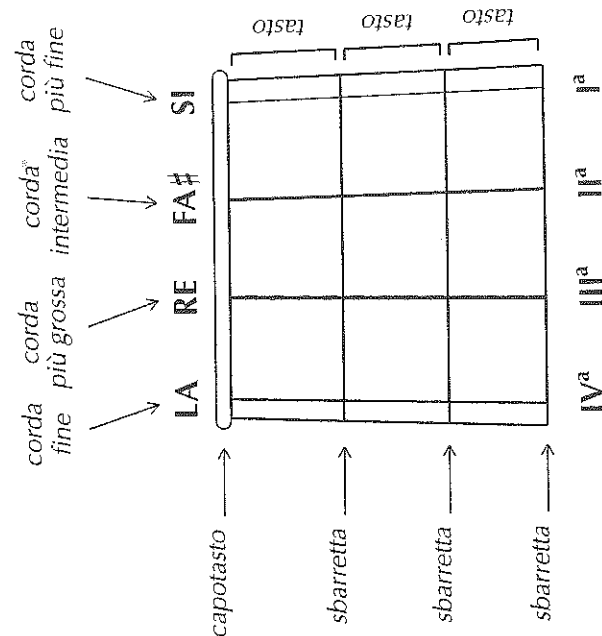


Presentazione

Non si confonda l'**Ukulele**, tipico strumento musicale hawaiano, con una sorta di piccola chitarra.

Pur esistendo delle analogie tecniche nello studio dei due strumenti, l'ukulele ha caratteristiche tali da poter essere considerato strumento originale e degno di una propria letteratura musicale (creato verso il 1879).

Eletto a simbolo di particolari costumi e ritmi, la versatilità dell'ukulele ha consentito allo stesso, nel corso degli anni, di divenire uno degli strumenti più sperimentati anche nelle culture mediterranee e anglosassoni.



N.B. - Per facilitare la comprensione, nella presentazione delle corde (a vuoto) dello strumento, vengono utilizzate le diciture:

più grossa - intermedia - fine - più fine

In realtà nell'ukulele, a differenza della chitarra, la diversità di sezione (spessore) delle corde, non è così evidente. La stessa sezione di corda potrebbe, più o meno allentata, produrre a vuoto più di un suono base.

Si interpretino quindi tali diciture riferite più all'emissione del suono che non alla sezione della corda.

In generale

O

=

Corda da suonare a vuoto (nessun dito la preme)

l

=

Pennata in giù

V

=

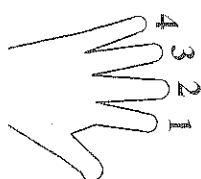
Pennata in su

I - II - III - IV =

Numerazione romana: utilizzata per indicare le corde

1 - 2 - 3 - 4 =

Numerazione araba: indica il dito della mano che deve premere la corda



Considerazioni

L'**Ukulele**, generalmente si suona stando in piedi.

La particolare leggerezza dello strumento e le sue dimensioni ridotte, consentono un appoggio sull'avambraccio destro, che preme leggermente verso il busto senza sforzi particolari.

Tuttavia, essendo il braccio destro parzialmente occupato nella funzione di appoggio, il movimento di penna dovrà essere svolto principalmente dal polso.

Lo strumento può essere naturalmente suonato anche da posizione seduta.

In questo caso, scegliere quella ritenuta più comoda fra le due seguenti:

- 1) **Ukulele** appoggiato verso la gamba destra (accavallata o non).
- 2) **Ukulele** appoggiato verso la gamba sinistra (accavallata o non).

N.B. - Anche nella posizione da seduto, l'avambraccio destro dovrà parzialmente avere funzione di appoggio e pressione verso il busto.

