12 Essential Strums for Ukulele:

-Blues Comp Strum
-Swing Strum
-Rock Strum
-Punk Rock Strum
-New Orleans Boogie/Blues Strum
-Reggae Strum
-Calypso Strum
-Boom-Chuck Strum
-The Chunking Strum
-The Irish Strum
-The Doo Wop Strum
-The Waltz Strum

Lil Rev

www.lilrev.com

12 Strums Notes: w/ Lil Rev

1-Blues Comp/Swing Strum: BANJO IKEY {2 Strums}
EX: St. Louis, Sadie Green, Dream A Little Dream,

2-Rock Strum- PROUD MARY [2 Strums}
EX: Hello Mary Lou, Tulsa Time
-Great Exercise in practicing downbeats

3- **New Orleans Style** – SEA CRUISE
-Whole Lotta Shaking Going On, Red Hot, IKO

Doo Wop 4-**Calypso Strum**- SLOOP JOHN B. SAILS
EX: Pay Me My Money Down
        {Jamaica Farewell, Rum N Coca Cola, Day-O}

5-**Boom Chuck Strum**- FOLSUM PRISON BLUES
EX: Hey Good Looking, Will The Circle Be Unbroken

{2 Strums} Boom Chuck & Boom Chuck-A

6- **Doo Wop** C-Am-F-G7 Exercise / LOLI POP
-Doctor Uke's Site
-Come N Go W/ Me, Still of The Night, Stand By...

1

7-**Irish Strum** 6/8: ALL FOR ME GROG

Ex: Paddy on The Railway, Used To Work in Chicago, Irish Washerwoman

8-**Waltz Strum**- Goodnight Irene

Ex: Wild Rover, Wild Irish Rose,

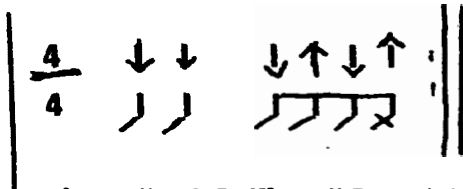9- **Reggae Strum**- Three Little Birds, Don't Worry, Scootchy Up Me O'man

EXTRA STRUM:

10-**Chunking Strum:** On 2/4 Proud Mary, Folsum

{13 Strums Total}

1) Blues Comp Strum:

Chord:

C7
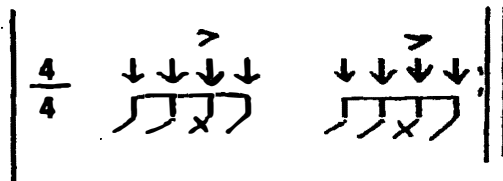

Listen To: B.B. King, T-Bone Walker, Charlie Christian, Stevie Ray
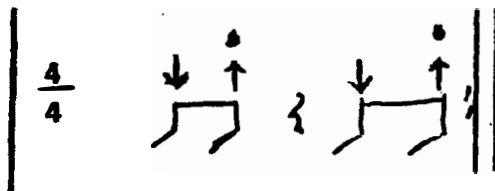
2) Simple Rock Strum:

Chord:

A

Listen To: Rolling Stones, Beatles, Buddy Holly and Elvis

3) Reggae Strum:

Chord:

A

Listen To: Bob Marley, Jimmy Cliff and Toots & The Maytals.

Strums by Lil Rev www.lilrev.com
http://fountainofuke.blogspot.com or lilrev@lilrev.com

3

$\frac{4}{4}$ ↓ ↓ ↓ ↑ ↓ | Blues comp strum , Swing Strum

Banjo Ikey's Old Time Blues arranged by Lil Rev

Chorus

C   F7   C   C7
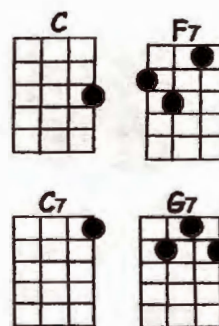Listen good people what the blues has done to me.
F7
Listen good people what the blues has done to me.
        G7
Make me lose my mortgage,
  F7   C
Twenty-five year guarantee.

