It's [Am] sure to be a grand affair, grander than a fair
A [G] coach and pair for rich an' poor an' every pair that's there
We'll [Am] dine upon the finest fare, I'm sure to get my share
If I [Am] don't we'll all be [G] very much mis[Am]-taken

CHORUS



THE FIELDS OF ATHENRY

Pete St. John 1979

The 'Trevelyan' referred to is Charles Edward Trevelyan, a senior English civil servant, who famously said of the Great Potato Famine: "the judgement of God sent the calamity to teach the Irish a lesson"

This song can be done strumming or with several picking patterns, such as 4 3 2 1; 4 2 3 1; or 3 2 4 1 (Inside/Outside)



C F C G7
 By a lonely prison wall I heard a young girl calling
 C F G7
 Michael they are sending you away
 C F C G7
 For you stole Trevelan's corn so our young might see the morn
 G7 C Csus4 C
 Now the prison ship lies waiting in the bay

CHORUS:

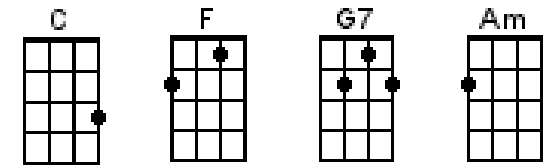
C F C Am
 Low lie the fields of Athenry
 C G7 G7sus4 G7 G7sus2 G7
 Where first we watched the small free birds fly
 C F C G7
 Our love was on the wing, we had dreams and songs to sing
 G7 C Csus4 C
 It's so lonely round the fields of Athenry

C F C G7
 By a lonely prison wall I heard a young man calling
 C F G7
 Nothing matters Mary when you're free
 C F C G7
 Against the famine and the crown I rebelled, they ran me down
 G7 C Csus4 C
 Now you must raise our child with dignity

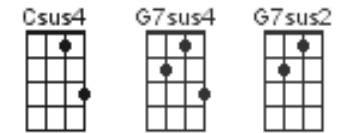
CHORUS

C F C G7
 By a lonely harbour wall she watched the last star falling
 C F G7
 As the prison ship sailed out against the sky
 C F C G7
 But she'll wait & hope & pray for her love in Botany Bay
 G7 C Csus4 C
 It's so lonely round the fields of Athenry

CHORUS



Light blue chords = optional



Reading Ukulele Tabs

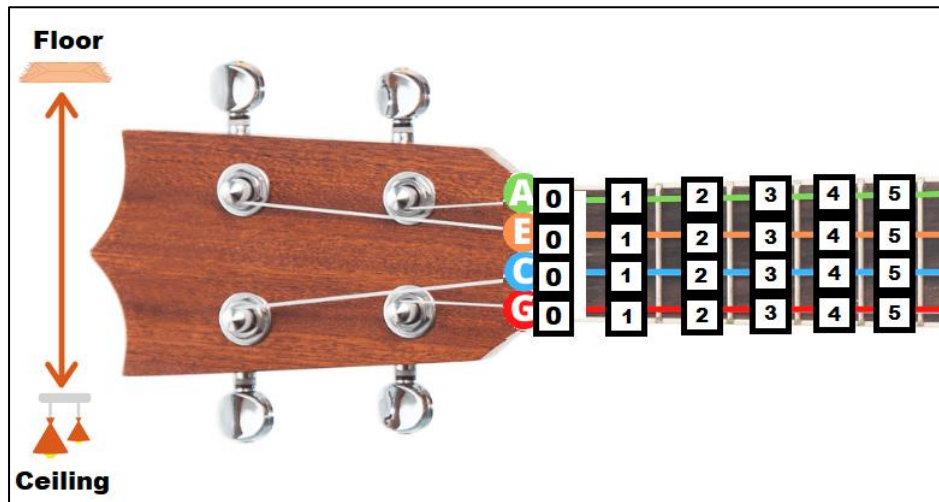
Tablature notation (TAB) represents individual notes. It's great for writing out melodies, rather than chords.

In TAB, the numbers represent the fret number, and the horizontal lines represent the strings.

The trick is that the TOP LINE is the A (No. 1) string and the bottom line is the G (No. 4) string!

This seems upside down – but it's the way it is! The reason is because it makes TAB notation more like normal sheet music, where the higher notes are higher up on the musical staves.

The open string TAB is 0 (on whatever string), the first fret is 1, the second fret is 2, etc.



This picture shows the strings and the numbers, so it's sort of like a TAB with a note on every string and fret.

Note that the FLOOR is at the top.

