

## MASTER OF ARTS BY RESEARCH

### Exploring the compositional voice of the ukulele as a learning resource for instrumental practice

Maciver, Callum James

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# **Exploring the Compositional Voice of the Ukulele as a Learning Resource for Instrumental Practice**

**By  
Callum Maciver**

**MRES  
March 2020**



# **Exploring the Compositional Voice of the Ukulele as a Learning Resource for Instrumental Practice**

**By  
Callum Maciver**

**March 2020**



**A thesis submitted in partial fulfilment of the University's requirements for the  
Degree of Master of Research**

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Applicant:

Callum Maciver

Project Title:

Exploring the compositional voice of the ukulele for instrumental practice

This is to certify that the above named applicant has completed the Coventry University Ethical Approval process and their project has been confirmed and approved as Medium Risk

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## **Abstract**

Since the beginning of the second decade of the twenty-first century (ie 2010-present), the ukulele has seen a steady rise in popularity due to its relative ease of use, musical versatility and low cost. This has driven the growth in the number of enthusiastic performers who have congregated in various learning groups to share and play their music. As a result, established organisations within the field of music education have begun developing and releasing their own performance syllabi for graded ukulele examinations to be implemented in the pedagogical context. This has, in turn, created a demand from players and educators for more musical materials for the instrument which can simultaneously entertain and educate.

As a practitioner of the ukulele, the practice of compositional abilities will be utilised to create a series of original musical compositions. These will collectively act as a learning resource, enhancing the technical ability and all-rounded musicality of the developing ukulele player. More specifically, this learning resource will be targeted at players with a basic technical understanding of the instrument. These stylistically-varied compositions will be informed by analysis of renowned ukulele practitioners as well as a selection of interviews conducted with ukulele practitioners who offer insight into the use of the instrument. The resource will focus on enhancing various elements of their wider musical practice such as reading music notation, technical versatility, rhythm, melody, performance, composition and collaboration. It is through the creation and analysis of this composition portfolio that I will explore the ukulele as an ideal route for more people to engage with instrumental practice and aid their wider musical development.

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# 1 Introduction

The ukulele has been adopted by the music education community as a novel, cost-effective way of engaging new learners, of all ages, in picking up an instrument and start playing music. The combination of environments such as schools, local clubs and online communities has raised the popularity of the ukulele, and in so doing, has established an engaging route of instrumental practice which has pushed the creation of formal graded studies for the ukulele released by established music examinations boards such as Rock School (Rock School Limited 2017) and the Registry of Guitar Tutors (RGT@LCM 2017). This has in turn lead to a rise in the demand for original material specifically for the instrument (Youth Music Network 2016).

As a musician, I am drawn to the instrument due to its portability and ease of use, having used it as a prominent feature in the instrumental set-up of my musical project *The Upsiders* (The Upsiders 2017): a five-piece alternative band in which I play the ukulele, sing and create arrangements of both covers songs and originals songs. Once I began incorporating the ukulele into my public performances, people started to approaching me, enquiring about instrumental tuition in the instrument. This interest encouraged me to explore, from an academic perspective, the ukulele's potential to engage the public with instrumental practice.

## 1.1 Aim

The aim of this study is to create a learning resource for the developing ukulele player, one that will enhance their musicianship and practice. It functions as the centrepiece on which the rest of the study is built around. The resource features a composition portfolio that consists of a series of stylistically-varied pieces that explore the idiomatic language of the instrument, taking inspiration from the musical styling's of renowned ukulele players such as George Formby, James Hill and Jake Shimabukuro. These compositions are accompanied by notes for the player, describing how to practice specific techniques. This resource is aimed at ukulele players who already possess a basic understanding of the instrument, relative to the Grade Three standard, as outlined in the current Rock School syllabus (Rock School Limited 2017). It also seeks to extend and enhance the player's knowledge,

practice and performance. Particularly as they continue their journey in musical development. It is through this output that I, as both a researcher and composer, aim to advocate the ukulele as an effective route for a more diverse engagement with general instrumental practice.

The learning resource has multiple applications for the learner, they are able to use the materials for the purpose of independent and group practice and once learnt based on what suits their preference. All of the material is suitable in a performance context; whether it be as a solo performer or part of a mixed ensemble, encouraging the learner to interact with other musicians. In order to contextualise this study, the following chapter will explore and explain ukulele's development and impact on contemporary practice; offering an overview of the instrument, and how it has been adapted by different learning communities. From there will follow an analysis of the creative output of several different distinguished ukulele practitioners whose music has had a direct influence on the compositional approach to different pieces in this portfolio.

The second chapter defines my primary methodical approach, practice-as-research; in validation as the most appropriate approach to this study. There will also be an explanation of the role of primary research in informing the creative process. As part of this study, a series of interviews have been conducted with a select group of active ukulele practitioners, representing a diverse range of artistic stratagems regarding ukulele practice and performance. Their input functions as qualitative information, affording insight that has had a direct influence on my compositional approach.

The third chapter provides a compositional narrative to compliment the portfolio, offering an in-depth analysis of each of the piece and intended impact on the learner. The final chapter will summarise and evaluate the study, in addition to suggesting ideas for further development of this learning resource.

## **1.2 The Origins of the Ukulele**

The following section will offer an overview of the ukulele as a musical instrument, including its origins, the variety of ukuleles and an outline of its recent rise in popularity.

The ukulele is a four-stringed instrument that comes in four main types, soprano, concert, tenor and baritone. There are also hybrids and variants of the ukulele including the Uke-bass and the Banjolele.

For the purpose of my composition portfolio, all of the pieces are scored for soprano and concert ukulele, which have strings that are tuned to the same pitches (g,C,E,A). The g is left in lower case to establish that it is tuned to a higher octave 'g' than the C which proceeds it. 'This method of tuning, with the high notes as the two outside strings of the instrument, is known as *'re-entrant tuning'* (Wood 2015: 23). This is due to the fact that these types of ukulele are the most common and readily available.

**Figure 1. Ukulele Types**



In order to contextualise the instrument, it is important to explain its origins and development. Whilst the ukulele is primarily associated with Hawaii, it is actually an adaptation of a Portuguese guitar-like instrument known as a machete, which was brought to Hawaii by traders from Madeira in 1879.

Manuel Nunes, Jose Do Espirito Santo and Augustine Dias - who were all crucial in introducing the instrument to Hawaii. The trio led by Nunes turned their hand to producing the machete, which fashioned in the local koa wood unique to Hawaii - quickly evolved into the ukulele we know today. (Evans 2015: 11)

The ukulele became very popular within Hawaii due, in part, to its public support from King David Kalakaku, who would personally play the instrument to visiting dignitaries, which in turn helped spread the instrument across the world (Evans 2015: 11).

In Western countries (such as the United States and the United Kingdom), the ukulele's popularity has fluctuated over the past hundred years in relation to musical fashion. For example, the instrument saw a decline in popularity during the 1950s 'For kids doing the Twist and rocking around the clock, the ukulele looked and sounded like a toy, compared to the thunderous electrified guitar sounds they heard from Elvis Presley and Chuck Berry' (Jacobson 2015) only to

then have a temporary rise in popularity - when the instrument was championed by *The Beatles* members George Harrison and Paul McCartney who would perform renditions of their own songs on the ukulele (McCartney 2009).

Some materials have been removed from this thesis due to Third Party Copyright. Pages where material has been removed are clearly marked in the electronic version. The unabridged version of the thesis can be viewed at the Lanchester Library, Coventry University.

### **Figure 2. Traditional Hawaiian ukulele ensemble**

In more recent times (ie from c. 2005 to the present day) the ukulele's versatility (being able to playing different genres of music) has allowed it's presence and relevance to grow in popular culture.

Today, the uke can truly be called a globally played and appreciated instrument. You can play any imaginable genre and style of music on the ukulele. You can even hear the ukulele in the pop charts, from hip-hop act Janelle Monae to indie bands such as *Beirut* and pop star Meghan Trainor. (Wood 2015: 18)

This has been strengthened due in part to its significant presence on the Internet, and the fact that it has been adopted by schools, instrumental group and the wider music education community as an accessible and cost effective way of encouraging more people to learn a musical instrument.

## **2 Literature Review**

### **2.1 Introduction**

This chapter is divided into two sections, the first section will focus on the role the instrument in the field of music education; how the learning of the instrument takes place in a variety of forums and contexts, and how these different examples will influence the format and approach of my composition portfolio. The second section will focus specifically on three renowned ukulele practitioners; James Hill, Jake Shimabukuro and George Formby. It will investigate their impact on the public's perception of the ukulele by discussing their approach to performance, composition and arrangement; and how their practice has influenced my own compositions.

### **2.2 Education in the United Kingdom**

As an accessible and economic option for people who are beginning their journey of learning a musical instrument, music teachers have begun using the ukulele in the field of education. This has led to the application of the instrument being used in a variety of different contexts including learning groups, schools, examinations and other learning forums. The following section elaborates on these different contexts and how their approaches to learning affect the construction and educational framework of my compositions as a learning resource.

#### **2.2.1 Ukulele in Schools**

Although its popularity in the United Kingdom has progressively increased recently, the idea of using the ukulele in schools is not new. In his article *The Ukulele in Your Classroom* (Greenberg 1992), Greenberg offers a basic overview of the ukulele as an instrument. The article also functions as a teaching guide for both experienced educators and mature learners, introducing the reader to the ukulele by highlighting and explaining vital aspects of the instrument such as tuning, versatility in regards to repertoire, and historical origins. My compositions also highlight the idioms of the instrument, present in this article, whilst simultaneously utilising a delivery in line with contemporary learning. This source is a clear representation of the kind of ukulele-based teaching resources currently avail-

able. It is interesting to note that whilst there are several exercises listed, with many activity suggestions throughout, the writing does not enforce a checklist of objective criteria in line a more conventional curriculum framework. Instead, it provides the teacher with a freedom of approach, allowing them to utilise musical material that is contextually appealing to the learner, whilst also being accountable for the learner's specific preferences of style and genre.

As a ukulele practitioner, it is surprising and pleasing to see how many of the suggestions presented in the text ended up naturally formulating within my own personal practice during the initial stages of learning of the ukulele. For example, I would use the vocal chants 'my dog has fleas' when tuning my ukulele, by attaching a melody of the open ukulele strings to the memorable phrase. This made it much easier to identify the pitches of each string, and to tune the instrument. Creating exercises and compositions that are both engaging and memorable have been an essential element when considering the development of an effective learning resource.

The source concludes with a summarised argument for the advocacy of the ukulele by stating that 'it is an authentic folk instrument, it is relatively easy to play and has a low cost; it is very versatile in its ability to be used in developing music skills and concepts, and it is an ideal instrument for accompanying songs' (Greenberg, 1992). All of these factors work together to help build a compelling case for the instrument, especially when considering its potential as an accompanying instrument that encourages the use of singing; a very positive skill to have as a musician and a fundamental part of contemporary music education in the United Kingdom. Singing is a core component of the curriculum for Music Education. (Department of Education 2011).

### **2.2.2 Ukulele Clubs**

The rising prominence of ukulele clubs has become a popular route for people to start learning the ukulele. Having access to communal groups means that learners can collaborate with other ukulele players regardless of age or technical ability. The following source has both the ukulele and community-based learning as the focus of the article; presenting observations and experiences of the Homebrew Ukulele Union (HUU) entitled *Building Your Own Musical Community: How You-*



*Tube, Miley Cyrus, and the Ukulele Can Create a New Kind of Ensemble* (Thibeault, Evoy 2011). The publication, co-authored by Julianne Evoy (a senior member of the HUU) provides a descriptive account of her experiences in building, learning and performing as part of the ukulele ensemble. This source has direct input regarding ukulele practice from the learner's perspective. This approach helps us understand how the ukulele and the ensemble have enhanced her learning experience.

Everyone brought in a piece that somehow reflected his or her musical tastes and vision for the ensemble. I did not like every piece that my classmates chose, but I was exposed to new music that I would not have listened to on my own. Unlike other school ensembles of which I have been part, the learning process was not all up to one person or conductor. We each led rehearsals of the songs we picked. Everyone had a chance to be in charge of the group. We used several forms of notation to present our songs to the class: musical scores made in Sibelius or Finale and chord charts or tabs that we designed ourselves. (Thibeault, Evoy 2011)

This underlines the premise that working within the context of the ensemble encouraged her, as a learner, to practice and engage with a wider selection of musical material; in addition to practicing group communication, and how she has utilised different forms of music notation. These skills serve to enhance musical learning beyond that of instrument technique. Through this insight, I have explored the issue of group playing via all of the compositions in the portfolio. This has been achieved by writing pieces that contain multiple parts for mixed ensembles, thereby encouraging the learner to collaborate with other musicians.

### **2.2.3 Online Community**

Through the use of the Internet, the ukulele is steadily growing in popularity, with a strong following of players who share their music through various social media. Artists like Dodie have used YouTube (and their connection to the ukulele) to cultivate their listener base, as well as advocating the use of the instrument (Doodleddle 2015). In its role as a key learning environment, YouTube has proven to be a popular website for the instrument with channels like *The Ukulele Teacher* gaining over 1.5 million subscribers (Atkins 2018). The channel releases a constant stream of video tutorials aimed at teaching well-known songs and pieces. As the cost of purchasing a ukulele is relatively inexpensive, in comparison to other instruments, it also makes sense that many learners would utilise web-

sites like YouTube as a cost-effective teaching resource to develop their skills, and to share their material in the hopes of connecting to a wider online community to gain appraisal and criticism. As an accessible format for sharing and connecting players, the internet has played (and continues to play) a major role in developing an active virtual community which in turn has also driven its notable rise in popularity.

By comparison to schools and ukulele clubs, the Internet, as a learning environment, is arguably more open to an individualistic approach regarding instrumental practice, allowing the learner to progress at their own rate. Whilst there are elements of group playing within my composition portfolio, there is also an emphasis on individual practice present which can then be applied to a performance scenario - as a soloist or part of an ensemble. I believe that this approach will allow me, as a composer to make higher technical demands of the learner, whilst also allowing them freedom to develop their abilities at their own pace (without the pressure or expectation that often exists within the context of group learning).

#### **2.2.4 Graded Examinations**

Another by-product that has emerged from the instrument's use within schools is the growing prominence of graded examinations for the ukulele, which are being introduced by several established music education groups. The first syllabus, which was devised by the *Registry of Guitar Tutors at The London College of Music*; who originally released their examination materials in 2014, but have since then have launched a new, revised syllabus in 2017 (RGT@LCM 2017). The second syllabus has been created by *Rock School Limited*, and was released in May 2017 (Rock School Limited 2017). Both syllabi are relatively similar with *Rock School Limited* having a smaller selection of examination pieces. The majority of material presented is from the popular song genre, which have been adapted and arranged into melody and accompaniment, offering the opportunity for the material to be played on two separate ukuleles. This makes sense in terms of engaging the learner; however, there is a clear lack of original material specifically written for the ukulele available within the syllabus, this limits the opportunity for idiomatic writing as many of the piece were not originally intended to be played on the in-

strument. This may go to explain why some music education groups are searching for composers for the ukulele (Youth Music Network 2016), in order to address this problem in any future revised exam syllabi.

The rising prominence of these graded examinations only goes to further legitimise the ukulele as a valid route to engage with instrumental practice, especially in the context of young musicians, where their parents/carers can understand and acknowledge this model, as a positive addition to their child's academic achievement.

### **2.2.5 Other learning resources**

As the ukulele's popularity has increased, so too has the amount of dedicated learning resources. The majority of these materials are aimed at beginners, with many cheaper ukulele models (ie under twenty pounds), often being accompanied by music notation and teaching notes; demonstrating the process of performing basic techniques. One example is *Ukulele from the Beginning* (Fulston 2007). This book is marketed towards the young learner and explains the very basic mechanics of the ukulele: how to tune the instrument, play basic chords as well as providing a list of songs for the learner to practise. These songs, which are mostly in the form of nursery rhymes, feature the vocal melody line written in traditional music notation, with the chords written above, from which the learner accompanies on the ukulele. The abundance and availability of similar learning materials aimed at absolute beginners has encouraged me, as a composer, to direct my pieces towards musicians that already have a basic understanding of the instrument.

There is also a growing amount of ukulele-based educational resources that focus specifically on technical development. In my own teaching and personal practice, I have used *Ukulele for Dummies* (Wood 2011) and *Ukulele Exercises for Dummies* (McQueen 2013). Despite the book's titles, they both provided a critical insight into the technical language of the ukulele; showcasing simple to relatively advanced exercises for the instrument, all aimed at enhancing the learners ability. I have used techniques, as outlined in this book, in my portfolio for technical development. However, in comparison to the function of this book, my compositions

are intended for a performance context, distinct from being a purely technical exercise.

Through the process of gathering and analysing the learning material currently available for the ukulele, I have identified underdeveloped factors in said material, which I have chosen to address and exploit in my composition portfolio, in order to distinguish my learning resource. The first and most prevalent factor is that the majority of materials available are arrangements of songs and pieces that were not originally written for the instrument; this often results in arrangements being simplified which in turn limits the capacity for the player to explore the idiomatic range of the ukulele by prioritising familiarity over technicality. The second factor is around difficulty, with the materials being focused towards beginners; this results in a lack of learning resources that the player can use to aid their technical development and overall musicality beyond a basic level. I have used the combination of the factors to conceive a series of original compositions that explore the idioms of the instrument, as well as developing the learner's ability and theoretical understanding of music beyond a basic level. This approach addresses my own concerns with the material currently on offer, in order to make an original contribution to the wider field of ukulele practice.

## **2.3 Ukulele Practitioners**

The following section will explore three different artists whose musical works have had a notable and distinctive impact on the public's perception of the ukulele. Their individually diverse approaches have had a strong influence on my own practice, which will be directly reflected in my chosen compositional approach to various pieces within my portfolio.

### **2.3.1 George Formby**

George Formby was a British film star, comedian and songwriter who became popular in the mid-1920s for writing and performing comedic songs with ukulele accompaniment. His performance identity is synonymous with the instrument making him an advocate for the ukulele within the United Kingdom. 'Numbers like *"Leaning on a Lamp-post"* and *"When I'm Cleaning Windows"* were nation-

wide favourites, and Formby's skill on the ukulele directly led to a boom in sales of the instrument.' (Evans 2015: 62)

His influence was so strong that it led to the formation of the *George Formby Society*; where fans of his music come together to collectively play his songs and celebrate his work. 'If you were a Jimmy Hendrix fan, you wouldn't turn up to a convention with your electric guitar, but as almost every George Formby fan plays the ukulele, it is a completely inter-active activity' (*Frank Skinner on George Formby* 2011). The emphasis on communal ukulele playing has become one of the most popular models in modern ukulele practice.

Even by the standard set by his contemporaries, George Formby's ukulele strumming patterns are technically challenging to play. This is due to its varied patterns and rapid speeds required to play the up and down motion of the strums. In my own compositions, I have endeavoured to compose a number of pieces that adopt both stylistic and technical elements of Formby's playing, in order to imbue my music with the energy and harmonic exploration more commonly found in his works. Specifically, I have explored the use of chord progressions that utilise the circle of fifths, and the consistent use of both major seventh and dominant chords; including these harmonic elements in the compositions, and thereby enabling the learner to develop their understanding of different chord variations beyond that of diatonic chords and their basic inversions. I have also drawn inspiration from the energetic and varied strumming patterns that Formby used to characterise his signature style of ukulele playing, which I have utilised in the composition *Best Buddies* and *Strumming Strut* to develop the learners dexterity and accuracy in relation to positioning of chords and strumming.

### **2.3.2 Jake Shimabukuro**

Honolulu-native Jake Shimabukuro is well known for his complex, virtuosic arrangements of popular and original music that push the technical limitations of the ukulele as a musical instrument. A notable example is his arrangement of *Bohemian Rhapsody* by *Queen* (Shimabukuro 2017). His arrangements focus on the creation of harmonic voicing with a right hand finger style, more often synonymous with classical guitar playing. This approach combines melody and

accompaniment in to the four strings of the ukulele, drawing stylistic influences from a wide range of genres. 'With a repertoire reflecting jazz, blues, funk, bluegrass, flamenco and classical - and an application of electronic technology - Jake Shimabukuro has done much to free the ukulele from the limitations of being regarded as an "easy" instrument' (Evans 2015: 82)

This approach, to the construction of his arrangements, is an intriguing diversion from the instrument's conventional role when accompanying a vocal melody. In my own composition portfolio, I have explored this approach to voicing, in several of my own pieces, where I combine melody and accompaniment in a way that highlights the ukulele's potential as a solo instrument.

### **2.3.3 James Hill**

As a performer, composer and educator James Hill is recognised for his unique utilisation of the ukulele as a virtuosic musical instrument, where he creatively explores and develops its acoustic properties. In his role as an educator, James Hill has also developed several teaching programs for ukulele techniques, featuring a variety of contexts including ensemble and individual learning plans (Hill 2017). In his playing style, he creates works that utilise extended techniques of the instruments including percussive treatments of the instrument's body. By manipulating the tension of the strings, and utilising effects pedals and microphone to widen the acoustic possibilities of the instrument he is able to emulate other instruments including bass, synth and percussion (Making Music Magazine 2013).

Within my own portfolio, I have experimented with some of these ideas, in order to explore the extent of different sounds that can be produced by the instrument, as well as utilising his intuitive approach to chord construction, and exploring the ukulele's harmonic range within the limitation of four strings (Hill 2015). Although my created work are intended to be performed acoustically (without the aid of pedals and effects). I am equally interested in exploring the ukulele's percussive language further, as it pertains to my own work.

## **3 Methodology**

### **3.1 Introduction**

In the following section, I will explain and justify the methodological approach I have chosen in order to clarify my position as both a researcher and practitioner of the ukulele. From there will follow an explanation of the role of interviews within the context of the research. More specifically, the approach I have used to conduct the interviews, contextualising the participants chosen and their immediate connection to the ukulele.

### **3.2 Practice as Research**

In order to combine my theory and practice, I have elected practice as research as the most appropriate frame to best support the ideal methodological objective for this study.

Creative work within the university environment is now often referred to as practice-led research, practice-based research, creative research or practice as research. The terminologies are a means to characterise the way in which practice can result in research insights, such as those that arise out of making a creative work and/or in the documentation and theorisation of that work. Several of our authors suggest that practice-led research can develop unique processes for creative work and for research. (Smith, Roger 2009: 2)

This approach successfully promotes the compositions themselves as part of the original primary output of the study and defines the learning resources and compositional process as part of the research itself.

#### **3.2.1 Defining approach**

It is through the act of composition that I can most effectively offer the learner an educational learning resource to explore techniques, challenges, and acoustic possibilities - whilst not constricted by the limitations of adapting musical material that were not originally written for the instrument in question.

This methodology allows the compositional process to focus and shape the outcome of the research, the result of which should evidence a body of original ukulele music which has been conceptualised within an academic framework. This, in turn, should also help to validate the use of the material within an educational context. The compositional aspects of my practice have been carefully

integrated with the data to build a portfolio of original music; with the objective of creating an engaging and informative educational journey for the learner.

The value of the composition portfolio will be enhanced through the application of qualitative research informing the compositional process. This will assist in the work distinguishing itself from other ukulele-based learning materials currently available. This emphasis on 'qualitative over quantitative' aligns me with a subjectivist position within the specific paradigm of this study. 'A subjectivist position towards research assumes that reality is constructed by individuals and that the subject and the researcher should be activity involved' (Savin-Baden, Howell-Major 2013: 59). With this in mind, it is necessary to acknowledge that whilst my pieces have been informed by the critical input of ukulele practitioners, and my own literary findings, it is ultimately the generation of and reflection on my own compositional practice that will define the final outcome. The pieces aim to improve the technical ability of the learner, objectively scrutinised by defining and emphasising its technical elements. However, I have also endeavoured to utilise creativity and originality within each example; as representation of my own compositional voice.

### **3.2.2 Researcher position**

In order to establish my role as a researcher, it is important to explain my relationship to the ukulele in order to clarify my motivation for undertaking this study.

I began learning the ukulele during my undergraduate studies. As a grade eight pianist, I wanted to learn an instrument that was greatly differed in timbre, as well as being more portable. I found myself surprised by the inherent accessibility of the ukulele, and the relative ease of being able to comfortably construct and play basic chords in sequence within a matter of hours of focused practice. Within several months of sustained development, I began using the ukulele in ensembles scenarios, most notably my five piece band *The Upsiders* (The Upsiders 2017). The band is comprised of a cajon, electric guitar, bass guitar, alternating accordion and melodica and ukulele - with all members contributing to the vocal lines. This unconventional choice of instrumentation was born out of a primary need for ease and mobility, as we collectively decided that busking would be a



quick and effective way of gaining the public attention in order to find more reliable and regular work as musicians. This turned out to be the case, with our work leading to bookings at public venues, weddings, festivals, parties and public events including the *Coventry Christmas Lights Switch On*. As a result of carrying out a number of performances, we were able to perform a wide range of genres and styles including folk, blues, rock and pop. This experience gave me the confidence and drive to further explore the ukulele's versatility; by expanding the stylistic range of material for performance settings. This consolidated how effective the ukulele can be within the context of an instrumentally-diverse musical ensemble.

As a direct result of my ensemble-based activities, people began approaching me enquiring about the possibility of learning to play the ukulele. With a large number of piano and vocal teachers in Coventry, gaining private students had proven difficult. Switching my focus to the ukulele gave me a unique selling point as there were almost no registered teachers within the city centre. I quickly acquired several new pupils of from various backgrounds and varying levels of musical experience, with an age range spanning from seven to seventy-six. As per my own training, my pupils managed to gain a basic technical understanding of the instrument in a relatively short period of time.

It was through my experience of observing these pupils connecting to their instrument that I began to question the greater learning potential of the ukulele. As it clearly engages and encourages people when beginning to learn a musical instrument, I came to the conclusion that with the correct resources, the ukulele could help a student gain a deeper understanding of music in terms of performance and composition, through compositions that push their technical and stylistic boundaries.

