

# CONTENTS

<b>ABOUT THE AUTHORS .....</b>	<b>5</b>
<b>INTRODUCTION.....</b>	<b>6</b>
<b>CHAPTER 1—Getting Started</b>	<b>7</b>
Lesson 1: Know Your Uke .....	7
Lesson 2: Reading Tablature.....	12
<i>Mary Had a Border Collie</i> .....	12
Lesson 3: The Notes on the Fretboard.....	13
<b>CHAPTER 2—Strum, Strum, Strum</b>	<b>15</b>
Lesson 1: Your First Chords.....	15
Lesson 2: Changing Chords.....	17
Lesson 3: Play Some Real Songs.....	19
<i>Oh! Susanna</i> .....	19
<i>When the Saints Go Marching In</i> .....	20
Lesson 4: Spice Up Your Strumming.....	21
Lesson 5: More Chords More Chords .....	23
<i>My Dear, Dear Mama from Madeira</i> .....	23
<i>Wai O Ke Aniani (Crystal Water)</i> .....	24
Lesson 6: Minor Chords.....	25
<i>It's Only a Minor Inconvenience</i> .....	25
Lesson 7: Waltz Time $\frac{3}{4}$ .....	27
<i>Amazing Grace</i> .....	28
Lesson 8: Right-Hand Tools and Techniques .....	29
<b>CHAPTER 3—Reading Standard Music Notation</b>	<b>31</b>
Lesson 1: The Notes and the Staff.....	31
Lesson 2: The Natural Notes on the 3rd and 2nd Strings.....	32
Lesson 3: Time.....	33
<i>Go Tell Aunt Rhody</i> .....	34
Lesson 4: Rests.....	34
Lesson 5: Dotted Half Notes.....	35
<i>When the Saints Go Marching In</i> .....	35
Lesson 6: Natural Notes on the 1st String.....	36
Lesson 7: The C Major Scale.....	36
Lesson 8: Eighth Notes (Of Course).....	37
Lesson 9: Dotted Quarter Notes .....	38
<i>Ode to Joy</i> .....	38
Lesson 10: Sharps and Flats .....	39
<i>Raised by Gypsies</i> .....	39
Lesson 11: Accidentals in a Key Signature .....	40
<i>Red River Valley</i> .....	40
Lesson 12: Ties.....	41
<i>King on the Beach</i> .....	41
Lesson 13: Navigating a Musical Map .....	42
<b>CHAPTER 4—Theory Without Fear, or A Little Knowledge Can Get You Jamming</b>	<b>43</b>
Lesson 1: The Major Scale Is Your Measuring Stick.....	43
Lesson 2: The Circle of 5ths .....	44
Lesson 3: Intervals Are Your Building Blocks .....	45
Lesson 4: Harmony and Chords.....	47
<b>CHAPTER 5—Old-Time Ukulele and Backing Up Fiddle Tunes</b>	<b>49</b>
Lesson 1: Strum Patterns and a Tune in G .....	50
<i>This Hammer's Too Heavy</i> .....	50