L'accordatura

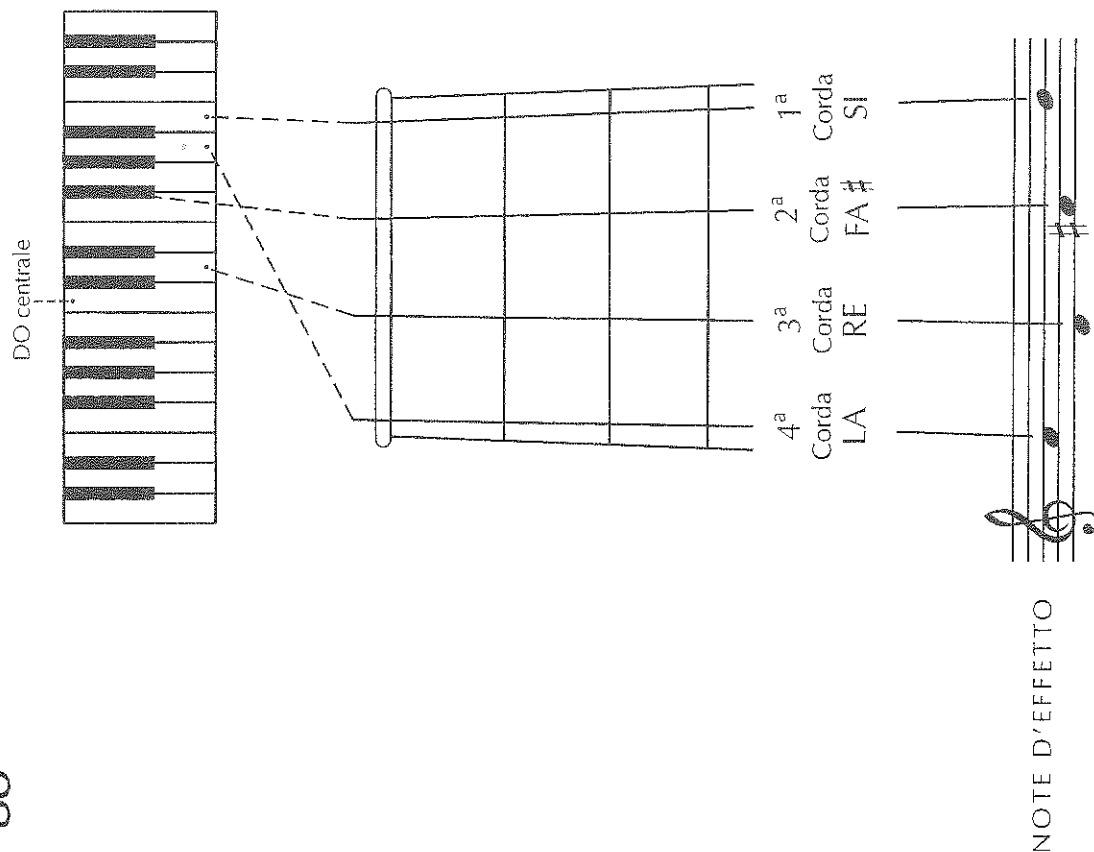
Ricordando quanto detto nella presentazione di pag. 3 a proposito della sezione delle corde e del loro suono emesso a vuoto, si noti che quella a cui corrisponde il suono più grave è la terza e non la quarta (così come la seconda). L'ordine dei suoni emessi dalle corde (a vuoto) da quelli gravi verso quelli acuti è il seguente:

III^a corda (RE) - II^a corda (FA[#]) - IV^a corda (LA) - I^a corda (SI)

- _ Con l'uso del diapason (o accordatore elettronico) accordare la IV^a corda (LA), stringendo o allentando la chiavetta corrispondente alla corda, fino a quando il suono emesso sarà identico a quello dell'accordatore.
- _ Premere al quinto tasto la IV^a corda accordata: il suono prodotto è un RE. Stringere o allentare la chiavetta corrispondente alla III^a corda, fino a quando la stessa produrrà il RE (un'ottava sotto a quello emesso dalla quarta corda).
- _ Il quarto tasto della III^a corda accordata, produrrà la nota FA[#]: utilizzare per accordare la seconda.
- _ Il quinto tasto della II^a corda accordata produrrà un SI: utilizzare per accordare la prima.

Suggerimenti

Per meglio comprendere quanto fin qui detto, è utile osservare il rapporto esistente fra la notazione musicale: l'ukulele e la tastiera di un pianoforte.



La tastiera

(manico fino al 12° tasto)

Nello studio delle posizioni, giova ricordare le note prodotte dalle quattro corde, sui singoli tasti.

	LA	RE	FA#	SI	
SI	SI ^b	MI ^b	SOL	DO	
LA#	LA#	RE#			
SI	MI	LA ^b	SOL#	DO#	
DO	FA	LA	RE		
RE ^b	SOL ^b	SI ^b	MI ^b		
DO#	FA#	LA#	RE#		
RE	SOL	SI	MI		
MI ^b	LA ^b	SOL#	DO	FA	
RE#					
MI	LA	RE ^b	SOL ^b	FA#	
FA	SI ^b	LA#	RE	SOL	
SOL ^b	FA#	SI	MI ^b	LA ^b	
SOL	DO	MI	LA		
LA ^b	RE ^b	FA	SI ^b		
SOL#	DO#	FA#	LA#		
LA	RE	SOL ^b	SI		

TASTI

Curiosità

Nella notazione musicale (scrittura), per consuetudine le note corrispondenti (che devono essere suonate) alla IV^a corda, sono scritte un'ottava sotto all'effetto di suono reale. Ciò accade poiché le stesse note potrebbero essere suonate su corde diverse.

Ai fini di questo metodo, la cosa non è molto importante.

PRIMA PARTE

I giri armonici in
tutte le tonalità

Suggerimenti

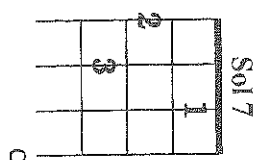
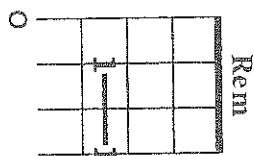
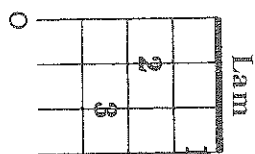
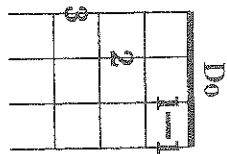
La particolare disposizione delle corde sull'ukulele, in riferimento al rapporto armonico esistente fra le note prodotte, consente la costruzione di quasi tutti gli accordi al capotasto o comunque entro le prime tre posizioni.

Le dita sulle corde devono premere il tasto al centro (fra le due sbarrette).

