

Charleston Hot Shots



Ukulele Class 3

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Famous Uke Players.

Ukulele Ike

Birth: Jun. 14, 1895

Death: Jul. 17, 1971

<http://www.youtube.com/watch?v=YVKBUfVgT8U>

http://www.youtube.com/watch?v=4MqTqhPEq_I

<http://www.youtube.com/watch?v=p4uffTO-68I>



Cliff Edwards got his start in show business as a teenager in St. Louis where he sang in movie theatres and saloons. While singing in the saloons he began to accompany himself on the ukulele and developed a style of improvised singing, which he called "effin". "Effin" sounds a lot like the human voice imitating a hot trumpet or kazoo solo. Edwards had a wonderful voice with at least a three octave range and he would inject his "effin" solos into his songs in the same way that a Jazz musician would take a solo. A good argument can be made that Edwards 1922 recordings with Ladd's Black Aces and Bailey's Lucky Seven are the first recorded examples of scat singing, but some Jazz critics would disagree and point back to Gene Greene's 1911 Victor recording "King of the Bungaloes".

Between 1913 and 1918 Edwards struggled to make a living traveling with carnivals and doing menial labor to get by. In 1917 he moved to Chicago where he took a job as a singer in the Arsonia Café going to tables and singing and playing the ukulele for tips. It was here that he started using the stage name of "Ukulele Ike". The pianist at the club was Bob Carlton who had written a novelty song that he called "Ja Da". Cliff became a sensation singing the song and he and Joe Frisco, a stuttering comedian and dancer, formed a vaudeville act that was successful enough to end up playing at the Palace in New York City. It is interesting to note that Frisco was instrumental in bringing Tom Brown's Dixieland Jazz Band north from New Orleans in 1915. After appearing in Ziegfeld Follies, Edwards and Frisco's act came to an end and Cliff teamed up with another dancer and singer named Pierce Keegan. They billed their act as "Pierce Keegan "Jazz Az Iz" and Cliff Edwards "Ukelele Ike" and toured the vaudeville circuit, performed in Zeigfeld's Midnight Frolic in 1919 and recorded five songs for Columbia which unfortunately were never issued. The act broke up in mid-1920 and Edwards then teamed up with Lou Clayton who would later work with Jimmy Durante in vaudeville.

In 1922 Edwards recorded his first records with Ladd's Black Aces and Bailey's Lucky Seven. In 1924 Edwards hit the bigtime when he appeared in George Gershwin's "Lady Be Good" on Broadway and introduced the song "Fascinatin' Rhythm" and stole the show. He went on to score other big successes in other Broadway productions and become a major star of vaudeville. When we think of the 1920s the image of a crooner with a ukulele comes to mind. This image is based on Edwards popularity and his uke. Throughout the 1920s Edwards recorded with top Jazz talents like Adrian Rollini, Red Nichols, Miff Mole, Vic Berton, Joe Tarto, among others. The records released under the name of Cliff Edwards and his Hot Combination are of particular Jazz interest.

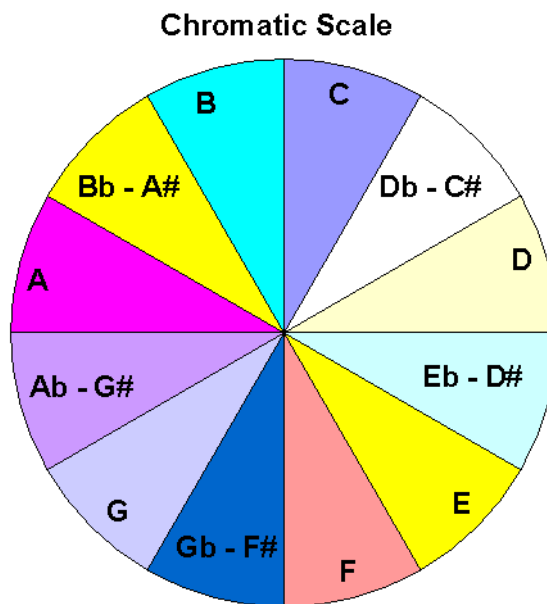
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In 1929 Edwards scored another hit with his version of "Singin' In The Rain" in the movie "The Hollywood Revue Of 1929" and this role established him as a film star. He went on to appear in more than 100 motion pictures. Throughout the 1930s and early 1940s Edwards continued to be a much sought after actor in Hollywood.

