

UKULELE NICK

THE FACE Ukulele System

BARITONE EDITION

D-G-B-E

VOLUME I - MAJOR HARMONY

A Revolutionary Way to Finally
Understand - and Play -
Your Ukulele Fretboard

From one box to the whole fretboard

One expandable map for jazz, pop, rock,
folk, blues and every player who wants
the fretboard to finally make sense.



JAZZ EDUCATION

VOLUME I

MAJOR HARMONY

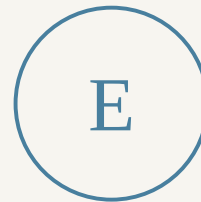
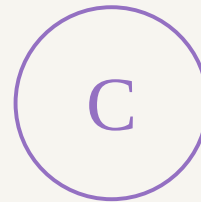
BARITONE EDITION
D-G-B-E

One compact major-harmony map.

Five scale fingerings. Five ii-V-I pathways. All 12 keys.

Learn the geometry once. Move the map.

FACE is the name of the original framework. In the Baritone Edition, the same geometry produces transposed sounding layers.



Before we begin

You may already know more music than your fretboard seems to reveal. You have learned chord shapes, practised scales and worked through arpeggios. Yet when you try to put them together, each can feel like a separate piece of knowledge. A change of key or position asks you to find your bearings again. Familiar sounds are still difficult to locate under your fingers.

The difficulty is often in the way the material is organised. Scales are learned in one lesson, chord inversions in another, and arpeggios somewhere else. Each is useful, but their connections can remain hidden. The same notes keep returning with different musical jobs, while the player keeps searching for a dependable place to begin.

FACE begins by keeping that place still. Inside one small area of the fretboard, we explore major scales and the harmony that belongs to them. Chord tones sit inside the scales; arpeggios grow out of the grips; shared notes and small movements connect one chord to the next. As you return to this area, its notes and relationships become familiar.

Take your time with the pages that follow. Say the note names, listen to the changes and notice what your fingers are doing. Once the map begins to make sense in one place, you can move it to other keys. My aim is to help you recognise what is already connected, and make that understanding part of your playing.

Ukulele Nick

The map keeps changing

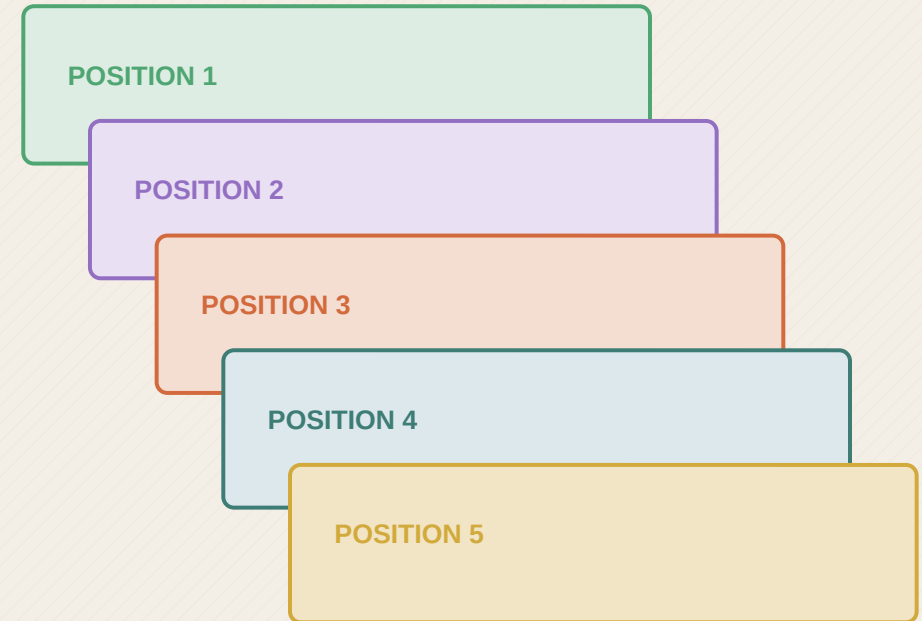
To play one major scale across the neck, a player may need five shapes in five different places. Chords and arpeggios also appear in many positions.

Then we repeat everything in every key — and later do it again for minor scales, pentatonics, modes, altered and diminished sounds.

The shapes keep moving, so the note names, scale steps and target notes never have time to become familiar.

**The problem is not the player.
The problem is too many separate maps.**

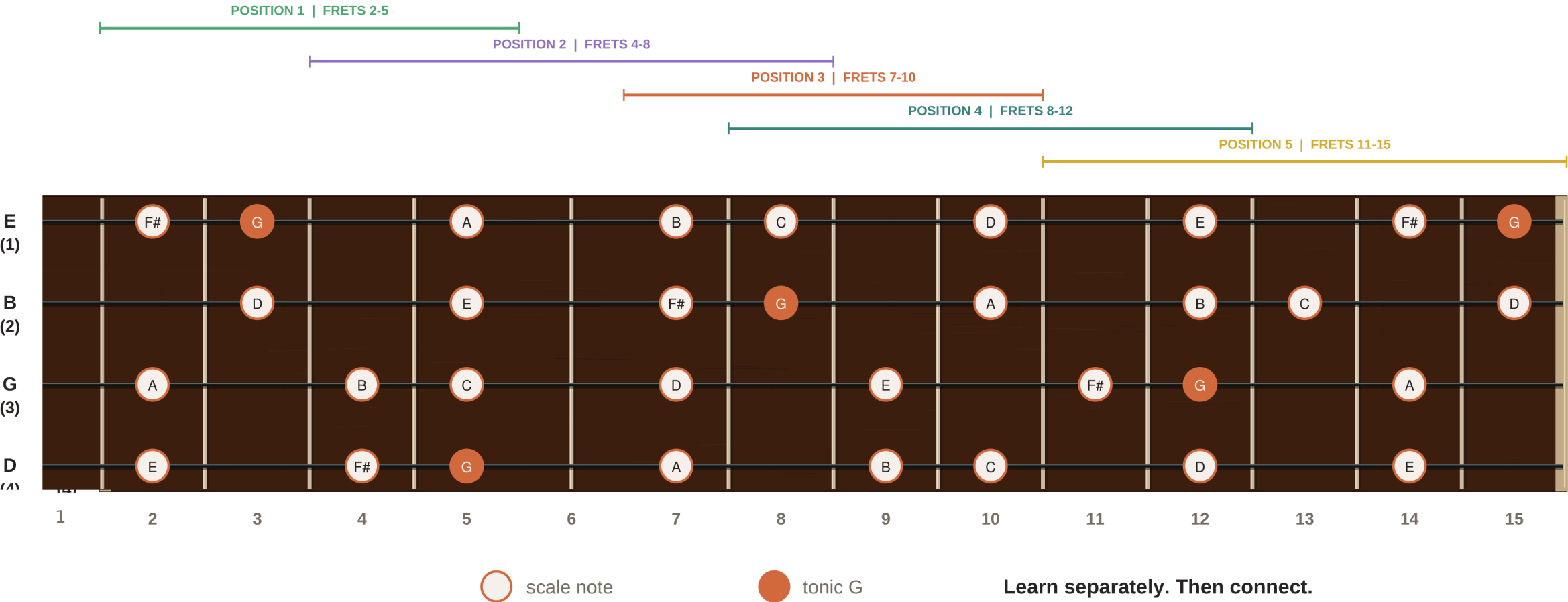
The ONE BOX - FACE System was created to solve this problem once and for all.



ONE SCALE
FIVE PLACES

Five positions. One connected G major map.

Each colored line marks one position. Every note sits inside its fret.



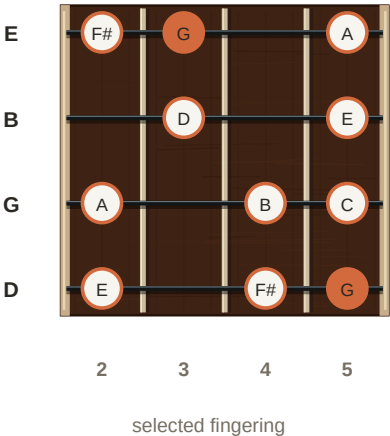
One G major map. Five clear positions.

The connected map from page 04, organized into the five selected fingerings.