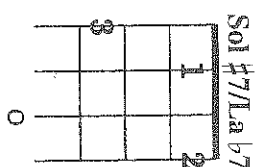
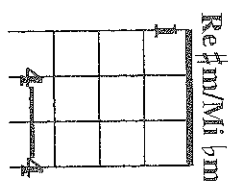
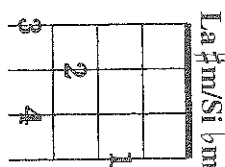
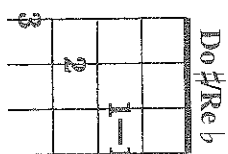
Attenzione al suono.

Provare ogni singola posizione prima di eseguire in successione.

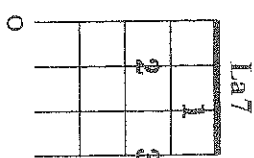
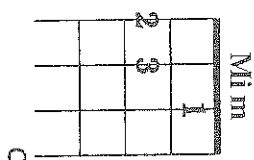
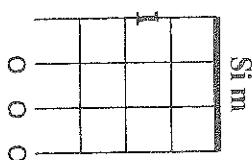
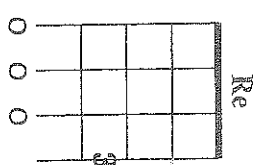
Giro di Do



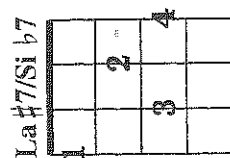
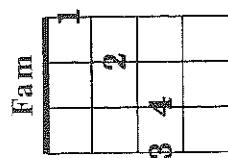
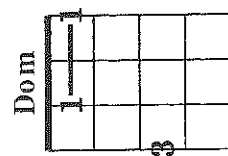
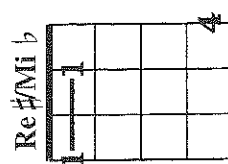
Giro di Do# / Reb



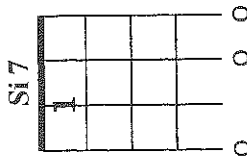
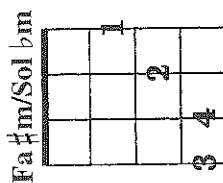
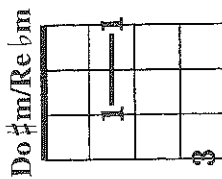
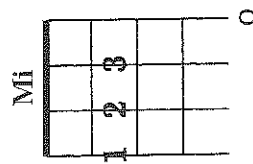
Giro di Re



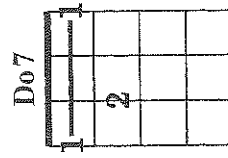
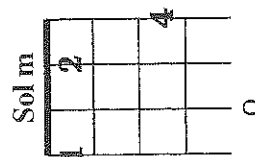
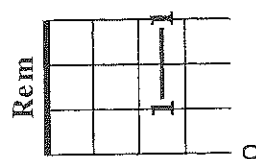
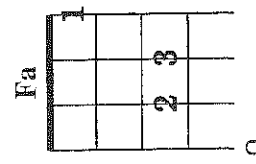
Giro di Re# / Mi^b



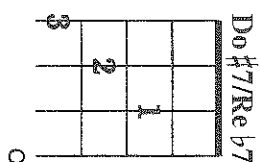
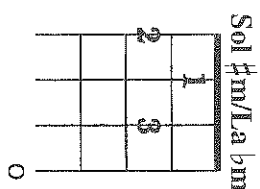
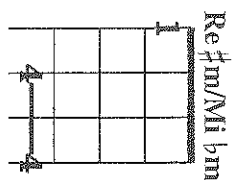
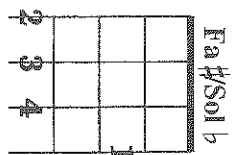
Giro di Mi



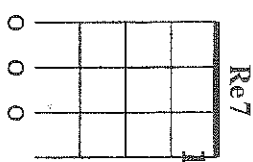
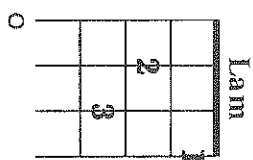
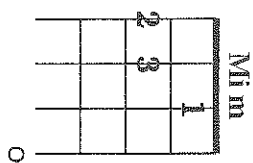
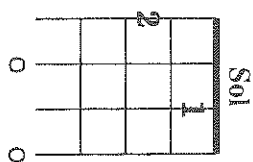
Giro di Fa



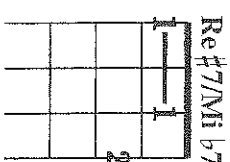
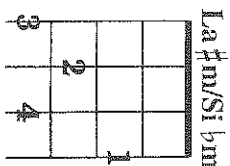
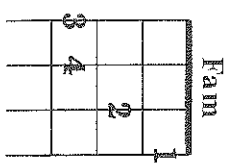
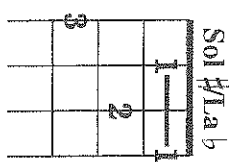
Giro di Fa# / Solb



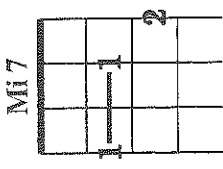
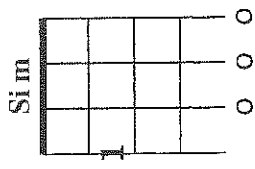
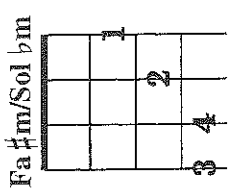
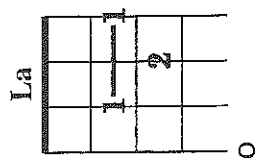
Giro di Sol