C   F7   C   C7
Blues jumped a rabbit, rode him for a solid mile,
F7   C
Blues jumped a rabbit, rode him for a solid mile,
        G7
Well the rabbit laid down,
F7   C
Cried like a natural child.

C   F7   C   C7
I don't want no sugar stirred up in my lovin' tea.
F7   C
I don't want no sugar stirred up in my lovin' tea.
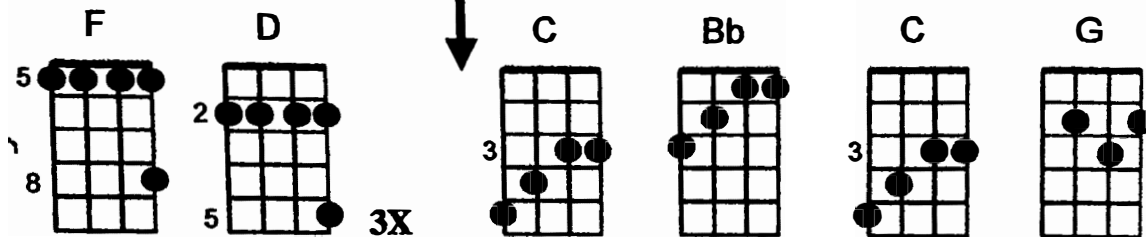   G7
Well the woman I am loving,
F7   C
Sweet enough for me.   **Chorus**

4

Proud Mary
Creedence Clear Water

Signature/Intro Riff

F   D   C   Bb   C   G

C

D7   Em

5

3X

[G] Left a good job in the city. Workin' for the man ev'ry night and day. And I never
lost one minute of sleepin' worryin' 'bout the way things might have been.
[D7] Big wheel keep on turnin' [Em] Proud Mary keep on [C] burnin'
[G] Rollin' rollin' rollin' on the river
[G] Rollin' rollin' rollin' on the river

(Inro Riff) [F] [D] [F] [D] [F] [D] [C] [Bb] [C] [G]

[G] Cleaned a lot of plates in Memphis. Pumped a lot of pain down in New Orleans. But
I never saw the good side of the city 'til I hitched a ride on a river boat queen.
[D7] Big wheel keep on turnin' [Em] Proud Mary keep on [C] burnin'
[G] Rollin' rollin' rollin' on the river
[G] Rollin' rollin' rollin' on the river
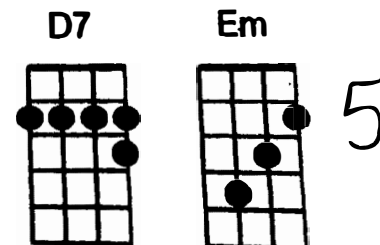
(Inro Riff) [F] [D] [F] [D] [F] [D] [C] [Bb] [C] [G]

[G] If you come down to the river bet you're gonna find some people who live. You
don't have to worry 'cause you have no money. People on the river are happy to give
[D7] Big wheel keep on turnin' [Em] Proud Mary keep on [C] burnin'
[G] Rollin' rollin' rollin' on the river
[G] Rollin' rollin' rollin' on the river

(Inro Riff) [F] [D] [F] [D] [F] [D] [C] [Bb] [C] [G]

Hound Dog
Jerry Leiber and Mike Stoller

Elvis Presley's first, apparently not very successful, appearance in Las Vegas, as an "extra added attraction," was in the Venus Room of the new Frontier Hotel from April 23 through May 6, 1956. Freddie Bell and the Bellboys were the hot act in town, and Elvis went to the Sands to take in their show. Elvis not only enjoyed the show, but also loved their reworking of "Hound Dog" and asked Freddie if he had any objections to him recording his own version. By May 16 Elvis had added "Hound Dog" to his live performances.

