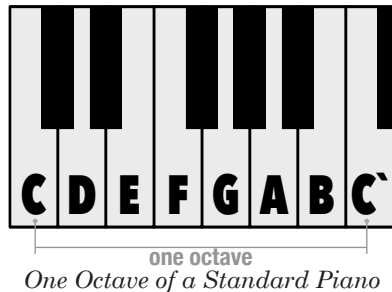


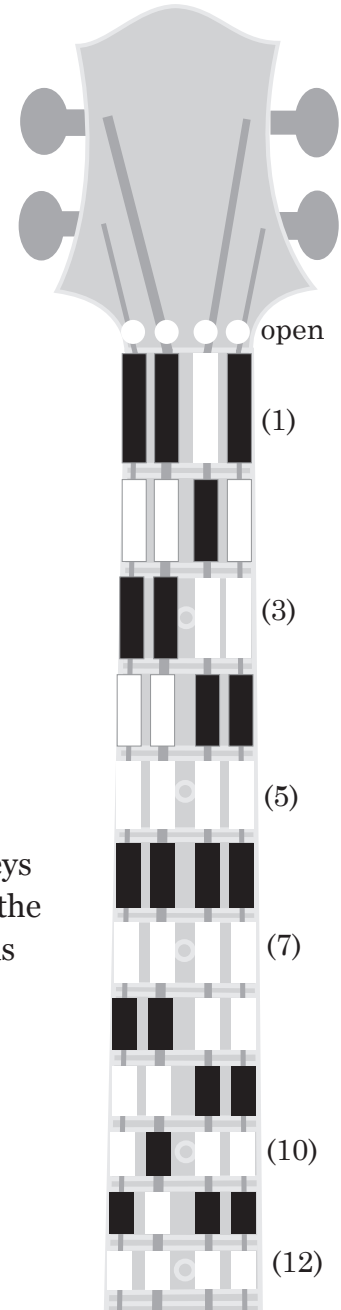
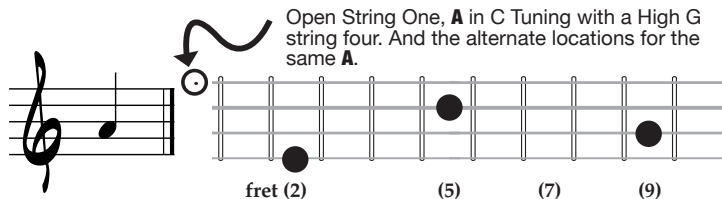
Learning the Fingerboard Why Is It So Hard?

Ukulele • Piano Comparison

A comparison with the piano helps to demonstrate why. It is so much easier to learn the names of the notes (the keys) of the piano keyboard because the standard piano standard piano keyboard is color-coded, with the white keys being one of the seven letters of the musical alphabet, **A B C D E F G**. The black keys are either sharp or flat notes depending on the direction, key, scale, melody or tonality.



Even if the ukulele fingerboard were color-coded black and white like the keys a piano's keyboard, it wouldn't be of much help as the repeating pattern on the ukulele is not as apparent as the piano. And, unlike the piano the ukulele has the capability to play the same note in alternate locations.



Finally, learning and knowing the names of the notes of the ukulele fingerboard is a liberating musical moment. It is a major breakthrough in most player's learning and enjoyment of the ukulele.

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Key Frets

There are a few frets to be memorized before the others. These are the two frets and the open strings that have only **A B C D E F G** – the white keys of the piano.

String four to string one, from nose to toes.

open	G	C	E	A
fret (12)	G	C	E	A

In addition to the open strings and fret twelve, which most ukulele players seem to remember, there are two other frets with no sharp or flat notes, frets (5) and (7). These are also somewhat easy to remember.

fret (5)	C	F	A	D
fret (7)	D	G	B	E

These are the reference or *key* frets. From these key frets, the names of the notes of the adjacent frets can be derived.

open	G	C	E	A
fret (1)	G#*	C#	F	A#
fret (2)	A	D	G	C
fret (3)	B	E	A	D
fret (4)	Cb	E	Ab	Db
fret (5)	C	F	A	D
fret (6)	C#	F#	A#	D#
fret (7)	Db	Gb	Bb	Eb
fret (7)	D	G	B	E
fret (8)	D#	G#	C	F

* **Enharmonic Equivalent** note spellings: G# equals Ab, C# equals Db. See the chart at the end of the lesson for the common enharmonic spellings.