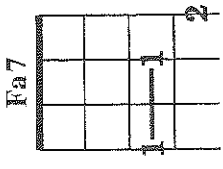
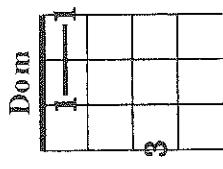
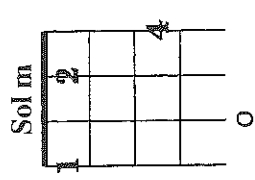
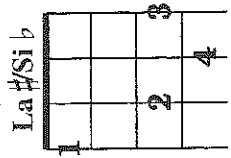
Giro di Sol# / La b



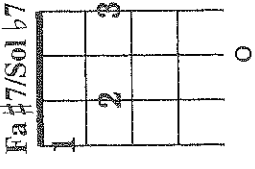
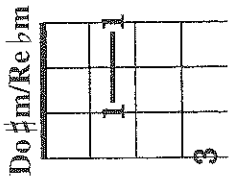
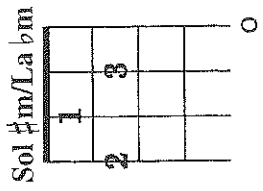
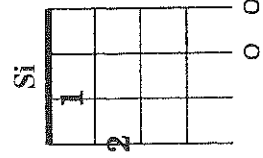
Giro di La



Giro di La# / Sib

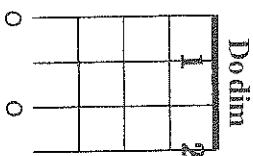
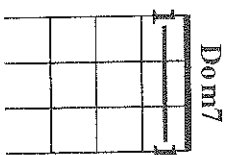
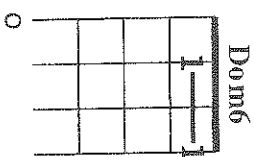
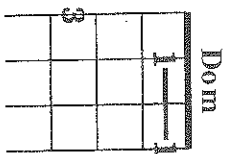
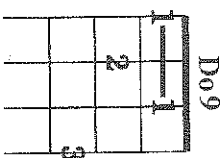
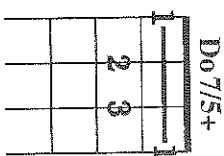
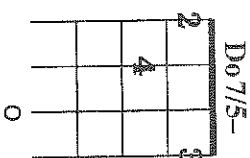
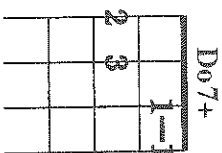
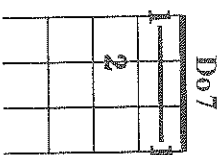
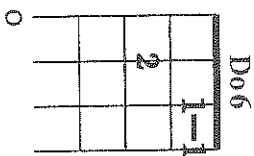
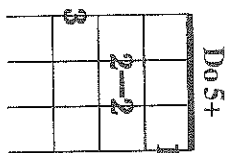
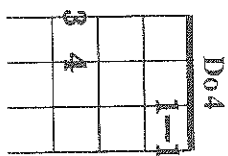
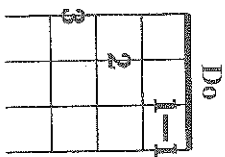


Giro di Si

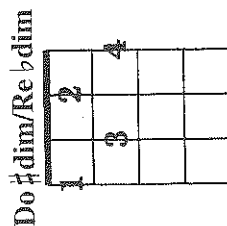
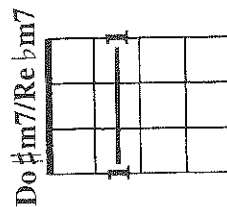
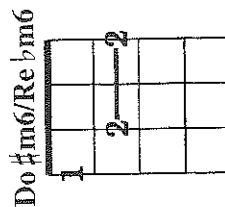
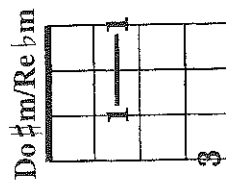
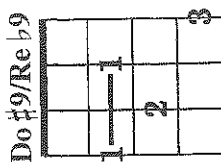
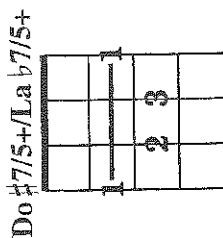
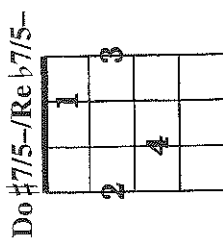
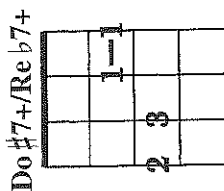
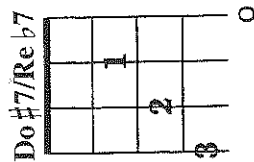
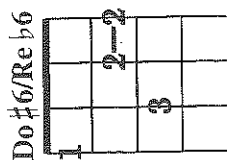
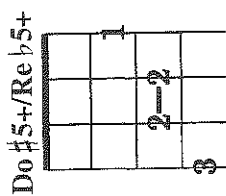
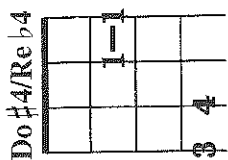
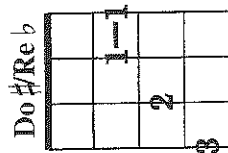


