

Indiana Music Educators Association

Pre-Conference Session

January 2019 | 10:00 am – 4:00 pm

Lorelei Batislaong

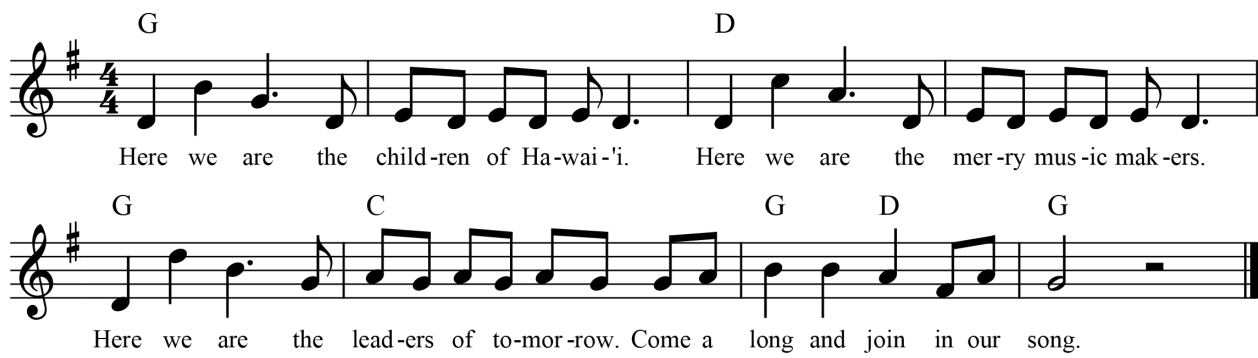
Sarah and Ernest School of Music

Center for Music Learning

The University of Texas at Austin

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Eai Makou



G D

Here we are the child-ren of Ha-wai-'i. Here we are the mer-ry mus-ic mak-ers.

G C G D G

Here we are the lead-ers of to-mor-row. Come a long and join in our song.

Eai Makou

Suggested Choreography

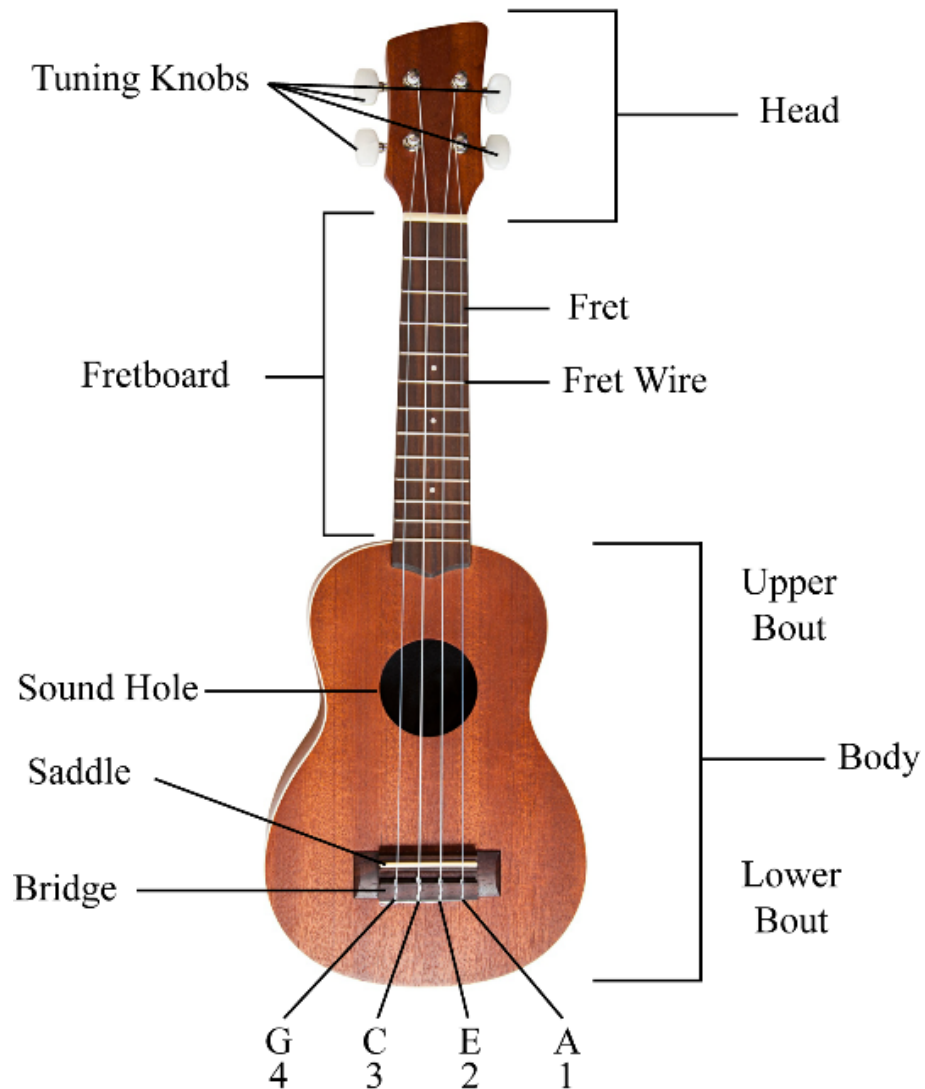
	1	2	3	4
m. 1	Hands face down, R over L		Flip hands over to face up, side by side	
m. 2	L hand stays, R arm floats to touchdown			
m. 3	Hands face down, R over L		Flip hands over to face up, side by side	
m. 4	Fingertips to mouth		Both arms float to above head, palms facing back	
m. 5	Hands face down, R over L		flip hands over to face up, side by side	
m. 6	R hand to forehead, palm front, L hand palm up in front		switch	
m. 7	Scoop R		Scoop L	
m. 8	Fingertips to mouth		Arms out to front	