POSITION 1

G MAJOR

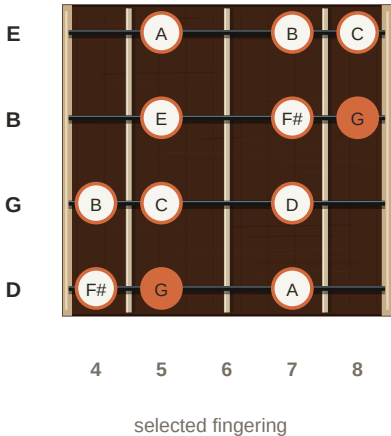
FRETS 2-5



POSITION 2

G MAJOR

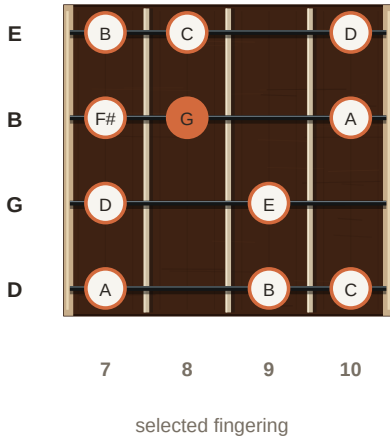
FRETS 4-8



POSITION 3

G MAJOR

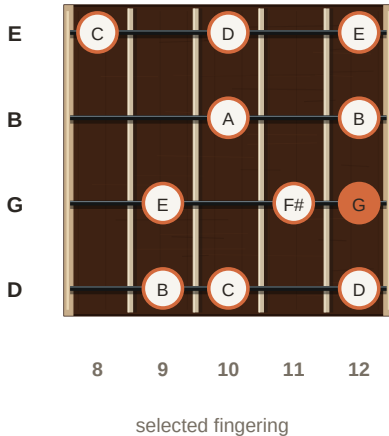
FRETS 7-10



POSITION 4

G MAJOR

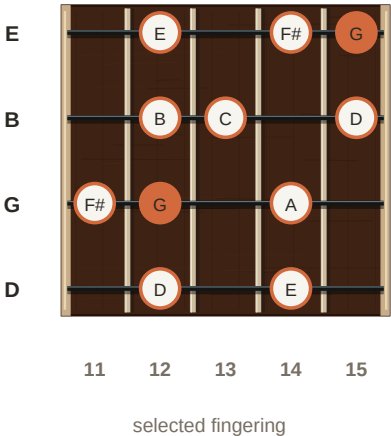
FRETS 8-12



POSITION 5

G MAJOR

FRETS 11-15



The same connected map. Five familiar ways to see and play it.

Keep the place still. Stack the music.

One Box begins with one small area. Because the hand stays in the same place, the notes begin to feel familiar.

THE UKULELE COUNTERPART TO CAGED

FACE is the ukulele counterpart to CAGED, reimagined for this instrument. CAGED connects five shapes along the length of the guitar neck. FACE turns that idea ninety degrees, stacking five major-scale shapes vertically inside one compact box.

Think of a tall building: One Box is the ground and each scale is a different floor. On every floor we find a scale, its arpeggios and a ii-V-I chord path. Then we move the whole building one fret.

Learn the building once. Move it anywhere.

SHAPE SCALE • ARPEGGIO • ii-V-I

SHAPE SCALE • ARPEGGIO • ii-V-I

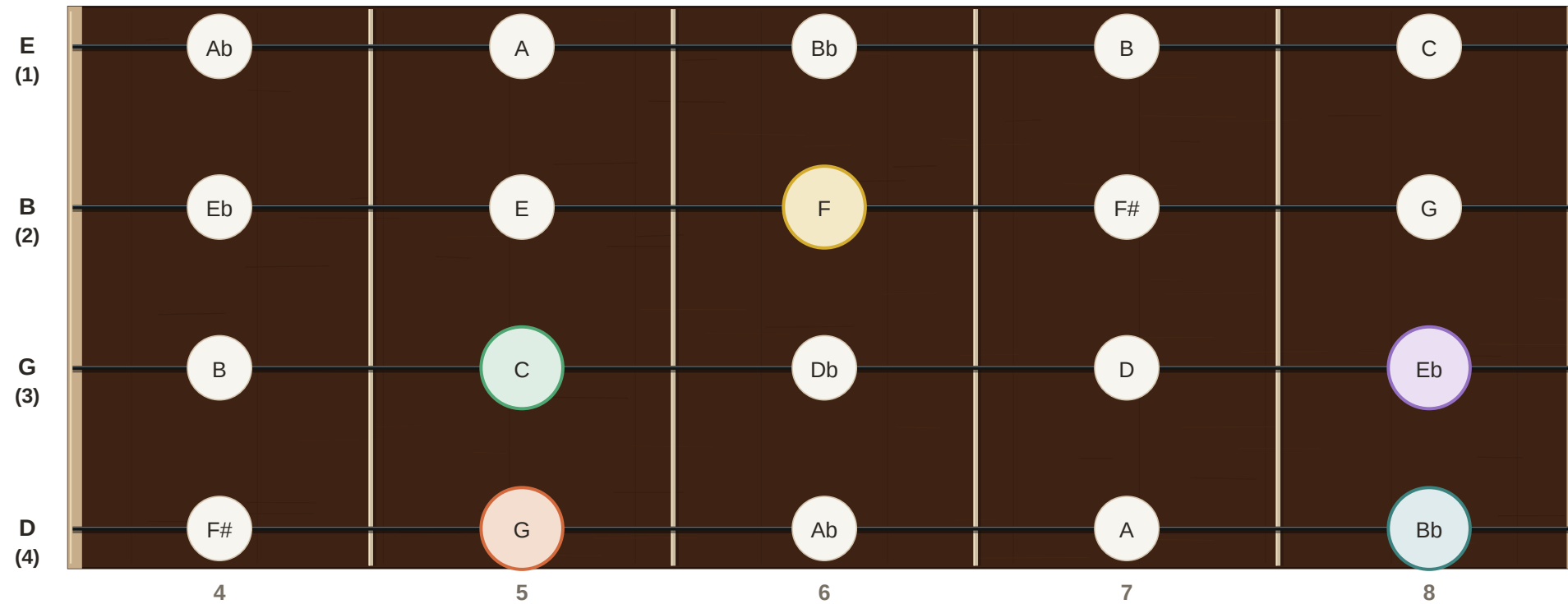
SHAPE SCALE • ARPEGGIO • ii-V-I

SHAPE SCALE • ARPEGGIO • ii-V-I

SHAPE SCALE • ARPEGGIO • ii-V-I

ONE BOX

Five keys appear inside the same box



C • Eb • G • Bb • F

The five keys are neighbors

Reorder the same five keys and a familiar path appears.



A five-key section of the circle of fifths was already inside the box.

Five keys become five clear layers.

The discovery now becomes a map we can read, practise and move.



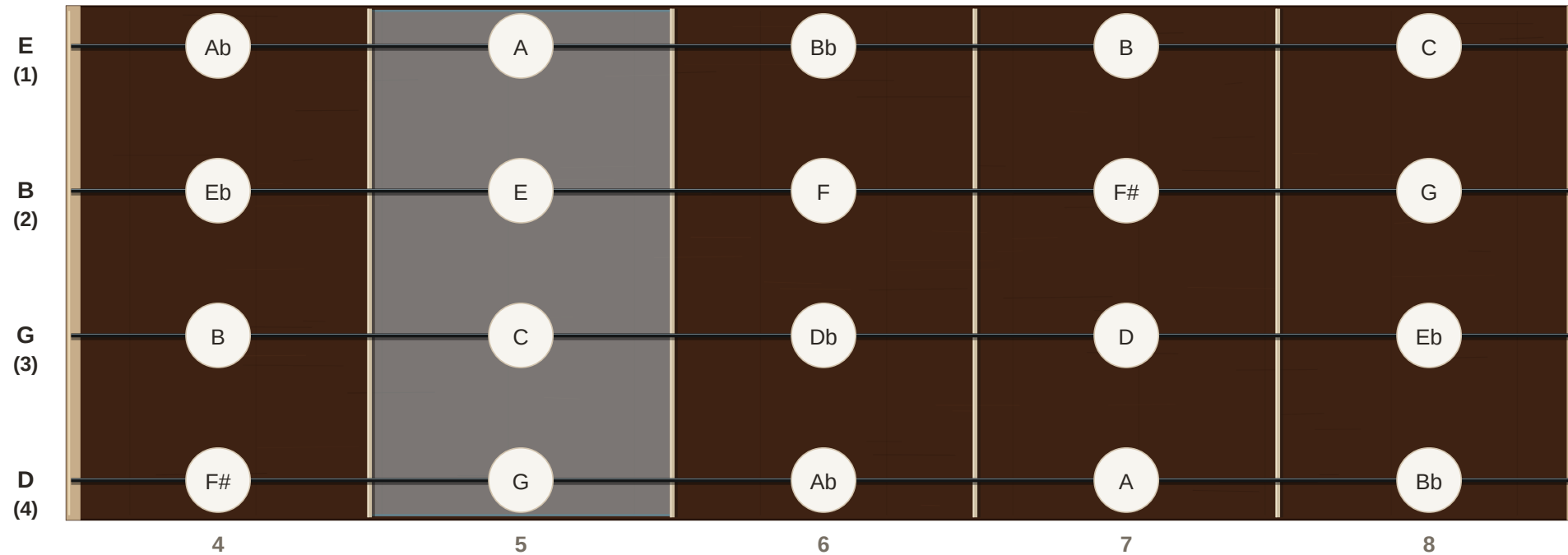
FACE is the name of the original framework.

