

# CONTENTS

<b>ABOUT THE AUTHORS .....</b>	<b>4</b>
<b>INTRODUCTION.....</b>	<b>5</b>
<b>CHAPTER 1—The World A’Chording to Uke</b>	<b>6</b>
Lesson 1: Theory and Major Triad Inversions .....	6
Lesson 2: Minor Inversions.....	7
Lesson 3: Diminished and Augmented Triads.....	8
Lesson 4: Dominant 7th Chords.....	8
Lesson 5: Diminished 7th Chords.....	9
Lesson 6: I–IV–V Progressions Using Moveable Shapes.....	10
<i>Louie’s Wild Thing</i> .....	10
Lesson 7: I–vi–ii–V .....	11
<i>There Must Be Fifty Ways (to Leave the Fifties)</i> .....	11
<i>There Must Be Fifty Ways (to Leave the Fifties) in F</i> .....	12
Lesson 8: i–VII–VI.....	13
<i>All Along the Stairway</i> .....	13
<i>All Along the Stairway in D Minor</i> .....	13
<b>CHAPTER 2—Expanding Your Groove Palette</b>	<b>14</b>
Lesson 1: Groove Concepts.....	14
Lesson 2: Rhythms Using Triplets.....	15
Lesson 3: 3+3+2.....	16
Lesson 4: Split Strum.....	16
Lesson 5: Bo Diddley Beat, or Clave.....	17
Lesson 6: $\frac{3}{4}$ and $\frac{6}{8}$ Time Signatures .....	18
<b>CHAPTER 3—Kind of Blue</b>	<b>19</b>
Lesson 1: 12-Bar Blues.....	19
Lesson 2: 16-Bar Blues.....	20
Lesson 3: 8-Bar Blues.....	20
Lesson 4: Turnarounds.....	21
Lesson 5: Circle of 5ths Blues Progressions.....	24
<i>Salty Dog Blues</i> .....	24
Lesson 6: Jazzin’ the Blues .....	25
Lesson 7: 16-Bar Ragtime Blues .....	27
<i>Alice’s Red Hot Electric Rag</i> .....	27
<b>CHAPTER 4—Melodic Playing</b>	<b>28</b>
Lesson 1: Open-Position Scales.....	28
Lesson 2: Playing Melodies.....	29
<i>Amazing Grace</i> .....	29
<i>Red River Valley</i> .....	30
Lesson 3: Scales up the Neck.....	30
Lesson 4: <i>Aura Lee</i> .....	31
<i>Aura Lee</i> .....	31
Lesson 5: <i>Oh! Susanna</i> .....	32
<i>Oh! Susanna</i> .....	32

<b>CHAPTER 5—3rds and 6ths</b>	<b>33</b>
Lesson 1: 3rds.....	33
<i>Ode to Joy</i> (Harmonized in 3rds).....	34
Lesson 2: 6ths.....	35
<i>Ode to Joy</i> (Harmonized in 6ths).....	35
<b>CHAPTER 6—Fingerstyle Uke</b>	<b>36</b>
Lesson 1: Fingerpicking Patterns.....	36
Lesson 2: <i>Alice’s Red Hot Electric Rag</i> (Fingerstyle Version).....	37
<i>Alice’s Red Hot Electric Rag</i> (Fingerstyle Version).....	37
Lesson 3: Banjo Rolls.....	38
<i>Rolling Down That Long Lonesome Road</i> .....	39
Lesson 4: Fingerpicking in $\frac{3}{4}$ and $\frac{6}{8}$ Time.....	40
Lesson 5: <i>House of the Rising Uke</i> .....	41
<i>House of the Rising Uke</i> .....	41
<b>CHAPTER 7—On the Other Hand: Tricks and Techniques for the Fretting Hand</b>	<b>42</b>
Lesson 1: Hammer-Ons.....	42
Lesson 2: Pull-Offs.....	43
Lesson 3: Combining Hammer-Ons and Pull-Offs.....	44
Lesson 4: Slides.....	45
Lesson 5: Bending Strings and Vibrato.....	45
Lesson 6: <i>Ashgrove</i> (Using Hammer-Ons and Pull-Offs).....	46
<i>Ashgrove</i> .....	46
Lesson 7: <i>Sitting on Top of the World</i> (Using Sliding).....	47
<i>Sitting on Top of the World</i> .....	47
<b>CHAPTER 8—Chord-Melody</b>	<b>48</b>
Lesson 1: Chord-Melody Style.....	48
<i>Oh! Susanna</i> (Chord-Melody).....	48
Lesson 2: <i>Amazing Grace</i> (Chord-Melody).....	50
<i>Amazing Grace</i> (Chord-Melody).....	50
Lesson 3: <i>Ashgrove</i> (Chord-Melody).....	50
<i>Ashgrove</i> (Chord-Melody).....	51
Lesson 4: <i>Greensleeves</i> (Chord-Melody).....	52
<i>Greensleeves</i> (Chord-Melody).....	52
<b>CHAPTER 9—Getting Jazzy</b>	<b>53</b>
Lesson 1: Everything You Wanted to Know About Jazz.....	53
Lesson 2: <i>Has Anybody Seen My Uke?</i> (32-Bar Progression).....	54
<i>Has Anybody Seen My Uke?</i> .....	54
Lesson 3: Uke’s Got Rhythm Changes.....	55
<i>Uke’s Got Rhythm</i> .....	55
Lesson 4: Gypsy Jazz.....	56
<b>CHAPTER 10—Let’s Jam</b>	<b>57</b>
Lesson 1: Jamming On the Blues!.....	57
Lesson 2: Pentatonic Scales.....	58
Lesson 3: Soloing Using the Minor Pentatonic Scale.....	60
Lesson 4: Soloing Using the Major Pentatonic Scale.....	61
Lesson 5: Combining Major Pentatonic, Minor Pentatonic, and Blues Scales in a Solo.....	63

# LESSON 7: 16-BAR RAGTIME BLUES

Now, we're going to play "Alice's Red Hot Electric Rag," a 16-bar blues and ragtime progression that uses the counterclockwise circle of 5ths progression. A number of classic songs use this same chord progression, including Bessie Smith's "Electric Chair Blues," Robert Johnson's "Red Hot," Sippie Wallace's "Women Be Wise," and Arlo Guthrie's "Alice's Restaurant."

In C, the V chord is G7, the V of G7 is D7, and the V of the D7 is A7. The A7 naturally leads back to the D7, and the D7 naturally leads back to the G7, our original V chord in C.



In the first four measures, we begin on C, and then jump to A7 to start working our way back through the cycle of 5ths to C. In the second four measures, we again begin on C, jumping to A7 to cycle back to G7, which then leads us to the third line. This third group of four measures is like a turnaround (I–I7–IV–IV°) and leads us to the final four measures, which are the same as the first.

Now, let's play "Alice's Red Hot Electric Rag."



## ALICE'S RED HOT ELECTRIC RAG

The diagram shows the guitar chord diagrams and musical notation for the 16-bar blues progression. The chords are: C, A7, D7, G7, C (measures 1-4); C, A7, D7, G7 (measures 5-8); C, C7, F, F#dim (measures 9-12); and C, A7, D7, G7, C (measures 13-16). Each chord diagram includes fingerings for the strings. The musical notation is in 4/4 time, with a treble clef and a key signature of one flat (Bb).