There's something about the ukulele that just makes you smile.
It makes you let your guard down.
It brings out the child in all of us."

— Jake Shimabukuro

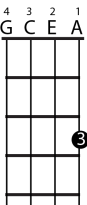
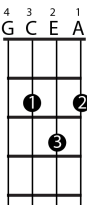
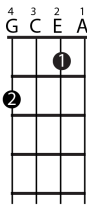
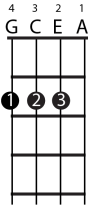
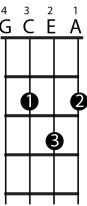
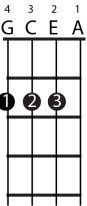
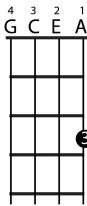
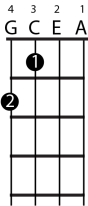
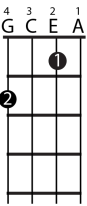
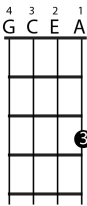
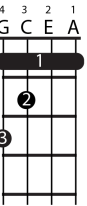
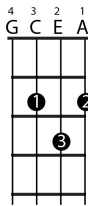
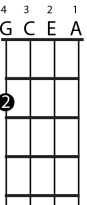
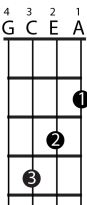
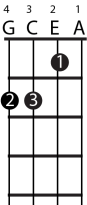

Foundation and Basics

- Parts



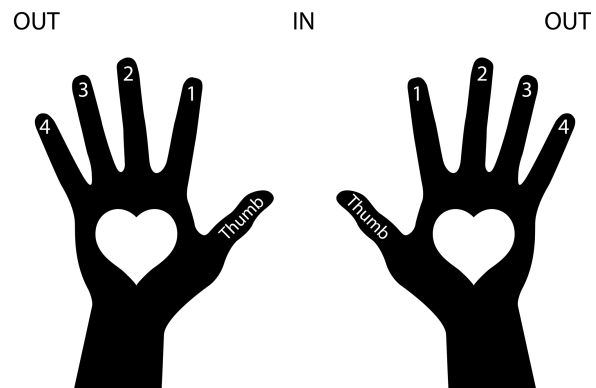
- Carriage/Strum approach

- Chord Vocabulary

	Key of C	Key of G	Key of F	*Key of D
I Chord				
	C Chord	G Chord	F Chord	D Chord
V Chord				
	G Chord	D Chord	C Chord	A Chord
IV Chord				
	F Chord	C Chord	B ^b Chord	G Chord
*vi Chord				
	am Chord	em Chord	dm Chord	bm Chord

