

Now we have it tabbed out, making it easier to play, I like to print the sheet music and do this part with pen and paper or I do it directly into my tab writing software called GuitarPro.

With this you are able to play along and hum, sing things like "la la la" "oh oh oh" etc. Note, when you are singing a note you are only singing vowels, you will never sing a consonant, you will always sing a vowel so you can also run through the melody making each vowel sound, both short and long.

After doing that a couple of times you can start to sing along with the melody that you are playing, for male voices you will more than likely be singing an entire octave below the melody or you'll be singing in falsetto.

If you have an old piano or keyboard around the house sing along with it instead, the ukulele isn't the best singing instructor, but it will do if you have nothing else.

If you do this process with a song you want to master your final product will be much sharper and more professional, this will take your cover up to the next level for sure, and if you only go this far with the exercise it will help you become a better musician, but, we can also study our melody. So now let's give each melody an interval.

Intervals for the C major scale

Our melody with all the notes given their respective interval.

Extra help with intervals <https://www.youtube.com/watch?v=fab90AjfYzc>

The next thing I like to do is look at how each of those intervals relate to the underlying harmony

The image shows a musical score for guitar. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes G4, A4, B4, A4, G4, F4, E4, D4, C4. The bass staff shows the corresponding fretting for each measure. Above the treble staff, the chords are labeled: C, Am, Em, C, F, C. Measure numbers 5, 6, 7, and 8 are indicated above the treble staff. The bass staff shows fret numbers: 0, 3, 2, 3, 0, 2, 3, 0, 0, 3.

In the first measure we play a C note over the C, that is easy to see why, then we play another C note, the root note over an A minor. The notes in an A minor are A E C, so a C is a chord tone. That means in any key the vi chord, in this case A minor, sounds great with the major root. Understanding that will help me both in composition and in improvisation.

The second measure has a 7th to kick off the phrase over an E minor. The notes in an E minor are E G B, B is the 7th degree, that means when I am composing with the 7th degree I can place it over the iii chord with no problem, again very valuable information. Even more so when you consider that the 4th and 7th intervals are the hardest to compose with and the most dissonant sounding notes in the major key, so much so that the pentatonic scale removes them entirely.

The phrase then goes down to a G note, another chord tone then plays an A note, this is note in my E minor. The A note in this context is used as a passing tone to connect the 5th and 7th interval, so the 6th works as a great connector of those two notes.

Next over the C the 7th degree is played. This B note resolves up to the C and it sounds very nice and complete, so I know that the 7th can always just move up a note to the root and it sounds great, also over the C it makes a Cmaj7 chord, so playing the 7th over my I chord gives a cool jazzy sound.

The third measure is a C note and A note, the F chord is F A C, these are just two chord tones.

Lastly the phrase finishes on the 5th interval, the G note, over a C chord, which is C E G, this is a nice, safe, comfortable resolution with a stable tone over a stable chord. This type of breakdown will help your understanding of melody and music tremendously.

The last thing I do is use this information to create my own melody.

9 10 11 12

T 5 3 3 0 2 0 1 3

A 0

B

Here I was inspired by the use of the octaves in the first phrase but I added an extra note to create movement.

In the second measure I decided to stay on the 7th interval, the B note, to emphasize that jazz sound over the C chord

In the third measure I also used chord tones but instead of C and A I used A and F

And lastly instead of resolving on the G note I chose the C note, another stable and safe resolution.

This is how I can take the melody and use the same elements, just slightly modified, to create my own interesting and unique melody. I would later add lyrics, this type of melody first composition can yield very powerful results. The Beatles would always work the melody out before the lyrics, Elton John only writes the melody and someone else actually writes his lyrics for him!

Melody equals power!!! Give it the attention it deserves, and you will become a better Ukulele player, in fact, dare I say, a better... musician!