Do

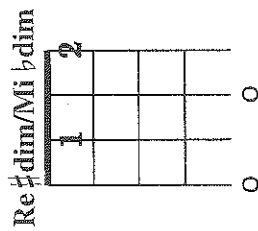
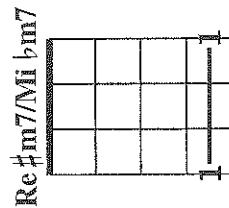
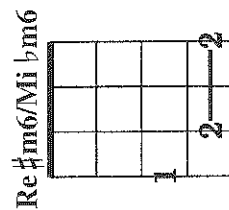
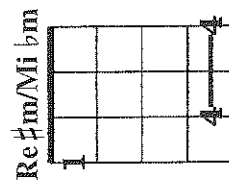
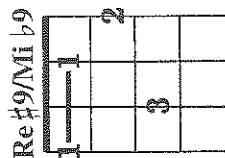
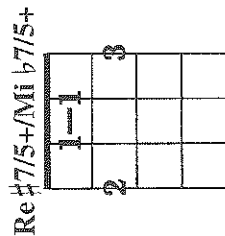
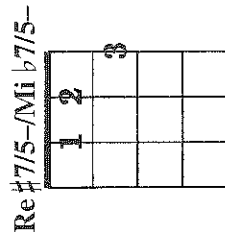
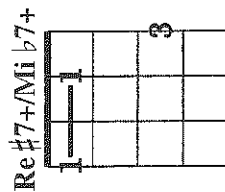
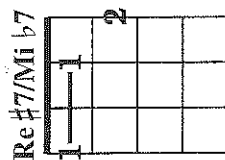
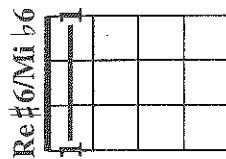
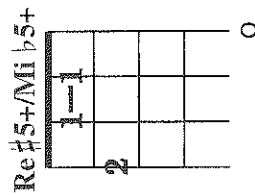
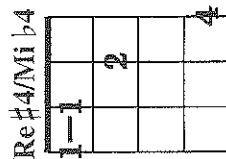
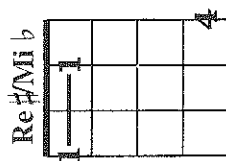
Prontuario



