Celtic Music for Ukulele Low G

by Ellen S. Whitaker

Traditional Music from Ireland, Scotland, Wales, Cornwall,
Arranged for Ukulele

Tablature and Standard Notation

Beginner and Early Intermediate Levels

Press For Peace Music Publications

Available at Lulu.com and many other book sellers.

Celtic Music for Ukulele: Low G

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** From *Music for Classical and Fingerstyle Ukulele*
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Introduction

The tunes arranged in *Celtic Music for Ukulele: Low G* are among the most popular traditional music from Ireland, Scotland, Wales, Cornwall and Brittany. You'll find a nice variety of songs and instrumental pieces, fiddle tunes, jigs, reels, hornpipe, marches, laments and ballads.

The arrangements vary from a simple melody (and lyrics) with chords for accompaniment to more complex fingerstyle instrumental arrangements in a two-voice texture.

The level of expertise necessary to enjoy this book is beginner through early intermediate.

Although the pieces are not strictly ordered from least to most challenging, those requiring the least experience and skill are closer to the front of the book and those requiring the most skill are presented toward the end.

Many of the arrangements are in a two-voice texture. The right hand thumb will be playing a lower line (aka "voice") of music, which will have the note-stems pointing downward. The fingers will be playing a higher voice (or voices).

The suggested left-hand fingerings are chosen with an effort to balance concerns for comfort, smoothness, cleanness, efficiency and timbre. Before changing any left-hand fingerings, consider how it will affect the smoothness of the individual lines. Sometimes the reason for a certain fingering will only become apparent several beats later. Be certain that you will not be releasing a long note too soon or sacrificing the convenient use of a guide finger or pivot finger.

Right-hand finger suggestions take into account timbre and smoothness. Using the thumb, *p*, in the bottom voice and fingers (*i, m,* and *a*) in the top voice(s) creates a distinct difference in the timbre between the voices. This will help your audience to follow the individual voices in the pieces and appreciate the interactions between the voices.

Regarding choices made while arranging pieces in this collection: Liberties were necessarily taken when moving this music from other instruments to the ukulele. Octave displacement was used on occasion in order to keep a melody within the ukulele's range. Ornamentation was kept to a minimum, so less experienced players can enjoy the music, but players are encouraged to ad lib their own ornamentation if they wish.

For pieces that are modal, rather than based on a scale in the major/minor system of tonality, I have provided the mode beneath the title. You'll see that the key signatures for these pieces are unusual. Please see "A Brief Music Theory Lesson" on the next page if you are curious about the modes.

A Brief Music Theory Lesson:

About the Mod

PREVIEW

You will notice that m
pieces in this book are in maj
will also notice that some of t
have a key signature that doe
match the key the piece is wr
These are modal pieces, base
other than those we are most
(the major scale and the melo
harmonic forms of the minor

For example, *Red-hai*
clearly has the note C as its h
it were in C major, it would h
sharps or flats in its key signa
were in C minor, the key sign
have three flats. But the key s
one flat. This is because the
based on the notes found in tl
on C in mixolydian mode.

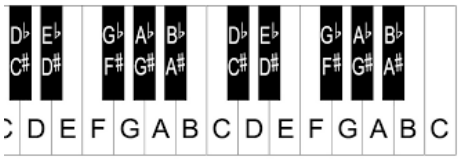
Mixolydian mode is fr
found in Celtic music. A mod
pattern of intervals between t
consecutive notes of a scale.
mixolydian scale is created by following the pattern of whole steps (w) and half steps (h) one would find if playing a G scale with no sharps or flats:

G w **A** w **B** h **C** w **D** w **E** h **F** w **G**

If we begin a scale on the note C, and follow the mixolydian pattern of whole steps and half steps, it will yield the following scale: **C D E F G A Bb C**

e scale that *Red-haired Boy* is
n. Therefore, the piece is in
dian and the key signature is one

illustrate the seven modes (of
xolydian is one), it is helpful to
e scales derived from each mode
t require any sharps or flats.
e can demonstrate the modes
the white keys on a piano.



lways only a half step from E
also from B and C (no black
en the notes in these pairs).
ring this makes it easy to see
half steps fall in each scale.
we begin a scale on A and use no
flats, we are following the
whole steps and half steps
Aeolian mode. That is:

w - h - w - w - h - w - w

All seven modes are listed below together with the scale derived from them that requires no sharps or flats:

Aeolian	A B C D E F G A
Locrian	B C D E F G A B

Ionian	C D E F G A B C
Dorian	D E F G A B C D
Phrygian	E F G A B C D E
Lydian	F G A B C D E F
Mixolydian	G A B C D E F

In addition to several p
major keys (Ionian mode), an
Mixolydian, this volume incl
also in Dorian mode and Aeo
Aeolian mode, although knov
"natural form" of our minor s
distinctly modal sound when
its natural form.

Ordinarily, in contemp
Western music, the 7th note c
scale is altered, being raised a
provide a "leading tone," pul
music more strongly toward t
note (scale degree 1, aka the '
is referred to as the harmonic
minor scale.

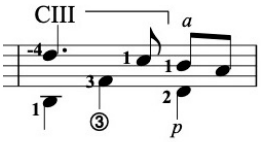
Another way that the r
gets altered in contemporary
music is to raise both scale de
scale degree 7 by a half step e
a melodic line is moving upw
the tonic from scale degree 6
raised 7th scale degree, scale
raised also. Otherwise, a leap of a step and a half would exist between the 6th and 7th degree. We raise scale degree 6 to reduce this interval to just a whole step (major 2nd). We call this the "melodic form of the minor" because it is the ascending melodic movement that makes it "necessary" to raise scale degree 6 when scale degree 7 is raised.

But in *Separation of Soul and*
get a modal sound because scale
although used extensively in the
ever raised by a half step to
leading tone." And because
ee 7 is never raised, neither then
egree 6.
thout any alterations to the
ale within a piece, it is more
o say the piece is in aeolian
er than in the minor mode. The
he aeolian mode in its unaltered
uite different from what we hear
using the more usual harmonic
c forms of the minor scale.
rian mode is another mode that
ave a "leading tone." That is to
cale degree 7 is a whole step
n tonic. You will find that when
s approached by step in Dorian
s generally approached from
ner than from below. It is often
oached by leap. *Nyth y Gwew* is
le of a tune in Dorian mode.
xolydian mode also lacks the "leading tone" effect of a 7th scale degree that is only a half step away from tonic. And like Dorian mode, pieces in Mixolydian mode often have melodic movement to the tonic by leap or from above when moving stepwise to tonic.

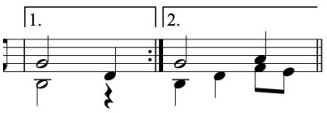
PREVIEW

Glossary and Notation Guide

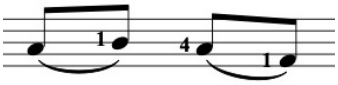
1,2,3,4	Left-hand finger numbers. Pointer finger, middle finger, ring finger and pinky finger respectively. The left-hand thumb is not numbered because it is not used on the fretboard.
-1, -2, -3, -4	A dash in front of a left-hand finger number indicates a "guide finger." It means that the finger should remain in very light contact with the string as it shifts to its new note on that same string.
Aeolian	See "A Brief Music Theory Lesson" on page *vi.*
Allegro	Quick. lively, bright
Andante	Flowing, slowish but not slow
CIII, 1/2CIII	Bar the 3rd fret (with the index finger), bar 2 strings of the 3rd fret, respectively.
Dorian	See "A Brief Music Theory Lesson" on page *vi.*
ff, f, mf, mp, p, pp	Dynamic markings, indicating relative volume. Very strong, strong, medium-strong, medium-soft, and soft (or restrained), very soft, respectively.
G, C, D7, Am, Em, F, etc.	Accompaniment chords for an accompanist to play ad lib, or for accompanying yourself singing in the songs where lyrics are provided.
Maestoso	Majestica
Moderato	Moderate tempo
Mixolydian	See "A Brief Music Theory Lesson" on page *vi.*
p, i, m, a	Right hand finger indications. Thumb, index, middle, and ring fingers, respectively.
rit.	Ritarndando. Hold back, gradually diminishing in speed.
simile	Continue in the same manner.
swing eighths	Instead of dividing the beat evenly, give the first eighth note 2/3 of the beat and the second eighth note only 1/3 of the beat.



Bar the 3rd fret with the 1st finger. (CIII) The circled number is a string number. the F will be played on the 3rd string instead of on the 2nd string at the 1st fret because, with the 3rd fret bar, we do not have access to the 1st fret F.

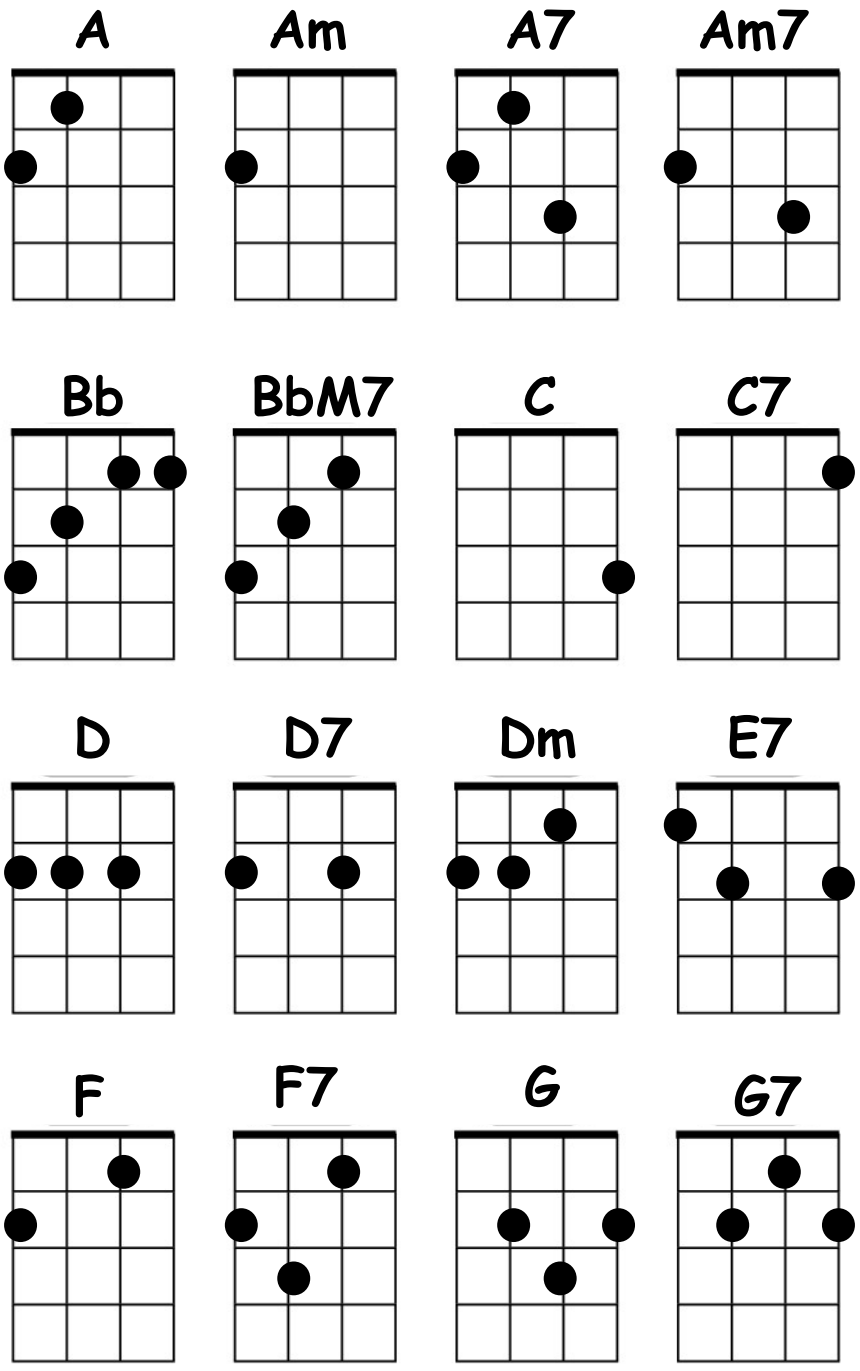


First ending and 2nd ending. The first time through the section the piece that is being repeated, use the material under the line marked with the "1." The 2nd time through the section, skip the first ending and do the material in the second ending instead.



Hammer-on slur and pull-off slur, respectively. In each pair of notes connect by a curved line, articulate the first note in the usual way with the right hand finger. Then, articulate the second note of the pair using only the left hand finger to sound the note. For hammer-on slurs, we "hammer" the finger onto the string to sound the second note. For the pull-off slur, we prepare both notes with the left hand, articulate the first note in the usual way and then slide our 4th finger off of the string to sound the second note (F) already prepared with the 1st finger on the string.

Frequently Used Chords
Ukulele

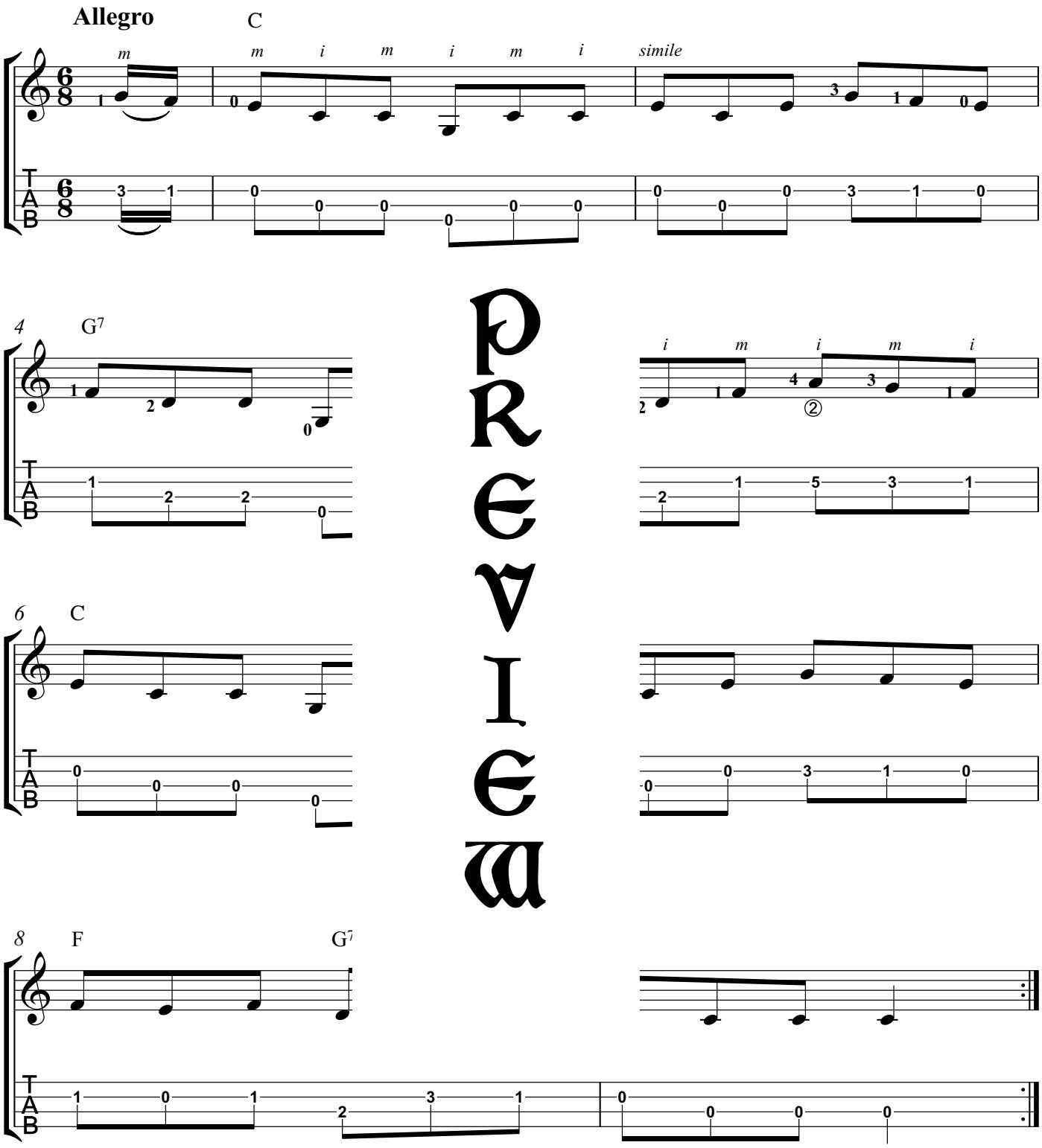


Irish Washerwoman

Arranged for Ukulele
by Ellen S. Whitaker

Irish Traditional Jig

Low G



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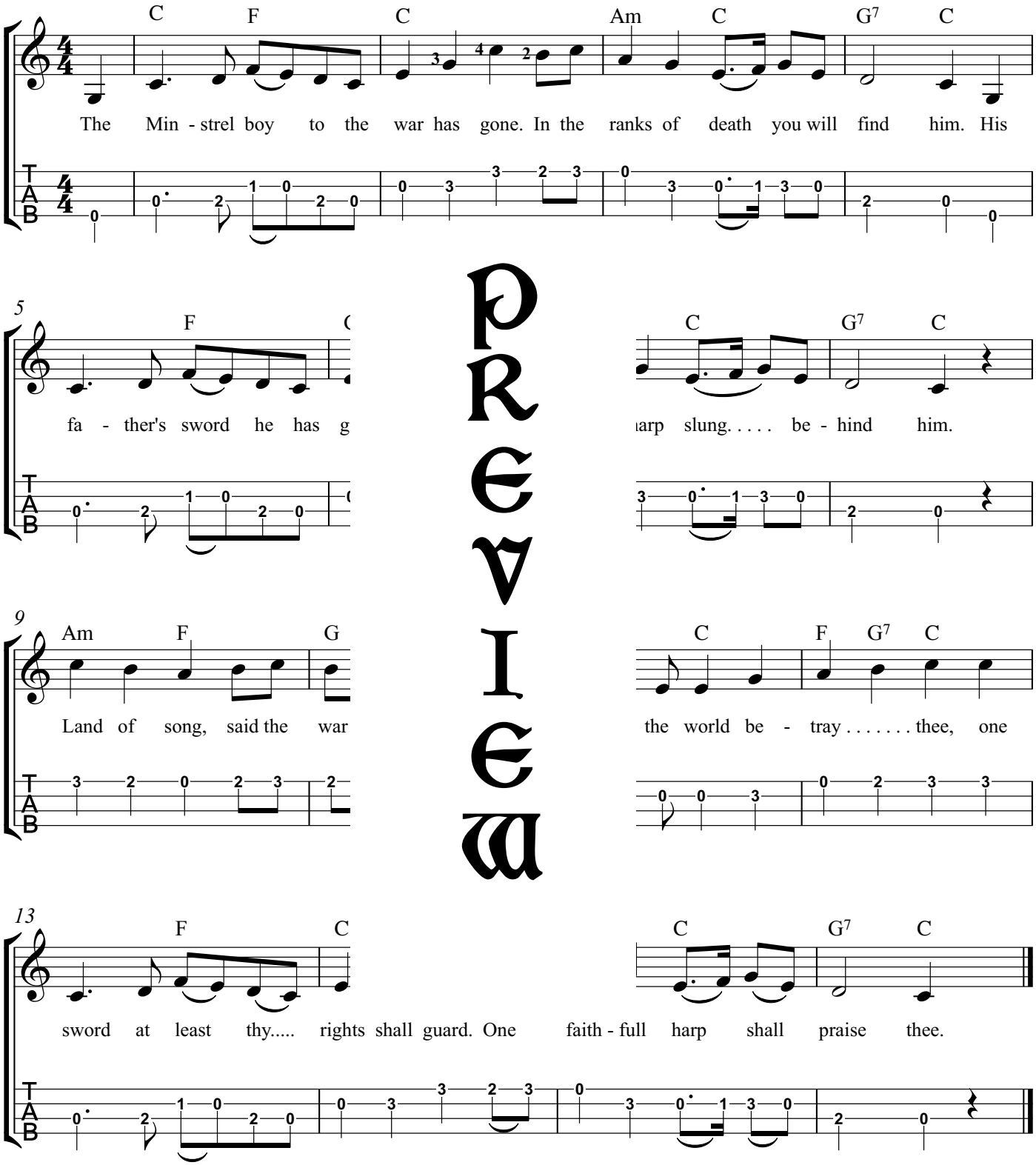
The Minstrel Boy

Arranged for Ukulele
by Ellen S. Whitaker

Tune: Medieval Irish Air
Words: Thomas Moore

Low G

Moderato ♩ = 100



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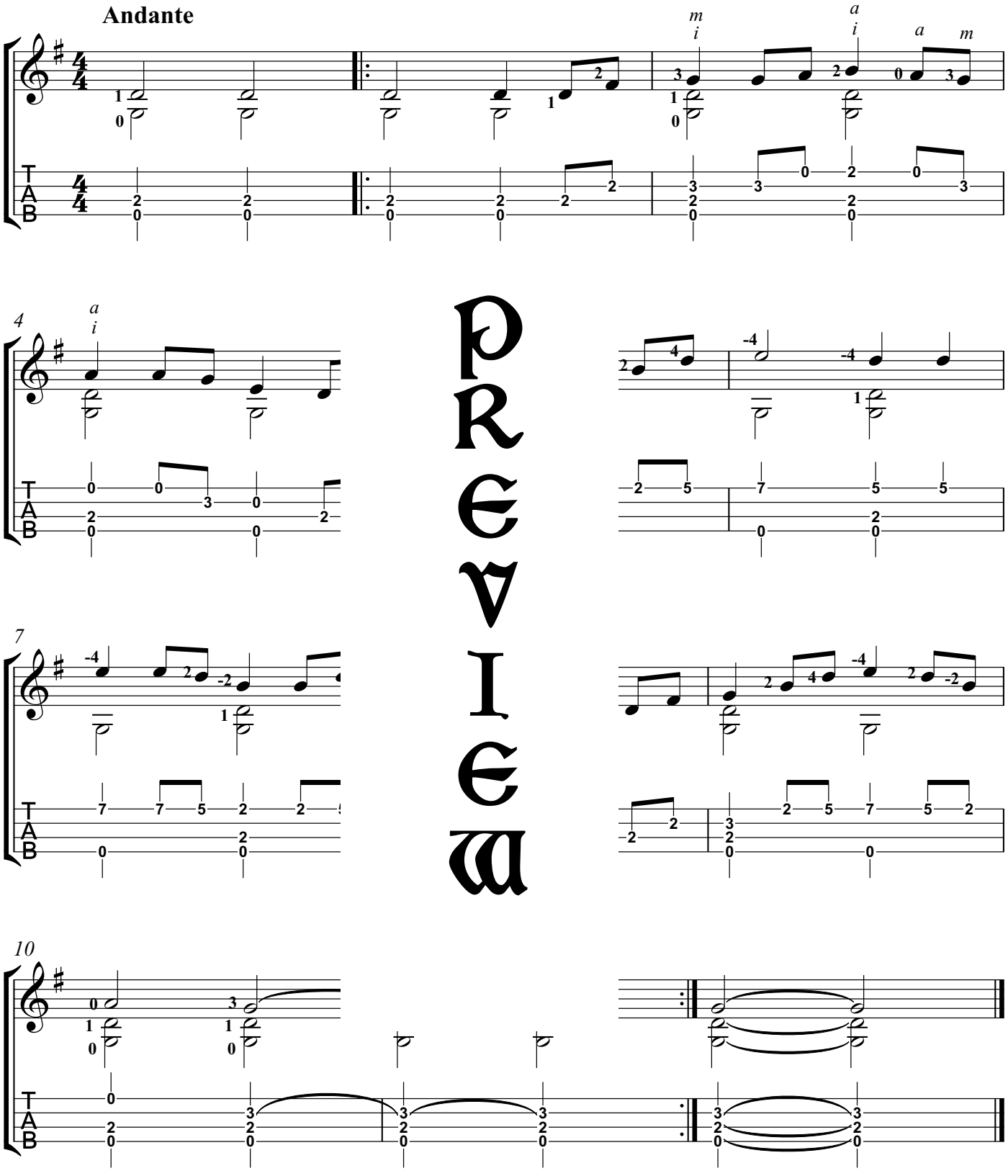
Loch Lomond