Lesson 2: Accenting the Backbeat, The E and E7 Chords, and <i>Sally Ann</i> in A.....	51
<i>Sally Ann</i> .....	51
Lesson 3: Fiddle Tune Form and <i>Soldier's Joy</i> in D .....	52
<i>Soldier's Joy</i> .....	52
<b>CHAPTER 6—Old School: The Swingin' Ukulele</b>	<b>53</b>
Lesson 1: How to Swing.....	53
Lesson 2: Sixes and Sevens and Chords .....	55
Lesson 3: The Circle of 5ths Progression.....	57
<i>How Will I Ever Learn to Charleston if I Can't Even Tie My Own Shoes?</i> .....	58
Lesson 4: The Triple Strum.....	59
<i>The Secret Handshake Rag</i> .....	61
Lesson 5: The Triple Burst Strum.....	61
<i>Hitch in My Git-Along Rag</i> .....	62
<b>CHAPTER 7—Rocking Out the Uke</b>	<b>63</b>
Lesson 1: The Syncopated Strum.....	63
<i>My Feet Hurt (Oy! Sole Blisters!)</i> .....	64
<i>Autoharp Sale (Replace Old Zithers!)</i> .....	64
<i>Dreams of Summer on a Gloomy Day (Haze, Cold, Mistery)</i> .....	64
Lesson 2: Adding Percussion with Mute Strokes .....	65
Lesson 3: Moveable Chord Forms, or How I Learned to Be My Own Chord Dictionary	
<i>In My Spare Time with No Money Down!</i> .....	67
Lesson 4: Using Moveable Chords, Left-Hand Mute Strokes, Reggae, and Soul .....	71
<i>Who Wants a Cool Beverage?</i> .....	71
<i>Uke Got Soul</i> .....	72
<b>CHAPTER 8—Taking It Home: Island Style</b>	<b>73</b>
<i>Aloha 'Oe</i> .....	73
Lesson 1: New Strums.....	75
<i>Hula for Ho'opi'i</i> .....	76
<b>CHAPTER 9—Ukulele Blues</b>	<b>77</b>
Lesson 1: The 12-Bar Blues .....	77
Lesson 2: Memorizing the 12-Bar Blues .....	78
Lesson 3: The Blues Shuffle Rhythm.....	79
<i>Shufflin' Through the Blues in A</i> .....	80
Lesson 4: The Minor Pentatonic Scale.....	81
Lesson 5: Transposition.....	83
Lesson 6: Transposing the Blues and the Minor Pentatonic Scale .....	85
<i>12-Bar Blues in C (A Bouncy C!)</i> .....	86
Lesson 7: Blues in a Minor Key.....	87
<i>Nunmoor Blues: A 12-Bar Blues in A Minor</i> .....	88
<b>CHAPTER 10—Introduction to Fingerstyle</b>	<b>89</b>
Lesson 1: The Right-Hand Position .....	89
Lesson 2: Arpeggio Pattern <i>T-i-m-a</i> .....	90
<i>Hi'ilawe</i> .....	90
Lesson 3: Middle and Ring Fingers Together.....	91
Lesson 4: Fingerpicking in $\frac{3}{4}$ .....	91
Lesson 5: Alternating-Thumb Pattern <i>T-i-T-m</i> .....	92
<i>Ukaleidoscope</i> .....	92
<b>CHAPTER 11—Getting Ready for the Next Level</b>	<b>93</b>
Musical Expression.....	93
<b>APPENDIX</b>	<b>95</b>
Low-G Tuning.....	95
How to Practice .....	96
Organizing a Practice Session.....	96
Buy a Metronome .....	97
Conclusion and Resources for Further Study.....	97

# CHAPTER 2

## Strum, Strum, Strum

### LESSON 1: YOUR FIRST CHORDS

With just a few chords and a bit of know-how, you can make some real music right away. A *chord* is three or more notes sounded simultaneously. The way to remember that is a *note* is one sound at a time (like one person singing), and a *chord* is a bunch of notes played or sung together. Your first chords are called *open chords* because they involve a mixture of *open* (unfingered) strings and fretted notes.

#### **SUPER UKE TIP**

*During this phase of your learning, it is more important to practice often than to practice for long periods of time. Play for a while, then put the uke down and come back to it again later (but not days and days later!).*

*Muscle memory* is what gives us the ability to perform a complex action (like walking) without having to plan it out every time. Muscle memory builds through cycles of repetition, then rest, then returning to repeat the motion again. Give yourself the patience, persistence, and time to let your fingers learn how to master each new skill.

#### STRUMMING

One of the most common ways to play a chord is to *strum*. You can strum with a pick, fingers, or thumb. Many uke players do most of their strumming using the index, middle, or ring finger—all of which carry the added bonus of being hard to misplace or send through the clothes dryer (unlike a pick).

To strum with a finger (of your strumming hand), start with your hand held near the place where the neck joins the body, with your finger above the 4th string. In one motion, rapidly move your finger across all the strings, striking them all (see photos to the right). It should sound like you hit them all at the same time. It may feel like flicking the back of your fingernail across the strings, or like flicking your hand from the wrist, or a bit of both. Stay very loose and relaxed and practice this several times on the open strings.