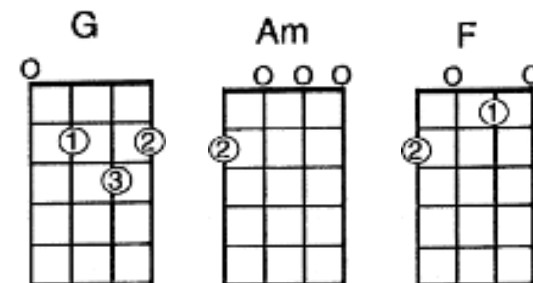
If you look down at your ukulele, and turn the face of the uke to your face, this is how the strings appear, with the A (No. 1) string on top.

This TAB notation below shows the relationship between TAB notation and regular music notation.

Can you pick the tune?

The image shows a musical staff in 4/4 time with a treble clef. The melody consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff is the corresponding TAB notation for the strings A, E, C, G from top to bottom. The TAB notation is: 4/4 0-0 3-3 | 0-0 3 | 1-1-0-0 | 2-2-0.

RIDE ON Jimmy MacCarthy



True **[Am]** you ride the finest horse **[F]** — I've ever seen
[G] Standing sixteen one or two with **[Am]** eyes wild and green
 And you ride the horse so well **[F]** hands light to the touch
[G] I could never go with you no matter how I **[Am]** wanted to

[Am] Ride on, **[F]** see you,
[G] I could never go with you no matter how I **[Am]** wanted to (x2)

Instrumental

Melody

Am F G Am

Harmony

* Alternative fingering: 8th fret on E string

Suggestion: Play just Melody first time, and play melody and harmony the second time through.

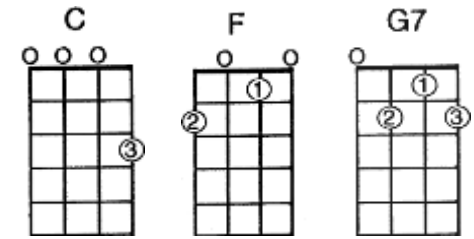
[Am] When you ride into the night with-**[F]**out a trace behind
[G] Run your claw along my gut **[Am]** — one last time
 I turn to face an empty space **[F]** where you used to lie
 And **[G]** look for the spark to light the night through a **[Am]** teardrop in my eye

[Am] Ride on, **[F]** see you,
[G] I could never go with you no matter how I **[Am]** wanted to (x2)

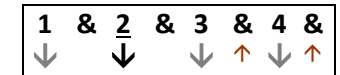
REPEAT INSTRUMENTAL AND CHORUS

Note that the whole song goes: Am F G Am

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2



[C] I have climbed the highest mountain
 I have run through the fields
 Only to **[F]** be with you, only to **[C]** be with you
 I have run, I have crawled, I have scaled these city walls
 These city **[F]** walls, only to **[C]** be with you
 But I **[G7]** still haven't **[F]** found ... what I'm **[C]** looking for (x2)



I have kissed honey lips, felt the healing in her fingertips
 Burning like a **[F]** fire, this burning de**[C]**sire
 I have spoke with the tongue of angels, I have held the hand of a devil
 It was warm in the **[F]** night, was cold as a **[C]** stone
 But I **[G7]** still haven't **[F]** found ... what I'm **[C]** looking for (x2)



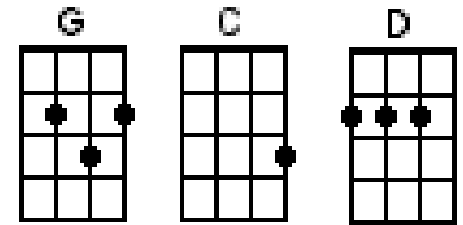
I believe in the kingdom come, then all the colors will bleed into one
 Bleed into **[F]** one, yes I'm still **[C]** running
 You broke the bonds and you loosed the chains
 Carried the cross of my shame, of my **[F]** shame. You know I be**[C]**-lieved it
 But I **[G7]** still haven't **[F]** found ... what I'm **[C]** looking for (x4)

INSTRUMENTAL:



MAIRI'S WEDDING (The Lewis Bridal Song)

The Lewis Bridal Song, or Mairi Bhan is a Scottish folk song originally written in Gaelic by John Roderick Bannerman (1934) English lyrics - Sir Hugh Robertson (1936)



CHORUS:

[G] Step we gaily, on we go
[C] Heel for heel and **[D]** toe for toe,
[G] Arm in arm and row on row
[C] All for Mairi's **[D]** wedding.