Arranged for Solo Ukulele
by Ellen S. Whitaker

Scottish Traditional

Low G



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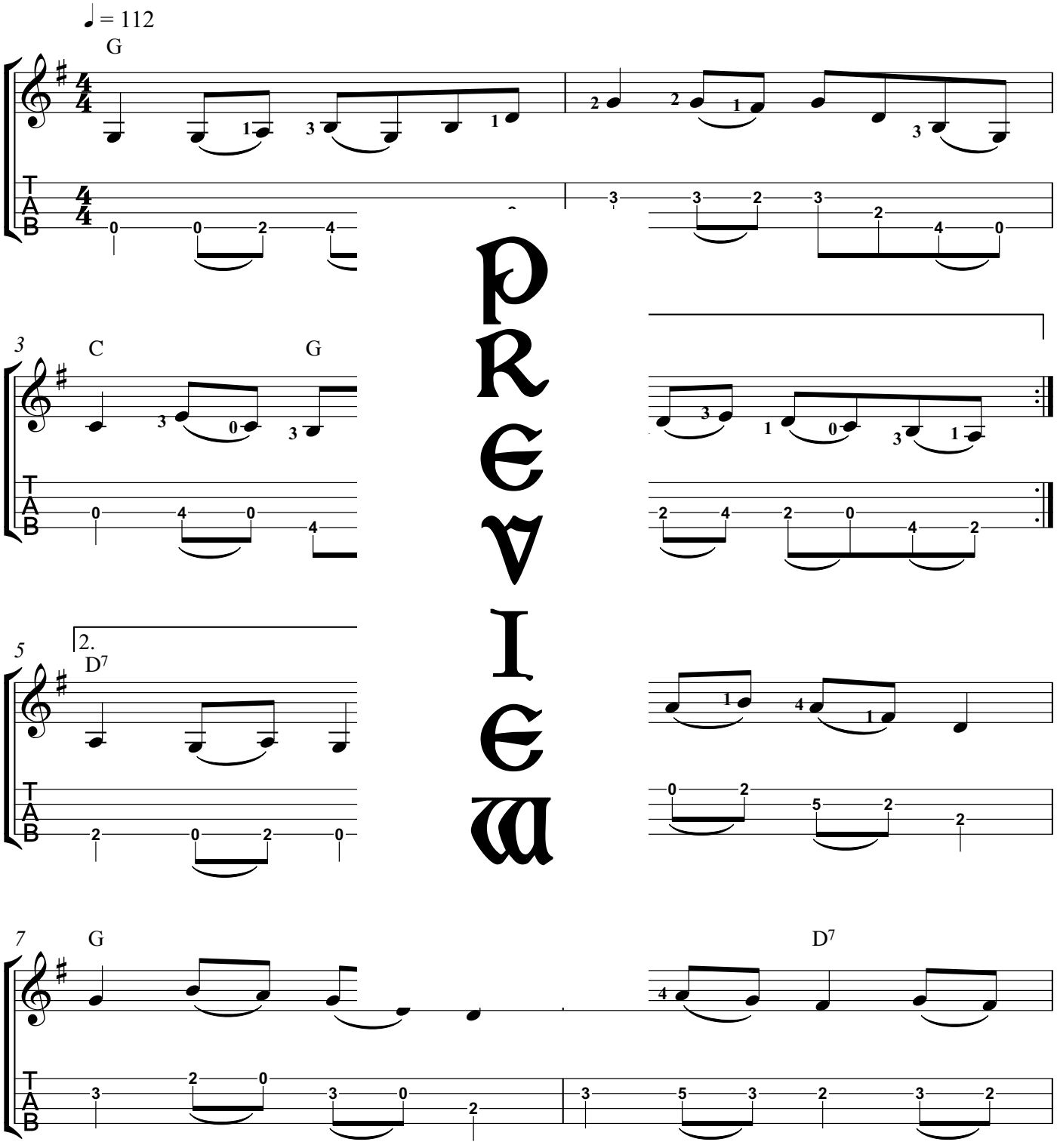
Scotland The Brave

(Second position throughout)

Arranged For Solo Ukulele
by Ellen S. Whitaker

Scottish Traditional

Low G



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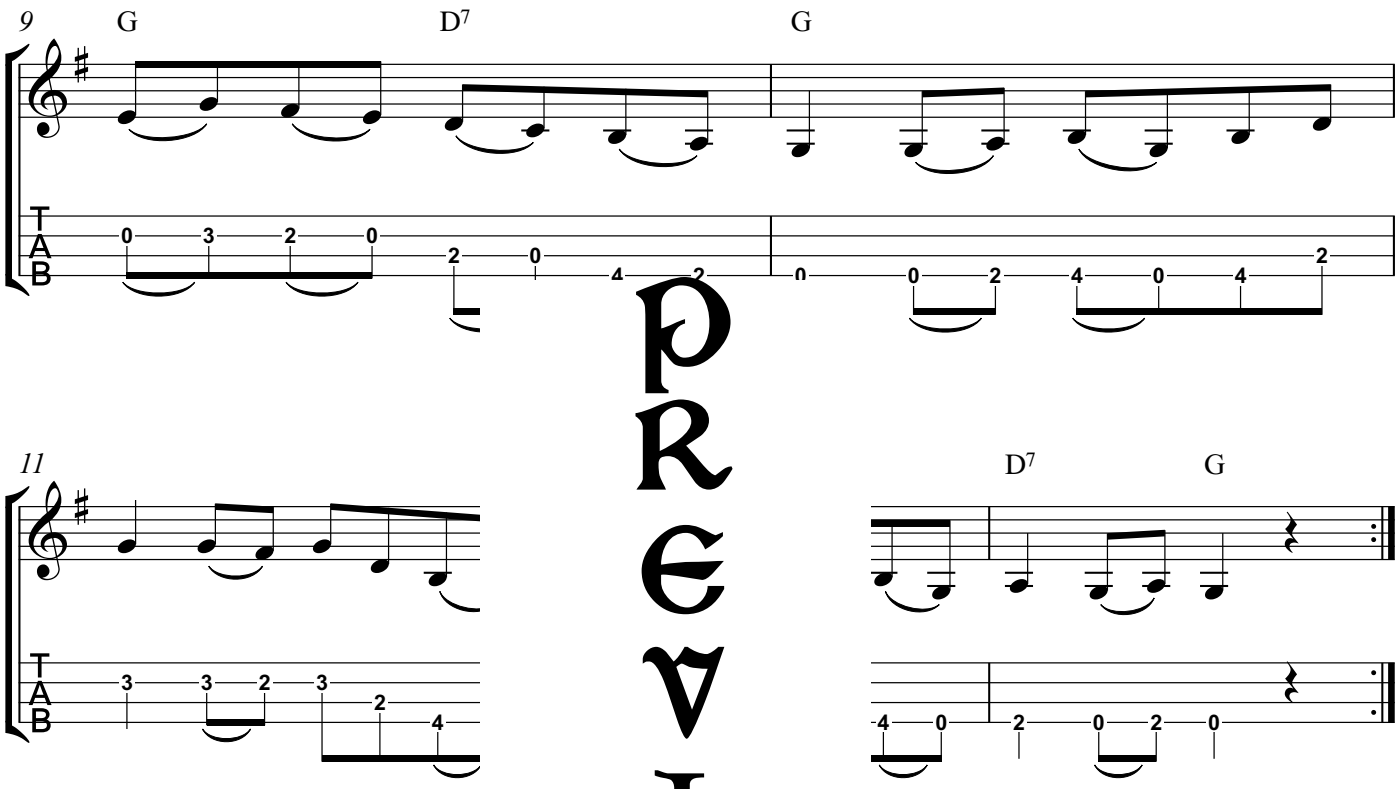


PREVIEW

The chord symbols provided above the staff can be used to accompany the melody notes while they are sung and/or played on your ukulele. The picking pattern suggested below can be used for guitar or ukulele. Please note: Where the ukulele player always plays the 4th string at the beginning of the measure, a guitar player should play the root of the chord instead, which may be on the 6th, 5th or 4th strings, depending on the chord. Where there are two chords in the same measure, play the first half of the picking pattern for each chord.

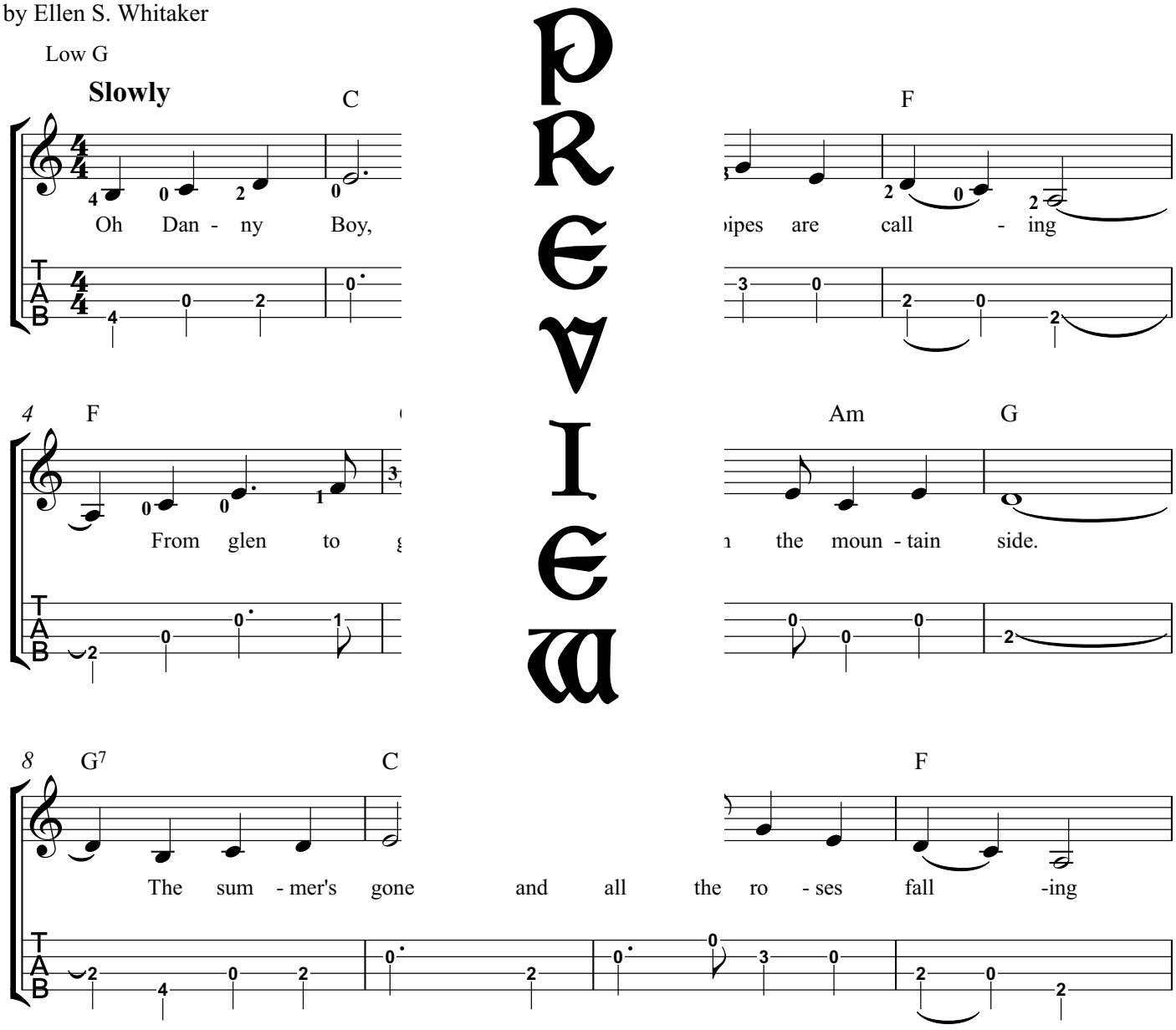
PICKING PATTERN

String numbers:	④	③	②	①	②	③	④	③
Right-hand fingering:	p	i	m	a	m	i	p	i
Count in 4/4 time:	1	+	2	+	3	+	4	+

Danny Boy

Arranged for Ukulele
by Ellen S. Whitaker

Traditional Irish



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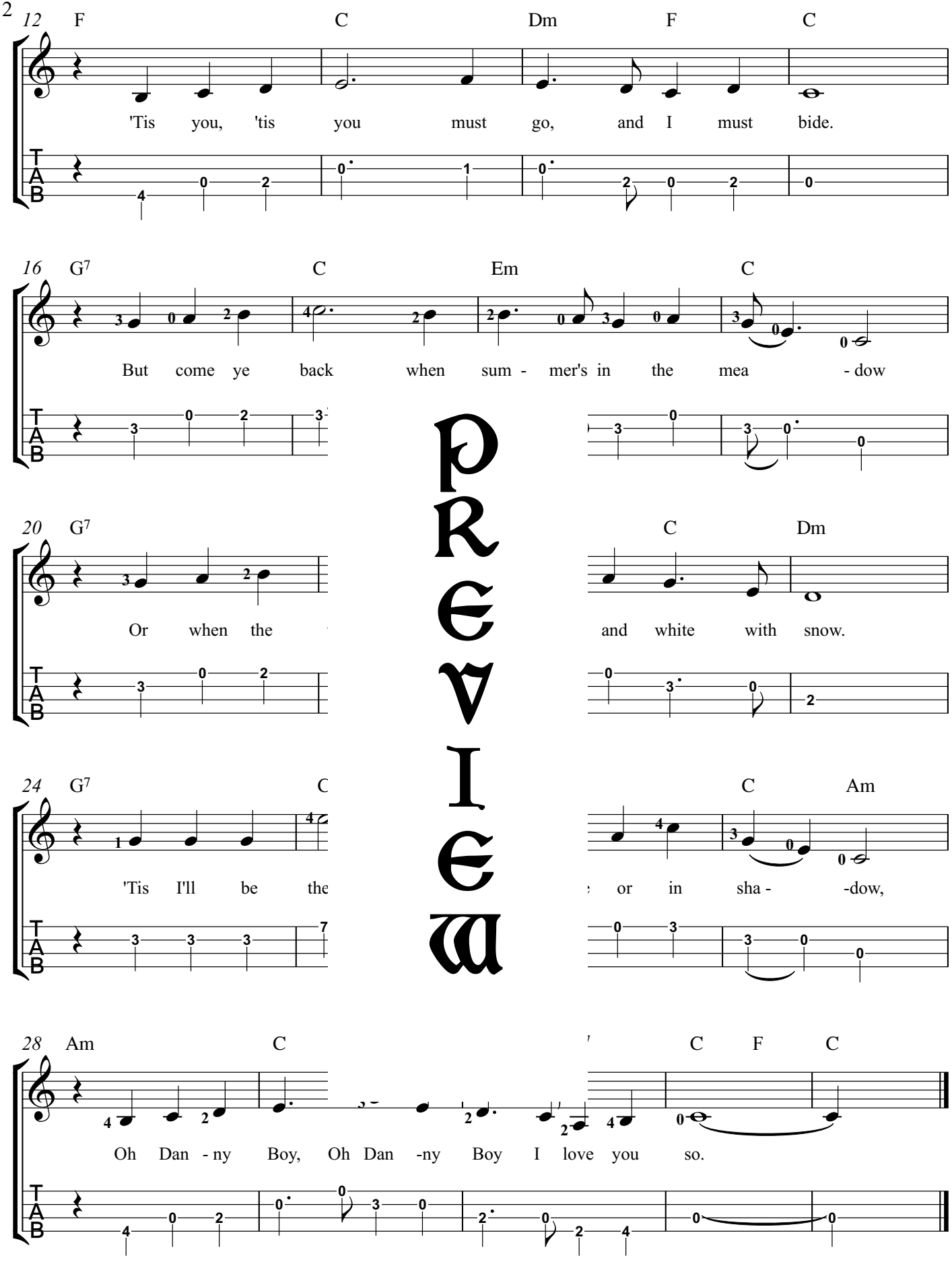

12 F C Dm F C
'Tis you, 'tis you must go, and I must bide.
16 G7 C Em C
But come ye back when sum - mer's in the mea - dow
20 G7 C Dm
Or when the and white with snow.
24 G7 C C Am
'Tis I'll be the or in sha - -dow,
28 Am C C F C
Oh Dan - ny Boy, Oh Dan -ny Boy I love you so.

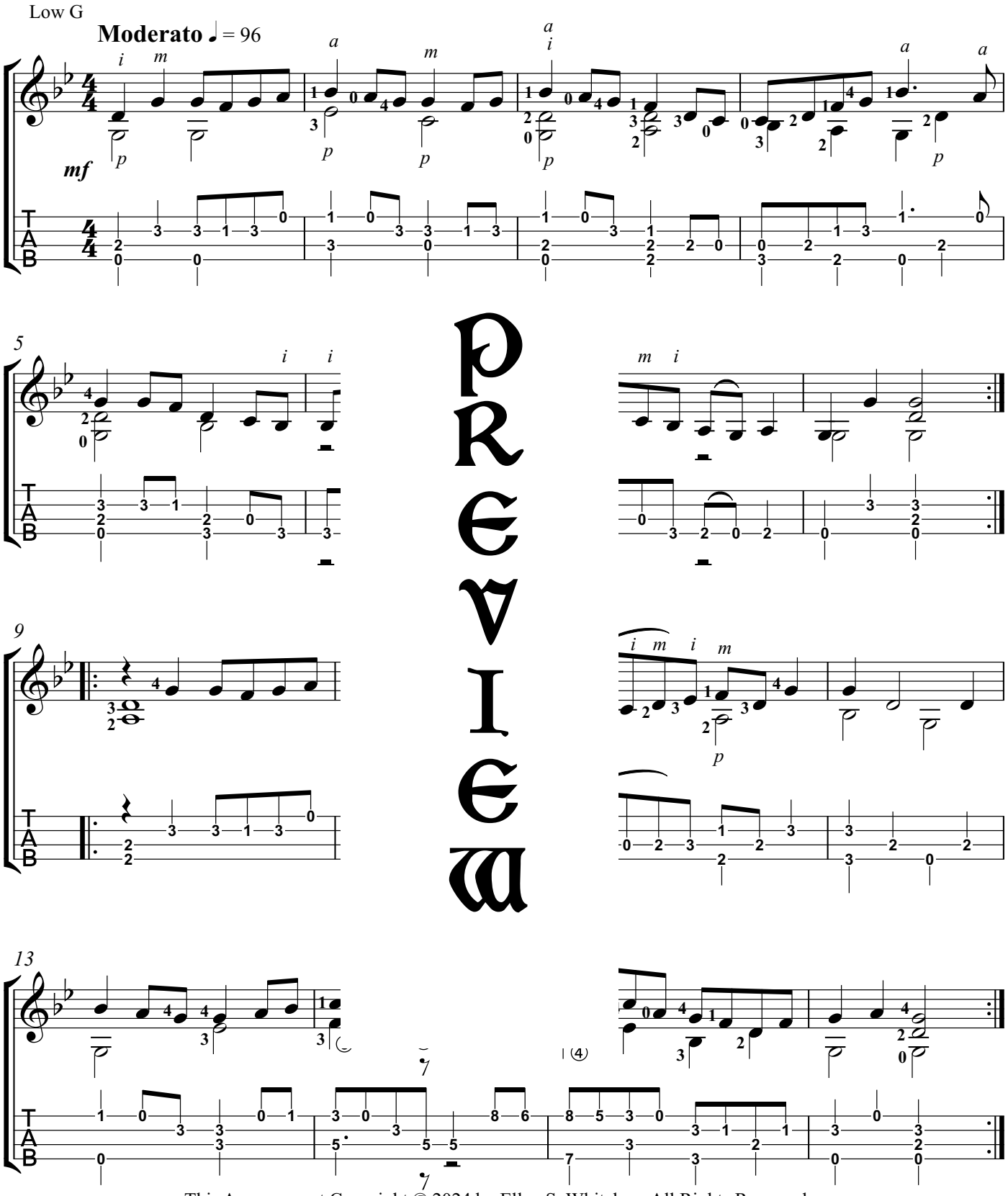
PREVIEW

Separation of Soul And Body

(in G Aeolian)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Turlough O'Carolan



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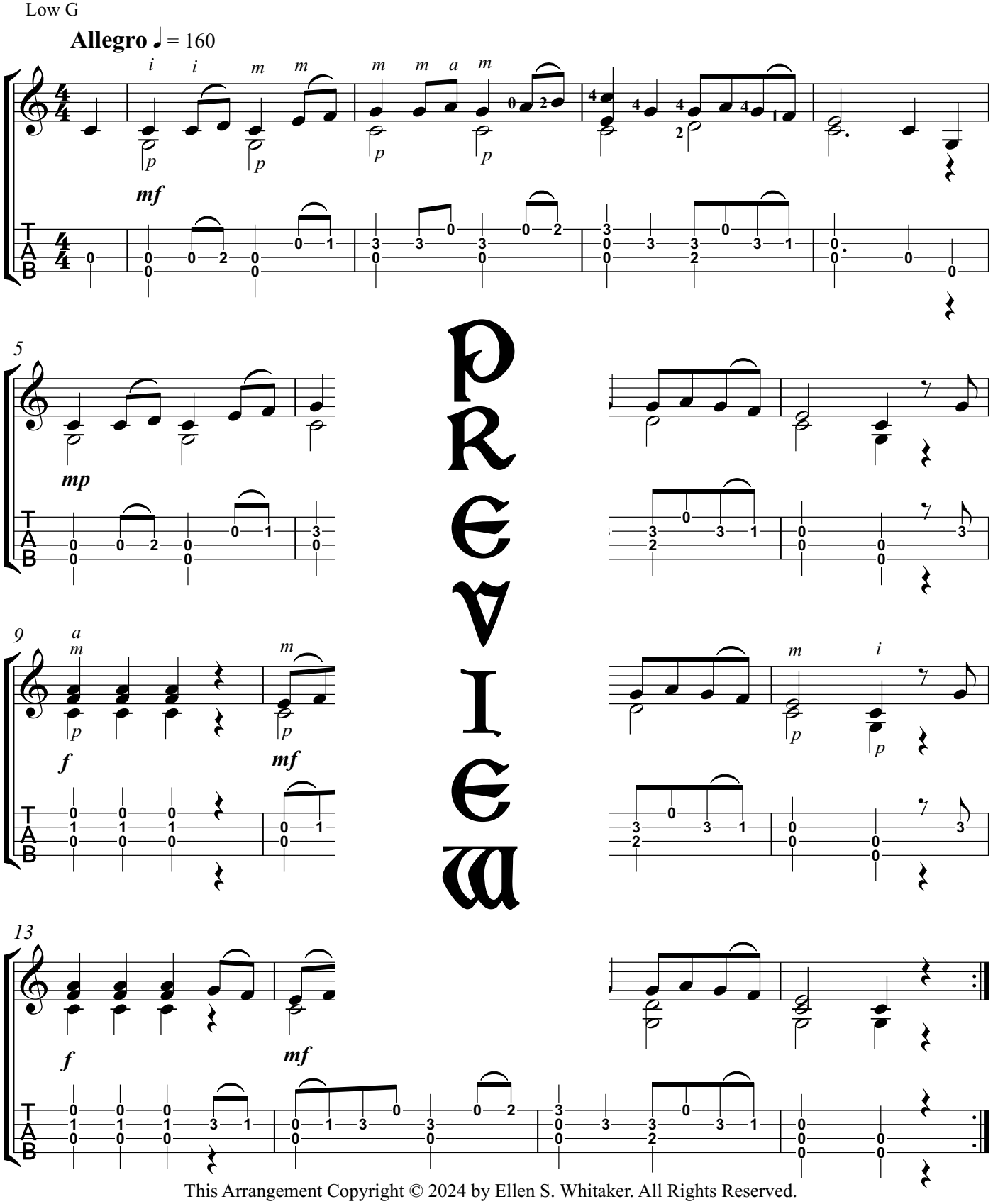
Furry Day Carol