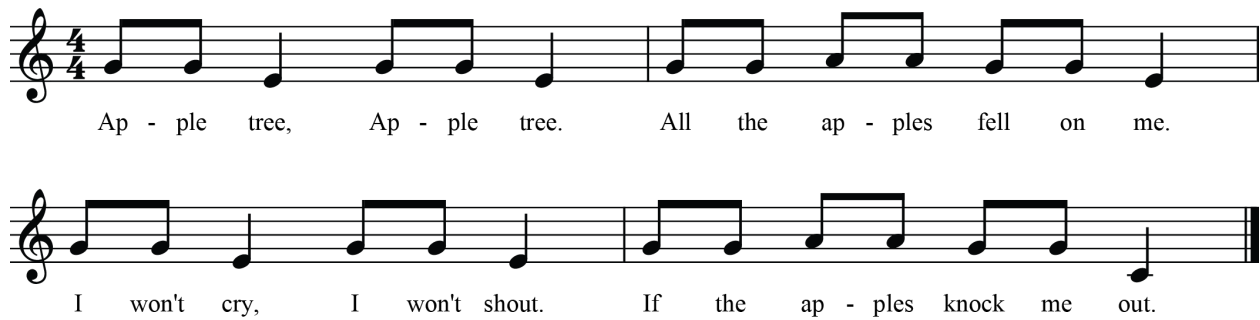
Exploratory Activities

Finger Warm-ups
 “Work this Body” by Walk the Moon



- Muted strings
- Strum patterns/down-up
- Topographical imitation
- Altered tuning

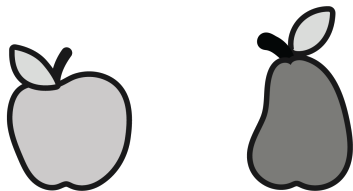
Apple Tree



Ap - ple tree, Ap - ple tree. All the ap - ples fell on me.

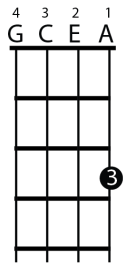
I won't cry, I won't shout. If the ap - ples knock me out.

Rhythmic Building Blocks (altered tuning)



- Create own apple-pear patterns as strum patterns

Ukulele Chord:



C Chord

Introducing chords:

- Separate strum hand and chord hand by using altered tuning

Active Participation

Ensemble Objective

Create a strum pattern and UPP arrangement for Apple Tree

In small groups (at least 4):

- 1 ukulele – “Fill the empty plates” with strum pattern
- 2 UTP players – Create a complimentary line on UTP
- 1 singer

Make and Take

- Brainstorm songs using s-m-l or d-r-m (with no implied harmonic relationship)
- Create your own quarter note, paired eighth note rhythmic building blocks
- Be ready to share out

Discussion

How will you utilize the ukulele in your music class?

Who will utilize the ukulele in your music class?

Why will you utilize the ukulele in your music class?

What is the ukulele’s function in an elementary music class?

Harmonic

- Accompaniment
 - Elemental composition
 - Functional harmony

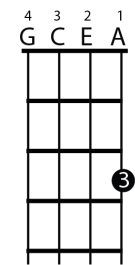
Melodic

- Melodic line

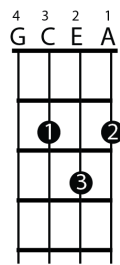
Teaching sequence:

Use elemental concepts to teach functional harmony

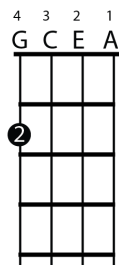
I – V – vi – IV (modern-day most common chord progression)