Do # / Re b

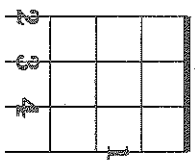


Re# / Mi b

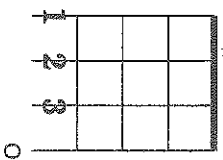


Fa# / Sol b

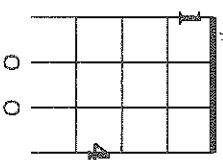
Fa# / Sol b



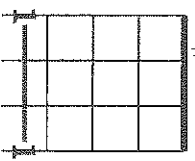
Fa#4 / Sol b4



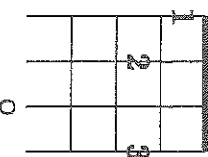
Fa#5+ / Sol b5+



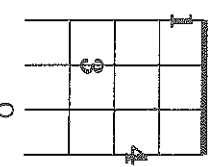
Fa#6 / Sol b6



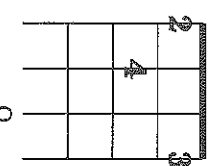
Fa#7 / Sol b7



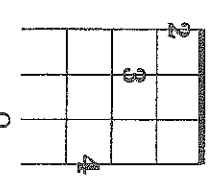
Fa#7+ / Sol b7+



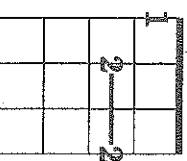
Fa#7/5- / Sol b7/5-



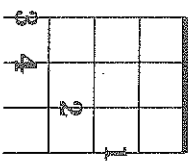
Fa#7/5+ / Sol b7/5+



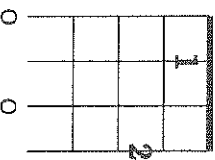
Fa#9 / Sol b9



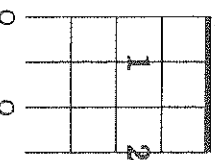
Fa#m / Sol b m



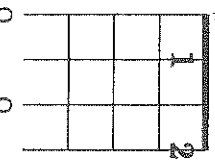
Fa#m6 / Sol b m6

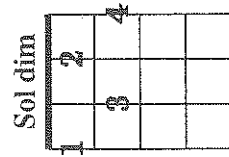
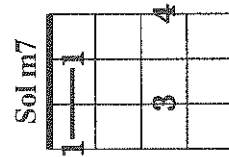
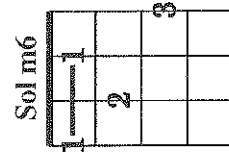
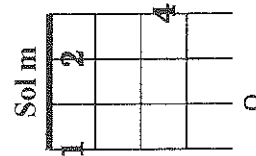
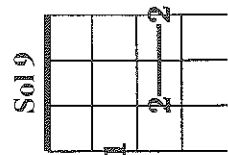
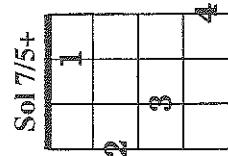
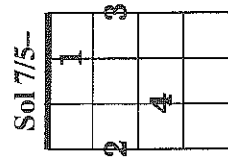
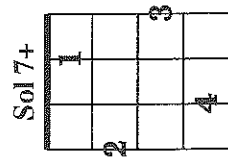
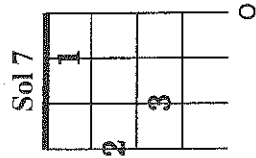
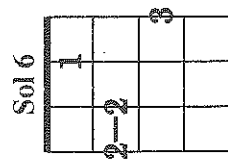
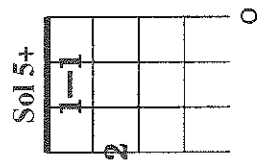
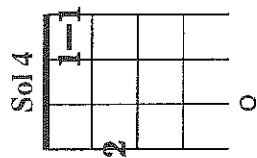
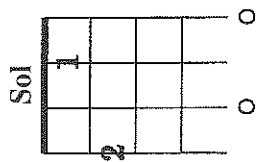


Fa#m7 / Sol b m7

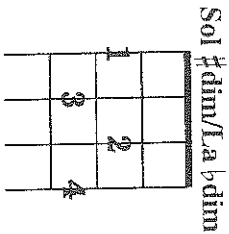
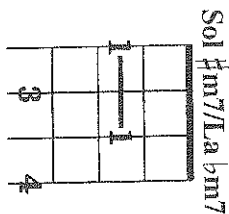
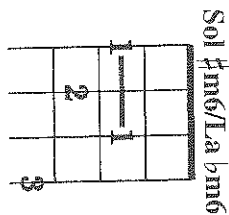
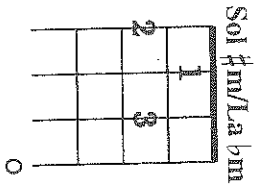
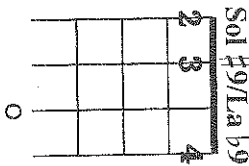
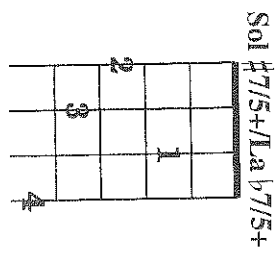
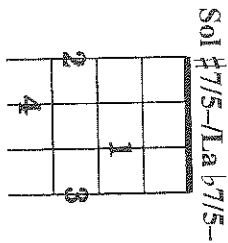
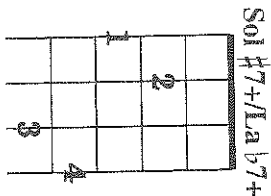
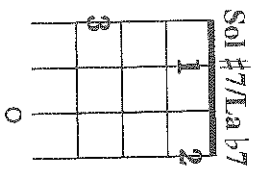
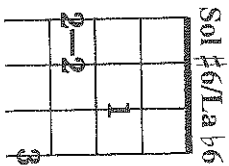
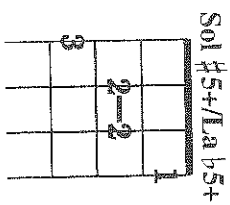
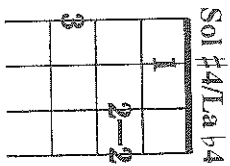
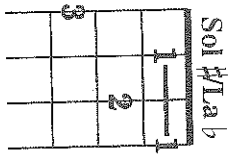


Fa#dim / Sol b dim

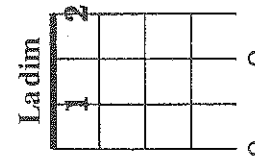
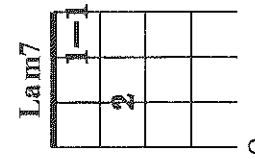
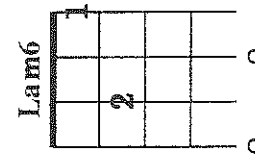
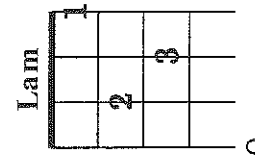
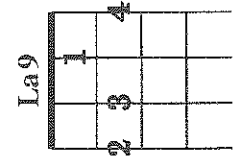
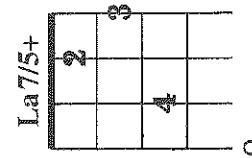
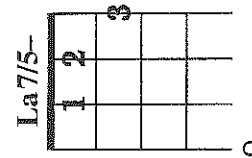
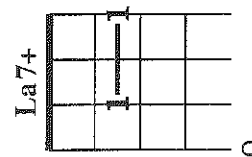
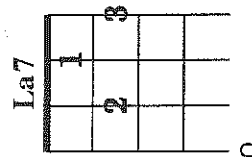
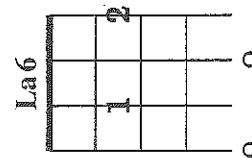
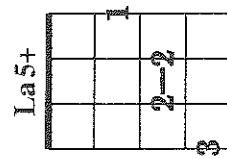
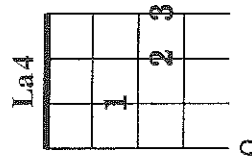
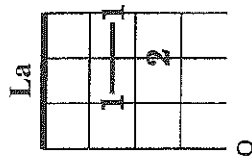