In the Baritone Edition, the same geometry produces transposed sounding layers.

ONE LAYER | ONE SCALE | ONE HARMONY PATH | ONE FIXED BOX

One fixed column gives the hand a reference

The familiar 5-5-5-5 One Box grip becomes a physical anchor inside frets 4-8.



5-5-5-5

A physical reference point - not a new key center.

A small visual language



SCALE NOTE

A note that belongs to the scale.



TONIC

The filled scale note - the home note of the key.



ii

The minor 7 starting chord.



V

The dominant 7 chord that creates pull.



I

The chord that brings the music home.



SHARED NOTE

The rings keep each chord color visible. Check each change to see whether the position stays.

A shared ii/I note may return after V. It is not necessarily held through V.

See the C major scale in one place

E (1)

B (2)

G (3)

D (4)

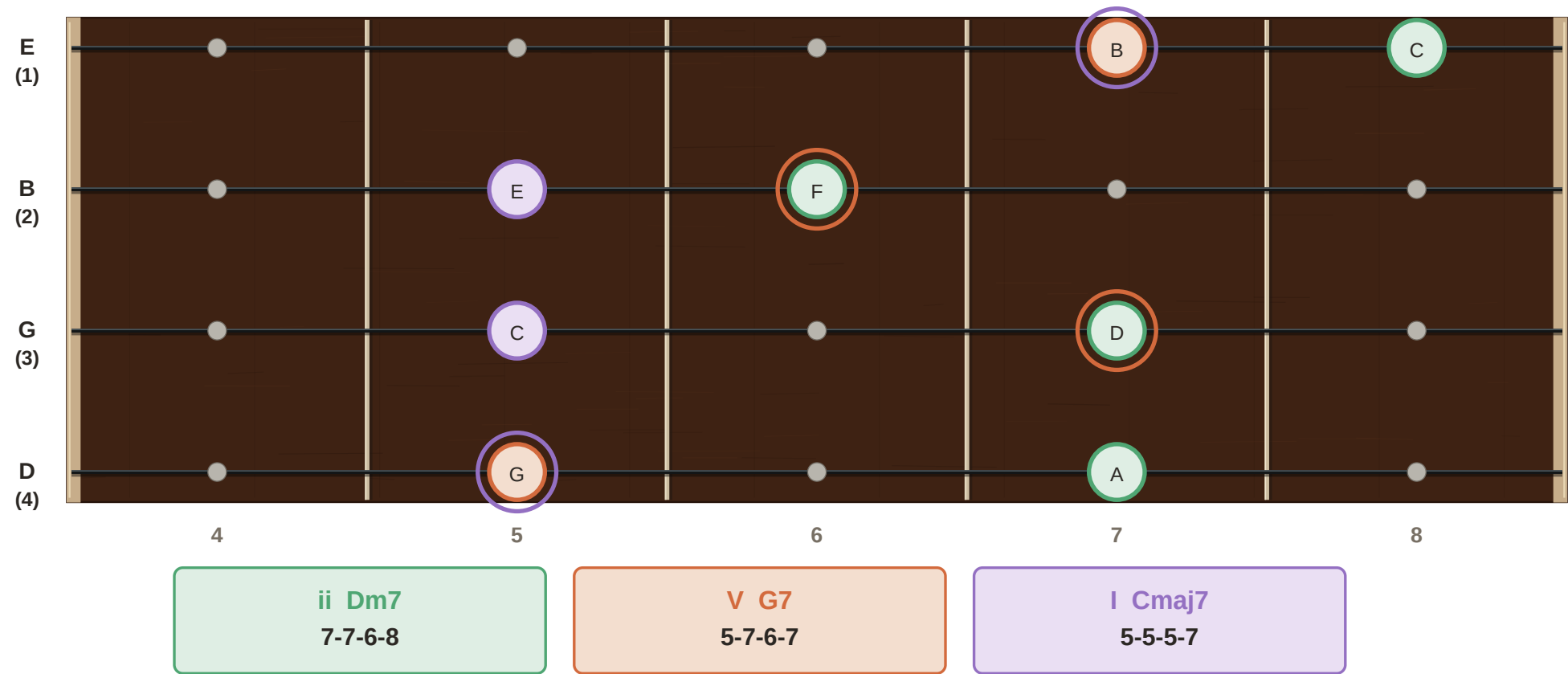
4 5 6 7 8

TONIC

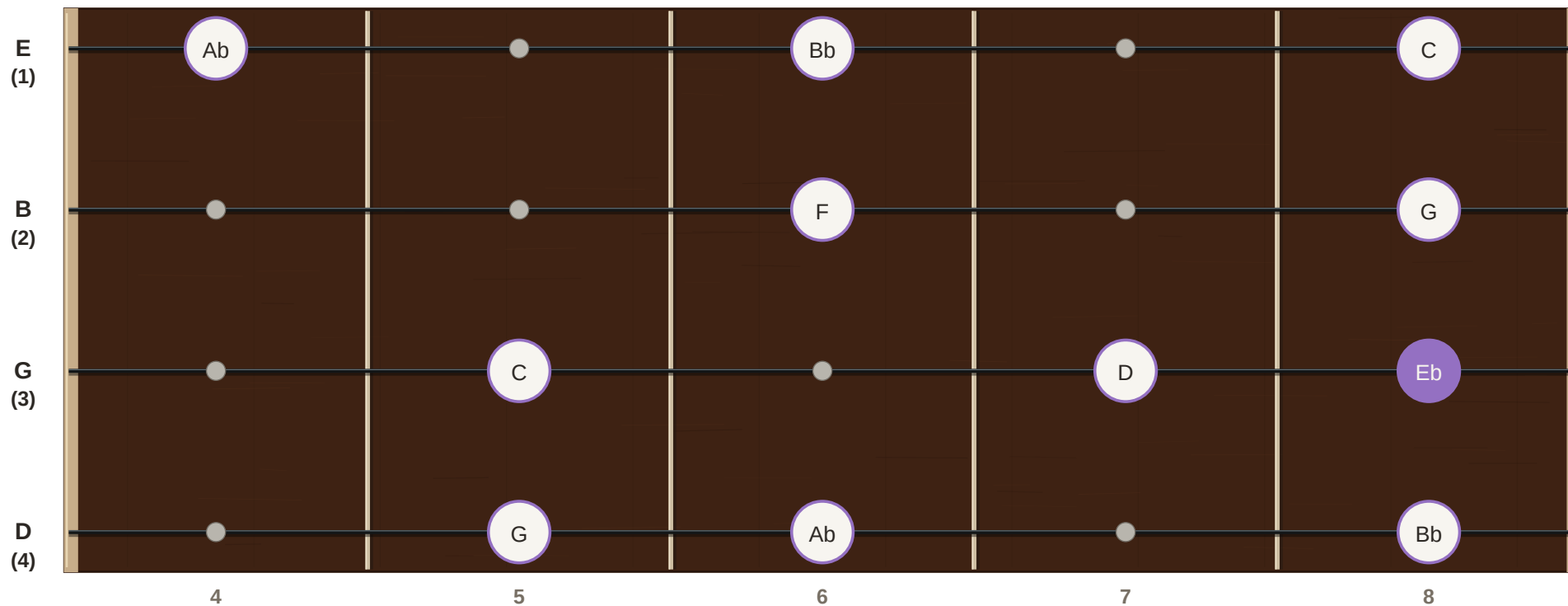
C • D • E • F • G • A • B

The hand stays inside frets 4-8.

