

A HISTORY OF THE DOANE UKULELE METHOD 1961– 1989:
A PERFORMANCE-BASED APPROACH TO MUSIC EDUCATION

by

WILLIAM WOODWORTH WALLACE
B. Mus. Ed., Dalhousie University, 1972

A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

ACCEPTED

UNIVERSITY OF GRADUATE STUDIES

in the Department of Art and Music Education

We accept this thesis as conforming
to the required standard

Dec 29, 1989 DEAN

Dr. Betty Hanley, Supervisor (Department of Art and Music Education)

Dr. R. Dale McIntosh, Department Member (Department of Art and
Music Education)

Dr. William Cross, Outside Member (Department of Education)

Dr. Pierce Farragher, External Examiner (Department of Social and Natural
Sciences)

© WILLIAM W. WALLACE, 1989

University of Victoria

All rights reserved. This thesis may not be reproduced
in whole or in part, by mimeograph or other means,
without the permission of the author.



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-62378-0

ABSTRACT

This study describes the history and development of the Doane ukulele method, a performance- and skills-based approach in Canadian music education from 1961 to 1989. The concept of utilizing the ukulele as a tool for enhancing music educational outcomes was devised and developed by J. Chalmers Doane of Halifax, Nova Scotia. Included in the study are the philosophical basis and music skill content of the method. As well, the process of disseminating the method throughout Canada and the application of the method in schools are examined. The study also assesses the contributions of J. Chalmers Doane who was responsible for originating, developing, and disseminating the ukulele method.

The historical description traces the chronological development of the Doane approach using published and non-published sources such as ukulele method books, educational journals, magazines, newspapers, and recorded interviews. The study comprises seven chapters which present Doane's formative years as a musician and teacher, the incorporation of ukulele into the Halifax music program from 1969 to 1985, and the dissemination of the method through the auspices of an organization called Ukulele Yes. In addition, the skill content of the method and some pedagogical principles of the Doane approach are examined. The most common applications of the method are described followed by observations and discussions on the method's usage and recommendations for further research and development.

Nine appendices include an annotated bibliography of available resources of the Doane ukulele method, skill level charts, a record of Doane ukulele

workshops, a list of radio and television interviews about the method, a discography of Doane-associated ukulele recordings, the itinerary and repertoire of the Halifax "A" Ukuleles cross-Canada tour, television appearances of the "A" Group, an example of a ukulele workshop agenda, and a list of published original compositions and arrangements that were generated from the Doane ukulele approach.

Doane's philosophical concerns are presented, along with his contributions to the ukulele method's development. Some consequences of using the ukulele approach as a music program for all children of a specific grade level are discussed. The thesis explores Doane's views on training ukulele teachers and his preference for musician-teachers.

Views from practitioners regarding apparent strengths and weaknesses of the method and its capacity to influence children's aesthetic awareness and creativity are related. Recommendations for further development of the method toward more precise curriculum objectives and regarding further research of its relationship to concerns and practices in music education are made.

EXAMINERS:

Dr. Betty Hanley, Supervisor (Department of Art and Music Education)

Dr. R. Dale McIntosh, Department Member (Department of Art and Music Education)

Dr. William Cross, Outside Member (Department of Education)

Dr. Pierce Farragher, External Examiner (Department of Social and Natural Sciences)

TABLE OF CONTENTS

CHAPTER ONE

INTRODUCTION: THE UKULELE AND CHALMERS DOANE	1.
Purpose of the Study	1.
The Ukulele	2.
John Chalmers Doane and the Ukulele Method	4.
Definitions	9.
Delimitations	11.
Methodology	12.
Significance of the Study	14.

CHAPTER TWO

CHALMERS DOANE: THE FORMATIVE YEARS, 1938-1967	16.
Growing up in Truro	16.
Student at the Provincial Normal College	17.
First Teaching Job: Ukulele Instruction Part of Music Program	18.
Student of Music Education, Boston University	21.
SUMMARY	24.

CHAPTER THREE

THE HALIFAX PROGRAM 1967-1984: THE UKULELE METHOD EMERGES	26.
The Halifax Ukulele Program	31.
Adult Continuing Education	35.

Volunteer Ukulele Teachers	36.
The "A" Ukulele Group: Musical Ambassadors	37.
SUMMARY	41.
CHAPTER FOUR	
DISSEMINATION OF THE METHOD: 1973-1989	43.
Music Education Conferences	43.
Ukulele Yes	46.
The Newsletter	47.
Ukulele Workshops	48.
The Magazine	52.
JCD series Ukuleles	55.
Quality in the New Programs	58.
Other Means of Dissemination	59.
Former Halifax Teachers	59.
University Courses	59.
Dissemination Outside Canada	60.
Doane Institute for Music Education	61.
SUMMARY	63.
CHAPTER FIVE	
CONTENT AND PEDAGOGY	66.
Content	66.
Scales	67.
Reading and Picking	68.
Strums and Chords	72.
Solo skills and Solos	74.

Ear Work	76.
Singing	78.
Theory	81.
Repertoire	82.
Pedagogy	84.
Operational Pedagogy	86.
Curriculum Pedagogy	88.
SUMMARY	88.
CHAPTER SIX	
APPLICATION OF THE METHOD: 1968-1989	91.
Activity Group	93.
Core Music Program	94.
Adult Ukulele	99.
Summer Music Camp	101.
SUMMARY	102.
CHAPTER SEVEN	
OBSERVATIONS, DISCUSSION, AND RECOMMENDATIONS	103.
Significant Contributions From Chalmers Doane	104.
Philosophy	104.
Doane Sets Performance Standard	106.
Promotion of the Ukulele	108.
Issues For Discussion	109.
Consequences of the Core Music	
Application	109.
The Ukulele Musician-Teacher	111.

The Classroom Teacher as Ukulele Teacher	114.
The Method's Development: A Directional Dilemma	115.
Apparent Strengths of the Ukulele and Method	116.
Apparent Weaknesses of the Ukulele and Method	118.
Aesthetics	120.
Creativity	121.
Recommendations: Research and Development	122.
Curriculum Development	123.
Educational Research	124.
REFERENCES	127.
APPENDIX A	
ANNOTATED SOURCES	134.
APPENDIX B	
UKULELE SKILL LEVELS	161.
APPENDIX C	
DOANE UKULELE WORKSHOPS	167.
APPENDIX D	
PERSONAL INTERVIEWS WITH J. CHALMERS DOANE ABOUT THE UKULELE METHOD	176.
APPENDIX E	
DISCOGRAPHY OF RECORDINGS BY UKULELE GROUPS TAUGHT THROUGH DOANE APPROACH	178.

APPENDIX F	
"A" UKULELE GROUP CROSS-CANADA TOUR	181.
Itinerary	181.
Repertoire	181.
APPENDIX G	
HALIFAX "A" GROUP TELEVISION APPEARANCES	183.
APPENDIX H	
EXAMPLE OF UKULELE WORKSHOP AGENDA	185.
APPENDIX I	
PUBLISHED ORIGINAL COMPOSITIONS AND ARRANGEMENTS FOR UKULELE	187.

Acknowledgements

I want to thank my thesis advisor, Dr. Betty Hanley and the members of the supervisory committee, Dr. Dale McIntosh and Dr. William Cross for their assistance in the preparation and production of this thesis. The time and effort they have spent has meant a great deal to me. I also thank Dr. Pierce Farragher for agreeing to be the outside examiner.

I am very grateful to the ukulele teachers from across Canada who have shared their own ukulele resource material with me and to Bonnie Smith, Jean Doane, and Cam Trowsdale for retrieving from their files a great deal of material that proved to be so valuable for this study. Also, I want to thank Chalmers Doane, Rae Fetherstonhaugh, Marven Shields, and Cam Trowsdale for the time they provided in their busy schedules for my interviews, their candid responses, and their permission to use material from these interviews in this study.

I was very fortunate to have had editing assistance from Deirdre Mark, Neil Scott, Anne Scott, Jean Doane, and Carole Wallace. Thank you for all the time you have given and the suggestions you have made. Office and computer assistance from Gordon Foster, Peter Guravich, and Roger Cole was most appreciated.

Finally, I want to thank my wife, Carole and my children, Kathryn and Brian for permitting their lives to be up-rooted so that I could further my studies and for giving me such wonderful encouragement and support during the entire process.

CHAPTER ONE

Introduction: The Ukulele and Chalmers Doane

Purpose of the Study

This study traces the history of the development of a performance- and skills-based approach in music education that has as its focus a seemingly unlikely instrument, the ukulele. The concept of utilizing the ukulele as a tool for enhancing the outcomes of school music education programs was devised and developed by J. Chalmers Doane of Halifax, Nova Scotia. What has emerged is the Doane ukulele method, a uniquely Canadian and somewhat controversial phenomenon in music education.

The purpose of this study is to describe the history of the Doane ukulele method from 1961 to 1989 encompassing its philosophical basis, music-performance skill content, application, and dissemination in Canadian schools. As well, the study examines the contributions of J. Chalmers Doane, the method's originator and a Canadian educator intensely devoted to promoting the ukulele method nationally.

The advantages of the ukulele as a medium for music education as opposed to a more traditional instrument, Doane's personal philosophy of music education as it is reflected in the ukulele method and its application in the schools, and the effects on the development of the method as a result of two different applications are analyzed. The study also discusses whether the Doane method is merely a means to learn to play the ukulele or if there are

further educational goals. The geographical regions that have adopted the ukulele method are also indicated; information is given regarding teacher training and pedagogical procedures. Doane's role in the actual implementation and dissemination of the method will also be examined.

The Ukulele

An account is found in the *New Grove Dictionary of Musical Instruments*, (Odell, 1984, p. 323) that Portuguese immigrants brought a small stringed instrument called a *braguinha* to Hawaii in 1878. It was named after the Portuguese province of Braga where the instrument was first manufactured. Today the instrument is still played on the island of Maderia where it is called the *machete* or *machette de braga*. Kimball (1977) states that among these Portuguese immigrants were musicians and instrument makers. These men introduced the small, easy-to-tune, easy-to-play instrument to the Hawaiians who named it the ukulele or "jumping flea." These native Hawaiians soon learned to utilize the ukulele in their music making, as an accompaniment to singing and hula.

Kanahele (1979, p. 399) states that during the 1890s the ukulele was brought from Hawaii to the United States. It was one of the instruments used by native Hawaiian bands that toured several American cities including San Francisco, St. Louis, Des Moines, and Chicago. In the early 1900s Hawaiian music was becoming very popular in vaudeville and with it, the ukulele. The Hawaii Promotion Committee used the instrument as part of its tourist promotion and visitors to Hawaii returned home to the continental United States with ukuleles. One of the effects of the ukulele fad was the increase in

demand for ukuleles which led to a boom in manufacturing, first in Hawaii and later, in spite of protests from the Hawaiian manufacturers, in the United States. The ukulele became a symbol of innocent merriment for people from all over North America as it was used to accompany the popular songs of the day.

In the *Oxford Companion To Music*, written during the 1930s, Percy Scholes sneers at the ukulele's popularity and suggests its inferiority in the order of musical instruments as well as the frivolity of the people who played it:

It was patented by the Honolulu Ad Club in 1917, from which date it gradually became popular in the United States amongst people whose desire to perform was stronger than their willingness to acquire any difficult technique or their desire to make intimate acquaintance with any very elaborate music. (1974, p. 1059)

However, not all ukulele players treated the instrument as a toy or party favor. One native Hawaiian musician, Eddie Kamae, did much to improve the image of the ukulele as an instrument that should be taken seriously. Kamae, who was born in Honolulu in 1927, became a composer, ukulele virtuoso performer and, later, an important researcher of Hawaiian musical culture. He revolutionized the traditional method of playing the ukulele. His early career was entirely devoted to playing non-Hawaiian music. He found no challenge in the simple progressions of traditional Hawaiian music so he concentrated on "classical, Latin, popular, and jazz tunes that required a mastery of theory and technique that few, if anyone, had attained on the ukulele" (Kanahele, 1979, p. 204). Kamae developed a new technique of plucking all four strings so that both melody and chords could be heard at the same time. In his later life he became interested in his Hawaiian musical

heritage and was devoted to researching and playing strictly Hawaiian music. Kanahele states that "Kamae transformed the ukulele from a lowly, semi-musical, rhythmic instrument with limited capabilities, into a major instrument with almost unlimited potential" (p. 204). One of Kamae's students, a virtuoso in his own right, is Herb Ohta (see Appendix 1, Smith, 1986, "The Hawaiian connection").

There have been several successful entertainers, such as George Formby and Roy Smeck, who have been called ukulele virtuosos and who have used the ukulele prominently in their careers. Many people would also consider J. Chalmers Doane, who has performed as a soloist in many concerts and has produced several solo ukulele recordings, a ukulele virtuoso (see Appendix E). However, his most significant contribution regarding the ukulele is the development of an approach in which the ukulele has been used in music education to teach the concepts of melody, harmony, rhythm and basic music literacy in a performance type of medium.

John Chalmers Doane and the Ukulele Method

J. Chalmers Doane, born in Truro, Nova Scotia in 1938, emerged as an imaginative and dynamic supervisor of music for the city of Halifax from 1967 to 1985. During that time, he developed a music program that earned national respect for its excellence and comprehensiveness (Trowsdale, 1977b, p. 34), this being the direct result of the application of Doane's personal philosophy of music education. In an interview with this writer, Doane reveals how he was influenced by Catherine Allison, a teacher at the Provincial Normal College, to believe that music should not be reserved for

the elite but should be part of everybody's life (1989a). Kimber (1980) indicates this belief, as Doane reflects on his role in music education:

We've got to get the masses back into music and the only way to do that is through the education system. If you can get people interested in music early, most of them will retain that interest for their lifetime. That's why I'm a music teacher. (p. 14)

Doane's prominence as a national music educator came about through his promotion of the ukulele as an excellent medium for bringing music to large populations. Karr (1981) states that Doane "changed school music programs dramatically, using the ukulele as an inexpensive and practical teaching instrument for children and adults" (p. 274). Through appearances of Doane's Halifax "A" Ukulele Group on regional and national television, and through sales of the group's recordings, people in many parts of Canada became aware of Chalmers Doane and the Halifax Ukuleles. The Halifax Ukuleles were seen on National Film Board productions (*Atlantic Canada, The Halifax Music Education System*), and on CBC national television in such productions as *Take Thirty*, Peter Gzowski's *Ninety Minutes Live*, (Trowsdale, 1977b, p. 31) and an *Anne Murray Christmas Special* (see Appendix G).

One consequence of this exposure was that music teachers throughout Canada became interested in the potential of the ukulele in schools. Doane was invited to give workshops in different parts of the country and ultimately to present a lecture-demonstration at the 1973 Canadian Music Educator's National Convention in Ottawa (Perkyns, 1973, p. 47). This was the beginning of the dissemination of the method, and since then Doane has spent a great deal of time presenting his message to educators across Canada (see Appendix C regarding ukulele workshops). The result of Doane's promotion of the

ukulele is evident in many parts of Canada where the instrument is taught in schools and also in adult music education classes. By 1979 Ian Thompson reported that:

There are 1,500 (children) playing in Langley, British Columbia. Saskatoon has 27 ukulele groups and St. John's has over 500 children playing ukulele. Victoria, Edmonton, Calgary, Toronto, Burlington and Zurich, Ontario, Montreal, Moncton, Hampton, New Brunswick and others have Doane-inspired ukulele groups. He [Doane] has given courses at the University of British Columbia, University of Victoria, McGill, The Ontario Teacher's College, and Dalhousie. (p. 18)

In an interview, Doane relates that regarding his presentations on the ukulele, his reception was usually most enthusiastic from music teachers "who are totally genuine, looking for some way to solve their problems." These teachers found the ukulele to be a medium through which they could bring music to the students in a more meaningful way. Doane recalls that this positive reception was not always the case, especially with people in charge of music programs, some of whom were skeptical because they were too traditional and unable to accept the ukulele. Others, he surmises, just didn't like the sound, and others perhaps felt inadequate with the ukulele and did not want to begin the instrument from a level of no skill or put in the necessary time and practice in order to achieve some competency (Wallace, 1989a).

The controversy regarding the use of ukuleles in music education is delicately suggested by Dennis Farrell, a Professor of music at Dalhousie University, Halifax, and a composer whose works are nationally performed. He writes about the ukulele in the context of instruction in musical harmony:

Do not regard my observations as polemical, propagandistic, nor mildly apologetic, and certainly not as rather too neatly and slyly favoring the ukulele for any and all teaching contexts. I want to relate the context of harmonic instruction on the ukulele to the

present curriculum of traditional music theory and downplay the mildly patronizing stereotype of the musical Maritimes as consisting merely of the "ukuleles and folksongs." Several strands of superciliousness are therefore to be sorted out; not to do so would allow such "Down East" touristy notions to undermine the serious work of many music teachers in preserving, enriching, extending and creating a higher musical quality of life both regionally and, in conjunction, nationally. (1986, p. 17)

The following is Doane's response to the skeptics who perceive the ukulele as a mere toy or a remnant of nostalgia from the days of rumble seats and raccoon coats, not worthy of the status of a musical instrument and therefore having no place in music classes:

There is no better instrument as a tool for music education in our schools...the ukulele is inexpensive, flexible (it can play any type of music), pleasant sounding, portable, fun for everyone, excellent as a solo instrument, excellent as a group instrument, wonderful for developing the ear, good for teaching theory and harmony and its lessons are easily transferred to other areas of musical endeavor such as band, orchestra, choir, composition, piano and guitar. The ukulele is also small enough for the very young student to manage. (1977b, p. 60)

All of these attributes of the ukulele sparked Doane's creative ability enabling him to make it the vehicle that would bring music into the lives of young people in a way that would be enjoyable, yet significant. Its low cost, along with its small size, portability, and educational potential, make the ukulele a desirable instrument for young students to play, either as a solo instrument or in musical ensembles. It also offers them the opportunity to become musically literate, thus opening up many more opportunities for them to enjoy participation in music.

Doane states in the introduction to his book *The Classroom Ukulele Method* (1971), that ear development and musical interest are the main objectives of the method, and that the book was written so that the teacher

and the students may have more fun with music. Doane's interest in proposing a worthwhile idiom of music education that would appeal especially to the preadolescent is a consequence of the fact that, through the ages of seven to eleven, student interest in the music class traditionally begins to decline (Nolin, 1973). However, research tells us that this age group is in a critical growth period where all aspects of musical development can increase rapidly. Applying Piaget's learning theory to musical development, Warrener (1985) states that during the concrete operations period, students' abilities are greatly enhanced to interpret and analyse musical sounds, to solidify vocal independence, to sing more in tune, and to develop a sense of inner hearing. As well, they are more able to interpret musical symbols so that instrumental playing can begin on a note-reading basis, to begin to listen perceptively, and to develop their concepts of rhythm and tonality. These children have the ability to "take off" musically, but for this to happen they need to be physically, intellectually and emotionally engaged in appropriate musical activities to ensure further musical development. Otherwise they may be lost to negativism and indifference with respect to their involvement in music, especially in the school music program.

Researchers Broquist (1960), Nolin (1973), and Vander Ark, Nolin and Newman (1980) have found that students in general music have less positive attitudes toward their music classes with each increasing grade level. These findings will perhaps not surprise anyone who teaches music in the public schools. Music teachers are familiar with the challenge of motivating older students. These same researchers found that musical activities requiring the students to play instruments receive more favorable ratings from students

than activities not associated with the playing of classroom instruments. Doane has linked the musical attributes of the ukulele, plus its high motivational appeal, to these realities of human development and music education. The result is the Doane ukulele method which he believes is a worthwhile medium for providing music education.

Definitions

For convenience, the Doane ukulele method is also referred to as the method or the Doane approach. In the context of this study the definition of the Doane method applies to Doane-approved procedures, techniques and systems for utilizing the ukulele in music education.

The materials of the Doane ukulele method are in both published and unpublished form. Some material was produced by J. C. Doane and the teachers and school districts who have used the Doane approach for the operation and application of the method. Other material has been written or produced about the method. This includes such publications as books, journals, newsletters, curriculum guides, newspaper articles, magazines, recordings, film, and original music compositions and arrangements. Also included are unpublished items such as teacher handbooks, concert programs, and material from taped interviews.

The application of the method refers to its use in a specific situation, such as with primary or upper elementary children, adolescents, adults, seniors, or teachers. The application also refers to whether the method is used as a music course for all students of a particular grade, or as an optional activity for a selected group of students.

The dissemination of the method includes the means by which the Doane ukulele method has travelled from its application in Halifax to applications in other parts of Canada. Information is provided explaining how the method has been promoted, introduced to teachers, and how programs were initiated and maintained outside of Halifax by Chalmers Doane and his staff.

Leonhard and House (1972) define a performance skills-based approach to music education as one that addresses not only the technical skills which would enable the pupils to participate in performance activities but also the skills of performing itself:

Performing includes playing, singing, reading music, writing music, and composing music. Performing provides experiences in projecting musical meaning and such experience is essential to the development of a deep responsiveness to music and of musical understanding. It generates a unique level of involvement with music and enthusiasm for it, both of which are basic to successful learning of music. In addition, it serves as a valuable means to the clarification and refinement of musical meaning for students. (p. 284)

Another dimension to a performance skills-based approach involves playing without notation such as improvising or "playing by ear." Regelski (1975) feels that these are worthy goals of music education and should be included in the school music curriculum since they can reflect a high degree of student musicianship involving the perception of aural clues, the cognitive understanding needed for analysis and synthesis, and the skills needed "to evaluate the performance and to respond adaptively" (p. 45). Regelski makes an interesting point that "people who learn to 'play by ear' are more likely to continue performing outside of or after graduation from school" (p. 45). In any case, one of the main objectives of a performance skills-based approach, either using or not using notation, is for "the teacher to

provide the kinds of learning experiences that enhance the possibility that each student becomes as musically independent as his talent and interest allow" (Regelski, 1975, p. 50).

Therefore, a performance skills approach to teaching music includes student participation in enjoyable music activities that promote the learning of specific psychomotor techniques for music making, a deeper understanding of music, a responsiveness to its affective qualities, and a high degree of musicianship leading to student musical independence. It is within this framework that the Doane ukulele method will be described and examined in this study.

Delimitations

It is not within the scope of this study to document all areas, districts, schools, or teachers who use or have used the Doane ukulele method. However, the study does indicate the geographical regions and some school districts in Canada and around the world where the Doane ukulele method has been used by referring to articles in *Ukulele Yes* magazine and to material from the files of the Ukulele Yes organization. As well, it is not the purpose of this study to include a comprehensive evaluation of the teaching or learning effectiveness of the Doane ukulele method. However, some materials being analysed do include impressions from teachers and administrators on the method's effectiveness or lack of effectiveness. In that case, these impressions are included in this study.

Many people have played an important role in the development of this method; however, only a few contributors to the Ukulele Yes organization and only materials that represent usage of the method on a school district,

regional, provincial, or national level are included in this study. The contributions of J. C. Doane focus on his initiation and development of the ukulele method in Canada as a means to enhance the music education of the masses, and on Doane's efforts to continuously assess the method as it attempts to meet the needs of learners and the educational goals imposed on them.

Methodology

Research materials on the Doane ukulele method have been acquired from provincial and national educational journals, from the writer's personal files, as the result of individual requests for materials from specific ukulele teachers, from Cam Trowsdale (former editor of *Ukulele Yes* magazine), and from the Ukulele Yes organization through Jean Doane, Chalmers's wife, who has preserved a great deal of the material relating to the early years of the method's development. As well, material was generated as the result of four interviews with people who have had significant associations with the development and application of the method. Interview questions were singularly directed to specific interviewees or were common to all. The information generated from the interviews was used to complement the available published material on the development of the ukulele method in Canada and to help provide interpretive views relating to the usage of the method in the past and in the future. An attempt has been made to verify the material from the interviews with information from published sources so that the two sources do not conflict.

An attempt was made to find a theoretical framework as a basis for this study of the development of the Doane ukulele method. This framework was sought in the literature about teaching and learning in music performance and in the area of curriculum change and implementation models. In spite of the writer's desire to locate and apply a theoretical basis on the study, none was found that was compatible with its historical and descriptive purposes.

In Chapter 2 the history of the Doane ukulele method begins with a brief description of Chalmers Doane's formative years, his music and teacher training, his early interest in the ukulele and in music education. The significant accomplishments during his term as Supervisor of Music for the City of Halifax are examined in Chapter 3 as well as a description of the structure of Halifax's ukulele program. In Chapter 4 the means of disseminating the method is addressed. This will include Doane's initial participation at provincial and national music educator conferences and the later activities of the Ukulele Yes organization. The actual skill content of the method will be disclosed in Chapter 5 as well as some pedagogical techniques recommended by Doane. In Chapter 6 the most common applications of the Doane ukulele approach are described. These include the activity group, the core music program, adult classes, and summer music camp. Chapter 7 presents observations and interpretations regarding Doane's philosophical biases, Doane's role in the development of the method and its application, some consequences of using the ukulele in a core music application, strengths and weaknesses of the method, questions of aesthetics and creativity and recommendations for further research and

development.

Following the historical description and references are nine appendices which provide: an annotated bibliography of published and unpublished source material (Appendix A), skill level charts (Appendix B), a record of Doane ukulele workshops (Appendix C), radio and television interviews with Doane about the ukulele method (Appendix D), a discography of Doane associated ukulele performers (Appendix E), the itinerary and repertoire of the Halifax "A" Ukulele Group's cross Canada tour (Appendix F), television appearances of the Halifax "A" Group (Appendix G), an example of a ukulele workshop agenda (Appendix H), and a list of published original compositions and arrangements of the ukulele that were generated as a result of the Doane approach (Appendix I).

Significance of the Study

The Doane ukulele method is a uniquely Canadian phenomenon in music education that has not yet been closely examined historically or on any other basis. The method is significant partly because it was devised by a Canadian music educator. Most of the methodologies that have previously been used in Canadian schools have traditionally been imported from Europe (Bray, 1981, p. 852), Great Britain, and the United States.

The application of the Doane method in Canada is now a concrete fact in several school districts; however, the majority of districts are not using it and, generally, little acknowledgement has been made by educators of its existence in the schools or its strengths or weaknesses. It is the writer's hope that this history of the Doane ukulele method will provide a complete and comprehensive documentation of the method's evolution, its philosophical

base, its music performance skills, its application in the schools, and its dissemination throughout Canada. Information will also be presented regarding why Chalmers Doane developed the ukulele method, how he made changes to adapt the method to different modes of application, and how he created a network of interested educators and provided assistance to them in their efforts to establish ukulele programs in almost every province of Canada.

The writer intends that this historical description will provide answers to questions concerning the components of the method, the location of ukulele programs, the philosophy of the method, and descriptions of how the method has been utilized. As well, this history will explain Chalmers Doane's role in the method's initiation, development and dissemination, and it will be a resource of information which may be helpful to music educators, school administrators, and to future researchers of music education.

CHAPTER TWO

Chalmers Doane: The Formative Years, 1938-1967

Growing up in Truro

Young Chalmers Doane seemed to surround himself with music while growing up in Truro, Nova Scotia. Having taken piano lessons for approximately 10 years he applied this musical knowledge to teaching himself a variety of other instruments, such as ukulele, drums, violin and bass, and to organizing his friends in small musical groups. In fact, in 1951, when he was in grade six, Doane and friends had a little group made up of banjo-ukuleles, fiddle, bass and drums (Lilly, 1976a). This kind of informal training led, in Doane's junior high years, to the formation of a dance orchestra which competed with other bands for local dance jobs.

Other avenues of more formal musical training began as a result of his demonstrated interests. Having played the violin on his own for several years, Doane began violin lessons at the age of 14 and at the same time played with the Truro String Orchestra, under the direction of Mary Fraser. He sang solos in music festivals in the Truro area, and was a member of a musically ambitious church choir, directed by Helen Embree. Although more interested in pursuing his own music which was heavily influenced by popular music and jazz of the '30s and '40s, Doane recalls how his parents insisted that he attend the Community Concerts which brought many outstanding artists to

Truro. One notable performer, the violinist Rubinoff, stands out in Doane's memory. "I was only in grade six or seven then but he was so incredible. I couldn't believe that anybody could play with that much fun and that much expertise" (Wallace, 1989a).

During his middle and late teens Doane joined the Truro Community Band and learned to play the trumpet, later switching to trombone. He recalls that:

It was in the town band that eventually the conductor asked me to conduct a piece. I thought it was rather hilarious (that he would ask me to conduct); I had no idea how to do that. But I tried it and I conducted *Canadian Sunset* at the Christmas concert one year. So after that I did get a thought in my mind that I could learn to do this. So I guess that helped me think in terms of eventually doing that sort of thing. (Wallace, 1989a)

Also during this time Doane reorganized his dance band using predominately more mature and experienced musicians instead of his peers. This band played a repertoire based on the music of Glen Miller, Harry James, Duke Ellington, Benny Goodman, and other bands of the Swing Era. They played, not only in Truro, but also for dances in many communities of central and north-eastern Nova Scotia. While still in high school, Doane organized a triple trio, made up of nine girls in grade seven and eight, which sang his own three-part arrangements. This group became quite well known and performed in local concerts, on radio and on television, often with a backup band (Wallace, 1989a).

Student at the Provincial Normal College

After completing high school Doane took a year-long course in business, but in 1960 he enrolled in the music education program at the Provincial

Normal College. Although he started out as a somewhat ambivalent student, because of his interests in business and athletics, Doane reveals that it was there, at Normal College, that he discovered his true calling. As Doane says, "I'd always been interested in music and I'd always been a teacher, without realizing it. It was a matter of putting the two together" (Kimber, 1980). Catherine Allison, who taught music education courses at the College, was one of the first professional music educators to influence Doane. He relates that she was a dynamic, bright, and dedicated person:

She definitely influenced me, interestingly enough, not so much musically, but through her philosophy of life and music education, which was basically one which was the opposite of snobbery. She was for everybody and she believed that music should be a part of everybody's life. She was one of the first people who started me thinking in that way, rather than thinking like an elitist. (Wallace, 1989a)

By receiving support from teachers like Catherine Allison, Doane developed the confidence that teaching music was going to be a worthwhile and challenging career. Also, as he compared himself to other students at the college, he saw that he was "not at the bottom of the heap, but in some ways that he was ahead of the pack" (Wallace, 1989a).

First teaching job: ukulele instruction part of music program

In 1961 this confidence was soon reinforced as he became a music teacher for grades primary to 10 in Stewiacke and for grades 7–12 at Hants East Rural High, Milford Station, Nova Scotia. Doane recalls that when he started out, music was compulsory for all grades, right up to grade 12, and that he felt his first goal was to turn on all these classes to music. Personal success as a music teacher and a positive impact on the schools were soon realized. Music was

fun; the teacher was personable and young himself, and as Doane recalls, "I had so much program going that they were interested" (Wallace, 1989a).

During his first year of teaching Doane learned an important lesson when his request to the local school board to purchase band instruments was rejected. He realized "that it takes more than the airy promise of teaching fine music to win support from tight-fisted administrators" (Kimber, 1980). However, after personally borrowing the money needed to cover the cost of the instruments, he succeeded in persuading the parents of the students to buy the instruments themselves, so the borrowed money was not touched. This was at a time when school bands did not exist in Nova Scotia; there was no precedent for such school programs and yet Doane's enthusiasm, musical expertise, and demonstration of faith in himself and the students soon won over the parents to the point where they placed a high value on their child's participation in Doane's music program. Karen Lilly (Oxley) was one of Doane's students at Hants East, later the vocal musical director and a regular soloist on the CBC television program *Singalong Jubilee* and more recently, Doane's personal secretary. Lilly (1976a) states that it soon became evident to everybody he came in contact with that:

Chalmers cared. He cared a lot, and he still does. His students were reflected on the other side of the coin as more than faceless, little non-people, needing to be "taught." Music became the means of helping them, not only to a sound music education, but it became a means of helping them grow as people and individuals. Self expression became the norm, rather than the exception.

At Hants East the ukulele was offered to students as an extracurricular activity in the form of class instruction. Through a television show, *High Society*, produced by CBC Halifax, the instrument's use in music education

came to the public's attention. Doane recalls that the ukulele selections on the show seemed to receive the most attention and he was encouraged after receiving a number of letters from people who heard the ukuleles on television and were intrigued and excited by this new sound. He relates that, initially, the ukulele was just another part of his school music program:

I didn't think anything of it. I just thought it was another thing. We were getting started with a band, we were getting started with a choir; I'd started a small string group and I was doing a lot of listening and music education of the more traditional type. I think it always surprised me how much the people, the public responded to the sound of the ukulele and what it could do. It was intriguing to everybody, always was; as a matter of fact it still is, even for those who argue about the pros and cons. (Wallace, 1989a)

In 1961 Doane was invited to teach a course in playing the ukulele at the Nova Scotia Festival of the Arts, held in Truro. He recalls that many of his students were friends from Truro and that he focused his instruction on singing and rhythmic chord strumming, influenced by George Formby's style. This type of playing continued to be the focus of teaching ukulele until one of his students at Hants East questioned when they were going to learn to play some tunes or melodies. Doane recalls that he soon realized the student had a good point; why not play melodies on the ukulele rather than limit the instrument to an accompaniment role. This realization had a dramatic impact on him because it required the development of a whole new dimension to his concept of ukulele playing and ukulele teaching. Doane had done some picking, improvising mostly, but hadn't worked out how to teach students to play melody on the ukulele as one does on other instruments. This led to the organization of scales and fingerboard skills so

that notated music could be played and incorporated into the pedagogy of the ukulele program. Doane reflects on the significance of this new direction:

So that little kid, at Hants East, started me thinking a whole new way. I did take the challenge but I was tempted to quit right there. I was tempted to say "Well, I've gone as far as I can go, so that's it. We play chords, we play *Five Foot Two*, we play accompaniment for tap dancing, we can accompany anything, and you know, what more is there?" There was a lot more, of course, but I didn't know it then. (Wallace, 1989a)

Student of music education at Boston University

After teaching for three years Chalmers Doane, having received a Ford Foundation Scholarship and a Nova Scotia Talent Trust Grant, attended Boston University for a degree in music education (Fulton, 1973). Besides being a full-time student, playing "gigs" and teaching privately in Boston, Doane also became, for a time, a teaching assistant with Dr. George Bornoff (Lilly, 1976a,; Perkins, 1973). Bornoff, a former Canadian, had developed a method of class string education in Winnipeg, four decades before his acquaintance with Doane. While Doane was at Boston University, Bornoff was head of string education and his class string method was used in many schools throughout New England and subsequently in the school systems of Halifax and Edmonton. Trowsdale (1977a) adds that Bornoff "extended Doane's already considerable working knowledge of violin and string bass within a comprehensive educational framework" (p. 37). Trowsdale further says that Bornoff's theoretical influence was added to Doane's practical experience in areas of music such as jazz, dixieland, commercial dance band and barbershop, areas which were, at that time, traditionally alien to the typical Canadian music educator.

