

Forward

An arpeggio is a group of notes within a chord, which are played one at a time instead of all at the same time. The word arpeggio comes from the Italian word *arpeggiare*. Literally this translates as "to play on a harp."

The arpeggio is a handy tool that outlines not only the chord structure of the music, but also drives the rhythm in unique ways, and can even carry melody within the pattern. This is great news for ukulele, which is set up perfectly for this kind of playing.

"Arpeggio Meditations for Ukulele" is a group of 16 carefully crafted studies, each with a unique picking pattern that loops over pleasing chord melodies. This method is based on the concept of becoming deeply in touch with the strings, allowing the hand that "speaks" to pull the most out of your music. Presented in order of difficulty, these pieces are easy to learn and will quickly yield improved ability in tone, rhythm, agility, and speed.

Some time with the notation will be necessary to learn these short songs, and is indeed good practice in itself, but I also highly recommend memorizing these studies so that you can get "off page" and concentrate on how it feels to shape your own sound with your hands and ears as you loop through the material over and over. Music self-made is one of the true joys that comes with playing the ukulele. I wish you many hours of great music as you work through these studies and improve your skills as a musician.

Enjoy your meditations-

Daniel

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www.danielward.net

Cover by Mark Lerner

How to use this book

The studies in this book are written for C6 tuned, re-entrant ukulele. This tuning is often referred to as “high G”. Although these songs will not sound wrong with a linear tuned low G string, the right hand arpeggios are tailored to the high G tuning and create running scales, melodies and interesting dissonant harmonies that will be lost with the lower tuning. I welcome you to try both and hear the difference. These studies are arranged mostly in order of difficulty, but there is no set order in which they need to be approached, so feel free to jump around.

Before we get started, let’s talk about the fingers that do the plucking. Whether you play right handed or left handed, this is the hand that speaks. Although the hand doing the fretting takes care of a large part of the music, an instrument can only sing as well as the skill of the speaking hand’s touch. Here’s a quick way to get your fingers on the strings and get a feel for this. Play the open strings 4-3-2-1 with your thumb, index, middle, and ring fingers. Repeat this over and over. Notice in the example below that the right hand fingers are keyed as p-i-m-a. This comes from old Spanish notation and simply means pulgar, indicio, medio, and anular. This is still consistent with most modern classical guitar notation, and works quite well for ukulele too, so I use it throughout the book.

p = thumb
i = index
m = middle
a = ring

4-3-2-1 Pattern

The musical notation shows a four-measure exercise in 4/4 time on an open string ukulele (tuning A-C-G-B). The first measure is marked with a 4/4 time signature. The notes are: A (thumb, p), C (index, i), G (middle, m), and B (ring, a). The second measure is identical. The third and fourth measures are identical to the first two, but the notes are marked with 'x' instead of finger letters, indicating they are to be played as natural harmonics. The exercise is enclosed in a double bar line at the end.

Each study concentrates on a specific picking pattern crafted into a song. Learning the right hand pattern on the open strings for each study is a great way to get the pattern moving smoothly before you put it to music.

Take a look at this sample staff with both music and tab. The music staff shows the notes, rhythms, and all of the right and left hand fingering. The tab staff shows all the fret numbers for every note on each string. The left hand fingering is shown as numbers on the staff. The fretting fingers are 1=index, 2=middle, 3=ring, and 4=pinky. Above the staff are chord boxes, which show the symbol, chord quality and shape of the chord.

chord boxes (symbol and shape)

5fr → fret numbers for chords up the neck

left hand fingers (1-2-3-4)

right hand fingers (p-i-m-a)

string numbers

fret numbers (0=open)

All the information we need to get both hands to the right places is given with the combination of chord boxes, staff and tab. The first chord here is a C major 7th which is played open, open, 3rd fret, and 2nd fret with left hand fingers 1 and 2. The strings of the ukulele are numbered 4-3-2-1 with string 4 being the one closest to your face.

The tab staff shows the sequence of notes and the exact string and frets that are played. Here we have open 4th string, open 3rd string, and then frets 2 and 3 together on strings 1 and 2, followed by the open 3rd again to complete the pattern. The music staff shows us with p-i-m-a that the right hand plays thumb, index, both middle and ring together, and then back to the index.

The right hand repeats over and over with the same pattern in all 16 studies, so you will only see the p-i-m-a markings in the first bar or two of each song, and in some cases in the end tag when the fingering changes as the song ends.