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Secondary Key Frets

Frets (2) and (10) have one sharp each.

fret (2) **A** **D** **F#** **B**

fret (10) **F** **A#** **D** **G**

From fret (2) we get fret (1) and fret (3).

fret (1) **A^b** **D^b** **F** **B^b**

fret (2) **A** **D** **F#** **B**

fret (3) **A#** **D#** **G** **C**

From fret (10) we get fret (9) and fret (11).

fret (9) **E** **A** **D^b** **G^b**

fret (10) **F** **A#** **D** **G**

fret (11) **F#** **B** **D#** **G#**

That covers every fret of the ukulele fingerboard in “C” tuning, low or high “G”. Learning the notes of the fretboard is lot easier with a system.

What to Do With This Info?

That’s what this is all about.


STRING	④	③	②	①
open	G	C	E	A
1	G#	C#	F	A#
2	A	D	F#	B
3	A#	D#	G	C
4	B	E	G#	C#
5	C	F	A	D
6	C#	F#	A#	D#
7	D	G	B	E
8	D#	G#	C	F
9	E	A	C#	F#
10	F	A#	D	G
11	F#	B	D#	G#
12	same as open strings one octave higher			

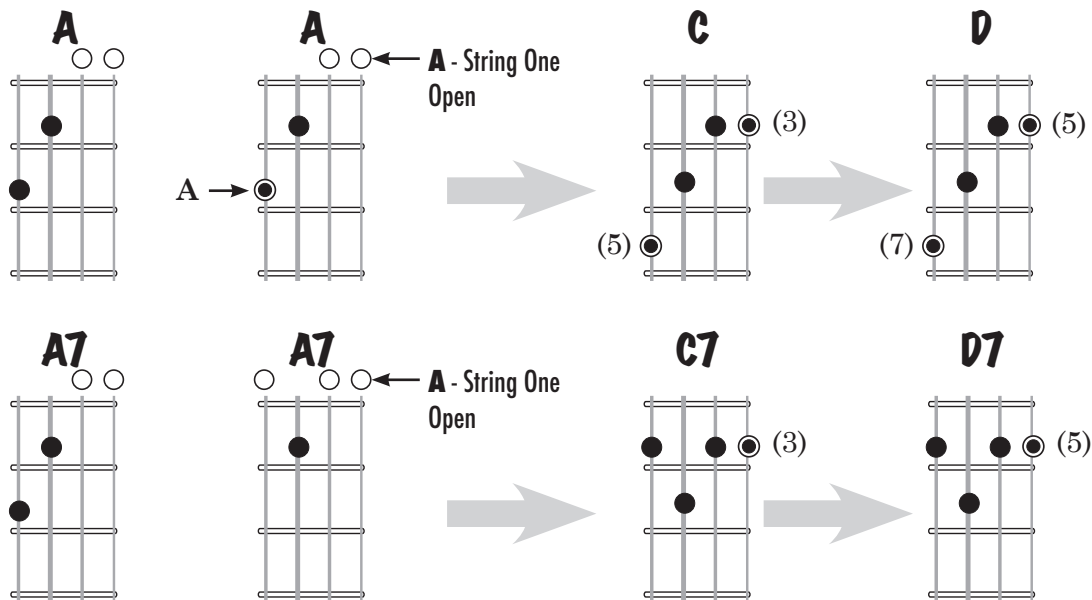
STRING	④	③	②	①
open	G	C	E	A
1	A^b	D^b	F	B^b
2	A	D	G^b	B
3	B^b	E^b	G	C
4	B	E	A^b	D^b
5	C	F	A	D
6	D^b	G^b	B^b	E^b
7	D	G	B	E
8	E^b	A^b	C	F
9	E	A	D^b	G^b
10	F	B^b	D	G
11	G^b	B	E^b	A^b
12	same as open strings one octave higher			

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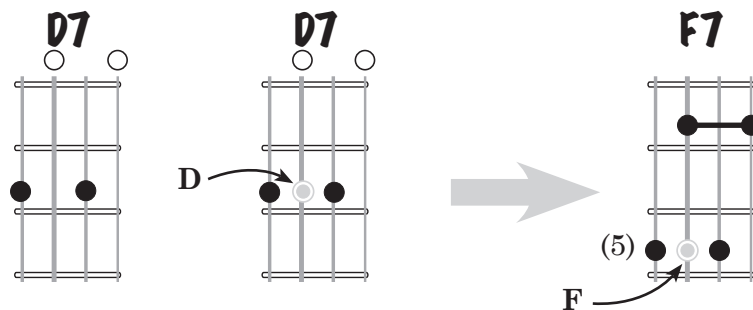
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Transposing Chords

By knowing the location of the Root , the letter name of a chord, and your known frets with the chromatic scale – **A A# B C C# D D# E F F# G G#** (starts over with A), you can transpose any chord shape to other keys by moving the chord shape up or down the fingerboard until the root is on the correct root you are looking for, Remember to move the open string notes as well. You'll never be more than a fret or two away from knowing where to go.