Doane concurs that George Bornoff had a tremendous influence on him,

not only with regard to formulating the ukulele method but also on "the whole program set up in Halifax. I interpret almost everything through the influence of his teachings. It doesn't mean that I agree with him on every single detail, but I agree with his line of reasoning and his line of questioning" (Wallace, 1989a). Some of the pedagogical axioms now part of the Doane ukulele method which came from Bornoff include the idea that in a class approach, where many skill levels always exist, the teacher should "teach to the top." Doane relates that Bornoff explained to him that:

The top and the bottom of a class have a relationship. The quickest way to influence the bottom is to move the top. If you move the top the bottom will come up too; you won't lose the cream. However, if you teach to the bottom or the middle you'll always lose the cream and you'll end up with mediocrity. If you teach to the top you will deal with excellence, you'll get a higher level of excellence, the bottom will come up. (Wallace, 1989a)

Another example of Bornoff's influence relates to a portion of the Gestalt theory: to deal with the whole rather than concentrate on the parts. Examples of this approach can be seen in Bornoff's string method regarding the teaching and learning of finger patterns. Several finger patterns must be learned in order for the student violinist to play in different keys. Traditionally, the young violin student would learn only one finger pattern during the initial years of learning to play. Bornoff, however, recommends that the student should learn five finger patterns during that time. He accepts the fact that the student would probably play the five finger patterns out of tune until the finger-spatial relationship for each pattern becomes more finely tuned by the "ear." His reasoning is that, at the end of the initial learning period, the student will have learned more accurate finger-spatial

relationships for all five finger patterns and therefore will play the five patterns more in tune instead of just one.

Regarding the use of the bow, there are many techniques a young string student must master. Traditional string pedagogy delays the introduction of bounced bow technique because it is too difficult for the young student. Bornoff, recognizing that the bounced bow technique is difficult, recommends that bounced bow as well as many of the other bow techniques, should be taught and used early because they take longer to learn (Wallace, 1989a).

Doane cautions that there is another important side to the concept of addressing the whole rather than concentrating on the parts. This is that the teacher must continually refine and keep refining until the skill is learned to a high standard. He continues that people often don't understand this side of the approach. They permit the students to start a skill, with all the rough edges showing, but neglect to continually refine the skill, over a period of time, until it is learned correctly (Wallace, 1989a).

Doane states that he tries to apply Bornoff's theories in the ukulele program. For example, he recommends that, as soon as possible, the students should begin to play the double strum which is a difficult physical and rhythmic skill that often takes several years to perfect. As well, they should begin learning to play and sing scales within the first few lessons so that they can utilize melodies based on the whole diatonic scale rather than being limited in repertoire to melodies that encompass only a few tones of the scale (Wallace, 1989a).

Doane mentions some other significant concepts that he learned during his student days at Boston University. Some of his fellow students, who

previously had not given any particular notice to his ukulele playing, were suddenly impressed with the instrument because he played a minuet by Bach. By playing a piece of classical music, rather than just pop or jazz, Doane made the ukulele a legitimate, bona fide instrument in their eyes. He transferred the significance of this incident to an important realization that in order for students or parents to value music experiences they must play, sing, or listen to music that they can identify with, whether it's country and western or Bach. "If that music makes them think more favorably toward music education, then it's a good thing" (Wallace, 1989a).

In Boston, Doane played in the university symphony orchestra and concert band; he heard a lot of fine music and developed a high standard of music performance. He also recognized that for the ukulele to be used as a tool in music education it must be approached and treated as a serious instrument. He concludes "OK, if we're going to do this, let's do it right" (Wallace, 1989a).

Summary

During these formative years young Chalmers Doane demonstrated a self-motivated passion for learning and experiencing music of all varieties. He was fascinated with learning to play many instruments and excited by the fun he could have technically mastering them enough so that he could make music with others and for others. A philosophy of music education was being formulated, one that had as its cornerstone the idea that music is fun and belongs to everyone. As a young music teacher, with a bias for popular

music, Doane created many different and innovative musical opportunities for his students to learn and experience music. One of these was through the ukulele which Doane began to recognize both appealed to the students and was an untapped potential for teaching a variety of music skills.

The recognition and encouragement he received for his teaching led him to look beyond his immediate horizons and seek further training at Boston University. It was there, under the influence of George Bornoff's theoretical teaching and through Doane's personal experiences with a variety of music performed with high standards, that his philosophy solidified to the point where in 1967 he accepted, with confidence, purpose, and a solid sense of direction, the position of Director of Music for Halifax city schools.

CHAPTER THREE

The Halifax program 1967-1984: The Ukulele Method Emerges

Chalmers Doane's arrival in Halifax in 1967 as the school system's new Supervisor of Music marked the beginning of an era of vitality for music education. Indeed, the excitement generated by Doane's developing music program was harmonious with the spirit of modernization that was present at that time in the old seaport city. The Halifax schools music program, which became a matter of civic pride for Haligonians, developed from very humble beginnings to become a complex music education system widely recognized for its quality and scope.

Trowsdale (1977a) writes that in 1966 the music department of the Halifax city schools consisted of a director and four itinerant general music teachers for the elementary and junior high schools who:

worked within the staggering restrictions of a \$500.00 annual budget. There was no instrumental program, no music curriculum in the senior secondary schools, and the existing elementary program was devoted primarily to singing. There was, however, a small but vocal group in the community demanding an instrumental program. (p. 36)

Trowsdale further states that "it was in response to this growing public demand that the school board decided to appoint J. Chalmers Doane as director of instrumental music beginning in the Fall of 1967." However, following the retirement of the incumbent director of music two weeks after the beginning of the 1967-68 school year, Doane was appointed as acting

director of music and then made director on a permanent basis the following year (p. 37).

Before accepting his first appointment in 1967, Doane secured a commitment from the School Board for the implementation of a five-year development plan that included expansion of curriculum, staff, and facilities for the Halifax music program. In its initial stages, the program was limited to one that could be implemented and successfully taught by the small staff of music teachers. The schools chosen were those where principals expressed interest and demonstrated enthusiastic support for the new music program. This initial venture was a success. When this success was witnessed by school administrators in the city, interest and demand for the programs grew, creating within the system a need for increased staffing and an expansion of the program. By 1973, after five years of implementation, the results of the program were notable and highly acclaimed in Halifax. Fulton (1973) writes that:

The Music Department has grown to where it is now housed in its own building; boasts a staff of 50 full- and part-time teachers, most hand picked by Doane for the job (by 1972 the department covered 55 schools and 26,000 pupils); has from 600 to 700 school children in the string program; approximately the same number in the wind instrument program; and about 2,000 pupils in the ukulele program. In addition the music department has amalgamated with the Nova Scotia Department of Continuing Education for the purpose of providing inexpensive music lessons for adults. Last year 200 adults in the Halifax area enrolled in the program of weekly lessons on the instrument of their choice. (p. 8)

Although the performance areas were stressed as the key to musical literacy, (Trowsdale, 1977a, p. 42) the backbone of the Halifax system was the establishment of a sequential classroom general music program. Music was taught by trained specialists to all students in grades primary to six. In

junior and senior high, music became an elective subject incorporating both the classroom and performance sides of instruction. The general music curriculum included the basis of listening, singing, composition, and demonstrations of the instruments (Perkyns, 1973, p. 29).

There is an indication that because of Doane's salesmanship the effect of what was accomplished in Halifax between 1967 and 1984 not only solidified Halifax's music program but also produced a desire in people who were beyond the Halifax city limits for similar music programs in their schools (Thompson, 1979, p. 18). However, there are people involved in music education who do not share Doane's conviction; they do not agree that music programs must be "sold" to the public. Thompson (1979) relates that:

Bob Raines, a professor of music at Acadia University and musical director of the Nova Scotia Youth Orchestra, is one who implies criticism of the Doane approach.... Unlike Doane, Raines is determined to strive for a more pure type of musical development, refusing to have the musical training of the youth orchestra "colored" by the demands of the box office or influenced by what may be popular in the community as a whole. (p. 23)

Doane emphasizes that the significance of a given program must be sold first, independent of equipment and facilities. He stresses that first of all, a solid plan for the operation of a program must be established and then the best possible teachers, who know how to teach and can bring success to the students, must be found. In this way the establishment of the program will quickly be justified to the public and equipment and facilities will naturally follow. He believes that "the most precious commodity is the teacher" (Thompson, 1979, p. 21).

Doane expected musical and pedagogical expertise, professionalism and

dedication from his music teachers. During the interview for employment he would ask the hopeful candidate if he or she thought music was the best subject to teach. If the answer was, "no," the next question would be, "Why are you teaching it then?" (Wallace, 1989a). The music staff was made up of specialist teachers who could provide the musical depth necessary for continuous development of a student's musical training throughout his or her schooling. Teacher specialization was further extended to serve the needs of specific areas of music such as elementary, junior high, senior high, choral, ukulele, class piano, and basically each orchestral instrument. This training made it possible to offer instrumental instruction in homogeneous groupings (like instrument classes) which were taught by an expert in that instrument. Very early in the development of the Halifax program Doane selected accomplished teacher-performer department heads for strings, wind, percussion, and general music who could not only demonstrate superior teaching skills but also provide models of exceptional musical quality (Trowsdale, 1977a, p. 42).

Funding for the Halifax music program was provided by the municipality of the City of Halifax as part of its overall education budget. Based on the 1971 census figure of 122,035 for the population of Halifax and the Music Department's allotted budget, Trowsdale (1977b) has calculated a per capita cost:

When it is further realized that staff salaries and capital budget of the music education department come to less than three-quarters of one cent on each municipal tax dollar, there can be no doubt that it provides a striking educational value. For something like 1.9 cents a day, on a per capita basis, all residents of the city have access to any area of music study they might wish to pursue. (p. 34)

The key figure in the success of the Halifax music program was Chalmers

Doane. He had not only the ability to construct a feasible program design for the city but also the ability to unite a diverse and talented staff to common philosophical, educational, and musical goals. How he was able to accomplish this with typically independent-minded, strong-willed musicians-performers-teachers is unknown. However, one can speculate that, at least during those initial years of the program's expansion, the energy, excitement, and fraternal spirit generated by the highly publicized new program, indirectly may have helped consolidate his staff.

While Doane was a student at Boston University he met Gary Karr, string bass virtuoso and international performer. Karr, who subsequently learned of the development of Doane's music program in Halifax, offered two years of his services to that program. During the early 1970s Karr lived in Halifax and taught elementary classroom music in several city schools. A few years later he returned to perform in concert and on television with the "A" Ukuleles and the Halifax Schools Symphony Orchestra. In an interview for *Halifax Magazine*, Karr remarked that one of the keys to Chalmers Doane's success in Halifax was the fact that he had the ability to attract "absolutely fantastic" musicians to assist him. Karr commends Doane for his dedication to excellence. He comments that Doane had enough objectivity and self-confidence in the goals of the music program to hire teachers who were sometimes better musicians than himself (Thompson, 1979, p. 23).

Doane was dedicated to bringing music to the people by providing a variety of opportunities for them to become involved. Jean Doane commented that "the diversity of the programs (within the overall framework) demonstrated a uniformity of enthusiasm for music and music

making that was the cornerstone of his [J. C. Doane's] success. His sheer joy in the 'process' was what communicated itself most powerfully to his students" (Wallace, 1989a).

For a more detailed description of the Halifax music program apart from its ukulele component, recommended resources include Thompson (1979), Perkyns (1973), Bruce (1974), Fulton (1973), and an excellent detailed description of the initial nine years of development by Trowsdale (1977a, and 1977b). As well, there are two films about the Halifax music program which were produced by National Film Board in 1974. They are entitled *Halifax Music Part 1* and *Halifax Music Part 2* and are available from National Film Board offices.

The Halifax Ukulele Program

Chalmers Doane's enthusiasm for music was infectious. During his first year in the Halifax system some of the other administrators and staff from his office building persuaded him to teach them to play the ukulele. Ukulele instruction, however, was not included in the Halifax system until the fall of 1969 after the introduction of orchestral strings, band, and a more inclusive elementary general music program. Following his studies at Boston University, Doane changed his ideas pertaining to the musical capabilities of the ukulele. He approached the ukulele, which had formerly been taught as a strumming instrument only, as a bona fide instrument capable of playing melody and also of being played as a solo instrument (Wallace, 1989a). By identifying a broader musical scope and educational purpose for the ukulele, Doane consequently raised the musical skill level required of teachers who

used his method. He knew that, first of all, teachers would have to become competent ukulele players themselves if they were to be successful teachers.

Beginning in the fall of 1968, Doane organized a series of in-service sessions in order to begin training interested teachers to play the ukulele with the hope that they would be motivated and competent enough to eventually teach the instrument to their students (Trowsdale, 1977a, p. 40). Wood (1984) reports that there were two such training classes, one for music teachers and one for classroom teachers. The result was that "as the teachers studied the instrument they became very excited about the possibility of teaching it to the children. Pedagogy classes followed, and the program was underway" (p. 5).

By the fall of 1969, several teachers were ready to begin teaching ukulele on an elective basis to interested students in a limited number of city schools. A requirement for entry into the ukulele program or any other non-compulsory music program, was that the student must have demonstrated a high degree of interest. Doane felt strongly about this point:

When possible, students should be selected on the basis of interest. Given two factors, musical ability and interest, taken separately in an "either-or" situation, the students with interest will win every time. I recommend a little interest test in the early stages, therefore, rather than a musical test. A musical test measures a child's experience or past, but an interest test examines the present and indicates the future potential. (Doane, 1977b, p. 35)

Part of the job of the music teacher was to encourage, promote and develop children's interest in music. Having done that, it then became essential that the student begin to assume some responsibility for his or her own music learning: each student was expected to practice regularly at home, attend lessons at school, provide his or her own instrument and materials, and generally become a serious and committed music student. The "carrot,"

of course, was that they would learn to be a successful musician and be part of an activity that was perceived to be intriguing, social, and most of all, fun.

The success of the music department's ukulele performing groups was often indicated by the children's excitement and sheer joy of making music (Pierce, 1970, 1971). This success resulted in demands from more and more schools to include ukulele instruction in their music programs. This, in turn, led to additional and continued training classes for teachers and to more advanced pedagogical training so that second and third year ukulele classes would be available to the students. The growth of the ukulele program was also an incentive for Doane in 1971 to complete and publish his *Classroom Ukulele Method* so that the concepts and materials needed for teaching the instrument would be more accessible for teachers and students.

As well, the dissemination of ukulele programs in some Halifax schools was the result of Doane's observation that these programs would often succeed in specific schools where other more traditional instrumental programs would not (J. Doane, 1989). He practiced a policy of instrumental program implementation based on the belief that an instrumental program in a particular school required a supportive principal, a healthy socio-economic climate, and strong parental support for it to be successful.

Doane recognized, however, that he had a responsibility, as a public school music educator, to the children in the less advantaged schools where there was not a great deal of administrative interest or parental support for music. Experimental forays into these schools with band and string programs had most often floundered. Doane realized that in such schools a ukulele program taught by volunteers might provide the children with a valuable

"hands-on" instrumental experience that required a much smaller commitment from the school principal (in terms of scheduling, staffing, and space considerations), a much smaller financial investment from parents, and an instrument which offered musical success much sooner than most of the more traditional ones.

Jean Doane relates that:

The main stream of his thinking was that if he weren't here the children of the elite families would have music lessons anyway because their parents care. The public school has to offer something for the children whose parents don't know enough or care enough to back them up in their interest. In that situation, the leadership has to come from the school system. (1989)

Jean Doane describes an interesting evolution of musical growth in less-advantaged children whose instrumental music experience was with a ukulele program. As these children reach junior-high age they begin to "sign-up for band or string instruments having proven their ability to stick to the ukulele lessons thereby convincing their parents to support their desire to advance to a traditional 'serious' instrument" (J. Doane, 1989).

One of the aims of the Halifax ukulele program was to provide continuity of ukulele class instruction and performance ensembles so that students could participate and develop musically as long as they were in school. In her description of the ukulele program in Halifax, Wood (1984) writes that separate classes were held in the elementary schools once a week for one hour, for both first and second year players. "Once a child begins the ukulele there is always a group for him to play in until he graduates from high school" (p. 5). After the students had had two years of instruction, they were invited to audition for the all-city performance groups which met once a week, after school. There were several "B" groups and an "A" group for the

most advanced, senior students. If a student didn't want to join a "B" group, there were advanced classes in the schools. Students in the all-city "A" and "B" groups were placed according to their playing ability so the ensembles were made up of students of various ages. Each performance group had a rhythm section consisting of a string bass and a set of drums. The purpose of these groups was to provide opportunities for interested students to continue improving their ukulele and musical techniques and to apply them in performance. Wood explains that these groups performed locally for schools, parents, and service and community organizations.

Adult Continuing Education

For Doane, an important facet of the music program's philosophy is that music education is for everyone, including adults. At the 1972 Spring Festival, Doane announced the intention of the Music Department to begin offering musical instruction to adults in the coming fall (Pierce, 1972). Since that time, instructional classes have been offered for beginners and experienced musicians in nearly all of the orchestral instruments, plus ukulele, guitar, and functional piano. As well, appropriate performance ensembles, both choral and instrumental, were organized for adults. Regarding the adult program Trowsdale (1977b, p. 29) concluded that it "provided a bridge between the school and the community." This link heightened public interest, support, and involvement in Halifax's music education system.

Volunteer Ukulele Teachers

Wood (1984) explains that ukulele classes were taught by a school's general music teacher, a music department itinerant ukulele teacher or a volunteer:

The volunteer teachers are people in the community who become interested in the program through the Continuing Education music classes. After two years of lessons, those who are interested in teaching take pedagogy classes and, after further study, teach classes in the school system. These teachers work closely with the general music teachers in the schools and with the Music Department. (p. 5)

Murray (1971, p. 5) recounts a presentation by Chalmers Doane to the Halifax Junior League which outlined the operation of Halifax's music program, including the help of the volunteer ukulele teachers. The result of this address was that fourteen Junior League members began ukulele lessons. For most, it would be a recreational outlet but for those who became accomplished ukulele players and were interested in teaching, these lessons could lead to a more active involvement in ukulele through the volunteer program. Stewart (1980) comments about the process of becoming a volunteer ukulele teacher in the Halifax school system. Through the Continuing Education Department of the Halifax City School Board there were many opportunities for interested people to gain the necessary musical and pedagogical training. Besides the ukulele skill classes there was also the opportunity to be in the Halifax Adult Ukulele Ensemble. This enabled the adult players to utilize their skills such as picking, strumming and singing harmony and gave them an opportunity to observe conducting techniques as well as to learn something about arranging and how to work with a large number of ukes (p. 25). Courses such as functional bass, and functional piano were also available and these often led to the opening of other doors such as

studying classical bass and playing in the Adult Orchestra. Stewart writes that the most important course for the prospective volunteer ukulele teacher was pedagogy:

This course dealt with "how to teach the ukulele" and was attended by many of the volunteers prior to their first year teaching. It was also an opportunity to work on playing skills, discuss teaching problems....and we were encouraged to become familiar with other instruments useful in the teaching of uke such as bass and piano. Mr. Doane's *Teacher's Guide to Classroom Ukulele* was an aid we followed closely. We were also welcome to attend any ukulele classes taught throughout the city to observe various teaching skills. (pp. 24-25)

Stewart adds that volunteers who had attained a certain proficiency on the ukulele were often invited to teach adults through the Continuing Education Department. Further to that was the challenge of being a staff teacher at Ukulele Yes workshops. She feels that volunteer ukulele teachers approached the teaching as one of the highlights of their week and that they brought "a certain freshness and enthusiasm to their classes" as well as receiving growth and enhancement for their own musical lives (pp. 25- 26).

The "A" Ukulele Group: Musical Ambassadors

Wood (1984) recounts that most of the 1700 ukulele players from Halifax aspired to eventually be in the "A" Group, Halifax's top ukulele performing ensemble. The path leading to that end was for students to, first of all, audition for placement in one of the five "B" groups. There they would receive further musical training and experience and they could work their way up through the "B" groups until they reached a high enough musical standard to be accepted into the "A" Group (p. 5). This principle of ability grouping for performance groups was applied in every performance area.

within the Halifax Music Department. The result was that it was not a student's age or school grade level but his or her musical achievement that determined placement in an ensemble. This means that students from any part of the city were eligible to audition and, if successful, participate in any top performing group of the Halifax City Schools (Trowsdale, 1977b, p. 26).

By 1983 the "A" Group was predominantly made up of fifty senior students who represented four high schools. Through their performances in as many as 60 concerts a year and through record sales the group was able to raise enough money to buy their own string bass and drum set as well as to off-set their travelling expenses. While J. C. Doane was the musical director of the group from its inception until 1984, during this time the Group also had a number of assistant conductors: Lorna McPhee (Riehm), Pam Steeves (Bowman), Janet Sobol, Peggy Draper, and Jody Wood. After Doane left the City of Halifax, in 1984, to teach at the Nova Scotia Teacher's College, he continued his association with the "A" Group as assistant to Jody Wood, the new musical director. This arrangement continued until Wood's resignation from Halifax city schools in 1985. Since then the "A" Group has been conducted by Peggy Draper and Sue McCulloch.

The "A" Ukulele Group represented a good example of what could be done with the ukulele in an ensemble performance situation. Formed in 1971 with the top ukulele players in the city, the group strove to attain a very high performance standard demonstrating a wide repertoire from country, jazz, pop, and the classics (see repertoire from 1983 Canadian Tour, Appendix F). Doane perceived that one of the group's most important roles was to be the model for the ukulele's capabilities which were demonstrated to younger musicians, parents, music educators, skeptics and believers. In performance

he was careful to emphasize the group's musical strengths which focused on their ability to consistently achieve an atmosphere of vitality and excitement while at the same time to demonstrate a high standard of musical excellence. Doane continuously analysed the group's performance for musical and technical weaknesses so that these weaknesses could be corrected. A consequence of this drive for perfection was that the musical scope of the group steadily expanded. One example of musical growth is the improvement in quality of the ensemble's singing and the eventual harmonic complexity of their vocal arrangements.

On the technical side of playing the ukulele there are many examples of growth. Doane was continuously experimenting and creating new ukulele playing techniques in order to meet the musical demands of his arrangements. There was no text he could turn to for guidance, no other model showing ukulele techniques for specific musical needs, so he had to rely on his own experience with other instruments and his imagination. Such playing techniques as the folk pick for a gentle and continuous accompaniment and the tremolo pick for sustaining single melodic or harmonic tones were first used by the "A" Group (Wallace, 1989a). This group tried out Doane's newest ideas regarding ukulele playing and subsequently established the application of new ukulele techniques. These would then be passed on to other teachers and eventually would become part of the ukulele method.

The effect of this was that the "A" Group was always in the forefront of the developing ukulele program and their performances usually included some surprises. Audiences began to expect musical innovation, excellence, and

excitement and they were seldom let down:

They wowed an audience of 500 in Edmonton Saturday night, not just with their ukulele skills, nor their vocal harmony, but their all round versatility in augmenting selections with other instruments—piano, cello, violins, clarinet, saxophone, trombone, vibraphone, bass, drums, even an ancient typewriter for Leroy Anderson's *The Typewriter*. (Page, 1983)

Perhaps the most long lasting contribution of the "A" Group will be through the five recordings which they produced between 1973 and 1983 (see discography, Appendix E). As long as these recordings are available it will be possible for students and teachers to hear a wide variety of ukulele arrangements which are of excellent quality. It is significant that these recordings demonstrate what young students from a public school system can accomplish and for that reason they can provide inspiration to other young students and their teachers.

Trowsdale (1977a) notes that many people heard the "A" Group for the first time when selections from their first recording *Ukulele Yes* were played on CBC Radio's *Max Ferguson Show*. He expands upon the group's further exposure:

In the fall of 1973 they embarked on their first tour into southwestern Ontario and Montreal. Reaction was enthusiastic as the group performed concerts that exploited the musical potential of an instrument still generally considered good for little more than simple chording. Once they had been heard, requests for appearances came in from music education conventions across the country, from the International Society for Music Education inviting them to its 1975 convention in Australia, from the Fourth Ukulele Festival in Hawaii, and many others. (p. 30) (See Appendix F regarding "A" Group concert tours.)

The new fame of the lowly ukulele and its sudden prominence in Halifax sometimes surprised the traditionalists. This is reflected in a quote from an

article in a Halifax newspaper regarding the "A" Group's invitations to perform outside the country:

That one success may lead to another is a valid assumption. In the case of musicians and singers, a popular song can lead to further recordings. That a group of ukulele-strumming Halifax school pupils have become internationally recognized for their playing excellence is another matter. (Golding, 1974)

Summary

Since the appointment of J. Chalmers Doane as Supervisor of Music Education for the City of Halifax the music program quickly developed into a system which attempted to meet the music educational needs of a total community. By developing a large base of musical literacy in the elementary grades and by providing specialized teaching expertise and a variety of performance opportunities in both vocal and instrumental music, the program encouraged and supported a large spectrum of student musical talent. This was accomplished through the application of long-range programming. Programming was provided only where there was interest and High performance standards were emphasized as well as student participation in actual music making. The concepts of all-city ensembles and grouping were applied in every performance area. Another factor that was important in the Halifax Music program's success was Doane's intrinsic desire to continuously involve the community in the music program. The result was a public awareness and support of the music program and its activities. In his concluding remarks Trowsdale (1977b) states: this time it must be concluded that Halifax is the possessor of a unique system of music in its public schools that has literally grown from point zero in the incredibly short period of nine years. Its top performing groups, the opportunities that are made available both to children and adults, and the sense of

vitality and mission which permeates the activity of the department suggest that it can be studied as a working model of excellence in music education. (p. 34)

Within this acclaimed, multi-faceted system of music education emerged the original and unique ukulele method. This approach enabled the teaching of both instrumental and vocal musical objectives. In many ways the ukulele method was a logical extension of Doane's string training with Dr. Bornoff in that it was consistent with Bornoff's interest in providing music education to public school children through a stringed instrument, in a class approach, rather than one on one (Rothfarb, 1977). Thus the ukulele was an ideal vehicle for applying many of Bornoff's principles and pedagogical ideas. However, in Doane's hands it became much more than another stringed instrumental approach. Trowsdale (1977a) describes the ukulele program as the "spark plug of the Halifax music program" (p. 41). It was largely responsible for the vitality, energy and excitement that was soon felt in the community at large, thus helping to establish the grassroots support for the total music program.

Predominantly it was through the efforts of the "A" Group that the dissemination of the ukulele method began to spread outside of Halifax and teachers in other parts of Canada became interested in utilizing the ukulele. It was then that Doane realized he had a new responsibility which was to help people who were beginning to use his ukulele method, experience the same success as had occurred in Halifax. A response to this need led to the formation of an organization called Ukulele Yes.

CHAPTER FOUR

Dissemination of the Method: 1973-1989

By 1973, performing groups from the Halifax school's music program were beginning to be heard by a wider audience through their participation at music festivals and music education conferences, in concert tours and television appearances, and through the sale of their own recordings. Such groups as the Halifax Schools Symphony Orchestra, the Halifax Schools Jazz Band, and the Halifax "A" Ukuleles were often featured and enthusiastically received. It was through the Halifax "A" Ukuleles that people outside the city were first exposed to the sound of ukulele groups. As a result of the interest generated, Doane found that he was asked to participate in music education conferences and to give workshops on the ukulele method (see Appendix C). Eventually, an organization, Ukulele Yes, was formed to look after the promotion of the ukulele and to provide a support system for teachers who were using the method.

Music Education Conferences

Halifax's "A" Group was a major vehicle for promoting interest in the ukulele method. In concert and through recordings their high performance standard and their musical versatility captured much attention. Recordings of the "A" Group are still available at ukulele workshops and through the Waterloo Music Company, Waterloo, Ontario (see Appendix E).

Doane used the medium of television to help disseminate the message of

Halifax's application of the ukulele in music education. The "A" Group was frequently featured in Halifax television productions, sometimes with well known artists such as Gary Karr, internationally renowned double bass soloist; Danny Kaye; Anne Murray; and Canadian radio and television host, Peter Gzowski. These productions received local, national, and even international exposure (see Appendix G regarding television appearances). As well, Doane has been interviewed about the ukulele method on national radio and television programs (see Appendix D).

An important turning point in the promotion of the ukulele method was the invitation from the Canadian Music Educators' National Convention for Doane to give an address on the ukulele method at the 1973 Convention, in Ottawa. One of the results of Doane's presentation and the performances of the "A" Group at that convention was that he received invitations to give similar presentations to several subsequent provincial music education conferences. Beginning in the fall of that year and during 1974 he was a guest clinician for conferences in Quebec, Newfoundland, Saskatchewan, and British Columbia. As a result of these presentations, interested teachers and administrators contacted Doane for further information regarding the setting up of ukulele programs. By 1976, there was enough interest from Newfoundland through to British Columbia for Doane to operate his own regional ukulele workshops, exclusive of the national or provincial music education conferences (see Appendix C, ukulele workshops).

Doane found that his presentations at music education conferences were useful for giving an overview of the ukulele program and for extending his message to a concentrated group of music educators. However, because it is the custom each year to provide a new selection of clinicians for these

conferences Doane realized that, through this venue, it would not be possible for him to maintain regular contact with teachers interested in ukulele. Also, the organizational structure of these conferences did not allow him the latitude to offer, in a sequential and multi-leveled way, the instruction and assistance which he felt was absolutely necessary for those teachers who were interested in applying his ukulele method successfully:

So I decided to run my own regional workshops, organized by my own people in each province. I started building up a group of people whom I could rely on to organize an annual workshop so that it was an ongoing thing.... In the other nine provinces (all except Manitoba), we did regular workshops; some of them had two a year but just about all of them had one a year. (Wallace, 1989a)

Doane felt very strongly that it was essential for teachers to learn to play the instrument before they could be successful teachers. This problem weighed heavily on his shoulders for he realized that his approach would not succeed with other people unless they learned to play:

I guess the way I always taught was through leadership of the teacher – being a musician, being an example to the students, giving the children things to learn, giving them an example on a daily basis of what good music sounded like and what good rhythm was – all these things. (Wallace, 1989a)

Doane concluded that he would have to assume the responsibility of teaching these people, not only how to play the ukulele but also how to apply the pedagogical principles regarding the teaching of ukulele that he found so successful in his own experience. A consequence of this was the publication of his book *A Teacher's Guide to Classroom Ukulele* and the production of the recording *An Introduction to Ukulele Basics*. These were both directed toward helping the ukulele teacher understand the concepts of the method and toward suggesting ways these concepts might be taught successfully.

Another example of Doane's desire to properly train and help teachers was the increase in the number of ukulele workshops he conducted across Canada. Doane accepted the fact that he would have to provide regular assistance to teachers on a very large scale if his ukulele program was ever to have a significant impact on the musical lives of Canadian children. The regional workshops began in 1974 and by 1976 they increased to a rigorous intensity which has continued until the present time (see Appendix C, ukulele workshops).

Doane contends that many people valued his dedication, his availability to them on a regular basis. "We built up a large following of people who were interested because they realized that there was something consistent going on" (Wallace, 1989a). This consistency was demonstrated through the services offered by Ukulele Yes, an organization formed in 1976 to "help stimulate interest and provide help for groups and individuals who were pursuing music through the ukulele" (Doane, 1976a, p. 1).

Ukulele Yes

Ukulele Yes (as stated on a membership application form of 1978) is an organization "formed to promote teaching and enjoyment of music through the ukulele." It was initiated in 1976 with Doane as president and it employed a part-time secretary. Membership in Ukulele Yes was established by payment of an annual \$10.00 fee (increased to \$15.00 in 1978) which offered a reduction in registration fees for any ukulele workshop plus a membership package. This package included a Ukulele Yes membership card, a Ukulele Yes button, a magazine which was published twice a year, and a monthly newsletter. Jean Doane (1989) relates that the membership fees never actually

covered the operating expenses of the Ukulele Yes organization. The additional financial support needed to operate workshops, publish the magazine and provide salary for a part-time secretary was generated from all the royalties that Doane received through the sale of his personally designed ukuleles.

The newsletter.

The newsletter was published monthly or bimonthly from May 1976 to October 1982 by the Ukulele Yes secretaries who were Karen Lilly from 1976-1978 followed by Janet MacMurtry. The production of the newsletter was basic and functional in that items were typed, pages were copied by Gestetner, folded, stapled, addressed, and mailed to the membership. Content included such things as news of upcoming regional and national workshops (both ukulele and, eventually, functional piano), news of performing events featuring ukulele groups from Halifax and throughout Canada, announcements of new publications of ukulele materials such as teaching books and recordings, and a new musical arrangement or an original composition, usually by J. C. Doane. Some issues included a direct message or letter to the membership by Doane which often brought attention to a significant new publication, to an upcoming event, or to a new development in the ukulele movement. Between August 1977 and February 1978 a serial comic strip "The Duke Of Uke," created, written, and drawn by Glen Morgan, a young student from Cornerbrook, Newfoundland, was included for everyone's enjoyment (Morgan, 1977).

