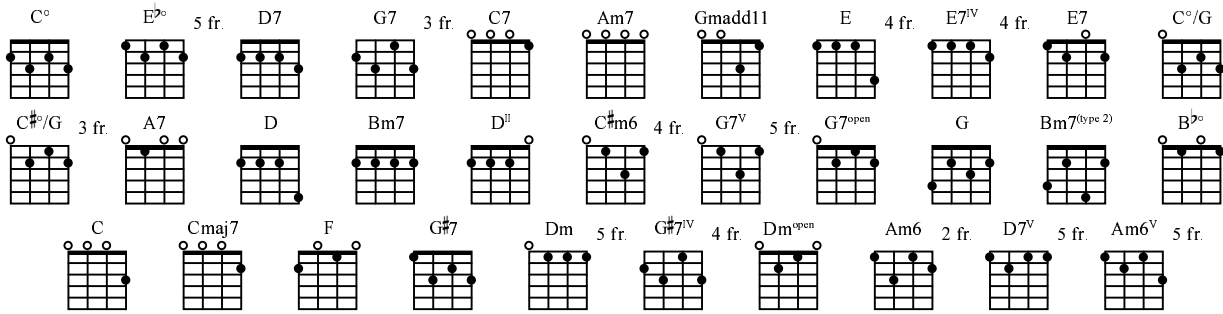


12TH STREET RAG

As recorded by James (Fleاستomper) Key

Transcribed by Dominator
Tune Ukulele GCEA

Arranged by James Key



♩ = 115

1

8va----- C° E♭° 8va----- C° E♭° 8va----- D7 G7 8va

Gtr I

T	0	3	0	3	6	0	3	0	3	6	0	3	0	3	6	5
A	0	1	2	0	3	2	5	0	1	2	0	3	2	5	0	3
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

H H H H H H 2 4

4

8va----- C7 Am7 C7 Am7 C7 Am7 Gmadd11 8va----- C° E♭°

T	1	0	1	0	1	0	1	0	3	0	3	6	0	3	0	3	6
A	0	0	0	0	0	0	0	0	0	1	2	0	3	2	5	0	
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

H H

7

8va----- C° E♭° 8va----- D7 G7 C7 Am7 C7 Am7 C7 Am7 8va

T	0	3	0	3	6	0	3	0	3	5	1	0	1	0	1	0
A	0	1	2	0	3	2	5	0	1	2	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

H H H H

10

8va----- Gmadd11 E E7IV D7 E7 C°/GC♯/G C°/GC♯/G C°/GC♯/G 8va

T	1	3	5	7	7	7	7	7	7	7	2	2	2	0	3	4	0	3	4	0	3	4	0	
A	3	4	4	4	4	4	4	4	4	4	0	0	0	2	3	2	3	2	3	2	3	2	3	0
B	0	4	4	4	4	4	4	4	4	4	2	2	2	3	4	3	4	3	4	3	4	3	4	0

H H

C°/GC#°/G A7 D D7 Bm7 D¹¹ C#m6 G7^v C#m6 G7^v C#m6 G7^v C#m6 G7^v

8va-----

12

T 3 4 0 5 5 5 3 3 3 2 2 2 0 4 5 4 5 4 5 4 5

A 2 3 0 2 2 2 2 2 2 2 2 2 2 6 7 6 7 6 7 6 7

B 3 4 1 2 2 2 2 2 2 2 2 2 2 4 5 4 5 4 5 4 5

0 0 0 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

sl. sl. sl. sl.