Follow one ii-V-I path to C



See the Eb major scale in one place

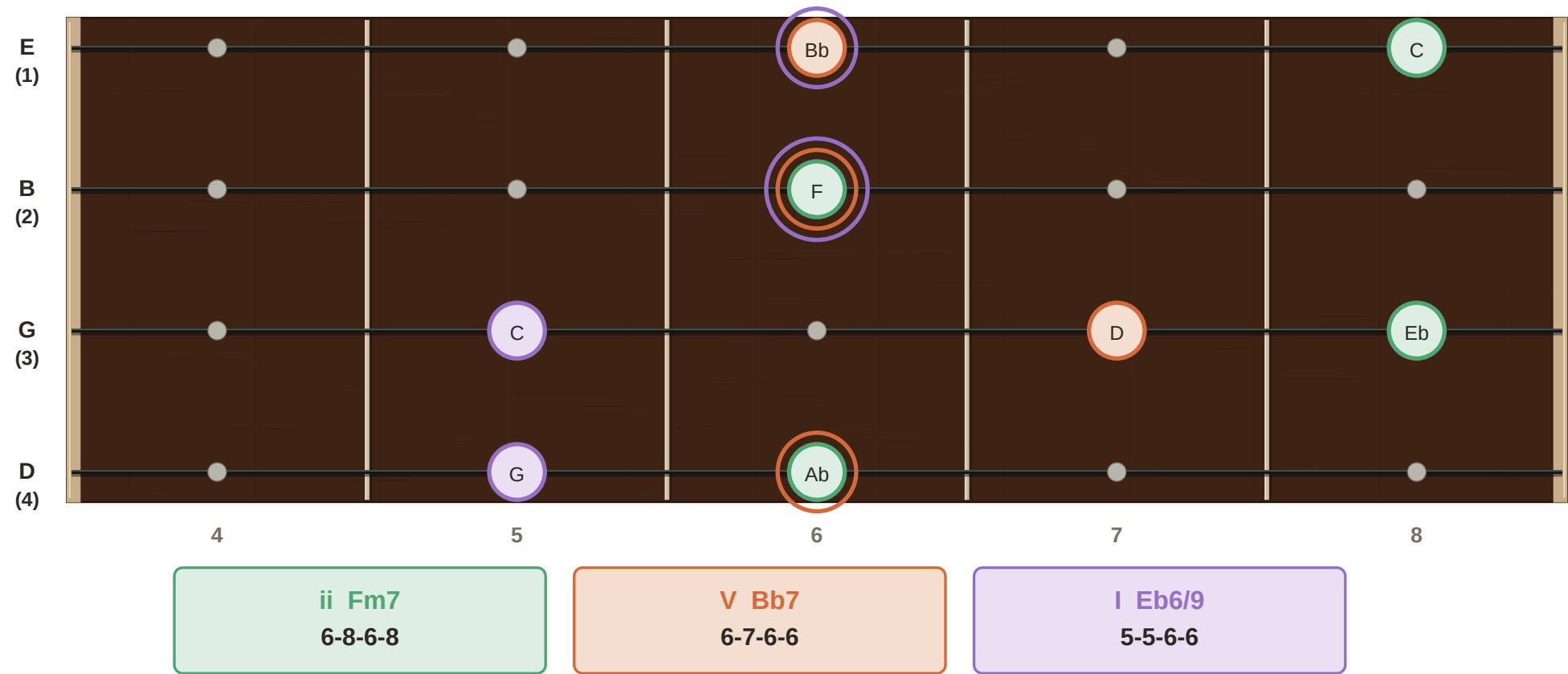


TONIC

Eb • F • G • Ab • Bb • C • D

The hand stays inside frets 4-8.

Follow one ii-V-I path to Eb



Colored rings show chord membership. Follow each change to see what stays and what moves.

See the G major scale in one place

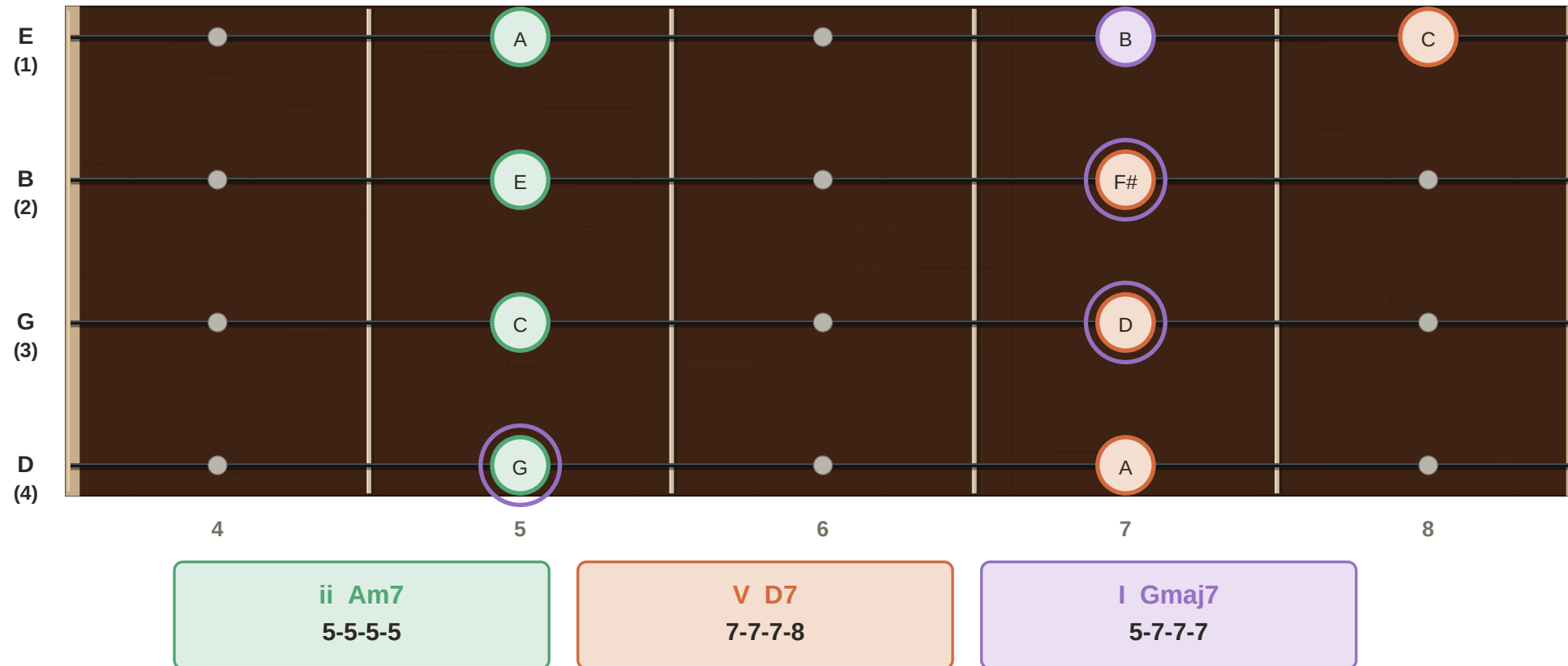
The diagram illustrates the G major scale on a ukulele fretboard. The strings are labeled E (1), B (2), G (3), and D (4) from top to bottom. The frets shown are 4, 5, 6, 7, and 8. The scale notes are highlighted in orange circles: G (fret 5, D string), A (fret 6, D string), B (fret 7, D string), C (fret 8, D string), D (fret 7, G string), E (fret 6, G string), and F# (fret 5, G string). The tonic G is also highlighted in an orange circle on the B string at fret 4. A box labeled "TONIC" is positioned below the fret 4.

TONIC

G • A • B • C • D • E • F#

The hand stays inside frets 4-8.

Follow one ii-V-I path to G



Colored rings show chord membership. Follow each change to see what stays and what moves.

See the Bb major scale in one place

Diagram illustrating the Bb major scale in one place (frets 4-8) on a four-string ukulele. The scale notes are Bb, C, D, Eb, F, G, A.

String labels (top to bottom): E (1), B (2), G (3), D (4).