His singing and film roles led him to be cast as the voice of Jiminy Cricket in the Disney animated feature "Pinocchio". Cliff sang the song "When You Wish Upon a Star" in the film and it won an Oscar for best song in 1940. His rendition of this song is one of the great popular vocal performances of the 20th century and it became the theme of the Disney corporation. Edwards went on to be the voice of Jim Crow in the animated feature "Dumbo" and star in the Durango Kid "B movie" westerns. It is estimated that Edwards sold 74 million records during his career.

Despite all of this success and earning millions of dollars in his career he went bankrupt several times due to alimony payments, income tax troubles, gambling, alcoholism and drug addiction. His star faded in the 1950s and 1960s and Edwards died broke and on welfare in 1971, a forgotten man.

Music Theory Review



Diatonic Scale = Do Re Mi Fa Sol La Ti Do

Helpful tip A half step is the same thing as a semitone, A whole step is 2 semitones
You can use the old standby Do Re Mi, etc to help you remember:

Do Re Mi Fa Sol La Ti Do
 ½ step ½ step
2 2 1 2 2 2 1

The Italians used the "ee" sound in Mi & Ti to mark the ½ step.

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The 12 keys are as follows:

C Major	C-D-E-F-G-A-B-C	(No sharps or flats)
G Major	G-A-B-C-D-E-F#-G	(1 #)
D Major	D-E-F#-G-A-B-C#-D	(2 #)
A Major	A-B-C#-D-E-F#-G#-A	(3 #)
E Major	E-F#-G#-A-B-C#-D#-E	(4 #)
F Major	F-G-A-Bb-C-D-E-F	(1b)
Bb Major	Bb-C-D-Eb-F-G-A-Bb	(2b)
Eb Major	Eb-F-G-Ab-Bb-C-D-Eb	(3b)
Ab Major	Ab-Bb-C-Db-Eb-F-G-Ab	(4b)
B Major	B-C#-D#-E-F#-G#-A#-B	(5#)
Db Major	Db-Eb-F-Gb-Ab-Bb-C-Db	(6b)
Gb Major	Gb-Ab-Bb-B-Db-Eb-F-Gb	(6b)

Five common Keys for the ukulele are A, C, D, F and G. How to determine what Key you are in.? Usually it is the note the song ends on.

Strumming Review

Hot Finger

Use the tip of the finger and with a loose wrist brush the strings with the index finger, down with the nail up with the finger. Keep it loose and move from the wrist, kind of like you burned your finger with a match.

Brush

Lightly brush all your finger tips out across the strings as your wrist moves. Kind of like you are shaking off water off your fingers

Trill

Using the pad on the tip of the index finger lightly rub it against the strings in a circular motion as you change chords. You can vary the speed of the circles and volume of the sound, make a nice soothing sound.

Damping

By releasing pressure on the fretting fingers or lightly covering the strings we can damp the sound and end up with a percussive sound. G C D7

Thumb Drag

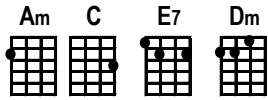
Instead a strumming you can break it up by dragging your thumb down the strings

Finger Pick

Using the Thumb and index finger alternate pick the strings

String	1	2	3	4	5	6	Repeat----->					
4 th G	Thumb						Thumb					
3 rd C				Thumb						Thumb		
2 nd E		Index			Index			Index			Index	
1 st A			Index			Index			Index			Index