[G]You ain't nothin' but a hound dog, cryin' all the time.
You ain't nothin' but a[C]hound dog, cryin' all the[G]time
You ain't[D7]never caught a rabbit
And you[C]ain't no friend of[G]mine.

[G]When they said you was high classed, well, that was just a lie.
When they said you was[C]high classed, well, that was just
a[G]lie.
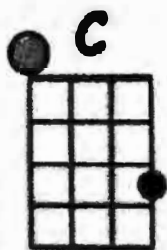You ain't[D7]never caught a rabbit
And you[C]ain't no friend of[G]mine.

[G]You ain't nothin' but a hound dog, cryin' all the time.
You ain't nothin' but a[C]hound dog, cryin' all the[G]time
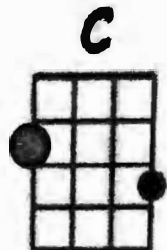You ain't[D7]never caught a rabbit
And you[C]ain't no friend of[G]mine.

C

D7

G
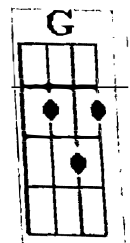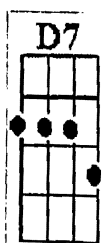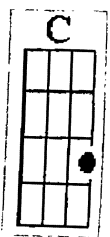
✳ <u>BOOGIE NOTES IN THE KEY OF C:</u>

Boogie notes added to the C chord (I)

C   *C*   *C*
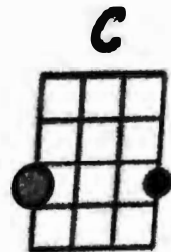
0 0 0 3   1 0 0 3   2 0 0 3

Boogie notes added to the F chord (IV)

F   *F*   *F*
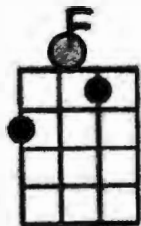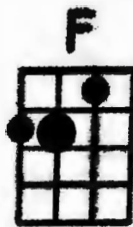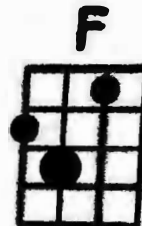
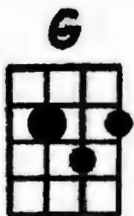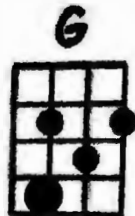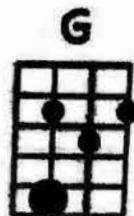2 0 1 0   2 3 1 0   2 3 1 0

Boogie notes added to the G chord (V)

G   *G*   *G*

0 2 3 2   0 4 3 2   0 4 3 2

Watch this video example below to hear a 12 bar blues boogie strum in the key of C: **https://youtu.be/rOg6wT3nR_A**

New Orleans

SEA CRUISE
H. Smith

C
Old man rhythm is in my shoes

C
It's no use sittin and a singin the blues

G7
So be my guest, you got nothin to lose

C
Won't ya let me take you on a __ sea cruise?

CHORUS:

C   C   G7
Oo-ee, oo-ee baby Oo-ee, oo-ee baby Oo-ee, oo-ee baby

C
Won't ya let me take you on a __ sea cruise?

BRIDGE:

F   F7   C   (C7)
Feel like jumpin baby won't ya join me please

F   F7   G7
I don't like beggin but now I'm on bended knee

C
I got to get to rockin get my hat off the rack

C
I got to boogie woogie like a knife in the back

G7
So be my guest, you got nothin to lose

C
Won't ya let me take you on a __ sea cruise?
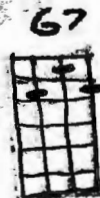
CHORUS

C
I got to get to movin baby I ain't lyin

C
My heart is beatin rhythm and it's right on time

G7
So be my guest, you got nothin to lose

C
Won't ya let me take you on a__ sea cruise?

