

Making Everything Easier!™

# Ukulele

## FOR DUMMIES®

### Learn to:

- Play the ukulele right away – no experience required
- Master various chords and strumming patterns
- Play rock, punk, blues, reggae and standards

**Alistair Wood**

Founder of [ukulelehunt.com](http://ukulelehunt.com)



# Ukulele For Dummies®

**Visit**

**[www.dummies.com/cheatsheet/ukuleleuk](http://www.dummies.com/cheatsheet/ukuleleuk) to view this book's cheat sheet.**

## **Table of Contents**

[Introduction](#)

[About This Book](#)

[What You're Not to Read](#)

[Conventions Used in This Book](#)

[Foolish Assumptions](#)

[How This Book Is Organised](#)

[Part I: Introducing Ukulele Basics](#)

[Part II: Starting Out With Chords and Strumming](#)

[Part III: Picking and Single-Note Playing](#)

[Part IV: Discovering Genres and Styles](#)

[Part V: Buying and Looking After Your Ukulele](#)

[Part VI: The Part of Tens](#)

[Part VII: Appendixes](#)

[Icons Used in This Book](#)

[Where to Go From Here](#)

[Part I: Introducing Ukulele Basics](#)

## Chapter 1: Exploring the Ukulele

### Understanding the Uke's Advantages

Loving the sound

Joining a vibrant community

Appreciating the uke's practicality

### Sizing Up the Ukulele

Meeting the family: Daddy uke, mummy uke and baby uke

Deciding which uke is best for you

### Taking a Tour: The Anatomy of the Ukulele Becoming a Well-Versed Ukulele Player

Strumming along to hula in Hawaii

Swinging and picking across the USA

Rockin' and rollin', and getting down with the blues

Diversifying into ever more styles

## Chapter 2: Tuning Up to Sound Great

### Knowing Some Musical Terms

Notes as letters

Half steps and whole steps

Chords and scales

Major and minor

### Pitching Into Tuning Basics

## Unravelling Tunings for Your Instrument

Exploring the most common tuning: gCEA  
Using other tunings

## Choosing a Tuning Method

Going hi-tech: Tuning with an electronic tuner

Listening and repeating: Tuning to the audio track

Stringing along: Tuning to a guitar

Seeing in black and white: Tuning to a piano or keyboard

Tuning your uke to itself

## Chapter 3: Discovering How to Handle Your Ukulele

### Holding On to Your Ukulele

Positioning yourself to play

Standing up

Sitting down

Holding your uke left-handed

### Developing Your Strumming

Strumming in the right spot

Strumming in the right way

Refusing to use a pick!

### Pressing On to Fretting

[Positioning your fretting hand](#)  
[Locating where to fret](#)  
[Discovering how strongly to fret](#)  
[Adjusting when things don't sound right](#)  
[Playing and pain](#)

## [Part II: Starting Out With Chords and Strumming](#)

### [Chapter 4: Playing Your First Ukulele Chords and Songs](#)

#### [Playing Music without Reading Music](#)

[Reading chord diagrams](#)  
[Deciphering chord diagrams for lefties](#)

#### [Playing a Song Using Two Chords](#)

[Creating a C chord](#)  
[Fingering an F chord](#)  
[Starting your first song: 'Li'l Liza Jane'](#)

#### [Developing Your First Strumming Patterns](#)

[Using strumming notation](#)  
[Filling in with ups and downs](#)  
[Finding an easy way to follow rhythms](#)

#### [Discovering Seven Chords](#)

[Getting to grips with G7](#)  
[Adding the E7 chord](#)

Taking off with your second song: 'I'll Fly Away'

Practising Minor Chords

Attempting A minor

Moving on to D minor

Majoring in E minor

Playing your first minor-chord song

Chapter 5: Drumming Up More Strumming Patterns

Pocketing the Ever-useful Swiss Army Strum  
Adding Pep with Some Strumming Variations