The general flavor of the newsletter, especially during the early years of publication, might be described as warm, friendly, and almost homey, in spite

of the fact that its purpose was to be functionally informative. As first editor of both newsletter and magazine, Karen Lilly should be recognized as the person responsible for conveying this tone. Lilly's writing style supported the atmosphere of friendliness and fraternity that seemed to permeate Ukulele Yes activities. Csano (1981 b) reflects on the friendly climate at one of these events, the Seventh National Ukulele Workshop, and why she felt the workshop was so special:

Is it the warm reception you receive, the overall excitement and enthusiasm for music and the ukulele, the excellent performances by the Halifax and visiting ukulele groups, or simply the delicious feeling of being on holiday, away from everyday stresses? It is probably a combination of these. (p. 43)

Ukulele workshops.

The ukulele workshops were planned and operated to allow a maximum amount of time for skill sessions relating to learning to play the instrument. Special classes of a lecture nature were also interjected during the workshop in order to discuss pedagogical and housekeeping problems associated with teaching ukulele classes. Usually the workshop began at 6:30 on a Friday evening with classes continuing until 9:00, followed by a social. Saturday's classes began at 8:30 sharp and the workshop would end by 4:00 in the afternoon. National workshops were longer. They usually included a Halifax Harbor cruise Saturday evening followed by a social and singsong at one of the local yacht clubs. Sunday morning began with more skill classes and the final wrap-up session was held after lunch (see Appendix H for an example of a ukulele workshop agenda). Doane paid strict attention to beginning and ending classes on time and to making sure the workshop ran efficiently and

smoothly. Regarding the way J. C. Doane conducted the First National Ukulele Workshop, Ross (1974) wrote that:

Mr. Doane runs a very tight ship. He has a strange mixture of personality and talent that combines the stableness of a weathered sea captain with the effervescence of a Roman candle. As chief navigator he knows the best route but he is very willing to travel all points of the compass, at any speed. (p. 4)

Some teachers, used to attending or not attending sessions at fairly relaxed music education conferences, may have found these workshops a little too regimented. Participants selected ukulele skill levels (see Appendix B) and began to learn the appropriate skills for that level during the four or five sessions at the workshop. This meant that punctual attendance for the sessions was a must if an individual were to keep up with the rest of the class. There was a definite seriousness to the teaching and the learning and participants soon realized that much was expected of them. One of the organizers of the First Ontario Regional Ukulele Workshop remarks about some of the feedback she received from people who have attended Doane's workshops:

As anyone knows who has attended either a regional or national workshop, there's no time wasted; you're kept busy **all** the time. This, by the way, is one of the reasons participants say (as they said to me), that they've never before attended a workshop as practical, helpful, and enjoyable. They went away feeling that they'd learned a great deal. (Coady, 1978 p. 5)

At regional workshops there was usually at least one performance by a local ukulele group and there were always a few solo ukulele numbers by Doane and his teaching staff. Performances at the national workshops were from Halifax ukulele groups, both children's and adult, and from ukulele groups which represented other school districts in Nova Scotia, Newfoundland, New Brunswick, Quebec, and Ontario. The "A" Group performed at every national ukulele workshop and usually the Halifax

Continuing Education Ukulele Ensemble performed, as well as the Uke Trio, made up of Karen Oxley, Lorne White, and Chalmers Doane. These performances gave inspiration, direction, and entertainment, and provided a musical model for the participants of the workshop.

Ukulele Yes continued to offer regional workshops; however, the last national ukulele workshop was held in 1982. Part of the reason that national workshops had to be discontinued was that school budgets were being drastically cut and teachers could not easily get funding to travel to Halifax from great distances in order to attend. As well, the success of the regional workshops indicated that a national workshop was no longer necessary to provide for teachers' skill development and encouragement.

In 1982, Ukulele Yes began operating workshops for children. These were held in basically the same regions of the country as adult workshops. Prior to the workshop the children would have been placed in classes according to their playing level which had been indicated by their teachers. The workshop was limited to one day, from 10:00 in the morning until 3:30 in the afternoon and in that time, classes alternated between sessions for developing playing skills and those that provided ensemble experience. During the last period of the day the ensembles would present two selections for parents in a short demonstration. The purpose of these workshops was for the students to enjoy the day, both musically and socially, and to provide stimulation and motivation for them to continue improving their ukulele and musical skills. The registration fee for these workshops was \$15.00 per student.

Doane always encouraged the local ukulele teachers to either help teach during the student workshops or attend as an observer. He remarks that "this

policy resulted in a far more subtle and more powerful purpose for this type of workshop, that of pedagogical stimulation of teachers" (Wallace, 1989a). Doane's short term goals were realized because the workshop teachers had to teach at least two sessions with specific lesson plans. These plans were discussed and demonstrated in detail during a two to four hour pre-workshop session which was given Friday evening, by Doane and his staff, for the teachers from the local area. Doane believes the long term goals are also significant:

The motivation provided by this intense weekend has done more, and is continuing to do more than any other medium tried so far, to get teachers on the right track regarding how to teach music to children through the ukulele. One of the interesting results of these workshops has been that children are exposed to aural and written materials which, in some cases, go well beyond what they might have experienced to date in their local situation. In subsequent weeks, when the students start asking questions as a result of their workshop experience, they often push the teacher to explore new frontiers which ultimately benefit both teacher and student. (Wallace, 1989a)

Operating workshops was very costly. Adult participants at ukulele workshops paid \$45.00 to attend and all expenses for the workshop's operation had to be covered from the revenue generated through that registration fee. An honorarium was given to each workshop teacher and organizer. Ukulele Yes was also responsible for expenses, such as for coffee breaks and shipping charges on workshop music and materials. The regional workshops were more expensive because of the added travelling and hotel expenses for Doane and his staff. Whenever possible, Doane invited experienced local ukulele teachers to teach, as part of his staff, at regional ukulele workshops. This policy helped defray workshop expenses and gave many people an opportunity to experience the workshop from a different

perspective, that of a teacher instead of a student. Another significant factor regarding these workshops was the amount of time Doane and many of his staff, especially Jody Wood, Bonnie Smith, Lorna MacPhee and Marven Shields, spent not only conducting the workshops but also travelling to them. This was extra time and work, outside of their regular full-time teaching jobs.

The magazine.

The magazine was first published in June, 1976, as a means of communicating news to the membership and as a visual and verbal celebration of the Ukulele Yes organization. Seven subsequent issues followed until the final publication in June, 1981. When Cam Trowsdale became editor in 1980, the format of the magazine changed considerably, both in size and content. In the editorial of the 1980 issue, Trowsdale urged teachers to contribute articles to the magazine and in that way to increase the resources that would further the use of ukulele in music education. The articles on ukulele workshops and news of ukulele activities across Canada continued but there were more articles directed to the ukulele teacher with regard to pedagogy and ways to help make the operation of a ukulele program more effective. Included in the magazine were articles on ear training, ukulele repairs, singing, adult classes, music reading, interviews, activities from across Canada, new instruments, and new publications of books and recordings. These articles were written by people from all over the country who were willing to share their experiences teaching ukulele in the hope that others might find them useful and helpful.

Also included in each issue was a message from the president of Ukulele Yes, Chalmers Doane. Doane's message in the first issue of the magazine

expressed his hope that the magazine would have a positive effect on music education in Canada and the United States. He emphasized the significance music has in improving "the calibre of life." Doane suggested that "for people to be able to enjoy and use music, it is necessary for them to acquire some skills" and have a receptive attitude towards music's possibilities. "When taught properly, the ukulele provides a unique catalyst to building this attitude in young people and also in beginning adults. It first of all is believable, and secondly, it's fun!" (Doane, 1976a, p. 1).

Doane is stating that these positive goals for the enhancement of music education through the ukulele will only be achieved if the program is taught properly. This concern reoccurs in subsequent issues of the magazine. For example, in the second issue Doane urges teachers to teach students to read music notation and to give homework assignments, rather than limiting the scope of the instrument to strumming only. In the 1977 issue he directs his remarks to teachers with ukulele performing groups, suggesting how to achieve a musically accurate and well directed performance. One that would provide a good example for the younger musicians to hear. Doane writes (1978) that he is pleased to observe "that from coast to coast the level of ukulele teaching is improving."

Another reoccurring theme in Doane's messages is that of emphasizing the importance of ukulele skill development and growth on the part of the teacher. Doane feels that in order for any uke program to have real depth and continuity, over the long term, the teacher must have attained a respectable playing skill level on the instrument. He stresses that the best strategy is to attend workshops and to keep practising. "With some thought and practice you can be really good on that uke...**Why Not?** The more intelligent your

practice the quicker you'll learn" (Doane, 1978, p. 1).

Many articles, in the subsequent issues of *Ukulele Yes* magazine, are directed to helping people be more successful in teaching all areas of the ukulele method. For example, the magazines contain articles on how to teach students to hear and anticipate chord changes so they can play by ear (Trowsdale & MacPhee, 1976, p. 19; Wood, 1979, p. 15), how to arrange and teach instant harmonies using the ukulele (Doane, 1980c, pp. 5-6), how to teach different levels in one class (Wood, 1980, pp. 11-12), how to promote your ukulele program (Smith, 1980, pp. 16-21), and how to teach note reading with the ukulele (Shields, 1980b, pp. 14-15).

The *Ukulele Yes* magazine was under the auspices of the organization Ukulele Yes, which was not a money-making operation but was set up with a minimum fee structure for its membership. When the economic recession hit in the early 1980s publishing costs sky-rocketed with the result that in 1981 the organization regrettably had to cease publication of the magazine and in the following year, the newsletter as well. Since 1981, without the newsletter and without the magazine, communication among ukulele teachers on a national level has become more difficult. The opportunity for teachers to share ideas and to be able to contribute to the development of a unique and exciting music educational movement is much more remote. Cam Trowsdale, the former editor of *Ukulele Yes* and an educator who is interested in the development and application of the ukulele in music education, puts a great deal of significance on the possibility that the magazine will resume publication in the future:

The *Ukulele Yes* magazine, I thought, was absolutely essential for the growth of the program, both in terms of letting practitioners know what was happening elsewhere but also of

providing a forum for discussion of questions about the program. If it's going to move from the program of an individual man, Chalmers Doane, to something much more broadly based, then I think that's got to happen. If it doesn't happen, if they don't get the journal back together again, then I think what you're going to see is that this was a very interesting, local phenomenon which existed for a while but then gradually disintegrated. If there is not a *Ukulele Yes* or what ever you want to call it, which is a centre for communication and the development of this being a program that is useful in many different settings, then it won't survive. (Wallace, 1989d)

JCD Series Ukuleles

Doane began to realize that with more and more people using his ukulele approach there would be a much greater demand for the production and availability of good ukuleles. He stressed that it was important for the student to use a good quality ukulele so that problems created by a poor instrument would not be added to the normal frustrations of learning to play. Doane recommended that the student acquire a ukulele that was "accurate-y in tune with itself, good sounding, capable of staying in tune between school lessons and one with strings that were not too high off the fingerboard" (Doane, 1977b, p. 37). At the same time Doane discussed the educational advantages of student ownership of the ukulele, such as being able to practice at home, having a pride in ownership which would foster better care of the instrument, and the probability that the student would have more opportunity to enjoy playing the instrument (p. 38).

The availability of reasonably good instruments was always a problem. Many ukuleles on the market were just not suitable and students who had them were at a real disadvantage because the instrument would often not be tunable, or would not stay in tune, or was hard to play, or had a terrible

sound. Some of the better ones were produced in the United States by the Harmony Company and the Martin Company, and a small number of good ukuleles from Germany were available in the early 1970s but supply was always limited. There were a large number of ukuleles, produced in Asia, coming on the market at that time; however, they were generally not of good quality.

In response to this lack of good ukuleles Chalmers, with the help of his father, John, and his brother, Herbert, designed a new ukulele and built a prototype. John Doane had always had an interest and skill in woodworking and cabinet making. After his retirement as a jeweller, he went to Boston and learned the art of stringed instrument repair. Herbert Doane was a practising engineer as well as a ukulele and bass player. The combination of this expertise resulted in a very different ukulele, both in appearance and in sound. Rather than being guitar shaped, the Doane ukulele was triangular; consequently, its sound was less resonant. It was hoped that the straight lines of the triangular shape as opposed to the curved lines of the guitar shape would enable the new ukulele to be produced less expensively because construction would require fewer man hours. Regarding the difference in sound, Doane felt that a softer sound had advantages "for less problems in home practice and it did not interfere as much with class singing " (Lilly, 1976b, p. 3).

The new JCD Series ukuleles were available in four models: JCD 1, a small standard ukulele with a plastic fingerboard; JCD 2, a larger tenor with a bigger sound, JCD 3, a better quality instrument with more refined workmanship and thinner construction; and the JCD 4, a hand made ukulele

with a rosewood back, tortoise-shell inlays on the corners and a very finely-honed action for ease and speed of playing. The JCD 1 and JCD 2 were the first models manufactured, not in Canada as was originally hoped, but in Japan, for Northern Audio Musical Enterprises of Burlington, Ontario. They were sold throughout Canada in 1976 exclusively by Northern Audio for approximately \$13.00 for the JCD 1 and \$35.00 for the JCD 2. The JCD 3 and JCD 4 soon followed. All of the JCD series ukuleles used the low "A" string which Doane had introduced on the existing ukuleles a few years earlier in order to add more depth to the sound and more picking range in the lower register (Doane, 1974, p. 21).

These instruments remained on the market for approximately ten years, until after Northern Audio Musical Enterprises changed ownership and problems with Japanese supply became critical. In 1988–89 Doane began to experiment with ukulele production, on a small scale, in Nova Scotia. This venture became very expensive with only a small output of ukuleles resulting. At the present time the problem of maintaining an adequate supply of good ukuleles remains unresolved.

At the time of the announcement of the new ukuleles, in 1976, some people criticized Doane for creating a conflict of interests situation. They noted that his ukulele method, which was being extensively used in the Halifax music program, first of all, required the use of his own publications and secondly, it appeared that Doane would also be able to benefit financially from sales of his personally-designed ukuleles. "Doane counters that his publishing and tinkering are like a university professor's, part of my [his] professional development" (Kimber, 1980, p. 15). It should be noted that no ukulele texts for classroom use were available before the publication of

Doane's *Classroom Ukulele Method* and that Doane used the royalty money from the sale of his ukuleles to help support the Ukulele Yes organization (J. Doane, 1989).

Quality in the New Programs

Doane was aware that the long-term potential of the ukulele in music education would not be realized if people, other than himself, were not seen to be successful and if ukulele groups or programs, other than those found in Halifax, did not demonstrate educational value and musical excellence. As well, his own reputation as the promoter of the method and the reputation of the instrument itself, as a useful tool in music education, was at stake. This explains his impatience with ukulele teachers who were not teaching properly and whose performance groups were not demonstrating a good musical example:

There is a problem with people using my name and teaching a program of low quality. For example, when a teacher operates a ukulele program which is known as the Doane Program and doesn't use instruments which are decent but which play out of tune, doesn't know how to tune or strum properly so the rhythm is inaccurate, doesn't insist that the children sing in tune, but allows them to sing out of tune, has poor beginnings and ragged endings: this really doesn't do a great deal to help the reputation of the program. When a musician hears that, the first thing he says is, " Well, that's a crummy program. I don't want to have anything to do with it." (Wallace, 1989a)

During the early years of the method's dissemination, the musical standard and degree of its application in an educational curriculum context, were inconsistent in quality and depth. Doane remarked that these inconsistencies aren't:

So much of a concern to me now that we've got a little mileage under our belts. When you do a lot of anything, you're going to

have the best and the worst. I guess I've matured to the point where I understand that. So I'm not overly sensitive about it, and the program's flexibility is a good thing. So now, instead of saying "That's a bad program," they're starting to say, "That person doesn't really know what he's doing." When I see somebody struggling with the program I see the looks on the children's faces and they're very, very happy, even though they're not doing things properly; I'm no longer terribly discouraged. My goal then, is to try to get in there, work with the teacher; try to improve things to the point where the bona fide aspect of the music is improved. (Wallace, 1989a)

Other Means Of Dissemination

Former Halifax teachers.

A factor that has proven to be significant in the spread of the ukulele method was the transfer and movement of Halifax music teachers to other areas. *Ukulele Yes* magazine documents examples of the results of these teachers' impact on children and other teachers in their new school districts. Working with teachers, they were able to teach the ukulele skills and pass along the method and the pedagogy so that large district-wide ukulele programs developed. Some of these teachers are Bonnie Smith, Victoria; Lorna MacPhee, Vancouver and Langley; Kathy Miller, Winter Haven, Florida; and Bill Wallace, Hampton, New Brunswick. The following articles describe these programs: Smith (1977a), MacPhee (1979, 1981), McMurtry, Page (1979), and Wallace (1978).

University courses.

Training teachers to use the ukulele as a tool for enhancing the music education of students is not exclusively done through *Ukulele Yes*. In the

past, the ukulele was an instrument that was briefly touched on in many teacher-training institutions. However, since the development of the Doane method and the establishment of its application in Canadian schools, some faculties of education have adopted Doane's more extensive approach. Such university courses have attempted to give young teachers the skills needed to enable them to play and teach the ukulele. The Faculty of Music Education at Dalhousie University, in Halifax began offering ukulele skills and pedagogy in the early 1970s with Chalmers Doane as the instructor. Since then, Doane ukulele courses have been offered through the faculties of education at the University of British Columbia (see Appendix C), McGill University (Thibeault, 1981), Mount Allison University (Wallace, 1989a), and the University of Victoria (Smith, 1980). A course has also been offered at the University of Montana through the efforts of Bonnie Smith (Wallace, 1989a).

Dissemination outside Canada.

Several articles in the *Ukulele Yes* magazine referred to Doane ukulele programs that were established outside of Canada (for example, Mennell, 1980; McMurtry & Page, 1979; Lilly, 1978). These programs were the result of Canadian ukulele teachers who moved to other countries. There are similar isolated Doane-inspired ukulele programs in many parts of the world. However, Doane has so far resisted the temptation to take his approach out of Canada:

I'm very keen to see the program go into the United States but I don't want to see it go there until it's right, until it's well documented, until all the material is exactly the way we want. Then I think we will have something wonderful. I think that if we can go to the United States through Hawaii it will be much stronger. (Wallace, 1989a)

Doane continues that he has been teaching his ukulele approach in Hawaii for the past five years to approximately one hundred teachers and he has just finished adapting two of his books with the Hawaiian tuning (C tuning as opposed to D tuning) and with Hawaiian music and materials for the Hawaiians. Although interest in the ukulele method has been expressed by music educators from other areas of the United States, Japan, Australia, England, and New Zealand, Doane prefers to wait until the method is more polished and there is a much wider use of the ukulele in Canadian school systems before taking it to other countries.

Doane Institute for Music Education

Doane's interest in teaching piano resulted in the publication of his *Functional Piano* book in 1980. The book aimed to help people who have some training in playing piano, learn to function without music or with only a written melody with chord changes indicated. Doane elaborates that the book was for:

people, including those with degrees in piano, who really don't know how to function. They can play by the music very well and I have every respect for that, but when it comes to sitting down and doing a little improvising or playing in different keys and adding different rhythms, they're not capable of doing this. (Wallace, 1989a)

The consequence of this new publication was that demand grew for functional piano workshops and these were added to his already busy workshop schedule (see Appendix C).

Doane's interest in helping people function with a musical instrument became educationally focused in 1982 when he conducted a workshop in Halifax for people who would like to learn more about how to function on

the ukulele, bass, percussion, and piano. In 1985, a week long seminar was conducted by Doane and his staff using the facilities of the Nova Scotia Teacher's College, in Truro. Participants came from all over Canada and as far away as Hawaii to learn and develop skills in singing, ukulele, guitar, functional bass, functional percussion, and functional piano. Doane assembled an accomplished teaching staff representing expertise in each of those areas of music in which courses were offered. Realizing that the name of the support organization, Ukulele Yes, no longer accurately represented his music educational interests and activities, Doane changed the name to the Doane Institute for Music Education. He indicated that the Doane Institute utilized the input of many people from all over Canada who have been associated with his educational work for at least ten years. "These are all people who are well-educated, dedicated to this program, and dedicated to all the hard work that is involved" (Wallace. 1989a). These people have been assisting Doane with workshops for many years and have regularly provided input regarding the philosophy, skills, and teaching techniques of the method. They also have remained unified in their work toward a common goal. Doane comments:

Now that we are such a large group of people working together, I will say this. It's the only system I know of that has not yet developed splinter groups which are trying to work at cross purposes. All the people working on ukulele, so far, are working together, building and making it stronger. That is, incidentally, one of my goals, from the beginning, not to have people fighting with each other over this because it's such a good thing. I think it's wonderful that we have, in a country as large as ours, strong, strong programs on the East Coast, on the West Coast, and in the middle and that we have people writing and contributing to the method all over the country. I think that this is one of the unique aspects of this and I just hope we can keep it together until we get all the little holes in the dike plugged because that's what we're working on. (Wallace, 1989a)

Summary

Interest in the Doane ukulele method began to develop outside of Halifax following performances of the "A" Group and presentations about the application and advantages of the ukulele in music education by Chalmers Doane to music educators. As interest grew and teachers began utilizing the ukulele, Doane recognized that a support system was necessary in order to help teachers succeed. In 1976, Ukulele Yes was established as an organization that would provide the needed support in the form of regular newsletters, magazines and workshops. In this way, Doane, acting as a curriculum change agent was able to establish a structure of communication for channelling ukulele related information to the teacher-practitioners (McNeil, 1977 P. 123).

The newsletters kept teachers informed of the dates and the locations of ukulele workshops and they also announced new publications, recordings, and ukulele-related materials and events. The magazine provided an opportunity for teachers to share expertise and experiences. It also gave Doane a medium through which he could communicate with almost everyone who was using his ukulele method. His messages addressed such things as the method's general philosophy, its educational goals, and its musical skills. He also tried to encourage teachers to increase their own playing skill level and to always aim for high musical standards in teaching and performance.

National and regional ukulele workshops were instigated on a regular basis throughout Canada so that interested people could develop their playing skills on the ukulele. Help was also given at workshops regarding the

pedagogy of teaching a ukulele program. Doane's message regarding the importance of striving for the highest possible musical standard in teaching and in performance was a significant concept, especially during the method's early years of dissemination.

In the early 1980s, financial constraints prevented further publications of the magazine as well as the newsletter; national ukulele workshops were also discontinued. Regional workshops for adults and workshops for children have continued until the present time. The current lack of some type of ukulele journal, as a forum among ukulele teachers, has created a void that may impede further development of the method or even affect its survival.

The expansion of the ukulele method throughout Canada created a great demand for good quality ukuleles which were already hard to obtain. Together with his brother and father, Chalmers Doane designed a new line of ukuleles called the JCD Series which they hoped would provide a ready supply of good-quality instruments for a price that students could afford. Since no Canadian manufacturer could be found, the new ukuleles were produced in Japan for Northern Audio Musical Enterprises.

The dissemination of the method has also occurred because ukulele teachers who have moved to new areas in Canada and other countries have begun their own programs in these districts and have instructed other teachers on how to play the instrument and how to use it in the schools. As well, the method is more broadly used because several university faculties of education have offered courses which teach teachers how to play the ukulele and how to set up school classes.

As Doane's interests and workshop activities broadened to include other

instruments such as piano, bass, and percussion, the name of the support organization was changed to the Doane Institute for Music Education. Music educators from many parts of Canada have contributed to the Doane Institute's work of developing the ukulele method so that it can be more effectively utilized in Canadian schools. Doane is interested in introducing the ukulele method to educators in the United States and other countries but he prefers to wait until the method is more polished and its use in Canadian schools is more extensive.

CHAPTER FIVE

Content and Pedagogy

This section of the history of the Doane ukulele method will be concerned with the method's basic musical and educational content as well as its pedagogy as it evolved from 1971, when Doane first published his book, *Classroom Ukulele Method*. Content and pedagogy was developed by Doane, himself, or by associates who have been working closely with him to develop teaching materials for the ukulele method. Material for this description of content and pedagogy will be taken predominantly from five publications: *Classroom Ukulele Method* (Doane, 1971), *A Teacher's Guide To Classroom Ukulele Method* (Doane, 1977b), *A Music Reading Program For Ukulele – Student Book and Teacher's Manual* (Shields, 1982a, 1982b), *Doane Ukulele Level 1*, and *Doane Ukulele Level 2 Skills and Technique* (Wood, 1987, 1988).

Content

In the introduction to *Classroom Ukulele Method*, Doane states that the objectives of the ukulele method are "to teach the basic skills of ukulele playing, to present ear training indirectly, to teach the basic concepts of theory, and to increase the student's enjoyment of music" (Doane, 1971. p. 4). He addresses these objectives by indicating specific approaches to musical concepts through the ukulele. The content of the Doane ukulele method, therefore, consists of both musical skills and ukulele playing skills. In order

to organize the ukulele skills and musical content of the method, so that these concepts could easily be recognized and grasped, Doane selected several skill categories which cover a wide range of musical learning: scales, reading and picking, strums and chords, solo skills and solos, ear work, singing, and theory. He then designed a developmental sequence of material for each skill category. By 1974, during the First National Ukulele Workshop, at least four of these skill levels had been developed and were being used (Agenda for the First National Ukulele Workshop, June 27–30, 1974, Halifax, Nova Scotia). Eventually, the ukulele skill material was organized into six skill or grade levels of the ukulele method. As the ukulele method developed, these skill sheets changed to reflect new ukulele techniques (see Appendix B for skill levels, 1989). These skill categories, plus a discussion of repertoire, will provide the focus for this description of the method's content.

Scales.

Following his studies at Boston University, Doane approached the ukulele as any other diatonic instrument which is capable of playing in any key. He placed great emphasis on learning scales because he believed that:

Scales are the basis of a flexible and functional ability on an instrument. Because our music is based on diatonic patterns, it stands to reason that with a practical knowledge of scales, one can play anything that is desired. If the scales are learned so well that the combination of steps (intervals) within the scales are familiar, then playing by ear becomes as easy as singing [by ear].... While the student is still working with one or two scales, it is important to start applying the skills to ear and sight playing, first, to reinforce the skill in a practical way and second to give direction for further development. (Doane, 1977b, p. 48)

Doane feels that this concentration on developing a facility with scales increases the student's capacity to function melodically on the instrument,

accomplishing one of the goals of musicianship. Having learned to recognize and play the open strings, in lesson one of *Classroom Ukulele Method*, students are next taught the remaining tones of the D major scale by rote. Later they are taught to read the notated scale tones and to use them in playing appropriate exercises and melodies. Further scales are included in *A Music Reading Program for Ukulele* (Shields, 1982a, pp. 40, 45, 47, 48). As a student progresses through all levels of the method he or she will eventually learn to play all major, minor, and chromatic scales in several forms and variations as well as the blues scales. Doane presents scale playing by utilizing specific fingerings and hand positions as they relate to the ukulele fingerboard.

Some of the scale variations include playing scales in thirds (Wood, 1988, p. 5; Shields, 1982b teacher's manual, p. 6), harmonized scales in which a chord is played with each note of the scale (Wood, 1988, p. 11), hammering and pulling the string using the left hand only (Wood, 1988, p. 12-13). See Appendix B for a complete reference to specific scales to be learned in each level of the ukulele method.

Reading and picking.

One objective of the ukulele method, to teach the students to read music notation, is introduced in the first lesson of *Classroom Ukulele Method*. The concepts of both pitch and duration are presented in notation so that students can read and play exercises using, first of all, the four open strings of the ukulele. From playing the open strings, students soon progress to the D major scale leading to several songs notated in the key of D. Later more scales

are introduced and arrangements in both *Classroom Ukulele Method* and *Ukulele Encore* are provided in many keys. Doane feels that at this stage the objective is to help the students learn to read by a variety of means: "They can use their ears, their memories, look up the notes in the front of the book, watch the child next to them, watch the teacher the first time, [sic] almost anything goes" (Doane, 1977b, p. 16). He reminds the teacher that the reading process is one which can be steadily refined for years.

As well Doane makes a significant point concerning learning styles of students:

Each child will have a different percentage combination of eye or ear orientation, in his learning process. Some are as much as 90% ear-10% eye; others may be 10% ear-90% eye. These percentages vary from one extreme to another. You should be aware of that fact and adjust your thinking accordingly for each child. Also analyse yourself, so that you know where you fit and can compensate for your own bias. (p. 16)

The emphasis on developing the ear in order to enhance musicianship in every category of the skill levels, including note reading, is a fundamental objective of the Doane ukulele approach and it is evident throughout the *Classroom Ukulele Method* and the *Teacher's Guide*. However, it was also recognized that more ukulele students would learn to read music if there was an accessible resource of material designed to sequentially develop reading skills. This became available in 1982 when the Waterloo Music Company published *A Music Reading Program for Ukulele* written by J. Marvin Shields and approved by Doane as a publication of the Doane Ukulele Method Series.

In the introduction to the teacher's manual of *A Music Reading Program for Ukulele*, Shields (1982a) states that "the book is designed in such a way

that new notes and new rhythm concepts are introduced one at a time. By using a variety of rhythm and melodic activities students are able to gain the necessary experience with the new concepts before applying them to actual reading exercises" (p. 1). Shields recommends regular rhythm activities such as using flash cards (which come with the teacher's manual) to provide drill for developing fluency in reading rhythm patterns. Some variations of the flash card activities include saying the rhythm pattern using rhythmic syllables, saying and clapping patterns, clapping the beat and saying the pattern, playing the pattern on a given note, and playing or singing (using tonic solfa syllables) the scale using one pitch per flash card (Shields, 1982b, p. 1).

Beginning in section three Shields has included a grid for further rhythm drill which utilizes a four beat rhythm pattern for each degree of the scale. Students can use this for clapping patterns and for playing and singing patterns on specific pitches. Shields also recommends the use of echo clapping and rhythm dictation exercises.

Melodic flash cards of a single note for a pre-determined clef are also included with the teacher's manual. Shields suggests that they be used as part of each lesson to introduce new notes and to review the note repertoire. He recommends such activities as note naming, both verbal and written; picking the note that appears on the flash card; melodic dictation in the form of echo playing and written notation; and note naming games. Other activities include using the hand staff for a quick reference (the hand represents the staff with the fingers and thumb being the lines of the staff), writing notation on staff paper, playing and singing sight reading exercises which are familiar

melodies but untitled, and using speed tests which consist of 80–100 notes on the staff that are to be identified within three minutes (Wood, 1987, pp. 6-9).

A Music Reading Program for Ukulele is divided into eleven sections which sequentially develop reading material beginning with limited range melodies in simple rhythm patterns and progressing to melodies of a wider range in several keys. Other concepts include triplet and sixteenth note beat subdivisions, compound meters, major, minor, and chromatic scales, and specific music terminology. Each section has clearly stated objectives and suggestions are indicated for rhythmic and melodic activities. As well, exercises are included which utilize familiar and new pitches and rhythm patterns.

It is significant that in the reading book considerable ensemble material is included in each section with additional material available in *Ukulele Encore* and *Classroom Ukulele Method*. In the introduction to the student book of *A Music Reading program for Ukulele* Shields (1982a) states that:

The ensemble activities that appear in this book and those listed in the teacher's manual are most important. They are fun to play and they make use of the music reading skills and concepts students have learned to that point in their music reading program. (p. 1)

This statement indicates a consistency with the philosophy of the Doane approach which is to apply, as soon as possible, learned skills (in this case the skill of reading music notation) in real music making activities. See Appendix B for an indication of the reading and picking repertoire included in the six skill levels.

Techniques for picking the strings of the ukulele include the use of the right thumb to produce one stroke, one attack per note (Doane, 1971, p. 5) or as a thumb tremolo (Wood, 1988, p. 16). The thumb tremolo is the Hawaiian

style of picking and it is useful for sustaining the sound of a note so that it does not decay. Another technique that causes the tone to be sustained is to use the soft-pick (a light plastic guitar pick) in continuous up-down strokes in either a measured or unmeasured rhythm (Wood, 1988, pp. 14-15). The use of the soft-pick (similar to balalaika or mandolin picking traditions) is a new playing technique for the ukulele that was first used by Doane. Skillfully played, the soft-pick technique can add great excitement and rhythmic accuracy to the performance of an instrumental arrangement, particularly one that is harmonized in two or three parts. Jean Doane remarks that the soft-pick tremolo technique "represents a really big breakthrough because at the time that it happened it changed the whole nature of the repertoire that was possible for the ukulele ensemble" (Wallace, 1989a).

Strums and chords.

The technique of forming chords and strumming the ukulele with the specific rhythm of a single strum to each beat is introduced in lesson two of *Classroom Ukulele Method*. The strum technique quickly advances to include a double or down-up strum with either a lilt (triplet, swing feel) or an even eighth-note rhythm which is useful in the rock style (Doane 1971, p. 20; Wood 1987, pp. 14-16; Wood 1988, p. 18) Accenting the down or up strum on specific eighth note divisions creates a thrill for the ukulele player and brings a higher degree of rhythmic and musical sophistication to the playing. These accents can be placed on the off beats to provide a basic swing or on irregular eighth notes for a syncopated Latin or rock flavor (Doane 1971, p. 24; Wood 1987, p. 17; Wood 1988, pp. 18-19).

Doane believes that rhythm is the most important element in music (Doane 1977b, p. 24). The strumming aspect of playing the ukulele deals directly with rhythm and with the physical involvement of the ukulele player and the music being produced. Therefore Doane has placed great emphasis on the ukulele strum perceiving it to be an important focus for a musically accurate performance and for the personal enjoyment of the musician. In lesson fourteen of *Classroom Ukulele Method*, Doane presents examples of how various strum fills can enhance a simple song such as "She'll Be Coming Round the Mountain." Doane often used these rhythmic strum fills in his own playing as introductions or endings for the piece or between verses of a song. They regularly caught the attention of his students or audience and were wonderful motivators for learning. Other strums which are used in more advanced ensembles and solo playing are the tremolo strum (Wood, 1987, p. 17), the thumb strum, the double thumb strum, the pinch strum, and the percussion strum (Wood, 1988, pp. 20-23).