CHORUS, BRIDGE, CHORUS

Add extra chords within ( ) for boogie woogie feel

Calypso Strum ||: ↓ ↓↑ · ↑↓ ↑:|| #8

Sloop John B
(Traditional)

G   C   D

Am

[G]We come on the sloop John B
My grandfather and me
Around Nassau town, we did roam[D]
Drinking all [G]night
Got into a [C]fight [Am]
I [G]feel so broke up
I [D]wanna go [G]home

(Chorus)
[G]So hoist up the John B's sail
See how the mainsail sets
Call for the Captain ashore
And let me go [D]home,
I wanna go [G]home,
I wanna go [C]home, [Am] I [G]feel so broke up
I [D]wanna go [G]home

[G]The first mate he got drunk
And broke in the Captain's trunk
The constable had to come and take him a[D]way
Sheriff John [G]Stone
Why don't you leave me [C]alone,[Am]
Well I [G]feel so broke up [D]I wanna go [G]home

(Chorus)

[G]The poor cook he caught the fits
And threw away all my grits
And then he took and he ate up all of my [D]corn
Let me go [C]home   c
Why don't they let me go [G]home [Am]
[G]This is the worst trip [D]I've ever been [G]on

9

Repeat

"Pay Me My Money Down"

G
I thought I heard the Captain say,
D7
Pay me my money down,

Tomorrow is our sailing day,
G
Pay me my money down

G
Oh pay me, oh pay me,
D7
Pay me my money down,

Pay me or go to jail,
G
Pay me my money down

G
As soon as the boat was clear of the bar,
D7
Pay me my money down,

The captain knocked me down with a spar,
G
Pay me my money down

Chorus:

G
If I'd been a rich man's son,
D7
Pay me my money down,

I'd sit on the river and watch it run,
G
Pay me my money down

Chorus:

www.lilrev.com
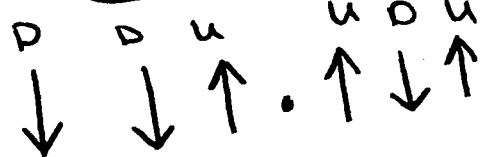**http://fountainofuke.blogspot.com**

STRUM

D   D U   U D U
↓   ↓ ↑ . ↑ ↓ ↑

D7

10

Folsom Prison Blues

Johnny Cash Cash was inspired to write this song after seeing the movie Inside the Walls of Folsom Prison (1951) while serving in West Germany in the United States Air Force. Cash recounted how he came up with the "Reno" line: "I sat with my pen in my hand, trying to think up the worst reason a person could have for killing another person, and that's what came to mind."

[G]I hear the train a coming it's rolling round the bend
and I ain't seen the sunshine since I don't know when
I'm[C]stuck at Folsom Prison and time keeps draggin'[G]on
But that[D7]train keeps rollin' on down to San An-[G]tone

[G]When I was just a baby my Mama told me 'Son
always be a good boy; don't ever play with guns."
But I[C]shot the man in Reno, just to watch him[G]die
when I[D7]hear that whistle blowin' I hang my head and[G]cry

[G]I bet there's rich folks eatin', in a fancy dining car,
They're probably drinkin' coffee, and smokin' big cigars,
But I[C]know I had it comin', I know I can't be[G]free,
But those[D7]people keep a-movin', and that's what tortures[G]me.

[G]Well, if they freed me from this prison, If that railroad train was
mine, I bet I'd move out over a little, farther down the line,
Far[C]from Folsom Prison, that's where I want to[G]stay,
And I'd[D7]let that lonesome whistle, blow my blues a-[G]way.

C

D7

G
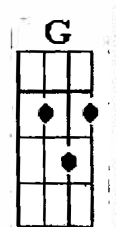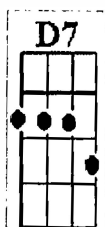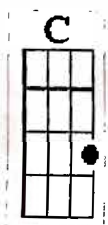
The Simplified Doo-Wop Strum

For as long as I can remember, America has had a never-ending fascination with the doo-wop era. They were tunes just as easily sung on the street corner as on a concert stage, and they left an indelible mark on American popular music that isn't likely to go away anytime soon. The music was popularized by groups like the Del Vikings ("Come Go with Me"), the Tokens ("The Lion Sleeps Tonight"), the Chimes ("I'm in the Mood for Love"), the Marcels ("Blue Moon"), and 1957's million-selling hit by the Silhouettes titled "Get a Job."