Finally, take a look at the second bar, where we see the fret number 5 next to the chord box. These are used when a chord is further up the neck. In this case, the C major 9th is played open, open, 7th fret, 5th fret with left hand fingers 1 and 3. With just a bit of practice, all this information will quickly make sense. If you are used to reading just tab or chords, that's fine too. The extra information is easy to put together once you look at it a few times.

Putting it all together

All of the studies in this book are built around unique right hand patterns that repeat throughout the song. For this reason, it is a good idea to learn each new pattern in the first bar of every study, playing it on an open C6 chord until the rhythm becomes comfortable and steady. Adding chords and left hand movements will be a much easier task if your right hand already knows the pattern, and you will feel the pulse and rhythm of the music from the start of your practice this way.

The first study, “Arpeggio Meditations” is the most important one to get under your fingers. It is the simplest of all 16, but puts your right hand in touch with the 4 strings in a direct way which will help you learn the rest of the music easily. All of the studies have a different order in which the strings are played, and some have 2 or more strings that are plucked at the same time. Many of the studies are in 4/4 time, some are waltzes counted in 3, and there is even a piece counted in 5/8.

There are also some studies that combine extra techniques in the left hand like pull-offs, hammer-ons, or harmonics. Pay close attention to the markings in the score, and make sure you work slowly enough to catch the rhythm in your right hand as you add the extra ornaments into the music. The left hand fingering can be equally important, especially in studies like “Music Box Melody” and “Nebula”.

As the studies become more difficult, it is a good idea to learn the chords and melodies slowly without the right hand pattern, by strumming slowly through the chord shapes with your thumb. Mastering each hand separately and then putting them together will yield success on your path to becoming a great ukulele player and a better musician.

The video tutorials are a big help, too. Each study has its own 5-7 minute lesson and concludes with a short performance of the song at the end.

Find them at:

www.danielward.net

Practice tips

Finally, here are some of the things that you can work on while you loop through these studies, or any piece of music:

- Pull the best sound from each string
- Listen to your own tone and shape it
- Play through the chord changes as smoothly as possible
- Build a strong steady rhythm that you can really feel
- Try some dynamics, playing softer or louder in sections
- Enhance the hidden melodies within the song by making one or two notes stand out in each arpeggio grouping

Some of these lessons are so easy to learn that we need to be careful not to miss the rich benefits that come from this kind of practice.

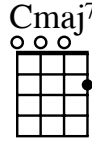
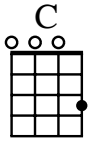
- Make sure you are in a comfortable space to spend some time just playing for a while. This meditation is meant to be a centering exercise that can be looped over and over.
- I suggest a minimum of 5-20 minutes so you can really feel the physical changes as you listen and work on your sound. Spend less time, and you won't reach that place where things start to sink in and really gel.
- Learn the chords that make up the song. They are short studies, but pleasing enough that you can play them over and over, working for smoother changes and sweeter sounds.
- Look at your plucking hand while you play. Concentrate on relaxing it while keeping the back of the hand steady without bouncing or "grabbing" at the strings. This will build tone and strength, and will lead to clean speed in your strokes.
- Finally, open your ears wide and breathe while you work through the adventures that are hidden inside of these pieces.

There are hundreds of great ways to add to this lesson, or any music you are working on. Be creative, but remember to ALWAYS make music. Even if you are just whacking through a song or playing a scale, take the time to listen and enjoy the sound YOU are creating. The more you listen, the more you can shape it.

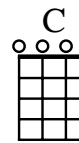
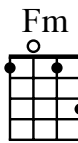
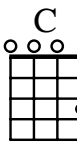
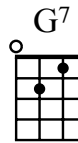
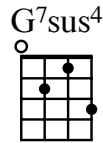
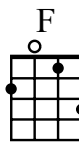
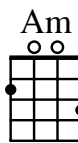
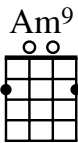
Arpeggio Meditation

Daniel Ward

p = thumb
i = index
m = middle
a = ring



p i m a p i m a



Floating Loop

Daniel Ward

Cmaj⁷
Cmaj⁹
F

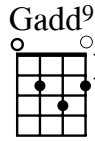
Cmaj⁷
Cmaj⁹
F

Am
Em
F

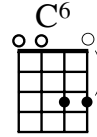
Am
Em
F
G
C

Roll and Pull

Daniel Ward



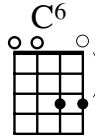
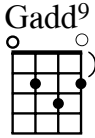
Roll thumb down across all 4 strings..then pull off



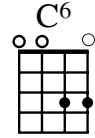
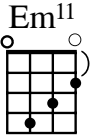
continue pull offs with each chord

Musical notation for the first system, including treble clef, key signature (one sharp), and guitar tablature with pull-off markings.

