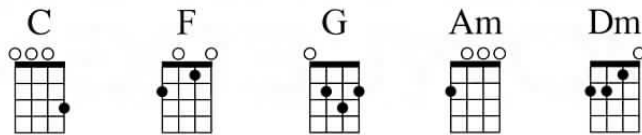




**NOM**

**Chord Vocabulary:** The more chords you know, the more versatile of a player you'll be. This applies not only to accompanying yourself or others but also when playing solo ukulele arrangements. And there's no better way to expand your chord vocabulary than by learning a few new chords every week. We'll start with five common chords in the key of C: C, F, G, Am, and Dm.



**TUE**

**Strumming:** We'll start at the very beginning here for your first strumming exercise, strumming quarter notes (one strum per beat) on just two chords: C and F. Begin by using your thumb to brush through the chords with a downstroke (toward the floor). The ▢ symbol between the notation and tab indicates a downstroke, while a ▽ symbol indicates an upstroke (toward the ceiling), which you'll see a little later. Try counting along with the beat as you strum.



**WED**

**Fingerstyle:** For the fingerstyle technique, you'll be using the thumb and fingers of your plucking hand to pluck strings, as opposed to strumming through the whole chord. This doesn't mean that you'll always pluck only one string at a time, but that's where you'll begin. Today, you'll play the same C and F chords you did on Tuesday, but this time as an **arpeggio**, which simply means the notes of a chord played separately as opposed to all together. Note that the plucking-hand fingering is indicated in the music: t = thumb, i = index, m = middle, and r = ring (which you'll see later).



**Scale Exercise:** We'll start with a simple C major scale, ascending and descending, played in quarter notes in open position (meaning open strings are used). You're only using strings 3–1 here, which are the most common melody strings due to the high tuning of string 4. Pluck these notes with either your thumb or your first finger.



1:06

**Legato:** The term **legato** in music means “smooth and connected.” It’s used when you want notes to flow into one another as smoothly as possible. On the ukulele, you accomplish this mainly with two different techniques: **hammer-ons** and **pull-offs**. (We’ll look at other methods as well in a bit.) To perform the hammer-ons below (measure 1), pluck the open string and then forcefully “hammer” down a finger to sound the note on fret 2 or 3 of that string. For the pull-offs (measure 2), pluck the fretted note and then pull your finger down and off the string—essentially plucking the open string with your fretting hand. **Tip:** It may help to think of pushing in toward the fretboard as you pull off the string. Strive for even volume throughout.



1:39

**Licks & Riffs:** Saturday is fun day, when you get to learn little phrases that you can actually play in songs. We’ll start off with a nice, easy run from the C major pentatonic scale (C–D–E–G–A). This one works great as an ending to a song in C.



1:58

**Miscellaneous:** For this first Sunday workout, we’ll take a look at how you can create different chords by simply moving one note. Starting with a C major, notice the different chords that are created simply by moving the note on string 1. This idea can often be applied in songs where you remain on one chord for several measures, to add a bit of ear candy.

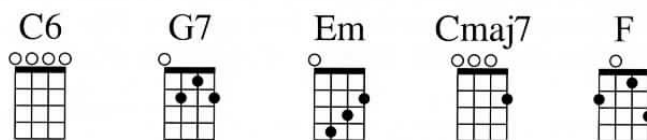


2:08



MON

**Chord Vocabulary:** We have some more common chords in the key of C here. The first, C6, is the easiest chord of all, as it comprises all four open strings. You first encountered it and Cmaj7 on Sunday of Week 1 when demonstrating how moving one note can change a whole chord. The Em chord takes you out of first position, meaning that your first finger will no longer be on the first fret—unless you want to use fingers 2, 3, and 4 for the chord, which hardly anyone does. There is also an alternate voicing of the F chord, which has the note C on top. The term **voicing** refers to the arrangement of the different notes in a chord. You'll be learning many different voicings for one chord, along with different types of chords, throughout the book.



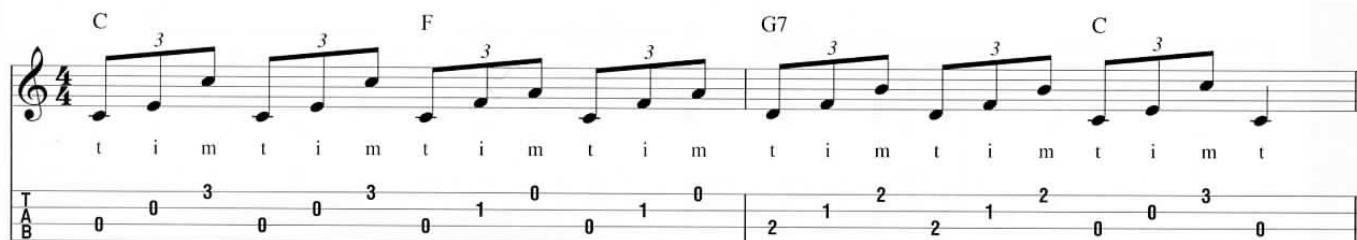
TUE

**Strumming:** In this exercise, you'll again strum quarter notes as you did in Week 1, but we've added two more chords, and they now change every two beats instead of every measure. The changes from C to Am and from Am to F are fairly easy—especially if you use your third finger on string 1 for the C chord—but the change from F to G is bit more tricky. Make sure you can play through all four chords at the same tempo before you start speeding up. You don't want to get into the bad habit of cruising through the easy chords and then tripping up (and possibly breaking tempo) for the more difficult ones.