Changing chords within bars

Strumming strongly and weakly

Introducing the time signature

Checking out chnks

Strumming for Various Genres

Getting down with blues strumming: The shuffle

Becoming upbeat about the reggae off-beat

Rocking without strumming

Rolling your strums

Deciding on an Appropriate Strumming Pattern

## Chapter 6: Meeting the Chords and Their Families

Getting to Know Chord Families

Practising the Three-chord Trick: The I-IV-V Progression

Fingering Barre Chords

Going flat-out for B flat

Deciding to play D7

Playing B minor

Moving Chord Shapes

Budging up barre chords

Discovering new moveable chord shapes

Inviting Round More Chord Families

Geeing up the G chord family

Finding out about the F chord family

Playing according to the A chord family

Discovering the D chord family

Attempting More Complex Chords

Making melancholy minor 7 chords

Relaxing with major 7 chords

Getting cool with diminished chords

Remaining unresolved with suspended chords

Part III: Picking and Single-Note Playing

## Chapter 7: Getting to Grips with Tabs and Notation

### Tapping into Tabs

Stringing notes along in tabs

Fretting notes in tab

Sequencing notes in tab

Playing simultaneous notes in tab

Chording in tab

Strumming in tab

### Reading Rhythms

Splitting into quarter notes

Holding on for half and whole notes

Dividing further: Eighth and sixteenth notes

Dotting and tying notes

### Resting and Repeating

Taking a rest

Repeating . . . and repeating

### Putting Everything Together

Starting with a simple tune

Moving up the neck

Shifting positions

## Chapter 8: Discovering Fingerpicking Patterns

## Introducing the Fingerpicking Technique Picking Up Some Picking Patterns

Getting the lowdown on the up pattern

Rising and falling: The up and down pattern

Playing all together: The simultaneous picking pattern

Thumbing around: The alternate picking pattern

## Chapter 9: Combining Melodies and Chords When Playing Solo

### Strumming Melody and Chords Together

Thumb-strumming the melody

Using up strums

Strumming between the melody

Finger-strumming the melody

### Picking Out Melodies and Chords

Faking a strum

Fingerpicking to combine melody and chords

## Chapter 10: Picking Up Some Soloing Techniques

### Getting Articulated on the Frets

Hammering-on

Pulling-off

Sliding between notes  
Bending notes  
Producing vibrato  
Putting everything together

## Picking Your Way to Great Solos

Being all fingers and thumbs (in a good way!)  
Picking alternately: The running man  
Using a pick  
Strum blocking

## Inventing Solos the Easy Way

Soloing using chord shapes  
Playing all the chord shapes  
Soloing with scales

## Part IV: Discovering Genres and Styles

### Chapter 11: Rocking Out With Your Uke

#### Rocking Out With Chords

Keeping it simple: Three-chord punk  
Adding a fourth chord  
Powering up with 5 chords  
Building tension: Suspended chords

#### Strumming Rock and Punk Rhythms

Bo Diddling

[Iggy Popping](#)

[Riffing Your Way to Rock Heaven](#)

[Working with chord riffs](#)

[Strengthening your single-note riffs](#)

[Combining chords and single notes](#)

[Discovering Rock Soloing Techniques](#)

[Double stopping](#)

[Shifting position with slides](#)

[Making Your Uke Talk: Soloing Tips](#)

[Phrasing like speaking](#)

[Articulating questions and answers](#)

[Moving up the fretboard for tension and release](#)

[Chapter 12: Playing the Blues to Lift Your Spirits](#)

[Playing Blues Chord Progressions](#)

[Performing a simple 12-bar blues](#)

[Varying the 12-bar blues](#)

[Shuffling the blues](#)

[Turning the Blues Around](#)

[Leading the Blues](#)

[Soloing with the Blues Scale](#)

[Discovering the first position blues scale](#)

Using the second position blues scale  
Scaling the heights with solos

## Chapter 13: Saying 'Aloha' to the Hawaiian Style

Strumming in the Hawaiian Way  
Turning Around, Hawaiian-style

Progressing to the Hawaiian turnaround  
Soloing the Hawaiian turnaround

Stretching Out to Play 'Alekoki'

## Chapter 14: Jazzing Up Your Uke Playing

Turning Around, Jazz-Style  
Using Hot Jazzy Chords

Extending your chords  
Stretching chords even further  
Altering your chords

Strumming in that Jazzy Way

Playing a ragtime tune  
Hitting the split stroke

Faking a Jazz Solo

## Chapter 15: Strumming Up the Hawaiian Style

Starting Up Some Hawaiian Strumming

Practising the touch strum

[Drumming up the thumb 'n' strum style](#)

['Jamming' with Bob Marley](#)

[Going 'One Step Beyond': Skanking](#)

[Chapter 16: Getting Classy: Classical Masterpieces for Ukulele](#)

[Conjuring Chords for Classics](#)

[Strumming Up the Classics](#)

[Picking the Classics - Classical Guitar Pieces for Ukulele](#)

[Playing Campanella Style](#)

[Part V: Buying and Looking After Your Ukulele](#)