Lyrics: p m i p i m a

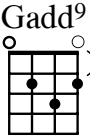


Musical notation for the second system, including treble clef, key signature (one sharp), and guitar tablature with pull-off markings.

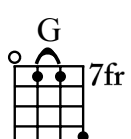
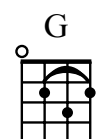
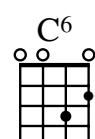
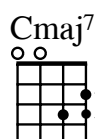
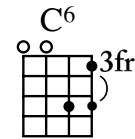


Musical notation for the third system, including treble clef, key signature (one sharp), and guitar tablature with pull-off markings.

End Tag



Musical notation for the end tag section, including treble clef, key signature (one sharp), and guitar tablature.



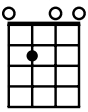
Musical notation for the final system, including treble clef, key signature (one sharp), and guitar tablature with pull-off markings and a 'Rit...' instruction.

Lyrics: p m i p m i p m i p i m a

Air Pudding

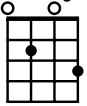
Daniel Ward

G⁶/₉

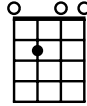


Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth notes. The lyrics "p i m p a p m i" are written below the first two measures. The guitar accompaniment is shown on a six-string guitar with a T (treble) and B (bass) pickup selector. The bass line consists of a steady eighth-note pattern.

Cmaj⁹

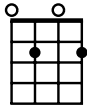


G⁶/₉

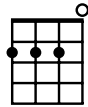


Musical notation for the second system, continuing the melody and guitar accompaniment from the first system. The melody includes a triplet of eighth notes in the second measure. The guitar accompaniment continues with the same eighth-note bass line.

Em⁷

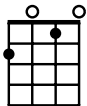


D

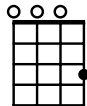


Musical notation for the third system, continuing the melody and guitar accompaniment. The melody features a triplet of eighth notes in the second measure. The guitar accompaniment includes a triplet of eighth notes in the bass line for the second measure.

F

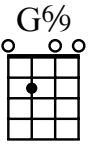


C

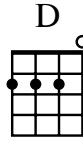
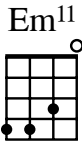


Musical notation for the fourth system, continuing the melody and guitar accompaniment. The melody includes a triplet of eighth notes in the second measure. The guitar accompaniment includes a triplet of eighth notes in the bass line for the second measure.

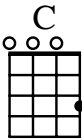
Air Pudding



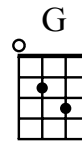
Musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes. The guitar tablature below shows the fretting for the G major chord, with strings T, A, and B labeled. The fret numbers are 0, 2, 0, 0, 2, 0, 2, 0, 0, 0, 2, 0, 2, 0, 0, 0, 2.



Musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes. The guitar tablature below shows the fretting for the E minor and D major chords. The fret numbers are 3, 4, 2, 3, 0, 3, 4, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.



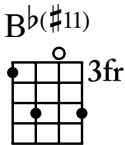
Musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes. The guitar tablature below shows the fretting for the C major chord, with strings T, A, and B labeled. The fret numbers are 0, 0, 0, 3, 0, 0, 0, 3, 0, 0.



Musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes. The guitar tablature below shows the fretting for the G major chord, with strings T, A, and B labeled. The fret numbers are 0, 0, 0, 3, 0, 0, 3, 2, 0, 3, 0. The final measure includes a pull-off technique on the 3rd fret of the B string. The tablature for the final measure is 2, 3, 2, 0, 1, 3.

Istanbul Bridge

Daniel Ward



4/4

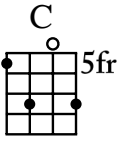
3 3 3 3 3 3 3 3

p m i p m i p m i p m i

T 5 0 5 0 5 0 5 0 5 0 5 0

A 3 5 3 5 3 5 3 5

B 3 5 3 5 3 5 3 5

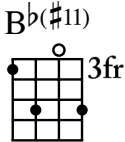


3 3 3 3 3 3 3 3

T 7 0 7 0 7 0 7 0 7 0 7 0

A 5 7 5 7 5 7 5 7

B 5 7 5 7 5 7 5 7

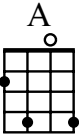


3 3 3 3 3 3 3 3

T 5 0 5 0 5 0 5 0 5 0 5 0

A 3 5 3 5 3 5 3 5

B 3 5 3 5 3 5 3 5



3 3 3 3 3 3 3 3

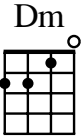
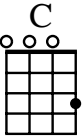
T 4 0 4 0 4 0 4 0 4 0 4 0