### **3.2.3 Music Pedagogy**

The following section will discuss the pedagogical theory used to develop the learning framework of the composition and by extension, the pedagogical construction of the learning resource as a whole. The development of the framework for this learning resource was conceptualised via the influence of several key sources; the first being the national curriculum standards set for Key Stage 3 Music Education in the United Kingdom (Department of Education 2013). As the

learner is expected to already have a certain level of experience and basic understanding of the instrument, Key Stage 3 was an appropriate level from which to develop and construct my learning resource.

Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles. (Department of Education 2013)

The extract above summarises the core elements required (of a learning resource and/or teaching plan) to function effectively, as part of a comprehensive and enriching music education program. These elements have been applied to the construction of this resource in a variety of ways. The learning resource encourages the learner to play the featured music in a performance context as well as constructing new and appropriate musical material through the process of improvisation and experimentation. This enables the learner to develop their own understanding of music composition and musical structure, in addition to building their confidence and ability to perform music on the ukulele. As the pieces showcase a diverse range of musical styles, the learner is introduced to different genres as they progress through the portfolio of compositions: Developing both listening skills, their contextual understanding and appreciation for different styles of music.

The underlying pedagogic philosophy of this resource was influenced, in part, by the work of Dr Shinichi Suzuki, and more specifically, in relation to the idea that musical ability can be developed cognitive reinforcement of musical ideas and consistent practice.

Through listening, repetition, memorization, building vocabulary-like language, music becomes part of the child. In this method, parental involvement is helpful to a child's success through motivation, encouragement, and support. (Estrella 2018)

Theoretical ideas, techniques and musical vocabulary are introduced and constantly revisited throughout the learning resource in order to reinforce these musical elements for the learner. Where this study differs from Suzuki's peda-

gological ideas is in relation to the significant role that teachers/parents play in the learner's musical development. Suzuki emphasises the idea that the parent/teacher must create an enriching environment in which best supports the child/learner to develop their own musical abilities. Whilst this aspect is important for instigating the learner's relationship with music education as a whole, this resource focuses more on enhancing the musicality of individuals who already have a pre-established relationship with ukulele. This then encourages the learner to develop discipline when conducting their individual instrumental practice.

In order to build a stimulating learning environment whilst maintaining the learner's independence, they are encouraged in the learning resource to practise and perform material in collaboration with other musicians. This is achieved by having multiple ukulele pieces (such as *Best Buddies* and *Sunshine Girl*) which function as duets, meaning that the learner would need to collaborate with another ukulele player in order to play the music as originally intended. Additionally the learner also has the option to collaborate with mixed musical ensembles, for all of the compositions through the use of performance notes on the lesson plan, scores parts and audio recordings. This determined act of collaboration pushes the learner toward honing their ability of their instrument, in a similar approach which Suzuki would compare to learning a native language.

Japanese violinist Shinichi Suzuki modelled his method after a child's in-nate ability to learn their native language. He applied the basic principles of language acquisition to music learning and called his method the mother-tongue approach. (Estrella 2018)

Being able to practise collaboratively encourages the player to apply the techniques and music theory gained from the learning resource, directly into their performance practice. Through communicating with other musicians, they are afforded the opportunity to receive critical feedback and creative input from their musical peers; further reinforcing the skills they have gained.

When developing the pedagogical approach for this study, it became clear that the learning resource had to be robust, whilst also including areas of formal and informal practice. This would allow the resource to be effective in a variety of learning contexts including classroom workshops as well as independent prac-

tice. In the article 'Constructions of Musical Ability' (Hallam, Shaw, 2002) Susan Hallam and Jackie Shaw make reference to an academic study that affirms the importance balancing instrumental practice with a variety of different musical skills.

High achievers are also likely to report more "informal" practice, such as playing of their favourite pieces by ear, or improvisation. Sloboda and Davidson conclude that these "informal" ways of practising contribute to musical success because the highest achieving students are able to find the right balance between freedom and discipline in their practice. (Hallam, Shaw 2002: 103)

This extract above suggests that the combination of formal and informal practice benefits the learner, encouraging them to utilise a variety of skills which will enhance their musical development. Within my learning resource, all the compositions are all accompanied by individual learning plans. These provide a formal structure to the process of learning each piece, drawing the learners attention towards the technical and theoretical aspects which define each of the compositions. At the same time, the learner is also encouraged to play and explore the learnt material by experimenting with dynamics and expression, as well as improvising new sections of music which they can integrate back into the pieces. The resource, as a whole, provides the learner with the learning materials required to accurately play the music; allowing the player a level of flexibility when approaching the learning process. If the learner is more comfortable learning new material by ear, they can use guide tracks as a point of reference. If they are more accustomed to learning new music via musical notation, they can then use the scores. As they become more familiar with each composition, they can combine the use of score, guide tracks and learning plans in order understand and accurately play the musical material. Affording the learner this level of flexibility enables them to discover the best balance between formal and informal practice, whilst at the same time enhancing their long-term development by engaging with different approaches to the act of learning music.

In summary, the learning resource has been constructed to incorporate diverse aspects of music practice: including performance, instrumental technique, improvisation, composition, listening skills and music theory. These enable the learner to develop not just as a ukulele player, but as a complete musician. By combining the criteria set by the standards of UK-based Key Stage 3 Music Educa-

tion, along with elements of Suzuki's 'Mother Tongue' approach to music pedagogy, I have been able to construct a learning resource that escalates and advocates all relevant areas of music practice.

### **3.3 Interviews and Ethics**

To help shape my portfolio to the needs of the modern ukulele player, I have conducted interviews with a range of different ukulele practitioners with the aim of gaining new perspectives and ideas (which I have then used in the development of my compositional process). The following section will establish the purpose of the interviews, how they will be conducted, the participants, and finally, any ethical considerations that must be made regarding connection to their contribution to this study.

I have substantiated my research through the use of primary sources, mostly in the form of interviews. In the search for participants that best suit the study, I approached several practitioners of the ukulele who advocate contrasting beliefs and approaches in their utilisation of the instrument. Engaging with these individuals about their experience and perspectives has allowed for analysis in certain aspects of their engagement, practice and presentation; those that have been applied directly to the compositional approach. Through analysis of their contribution I have identified elements of pedagogy which can be utilised, maximising accessibility, without detracting from the inherent learning objectives of the compositions themselves.

In regards to ethics, encouraging interview participants to share their practical and personal experiences introduced a very small risk, namely that a participant could share something that they would later regret, feel uncomfortable about, or wish to retract.

Qualitative researchers do not tend to experiment on individuals but rather are interested in answering questions that may well be best understood through gathering narrative and life stories, which seek understanding through lived experiences; these sometimes uncover complexities and innuendos related to individual ethics. (Savin-Baden 2013: 322)

For example, a participant wishing to express criticisms regarding teaching resources may express a personal opinion which they may decide, at a later point, to withdraw. There is a small risk that opinions they expressed could cause con-

tention upon publication of the research. Several steps have been taken to minimise this risk. Firstly, I have framed the interview questions in such a way that allowed the participants to freely express their perspective, ensuring that they can choose to express as much as they feel comfortable sharing for the purpose of the research. Following the interview, the participants were also given the option to withdraw their contribution from the study (prior to publication) if they decided for whatever reason they were not comfortable with their material. However, this was highly unlikely to happen as the study did not intentionally encourage the participants to share distressful, controversial opinions or uncomfortable experiences. Appropriate considerations were made as a precaution to minimise any risk of distress to the participants involved.

### **3.3.1 Interview Approach**

When deciding on my preferred interview style, I used the *general interview guide approach*. 'The general interview guide approach is more structured than the informal conversational interview although there is still quite a bit of flexibility in its composition' (Turner 2010: 755). Utilising this approach, which exists within a semi-structured format, allowed me to construct a series of talking points from which I could then involve all participants, point that could be expanded and explored further, with follow-up questions when necessary. This interview format provided enough flexibility to allow participants the opportunity to articulate their connection with the ukulele as a musical instrument, and a platform to describe how it fed in to their own learning experience. In short, the use of the qualitative approach provided a framework to question and reflect upon the participant's full experience of ukulele practice.

### **3.3.2 Participants**

In this section, I will both introduce and describe the participants, their connection to the ukulele, and how their contributions have directly informed into my study and compositional process. The three participants were selected due to the varied contexts in which they practice the ukulele. In order to create informed compositions (ie that engage the learner), I needed input from a ukulele performer, a ukulele composer and a ukulele teacher.

### **3.3.2.1 Jayne Lloyd - Teacher**

Jayne Lloyd is a music educator who specialises in teaching both the ukulele and the guitar. Throughout her career, she has taught a number of students and has performed sets on the ukulele in a range of different contexts. For many years, she has been an editor, and contributed compositions to the ukulele exam syllabus of the *Registry of Guitar Tutors* of which she is an active member (Lloyd 2019). Jayne's contribution to my study offers a unique insight into the instrument, from an educator's perspective.

### **3.3.2.2 David Goody - Composer**

David Goody is a comedic singer/songwriter based in Coventry. A large proportion of his musical work features the ukulele, which he uses in all of his live performances as well as in the creation of a twelve-track album entitled *Can't Be Explained on a Ukulele* (Goody 2017). This amongst other music works, showcases the instrument's versatility and adaptability, through the act of comedic subversion of expression when playing the ukulele. For the purpose of this study, I chose to approach David with the intention of exploring his unique perspective on the nature and role of the instrument, primarily as a composer, and how he specifically employs the use of the ukulele in the act of his creative music.

### **3.3.2.3 Darwin Li - Performer**

In comparison to the two previous participants, Darwin's connection to the ukulele is in the role of a young developing artist, as opposed to a professional musician or educator. As his skills have developed he has begun to perform ukulele in more public settings. As a performer, with an interest in how the use of using the ukulele may help develop his overall musicality, Darwin's perspective is representative of the target demographic for whom I am writing my own compositions. As such, I asked questions regarding his connection to the ukulele, to help identify elements that I can then apply to my compositions; making them more engaging and inviting to my target audience.

### 3.3.3 Analysis from Interviews

The following section provides analysis of the interview process; highlighting the core various themes that emerged, as a result of the core interviews, and their impact on the development of the primary learning resource.

The decision to include participants with varied relationships to ukulele practice was extremely important and beneficial, especially for culminating a series of insights into the instrument which informed my approach to the learning resource in a number of different ways.

Jayne Lloyd's interview provided extremely helpful insights regarding the formatting of my musical scores: 'It is easier to look at the tab for the position but I always take the rhythm and the dynamics from the notation' (Lloyd 2018). During the interview she shared different books of ukulele scores, which creatively utilise the combination of notation and tablature. As a result, I have decidedly referred to aspects of this material in the construction of my own compositions, to make the reading of the material more assessible cohesive for the learner in question.

By comparison, the interview with David Goody focused more on the musical character of the ukulele, and how it can be utilised and manipulated in the context of music composition 'With the ukulele, you expect something that it's bright and bubbly, but underneath you get something weird and dark and actually that counterpoint, that tension helps the composition it's what I think' (Goody 2018). These insights have been vital during the composition process, especially when characterising the genre and identify of each piece. Darwin Li's interview highlighted several factors that motivated him to learn the ukulele.

Having a small instrument that I could easily fit inside my backpack was very convenient. Another reason I chose the ukulele was because I have always wanted to learn to play another instrument and I was fascinated by how easy it was to learn to play on one when comparing to the piano. (Li 2018)

Through the process of Darwin sharing his perspective, I was able to build an idea of what factors potential players of the instrument would require from an educational resource; in order to enhance their instrumental practice, with accessibility being one of the most prevalent factors. The participants all talked about the experience of the ukulele in relation to the practice of other instruments.



David Goody talked about how it changed the way he played other stringed instruments.

There was a difference to the approach I was taking with other instrument in the relation to three string guitar and banjo. It changed how I play guitar - you can do it with kind of different strumming patterns as that's what I use on the ukulele and that kind of technical approach (Goody 2018)

This sentiment was also shared in a similar fashion by Darwin who talked about how the ukulele could provide a unique playing experience in spite of its similarities to other string instruments. 'Having less strings also makes it easier to manoeuvre along the fret board, allowing you to be more creative when playing' (Li 2018). Jayne Lloyd expanded on this idea when she explained how the ukulele could be appealing to musicians who already play instruments from different musical families, via the sharing a of story about her friend's experience of the ukulele:

He was working in a music shop and wasn't getting many gigs as an orchestral French horn player and the ukuleles came in and he says how do you play them and his friend showed him couple of chords and now he is in a very successful band that tour all over the Europe and he is a French Horn player. (Lloyd 2018)

Collectively, these points help to validate the idea that the ukulele will encourages the learner (in the long term) to practise a mix of different instruments, as well as demonstrating that the ukulele has a distinct musical quality of its own, making it unique in comparison to other instruments. This idea is important in validating the philosophy that underpins the learning resource that I have created, as it is designed to enhance the learner's complete musicianship. Whilst the learner will ideally use the resource to develop their instrumental ability on the ukulele, they will also be developing their understanding of various elements of music theory including notation, rhythm, harmony, improvisation, genre and aspects of performance theory. All of these elements are vital in the development of an individual's musicianship, which extends beyond the basic technical ability of playing the ukulele.

Throughout all three of the interviews, the participants made mention of different ukulele artists that encouraged them to practice the ukulele. When interviewing Darwin, he stated his biggest influence as Jake Shimabukuro: 'He's my

all-time favourite ukuleleist and also the musician that inspired me to learn the ukulele'(Li 2018). Jayne Lloyd also shared praise of Shimabukuro, stating 'Of course I've heard of Jake Shimabukuro who is awesome when you see him play'(Lloyd 2018). In consideration of the fact that all three of my participants drew inspiration from another distinguished ukulele player, I decided that my compositions should draw from the influence of these developed artists; namely Shimabukuro, Hill and Formby. In so doing, I condense my list of stylistic influences when conceptualising my pieces, and can more readily draw inspiration from compositional ideas of artists who have successfully been able to engaged audiences, through the use of the ukulele as an entertaining and versatile musical instrument.

In retrospect, there were elements of the interview process (from a critical perspective) that could have been more carefully considered and conducted, to gain greater insights from the participants, more notably, Darwin's interview, which was the first interview conducted as part of the study. This interview was much shorter and more direct in the line of questioning in comparison to the other two interviews. Therefore, whilst the data collected was concise, it was unfortunately limited in detail. To enhance the approach used in the later interviews, I decided to incorporate greater flexibility in my line of questioning, especially in those with David Good and Jayne Lloyd. Having set questions provided the necessary controls and structure for these interviews, but also allowed for follow-up questions. This helped me to encourage the interviewee to focus on specific details, to ideally then gain greater insight into their personal experiences.

In conclusion, the ability to use interviews has had a positive effect on the development of the compositional process, in several ways: the contextualisation of the learner's motivations and preferences in relation to the learning of new musical material, the consideration required in the process of notating musical scores as to be accessible for the learner. Lastly, the importance of musical influences from distinguished ukulele practitioners, thus inspiring the stylistic direction of my elected compositions.

## 4 Composition Portfolio

### 4.1 Introduction

This chapter offers an explanation and analysis of the creative genesis of the composition portfolio and will outline the intended effect that these pieces will have on the learner's development; helping them grow from a basic level (Grade 2 level in line with *Rock School's* syllabus) to a the intermediate and advanced musician. It will address the objective criteria used when crafting the portfolio, the rationale behind the construction of the notation, and the analysis of each individual composition in the order they appear within the portfolio.

### 4.2 Overview

The composition portfolio is presented in the form of a booklet, titled *Uke +* contains scores, performance notes, and technical exercises to help the learner practise (and eventually perform) the pieces. The portfolio is comprised of seven musical compositions, gradually increasing in difficulty. All explore the instrumental voice of the ukulele; as a learning tool for performance and composition. This resource is suitable for use in solo practice and performance scenarios, as well as collaborative ukulele workshops, and includes scored parts for added instrumentation which can be performed by a mixed ensemble. Each composition is accompanied by a learning plan which details all the learning objectives and performance notes required for practise purposes. Technical exercises are also provided for specific compositions, introducing new instrumental techniques. All compositions draw on both technical and stylistic influences in the works of Jake Shimabukuro, James Hill and George Formby. In addition to the many valuable insights gained from three ukulele practitioners, interviewed for this particular study. The range of scope, perspective, and approach to ukulele practice has helped me to create a series of varied musical works that exclusively utilise the ukulele as a technically-rounded, but simultaneously accessible, musical instrument.

The booklet is accompanied by a digital playlist of recorded examples of all featured pieces. They include the primary ukulele line with added instrumentation; acting as a guiding track, and encouraging the learner to use their ear, with

the scores, as part of the learning process. In addition to the guide tracks, there are also backing tracks that feature additional instrumentation minus the ukulele line. These are especially created for the purpose of enabling the learner to play along with them, and are best used as a resource for practise and accompaniment during live (or recorded) performance.

### **4.3 Objectives**

All the compositions have followed the following criteria (as below), in order to maintain consistency via a cogent and transparent learning framework.

- Each piece incorporates various instrumental techniques unique to the ukulele, incrementally increasing in difficulty throughout the portfolio.
- The portfolio is stylistically varied with each piece drawing from a diverse range of musical genres and exploring various ways of playing.
- Each piece remains consistent in its approach to notation utilising a combination of tablature and traditional music notation.
- All compositions are scored for the soprano and concert ukuleles, in *re-entrant tuning* (g,C,E,A).
- All compositions include instrumental backing tracks, as an accompaniment for the learner to both practise and perform.
- In addition to the backing tracks, all the featured compositions have individual guide tracks; which contain the ukulele part (or parts) to encourage the learner to use their musical ear.

### **4.4 Target Learner**

This learning resource is aimed at enhancing the all-round technical abilities and musicality of ukulele players who already possess a basic technical understanding of the instrument. At the beginning of this research project I had originally intended to create a learning resource aimed for music educators to use within a classroom environment; specifically as a tool for young players. However, as my research developed, I encountered several factors which resulted in the changing of the target demographic of my learning resource. Strategically directing a resource towards a traditional classroom/school context somewhat confines the

demographic, exclusively, towards younger learners. From my own teaching experience, in addition to the results of my literature review, it is clear that part of the ukulele's appeal is due to it being a viable and accessible option for people to engage with general instrumental practice, regardless of age. By contextualising the resource within a classroom setting, I unintentionally alienated a large number of potential players from engaging with this key resource. The second issue arose as I developed my literature review. As I began talking to other ukulele practitioners it became readily apparent that a number of resources aimed at new players were, and still are, becoming increasingly available, and are constantly being updated as the ukulele becomes more prevalent in the wider music education community. This, in turn, would make it extremely challenging for me to create a unique and original resource, especially if aimed specifically at beginners of the instrument.

However, it was through these discoveries that I was then able to specify and clarify my target audience; aiming my learning resource towards players who already have a basic technical understanding of the ukulele, those wanting to enhance these abilities further, and the act of making the transition from hobbyist to developing musician. In terms of ability, the player should ideally be able to play ukulele to around a Grade 2 standard, as set by *Rock School* syllabus in the United Kingdom (Rock School Limited 2017), be able to understand the basic 'pillars' of music notation, identify major and minor chords, and be able to play basic chord and melodic progressions. However, these are not a prerequisite. What is essential is that the player understands how to construct basic chord shapes, and that they have some experience (even if very limited) of learning music from notation and tablature, as the combination of the two is becoming increasingly more common, particularly when scoring music for the ukulele.

#### **4.5 Approach to scoring compositions**

Based on own experience, many ukulele players (especially beginners) have limited experience of reading music notation. This sentiment was also shared by Jayne Lloyd during our interview when we began talking about some of the ukulele songbook material currently in the marketplace.

They are written in notation, so to a lot of people they're completely... worthless is the wrong word but their worth is limited because they are written in notation. But if you understand the notation or if you've got someone like me that can put it into tablature for you then people can, you know, sort of knock along with it. (Lloyd 2018)

In short, the main problem with having the notation on its own is that it may deter those who feel uncomfortable with the format. However, using solely tablature could also limit the amount of technical information that I, as the composer, can relay to the learner in order for them to learn the compositions accurately.

To effectively score the compositions I have used a double-stave format which has increasingly become the preferred approach taken by contemporary practitioners when notating music for the ukulele. The notation is comprised of two staves which are to be read simultaneously; the upper-stave for traditional notation, and the lower for tablature. This format is most commonly used in popular guitar music and has since been adopted by the ukulele community as the demand for music grows in relation to the instruments popularity. James Hill has been one of the most prominent advocates for this notational approach in contemporary ukulele practice as can be seen in his use of the ukulele within his own teaching program (Hill 2017).

In relation to functionality, the upper stave uses traditional notation to show the specific note played. The upper stave also features dynamic markings, articulating the expression of the piece; this makes it easier for the learner to read the music by preventing the same information taking up unnecessary space across both staves.

The lower stave features the tablature and focuses on more mechanical and technical aspects of the ukulele. The tablature consists of four lines, representing the four strings of the ukulele, with the numbers representing the required fret pertaining to then play each specific note. The notes on both staves are in parallel, and when combined, demonstrate the correct voicing on the fret board, which is required when attempting to play the chords and melody correctly. The tablature features markings that identify the specific use of extended techniques (such as hammer-ons and slides). As this technical information is directly related to the control of the fret board and strings, it makes the assignment of this information extremely relevant, specifically in relation to the tablature.

In summary, the use of both notation and tablature provides the learner with enough information to most effectively learn the composition. By going through the process of practising the portfolio as a whole, the learner becomes increasingly familiar and comfortable with the act of reading notation - a skill that can then be applied to their wider musical practice.

#### **4.6 Commentary of compositions**

The following section provides a compositional analysis of each piece in the order that they appear in the portfolio. As the recordings are absolutely essential in order to fully understand the complete analysis, I have included links to the full playlist of recordings for all the guide tracks (Maciver 2019a) and backing tracks (Maciver 2019b):

*Playlist of Guide Tracks*

<https://soundcloud.com/callummaciversmusic/sets/uke-guide-tracks>

*Playlist of Backing tracks*

<https://soundcloud.com/callummaciversmusic/sets/uke-backing-tracks-1>

##### **4.6.1 3:03 AM**

The portfolio begins with a 'high-energy' piece that focuses on rapid strumming and open chord shapes to create the ukulele's signature positive sound. These features serve as a comfortable and accessible introduction for the learner to explore the capabilities of the instrument, without being deterred by technical difficulty.

The other great thing about writing on ukulele is that, that old thing, you can't play ukulele without smiling and it's quite difficult to do misery. So, if you've gone through a run of writing stuff that is miserable and self-indulgent, you pick up an ukulele and there's going to be an element of fun in it somewhere. (Lloyd 2018)

Entitled *3:03 AM*, this piece was inspired by experiences I had whilst playing music with *The Upsiders*. I often found that I would be restless yet happy after an energetic performance, whilst this context is not necessary for the learner to learn the composition. However, this particular issue was the catalyst for creating the melodic hook within the chorus (Bars 18, 34, and 59) from which I then proceeded to write the composition. As I found this title to be memorable, I decided

to retain it for the final portfolio, regardless of its relevance to the overall learning process.

Figure 3. 3:03AM, Bars 4-7

The majority of the composition is built around a strumming pattern which is introduced in bar 5 (**Figure 3**). The rapid strumming pattern, emphasising beats two and four, and is the prominent musical driving force throughout; providing the composition's energetic character. The rhythm has a loose feel, with the semi-quavers underlining a very lightly swing. This primary reason makes it then a necessity for the learner to reference the guide track, in order to gain a clear understanding of how this rhythm should be played. Whilst this particular strumming pattern is easy to replicate via oral reference, it would be unnecessarily complicated to notate the rhythm exactly as played, and is arguably unintuitive for the learner to read in this way. This additionally incentivises the learner to engage their musical ear, in order to correctly learn the piece, and thus setting a precedent to combine visual and auditory learning for the remainder of the portfolio.

When looking at the score, the learner must read the traditional notation on the upper staff in order to learn the rhythm. I used an insight gained from Jayne Lloyd who informs this approach; 'it is easier to look at the tab for the position but I always take the rhythm and the dynamics from the notation.' (Lloyd, J, 2018).

By contrast the tablature shows the player the positioning of the chords only when they change to the next in the progression, as opposed to notating



every individual strum of the tablature. This approach allowed me to efficiently simplify the amount of information within the score, and therefore more clearly guiding the learner regarding where each chord change happens

*3:03 AM* draws heavily on an indie-pop style reminiscent of *Hey Soul Sister* by *Train* or *Elephant Gun* by *Beirut* (incidentally both songs which prominently feature the ukulele). On a structural level, the composition reads like one of these. The piece has a clearly defined verse, bridge and chorus sections which are then reused and developed as the piece progresses. The introduction of the piece opens with the use of finger picking, establishing the slightly-swung rhythm which implies the character of the composition in the first few bars. The use of a finger picking section adds variation from the prominent strumming pattern, and features technical elements of ukulele practice that are further explored in later compositions within the portfolio.

The composition is written in the key of C major, the most common (and accessible) key to play on the ukulele. I chose C major as the tonic key as it contains many open chords, which enabled me to create a progression that has the full resonant sound of the ukulele by utilising the warmth of the open strings. This, in turn, helped to emphasise the positive expression of the piece, as well as being relatively easier key for the learner to carry out their practise.

**Figure 4.** *3:03AM*, Bars 33 - 40

Due to the relative ease and accessibility of the piece, the learner is afforded the opportunity to experiment with their own strumming patterns within the composition. In bar 34 (**Figure 4**), the player is specially-instructed to improvise

and experiment with the strumming patterns for six bars. By this point, the learner should be familiar with the chord progression and rhythmical character. It is at this point that they are given creative freedom to improvise and play their own strumming pattern. This encourages independent exploration in relation to their rhythmical control and adaptability, these are important skills which they can then use within their wider musical practice.

At bar 58 (**Figure 5**), the composition introduces the learner to a muted strum slide. This unique sound is achieved by combining two techniques; the first being a muted strum, which is created by strumming with the right hand whilst the left hand is putting light pressure on the strings, preventing the notes from ringing out and creating a percussive hit. The second technique is a slide, also known as a glissando, created by steadily sliding the left hand along the fret board between two notes or chords. Through the combination of the two techniques, the player is able to create a distinct percussive sound, that simultaneously manipulates pitch for a heightened sense of tension. Even through the chords are muted, moving the fingers up the fret board manipulates the pitch of the muted strums, creating a percussive glissando sound unique to the ukulele due to its specific timbre. This technique is revisited and explored in more detail in later compositions, its role in this piece acts as a brief introduction.

