UkuleleLessons by Curt Sheller

20140217.1.0 **UKEREAD1S-1** • $9.95

Created: February 2014

Reading for Ukulele Series

Reading Series • Reading for Ukulele

An Introduction

What is reading for ukulele?

Reading can be thought of on many different levels.

1) the ability to slowly and painfully "work out" the written music.
2) the ability to "hear" the music by looking at the notation.
3) the ability to "notate" your ideas in standard music notation.
4) the ability to "read" music as you read a book or an article.
5) the ability to communicate with other musicians in the written language of music.
6) the ability to learn songs that you've never heard.

Reading for ukulele is not the ability to follow tab. Tab has so many flaws, I'm amazed that it ever became popular. It serves some role as a quick way to get at a recorded riff or solo without the ear necessary to work it out on your own. But tab as a method of "reading" ? ... In the first place, there is either no indication of rhythm or an overly simplistic presentation of rhythm. If it has the rhythm notated properly and If you could accurately read the rhythm notations, you would be well on your way to reading anyway.

Adapted for Ukulele from Chuck Anderson's
Reading for Guitar

Chuck Anderson is an internationally acclaimed jazz, guitarist, author and educator.

www.ChuckAndersonJazzGuitar.com • www.HowToLearnJazzGuitar.com

for more lessons visit
www.curtsheller.com • www.learningukulele.com

© 2014 Curt Sheller, Curt Sheller Publications • www.CurtSheller.com

Myth! You can't learn to read music as an adult. You can only learn to read music if you start very young. Well, that's totally false! The problem has been poorly organized, amateurish reading methods for guitar and teachers who don't understand how to teach reading at a professional level.

Let's break it down into its five basic components.

1) **Note Recognition** - The ability to recognize the identity of notes from their location on the staff.

2) **Notes on the Neck Recognition** - The ability to recognize the alternative string and fret locations of these notes on the staff.

3) **Fingering** - developing alternative pathways to handle single notes or chord stacks.

4) **Rhythm Recognition** - The ability to "hear" through your eyes : the eye - ear- hand reflex of the professional reader.

5) **Notational Conventions** - The ability to understand the written communications that are an important part of reading at a professional level. This includes indications such as DS al Coda, DC al Coda, first ending, second ending, vamp, repeat marks, tempo indications, dynamic markings etc.

It doesn't sound as impossible as you thought it would be - once its broken down!

Like jazz chords, jazz chord substitutions or jazz improvisation, these skills are developed in stages. This series of articles, written exclusively for Just Jazz Guitar, will take you, step by step, through each of these skills. These skills will build cumulatively and will lead you directly to that elusive ability to read.

It is estimated that less than 15% of guitarists can read music at a level considered mandatory for all other professional musicians. You don't have to stay in this minority. You'll also find that developing this skill will open up new opportunities for you as a musician, writer and arranger.