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Cornish



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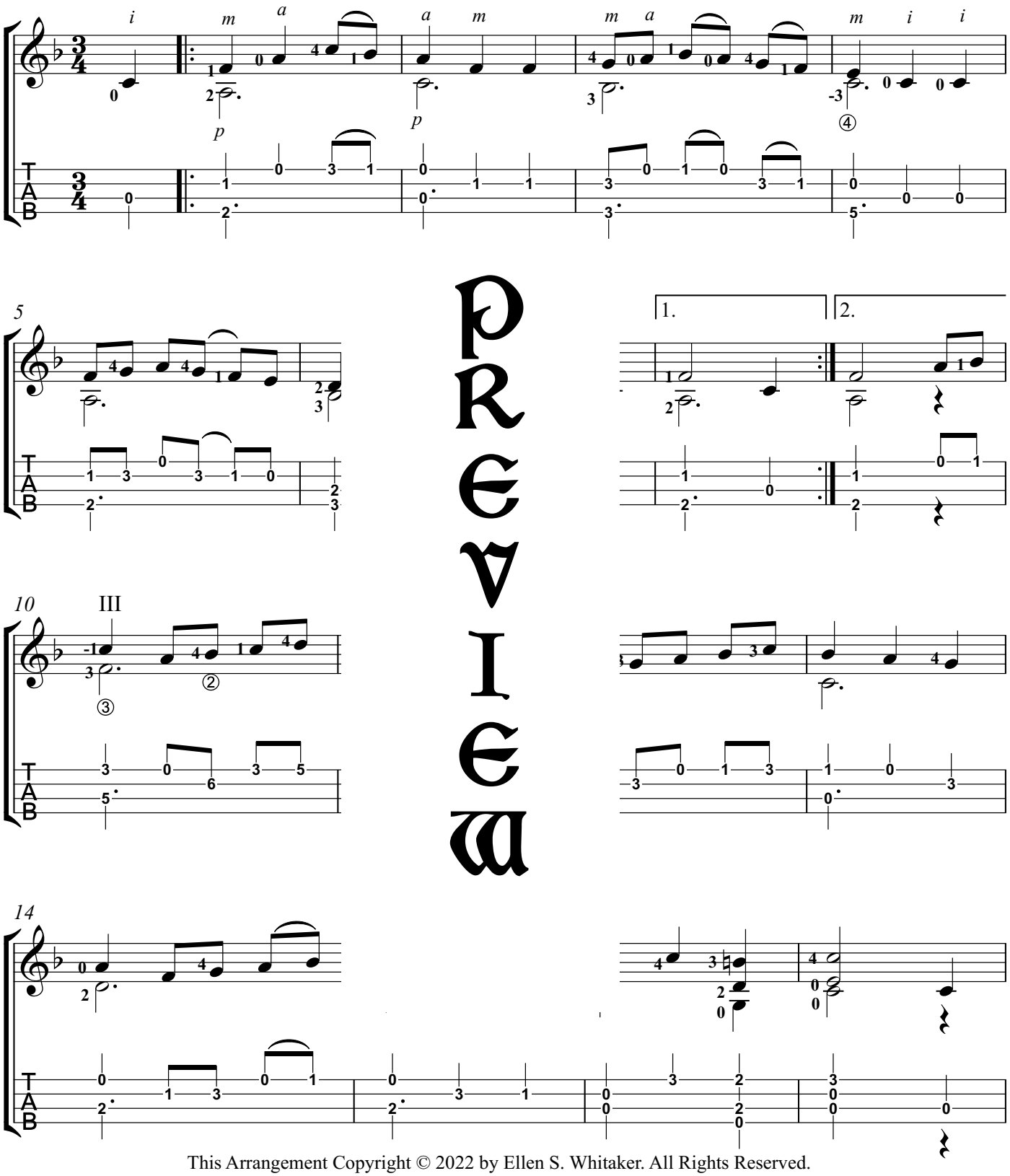
Ashgrove

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Welch Tune

Low G



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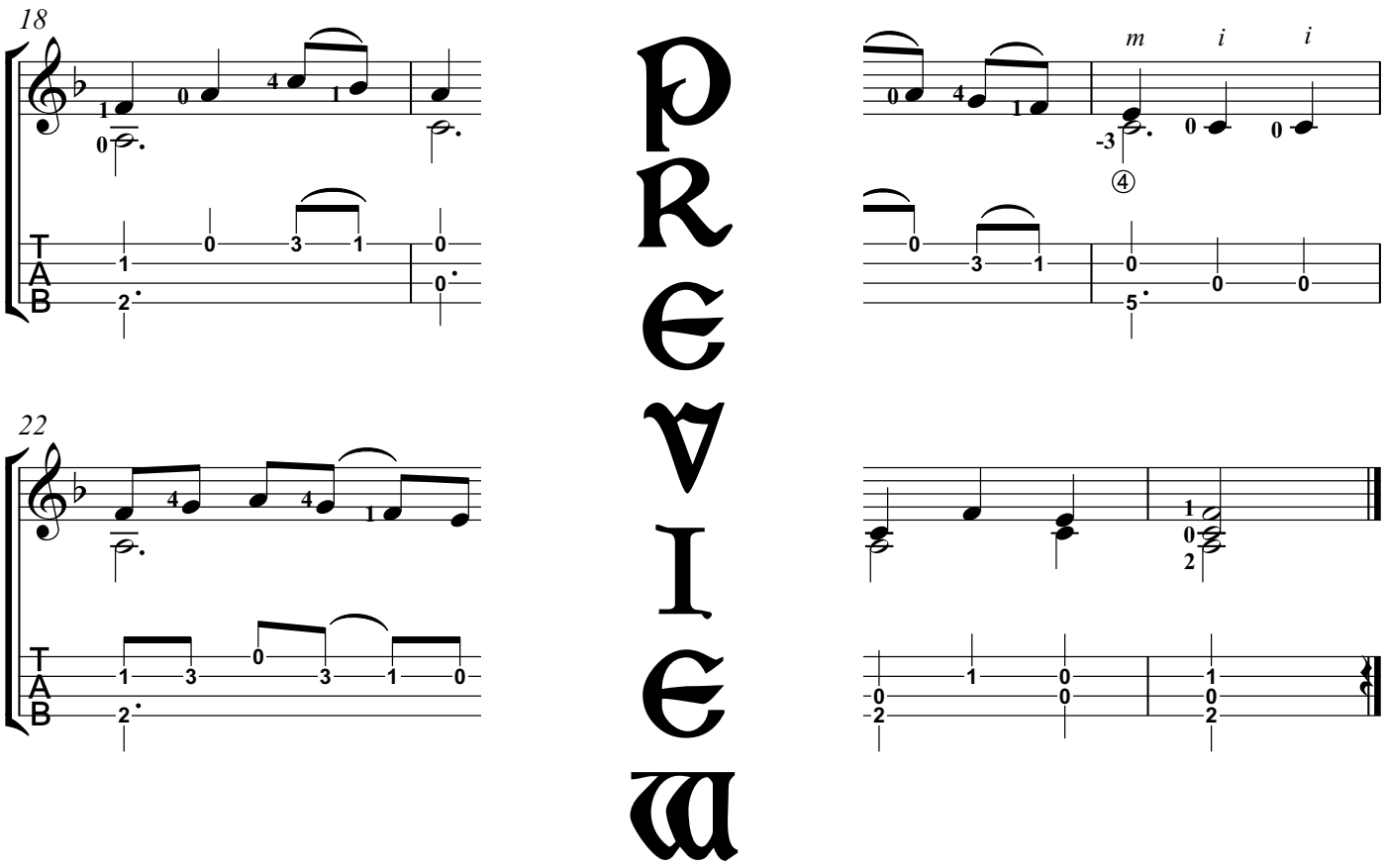


PREVIEW

Red-Haired Boy

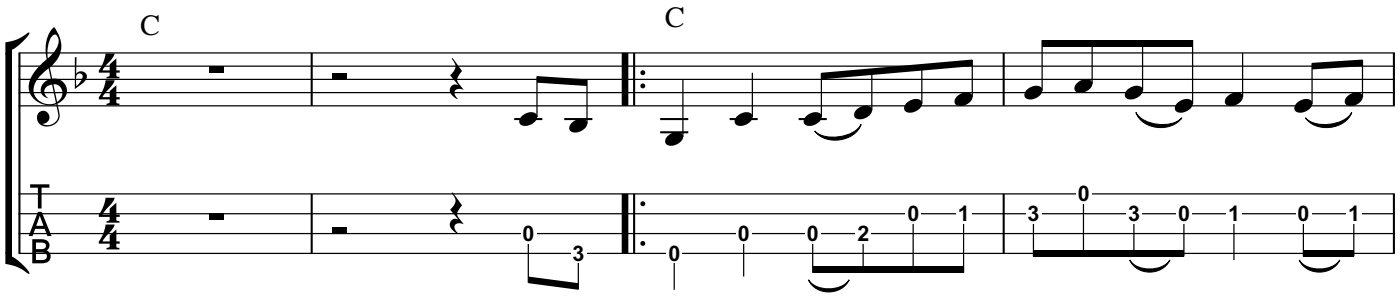
(in C Mixolydian)

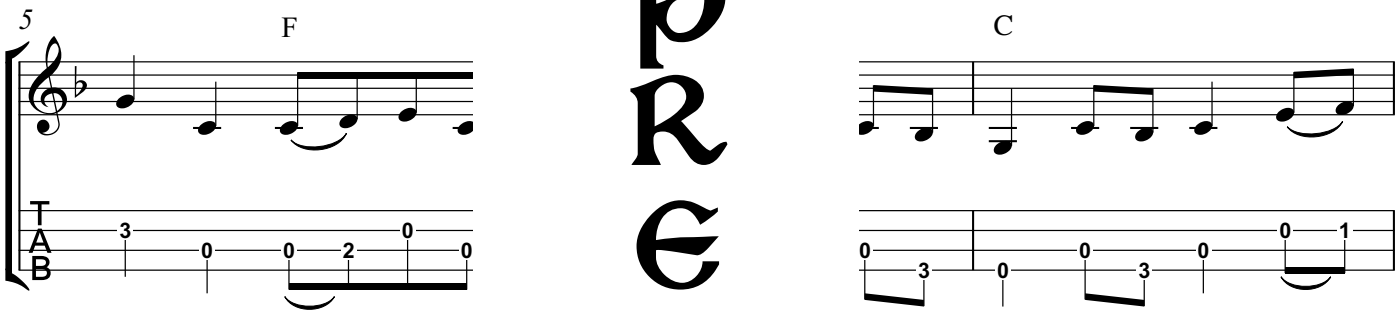
Arranged for Solo Ukulele
by Ellen S. Whitaker

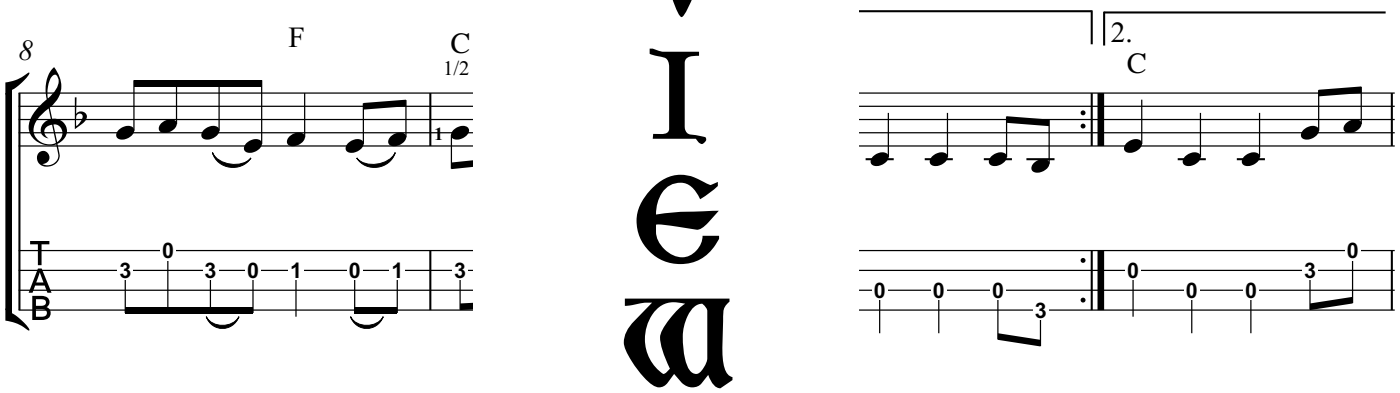
Traditional Irish Hornpipe

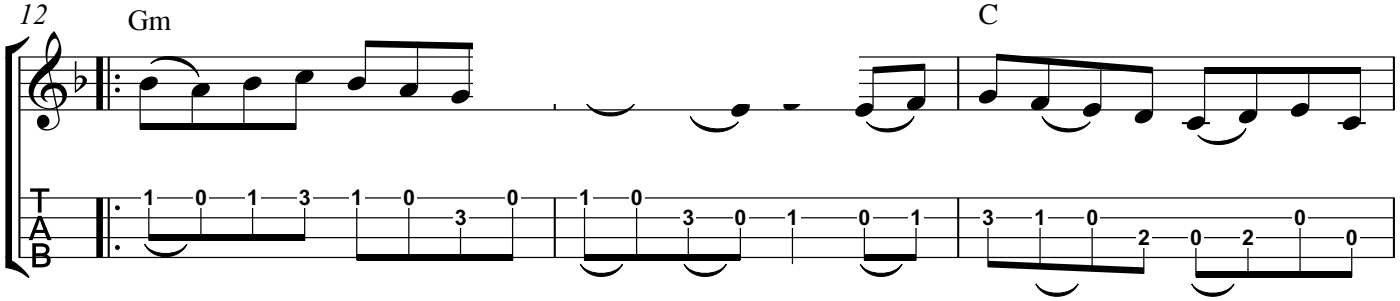
Low G

Swing eighths ♩ = 140









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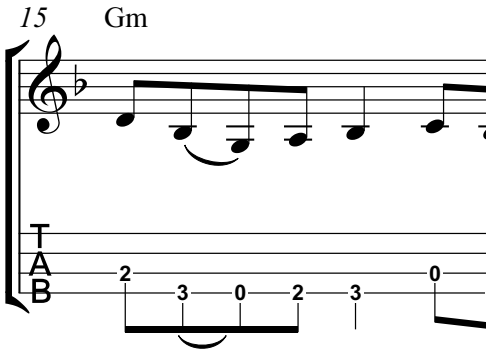
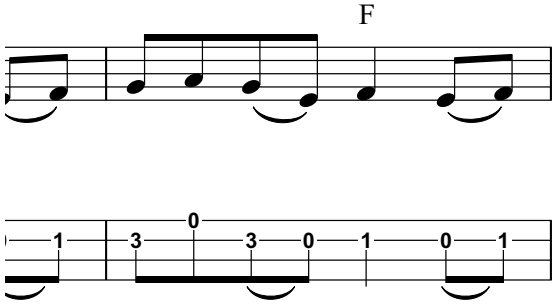
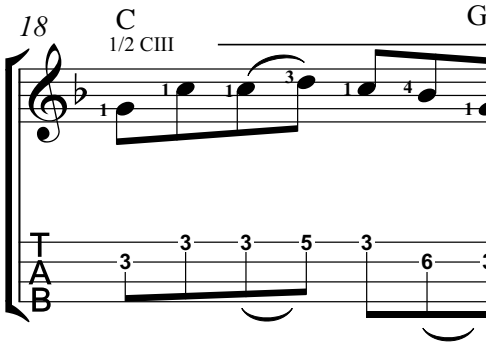
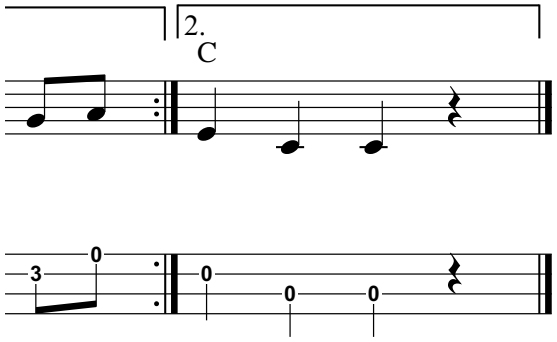








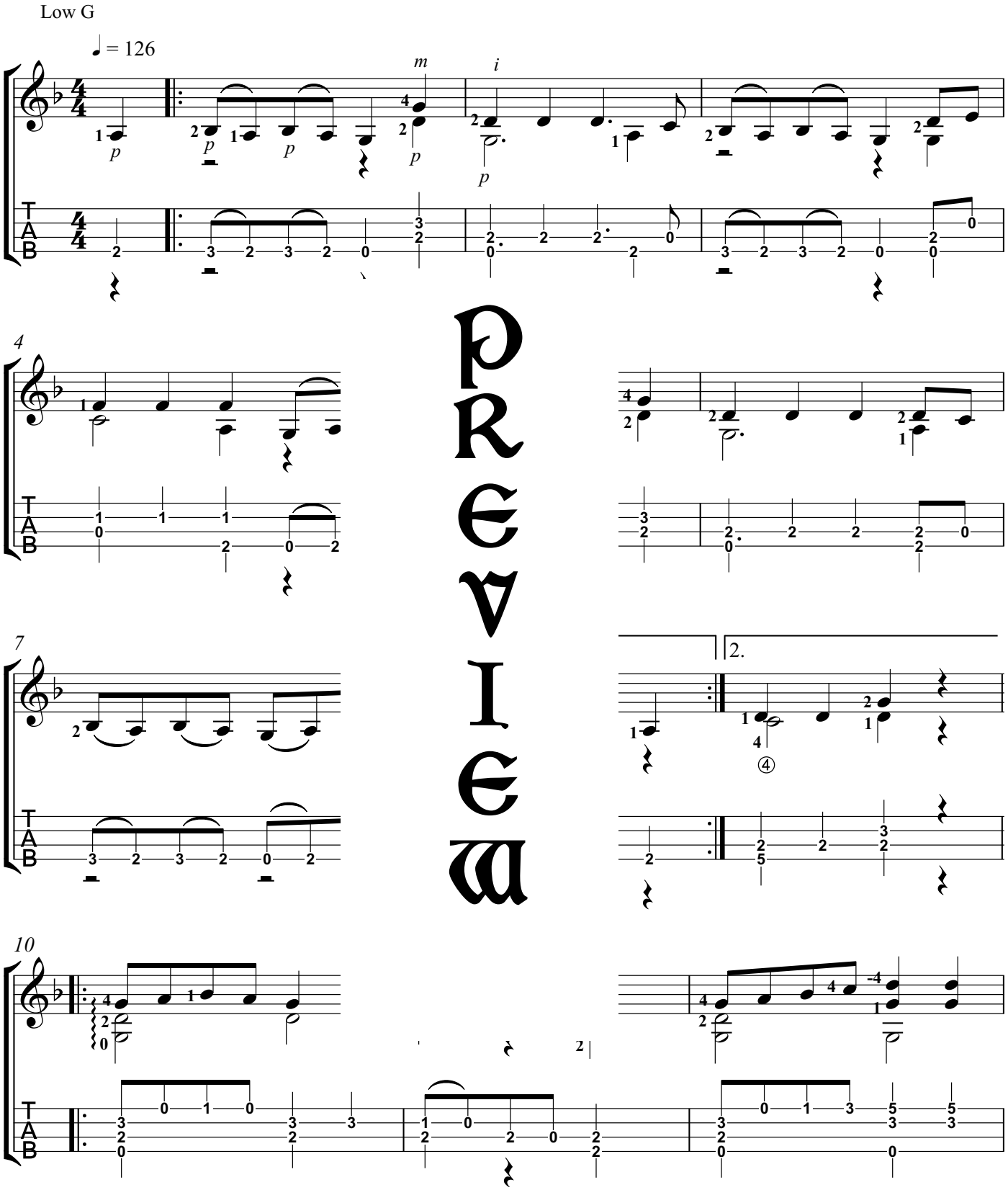
PREVIEW

Nyth y Gwew

(in G Dorian)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Welch



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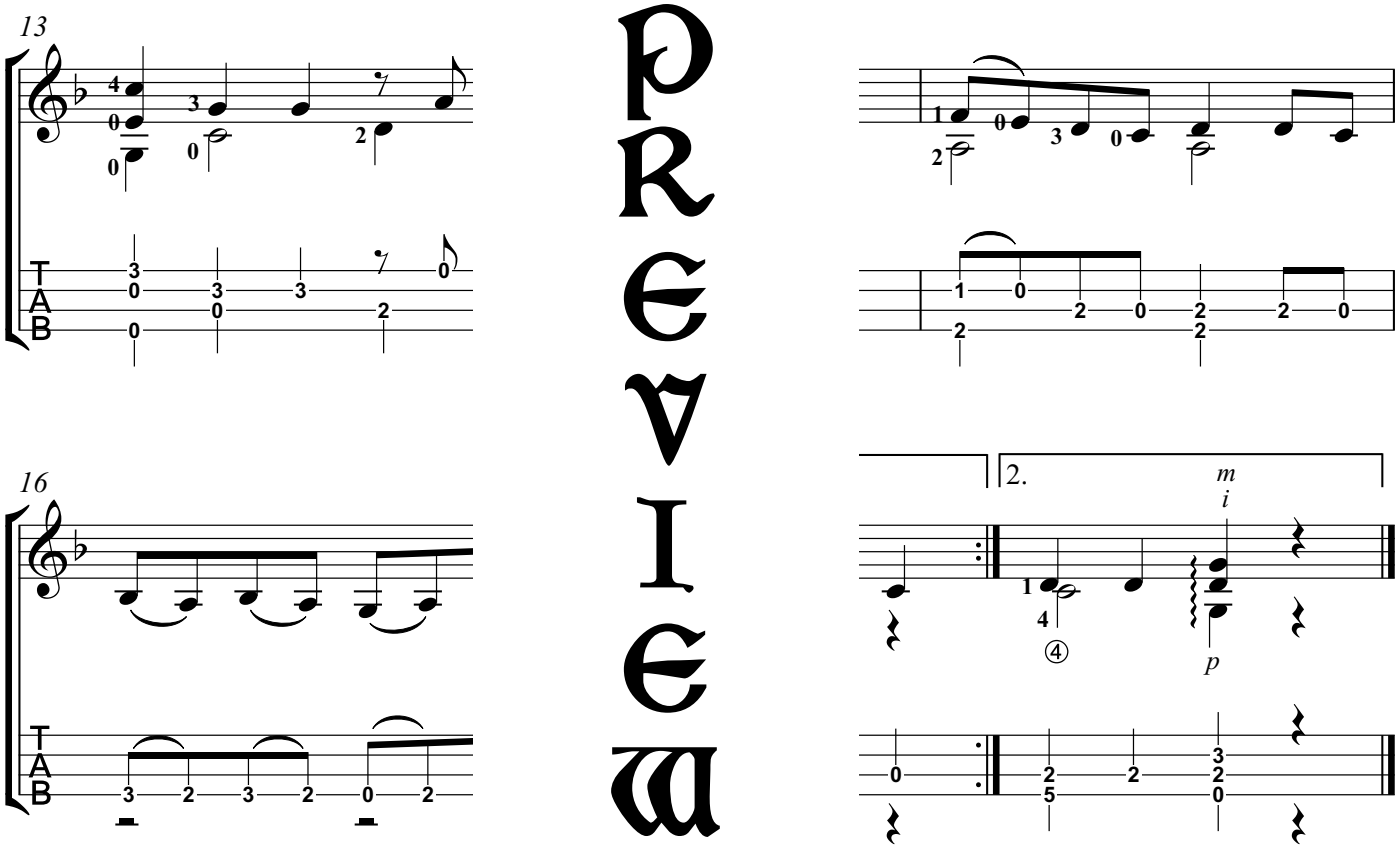
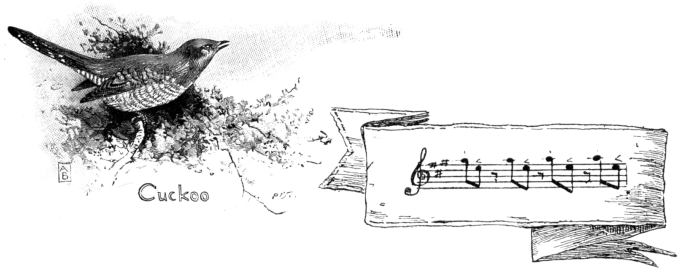