[G] Over hillways up and down
[C] Myrtle green and **[D]** bracken brown,
[G] Past the sheilings through the town
[C] All for sake of **[D]** Mairi.

CHORUS

[G] Red her cheeks as rowans are
[C] Bright her eyes as **[D]** any star,
[G] Fairest o' them all by far
[C] Is our darlin' **[D]** Mairi.

CHORUS

[G] Plenty herring, plenty meal
[C] Plenty peat to **[D]** fill her creel,
[G] Plenty bonny bairns as well
[C] That's the toast for **[D]** Mairi.

CHORUS

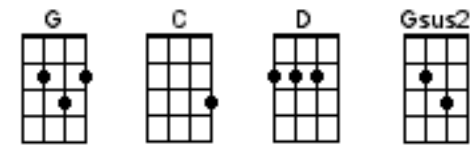
INSTRUMENTAL *(Optional: Can play after third chorus - or after every chorus if you wish)*

G C D G C D

- If you place the first finger of your fretting hand on the 2nd fret ('2nd Position') you will be able to reach all of the notes without moving your hands up or down the neck.
- If you use your thumb and first fingers in the G-chord bars, you can play the notes faster than if you just one digit.

Note that the whole song goes: G C D (I IV V)

THE RATTLIN' BOG



Played in 2nd Position
 Optional fancy bits: ↑ = Slide up ▢ = Pull-off

The TAB is played with repeats when played as a tune on its own. When played with the song (optionally after each chorus), there are no repeats.

[G] Oh-ro, the [C] rattlin' bog, the [G] bog down in the [D] valley-o
 [G] Oh-ro, the [C] rattlin' bog, the [G] bog down in the [D] valley[G]-o

[G] In that [G2] bog there [G] was a [G2] tree, a [G] rare tree, a [D] rattlin' tree,
 With a [G] tree in the [G2] bog and the [G] bog down in the [D] valley-o
 Oh-ro, the [C] rattlin' bog, the bog down in the [D] valley-o
 Oh-ro, the [C] rattlin' bog, the bog down in the [D] valley[G]-o

Now [G] on that [G2] tree there [G] was a [G2] LIMB, a [G] rare limb, a [D] rattlin' limb
 With a [G] limb on the [G2] tree, with the [G] tree in the [G2] bog, with the [G] bog
 down in the [D] valley[G]-o

Oh-Ro

Now [G] on that [G2] limb there [G] was a [G2] BRANCH, a [G] rare branch, a [D] rattlin' branch
 With the [G] branch on the [G2] limb, with the [G] limb on the [G2] tree,
 with the [G] tree in the [G2] bog, with the bog down in the [D] valley[G]-o

Same pattern for the rest of the song ...

Now [G] on that [G2] XXX there [G] was a [G2] YYY, a [G] rare YYY, a [D] rattlin' YYY
 With the [G] [G2] [G] [G2] [G] [G2] (as many tiomes as necessary).....
 with the bog down in the [D] valley[G]-o

Now on that branch there was a TWIG, a rare twig, a rattlin' twig
 With the twig on the branch, with the branch on the limb, with the limb on the tree,
 with the tree in the bog,
 with the bog down in the valley-o ...

Now on that twig there was a NEST, a rare nest, a rattlin' nest
 With the nest on the twig, with the twig on the branch, with the branch on the
 limb, with the limb on the tree, with the tree in the bog,
 with the bog down in the valley-o ...

Now on that nest there was a EGG, a rare egg, a rattlin' egg
 With the egg in the nest, with the nest on the twig, with the twig on the branch,
 with the branch on the limb, with the limb on the tree, with the tree in the bog,
 with the bog down in the valley-o ...

Now on that egg there was a BIRD, a rare bird, a rattlin' bird
 With the bird on the egg, with the egg in the nest, with the nest on the twig,
 with the twig on the branch, with the branch on the limb,
 with the limb on the tree, with the tree in the bog,
 with the bog down in the valley-o ...

Now on that bird there was a FEATHER, a rare feather, a rattlin' feather
 With the feather on the bird, with the bird on the egg, with the egg in the nest,
 with the nest on the twig, with the twig on the branch,
 with the branch on the limb, with the limb on the tree, with the tree in the bog,
 with the bog down in the valley-o ...

Now on that feather there was a FLEA, a rare flea, a rattlin' flea
 With a flea on the feather, with the feather on the bird, with the bird in the egg,
 with the egg in the nest, with the nest on the twig, with the twig on the branch,
 with the branch on the limb, with the limb on the tree, with the tree in the bog,
 with the bog down in the valley-o ...