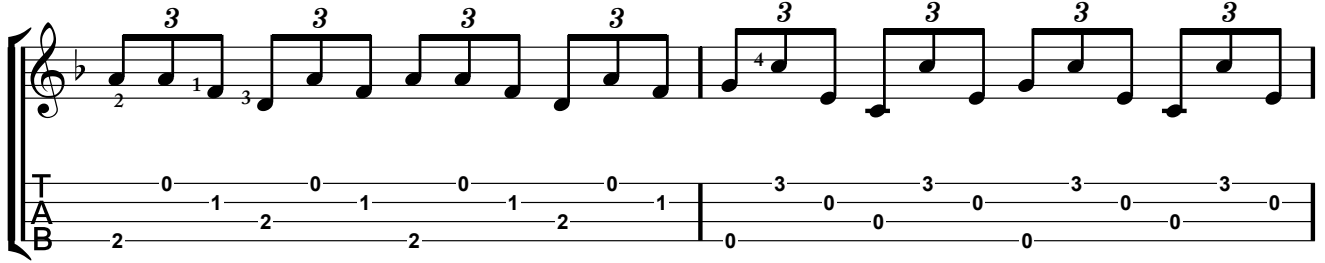
A 2 4 3 4 2 4 0 4 0 4 0

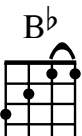
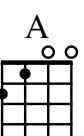
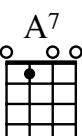
B 2 4 3 4 2 4 0 4 0 4 0

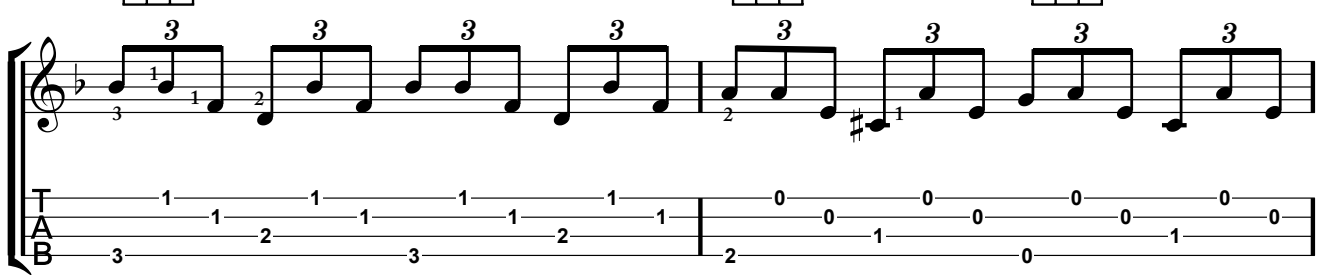
Istanbul Bridge

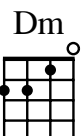
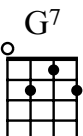
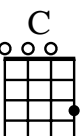
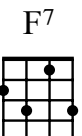
End Tag

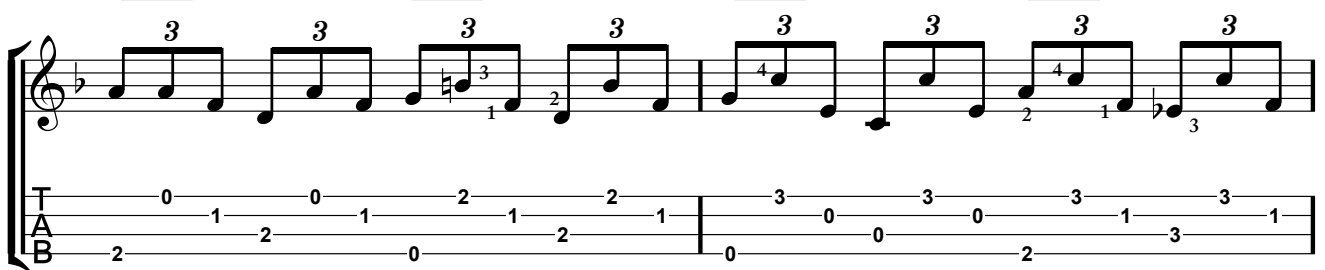
Dm  C 

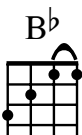
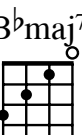
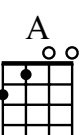