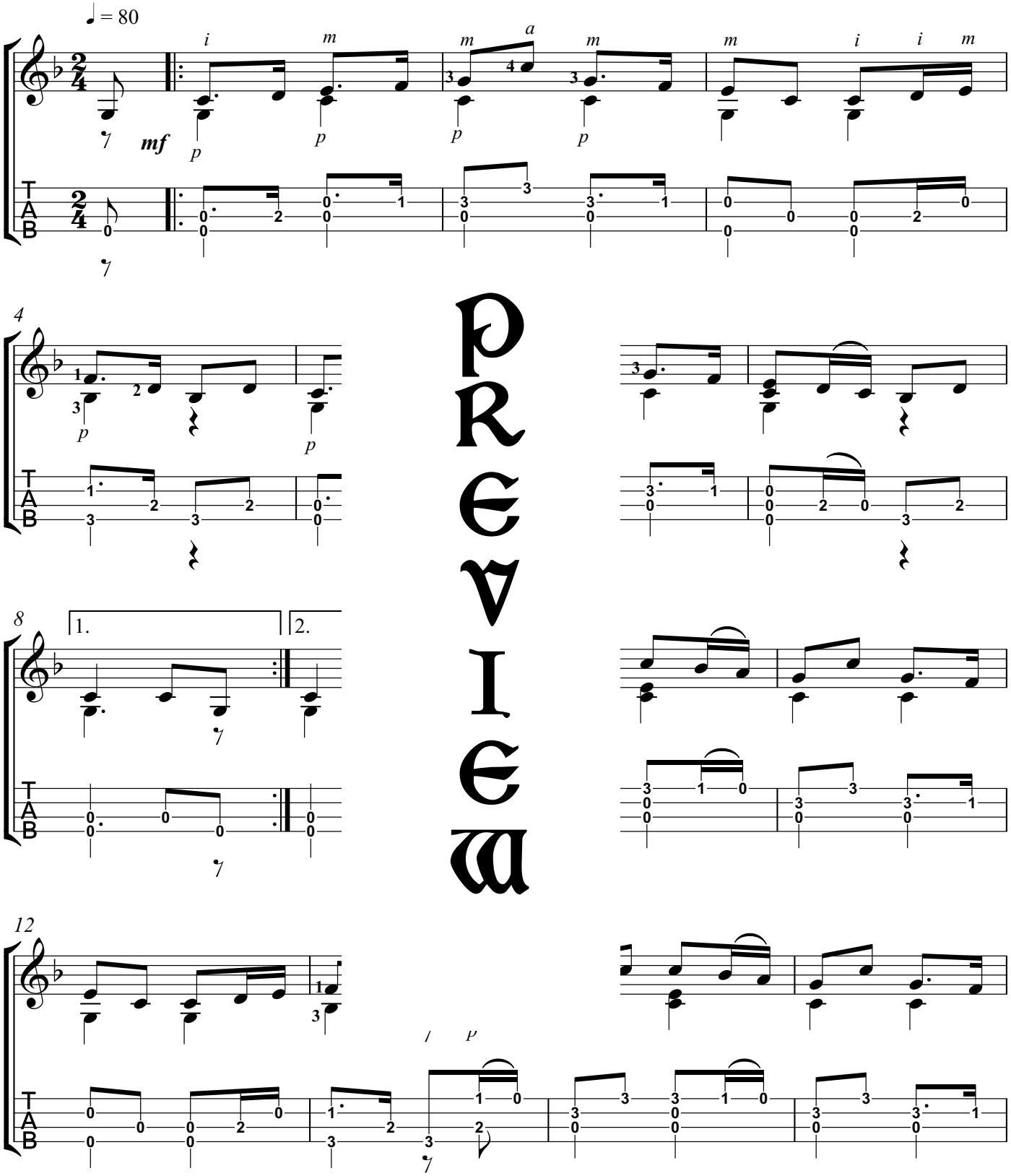
Campbell's Farewell to Redcastle

(In C-Mixolydian)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Scottish March

Low G



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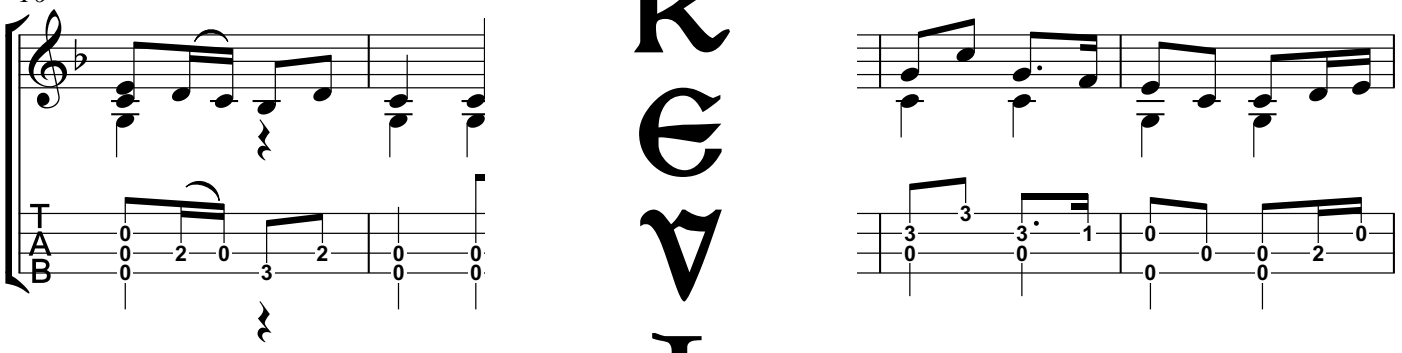

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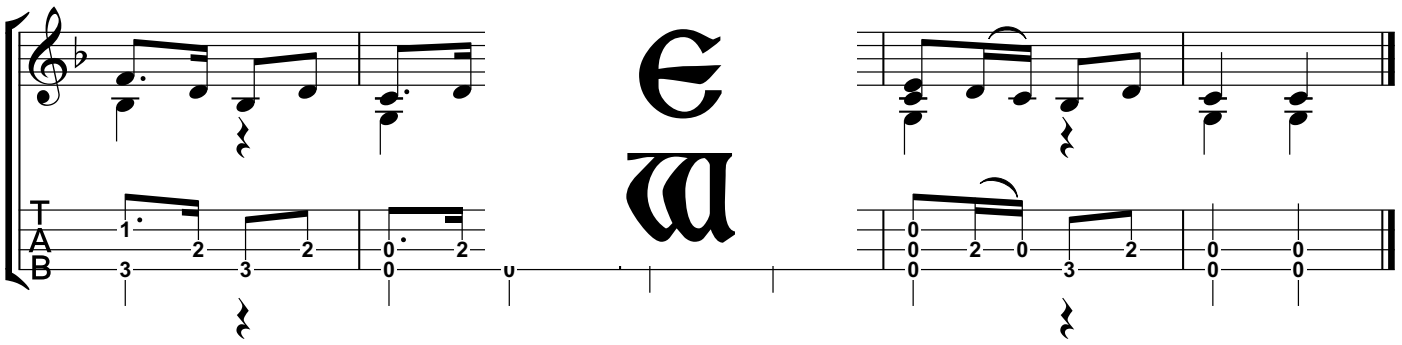
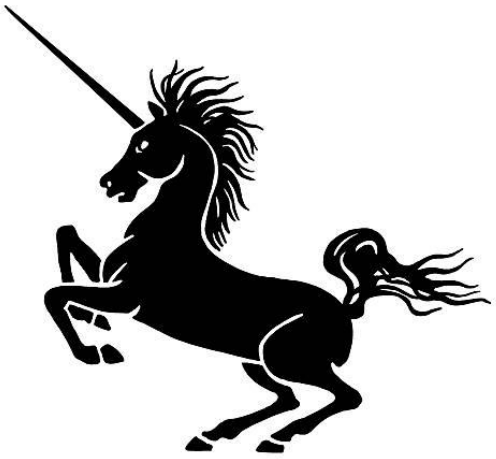




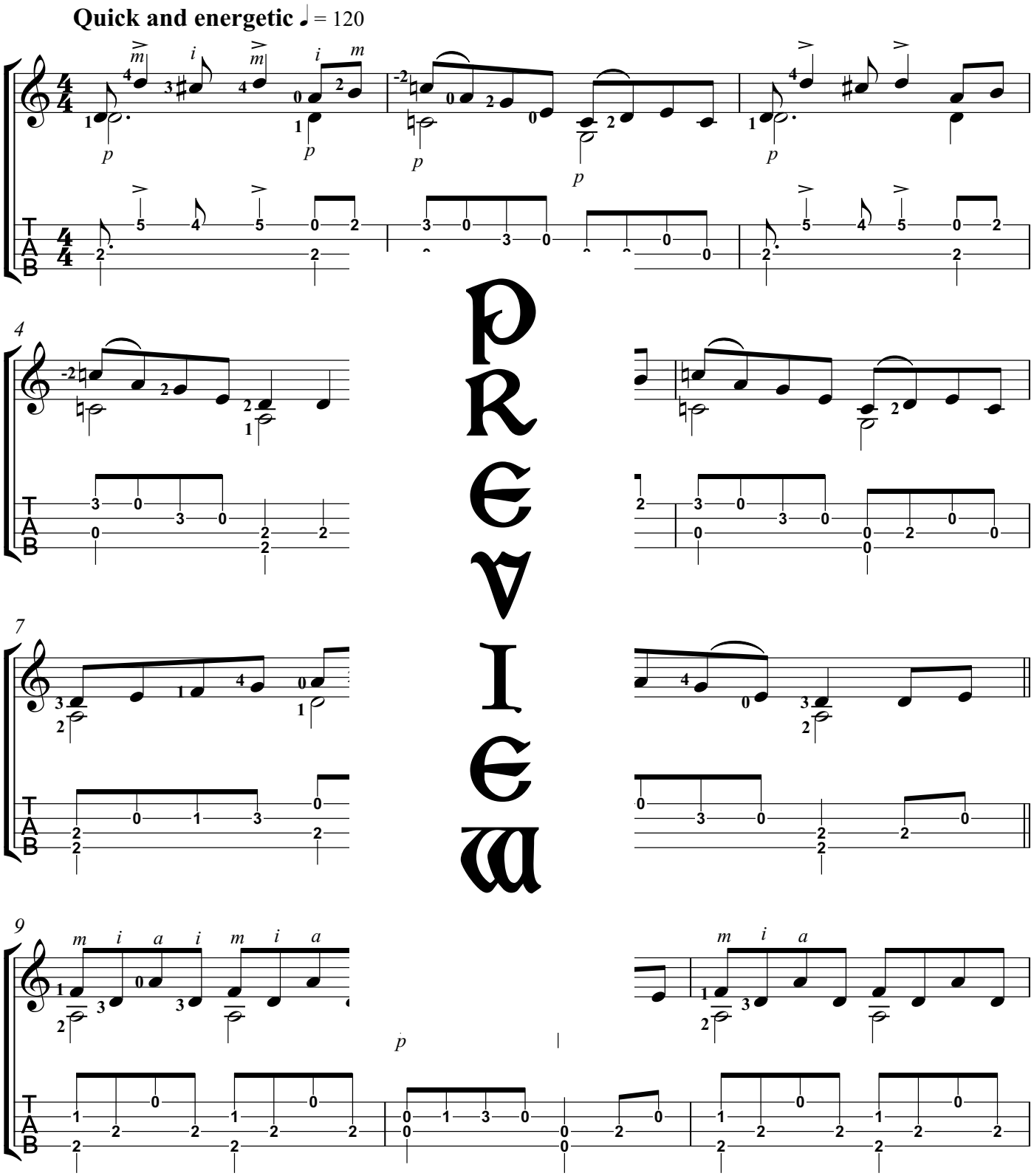
Sleep Sound Ida Morning

(In D Dorian)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Shetland Fiddle Tune

Low G



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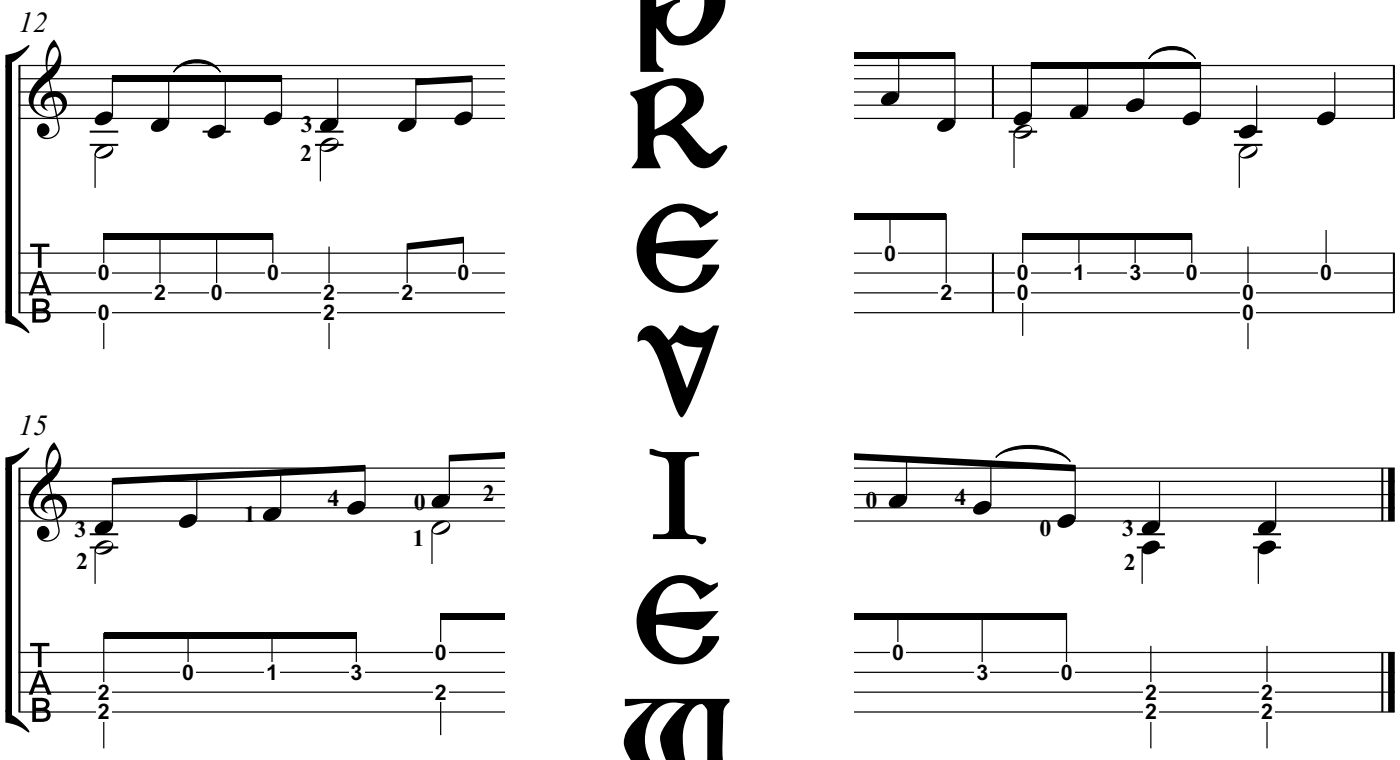


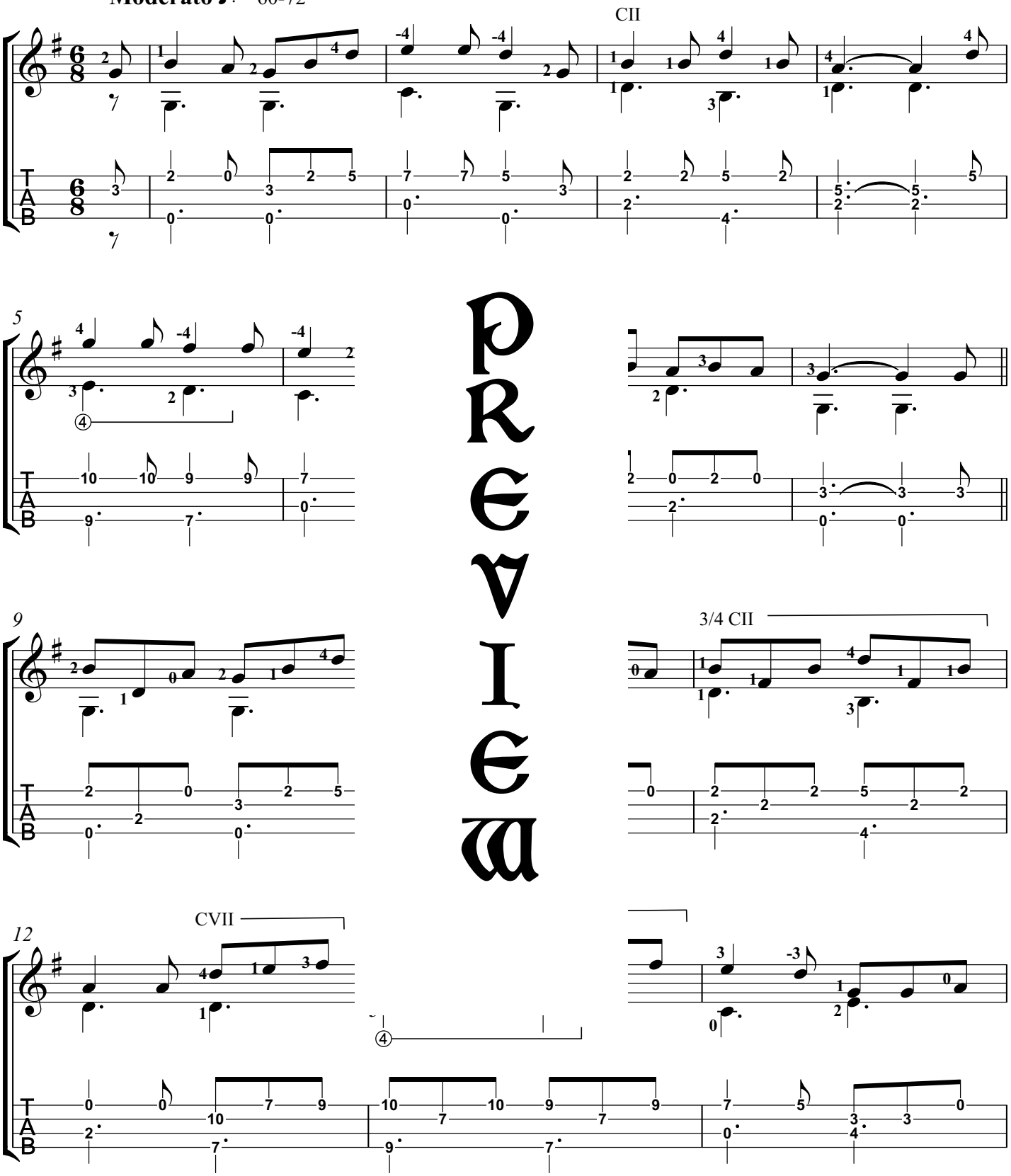
Mary Hamilton

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Scottish Ballad

Low G

Moderato ♪. = 60-72



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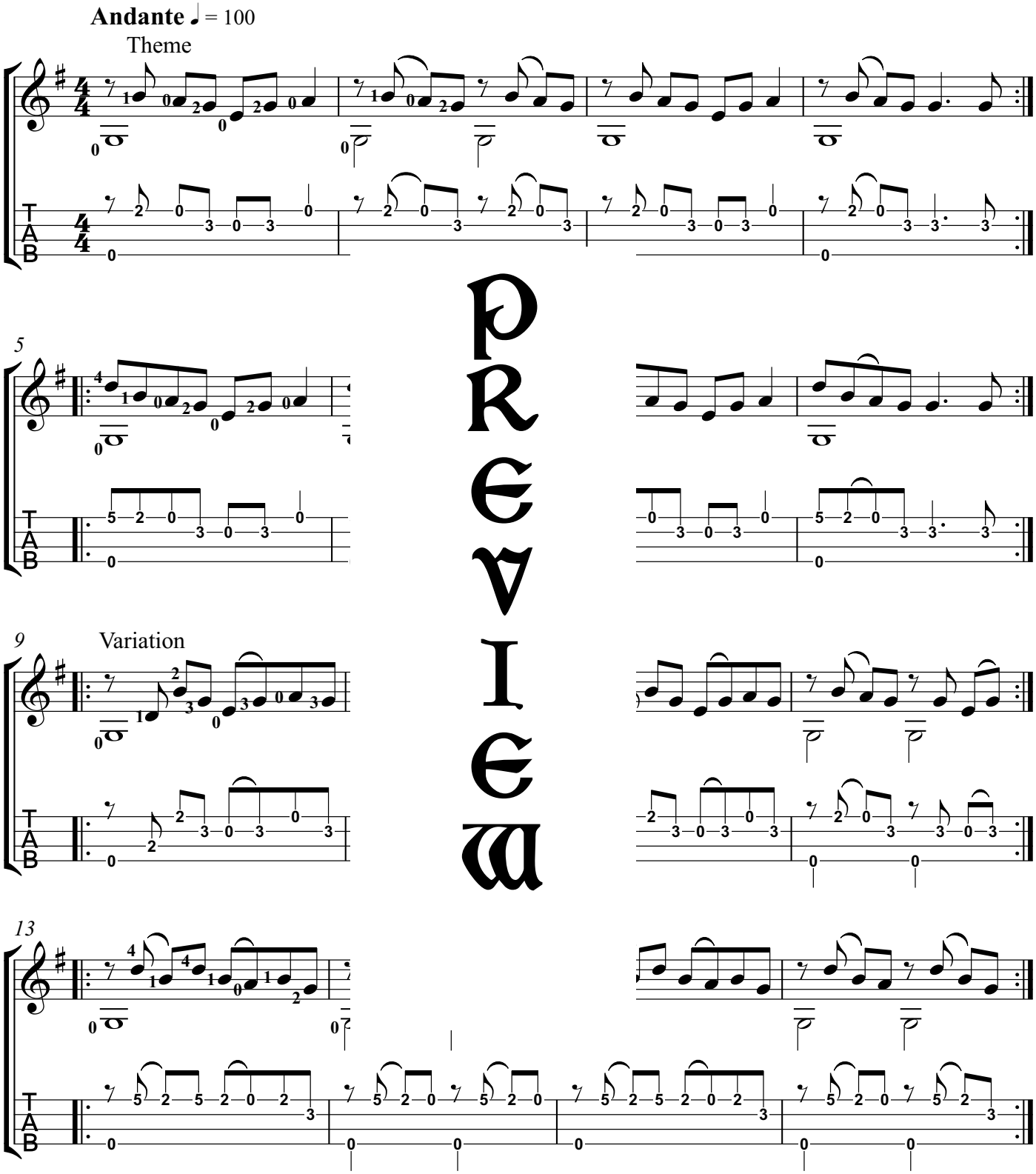
Wo Betyd Thy Waerie Bodie

(In G Mixolydian)

Arrangement and Variation for Solo Ukulele
by Ellen S. Whitaker

Scottish Lute Tune

Low G



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17 Theme

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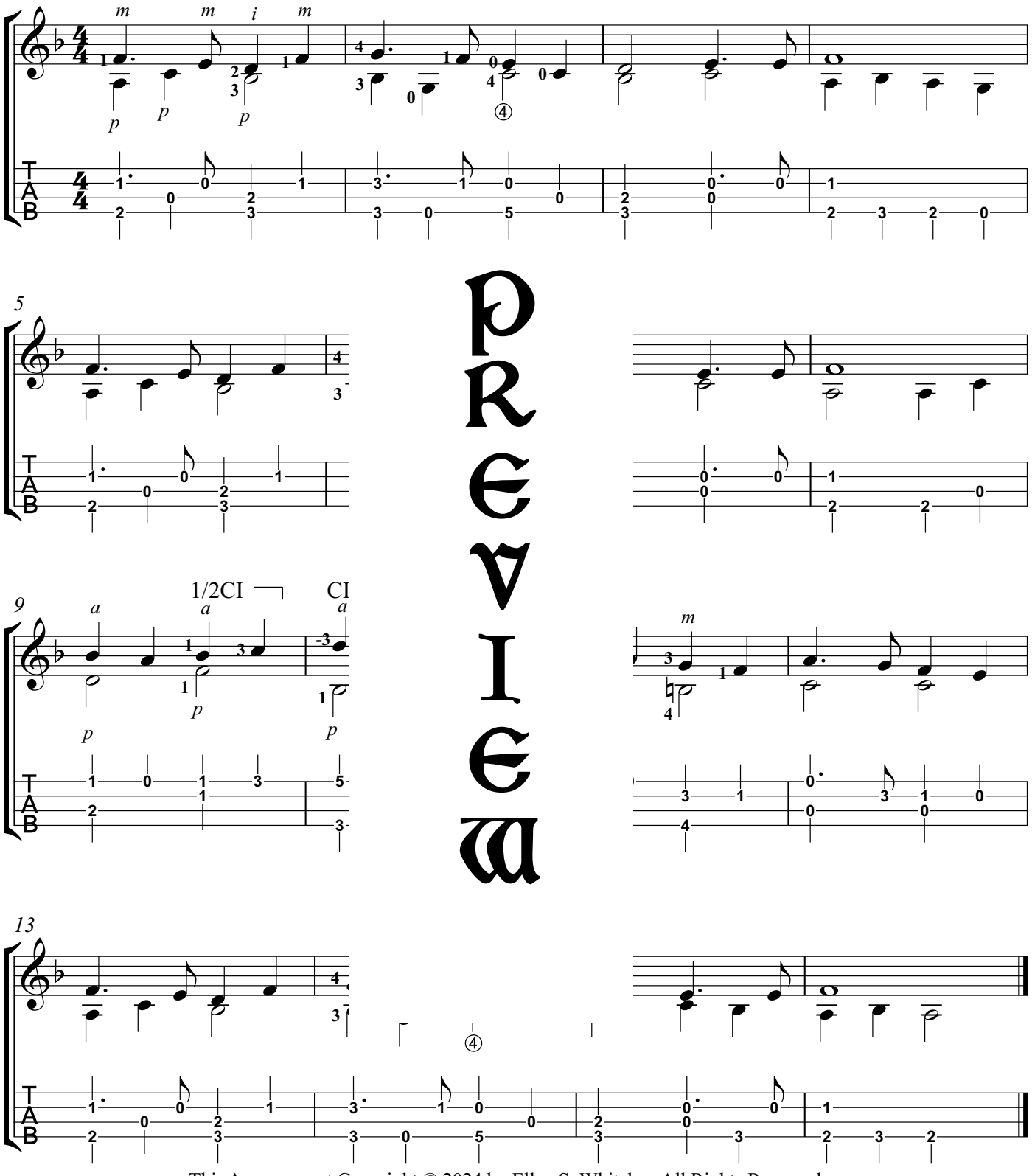
All Through the Night