[Chapter 17: Weighing Up Your Options When Buying a Ukulele](#)

[Buying Your First Uke](#)

[Assessing how much to spend](#)

[Picking a size](#)

[Avoiding problems](#)

[Deciding Where to Buy](#)

[Buying from a shop](#)

[Purchasing online](#)

[Obtaining Your Second \(and Third, Fourth, Fifth . . .\) Ukulele](#)

[Thinking about solid versus laminated](#)  
[Considering types of wood](#)

[Plugging In: Electric Ukuleles](#)

[Chapter 18: Splashing Out on Essentials and Accessories](#)

[Picking the Right Strings](#)  
[Getting Hold of Optional Accessories](#)

[Clipping on a tuner](#)  
[Bagging a case](#)  
[Recording your performance](#)  
[Leaving it standing up or hanging down?](#)  
[Strapping on your uke](#)  
[Capturing the right capo](#)  
[Feeling for a pick - if you really must](#)

[Computing Your Way to Better Playing](#)

[Keeping time with a metronome](#)  
[Recording tunes](#)  
[Tuning up](#)  
[Charting a way to uke chords](#)  
[Producing chord sheets](#)  
[Making tabs](#)  
[Training by ear](#)

[Chapter 19: Restringing, Maintaining and Adjusting Your Uke](#)

[Restringing Your Ukulele](#)

[Deciding when to restring](#)  
[Removing the strings](#)  
[Tying the strings at the bridge](#)  
[Looping the strings round the tuning pegs](#)  
[Stretching the strings](#)

## [Maintaining Your Ukulele](#)

[Cleaning after playing](#)  
[Storing your ukulele](#)  
[Tackling humidity](#)

## [Diagnosing and Solving Uke Problems](#)

[Deciding that the strings are too high:](#)  
[Lowering the action](#)  
[Fixing a buzzing sound: Raising the action](#)  
[Fighting against out-of-tune strings high up the fretboard](#)  
[Adjusting strings that go out of tune](#)

## [Part VI: The Part of Tens](#)

### [Chapter 20: Ten \(Plus\) Ukulele Players to Know](#)

[Ernest Ka'ai \(1881-1962\)](#)  
[May Singhi Breen \(1895-1970\)](#)  
[Roy Smeck \(1900-1994\)](#)  
[George Formby \(1904-1961\)](#)  
[The Ukulele Orchestra of Great Britain \(1985-\)](#)  
[Israel Kamakawiwo'ole \(1959-1997\)](#)  
[Jake Shimabukuro \(1976-\)](#)

[James Hill \(1980-\)](#)  
[Zach Condon \(1986-\)](#)  
[Julia Nunes \(1989-\)](#)

## [Chapter 21: Ten Ways to Get Involved in the Ukulele Scene](#)

[Joining a Ukulele Club](#)  
[Visiting a Ukulele Festival](#)  
[Making a Video](#)  
[Playing Live](#)  
[Going Online](#)  
[Spreading the Uke News](#)  
[Entering a Contest](#)  
[Teaching Someone](#)  
[Writing Your Own Songs](#)  
[Seeing a Show](#)

## [Chapter 22: Ten \(Or So\) Tips for Improving Your Playing](#)

[Playing Very Slowly](#)  
[Refusing to Rush Things](#)  
[Recording Yourself](#)  
[Playing With and For Others](#)  
[Practising in Sections](#)  
[Knowing When to Stop Practising](#)  
[Stealing From Everyone](#)  
[Varying Your Inversions and Varying Your Inversions](#)  
[Opening Your Ears](#)  
[Enjoying Yourself](#)

## [Busting a Rut](#)

### [Part VII: Appendixes](#)

#### [Appendix A: Chord Charts](#)

#### [Appendix B: Reading Standard Musical Notation](#)

[Coming across accidentals: Sharps, flats and naturals](#)

[Understanding the key signature](#)

[Tying notes together](#)

[Dotting notes](#)

[Taking a rest](#)

[Cranking it up or bringing it down: Dynamics](#)

[Getting the speed right: Tempo](#)

[Following directions](#)

#### [Appendix C: Audio Tracks](#)

[Cheat Sheet](#)

[Download Additional Content](#)

# ***Ukulele For Dummies***<sup>®</sup>

**by Alistair Wood**



A John Wiley and Sons, Ltd, Publication

## **Ukulele For Dummies**<sup>®</sup>

Published by  
**John Wiley & Sons, Ltd**  
The Atrium  
Southern Gate  
Chichester  
West Sussex  
PO19 8SQ  
England