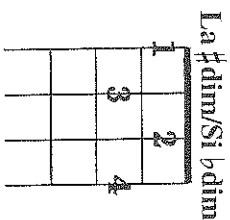
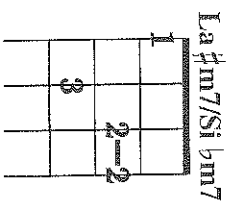
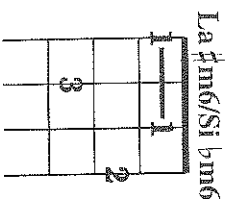
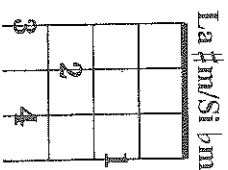
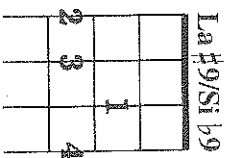
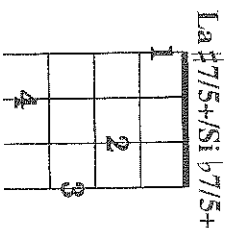
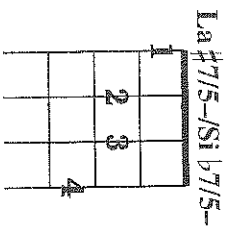
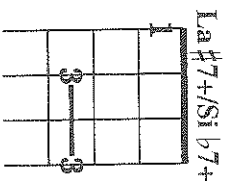
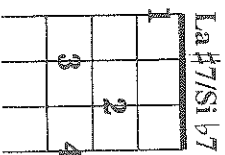
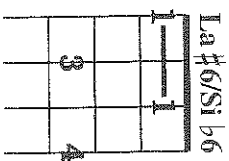
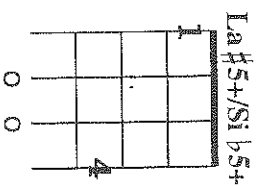
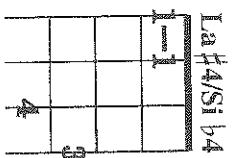
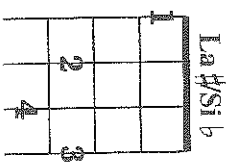
Sol # / La b

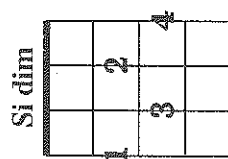
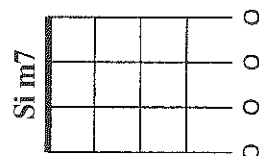
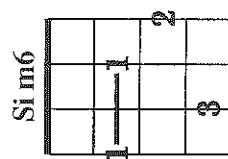
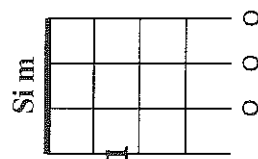
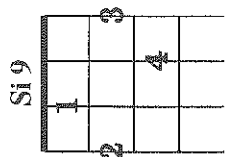
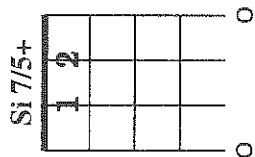
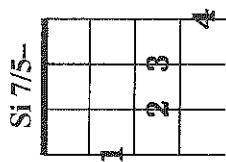
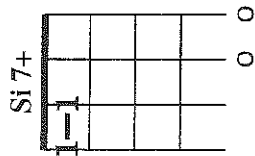
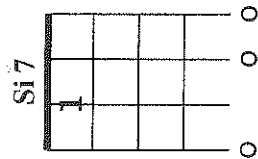
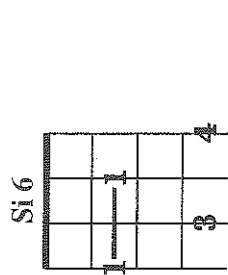
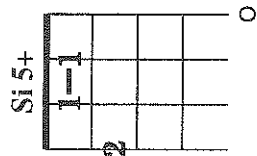
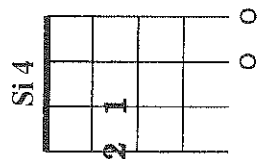
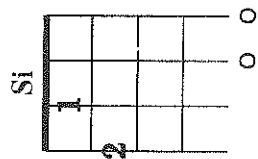


La



La# / Sib





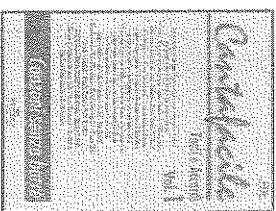
Suggerimenti

Pur essendo l'ukulele uno strumento caratteristico e idoneo a ritmi e sonorità non certo appartenenti al bagaglio musicale europeo, suggeriamo lo studio di "nostre" canzoni, al fine di esercitare la costruzione degli accordi e memorizzarne la posizione.

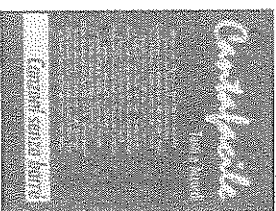
Lo studio risulterà essere, nella sua originalità, stimolante e divertente.

