

(From the 2003 Album ON THE OTHER HAND)

Music by James Hill

Cmaj7 D13/C Em/B Esus2/A Cadd9 D/C C Dadd9/C G5/B D/A G/B
 Bm7/A C^(type 2) D13sus4/C Em6/C[#] Dmaj13/C[#] E 5 fr. E7sus2 5 fr. D6 3 fr. D6^(type 2) 3 fr. Em 5 fr. C/E 5 fr.
 Dadd4/E 5 fr. Gmaj7sus4 5 fr. D9/E 5 fr. Gmaj7/E 5 fr. E7sus2^(type 2) 5 fr. Em7/B E7sus2/A Em/B^b Esus2/A^(type 2) Eadd9 5 fr. D 3 fr.
 D^(type 2) 3 fr. Dadd9 3 fr. Dadd9^v 5 fr. D^(type 3) 3 fr. Dadd9^{III}^(type 2) 3 fr. Cmaj13 Bm7/C E/B Esus2/B Em^(type 2) 5 fr. E7sus2^(type 3) 3 fr.

[illegible][illegible]

5

Cadd9 D/C Cadd9 D/C Cmaj7 D13/C

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0

B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

3 3

Em/B Esus2/A

9

C Dadd9/C C Dadd9/C Cadd9 D/C

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0

B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

3 3

[illegible]

13

C Dadd9/C

C Dadd9/C

Cadd9 D/C

T 5 5 5 5 5 5 5 5 5 5 5 5

A 1 1 0 0 1 1 0 0 1 1 0 0

B 2 2 0 0 2 2 0 0 2 2 0 0

3 3 3 3 3 3 3 3 3 3 3 3

1 1 0 0 1 1 0 0 1 1 0 0

2 2 0 0 2 2 0 0 2 2 0 0

3 3 3 3 3 3 3 3 3 3 3 3

[illegible]

17

C^(type 2) D13sus4/C

C^(type 2) D13sus4/C

T 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

[illegible]

C^(type 2) D13sus4/C C^(type 2) D13sus4/C

21

T 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
A 1
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

G5/B D/A Em6/C# Dmaj13/C#

23

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 1 1 1 1 0 0 1 1 1 1
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 0 2 2 0 0

C Dadd9/C Cadd9 D/C

25

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

E E7sus2 E E7sus2

27

T 0
A 5 5 0 0 5 5 0 0 5 5 0 0 5 5 0 0 5 5 0 0 5 5 0 0
B 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0
sl. 7

D6 D6^(type 2) D6 D6^(type 2)

29

T 0
A 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0
B 4 4 0 0 4 4 0 0 4 4 0 0 4 4 0 0 4 4 0 0 4 4 0 0

Cadd9 D/C Cadd9 D/C Cmaj7 D13/C

31

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

Em E7sus2

33

T
A
B

C/E Dadd4/E

C/E Dadd4/E

Gmaj7sus4 D9/E

35

T
A
B

Gmaj7/E E7sus2^(type 2)

Gmaj7/E E7sus2^(type 2)

37

T
A
B

C/E Dadd4/E

39

T
A
B

Gmaj7/E E7sus2^(type 2)

Em^(type 2) E7sus2^(type 3)

41

T
A
B

C Dadd9/C

C/E Dadd4/E

Gmaj7sus4 D9/E

43

T
A
B

Em7/B E7sus2/A Em/B¹ Esus2/A^(type 2)

45

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 1 1
B 2

C Dadd9/C C/E Dadd4/E C Dadd9/C

47

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 6 6 6 6 6 6 6 1 1 0 0 1 1 0 0
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 5 5 0 0 5 5 0 0 2 2 0 0 2 2 0 0
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3

G5/B D/A G5/B D/A G/B Bm7/A

49

T 3 0 0 0 0 0 0 0 0
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
B 0
2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

C^(type 2) D13sus4/C C^(type 2) D13sus4/C

51

T 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
A 1
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0
3 3

G5/B D/A G5/B D/A G/B Bm7/A G/B

53

T 3 0 0 0 0 0 0 0 0
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 1 1
B 0
2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 2 2

C^(type 2) D13sus4/C C^(type 2) D13sus4/C

55

T 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
A 1
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0
3 3

57 G5/B D/A G/B Em6/C# Dmaj13/C#

59 C Dadd9/C C Dadd9/C Cadd9 D/C

61 E E7sus2 Eadd9 E7sus2(type 2)

63 D D(type 2) Dadd9 Dadd9V

65 C Dadd9/C Cadd9 D/C

67 E E7sus2 Eadd9 Esus2/A(type 2)

sl.

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D D^(type 3) Dadd9 Dadd9^{III} (type 2)

69

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0 3 3 0 0
B 4
5 5

C Dadd9/C Cadd9 D/C

71

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0
3 3

♩ = 105 Cmaj7 D13/C ♩ = 100 Cmaj13 Bm7/C

73

T 0
A 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0
B 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0
3 3

♩ = 95 E/B Esus2/B ♩ = 90 E/B

75

T 5
A 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0
B 2
2 2

let ring

Bigs & Littles

Performance Notes

Song Specific Performance Notes

“Bigs & Littles”, composed by James Hill, is as much a virtuoso musical exercise as it is a song. It definitely is worth learning, if only to improve your strumming and chording technique. The piece—which is sort of classical and sort of new age in feel—is built around a rapid-fire pattern of primarily alternating dual voices that fit within a series of full melodic chords. Although James tried to keep the texture as consistent as possible by always moving two of the voices, there are moments where one of the two “moving voices” stops moving.

As in most James Hill tunes, both the right and left hands get a complete workout. James brings extra emotion and excitement to the song by subtly altering the speed of each section or even each measure. He also changes the intensity of his right hand attack, sometimes slowing down the stroke speed and lightening up the volume by altering his strumming style.

Some of the chord stretches can be pretty challenging and folks with smaller hands might do better on a concert or even a soprano ukulele. Specifically, James offered the following explanation for playing the Em chord in measure 42. *“What I do is play the Em chord with the ring finger on the 4th string, the index barring the D and F# strings and then the middle finger squeezed in on the B string. The chord on paper looks like a regular Em (7-5-5-5) but it's the fingering that's unorthodox. It means angling the hand so that the fingers point more toward the bridge-end of the uke but allows the melody E note to ring while the index finger moves.”* This provides a much smoother sound because the 1st string E note remains constant.

Note: “Bigs & Littles” is not only playable on low G or low A ukes. It also sounds great in re-entrant (high G or A) tuning.

General Performance Notes

Keep in mind that the tablature is just a guideline. I try to transcribe the parts as close as I can to the original recording, however, that doesn't mean that I play them exactly as written. It is hard to duplicate the exact strums that the player is using so I get something close and go from there. The main reason I transcribe is to learn the song and have a permanent reference to make it easier to learn the song again after I have forgotten it months later. I find it very helpful to follow along in the tab while listening to the recording several times before actually attempting to play the song. This gets you familiar with the tab as it relates to the recording.

Tablature can be intimidating to some people. Here is a tip I realized one day. Playing some of the individual fret numbers seemed awkward and uncomfortable until I noticed that they came from within the **“shape of the chord”**. So whenever possible fret the chord and then play the other notes from within the chord. This should eliminate some moving around and make things a bit easier.

Above all else, have fun and if you have any questions feel free to contact me at

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<http://www.ukeland.com/~dominator>