The image shows musical notation for two bars of a ukulele piece. The top staff is a treble clef staff labeled 'Uke.' with a key signature of one sharp (F#). Bar 57 contains a series of chords with a rhythmic pattern of eighth notes. Bar 58 shows a 'gliss.' (glissando) technique, indicated by a wavy line and 'x' marks on the strings, representing a slide between notes. The bottom staff is a guitar-style staff labeled 'Uke.' with a key signature of one sharp (F#) and a rhythmic pattern of eighth notes. The notation includes a treble clef staff for the ukulele (Uke.) and a guitar-style staff below it. Bar 57 shows a series of chords with a rhythmic pattern. Bar 58 shows a 'gliss.' (glissando) technique, indicated by a wavy line and 'x' marks on the strings, representing a slide between notes.

**Figure 5.** *3:03 AM*, Bars 57 - 58

When it came to creating the backing track for *3:03 AM*, I had a very clear idea that I wanted to create an acoustic pop-style sound. A MIDI drum kit and bass guitar were used to create the foundations of the backing track. As the composition features many starts and stops within the ukulele's strumming pattern, the instrumentation is used to assist the player, indicating these starts and stops in addition to emphasising the slightly-swung rhythmic feel. The piano functions

as a light textural device, acting as an accompaniment to fill the lower mid-range frequency, to build a more dynamic and full overall sound without interfering with the ukulele's acoustic space. As the prominent musical feature of the accompaniment, the ukulele stands out from the rest of the backing instruments.

When it came to building the melody, I experimented with a range of different approaches. Initially, I had intended to use a voice to sing the melody, however, as I continued to experiment and develop other compositions in the portfolio I quickly found that the voice diminished the pre-dominance of the ukulele, which led to the removal of the vocal line altogether. However, the melody was still required to lead the progression, so I experimented by using a second ukulele line. This was a relatively obvious approach, as I already had several other compositions in the portfolio. However, it created a series of new problems.

Firstly, the use of the melodic line created a level of technical complexity of the player which I felt was undesirable, especially at this point in the portfolio, as I wanted the piece to act as an accessible introduction. Secondly, the ukulele melody, particularly in terms of aesthetic. Within the genre of acoustic pop the ukulele typically functions in the same role as a rhythm guitar, in contrast to a more conventional melodic instrument. With this in mind, I decided to seek a different instrument to play the melodic line. It was at this point that I turned to my personal performance practice for a possible solution. As part of *The Upsiders* instrumental set up, we often use a melodica in order to play lead lines of popular songs. The melodica is a free-reed instrument similar to the pump organ and harmonica. It has a musical keyboard, and is played by blowing air through a mouthpiece that fits into a hole in the side of the instrument. Its distinctive timbre and dynamic range made it an effective choice for providing the melody whilst retaining the overall aesthetic.

To summarise, this composition challenges the player by inviting them to play varied strumming patterns. As the first piece in the portfolio, *3:03 AM* introduces a variety of different techniques which are all further explored by pieces featured later in the portfolio. The composition's warm and happy sound welcomes the player, and combined with the distinct tone of the melodica, offers the player a greater sense of the instrument's function within a performative ensemble setting.

#### 4.6.2 A Major Step

This calm instrumental piece was written to utilise the common tuning of the ukulele to create sweet-sounding chords in the key of A major. It explores the harmonic progression of the key through the limitations of its strings.

Although there are less strings on a ukulele, comparing to a guitar, it still requires adequate dexterity to play well. Having less strings also makes it easier to manoeuvre along the fret board, allowing you to be more creative when playing. (Li 2018)

As part of a tutorial series, James Hill talks about creative ways of voicing different chords on the ukulele (Hill 2015). In this particular tutorial video, Hill demonstrates how the ukulele's limitations of four strings and re-entrant tuning can be used to create a varied series of chords within the same key, purely through the manipulation of two strings. This specific approach to chord voicing became the primary inspiration behind writing this composition. It is in the key of A major, and the majority of the chords are created using the G and the C strings, leaving the E and A strings open. This gives the piece a warm timbre. As a result of devising this composition around the manipulation of two strings, there is a heightened sense of ease which enables the learner to become more comfortable with the idea of using varied voicing to explore added harmonic device. With this in mind, I also embedded simple melodic phrases on the E and A string, creating minimal disruption to the overall progression. The ukulele has limited options in terms of voicing due to the number of strings, however, this limitation also reduces the risk of unintentional dissonance from strings which will be tuned to notes that are not compatible with the overall chord. In short, the learner should be encouraged to work more creatively within the instrument's own limitations, instead of becoming overwhelmed by the voicing options, or the level of technical demand required to play them.

*A Major Step* begins with a series of four short chords that imply that the piece is actually in the key of F-sharp minor. There were two reasons for starting the composition this way. Firstly, the sporadic chords allow the learner time to become aware of the tempo and style of the piece. Secondly, withholding the true tonic chord of A major creates a tension which is comfortably resolved once the player reaches the main melodic refrain. After the repetition of the initial four

chords, an arpeggiated finger-picking pattern is introduced which serves as the basis of the right hand's rhythm for the rest of the piece. This limits the difficulty of the left hand in order for the player to turn their attention on to the right hand, focusing on fret positioning and the voicing of chords. These will be explored in greater depth via later pieces within the portfolio.

The main melodic refrain (**Figure 6**) consists of a very simple melody ringing out over alternating A major and D major chords. The melody is played on the A string, the highest string, which helps distinguish this melodic line from the rest of the harmony. Incorporating an arpeggiated sound also encourages the learner to focus on the independent roles of each individual finger; a significant development emerging from the creation of simultaneous chord shapes within the whole hand.

Figure 6. *A Major Step*, Bars 13 - 16

The descending chord passage F-sharp minor (Bar 21) demonstrates how easy it is to move around the key of A major whilst utilising only two strings. The melody is designed to move in parallel motion within the descending chords, acting as a leading note which pulls the progression downwards.

From that point, it repeats the piece from the melodic refrain to reinforce the original motif. Beyond the end of the repetition, I decided to briefly modulate to the key of E major by using B major as a passing chord (Bar 29). This decided shift in tonal centre is to instil the composition with a harmonic variation, in addition to encouraging the learner to further explore possibilities along the fret board. Once the piece shifts its tonal centre it rests on the E major chord (Bars 32

to 37), with the melody steadily moving (chromatically) around on the A string, I used these bars to establish an E7 major chord, serving as a leading note which carries the player into the next section; a variation on the descending chord passage, moving from E7 to a standard E major. In the descending passage, the chords are voiced in a way that leaves the E string open, creating a warm resonant pedal note. This maintains the new tonal centre, which is only broken when the D major chord is brought back to act as a passing chord to return the progression back to A major. Once returning to its initial key, the composition repeats a condensed variation of its original motif; which acts as an expected and wholesome resolution to the composition.

When developing the harmonic progression within the ukulele part, I felt that the arpeggiated finger picking patterns (laying the rhythmic foundations for the piece) had a calm and slightly hypnotic quality to them. I wanted to reflect this mood in the instrumentation of the accompanying backing track. Starting with the drum track, I programmed a large mix of different rhythms and quickly released that I wanted the percussion to be light and unobtrusive, remaining sparse whilst also assisting the player in maintaining a consistent tempo. I also decided to emphasize the first and the third beat, with a heavy kick drum on the first and a light snap on the third. This also meant that when the piece reaches the descending chord passage (Bar 21) the selected phrasing creates a temporary change in bar duration, from 4/4 to 2/4. This, in turn, causes the emphasised beats to switch places; the snap on the third beat is played on beat one and the kick is on beat three. This emphasises the hypnotic mood as originally intended. However, I did not want this change of beat emphasis to disorientate the player. In order to counteract this, I added a simple bass line to help the performer become more aware of their place within the composition at all times. The electric piano line was added purely for textural and aesthetic purposes. Having such a soft timbre allows the electric piano to blend smoothly within the bass line, adding warmth to the sound of the composition without intruding on the instrument's acoustic properties. A harmonic shift in the piece's tonal centre of the piece takes place in bar 32, where E major is briefly stated before returning to the initial melody in the original key. This gave the composition its name; stepping away from

its initial key by moving the chord's voicings further up the fret board, and then steadily back again.

Whilst this composition is not technically demanding for the player, it introduces many technical elements in quick succession. These elements are developed and explored further in later compositions in the portfolio (including issues such as chord voicing, modulation, melody and finger picking). Limiting the difficulty through the use of arpeggios and repetition introduces these elements in a way that is most accessible to the player.

In creating this composition, I have found myself reviewing my own performance material in A major, searching for a more varied voicing of chords that specifically utilize the E and A open strings.

### **4.6.3 Bumpy Road**

At this point in the portfolio, the learner is encouraged to actively employ the use of extended techniques, in order to enhance their understanding of the ukulele's percussive capabilities. In terms of influence (in relation to ukulele practice), the composition draws ideas from the music of James Hill's perspective on the instrument 'the greatest thing about the ukulele is that it has its own percussive language' (Making Music Magazine 2013). The way in which James Hill uses hits, taps and mutes to enhance rhythmical versatility inspired me to focus on this aspect of ukulele practice within this particular composition. *Bumpy Road* is a blues-style composition that is characterised by its heavy swing tempo with an emphasis on the mode of G Mixolydian mode. I chose to swing the tempo as it was an ideal fit with the blues style, and gives the piece a distinct rhythmical character that separates it from other compositions in the portfolio. As the composition has such a strong emphasis on rhythm and extended techniques, I decided to limit the amount of chords and harmony used within the piece. The composition is built almost entirely around two variants of a G major chord; the first inversion and second inversion. On a stylistic basis, I had initially intended to write the piece based on a twelve-bar blues progression. However, as the composition developed I decided that limiting the use of chords would draw the players focus directly to the rhythm, thus avoiding a progression deemed too predictable for the player.

*Bumpy Road* opens with the return of muted strum slide, as first introduced in *3:03 AM*, and acts as both a recurring percussive element and also functions as a transitional device that is then reused and developed throughout the composition. In comparison to a normal glissando, the slide is accented with strums in the left hand, whilst the right-hand slides down the fret board, holding a fixed chord shape. The slide prevents the notes from ringing out which gives the strums a semi-muted quality, further enhancing the percussive hit of each strum. The tension created from the muted sound and descending pitch helps to create a more satisfying resolution once the glissando reaches the open chord of G major in bar 2 (**Figure 7**). This constricted tonal quality works as an effective compositional device for developing the percussive character central to the overall composition.

The image shows a musical score for Ukulele. The top staff is a treble clef with a 4/4 time signature and a tempo marking of 'Swing ♩ = 124'. The bottom staff is a guitar-style fretboard diagram for a four-string ukulele (T, A, B strings shown). The score covers three bars. Bar 1 starts with a muted strum (marked with an 'x') on the A string. Bar 2 features a glissando (marked 'gliss.') on the A string, moving from fret 9 to 10, with a dynamic marking of 'f'. Bar 3 contains several chords, with fingerings indicated by numbers 1-4. The fretboard diagram shows the left hand's position for each note, including a glissando from fret 9 to 10 in bar 2.

**Figure 7. *Bumpy Road*, Bars 1 - 3**

The main motif, which is introduced in bar 2, utilises muted strums and slides, separating the two techniques from their combined use in bar 1, establishing them as prominent technical features for the rest of the piece. The separation of the two techniques helps the learner to develop their understanding of their individual musical function, and inherent techniques, which then assists in contextualising the muted strum slide via a combination of the two.

After the completion of the initial motif the instrumentation drops out completely leaving the ukulele to hold the rhythm through the sporadic use of chords and a continuous use of muted strums. This style of muted strumming is achieved via the use of the left-hand placing light pressure on the strings to create a muted sound (not letting the strings resonate), whilst the right-hand strums. This is a common intermediate technique which is often used for a percussive effect. The interesting element of this approach to re-muting the string is that the pitch of muted strums can be changed or manipulated.



Figure 8 shows the musical notation for bars 4 through 10 of the piece 'Bumpy Road'. The top staff is the melodic line for the ukulele (Uke.) in treble clef. The bottom staff is the fretboard notation for the ukulele (Uke.) with strings T, A, B and fingerings. The notation includes various chords, rests, and rhythmic markings.

Figure 8. *Bumpy Road*, Bars 4 - 10

Bar 6 (**Figure 8**) introduces an eight-bar section dedicated to muted strums intermittent with offbeat stabs of G-added 9 chords. The primary challenge of this section is for the learner to independently maintain the tempo, by consciously counting the beats of each bar. At this point of the piece, the added instrumentation within the backing track are removed completely, making it the sole responsibility of the ukulele line to retain the beat for the entire eight bars. The challenge of regulating the tempo is heightened in the bar 7 of this section, where the strumming cuts out entirely for a total of four beats.

In bar 13, (**Figure 9**) the ukulele again makes use of a muted strum slide, now composed of triplets, to transition to the next section of the piece, with a re-introduction of the added instrumentation. All of these technical and rhythmical elements, occurring simultaneously, force the learner to strengthen their internal sense of tempo and rhythm - a vital skill for the learner's development.

Figure 9 shows the musical notation for bars 11 through 13 of the piece 'Bumpy Road'. The top staff is the melodic line for the ukulele (Uke.) in treble clef. The bottom staff is the fretboard notation for the ukulele (Uke.) with strings T, A, B and fingerings. The notation includes various chords, rests, and rhythmic markings, including triplets.

Figure 9. *Bumpy Road*, Bars 11 - 13

During the process of devising the themes within this composition, I decided to use *The Upsiders* to create an instrumental backing for the ukulele line. I quickly discovered that the contribution of the band's instrumentation was an essential part of the composition's development. The mix of acoustic and electric instruments were able to blend together quite effectively, creating a blues aesthetic and to accentuating the swing tempo. From the beginning of this research project, I had always planned for my work with *The Upsiders* to have a primary influence on my compositional approach, as the ensemble remains such a prominent part of my current performance and compositional practice.

The motif that is built around two alternate voicings of a G-major chord is a central theme that is revisited and developed multiple times throughout the composition. This made it logical to then introduce the concept of chord variations relatively early on, as the utilisation of alternate chord voicing is a concept which the learner can not only apply to their wider practice, but also revisit in later compositions within the portfolio.

As this composition was constructed utilising the instrumentation of *The Upsiders*, I took the instrumental foundation of this composition, and then developed the piece into a full song, complete with vocal line.

#### **4.6.4 The Lakeside**

This composition requires a very different approach from the player, particularly in contrast to the previous works, focusing on a finger-picking style of playing (more akin to classical guitar music). The inspiration for this composition comes from my investigation in to the musical works of Jake Shimabukuro, most specially the voicing and stylistic approach he employed when constructing his arrangement of *Bohemian Rhapsody* (Shimabukuro 2017). In this arrangement, he uses the vocal line of the original song as the driving force of the piece, building chords and harmonies around the ever present melodic line. This approach requires him to use finger-picking techniques to articulate the melody. This is a very different approach to the instrument, in contrast to exploring chord shapes and strumming patterns which the learner will be accustomed to at this stage of the portfolio. In comparison to *A Major Step*, which subtly embeds the melody within arpeggiated chords, *The Lakeside* is written around the melodic line, which in turn

requires the learner to begin thinking actively about the ukulele as a melodic instrument.

The title (*The Lakeside*) highlights the piece's calm sound. By using a specific setting as the title, the learner can mentally visualise the location, which they can then use to instil and interpret dynamics and expression in their playing. Whilst this is more to do with artistic interpretation than technical development, at least from a compositional perspective, it effectively demonstrates to the player that language is a useful tool when helping a player to understand the context of a piece of music.

The backing track for this piece is very sparse, consisting of a light reverberated synth sound accompanying the ukulele. As the ukulele has an established clearly-defined melody and accompaniment, the added instrumentation was written as sparse, in order to not detract from the ukulele's line. The piece was not originally conceived with added instrumentation in mind. However, to keep the formatting and presentation consistent with the rest of the portfolio it became necessary to include a backing track - particularly to encourage the learner's act of experimentation. As a stand-alone composition, the backing track is not necessary to perform this piece, as is stated in the practise notes.

The image displays musical notation for three bars of the piece 'The Lakeside'. The top staff is a treble clef staff with a key signature of one flat (Bb). It shows a melodic line starting with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bottom staff shows the corresponding guitar-style chord diagrams for the ukulele. The first two bars feature a chord with notes G, Bb, and D. The third bar features a chord with notes G, Bb, and D, with a hammer-on (h) and pull-off (p) technique indicated above the notes. The dynamics markings 'h' and 'p' are placed above the notes in the third bar.

**Figure 10.** *The Lakeside*, Bars 16 - 18

Throughout this piece, the learner is introduced to two new techniques, the *hammer-on* and the *pull-off* (**Figure 10**). The function of the *hammer-on* is 'to move up from a lower to a higher note on a string while only plucking the string once' (McQueen 2013: 141) and the pull-off by contrast is 'to move down from a higher note to a lower note on a string while only plucking the string once' (McQueen 2013: 142). As the two techniques are incredibly similar in function it made sense to introduce both of them within the same composition.

The two techniques are very useful for melodic playing, this is for two main reasons. Firstly, the notes are created by the left-hand applying pressure to the fret board, which creates ease in the right-hand from having to pluck every individual note. This enables the learner to play rapid melodic passages with greater ease. The second benefit is that both techniques can be used to achieve a softer tone, therefore creating a greater dynamic contrast.

Whilst both are present, the piece makes a greater use of the *pull-off* technique. In bar 11 (**Figure 11**) the melody descends as it leads to the proceeding phrase of the piece. The *pull-off* is used here to create a soft timbre, which helps emphasise a tranquil quality, in keeping with the core aesthetic. It is through the application of this technique that the learner is encouraged to start considering other ways of acoustically manipulating the string - to discover more tones and timbre that the ukulele may be capable of.

**Figure 11.** *The Lakeside*, Bars 9 - 11

In the context of the wider portfolio, *The Lakeside* enables the learner to explore the role of the ukulele as a melodic instrument, introducing techniques which they can apply to their melodic playing, and understanding how the ukulele can function as a solo instrument.

#### 4.6.5 Sunshine Girl

By this stage of the portfolio, the learner will have developed an understanding of strumming patterns, melody, rhythm, extended techniques (such as the *hammer-on* and *pull-off*), along with the ukulele fret board. *Sunshine Girl* explores the culmination of all these musical elements, and encourages the learner to begin practising with other ukulele players, and in so doing, introducing the learner to collaborative practice and performance. The composition is written as a duet for

two ukuleles, each with distinct musical roles. The first ukulele part, referred on the score as *Ukulele 1*, plays the melody - focusing on musical phrasing and extended techniques in order to express and articulate the melodic line. The second part, *Ukulele 2* plays the chords; serving as the accompaniment to the melody whilst focusing on the strumming patterns and dynamics.

Whilst many of the compositions in the portfolio are written as solo ukulele parts, it was appropriate to create a number of pieces that actively encourage collaboration between players, and utilise a broader technical language on their behalf.

The construction of the backing tracks required a different approach from the previous compositions, due to the multiple parts. The guide track still functions in exactly the same way as all the prior compositions, both in the ukulele parts and added instrumentation. In order for the learners to practice individually, I created three backing tracks. Two of the tracks have an individual ukulele part, enabling the learner/s to initially practise on their own, with the backing track playing the respective part. The third backing track has neither ukulele line, and is intended for the two ukulele players to both practise and then perform.



Figure 12. *Sunshine Girl*, Bars 1 - 4

The piece opens with *Ukulele 2* playing an introductory chord progression in the key of F major that instantly establishes the rhythmical character of the composition (**Figure 12**). The tempo has a lightly-swung rhythm, but unlike *Bumpy Road*, which uses the emphasis of the beat for its inherent energy, the swing is used to give the strumming pattern a more relaxed feel, which accentuates the folk style of the piece. In comparison to the melodic line, the accompaniment, on a technical level, is less technically demanding for the learner to play, with the part relying on simpler rhythms and fewer extended techniques. The challenge for the learner is in the execution of both timbre and dynamic control in juxtaposition to the melody. 'Making the melody stand out is the most important consideration

when combining chords and melody. Otherwise you just end up with a whole mess of notes that makes little sense' (Wood 2015: 133).

Both melody and accompaniment are written in the same harmonic range of the ukulele, which pushes the learner to adjust their playing style to texturally blend with the respective ukulele part. This encourages the accompaniment to play more quietly, favouring the use of a soft strumming tone in contrast to the melodic line, ensuring that both parts are therefore easy for the listener to distinguish.

As *Sunshine Girl* was one of the first pieces I wrote as part of this research project, the melodic line went through several significant stages of development, as it was originally conceived as a vocal melody. At an earlier stage of this project, I had intended for the piece to be both practised and performed as a song within a classroom setting, ideally by young and inexperienced players. In this context the ukulele accompaniment would be joined with a separate vocal melody, which could then be performed simultaneously by the class. As the overall direction of the portfolio moved away from a (purely) classroom context, the vocal line was re-conceived as a melodic line for the ukulele, removing the use of voice from the entire portfolio. The idea to re-adapt the melody occurred after researching the *Rock School* grade syllabus (Rock School Limited 2017). All of the performance material used in the graded syllabus consisted of arrangements of popular songs which could be played on the ukulele. Whilst there were certain idiomatic limitations that came from the process of adapting material from varying instruments to the ukulele, I was impressed at how effectively some of the vocal melodies transferred to the ukulele. The pieces were effectively utilising ornamentation and extended techniques, articulating a singing, *cantabile*-quality within the ukulele's melodic line. This inspired me to employ this approach, specifically in the development of my composition.

#### **4.6.6 Best Buddies**

In keeping with the theme of multiple-part ukulele pieces, *Best Buddies* is a happy, fun duet that alternates melody and accompaniment between two ukuleles. The piece uses the full range of the soprano ukulele, through the exploration of register and modulation. At this stage of the portfolio, the learner is now asked to

actively merge all technical and rhythmical elements developed within their practice so far, in order to play this particular composition effectively. The primary challenge to both learners is to simultaneously play their respective parts with precision, speed and fluidity. The accompaniment contains a rapid and varied chord progression whilst the melody covers the entire harmonic range of a soprano ukulele, with ornamental flourishes. Both of these playing styles are seamlessly switched between the two ukulele parts, at many points within the composition.

Within the context of contemporary ukulele practice, there is an emphasis on group learning. However, many ukulele groups will focus on technically limited adaptations of popular material, that were (in some cases) not originally written for the instrument. This remains a resounding criticism from some ukulele practitioners.

There's the cliché of the 'ukulele cover' and I think that's fine. I think there are kind of elements, where you've got sort of ukulele groups, where there's sort of fifteen, twenty people playing ukuleles and whenever you kind of see kind of those, and I've seen a number of them, you kind of know exactly what you're going to get. (Goody 2018)

This particular piece aims to address this criticism, by creating a composition that involves multiple parts, specifically created to utilise and promote the voice of the ukulele. The composition draws heavily on the stylistic influence of the music of George Formby, particularly regarding the construction of the chord progressions on which the piece is based. These chord progressions utilise both the circle of fifths and seventh chords. Both musical traits were highly prominent in Formby's music, and can be heard in songs such as *Leaning on a Lamppost* and *'When I'm Cleaning Windows*. However, as I began experimenting with different melodic ideas, I became drawn to a slower, sweet melodic line which directly contrasted with the playful chord progression. As the piece developed I changed my progression from an initial structure based on the circle of fifths, to exploring a progression more focused around the modulation between repetitions. By employing diatonic progressions and alternating individual chords between major and minor variations, I broke the diatonic sequence. However, the piece retains a strong sense of tonal centre throughout each progression.

In terms of structure, the piece is written around a main progression starting in C major. The first ukulele plays the melody and the second plays the accompaniment. The progression repeats two times (**Figure 13**), each time modulating up a tone so that the piece ends in the key of E major. Upon each repetition the melody and accompaniment switch between the two ukuleles, meaning that learners get to perform both playing styles in the same play through of the composition.

**Light Swing** ♩ = 80

The musical score consists of two systems, each with four staves. The first system is for bars 1-2, and the second system is for bars 3-5. The first system shows Ukulele 1 playing a melody in treble clef with a forte (*f*) dynamic, and Ukulele 2 playing a rhythmic accompaniment in treble clef with a mezzo-forte (*mf*) dynamic. The second system shows the roles swapped: Ukulele 1 plays the accompaniment and Ukulele 2 plays the melody. Fingerings and chord diagrams are provided for each part.

**Figure 13.** *Best Buddies*, Bars 1 - 5

When I came to constructing the backing track I took a similar approach to *Sunshine Girl*; one guide track and three variations of the backing track in order to deal with the multiple ukulele parts. When it came to the track's instrumentation wanted to create a musical backing that texturally expanded as the piece progressed. Both ukulele part are present from the beginning and continue with-



out break till the end of the piece, so to avoid the piece from sounding repetitive, the backing track steadily add more instrumentation as the piece progresses to contrast the texture, which give the overall composition more sophisticated sense of gradual development that enhances with each modulation. The first added instrument is the piano, which possesses the multiple functions. The first of which has the left-hand establishing the light swing tempo and rhythmical feel, embellishing the harmony in the chord progression. Secondly, it enhances the harmonic range the piece by adding a section that utilises the lower-mid frequency range to give the piece a warmer textual quality.

26

Uke.

Uke.

Uke.

Uke.

29

Uke.

Uke.

Uke.

Uke.

Figure 14. *Best Buddies*, Bars 26 - 31

In bar 21, a celesta is introduced, the high-pitched bell register adds to the development of the timbre without detracting from the ukulele parts, keeping them as the main focus of the composition. By the time the piece reaches the second, and final, modulation in bar 29 (**Figure 14**), the backing track introduces both a double bass and a drum kit.