E-mail (for orders and customer service enquires): [cs-books@wiley.co.uk](mailto:cs-books@wiley.co.uk)

Visit our Home Page on [www.wiley.com](http://www.wiley.com)

Copyright © 2011 John Wiley & Sons, Ltd, Chichester, West Sussex, England

Published by John Wiley & Sons, Ltd, Chichester, West Sussex

All Rights Reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except under the terms of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency Ltd, Saffron House, 6-10 Kirby Street, London EC1N 8TS, UK, without the

permission in writing of the Publisher. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Ltd, The Atrium, Southern Gate, Chichester, West Sussex, PO19 8SQ, England, or emailed to permreq@wiley.co.uk, or faxed to (44) 1243 770620.

**Trademarks:** Wiley, the Wiley Publishing logo, For Dummies, the Dummies Man logo, A Reference for the Rest of Us!, The Dummies Way, Dummies Daily, The Fun and Easy Way, Dummies.com and related trade dress are trademarks or registered trademarks of John Wiley & Sons, Inc. and/or its affiliates in the United States and other countries, and may not be used without written permission. All other trademarks are the property of their respective owners. Wiley Publishing, Inc., is not associated with any product or vendor mentioned in this book.

**Limit of Liability/Disclaimer of Warranty:** The publisher, the author, AND ANYONE ELSE INVOLVED IN PREPARING THIS WORK make no representations or warranties with respect to the accuracy or completeness of the contents of this work and specifically disclaim all warranties, including without limitation warranties of fitness for a particular purpose. No warranty may be created or extended by sales or promotional materials. The advice and strategies contained herein may not be suitable for every situation. This work is sold with the understanding that the publisher is not engaged in rendering legal, accounting, or other professional services. If professional assistance is required, the services of a competent professional person should be sought. Neither the publisher nor the author shall be liable for damages arising herefrom. The fact that an organization or Website is referred to in this work as a citation and/or a potential source of further information does not mean that the author or the publisher endorses the information the organization or Website may provide or recommendations it may make. Further, readers should be aware that Internet

Websites listed in this work may have changed or disappeared between when this work was written and when it is read.

For general information on our other products and services, please contact our Customer Care Department within the U.S. at 877-762-2974, outside the U.S. at 317-572-3993, or fax 317-572-4002.

For technical support, please visit [www.wiley.com/techsupport](http://www.wiley.com/techsupport).

Wiley publishes its books in a variety of electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that was not included in the version you purchased, you may download this material at [booksupport.wiley.com](http://booksupport.wiley.com) For more information about Wiley products, visit [www.wiley.com](http://www.wiley.com).

British Library Cataloguing in Publication Data: A catalogue record for this book is available from the British Library

ISBN: 978-0-470-97799-6 (paperback), ISBN 978-0-470-97910-5 (ebook), ISBN 978-0-470-97911-2 (ebook), ISBN 978-1-119-97604-2 (ebook)

Printed and bound in Great Britain by TJ International, Padstow, Cornwall

10 9 8 7 6 5 4 3 2 1



## About the Author

**Alistair Wood** is a ukulele enthusiast, arranger, and writer. He first picked up a ukulele at the age of 16 and spent five years working out which way round the strings were supposed to go. Once that hurdle was leapt, he quickly became a devotee and launched the website [UkuleleHunt.com](http://UkuleleHunt.com) in 2007.

Since then, [UkuleleHunt.com](http://UkuleleHunt.com) has gone on to be the most popular ukulele blog on the net, attracting over 6 million views and becoming the online hub of the ukulele scene. His expertise on the current ukulele boom has led to his opinions being sought by *The Guardian*, *The New York Times*, and BBC News.

If you have any questions or comments about the book, or ukulele playing in general, you can contact Alistair at [ukulelehunt@gmail.com](mailto:ukulelehunt@gmail.com).

## Dedication

For Trefor Wood (1940–2009).

## Author's Acknowledgments

If you find this book helpful, grammatically correct, and not at all offensive, that outcome is entirely due to the skill, patience, and hard work of the team at Wiley. I'd like to thank Mike Baker, Steve Edwards, Jen Bingham, and Rachael Chilvers for all their work. And thanks to Arch Larizza for ironing out the technical foul-ups.

I owe more thanks than I could possibly say to Mum, Dad, and Gaz, who've supported everything I've ever done – even my

bright idea of packing in a steady job in favour of writing about ukuleles on the internet.