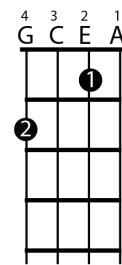
C Chord



G Chord

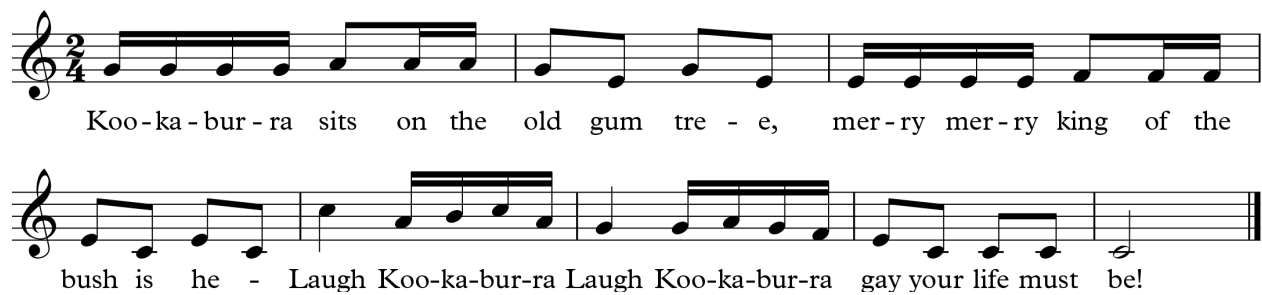


am Chord

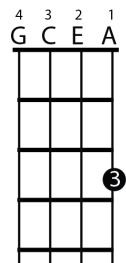


F Chord

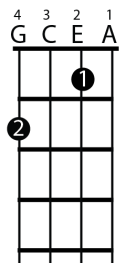
Kookaburra



Ukulele Chord(s):



C Chord



F Chord



Kookaburra sits on the old gum tree,



Eating all the gum drops he can see.

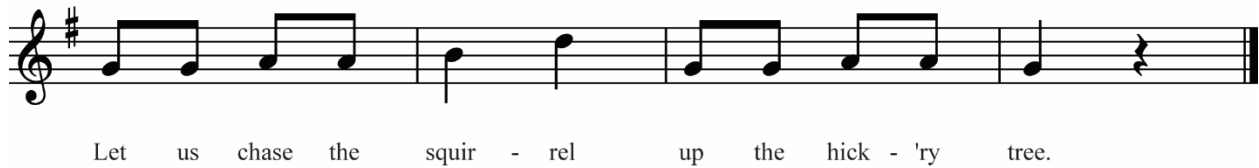


Stop Kookaburra, stop Kookaburra

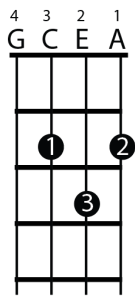


Save some there for me!

Chase the Squirrel



Ukulele Chord(s):



G Chord

Objective:

Play a game incorporating ukulele skills including the G chord

Formation:

Long ways set, spaced far apart

Group 1 = Squirrels; Group 2 = Squirrels; Group 3 = Trees; Group 4 = Ukulele players

Preparatory Activity

- Teacher plays a four-beat rhythmic pattern using the G chord as students echo rhythmic pattern in feet (non-locomotor and locomotor)
- Students step on "hick-'ry" and clap on "tree"

Game

- Students create rhythmic pattern to be played as the ukulele accompaniment
- Group 1 moves across the floor placing the four-beat pattern in their steps
- As Group 1 moves across the floor, Group 3 attempts to catch them, only moving on "hick'ry" and tagging on "tree"

Discussion

What is the difference between low frequency-high stakes assessment and high frequency-low stakes assessment?

How are these in students' school lives?

Rock a My Soul

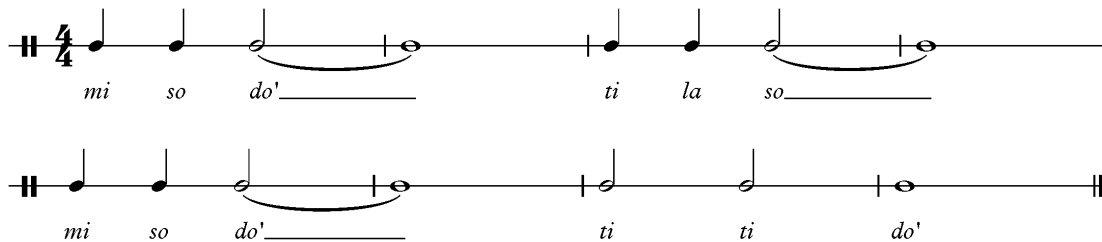
Learn melody by rote

- Show the words on the whiteboard and teach the melody by rote. Consider accompanying the process by playing the ukulele. (Swing the eighth notes!)