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Welsh Song

Low G

Moderato ♩ = 120



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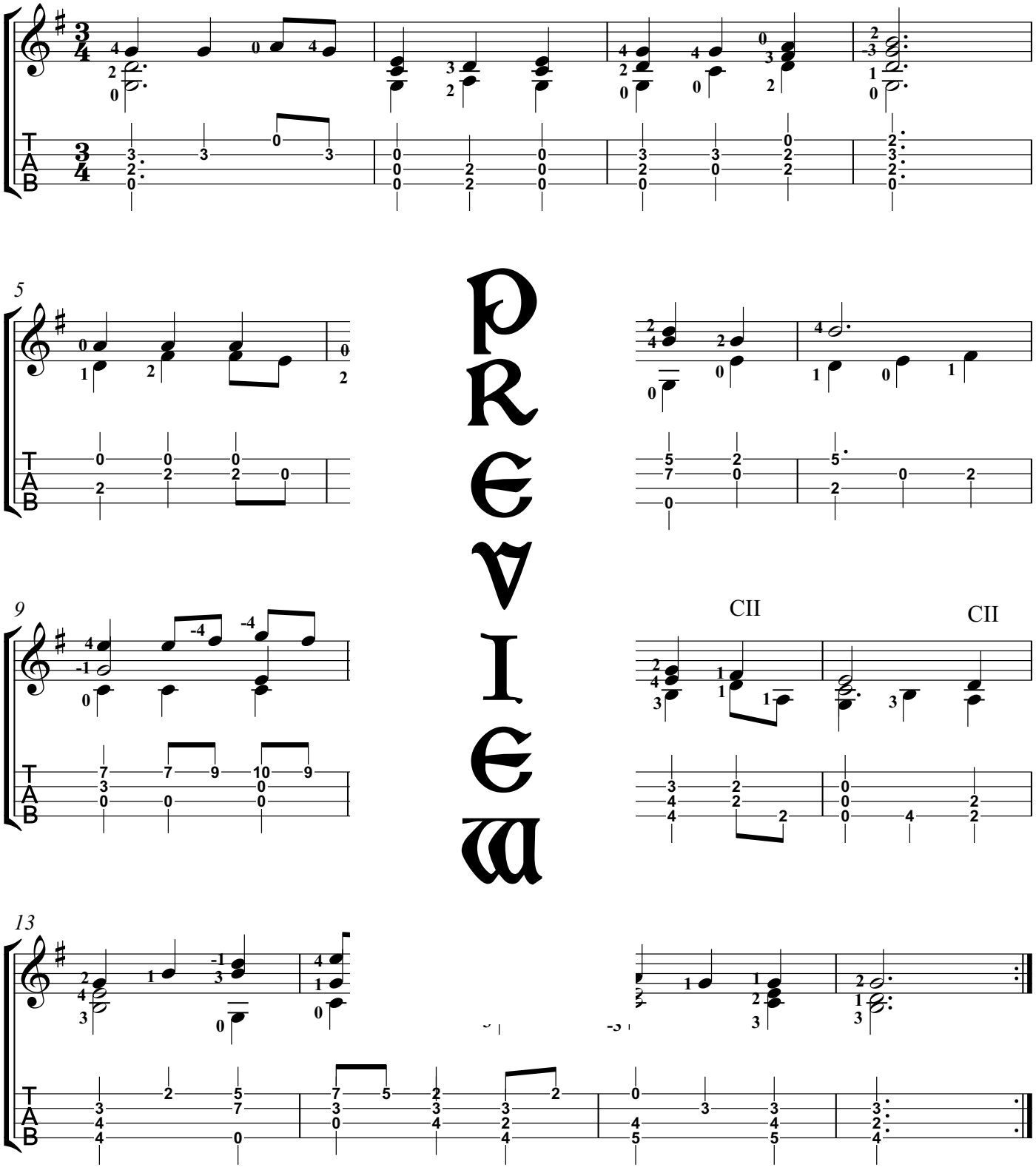
Be Thou My Vision

Arrranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Irish Hymn

Low G



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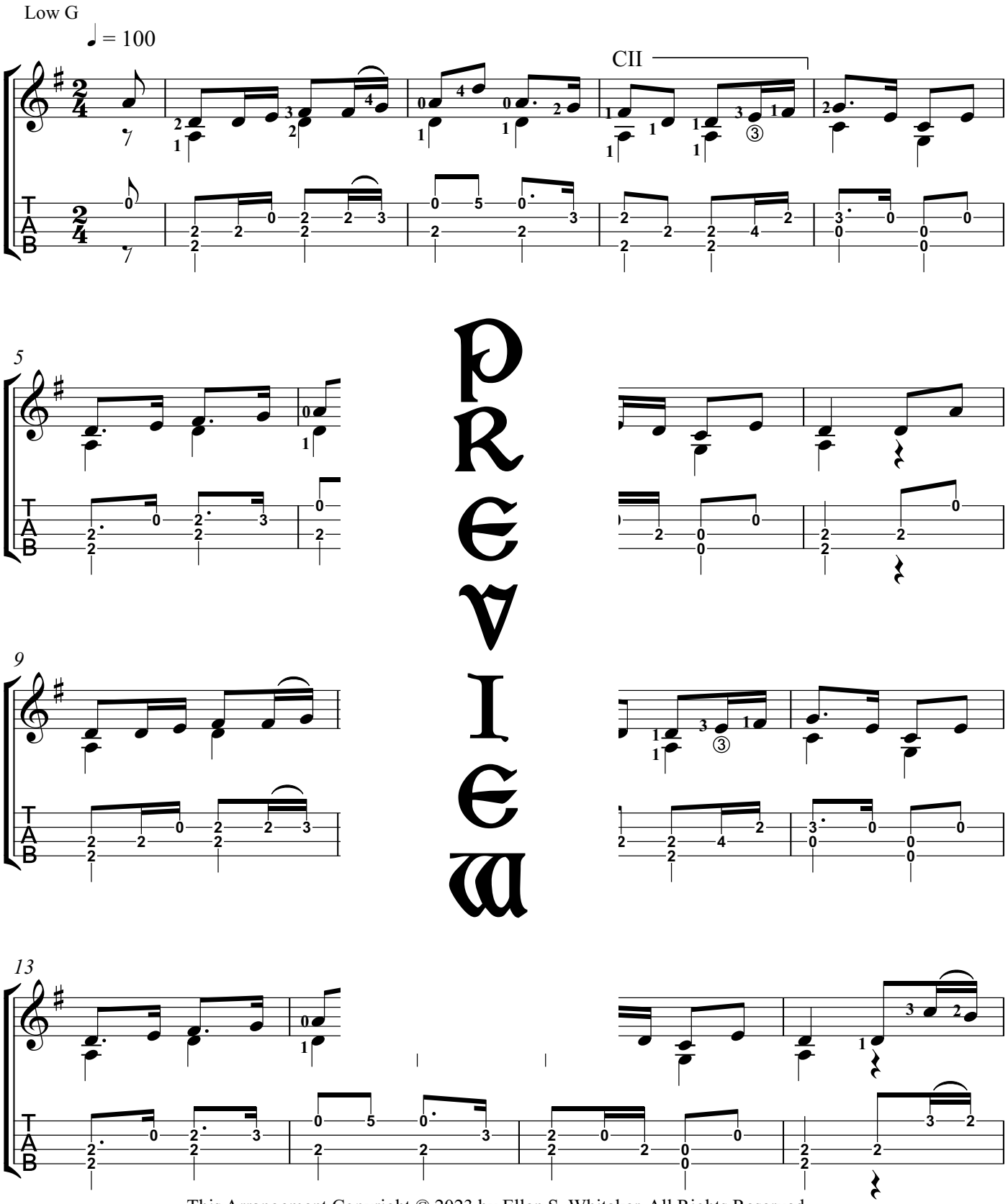
Campbell's Farewell to Redcastle

(Slightly more difficult arrangement in D Mixolydian)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Scottish March



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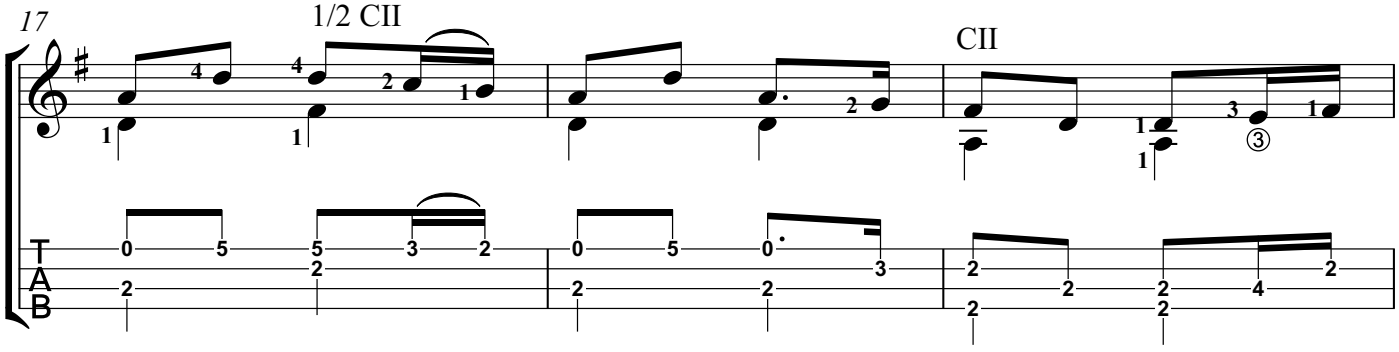
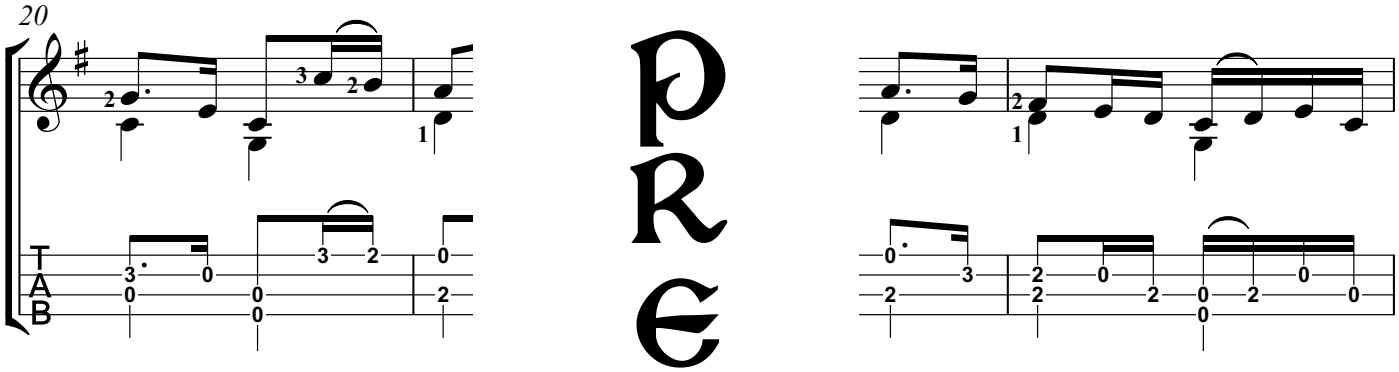
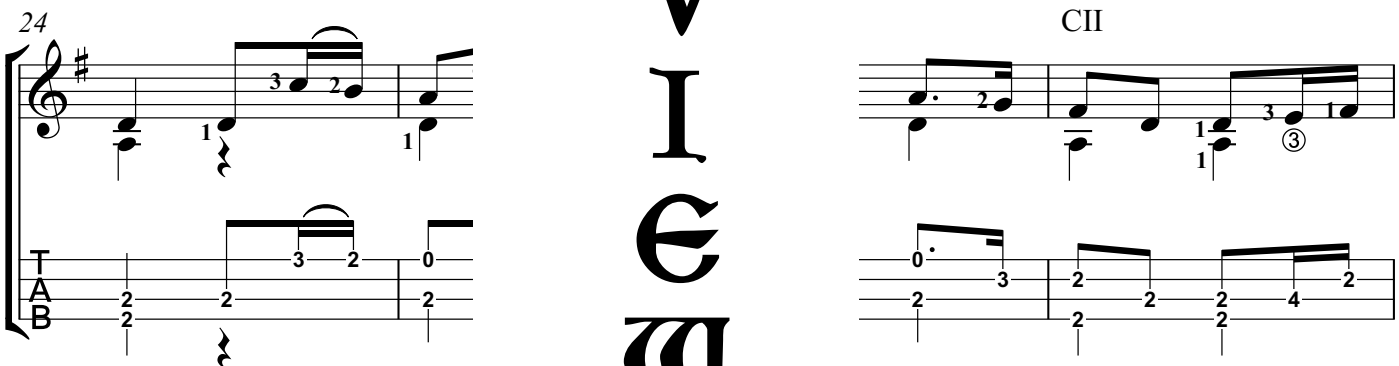
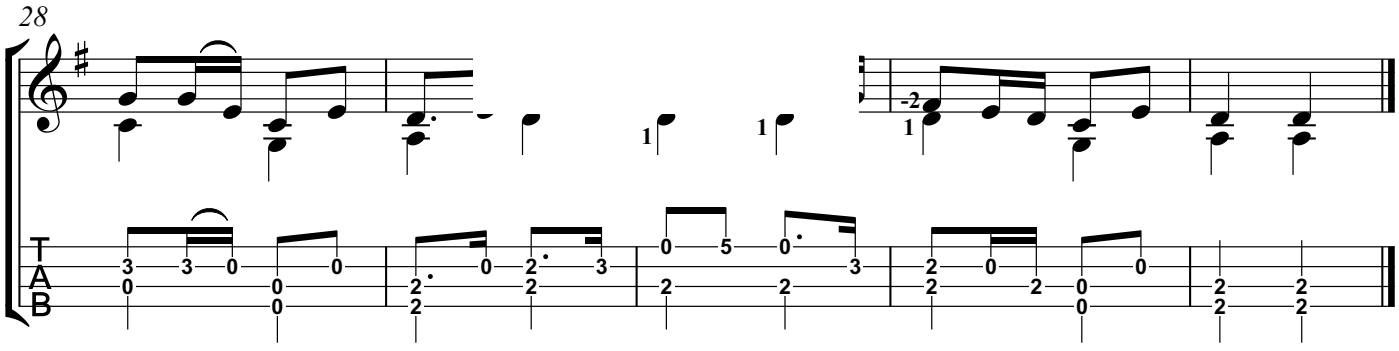








PREVIEW

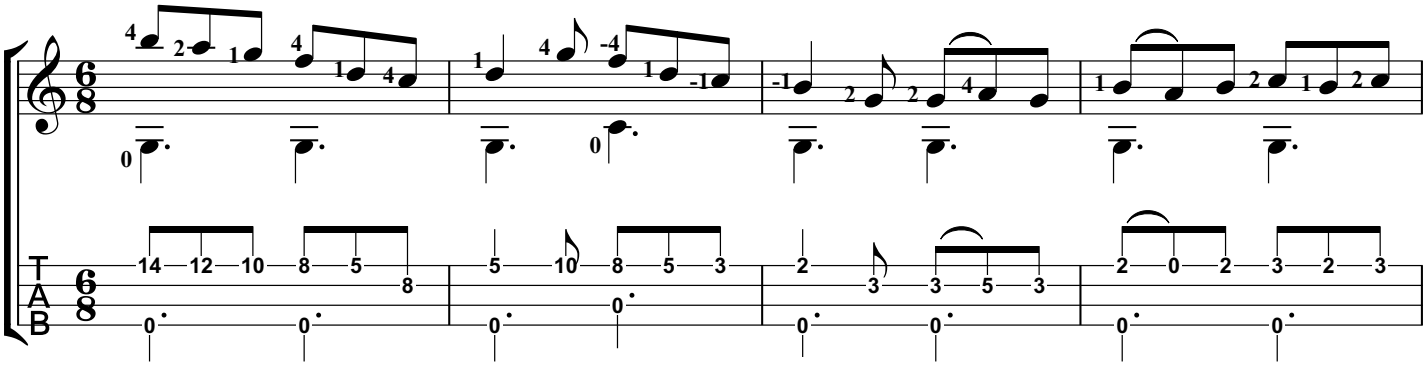
Banish Misfortune

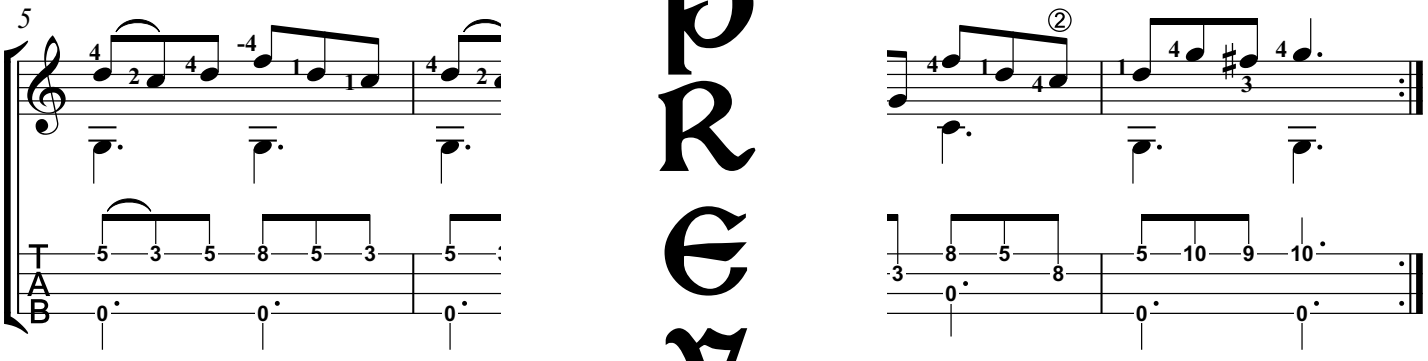
Arranged for Solo Ukulele
by Ellen S. Whitaker

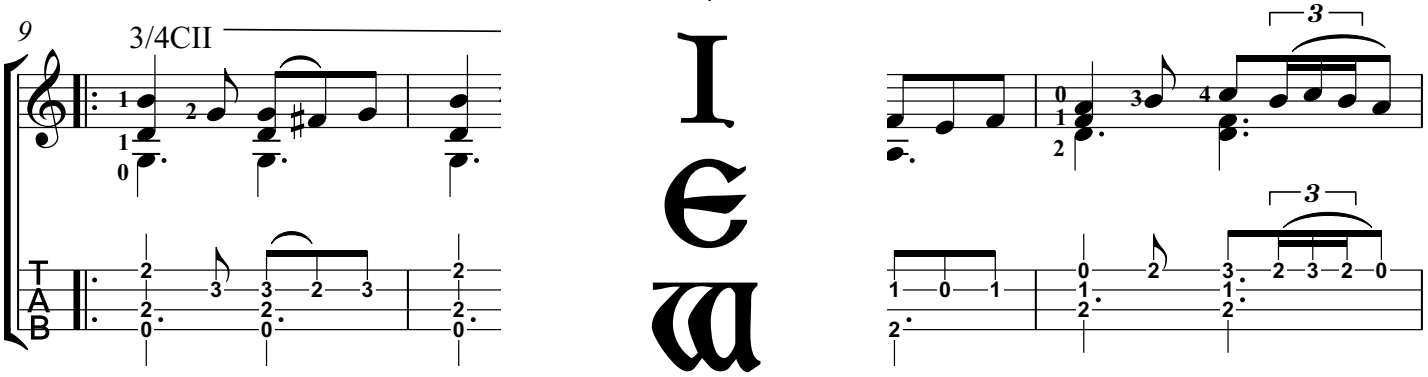
Irish Traditional

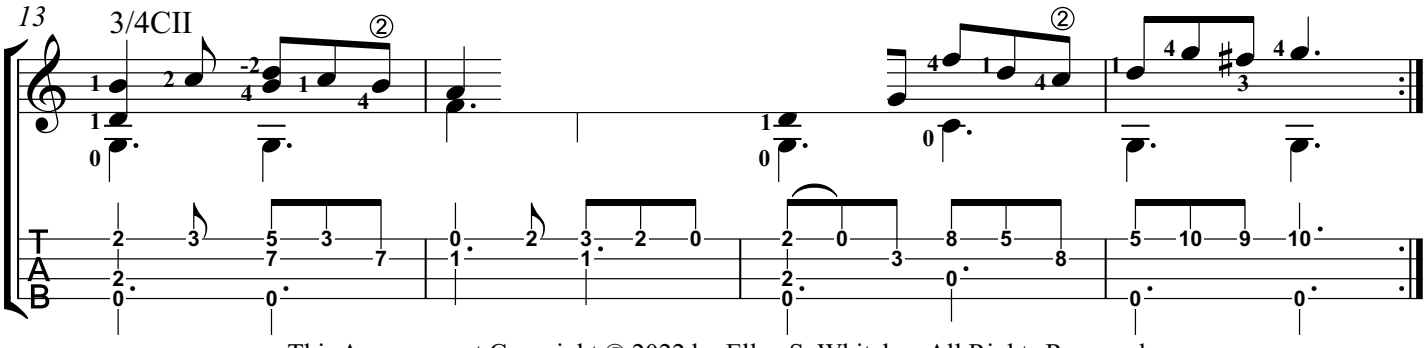
Low G

Allegro









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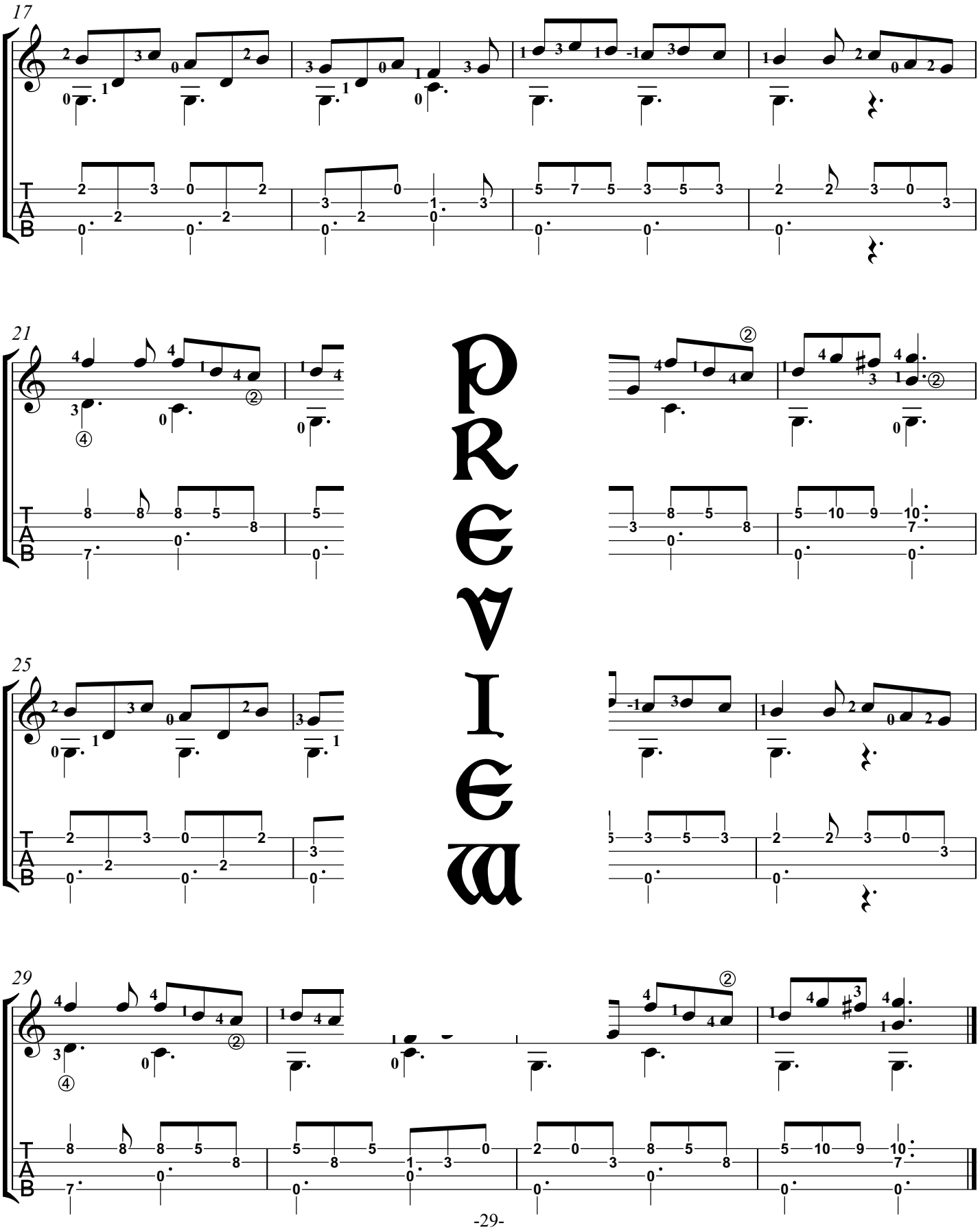