WED

**Fingerstyle:** This is similar to Week 1's fingerstyle exercise, but we've added a new chord, G7, and it's set in a different rhythm. Here, each beat is divided into three equal parts—a **triplet**. You can count these by saying "one-and-a, two-and-a, etc." or "one-trip-let, two-trip-let, etc." Notice that the G7 measure doesn't even contain a G note in it. This is because the chord shape normally includes the open 4th string, which is G. But the harmony is still clearly conveyed in this context. (You learned the full G7 chord on Monday of this week.)



**Scale Exercise:** In this exercise, you're going to play the same C major scale from Week 1, only this week you'll play it in eighth notes, or two notes per beat, instead of quarter notes. The tempo isn't terribly fast, so it shouldn't be too challenging. Again, pluck the notes with your thumb or fingers. Just make sure you're keeping a steady tempo throughout.



**Legato:** This exercise takes the basic legato moves from the C major pentatonic scale that you learned last Friday and strings them together on each string. So instead of just performing hammer-ons on the way up and pull-offs on the way down, you'll be playing either a hammer/pull or a pull/hammer throughout. Try to make the hammer-ons and pull-offs equal in volume, and make sure your tempo is steady throughout. It's easy to rush through these legato combination moves.



**Licks & Riffs:** Similar to last Saturday's lick, this one's ascending and employs a hammer-on. The other big difference, though, is the rhythm. We're using a shuffle rhythm here, or "swinging" the eighth notes. (This is what the little symbol with the equals sign indicates.) It gives the eighth notes a lopsided sound and is a very common feel in blues and jazz; you'll no doubt recognize it when you hear the audio. Be aware of the rest on beat 4! This is actually important and really helps the lick "swing," so be sure to stop string 1 there by touching it lightly with either hand! Also, note the dot below the final chord in notation. This is called a **staccato** marking, and it means to play the note(s) sharply and abruptly—kind of the opposite of legato. Music is all about the subtleties, so don't neglect these things!



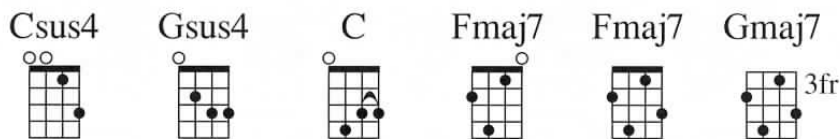
**Miscellaneous:** Once again, we'll explore the concept of altering a chord one note at a time to create other chords. This time, though, we're building upon the previous altered note. Beginning with a C chord, we add an F note on fret 1 of string 2, which creates Csus4 (C-F-G). Then, keeping that F note, we add another note, D, at fret 2 of string 3, which creates a nice G7sus4 chord. This is a nice variation on a G7 chord, which then resolves back to C.





**NOM**

**Chord Vocabulary:** Let's continue adding chords from the key of C for now. There's the Csus4 that you encountered on Sunday of Week 2, a Gsus4 that's quite common, and an alternate voicing for a C major chord that includes a two-string **barre**. Use your second finger on string 3 and "barre" your first finger for the notes on strings 2 and 1 at fret 3. The last two chords are two different voicings for Fmaj7; the first is technically incomplete, as it doesn't contain all four notes of Fmaj7 (F-A-C-E). The second one is a complete Fmaj7 and is also the first chord so far that doesn't make use of any open strings. This makes it a **moveable voicing**, which means you can slide the same chord form up or down the neck to play a maj7 chord from a different root. If you moved the whole thing up two frets, for instance, you'd have Gmaj7. (The Gmaj7 chord is not in the key of C and therefore doesn't commonly appear in songs of that key, but it's included here to demonstrate the moveable voicing concept.)



0:00

**TUE**

**Strumming:** Here you'll strum through a I-IV-V chord progression in C (C-F-G7), but we've added eighth notes to the mix. When counting the rhythm, say "and" for the eighth notes in between the beats, or "upbeats," like this: 1 2 3 & 4 &, 1 2 3 & 4 &, etc. You'll be using an upstroke for the in-between eighth notes. You can strum this pattern with your thumb, but try it also with your first finger. Curl it a bit into a gentle hook shape and glide it down and up over the strings. It's usually a bit brighter-sounding than the thumb, because you'll most likely be contacting the string with your fingernail a bit (unless you're a nail-biter!). Eventually, you want to be able to use both methods.