Another very different accompaniment pattern is the folk pick (Doane 1971, p. 37; Wood 1988, pp. 24-25). The folk pick provides a steady eighth note picking accompaniment which creates a quiet and gentle harmonic effect. As well, a two or three note ostinato can provide a very simple yet effective rhythmic and harmonic accompaniment (Wood, 1987, p. 19).

Wood writes that although the strum is important for "developing rhythmic solidity and drive in the student's playing...it is sometimes neglected or not developed as fully as it could be" (1981, p. 33). In this article and her subsequent books, Wood identifies several ways to improve the strum (Wood, 1987, pp. 15-18; 1988, pp. 18-23).

Chords are relatively easy to place on the ukulele fingerboard. This is a great advantage for young students. Most chords that would be required to play in the keys of C, D, E, F, G, A, and B can be made in simple chord position. Beyond that, students are taught to use some of the same basic chords in bar chord positions (Doane 1971, p. 21; Wood 1988, pp. 26-28). Within the Doane method the concentration has been mainly on major, minor, diminished, augmented, and seventh chords with occasional usage of sixth, ninth and altered jazz chords as needed (Farrell, 1986, p. 21).

Solo Skills and Solos.

When a ukulele player combines the musical elements of melody, harmony and rhythm in a single presentation he or she is using the ukulele as a solo instrument. This type of playing requires different right and left hand techniques than would normally be used in ensemble playing. Many of these techniques are similar to those used for banjo, guitar and mandolin solo playing.

Chalmers Doane, a master of the art of playing the ukulele as a solo instrument, has performed at workshops and ukulele concerts throughout Canada. He has also periodically demonstrated the ukulele as a solo instrument during interviews on radio and television. Prior to 1971 Doane's solo playing consisted mainly of the strum type in which the melody is accentuated predominantly on the first string as the player strums the chords. He would entertain his audience with such solos as "FiveFootTwo," "ABADABA," and "Ain't She Sweet." His playing frequently inspired other ukulele players, both young and old, to learn to play these solos as well.

Doane realized that using the ukulele as a solo instrument was a powerful way to promote the instrument especially when people had doubts about its musical capabilities. He also realized that to play the ukulele for one's own pleasure (as one might do with the piano) without having to depend on other players for a complete and musical presentation, was important to fostering many people's personal satisfaction with the ukulele.

In addition to those used in the strum solo, techniques were developed that would allow the ukulele player to include any style of tonal music in the solo repertoire. The basis of the solo techniques was that a rhythmic chordal accompaniment was merged with a melodic line. Doane advocated the use of harmonized scales for developing the various solo techniques before applying them to harmonized melodies in similar keys (Wood, 1988, pp. 30-31).

After the mid 1970s, solo playing was included in the skill levels as one of the objectives of the ukulele method. As well, a suitable repertoire of ukulele solos was organized into appropriate skill levels (see Appendix B, Solos). Consequently, much of the teaching (after level 2) at ukulele workshops was directed toward the instruction of skills and techniques required to play solos. An unpublished collection of exercises and solos which was arranged in a developmental sequence was used extensively to help ukulele players gradually improve their solo playing.

The decision to emphasize solo playing was met with some surprise and opposition as workshop participants had been used to an approach that was geared to teaching classes and ensembles. Recognizing that some people felt the emphasis on solo playing was overdone Doane responded:

Now, for the first time, we have substantial numbers of people who

have the skill to do some solo playing. In order to establish standards for performance, teachers have to be capable of demonstrating for students, parents, radio, television, etc.. A demonstration is not exactly like a solo performance, but in some respects it clearly resembles one.

The one underlying fact remains that the better the playing, the more inspiration will be created in the audience. Playing well is not by any means the only important aspect of good ukulele teaching, but it certainly is one aspect and must not be underestimated. (Doane, 1979, p. 1)

This statement reflects Doane's belief that the ukulele teacher must be a good teacher and a good musician in order to motivate others. It also suggests his concern that ukulele teachers aim for high performance standards so that the ukulele, as a musical instrument, will be held in high regard by the listeners.

Ear work.

Doane states that one of the objectives of his ukulele method is to introduce ear training indirectly to the students (Doane, 1971, p. 4). Within the scope of learning to make music through the ukulele, the student will experience many situations that will enhance the development of the ear. Doane emphasizes that "playing by ear is like anything else; you learn how to do it. It takes lots of practise, knowledge of what's happening and awareness of some of the possibilities " (Doane, 1977b, p. 30). Detailed approaches to teaching students to play by ear can be found in articles by Doane (1971, p. 46) and by Trowsdale and MacPhee (1976, p. 19).

This emphasis on ear development is demonstrated throughout the method in a variety of ways. Doane contends that " the fastest and best way to develop the ear is by singing" (Doane, 1977b, p. 48). The experience of singing against a chordal accompaniment makes specific demands on the ear, and

singing while strumming is a regular activity during ukulele classes. The ukulele player also learns to supply chords to a familiar song, relying only on his or her ear and the knowledge of chord function in a given key (Doane, 1971, pp. 7, 8, 10, 11, 13, 17, 21, 46, 49, 50; Wood, 1987, p. 23; Wood 1988, pp. 33, 36). Doane explains the process of how students might learn to hear simple songs using only two chords: "a gradual but steady progression will take place as the student, through doing, develops the ability to tell when to change chords and the skill in knowing which chord to use "(Doane, 1977b, p. 11). Students, beginning in skill level two, also learn to modulate by ear using the $\sqrt{7}$ of the new key (Wood, 1988, p. 34) and by using bar chords to modulate in ascending half-tones (Wood, 1988, p. 35).

Developing the student's inner ear so that melodies can be picked without being notated and read is also an objective of the Doane approach. Once a scale has been learned, the student is encouraged to try picking tunes by ear. This process is usually begun through echo picking (Wood, 1987, p. 27) and develops to picking complete melodies by ear (Doane, 1971, p. 14; Wood 1987, p. 25; Wood 1988, p. 37). Trowsdale remarks that the repertoire used in the Doane approach is conducive to developing the ear:

The repertoire was also quite interesting to me because there was a major thrust in the program (not so much a conscious thing as an intuitive thing on the part of Chalmers and some of the teachers that worked around him) to move in the direction of fairly simple forms. One of the best examples of what can come out of that was the beginning improvisation work using good old twelve bar blues. (Wallace, 1989d)

Students seem to really enjoy the twelve-bar blues which is an ear training tool that is introduced in skill level two. Students are taught the twelve-bar blues progression and eventually to improvise their own blues melodies.

Shields (1980a, p. 30) explains one approach to teaching ukulele students how to begin improvising simple blues melodies in several keys. Smith (1989) has written a sequentially developed approach to the Blues for ukulele students. This approach includes vocal and instrumental riffs, limited note improvisation, the Blues scale, improvisation around a tonal centre, and modal improvisation. Examples of Smith's approach to improvisation can be heard on a tape *Fleabag Blues* and seen on an excellent video, *Blues Improvisation For Ukulele Students* (Smith, 1989).

Singing.

One of the most significant aspects of the Doane Ukulele approach in music education is that it combines the fundamental musical experience of singing with the playing of an instrument. Achieving a good balance between these two performance areas is a challenge because students are expected to produce two different musical effects at the same time. As well, teachers often observe that their own strengths and weaknesses, be they in the choral or instrumental areas, are reflected in their teaching and consequently in their students' performances.

In order to prevent the singing from being hampered by the ukulele performance, Farrell points out that:

Singing must be independently coached anyway. If singing is tied to ukulele performance, then both must be properly showcased. Sight-singing, on the contrary, is greatly enhanced because the sight-singers have had kinesthetic experience with touching the very lines they are to sing, especially in the case of part-singing. (Farrell, 1986, p. 18)

Doane cautions that many teachers have a tendency to forget about teaching good singing techniques while concentrating on the techniques of

playing the ukulele. He warns that "if this is permitted in the early stages, it will remain as a trend, thus greatly hampering the students' musical development" (Doane, 1977b, p. 49). He suggests that when a student stops singing to concentrate on playing, the teacher should:

Have him stop playing until such time as the singing is under control. Then, and only then, let him continue with the playing of the instrument. If you insist on this from the start, the student will soon develop the necessary skills to do both, because the motivating factor here is the instrument. (Doane, 1977b, p. 49)

Shields uses another strategy to strengthen the vocal performance of a ukulele group. He suggests that the teacher identify rhythm sections:

That's where about a third of the class are designated to do the accompaniment for a vocal number. This allows the rest of the students to focus on voice. They may use the ukulele during that time as an instrumental bridge or as an instrumental introduction. (Wallace, 1989c)

The singing must come first, giving the voice the primary part, the ukulele accompaniment the secondary part (Wood, 1987, p. 22). The songs should be sung without student accompaniment until they are in tune and are rhythmically accurate before the student strum is added (Doane, 1977b, p. 15). Wood gives several suggestions to help improve the singing such as: to insist on good posture and clear pronunciation, to sing with a relaxed jaw and throat, to open the mouth and not to sing with a loud or forced sound but to listen for "a good tone that will sound pleasing to the ear" (Wood, 1987, p. 22).

Teaching students to sing in harmony is another aspect of the Doane ukulele method. Doane has observed that most often the "excitement and musical thrill of singing in harmony is too frequently sidelined until junior or senior high and sometimes ignored completely" (Doane, 1980c, p. 5). A procedure has been included in the ukulele method called **singing the strings**

that attempts to enable young children to learn and experience the effect of singing in harmony. Wood explains that:

Singing the strings is a technique of singing harmony which takes advantage of the fact that a chord is made up of four notes which are located on the four strings of the ukulele. To produce a satisfying and effective harmony part, sing the note that is on one string of the ukulele while the fingers of the left hand are holding down a chord (Wood, 1988, pp. 40-41).

As the chords of a song change, different notes are sung for that string, corresponding to the finger placement of the chords. Doane adds that:

If the note produced by a single string were to be followed through a simple song it would be discovered that the line would be smooth as far as voice leading is concerned and simple as far as intervals are concerned. When this is done in two, three, or four parts (strings) a most pleasant sound can be produced very quickly from youngsters who need no more basic knowledge than that required to play the chords for a simple tune. (Doane, 1980c, p. 5)

Farrell believes that it is urgent that school children are taught and experience harmony at an earlier age. He recognizes that the ukulele is a useful tool for this purpose:

For too long, harmony, especially in public school teaching (but not necessarily limited to that sector), has been unwisely "saved for later" in the curriculum. Let us assume that one of our goals in educating students musically is to give them a comfortable feeling with the harmony of music, identifiable by a host of (not necessarily written) skills; these would include the ability to do simple vocal harmonizations and descants, the ability to supply chord choices to a tune, the development of a curiosity toward improvisational skills, the ability to relish a good example of fine composition. Such skills are not immediately based upon written analysis but upon *creative reflection*, initiated by the teacher and continued with and by the students, ultimately testable and ultimately able to call forth from students a set of creative responses. (Farrell, 1986, p. 21)

Theory.

One of the objectives of the Doane ukulele method is to teach the basic concepts of music theory (Doane, 1971, p. 4). Although Doane acknowledges that not all teachers will address theory in their ukulele classes he recommends that it be seriously considered because the theoretical skills acquired as a result of taking ukulele "will enable the student to write as well as to read. This, in a school system, is an important and worthwhile pursuit" (Doane, 1977b, p. 20). Doane believes that musical literacy will be better achieved when the student first learns the skill and how to apply it and then learns the theory concerning what he or she has done. For example, the students learn to play scales before being taught about whole tones and half-tones and the construction of major scales (see lesson 4 and lesson 10 of *Classroom Ukulele Method*).

The music theory that is introduced through the ukulele method includes the basic terminology of reading music, notation, meter, key signatures, and the information required in order to follow the structural design of the music and indications of expression that are found in written music (Doane, 1971, 1975; Shields, 1982a; Wood, 1987, 1988). As well, the ukulele is a particularly useful tool for teaching the concepts of whole tone and half tone and other intervals, and the construction of major and minor scales (see Doane, 1971, pp. 17, 25, 26, 27; Wood, 1988, pp. 42-48). Because the ukulele is a chordal instrument it is logical that students be taught the characteristics of the triad, its construction (major, minor, augmented, and diminished) and how it can be inverted (Doane, 1971, pp. 44-45). Doane encourages the student to add

triads to a melody in a given key (Doane, 1971, p. 47).

An understanding of chord function is also a logical goal for ukulele students. This is introduced in *Classroom Ukulele Method* (p. 32) and in *Doane Ukulele Level 2 Skills and Technique* (p. 49). These books explain what it means to modulate and how modulation can be achieved (Doane, 1971, p. 33). In later skill levels, it is recommended that students be taught the circle of fifths so that they can use it to practice the formation of various chord constructions such as seventh, ninth, and sixth chords and also to practice the skills of transposition. For an outline of what ukulele instruction, taken over a number of years, can offer grade school children, refer to the article by Farrell (1986, p. 21).

Repertoire.

All of the Doane method books contain a variety of repertoire which is recommended for use at specific levels of study in a diversity of musical arrangements which could include singing, picking, strumming and solo playing (see Appendix B, skill levels). In her skill and technique books, Wood (1987; 1988) indicates specific repertoire suitable for picking, singing and strumming, and solo work to be done in the first two skill levels. However, after level two, the level charts only specify repertoire for picking and solo playing. Particular repertoire for singing and strumming beyond level two is not indicated. The choice of appropriate vocal material seems to be left up to the judgment of the teacher, the extent of the teacher's own library of vocal-ukulele arranged material, or the teacher's ability to create original compositions and arrangements that would be suitable for a ukulele

ensemble.

In the early stages of learning to strum the ukulele, the repertoire is necessarily simple, melodically and harmonically. For this reason, a great deal of the literature in *Classroom Ukulele Method* and *Ukulele Encore* represent the traditional spiritual and folk song material. However, since learning new chords can be accomplished relatively quickly on the ukulele, students are soon able to play more complex chord progressions, and consequently, more interesting repertoire. The ability to play fairly sophisticated chord functions makes the popular music from the 1920s to the present accessible to the ukulele student. This accessibility to the rhythmically exciting popular music may be one of the reasons the ukulele has caught the imagination of both students and audiences.

Once ukulele students have some facility with playing scales and reading, the instrumental ensemble aspect of performance begins to be included in the repertoire. Beginning with simple folk tunes (Shields, 1982a; Doane, 1971) the repertoire develops to include popular and classical music which is often arranged in several parts (see examples in *Ukulele Encore*).

Some educators believe that only certain types of music such as traditional folk songs and well-established classical music are suitable for music education purposes. Popular music, contemporary or otherwise, is deemed to be frivolous and of limited value in the schools. Chalmers Doane, who was one of the first music teachers in Nova Scotia to bring popular music into his music classes during the early 60s, obviously doesn't agree. He believes that the music utilized in the schools should reflect the reality and broad spectrum of our musical culture and that "within that context, almost any kind of

music, if it is done well, is suitable for the ukulele and for music education. That is why I've gone to a lot of trouble to have every aspect of music represented" (Wallace, 1989a). Shields agrees, but cautions that teachers should carefully examine the lyrics of a particular song before using it because "some of them are in really bad taste for kids and I think we have to, in our music education programs, guarantee parents that we are going to deliver good taste, good words, good thoughts" (Wallace, 1989c).

Some people have been critical of the fact that, generally, the ukulele repertoire is too "light" and that the transcriptions are needlessly tokens of classical works or are oversimplified. Recognizing some truth to that criticism, Farrell states that:

New and better transcriptions must be made. Moreover, the ukulele becomes a prime introductory instrument leading to other instrumental choices in a music program. Fewer transcriptions, by ear, in favor of more accurate arrangements would be desirable. (Farrell, 1986, p. 18)

Doane hopes that a collection of chamber music arranged for the ukulele, and representing works from the Renaissance to contemporary popular music, will soon be published to help address this repertoire problem (Wallace, 1989a).

Pedagogy

The first statement from the introduction to *Doane's Classroom Ukulele Method* emphatically states that "this is not a self-teach book, but rather one designed to be presented by a teacher to a class." Doane's later writings indicate some of his assumptions regarding the attributes of the teacher. He believes that the ukulele teacher should be a musician with the ukulele and

should be able to model correct playing techniques for the students without having to "actually say too much about it. When it comes to tone, technique, phrasing, in fact most aspects of musicianship, as much can be learned by listening and watching as can be learned through trial and error" (Doane, 1977b, p. 56). Doane emphasized how important it is for the teacher not to assume that a minimal facility on the instrument will meet the requirements for teaching children. "There are very few people who can produce good ukulele players if they don't play themselves. Being one step ahead of the students is not enough for a long-term, serious program in music education" (Doane, 1977b, p. 56).

In addition to being a proficient ukulele player, the ukulele teacher also needs to acquire some of the knowledge that has accumulated over the years regarding the teaching of ukulele classes. Helping teachers to successfully apply the concepts and material for using the ukulele as a tool for music education has been a major objective for Chalmers Doane and the Ukulele Yes organization. This is evident in the context of the books that have been published for the Doane method and in the quantity of articles that have been written that explore a wide range of pedagogical topics. For convenience, these pedagogical topics will be examined under two headings: operational pedagogy which includes such areas as the initiation of a ukulele program, class set up, motivation, promotion, class teaching and management, student evaluation, and curriculum pedagogy pertaining to teaching the content of the ukulele method.

Operational pedagogy.

The second section of the *Teacher's Guide to Classroom Ukulele* provides much useful information for the teacher who is setting up a ukulele program. Information presented includes student selection (p. 35), parent's meetings (p. 36), teaching an unscreened class (p. 62), dealing with principals and school boards (p. 61), interest tests (p. 35), choosing an instrument (p. 37), attendance (p. 46), classroom control (p. 44), discipline in your program (p. 45). These very practical experienced-based suggestions may be helpful, not only to ukulele teachers, but to any teacher who is offering a performance-based program.

Other publications that contain helpful suggestions for setting up a ukulele program are *A Resource Book for Doane Ukulele Method* (MacPhee, Peterson, and Madhosingh, 1982) which is published by the Vancouver School Board and *Ukulele—First Year* (Smith, 1976) which is published by the British Columbia Teacher's Federation Lesson Aids Service. These resource books include information similar to Doane's Teacher's Guide, as well as a rationale for teaching ukulele (Smith, p. 1; MacPhee et al., p. 3), information for combining the recorder and the ukulele in the same class (MacPhee et al., p. 18), suggestions for the teacher's self-improvement while teaching (Smith, p. 4) and information on student ability levels (MacPhee et al., p. 19).

Various articles from *Ukulele Yes* magazines and other publications also address many concerns regarding the operation of a ukulele class. Doane (1980a, p. 2) emphasizes the importance of motivating the students, setting high standards and teaching musical skills in a sequential development in

order to succeed using the ukulele method. Doane (1981b, p. 2) explains how to use the skill chart to help motivate students and Miller (1980, pp. 24-25) describes how her use of an honor roll helped motivate students to learn to read and pick melodies. Doane (1981a, pp. 7-8) explains several principles of class teaching and Wood (1980, pp. 11-12) provides suggestions to help teachers cope with the problems of teaching different levels in one class. Smith (1980, pp. 16-21) gives many suggestions regarding how to promote your ukulele program and how to organize a district-wide ukulele concert (Smith, 1981, pp. 20-23). A useful formula for planning ukulele lessons so that some time can be devoted to each area of the ukulele curriculum was presented by Scott (1984, p.13). The topic of testing and evaluating student progress was addressed by Doane (1977b, p. 17-18), MacPhee et al. (1982, p. 30), and by Smith (1986a, pp. 28-30).

Ukulele teachers found that a pre-uke course would be useful to prepare students who were beginning ukulele instruction. These new students would attend classes for a number of weeks, without their ukuleles, in order to learn some basic concepts that would be important for them to know during the ukulele classes. Activities included note and rhythm reading, learning the melodies and words of songs they would sing and eventually accompany with the ukulele, and learning the physical motion of strumming. Unpublished resource handbooks for pre-uke courses were developed by Shields (1980) and Miller (1981) for use in their respective school districts.

Curriculum pedagogy.

This area, of course, represents the major thrust of all the publications on the ukulele method. Doane's *Teacher's Guide to Classroom Ukulele* provides detailed information on how to teach the material in each lesson of *Classroom Ukulele Method*. Similarly, the teacher's manual for Shields' *A Music Reading Program for Ukulele* give a systematic outline for teachers to follow which will help in the presentation of each lesson of the reading book. With the publication of the two books by Wood, on the first two levels of Doane Ukulele, teachers now have access to well-illustrated information on the specific ukulele skills and techniques that are contained in the important early stages of the ukulele program. As well, *Ukulele Yes* magazine has published many articles on the pedagogy of teaching such areas of the ukulele curriculum as reading, solo techniques, ear training, singing, strumming, and improvisation (see appendix A for *Ukulele Yes* articles.)

Summary

The content of the Doane ukulele method is presented in publications by Doane (1971, 1977b), Shields (1982a, 1982b) and Wood (1987, 1988). This information has been organized into skill levels so that students, especially at ukulele workshops, can clearly see how their ukulele skills are progressing as well as the overall design of the sequentially-developed ukulele method.

Learning to play major, minor, and chromatic scales is an important part of the ukulele method. The scales are taught with specific fingerings and they are utilized in several variations including thirds, harmonized, and playing

with the left hand only.

All of the Doane ukulele books contain material which will help students learn to read music and to use that skill playing written arrangements. However, it is *A Music Reading program for Ukulele* that was written specifically to gradually and systematically improve students' reading fluency.

The ukulele player's contact with rhythm is made with the strum. In order to become musically versatile it is necessary to learn a number of strums and folk picks. Mastering these right hand techniques requires much patience and practise. The chordal knowledge presented in the Doane method is extensive and it includes both simple position chord formations as well as several types of bar chord formations. The quality of the chords include major, minor, augmented, diminished, and seventh chords in all keys.

Doane encourages solo ukulele playing since this type of performance demonstrates a significantly impressive musical example which can provide inspiration for the player and the listeners. Special right- and left-hand techniques are required as the student progresses through the graded solo literature of the skill levels.

The Doane ukulele method places great emphasis on developing the student's aural perception. Ear training activities involve singing to a chordal accompaniment, anticipating and accomplishing chord changes, modulating, picking melodies by ear, and improvising Blues.

As the initiator of the ukulele method, Doane is not only concerned with making music on the instrument but he is also equally concerned with the vocal musical experience. Although it is difficult to achieve quality in both

areas, especially in the beginning stages, Doane urges teachers not to abandon the vocal concerns but to persevere because the rewards for the student will be doubled. Teaching students to use the ukulele as an aid to singing in harmony is one aspect of the Doane approach.

Doane illustrates how the ukulele can be used to introduce and teach music theory. Included in the method books are lessons designed to teach students such skills as identifying intervals, writing scales, constructing chords, and understanding chord function.

The ukulele repertoire includes a predominance of simple folk and spiritual material in the beginning stage but soon develops into more sophisticated popular and classical styles of music. Instrumentally, the repertoire is well indicated for all skill levels; however, little guidance is given in the level charts to assist with the selection of vocal repertoire after level two.

Doane and his associates have accumulated a wealth of knowledge regarding the pedagogy of teaching ukulele classes. This knowledge has been available through published books (Doane, 1977b; Shields, 1982b; Wood, 1987, 1988) and through *Ukulele Yes*. It provides assistance to teachers who want to know more about establishing and operating ukulele classes and also about the most efficient ways to teach musicianship through the ukulele.

CHAPTER SIX

Application of the Ukulele Method: 1968–1989

Prior to 1968 and during his term in Halifax, Chalmers Doane applied the ukulele in the schools as an optional, extra-curricular music activity. Ukulele instruction was offered in addition to compulsory general music classes and other optional performance areas such as choir, orchestral strings, and band. Doane provides detailed information on the structure of this application in the second part of his book, *Teacher's Guide To Classroom Ukulele* (1977). However, the utilization of the ukulele method in many areas of Canada was not to be limited to that singular example. There is evidence from several regions of Canada that the ukulele was taught as a compulsory subject to all students of a particular grade level. As well, Doane ukulele has been taught to adults in continuing education programs, to senior citizens, and to children at summer music camps.

Perhaps these different applications of the method were necessary in order to accommodate the variety of music education systems in Canada, some differing in philosophical goals, structure, staffing, and outcomes. Therefore, the application of any program would be somewhat tailored to fit a particular music education situation. Perhaps the idea of using the ukulele as a vehicle for music education was so intriguing that teachers began to explore a variety of imaginative applications.

In any case, the problem of determining whether a specific application of the ukulele in music education is or is not representative of the Doane method must be addressed. Is there a preferred application of the ukulele that best suits the objectives of the Doane method? Precisely, what materials must be used for a ukulele program to be consistent with the Doane method? Is it necessary to utilize all the materials or can one be selective? Definitive answers to these questions are not found in the resource material which has been located for this study. In fact, a variety of applications of the ukulele in education are referred to as representing the Doane method.

Perhaps the reason for this is that Doane's attitude has been to regard music education in very broad terms, not just through his experience and interest in the ukulele. He tried to take into consideration the "big picture" and he was interested in assisting anyone who sought him out, no matter what their circumstances were. He seemed to accept the fact that there were several interpretations of his ukulele method and appeared willing to consider, within the parameters of his interpretation of the components necessary for a worthwhile music education program, other ideas regarding the ukulele's application in the schools. Although he believed very strongly in what he was doing and why he was doing it, he ultimately tried to address his concerns to improving the quality of music education in a given situation rather than to rigidly following his own example and design. An example of his flexibility is found in his cooperation with the Langley School Board as he helped them set up a ukulele program that did not function for interested students only, as was the case with his own program, but was compulsory, for all students of a particular grade level. Doane attempted to be objective

concerning pedagogical strategies that were different from his own. Regarding his attempts to help teachers who are struggling with their teaching of the ukulele method Doane states, "my only goal then is to try to get in there, work with the teacher, try to improve things to the point where the bona fide aspect of the music is improved" (Wallace, 1989a).

However, for the purposes of this history of the Doane ukulele method, the various ways of incorporating the ukulele that are the result of strong influences by J. C. Doane and his approach will be included as they were described in articles from *Ukulele Yes* magazine and other publications. These would include the activity group, the core music program, ukulele for adults, and ukulele at summer camps. Descriptions of strengths, weaknesses, and problems of implementation regarding these applications will be included where information is available.

Activity Group

One way that ukuleles have been used is to offer instruction to a select group of from 12 to 25 interested students who augment their regular classroom music education and other possible optional music activities by attending the ukulele class(es). These classes are usually held outside the normal school class periods, such as before or after school and at lunch-time (Wood, 1981b, pp. 18-19). Selection of students for the class is based on interest (Doane, 1977b, p. 35) and students usually purchase their own instruments and instruction books (Doane, 1977b, p. 40). The class is taught by either the music teacher, a classroom teacher or a volunteer, all of whom are trained to play and teach the ukulele. The goals of the program are to teach

children to experience music and become more musically literate by emphasizing the performance aspect of actual music production by the students (Doane, 1971, p. 4). The ukulele activity group was the original application of the ukulele in schools and it remains the most common application (see part two of *Teacher's Guide to Classroom Ukulele* for more details on the ukulele activity group).

Core Music Program

Attempts to utilize the ukulele as a focus for music instruction for all children in the intermediate grades (4–7) have been made in some areas of Western Canada. Music instruction through the ukulele forms the core of the general music program for all students of a particular grade level and is taught in regularly scheduled class times. Each school has a class set of ukuleles, however, students are encouraged to purchase their own instruments to enable them to practice at home and enjoy their own music-making. The classes are taught by classroom teachers who are interested in music and who have participated extensively in training sessions in order to learn how to play the ukulele and how to teach ukulele classes (Smith, 1979, pp. 16-17; MacPhee, 1981, p.13).

Marven Shields, Music Consultant in Tiger Lily School District 54, Melfort, Saskatchewan, explains that the main reasons for using the ukulele as the core of the music instruction is that through the ukulele program the students will have "a practical and meaningful experience in which they can develop the many skills required to make their own music. With this in mind we have found the ukulele the most effective instrument to

accomplish our goals" (Shields, 1981, p. 9). Prior to his introduction to the Doane ukulele method Shields was using the recorder as a melodic instrument and the ukulele:

strictly as an accompaniment instrument for singing and to accompany recorder ensembles. All of a sudden to have one instrument that was going to be able to handle both the melody side of the program and the accompaniment side; that excited me and I pursued it from that point on. I was already using the ukulele as part of the music program and I was using recorder. I guess I found it easier to focus in on the one, to really program in detail one instrument that was going to handle all of our basic program than to have to work with teachers in two different instrumental activities. We were able to pursue our music reading skills, our accompaniment skills, and our singing skills. It really opened up a whole new area and the teachers and students were at that point (and still are) very receptive to the ukulele; so why not use an instrument that people are really excited about. (Wallace, 1989c)

Rae Fetherstonhaugh, Administrator for Instructional Services in School

District 35, Langley, British Columbia, believes that:

For many children, in the intermediate grades, especially grades four through seven, unless you have highly-trained music specialists who can take those children through a sequenced singing program (and I find that this is difficult and it's rare) then an instrumental approach is a viable way to go. I feel that many kids as they approach puberty can often benefit and grow musically from an instrumental approach. Therefore, we decided to introduce the ukulele because a lot of the concepts can be taught through that instrument and it allows the singing to continue. (Wallace, 1989b)

The objectives of the ukulele core program which are similar to those of the ukulele activity group, include teaching the techniques of playing the ukulele, developing the ear, singing, basic music theory, and performing. In most cases, auditioned district-wide performing groups were organized for the keener, more advanced students (see Appendix E for recordings by Langley and Victoria performing groups). As well, adult ukulele classes often emerged in those districts as a result of the community interest in making music through the ukulele.

Very often ukulele resource material would be organized within the district for teachers to use as a guide to Doane ukulele publications and materials from other sources. An example of such material is *A Resource Book For the Doane Ukulele Method* (MacPhee et al., 1982) published by the Vancouver School Board. This book is a collection of material for the teacher of beginning ukulele students and it serves as a supplement to the existing Doane ukulele method books and to the teacher's own in-service training. In the forward to the resource book, Dennis Tupman, the Performing Arts Coordinator for the Vancouver School Board explains that, in Vancouver, the ukulele program is taught to children in grades five through seven and that the recorder is the principle melodic instrument for children in grade four. He cautions that "while enjoyment and fun must accompany all education, one must be careful not to let a music program degenerate into 'sing song' sessions which are never deepened with sequential musical learnings" (p. 1).

Implementing a core ukulele program at a district level is not a simple matter. MacPhee (1981) writes that certain criteria must be in effect before a new program such as ukulele can be properly implemented on a district scale:

The supervisor of music must be interested and willing to deal with the necessary long-range planning. Next is needed a specialist in the specific area of interest who will be available to train teachers and assist with district-wide application. The third criterion is that a core group of teachers be assembled on the basis of interest in the program and commitment to long term in-service training. (p. 12)

Marven Shields concurs, assuming the administrative support is there, that it is absolutely essential to have "somebody in place who feels confident using the ukulele method and can give some leadership to the district teaching staff" (Wallace, 1989c). Finding that person to lead the teacher in-

service training and provide for its continuity is a major problem for many school programs; the ukulele program is no exception. Also, in order to have depth and maximum student development in the ukulele program, it is necessary to give teachers the skills to enable them to teach at various levels. MacPhee acknowledges the realities that elementary classroom teachers must face an enormous number of responsibilities and that they find it difficult to sustain, over a period of years, an isolated concentration on a particular discipline, such as music. However, if the in-service sessions are ongoing, those teachers can "continue interrupted training either by resuming attendance having missed a class or two or, should an entire term be missed, by rejoining at the appropriate class level of in-service" (MacPhee, 1981, p. 27).

MacPhee cautions that "the teacher with a fairly extensive music background can rely heavily on it at the expense of in-depth understanding of the ukulele and, more specifically, the classroom ukulele approach" (p. 27). Unfortunately, this attitude sometimes exists among specialist music teachers who may believe that because of their music background they should be able to successfully teach classroom ukulele by figuring out how to play and teach the instrument on their own, without the help of ukulele in-service sessions. MacPhee adds that "needless to say, people with a strong music background can make remarkably quick progress and become first-rate ukulele teachers, but it is a mistake for them to assume that proficiency in music automatically equals proficiency in this (or any) specific classroom approach" (p. 27).

However desirable it may be, maintaining continuity of ukulele classes for several grade levels in all elementary schools of a district is very difficult. Besides the problem of positioning enough qualified teachers where they are

needed there can also be problems regarding timetabling, other music options, class streaming, staff changes, and the need for more than one ukulele teacher on a given staff to field all the students involved in the program (MacPhee, 1981, p. 29). It is especially to overcome these problems that administrative support from the school principal, music supervisor, and superintendent is essential for the long term success of the ukulele program.

For more information regarding the organization and operation of programs which use the ukulele as the focus of music instruction for particular grade levels see Shields (1981, pp. 9-10) regarding the program in School District #54, Melfort, Saskatchewan; MacPhee (1979, 1981) regarding the program in Langley, British Columbia; H. Harris (1976, 1978, 1980) regarding the program in Vancouver; and Smith (1977a, 1977b, 1979, 1986b) regarding the program in Victoria.