This development in texture helps enhance the rhythm and energy of the track as it moves towards the conclusion. From this track, the learner can clearly hear the role of texture, particularly in relation to the instrumentation, helping the learner to understand how this vital element of music creation can be utilised to create variety around and repeated musical progression.

#### **4.6.7 Strumming Strut**

The final composition in the portfolio is a fast-paced, funky piece that challenges the learner's rhythmical ability, technical proficiency and command of the fret board. The piece is optimistically titled *Strumming Strut*, to reflect the learner's developing confidence in their technical ability and understanding of rhythm. Strumming technique is one of the most crucial elements of ukulele practice and it was due to this that I decided to start and finish the portfolio with compositions that challenge the learners ability to play varied rhythmical patterns.

The ukulele has a limited range on the fretting side, and so musicians need to ensure that their rhythm playing is interesting. For this reason, they place much more emphasis on strumming patterns and rhythm techniques than players of other fretted instruments (Wood 2015: 61)

The difficulty of the composition stems from the fast tempo, which requires a high level of accuracy in relation to both fret-board positioning and strumming in order to perform all the rhythmical patterns correctly. As this composition was the last to be written for the portfolio, I wanted it to stylistically contrast all the other works, emphasising the ukulele's versatility by taking the opportunity to adapt it to one more genre. I decided the genre of disco-funk, this choice would allow me to create an engaging technical challenge through the use of offbeat rhythmic patterns as well as being a fun stylistic deviation for the learner to round off the portfolio.

As with *Bumpy Road*, this composition takes inspiration from the rhythmic ukulele playing style of James Hill, but with an intense focus on the exploration of muted strumming. Whilst publicly demonstrating this technique, James Hill expressed its ease; 'You just put your fingers lightly across the string and anybody can do this and it is always right' (Making Music Magazine 2013).

This encouraged me to consider how the muted strum could be used utilised to create more complicated rhythmical patterns, patterns that can push the learner's percussive development. When it came to my own performance practice, as part of *The Upsiders*, the muted strum remained a prominent feature of my own ukulele playing style. This was due to its role as an accompaniment instrument within the ensemble; the muted strums of the ukulele combining with the mixed percussion instruments to create polyrhythm. It is important for the learner to realise that even as an accompaniment instrument, the ukulele role can contrast greatly between providing harmonic and rhythmical textures.

Figure 15. *Strumming Strut*, Bars 1 - 9

The piece opens with a bar of muted strums, highlighting their importance and prevalence through the rest of the composition (**Figure 15**). The quick rhythmic pace of the ukulele line derives from rapid muted strums, playing in groups of semiquavers, interweaved with the chord progression. The act of playing the muted strums is extremely important for the learner, as it not only defines the pace of the composition, but enables the learner to aurally identify the offbeat chords stabs in the sequence as can be seen in bar 2. The speed and rhythmic positioning of the stabs requires controlled precision from the player. *Strumming*

*Strut* brings slides and muted-strum slides back, as prominent technical features, to enhance the percussive quality of learner's ukulele practice.

When programming the drum kit, the snare and the kick drums combine to create a syncopated rhythm, emphasising the dance aesthetic. This serves as the core rhythmic foundation for the ukulele, and adds vital rhythmical diversity. The bass guitar is introduced in bar 8, and instantly presents as a prominent component of the composition, playing several functions simultaneously. The deep-weighted tone of the instrument heightens the funk element of the composition, establishing the harmonic progression through the root notes, and contrasting the comparatively high register of the ukulele. The interplay between the ukulele, bass and drum kit renders the piece as engaging to the ear, from the perspective of both a player and a listener. Whilst there is a synth-based melodic line present at several points within the composition, it acts to only to provide aesthetic variation and never draws the player's focus away from the core instrumentation.

In process of creating this composition, I have become more comfortable performing challenging rhythmical patterns, and utilising off beats and muted strum slide into my practice. When conducting future projects I am keen to incorporate these techniques to create a greater rhythmical variation in my ukulele practice.

In summary, *Strumming Strut* acts a lively finale, utilising a mix of rhythmic techniques developed across over the duration of the portfolio. It affords further affirmation of the instrument's inherent versatility, particularly when exploring the issue of genre. From this point, the learner is encouraged to reflect on their experience in engaging with the composition portfolio - adopting the techniques, theory and insights gained in order to develop their own, individual approach to their instrumental practice.

## 5 Conclusion

This learning resource features a balanced mix of technical and theoretical elements, which are written to encourage learner development; not just as a player of the ukulele, but to enhance overall musicality. Through the process of practising these compositions, the learner will have become familiar with a selection of different techniques which they can apply to their wider musical practice. From this point, they can begin tackling more challenging music. They can also apply ornamentation through the use of the techniques, elaborating and enhancing pieces they have practiced, even pieces learnt prior to engaging with the portfolio. Through the reading of scores, the learner will have become familiar with an increasingly standardised form of ukulele notation and tablature, the fundamental mechanics of which can be applied to the reading of music by different instruments. This offers the learner a transferable musical skill which they can use to learn and study a broader selection of material for the ukulele, and potentially encourages them to expand their practice to other instruments within their ongoing musical development.

This portfolio has been designed to expand the player's knowledge of the ukulele as a versatile yet accessible musical instrument, in the hope of encouraging the learner to further develop their musicality. Once the player has learned these pieces, they will possess not only a solid basis of musical material which can be used within their performance repertoire, but they also will have gained technical insights which can then be applied to their own music making and composition.

As a composer, I am intrigued by the prospect of how the learner will utilise these compositions as they continue to develop their musical practice. Via the portfolio, I have deliberately encouraged the player's level and act of interpretation through creative means, including improvisation (such as *3:03 AM*), and experimentation; a salient example includes the application of the percussive, muted strums in *Strumming Strut*. By encouraging the player to develop their practice independently, it is my hope that the learner will adopt a new-found sense of exploration, and continue to play with themes and techniques present in the featured compositions. Through the use of the featured techniques and theo-

ries, the learner can then seek to create their own interpretations of the material, as they continue to develop their own artistic musical voice.

This research project has enabled me as a researcher and composer, to create music that has been informed by the wider context of contemporary ukulele practice. Through my exploration of literature, and in the process of conducting interviews with practitioners, I have been afforded the opportunity to not only contextualise and enhance my own understanding of the ukulele in the present, but to also consider future practice.

I think what all that is going to lead to, it's a lot of people being familiar with playing ukulele and lots of households having ukuleles around and it'll be a natural thing for people to pick up and use. - if what you've got it's just an instrument you can just kind of pick up and play on the sofa or something like that, have a five minutes play around it and then just put it down on the table and forget about it, you'll actually engage with that instrument much more often. So that's kind of the key in the development. (Goody 2018)

In relation to future development of this particular strand of research, I intend to share my findings and practice with the wider ukulele community, including all featured participants. I am keen to acquire feedback regarding the efficiency of the portfolio, to enhance my own future compositional process and output. I look forward to extending my test audience by including ukulele groups and online forums, before a full, more public release of all existing materials.

As more individuals begin to use the ukulele as a gateway to instrumental practice, we should continue to see an increase in the amount of material created extolling the use of the ukulele. In order to sustain the instrument's longevity, the material, as featured in the study, should broaden the learner's perspective of music, and the interweaving elements of its practice. My learning resource has been constructed with this concept in mind, and with the intension to contribute to the wider field of ukulele practice. I look forward to playing a crucial role in the application and development of these techniques and musical ideas, in innovative and creative ways.

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## **Appendix**

Below is a list of interview transcripts used for this study.

### **Appendix A**

Interview transcript - Jayne Lloyd, conducted on August 10th 2018

### **Appendix B**

Interview transcript - David Goody, conducted on August 13th 2018

### **Appendix C**

Interview transcript - Darwin Li, conducted on August 8th 2018

## Appendix A

### Jayne Lloyd Interview transcript

*Jayne Lloyd is a music educator and performer of the ukulele based in Coventry. Jayne is a member of the registry of guitar tutors, in which she composes and edits compositions used in the graded examination syllabi for the ukulele. The following interview was conducted on August 10th 2018.*

Jayne:

I remember when I first took up ukulele, it was through a friend of mine who I knew a long time and he said to me: "I bet you couldn't," as in for the next open mic, and I said to him: "I bet I could." So I did a bit of research and bought a cheap baritone. And of course I played it as the top four on the guitar, as I would teach a child to play..erm and then realised it's quite a funky little instrument and there are other things I could do. Yet, I still haven't made the connection that the tuning on standard ukulele was just guitar on fifth fret. I haven't made that connection. And I see a guy called Carol, who is international erm guitar player. If you mention his name in America or Europe, he is instantly known. In this country he is not so well- known. And I was talking to him and he said he'd been called to do an advert but they wanted ukulele music and he says: "Alright we can manage that later." It was in *Waldal Street*? So I just went into that shop on Waldal Street, bought a ukulele, asked them how it was tuned then went to the studio and played it. But he is an absolute... I said to him: "Are you not worried about it?" He says: "No because if I haven't understood it, I would just tune it how I understood it." And I said: "Well how come you understood it?" And he says: "It's a guitar on fifth fret." Just through that past me again. And that was mine one and only ukulele lesson. That was it because then I just took it away and thought... okay so D becomes a G, and a C becomes an F... wow that means that nasty key of F that I can't usually because it's got a B and sometimes my hands are too tired to play it, if I just switched that over to ukulele...like that's really easy. Erm and that's how it started really. And now in many ways, I think I am more comfortable on the ukulele than I am on guitar.

Callum:

I can say that I am as well.

Jayne:

It's only a realisation that I have come to recently over... I would say over the last few months. But I mean, I've got about forty- odd guitars so I can't...

Callum:

Yeah, I know that I didn't start with the question directly.

Jayne:

Oh, yeah, let's answer the question.

Callum:

So why specifically did you choose the ukulele?

Jayne:

A bet... (laughs) it was a bet. And a bet that I went resounding... you know. I can't remember what I've played, it wasn't anything very interesting. Just, you know not anything very interesting.

Callum:

When did that happen? So, how long have you been playing ukulele for?

Jayne:

Probably about ten or eleven years ago, something like that. I can only move it by the fact that we've moved house in 2007 and it was at that point that I've bought a ukulele because I remember sitting upstairs in my office and remember buying it online. It was a... hmm... a Hudson which is one of the brands. But you know they all come from China. You know so erm then it becomes an obsession. You've got one and then suddenly, you've got seven.

Callum:

Oh, I can see that you have a mix of ukuleles around. Is that a bass?

Jayne:

That's a thunder bass. Yeah... so it's electric. I also play a bit of bass so, I work in a couple of bands and to be honest with you, I rarely take my bass out now because I use that instead 'cause it's portable. You know, you can take it on a bass. Even with the amp in the other hand, but you know... obviously I drive... but it's so much easier.

Callum:

That's impressive. So, do you play like all types of ukulele? You've got the concert, soprano...

Jayne:

Oh, yeah, yeah. I've got everything, I've got every size. I've even got a... that's a banjo-uke. I don't know if you've seen this is in piccolo, which is a half-sized, it's not in tune, it's a half-sized soprano ukulele and apparently there's one smaller than that but I don't know whether it'd be usable. But certainly three to five year olds, works perfectly. You just... I tend to just use two chords with them I use like C7 from F7 and get them to play things like 'Ten in a bed' and stuff like that. But they love it! 'Wheels on the bus' really good for 'Wheels on the bus'.

Callum:

Does it affect the sound check or anything?

Jayne:

They're much quieter but in a kid's hands that quite a blessing. (laughs) I've got... I've bought a job lot of ukuleles. I wanted a... I've never bought concert sized I'd always bought tenors. And erm, I've bought a job lot and these just happened to be amongst the job lot. So, I've never seen them before but there's three of them. And they all've got things from with them like machine head is missing or just things like that so I've just repaired them and coincided them to my kids and stuff. I've got a whole bunch of ukuleles that I use for kids, smiley faces, the normal Maholo sort of stuff, all of which I buy on Ebay for about a fiver and then the adults... I've got some of these, which are BatonRouge. And these came to by an accident... this one has never been out even, a friend of mine was doing some ukulele workshops and he got asked to do one at the Costa del Folk in Ibiza which I happened to be at. They've transported fifty odd of them by bus, erm not bus, a minibus and this is part of the stock and they were okay so they still do lots of workshops but they don't do them on such a scale. Because I do them on such a small scale, I was interested in putting them into groups and care homes and things like that. And I phoned Andy up, asked him whether he had any going spare and I got a budget of five hundred quid and I wanted ten ukuleles and he got fourteen for sale at sixty pounds. And I said okay I'll take ten of them or whatever the money comes up to. And there was this sort of conversation where he put his hand over the phone and said: "okay you can have all fourteen for five hundred quid". So, I've got fourteen of them which is really good. There's fourteen, is a really good size of group yeah but they're certainly... what I'd call mid-range. It's not the type of instrument that somebody would go out and spend five pounds on or ten pounds on. They're probably about seventy or eighty pounds.

Callum:

That's probably not that much, if I am thinking in terms of cost.

Jayne:

Yeah... the strings on it are lava, aquila lava. And I've bought that one for my husband because he kept stealing mine. And then he decided he outta play baritone.

Callum:

It's nice, it's got such a nice tone.

Jayne:

It's my teaching instrument.

Callum:

I also have a tenor that I keep sort of in standard tuning.

Jayne:

Because that's the other thing about it. It's sort of a transposition instrument because you can knock it up a tone, knock it down a tone as I don't know if you ever become familiar

with the Francis and Day Community songbooks as they were printed around the twenties. Have a play of the Burns and Mullis which is the first one that I have ever bought. It demonstrates different sound. It is quite woody.

Callum:

Oh, it's got three nylons and steel on it.

Jayne:

Yes, so it's got low G on it. So that means you can incorporate notes because it's not got that reentrant octave G on it. It just gives you slightly different vibe. It's just going to give you different sound, especially if you're a solo performer because you sometimes need that balance to you know have a bassy sort of sound. And I really love the maple and sydcar combination because maple is quiet warm and sydcar is sharp. You might as well try the other one.

Callum:

Oh yeah you can see the difference in the frets.

Jayne:

So what do you play? Concert?

Callum:

Yeah, literally the first one I've bought was like a cheap £15 Mahalo and it would barely stay in tune.

Jayne:

The concert... I went into the shop it was in Wales when we went on holiday. I can't remember the name of the brand but it was very interesting because the back of it was ash. And yes experience tells you that couple of hundred quid... it might not be solid, it's probably going to have some scratches or veneer in them.

Callum:

Yeah, I feel like a lot of them aren't built to last. I think that is the point of the ukulele, that whole sort of convenience that you don't have to worry about it.

Jayne:

That's right. If I'm going off somewhere and I want an instrument that is reliable and will stay in tune and perhaps I am flying off somewhere, I can take that because it's in a hard case. I've got another couple of hard cases. But on the whole I like the sort of soft cases that are made of foam because they are sort of bit more robust and they bend a bit when you've got a full car. I've got these kids ukuleles but they are just working tools so I have nine and seventeen. So I don't know how many that is (laughs)

It's very interesting the guy that I've bought them off he's running these sort of workshops and I'll show you one of my cheat sheets I've made, erm there's about three or four songs

that I've managed to put together that just got erm just F7 and C7 in. And they can play things like 'Dance a night away', 'La Bamba' erm, I think there's the Beatles one as well. Yeah sort of three or four songs.

Callum:

Yeah, you seem to have a lots of material that seems to have a relationship between the first and the fourth.

Jayne:

Yeah. Yeah so my friend got me into playing ukulele and he was a trumpet player, an orchestral french horn player. And he was working in a music shop and wasn't getting many gigs as an orchestral French horn player and the ukuleles came in and he says how do you play them and his friend showed him couple of chords and now he is in a very successful band that tour all over the Europe and he is a French Horn player. And this is in space of two years, and it is just one of those things that people tend to pick them up and immediately they've got a connection with the instrument.

Callum:

Yeah, it's just an interesting sort of path to playing. Yeah, so obviously you've done... you've started you do stuff on your own and you do lots of teaching. Do you do erm do you do much performing with like other people?

Jayne:

I do sometimes, yes. I do, we've got a local songwriter group and we've got a couple of gigs. I've played an eightieth birthday party and I did a sort of a music festivals where I've played with other people. I get approached quite a lot for doing backing vocals and if I can play something it's like okay bring it along. And they are usually, fairly surprised. The other thing I do is erm, which is perhaps a little unusual is erm I use a loop station with it, with my ukulele. More from the point of view that erm I can put a backing track down and then I can play on top of that and sing as well. I've seen people with big banks of effects and tried to explain to them that you're not dealing with a single coil, like you would on the electric guitar and that it's got a limited effect. It's better to use individual effect pedals that you can just use one at the time.

Callum:

Well, this is interesting to me because it's something I've been looking into. I've been with the band for about two years now and it's getting to the point where I'm like looking into things that I'm gonna invest in. I've been definitely looking at upgrading my ukuleles but I wanna start thinking about how to get more interesting sounds out of the instrument. Part of the problem that I have is because most of my instruments have pick up in them so it's easy to shove in the PA. The thing that I find is that sometimes it just sounds like a poor man's electric guitar. It's quite hard. I've got one ukulele that sounds good, sort of plugged in and that's significantly expensive ukulele and sometimes I don't always wanna take it to the weddings and certain gigs when it's gonna be loud and noisy and I'm at risk of damage.



So I am debating whether having few different pedals would help to enhance the sound of the instrument or not.

Jayne:

I use couple of loop stations. One of instrumental, one for vocal. I use Boss Vocal Enhancer, I don't use the autotune bit, I just use the doubling effect on it really. I've got a footswitch that I can turn my backing vocals on and off which is really just a chosen as a third bit. But the thing that I find the most useful, is I've got a Blue Sky reverb unit where you can get everything from like a putter sound, like a motorbike, to something that's wide as the ocean. It's amazing and that is about three or four hundred pounds but it is just a reverb pedal. But it is everything that I am going to need. The other thing which is really important when you're on stage it's to take control of your own sound and most of my friends go well don't make the sound man angry. And I say well I am not trying to make him angry but all he's gonna do is make me louder or quieter and I am gonna control the sound that I've got. And I've got a... I use an AER which is pretty good acoustic amp and that's got a bit of reverb on it, so if I don't take the Blue Sky with me than I can just adjust my reverb on that. And that I can also control my vocal, so I can take a stereo out and take that to the desk and that way it's just you can turn me up or you can turn me down and if something goes wrong you can bail me out but otherwise don't mess with my sound. Because it's a crucial thing and even more so when you're part of a band because you work together. Nobody cares what fiddles is bassist doing but who would dare to fiddle with a lead guitar. You know, those egos that go with the lead guitarist. Paul Atkins is the only exception because he is the only lead guitarist that I've ever met that hasn't got an ego.

Callum:

Yeah, he just made his whole career on the basis of being a nice guy

Jayne:

Yeah, I love him. But, yeah, I'm pretty tough about my sound. Particularly, when I'm doing like a self-contained thing. You know, if I noodle down, I am a bit of a chameleon I play what other people want. If they ask if I can play, I don't know 'Sweet Caroline', well I don't know but the iPad does. And you get the chords and you think, okay I just knock that down.

Callum:

Yeah, I've had the same thing when it's just someone says: "Do you know how to play this by... ? It's often Oasis... And because like a lot of the stuff that we play is very like sort of crowd pleasing, pop sort of material. And another one is just when someone says: "Play some Oasis." Well then I just kind of figure it out the chords and you can just hear the other person in the band just mouthing C, E and then stand away from microphones.

Jayne:

(laughs) Yeah, it's good stuff though. If you crowd please, you're gonna get more work so.

Callum:

Yeah, we're busy.

Jayne:

Yeah, but I like to throw in an original because, you know, we all in our hearts believe that we've got something to say. And we all think that it would be really nice to be in an originals band rather than a covers band. You know, just do the odd cover. But the truth is, you probably make more money around the pubs than you do... than the likelihood of getting a stadium gig.

Callum:

Or the weddings etc.

Jayne:

Oh, the weddings are great. The agent that I used to work for we were playing a bit... erm it wasn't a wedding it was an eightieth birthday party. And Lily's favourite song is ... I can't remember what it was. And I was like well now I am gonna sing that because I've got her next to me. So, I said to her now I am gonna sing your favourite song. And she says: "Don't like that one." (laughs) What would you like? Fortunately, she came back with something that I knew really well and it was like phew I am fine. And I was like are you sure about this song? And I just thought phew thank God it was something I knew then.

Callum:

Yeah, I always panic about first dance songs. I am just like, I can't mess this up. We've got a really strange request for a wedding that was... that we played the other week and it was like some strange sort of indie band and it was a really good song and I just remember just thinking like it doesn't sound like anything what we do. Then we played it and everyone was really surprised by it because first there was a lot of people who were just "Well, I don't know what this is" and then because we were playing it with a confidence they were like "They know this" and the wedding couple were very happy so..

Jayne:

That's the important thing.

Callum:

Yeah, in fact actually, there was a point that you've made earlier about that sort of writing your own stuff which fits in with the other question. Do you write the original stuff? Which is yes, but I also wanted to know what are the benefits of writing music on the ukulele?

Jayne:

It's so easy when you're a singer, songwriter. You talk to people, what's his name, Matt Squeen, I was at a dinner party with him a few weeks ago. And he says, "It's one in twentyseven rule, so every twenty seventh song might be okay." The other great thing about writing on uke is that, that old thing, you can't play uke without smiling and it's quite

difficult to do misery. So, if you've gone through a run of writing stuff that is miserable and self-indulgent, you pick up an ukulele and there's gonna be an element of fun in it somewhere. I've written a few humorous songs but I've also written some songs with quite serious theme that I've liked because they remind you of you. I've also sat down and played blues on uke which I didn't think was possible. But it was great, I was with two blues players and we noodled for three hours just playing blues. I think it's refreshing, it's always refreshing when you choose different instrument. Writer's block is a huge problem, I come up with tunes first and end up with very tribed lyrics afterwards. If the ideas are not flowing then change an instrument, you might get a different idea on that instrument. So like, sometimes I pick up the uke banjo. I don't play it very much, it's just up there really for to show students it's a different sort of sound. Yeah and when people see it then they immediately want sort of 'Cleaning windows' and 'On the lampost'.

Callum:

Yeah, I had that when I taught the ukulele for a little bit and erm... it's tricky because people will pick it up and then they wanna learn like few songs and then it's like 'Okay, good' and that's one of the things that I found too. It was always 'Cleaning windows' and then also like Disney stuff which was interesting.

Jayne:

Oh, yeah, yeah a lot of Disney stuff. Yeah I started off with a big resonator but that was way too loud. You have to choose one with an enclosed back, and it's friendly if you like. And it's, you have to remember when George Formby was in his hay day, if you had one microphone in the middle of the stage you're lucky so everything, they had to fill these theatres with noise. And yeah usually he was the bit that used to change the scenery. You know, you would be in the corner of a stage plucking away, doing wonderful things because I mean rhythmically, he's never been bettered. You see John Brown, Skinner, Frank Skinner and they play beautifully and they play in his style and they've got great hands but George was the man, there's no doubt about that.

Callum:

You are actually working through my questions for me because I had... what artist connected to the ukulele would you recommend? Well obviously Skinner and Formby was very influential.

Jayne:

Huge draw, especially in that Northern sort of area, around Liverpool and the fact that there's Formby festivals which started the ukulele festivals that happen all over the place now.

Callum:

Yeah, it wasn't until I started doing my Masters like I sort of heard of George Formby and was aware of his stuff and I didn't realise the extent of just how famous he was. It was insane that he was the highest paid performer in the world for like good few years.

Jayne:

That's right. He was massive, absolutely massive, a phenomenon. You look a bit further back into the musicals I mean the big stars of the musicals didn't earn nowhere near enough what he was earning.

Callum:

Okay, is there anyone else that you'd recommend?

Jayne:

Well, I've seen a lot of people play, of course I've heard of Jake Shimabukuro who is awesome when you see him play. And you know everyone knows him because he was this guy who made a lovely sound and had a big hit with it, mainly due to a film I believe, I am not sure. But a lot of them are contemporary, people that I consider ace. There's very successful duo / trio called Show of Hands who have to be amongst the highest performing unknown band in the country. They've both recently taken up ukulele and it's sickening. Because taken all those wonderful skills from guitar and I've had students turn up with slide ukulele, which are resonator and it's like well how am I gonna teach you to play slide. How do I go on about open tuning out of the tuning? And you just draw on your skills and try to explain to them that it's an interesting sound but it might not be there forever sound.

Callum:

So, do you think that part of the benefit is in a context that it works together amongst other instruments?

Jayne:

Oh yeah, it sits beautifully. It sits beautifully where a violin or a mandolin or even a banjo sits, in that sort of extra treble instrument. But you know from playing the baritone, you've also got the opportunity of it being a fantastic rhythmic or mellow cello instrument. And then of course the... why do guys play full size basses anymore?

Callum:

Yeah, my bassist is looking into getting a uke bass.

Jayne:

It was really funny because I've moved down to the West Country, and I got that bass centre in Warwick, very near where I used to live. And I've found it and said 'Oh, you've got thunderbass' knocking about for about eight hundred quid and they said 'Oh, hundred and fifty to you.' And I said 'that's fine I'll have one of those then' and they said 'do you want us to bring it around' and I said 'oh, I've moved'. And it came in a box and I thought Wow, I like this. And down in the West Country, there are whole bands of people playing to the tourists and taking money of them. Well I was born near Weymouth and there is few ukulele players but in the winter Weymouth has only got about two thousand people in it. Seems that like one in four play ukulele.

Callum:

So, when you're playing ukulele, and this is kind of an open-ended question because kind of obviously, it's a versatile instrument but are there any preferred styles of music that you like approaching when you're playing the instrument?

Jayne:

I play everything. Everything through renaissance through to punk. I've recently bought some books that are in parts, and they're things like the 'Nutcracker Suite' and classic stuff. But I've also got the arrangements of stuff like Queen and AC/DC.

Callum:

And they are arranged specifically for ukulele?