0:33

**WED**

**Fingerstyle:** Your fingerstyle technique gets a bit fancier this week with a new pattern that uses all four strings. This pattern creates a rolling contour that arpeggiates smoothly up the notes of the chords from low to high. However, because of the uke's reentrant tuning, you can't simply pluck the strings in order, from 4 to 1—the way you would on a guitar, for instance. So to make it work, you pluck the strings in the order of 3-2-4-1, with your thumb moving back and forth between strings 3 and 4. Your i and m fingers remain on strings 2 and 1, respectively, just as in the previous weeks. Notice also the alternate F chord voicing in measure 2. We chose this voicing because a normal F chord has a doubled A note on top, which would disrupt the ascending rolling pattern.



0:47



**T  
H  
U**

**Scale Exercise:** Here's your first scale sequence. A **sequence** is simply a method of progressing through the notes of a scale in a particular pattern that repeats at different pitch levels. This is a simple, two-note sequence of 3rds. It's called a 3rds pattern because you play each note of the scale followed by the one that's three note names above it. First you play C, then E: C (1), D (2), E (3). Next you play D followed by F, which again involves three note names. A 3rd is a type of musical **interval**, which is the name we give to the distance between pitches. Try playing this with the thumb, the fingers, or a combination of both. I find the last method particularly useful when moving back and forth between strings, as in this example.

1:07

**F  
R  
I**

**Legato:** This week's legato lesson requires a move from the C major pentatonic scale to the C major scale. This gives us two strings with three different notes on them, which allows you to practice stringing together consecutive hammer-ons (on the way up) and consecutive pull-offs (on the way down). The real trick here is getting the second hammer-on or pull-off to sound as clearly as the first. Practice the exercise slowly, concentrating on this (as well as keeping a steady tempo), before you bring it up to speed.

1:27

**S  
A  
T**

**Licks & Riffs:** Here is a great-sounding, bluesy fingerstyle riff in C that makes use of a few **double stops**, which are two notes played simultaneously. The last one, E/G, is best fretted either by fingers 2 and 1 or by fingers 3 and 2. At the end of measure 2, the pair of downward-pointing diagonal lines represent a **slide**. Maintain pressure on the strings as you slide your fingers down toward the nut. Again, be sure to take notice of the staccato markings at the beginning of measures 1 and 2; they really help to give this riff its bounce!

1:42

**S  
U  
N**

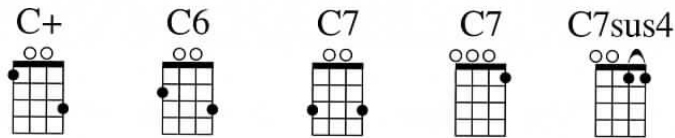
**Miscellaneous:** We'll work some more with double stops here to create a nice little lick that works well as an ending in C. All of the double stops are played on strings 3 and 2, and they're all in the interval of a 3rd. This is known as "harmonizing" notes from the C major scale in 3rds. On beat 3 of measure 1, you're using a grace-note slide—playing the D and F notes and then immediately sliding up to the E and G notes. Notice how we make good use of the open 4th string G note as well on the way up to the high C. I strum these double stops with my thumb, but you can try strumming them with your finger or plucking them with the fingers (or a finger and the thumb) as well for a different sound.

1:56



MON

**Chord Vocabulary:** This week adds several new chords—C+, C6, and C7—that you'll encounter in your Wednesday workout. Note that both the C6 (chord frame 2) and C7 are alternate voicings of more common ones. You learned the more common C6 in Week 2 (all four strings open), and the more common C7 form is shown as chord frame 4 here. These alternate voicings do occur often when used in certain progressions, as demonstrated in this week's Wednesday fingerstyle example. The last chord, C7sus4, is a nice, unique-sounding chord that is often followed by C7.



TUE

**Strumming:** This exercise takes the strumming pattern from last Tuesday, which mixed quarter notes and eighth notes, and treats it to a swing feel. Try strumming with either your thumb or first finger, to see which you like best.

(♩ = ♪♪)



WED

**Fingerstyle:** Here you'll play a pattern very similar to last Wednesday's workout but with a swing feel. The only difference in the pattern is that we've eliminated the very last eighth note (in the last measure). We're also working with a common chord progression that introduces a few of the new chords that you learned on Monday. C+ stands for C augmented, which is spelled C–E–G#. An augmented chord is just like a major chord except that you raise the 5th note (G in this case) by a half step. The note on string 4 is raised two more times chromatically, or one fret at a time, to create C6 and C7.

(♩ = ♪♪)