In School District #35, Langley, Doane ukulele has been used, from its implementation in 1976, as a core music program for grades four through seven in most of the elementary schools in the District (see MacPhee, 1979, 1981, for detailed information on the first six years of the programs operation). Recently a decision has been made to develop a music program for the intermediate grades that still utilizes the ukulele but places the predominant emphasis on singing. In District # 35 the music program for the primary grades (K-3) is Kodàly based. Consequently, a new curriculum beginning in grade four has been developed which continues the Kodàly principles and adds ukulele skills (see Wilson, McMahan, Luongo, Johns, and Taylor, 1987). According to Rae Fetherstonhaugh, District Administrator for Instructional Services, the main differences between the previous Doane

ukulele-based program and the new curriculum are the repertoire and the organization of materials. The less traditional repertoire of the Doane approach which tended to feature a substantial amount of popular music has been modified in favor of the Canadian Kodàly repertoire which features traditional limited-range children's songs, folk songs, and canons presented in a developmental sequence. Another difference is in the organization and presentation of the music curriculum. All the teaching materials in the new package are organized into monthly units which are easily accessible to teachers. Fetherstonhaugh explains that the District's plans concerning the Doane ukulele method are:

To take the things (from Doane ukulele) that we know work for teachers and for children and to continue to develop them more in the context with the other programs that we have going, such as the Kodàly program. I think that the approach we're taking is that we want to take the good things that the ukulele approach has to offer children in their musical training but we want to put them in context and sync with what they already know from the Kodàly program. It makes no sense to start from square one in grade four when the kids have had three years of Kodàly and not take that into consideration. Therefore, what we're doing in our program development is to connect the two so then we can make use of what the kids already know and build upon that through the instrumental approach of the ukulele. (Wallace, 1989b)

Presently, School District #35 has assembled a program manual (Wilson et al., 1987) for grade four which will be used by teachers of their new intermediate music program. Teacher manuals for grades five, six, and seven music are in progress.

Adult Ukulele

Developing the musical interests of adults through continuing education programs has proven to be a significant aspect of the ukulele's application in

many communities. Adult programs based on Doane methodology have developed in many communities throughout Canada including Victoria, British Columbia (Smith, 1977a, p. 19), Hampton, New Brunswick (Wallace, 1981 p. 41), Tracadie, Nova Scotia (Williams, 1981, p. 41), Halifax, Nova Scotia (Wood, 1981b, p. 19; Stewart, 1981, pp. 24-26; Lily, 1976a, p. 11). Doane believes that the same techniques of teaching ukulele and operating a children's class work even better with adults. He cautions that:

Adults with no musical background often have deep inhibitions about their musical abilities. These have to be understood and worked with. Before you can help anyone like this, he must believe that you can help him. Once you have accomplished this, you can teach him anything. Yes, anyone can learn to sing, if he believes. (1977b, p. 63)

In describing the setup of the Halifax adult ukulele program, Wood (1981b, p. 19) claims that after a program has been operating for a number of years, it is necessary to offer separate classes at specific levels of instruction. In Halifax there are classes for beginners, second year, intermediate, and advanced students, as well as a special solo class, a pedagogy class, and the adult performance ensemble. Classes with adults are generally conducted in a congenial but purposeful atmosphere. The teacher introduces new skills and repertoire, students practice between lessons, and apply their new skills in a meaningful, musical, and enjoyable class experience. Performing with adult ukulele ensembles, as a part of children's school concerts, in benefit concerts, and at senior citizens homes offers a unique experience for many adult students (Wallace, 1981, p. 41; Lilly, 1976c, p. 11).

Senior citizens can also learn to play the ukulele and then enjoy their own music-making. Although the goals of these classes are somewhat different from those for younger adults, there is no question that seniors can

participate musically through the ukulele. In her article on a ukulele class for seniors which was offered at Loch Lomond Villa in Saint John, New Brunswick, Pennell indicates what the students learn:

The seniors begin picking by ear and don't read the music, but follow the letters [of the notation]. Learning a piece and changing a chord comes faster to the seniors now in their second year. They began picking the D scale and now pick many tunes, including the favorites "Snowbird" and "I Saw the Light." The most satisfaction, however, comes from the singing, especially when some easy harmony parts are added. (1981, pp. 26-27)

Summer Music Camp

Csano (1981a, pp. 28-29) described a bilingual approach to teaching music through the ukulele. Three class divisions of children who were grouped according to age, were held during the six-week summer camp which was held at the Preville Fine Arts Centre on the South Shore of Montreal. Care was taken to have the song repertoire well balanced between French and English and also to conduct the classes in both languages. Csano reports that the bilingual approach took practice for the teachers to master but that one of the rewards of that approach was that the enrollment in ukulele classes doubled during the six week program.

In New Brunswick, the Ukulele Summer Music Camp was held for one week each July between 1982 to 1987 at Camp Pascobac. Approximately 55 – 60 ukulele players, who had all been playing ukulele for at least one year and were between the ages of 10 to 14, attended each camp. The ukulele camps were held at a former YMCA facility on Belleisle Bay, just off the Saint John River. The camp's philosophy was to provide ukulele students with a music camp experience incorporating a program that was well balanced between music instruction and recreational activities. The former included ukulele

technique classes, ukulele ensemble, jam sessions, choir, functional bass, and functional percussion. The latter consisted of swimming, canoeing, archery, field games, arts and crafts, and typical camping fun such as evening campfires, singing after meals, and the daily tuck shop. Students slept in cabins, ate together in the dining hall, and were supervised by counsellors who were part of a large staff of both music teachers and recreation teachers (Hanley, 1982).

Summary

The ukulele has been applied in music education in a variety of ways. One application is as an extra-curricular activity for a selected group of students.

Another application is to teach the ukulele method as the focus of the music curriculum for a specific grade level. This has been described as a viable way for large populations of children to learn many basic music skills while at the same time to participate in performance opportunities. This approach is a major undertaking, however, and requires much cooperation and support from teachers, principals, and administrators for it to succeed.

Adults and senior citizens also enjoy learning to make music and to perform with the ukulele. As well, the ukulele has been the focus of specialized programming at certain summer music camps.

CHAPTER SEVEN

Observations, Discussion, and Recommendations

The main purpose of this thesis is now completed. The history of the Doane ukulele method and Chalmers Doane's role in its development has been described. However, it is pertinent here to make some observations based on this material and to discuss some interesting issues that have surfaced regarding Doane's contribution to the development of the method and regarding the method itself. This discussion will include Doane's philosophical principles which are inherent in the method and his strong desire to establish the ukulele as an instrument worthy of respect, especially from other musicians. As well, the consequences of the ukulele method's application as a means of teaching all children in a particular grade level will be examined. Some issues related to the utilization of the ukulele in a core music program are: the importance of having the leadership of a musician-teacher, training classroom teachers to become competent ukulele teachers, and the dilemma in the method's development caused by the different objectives for each application. Apparent strengths and weaknesses of the ukulele and the method will be discussed as well as the method's capacity to promote children's aesthetic awareness and creative involvement in music.

For these discussions the writer will refer to material previously included in the history and to material that has been generated for the study through transcribed interviews with Chalmers Doane (Wallace, 1989a), Rae

Fetherstonhaugh (Wallace, 1989b), Marven Shields (Wallace, 1989c), and Cam Trowsdale (Wallace, 1989d). It is acknowledged that observations and comments from these sources are personal opinions that are experience-based rather than empirically-based.

Significant contributions from J. C. Doane

Philosophy.

In his interview with the writer (Wallace 1989a), Doane reinforced the philosophical objectives which he mentions in his books and he expanded upon these as they relate to his own teaching and the development of the Ukulele Method. The idea that everyone has an innate ability to derive pleasure from music is an over-riding theme which permeates Doane's philosophy of music education. He concludes his message to the teacher in the introduction to the Classroom Ukulele Method with: "This book was written so that you and your students may have more fun with music. Please do just that!" Doane believes that, in order to have fun making music, it is necessary to have some skills. Therefore, he has focused the content of his ukulele method on the teaching and learning of musical skills.

Another philosophical element is that musical excellence should always be pursued, not necessarily as an absolute, but as something to work toward. Doane believes that it is rare for the student to excel beyond the teacher's expectation. Therefore, the teacher must necessarily, for the sake of the student's progress and growth in music skills and performance, convey high expectations so that the student has something to reach for. With this in mind, Doane's advice to the teacher is:

Regardless of the size or quality of your class, you must have high standards for and high expectations of your students. Do not settle for something less than they can accomplish, and continually raise your own standards for them, as expecting too little from the class is probably the most serious mistake of the class music teacher. (Doane, 1977b, p. 51)

Doane also believes that there are important non-musical aspects to aiming for high standards in music performance. Fundamental to his educational philosophy is that the teacher should:

Teach the student not only to play, hear, and appreciate music, but also to help him develop self-respect, self-discipline, courtesy, punctuality, and respect for others. Of all the lessons you can teach a student, that of self-respect (self-worth) is the greatest. When a child knows that he is honestly able to do something which is acceptable and worthwhile, he begins to develop in everything he does. (Doane, 1977b, p. 34)

This knowledge of self-worth may be, for the music student, the result of positive feedback from friends, parents, and teachers who are responding to the quality of the student's musical performance. In other words, was it the high quality of the performance which provoked the positive response which, in turn, reinforced the student's feeling of self-worth? An affirmative answer to this question may indicate another reason why Doane urged educators to always strive for true quality in student performances and not to pretend that a poor musical performance is acceptable. Musical integrity is not only an artistic or cultural concern. Especially in educational contexts, there may also be important philosophical concerns. In addition to receiving positive feedback from others, students may also internalize their own feedback; they may, eventually, recognize quality themselves, learn to appreciate it and demand it in themselves and in their environment.

Another of Doane's philosophical principles is that music belongs to everyone; that we all have some capacity to participate musically, and music

teachers have an educational responsibility to teach people to realize that potential. Doane's final philosophical element is that music is a positive and good influence in the world. (Wallace 1989a)

In his introduction to *The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance* Charles Fowler (1988) comments that, "Philosophy provides a framework—the wisdom—that permits us to re-examine our traditions and seek new and more efficient ways to proceed" (p. 3). Fowler further states that "the theoretical-philosophical undergirds the practical and, provided it is sound, gives to practice its focus, its consistency, its meaning, and ultimately, its vitality and impact" (p. 3).

Doane's philosophical ideals for music education and, in conjunction, the Doane ukulele method are pervasive in his teaching and writing. The philosophical influence of his former teacher, Dr. George Bornoff, is significant (Burke, 1975). Having observed Doane teaching and conducting workshops during the course of the last twenty-five years, the writer agrees that Doane's philosophical consistency is one of his greatest strengths. In fact, to recognize the significance of educational philosophy to his own life, Doane has dedicated his book, *A Teacher's Guide to Classroom Ukulele* (1977b), to four individuals who, during his formative and early professional years, have helped mould and strengthen his own philosophical identity.

Doane sets performance standard.

Shields states that one of Chalmers Doane's most important roles, as the promoter of ukulele in music education, was to set a standard of playing for instructors and students to pursue. This standard included what Doane

achieved with his own excellent performance ensembles, his solo ukulele playing, and his ability to teach the ukulele in class situations (Wallace, 1989c).

Doane was very conscious of the fact that many people thought of the ukulele as a toy or holiday souvenir or that they might dismiss it as a fad because it was not traditionally part of the music education scene. Therefore, he realized that an important change of attitude toward the instrument had to be accomplished before it would be widely utilized. Doane accepted the fact that he would have to be the person who could achieve this attitude change and that this would require not just verbal arguments in favor of the ukulele, but, more importantly, actual demonstration of the instrument's capabilities through performance. Doane himself would have to be the one to model the ukulele as a musical instrument deserving respect.

Over the years, through concentrated practice, Doane learned and devised his own playing techniques so that he could make the ukulele respond musically, as any other solo instrument. Cam Trowsdale, the concert master of the Vancouver CBC Orchestra, recalls being at a British Columbia Music Educator's conference and hearing Chalmers Doane talk about the ukulele, as well as demonstrate its musical potential:

He played, and as a string person myself I was quite impressed with what he could do on the instrument. In other words, he wasn't just strumming a few chords, he was actually playing it as a real live string instrument. What he had to say about the way he used it was also pretty interesting. (Wallace, 1989d)

Doane exemplified a high standard of musicianship in his own playing and, as well, strove for a high standard of musicianship from his students. The mere promotion of the ukulele as an instrument was not his only motive, however. For Chalmers Doane, the pursuit of excellence had

philosophical and educational significance. Some people may feel justified in expecting quality and excellence from professional musicians but do not have such expectations from student performances. They are quickly willing to make excuses for student performance flaws because quality is not really expected. Doane refused to accept that position and refutes it both as a music teacher and philosophically as an educator of children.

Promotion of the ukulele.

Although documentation is difficult to find, it is likely that Doane was sometimes criticized, especially during his tenure as Supervisor of Music for the City of Halifax, for too much promotion of the ukulele through concerts, television productions, print media, films, concert tours, and recordings. Clearly, the reason for all this publicity was not to elevate the importance of the ukulele over the other performance areas, not to minimize the study and remarkable accomplishments of the traditional instrumentalists in Halifax, and not to make Chalmers Doane famous or rich from the sale of JCD Series Ukuleles or ukulele method books. The reason for the promotion of the ukulele program was to demonstrate an example of musical excellence and musical literacy. Through this example, people could see the potential for the instrument and, eventually, the stigma might be overcome for using the ukulele as a serious alternative in music education. Then, and only then, could the ukulele approach be accepted as a viable and dynamic medium, useful for musically educating children.

It should be noted here that, in fact, the ukulele did not receive a larger proportion of publicity than other aspects of the Halifax program. A reading of numerous magazine and newspaper articles on the Halifax music program,

written between 1970–1984, gives clear evidence that Doane tried to promote the whole program fairly and equally, and in some instances, even played down his special interest in the ukulele.

Issues for Discussion

Consequences of the core music application.

The utilization of the ukulele in music education as Chalmers Doane has prescribed has a relatively short history of approximately twenty-five years. During that time, as the approach evolved and as different applications emerged, there have been changes in the method. Many of these changes have linearly represented a natural expansion of specific teaching and learning objectives that were introduced in the first publication (Doane, 1971) and further expanded in the *Teacher's Guide* (Doane, 1977b), the *Reading Book* (Shields, 1982) and the *Skills and Technique Books* (Wood, 1987, 1988).

The greatest change, however, took place when the ukulele method was adopted as the primary music education curriculum for all children in specific grades rather than as an optional musical experience offered in addition to the music education curriculum. A consequence of this usage of the ukulele has been that the philosophies and objectives of the Doane method have been provided for many more children than would otherwise have had the opportunity to benefit from that approach. Another consequence is that the expectations for the method have been altered from those of the original application to the even more comprehensive

expectations of a total music education curriculum for a specific grade. These greater expectations have caused the necessity for more explicit curriculum design and more accessible pedagogical materials. (Smith, 1976; Macphee et al., 1982; Wilson et al., 1987)

With the publication of *Classroom Ukulele Method* Doane had much more in mind than merely providing instruction for learning to play the ukulele. He indicates his intent in the introduction to the *Teacher's Guide to Classroom Ukulele* where he states that, "if you understand your objectives and follow this guide, your students can have the benefit of a good music education through the ukulele" (p. 6). However, it is questionable when Doane wrote this statement that he intended that his ukulele method would be used for teaching the core music program. That is not what he did himself. He very strongly believed that a music program should be comprehensive and should include as many musical learning opportunities as possible. Criticism that the method lacks some of the elements that one would expect to find in a core music program is probably quite justified. Both Rae Fetherstonhaugh and Marven Shields feel that, either way, at least for their purposes, the Doane ukulele program needs to have some form of curriculum guide that is laid out in a lot more detail than what is available now. Fetherstonhaugh adds that, "The Doane program only partially speaks to what kids should be having. It does it very well, as far as it goes, but it doesn't go far enough" (Wallace, 1989b).

How then, would the Doane ukulele method qualify as a methodology of music education? Trowsdale believes that the term "method" suggests a path, a route to a goal:

The important thing, of course, is what the goal itself is. A method certainly arises out of some consideration of what the

goals and objectives are. It also suggests a way of looking at development, at psychology, there is a whole set of assumptions regarding philosophy. (Wallace, 1989d)

Are those elements which Trowsdale outlines present in the Doane ukulele method publications? Both long- and short-term objectives are stated; there is sequential development; elements of the psychology of class teaching and learning are addressed and a philosophical base is established which consistently permeates the publications of the method. However, the key factor that is needed for a successful application of this particular method is the music teacher. This must be someone who can analytically and creatively apply and develop the method to his or her own class situation, someone who can design a curriculum, for a particular time frame, using the Doane concepts and materials. Perhaps this is what Doane meant when he wrote in the introduction to *Classroom Ukulele Method* that, "this is not a self-teach book, but rather one designed to be presented by a teacher to a class" (1971). In other words, a successful application of this method really depends upon the teacher's musical knowledge, ukulele experience, and pedagogical creativity.

The ukulele musician-teacher.

Despite his initial doubts, Doane was interested in the idea of utilizing the ukulele as the focus for core music class instruction. This would enable more children to become musically literate and provide them the opportunity to have direct involvement in music performance. However, he was skeptical when school systems first began using the method, regardless of student interest, as a music program for every child in a certain grade level. The

main reason for Doane's skepticism was that his ukulele method was designed to be taught by a musician-teacher, someone who would understand the concepts in his books, who would have the ability to demonstrate these concepts on the ukulele, and who would have the musical and pedagogical knowledge necessary to develop them into appropriate learning sequences that might be required by a particular class or performance situation. Without the teacher having this musical knowledge and expertise with the ukulele, the Doane ukulele method would probably be confusing and difficult and the *Classroom Ukulele Method* book would probably be used only superficially and not really successfully as a core music program.

An example of a ukulele program that could not be sustained because of a lack of qualified teachers was given to the writer as the result of a telephone conversation with Dennis Tupman, Fine Arts Coordinator for the Vancouver School Board. He explained that the ukulele program in Vancouver had largely dissipated, after extensive in-service training in the early 1980s. This dissipation was mainly because of the city's lack of sufficient ukulele consultants and because it was difficult to offer any kind of sequentially-structured program in Vancouver where there were so many changes in the educational system. He did emphasize that the ukulele program needed to be done well for the many worthwhile concepts of the program to benefit the students, and that level of success required extensive musicianship on the part of the teachers.

Trowsdale agrees that a serious approach to music education will more likely be held by a specialist or at least by a classroom teacher who is musically literate:

I don't care whether it's a program that's trying to deal with *Silver Burdett Music* or Doane Ukulele or X, Y, or Z. I don't

think music, as a subject can be taught effectively by someone who is not competent in the language. By that I mean not just talking about music, in the sense of appreciation and putting a record on the turntable, but actually able to function as a musician as well as a teacher. That involves skills and understandings of what music is. (Wallace, 1989d)

When the music teacher is a functioning musician, he or she is then capable of modelling music-making and, consequently, as the student watches and listens, significant implicit learning may be taking place. Doane was aware of this aspect of teaching and learning: "When it comes to tone, technique, phrasing, in fact, most aspects of musicianship, as much can be learned by listening and watching as can be learned through trial and error. Both of these methods must be employed" (Doane, 1977b, p. 56). The importance of this facet of learning is significant to the design and recommended pedagogy of the Doane ukulele method. In an article for the Crane Symposium, Gary Cziko addresses the topic of implicit and explicit learning and the subsequent implications for teaching music. The distinction he makes between these two types of learning is that:

Implicitly learned knowledge is always initially unconscious, automatic, and tacit while much of explicit learning begins with verbal instructions and conscious attempts by the learner to implement these instructions. Although successful explicit learning ultimately results in tacit skills and automaticity, this automaticity must develop from practise and over-learning while implicit learning is by its very nature automatic, unconscious, and tacit from the start. (1988. p. 93)

In his final summary of the article, Cziko reinforces the belief that the musical attributes of the teacher provide the determining factor which allows implicit learning to happen:

Music education should and must be more than the explicit teaching of a limited repertory of performance skills to be learned and then later forgotten. To be able to meet the challenge imposed by this view of music education, teachers will

have to become more proficient in the techniques of providing instructional support for implicit music learning and in motivating and exciting their students about music. (p. 116)

The classroom teacher as ukulele teacher.

Throughout his career as a music supervisor and music teacher, Doane has emphatically supported this view that music education should be in the hands of musician-teachers. He was, therefore, skeptical of any music education proposal that would not be utilizing specialist music teachers. However, when Doane witnessed the student musical outcomes from a Saskatchewan ukulele program that was taught by non-specialist teachers who were trained to play and teach the ukulele, he was impressed. He saw that it was possible, in the course of several years of ukulele in-service training, to teach the non-specialist teachers sufficient music skills that would enable them to make music vocally and instrumentally, through the ukulele. Subsequently, these classroom teachers learned the pedagogy of teaching music classes through the ukulele. It was then that Doane began to believe that these teachers could do the job and this new application of his method could work. These non-specialist teachers were interested, musical, and highly motivated to practice. This enabled them to not only learn to play the ukulele but also to learn the pedagogical skills useful for teaching classes of children. They also had the benefit of a district-generated curriculum for the ukulele program which was sequentially developed. Doane recognizes that Marven Shields was responsible for opening his eyes to some of the potential of the ukulele in the context of a core program:

I saw some of his [Marven's] kids who were in grade eight who had never really had what I would call a music teacher. They were terrific. They were playing, they were singing, they were

young musicians without question. The [ukulele] program as a core program is wonderful so long as it's organized properly. (Wallace, 1989a)

The method's development: A directional dilemma.

The writer believes that these two quite different applications of the ukulele (interest group and core program) represented somewhat different objectives: one being responsible for augmenting the student's music education, the other being responsible for the entire musical education of the student at that time. The result may have led to some confusion, some frustration and some disappointment for districts using the Doane ukulele method and for the Ukulele Yes organization.

Doane preferred to leave the development of the ukulele method as a core music program up to the individual districts who were doing it. He provided support through ukulele workshops, focusing on the ukulele and assisting with the pedagogy of sequentially teaching the musical and ukulele skills of the method. However, at the time when Doane was most concerned with teaching people to be better ukulele players, to play ukulele solos, and to learn specialized ukulele playing skills, some people were wanting help with curriculum design and appropriate repertoire for its application. They were trying to develop a music curriculum that focused on the ukulele but which had a wider range of objectives such as listening, developmental singing, movement, and appreciation. No real crisis existed because those districts that were using the ukulele as the core music program proceeded with their own curricula and continued to depend on Doane for assistance with the ukulele component. However, in the writer's opinion, there was a separation of purpose within the ukulele organization. Some of Doane's

associates were interested in utilizing the ukulele as a vocal and instrumental approach for all students of a particular grade while others continued to apply the ukulele as an extra-curricular music activity which was offered outside of regular school hours. These two different applications of the approach may have confused the future direction of the Doane ukulele method's development.

Apparent strengths of the ukulele and method.

Doane had introduced the ukulele to Canadian music educators because of certain strengths inherent in the instrument and in his subsequent approach to using the ukulele in the schools. The size of the instrument, its portability, relative low cost, and the fact that it incorporates both singing and playing performance skills, make the ukulele an excellent tool for music education. However, the ukulele's capacity to motivate children and the potential of the Doane method for teaching music skills are most significant.

Although the ukulele has been used with students of all ages, the most common practise was to utilize it in the intermediate grades. In her *Music Teacher's Manual* published one hundred years ago, Julia Crane (1889) had targeted the ages between eight and twelve corresponding to children's ages in the intermediate grades, as the optimum time to teach music skills. Since then, psychological research has supported Crane's experience-based and intuitive theory.

If the nature of the child is such that this age period is the optimum time for skill learning to take place, the problem then becomes that of motivating the child and giving him or her opportunities to learn such skills. Does the

ukulele and the Doane ukulele method have unique attributes for motivating students during these critical years so that these essential musical skills can be learned? Shields believes that the ukulele has an advantage as a motivational agent and that many students regard it as a fun way to become involved in music:

The students enjoy playing the ukulele; they really do. I've never run across an instrument yet that students have enjoyed as much. Yes, the kids really like the ukulele and, as a result, the teachers enjoy working with it. (Wallace, 1989c)

Besides being a motivational agent, the ukulele has particular strengths for teaching skills. For example, as one string is picked at a time students use note reading skills to play scales, melodies and harmonic lines. This allows the students to experience the dynamics of two- and three-part instrumental arrangements. The different types of strumming and folk picking while singing are very sophisticated rhythmic skills. Playing chord progressions relates directly to harmonic ear training. There is much emphasis on playing by ear, both melodically by picking, and harmonically by strumming and singing.

Good singing skills are stressed and ideas for encouraging part singing are presented in the Ukulele method literature (see Doane 1980c, pp. 5-6). In the first publication (Doane, 1971), suggestions for adding interest to the arrangements are presented: beginnings and endings, modulation, special rhythmic accent strums, adding bass and percussion, and written out parts for particular tunes.

Much material is presented in order to use the ukulele as a basis for teaching and learning concepts of music theory: constructing and writing major and minor scales, key and time signatures, intervals, composition, chord function symbols and how they relate in a given key, modulation,

rhythmic subdivisions, syncopation, and triads.

Perhaps the most significant musical skills that are featured in the Doane approach are those that train the ear. So many performance aspects of the ukulele method reinforce and expand the sensitivity and musical literacy of the ear. These activities include singing, picking, choosing chords to accompany a melody, and improvising. What is more basic to fostering a student's music capabilities or for preparing the student for participation in any other musical activity? Acknowledging that there may be many worthwhile attributes of the ukulele for justifying its use in music education, it is the ear development aspect of the instrument and of the Doane ukulele method which may be the most significant.

Apparent weaknesses of the ukulele and method.

In the course of the interviews specific weaknesses became evident which related to the application of the Doane ukulele method in the schools. These include the quality of available instruments, tuning, repertoire, and not enough emphasis on singing.

As stated earlier, the JCD Series ukuleles are no longer being produced and there is only a limited supply of useable and affordable instruments available in Canada, primarily from the Empire Music Company of Vancouver. Doane has been experimenting with ukulele production in Nova Scotia during the last three years and hopes that this will result in a reasonably-priced, good-quality ukulele that can be produced in quantity to meet the demands of school ukulele programs (Wallace, 1989a).

The tuning of the ukuleles can be, for many teachers, a genuine problem

which may partially determine if a ukulele program in a particular school or district will succeed or fail. Almost all the musical advantages of the instrument are eliminated if the ukulele is not properly tuned. Obviously, most young students have not developed their ear enough to adequately tune the ukuleles. In fact, Doane recommends that since it takes approximately two to four years for a student to learn to tune an instrument accurately the teacher should:

not waste time trying to teach the students to tune in the early stages. Remember, it is not a physical problem but, rather, one of hearing. This takes ear training and time. The teacher, therefore, has to do the tuning, and it must be done fast and accurately. (Doane, 1977b, p. 40)

The ukulele teacher, therefore must be capable of tuning all the ukuleles before each class and do the job quickly. Trowsdale relates this problem to his belief that the teacher must have a music background in order to teach music through the ukulele or any other approach. "If you've got a good music background then out of pitch problems really concern you" (Wallace, 1989d).

The repertoire that has been frequently used with the method has been identified as representing too narrow a selection of the music spectrum. This problem is being addressed by Doane and many of the teachers who are currently using the ukulele approach. There is great interest in expanding and broadening the repertoire but not at the expense of utilizing popular, rhythmically-syncopated music that is fun to sing and play.

The criticism of poor singing with ukulele groups has been quite common. In fact, it is very difficult to sing well and play accurately at the same time. Perhaps one has to keep in mind that the long-term goals of being able to do both make the process worthwhile. The enjoyment of singing and providing your own accompaniment, while at the same time learning skills

of reading, ear training, rhythmic accuracy and theory, certainly come within the mandate of music education. As well, it is important to remember that the application of the ukulele method is usually occurring near the early stages of a child's music education. Each lesson and performance is only one step in a long process of becoming musically literate and musically sensitive.

The question was asked during the interviews if the Doane ukulele approach was an agent for developing childrens' aesthetic awareness and creativity, and if so, how?

Aesthetics.

There was a consensus regarding the role of the teacher in developing student's aesthetic awareness. It was felt that a closer personal relationship to music can result from musical understanding, musical facility and exposure to a wide range of musical styles and repertoire. Doane believes that developing musical independence is one of the best ways to influence the student's aesthetic awareness of music:

The skills are extremely important but, by themselves, they are no better than a good typing course. The fact that you teach a child how to practice and how to play himself, take his instrument home to do things on it, this is where he starts to address the instrument as his personal friend. (Wallace, 1989a)

Shields suggested that teachers should use a variety of ukulele accompaniment techniques such as folk pick, ostinato, even and lilt strums, and also they should incorporate other instruments such as percussion and string bass into the arrangement. Shields believes it is important to get the students thinking about the effects and moods created by various musical styles, to let music be "part of the inner person, to feel music. That's where

music really comes from, the heart" (Wallace, 1989c).

Fetherstonhaugh emphasizes the importance of quality literature for developing children's aesthetic awareness of music. He also believes that the ukulele approach can develop children's sensitivity "to dynamics, concern for pitch, and rhythmic clarity which contribute to the aesthetic development of children" (Wallace, 1989b). Trowsdale adds that "one of the goals of music for children is to broaden their horizons so they're brought into contact with as wide a range of music as possible" (Wallace, 1989d). Regarding the repertoire, he understands that the Doane program is relatively new and that it is still developing, but he feels that up to this point it has:

largely focused on a relatively narrow segment of the music spectrum. I see no problem with that segment of it and I'm talking about what is roughly popular music, particularly of the 20s and 30s, some folk elements, and twelve-bar blues. In so far as you are looking at repertoire as an element in aesthetic education, I think the rationale is much weaker when there isn't a broader repertoire involved. (Wallace, 1989d)

Creativity.

Doane believes that the basis of real creativity is discipline:

When you teach someone the basis of the diatonic system and you teach them how melody, harmony, and rhythm work, and they have the discipline to practice and learn how to play – this is the basis of creativity. Out of this comes the thrill and enjoyment of writing music and of doing one's own arrangements, changing things and adding things. This is the sort of thing, I think, that encourages creativity. When students have basic discipline underlying these skills then I think they have something to work with. Asking them to be creative when they don't know anything yet is really quite a mistake. (Wallace, 1989a)

Shields and Fetherstonhaugh feel that, as with the band, orchestra, and choral programs, it is the teacher who fosters the creative aspect of the program. Shields outlines some options for creative development within the

ukulele program which include student solos, blues improvisation, and composition. He suggests that these kinds of activities can be handled, individually or in small groups, under contract with a starting date, a completion date, and should represent a well-defined project such as a trio or a quartet (Wallace, 1989c).

Trowsdale agrees that the ukulele method can generate some interesting creative activities if the teacher has some real musical capability and if he or she is open-minded enough to look at all the possibilities of the Doane approach. Trowsdale has been particularly impressed with the improvisational fluency of students from an ordinary ukulele class. He observed that these students had learned to improvise and to function musically with their own ideas within the twelve-bar blues format:

It seems to me it doesn't matter whether one is singing or playing an instrument; once you have a rudimentary functioning skill, there are ways open to creative work. And for kids to have an instrument in their hands and a beginning structure to start doing their own work on it, I think that's really something. (Wallace, 1989d)

Recommendations: Research and Development

The formulation, development, application, and dissemination of the Doane ukulele method has been an interesting happening in Canadian music education. It would be unfortunate if that is as far as it will go. There are perhaps three obvious scenarios: the method will be used, at least for a while longer in some areas, by people who have had contact with Chalmers Doane or his associates; the method will continue to develop but along a more defined and precise curriculum design that is made accessible through a major distribution and support system; or the Doane ukulele approach will

gradually disintegrate until it is lost to music education with only memories remaining.

What has happened with this idea during the past twenty-five years has been quite remarkable, especially as it represents, at its core, the imagination and energy of one man, Chalmers Doane. The writer surmises that, as well as positively influencing many childrens' musical opportunities, Chalmers Doane can be credited as being one of a very few Canadian music educators who have provoked, on a national scale, as much thought and discussion about music educational concerns. Doane has been the inspiration and driving force that has fuelled the development of the ukulele method. In most instances he has maintained personal control of that development so that the method's philosophical and practical foundations would be sound and would remain consistent. The legacy of his efforts is that the Doane ukulele method, as it is, represents a definite alternative for music educators to utilize.

Through further research and development the method could become even better defined and more accessible, possibly resulting in its wider usage. This undertaking would require the services of many people in areas such as the research and development of more repertoire, curriculum design, educational publishing, promotion, and in-service training.

Curriculum development.

Some of Doane's associates have begun to explore certain ideas for expanding the educational application and potential of the ukulele method. Wood (1987, 1988) has described and published materials that enable the skills

of the first two levels of the ukulele method to be more easily understood and therefore more accessible to teachers. Bonnie Smith (1989) has developed, through a written explanation and video taped example, a marvellous sequence of material for teaching children to learn improvisational skills with the ukulele. In School District 35, Langley, a committee has developed a music curriculum for the intermediate grades which uses the ukulele but actually places greater focus on the voice (Wilson et al., 1987). Shields is developing, for use in his own district, a ukulele curriculum that clearly defines the sequence of concepts and appropriate materials for each term of a particular grade level of music instruction. He recommends that the Doane Institute for Music Education adopt a similar curriculum design and, at future in-service sessions, address specific skills and repertoire to be utilized during established blocks of teaching time. In that way teachers would learn what and how to teach specific segments of the on-going curriculum. After attending several in-service sessions, the teacher's confidence in teaching music through the ukulele would be strengthened (Wallace, 1989c).

It may be possible that with the republication of *Ukulele Yes* magazine and through the continued efforts of Chalmers Doane and such people as mentioned above, the Doane ukulele method will be able to continue developing so that it will be more widely used. Such a large project, however, might only be within the capabilities of a major educational publishing firm that could reasonably anticipate international interest in the product.

Educational research.

In 1980, as editor of *Ukulele Yes* magazine, Cam Trowsdale was concerned with the necessity of establishing "theoretical foundations of the

Doane ukulele method so that a case could be made for a workable alternative, in music education, to the usual disasters of intermediate grade level music programs" (Trowsdale, 1980, p. 3). Specifically, Trowsdale believed it was important to establish whether, in fact, there was a higher student interest and involvement level coming out of ukulele classes, as his observations had indicated, and if so, why. Two suggestions are that it was simply the instrumental aspect of the experience and it was the appeal of the repertoire, especially because of the utilization of popular music. Were there real educational advantages for students because of this interest and involvement in playing the ukulele?