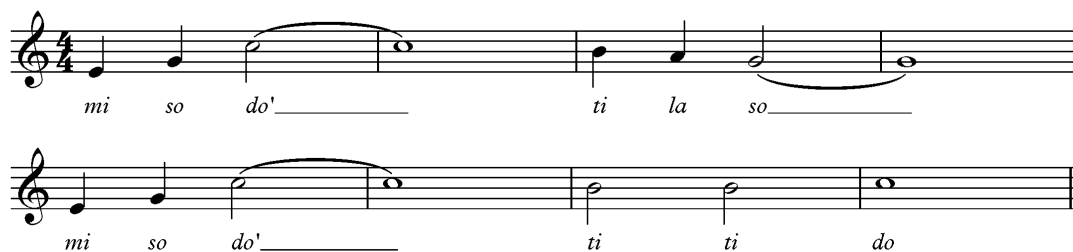


Learn melody with descant on verse

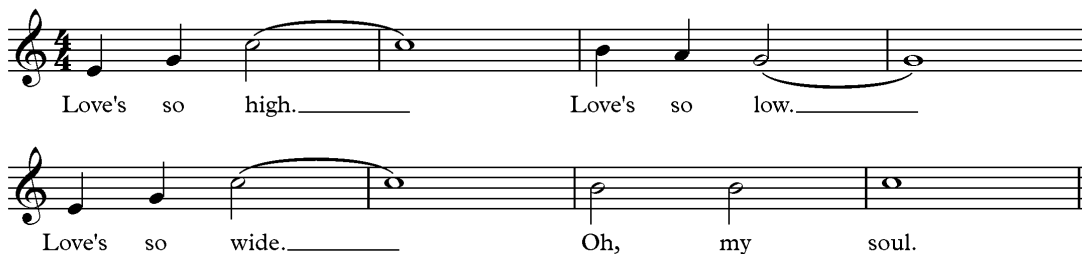
- Students read the rhythm of the descant.
- Using the solfa tone ladder, acclimate the students to the pitch inventory of this song and descant. (C=do diatonic)
- Students sing the solfa for the descant.



- Acclimate the students to C=do diatonic on the staff.
- Students sing the descant in solfa, while reading from the staff.



- Students sing the descant with text.



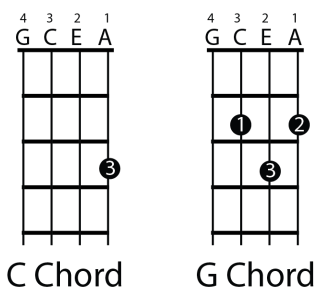
- Divide the class in half. Half sings the melody of the verse. Half sings the descant. Trade parts.
- The class sings the entire song, unison during the chorus and then in two parts during the verse.

Rock a My Soul (2 part)

Spiritual/arr. Sams

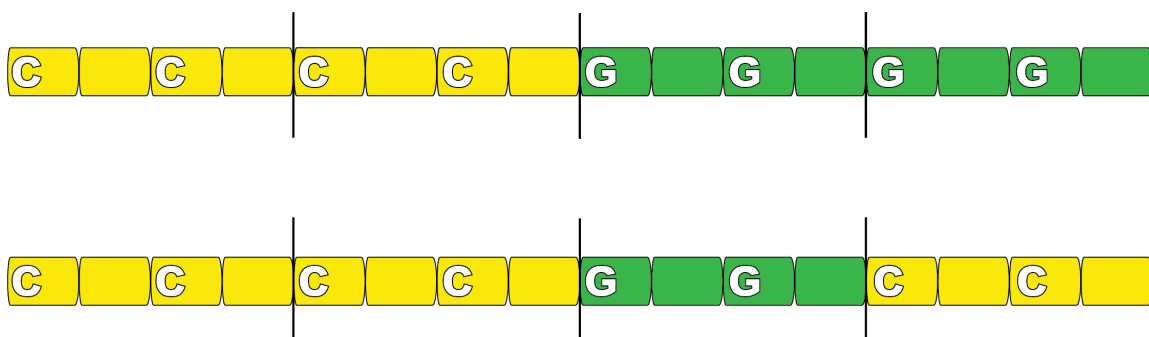


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Ukulele: Chord Transitions (C to G)

Rock a My Soul



Teacher versus students

- During performance of the song, play the C chord and students play the G chord (in time).
- Switch. Play the G chord and students play the C chord (in time).

Students versus students

- Split the class into two groups, one $\frac{1}{2}$ of the room versus the other half of the room.
- One group plays the C chord and the other group plays G chord players. Trade parts.