Strumming symbols:

- ▣ Downstroke  
(strum toward the floor)
- ∨ Upstroke  
(strum toward the ceiling)



*Strum setup.*



*Strum follow-through.*

#### **SUPER UKE TIP**

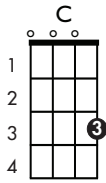
*The best basic uke tone is produced by strumming the strings somewhere between the soundhole and the neck joint (where the neck meets the body). Find the spot that is comfortable and sounds good to you, and use this spot as “home base” most of the time. Next, try moving toward the headstock where the sound gets softer and sweeter, and then toward the bridge where the sound gets louder, brighter, and, eventually, more nasal or metallic. It’s your uke. Go nuts.*

The following exercise uses the 3+3+2 strum in the first four measures, then the triplet triple strum in the next three measures. The triple strums have been highlighted. This exercise also contains a four-finger version of F7 in measure four that you might not have tried yet. If you're having trouble getting the triple strums together, try strumming through this progression a few times with simple swing eighths using the regular down-up alternating motion. Practice the triple strum patterns separately and then try plugging them into the progression as they get easier.

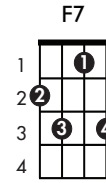
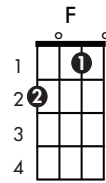
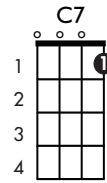


## THE SECRET HANDSHAKE RAG

Swing 8ths



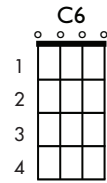
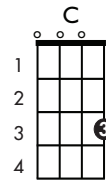
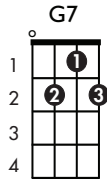
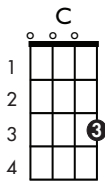
Track 53



46

$\overset{>}{i}$   $\overset{>}{T}$   $i$   $\overset{>}{i}$   $\overset{>}{T}$   $i$   $\overset{>}{i}$   $\overset{>}{i}$  etc.

Count: 1 & 2 & 3 & 4 & etc.



$\overset{>}{i}$   $\overset{>}{i}$   $\overset{>}{i}$   $\overset{>}{i}$   $\overset{>}{i}$   $\overset{>}{i}$   $\overset{>}{T}$   $\overset{>}{i}$  etc.

Count: 1 2 & 3 & 4 & ah etc.      1 (2) 3 4

## LESSON 5: THE TRIPLE BURST STRUM

You have learned how to incorporate the triple strum into regular eighth-note strumming. You can also learn to do triples very fast and use them as a flourish to accentuate a normal rhythm. These types of flourishes are sometimes called *bursts*, *rolls*, or *shakes* after both the sound and the quick movement of the hand.

### INTRODUCING THE SIXTEENTH-NOTE TRIPLET

The triple burst is shown as a *sixteenth-note triplet*. *Sixteenth notes* look like eighth notes, but with a double beam, or a double flag for single sixteenths. Normal sixteenth notes divide a quarter note into four pieces, counted “l-e-&a.”

Triplet sixteenths, like all triplets, allow you to fit three notes where there are normally two. Normal sixteenths are *two* equal notes in the space of an eighth note. Triplet sixteenths are *three* equal notes in the space of one eighth note. One common way to count two sets of sixteenth-note triplets (one full beat’s worth) is “l-la-li-&-la-li.” This can be a tongue twister if the tempos are fast, so an alternative is “l-a-la-&-a-la.”