Jayne:

Arranged specifically for ukulele. They are written in notation, so to a lot of people they're completely... worthless is the wrong word but their worth is limited because they are written in notation. But if you understand the notation or if you've got someone like me that can put it into tabulatura for you then people can, you know, sort of knock along with it. But there is also varying skills there. There is some uke that you can just pluck along and play chords and some of them there is a contrahon and stuff like that, they're quiet clever some of them.

Callum:

Well and actually, cause this is a big part of my masters is trying to like find, it's trying to utilize creative forms of notation. And the approach that I've taken at the moment is a combination where I've got two staves and one, the top staff, is a tab and the lower staff is the notation. And then keeping the dynamics on the lower staff and so the focus of the tab is just about positioning and frets. Does that seem like a logical approach?

Jayne:

That is exactly what people have been doing with standard guitar notation for years. And certainly it's what the most useful board, which is Rock School, are doing.

Callum:

Yeah, Rock School were the ones that released the syllabus last year.

Jayne:

And it's superb and it's kind of accessible. The only thing I would say because I read both, it is easier to look at the tab for the position but I always take the rhythm and the dynamics from the notation. So you're along the right track completely. But I mean I teach up to Grade 5 on ukulele and recently the Richmond guitar tutors from which I remember, their syllabus isn't quite so accessible as the Rock School one. But it's still very good.

Callum:

That's interesting, that is actually the two main boards that came up in my study.

Jayne:

I've assisted in editing of the Grade 5 syllabus book for RGT because they've only released the first three grades which is the ones I've got. And I think they've fulfilled a really good need, in that they're doing a middle range set of things. In that it's traditional tunes, some stuff that's been especially written for the ukulele and what they've sent me is a jig and Irish jig because I am known for Irish Celtic music. And there were couple of movements that I didn't think were... how can I put it... they were too easy. They were Grade 5 and in the old days you were still allowed to teach and you should be allowed to find your way around the fret. You shouldn't be looking from something that is necessarily played on seventh fret for something that goes back to first fret for too long, they should fit under your fingers with minimal movement. And the feedback for taken on board. I mean the funniest thing was when I helped with the set-up of the acoustic guitar syllabus and the people who played classical guitar were up in arms because suddenly in Grade 5 we put in an open tuning and it's like 'You can't do that, it's far too hard'. No it's not when you're playing in tablature, it's very easy just twiddle the knobs and do what the numbers say. And I was a bit surprised that nobody had actually explored, as I said I haven't seen six, seven and eight. I just hope that somebody said 'Let's do an open tune thing for ukulele, something like that.'

Callum:

So, sort of one of my questions was to see more original stuff for the ukulele because that's part of what I am trying to do going to create an original work for ukulele, specifically trying to utilize the instrument. Specifically in terms of voicings and percussive elements. Do you reckon there is room for it or there is an interest for it?

Jayne:

There is a huge interest for it. I mean, I am on couple of forums on Facebook, one of them being an ukulele one and somebody posted a question: "How do you notate palm mute or a tap?" So with a bit of twiddling about you can just use the same flamenco techniques and notate it that way. It's more difficult to notate just in tablature but the instructions are written in the notation and you just have to get people to look at both so they get the instruction from notation. You can put things like tremolo into tab and there is a whole system of squares and triangles and boxes which tell you which part of the instrument to hit. But I would have to look at them to tell you exactly which is which. The books with that style of playing have the tablature guide at the beginning.

One of the reasons why I wanted to continue my guitar education was that I felt that I was stagnating and I wanted to read music. And I went along to a workshop by a guy called Eric Rouche, who was the king of slappy - tappy brigade and spun a new generation of the players like Chris Woods who are doing amazing. His notation if you can find it as it's in limited supply because he is not around, he's got this system of a notation that shows this slap and tap technique. Apart from that stuff which we all know about. There is also different sounds that sounds like an aeroplane. You can make quite a lot of different sounds.

It's just a case of producing different notation, what it is and what you're doing. And obviously people are using things like pinched harmonics on ukulele to be picked up on. If you're gonna write a stuff or notation for ukulele write it about what suits you. There is lots of beginners stuff around but every guitar book that has been written has been or is being transferred onto ukulele. And it shows that this like chords that don't exist on a ukulele like an enharmonic E#6, and you can see that this comes from guitar or piano. Because the stuff that is written for guitar, a lot of it comes from piano. And if you can supply a stuff that people will play and transfer, it is amazing.

Well, my background is that I worked over at Coombe Abbey as a part of medieval music group and also at Warwick castle. I have a background of performing period music nine times out of the week and I did that for about five years. And you come out of it and you think you're never, ever going to play songs like 'The Soldier's Joy' or any of those other tunes ever again. Because you come out in a period dress and people expect you to play 'Greensleaves' and it's like no. And it would be really nice to pick up stuff and say to intermediate players, if people come back to me and they've learnt the basics and they want to know how to fingerpick I'll show them. I mean I'm not a great thumb user because the fingernails are stronger. I can reach over the mellow tone by playing the tenth fret.

Callum:

I think you can utilise playing this soft tone by using your thumb but I always kind of think, one of the things with the ukulele is that the sound decays very quickly. So one of the things that you want is like a quick strumming pattern.

Jayne:

Yeah that's right. So people come to me and ask me to teach them how to fingerpick on the ukulele and there's only really a few patterns you can use because there's only four strings. And I don't know how that's worked out mathematically but some of them are not going to work for obvious reasons, because they are adjacent strings or whatever. And people come to me as well because they want to know how to read tablature. They've gone along to the ukulele groups or they want to play with their mates, they're familiar with charts, they're familiar with song sheets but you put a tab in front of them and they don't understand. And then you explain it to them and it's like 'Why has nobody showed me this before?' 'It's because you've never asked'. It's just one of them. But yes, if somebody would put stuff together that was rhythmic and had an element of the slappy- tappy technique and the harmonics and glises, I am sure it would go down very well. I am sure that the exam board would pick it up because sooner or later they will realise that what they're qualifying people on is too easy. I could sit down and I could sight-read my way through Grade 5 exam. And there should be some element of practise involved.

Callum:

So, I have one last question, so where do you see the ukulele going in terms of next five / ten years?

Jayne:

I am hoping that the older players don't kill it off. I am hoping that the people that are using it, certainly for the popular and chart music, continue to do so. Because I think it's got a lot more to offer. It's almost like in the 50s the guitar bands were big and apparently they've died out but they didn't because they are still here. I think that the ukulele bands are up on the scene and I think you'll find a different genera of different looking instruments, working in commercial bands. I haven't seen a harp ukulele yet. So that is something someone should come up with. I've seen that people put beads on their ukuleles to create a rattle effect.

Callum:

Do you think that the ukulele could have an avant-garde kind of movement?

Jayne:

Yeah, I could see that it could move forward, if the right people pick it up and move it forward. If someone of the George Ezra or Ed Sheeran has moved the instrument it would be great. It's perhaps the same problems that I've mentioned earlier about the effects, the effects don't work. Perhaps someone should take it and put some lipstick pickups in the ukulele and then it would work. But yeah I think it will grow from strength to strength. But I think that because of the portability and versatility it will grow. I've been to Costa del Folk and they've plucked in this young girl who is playing ukulele, it's her dad's songs and she is great.

Callum:

Okay, that's perfect, I am going to end it there. Thank you.



## Appendix B

### David Goody Interview transcript

*David Goody is a comedic singer/songwriter based in Coventry. A large proportion of his musical work features the ukulele, which he uses in all of his live performances as well as in the creation of a twelve track album 'Can't be explained on a ukulele' amongst other music works, showcasing the instrument's versatility and adaptability through comedic subversion of expression when playing the ukulele. The following interview was conducted on August 13th 2018.*

Callum:

So, I've got David Goody here. First question: Why did you choose ukulele?

David:

So I think the key for me, is the fact that I haven't specifically chose the ukulele. The ukulele is kind of one of many things. So, prior to getting ukulele, I had six string electric guitar, I had twelve string acoustic guitar and this various things with that. And I also had a keyboard and this, that and the other. And I've spent quite a long time sort of playing around those and a little bit weird, little bit off filter and obscure. And what I've found is that they've had deep underlying seriousness, it felt like I was always trying to do something that felt kind of dark, deep and meaningful and I was just playing around those things. Then, I actually saw, what was a very odd looking ukulele, its electro-acoustic that I've got that looks like a cross between cricket bat and egg slice. So, the thing with that was that it looks sort of witty, another-worldly and very interesting and that ticked the balance of ukulele being something else I was broadly interested in anyway. It becomes something weird and quirky, unique to the other ukuleles and different to the people so I got that as something weird looking thing. What I've found when I start playing it, is that the way I approach doing songs changed entirely. And it moved from just being sort of dark and quirky to actually trying to play guitar it becomes fuller with more body, more emotional weight to it. Whereas, playing ukulele it is, it has that upbeat joyful element to it and led to more kind of music hall style of playing and started something that was more out and embracing to what I was doing and making some of the more comic and ridiculous elements to more different form. And what's interesting is that once I've started using the ukulele, there was a difference to the approach I was taking with other instrument in the relation to three string guitar and banjo. It changed how I play guitar so actually I didn't want to play three string guitar in the way that everyone else does it, in a way of bluesy Steve Sixty kind of thing, you can do it with kind of different strumming patterns as that's what I use on the ukulele and that kind of technical approach. And going back to the original question of choosing ukulele initially, it was just that it nuked a bit of interest and what I've found in high sight is that kind of depth, body,

sustain and melodic content actually led to a lyrical nature of what I was doing, ridiculous stuff with a comic element in it.

Callum:

So it underlies the lyrical content of your songs?

David:

Yes, I mean some of them could almost exist as a spoken word but some of them have kind of darker undertone to them such as Tinky Winky goes postal, Hip-hop Women's Institute and stuff like that. And with the ukulele you expect something that it's bright and bubbly but underneath you get something weird and dark and actually that counterpoint, that tension helps the composition it's what I think.

Callum:

So you'd say that there's a character in your instrument that has informed your writing?

David:

Yeah, in many ways it's something that pulls me in one direction I can kind of throw in and take the counterpoint too. Whereas doing stuff on twelve string acoustic guitar that resonates more with the darker elements, which pulls me back away with comic elements. There's also something about ukulele, I am a tall person, I am six foot five, so when I am standing on a stage with something that is very small instrument it's the kind of thing that's visually quite arresting and striking, so you catch people's attention before you've even started.

Callum:

How long have you been playing ukulele?

David:

It'll be probably four or five years now.

Callum:

So in order to get your performance context... so obviously, I've seen you perform on your own. Do you ever perform with other musicians?

David:

I have. With ukulele, I've very briefly performed, just a couple of times, to what is actually, brilliantly because they were quite short fella and played a five string acoustic bass. Which was huge extreme. So it's kind of small guy and massive instrument, tall guy and a tiny instrument. And actually that worked brilliantly but then he moved somewhere else. When, I do work with other musicians, generally I am actually a bass player with couple of other

bands. I haven't really done stuff with the ukulele with other people. But actually on one side if I ever did something on the ukulele with an extended group of people it was a band called Tiger lillies. The main band I've heard of, they are something like out of cabaret. They have a double bass player, they have a drummer who's drum kit is made of pretty much made of pots and pans and the lead singer plays sort of mix of accordion, piano and ukulele. And there's something as I said dark 30s cabaret about them. And that's the kind of element that I think would work quite well, something like the jauntness of the ukulele but with the dark side of the cabaret in it. And then just kind of giving tones for the ridiculousness of the things, whereas I think if I did something where it had kind of guitar keyboard and things like that, it would just flatten everything out.

Callum:

Yeah and that sort of summed up the kind of positive character of the ukulele against that dark theme.

David:

Yeah, it would just kind of get lost in it.

Callum:

So, are there any other benefits of writing on ukulele?

David:

Well, one of the things I've found and this is my kind of formal approach to things, is that I am not hugely proficient musician, I am not some kind of virtuoso in what I do, and one of the things that really helps me is that I can play around a guitar for quite a lot but generally fall back into the same kind of chord progression and things like that. So when I sort of move onto a new instrument, kind of like a D chord on the guitar becomes a G chord on the ukulele and you know if I then do something on the 3/3 guitar then it becomes something different on the mandolin or a banjo. So the element of doing these things when I pick up the instrument, it suddenly means that I am suddenly finding my fingers in different places. The general feel of the chord means that I am just naturally trying different things and noodling around the guitar. And it's led me to doing an album full of ukulele songs and then at that point moving onto three point guitar because at that point it forces me to operate in a different way. And I think that's a fairly natural thing. There was a Paul McCartney album that he did with a lot of mandolin stuff and he was kind of saying, going around to people, 'Look it's a G chord on a mandolin' and just discovering something new and fresh with an instrument which I think it's really good from stopping the things repeating itself.

Callum:

So, could you go more in depth about the more specific styles of music that you are creating, that you play?

David:

So, one of the key things that I am trying to do with an elements of a music is framing what I am actually doing lyrically. I think that's the key thing. The attraction in what I do is the absurdity of the lyrical content and in many ways. So to give few examples, one of the first one I've done quite early on was a version of Milkshake by Kelis which, the way I sing it, and I do it in a slightly plummy accent the same way as Mr. B the Gentleman Rhymer, who of course is well known for his banjolele. Just the whole element of 'The milkshake brings all boys to the yard, and they're like it's better than ours.' that on its own is just ridiculous. You add a bit of ukulele behind it and again you get huge amount of tension. And then they make all the verses just literally about making milkshakes, which of course gives you that extra element of tension and the idea behind it. So, again, it's just layering those different ideas, layers of tension. And again, that's using the jauntiness of the ukulele, done very much in upbeat, fast playing style, which I do think goes back to kind of musical use of the instrument and if you look at George Formby, it is kind of very fast way and there's no element in trying to do it in very kind of slow way. It's almost like the indie kind of way which is doing it a slow way with an attempt to do kind of pastoral, folk, mobile phone advert. So it's generally kind of fast pace strumming. Which is again moving away from the idea of guitar which is generally a down strum pattern or down and up strum pattern. There's something kind of lack of sustain on the instrument to try and create very serious, repeating patterns and actually to a certain extent with an audience listening the melodic content is probably negligible for the level that they are consciously processing it. What they're hearing is the phrasing pattern, not the fact that it kind of goes G,C,D,B, A minor, which again helps with the fact that I am singing particularly strongly in a melodic way. Which again if I was singing in a melodic way, the nature of what I was doing with my vocal manner, vocal delivery, would need to be more melodic itself. There's a certain way of the melodic parallels which I would draw to something like West End and 'My Fair Lady' which is done in more like a spoken melodic way. And it's done in sort of way that phrasing doesn't sound like natural speak, but clearly isn't singing either, it's singing but kind of done softly, voxche. And it's not, I mean there are elements of, some of the songs I've done, do have a clear overlap with some of the Mr. B Gentlemen's 'Rhymeman Chapman' but broadly speaking, I am not actually trying to do hip-hop kind of things. So, with the way I perform stuff, I don't perform with kind of programmed things in the background in the way that he does. So, again, it's just kind of giving you an element of some backing to what's kind of happening with the lyric there. It's the same kind of thing with giving a sense of rhythm behind what you're doing. That's kind of element where I'd say 'Yes, there is some kind of element where I'd say there is some kind of element to what happens in hip-hop' but if I compare it with some recordings to what John Cooper Clarke did, that ended up with musical backings around them, they weren't trying to transfer them into proper songs, they were just trying to give something that lends kind of a face to the genius lyrical content there. Or again, a number of things you do get with novelty songs, often like comedians and

things like that is often actually interesting in the terms of the wording and phrasing of what they're doing but the actually musical element is not there or it's not important.

Callum:

So, one of the things you were saying about the dominant rhythm to be the general strumming pattern. Does that sort of imply that the chord progression, when you are focusing on those strumming patterns the chord progression becomes less significant which also helps to draw the attention to the lyrical content because that sort of creates the groove, essentially that attracts the listener to the words?

David:

I think there's something that what I am trying to... there's a deliberate element to not try and overcomplicate anything in the chord structure and the chord progression. I mean there's an element there which I would, possibly has an element of kind of skiffle and kind of blues styles like that. Where the element behind it is, it doesn't matter if the element is just kind of basic four chord progression or something like that. But because you're emphasising the rhythmic element the repetition of four chord element or something like that is actually less troubling to the ear because it's not where the focus is. Whereas, actually if you had that more to the foreground it'd be the sense of 'oh, yeah, we kind of heard that quite a few times. Where does it go from here?'. So actually, stripping it down, where you can think of it as a twelve bar blues or something like that. Whereas, actually what you're doing is just generally creating a rhythm underneath that and it's something where I've actually then been doing full recordings of stuff. Where it's generally starts like, recording vocal, recording ukulele, doing the bass line, and adding a drum pattern, and then just playing around what is like an add on to it, kind of melodica, guitar and other instruments. But I generally found, I am talking from experience, a lot of times you can over elaborate by adding too much to it. And there's an element of like going back and trying to foreground the ukulele again as supposed to bringing the other things, just to kind of add lot more body and foundation to it. Because it sounds a bit thin if it's just my voice and the ukulele on there, so it's being able to kind of fatten that sound and broaden it out without actually all the things just swamping into kind of a flat dilemma, basically.

Callum:

So there's an advantage to a minimalistic approach?

David:

Yeah, essentially.

Callum:

Would you like to see any more original material, made specifically for the ukulele?

David:

Yes, I would. And I think there is an element that's become a kind of trap around this. It's about the idea of 'the ukulele cover of...'. It's like the classic 'mobile phone ad', 'Christmas ad' kind of thing, it's kind of let's take it somewhere only we know and then make it in a key of a ukulele. There's the cliché of the 'ukulele cover' and I think that's fine. I think there are kind of elements, where you've got sort of ukulele groups, where there's sort of fifteen, twenty people playing ukuleles and whenever you kind of see kind of those, and I've seen a number of them, you kind of know exactly what you're going to get. And it's fine but it's incredibly safe and that's where I think groups like the TigerLillies are incredibly interesting because it's an interesting compositions and they're done in very different time and space because they're quiet dark the band. And I also think there's lots of genes with the ukulele orchestras because the one way that they're doing things, doesn't fit that template of stuff before. They really are treating it in that way as an orchestral instrument, rather than just having twenty people strumming the same things. Which is great as a social activity but it's kind of entirely fleshed down in terms of catalogue of the songs they're doing.

Callum:

Yeah, there's something almost faddish about the way that they're doing things as of the covers will keep coming in.

David:

Yeah, even when the Hawaiian guy did 'Somewhere over the Rainbow' and it's absolutely beautiful. He's got a great voice for it, but it's kind of we've had that kind of stuff and it's, I think the high points of that have kind of been done. And there are many things, what I do in essence to do covers of things. So, for example there's a version of 'Stairway to Heaven' that I do but actually the lyrics have entirely changed. So actually I do instead of 'She's buying a stairway to heaven' 'She's buying a shampoo from poundland'. And so the element of that it's just, from my point of view, it's just doing the cover of ukulele is, you can get a, I think the one that I keep going back to is the cover of 'Anarchy in the UK' which is done by the Ukulele Orchestra of Great Britain. But, I don't really do much of that because I think some of the words are thin and become pretty obvious and pretty predictable, pretty quickly because it's just been done so much.

Callum:

So, there's been a surge of interest in the ukulele, in terms of exam boards. Do you reckon that this interest will kind of continue or do you reckon it's gonna even out?

David:

I think it's going to plateau but I don't think it's a bubble it's going to burst. My understanding is there's been a big sort of shift in terms of primary schools and things like that, to instead of teaching the kids the recorder, you teach kids the ukulele because it's

cheap it's successful and actually makes sort of less horrible noise while you're learning. So, I think what all that is going to lead to, it's a lot of people being familiar with playing ukulele and lots of households having ukuleles around and it'll be a natural thing for people to pick up and use. And I don't know what the stats are but just the phenomenal number of people, who buy electric guitars, often with an amplifier and everything else and then it just sits there and nothing gets done with it. And part of the issue with that is people are visualizing themselves being Slash or something like that. And actually, the effort to go somewhere to make lots of noise, you know, in a room on your own, it actually just doesn't quite work itself out like that, whereas if what you've got it's just an instrument you can just kind of pick up and play on the sofa or something like that, have a five minutes play around it and then just put it down on table and forget about it, you'll actually engage with that instrument much more often. So that's kind of the key in the development.

Callum:

So, where do you think that the ukulele is going to go from that?

David:

And I think the other thing that you'll find is little bits and bobs will come out of it, where kind of you start getting people move to grow up kind of playing the ukulele and have an affection for how it works and discovering to use it in very odd and interesting content. So there's an old school 'DJ Yoda' where he does kind of remixes of... there was a track a little while back, where he basically took an old George Formby song 'Chord on B' and then mixed it up with 'Break B' and kind of mixed it all up, and it was absolutely brilliant. There was then a project he did, where he was collaborating with load of musicians and then something else where he did a song, and it was basically kind of something where he had a huge Yiddish influence to it, a massive amount of hip-hop to it and then the ukulele on it as well and I think there's an element to what musicians will like about that. So basically what will happen with that is that you get people, who aren't approaching it from the guitars where I want to do something I want to tweak it, where my main instrument is kind of guitar but you want to do something different that I can pick up and work it into things. Because again if you talk about the electronic music and something like that, you're talking about so much of the low frequency and you can layer high frequency on top of it.

Callum:

That's perfect. Thank you so much

## Appendix C

### Darwin Li Interview transcript

*Darwin Li is a self-taught ukulele player based in Bristol. Darwin plays regularly around venues and festivals the South West as well as West Midlands, where he uses the ukulele in combination with his vocal talents to perform a wide range of musical material. The following interview was conducted on August 8th 2018.*

Callum:

Why did you choose the ukulele?

Darwin:

I chose the ukulele because I used to travel a lot throughout my teenage years, having a small instrument that I could easily fit inside my backpack was very convenient. Another reason I chose the ukulele was because I've always wanted to learn to play another instrument and I was fascinated by how easy it was to learn to play on one when comparing to the piano.

Callum:

So how long have you been practicing the instrument?

Darwin:

I first picked up the ukulele back in 2013 and taught myself how to play through YouTube videos.

Callum:

What do you like most about the ukulele?

Darwin:

The thing I like about the ukulele most is the sound it produces. Almost any song can sound happy when it is played through an ukulele and I enjoy the cheeriness it brings.

Callum:

Tell me about the performance side of your ukulele practice. Do you perform with an ensemble or on your own?

Darwin:

I used to perform with friends who plays the guitar, ukulele and cajon. Together we'd play at events, parties, that type of thing. I also play at open mic nights from time to time, often with my friends but sometimes on my own.



Callum:

What are the benefits of writing on the instrument?

Darwin:

Although there are less strings on an ukulele comparing to a guitar, it still requires adequate dexterity to play well. Having less strings also makes it easier to manoeuvre along the fret board, allowing you to be more creative when playing.

Callum:

Are there any ukulele artists you would recommend?

Darwin:

Jake Shimabukuro. He's my all-time favourite ukuleleist and also the musician that inspired me to learn the ukulele.

Callum:

What kind of music do you enjoy playing on the ukulele? (Genre, Style, Artist)

Darwin:

I enjoy playing folk and reggae music on the ukulele, but as my favourite genre of music is r&b/ soul I try to incorporate that style when playing songs in that genre.

Callum:

Would you like to see more material composed specifically for the Ukulele?

Darwin:

Most definitely yes. There's more to ukulele music than what it's typically known for.

Callum:

Do you think the instruments popularity will continue to rise?

Darwin:

I believe so. There has been a steady rise in popularity in ukuleles over the years as we're seeing more musicians perform with it live at gigs/ concerts/ TV shows so I don't think it will become unpopular any time soon.

Callum:

What would you like to see for the future on the instrument?

Darwin:

I would like for the instrument to not be seen as a toy or something that's inferior to guitars, but for ukuleles to be seen as an instrument in its own right.

# Ukulele+

Callum Maciver



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# Introduction

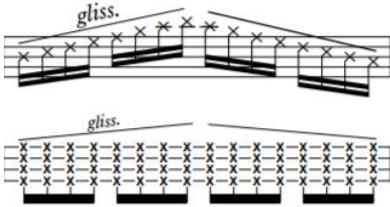
*Welcome to Ukulele +*

This is a learning resource designed for anyone who has an interest in developing their talents through the practice of the ukulele. The following resource is comprised of a series of varied musical pieces that challenge and develop your instrumental abilities. Each piece is accompanied with a learning plan that detail the objectives, performance notes, techniques and themes. At the bottom each learning plan are links to online resources including guide tracks that demonstrating how the piece should be performed, as well as backing tracks to be able to practise and perform with full instrumental backing.

The table below shows the learning framework which highlights all the different ways that this resource will develop your knowledge and technical abilities as a musician!