Ukulele Yes provided an excellent forum for communicating practitioners' experiences and observations regarding aspects of various ukulele related questions; the writer has referred to many of these articles in this study. However, in order to establish firm educational foundations, specific experimental studies need to be undertaken regarding the application of the Doane ukulele method. As well, observations regarding the unique attributes or characteristics of the method need to be examined and related to existing educational theory.

Support could be strengthened for utilizing the Doane ukulele method as a consequence of researching such basic issues as: the question of providing or not providing accompaniment during the vocal development of young children; the advantages or disadvantages of introducing an instrument to the music curriculum of intermediate grade children; the advantages or disadvantages of an emphasis on ear development, including rhythmic, melodic, and harmonic, in the music curriculum for the intermediate grades;

the importance of providing a performance medium for elementary children which involves both singing and instrument playing; the need for gaining an understanding of which music activities tend to have motivational value; the need for understanding how to develop a curriculum so that sequential learning will take place and so that students will benefit intellectually, aesthetically, and socially; and the ways and means to develop student motivation so that it becomes intrinsic.

This list of research issues is certainly not exhaustive. It is the writer's hope that this history of the Doane ukulele method will provide sufficient information to provoke more questions, stimulate discussion, and encourage dialogue. Many issues of interest to music educators have been included here, but only briefly examined. What are the foundations of a good system of music education? The writer believes that the Doane ukulele method represents an imaginative and carefully thought-out attempt to address very fundamental and significant principles that might be included in such a foundation. Such principles as the direct involvement in music-making and the teaching of musicianship to elementary students, rather than waiting until they are in secondary levels; the realization that students learn both explicitly and implicitly and that teachers should consciously try to accommodate both learning styles in their teaching; that musical literacy is the first step toward creativity in music and also toward the development of an aesthetic awareness of music; that music in the schools must be an enjoyable experience and that the music teacher should always aim for high performance standards.

References

- Bray, K. (1981). School music: Introduction. In H. Kallmann, G. Potvin & K. Winters (Eds.), Encyclopedia of music in Canada (p. 852). Toronto: University of Toronto Press.
- Bruce, H. (1974). Halifax has a lot in common with Honolulu: A lot of ukuleles. Weekend Magazine, 24(5), 2-4.
- Broquist, O. (1961). A survey of the attitudes of 2,594 Wisconsin elementary school pupils toward their learning experiences in music. (Doctoral dissertation, University of Wisconsin, Madison, 1961). Dissertation Abstracts International, 61, 5897.
- Burke, L. (1975, April 4). Acceptance said years away. The Mail-Star. p. 13.
- Coady, D. (1978). Report on the second annual Ontario regional ukulele workshop. Ukulele Yes, 3(1), 5.
- Csano, U. (1981a). Summer camp: Ukuleleoui! Ukulele Yes, 6, 28-29.
- Csano, U. (1981b). A short reflection on the seventh national workshop in Halifax. Ukulele Yes, 6, 43.
- Cziko, G. A. (1988). Implicit and explicit learning: Implications for applications to music teaching. In C. Fowler, (Ed.), The Crane Symposium: Toward an understanding of the teaching and learning of music performance (pp.. 89-117). Potsdam: Potsdam College of the State University of New York.
- Doane, J. (1989). [Notes on Chalmers Doane and the Doane ukulele method]. Unpublished data from study.
- Doane, J. C. (1971). Classroom ukulele method. Waterloo, Ontario: Waterloo Music.
- Doane, J. C. (1974). The low "A" tuning. Canadian Music Educator's Association Newsletter, 25, 21.
- Doane, J. C. (1975). Ukulele encore. Waterloo: Waterloo Music.
- Doane, J. C. (1976a). Message. Ukulele Yes, 1(1), 1.
- Doane, J. C. (1976b). President's message. Ukulele Yes, 1(2), 1.

- Doane, J. C. (1977a). President's message. Ukulele Yes, 2(1), 1.
- Doane, J. C. (1977b). Teacher's guide to classroom ukulele. Waterloo, Ontario: Waterloo Music.
- Doane, J. C. (1978). President's message. Ukulele Yes, 3(2), 1.
- Doane, J. C. (1979). President's message. Ukulele Yes, 4, 1.
- Doane, J. C. (1980a). Focus '80. Ukulele Yes, 5, 2.
- Doane, J. C. (1980b). Inner string harmonization. Ukulele Yes, 5, 29.
- Doane, J. C. (1980c). Singing the strings. Ukulele Yes, 5(1), 5-6.
- Doane, J. C. (1981a). Class teaching. Ukulele Yes, 6(1), 5-6.
- Doane, J. C. (1981b). Focus '81. Ukulele Yes, 6, 2.
- Farrell, D. M. (1986). Under the supersilium: Observations on the ukulele and interim instruction in musical harmony. British Columbia Music Educators' Journal, 29(2), 17-25.
- Fowler, C. (Ed.). (1988). The Crane Symposium: Toward an understanding of the teaching and learning of music performance. Potsdam: Potsdam College of the State University of New York.
- Fulton, W. E. (1973). Music for everyone – In Halifax. The Music Scene, Broadcast Music Inc., 274, November-December, 8-9.
- Golding, P. (1974, April 15). Ukulele group invited to Australia, Hawaii. The Mail-Star, pp. 24-25.
- Hanley, G. (1982, August 4.). Students find there's more to Pascobac ukulele camp than ukuleles. Kings County Record, Sussex, New Brunswick.
- Harris, H. (1976). Ukuleles in British Columbia. Ukulele Yes, 1(1), 10, 16.
- Harris, H. (1978). An interview with Dennis Tupman. Ukulele Yes, 3(1), 11, 24.
- Harris, H. (1980). Interview: Ukulele Vancouver. Ukulele Yes, 5, 22-24.

- Kanahele, G. S. (1979). Hawaiian music and musicians, Honolulu: University Press of Hawaii.
- Karr, G. (1981). J. Chalmers Doane. In H. Kallmann, G. Potvin & K. Winters (Eds.), Encyclopedia of music in Canada (p. 274). Toronto: University of Toronto Press.
- Kimball, R. E. (1977). The origin of the ukulele, Ukulele Yes, 2(1), 6-7.
- Kimber, S. (1980, August 16). Pied piper of Halifax. Today Magazine, The Toronto Star, pp. 14-15.
- Leonhard, C., & House, R.W. (1972). Foundations and principles of music education. New York: McGraw-Hill Book Company.
- Lilly, K. (1976a). He had a dream. Ukulele Yes, 1(1), 15-16.
- Lilly, K. (Ed.). (1976b). The new ukuleles: JCD series. Ukulele Yes, 1(1), 3.
- Lilly, K. (Ed.). (1976c). Ukulele players put on a concert. Ukulele Yes, 1(1), 11.
- MacPhee, L. (1979). The ukulele in Langley: An intermediate general music program, Part 1. British Columbia Music Educators' Journal, 22(1), 28-32.
- MacPhee, L. (1981). The ukulele in Langley: An intermediate general music program, Part 2. British Columbia Music Educators' Journal, 24(1), 26-34.
- MacPhee, L., & Petersen, L. & Madhosingh, D. F. (1982). A resource book for the Doane ukulele program. Vancouver: Vancouver School Board.
- McNeil, J. D. (1977). Curriculum a comprehensive introduction. Boston: Little, Brown and Company.
- Miller, K. M. (1980). The ukulele honor roll. Ukulele Yes, 5, 24-25.
- Morgan, G. (1977). The duke of uke. Ukulele Yes Newsletter, July–August.
- Murray, G. (1971). Self expression – ukulele style. The Dolphin's Tale, Halifax: The Junior League, October, p. 5.
- Nolin, W.H. (1973). Attitudinal growth patterns toward elementary school music experiences, Journal of Research in Music Education, 21(1), 123-134.

- Odell, J. S. (1984). Ukulele. In S. Sadie (Ed.), New grove dictionary of musical instruments (p. 323). New York: Macmillan Press.
- Page, B. (1983, March 15). Halifax's "musical ambassadors": Ukulele group "smash" in Edmonton. The Mail-Star, p. 7.
- Pennell, D. (1981). Senior citizens: Ukulele grandma? Ukulele Yes, 6(1), 26-27.
- Perkyns, D. (1973). School music in Halifax. The Atlantic Advocate, 63(12), 29-31, 46-47.
- Pierce, G. (1970, May 8). 1,500 stand up and cheer for school music concert. The Mail-Star, p. 3.
- Pierce, G. (1971, May 7). 400 ukuleles played; had them in the aisles. The Mail-Star, p. 3.
- Pierce, G. (1972, June 2). Musicians win with full house. The Mail-Star, p. 3, 35.
- Regelski, T. (1975). Principles and problems of music education. Englewood Cliffs: Prentice-Hall.
- Ross, N. (1974). Report on the First National Ukulele Workshop. Nova Scotia Music Educator's Association Newsletter, September-October, (From Public Archives of Nova Scotia, MG 20 488 A).
- Rothfarb, P. (1977). Focus, conversations with J, Chalmers Doane, part 1. Quebec Music Educators Association Newsletter, December, 18-24.
- Rothfarb, P. (1978). Focus, conversations with J, Chalmers Doane, part 2. Quebec Music Educators Association Newsletter, March, 10-15.
- Scholes, P. (Ed.), (1974). Oxford companion to music. Oxford: Oxford University Press.
- Scott, A. (1984). Planning your ukulele lesson. Accents, 10(2), 13.
- Shields, M. (1980a). Blues improvisation for beginners. Ukulele Yes, 5, 30.
- Shields, M. (1980b). Music reading program for ukulele. Ukulele Yes, 5(1), 14-15.
- Shields, J. M. (1981). District wide ukulele programs. Rural: The ukulele in

- Melfort. Ukulele Yes, 6(1), 9-10.
- Shields, J. M. (1982a). A music reading programme for ukulele, Waterloo: Waterloo Music.
- Shields, J. M. (1982b). Teacher's guide to a music reading programme for ukulele, Waterloo: Waterloo Music.
- Smith, B. (1976). Ukulele – first year. British Columbia Teacher's Federation, Lesson Aids Service, LA 8751.
- Smith, B. (1977a). British Columbia report: Ukulele activities in school districts 61, 62, and 63. Ukulele Yes, 2(1), 19.
- Smith, B. (1977b). Ukulele Yes. British Columbia Music Educator, 20(1), 3-4.
- Smith, B. (1979). The classroom teacher becomes a music specialist. Ukulele Yes, 4(1), 16-17.
- Smith, B. (1980). Promoting your ukulele program. Ukulele Yes, 5(1), 16-21.
- Smith, B. (1981). Organizing a district-wide concert. Ukulele Yes, 6(1), 20-23.
- Smith, B. (1986a). Doane ukulele evaluation. British Columbia Music Educator, 30(2), 28-30.
- Smith, B. (1986b). Doane ukulele and the British Columbia fine arts curriculum: Goals-learning outcomes. British Columbia Music Educator, 29(3), 34-41.
- Smith, B. (1986c). The Hawaiian connection. British Columbia Music Educator, 29(2), 40-42.
- Smith, B. (1989). An introduction to improvisation (sequence and teaching strategies) for use with intermediate grade ukulele classes. Unpublished Master of Music Education Project, University of Victoria, Victoria B.C.
- Stewart, S. (1981). Community volunteers: A Halifax volunteer looks back. Ukulele Yes, 6, 24-26.
- Thompson, I. (1979). Teaching kids Tchaikovsky. Halifax, 1(3), 18-23.
- Trowsdale, G. C., & MacPhee, L. (1976). From ear to ukulele...Ukulele Yes, 1(2), 19-21.

- Trowsdale, G. C. (1977a). Innovation and excellence : The music education system of Halifax, 1967-1976, part 1. The Canadian Music Educator, 19(1), 34-43.
- Trowsdale, G. C. (1977b). Innovation and excellence : The music education system of Halifax, 1967-1976, part 2. The Canadian Music Educator, 19(2), 25-37.
- Trowsdale, G. C. (1980). Editorial note. Ukulele Yes, 5(1), 3.
- Vander Ark, S.D., Nolin, W.H., & Newman, I. (1980). The relationships between musical attitudes, self-esteem, social status and grade level of elementary children. Bulletin of the Council for Research in Music Education, 17(1), 272-285.
- Wallace, W. (1981). The ukulele connection: District 19 adult ukulele program. Ukulele Yes, 6(1), 41.
- Wallace, W. (1989a). [Interview with Chalmers and Jean Doane]. Unpublished data from study.
- Wallace, W. (1988b). [Interview with Rae Fetherstonhaugh]. Unpublished data from study.
- Wallace, W. (1989c). [Interview with Marven Shields]. Unpublished data from study.
- Wallace, W. (1989d). [Interview with G. C. Trowsdale]. Unpublished data from study.
- Warrener, J. J. (1985). Applying learning theory to musical development: Piaget and beyond. Music Educators Journal, 72(3), 22-27.
- Williams, S. (1981). The ukulele connection: Tracadie, Nova Scotia. Ukulele Yes, 6(1), 41.
- Wilson, S., McMahon, B., Luongo, P., Johns, P., & Taylor, K. E. (1987). Elementary music program grade 4. Langley, British Columbia: School District Number 35.
- Wood, J. (1979). Pedagogy corner. Ukulele Yes, 4, 15.

- Wood, J. (1980). A pedagogical trio: Teaching to different levels in one class; Teaching the parents to play; Demonstration lessons. Ukulele Yes, 5(1), 11-13.
- Wood, J. (1981a). Developing a good rhythmic strum. Ukulele Yes, 6, 33- 34.
- Wood, J. (1981b). Urban: the ukulele in Halifax. Ukulele Yes, 6(1), 18-19.
- Wood, J. (1984). The ukulele program in Halifax. Accents, 10(3), 5.
- Wood, J. (1987). Doane ukulele: Level 1 skills & technique. Dartmouth: Tenor Media Synthesis.
- Wood, J. (1988). Doane ukulele: Level 2 skills & technique. Dartmouth: Tenor Media Synthesis.

APPENDIX A

Annotated Sources

- Adamowicz, C. (1984). Ukulele workshop report. Accents, 10(2), 13.
In this report of a New Brunswick ukulele workshop Adamowicz relates that J. C. Doane pointed out the importance of hard work in order to get the ukulele player past the "Twinkle twinkle" stage and into real music. Doane and his staff presented some class teaching techniques, made use of piano, string bass, a variety of percussion instruments, and an omnichord to enhance the accompaniments.
- Allison, C. (1969). Chalmers Doane (Ukulele in the classroom). Nova Scotia Music Educator's Association Newsletter, December.
A positive report regarding J. C. Doane's sessions at the Nova Scotia Music Educator's conference in Truro. As a conference clinician, Doane demonstrates the benefits of using the ukulele as a teaching tool in the school music program.
- Andrews, M. (1984, May 31). Four-string strummin', local students witness some ukulele magic. Missoulian, p. 24.
Bonnie Smith and her ukulele group from Victoria demonstrate the Doane ukulele method to teachers and students from the University of Montana. They perform a wide range of repertoire to demonstrate the ukulele's versatility.
- Barnard, B. (1986). Students mastering ukulele playing. The Williams Lake Tribune, December 16, p. 14.
After attending a ukulele workshop in Langley, Bob Gibb, a grade 5 teacher at Mountainview Elementary School now teaches ukulele to 100 students. These students are learning the basics of music and they enthusiastically sing as they learn to play the ukulele. Bob is one of several ukulele teachers in Williams Lake and he looks forward to associations with ukulele teachers and students from the Lower Mainland and Victoria.
- Bigham, J. (1976). Ukuleles in Ontario. Ukulele Yes, 1(1), 4.
Bigham explains that he uses the ukulele as a tool for teaching such music skills as reading, picking, and the accompaniment of singing for his first year students in a special education high school. He also describes the use of older students, who help teach the elementary ukulele

students, in the elective ukulele performance program. He discusses his success with the "D" ukulele tuning in conjunction with "C" recorders and Orff instruments.

Bigham, J. (1976). Ontario report. Ukulele Yes, 1(2), 15-16.

This report gives an account of two Ontario ukulele workshops: the five ukulele sessions offered by J. C. Doane as part of the Ministry of Education Workshops at Lake Couchiching, and the first Ontario regional ukulele workshop, held in Alliston, where 125 participants were registered.

Black, J. (1975). Musicarleton, ukulele tour group. Carleton Education Bulletin, October, p. 12.

Black reports on the new image and new concept of sound for ukuleles that has been achieved through performances by the Halifax "A" Ukulele Group. These observations were made as the result of concerts that were given by the "A" Group in several Ottawa schools and a workshop for teachers.

Bradley, D. M. (1974). Report on the first national ukulele workshop. Nova Scotia Music Educator's Association Newsletter, September- October. (From Public Archives of Nova Scotia, MG 20 488 A).

At the First National Ukulele Workshop, the emphasis was on learning through doing. Bradley comments that the workshop was operated so that students could learn as much as possible in the brief time available.

Brown, L. J. (1977). Also from Quebec. Ukulele Yes, 2(1), 17.

Brown relates the events that led to the establishment of a ukulele program at Meadowbrook School in Lachine, Quebec. Problems of tuning, scheduling, and continuity from one year to another are discussed as well as the success of the annual "Musical Evening" for parents. Brown also notes the help she has received by attending Doane's ukulele workshops.

Bruce, H. (1974). Halifax has a lot in common with Honolulu: A lot of ukuleles. Weekend Magazine, 24(5), 2-4.

Harry Bruce describes the highly successful development of the ukulele program in the Halifax public schools music system. The folksy and limited musical potential of the ukulele, as it was first used in Hawaii and North America in the 1920s and 1930s, is contrasted to its dynamic application as a teaching aid in music education. The interest in the ukulele has begun to spread to other parts of Canada due to the "A" Ukulele Group's performance at the Canadian Music Educator's National Convention in Ottawa and the release of the Group's first recording, *Ukulele Yes*.

- Burke, L. (1975, April 4). Acceptance said years away. The Mail-Star, p. 13.
 This article is the result of an interview with Dr. George Bornoff, retired music educator and founder of the Bornoff String Method which is used in the Halifax school system. Bornoff's early career in music education is discussed as well as his connection with Chalmers Doane. Bornoff gives his views on educational philosophy, teacher training, class teaching and the effects music can have on human beings. He is in Halifax prior to accompanying the Halifax School's Symphony Orchestra to Edmonton, Alberta where it was invited to perform at the Canadian Music Educator's National Convention.
- Coulston, D. (1971). Ukulele sessions. Nova Scotia Music Educator's Association Newsletter, Convention Issue.
 Reporting for the Nova Scotia Music Educator's Association conference, Coulston presents a synopsis of Chalmers Doane's ukulele sessions which focused on the ukulele as a great student motivator. Consequently, this motivator could become a means to open the door to teach music skills such as reading, ear training, and rhythmic development. A student demonstration group from Halifax performed a variety of repertoire.
- Csano, U. (1981). Summer camp: Ukulele... oui! Ukulele yes, 6, 28-29.
 Csano describes the successful outcomes of a bilingual (French-English) approach to teaching ukulele at a six week summercamp in the Preville Fine Arts Centre on the South Shore of Montreal.
- Csano, U. (1981). A short reflection on the seventh national workshop in Halifax. Ukulele Yes, 6, 43.
 Regret is expressed that from now on national workshops will only be held every second year. Csano points out the uniqueness of the national workshop which is demonstrated by the warmth shared by the participants, the excitement and enthusiasm for music and the ukulele, and the excellent performances.
- Doane, J. C. (1974). Ukulele notes from Halifax. Canadian Music Educators Association Newsletter, 23, 4.
 Doane cautions that teachers who intend to use the ukulele as a teaching tool should be aware of several organizational procedures that will help make their students find success. Such things as the interest test, classroom set up, selection of appropriate music, proper strumming techniques, studies for reading and picking, singing, playing scales, and the use of the soft pick are discussed.

Doane, J. C. (1974). The low "A" tuning. Canadian Music Educators Association Newsletter, 25, 21.

Doane explains the advantages of using a low "A" string, for greater range on the ukulele, and he also explains how to install the string on an instrument that was originally designed for a high "A" string.

Promotions are given for the soon to be published book of new ukulele compositions and arrangements, *Ukulele Encore*, and the upcoming National Ukulele Workshop.

Doane, J. C. (1975). Ukulele encore. Waterloo: Waterloo Music.

This book contains a well tested collection of approximately sixty familiar and original songs and instrumental arrangements for ukulele ensembles or ukulele solos.

Doane, J. C. (1976). An introduction to ukulele basics with J. Chalmers Doane. (sound recording) Waterloo: Waterloo Music.

Doane personally presents and demonstrates ukulele techniques of the *method* to help teachers and students correctly learn some of the basic skills such as straight strum, double strum, lilt and off beat accent, bar chords, modulations, endings and folk picking.

Doane, J. C. (1976). Message. Ukulele Yes, 1(1), 1.

Doane presents the rationale for the magazine Ukulele Yes, namely, to stimulate interest and provide help for groups and individuals who are pursuing music through the ukulele. He also indicates the plan for regional workshops in Newfoundland, Ontario, Alberta and British Columbia and for the National Ukulele Workshop in Halifax.

Doane, J. C. (1976). President's message. Ukulele Yes, 1(2), 1.

Doane gives an update on the growth of Ukulele Yes membership throughout Canada and the U. S. A. as well as a report on a large ukulele workshop in Ontario. Advance notice is given on a workshop in Langley and for the Fourth National Workshop to be held in Halifax. He concludes by urging teachers to teach their students to read, to give homework and expect it to be done, and "to be sure 'music-making' is an enjoyable experience for teachers and students."

Doane, J. C. (1977). President's message. Ukulele Yes, 2(1), 1.

Doane emphasizes the importance of having a good ukulele performing ensemble in order to set an example for young students and to stimulate the imagination and musical growth of music teachers. Suggestions are offered for this objective: play with a solid rhythm, play in the proper tempo for the piece, play in tune, make use of dynamics, and sing with an open and unforced tone.

Doane, J. C. (1977). Teacher's guide to classroom ukulele. Waterloo, Ontario: Waterloo Music.

This book, written in two parts, provides in part one an explanation of the content and teaching suggestions for each lesson in Doane's method book. Part two of the book provides experience-based advice on situations every music teacher must deal with, for example, classroom management, principals, class set up, equipment, philosophical concerns, and effective pedagogical techniques to help teachers be successful with their ukulele programs.

Doane, J. C. (1978). President's message. Ukulele Yes, 3(2), 1.

Ukulele teachers should not be discouraged by their low level of ukulele playing skill; they should seriously try to practice more in order to quickly raise their level of playing. Intelligent practicing will increase the speed at which any student learns regardless of age.

Doane, J. C. (1978). Functional piano. Ukulele Yes, 3(2), 8.

This article describes Doane's functional piano course which is designed to help people who had, perhaps, taken piano lessons earlier but had never really learned to play. The course is intended to help such people learn to function at the piano. The functional approach should not replace traditional piano lessons but rather be a supplement to them. The course not only teaches the function of the keyboard but it also teaches towards an understanding of the function of specific chords within a key. These functional concepts are stressed so that a student will be able to play through the application of various skills involving the eye, the ear, and the intellect rather than depending entirely on a chord chart or music sheet.

Doane, J. C. (1979). President's message. Ukulele Yes, 4, 1.

The new emphasis, at ukulele workshops, on teaching skills that will enable the teacher or student to play solos is intended to help teachers establish high performance standards in their demonstrations to students and parents. The high performance standard will generate inspiration; the importance of fine playing should not be underestimated.

Doane, J. C. (1980). Classroom ukulele method. (rev. ed.) Waterloo, Ontario: Waterloo Music.

This is a progressive method for class teaching and learning of ukulele and music skills which includes note reading, picking, basic theory, strumming chords, playing by ear, songs and ukulele arrangements.

Doane, J. C. (1980). Focus '80. Ukulele Yes, 5, 2.

Doane cautions that successful student learning, through the Doane

ukulele method or other methods of music education, depends on the application of some important pedagogical principles. These principles include motivation, standard setting, and consistent sequential development. With the aid of well organized charts teachers will be more successful in teaching specific skills such as music reading, singing, rhythmic and harmonic understanding. Doane has prepared these charts which consist of 20 units each and cover the first two years of music skill development through the ukulele.

Doane J. C. (1980). Singing the strings. *Ukulele Yes*, 5(1), 5-6.

Doane describes a simple and effective way to teach vocal harmony by following the notes produced by each string of the ukulele as fingers are placed on each string to make and change chords. The end result can be from two to five part harmony (including melody).

Doane, J. C. (1980). Inner string harmonization. *Ukulele Yes*, 5, 29.

Doane describes, in three stages, a technique for enhancing solo ukulele playing that utilizes the two inner strings.

Doane, J. C. (1981). *Method de l'ukulele pour la classe*. (L.Thibeault, Trans.). Waterloo: Waterloo Music Company.

This book is not merely a translation of the *Doane Classroom Ukulele Method*. It is both a revision of that book and a selection of new material drawn from the rich resource of French Canadian folk songs.

Doane, J. C. (1981). Class teaching. *Ukulele Yes*, 6(1), 5-6.

Pedagogical information is contained in this article on how to teach to the needs of each individual in a class, maintain a high standard for each ability level, and involve the whole class in establishing a minimum performance level.

Doane, J. C. (1981). Focus '81. *Ukulele Yes*, 6, 2.

Doane gives a detailed explanation with examples of how to use the skill chart as a valuable teaching aid.

Enlarging music's sphere. (1984, January 20.). *The Mail-Star*, p. 6.

J. C. Doane's appointment as director of music education to the Nova Scotia Teacher's College is received in Halifax with mixed feelings, disappointment that he will be terminating his work as supervisor of music with the Halifax District School Board, and anticipation that his going to the Nova Scotia Teacher's College will eventually reflect beneficially upon music education throughout Nova Scotia as he is able to influence new teachers in a positive way regarding their contributions to the music education of the youth.

Eyford, M. (1976). British Columbia report. Ukulele Yes, 1(2), 16.

The writer describes how the success with ukulele has brought "pride and happiness to our little school" in Ucluelet. Her 30 member performing group was asked to perform for Prime Minister Trudeau, in Port Alberni. Included with the article is a copy of the letter from Trudeau congratulating the group on their performance.

Farrell, D. M. (1986). Under the supersilium: Observations on the ukulele and interim instruction in musical harmony. British Columbia Music Educators' Journal, 29(2), 17-25.

The harmonic dimensions of the ukulele are discussed with respect to: the tuning, alleged disadvantages of the ukulele and/or compensations to overcome them, comparisons to other classroom instruments, list of harmonic teaching possible to cover, comparison with other school approaches to harmony, need for early training in harmony. The article concludes with a delightfully tongue-in-cheek poem.

Fulton, W. E. (1973). Music for everyone-In Halifax. The Music Scene, Broadcast Music Inc., 274, November-December, 8-9.

The article highlights J. C. Doane's educational background, early teaching experience and the first five years of development in the Halifax music program. Emphasis is given to the performing areas, such as strings, band, choral and ukulele. The advantages of the ukulele, as a tool for music education are presented and details are given on the production of the first recording, *Ukulele Yes*, by the "A" Ukulele Group. A projection is made that the philosophies of "music for everyone" and "music is fun" will continue to be the focus of the music department as it embarks on its next phase of development.

Golding, P. (1974, April 15). Ukulele group invited to Australia, Hawaii. The Mail-Star, pp. 24, 25.

This article announces the release of the Halifax "A" Ukulele's second album, *Ukuleles On Tour* which features music of some local composers. A brief description of the ukulele program in Halifax is given, as well as some positive outcomes of this program. One of the results of a recent tour to Quebec and Ontario was that the ukulele group was invited to perform at the Fourth Ukulele Festival in Honolulu and the International Society for Music Education in Perth, Australia.

Hanley, G. (1982, August 4). Students find there's more to Pascobac ukulele camp than ukuleles. Kings County Record, Sussex, New Brunswick.

This is an account of a six day residential music camp for ukulele players which was directed by Bill Wallace and operated at Camp Pascobac, Belleisle Bay, New Brunswick. The camp offers music instruction in

several levels of ukulele, bass and percussion as well as choral instruction and performance. A balance is provided between music and the recreational opportunities of typical camping experiences such as swimming, archery, arts and crafts, games, sports, and campfires.

Hayter, M. (1981). The ukulele connection: Brucefield, Ontario. Ukulele Yes, 6, 39.

A Ukulele Group from Huron Centennial School, under the direction of Doris McKinly, appreciated the opportunity to perform at and attend the ukulele workshop in Toronto on October 31, 1980.

Harris, C. E. (1976). Ukuleles in Newfoundland. Ukulele Yes, 1(1), 6.

Harris perceives the ukulele to be an obvious instrument to supplement the existing music program. She predicts that the ukulele will fill an urgent need in Newfoundland. It will be a worthwhile but inexpensive instrument that can be accessible to the majority of students. Harris describes the growth of ukulele classes (resulting from three workshops presented by J. C. Doane and his staff) including classes for adults, school interest groups, and ukulele instruction as part of the music curriculum for every child.

Harris, C. E. (1977). Newfoundland report. Ukulele Yes, 2(1), 14.

This account of ukulele activities includes news of classes and concerts which were presented by two adult ukulele groups in St. John's. Also included is news of children's ukulele performances at the Canadian Music Educators National Convention in St. John's and at the opening ceremonies of the Canada Summer Games.

Harris, C. (1980). The ukulele connection: Newfoundland. Ukulele Yes, 5, 36.

Harris presents news of workshops, acknowledgements of children's and adult ukulele classes and notes of a special performance on television by the Macdonald Drive Ukulele "A" Band.

Harris, H. (1976). Ukuleles in British Columbia. Ukulele Yes, 1(1), 10, 16.

Harris interviews Lorna MacPhee, a music teacher, song writer, and ukulele consultant in Vancouver and Langley. MacPhee's earliest associations with the ukulele and J. C. Doane are revealed as well as her recent concentration on ukulele teaching both in Halifax and the lower mainland of British Columbia. Her experiences as a composer of songs are also discussed.

Harris, H. (1978). An interview with Dennis Tupman. Ukulele Yes, 3(1), 11, 24.

As coordinator for the performing arts, Vancouver School Board, Tupman discusses the pros and cons of using the ukulele in his school

system as a vehicle for teaching and learning music. Included in this discussion are the problems of training teachers to an acceptable degree of competency for teaching and the problems of expanding teaching materials so that the ukulele program complies with the philosophy and specific scheme of the Vancouver Schools' music program.

- Harris, H. (1980). Interview: Ukulele Vancouver. Ukulele Yes, 5, 22-24.
This is an interview with Donna-Faye Madosingh, a music consultant for the Vancouver School Board, who was involved with the implementation of Doane ukulele in the Vancouver system beginning in 1976. The interview presents a picture of the Vancouver ukulele program including its beginnings, the development of resource books, non-ukulele components of the music curriculum, the success of a Christmas musical, and a tribute to Lorna MacPhee, a master ukulele teacher.
- Head, N. (1980). The ukulele connection: Calgary. Ukulele Yes, 5, 35.
This is a report of a successful non-competitive ukulele festival organized for 120 students from three elementary schools.
- Heenan, R. (1980). How to build your own wooden music stand. Ukulele Yes, 5, 31.
The article provides detailed, step by step plans for the construction of a music stand, something each ukulele student should have. Diagrams are included.
- Howson, B. (1978). News from Alberta. Ukulele Yes, 3(2), 3.
This is an account of a concert and jam session for ukulele groups, as well as news of ukulele teachers and volunteers, and information on children's and adult ukulele groups in the Edmonton area.
- Johnson, A. (1983, January 22). 50,000 students strumming ukes. Victoria Times-Colonist, p. C-1.
Victoria's Island Ukuleles "A" Ensemble, under the direction of Bonnie Smith are invited to Honolulu. While there the group will demonstrate the Doane ukulele approach in workshop sessions at a Hawaii State Music Educator's Conference. The group will be assisted in the demonstrations by Dr. C. R. Trowsdale of the the University of British Columbia's Faculty of Education.
- Keog, T. (1977). Halifax yes! St. Paul's uke group funded themselves, Ukulele Yes, 2(1), 8.
This is an account of how a ukulele group from Alliston, Ontario raised enough money to travel to Halifax in order to perform at the Fourth

National Ukulele Workshop, June, 1977.

Kimball, R. E. (1977). The origin of the ukulele, Ukulele Yes, 2(1), 6-7.

This article presents various theories based on Hawaiian lore which describe how the ukulele originated in Hawaii, was named and used by the Hawaiian people. The article also provides a source for information on the origins of the ukulele in North America.

Kimber, S. (1980, August 16). Pied piper of Halifax. Today Magazine, The Toronto Star, pp. 14-15.

Kimber indicates the growth and some performing accomplishments of students from the Halifax Schools music program with emphasis on Spring Festival '80. This gigantic concert in the 10,000 seat Halifax Metro Centre featured 3,500 performers in massed orchestras and bands, choirs, ukuleles, and much more. Kimber also focuses on Doane's career as a music educator and on the highly publicized ukulele program which he initiated in Nova Scotia and which has subsequently spread to almost every province in Canada. Doane's desire to bring music to the masses is heightened and put into operation through his enthusiastic presentations and dedication to promoting music as one of the finer aspects of life.

LeHemp, E. (1976). New Brunswick report. Ukulele Yes, 1(2), 14.

Accounts are given of two adult ukulele performing groups and new children's summer and school ukulele programs in the Chatham and Newcastle areas of New Brunswick.

Lilly, K. (Ed.). (1976). Classroom ukulele method. Ukulele Yes, 1(1), 7.

The article presents the musical concepts and musical goals of Doane's *Classroom Ukulele Method* (1971). Learning to play both by reading notation and by developing the ear are equally stressed. As well as learning to play the ukulele, students also receive an excellent grounding in music theory.

Lilly, K. (1976). He had a dream. Ukulele Yes, 1(1), 15-16.