PREVIEW

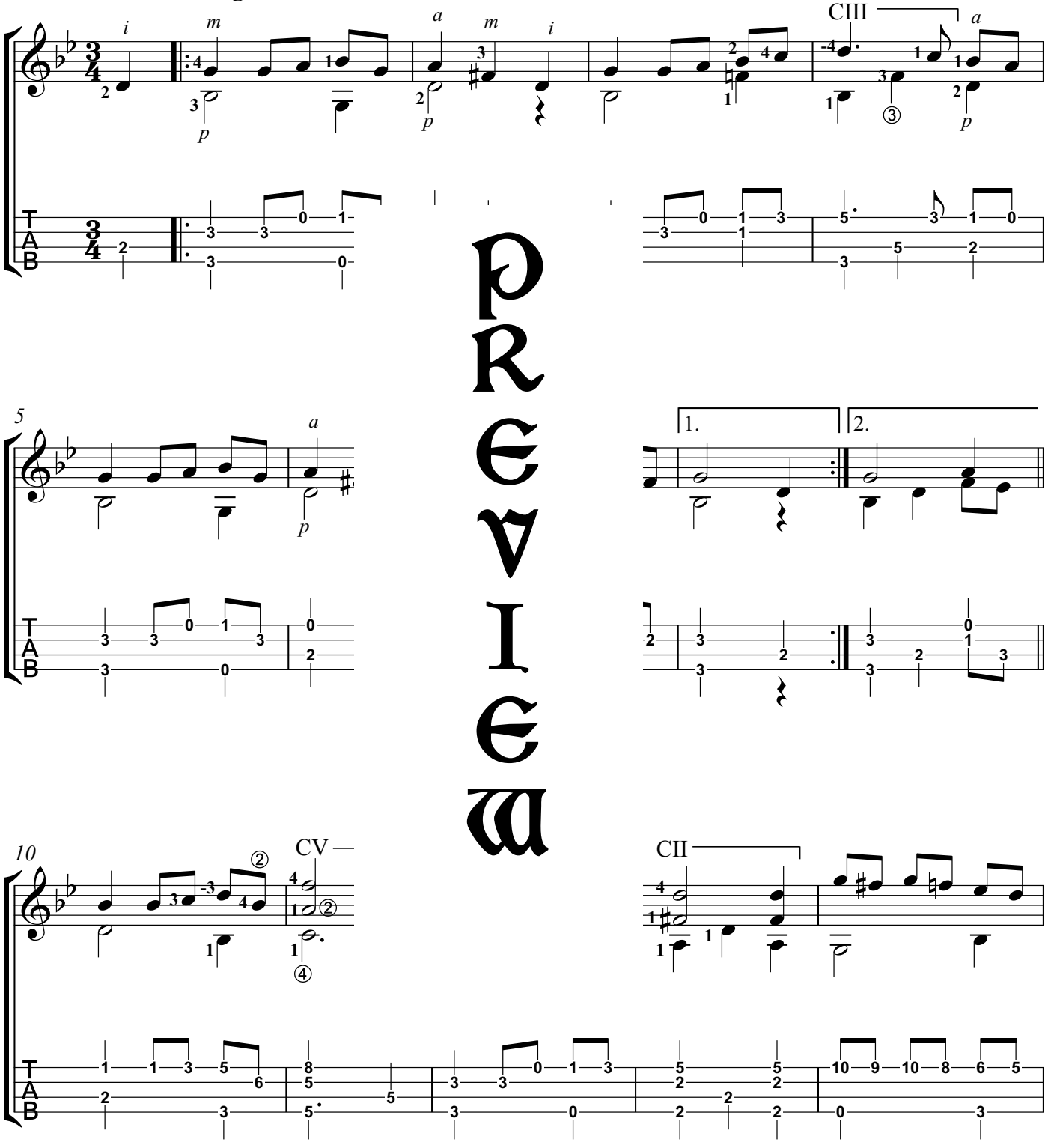
Glwysen

Arranged for Solo Ukulele
by Ellen S. Whitaker

Edward Jones
(1752-1824)

Low G

With Feeling ♩ = 88



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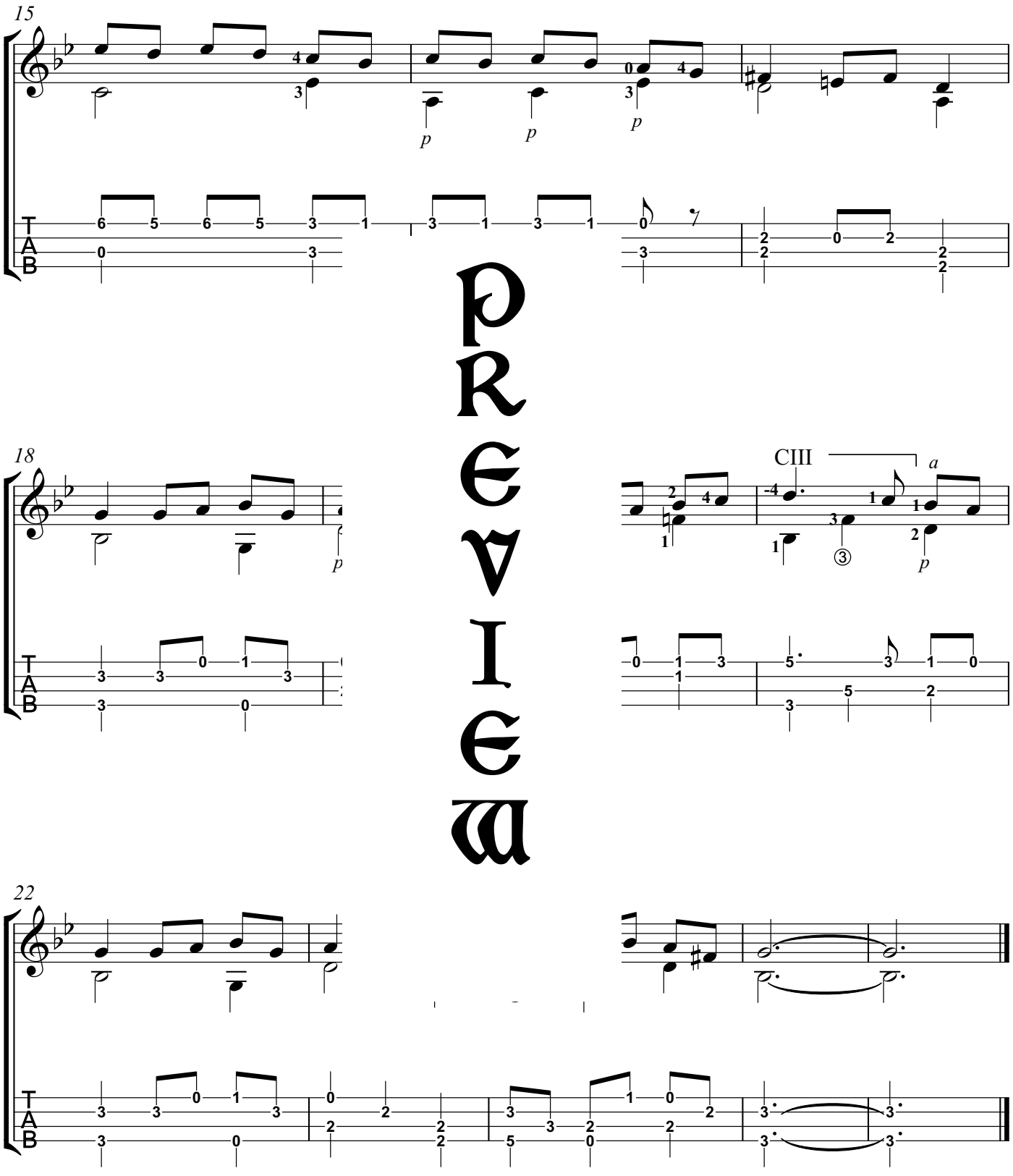


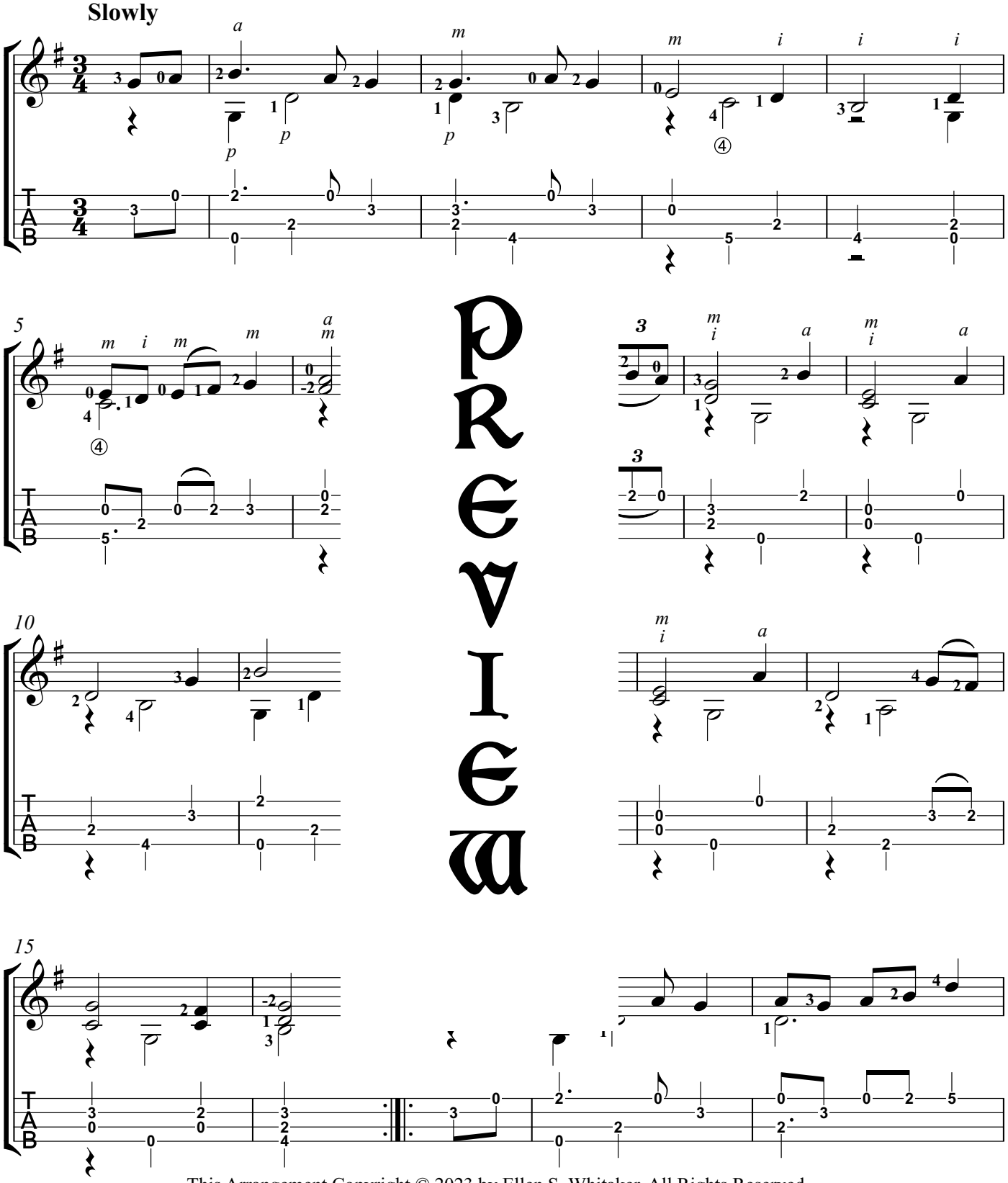
PREVIEW

Si Bheag, Si Mhor

Arranged for Solo Ukulele
by Ellen S. Whitaker

Celtic Traditional

Low G



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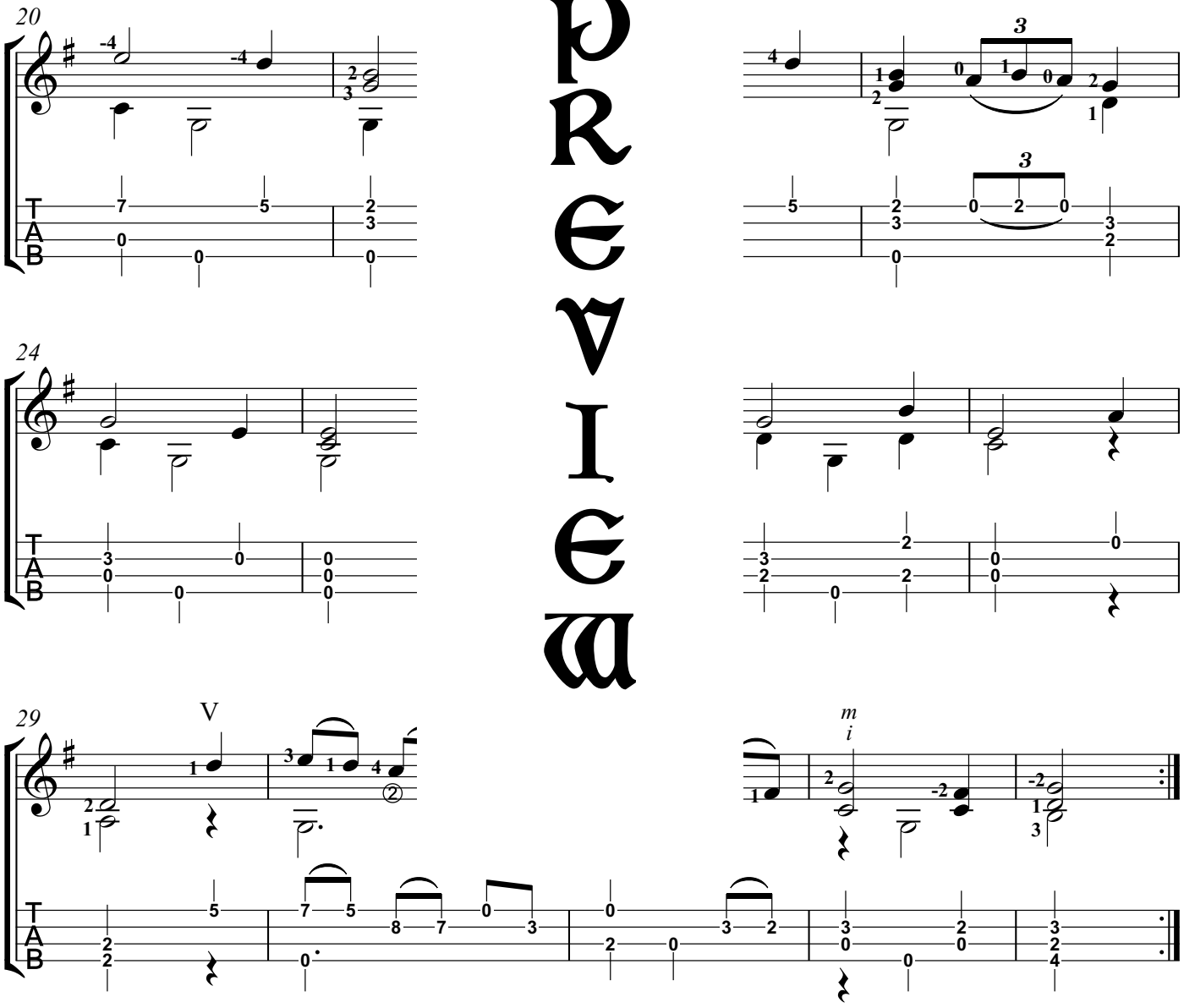
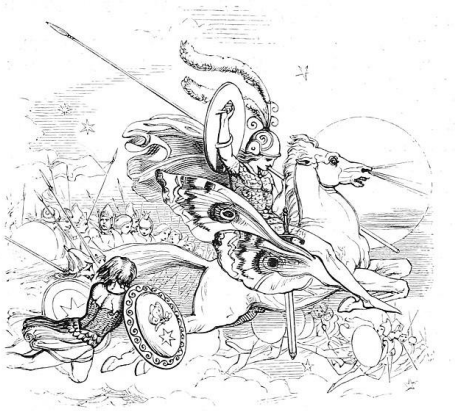




The Lamentation of Owen O'Neill

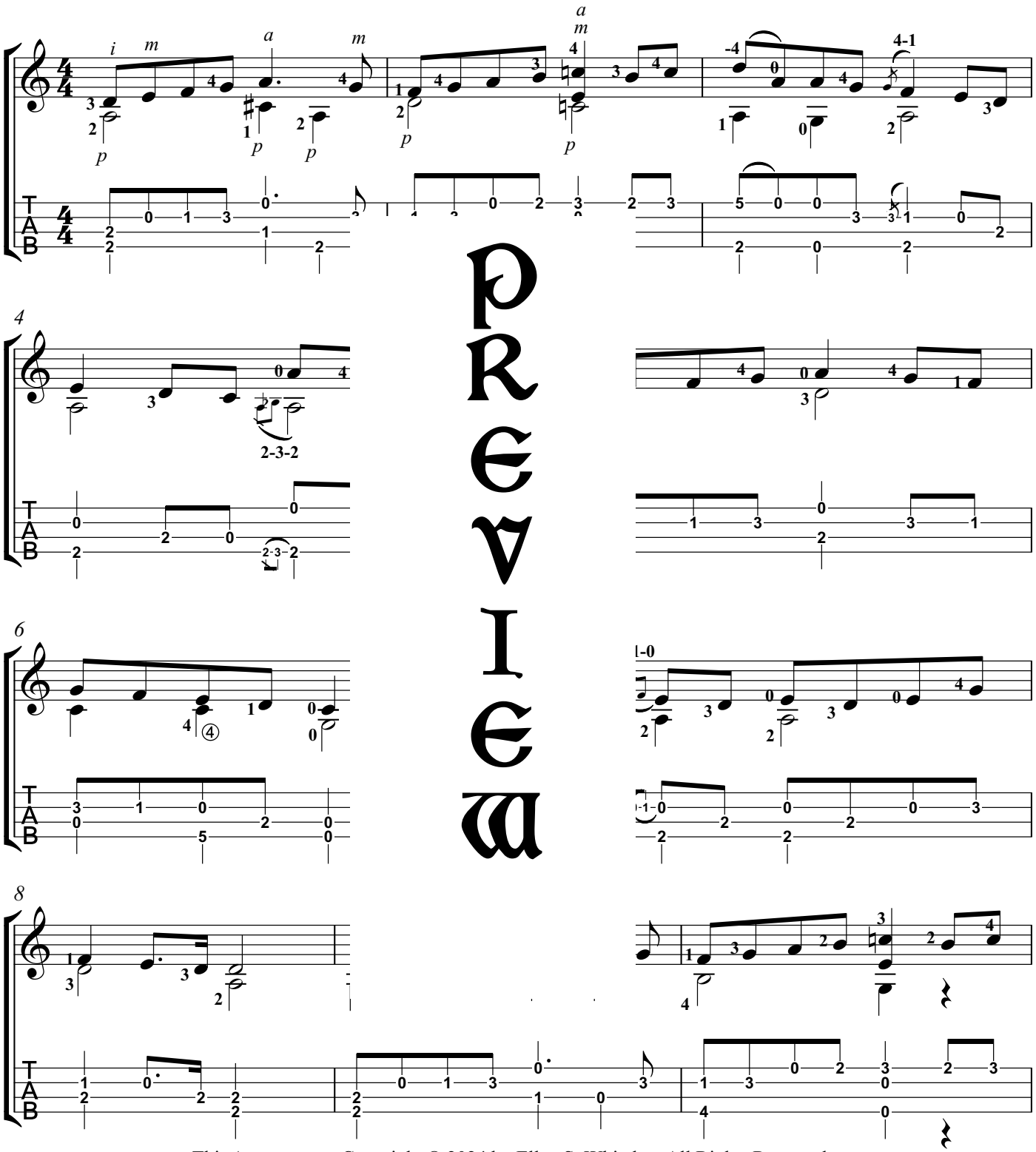
(In D Dorian)

Edited and Arranged for Solo Ukulele
by Ellen S. Whitaker

Turlough O'Carolan

Low G

Andante maestoso



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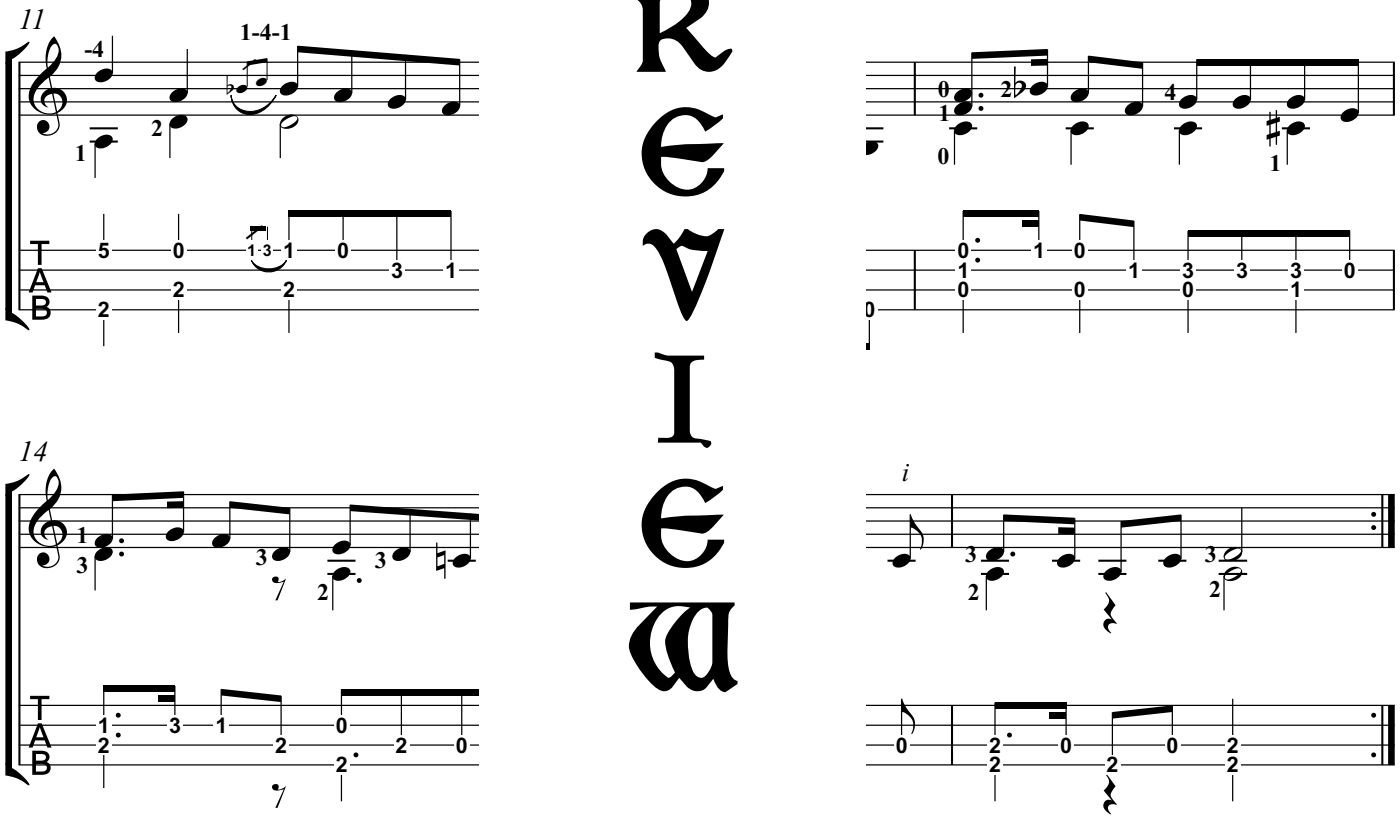