<b>Learning Framework</b>	<b>Criteria</b>
Instrumental skills	<ul style="list-style-type: none"><li>• Being able to practise and perform increasingly challenging strumming patterns</li><li>• Make use of different voicing to find variations of chords</li><li>• Learning idiomatic techniques: sliding, picking, hammer-ons, pull-offs and utilising muting strings for rhythmical emphasis</li><li>• Develop approach for playing melodies</li><li>• Develop approach for playing accompaniment</li></ul>
Aural and theoretical understanding	<ul style="list-style-type: none"><li>• Reading a combination of notation and tablature to realise music efficiently and accurately</li><li>• Listening skills engaged through the use of guide tracks</li><li>• Rhythm</li><li>• Harmony</li><li>• Texture</li><li>• Expression: articulation, dynamic and tone</li></ul>
Performance skills	<ul style="list-style-type: none"><li>• Application of technique: positioning, tone production and control of expressive qualities</li><li>• Versatility: Being able to change playing styles between compositions</li><li>• Improvisation: using applied learning and technique to instantaneously create new musical material</li><li>• Ensemble: playing with ukulele players as well as working in mixed ensembles</li><li>• Listening: adapt expression and dynamic to suit ensemble and backing track</li></ul>
Personal development	<ul style="list-style-type: none"><li>• Build self-discipline from routine practise</li><li>• Develop an enhanced understanding of different musical genres</li><li>• Develop confidence in ability to perform</li></ul>

<b>Song Title:</b> 3:03 AM	<b>Guide Track:</b> Track 1	<b>Backing Track:</b> Track 1
----------------------------	-----------------------------	-------------------------------

<b>Aim</b>	To introduce the player to the application of ukulele techniques and <b>improvisation</b> within <b>open chord</b> strumming patterns.	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Enhance sense of tone and timbre through the use of <b>open chords</b>.</li> <li>• Introduce the <b>muted strum slide</b> and how techniques can be combined simultaneously to create new sounds.</li> <li>• Experiment with <b>improvised</b> strumming patterns, allowing the player to interpret specific rhythmical sections of the piece.</li> </ul>	
<b>Performance Notes</b>	<p>In this piece, the rhythm of the ukulele has a very light swing on the semi-quavers. It is worth listening to the guide track in order to get a feel for the rhythmic character of the composition. In <i>Bar 58</i> the composition introduces the <b>muted strum slide</b>. This unique sound is achieved by combining two techniques. The first is a muted strum, which is created by strumming with the left hand while the right hand is putting light pressure on the strings, preventing the notes from ringing out and creating a percussive hit. The second technique is a slide, also known as a glissando; created by steadily sliding the left hand along the fret board.</p>	<p><b>Exercise</b></p>  <p><b>NOTE:</b> Even though the chords are muted, moving the finger up the fret board manipulates the pitch of the muted strums creating a percussive glissando sound unique to the ukulele.</p>
<b>Ensemble Notes</b>	<p>-Melody: Intended to be played on the melodica but will work on most melodic instruments. (flute, saxophone, kazoo etc.)</p> <p>-Bass: Fully notated part on the score.</p> <p>-Piano: <b>Improvise</b> light accompaniment following the chords indicated on the score.</p> <p>-Drums: <b>Improvise</b> simple pop beat, reference score for the pauses.</p>	
<b>Prominent Musical Features</b>	<p>-<b>Open chords:</b> Chords that include open/unfretted strings (e.g. C major, only the A string is fretted).</p> <p>-<b>Improvisation:</b> Creating new music spontaneously.</p> <p>-<b>Muted strum slide:</b> Slide fingers across the fret board whilst apply light pressure on the string so the they produce a discernible pitch but do not ring out.</p>	
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/303-am/s-zM8Lp?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj">https://soundcloud.com/callummaciversmusic/303-am/s-zM8Lp?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/3-03-am-backing-track/s-DiT9C?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/3-03-am-backing-track/s-DiT9C?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>	

3:03 AM

# 3:03 AM

**Energetic** ♩ = 100

C G Fsus<sup>2</sup> C G

Ukulele *mp*

Ukulele

Melody

Bass

4 Fsus<sup>2</sup> C G Fsus<sup>4</sup>

Uke. *f*

Uke.

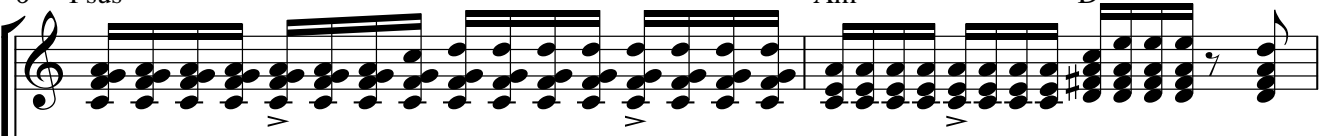
With a light swing

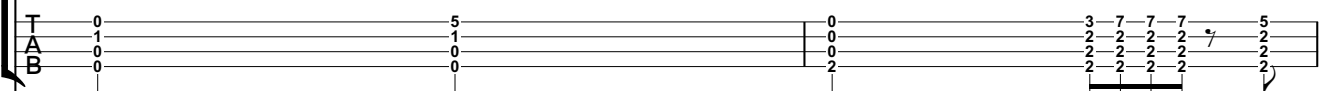
Melody *f*

Bs. *mf*



6 Fsus<sup>2</sup> Am D<sup>7</sup>


Uke. 

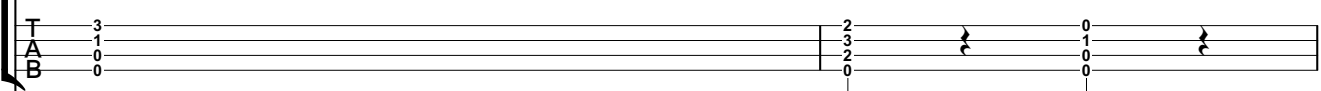
Uke. 





8 Fsus<sup>2</sup> G Fsus<sup>2</sup>

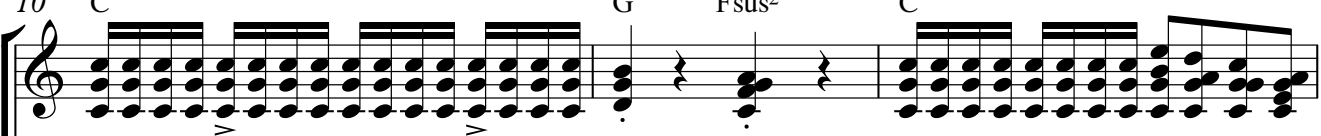
Uke. 

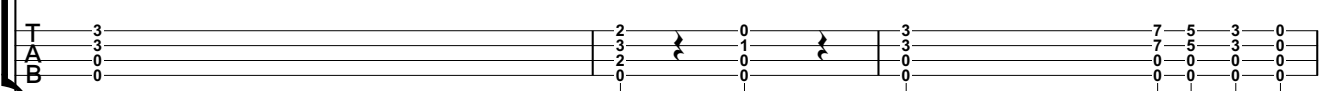
Uke. 





10 C G Fsus<sup>2</sup> C

Uke. 

Uke. 





13 G F#sus2 C D7

Uke.

Uke.

Bs.

16 F#sus2 C G

Uke.

Uke.

Bs.

19 F#sus2 C G

Uke.

Uke.

Bs.

21 Fsus<sup>2</sup> Dm G C G

Uke.

Uke.

*p* *mf*

Bs.

23 Fsus<sup>2</sup> Am D7

Uke.

Uke.

Bs.

25 Fsus<sup>2</sup> G Fsus<sup>2</sup>

Uke.

Uke.

Bs.

27 C G Fsus<sup>2</sup>

Uke.

Uke.

Bs.

29 C G Fsus<sup>2</sup> C

Uke.

Uke.

Bs.

32 D<sup>7</sup> Fsus<sup>2</sup>

Uke.

Uke.

Bs.

*ad Lib.*  
*accompaniment rhythm*

34 C G Fsus<sup>2</sup> C G

Uke. 

Uke. 



Bs. 

37 Fsus<sup>2</sup> Dm G C G Fsus<sup>2</sup>


Uke. 

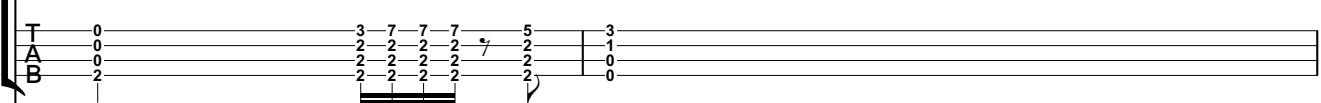
Uke. 





Bs. 

40 Am D<sup>7</sup> Fsus<sup>2</sup>

Uke. 

Uke. 



Bs. 

42 *Em*<sup>7</sup> *Fsus*<sup>2</sup>

Uke. *p*

Uke.

*p*

Bs.

44 *Em* *Fsus*<sup>2</sup> *C* *Dm*<sup>7</sup>

Uke.

Uke.

Bs.

47 *Gsus*<sup>4</sup> *G* *D*<sup>7</sup> *Fsus*<sup>2</sup>

Uke.

Uke.

Bs.

50 G F#sus2 C G F#sus2

Uke. *mf*

Uke. T A B

Uke. *f*

Bs. *mf*

53 C G F#sus2

Uke. *mf*

Uke. T A B

Uke. *f*

Bs. *mf*

55 C D7

Uke. *f*

Uke. T A B

Uke. *f*

Bs. *mf*

Muted stum style \*reference lesson plan

57 Fsus<sup>2</sup>

Uke. *gliss.*

Uke. *gliss.*

Bs.

Detailed description: This system covers measures 57 and 58. The Uke. part starts with a tremolo of Fsus2 chords (indicated by a > symbol) and then transitions into a glissando (indicated by a line with 'x' marks and the word 'gliss.'). The guitar part shows the fretting for the tremolo (0-1-0-0) and the glissando (3-1-0-0). The bass part has a simple bass line with notes on the 2nd and 4th strings.

59 C G Fsus<sup>2</sup> C G

Uke. *p*

Uke.

Bs.

Detailed description: This system covers measures 59, 60, and 61. The Uke. part features a tremolo of C, G, and Fsus2 chords, marked with a piano (*p*) dynamic. The guitar part shows the fretting for these chords: C (3-2-3-3), G (2-3-3-2), and Fsus2 (0-1-0-0). The bass part has a simple bass line with notes on the 2nd and 4th strings.

62 Fsus<sup>2</sup> C G

Uke.

Uke.

Bs.

Detailed description: This system covers measures 62, 63, and 64. The Uke. part features a tremolo of Fsus2, C, and G chords. The guitar part shows the fretting for these chords: Fsus2 (0-1-0-0), C (3-2-3-3), and G (2-3-3-2). The bass part has a simple bass line with notes on the 2nd and 4th strings.



64 Fsus<sup>2</sup> Am D<sup>7</sup>

Uke.

Uke.

*ad Lib.*

Bs.

*ad Lib.*  
accompaniment rhythm

66 Fsus<sup>2</sup> C G

Uke.

Uke.

*f*

*f*

Bs.

*mf* *f*

68 Fsus<sup>2</sup> C G Fsus<sup>2</sup> Dm G

Uke.

Uke.

Bs.

71 C G Fsus<sup>2</sup> Am rit. D<sup>7</sup> Fsus<sup>2</sup>

Uke. *p*

Uke.

Bs. *rit.* *p*

The image shows a musical score for Ukelele and Bass. The Ukelele part is written in treble clef and consists of six measures. The first three measures are marked with double slashes (//) and correspond to chords C, G, and Fsus<sup>2</sup>. The last three measures are marked with a 'rit.' (ritardando) and correspond to chords Am, D<sup>7</sup>, and Fsus<sup>2</sup>. The dynamics are marked 'p' (piano) at the end of the Am and D<sup>7</sup> chords. The Bass part is written in bass clef and consists of six measures. The first three measures are marked with double slashes (//). The last three measures are marked with a 'rit.' (ritardando) and 'p' (piano). A guitar fretboard diagram is shown between the two Ukelele staves, with strings labeled T, A, B and fret numbers 3, 3, 2, 2, 0, 5, 0, 1, 0, 2, 3, 2, 3, 1, 0, 0.

Ukulele

3:03 AM

Energetic ♩ = 100

Ukulele

Ukulele

C G Fsus<sup>2</sup> C G

*mp*

Uke.

Uke.

With a light swing

4 Fsus<sup>2</sup> C G Fsus<sup>4</sup>

*f*

Uke.

Uke.

6 Fsus<sup>2</sup> Am D<sup>7</sup>

Uke.

Uke.

8 Fsus<sup>2</sup> G Fsus<sup>2</sup>

*mf*

Uke.

Uke.

10 C G Fsus<sup>2</sup> C

Uke.

Uke.

13 G Fsus<sup>2</sup> C D<sup>7</sup>

16 Fsus<sup>2</sup> C G

Uke. *mp*

Uke. T 0 3 3 3 2 2  
A 1 1 1 1 3 3  
B 0 0 0 0 0 0

19 Fsus<sup>2</sup> C G

Uke.

Uke. T 0 3 3 2 2  
A 1 1 1 3 3  
B 0 0 0 0 0

21 Fsus<sup>2</sup> Dm G C G

Uke. *mf*

Uke. T 0 0 3 3 2 2  
A 1 1 2 3 3 3  
B 0 2 0 0 0 0

23 Fsus<sup>2</sup> Am D<sup>7</sup>

Uke.

Uke. T 0 5 0 3 7 7 7 5  
A 1 1 0 2 2 2 2 2  
B 0 0 2 2 2 2 2 2

25 Fsus<sup>2</sup> G Fsus<sup>2</sup>

Uke. *f*

Uke. T 3 2 0 1 1  
A 3 3 0 1 1  
B 0 0 0 0 0

27 C G Fsus<sup>2</sup> C

Uke.

Uke. T 3 2 0 0 7 5 3 0  
A 3 3 0 0 7 5 3 0  
B 0 0 0 0 0 0 0 0

30 G F#sus<sup>2</sup> C D<sup>7</sup>

Uke.

Uke.

*ad Lib.*  
*accompaniment rhythm*

33 F#sus<sup>2</sup> C G F#sus<sup>2</sup>

Uke.

Uke.

36 C G F#sus<sup>2</sup> Dm G C G F#sus<sup>2</sup> Am D<sup>7</sup>

Uke.

Uke.

41 F#sus<sup>2</sup> Em<sup>7</sup>

Uke.

Uke.

43 F#sus<sup>2</sup> Em

Uke.

Uke.

45 F#sus<sup>2</sup> C Dm<sup>7</sup> G#sus<sup>4</sup> G

Uke.

Uke.

48 D7 Fsus<sup>2</sup> G Fsus<sup>2</sup>

Uke. *mf*

Uke.

51 C G Fsus<sup>2</sup> C

Uke. *f*

Uke.

54 G Fsus<sup>2</sup> C D7

Uke.

Uke.

57 Fsus<sup>2</sup>

Uke. *gliss.*

Uke. *gliss.*

Muted stum style \*reference lesson plan

59 C G Fsus<sup>2</sup> C G

Uke. *p*

Uke.

62 Fsus<sup>2</sup> C G

Uke.

Uke.

64 F<sub>sus</sub><sup>2</sup> Am D<sup>7</sup>

Uke.

Uke.

*ad Lib.*  
*accompaniment rhythm*

66 F<sub>sus</sub><sup>2</sup> C G F<sub>sus</sub><sup>2</sup>

Uke.

Uke.

**f**

69 C G F<sub>sus</sub><sup>2</sup> D<sub>m</sub> G C G F<sub>sus</sub><sup>2</sup> Am D<sup>7</sup> F<sub>sus</sub><sup>2</sup>

Uke.

Uke.

**p**

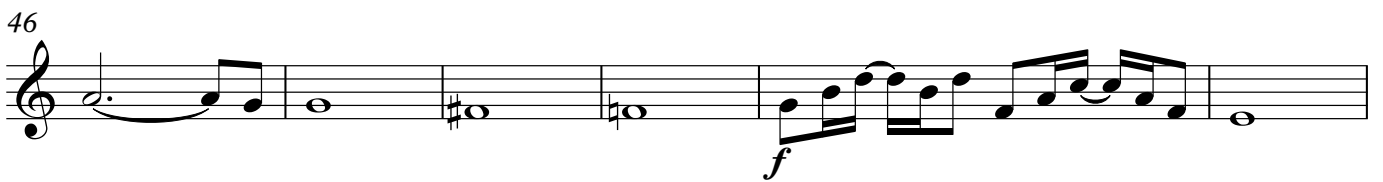
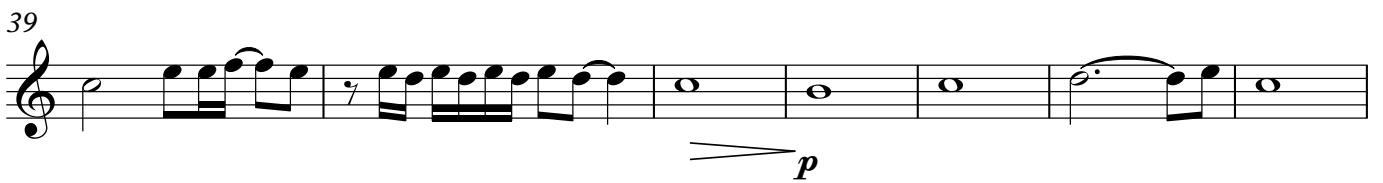
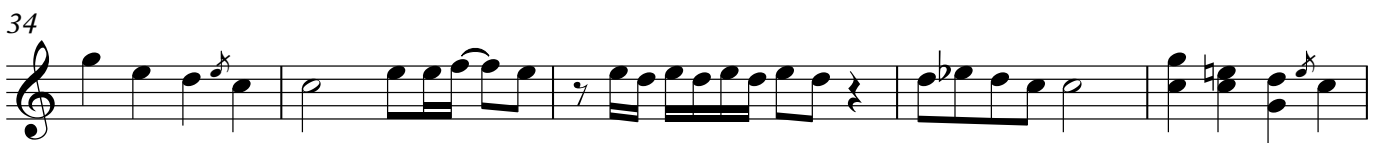
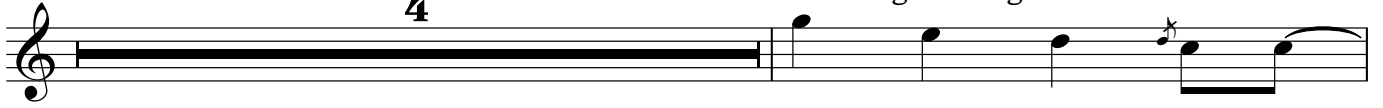
# 3:03 AM

## Melody

Energetic

$\text{♩} = 100$   
4

With a light swing



V.S.



2

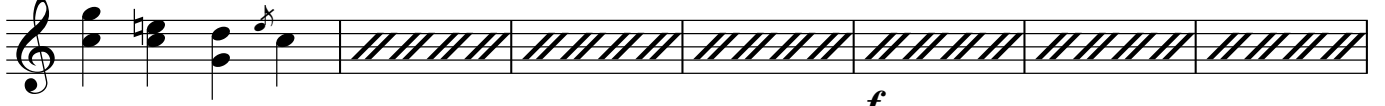
Melody

58



63

*ad Lib.*



*f*

70

*rit.*



*p*

# 3:03 AM

Bass

Energetic

$\text{♩} = 100$   
4

mf

6

11

16

3  
p < mf

23

28

33

37

41

p

50

mf

V.S.

2

Bass

55

61

68

71

<b>Song Title:</b> A Major Step	<b>Guide Track:</b> Track 2	<b>Backing Track:</b> Track 2
---------------------------------	-----------------------------	-------------------------------

<b>Aim</b>	To demonstrate how the player can explore harmonic possibilities of the ukulele, four-strings in common tuning. (G, C, E, A)
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Explore the key of A major through the manipulation of the G and C strings.</li> <li>• Exercise even <b>finger-style playing</b> through the use of arpeggios.</li> <li>• Develop expression and dynamic by emphasising the melodic line, which can be identified by the downward stems on the notation.</li> </ul>
<b>Performance Notes</b>	This piece contains a melodic line embedded within the <b>arpeggios</b> , which remains present throughout, carefully observe the notes with double stems, they will be useful in identifying the melodic line. The player should focus on making the <b>arpeggios</b> as even as possible, adding very light emphasis on the melodic notes to help them ring out. When this balance of even <b>arpeggios</b> and melodic emphasis is achieved, the result should be that of a tranquil timbre.
<b>Ensemble Notes</b>	<p>-Piano: Focus on creating a tranquil texture to accompany the ukulele. Dynamic must be soft and light.</p> <p>-Drums: It is preferable to experiment with different forms of lighter percussion such as woodblocks, shaker and finger snaps as opposed to a traditional drum kit.</p>
<b>Prominent Musical Features</b>	<ul style="list-style-type: none"> <li>- <b>Finger-style picking:</b> The plucking of strings with fingers.</li> <li>- <b>Arpeggios:</b> The notes of a chord played in rapid succession.</li> <li>- <b>Chord voicing:</b> The arrangement of different pitches in a chord.</li> </ul>
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/a-major-step/s-t0aLw?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj">https://soundcloud.com/callummaciversmusic/a-major-step/s-t0aLw?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/a-major-step-backing-track/s-ZqDf7?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/a-major-step-backing-track/s-ZqDf7?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>

# A Major Step

# A Major Step

Sweetly ♩ = 90

Dmaj<sup>7</sup>

C<sup>#</sup>7

F<sup>#</sup>m

F<sup>#</sup>m<sup>7</sup>

B<sup>7</sup>

Dmaj<sup>7</sup>

Ukulele

mf

Ukulele

Percussion

Bass

Uke.

mf

Uke.

Dr.

Bass

Uke.

mf

Uke.

Dr.

Bass

13 A

Uke. *mp*

Uke. T A B

Dr.

Bass

15 D

Uke.

Uke. T A B

Dr.

Bass

17 A

Uke.

Uke. T A B

Dr.

Bass

19 D F#m E

Uke.

Uke.

Dr.

Bass

22 D F#m E D

Uke.

Uke.

Dr.

Bass

25 F#m B7 D

Uke.

Uke.

Dr.

Bass



28 *mp* Esus<sup>4</sup> B<sup>7</sup>

Uke.

Uke.

Dr.

Bass

30 *mp* Dmaj<sup>7</sup> Emaj<sup>7</sup>

Uke.

Uke.

Dr.

Bass

32 E Emaj<sup>7</sup> E<sup>7</sup> Emaj<sup>7</sup>

Uke.

Uke.

Dr.

Bass

34 E Emaj<sup>7</sup> E<sup>7</sup> Emaj<sup>7</sup> F#maj<sup>7</sup>

Uke.

Uke.

Dr.

Bass

37 E Emaj<sup>7</sup> F#maj<sup>7</sup> E

Uke.

Uke.

Dr.

Bass

40 Emaj<sup>7</sup> F#maj<sup>7</sup> E D

Uke.

Uke.

Dr.

Bass



52 F#m B<sup>7</sup> D

Uke.

Uke.

Dr.

Bass

54 A

Uke.

Uke.

Dr.

Bass

Ukulele

# A Major Step

Sweetly ♩ = 90

Dmaj7 C#7 F#m F#m7 B7 Dmaj7 C#7

Ukulele

Ukulele

Uke.

Uke.

Uke.

Uke.

Uke.

Uke.

Uke.

Uke.

Uke.

Uke.

19 D F#m E

Uke.

Uke.

22 D F#m E D

Uke.

Uke.

25 F#m B7 D

Uke.

Uke.

28 Esus4 B7

Uke.

Uke.

30 Dmaj7 Emaj7

Uke.

Uke.

32 E Emaj7 E7 Emaj7

Uke.

Uke.

34 E Emaj7 E7 Emaj7 F#maj7

Uke.

Uke.

37 E Emaj7 F#maj7 E

Uke.

Uke.

40 Emaj7 F#maj7 E D

Uke.

Uke.

43 A

Uke.

Uke.

46 D F#m E

Uke.

Uke.

49 D F#m E D

Uke.

Uke.

52 F#m B7 D

Uke.

Uke.

54 A

Uke.

Uke.

*p*



# A Major Step

Percussion

Sweetly ♩ = 90

9

19

24

28

48

# A Major Step

Bass

Sweetly ♩ = 90

8

*mf*

16

25

*mp*

34


43

*mf*

50

*p*

<b>Song Title:</b> Bumpy Road	<b>Guide Track:</b> Track 3	<b>Backing Track:</b> Track 3
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<b>Aim</b>	To employ the use of extended techniques to enhance the player's understanding of the ukulele's percussive capabilities.	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Develop internal sense of tempo.</li> <li>• Use <b>muted strumming</b>, rests and <b>glissandos</b> to enhance the learner's playing style.</li> <li>• Explore the idea of how <b>chord inversions</b> can be used to create variation in tone and timbre.</li> </ul>	
<b>Performance Notes</b>	<p>There is a strong technical emphasis on the combination of <b>muted strumming</b> and slides. The muted strum slide makes a return in this piece, playing a much more significant role. This piece will also strengthen your sense of rhythm, when playing along to the backing track. It will be down to you as the performer to maintain the tempo without the assistance of any extra instrumentation from <i>Bar 6</i> to <i>Bar 14</i>. This eight-bar passage will require you to consciously count the beats and remain consistent in order to stay in sync with the backing track. Watch out for the triplets at the end of the passage!</p>	<p><b>Exercise</b></p>  <p>This phrase is the foundation on which the whole composition is built around. Take time to perfect the <b>glissandos</b> (slides) between the chords in order to emphasize the blues style. NOTE: The piece is build around two <b>inversions</b> of the G Major chord and how different they sound even though they are the same chord.</p>
<b>Ensemble Notes</b>	<p>-Bass: Fully notated part on the score. -Drums: Improvise simple heavy blues beat, reference score for the pauses. -Melody: Can be performed on guitar, melodica, or piano: whatever the performer feels is best in keeping with the blues aesthetic.</p>	
<b>Prominent Musical Features</b>	<p>-<b>Muted strumming:</b> The use of the left hand putting light pressure on the strings to create a muted sound, not allowing the strings to resonate, whilst the right hand strums. -<b>Chord inversions:</b> The arrangement of notes in a chord in relation to the root note. -<b>Triplets:</b> A group of three notes in the duration of two notes, these are identified in the score with a '3' above the notes. -<b>Glissando:</b> Sliding along the fret-board from one chord/note to another.</p>	
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/bumpy-road/s-FHBO7?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj">https://soundcloud.com/callummaciversmusic/bumpy-road/s-FHBO7?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/bumpy-road-backing-track/s-yvNfy?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/bumpy-road-backing-track/s-yvNfy?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>	

# Bumpy Road

# Bumpy Road

**Swing** ♩ = 124

Ukulele

*gliss.* **f** G F# G F

Ukulele

Melody

**mf**

Bass

**f**

4 G F# G F Em D F# G

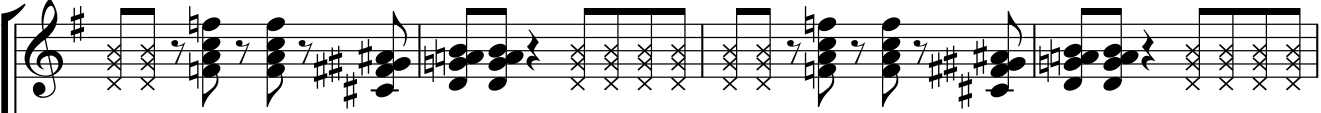
Uke.

Uke.