— END WITH TWO CHORUSES

I'LL TELL ME MA

I'll [G] tell me ma when I get home
 The [D7] boys won't leave the [G] girls alone they
 They [G] pulled my hair and stole my comb
 But [D7] that's alright till [G] I go home
 [G]She is handsome [C] she is pretty
 [G] She is the belle of [D7] Belfast city
 [G] She is a-courting [C] ↓ ONE ↓ TWO ↓ THREE
 [G] Please won't you [D7] tell me [G] who is she

↓ = single down strum

[G] Albert Mooney says he loves her
 [D7] All the boys are [G] fightin' for her
 They [G] knock at the door & ring at the bell
 Sayin' [D7] "Oh my true love [G] are you well?"
 [G] Out she comes [C] white as snow
 [G] Rings on her fingers and [D7] bells on her toes
 [G] Ol' Jenny Murray [C] says she'll die
 If she [G] doesn't get the [D7] fellow
 with the [G] roving eye

CHORUS

Instrumental:

1st position (starting with G chord shape)

2nd position

Chord variations:



This song started as a children's skipping song, sung all over the British Isles from the 19th C.
 In some areas, the game with the song involved children standing in a circle while they sang the song, with a girl in the centre of the circle. When it got to the line asking about who is being courted, the girl gives the name of one of the boys standing in the circle. The boy then moves into the centre and must name a girl when the question comes round again.

Let the [G] wind and the rain and the hail blow high
 And the [D7] snow come tumbling [G] from the sky
 [G] She's as nice as apple pie
 She'll [D7] get her own lad [G] by and by
 [G] When she gets a [C] lad of her own
 She [G] won't tell her ma when [D7] she gets home
 [G] Let the boys come [C] as they will
 For it's [G] Albert [D7] Mooney [G] she loves still

CHORUS

Note that the verses go: G D7 G D7
 and the chorus goes: G C G D7 x2 G

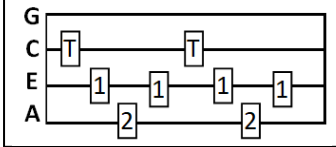
* = Hammer on
 * = Pull Off

FIELDS OF GOLD Sting

Strumming pattern:

Single v slow strum where each chord, is written

Picking pattern:



Strums only at start (One slow single strum per chord)

(*tacit*) You'll [Am7] remember me
 When the [Fadd2] west wind moves
 Up[Fadd2]-on the fields of [C] barley
 You'll for[Am7]-get the sun in his [Fadd2] jealous sky
 As we [Fadd2] walk in [G6] fields of [C] gold

Picking commences (strummers continue strumming)

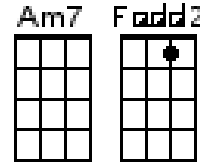
So she [Am7] took her love for to [Fadd2] gaze awhile
 Up[Fadd2]-on the fields of [C] barley
 In his [Am7] arms she fell as her [Fadd2] hair came down
 A[Fadd2]-mong the [G6] fields of [C] gold
 Will you [Am7] stay with me, will you [Fadd2] be my love
 A[Fadd2]-mong the fields of [C] barley
 We'll for[Am7]-get the sun in his [Fadd2] jealous sky
 As we [Fadd2] walk in [G6] fields of [C] gold

BRIDGE:

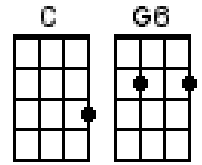
[Am7(alt)] — I never made [C] promises lightly
 [Am7(alt)] — And there have been [C] some that I've broken
 [Am7(alt)] — But I swear in the [C] days still left
 We'll [Fadd2] walk in [G6] fields of [C] gold
 We'll [Fadd2] walk in [G6] fields of [C] gold

INSTRUMENTAL

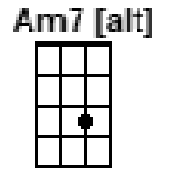
See the [Am7] west wind move
 Like a [Fadd2] lover so
 Up[Fadd2]-on the fields of [C] barley
 Feel her [Am7] body rise
 When you [Fadd2] kiss her mouth
 Among the [G6] fields of [C] gold



Many [Am7] years have passed
 Since those [Fadd2] summer days
 A[Fadd2]-mong the fields of [C] barley
 See the [Am7] children run
 As the [Fadd2] sun goes down
 Among the [G6] fields of [C] gold



You'll [Am7] remember me
 When the [Fadd2] west wind moves
 Up[Fadd2]-on the fields of [C] barley
 You can[Am7] tell the sun
 In his [Fadd2] jealous sky
 When we[Fadd2] walked in [G6] fields of [C] gold