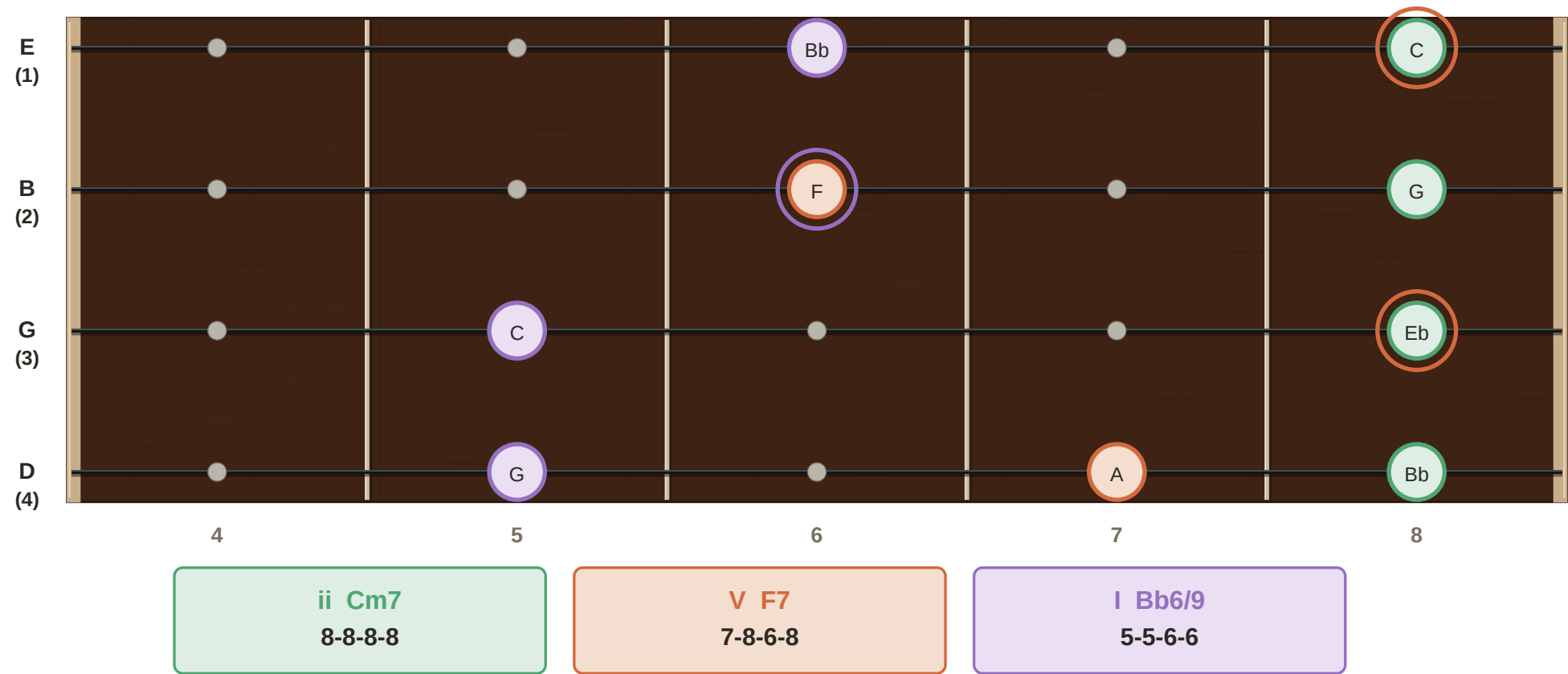
Fret positions (bottom): 4, 5, 6, 7, 8.

Scale notes (bottom): **Bb • C • D • Eb • F • G • A**

TONIC

The hand stays inside frets 4-8.

Follow one ii-V-I path to Bb



Colored rings show chord membership. Follow each change to see what stays and what moves.

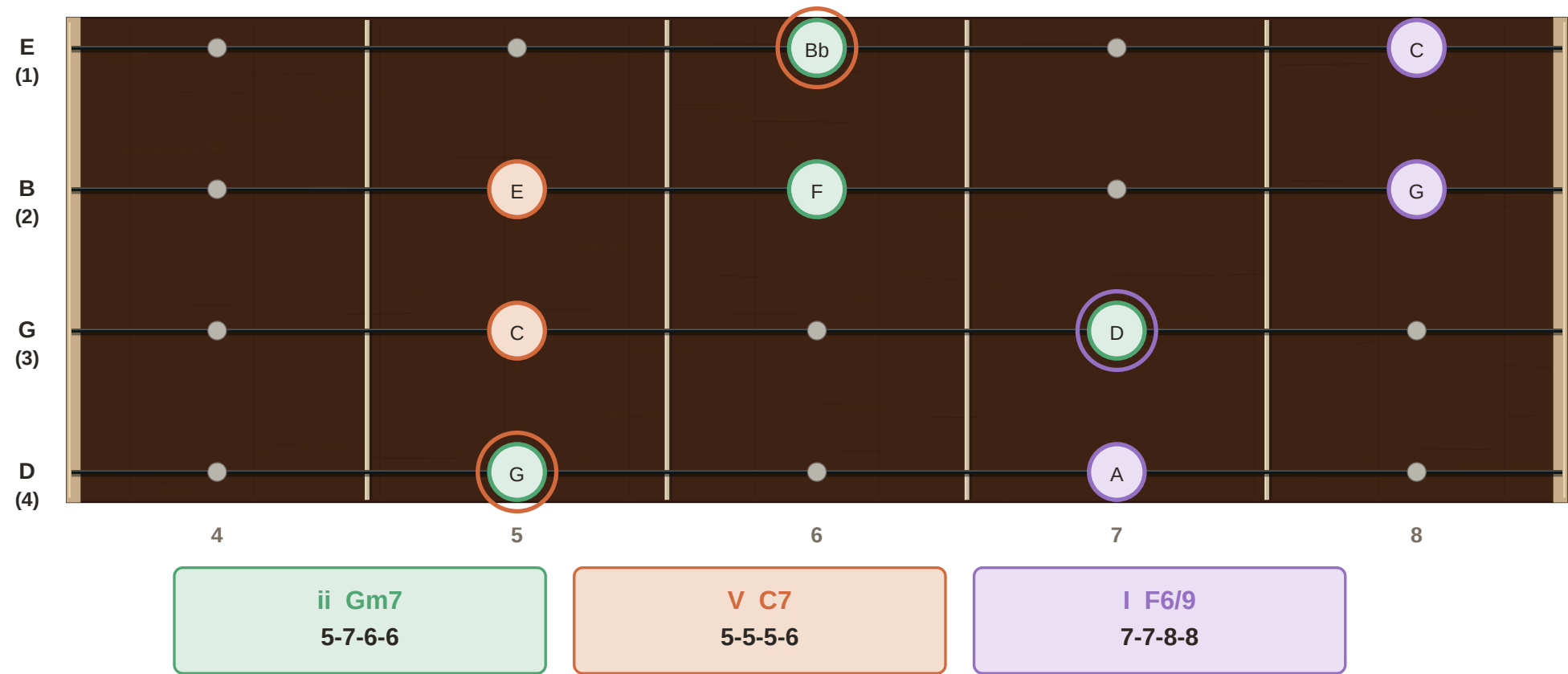
See the F major scale in one place

TONIC

F • G • A • Bb • C • D • E

The hand stays inside frets 4-8.

Follow one ii-V-I path to F



Colored rings show chord membership. Follow each change to see what stays and what moves.

One grip already contains the complete arpeggio formula.

Let's take one example: the familiar Am7 5-5-5-5 grip.