Strategies for repetition:

- If your students have been sitting for a long time, have them stand up. (Consider that this may feel completely different than their normal playing posture.)
- Change facing and move away from the teacher-student, lecture-style of presentation.
 - Have students play for a partner or small group and allow for discussion amongst group members after a playing trial. This allows the students time to rest their fingers and to also see what it is they are doing.
 - Allow for class practice trials as well as small group work in their own time.
 - The ability to look at someone else and relate to what they are doing is a valuable life skill.
 - Giving constructive feedback to their peers promotes evaluation and synthesis and gives students opportunities to interact with their peers and, providing there is discussion on how we critique each other, practice giving constructive criticism.
- Change something about the practice trial to create a sense of novelty
 - Feet together, feet apart, one foot in front of the other, standing on one foot, eyes closed. Or allow your students to come up with something different.
 - I do this at the end of a particularly intense or long practice trial to interject some playfulness into the pacing of the lesson. Most times, students were not making gains during this time. They just needed a brain break.

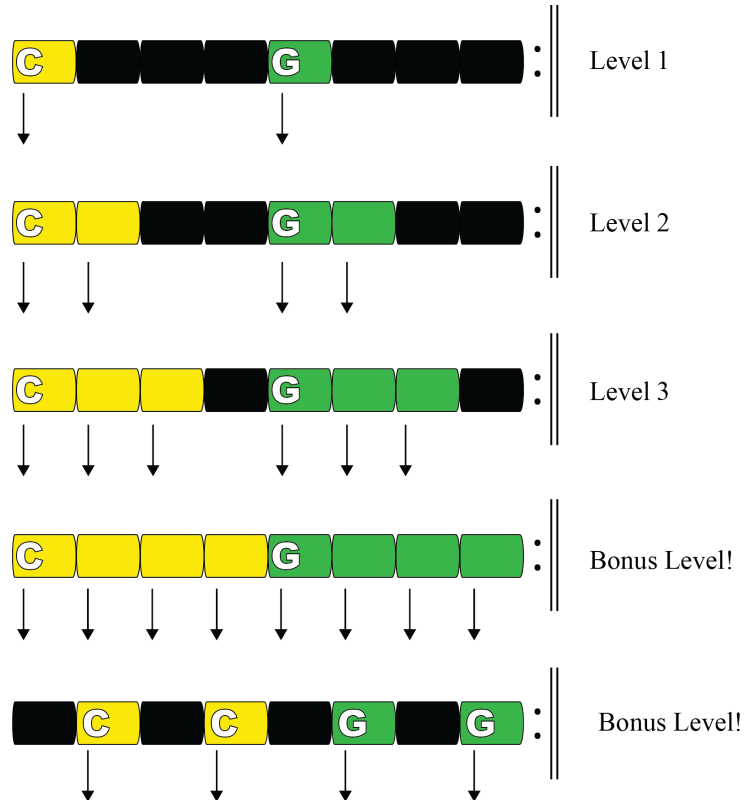
Differentiation

- Work through different “levels” of the same chord progression
- Each level moves closer to the focus chord change
- Goal is to place the exercise in context

Another Practice Trial Mode

Working through the levels is an opportune time to present lots of repetition in engaging ways.

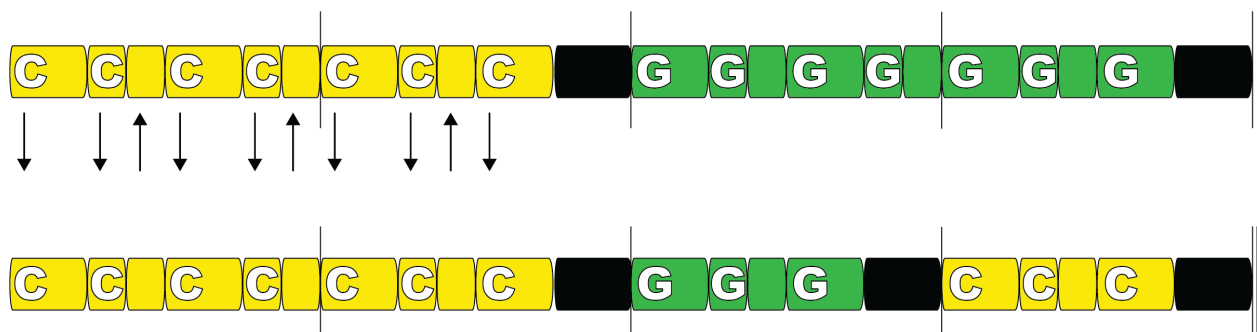
- Top of the Mountain Game



Swung eighth note strumming pattern

Swinging the eighth notes in ukulele strumming is very common in Hawai’ian strum patterns.