Huge thanks go to Jenny Sokol (who has been a rock of support) and to Armelle Aaserod, Lou Armer, and Lorraine Bow. I'd also like to thank my fellow ukulele bloggers Gary Peare and Craig Robertson at Ukulelia, Mike Dickison at Kiwi Ukulele, and Bertrand Saint-Guillain at [Ukulele.fr](http://Ukulele.fr) for their help and encouragement when I started out. My thanks also go to everyone who has supported me with kind comments and emails.

Finally, thanks to all the musicians who've made the ukulele an instrument worth writing about.

# Publisher's Acknowledgements

We're proud of this book; please send us your comments through our Dummies online registration form located at [www.dummies.com/register/](http://www.dummies.com/register/).

Some of the people who helped bring this book to market include the following:

## *Commissioning, Editorial, and Media Development*

**Project Editor:** Steve Edwards

**Commissioning Editor:** Mike Baker

**Assistant Editor:** Ben Kemble

**Development Editor:** Andy Finch

**Copy Editor:** Kate O’Leary

**Technical Editor:** Arch Larizza

**Proofreader:** Charlie Wilson

**Production Manager:** Daniel Mersey

**Cover Photos:** © iStock/David Cannings-Bushell

**Cartoons:** Rich Tennant ([www.the5thwave.com](http://www.the5thwave.com))

***Composition Services***

**Project Coordinator:** Kristie Rees

**Layout and Graphics:** Samantha K. Cherolis, Lavonne Roberts,  
Corrie Socolovitch

**Indexer:** Potomac Indexing, LLC

**Special Art:** Alistair Wood

**Interior Photographer:** Max Cisotti

**Proofreader:** Jessica Kramer

***Special Help***

**Brand Reviewer:** Jennifer Bingham

**Publishing and Editorial for Consumer Dummies**

**Diane Graves Steele**, Vice President and Publisher,  
Consumer Dummies

**Kristin Ferguson-Wagstaffe**, Product Development Director,  
Consumer Dummies

**Ensley Eikenburg**, Associate Publisher, Travel

**Kelly Regan**, Editorial Director, Travel

**Publishing for Technology Dummies**

**Andy Cummings**, Vice President and Publisher, Dummies  
Technology/General User

**Composition Services**

**Debbie Stailey**, Director of Composition Services

# Introduction

---

I'd like to share with you the best piece of ukulele playing advice I ever read: 'make a joyful noise . . . make a loud noise.' The aim of this book is to help you do both these two things. (In fact, the quote comes from the Bible (Psalms 98:4, King James Version), which I think proves beyond doubt that God plays ukulele.)

Most people who pick up the ukulele don't do so with dreams of rock-star fame or recognition as a virtuoso, but simply to have fun making music. This book doesn't go deep into the theory or insist on you practising endless scales. Instead, you get the confidence and knowledge you need to start enjoying making music as quickly as possible.

## About This Book

*Ukulele For Dummies* doesn't have to be read dutifully from cover to cover. Think of it more as a reference that allows you to dip in and find the help you need at the time and focus on the parts that interest you most. So if you don't have a ukulele yet you can skip straight to the buying section in Chapter 17. Or jump to Part IV if you want to start with the musical genre that gets you most excited.

To take full advantage of the book, use all the following methods:

- ✓ **Read the charts.** Songs in this book are presented in chord charts, which are a simplified way of presenting music that's much more immediate than standard

musical notation. The charts indicate how to play the chords in the song and the strumming rhythm.

- ✓ **Copy the photos.** The position of your hands and fingers is really important for getting a good sound from your uke. The photos give you a better idea of what your fingers need to look like than just using the chord charts.
- ✓ **Listen to the audio tracks.** Grasping what something should sound like from the written word alone is difficult, and so I include audio tracks to demonstrate the examples. I recommend listening to each exercise a few times before trying it yourself.

## What You're Not to Read

Throughout the book, some parts are marked as Technical Stuff. You don't have to read these paragraphs in order to play, but they do give you a better understanding of what's going on under the bonnet.

Similarly, the sidebars (shaded in grey) are extra tidbits that give you a bit of background knowledge or information to impress (or perhaps bore!) people at parties.