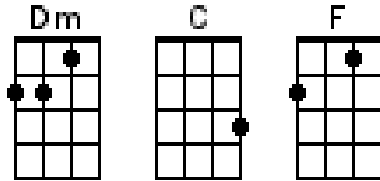
Add riff When we [Fadd2] walked in [G6] fields of [C] gold
Add riff When we [Fadd2] walked in [G6] fields of [C] gold
Add riff [Fadd2] [G6] [C]
Add riff [Fadd2] [G6] (*slowing*) [C]↓

Triplets : you can ignore the second & third notes

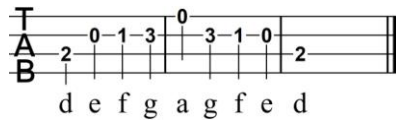
BRIAN BORU'S MARCH

Traditional Irish First published 1842

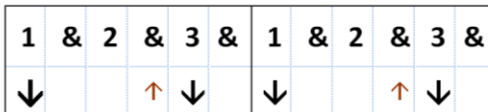
Brian Boru (c941 – 1014) was a High King of Ireland who founded the O'Brien dynasty.



Partial Dm scale: Practising this before playing the tune will make it way easier!



Suggested strumming pattern:



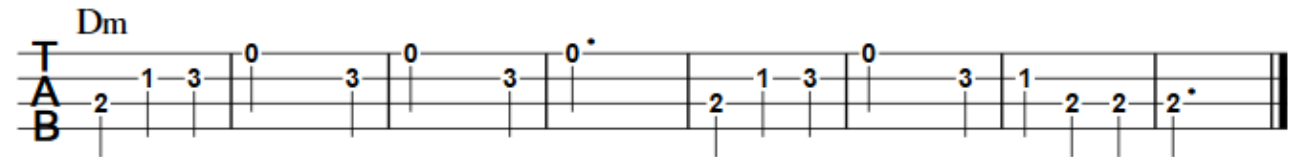
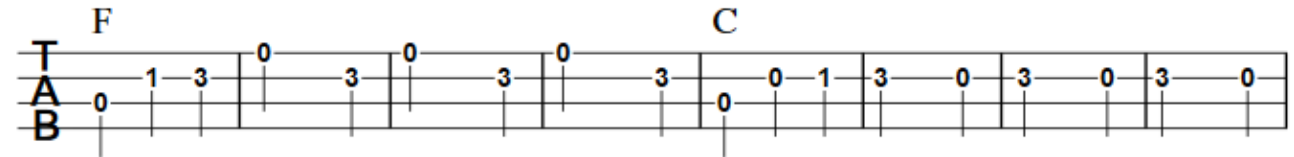
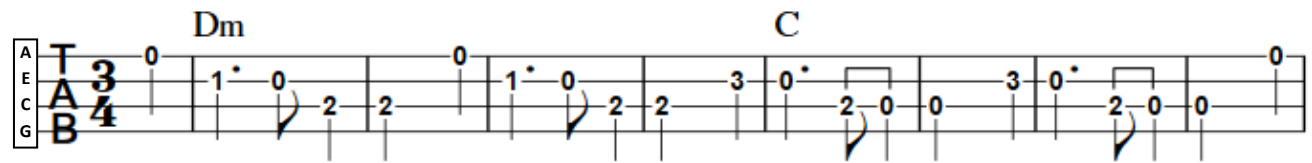
Hear and feel the difference playing this same tune the conventional way, and in Campanella style.

Campanella technique involves plucking alternating strings to create a bell-like, ringing effect, where notes on different strings overlap and resonate.

The right hand typically uses the thumb and first two fingers.