This article gives a profile of J. C. Doane, how and when he started teaching ukulele in Nova Scotia, his studies in Boston, his work as Supervisor of music for the city of Halifax, observations on his philosophy, enthusiasm and caring attitude.

Lilly, K. (Ed.). (1976). The filming of *ATLANTICANADA*. Ukulele Yes, 1(1), 5.

This article describes the frustrations and joys of the filming of the National Film Board production *ATLANTICANADA* which involved 1000 ukulele students singing "I Believe In Music," as they stood on a pier by Halifax Harbor.

- Lilly, K. (Ed.). (1976). The new ukuleles: JCD series. Ukulele Yes, 1(1), 3.
The four different models of JCD series ukuleles are described with a focus on suitability for school use, sound, size, and construction. These new Canadian designed ukuleles were sold through Northern Audio Musical Enterprises and range in price from \$19.95 to \$185.00.
- Lilly, K. (Ed.). (1976). The ukulele yes! Seven point guide to why you should play ukulele. Ukulele Yes, 1(1), 13.
Lilly presents seven reasons why the ukulele should be taken seriously as a legitimate instrument and especially why it is unique in music education.
- Lilly, K. (Ed.). (1976). Third national ukulele workshop. Ukulele Yes, 1(2), 2-7.
The editor's report on this workshop (held in Halifax, June 25-27) is from three different points of involvement: as an organizer, as a performer, and as a student in level three sessions. The article describes the workshop from beginning to end, including classes, performances and social events. An explanation of the five skill levels used at the workshop is given.
- Lilly, K. (Ed.). (1976). Ukulele players put on a concert. Ukulele Yes, 1(1), 11.
The adult ukulele group of the Halifax School Board's continuing education program, conducted by J. Chalmers Doane, travelled to Pictou, Nova Scotia. There they presented a joint concert with two Pictou groups, one adult and one children's, both conducted by Mrs. G. Holton. Doane reported that the evening was fantastic. "This is what music education is all about – the opportunity for the amateur to learn the skills to allow him or her to share in such a musical experience."
- Lilly, K. (Ed.). (1978). Montreal–Toronto ukulele workshops. Ukulele Yes, 3(2), 7.
This is an account of ukulele regional workshops given by J. C. Doane and his staff. L. Thibeault reports on the state of ukulele programs in the Montreal area.
- Lilly, K. (Ed.). (1978). Musical ride. Ukulele Yes, 3(2), 7.
The Halifax School Board's continuing education Adult Ukulele Ensemble has made a recording called *Musical Ride* which has proven to be in great demand. Included on the recording are ukulele solos by J. C. Doane and selections by the Uke Trio consisting of Mr. Doane, Karen Oxley, and Lorne White. Working in a sound studio was a new and exhilarating experience for the ensemble which previously had only performed in local concerts.

- Lilly, K. (Ed.). (1978). From the fifth national. Ukulele Yes, 3(2), 15.
 Feedback on the National Workshop is presented from participants who came from Newfoundland, New Brunswick, Quebec, Ontario, and Florida. Some of the questions were: what was your impression of the quality and scope of the teaching levels; what do you think you personally got out of the sessions; what were your impressions of the functional bass sessions; how is the ukulele being used in your area; how did your involvement with ukulele begin?
- Lilly, K. (1978). Eighth grade boys singing? Ukulele Yes, 3(1), 21. A reprint from *Happenings*, curriculum newsletter of Upper Darby School District. The article describes a ukulele program that is offered to junior high students in Upper Darby, Pennsylvania.
- MacPhee, L. (1977). British Columbia report: Ukulele activities in the Lower Mainland. Ukulele Yes, 2(1), 20.
 Interest in the ukulele is growing as MacPhee indicates that she is teaching ukulele to teachers in Langley, Surrey, Vancouver and North Vancouver. Langley already has many students playing, as well as a district performing group and an adult class. Two skill levels of ukulele were offered to interested teachers attending the British Columbia Music Educators' Convention.
- MacPhee, L. (1977). Pic a little... read a little. Ukulele Yes, 2(1), 20.
 MacPhee suggests gradually introducing new notes (after the open strings have been learned) by using familiar tunes which focus the student's attention on notation that is already known. The technique described can utilize several simple, familiar melodies and would precede the teaching of the D scale.
- MacPhee, L. (1978). Preparation of new ukuleles. British Columbia Music Educator, 5, 6-7.
 MacPhee outlines important procedures to follow when preparing new ukuleles for the first class. These guidelines include setting aside time and space to adjust the tension on the pegs and tuning each uke several times a day for two weeks prior to the class. Because the strings stretch, it is necessary to tune often. MacPhee also suggests checking the nut and fingerboard for flaws and making any necessary alterations.
- MacPhee, L. (1979). The ukulele in Langley: An intermediate general music program, Part 1. British Columbia Music Educators' Journal, 22(1), 28-32.
 This article describes why the Langley, British Columbia, School District adopted the Doane ukulele method for general music in grades 4-6 and how the program was set up. The first three years of implementation are evaluated.

- MacPhee, L. (1980). Canons as weaponry. Ukulele Yes, 5(1), 7-10.
Musical skill and pedagogical material is made available through canons which are presented as excellent vehicles for note reading development and introducing young students to multi-part work. A canon source bibliography is included.
- MacPhee, L. (1981). The ukulele in Langley: An intermediate general music program, Part 2. British Columbia Music Educators' Journal, 24(1), 26-34.
This article discusses the importance of: support from the school principal and parents, teacher in-service sessions, definite overall goals, continuity among schools and continuity from year to year, and the influence of the primary Kodaly program. Both of MacPhee's articles (1979, 1981) provide a wealth of information on the problems and successes of the Doane ukulele method's unique application in a large school system.
- MacPhee, L., Petersen, L., & Madhosingh, D. F. (1982). A resource book for the Doane ukulele program. Vancouver: Vancouver School Board.
This is a resource book of material that was written to assist teachers of beginning ukulele students who are participating in an on-going training program in the method's and skills for teaching ukulele. It is a supplement to existing Doane ukulele publications. Included is a rationale for using the ukulele in music education, objectives, information on classroom management, and tips on many aspects of teaching and playing the ukulele. Also included are sample lesson plans and suggested materials.
- MacPhee, P. (Ed.). (1974). Congratulations. Nova Scotia Music Educator's Association Newsletter, September-October. (From Public Archives of Nova Scotia, MG 20 488 A).
Congratulations are extended to J. C. Doane and the Halifax "A" Ukuleles for their program "The Magic Uke" which was shown on CBC television, September 22, 1974. Also, reference is made to a proposed National Film Board production, on the Halifax Schools' Music program, to be filmed in the spring of 1975.
- McCallum, C. (1980). The ukulele connection: Northern Vancouver Island. Ukulele Yes, 5, 34.
The two year old ukulele program in District 85 is highlighted in a ukulele concert which included children's ukulele groups, from several schools and an adult group.
- McMurtry, J., & Page, E. (Eds.). (1979). First functional piano workshop. Ukulele Yes, 4, 4-9.
This report on Doane's first functional piano workshop includes

comments about the workshop from some of the participants and also explanations from Doane regarding such aspects of the course as: who the course is directed to, how long it takes to learn functional piano, and how one learns to play by ear. With a small combo made up of young Doanes (Mr. Doane's children and his nephew) the rhythmic flexibility and sheer fun of harmonizing at the keyboard were demonstrated.

McMurtry, J., & Page, E. (Eds.).(1979). Profile: Bill Wallace. Ukulele Yes, 4, 10-11.

The article describes early musical influences on Wallace's life and his eventual emergence as a music teacher, with encouragement of his former music teacher, Chalmers Doane. His interest in ukulele, which began when he was in grade eight and one of Mr. Doane's students, has developed to the point where he has taught ukulele to both students and adults and has been a staff teacher at regional and national ukulele workshops.

McMurtry, J., & Page, E. (Eds.). (1979). Ukulele views from across North America. Ukulele Yes, 4, 18-19.

The article relates Kathy Miller's experiences setting up a ukulele program in an elementary school in Florida. She finds the ukulele to be a popular instrument with 11 and 12 year olds and that it is one which can be suited to children of various ability levels. Her top performing group was filmed for *Kidsworld* which was aired on television in 57 major cities throughout the United States. Miller indicates many advantages, both musically and socially, of utilizing the ukulele as part of young students' music education.

Mennell, J. (1980). Ukuleles in Africa. Ukulele Yes, 5(1), 4-5.

The positive results of introducing a ukulele program to students at an English medium school in Botswana, southern Africa, are presented in this article.

Miller, K. M. (1980). The ukulele honor roll. Ukulele Yes, 5, 24-25.

Miller discovers the importance of the teacher's initial attitude toward motivating the students when presenting new or more difficult concepts. The teacher's use of praise for correct attempts and use of verbal associations of student performance to the learning of musical concepts both reinforces and helps motivate the students. Miller describes the use of an honor roll or chart to acknowledge individual student success with assigned picking repertoire.

Murray, G. (1971). Self expression- ukulele style. The Dolphin's Tale, A publication of the Junior League, Halifax, October, p. 5.

As a result of an address on the Halifax program of music education by

Chalmers Doane, to members of the Junior League, fourteen members have begun ukulele lessons. After one year these new students may consider further training with the eventual aim of becoming volunteer ukulele teachers in the Halifax schools.

Murray, L. (1978). Ukulele reports, Ontario. Ukulele Yes, 3(1), 19.

The article describes several advantages the ukulele offers, such as the excitement of being able to accompany singing, the capability of singing and playing at the same time, the size of the instrument, and the performance of both chording and picking. Performances by the ukulele group from Corbeil are noted.

Neill, J. (1981). The ukulele connection: District 19 honor ukulele group, Ukulele Yes, 6, 40- 41.

Neill describes the formation of a district ukulele performing group which represents top ukulele players from grades 6-9 in District 19 schools, New Brunswick. Included also, is a listing of recent performances in which the group participated with a variety of musical presentations.

Newron, R. (1978, February 27). Ukulele wins converts by the dozen. Edmonton Journal, p. F-8.

Newton reports that 135 people attended a two day ukulele workshop directed by Chalmers Doane. Some students were children, some were school teachers, others were housewives, and many were beginners who had never played any instrument before. Besides teaching, Mr. Doane also demonstrated the capabilities of the ukulele as a solo instrument.

Osmond, J. (1978). Ukulele report, Newfoundland. Ukulele Yes, 3(1), 20.

This report describes the utilization of ukulele instruction as a supplemental musical experience for all students enrolled in the Academy of Music in Corner Brook. The teachers travelled to Halifax to observe the Halifax system and to learn from J. C. Doane. Some ukulele instruction is also available through the public school program and Osmond predicts that the ukulele will prove to be an indispensable asset to the music education of young Newfoundlanders.

Page, B. (1983, March 15). Halifax's 'musical ambassadors': Ukulele group 'smash' in Edmonton. The Mail- Star, p. 7.

The Halifax "A" Ukulele Group performs in many cities and towns as it travel across Canada on its concert tour. This account of the concert in Edmonton describes how the group "captivated and delighted the crowd of young and old in a musical potpourri of classics, jazz, dixieland, ballads and old favorites." The concert itinerary is given and acknowledgement

is made of the group's fine demonstration of excellence, goodwill and friendship.

Pederson, S. (1988, January 28). Halifax group teaches Hawaiians the ukulele. The Mail-Star, p. 2.

This article relates the trip to Hawaii that was taken by the Halifax Adult Ukulele Ensemble so that they could not only enjoy the sun, surf, and Hawaiian culture, but also contribute to the Hawaiian interest in ukulele playing. The group performed in six concerts, some at ukulele workshops given by J. C. Doane and others at various locations in Waikiki.

Pennell, D. (1981). Senior citizens: Ukulele grandma? Ukulele Yes, 6(1), 26-27.

The joys of success for seniors in Saint John, New Brunswick when they make music together in their weekly ukulele class which is offered at their residential complex, is related in this article which describes another application of the *method* in adult music education.

Perkyns, D. (1973). School music in Halifax. The Atlantic Advocate, 63(12), 29-31, 46-47.

This article extols the recent development of the Halifax music program, the excellent quality of its performing groups and the emphasis, in Halifax, on providing a well structured classroom music program for grades primary through six. A profile is given on J. C. Doane's philosophy of music education and how this philosophy is put into action with the help of the Halifax School Board and a staff of dedicated music teachers. Some recent accomplishments of ukulele, choral, and instrumental ensembles are mentioned as well as some of Doane's hopes for future development.

Perrie, J. (1980). The ukulele connection: Brucefield, Ontario. Ukulele Yes, 5, 35.

The article acknowledges the performances of a ukulele group that has stayed together after the students had graduated from elementary school because of student interest and a wish to continue learning.

Pierce, G. (1970, May 8). 1,500 stand up and cheer for school music concert. The Mail-Star, p. 3.

This is an enthusiastic report on one of the concerts of the second annual Spring Festival presented by Halifax city schools' music department. The concert featured bands, choirs and ukuleles.

Pierce, G. (1971, May 7). 400 ukuleles played; had them in the aisles. The Mail-Star, p. 3.

As part of the annual Halifax Spring Festival the 400 massed ukuleles, who filled up the stage and the aisles of the auditorium, played selections

that delighted the audience and brought it to its feet for a standing ovation.

Pierce, G. (1972, June 2). Musicians win with full house. The Mail-Star, pp. 3, 35.

This article outlines the final concert of the Halifax Music Department's Spring Festival, 1972. Featured in the concert was a massed elementary choir, massed ukuleles, massed high school choirs, and the senior orchestra. Mr. Doane announced that a music program for adults would begin in the fall.

Ross, N. (1974). Report on the First National Ukulele Workshop. Nova Scotia Music Educator's Association Newsletter, September-October, (From Public Archives of Nova Scotia, MG 20 488 A).

Ross expresses fond memories of several experiences she enjoyed at the First National Ukulele Workshop including the harbor cruise, the communal sing-song, and the pleasure a group can enjoy through music. She also mentions that Doane is an enthusiastic and capable workshop leader.

Rothfarb, P. (1977). Focus, conversations with J, Chalmers Doane, part 1. Quebec Music Educators Association Newsletter, December, 18-24.

This is a collection of questions to Chalmers Doane from group sessions at a three day ukulele workshop at McGill University in Montreal. Doane answers questions relating to such issues as class teaching, standards, advantage of the ukulele, interest as the basis for participation in the program, teaching different levels in the same class, singing in a ukulele program, harmony, and assignments.

Rothfarb, P. (1978). Focus, conversations with J, Chalmers Doane, part 2. Quebec Music Educators Association Newsletter, March, 10-15.

Questions for Doane at a McGill ukulele workshop continue on such issues as ownership of instrument, the JCD Series ukuleles, structure in teaching, qualifications for teaching ukulele, and teacher training.

Ruplin, E. (1981). Fund raising: A uke-a-thon. Ukulele Yes, 6, 42.

Ruplin presents a detailed account of how she operated a uke-a-thon and raised enough money to buy a string bass.

Ruplin, E. (1981). The ukulele connection: Burlington, Ontario. Ukulele Yes, 6, 39-40.

A new music teacher, Norm Ruplin, is proud of the progress his ukulele performing groups have made. He has five such groups, on an extra-curricular basis, and has performed with them in their schools and

communities.

Ruplen, N. (1981). The ukulele connection: Strathcona/Earl, Kitchener advanced ukulele group. Ukulele Yes, 6, 40.

This article indicates the extensive performances of Elaine Ruplen's Advanced Ukuleles, in the Toronto-Hamilton area.

Scott, A., Prowse, B. (1980). Christmas song book for ukulele. Unpublished resource used in School District 19, Hampton, New Brunswick.

This is a collection of sixty Christmas songs arranged for ukulele (words and chords are given). Illustrations are by Joyce Quann.

Scott, A. (1984). Planning your ukulele lesson. Accents, 10(2), 13.

Scott outlines ten points that have proven to be helpful to teachers as they prepare for and carry out their ukulele lesson.

Senchuk, B. (1982, January 28). Doane talks functional piano these days. The Mail-Star, 3-E.

A functional workshop on ukulele, bass, and percussion, to be held in Halifax, will help people learn a satisfying level of proficiency on these specific instruments in a relatively short time. The functional approach also includes a piano course written by J. C. Doane.

Senchuk, B. (1984, January 19). Doane returning to NSTC. The Mail-Star, p. 3-E.

This is the public announcement of J. C. Doane's new appointment as director of music education at the Nova Scotia Teacher's College in Truro. The past 20 years of Doane's career is reviewed with emphasis on his significant accomplishments as supervisor of music for the city of Halifax.

Shields, M. (1978). Ukulele report, Saskatchewan. Ukulele Yes, 3(1), 18.

Performances of the Melfort Ukulele Ensemble are outlined including one concert which was well received by the delegates at the Saskatchewan School Trustee's Annual Convention. The group entertained and demonstrated, through a variety of selections, many ukulele techniques and two- and three-part vocals.

Shields, M. (1980). Blues improvisation for beginners. Ukulele Yes, 5, 30.

This is a brief description of an easy approach to starting improvisation with ukulele students. Simple melodies, utilizing only a few notes, can be improvised in the key of B or by barring the frets the same technique can be used to improvise in many keys.

Shields, M. (1980). Music reading program for ukulele. *Ukulele Yes*, 5, 14.

This is a brief outline of the first few sections of Shield's book which was designed to help ukulele students become fluent music readers.

Shields, J. M. (1981). District wide ukulele programs. Rural: The ukulele in Melfort. *Ukulele Yes*, 6(1), 9-10.

This article describes the goals of the ukulele program for grades 4- 6 in Melfort, Saskatchewan, how it was set up, and pedagogical suggestions regarding teaching rhythm, ear training, and singing in harmony.

Shields, J. M. (1982). A music reading program for ukulele. (student ed.).

Waterloo: Waterloo Music.

This book contains progressive note reading exercises to develop reading fluency, beginning with open strings and developing sequentially to two octaves. Special attention is given to rhythm reading, to sixteenth-note subdivisions, and six-eight meter. Other basic concepts of theory are included.

Shields, J. M. (1982). A music reading program for ukulele. (teacher ed.).

Waterloo: Waterloo Music.

Pedagogical procedures are given for using the *Music Reading program for Ukulele*. These include the use of flash cards (rhythmic and melodic), rhythm grid activities, melodic dictation, the hand staff, speed tests, and scales with variations. Teaching suggestions are given for each section of the student reading book.

Smith, B. (1976). Ukulele-first year. British Columbia Teachers Federation, Lesson Aids Service, LA 8751.

Smith has assembled a unit on ukulele teaching that is intended to be a supplement to the published Doane ukulele method. Included in this unit is information relating to why the ukulele is a good vehicle for teaching music skills and tips are presented on how to start a new ukulele program. As well, suggestions are given to help teachers plan and carry out ukulele lessons. Pedagogical information is presented about teaching scales, teaching music reading, playing by ear and concerning performance strategies.

Smith, B. (1977). British Columbia report: Ukulele activities in school districts 61, 62, and 63. *Ukulele Yes*, 2(1), 19.

This is an account of a massed ukulele concert on the steps of the Parliament buildings, in Victoria. As well, news is presented on the formation of district ukulele performing groups, and the offering of a credit course in classroom ukulele by the Music Education Department of the University of Victoria. Smith also reports that teachers are being

given ukulele in-service sessions and that the continuing education program has introduced ukulele classes for adults in the Sooke district.

Smith, B. (1977). Ukulele Yes. British Columbia Music Educator, 20(1), 3-4.

A report on ukulele programs in the Victoria area and on the lower mainland of B C including: where programs are located, teacher training, benefits of a ukulele program and responsibilities of a teacher.

Smith, B. (1978). Ukuleles have reached Northern Vancouver Island.

Ukulele Yes, 3(2), 11.

Several teachers in Port McNeil became interested in teaching ukulele to their students after attending ukulele workshops. One was given by Bonnie Smith and the other was the British Columbia Regional Workshop in Langley. The years activities culminated with an evening concert by the new groups and their guests, Island Ukuleles from Victoria.

Smith, B. (1979). The classroom teacher becomes a music specialist. Ukulele Yes, 4(1), 16-17.

Many Saanich classroom teachers who have taken adult ukulele classes become ukulele teachers in their schools. They bring an organized, performance based music program to hundreds of children in the Saanich schools.

Smith, B. (1980). Promoting your ukulele program. Ukulele Yes, 5(1), 16-21.

Smith suggests ways to "sell" the idea of teaching ukulele in the school to: the principal and others in the school work place, the parents, the community and the school board. She also offers help in utilizing the media such as, how to prepare a press release and which photos to choose. A sample news release is included.

Smith, B. (1980). The ukulele connection: University of Victoria, Victoria, and Saanich. Ukulele Yes, 5, 32-33.

This article relates ukulele activities in the Victoria area, such as the closing festivities and performances of the University of Victoria ME 303 C ukulele class, the growth of the ukulele program in greater Victoria and concerts by ukulele students from Saanich aboard British Columbia ferries during the Christmas season.

Smith, B. (1981). Canadian ukuleles in Hawaii. Ukulele Yes, 6, 30- 31.

Nine members of Island Ukuleles "A" spent their spring break in Hawaii presenting concerts to elementary school children and also at pool-side, in the hotel. All this performing did not prevent the students and their chaperones from having a wonderful holiday but it did allow them to experience the warm feeling which they received from their Hawaiian audiences.

- Smith, B. (1981). Organizing a district-wide concert. Ukulele Yes, 6(1), 20-23.
This article describes how to plan a concert with teachers and students from different schools. Smith indicates which performers to include, conductors, selection of music, pre-concert technicalities (hall rentals, P. A., risers, chairs, tickets, transportation, concert helpers, publicity, program layout), and program pitfalls.
- Smith, B. (1986). Doane ukulele evaluation. British Columbia Music Educator, 30(2), 28-30.
Suggestions on student evaluation are given in order to aid individualized teaching in classes. Included are tips on the mini-lesson or random testing of players, individual passing of skills, setting up standards of performance level expectations, written speed tests and how to give individual help in a class situation.
- Smith, B. (1986). Doane ukulele and the British Columbia fine arts curriculum: Goals-learning outcomes. British Columbia Music Educator, 29(3), 34-41.
A comparison of general and specific goals of the British Columbia Elementary Fine Arts Curriculum is made with the Doane ukulele method as it is being applied in Victoria schools. Specific examples are given from *Grade Four Doane Ukulele, District 61, Victoria*. This article provides interesting material which allows some comparisons to be made between the aims, objectives, and content of the British Columbia music curriculum and the Doane ukulele method.
- Smith, B. (1986). The Hawaiian connection. British Columbia Music Educator, 29(2), 40-42.
This is a report on the Doane ukulele program in the Victoria and Saanich school districts and the new interest in Hawaiian playing techniques. A description is also included of the influence on students and teachers from Hawaiian ukulele virtuoso, Herb Ohta. Ohta played for some Victoria students in Honolulu and he has appeared in Victoria both as a soloist with the Victoria Symphony and as artist in residence for "Arts in the Schools" week.
- Smith, B. (1989). An introduction to improvisation (sequence and teaching strategies) for use with intermediate grade ukulele classes. Unpublished Master of Music Education Project, University of Victoria, Victoria, British Columbia.
Smith provides a class tested, detailed plan and materials for a sequential approach to teaching improvisation skills on the ukulele. The approach is based on the "blues" and is designed to be inserted into the regular curriculum during the first two years of ukulele class instruction. Project

includes a written report and a video presentation.

Smith, W. (1976). Newfoundland report. Ukulele Yes, 1(2), 14.

Smith reports that ukulele instruction, offered as an interest activity outside regular school hours, can be less successful when the majority of students depend upon busses for transportation. He accounts for the decrease in participation during the second year of instruction to the lack of a public transportation system, absence of self-discipline of students and the lack of parental support.

Spring festival '80 plays to full house at Metro Centre. (May 2, 1980). The Mail-Star, 32(104), pp. 10-11.

A full, two page pictorial is presented of performers and teachers at the concert in the Halifax Metro Centre which featured approximately 3000 students of the Halifax music program and included approximately 1400 ukuleles.

Steeves, E. (1974). Report on the First National Ukulele Workshop. Nova Scotia Music Educator's Association Newsletter, September-October, (From Public Archives of Nova Scotia, MG 20 488 A).

Steeves describes the workshop from a participants perspective, feeling that the experience was rewarding and challenging. She makes special mention of some of the performing and demonstration groups at the workshop.

Stewart, S. (1981). Community volunteers: A Halifax volunteer looks back. Ukulele Yes, 6, 24-26.

Stewart describes her experiences as a volunteer ukulele teacher, including the special training she received in ukulele skills and pedagogy, the involvement with functional bass and piano, the participation at workshops, the involvement in the Halifax Adult Ukulele Ensemble performing group, teaching B groups, teaching adults and how the volunteer teachers were coordinated with the work of the school's regular music teacher and the operations of the music department.

The sound of (ukulele) music. (July 10, 1974). Dartmouth Free Press, p. 5.

This full page pictorial display is an account of the filming of the segment of *ATLANTICANADA*, by the National Film Board which featured hundreds of ukulele students singing and strumming on a pier in Halifax Harbor.

Thibeault, L. (1977). Quebec report. Ukulele Yes, 2(1), 16.

This is an account of the first Quebec Regional Ukulele Workshop, held at McGill University. The article also reports on a series of concerts performed by the Halifax "A" Ukuleles, in the Montreal area schools on

October 31, 1977.

Thibeault, L. (1981). The ukulele goes to northern Quebec. Ukulele Yes, 6(1), 5-7.

This article describes the experiences of Inuit teachers who studied ukulele in Montreal and their return home to teach ukulele, in the Inuit language, to children in their remote northern communities. The writer describes the problems of communication and cultural differences which made the teacher training both challenging and rewarding.

Thompson, I. (1979). Teaching kids Tchaikovsky. Halifax, 1(3), 18-23.

This article describes Chalmers Doane's career as a music educator both locally, as Supervisor of Music for the city of Halifax, and nationally, as a promoter of music education through the ukulele. Emphasis is given to "Doane's ability to "sell" music education in order to interest students, parents, and school administrators, and in order to attract excellent musician- teachers so that good music programs will be created for the youth.

Tilly, A. (1980). May day celebrations: Halifax style. Ukulele Yes, 5, 26-27.

This is a brief report of the organizational headaches behind the concert extravaganza which featured students of the Halifax Schools Music Department. This concert took place May 1, 1980, at the Halifax Metro Centre.

Trowsdale, G. C., MacPhee, L. (1976). From ear to ukulele...Ukulele Yes, 1(2), 19-21.

Pedagogical techniques for the ukulele teacher to use in every class to develop student aural discrimination are presented. Beginning with an approach called "WINS": Writing, Imitating, Naming, and Singing. Imitation should be done first followed by naming, singing and finally writing down what is heard. Examples are given for both melodic and harmonic ear development training.

Trowsdale, G. C. (1977). Innovation and excellence : The music education system of Halifax, 1967-1976, part 1. The Canadian Music Educator, 19(1), 34-43.

Trowsdale describes the principles underlying the Halifax program and their implementations. As well, he outlines the Halifax education system, concentrating his study on the nine year development of its innovative music program. Part 1 explains the initial expansion of the string, band, ukulele, and general music program. Also discussed are teacher training, Spring Festival, performance training, student skill development, and staffing.

Trowsdale, G. C. (1977). Innovation and excellence : The music education system of Halifax, 1967-1976, part 2. The Canadian Music Educator, 19(2), 25-37.

The description of the development of Halifax's music system continues regarding the elementary general music program, music as an elective credit for high school students, all city performing groups, Halifax Schools Music Day, the adult music program, and the First National Ukulele Workshop. Also included are how the results of the Halifax music system were disseminated outside Halifax, as well as plans for the future.

Trowsdale, G. C. (1980). Editorial note. Ukulele Yes, 5, 3.

As editor of the magazine *Ukulele Yes* Trowsdale explains the magazine's purpose and potential which is firstly, to communicate to people using the program some effective ideas and teaching techniques that pertain to the ukulele. Secondly, the magazine provides an important opportunity to build the theoretical foundations in order to justify the introduction of a Doane ukulele program as a viable and credible answer to inadequacies of present general music programs, especially in grades 4-8. He urges teachers, committed to Doane ukulele, to send him material for subsequent issues.

Trowsdale, G. C. (1981). Editorial note. Ukulele Yes, 6, 4.

This being the last issue of the magazine due to financial problems, Trowsdale notes the resource of articles that have appeared in *Ukulele Yes* during its five year life span. Also included is a thank you to all those who have contributed to the magazine's success. An indication of the articles contained in the current issue is also given.

Ukulele – alive and well in Canada. (July-August, 1988) Happy Time Herald, Sugarland, Texas, 3(4), 5.

This article acknowledges the existence of the Doane ukulele method which is used in Canadian schools as a means to teach music skills. The performing possibilities of this method are exemplified by Island Ukuleles of Victoria, directed by B. Smith. Some of the group's Canadian performances are indicated as well as their recent trip to the island of Oahu, Hawaii.

Wallace, W. (1978). New Brunswick report. Ukulele Yes, 3(2), 21.

This article describes the thriving ukulele program at Hampton Elementary School which was begun by Anne Scott and the initiation of ukulele instruction to children in other schools and to adults in District 19.

Wallace, W. (1981). The ukulele connection: District 19 adult ukulele program. Ukulele Yes, 6, 41.

Seventy five adults, in four levels, participate in the District 19 adult ukulele program. They will be joined by the Halifax Continuing Education Ukulele Ensemble and Uke Trio for a joint concert in Quispamsis, New Brunswick.

Whittingham, K. (1977, October 29). The ukulele ideal to teach music. The Montreal Star, p. A-13.

Interviews with J. C. Doane and L. Thibeault with respect to why the ukulele is taught at McGill's music education department and in schools throughout Canada.

Williams, S. (1981). The ukulele connection: Tracadie, Nova Scotia. Ukulele Yes, 6, 41.

News is presented from the Tracadie-Antigonish area, of a ukulele program which includes beginners, performing groups, adults, and a church uke choir. Williams also describes plans for a proposed ukulele festival.

Wilson, S., McMahon, B., Luongo, P., Johns, P., & Taylor, K. E. (1987).

Elementary music program grade 4. Langley: School District Number 35. The music program in Langley is built upon the Kodaly approach, with singing as the focal activity. However, the ukulele is added in grade four so that students will have the benefit of a tactile instrument. The repertoire is vocally oriented and provides the source for skills and concepts which are organized by the elements of music: melody, rhythm, form, harmony, tempo, dynamics, and timbre. The manual contains a monthly overview of the skills and songs from September to May, song sheets, lesson plan format, pedagogical procedures for teaching the skills and lessons, and general suggestions and information to help the teacher.

Wood, J. (1979). Pedagogy corner. Ukulele Yes, 4, 15.

Information is presented to help children aurally discriminate the chord changes so they can play by ear. There are also drill suggestions to help students learn correct finger placement and chording control.

Wood, J. (1980). A pedagogical trio: Teaching to different levels in one class; Teaching the parents to play; Demonstration lessons. Ukulele Yes, 5(1), 11-13.

Pedagogical tips are given on how to teach the individual levels present in a given class. Examples are given using a lesson on the D scale. The importance of parental support for their child's success is reinforced when the parents are given a ukulele lesson on the basics of playing and the basics of musical skills involved.

Wood, J. (1980). Developing finger coordination and strength. Ukulele Yes, 5, 29.

Wood presents two exercises for developing finger coordination and strength in the left hand of young ukulele players. One is a chromatic finger exercise and the other is hammering and pulling.

Wood, J. (1980). The ukulele connection: Nova Scotia. Ukulele Yes, 5, 36.

Wood describes a gathering of ukulele players who enjoyed a musical and social afternoon of Christmas music. The gathering included students from a Truro school, students from the Nova Scotia Teacher's College early childhood development program and participants from a Truro adult ukulele group. Also indicated are upcoming workshops, performances and the location of several adult ukulele classes throughout Nova Scotia.

Wood, J. (1981). Developing a good rhythmic strum. Ukulele Yes, 6, 33- 34.

Wood explains that the development of an accurately controlled rhythmic strum is very important for achieving rhythmic solidity and drive in the student's playing and variety of rhythmic style in performance. Steps to achieve this are outlined and exercises to teach rhythmic control are presented.

Wood, J. (1981). Urban: the ukulele in Halifax. Ukulele Yes, 6(1), 18-19.

The "A" Ukulele Group, as the senior performing ukulele group of the Halifax music program, demands a high standard of musical ability from students in the group. Performances include concerts in schools, in the community, for government functions, and in other parts of Canada and the United States.

Wood, J. (1984). The ukulele program in Halifax. Accents, 10(3), 5.

Wood describes the growth of the Halifax ukulele program from a modest group of interested teachers to a program which involves over 40 ukulele teachers and approximately 1700 students. As well, the basic operation of the program is presented including the ukulele programs relation to other facets of music education in the Halifax system, such as all city performing groups, ukulele teachers and adult ukulele classes.

Wood, J. (1987). Doane ukulele: Level 1 skills & technique. Dartmouth: Tenor Media Synthesis.

Detailed explanations are given for the skills to be learned at level one of the Doane ukulele method. Skills include: playing scales, reading and picking, strumming and chording, solo skills, singing, ear work and theory.

Wood, J. (1988). Doane ukulele: Level 2 skills & technique. Dartmouth: Tenor Media Synthesis.

Detailed explanations are given for the skills to be learned at level two of the Doane ukulele method. Skills include playing scales, reading and picking, strumming chords, solo skills, singing, ear work and theory.