G7^{open} C° E^b D7 G7 C7 Am7 C7 Am7 C7 Am7

8va----- 8va----- 8va-----

14

T 2 3 0 3 6 3 0 3 5 1 0 1 0 1 0

A 1 0 3 2 5 0 3 2 3 0 0 0 0 0 0

B 2 0 3 6 0 1 2 2 4 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H H H

Gmadd11 G Bm7 (type 2) G G Bm7 (type 2) G Bm7 (type 2) B^b G7^{open}

8va----- 8va----- 8va-----

17

T 1 2 2 2 2 2 2 2 2 2 1 2 2

A 3 3 5 3 3 3 3 3 5 0 1 2 1

B 0 2 2 2 2 2 2 2 2 2 1 2 2

0 4 4 4 4 4 4 4 4 0 0 0 0

♩ = 120

C G7^{open} Dm^{open}

8va-----

21

T 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 0 0 0 0 0 0 0

A 0

B 0

0 0

G7^{open} C Am7

8va-----

23

T 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 0 0 0 0 0 0 0 0

A 1

B 2

0 0

C G7^{open} Dm^{open}

8va-----

25

T 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 0 0 0 0 0 0 0 0

A 0

B 0

0 0

27

D7 Am6 D7 D7^v Am6^v D7^v G7^{open} C^o/G C^{#o}/G Dm 8va

T 3 3 3 5 7 5 2 2 3 4 5 10
 A 2 2 2 5 5 5 1 1 2 3 5
 B 2 2 2 6 6 6 2 2 3 4 5

sl.

29

C Cmaj7 C7 Am7 F G#7 8va

T 3 3 3 2 1 1 1 1 1 0 2 0 0 0 0 0 2 3 3 3 3 3
 A 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 2 2 2 2 2 2
 B 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 0 1 1 1 1 1

C D7 G7^{open} C

31

G Bm7(type 2) G G Bm7(type 2) G Bm7(type 2) B^{9o} G7^{open} 8va

T 3 3 3 3 3 2 2 2 2 3 (3) 2 3 4 0 1 2 3 3
 A 0 0 0 0 0 2 2 2 2 0 (0) 0 0 0 0 0 0 0
 B 0 0 0 0 0 2 2 2 2 0 (0) 0 0 0 0 0 0 0

H H

33

C G7^{open} Dm^{open} G7^{open} 8va

T 2 2 2 2 2 2 2 2 2 2 2 1 2 2
 A 3 5 3 3 5 3 3 3 3 3 3 5 0 1
 B 4 4 4 4 4 4 4 4 4 4 4 4 0 0

37

C Am7 C G7^{open} Dm^{open} 8va

T 3 3 2 0 0 3 3 2 0 0 3 2 0 0 0 0 0 0 0 0 3 2 0 3 2 0
 A 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 B 0

40

T 3 2 0 0 0 0 0 0 0 3 3 2 0 0 3 3 2 0 0 3 2 0 0 0 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1
 B 0

D7 Am6 D7 D7^V Am6^V D7^V G7^{open} C°/GC#°/G Dm C#°/GC°/GG7^{open} C

8va-----| 8va-----| 8va-----|

43

T 3 3 3 5 7 5 2 2 3 4 5 4 3 2 3 3 2 0 0 3 3 2 0 0
 A 2 2 2 5 5 5 1 1 2 3 5 3 2 1 0 0 0 0 0 0 0
 B 2 4 2 6 6 6 2 2 3 4 5 4 3 2 0 0 0 0 0 0 0

G7^{open} Dm^{open} G7^{open} C Am7

8va-----|

46

T 3 2 0 0 0 0 0 0 3 2 0 3 2 0 3 2 0 0 0 0 0 0
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0
 B 0 0 0 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

C Cmaj7 F G#7^{IV} C D7 G7^{open}

8va-----|

49

T 3 3 1 1 0 0 0 0 0 6 6 6 6 6 3 3 3 3 3 2 5
 A 0 0 0 0 1 1 1 1 1 4 4 4 4 4 0 0 2 2 2 1
 B 0 0 0 0 0 0 0 0 0 6 6 6 6 6 0 0 2 2 2 2