PLAY TOGETHER | Am7 5-5-5-5

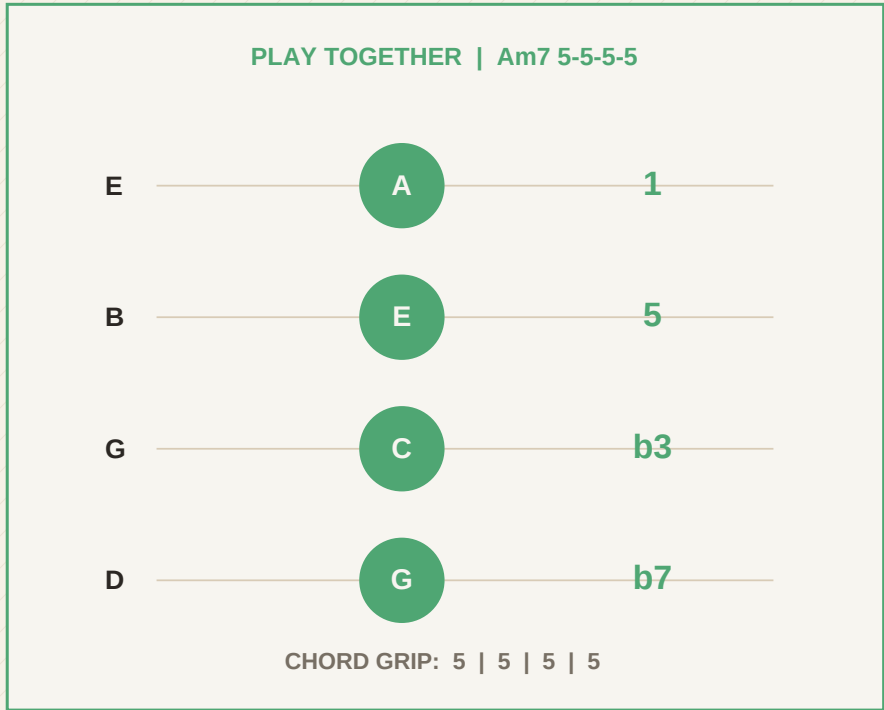


Diagram showing the Am7 5-5-5-5 grip on a four-string ukulele. The strings are labeled E, B, G, D from top to bottom. The notes are: E (A, 1), B (E, 5), G (C, b3), and D (G, b7). The chord grip is 5 | 5 | 5 | 5.

CHORD GRIP: 5 | 5 | 5 | 5

PLAY ONE NOTE AT A TIME | Am7 ARPEGGIO

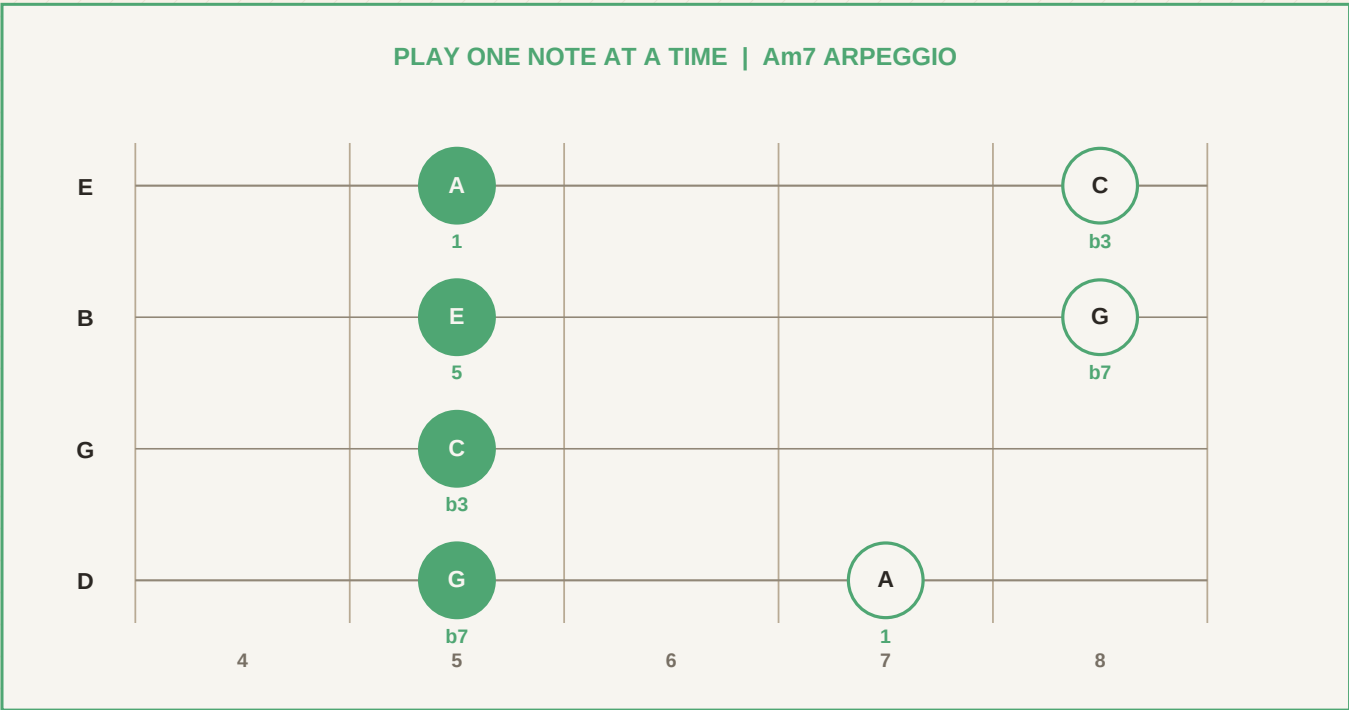


Diagram showing the Am7 arpeggio sequence on a four-string ukulele. The strings are labeled E, B, G, D from top to bottom. The sequence is: 4 (empty), 5 (A, 1), 6 (empty), 7 (A, 1), 8 (C, b3, G, b7). The notes are: A (1), E (5), C (b3), G (b7), and A (1).

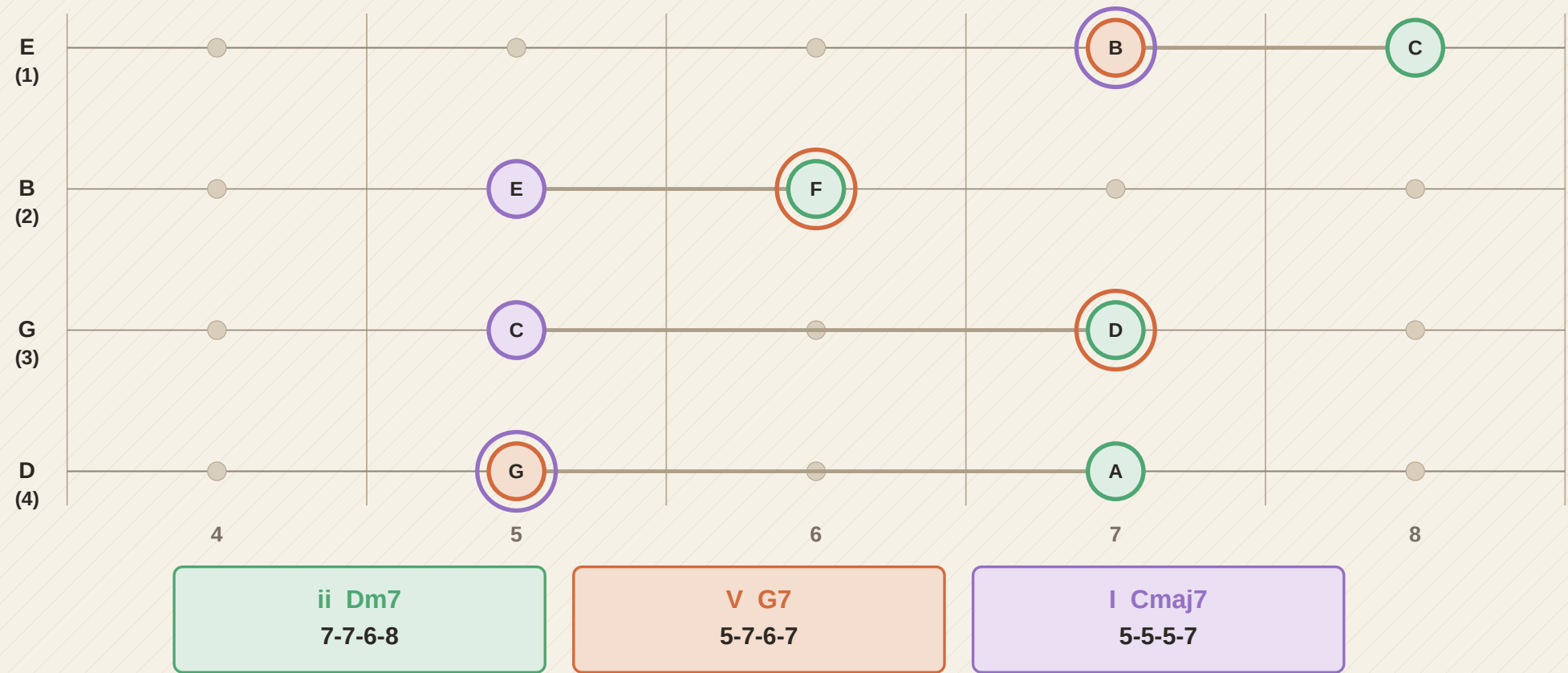
● notes already in the grip

○ remaining arpeggio notes

The chord grip already gives you about half the notes of the arpeggio.