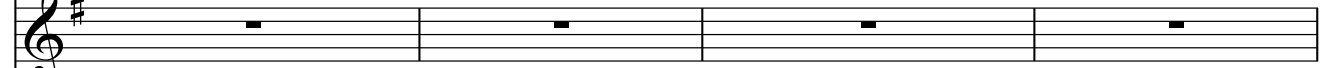
Solo

Bs.

7 F F# G F F# G


Uke. 

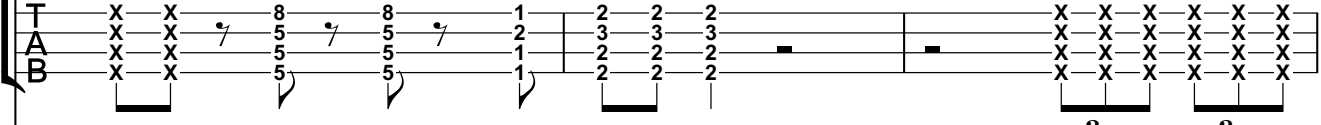
Uke. 

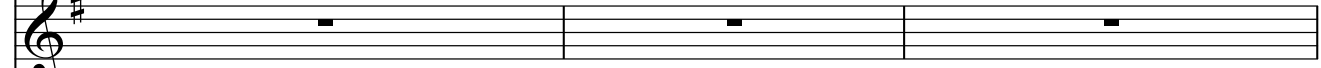
Solo 

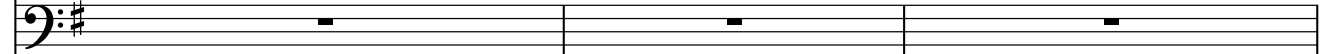
Bs. 

11 F F# G

Uke. 

Uke. 

Solo 

Bs. 

14 G F# G F G F# G

Uke.

Uke.

Solo

Bs.

17 F Em D F# G G7

Uke.

Uke.

Solo

Bs.

20 G G<sup>7</sup> G G<sup>7</sup>

Uke.

Uke.

Solo

Bs.

24 G G<sup>7</sup> G<sup>6</sup> G<sup>7</sup>

Uke.

Uke.

Solo

Bs.

*mp*



28

Uke. *f* *mp*

Uke. T A B

Solo

Bs. *f*

33

Uke. *G7* *G* *G7*

Uke. T A B

Solo

Bs.

36 G G<sup>7</sup> G

Uke.

Uke.

Solo

Bs.

39 G<sup>7</sup> G

Uke.

Uke.

Solo

Bs.

43

Uke.

Uke.

Solo

Bs.

47

Uke.

Uke.

Solo

Bs.

51

Uke. *F* *G* *G* *F#* *G*

Uke. T A B

Solo *mf*

Bs. *f*

55

Uke. *F* *G* *F#* *G* *F* *Em* *D* *F#*

Uke. T A B

Solo

Bs.

58 **G** **G7**

Uke. *mp*

Uke. T A B

Solo *ff*

Bs.

60 **G** **G7** **G**

Uke. *f*

Uke. T A B

Solo

Bs.

Ukulele

# Bumpy Road

Swing ♩ = 124

Ukulele

Ukulele

Uke.

Uke.

Uke.

Uke.

Uke.

Uke.

Uke. 13 G F# G F G F# G

Uke. T A B 2 3 2 2 9 10 10 2 10 8 2 2 9 10 10 10

Uke. 16 F Em D F# G G7

*mp*

Uke. T A B 8 5 5 7 5 5 1 2 2 2 2 2 2 2 2 2 2 2 2 2

Uke. 19 G G7

Uke. T A B 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Uke. 21 G G7 G

Uke. T A B 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

25 *G*<sup>7</sup> *G*<sup>6</sup> *G*<sup>7</sup> *G*

Uke. *p* *f*

Uke.

31 *G*<sup>7</sup> *G*

Uke. *mp*

Uke.

34 *G*<sup>7</sup> *G* *G*<sup>7</sup>

Uke.

Uke.

37 *G* *G*<sup>7</sup> *G*

Uke.

Uke.

41

Uke.

Uke.



45 G G°

Uke. *mp*

Uke.

49 G F G

Uke.

Uke.

53 G F# G F G F# G

Uke. *f*

Uke.

56 F Em D F# G G7

Uke. *mp*

Uke.

59 G G7 G

Uke. *f*

Uke.

# Bumpy Road

Melody

Swing ♩ = 124

6 *mf* 8

17 *p*

24 2

32

36

40 8 *p*

51 2 *mf*

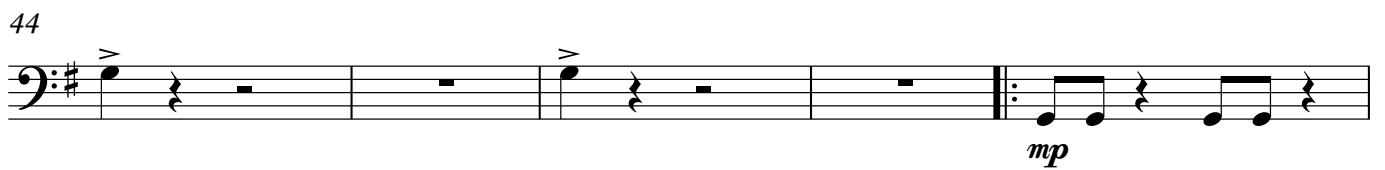
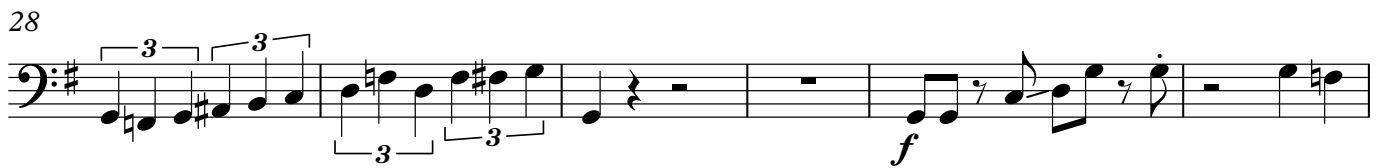
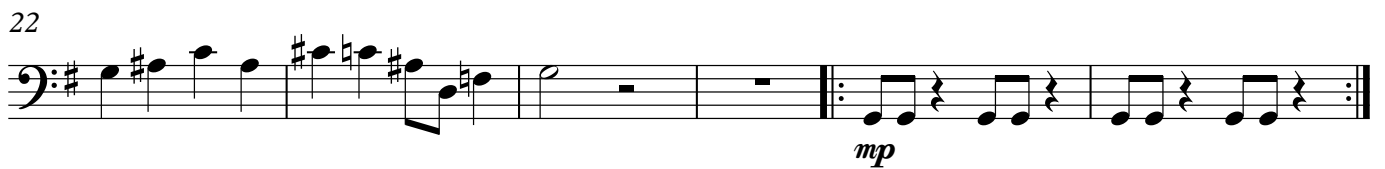
57 *ff*

60

# Bumpy Road

Bass

Swing ♩ = 124



2

Bass

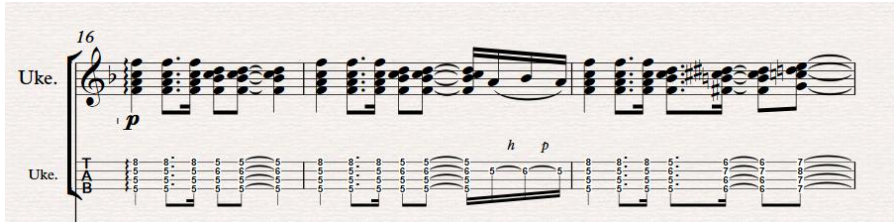
54

Musical staff for measures 54-57. The staff is in bass clef with a key signature of one sharp (F#). Measure 54 starts with a forte (*f*) dynamic and contains a quarter note G2, an eighth note G2, a quarter note A2, an eighth note A2, a quarter note B2, and an eighth note B2. Measure 55 contains a whole rest followed by a quarter note C3 and a quarter note B2. Measure 56 contains a quarter note G2, an eighth note G2, a quarter note A2, an eighth note A2, a quarter note B2, and an eighth note B2. Measure 57 contains an eighth note B2, an eighth rest, a quarter note C3, an eighth rest, a quarter note B2, an eighth rest, a quarter note A2, an eighth rest, a quarter note G2, and an eighth note G2.

58

Musical staff for measures 58-61. The staff is in bass clef with a key signature of one sharp (F#). Measure 58 contains a quarter note G2, an eighth note G2, a quarter note A2, an eighth note A2, a quarter note B2, and an eighth note B2. Measure 59 contains a whole rest followed by a quarter note C3 and a quarter note B2. Measure 60 contains a quarter note G2, an eighth note G2, a quarter note A2, an eighth note A2, a quarter note B2, and an eighth note B2. Measure 61 contains an eighth note B2, an eighth rest, a quarter note C3, an eighth rest, a quarter note B2, an eighth rest, a quarter note A2, an eighth rest, a quarter note G2, and an eighth note G2. The staff ends with a double bar line.

<b>Song Title:</b> The Lakeside	<b>Guide Track:</b> Track 4	<b>Backing Track:</b> Track 4
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<b>Aim</b>	To develop the player's understanding of the ukulele's capabilities as a lead/solo instrument.
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Build an understanding of melodic construction.</li> <li>• Use techniques such as the <b>hammer on</b> and the <b>pull off</b> to shape the tone and expression of the melodic line.</li> <li>• Utilise dynamics to contrast different sections of the piece.</li> </ul>
<b>Performance Notes</b>	<p><b>Exercise</b></p>  <p>In comparison to the previous compositions, this piece explores the world of melodic ukulele playing and introduces a couple of new techniques to add to your practice, <b>hammer-ons</b> and <b>pull-offs</b> (which you can identify in the scores as the <i>h</i> and <i>p</i> written above specific slurs). To play a <b>hammer-on</b>, simply move from a lower note to a higher note only plucking the string once; doing this vice versa results in a pull-off. It is an extremely fun technique to play around with and very useful when developing your melodic practice.</p> <p>NOTE: Also be aware of those off beat chords in <i>Bar 18</i></p>
<b>Ensemble Notes</b>	<p>Whilst the guide and backing tracks are available for the purposes of practice, they are not mandatory regarding the performance of composition. As the piece was originally constructed as an exploration in to the role of the ukulele as a solo instrument, it can effectively be performed without the aid of a backing track.</p> <p>However, if the performer would like to perform with another instrument, the accompaniment as notated works equally and effectively on piano or synth.</p>
<b>Prominent Musical Features</b>	<p>-<b>Melody:</b> A lead line of notes, a tune.</p> <p>-<b>Hammer-on:</b> move up from a lower to a higher note on a string while only plucking the string once.</p> <p>-<b>Pull-off:</b> move down from a higher note to a lower note on a string while only plucking the string once.</p>
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/the-lakeside/s-13ZRZ?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyi">https://soundcloud.com/callummaciversmusic/the-lakeside/s-13ZRZ?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyi</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/the-lakeside-backing-track/s-3rf95?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/the-lakeside-backing-track/s-3rf95?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>

# The Lakeside

# The Lakeside

Tranquil ♩ = 75

Ukulele

Ukulele

Piano

Chords: F, C, F, C, Gm7

Dynamics: *mp*

Piano dynamics: *mf*, *mp*

5

Uke.

Uke.

Pno.

Chords: C, F, Dm, C, Bb6

Dynamics: *p*

9 Dm C F Dm C Gm Fmaj7 C

Uke.

Uke.

Pno.

12 F Dm C

Uke.

Uke.

Pno.

16 F Bb F Bb F Bb(add9) B(add9) C(add9)

Uke.

Uke.

Pno.



19 Dm A(b13) F G7

Uke.

Uke.

Pno.

22 Bb(add9) C(add9) F C7

Uke.

Uke.

Pno.

25 F C7 Gm7

Uke.

Uke.

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

Pno.

27 C F

Uke.

Uke.

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

Pno.

29 Dm C F

Uke.

Uke.

Pno.

*p*

The image shows a musical score for two instruments: Ukulele (Uke.) and Piano (Pno.). The score is in a key signature of one flat (B-flat major or D minor) and starts at measure 29. The Uke. part is written in a treble clef and features a melody with a Dm chord at the beginning, a C chord in the middle, and an F chord at the end. The Pno. part is written in a grand staff (treble and bass clefs) and provides a rhythmic accompaniment. The score includes a guitar-style fretboard diagram for the Uke. part and a piano dynamic marking 'p'.

Ukulele

# The Lakeside

Tranquil **Tranquil** ♩ = 75

Ukulele

Ukulele

Chords: F C F C Gm7

Dynamics: *mp*

Uke.

Uke.

Chords: C F Dm C Bb6

Dynamics: *p*

Uke.

Uke.

Chords: Dm C F Dm C Gm Fmaj7 C

Dynamics: *mf*, *p*, *p*, *p*

Uke.

Uke.

Chords: F Dm C F Bb

Dynamics: *p*

Uke.

Uke.

Chords: F Bb F Bb(add9) B(add9) C(add9)

Dynamics: *h*, *p*

Uke.

Uke.

Chords: Dm A(b13) F G7 Bb(add9) C(add9)

Dynamics: *mp*

23

Uke. *F C<sup>7</sup> F C<sup>7</sup> Gm<sup>7</sup>*

Uke.

T 7 5 3 0 1 0 1 0 1 0 1 0 1 1 3 1 1

A 8 7 3 0 0 0 0 0 0 0 0 0 0 2 1 1 1

B 7 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

27

Uke. *C F Dm C F*

Uke.

T 3 3/5 3 0 1 1 1 3 0 0 1 1 3 0 3 7 8 7 5 7 8

A 0 0 3 0 0 1 0 0 0 1 1 2 2 2 0 0 5 4 3 2 1

B 0 0 2 2 2 2 2 2 2 2 2 2 2 2 0 0 5 4 3 2 1

# The Lakeside

Piano

♩ = 75

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 75. The first staff (treble clef) begins with a melody starting on G4, moving up stepwise to B4, then down to A4, G4, and F4. The second staff (bass clef) has a whole rest in measure 1, then enters in measure 2 with a bass line starting on G2, moving up to A2, B2, and C3. Dynamics are marked *mf* in measure 1 and *mp* in measure 2. The piece concludes in measure 4 with a final chord in the right hand.

Musical notation for measures 5-8. The right hand features a series of chords: a triad of G4-B4-D5 in measure 5, followed by a dyad of G4-B4 in measure 6, and a triad of G4-B4-D5 in measure 7. The left hand provides a bass line with notes G2, A2, B2, and C3. Dynamics are *mf* in measure 5 and *mp* in measure 6.

Musical notation for measures 9-14. The right hand has a complex texture with many beamed eighth notes and chords. The left hand has a steady bass line with notes G2, A2, B2, and C3. Dynamics are *mf* in measure 9 and *mp* in measure 10.

Musical notation for measures 15-20. The right hand has a series of chords and melodic fragments. The left hand has a bass line with notes G2, A2, B2, and C3. Dynamics are *p* in measure 15 and *mf* in measure 16.

Musical notation for measures 21-24. The right hand has a series of chords and melodic fragments. The left hand has a bass line with notes G2, A2, B2, and C3. Dynamics are *p* in measure 21 and *mp* in measure 22.

Musical notation for measures 25-28. The right hand has a series of chords and melodic fragments. The left hand has a bass line with notes G2, A2, B2, and C3. Dynamics are *p* in measure 25 and *mp* in measure 26.

V.S.

2

Piano

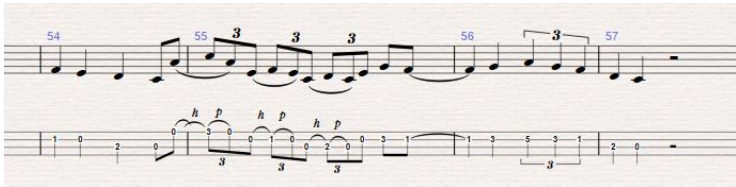
27

Musical notation for measures 27 and 28. The piece is in a minor key, indicated by a flat sign on the bass clef. The music is written for piano in a 3/4 time signature. The right hand features a melodic line with eighth-note chords and rests, while the left hand plays a steady eighth-note accompaniment. The dynamics are marked as piano.

29

Musical notation for measures 29 and 30. The notation continues from the previous system. In measure 29, the right hand has a long horizontal line above the staff, indicating a sustained chord. In measure 30, the right hand plays a final chord, and the piece concludes with a double bar line. The dynamics are marked as piano (*p*).

<b>Song Title:</b> Sunshine Girl	<b>Guide Track:</b> Track 5	<b>Backing Tracks:</b> Track 5, 6, 7
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<b>Aim</b>	Apply expression and extended instrumental techniques in collaboration with another ukulele player.	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To use <b>dynamics</b> and musical expression to appropriately balance the melody and accompaniment between two ukulele players.</li> <li>Use extended techniques such as <b>hammer-ons</b> and <b>pull offs</b> to heighten the expressive qualities of the melody.</li> </ul>	
<b>Performance Notes</b>	Time to grab a companion and take on the first of two duets available in this portfolio! Note the long repeat from Bar 9 to Bar 40.	<b>Exercise</b>  <p>The 'h' represents a <b>Hammer on</b> and the 'p' represents a <b>Pull off</b>. *Reference the 'Prominent Music Features' box.</p>
<b>Ensemble Notes</b>	<p>Finding the correct balance between the performers is vital for the success of this piece. When playing the melody, the performer must utilise expression and <b>dynamics</b> to ensure the piece has clarity, and a folk-like quality. When playing the accompaniment, it is important to play comparatively softer in order to allow the melody to sing out.</p> <p>-Piano: Fully notated part on the score.          -Drums: Improvise folk beat with a light swing.</p>	
<b>Prominent Musical Features</b>	<p>-<b>Dynamics:</b> The variation and volume and tone.          - <b>Triplets:</b> A group of three notes in the duration of two notes, these can be identified in the score with a '3' above the notes.          -<b>Hammer-on:</b> move up from a lower to a higher note on a string while only plucking the string once.          -<b>Pull-off:</b> move down from a higher note to a lower note on a string while only plucking the string once.</p>	
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/sunshine-girl/s-lkgfQ?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj">https://soundcloud.com/callummaciversmusic/sunshine-girl/s-lkgfQ?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/sunshine-girl-backing-track/s-Whhpv?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/sunshine-girl-backing-track/s-Whhpv?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p> <p>Backing Track (Ukulele 1): <a href="https://soundcloud.com/callummaciversmusic/sunshine-girl-bt-ukulele-1-backing-track/s-lRmkN?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/sunshine-girl-bt-ukulele-1-backing-track/s-lRmkN?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p> <p>Backing Track (Ukulele 2): <a href="https://soundcloud.com/callummaciversmusic/sunshine-girl-ukulele-2backing-track/s-HKtrR?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/sunshine-girl-ukulele-2backing-track/s-HKtrR?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>	



# Sunshine Girl

# Sunshine Girl

Swing ♩ = 110  
F

Am

Bb

G

Ukulele

Ukulele

Ukulele 2

Ukulele 2

Piano

5 Bb Db C B Bb Dm C F

Uke.

Uke.

Uke.

Uke.

Pno.

10 Am Bb C F

Uke.   
 Uke.   
 Uke.   
 Uke.   
 Pno.

14 Am Bb C Dm

Uke.   
 Uke.   
 Uke.   
 Uke.   
 Pno.

18 C F B $\flat$  Gm $^7$

Uke. 

Uke. 

Uke. 

Uke. 

Pno. 

22 Am B $\flat$  B C F

Uke. 

Uke. 

Uke. 

Uke. 

Pno. 

26 F<sup>7</sup> B<sup>b</sup> B C B B<sup>b</sup>

Uke.

Uke.

Uke.

Uke.

Pno.

30 F C G<sup>11</sup> Am B<sup>b</sup> C F

Uke.

Uke.

Uke.

Uke.

Pno. *p* *mf*

34 F<sup>7</sup> B<sup>b</sup> B C B B<sup>b</sup>

Uke.

Uke.

Uke.

Uke.

Pno.

38 F C Dm

Uke.

Uke.

Uke.

Uke.

Pno.

42 C B $\flat$  G

Uke.

Uke.

Uke.

Uke.

Pno.

45 Dm C B $\flat$  G

Uke.

Uke.

Uke.

Uke.

Pno.

49 B $\flat$  F C F Am B $\flat$

Uke.

Uke.

Uke.

Uke.

Pno.

54 F Am

Uke.

Uke.

Uke.

Uke.

Pno.



57  $B\flat$  C Dm C

Uke. *mf*

Uke. *p*

Uke.

Pno. *pp*

61 F  $B\flat$   $Gm^7$  Am

Uke.

Uke.

Uke.

Uke.

Pno.

65 B $\flat$  C F F $^7$

Uke. *mp*

Uke. T A B

Uke. *mf* *p*

Uke. T A B

Pno.

69 B $\flat$  C B $\flat$  F

Uke.

Uke. T A B

Uke.

Uke. T A B

Pno.

73 C G<sup>11</sup> Am B<sup>b</sup> C F F<sup>7</sup>

Uke. *f*

Uke. *mf*

Uke.

Pno.

77 B<sup>b</sup>(add9) B C B B<sup>b</sup> F

Uke.

Uke.

Uke.

Uke.

Pno.

81 C F Am

Uke. *f*

Uke.

Uke. *f*

Uke.

Pno.

85 Bb C F

Uke.

Uke.

Uke.

Uke.

Pno.

88 Am B $\flat$  C B $\flat$ (add9)

Uke. *p*

Uke. *mf* *p*

Uke.

Pno. *ppp*

*rit.*

# Sunshine Girl

**Swing** ♩ = 110

F Am Bb G Bb Db C B Bb

Ukulele

Ukulele

8 Dm C F Am Bb C

Uke.

Uke.

13 F Am Bb C Dm

Uke.

Uke.

18 C F Bb Gm7

Uke.

Uke.

22 Am Bb B C F

Uke. *f*

Uke. T A B 7 1 7 0 7 1 7 0 7 1 5 3 3 1 1 1 1 1 1 3

26 F7 Bb B C B Bb

Uke.

Uke. T A B 3 7 3 3 3 1 3 1 1 1 3 3 2 0 1 2 5

30 F C G11 Am Bb C

Uke.

Uke. T A B 5 3 3 7 1 3 0 0

33 F F7

Uke.

Uke. T A B 1 1 1 1 1 1 3 3 7 3 3 3

35  $B\flat$  B C B  $B\flat$  F

Uke.

Uke.

39 C Dm C  $B\flat$  G

Uke.

Uke.

44 Dm C  $B\flat$  G

Uke.

Uke.

48  $B\flat$  F C F Am

Uke.

Uke.

53  $B\flat$  F Am

Uke.

Uke.



57 B $\flat$  C Dm C

Uke. *mf*

Uke. T A B 2 0 3 1 0 3 0 1 0 0 3 1 0 1 0

61 F B $\flat$  Gm $^7$  Am

Uke.

Uke. T A B 0 5 5 7 3 1 1 1 3 3 0 3 0 3 1 1 0 1 1 0

65 B $\flat$  C F F $^7$

Uke. *mp*

Uke. T A B 0 1 5 3 3 1 1 1 1 1 1 3 3 3 3 3

69 B $\flat$  C B $\flat$  F C

Uke.

Uke. T A B 1 3 1 1 1 3 3 2 0 1 2 5 5 3 3 1 3 0 0

74 G<sup>11</sup> Am B<sup>b</sup> C F F<sup>7</sup> B<sup>b</sup>(add9) B C

Uke. *f*

Uke. T A B

78 B B<sup>b</sup> F C

Uke.

Uke. T A B

83 F Am B<sup>b</sup> C F

Uke. *f*

Uke. T A B

88 Am B<sup>b</sup> C B<sup>b</sup>(add9)

Uke. *p*

Uke. T A B

**rit.** . . . . .

# Sunshine Girl

Swing ♩ = 110

Ukulele

*mp*

Ukulele

T	4	0	0	1
A	4	1	0	1
B	4	0	2	2

Uke.

Uke.

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

Uke.

*mf*

Uke.

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

Uke. 13 F Am B $\flat$  C

Uke. T 0 0 1 1 A 1 0 1 1 B 2 2 3 3

Uke. 17 Dm C F B $\flat$  Gm $^7$

Uke. T 0 3 0 1 1 A 1 0 1 1 B 2 0 2 3 2

Uke. 22 Am B $\flat$  B C

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

Uke. 25 F F $^7$  B $\flat$  B C

Uke. T 0 0 1 1 A 1 0 1 1 B 2 2 3 3

28 B B $\flat$  F C

Uke.

Uke.

32 G $^{11}$  Am B $\flat$  C F F $^7$  B $\flat$  B C

Uke.

Uke.

36 B B $\flat$  F C

Uke.

Uke.

40 Dm C B $\flat$  G

Uke.

Uke.

44

Uke. *Dm C B $\flat$  G*

Uke.

48

Uke. *B $\flat$  F C F*

Uke.

52

Uke. *Am B $\flat$  F*

Uke.

56

Uke. *Am B $\flat$  C Dm C*

Uke.

60 F B $\flat$  Gm $^7$  Am

Uke.

Uke.

65 B $\flat$  C F F $^7$

Uke.

Uke.

69 B $\flat$  C B $\flat$  F

Uke.

Uke.

73 C G $^{\flat}$  Am B $\flat$  C F F $^7$

Uke.

Uke.

77  $B\flat(\text{add}9)$  B C B  $B\flat$  F

Uke.

Uke.

81 C F Am

Uke.

Uke.

85  $B\flat$  C F Am

Uke.

Uke.

89  $B\flat$  C  $B\flat(\text{add}9)$  rit. . . . .

Uke.

Uke.



# Sunshine Girl

Piano

Swing ♩ = 110

Measures 1-5 of the piano score. The music is in 4/4 time with a key signature of one flat (Bb). The first measure starts with a piano (*p*) dynamic. The bass line features a melodic line with eighth notes and quarter notes, while the treble line provides harmonic accompaniment with chords and single notes.

Measures 6-9. Measure 6 begins with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the end of measure 8, indicating a first ending. The bass line continues with a steady eighth-note accompaniment.