Doo-wop added fuel to the rock 'n' roll fire while leaning heavily on R&B and soul. It was the catalyst for countless Beatles songs and added a wholesome counterpart to the oft-misunderstood generations of the '50s and '60s. They were clean-cut, well-dressed, and drenched in luscious vocal harmonies sweet enough to win the affection of mom and daughter alike; after all, who could argue with the Chords as they sang "Sh-Boom, Sh-Boom" or the Shirelles' "Will You Love Me Tomorrow?" Ukulele clubs the world over have embraced this repertoire and for good reason: it's fun, easy to play, sounds great, and everyone seems to know this body of work well enough to sing along.

Here's what the typical doo-wop chord progression sounds like in a few keys. Try strumming these progressions a few times in 6/8 time while counting "1–2–3, 1–2–3" over each chord change. Soon you'll hear the reason why this chord progression has been given its own name by musicians near and far.

1. Key of Bb: Bb–Gm–Eb–F7

2. Key of C: C–Am–F–G7

3. Key of F: F–Dm–Bb–C7

4. Key of G: G–Em–C–D

5. Key of A: A–F#m–D–E7

Try muting the Am the 1st time through
Then try muting the F the 2nd time through

Exercise

Using your thumb to brush down across all four strings, let's use Example #2 from above (key of C), counting "1–2–3, 1–2–3," over each chord change, putting the accent on the second "1."

COUNT: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Once you've mastered this fabulous strum using the thumb, consider trying it with the two-finger triplet or the fan stroke. See the video for demonstrations of each.

This chord progression sounds great any way you slice it, so why not experiment with tremolo, roll strokes, or any other cool strum-hand techniques you have learned in this book.
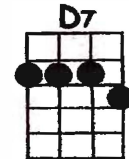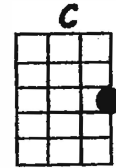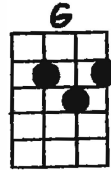
12

All For Me Grog (traditional Irish drinking song)

G   C   G
All for me grog, me jolly, jolly grog

G   D7
All for me beer and tobacco

G   C   G
I spent all me dough on lassies don't ya know

G   D7   G D7 G
Across the western ocean I must wander

G   C   G
All for me boots, me <u>noggin', noggin'</u> boots

G   D7
All for me beer and tobacco

     G   C   G
Oh the heels are all worn out, and the toes are torn about

    G   D7   G D7 G
And the soles are looking out for better weather. (Chorus)

G   C   G
All for me shirt, me <u>noggin', noggin'</u> shirt

G   D7
All for me beer and tobacco

G   C   G
Oh the sleeves are all worn out, and the collar's torn about

G   D7   G D7 G
And the tail is looking out for better weather. (Chorus)

G   C   G
Sick in the head, I haven't been to bed

G   D7
<u>Since first I come ashore from me slumber</u>
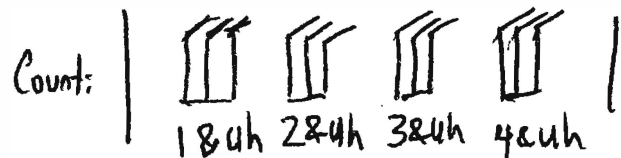
    G   C   G
Oh I spent all me dough on lassies don'tcha know.

  G   D7   G D7 G
Across the western ocean I must wander. (Chorus)

Count: 1&uh   2&uh   3&uh   4&uh

Traditional Irish drinking song of leaving, loss & liquor.
As sung by Lil Rev on **Fountain of Uke # 2**
lilrev.com

13

4

The Wild Rover

(Traditional Irish folk song, origin unknown.)