Sixteenth Notes

Sixteenth-Note Triplets

# CONTENTS

<b>INTRODUCTION</b> .....	<b>101</b>
<b>CHAPTER 1—The World A’Chording to Uke</b> .....	<b>102</b>
Lesson 1: Theory and Major Triad Inversions.....	102
Lesson 2: Minor Inversions.....	103
Lesson 3: Diminished and Augmented Triads.....	104
Lesson 4: Dominant 7th Chords.....	104
Lesson 5: Diminished 7th Chords.....	105
Lesson 6: I–IV–V Progressions Using Moveable Shapes.....	106
<i>Louie’s Wild Thing</i> .....	106
Lesson 7: I–vi–ii–V.....	107
<i>There Must Be Fifty Ways (to Leave the Fifties)</i> .....	107
<i>There Must Be Fifty Ways (to Leave the Fifties) in F</i> .....	108
Lesson 8: i–VII–VI.....	109
<i>All Along the Stairway</i> .....	109
<i>All Along the Stairway in D Minor</i> .....	109
<b>CHAPTER 2—Expanding Your Groove Palette</b> .....	<b>110</b>
Lesson 1: Groove Concepts.....	110
Lesson 2: Rhythms Using Triplets.....	111
Lesson 3: 3+3+2.....	112
Lesson 4: Split Strum.....	112
Lesson 5: Bo Diddley Beat, or Clave.....	113
Lesson 6: $\frac{3}{4}$ and $\frac{6}{8}$ Time Signatures.....	114
<b>CHAPTER 3—Kind of Blue</b> .....	<b>115</b>
Lesson 1: 12-Bar Blues.....	115
Lesson 2: 16-Bar Blues.....	116
Lesson 3: 8-Bar Blues.....	116
Lesson 4: Turnarounds.....	117
Lesson 5: Circle of 5ths Blues Progressions.....	120
<i>Salty Dog Blues</i> .....	120
Lesson 6: Jazzin’ the Blues.....	121
Lesson 7: 16-Bar Ragtime Blues.....	123
<i>Alice’s Red Hot Electric Rag</i> .....	123
<b>CHAPTER 4—Melodic Playing</b> .....	<b>124</b>
Lesson 1: Open-Position Scales.....	124
Lesson 2: Playing Melodies.....	125
<i>Amazing Grace</i> .....	125
<i>Red River Valley</i> .....	126
Lesson 3: Scales up the Neck.....	126
Lesson 4: <i>Aura Lee</i> .....	127
<i>Aura Lee</i> .....	127
Lesson 5: <i>Oh! Susanna</i> .....	128
<i>Oh! Susanna</i> .....	128

<b>CHAPTER 5—3rds and 6ths</b>	<b>129</b>
Lesson 1: 3rds.....	129
<i>Ode to Joy</i> (Harmonized in 3rds) .....	130
Lesson 2: 6ths .....	131
<i>Ode to Joy</i> (Harmonized in 6ths) .....	131
<b>CHAPTER 6—Fingerstyle Uke</b>	<b>132</b>
Lesson 1: Fingerpicking Patterns .....	132
Lesson 2: <i>Alice’s Red Hot Electric Rag</i> (Fingerstyle Version).....	133
<i>Alice’s Red Hot Electric Rag</i> (Fingerstyle Version) .....	133
Lesson 3: Banjo Rolls .....	134
<i>Rolling Down That Long Lonesome Road</i> .....	135
Lesson 4: Fingerpicking in $\frac{3}{4}$ and $\frac{6}{8}$ Time .....	136
Lesson 5: <i>House of the Rising Uke</i> .....	137
<i>House of the Rising Uke</i> .....	137
<b>CHAPTER 7—On the Other Hand: Tricks and Techniques for the Fretting Hand</b>	<b>138</b>
Lesson 1: Hammer-Ons .....	138
Lesson 2: Pull-Offs.....	139
Lesson 3: Combining Hammer-Ons and Pull-Offs .....	140
Lesson 4: Slides.....	141
Lesson 5: Bending Strings and Vibrato.....	141
Lesson 6: <i>Ashgrove</i> (Using Hammer-Ons and Pull-Offs) .....	142
<i>Ashgrove</i> .....	142
Lesson 7: <i>Sitting on Top of the World</i> (Using Slides).....	143
<i>Sitting on Top of the World</i> .....	143
<b>CHAPTER 8—Chord-Melody</b>	<b>144</b>
Lesson 1: Chord-Melody Style.....	144
<i>Oh! Susanna</i> (Chord-Melody).....	144
Lesson 2: <i>Amazing Grace</i> (Chord-Melody) .....	146
<i>Amazing Grace</i> (Chord-Melody) .....	146
Lesson 3: <i>Ashgrove</i> (Chord-Melody) .....	146
<i>Ashgrove</i> (Chord-Melody) .....	147
Lesson 4: <i>Greensleeves</i> (Chord-Melody) .....	148
<i>Greensleeves</i> (Chord-Melody).....	148
<b>CHAPTER 9—Getting Jazzy</b>	<b>149</b>
Lesson 1: Everything You Wanted to Know About Jazz.....	149
Lesson 2: <i>Has Anybody Seen My Uke?</i> (32-Bar Progression).....	150
<i>Has Anybody Seen My Uke?</i> .....	150
Lesson 3: Uke’s Got Rhythm Changes .....	151
<i>Uke’s Got Rhythm</i> .....	151
Lesson 4: Gypsy Jazz .....	152
<b>CHAPTER 10—Let’s Jam</b>	<b>153</b>
Lesson 1: Jamming on the Blues!.....	153
Lesson 2: Pentatonic Scales .....	154
Lesson 3: Soloing Using the Minor Pentatonic Scale .....	156
Lesson 4: Soloing Using the Major Pentatonic Scale .....	157
Lesson 5: Combining Major Pentatonic, Minor Pentatonic, and Blues Scales in a Solo .....	159

