

# Jamming On Baritone

## With Standard Tuned (Soprano, Concert, Tenor) Ukuleles



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Key of example progression: G

Harmony: G, C, D

BPM: 85

Video Tutorial: <https://www.youtube.com/watch?v=G5GMyam3gJM>

Chord Progression Used:

| G //// | C //// | D //// | G ////

Strum Pattern: This is a cool strum pattern for mid tempo BPMs, it allows for a lot of variation as well

1 e & a 2 e & a 3 e & a 4 e & a |  
X  
D D D U U D |

Before Jamming:

- Before any of the techniques you need to find out what the chords are
- When someone on Tenor plays a G chord you play a G on Baritone
- When they play E minor, you play minor
- When they play Bm7b5... you guessed you play a Bm7b5 (B minor seven flat five)
- Wait! There is one little caveat (first time I've used that word on tenthumbs) while you do use the same shapes on the baritone, the same shapes don't produce the same chord.
- The baritone ukulele is tuned the same was a standard ukulele, but every note is 5 notes down.
- Standard to Baritone Tuning
  - o A -> Ab, G, Gb, F, E
  - o E -> Eb, D, Db, C, B
  - o C -> B, Bb, A, Ab, G
  - o G -> Gb, F, E, Eb, D
- So the baritone is tuned from highest to lowest, E, B, G, D and the chords move the exact same way.
- To find out what shape you need to play, because we need to know what is on the baritone, we actually go up, so the progression is G, C, D, lets find the shapes 1 by 1
  - o G -> Ab, A, Bb, B, C



These are just some examples.

### Technique 3 - Fingerpicking

5 G 6 C 7 D 8 G

- The strum pattern strums on the 1 2 & and here the fingerpicking happens at the same place
- You don't have to fingerpick in the exact same places they strum but you should take the strum pattern into account.
- Over lapping most of the strum pattern with slight variations is where you will have the most success.

### Technique 4 - Different shapes

- The same way the C shape that you play on the tenor becomes a G on the baritone, ALL the c shapes on the tenor are now G chords on the baritone.
- That is true for all the chords, once you find out what shape you should be playing you can take notice that you can use all the voicings of your new chord all over the fretboard.

G C D

### Technique 5 - Going to shredsville, population you.

- The scale is always an option as well. When using the scale you should be aware of a couple of things like
- Are you playing a solo? If so how many chord progressions will you play before the singer comes back in? By knowing when the solo ends you will know when to increase the drama, dissonance, resolution, etc. It is very important to know how much time you have
- Are you playing fills? If so make sure you DO NOT step on your singers toes. Your role is to ADD to the song, not take away from it. I had a jam session the other day with someone trying to learn drums... and he didn't listen to the other musicians, it was a disaster. Once he got on the sticks it ruined the jam, we had 5 really good musicians there and we couldn't do anything because the guy was just beating on the toms, it was a big time bummer.