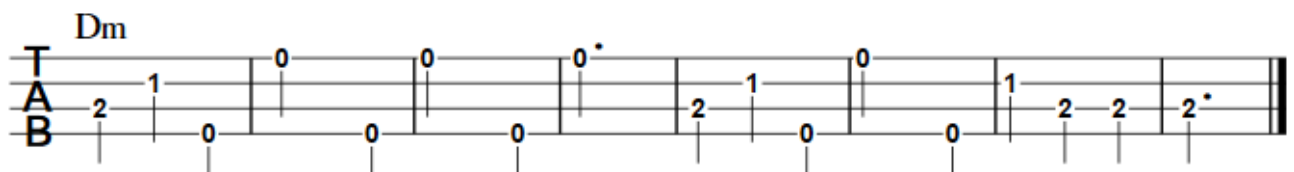
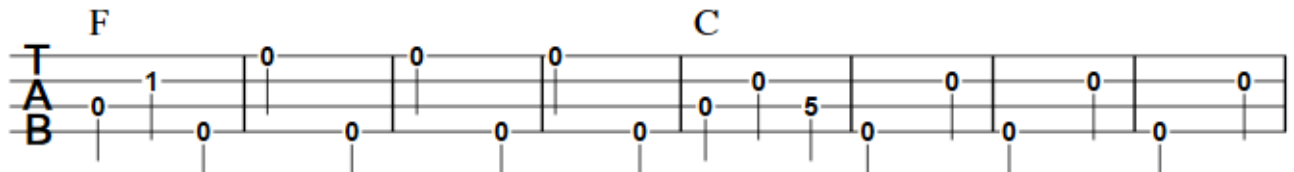
The left hand usually uses more open strings, but tends to move up and down the neck more than conventional playing.

It is counter-intuitive, and tends to mess with your head, but it's beautiful and rewarding.



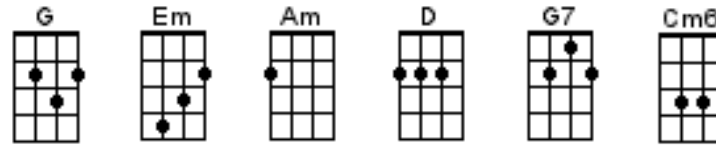
Campanella style: Arrangement adapted from Sally Carter www.sallycartermusic.com

☐ = 'pull-off'

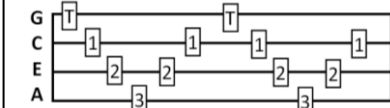


WILD MOUNTAINSIDE

John Douglas (*Trash Can Sinatras, Eddi Reader*)



Optional: Picking pattern: ▽ = single, slow strum



[G] Beauty is within [Em] grasp,
 [Am] Hear the highlands [D] call
 The [G] last mile is upon [Em] us
 I'll [Am] carry you if you [D] fall
 I [G] know the armour's [G7] heavy now
 I [Am] know the heart is [Cm6] tired
 It's [G] beautiful just [Em] over
 The [D] wild mountain[G]side

[G] Snow is falling all [Em] over
 [Am] Out of clear blue [D] sky
 [G] Crow is flying high [Em] over
 [Am] You and I are gonna [D] wander
 [G] High up where the [G7] air is rare
 [Am] Wild horses [Cm6] ride
 It's [G] beautiful just [Em] roaming
 The [D] wild mountain[G]side
 [Am] Wild and free we [G] roam
 [Am] Only a mile to [G] go

[G] Beauty is within [Em] grasp
 [Am] Hear the highlands [D] call
 The [G] last mile is upon [Em] us
 I'll [Am] carry you if you [D] fall
 I [G] know the armour's [G7] heavy now
 I [Am] know the heart in[Cm6]-side
 It's [G] beautiful just [Em] over
 The [D] wild mountain[G]side
 It's [G] beautiful. Let's go [Em] over
 The [D] wild mountain[G]side
 [Am] Wild and free we [G] roam [Am] Only a mile to [G] go

Melody

Harmony

Musical notation for the song, showing melody and harmony lines with chord changes. The notation includes fret numbers and rhythmic values for both the melody and harmony parts.



ALL I WANT IS YOU

U2

INTRO: G C G C

VERSE: G C G C

You say you want diamonds & a ring of gold

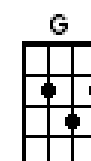
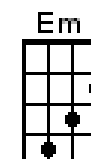
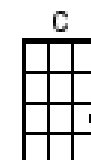
You say you want your stor-y to remain untold

CHORUS: Em C Em C

But all the promises we made from the cradle to the grave

RIFF: G C

When all I want is you



You [G] say you'll [C] give me
 A [G] highway with no-one [C] on it
 A [G] treasure just to look u[C]-pon it
 all the [G] riches in the [C] night
 You [G] say you'll [C] give me
 [G] Eyes in a moon of [C] blindness
 A [G] river in a time of [C] dryness
 A [G] harbour in the [C] tempest

CHORUS : But all the [Em] promises we [C] made
 from the [Em] cradle to the [C] grave
 When [G] all I [C] want is [G] you
RIFF [G] [C] [G] [C]

You [G] say you [C] want
 your [G] love to work out [C] right
 To [G] last with me through the [C] night
 You [G] say you [C] want
 [G] diamonds and a ring of [C] gold
 Your [G] story to remain un[C]-told
 your [G] love not to grow [C] cold