# CHAPTER 6

## Fingerstyle Uke

### LESSON 1: FINGERPICKING PATTERNS

While the uke is most often heard strummed, it has a beautiful, harp-like sound when played fingerstyle. To play the uke fingerstyle, we'll be picking individual strings with the fingers of the right hand. Some picking patterns will use four fingers (thumb, index, middle, and ring), and others will use three fingers (thumb, index, and middle).

In classical guitar notation, the picking fingers are designated using the letters *p*, *i*, *m*, and *a*:  
*p* = thumb, *i* = index, *m* = middle, and *a* = ring.

In banjo notation, the letters *T*, *i*, and *m* are used:  
*T* = thumb, *i* = index, *m* = middle.

For this book, we're using a hybrid of the two, the letters *T*, *i*, *m*, and *a*:  
*T* = thumb, *i* = index, *m* = middle, and *a* = ring.

First, we'll explore some patterns in  $\frac{4}{4}$  time. Each measure is an individual exercise, so repeat it until you can play it smoothly without mistakes. The exercises are written using a C chord, but once you get comfortable with that, try using other chords, keeping the pattern going smoothly as you change from chord to chord.

Our first exercise is a simple arpeggio using four fingers. The next pattern uses three fingers, with the thumb alternating between the 3rd and 4th strings. This is similar to a fingerstyle guitar pattern, and on the C chord, it creates the arpeggio root–3rd–5th–8th(root). The next two patterns use what is often called a *pinch*, plucking two strings together. In the first pinch exercise, the pinch is on the downbeat of the measure, and in the second pinch exercise, it occurs on the second beat. As you get proficient with these patterns, you can combine them into longer, two-measure patterns. The final exercise demonstrates a two-measure pattern. For those wishing guitar-like fingerstyle patterns with extended bass range, consider trying the low-G tuning. (For more about the low-G tuning, see Appendix on page 95.)

40



Track 55

*T i m a T i m a T i T m T i T m m T i T m T i*

*T m T i T m T m T i T m T i T m T i T m*

# LESSON 4: GREENSLEEVES (CHORD-MELODY)

We'll play one more chord-melody arrangement, "Greensleeves," in the key of D Minor. Again, make sure to hold down the notes of the chord so they sustain while you're playing the melody notes that follow.



Track  
77

## GREENSLEEVES (CHORD-MELODY)

Chords: Dmin F C Dmin B<sup>b</sup> A

Fingerings (T, A, B strings):  
 Measure 1: T-2, A-3, B-3  
 Measure 2: T-1, A-3, B-4  
 Measure 3: T-0, A-0, B-0  
 Measure 4: T-1, A-2, B-2  
 Measure 5: T-0, A-0, B-0  
 Measure 6: T-2, A-2, B-3  
 Measure 7: T-0, A-1, B-2  
 Measure 8: T-0, A-1, B-2

Chords: Dmin F C B<sup>b</sup> A Dmin

Fingerings (T, A, B strings):  
 Measure 9: T-1, A-2, B-2  
 Measure 10: T-3, A-4, B-4  
 Measure 11: T-0, A-0, B-0  
 Measure 12: T-1, A-0, B-0  
 Measure 13: T-0, A-2, B-2  
 Measure 14: T-0, A-1, B-2  
 Measure 15: T-2, A-2, B-3  
 Measure 16: T-1, A-2, B-3