C G Bm7 (type 2) G Bm7 (type 2) G Bm7 (type 2) B°G7^{open}

8va-----| 8va-----| 8va-----| 8va-----|

52

T 3 2 3 4 0 1 2 3 2 2 2 2 2 2 2 2 2 2 2 1 2 2
 A 0 2 3 4 0 1 2 3 0 3 3 3 3 3 3 3 5 0 1 1
 B 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 0 0 0

♩ = 140
 C G7^{open} Dm^{open}

8va-----| 8va-----|

55

T 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 0 0 0
 A 0
 B 0

G7^{open} C Am7

8va-----|

58

T 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 0 0 0
 A 1
 B 2

1.
C G7open Dmopen
8va-----

61

T	3	2	0	3	2	0	3	2	0	3	2	0	3	2	0	3	2	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

D7 Am6 D7 D7V Am6V D7V G7open C°/G C#°/G Dm C#°/G C°/G G7open
8va-----

63

T	3	3	3	3	5	7	5	5	2	2	3	4	5	4	3	2							
A	2	2	2	2	5	5	5	1	1	2	3	5	4	3	2	1							
B	2	4	2	6	6	6	2	2	3	4	5	4	3	2	1								
B	2	2	2	5	5	5	0	0	0	0	0	0	0	0	0	0							

2.
C Cmaj7 C7 Am7 F G#7IV
8va-----

65

T	3	3	3	3	2	1	1	1	1	1	1	1	0	0	0	0	0	6	6	6	6	6	6
A	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	6	6	6	6	6
B	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

C D7 G7open C
8va-----

67

T	3	3	3	3	3	3	3	2	2	3	3	3	3	3	3	3
A	0	0	0	0	0	0	0	2	2	2	2	1	1	0	0	0
B	0	0	0	0	0	0	0	2	2	2	2	2	2	0	0	0

D7 G7open C D7 G7open C C
8va-----

69

T	3	3	3	2	2	3	3	3	3	3	2	5	3	0	2	3	4	0	1	2	3	
A	2	2	2	1	1	0	0	0	0	0	2	2	2	2	0	2	3	4	0	1	2	3
B	2	2	2	0	0	0	0	0	0	0	2	2	2	2	0	0	0	0	0	0	0	0

12th Street Rag Performance Notes

Song Specific Performance Notes

This is another one of James (Fleasomper) Key's recordings taken from the Glyph Ukulele site. The arrangement was recorded using a Glyph Soprano Ukulele and you can listen to this and other Glyph audio files by visiting <http://www.glyphukulele.com/Index.html> and following the links to the sound samples.

I suggest to the beginning to intermediate level players to just take a few measures at a time and don't try to play the entire arrangement right out of the gate. And don't worry about not being able to play the section starting at measure 57 where the tempo increases significantly. It is very difficult for me to play at that tempo as it takes a great deal of dexterity between the ring and pinky fingers of the fretting hand. I actually prefer the picking section that starts at measure 37 and I usually play it in place of the aforementioned sections.

There has been lots of interest in this one so I hope you enjoy it.

General Performance Notes

Keep in mind that the tablature is just a guideline. I try to transcribe the parts as close as I can to the original recording, however, that doesn't mean that I play them exactly as written. It is hard to duplicate the exact strums that the player is using so I get something close and go from there. The main reason I transcribe is to learn the song and have a permanent reference to make it easier to learn the song again after I have forgotten it months later. I find it very helpful to follow along in the tab while listening to the recording several times before actually attempting to play the song. This gets you familiar with the tab as it relates to the recording.

Tablature can be intimidating to some people. Here is a tip I realized one day. Playing some of the individual fret numbers seemed awkward and uncomfortable until I noticed that they came from within the "**shape of the chord**". So whenever possible fret the chord and then play the other notes from within the chord. This should eliminate some moving around and make things a bit easier.

Above all else, have fun and if you have any questions feel free to contact me at dominic@rcsis.com
http://www.rockslide.org/Ukulele_Tab.html