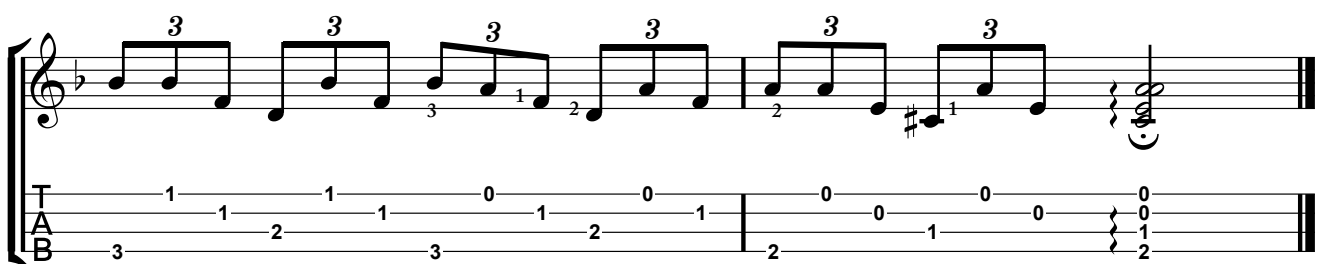
B \flat  A  A 7 



Dm  G 7  C  F 7 



B \flat  B \flat maj 7  A 



Music Box Melody

Chord symbols outline overall harmony
as the melody moves through them

Daniel Ward

C **F**

a
p m i a m i

C **G7**

C **F**

D7 2nd Fret Bar----- **G7**

Am **G** **F** **E7**

Music Box Melody

Am G F G⁷sus⁴ G⁷

C F

C G⁷

C F

Dm⁷ G⁷sus⁴ G⁷ C Csus⁴ C

Nebula

Daniel Ward

B⁷sus⁴ **B⁷**

6/8

p i m a m i

A⁷sus⁴ **A⁷**

B⁷sus⁴ **B⁷**

A⁷sus⁴ **A⁷**

Dmaj⁷ **G⁶**

Nebula

F#m **Bm**

TAB: 2 1 2 0 2 1 | 2 1 2 0 2 1 | 4 2 2 2 2 2 | 4 2 2 2 2 2

F#m **G** **A7**

TAB: 2 1 2 0 2 1 | 2 1 2 0 2 1 | 0 2 3 2 3 2 | 0 4 5 4 5 4

Cadd9 **Cmaj9#11**

TAB: 0 0 0 5 0 0 | 0 0 0 5 0 0 | 0 0 2 5 2 0 | 0 0 2 5 2 0

Cadd9 **Cmaj9#11**

TAB: 0 0 0 5 0 0 | 0 0 0 5 0 0 | 0 0 2 5 2 0 | 0 0 2 5 2 0

End Tag **Cadd9** **Cmaj9#11** **Loop and fade to silence...**

TAB: 0 0 0 5 0 0 | 0 0 0 5 0 0 | 0 0 2 5 2 0 | 0 0 2 5 2 0

Travis Hammer Lullaby

Daniel Ward

G Gsus⁴ G Gsus⁴

m p p i p m p i hammer-on hammer-on

TAB: 2 3 2 3 | 2 3 3 3 | 0 2 3 2 3 | 2 3 3 3

B: 0 2 0 2 3 | 0 2 0 2 3 | 0 2 0 2 3 | 0 2 0 2 3

G¹³ C Cadd⁹

TAB: 5 5 0 5 0 | 5 0 5 0 | 3 3 3 3 | 3 5 3 5 3

B: 0 5 0 5 0 | 0 5 0 5 0 | 0 4 0 4 3 | 0 4 0 4 3

G Gsus⁴ G Gsus⁴

TAB: 2 3 2 3 | 2 3 3 3 | 0 2 3 2 3 | 2 3 3 3

B: 0 2 0 2 3 | 0 2 0 2 3 | 0 2 0 2 3 | 0 2 0 2 3

G¹³ C Cadd⁹

TAB: 5 5 0 5 0 | 5 0 5 0 | 3 3 3 3 | 3 5 3 5 3

B: 0 5 0 5 0 | 0 5 0 5 0 | 0 4 0 4 3 | 0 4 0 4 3

G Gsus⁴ G Gsus⁴

TAB: 2 3 2 3 | 2 3 3 3 | 0 2 3 2 3 | 2 3 3 3

B: 0 2 0 2 3 | 0 2 0 2 3 | 0 2 0 2 3 | 0 2 0 2 3

Travis Hammer Lullaby

Dm Dm⁷ C Cadd9

G Gsus⁴ G Gsus⁴

Dm Dm⁷ F C

G Gsus⁴ G¹³ C G

End Tag

Rit...