The box makes target notes easy to find

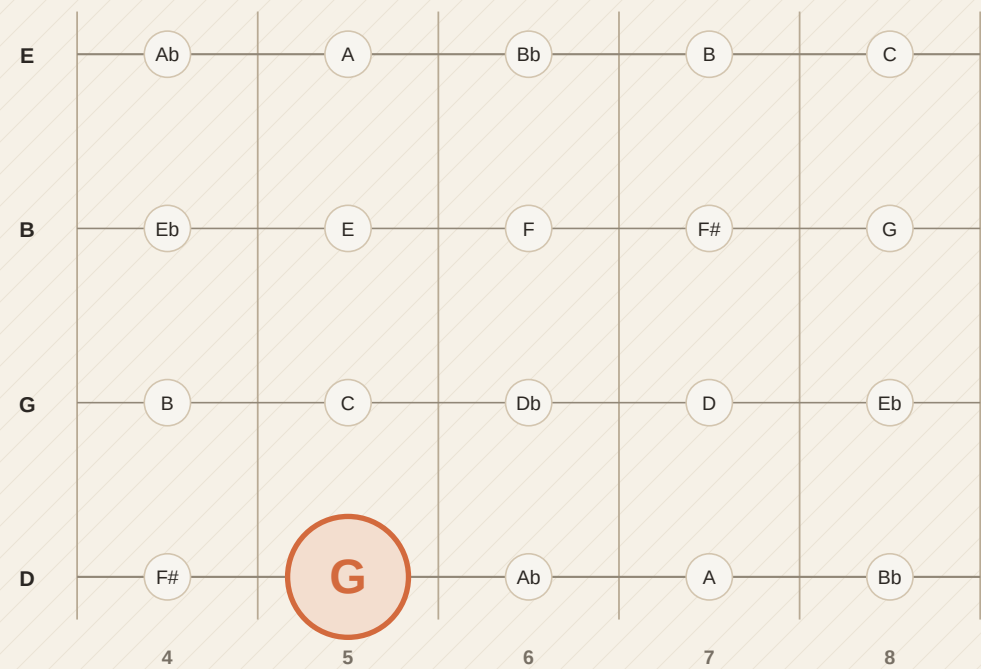
Return to Layer 1 and look more closely at what moves - and what stays.



Dm7 to G7: two notes stay. G7 to Cmaj7: two notes stay.

When the map stays still, the eye can see where every note wants to go.

One note can have five different jobs



D string | fret 5

- C** G is the 5th of C
- Eb** G is the 3rd of Eb
- G** G is the 1st / home of G
- Bb** G is the 6th of Bb
- F** G is the 2nd of F

First you learn the note's name. Then you learn what the note does.

Move one fret back

The entire five-layer stack moves down by one fret.

HOME

FRETS 4-8 | ANCHOR 5-5-5-5

E	Ab	A	Bb	B	C
B	Eb	E	F	F#	G
G	B	C	Db	D	Eb
D	F#	G	Ab	A	Bb
	4	5	6	7	8

Eb

Bb

F

C

G

BACK

FRETS 3-7 | ANCHOR 4-4-4-4

E	G	Ab	A	Bb	B
B	D	Eb	E	F	F#
G	Bb	B	C	Db	D
D	F	F#	G	Ab	A
	3	4	5	6	7

D

A

E

B

F#

-1
→

Same five patterns. Same finger movements.

Move one fret forward

The entire five-layer stack moves up by one fret.

HOME

FRETS 4-8 | ANCHOR 5-5-5-5

E	Ab	A	Bb	B	C
B	Eb	E	F	F#	G
G	B	C	Db	D	Eb
D	F#	G	Ab	A	Bb
	4	5	6	7	8

Eb

Bb

F

C

G

+1

→

FORWARD

FRETS 5-9 | ANCHOR 6-6-6-6

E	A	Bb	B	C	Db
B	E	F	F#	G	Ab
G	C	Db	D	Eb	E
D	G	Ab	A	Bb	B
	5	6	7	8	9

E

B

F#

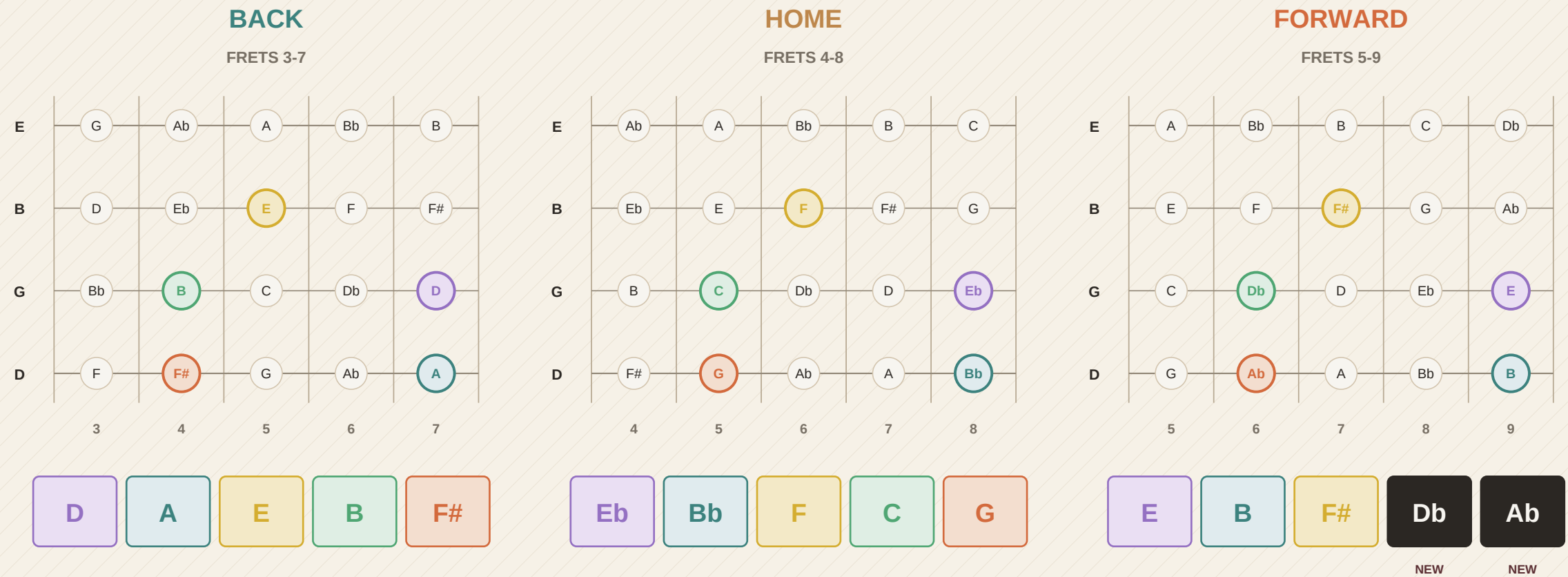
Db

Ab

Same five patterns. Same finger movements.

Only two new keys finish the set

One fret back. Home. One fret forward. The same geometry connects every key.



E - B - F# repeat. Add Db and Ab and all 12 keys are connected.

Your first ten minutes with FACE

1

Play one scale

Say each note aloud.

2

Find the tonic

Hear where home is.

3

Play ii-V-I

Watch the notes stay
and move.

4

Arpeggiate

Play each chord one
note at a time.

