



The Language of Music

bar line—Line that goes from the top line to the bottom line of a staff.

final bar line—Thin and thick vertical lines that appear at the end of a piece of music.

measure (bar)—Space on a staff between two bar lines. Every measure begins with a strong beat.

time signature—Numbers at the beginning of a song that tell you how many beats are in a measure and the pattern of strong and weak beats.

repeat sign—thin and thick vertical lines with two dots. Repeat the section of music enclosed in the repeat signs. Go back to the beginning if there is only one repeat sign.



chord—Two or more pitches played at the same time. On the ukulele, chords are usually four pitches played together because the instrument has four strings.

major chord—chord with **intervals** (distances) between its pitches that make it sound happy or bright to most people.



About the Songs

Are You Sleeping?, *Three Blind Mice*, and *Row, Row, Row Your Boat* are **traditional** songs, which means they have a long history but their exact origin is unknown. On the other hand, we know Italian musician Giacomo Gotifredo Ferrari wrote the music for *Wake Up You Sleepyhead!* Carl Gottlieb Hering wrote the German words.

All four songs are **rounds**—songs that can be sung or played by two or more musicians starting at different times. Numbers in green circles tell you where each group of musicians can begin. Black numbers above the music are **measure numbers**.

Use the **TAB** to show you how to play the melodies. Remember that the top TAB line is the string closest to the ground when you are playing. The TAB numbers tell you which fret to stop on that string. (See page 5 for more information.) If you want to learn how to read the notes on the top five-line staff, turn to pages 54–55.

Beat Pattern:
STRONG-weak-STRONG-weak

Are You Sleeping? (Frère Jacques)

Strum: ↓ ↓ ↓ ↓



French Traditional Song

1 2

1. Are you sleep - ing? Are you sleep - ing? Bro - ther John, Bro - ther John,
2. Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?

TAB 0 2 0 0 | 0 2 0 0 | 0 1 3 | 0 1 3

3 4

Morn - ing bells are ring - ing! Morn - ing bells are ring - ing! Ding, dang, dong, Ding, dang, dong,
Son - nez les ma - ti - nes! Son - nez les ma - ti - nes! Ding, dang, dong, Ding, dang, dong

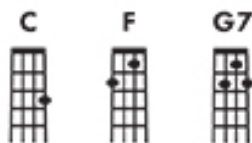
TAB 3 0 3 1 0 0 | 3 0 3 1 0 0 | 0 3 0 0 | 0 3 0 0

Strum the chords Sing and strum Play the melody Create an ensemble

Beale Street Blues

Beat Pattern:
STRONG-weak-STRONG-weak

Strum: 



Begin with your left hand in **first position** to play the melody.

Shift your left hand to **third position** when playing the two-string blues scale pitches in measures 13–24.

Try changing the pitch order or the rhythm to create an improvisation.


Shift back to **first position** when you reach measure 25.

W. C. Handy (1873–1958)

A C 


The Sev - en won - ders of the world I've seen, _____

TAB: 3 3 4 | 0 4 0 1 0 0 | 3

5 F  C 

And man - y are the plac - es I have been, _____ Take my ad -

TAB: 3 4 0 | 3 4 0 3 0 1 | 0 1 2

9 G7  F  C 

vice friends and see Beale Street first, _____


TAB: 3 3 | 3 0 2 0 3 3 | 3

B C  F 

13

TAB: 1 3 4 | 1 3 4 | 1 3 4 | 1 3 4 | 1 3 4 | 1 3 4

3 5 6 | 3 5 6 | 3 5 6 | 3 5 6 | 3 5 6 | 3 5 6

19 C  G7  F  C 

repeat for solos after last solo **A**

I'd rath - er

TAB: 1 3 4 | 1 3 4 | 1 3 4 | 1 3 4 | 1 1 1

3 5 6 | 3 5 6 | 3 5 6 | 3 5 6 | 3 3 3

0 3 3 3

26 **C**

30 **F** **C**

34 **G7** **F** **C**

- Strum the chords Sing and strum; can you swing the melody? Play the melody

- Create a blues band! In the B section, one person improvises using the blues scale pitches provided while everyone else strums the C blues chord progression. Take turns so everyone gets a chance to play a solo.



Share Your Knowledge

- Identify the chords in the 12-bar blues in the key of C.
- Describe a scale in your own words.
- What makes blues music sound different than the songs in Chapters 2–6?
- Explain what it means to perform with a swing feel.
- Describe your experiences when improvising. What makes an improvisation sound good?
- Write a short report on the history of the blues. Discuss why this style of music is so important. Include information on the composer known as “Father of the Blues.”
- Explain ABA form in your own words.
- Explain what is meant by first and third position. What is the reason for changing positions as you play?
- Compose lyrics for a 12-bar blues. Then, create your own blues song by using the 12-bar blues chord progression and the pitches from the two-string blues scale. Choose a title for your song that fits the mood of your melody and lyrics.
- Imagine you were describing the blues to someone who had never heard blues music. What are some words you might use to help the person imagine the sound of the blues?