

Ukulele Yes!

The Ukulele Teacher's **eZine**

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ODE TO JOY

Ludwig van Beethoven, arr. Larry Wyatt

Teaching/Learning Notes (C6 Tuning: g, c, e, a)

Focus On:

- Ensemble playing
- Note reading
- Rhythmic phrasing

Key Points:

- This arrangement uses only notes from the C scale with one exception: the **g#** in measure 11, Uke III. Uke I is the familiar melody that uses only the first five notes of the C scale. Note that the melody begins on the third scale degree rather than the root. Encourage students to “start on the note **e** and go up the C scale “listening for the melody.” Notice that this melody is also a great example of “stepwise” melodic movement (as opposed to melodic movement by “skips” or “leaps”).
- The rhythmic phrases for Uke I and Uke II consist of only four single-measure rhythmic syllables. Challenge students to find these one-measure rhythmic patterns and clap them for the class.
- Uke III is very important to play clearly. Make sure each half note gets its full value. If the half notes are not given full value the piece will sound choppy and stiff. Uke III should “tell a story.” It is a melody in itself and complements the strict parallel counterpoint of Uke I and Uke II.
- Maintain a good balance by assuring the each of the three parts has roughly an equal number of players.
- This piece can be played with no chordal accompaniment for a more “classical orchestral” sound. Try it with and without chordal accompaniment and at various tempos for variety. 140 beats per minute is a good tempo for this piece.

Additional Suggestions and Comments:

- More advanced students can play Uke III and chords at the same time! Simply follow each Uke III half note with a single strum of the chord indicated above the staff. Try it. Make sure each half note rings clearly with its full value on beats one and three of each measure and strum the indicated chord on beats two and four. This is a way to add variety to chordal accompaniment and this technique can be applied to many pieces of music in all styles.