## Conventions Used in This Book

To help you spot what's what more easily, *Ukulele For Dummies* uses these conventions:

- ✓ I use monofont type to indicate website addresses. Some such addresses may be broken across two lines of text. If that happens, rest assured that we haven't put in any extra characters (such as hyphens) to indicate the break. So, you can just type in exactly what you see in the book, as though the line break doesn't exist.
- ✓ I use *italics* for new words and phrases that I define.
- ✓ I use the terms *up*, *down*, *higher* and *lower* to refer to the pitch of a note. So if I ask you to move a note up or to make it higher, that means higher in terms of pitch (that is, towards the body of the ukulele). And if I ask you to move the note down or make it lower, that means lower in pitch (towards the uke's headstock).
- ✓ I use the American terms for indicating the length of notes, with the British terms in parentheses (for example, in Chapter 7). Therefore, I refer to *whole* notes, *half* notes and *quarter*, *eighth* and *sixteenth* notes. These US terms have a logic and clarity to them that's easier to understand than the UK equivalents (which are *semibreve*, *minim*, *crotchet*, *quaver* and *semiquaver*, respectively).

## Foolish Assumptions

The only large assumption I make is that you're using a standard tuned ukulele (soprano, concert or tenor) rather than a baritone ukulele. The baritone ukulele is a very different instrument.

Other than that, I don't assume anything else about you, including whether you have any knowledge of ukuleles or music theory in general. I don't assume that you're a (take a deep

breath) heavy-rock grebo, pierced punk fan or grizzled bluesman with no soul left to trade; a Hawaiian surfer with only vowels in your name, a cool jazz hepcat, a dreadlocked reggae follower or a tuxedoed concert-going classical aficionado (gasp!). That's more than enough stereotypes to be going on with . . . but the great thing about the uke is that it can be used to perform all these genres (if you don't believe me, take a look at the chapters in Part IV).

## **How This Book Is Organised**

Each chapter in *Ukulele For Dummies* covers a specific playing skill or area of uke knowledge. In turn, they're grouped under six parts so that you can jump straight to your place of interest.

### **Part I: Introducing Ukulele Basics**

Part I covers the fundamentals of ukulele playing. Chapter 1 takes a look at the ukulele itself – its features as an instrument, how it can be played, the music played on it and its development – and guides you through the language of the uke, including the names of its parts, the sizes and some basic musical terminology. In Chapter 2, I give you the lowdown on the ukulele's unusual tuning and several ways to get in tune. Chapter 3 takes you up to the playing stage, covering the fundamentals of how to hold a ukulele, how to strum it and how to fret the strings.

## **Part II: Starting Out With Chords and Strumming**

In Part II, you get down to the nitty-gritty of uke playing. Chapter 4 introduces the first few chords and starts you playing songs with them right away, and Chapter 5 covers strumming patterns and rhythm. In Chapter 6, I lead you through building up an increasingly impressive arsenal of uke chords.

## **Part III: Picking and Single-Note Playing**

Part III covers playing single notes. Chapter 7 introduces tab and playing melodies whereas Chapter 8 looks at fingerpicking patterns you can use to accompany your performances. In Chapter 9, I discuss ways to accompany your own playing so that you can play tunes by yourself. Chapter 10 looks at techniques you can use to add flavour to your playing and step into the limelight for a solo.

## **Part IV: Discovering Genres and Styles**

Each chapter in Part IV takes you through playing a different musical genre – from the rock and punk riffs and licks of Chapter 11, through the ubiquitous 12-bar blues of Chapter 12, to Chapter 13’s Hawaiian trip that uncovers the roots of the uke. Chapter 14 takes the ukulele into the jazz age, looking at some fancy jazz moves and ways to make your chord progressions more interesting, and Chapter 15 island-hops to introduce you to the Jamaican/Hawaiian hybrid of Jawaiian music. Things are

a little more sedate in Chapter 16, which covers classical music and the campanella style of uke playing.

## **Part V: Buying and Looking After Your Ukulele**

The point of Part V is to save you money (or help you spend it wisely, depending on how you look at things). I give you advice on buying a ukulele (in Chapter 17), what accessories you may need (Chapter 18) and how to look after your ukulele when you own it (Chapter 19).

## **Part VI: The Part of Tens**

No *For Dummies* book would be complete without a Part of Tens giving you a rundown of essential information. Chapter 20 introduces you to ten ukulele players to inspire your playing; Chapter 21 contains ways to get involved in the ukulele scene; and Chapter 22 reveals some invaluable tips for making your practising fun and rewarding.

## **Part VII: Appendixes**

The appendixes gather together loads of useful reference material that you'll be dipping into for many years to come: Appendix A gives you chord charts for the most commonly used chords on the ukulele; Appendix B is an introduction to reading music in standard notation; and Appendix C provides you with a guide to the audio tracks that accompany the book.