CHORUS (& RIFF)

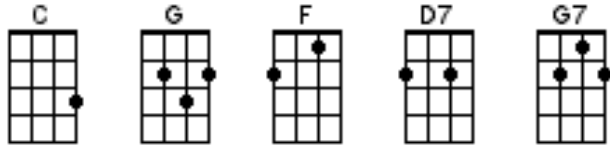
Repeat Chorus & Riff

[G] You [C]-ou, all I want is [G] you [C]-ou,
 All I want is [G] you [C]-ou, all I want is [G] you [C]-ou

* Hammer on to the 2

MULL OF KINTYRE

Paul McCartney



G
Sweep though the heather like deer in the glen
C **G**
Carry me back to the days I knew then
G
Nights when we sang like a heavenly choir
C **D7** **G**
Of the life and the times of the Mull of Kintyre

CHORUS:

G **C** **G**
Mull of Kintyre, oh mist rolling in from the sea
C **G**
My desire is always to be here, oh Mull of Kintyre

G
Far have I travelled and much have I seen
C **G**
Dark distant mountains with valleys of green
G
Past painted deserts the sunset's on fire
C **D7** **G**
As he carries me home to the Mull of Kintyre

CHORUS

G Instrumental:

G **C** **G** **C** **G**

C Instrumental:

C **F** **C** **F** **C**

Freting hand in 3rd position (first finger on 3rd fret)

CHORUS

C Instrumental (Below)

C
Smiles in the sunshine and tears in the rain
F **C**
Still takes me back where my memories remain
C **G**
Flickering embers grow higher and higher
F **G7** **C**
As they carry me back to the Mull of Kintyre

CHORUS:

C **F** **C**
Mull of Kintyre, oh mist rolling in from the sea
F **C**
My desire is always to be here, oh Mull of Kintyre

JOCK STEWART *Traditional Irish/Scottish*

Intro/Interlude:

C G Am F C G C

Oh, my [C] name is Jock [G] Stewart
 I'm a [Am] canny guan [F] man
 And a [C] roving young [G] fellow I've [C] been [G]

CHORUS:

So be [C] easy and [G] free
 When you're [Am] drinking wi' [F] me
 I'm a [C] man you don't [G] meet every [C] day [G]

It's [C] oft I have [G] sat
 With both [Am] bottle and [F] friends
 Is there [C] ae man could [G] e'er ask for [C] more? [G]

CHORUS

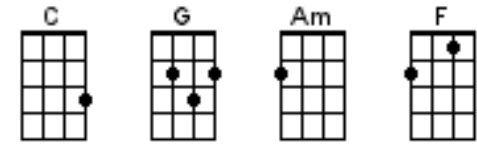
Let us [C] catch well the [G] hours
 And the [Am] minutes that [F] fly
 Let us [C] share them sae [G] well while we [C] may [G]

CHORUS

So come [C] fill up your [G] glass
 With [Am] whiskey or [F] wine
 What[C]-ever the [G] price I will [C] pay [G]

CHORUS

(Optional – repeat Verse 1 & chorus)



Strumming pattern:

1	&	2	&	3	&	1	&	2	&	3	&
↓		↓	↑	↓	↑	↓		↓	↑	↓	↑

First beat strum on G string, 2 & 3 beat strum on all strings. Upstrokes optional.

Suggested picking patterns:

T = thumb, F = Finger, 1,2 = first & second finger
 (Note string order)

A variation on this third one is to play the G string on the thumb each time, and use three fingers on the other 3 strings at the same time.

ARRAN BOAT SONG *Traditional Scottish air*

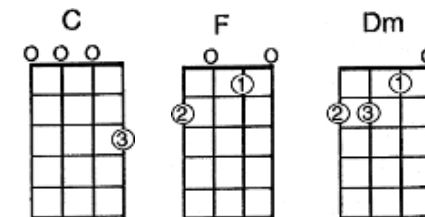
This tune was first published as The Arran Boat Song around 1875 in James Kerr's first Merry Melodies volume. It is named for the Scottish Arran Islands in the Firth of Clyde and not the Irish Aran Islands off Galway Bay. It is played as an air. Although it is written in 3-4 it is not a waltz. Waltzes have the rhythm *strong/weak/weak*, The dotted rhythm of this tune cuts across this beat.

Ostinato For beginners: This simple part can be played throughout the tune. **Chords** are strummed to the same rhythm.