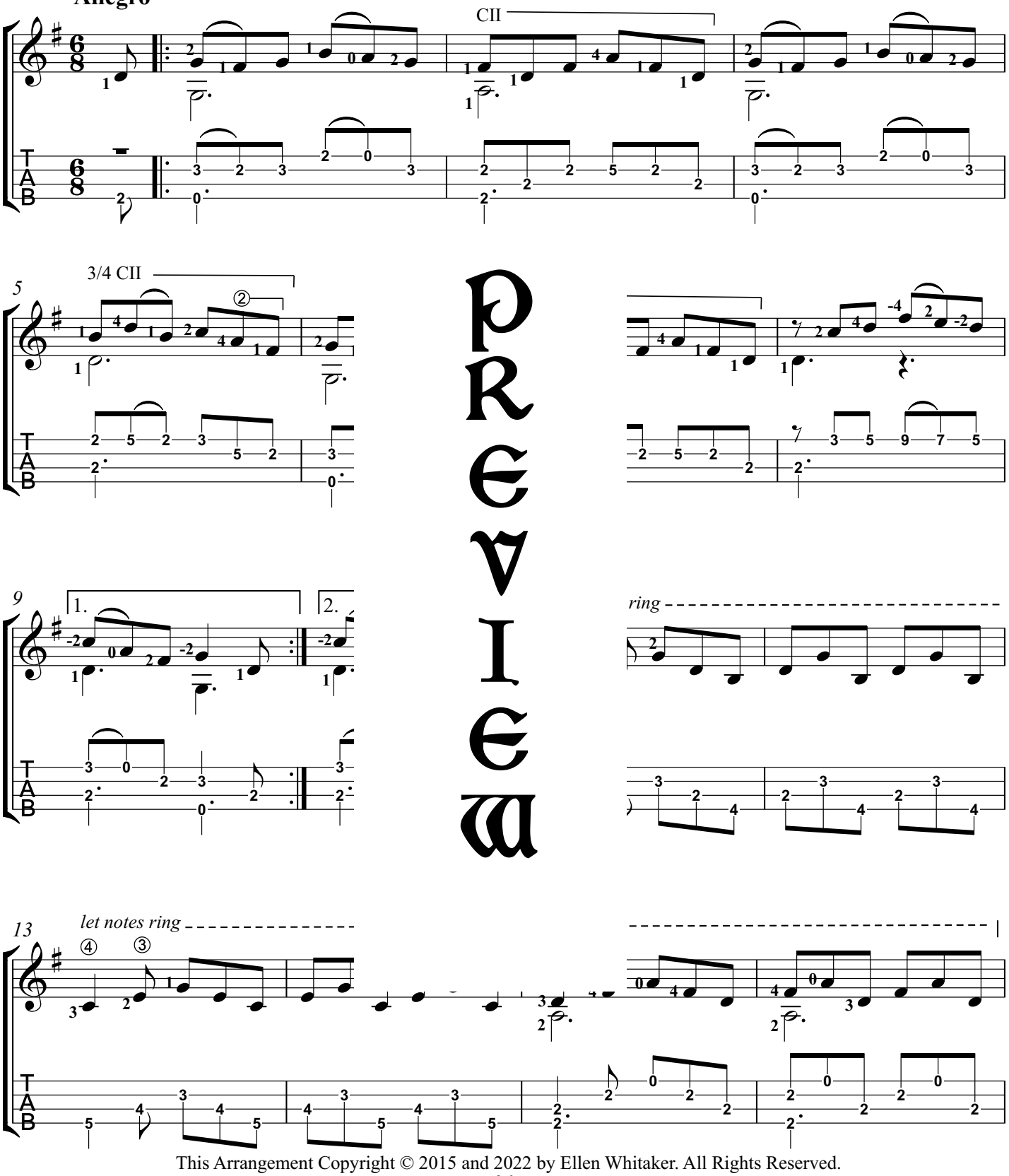
Father Kelly's Jig

Arranged for Solo Ukulele by
Ellen S. Whitaker

Celtic Traditional

Low G

Allegro



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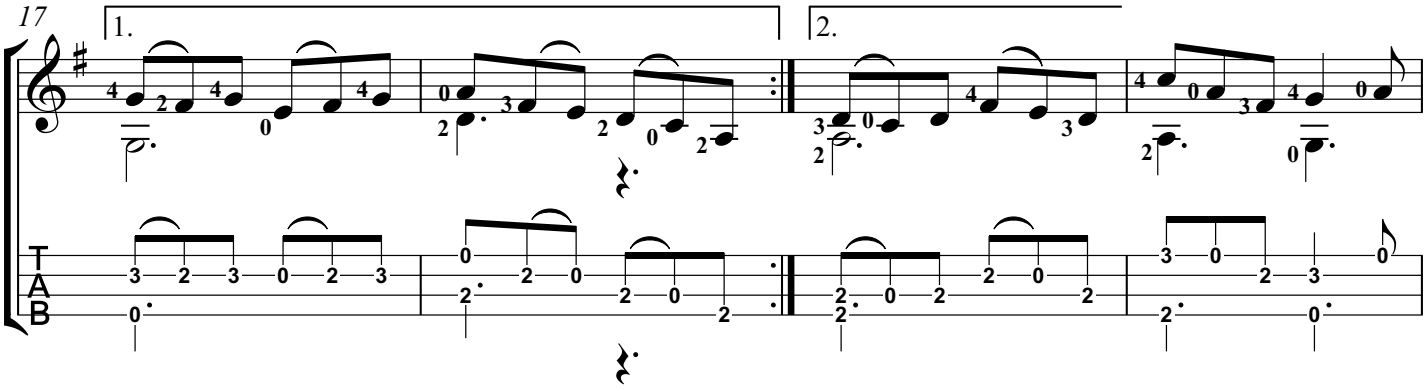

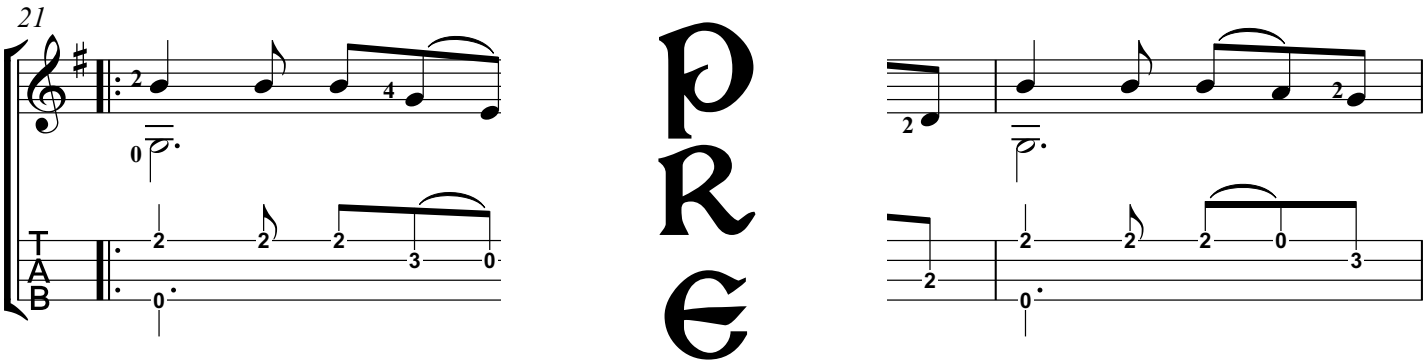

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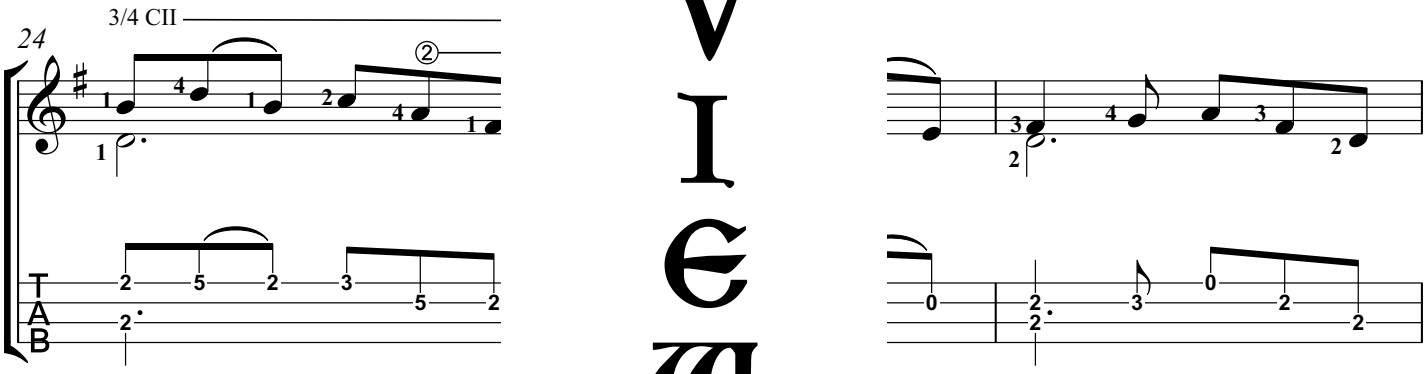
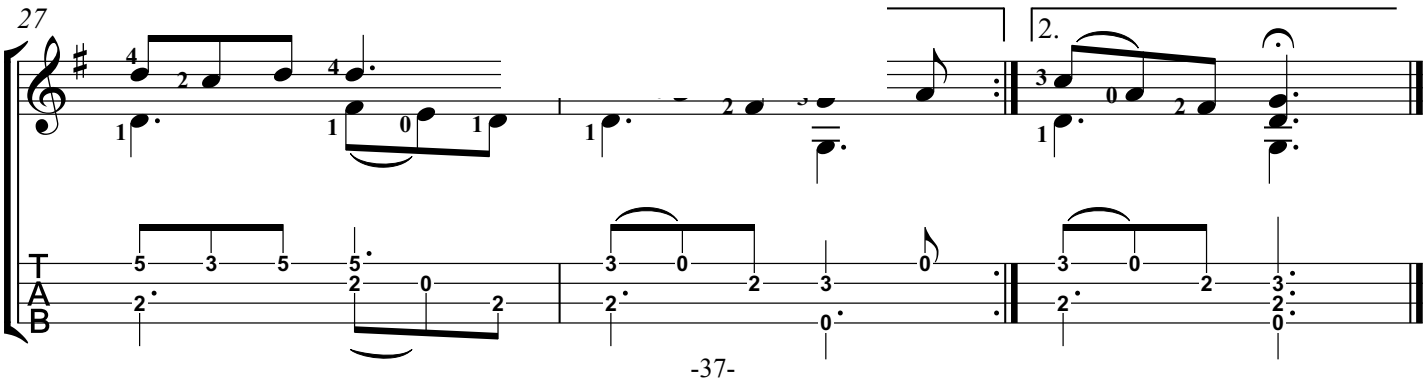




Corne Yards

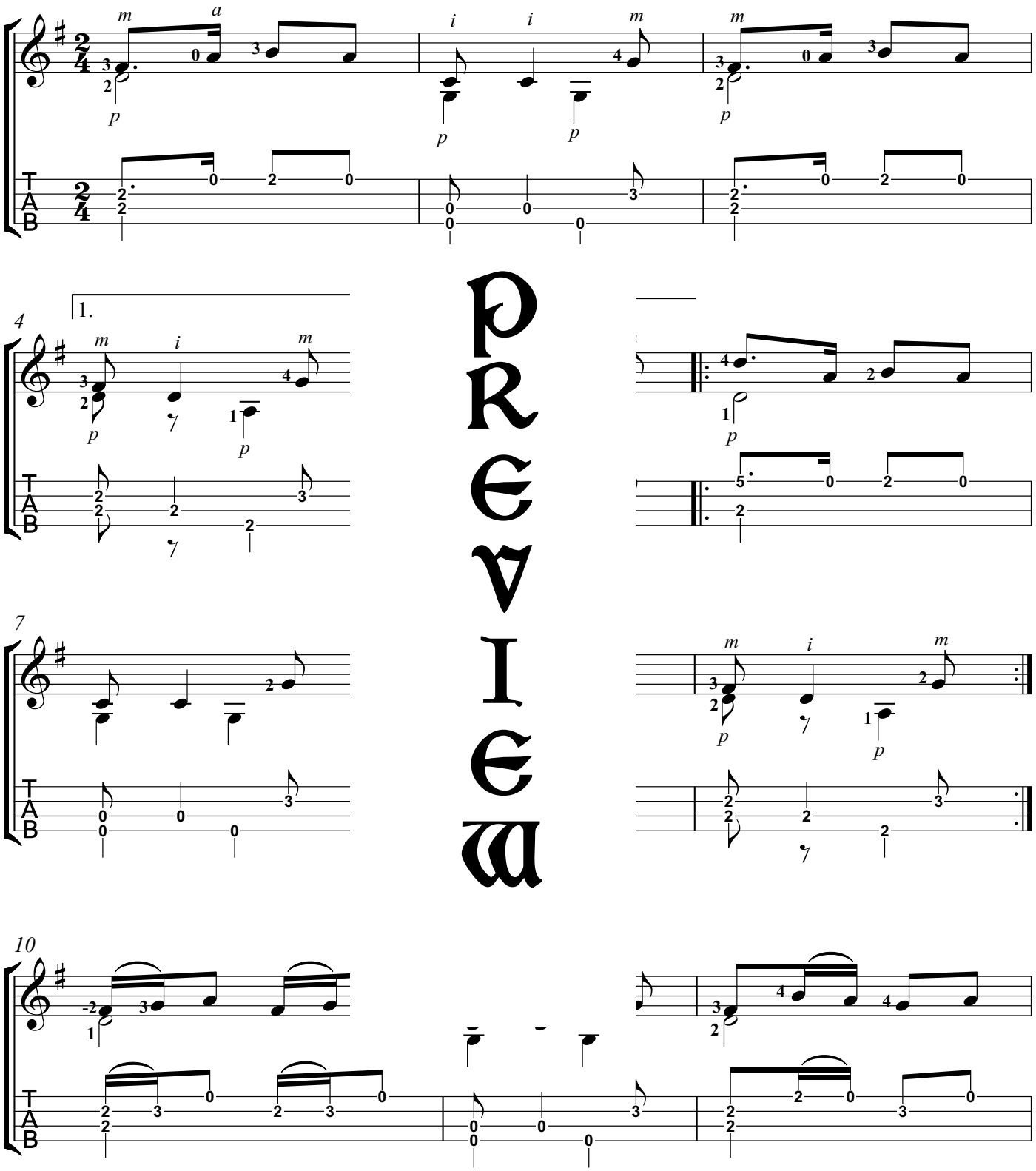
(In D Mixolydian)

Edited and Arranged for Ukulele
by Ellen S. Whitaker

Irish Traditional

Low G

Allegro ♩ = 112



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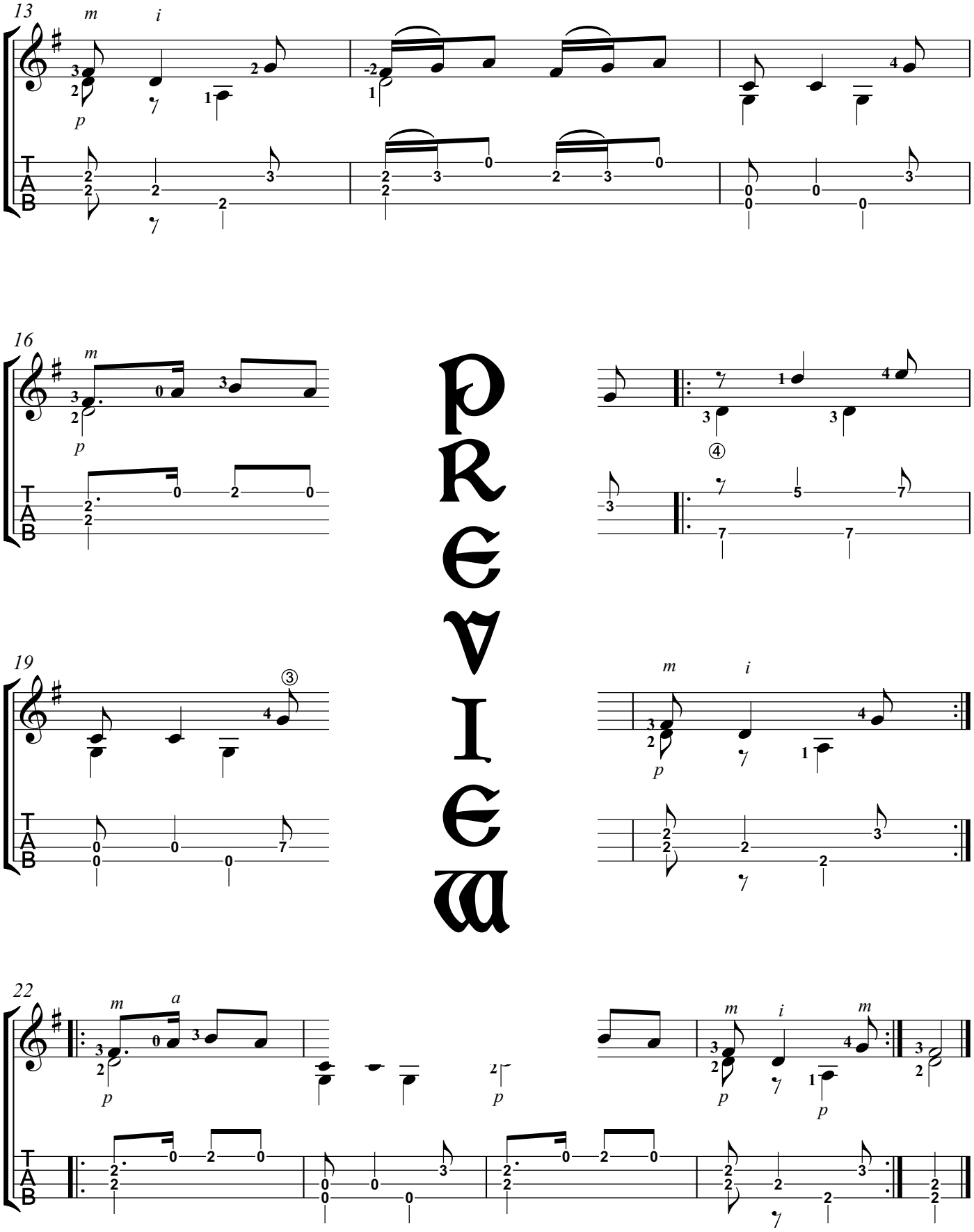
13
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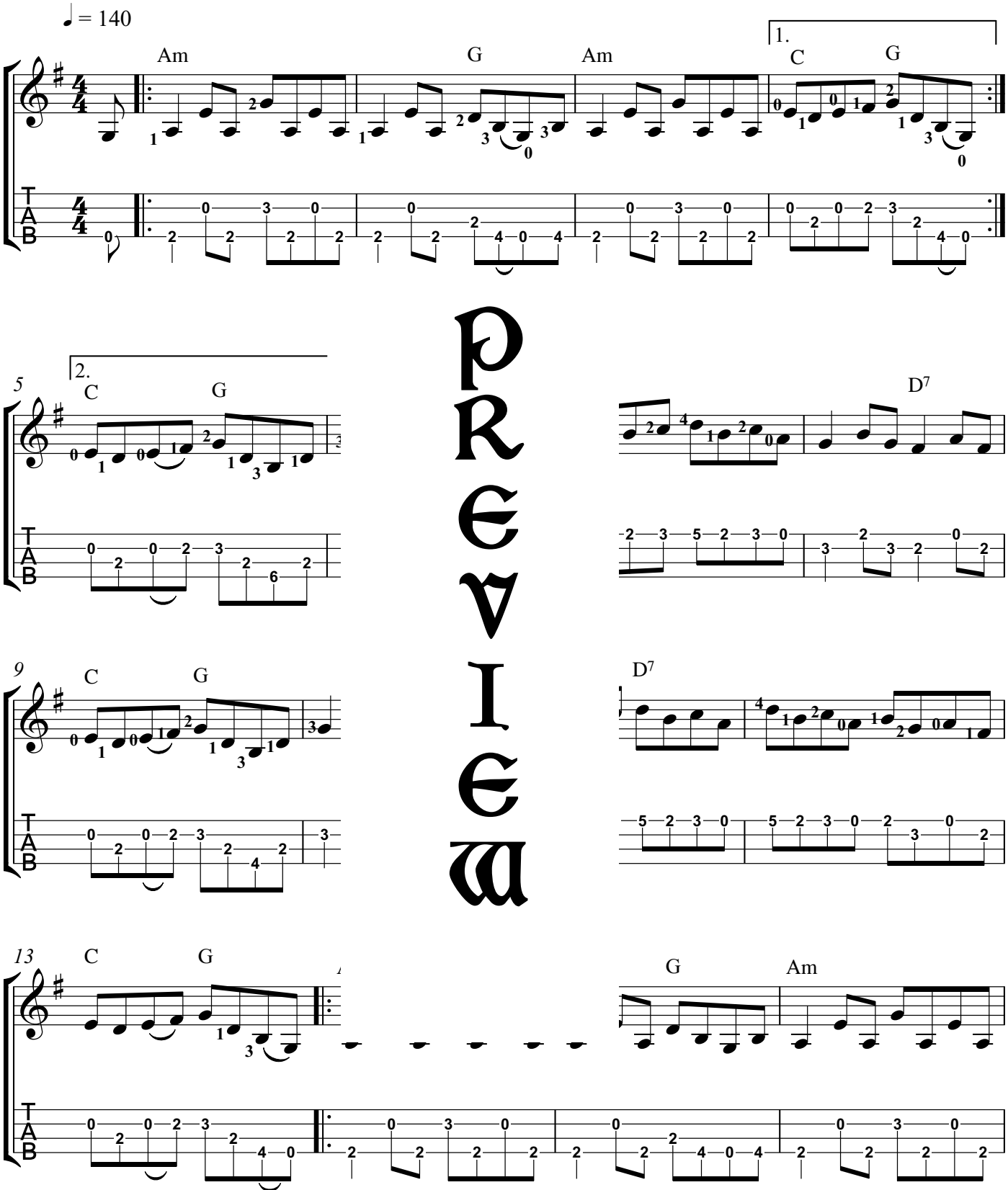
PREVIEW

Drowsy Maggie

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Irish Reel

Low G



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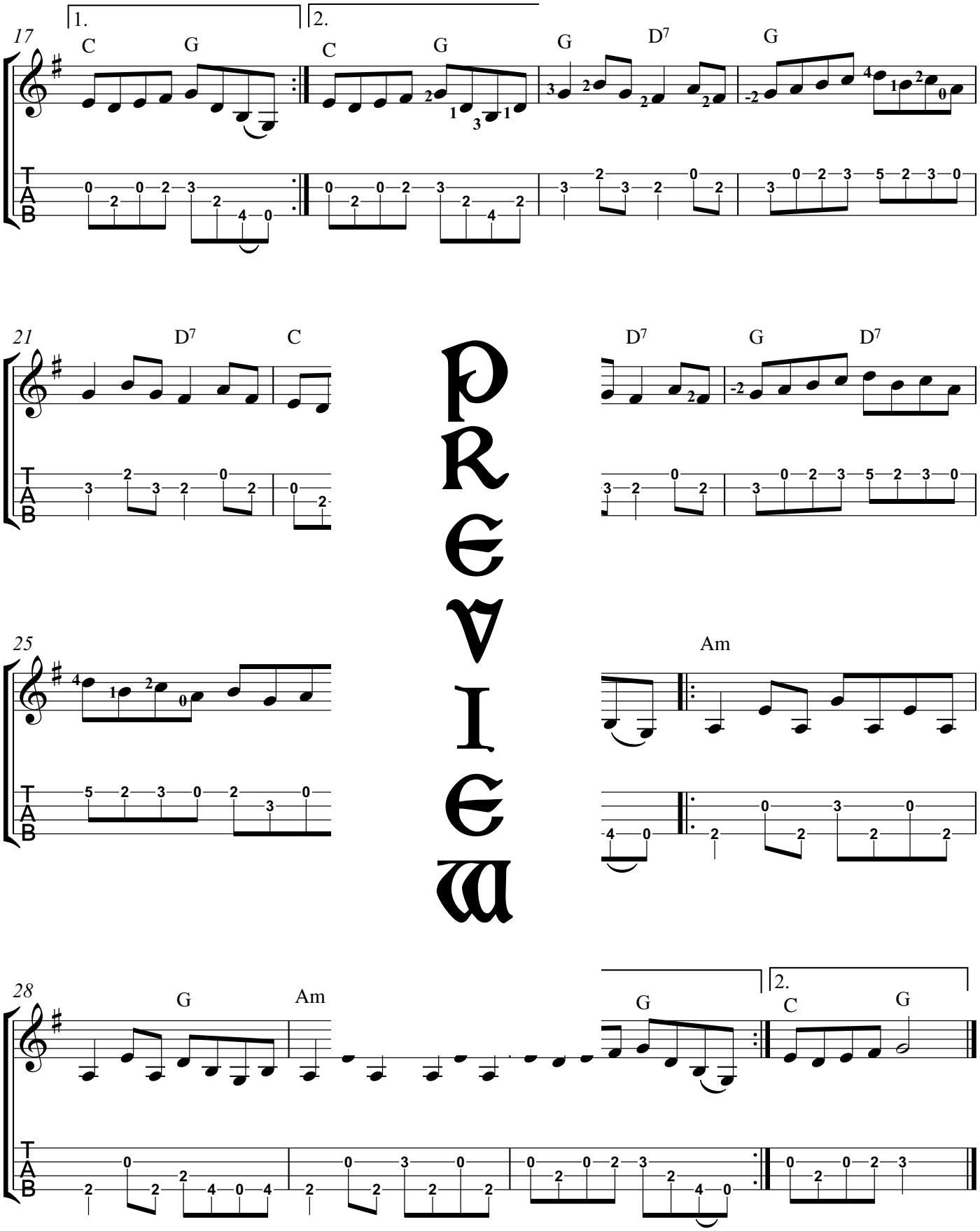