5

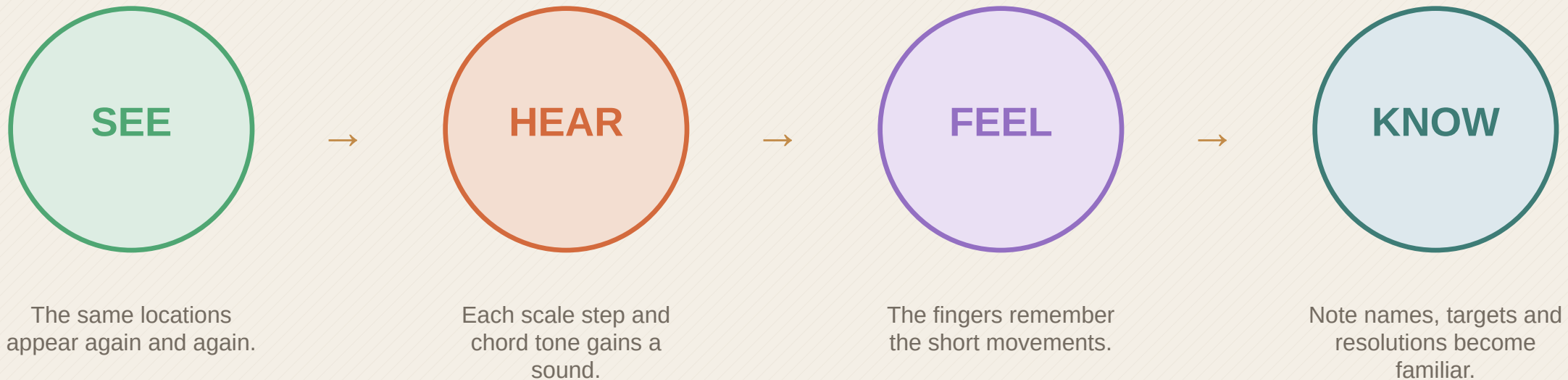
Move one fret

Repeat the same
shapes.

Do not try to sound impressive. Try to make the map feel familiar.

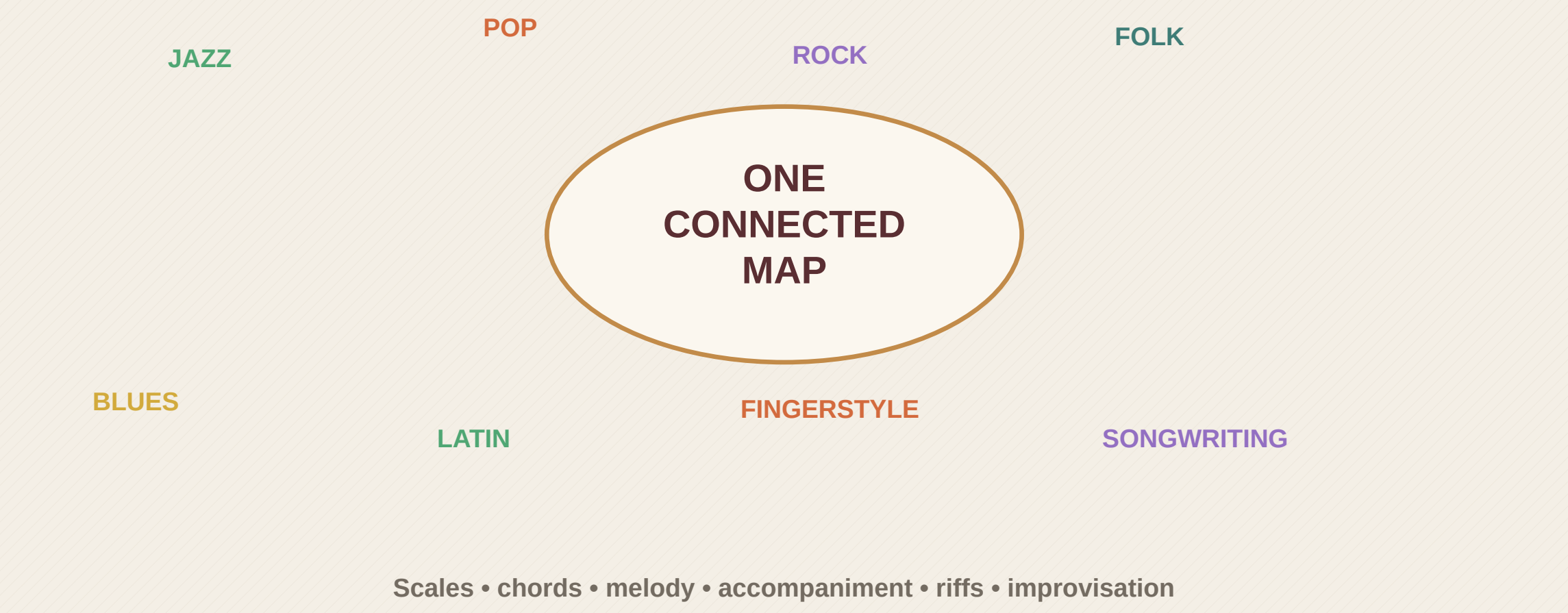
Start with C major: Dm7 - G7 - Cmaj7

You learn the fretboard — not just the shapes



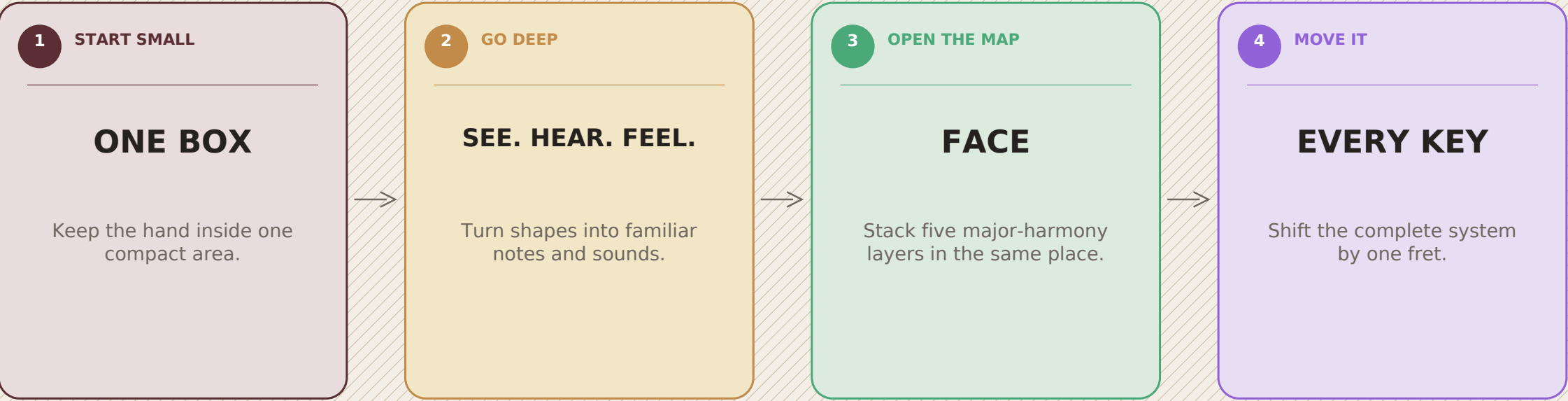
Most systems show where to put the fingers. FACE shows what is under them.

Jazz reveals the engine. Every style can use it.



From one box to the whole fretboard

One Box gives the hand a home. FACE turns that home into a movable system.



Learn one place deeply. Then carry the complete map across the fretboard.

A revolutionary system. A radically smaller task.

You save countless hours of disconnected scales, arpeggios and chord inversions across the fretboard and in every key.

WHAT YOU ACTUALLY NEED

12

CHORDS

4 minor 7 + 4 dominant 7
2 major 7 + 2 major 6/9

20

NOTE LOCATIONS

4 strings x 5 frets
F#3 to C5

5

MAJOR SCALES

all learned inside
the same box

1

HOME BOX

where the whole
system lives

The major 6/9 grip appears in two positions.

YOU HAVE LEARNED TO PLAY EVERYTHING, EVERYWHERE.

Learn it once. Move it through every key. That's it.

Ukulele Nick

TEACHER | ARRANGER | PERFORMER | JAZZ IMPROVISER

Ukulele Nick is a ukulele teacher, arranger, performer and jazz improviser focused on helping players understand the fretboard, hear harmony and turn musical ideas into something they can actually use. His teaching brings scales, chords, chord melody, improvisation and fretboard movement into clear visual systems that are meant to be practiced - not merely memorized.

He is the creator of One Box Jazz and the FACE Ukulele System, and teaches through the Jazz Ukulele Workshop on Patreon.

"This is my small contribution to the ukulele community, with love and respect for all."

- Ukulele Nick

Questions? Need help putting FACE into practice?

<https://www.patreon.com/UkuleleNick>