Even for chords that don't have a root that is played, knowing where the perceived root is, you can still transpose to other keys.

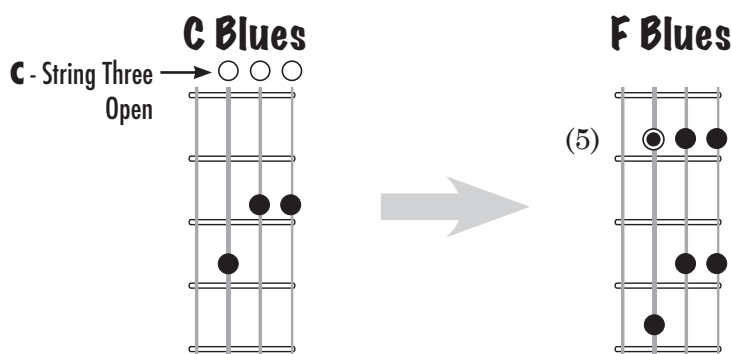


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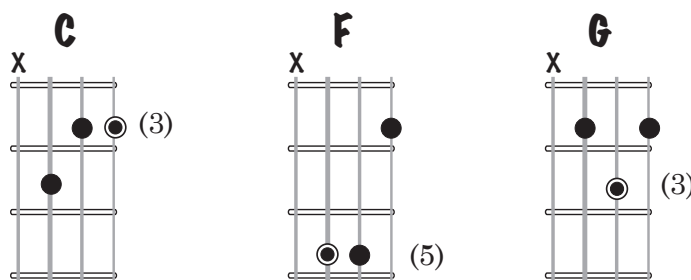
Transposing Scales

The same principle applies to scales. Knowing the location of the root – the letter name of a scale, allows you to transpose to other keys.



Triads - Chord Tones for Solos and Melodies

Triads, as single notes are great for solos. You automatically sound melodic.



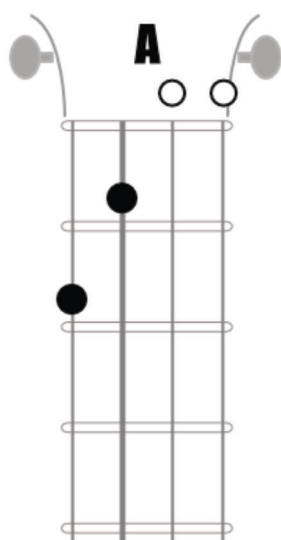
| C | F | C | G |

Play the notes of the triad as single notes during that chord. Then add one additional note to the chord. Add a note that is one whole step or two frets higher pitch (closer to the saddle) on the same string as the root of the chord. For the C, F, and G example it would be the next letter above the root: for C add D, for F add G, and for G add A. This is where knowing the notes of the neck are crucial. Without this knowledge you have to hunt and peck and totally fly by ear.

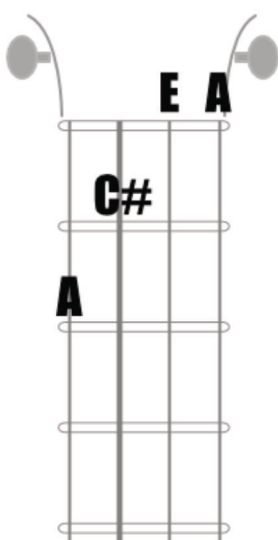
Chord Tones, Chords Spelling ...

Once you start to learn how chords are constructed, what the actual note names of the chord are, and how they relate to their parent major scale or any scale (*chord /scale degrees*), you are on your way to crafting amazing solos, melodies, riffs, licks and the like.

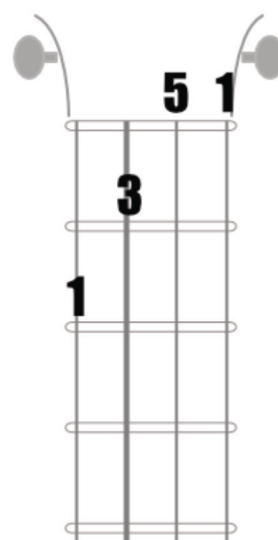
Here is the thinking and information I can get from a simple A major chord.



Shape

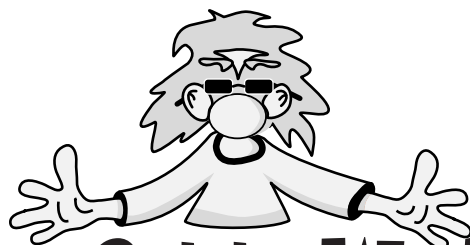


Chord Tones



Chord Degrees

An **A** major chord is **A C# E**, not this shape or that shape. And, I know right where all the A, C# and E notes are on the fingerboard.



Now Get to Work!!!

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