I've (G) been a wild rover for many a (C) year
And I (G) spent all my (C) money on (D) whiskey and (G) beer,
And (G) now I'm returning with gold in great (C) store
And (G) I never will (C) play the wild (D) rover no (G) more.

And it's (D) no, nay, never, (Z)(Z
(G) No nay never no (C) more,
Will I (G) play the wild (C) rover
No (D) never no (G) more.

I (G) went to an ale-house I used to fre(C)quent
And I (G) told the land(C)lady my (D) money was (G) spent.
I (G) asked her for credit, she answered me (C) "Nay
Such (G) custom as (C) yours I could (D) have any (G) day."

(chorus)

I (G) took from my pocket ten sovereigns (C) bright
And the (G) landlady's (C) eyes opened (D) wide with de(G)light.
She (G) said "I have whiskey and wines of the (C) best
And the (G) words that I (C) spoke sure were (D) only in (G) jest."

(chorus)

I'll go (G) home to my parents, confess what I've (C) done
And I'll (G) ask them to (C) pardon their (D) prodigal (G) son.
And (G) if they forgive me as ofttimes be(C)fore
Sure I (G) never will (C) play the wild (D) rover no (G) more.

(chorus)

14
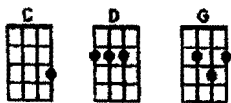
Title	One Day
Artist	Matisyahu
Album	Lights
Genre	hasidic reggae, Hip-Hop, indie, jewish, reggae

Dm   F   Bb = A#   C

Intro: F C Dm Bb


```
F            C            Dm          Bb
 Sometimes I lay under the moon, I thank God I'm breathing
F      C              Dm          Bb
 Then I pray don't take me soon, 'cause I am here for reason
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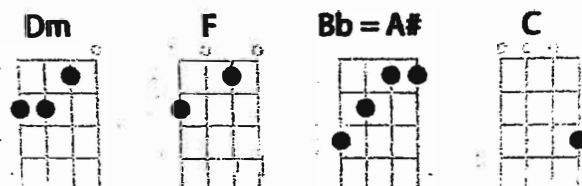
Pre-Chorus:
```
F                    C           Dm                Bb
Sometimes in my tears I drown, but I never let it get me down
        F          C          Dm            Bb
So when negativity surrounds, I know someday it'll all turn around because
```

Chorus:
```
F                    C
All my life I've been waiting for,
        Dm                   Bb
I've been praying for, for the people to say
F              C
That we don't wanna fight no more,
        Dm                   Bb
there'll be no more wars, and our children will play
F       C      Dm      Bb
 One day, one day, one day,  oh oh oh
F       C      Dm      Bb
 One day, one day, one day,  oh oh oh
```


```
F           C          Dm                Bb
 It's not about win or lose, 'cause we all lose when they feed on the
F                C
Souls of the innocent, blood-drenched pavement,
Dm                   Bb
keep on movin' though the waters stay ragin'
F         C                        Dm        Bb
```

15

Scootchy Up Me O'Man

Strum: ↓↑ . ↓↑ . ↓↑ .

G   C   G
Scootchy up me o'man come a little closer
G   C   G
Know I love me O'Man, Put Yo' head up on me shoulder
C   D   G
Scootchy Up me o'man, now together we grow older
    G
    You're me bird of paradise
    C
    Pimento and me spice
    D   G
    I could eat you up like-a-everything-a-nice
    G
    No need to cook the chicken
         C
    No, no jerk it on the grille
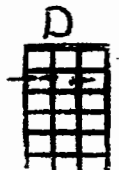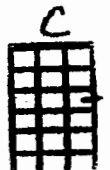   D   G
    Loving you me o'man, gives me such a thrill
Em   C
Apples in the summer, peaches in the fall
Em   C
I can't have me o'man, don't want none at all
Em   C
Once I had a banjo strings was made of twine
Em   C   D   G
Only song that I could sing I wish that...gal were mine.

Reggae Strum

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