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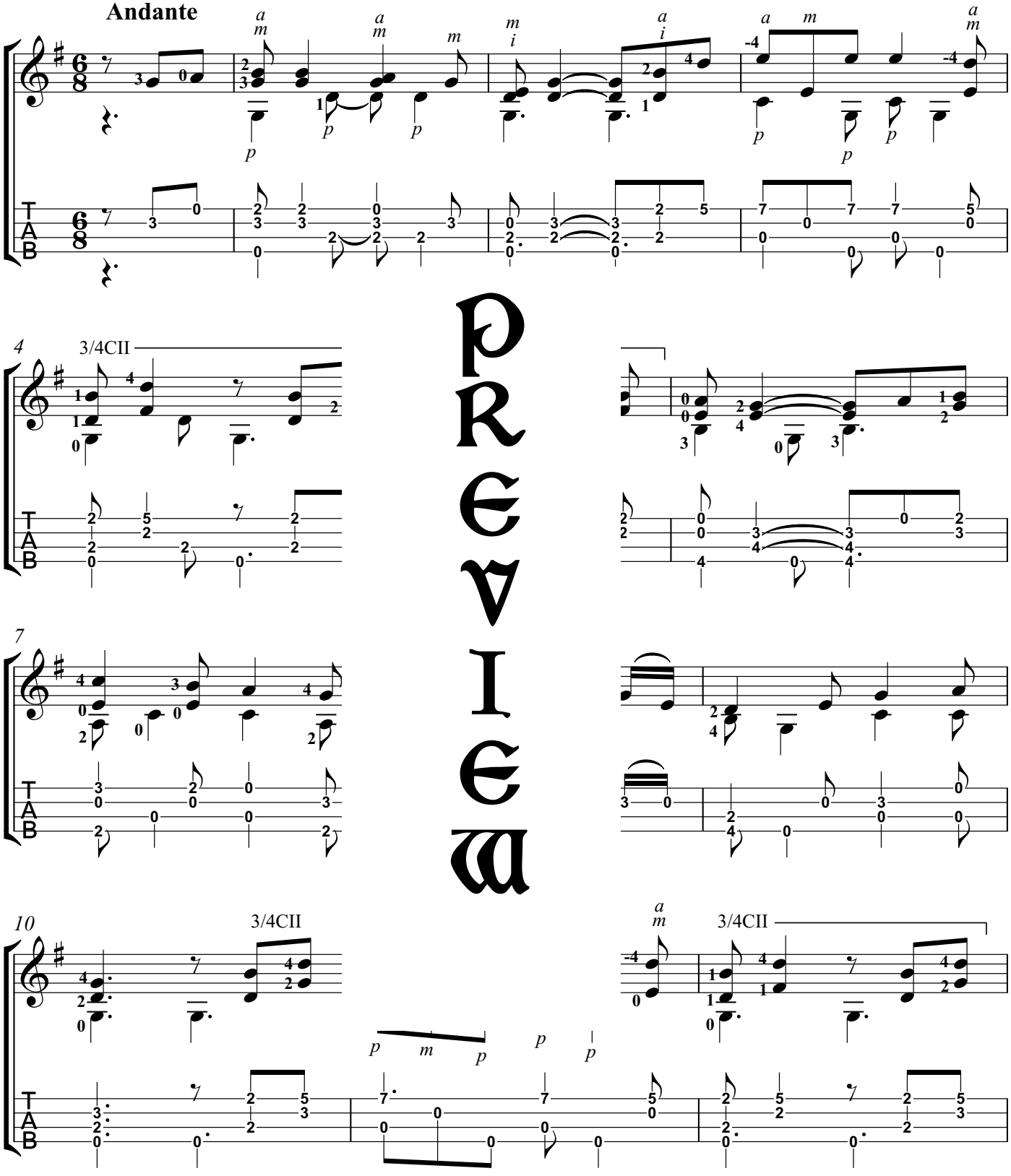
Wild Mountain Thyme

Arranged for Solo Ukulele
by Ellen S. Whitaker

Scottish Traditional



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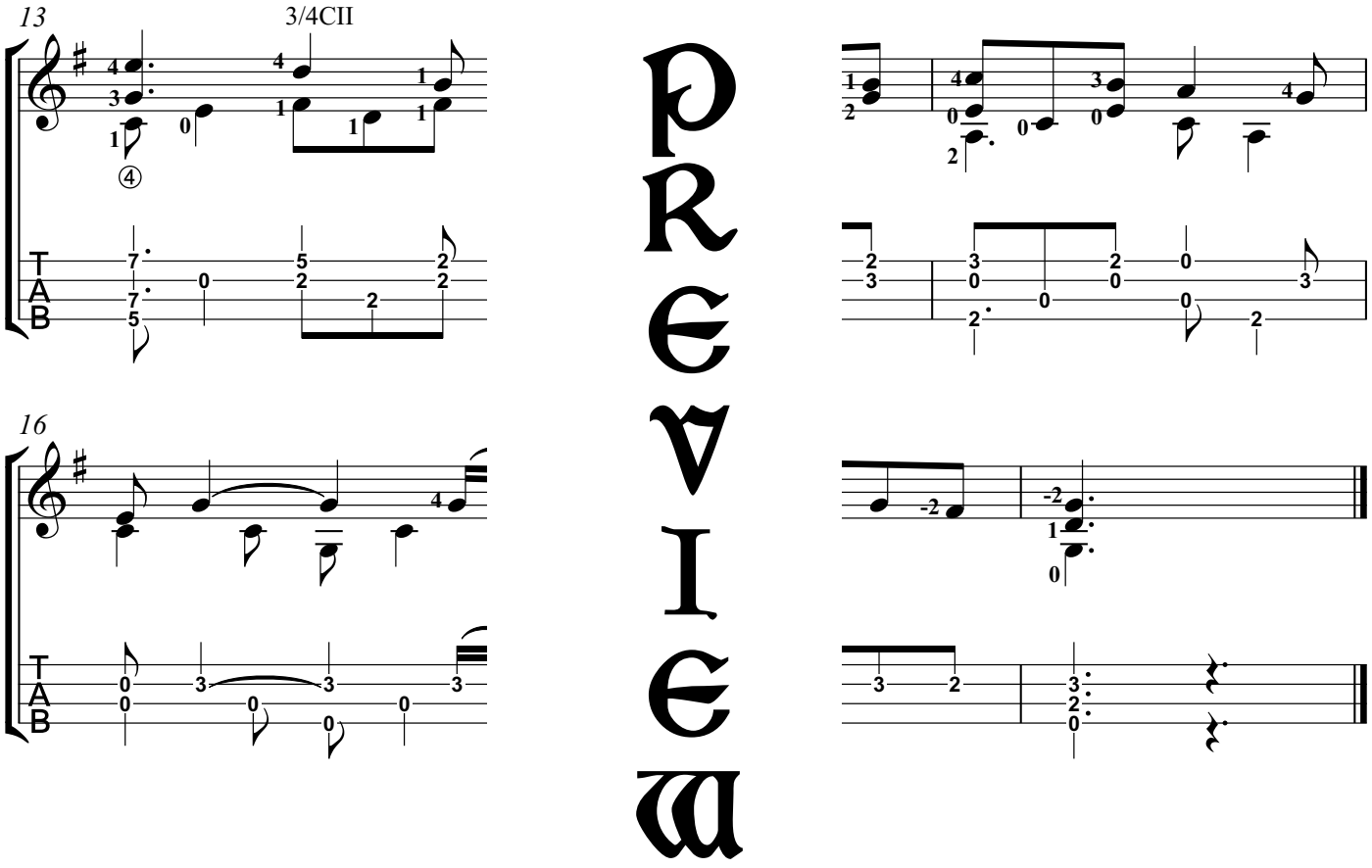


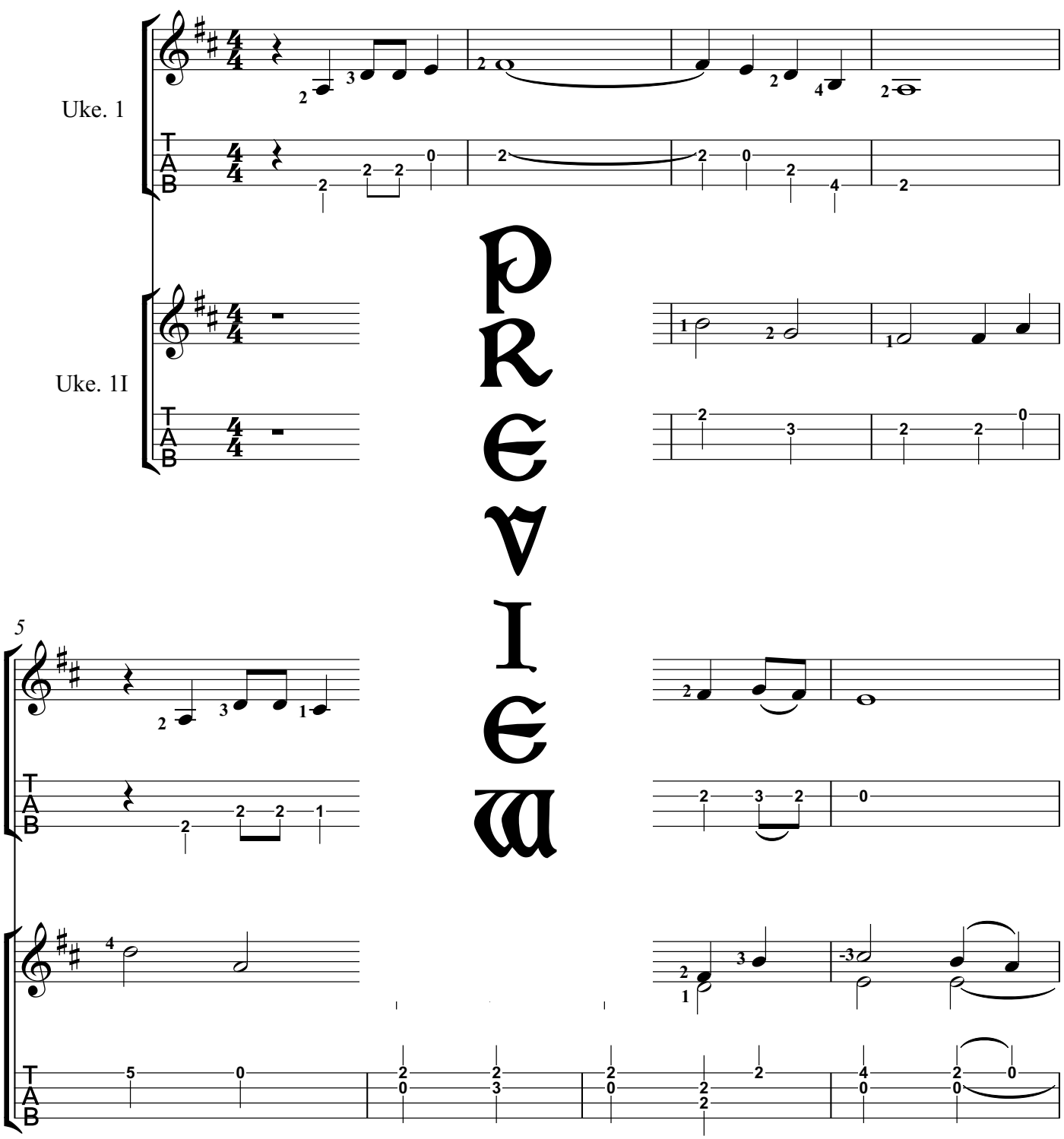
PREVIEW

The Water is Wide

(Duet, Full Score)

Arranged for Two Low G Ukuleles
by Ellen S. Whitaker

Traditional Scottish



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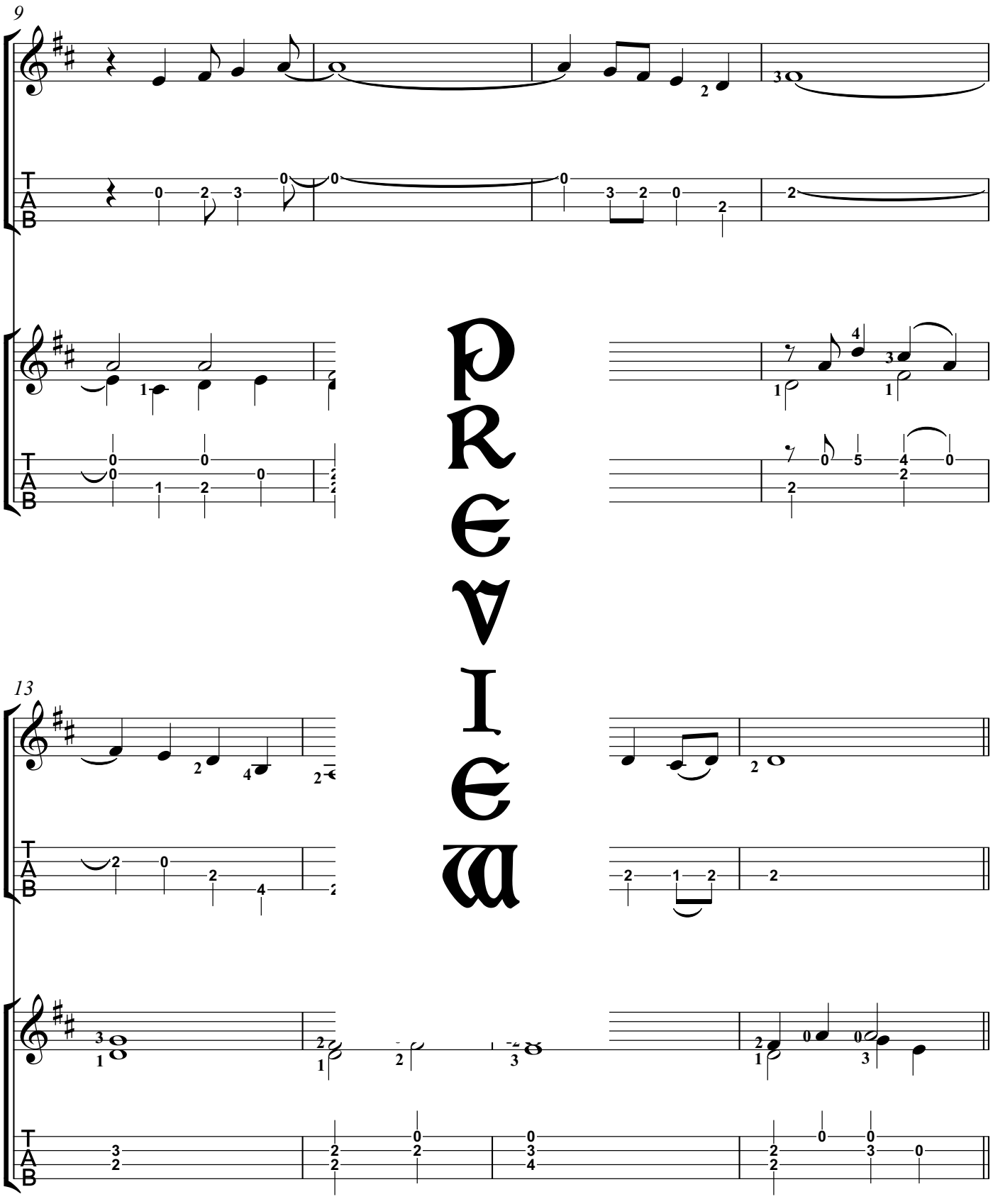
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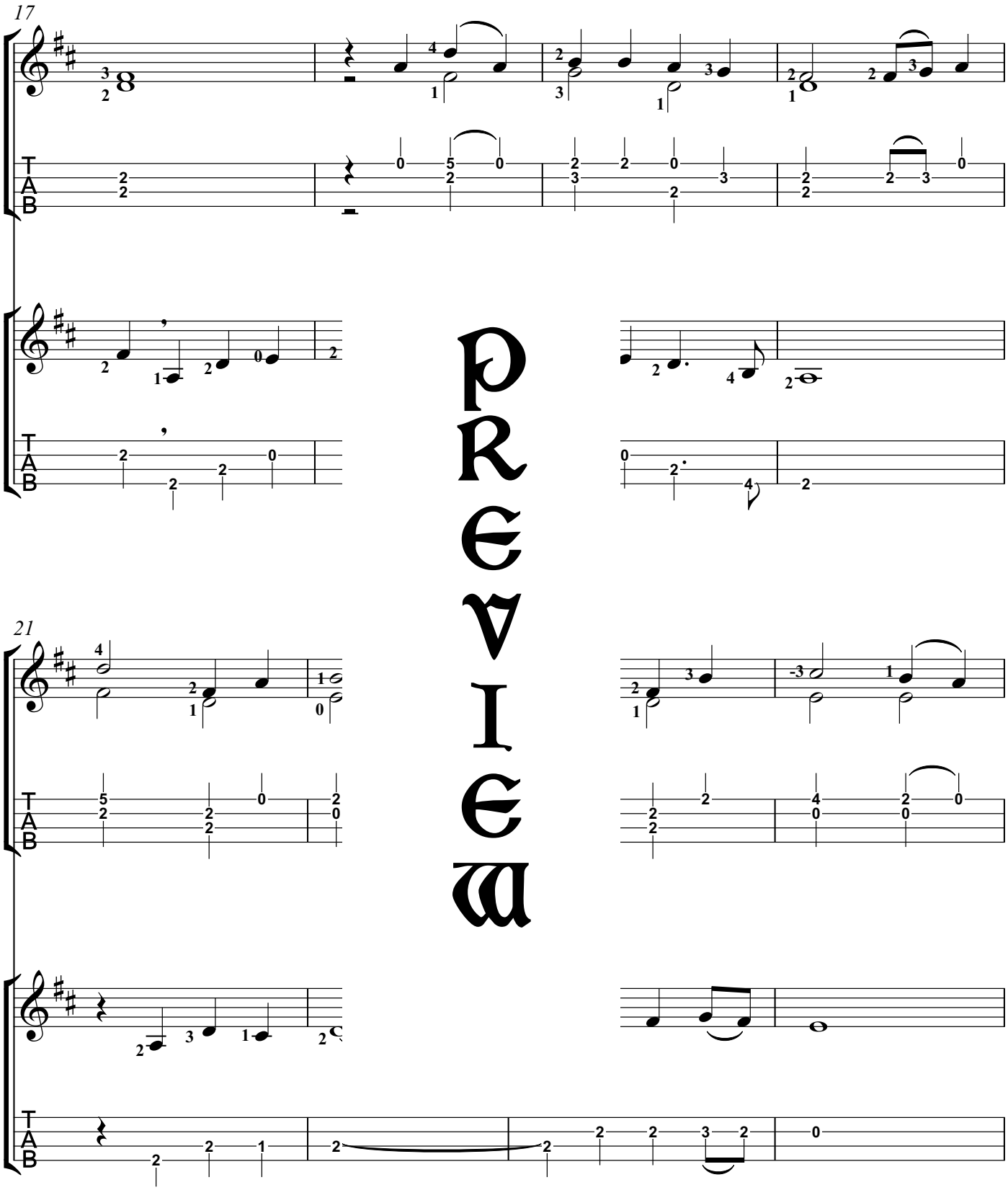

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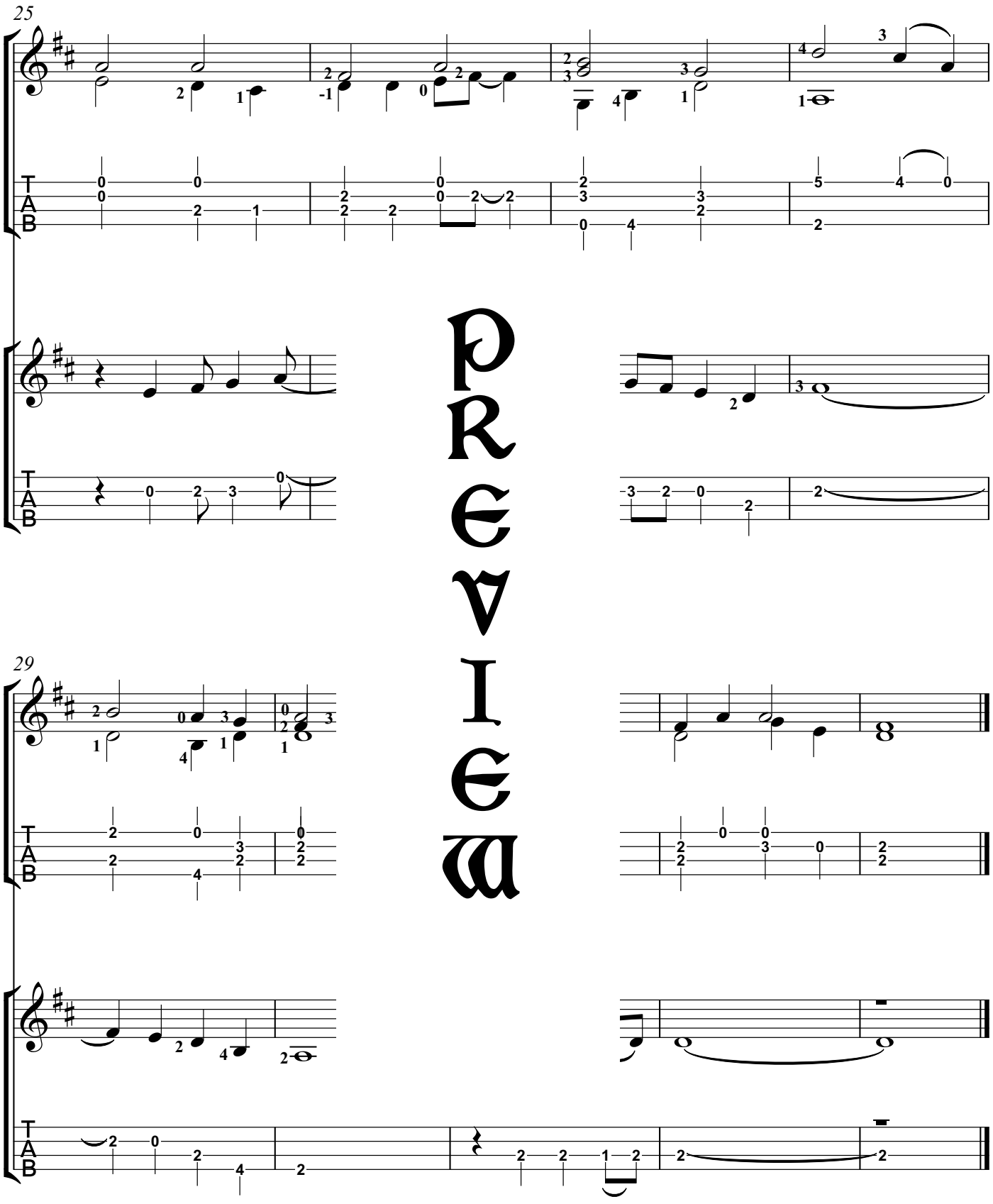

PREVIEW

About the Arranger

Ellen Whitaker is a guitar teacher, ukulele teacher, arranger and composer. She began teaching herself to play the guitar at nine years of age and studied classical guitar from the age of 12 with various teachers.

She began her formal study of music theory at City College of San Francisco, and went on to earn a BA in Music from Mills College and an MA in Music Theory from the University of California at Santa Barbara.

Whitaker has been teaching guitar since 1981 and ukulele since 2015. While at UCSB, she taught undergraduate classes in music fundamentals, advanced theory and composition.

Other publications by Whitaker include:

- *Jewish Traditions for Classical and Fingerstyle Guitar,*
- *Music for Classical and Fingerstyle Ukulele - Low G,*
- *More Music for Classical and Fingerstyle Ukulele - Low G*
- *Music for Baritone Ukulele: Classical and Fingerstyle,*
- *More Music for Baritone Ukulele,*
- *Christmas Music for Solo Baritone Ukulele,* and
- *Christmas Music for Ukulele: Low G*
- *Only Easy Music for Baritone Ukulele*
- *Only Easy Music for Ukulele: Low G*
- *Celtic Music for Baritone Ukulele*
- *Celtic Music for Ukulele - Low G*

In addition, she has written original repertoire pieces and studies (for both guitar and ukulele), as well as original pieces for various chamber ensembles.

Whitaker's home and studio are located in Durham, NC where she teaches individual lessons in classical guitar, classical ukulele and music theory.