Chords: F C Amin Dmin B<sup>b</sup> A

Fingerings (T, A, B strings):  
 Measure 17: T-3, A-4, B-4  
 Measure 18: T-3, A-4, B-4  
 Measure 19: T-3, A-4, B-4  
 Measure 20: T-0, A-0, B-0  
 Measure 21: T-1, A-2, B-2  
 Measure 22: T-2, A-2, B-3  
 Measure 23: T-0, A-1, B-2  
 Measure 24: T-0, A-1, B-2

Chords: F C Amin B<sup>b</sup> A Dmin

Fingerings (T, A, B strings):  
 Measure 25: T-3, A-4, B-4  
 Measure 26: T-3, A-4, B-4  
 Measure 27: T-3, A-4, B-4  
 Measure 28: T-0, A-0, B-0  
 Measure 29: T-1, A-2, B-2  
 Measure 30: T-0, A-2, B-3  
 Measure 31: T-2, A-2, B-3  
 Measure 32: T-1, A-2, B-3



# CONTENTS

<b>INTRODUCTION.....</b>	<b>163</b>
<b>CHAPTER 1—<i>The World A’Chording to Uke</i></b>	<b>164</b>
Lesson 1: The Harmonized Major Scale .....	164
Lesson 2: Four Types of 7th Chord Inversions .....	165
Lesson 3: Major and Minor 6th Inversions .....	166
Lesson 4: Suspended Chords.....	167
Lesson 5: What Are All Those Other Numbers, Anyway? .....	168
Lesson 6: ii–V–I Progression.....	169
<b>CHAPTER 2—<i>Arranging Chord-Melody Style Up the Neck</i></b>	<b>170</b>
Lesson 1: Chord Scale .....	170
Lesson 2: <i>When the Saints Go Marching In</i> (Chord-Melody).....	171
<i>When the Saints Go Marching In</i> (Chord-Melody).....	171
Lesson 3: <i>The Star-Spangled Banner</i> (Chord-Melody).....	172
<i>The Star-Spangled Banner</i> (Chord-Melody).....	172
Lesson 4: <i>Jazzin’ the Blues</i> (Chord-Melody) .....	173
<b>CHAPTER 3—<i>Yet More Strums and Techniques</i></b>	<b>174</b>
Lesson 1: Reviewing Triples, Bursts, and Split Strums .....	174
Lesson 2: The Fan Stroke.....	175
Lesson 3: The Fan Stroke Continued.....	176
Lesson 4: One-Finger Tremolo .....	176
Lesson 5: Rasgueados.....	178
<i>Big Flamenco Workout</i> .....	179
<b>CHAPTER 4—<i>Old-School Fancy: Traditional Ragtime, Jazz, and Hawaiian</i></b>	<b>180</b>
Lesson 1: <i>Aloha ‘Oe</i> .....	180
<i>Aloha ‘Oe</i> .....	180
Lesson 2: <i>Raggin’ on 12th Street</i> .....	182
<i>Raggin’ on 12th Street</i> .....	182
Lesson 3: A Tune in the Formby Style.....	184
<i>George on Holiday</i> .....	184
Lesson 4: <i>Autumn Has Left</i> .....	186
<i>Autumn Has Left</i> .....	186
Lesson 5: <i>Has Anybody Seen My Uke?</i> .....	188
<i>Has Anybody Seen My Uke?</i> .....	188
Lesson 6: A New Triple Strum from the Islands.....	190
<i>The Breeze Through the Trees Blows with Ease</i> .....	191
<b>CHAPTER 5—<i>Scales and Arpeggios: Positions Up the Neck</i></b>	<b>192</b>
Lesson 1: Major Scale Positions.....	192
Lesson 2: À La Mode.....	193
Lesson 3: Major and Minor Pentatonic Scales.....	195
Lesson 4: Arpeggios .....	196
Lesson 5: Scale and Arpeggio Practice Ideas .....	198