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Ghost Riders In the Sky

Am C
An old cowpoke went riding out one dark and windy day
Am C E7
Upon a ridge he rested as he went upon his way
Am
When all at once a mighty herd of red-eyed cows he saw
Dm Am
coming through the ragged sky, and up a cloudy draw

CHORUS

C Am
Yippe-ai-ay, yippee-ai-oh
Dm Am
Ghost riders in the sky
Am C
Their brands were still on fire and their hot breath he could feel
Am C E7
Their horns were black and shiny and their hooves were made of steel
Am
A bolt of fear went through him as they rumbled through the sky
DM Am
Then he saw the riders coming hard, and he heard their mournful cry

CHORUS

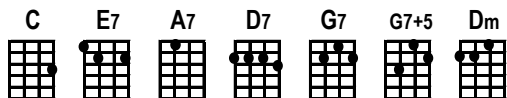
Am C
Their faces gaunt, their eyes were blurred, their shirts were soaked with sweat.
Am C E7
They're ridin' hard to catch that herd but they ain't caught 'em yet
Am
Cause they've got to ride forever on that range up in the sky.
Dm Am
On horses snortin' fire, as they ride on, hear their cry.

CHORUS

Am C
As the riders loped on by him, he heard one call his name
Am C E7
If you want to save your soul from hell, a riding on this range
Am
Then cowboy change your ways today or with us you will ride
Dm Am
Trying to catch the devil's herd, across these endless skies

CHORUS

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Five Foot Two

C E7 A7
Five foot two Eyes of blue but oh what those five foot could do
D7 G7 G7+5 C G7
Has anybody seen my girl?
C E7 A7
Turned up nose Turned down hose Flapper, yes sir, one of those
D7 G7 C
Has anybody seen my girl?
E7 A7
Now if you run into a five foot two covered with fur
D7 G7 G7+5
Diamond rings and all those things Bet-cha' life it isn't her But
C E7 A7
Could she love? Could she woo? Could she, Could she, Could she, coo?
D7 G7 C
Has anybody seen my girl?

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Five Foot Two 1920s Lyrics

C A7 G7 A7
I just saw a maniac, a maniac, yes, a maniac
D7 G7 C G7
Wild and tearing his hair.
C A7 G7 A7
He was jumping like a jumping jack, jumping jack, jumping jack;
D7 G7 C
Child, you shoulda' been there.
E7 A7
Why I laughed so long I thought that I would cave in
D7 G7 G7 G7+5
When I heard that silly daphadilly he was ravin:

C E7 A7
Five foot two Eyes of blue but oh what those five foot could do
D7 G7 G7+5 C G7
Has anybody seen my girl?
C E7 A7
Turned up nose Turned down hose Flapper, yes sir, one of those
D7 G7 C
Has anybody seen my girl?
E7 A7
Now if you run into a five foot two covered with fur
D7 G7 G7+5
Diamond rings and all those things Bet-cha' life it isn't her But
C E7 A7
Could she love? Could she woo? Could she, Could she, Could she, coo?
D7 G7 C
Has anybody seen my girl?

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C A7 G7 A7
Love made him a lunatic, a lunatic, a lunatic;

D7 G7 C G7

Gee, he hollered and cried.

C A7 G7 A7

Like a monkey on a stick, on a stick, on a stick;

D7 G7 C

He was fit to be tied.

E7 A7

When we asked him for his wife's description

D7 G7 G7+5

He just answered all of us with this conviction:

C E7 A7
Five foot two Eyes of blue but oh what those five foot could do

D7 G7 C G7

Has anybody seen my girl?

C E7 A7

Half a jill half a pint She could thrill you like a joint

D7 G7 G7+5 C

Has anybody seen my girl?

E7 A7

Now if you run into this five foot two Listen old sport

D7 G7 G7+5

Two can do what you can do: Steal my pint I'll steal your quart

C E7 A7

Can she dance? can she eat? Take my tip, don't feed her meat

D7 G7 C

Has anybody seen my girl?