APPENDIX B

Ukulele Skill Levels

Skill Level 1

From *Doane Ukulele Level 2 Skills and Techniques*
by Jody Wood

Scales	D, G, A, C, F major scales Chromatics
Reading and	<i>Music Reading Programme for Ukulele</i> pp. 8-33 <i>Classroom Ukulele Method</i> pp. 5, 8, 9, 12, 18, 19, 20 24, 41- 43
Picking	Michael Row p. 11, Saints p. 15, Daisy p. 28, Jingle Bells p. 30, Skater's Waltz p. 30, Hush Little Baby p. 36, Red River Valley p. 38.
Strums and Chords	Single strum, Double strum with lilt, off-beat accent Two string ostinato, Three string ostinato Singing and strumming repertoire
Solo skills	Pick tunes perfectly
Solos	Perform a tune perfectly by memory; Perform Saints as arranged p. 15, <i>Classroom Ukulele Method</i>
Ear Work	Sing and strum two chord songs in D (D-A ⁷) and G (G- D ⁷), Pick simple melodies in several keys Echo picking- melodies from uke or voice
Singing	Sing the D major scale in tune, Echo singing from uke or voice
Theory	Key signatures D, G major; Time signatures 2/4, 3/4, 4/4 meter Note names on staff, Note values

Skill Level 2

From *Doane Ukulele Level 2 Skills and Techniques*
by Jody Wood

Scales	D, C major scales in thirds; D, A chromatic scale; D major scale: syncopated; D, C major scales: harmonized D major scale: hammering and pulling
Reading and Picking Repertoire	Soft pick; Thumb tremolo <i>Music reading Programme for Ukulele</i> pp. 34-44 <i>Classroom Ukulele Method</i> Daisy p. 28, Jingle Bells p. 30, Skater's Waltz p. 30 Hush Little Baby p. 36, Red River Valley p. 38, 39 <i>Ukulele Encore</i> This Land Is Your Land p. 12, Country Gardens p. 46, Down In the Valley p. 37, All Through the Night p. 23 Plaisir d'Amour p. 51
Strums and Chords	Pinch strum; Folk pick; Thumb strum; Double thumb strum, Bar chords: G-D ⁷ form; Even double strum Strumming accents, rock, Latin Singing and strumming repertoire; Percussion strum
Solo skills	Melody plus harmony
Solos	Good Night Ladies, Skip To My Lou, This Land Is Your Land, Daisy, Banks of the Ohio, Go Tell Aunt Rhody
Ear Work	Two chord songs using bar chords, Twelve bar blues Two chord songs in D, G, A, E, B; Three chord songs in D and G; Simple modulations using the dominant 7 chord; Echo picking- more difficult melodies
Singing	Singing the strings; Sing the D major scale accompanied with harmonizing chords
Theory	Chromatic note names on staff and uke; Half tones and whole tones, sharps, flats, naturals, enharmonics; Key signatures: C, F, A major; Major scale pattern; Primary triads

Skill Level 3

From *Doane Ukulele Level 2 Skills and Technique*
by Jody Wood

Scales	D major scale: functional A, G major scales: harmonized Position scales Bar position scales E, B, B flat, E flat major scales
Reading and Picking Repertoire	<i>Ukulele Encore</i> Plaisir d' Amour p. 51, All Through the Night p. 23, Amaryllis p. 37, Never On Sunday p. 42, Gavotte p. 33, In the Mood p. 56, Country Gardens p. 46
Strums and Chords	Bass on uke Damping- left hand accent Rocking notes Bar chords: D-G-A ⁷ form; G-C-D ⁷ form Singing and strumming repertoire
Solo Skills	Pinch strum; Finger - thumb strum; Thumb strum; Double thumb strum
Solos	Banks Of the Ohio, Autumn Leaves, Ball Game, Froggie, Chopsticks, Amazing Grace, Bend- It
Ear Work	Three chord songs using bar chords Three chord songs in D, G, A, C, E, B major Pick more complex melodies Echo picking using functional scale Pick simple tunes in functional style
Singing	Sing the strings: D major harmonized scale Sing bass
Theory	Key signatures B flat, E flat, B major Bar chord names Harmonized major scale pattern

Skill Level 4

From *Doane Ukulele Level 2 Skills and Technique*
by Jody Wood

Scales major	A, B, E, G minor scales; Harmonized functional scale: D Position scales in thirds; All major scales
Reading and Picking Repertoire	<i>Ukulele Encore</i> Minuet p. 34, Minuet p. 36, Medley p. 38, Under the Double Eagle p. 41, Uke Pic p. 45, Donna, Donna p. 52
Strums and Chords	Right hand damping Circle of fifths with major and dominant 7th chords Harmonized scales with off-beat accent Singing and strumming repertoire
Solo Skills	Finger fill; Thumb fill Melody with off-beat accent Melody on the strum Pinch strum with melody on the off- beat
Solos	Rose of San Antoine, Balika, Colonel Bogey, Jada; Margie, Under the Double Eagle, Whispering, Bye, Bye Blues, Freight Train, Love Song, Molly Brown
Ear work	I-II-V-I change Harmonize all major scales using I, IV, V
Singing	Sing triads
Theory	Minor key signatures: A, B, E, D, G Minor scale patterns Chord construction: major, minor, augmented, diminished, dominant seventh Intervals: major third, minor third, perfect fifth Key signatures: all major keys, Circle of fifths

Skill Level 5

From *Doane Ukulele Level 2 Skills and Technique*
by Jody Wood

Scales	All harmonized major scales All minor scales Harmonized minor scales: A, B, E, D, G All major scales in thirds
Reading and Picking Repertoire	<i>Ukulele Encore</i> Russian Song p. 59, Uke March p. 48 Opus for Ukulele p. 40, Gallop p. 29
Strums and Chords	Circle of fifths with major 9 chords, major 7 chords Strums in various rhythms and various accents as accompaniment while singing Singing and strumming repertoire
Solo Skills	Harmonics; Pointing the strum Continuous finger-thumb strum with melody Finger-thumb strum: straight eighths, lilt, triplets with accents
Solos	Bend-It, left hand only Summer song, Piano Roll Blues, Mockin' Bird, I Saw the Light, Beer Barrel Polka, Red Wing, California, Just Picing
Ear Work	I - VI - II - V - I sequence Harmonize all minor scales
Singing	Sing the strings with bass and modulation
Theory	Circle of fifths with major 9, major 7 chords All intervals; All minor signatures Chord construction: such as D ⁶ , A ⁹ , Am ⁷ All minor signatures

Skill Level 6

From *Doane Ukulele Level 2 Skills and Technique*
by Jody Wood

Scales	Bar position harmonized scales: D form, G form all harmonized minor scales
Reading and Picking Repertoire	Tiger Rag Bugler's Holiday Lullaby of Birdland New York Strum; Bourée for Bach
Strums and Chords	Strums in various rhythms and with various accents on a solo; Circle of fifths with minor chords; Chords and inversions Singing and strumming repertoire
Solo Skills	Smeck strum, Roll strum, lilt, even, triplet, Double accenting, Double roll strum
Solos	Abadaba, Whoop De Doo, Nickelodeon, Georgia, Brown, Alabama Jubilee, Uke Talk, Sand Bars, Mockin' Bird, Soldier's Joy, When You Wore A Tulip, Hello My Baby, Sunny Side of the Street, Elmer's Tune, Strollin' Lazy, Saunter, Ballin' the Jack, Johnson's Rag, Dark Town Strutter's Ball
Ear Work	Transpose solos I - III - VI - II - V - I sequence
Singing	Sing triads and modulate
Theory	Transposition; Chords and inversions Circle of fifths with minor chords

APPENDIX C

Doane Ukulele Workshops

conducted by J. C. Doane and Ukulele Yes staff

1961	Summer	Nova Scotia Festival of the Arts, Truro.
1968- 72		Several one day workshops for teachers, mainly in Halifax and Halifax County.
1969	October	J. C. Doane, Clinician, Ukulele in the classroom, Nova Scotia Music Educators' Association.
1972	Summer	Ontario Ministry, clinician for one week at Geneva Park sessions.
1973	March	Canadian Music Educators' Clinician at Ottawa conference, with the "A" Group.
1973	Summer	Ontario Ministry, clinician for one week at Geneva Park sessions.
1973	November	Clinician at Quebec Music Educators' Association Conference
1973	November	Clinician at St. John's Music Council Conference
1974	Spring	Clinician at St. John's Music Council Conference
1974	June	1st National Ukulele Workshop, Halifax
1974	Fall	Clinician at St. John's Music Council Conference
1974	November	Clinician for Saskatchewan Music Educators' Convention in Saskatoon
1974	November	Clinician for British Columbia Music Educators' Convention in Richmond

1974	November	Workshop for Penticton/Kelowna area at Naramata Centre
1975	June	2nd National Ukulele Workshop in Halifax
1975	July	Workshops in Calgary and Victoria (University of Victoria). The Doane Family travelled cross-country by train and they were the demonstration group for the workshops.
1976	February	Ukulele Workshop in Chatham, New Brunswick
1976	February	Clinician at Calgary Teachers' Convention
1976	June	3rd National Ukulele Workshop in Halifax
1976	August	Ontario Ministry, clinician for one week at Geneva Park sessions
1976	September	1st Ontario Regional Workshop at Alliston
1976	October	Workshop for Halifax County Teachers
1976	October	Clinician for Nova Scotia Music Educators' Conference, Ukulele Updated
1976	November	Clinician for British Columbia Music Educators' Convention
1976	November	Two Week Course at the University of British Columbia
1977	Spring	1st all-student workshop in Truro, 450 students
1977	March	1st Alberta Regional Workshop in Calgary

1977	March	1st British Columbia Regional Workshop in Langley
1977	April	Clinician at Canadian Music Educators' Convention in St. John's
1977	May	J. C. Doane participated in a Festival of Music for John Bigham in Burlington, Ontario
1977	June	4th National Ukulele Workshop in Halifax
1977	October	1st Regional Quebec workshop at McGill University
1977	November	2nd Regional Ontario workshop in Toronto
1978	January	Saanich student workshop
1978	February	Edmonton
1978	March	Langley
1978	April	St. John's
1978	April	1st Regional New Brunswick Workshop, Moncton
1978	June	5th National Ukulele Workshop, Halifax
1978	October	Montreal
1978	November	Toronto
1978	November	1st Regional Saskatchewan Workshop, Saskatoon
1978	November	Victoria student workshop
1979	March	Langley
1979	March	Edmonton

1979	April	Moncton
1979	April	Ukulele sessions, during two weekends at McGill University, Department of Education, for Lorraine Thibeault
1979	June	6th National Ukulele Workshop, Halifax
1979	October	Corner Brook, Newfoundland
1979	October	3rd Regional Workshop, Montreal
1979	October	4th Regional Workshop, Toronto
1979	October	In-service, Huron County, Ontario
1979	October	Calgary
1979	November	2nd Regional, Saskatoon
1979	November	Victoria
1979	(Date unavailable)	1st Eastern Nova Scotia Workshop, Antigonish
1979	J. C. Doane also gave four functional piano workshops	
1980	March	4th Regional Workshop, Langley
1980	March	4th Regional Workshop, Edmonton
1980	March	2nd Eastern Nova Scotia Workshop, Antigonish
1980	April	3rd Regional Workshop, Hampton, New Brunswick
1980	June	7th National Ukulele Workshop, Halifax
1980	October	St. John's
1980	October	Toronto

1980	October	Lethbridge, Alberta
1980	November	Montreal
1980	J. C. Doane also gave ten functional piano workshops	
1981	February	Workshop, Nova Scotia Teacher's College, Truro
1981	February	Saskatoon
1981	February	Victoria, for Bonnie Smith's programme
1981	March	Langley
1981	March	Edmonton
1981	June	Halifax seminar for Canadian ukulele teachers who were leaders in their regions
1981	November	Montreal
1981	November	Toronto
1981	November	Saskatoon
1981	November	Langley
1981	J. C. Doane also gave seven functional piano workshops	
1982	February	Halifax comprehensive workshop on functional ukulele, bass, piano, and percussion
1982	March	Victoria
1982	March	Edmonton
1982	April	Halifax student workshop
1982	April	Hampton, New Brunswick
1982	May	Corner Brook, Newfoundland

1982	Spring	Montreal student workshop
1982	June	8th National Ukulele Workshop, Halifax
1982	October	Hampton student workshop
1982	October	Lachine, Quebec
1982	November	Toronto
1982	November	Langley
1982	November	Victoria student workshop
1982	J. C. Doane also gave three functional piano workshops	
1983	January	Saskatoon
1983	January	Edmonton, student workshop
1983	February	Edmonton
1983	February	Calgary
1983	April	Halifax, student workshop
1983	April	Sydney, student workshop
1983	May	Clinician, Canadian Music Educator's Convention, Sackville
1983	May	Montreal, student workshop
1983	June	Victoria
1983	October	Hampton
1983	October	Lachine
1983	November	Edmonton
1983	November	Langley
1983	December	Moncton, student workshop

1983		J. C. Doane also gave three functional piano workshops
1984	January	Edmonton, student workshop
1984	February	Regina
1984	February	Halifax, comprehensive functional workshop in ukulele, piano, bass and percussion, for the Atlantic Provinces
1984	March	Victoria, student workshop
1984	March	Langley, student workshop
1984	April	Halifax, student workshop
1984	April	Sydney, student workshop
1984	May	Ukulele Festival in Tracadie
1984	October	Hampton
1984	November	Saskatoon
1984	November	Langley
1984	November	Burlington, student workshop
1984		J. C. Doane also gave three functional piano workshops
1985	January	Honolulu, clinician for Hawaii Music Educators Association
1985	January	Victoria, student workshop
1985	March	Edmonton
1985	March	Langley, student workshop
1985	April	Halifax, student workshop
1985	June	Victoria
1985	August	Truro, Doane Institute for Music

		Education Seminar
1985	October	Hampton
1985	November	Montreal, McGill University
1985	November	Regina
1985	November	Langley
1985	J. C. Doane also gave three functional piano workshops	
1986	January	Honolulu, Hawaii Music Educator's Association sponsored ukulele workshop
1986	January	Victoria, student workshop
1986	February	Clinician, British Columbia Music Educator's Association Convention, Langley
1986	February	Edmonton
1986	April	Antigonish, student workshop
1986	May	Halifax, Provincial student workshop
1986	June	Victoria
1986	Aug./Sept.	Chatham and Newcastle, New Brunswick
1986	November	Regina
1986	November	Langley
1986	J. C. Doane also gave one functional piano workshop	
1987	January	Honolulu
1987	January	Victoria, student workshop
1987	June	Victoria, core teacher's seminar
1987	November	Regina

1987	November	Langley
1987	J. C. Doane also gave three functional piano workshops	
1988	January	Honolulu
1988	January	Kahuku, Oahu, Hawaii
1988	January	Courtenay, British Columbia
1988	January	Victoria, student workshop
1988	February	Edmonton
1988	March	Edmonton
1988	May	Victoria
1988	November	Langley
1988	November	New Denver
1988	J. C. Doane also gave six functional piano workshops	
1989	January	Victoria, student workshop
1989	January	Honolulu

(Information supplied from the Ukulele Yes files courtesy of Jean Doane.)

APPENDIX D

Personal interviews with J. Chalmers Doane about the ukulele method

(A) Radio

1976	<i>Quirks and Quarks</i> with David Suzuki Regarding the new ukulele design.	CBC Vancouver National
1988	<i>Morningside</i> with Peter Gzowski Regarding the Doane ukulele method going to Hawaii.	CBC Toronto National
1989	<i>Perry and Price Show</i> Regarding school ukulele programmes.	K-59 Honolulu
1970- 1989	Many Halifax interviews Regarding the ukulele method and the Halifax music programme.	Undocumented

(B) Television

1974	<i>Elwood Glover Show</i> Regarding ukulele and the Halifax Programme.	CBC Toronto National
1979	<i>Peter Gzowski Show</i> Interview with Doane and performance by the "A" Group.	CBC Halifax National
1979	<i>McGowan and Company</i> Two interviews about the ukulele	Montreal

1980	<i>Midday</i> with George Springate Regarding the ukulele method	CBC Montreal
1988	<i>Island Style</i> with Emmi Tomimbang Interview segment regarding Halifax Adult Ukulele Group in Hawaii	KHON TV2 Honolulu, also shown on NBC

(Information supplied from the Ukulele Yes files courtesy of Jean Doane)

APPENDIX E

Discography of Recordings by Ukulele Groups Taught Through Doane Approach

- Ukulele Yes!* (1974). LP, Halifax "A" Ukulele Group. Directed by J. C. Doane. Available from Waterloo Music.
Medley; I Believe In Music; Never On Sunday; Spinning Wheel; Yes Sir, That's My Baby; Plaisir D'Amour; Country Roads; Carolina In the Morning; Gallop; Amaryllis; Artist's Life; Heart Of My Heart; Happy Dreams; Red River Valley; Aba-da-Ba; Minute and Variations.
- Ukuleles On Tour* (1975). LP, Halifax "A" Group. Directed by J. C. Doane. Featuring Karen Oxley, soloist. Available from Waterloo Music.
Music Department Song; Someone Listened; Bourée For Bach; Walk the Second Mile; Russian Song; Uke Pic; Sky Jack; Under the Double Eagle; Shelley; Country Gardens; High Rise; Robinson Crusoe; Minuet In G; Ukulele Lady.
- An Introduction To Ukulele Basics* (1976). LP, With J. Chalmers Doane. Available from Waterloo Music.
This album contains suggestions for improving ukulele playing technique including correctly played examples.
- Ukulele Magic* (1977). LP, Halifax "A" Group. Directed by J. C. Doane. Available from Waterloo Music.
Hello My Baby; In the Mood; Malingering; Five Foot Two; Onions; Alley Cat; Holy Potion; Everybody Loves A Lover; Homesick Medley; The Entertainer; Spanish Dance; Margie.
- Ukulele Express* (1977). LP, J. Chalmers Doane, Solo Ukulele. Available from Waterloo Music.
Train Song; Hi- Lilli Hi- Lo; I Saw the Light; California Medley; Froggie Went A Courting; Balika; Sand Bars; Uke Talk; Love Song; Clarinet Polka; Rose Of San Antone; Officer Of the Day; Blues For Uke; Can Can.
- Halifax Ukuleles and Fiddles* (1978). LP, Halifax "A" Group and Halifax Solo Strings. Directed by J. C. Doane and N. Babineau. Available from Waterloo Music.
Lullaby of Birdland; At the Jazz Band Ball; Shadow Of Your Smile; The Shrike; Over and Over; Balika; Piano Roll Medley; Paul's Song; Close To

You; Devil's Dream; Mitton's Breakdown; New York Strum; Mocking Bird; Bend It; Chopsticks; Tiger Rag.

Musical Ride (1978). LP, Halifax Adult Continuing Education Ukulele Ensemble. Directed by J. C. Doane and J. Wood. Also featuring the Uke Trio and solos played by J. C. Doane. Available from Waterloo Music. Alabama Bound; Sweetheart Of Sigma Chi; La Haina; Mr Sandman; My Gal Sal; Elmer's Tune; There's A Kind Of Hush; Ida; Good Ol' Days; Take It Slow and Easy; San Francisco Bay Blues; Cats and Dogs; Muskrat Ramble; Scatterbrain; Musical Ride; Pyramid Song; This Little Light Of Mine.

Uke Trio (1979). LP, Karen Oxley, Lorne White, and J. C. Doane. Available from Waterloo Music
Ragtime Cowboy Joe; Good Old Days; All the Pretty Little Horses; You're Gonna Miss Me; Charlie My Boy/ Ma, He's Makin' Eyes At Me; Live A Humble; Razzmatazz Forever; Coney Island Washboard; Hard Hearted Hannah; Little Red School House; Wade In the Water; Lazy River/ Bye Bye Blues; Hong Kong Blues; Don't bring Lulu; Paul's Song; Wait 'Till the Sun Shines Nellie.

Ukulele Solos (1980). LP, J. C. Doane. Available from Waterloo Music.
Colonel Bogie; Ain't She Sweet; Sky Jack; The Shrike; Whispering; Uke Pic; Medley; Don't Get Around Much Anymore; Abadaba; Malingering; Beer Barrel Polka; Tiger Rag.

Ukulele's Unlimited: Vancouver Island Christmas (1981). LP, Island Ukulele "A" and "B" Groups, Second Year Ukulele Classes, Victoria Adult Ukulele Group. Produced by Bonnie Smith. Available from B. Smith, 85 Dock St., Victoria, British Columbia, V8V 1Z9.
Little Baby Boy; Carol of the Bells; White Christmas; Children's Winter; Coventry Carol; Pablo the Reindeer; Mary's Boy Child; Light In the Stable; Jingle Bells; Little Donkey; Manger Carol; Winds Through the Olive Trees; Jingle Bell Rock; There's A Song In the Air; Born Today; Six White Boomers; Away In A Manger; Calypso Noel; Guatemalan Slumber Song; Go Tell It On the Mountain.

Raisins and Almonds (1982). LP, Saskatoon Ukuleles. Directed by Lorraine Yausie. Available from: River Heights Elementary School, 60 Ravine Drive, Saskatoon, Saskatchewan, S7K 1E2.
Raisins and Almonds, Song Sung Blue, Gentle On My Mind, A Kind of Hush, Sweet City woman, I Can See Clearly, Mr, Sandman, Babysitting Boogie, Lyin' Eyes, Woman, This Old Man, Music To Watch Girls By, The Gambler.

Ukulele's East (1983). LP, Halifax "A" Group. Directed by J. C. Doane and J. Wood. Available from Waterloo Music.
 Basin Street Blues; Bugler's Holiday; Muskrat Ramble; Spanish Flea; Tuxedo Junction; Strolling Lazy; Raggety Waltz; Mr. Sandman; Round the Bend; Carolina Moon; Fiddlin' the Fiddle; Boil the Cabbage Down; Wait 'Till the Sun Shines Nellie; Unsquare Dance; What You Do To Me Blues.

Island Ukulele's: Play A Simple Melody (1983). LP, Island Ukulele "A" and "B" Groups and Victoria Area Adult Ukulele Ensemble. Produced by Bonnie Smith. Available from B. Smith, 85 Dock St. Victoria, British Columbia, V8V 1Z9.

Disk includes a tuning track and a sample strumming track. Summer Song; O Dear What Can the Matter Be; Down By the Riverside; Purcell's Canon; What Shall We Do With the Drunken Sailor; Tingalayo; Grandfather's Clock; Sepp Don't Go; There's Work to Be Done/No Need To Hurry; Battle Of Jericho; Lollypop Song; Nursery Rhyme Medley; Old Blue; Chopsticks; Paloma Blanca; You are My Sunshine; Rockin' Robin; Hush Little Baby; Turn On the Sun; Russian Lullaby; Dry Bones; Three Canons; Play a Simple Melody.

Music Is Me (1983). LP, Senior Ukulele Group from School District 19.

Directed by W. Wallace. Available from Music Education District 19, P.O. Box 850, Rothesay, New Brunswick, E0G 2W0.

Also included on the album are selections by the District 19 Honor Choir, District 19 Senior Orchestra, District 19 Concert Band and Jazz Band.

Ukulele selections include Music To Watch Girls By; King Of the Road; My Music; Precious Friends; Watermelon Man.

The Pride Of Langley (1988). The Senior Ukulele Ensemble (Cassette recording). Directed by P. Luongo. Available from P. Luongo, 7033 204th St., Langley, British Columbia, V3A 4P7.

Minuetto in A minor; Ah! Si Moine; El Cumbechero; Pachelbel's Kanon; Tequila; The Lion Sleeps Tonight; Peppermint Twist/Let's Twist Again; Villanesca; Great Jubilation; The Thunderer; Windy.

Fleabag Blues: Island Ukuleles(1989). 1400 Elementary School Ukulele Students from Victoria Area, Island "A" Group (Cassette recording).

Produced and directed by B. Smith. Available from Bonnie Smith, 85 Dock St., Victoria, British Columbia, V8V 1Z9.

Blue Skies; Fleabag Blues; U Vic Concert Collection; El Condor Pasa; Swinging Safari/ The Lion Sleeps Tonight; Tequila; Blue Moon; Rock 'n Roll Beat; California Dreamin'; One More Mountain To Climb; Fascinating Rhythm; Wayfaring Stranger.

APPENDIX F

"A" Ukulele Group Cross Canada Concert Tour March 5- March 24, 1983

Itinerary

Hampton, N. B.	March 5	Edmonton, Alta.	March 12
Montreal, P.Q.	March 6	Kelowna, B. C.	March 14, 15
Brockville, Ont.	March 7	Vancouver, B. C.	March 17
Hamilton, Ont.	March 7	Langley, B. C.	March 18
Terrace Bay, Ont.	March 9	Victoria, B. C.	March 21
North Bay, Ont.	March 8	Duncan, B. C.	March 22
Thunder Bay, Ont.	March 10	Nanaimo, B. C.	March 22
Regina, Sask.	March 11	Abbotsford, B. C.	March 23
Saskatoon, Sask.	March 11		

This list only represents concert dates and locations. During the twenty-one day tour, the "A" Group often presented one or two school concerts per day as well as a public concert in the evening, giving a total of thirty seven concerts.

Repertoire

Instrumental	Feature	Vocal
Tiger Rag	trio	Whatcha Do To Me Blues
Piano Roll Medley	Sonatina	
Chopsticks	Nursery Rhyme Song	The Shadow of Your Smile
Buglers Holiday	Tic o' Fog	Mister Sandman
It's A Raggy Waltz		Lullaby of Birdland
	Dixieland	
Unsquare Dance	Dark Town Strutters' Ball	
Shrike	Carolina Moon	
Spanish Flea	Shine	Tuxedo Junction

Instrumental

Round the Bend
Strollin' Lazy
The Typewriter
That's A Plenty
Classical Gas
Medley #1, p. 38
Under the Double Eagle
Spanish Dance
At the Jazz Band Ball
Russian Song
Bend-it
Ain't She Sweet
Abadaba
Never On Sunday
Bourrèe for Bach

Fiddles

Mitton's Breakdown
Ragtime Annie

Vocal

Basin Street Blues
Muskrat Ramble
New York Strum
T. V. Medley
Toot Toot Tootsie
Gallop
Bye, Bye Blackbird
Paul's Song
We Need a Little
 Christmas
Bye Bye Blues
Hello My Baby

APPENDIX G

Halifax "A" Ukulele Group Television Appearances

1972	<i>Ukes an Bass</i>	1/2 hour special Gary Karr and Massed Ukes at Point Pleasant Park	CBC Halifax National
1974	<i>The Magic Uke</i>	1/2 hour special	CBC Halifax
1974	<i>Dress Rehearsal</i>	segment, "A" Ukes on Citadel Hill	CBC Halifax
1977	<i>Canadian Express</i>	segment, Ukes and Fiddles, December 15	CBC Halifax National
1978	<i>Canadian Express</i>	segment, Ukes at Peggy's Cove, February 23	CBC Halifax National
1978	<i>Canadian Express</i>	segment, Ukes at the Public Gardens, March 16	CBC Halifax National
1978	<i>Canadian Express</i>	segment, Ukes at Citadel Hill, April 18	CBC Halifax National
1980	<i>Spring Festival '80</i>	One hour special Metro Centre Concert	CBC Halifax
1981	<i>Anne Murray Christmas Special</i>	Filmed at Keltic Lodge Cape Breton	CBS International

1983	<i>Danny Kaye In Halifax</i>	with solo strings and Dartmouth group	CBC Halifax
1983	<i>Spring Festival Finale</i>	Music Department spring concert	CBC Halifax

(Information supplied from Ukulele Yes files courtesy of Jean Doane.)

APPENDIX H

Example of Ukulele Workshop Agenda

The Third National Ukulele Workshop, June 25- 27, 1976,
Halifax, Nova Scotia.
(Lilly, 1976)

Friday Evening, June 25.

6:00	Registration, Tuning
6:30	Welcome, Introductions, Level Selection (everyone)
7:00	Session 1, Skill Levels
8:00	Performance by Halifax Adult ukulele Ensemble and the Uke Trio
9:00	Coffee

Saturday, June 26.

9:00	Session 2, Skill Levels
10:00	Coffee
10:15	Demonstration of Pre school violin and ukulele class, J. C. Doane, teacher. Performance by "A" Ukulele Group, Directed by J. C. Doane.
11:00	Session 3, Skill Levels
12:00	Lunch
12:30	Performance by Ross Road Ukulele Group, Directed by P. Draper
1:00-3:00	Selection of Classes in Functional Bass - J. C. Doane, Functional Piano - D. LaPointe, Ukulele Repair - I. Mann
3:00	Session 4, Skill Levels
4:00	Rest and Dinner
6:30	Get bus at Music Department for Armdale Yacht Club
7:00	Halifax Harbour Cruise
9:00	Singalong and uke jam at Armdale Yacht Club Chowder and refreshments

Sunday, June 27.

9:00	Session 5, Skill Levels
10:00	Coffee
10:15	Session 6, Skill Levels
11:15	Performance by Amherst Regional High School Ukulele Group, Directed by J. Sobol.
12:00	Lunch
12:30	Session 7, Review Skills and Prepare Selections for Wrap-Up
1:30	Performance by Halifax B ¹ Ukulele Group, Directed by P. Steeves and J. Brown. Questions - Answers, Problems, Discussion, J. C. Doane Solo Ukulele Performance by J. C. Doane
2:30	Singing and Playing Wrap-Up Selections

APPENDIX I

Published Original Compositions and Arrangements for Ukulele

Title	Comp./Arr.	Source/Date/Page	Description
Amaryllis	J. C. Doane	Uku. Enc. p. 37	Un. inst.
Angels Watching Over Me	J. C. Doane	Uku Yes <u>1</u> (2), 13	3 pt. voc.
Artist's Life	Strauss	Uku. Enc. p. 58	Un. Voc./Inst
Bend-It	J. C. Doane	News. 1/77	uke solo
Chopsticks	J. C. Doane	News. 9/76	2 pt. inst.
Country Gardens	Grainger/ Doane	Uku. Enc. p. 46	2 pt. inst.
Feet Beat	B. Beasley	Uku Yes <u>3</u> (1), 13	Un. voc.
Gavotte	Gosseck/ Riehm	Uku. Enc. p. 33	3 pt. inst.
Gavotte	Handel	Uku. Enc. p. 47	3 pt. inst.
Happy Dream	Tchaikowsky/ Doane	Uku. Enc. p. 30-32	4 pt. inst.
High Rise	Doane/Holton	Uku. Enc. p. 26	Un. voc.
Holy Potion	Doane/Riehm	Uku. Enc. p. 60	Un. voc.
I Like You	B. Beasley	Uku yes <u>4</u> (1), 12-13	Un. voc.
I'm On the Inside	B. Gretsinger	News. 10/82	Un. Voc.
Jesu Joy	Bach/Shields	News. 8/80	4 pt. inst.
Jesus Is Born	J. C. Doane	News. 10/76	Un. voc.
Lion Song	P. Draper	Uku Yes <u>6</u> (1), 34-35	3 pt. voc.
Malingering	Doane/Riehm	Uku. Enc. p. 61	Un. voc.
Manger Carol	Jean Doane	News. 11/79	2 pt. voc.
Medley	J. C. Doane	Uku. Enc. pp. 38-39	3 pt. inst.
Minuet and Variation	Bach/Doane	Uku. Enc. pp. 34-35	3 pt. inst.
Minuet in G	Bach	Uku. Enc. pp. 36-37	2 pt. inst.
Mocking Bird	J. C. Doane	News. 11/78	2 pt. inst.
Music Department	Doane/Riehm	Uku. Enc. pp. 54-55	Un. voc.
Never on Sunday	Hadjidakis/ Doane	Uku. Enc. pp. 42-43	3 pt. inst.
O Canada	Lavallee/ Doane, Scholtes	Uku. Enc. p. 44-45	4 pt. inst.

Title	Comp./Arr.	Source/Date/Page	Description
Opus O for Ukulele	Holton/ Scholtes	Uku. Enc. pp. 40-41	4 pt. inst.
Over and Over	J. C. Doane	Newsl. 4/77	2 pt. voc.
Paul's Song	J. C. Doane Waterloo Music	Uku Yes <u>2</u> (1), 13-14	2 pt. voc. 4 pt. voc.
Plaisir d'Amour	Martini/ Doane	Uku. Enc. p. 51	3 pt. voc.
Prelude	Chopin, Op. 28, No. 7	Uku. Enc. p. 49	2 pt. inst.
Pyramid Song	J. C. Doane	Newsl. 11/76	2 pt. voc.
Romance from Sonatina in G	Beethoven	Uku Yes <u>3</u> (2), 12-13	2 pt. inst.
Sky Jack	Doane/Riehm	Uku. Enc. pp. 62-63	3 pt. voc.
Someone Listened Round	Doane/Holton J. H. Dunn	Uku. Enc. pp. 24-25 Newsl. 3/81	2 pt. voc. inst.
Russian Song	J. C. Doane	Uku. Enc. p. 59	2 pt.voc/inst.
Saunter	J. C. Doane	Newsl. 2/80	uke solo
Shelley	Doane/Riehm	Uku. Enc. p. 28	Un. voc.
Silent Night	Gruber/Doane	Uku. Enc. p. 53	3 pt. inst.
Uke March	J. C. Doane	Uku. Enc. p. 48	2 pt. inst.
Uke Pic	J. C. Doane	Uku. Enc. p. 45	2 pt. inst.
Uke Talk	J. C. Doane	Newsl. 10/80	uke solo
Under the Double Eagle	Wagner/Doane	Uku. Enc. p. 41	Un. Inst.
Walk the Second Mile	Doane/Holton	Uku. Enc. p. 27	Un. voc.
Winter Whimsy	J. C. Doane	Newsl. 1/81	2 pt. inst.

Abbreviations

inst. – instrumental
 Newsl. – Ukulele Yes *Newsletter*
 pt. – part
 Uku. Enc. – *Ukulele Encore*
 Uku. Yes – *Ukulele Yes* magazine
 Un. – Unison
 voc. – vocal

VITA

Surname: Wallace Given Names: William Woodworth

Place of Birth: Halifax, NS Date of Birth: May 31, 1948.

Educational Institutions Attended:

Dalhousie University 1968 to 1972

Degrees Awarded:

B. MUS. ED. Dalhousie University 1972

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis A History of the Doane Ukulele Method 1961–1989: A
Performance-Based Approach To Music Education

Author

William Woodworth Wallace

December 8, 1989