<b>CHAPTER 6—Fingerstyle</b>	<b>200</b>
Lesson 1: <i>House of the Rising Sun</i> (Chord-Melody).....	200
<i>House of the Rising Sun</i> (Chord-Melody).....	200
<i>House of the Rising Sun</i> (Variation 1).....	201
<i>House of the Rising Sun</i> (Variation 2).....	202
Lesson 2: Cross-String Fingering.....	203
Lesson 3: Arpeggi-Uke (Cross-String).....	204
Arpeggi-Uke (Cross-String).....	204
Lesson 4: <i>Cross-String Rag</i> .....	206
<i>Cross-String Rag</i> .....	206
Lesson 5: <i>Miss McLeod's Reel</i> .....	208
<i>Miss McLeod's Reel</i> .....	208
<b>CHAPTER 7—Rockin' the Uke</b>	<b>210</b>
Lesson 1: <i>Song for George</i> .....	210
<i>Song for George</i> .....	210
Lesson 2: Body Percussion.....	212
Lesson 3: Funky Funk Strumming.....	213
Lesson 4: Building a Groove by Layers.....	214
<i>Gloves Off</i> .....	214
<b>CHAPTER 8—Jazz Improvisation</b>	<b>216</b>
Lesson 1: Improvising over Dominant 7th Chords.....	216
Lesson 2: Improvising over Other Types of 7th Chords.....	218
<b>CHAPTER 9—World Rhythms and Scales</b>	<b>220</b>
Lesson 1: Odd Time Signatures.....	220
Lesson 2: Harmonic Minor and Its Modes.....	222
Lesson 3: <i>Balkan Up the Wrong Tree!</i> .....	223
<i>Balkan Up the Wrong Tree!</i> .....	223

# INTRODUCTION

*Mastering Ukulele* builds on what you learned in *Beginning Ukulele* and *Intermediate Ukulele*. In this section, you will learn:

- How to construct and play more types of chords across the fretboard
- Major scales and modes
- Major and minor pentatonic scales
- Arpeggios
- Working your way up the neck using moveable positions
- Music theory applied to the ukulele
- Playing techniques including strums, fingerstyle, harmonics, and muting
- Playing and arranging chord-melody style
- Improvisation

We will venture into styles such as blues, jazz, rock, folk, classical, and fingerpicking. As you work through *Mastering Ukulele*, many songs and exercises can be combined to extend the range of possibilities. For example, try various rhythms learned in one chapter over a song or chord progression in another lesson. We will present ideas on how to progress and create your own style using the concepts presented in this section.



## LESSON 4: BUILDING A GROOVE BY LAYERS

A great way to build an arrangement is to layer simple ideas, the way some musicians layer short electronic loops to build a complex groove. Ukulele virtuoso James Hill used this approach to build a cool arrangement of Michael Jackson's hit "Billie Jean." Hill's arrangement pulls together a bass riff, a body percussion groove, and a chord sequence. We'll take a similar approach to build a groove for this lesson called "Gloves Off." Your strumming in this piece will mainly be with your index finger.

First, learn this little percussion groove. The top line shows the "flick" you learned on page 212. The lower line shows a light finger tap on the top. Make these sounds in the area of the upper bout of the uke, on the side above the 4th string. This will make it easier to integrate with the strums. Flick with your middle finger, so your index will be free for the tap.

27



Flick top:  
Finger tap:

After you've got the percussion groove, put it aside and work on this chord progression that goes up the neck. Watch out for the pull off in the first chord of the four-chord pattern.

28



Dmin7 Emin II F6 Emin Dmin7 Emin II F6 Emin

T A B

0 1 2 0 0 0 5 5 7 4 0 1 2 0 5 5 7 4 0 1 2 0 5 5 7 4

0 0

1 1

2 2

0 0

Now, try integrating both moves together. You'll find that the rests in one part line up with the moves in the other part. Later in the tune, you get to incorporate those sliding funk chords from the previous lesson, plus a couple of single-note runs.



### GLOVES OFF

Track 45

Dmin7 Emin II F6 Emin Dmin7 Emin II

Flick top:  
Finger tap:

T A B

0 1 2 0 0 0 5 5 7 4 0 1 2 0 5 5 7 4 0 1 2 0 5 5 7 4

0 0

1 1

2 2

0 0