Si consigliano le seguenti pubblicazioni editte da Casa Ricordi:

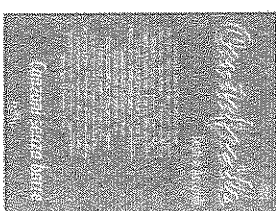
I° Livello (cantafacile)



MLR 400 VOL.1

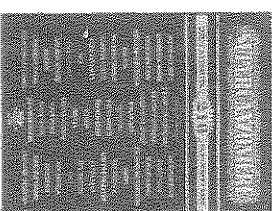


MLR 404 VOL.2

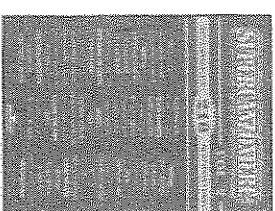


MLR 405 VOL.3

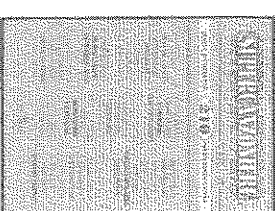
II° Livello (supercanzoniere)



MLR 226 VOL.1



BMG 351 VOL.2



MLR 394 VOL.3

TERZA PARTE

I ritmi

Suggerimenti

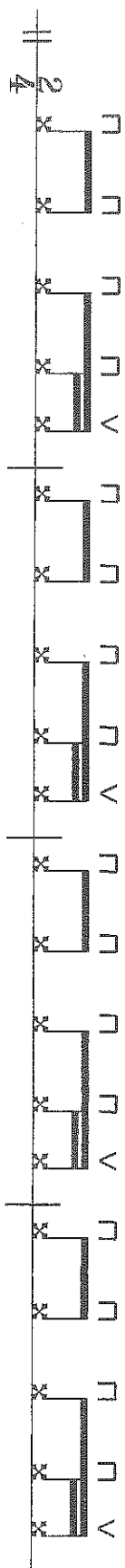
L'ukulele è uno strumento musicale che, per le sue origini, ben si presta a ritmi particolari, in qualche modo riconducibili alla nostra cosiddetta musica da ballo.

Potremmo dire che, in taluni casi, ne è addirittura attore principale per il sapore caratteristico del suono.

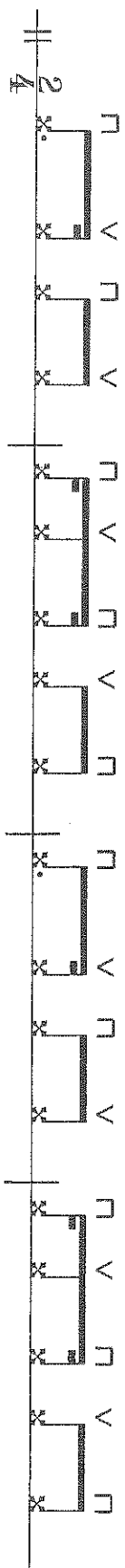
I ritmi vengono proposti con notazione musicale.

Si presta molta attenzione alle pennate in su e in giù.

Tango argentino



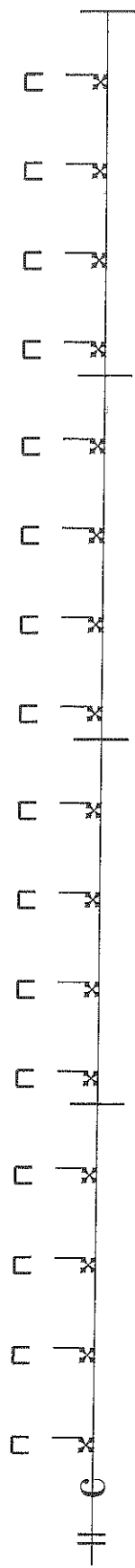
Tango habanera



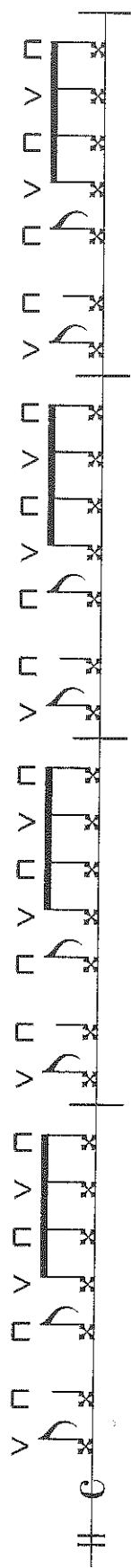
Vier



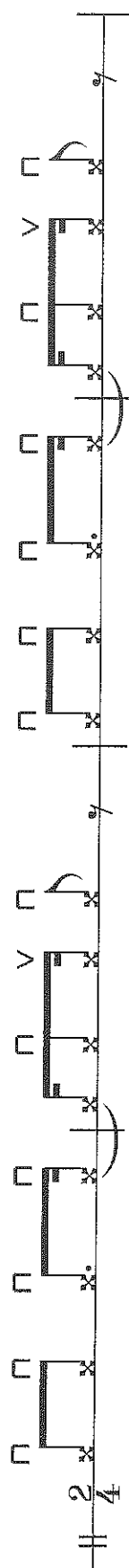
Fox-trot



Beguine-Bolero



Samba



Baion