Measures 10-16. This section continues the piano accompaniment with various chordal textures and melodic lines in both staves. The bass line maintains its rhythmic pattern.

Measures 17-21. Measure 17 starts with a piano (*p*) dynamic. The treble staff features a dense texture of chords, while the bass line continues with eighth-note accompaniment.

Measures 22-25. This section shows further development of the piano accompaniment, with intricate chordal patterns in the treble and a consistent bass line.

Measures 26-29. The final section of the score on this page, featuring complex harmonic textures and a melodic bass line.

V.S.

2

Piano

31

Musical score system 1 (measures 31-35). The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 31 starts with a piano (*p*) dynamic. The treble staff features a series of chords and moving lines, while the bass staff has a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated in measure 33. The system concludes with a repeat sign.

36

Musical score system 2 (measures 36-40). The system consists of two staves. The treble staff contains several chords, with a long, sustained chord in measure 39. The bass staff continues with a rhythmic accompaniment. The system ends with a repeat sign.

41

Musical score system 3 (measures 41-44). The system consists of two staves. The treble staff features a series of chords, and the bass staff has a rhythmic accompaniment. The system ends with a repeat sign.

45

Musical score system 4 (measures 45-49). The system consists of two staves. The treble staff features a series of chords, and the bass staff has a rhythmic accompaniment. The system ends with a repeat sign.

50

Musical score system 5 (measures 50-57). The system consists of two staves. The treble staff features a series of chords, and the bass staff has a rhythmic accompaniment. The system ends with a repeat sign.

58

Musical score system 6 (measures 58-64). The system consists of two staves. The treble staff features a series of chords, and the bass staff has a rhythmic accompaniment. A pianissimo (*pp*) dynamic is indicated in measure 59. The system ends with a repeat sign.

64

Musical notation for measures 64-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 64 features a series of chords in the right hand and a rhythmic pattern in the left hand. The piece concludes with a double bar line at the end of measure 68.

69

Musical notation for measures 69-74. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 69 begins with a complex chordal structure in the right hand. The piece concludes with a double bar line at the end of measure 74.

75

Musical notation for measures 75-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 75 features a complex chordal structure in the right hand. The piece concludes with a double bar line at the end of measure 78.

79

Musical notation for measures 79-82. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 79 features a complex chordal structure in the right hand. The piece concludes with a double bar line at the end of measure 82.

83


Musical notation for measures 83-87. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 83 features a complex chordal structure in the right hand. The piece concludes with a double bar line at the end of measure 87.

rit. . . . .

88

Musical notation for measures 88-92. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 88 features a complex chordal structure in the right hand. The piece concludes with a double bar line at the end of measure 92. The dynamic marking *ppp* is present in measure 91.

<b>Song Title:</b> Best Buddies	<b>Guide Track:</b> Track 6	<b>Backing Tracks:</b> Track 8, 9, 10
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<b>Aim</b>	Develop the player's ability to alternate between different playing styles in collaboration with another ukulele player.	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Apply understanding of the different playing styles of melody and accompaniment whilst learning the piece.</li> <li>• Seamlessly alternate between playing styles.</li> <li>• Utilise dynamics to balance the textures between ukulele lines, allowing the melody to 'sing out'.</li> <li>• Develop dexterity through rapid chord changes.</li> <li>• Modulate between alternating playing styles.</li> </ul>	
<b>Performance Notes</b>	With each modulation, the two performers interchange between the melody and accompaniment through several keys, encompassing the full harmonic range of the soprano ukulele. Be ready for rapid chord changes and melodies that have you exploring the full length of the fret-board.	<p>Exercise</p>  <p>In this bar you will need to practice making those slides as smooth as possible whilst giving the notes opportunity to be discernible in between slides.</p>
<b>Ensemble Notes</b>	<p>-Piano: Fully notated part on the score.</p> <p>-Drums: Improvise folk beat with a light swing after second modulation.</p>	
<b>Skills</b>	<p>-Glissando: Sliding along the fret-board from one chord/note to another.</p> <p>-Modulation: Changing from one key to another.</p>	
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/best-buddies/s-vHWxG?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj">https://soundcloud.com/callummaciversmusic/best-buddies/s-vHWxG?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/best-buddies-backing-track/s-IZXyR?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/best-buddies-backing-track/s-IZXyR?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p> <p>Backing Track (Ukulele 1): <a href="https://soundcloud.com/callummaciversmusic/best-buddiesukulele-1-backing-track/s-PWTKj?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/best-buddiesukulele-1-backing-track/s-PWTKj?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p> <p>Backing Track (Ukulele 2): <a href="https://soundcloud.com/callummaciversmusic/best-buddiesukulele-2-backing-track/s-N7Oh9?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/best-buddiesukulele-2-backing-track/s-N7Oh9?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>	

# Best Buddies

# Best Buddies

Light Swing ♩ = 80

The musical score is arranged in systems. The first system includes:

- Ukulele:** Treble clef, 4/4 time, chords C, E7, Am, G. Dynamics: *f*.
- Ukulele:** Bass clef, 4/4 time, fretboard notation for the first instrument.
- Ukulele 2:** Treble clef, 4/4 time, chords and strumming pattern. Dynamics: *mf*.
- Ukulele 2:** Bass clef, 4/4 time, fretboard notation for the second instrument.
- Piano:** Grand staff, 4/4 time, accompaniment.

The second system includes:

- Uke.:** Treble clef, 4/4 time, chords Dm, G, E7, Am. Dynamics: *mf*.
- Uke.:** Bass clef, 4/4 time, fretboard notation for the first instrument.
- Uke.:** Treble clef, 4/4 time, chords and strumming pattern.
- Uke.:** Bass clef, 4/4 time, fretboard notation for the second instrument.
- Pno.:** Grand staff, 4/4 time, accompaniment.

5 F Dm G G<sup>6</sup>

Uke. *gliss.*

Uke. T 7 8 7 8 7 8 7 8 10  
A B

Uke. T 0 0 2 2 2 2 2 2 2 2 2 2  
A 1 1 1 1 1 1 1 1 1 1 1 1  
B 2 2 2 2 2 2 2 2 2 2 2 2

Pno.

7 D<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Uke.

Uke. T 7 5 3 3 5 7 8 3  
A B

Uke. T 3 2 2 2 2 2 2 2 2 2 2 2  
A 0 0 0 0 0 0 0 0 0 0 0 0  
B 2 2 2 2 2 2 2 2 2 2 2 2

Pno.

9 D<sup>7</sup> G<sup>7</sup> C C<sup>7</sup>

Uke.

Uke.

Uke.

Uke.

Pno.

11 F(sus2) Fm C A

Uke.

Uke.

Uke.

Uke.

Pno. *mp*



13 E7 A D F#7

Uke. *mf*

Uke. T 5 0 5 7  
A 4 0 2 6  
B 4 1 2 6

Uke. *f*

Uke. T 5 12 9 7 5  
A 4 0 1  
B 4 0 1

Pno. *mf*

16 Bm A(add9) Em A(add9)

Uke.

Uke. T 2 4 2 4  
A 2 4 4 4  
B 2 4 4 4

Uke.

Uke. T 7 0 5 7 9 7 5 7 5  
A 7 0 5 7 9 7 5 7 5  
B 7 0 5 7 9 7 5 7 5

Pno.

18 F#7 Bm G Em

Uke.

Uke.

Uke.

Uke.

Pno.

20 A(add9) E7 C#o

Uke.

Uke.

Uke.

Uke.

Pno.

22      D                      B7                      E7                      C#°

Uke.

Uke.

Uke.

Uke.

Pno.

24      D                      D7                      G(add9)                      Gm

Uke.

Uke.

Uke.

Uke.

Pno.

26      D      D7      B      F#7

Uke.

Uke.

Uke.

Uke.

Pno.

28      B      E      G#7

Uke.

Uke.

Uke.

Uke.

Pno.

30 C#m F#m B G#7 C#m

Uke.

Uke.

Uke.

Uke.

Pno.

33 A F#m B(add9)

Uke.

Uke.

Uke.

Uke.

Pno.

35 F#7 B(add9) E C#7

Uke.

Uke.

Uke.

Uke.

Pno.

Detailed description of measures 35-36: The music is in the key of D major (indicated by four sharps). Measure 35 contains chords F#7, B(add9), and E. Measure 36 contains the chord C#7. The first ukulele staff shows a melodic line with slurs. The second ukulele staff shows a fretboard diagram with fingerings: 11, 12, 9, 11, 7, 9, 11, 12, 7. The third ukulele staff shows a rhythmic accompaniment with chords and slurs. The fourth ukulele staff shows a fretboard diagram with fingerings: 7, 6, 6, 6, 6, 6, 7, 6, 7, 4, 4, 4, 4, 6, 5, 4, 4, 4, 5, 4, 4, 4.

37 F#7 B(add9) E E7

Uke.

Uke.

Uke.

Uke.

Pno.

Detailed description of measures 37-38: The music continues in D major. Measure 37 contains chords F#7, B(add9), and E. Measure 38 contains the chord E7. The first ukulele staff shows a melodic line with slurs. The second ukulele staff shows a fretboard diagram with fingerings: 11, 12, 9, 11, 7, 9, 11, 12, 7. The third ukulele staff shows a rhythmic accompaniment with chords and slurs. The fourth ukulele staff shows a fretboard diagram with fingerings: 7, 6, 6, 6, 6, 6, 7, 6, 7, 4, 4, 4, 4, 5, 4, 4, 4.

39 A(add9) Am E Emaj7 C#

Uke.

Uke.

Uke.

Uke.

Pno.

41 F#7 B E

Uke.

Uke.

Uke.

Uke.

Pno.

# Best Buddies

**Light Swing** ♩ = 80

Ukulele

*f*

C E7 Am G Dm G E7 Am

Uke.

5 F Dm G G6 D7 G7 C A7

Uke.

9 D7 G7 C C7 F(sus2) Fm C A

Uke.

13 E7 A D F#7

*mf*

Uke.

16 Bm A(add9) Em A(add9)



18 F#7 Bm G Em

Uke.

Uke.

20 A(add9) E7 C#o

Uke.

Uke.

22 D B7 E7 C#o

Uke.

Uke.

24 D D7 G(add9) Gm

Uke.

Uke.

26 D D7 B F#7 B E G#7

Uke.

Uke.

30 C#m F#m B G#7 C#m A F#m

Uke.

Uke.

34 B(add9) F#7 B(add9) E C#7 F#7 B(add9) E E7

Uke.

Uke.

*p*

39 A(add9) Am E Emaj7 C# F#7 B E

Uke.

Uke.

*p*

# Best Buddies

Light Swing ♩ = 80

Ukulele

Ukulele

Chords: C, E7, Am, G

mf

Ukulele tablature: T 4/4 3 0, A 4/4 0 0, B 4/4 0 0 | 5 4 4 4, 0 0 0 0 | 2 3 2 0

Uke.

Uke.

Chords: Dm, G, E7, Am, F, Dm

Ukulele tablature: T 0 2 5 0 0 0, A 1 3 4 0 0 0, B 2 2 4 0 2 2 | 0 0 0 0 | 0 1 0 2 0 2

Uke.

Uke.

Chords: G, G6, D7, G7

Ukulele tablature: T 2 2 3 2, A 3 2 2 0, B 0 0 0 0 | 2 0 0 0 | 3 2 2 2 | 2 1 2 0

Uke.

Uke.

Chords: C, A7, D7, G7

Ukulele tablature: T 3 0 0 0, A 0 0 0 0, B 0 0 0 0 | 2 1 0 0 | 3 2 2 2 | 2 1 2 0

Uke.

Uke.

Chords: C, C7, F(sus2), Fm

Ukulele tablature: T 3 0 0 0, A 0 0 0 0, B 0 0 0 0 | 1 0 0 0 | 0 1 0 0 | 3 1 0 1

Uke.

Uke.

Chords: C, A, E7, A, D, F#7, Bm, A(add9)

f

Ukulele tablature: T 3 2 0 0, A 0 0 1 1, B 0 0 2 2 | 5 4 4 4, 0 0 0 0 | 12 9 7 5, 2 0 5 7

17 Em A(add9) F#7 Bm G Em A(add9)

Uke.

Uke.

21 E7 C#° D B7 E7 C#° D D7 G(add9) Gm

Uke.

Uke.

26 D D7 B F#7 B

Uke.

Uke.

29 E G#7 C#m F#m B

Uke.

Uke.

32 G#7 C#m A F#m

Uke.

Uke.

34 B(add9) F#7 B(add9)

Uke.

Uke.

36 E C#7 F#7 B(add9)

Uke.

Uke.

38 E E7 A(add9) Am

Uke.

Uke.

40 E Emaj7 C# F#7

Uke.

Uke.

42 B E

Uke.

Uke.

# Best Buddies

Piano

Light Swing ♩ = 80

Measures 1-2 of the piano score. The music is in 4/4 time with a key signature of one sharp (F#). The first measure starts with a mezzo-forte (*mf*) dynamic. The right hand features a melody of eighth notes and chords, while the left hand provides a rhythmic accompaniment of eighth notes.

Measures 3-4 of the piano score. The right hand continues the melodic line with eighth notes and chords. The left hand maintains the eighth-note accompaniment.

Measures 5-7 of the piano score. The right hand melody continues with eighth notes and chords. The left hand accompaniment remains consistent.

Measures 8-10 of the piano score. The right hand melody continues with eighth notes and chords. The left hand accompaniment remains consistent.

Measures 11-13 of the piano score. The right hand melody continues with eighth notes and chords. The left hand accompaniment remains consistent. A mezzo-piano (*mp*) dynamic marking is present at the start of measure 11.

Measures 14-16 of the piano score. The right hand melody continues with eighth notes and chords. The left hand accompaniment remains consistent. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 14.

V.S.

2

Piano

17

Musical notation for measures 17-19. The piece is in D major (two sharps) and 3/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, often with slurs. The left hand provides a steady accompaniment with quarter and eighth notes.

20

Musical notation for measures 20-22. The right hand continues with the established rhythmic pattern. The left hand has some rests in measure 21, creating a more sparse accompaniment.

23

Musical notation for measures 23-25. Measure 24 features a complex, rapid sixteenth-note passage in the right hand. A dynamic marking of *p* (piano) is present in measure 25.

26

Musical notation for measures 26-28. The right hand has a dense texture with many beamed notes. The left hand has a more melodic line with some slurs.

29

Musical notation for measures 29-31. A dynamic marking of *mf* (mezzo-forte) is present in measure 29. The right hand has a rhythmic pattern similar to the beginning of the piece.

32

Musical notation for measures 32-34. The right hand continues with the rhythmic pattern. The left hand has a steady accompaniment.

35

Musical notation for measures 35-37. The piece is in G major (one sharp) and 3/4 time. Measure 35 features a treble clef with a dotted quarter note G4, an eighth rest, and a quarter note G4. The bass clef has a dotted quarter note G2, an eighth rest, and a quarter note G2. Measure 36 has a treble clef with a dotted quarter note A4, an eighth rest, and a quarter note A4. The bass clef has a dotted quarter note A2, an eighth rest, and a quarter note A2. Measure 37 has a treble clef with a dotted quarter note B4, an eighth rest, and a quarter note B4. The bass clef has a dotted quarter note B2, an eighth rest, and a quarter note B2.

38

Musical notation for measures 38-39. Measure 38 has a treble clef with a dotted quarter note C5, an eighth rest, and a quarter note C5. The bass clef has a dotted quarter note C2, an eighth rest, and a quarter note C2. Measure 39 has a treble clef with a dotted quarter note D5, an eighth rest, and a quarter note D5. The bass clef has a dotted quarter note D2, an eighth rest, and a quarter note D2.

40

Musical notation for measures 40-43. Measure 40 has a treble clef with a dotted quarter note E5, an eighth rest, and a quarter note E5. The bass clef has a dotted quarter note E2, an eighth rest, and a quarter note E2. Measure 41 has a treble clef with a dotted quarter note F5, an eighth rest, and a quarter note F5. The bass clef has a dotted quarter note F2, an eighth rest, and a quarter note F2. Measure 42 has a treble clef with a dotted quarter note G5, an eighth rest, and a quarter note G5. The bass clef has a dotted quarter note G2, an eighth rest, and a quarter note G2. Measure 43 has a treble clef with a dotted quarter note A5, an eighth rest, and a quarter note A5. The bass clef has a dotted quarter note A2, an eighth rest, and a quarter note A2.



<b>Song Title:</b> Strumming Strut	<b>Guide Track:</b> Track 7	<b>Backing Track:</b> Track 11
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<b>Aim</b>	To challenge the player's dexterity for strumming.
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Develop speed and precision through challenging strumming patterns and quick chord changes.</li> <li>• Creatively apply the use of <b>muted strumming</b> and <b>improvisation</b> throughout the piece to enhance the rhythm.</li> </ul>
<b>Performance Notes</b>	<p>You have made it to the final piece!</p> <p>This is a true challenge of speed and precision. Before you even start learning the composition, you must practice playing muted semiquavers to the tempo of the piece to get a sense for the rhythmical character. Once you listen to the guide track, you instantly hear that these muted semiquavers are present throughout, filling the gaps between all of the chord stabs.</p> <p><b>These muted strums are not present in the music notation.</b></p> <p>It is down to you as the player to accurately master the rapid chord stabs and interject the muted strums around them.</p> <p>Good Luck!</p>
<b>Ensemble Notes</b>	<p>-Melody: Fully notated part on the score, ideally played using an electric piano synth sound, however this is up to the performer.</p> <p>-Bass: Fully notated part on the score, if performer is comfortable they should be encouraged to add their own flourishes to their part. (slaps, pop, slides etc)</p> <p>-Drums: Improvise energetic dance beat, reference score for the pauses.</p>
<b>Prominent Musical Features</b>	<p>-<b>Improvisation:</b> Create new music spontaneously.</p> <p>-<b>Muted strumming:</b> The use of the left hand putting light pressure on the strings to create a muted sound, not letting the strings resonate, whilst the right hand strums.</p>
<b>Resources</b>	<p>Guide track: <a href="https://soundcloud.com/callummaciversmusic/strumming-strut/s-zQQcz?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj">https://soundcloud.com/callummaciversmusic/strumming-strut/s-zQQcz?in=callummaciversmusic/sets/uke-guide-tracks/s-ODZyj</a></p> <p>Backing track: <a href="https://soundcloud.com/callummaciversmusic/strumming-strut-backing-track/s-F59ju?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn">https://soundcloud.com/callummaciversmusic/strumming-strut-backing-track/s-F59ju?in=callummaciversmusic/sets/uke-backing-tracks-1/s-ACBRn</a></p>

# Strumming Strut

# Strumming Strut

**Energetic** ♩ = 115

Ukulele

Ukulele

Melody

Bass (Drop D)

5

Uke.

Uke.

Melody

Bass

8 Bm E7 Dmaj7 F#7 Bm

Uke.

Uke.

Melody

Bass

11 D Eb E F E D E D A

Uke.

Uke.

Melody

Bass

14 Bm F E D Bm E F F# D *ad lib.*

Uke.

Uke.

Melody

Bass

17 Bm E7 Dmaj7 Bm

Uke.

Uke.

Melody

Bass

20 Bm E7 Dmaj7 F#7 Bm E7 Dmaj7

Uke.

Uke.

Melody

Bass

23 F#7 Bm

Uke.

Uke.

Melody

Bass

26 **A#m Bm**

Uke. *gliss.* *ad lib.* *slide rhythm*

Uke. *gliss.*

Melody

Bass

32 **Bm E7 Dmaj7 Bm E7 Dmaj7**

Uke.

Uke.

Melody

Bass

35 **F#7 Bm E7 Dmaj7 F#7**

Uke.

Uke.

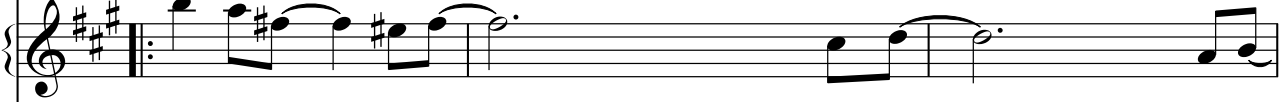
Melody

Bass

38 **Bm** **D** **E $\flat$**  **E**

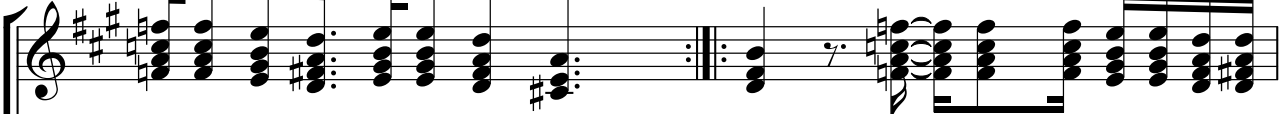
Uke. 

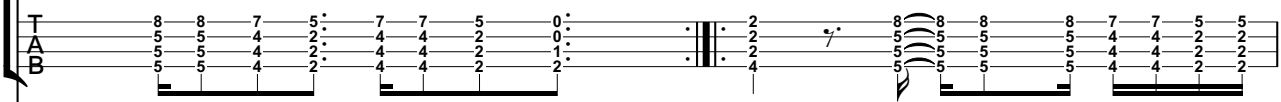
Uke. 


Melody 

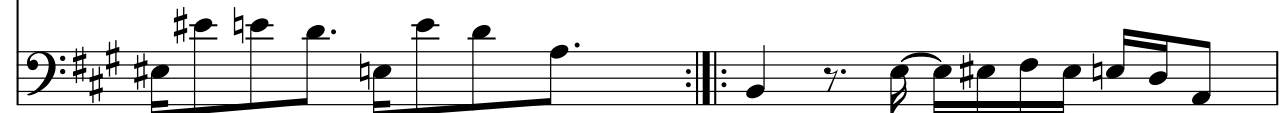
Bass 

41 **F** **E** **D** **E** **D** **A** **Bm** **F** **E** **D**


Uke. 

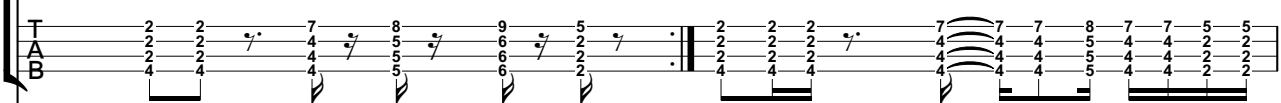
Uke. 

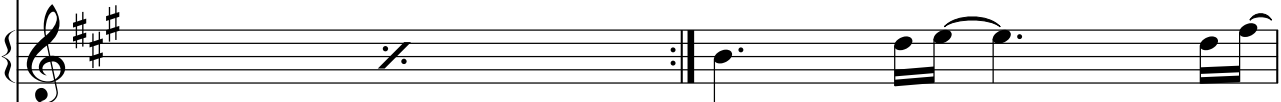
Melody 

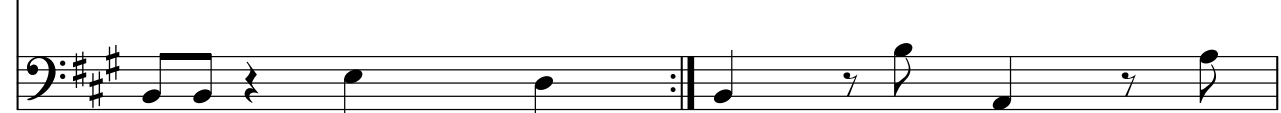
Bass 

43 **Bm** **E** **F** **F $\sharp$**  **D** **Bm** **E** **F** **E** **D**

Uke. 

Uke. 

Melody 

Bass 

45 Bm E F F# D Bm E F E D

Uke.

Uke.

Melody

Bass

47 Bm *slide freely* \*reference track Bm

Uke.

Uke.

Melody

Bass



Ukulele

# Strumming Strut

**Energetic** ♩ = 115

Ukulele

Ukulele

Chords: Bm, E7, Dmaj7, Bm, E7, Dmaj7

This system contains the first six measures of the piece. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff shows the fretboard with strings T, A, B, and E. The music features a consistent strumming pattern of eighth notes with a down-bow stroke, alternating between chords. The first measure is a whole rest. The subsequent measures are: Bm (measures 2-3), E7 (measures 4-5), and Dmaj7 (measures 6-7).

Uke.

Uke.

Chords: Bm, E7, Dmaj7, F#7, Bm, E7, Dmaj7

This system contains measures 7 through 12. It begins with a measure rest labeled '5'. The chords are: Bm (measures 8-9), E7 (measures 10-11), Dmaj7 (measures 12-13), F#7 (measures 14-15), Bm (measures 16-17), E7 (measures 18-19), and Dmaj7 (measures 20-21).

Uke.

Uke.

Chords: F#7, Bm, D, Eb

This system contains measures 22 through 26. It begins with a measure rest labeled '9'. The chords are: F#7 (measures 22-23), Bm (measures 24-25), D (measures 26-27), and Eb (measures 28-29). The final measure (29) ends with a double bar line.

12 E F E D E D A Bm F E D

Uke.

Uke.

15 Bm E F F# D *ad lib.* Bm E7 Dmaj7

Uke.

Uke.

19 Bm Bm E7 Dmaj7 F#7

Uke.

Uke.

22 Bm E7 Dmaj7 F#7 Bm

Uke.

Uke.

25 *gliss.* A#m Bm

Uke.

Uke.

27 *gliss.* *ad lib.* *slide rhythm*

Uke.

Uke.

32 Bm E7 Dmaj7 Bm E7 Dmaj7

Uke.

Uke.

35 F#7 Bm E7 Dmaj7 F#7

Uke.

Uke.

38 Bm D Eb E

Uke.

Uke.

41 F E D E D A Bm F E D

Uke.

Uke.

43 Bm E F F# D Bm E F E D

Uke.

Uke.

45 Bm E F F# D Bm E F E D

Uke.

Uke.

47 Bm *slide freely \*reference track* Bm

Uke.

Uke.

# Strumming Strut

Melody

Energetic ♩ = 115

7

8

19

23

35

39

45

# Strumming Strut

Bass (Drop D)

Energetic ♩ = 115