Dm C or F C Dm C Dm

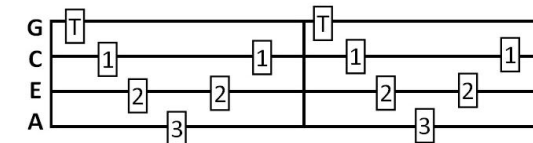
Melody

The melody is written in 3/4 time. Chord changes are indicated above the staff: Dm, C, Dm, C, Dm, F, C, Dm, F, Dm, C, Dm. Fret positions are noted below the staff: 5th position, 1st position, 5th position, 3rd position, 5th position, 1st position.



Suggested picking patterns:

T = thumb, F = Finger, 1,2 = first & second finger
(Note string order)



**1st position = first finger on 1st fret,
3rd position = first finger on 3rd fret,
5th position = first finger on 5th fret**

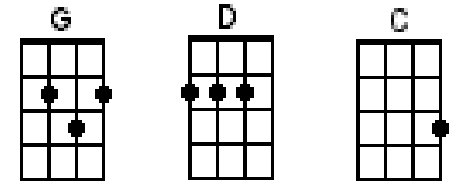


MINGULAY BOAT SONG

Words, Sir Hugh Robertson c 1930,
Tune: Traditional

The island of Mingulay is in the Outer Hebrides, off the west coast of Scotland. It was home to a crofting and fishing community for centuries, but in 1912 the last inhabitants abandoned it due to isolation, infertile land, lack of proper docking facilities, and absentee landlords.

The Minch is the channel between the Outer Hebrides and the mainland.



CHORUS:

Heel ya [G] ho, boys; let her go, boys
Swing her [D] head round, now all to [C] gether
Heel ya [G] ho, boys; let her go boys
Sailing [D] homeward to Mingu[C]-lay

What care [G] we tho' white the Minch is?
What care [D] we for wind or [C] weather?
Let her [G] go boys ev'ry inch is
Sailing [D] homeward to Mingu[C]-lay

CHORUS

Wives are [G] waiting by the harbour
Looking [D] seaward from the [C] heather
Swing her [G] head round and we'll anchor
'Ere the [D] sun sets on Mingu[C]-lay

CHORUS

Sun comes [G] low now by the yard, boys
Right the [D] clouds are to the [C] westward
Songs of [G] home fly in the wind, boys
Flyin' [D] homeward to Mingu[C]-lay

CHORUS

Ships re[G]-turn now, heavy-laden
Mothers [D] holdin' their bairns a[C]-cryin'
We'll re[G]-turn, though, ere the sun sets
We'll re[D]-turn to Mingu[C]-lay

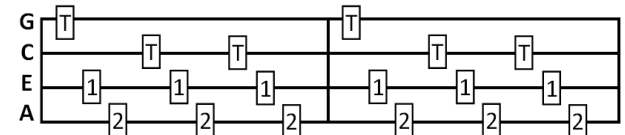
CHORUS

CHORUS (A capella)

Suggested strumming patterns:

1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
↓	↑	↑	↓	↑	↑	↓	↑	↑	↓	↑	↑	↓	↑	↑	↓	↑	↑
↓	↑	↓	↓	↑	↓	↑	↑	↓	↓	↑	↓	↓	↑	↓	↓	↑	↓

Suggested picking pattern:

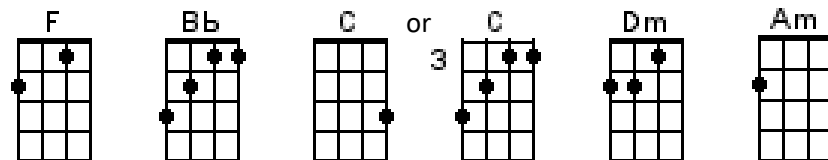


Note that the whole song goes: G D C (I V IV)

Play instrumental in 2nd position
= first finger on 2nd fret

INISHEER

Thomas Walsh



First line of music. Chords: F, Bb, C. Time signature: 3/4. Staff labels: T, A, B.

Second line of music. Chords: F, Bb, C. First ending bracket: 1. F. Staff labels: T, A, B.

Third line of music. Chords: 2.F, Dm, Am, Bb, Dm. Positions: 3rd Position, 5th Position, 2nd Position, 3rd Position. Staff labels: T, A, B.

Fourth line of music. Chords: Dm, Am, 1. Bb, C, 2. Bb, C, F. Position: 1st Position. Staff labels: T, A, B.

□ = 'pull-off' v = 'hammer-on'

1st position = first finger on 1st fret,
 3rd position = first finger on 3rd fret, etc.