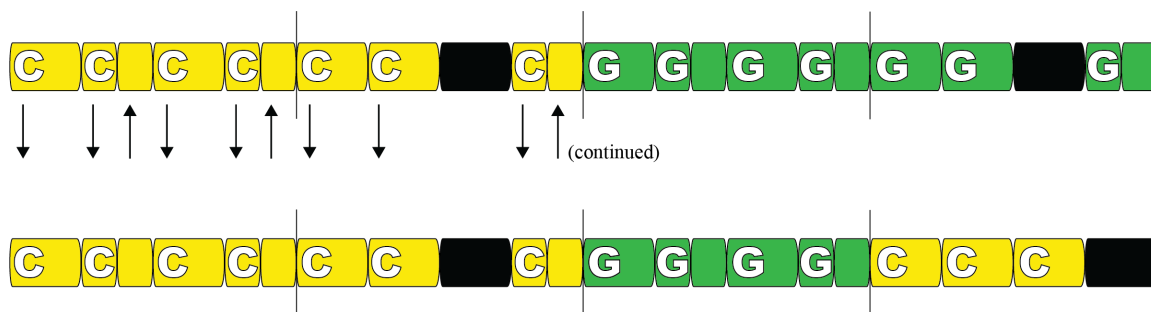
- Model the swung strum pattern (similar to the ride cymbal).
 - Chord changes over the paired eighth notes and quarter notes are quick!
 - Modification: Play a quarter note on beat 3 and a quarter rest on beat 4, the measure before a chord change



- Students imitate the pattern.
- Students accompany singing with this pattern.

Rock a My Soul

Focus swung 8th note strum pattern

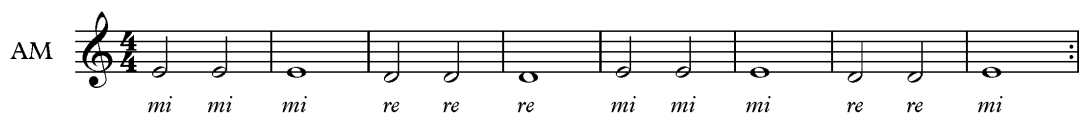


I-V with melodic ostinato and ride cymbal Orchestration

- With notation on the whiteboard, pat and sing solfa for the BX/BM ostinato. Repeat it several times and ask the students to join you when they've got the pattern figured out.



- Divide the class in half. Half sings the melody of the song. Half sings and pats the BX/BM ostinato. Trade parts.
- Transfer to the BX/BM and perform with singers on the melody.
- With notation on the board, pat and sing solfa for the AM ostinato. Repeat it several times and ask the students to join you when they've got the pattern figured out.



- Ask the students to sing and pat the AM ostinato, using the left hand only, and then transfer to AM. (Feel free to supplement the AM with AX, but we really like the sustained tone of the metallophone in this arrangement.)
- Demonstrate how to add the third above and then give the students an opportunity to practice this skill on their own first, and then as a group.



- Put the BX/BM and the AM/AX together, first by themselves and then with singers.
- With notation on the board, pat and sing solfa for the SX part. Repeat it several times and ask the students to join you when they've got the pattern figured out.

SX

do' ti la so re' do' ti so

SX

do' ti la so re' do' ti so la ti do'

- Put the BX/BM, the AM, and the SX together, first by themselves and then with singers.
- Consider adding a ride cymbal, reinforcing the swinging eighth notes.

- Determine a strum pattern and add ukuleles to put the entire arrangement together.

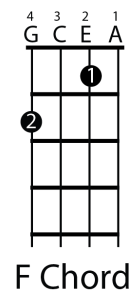
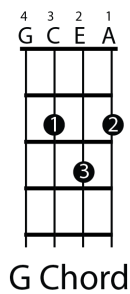
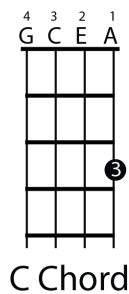
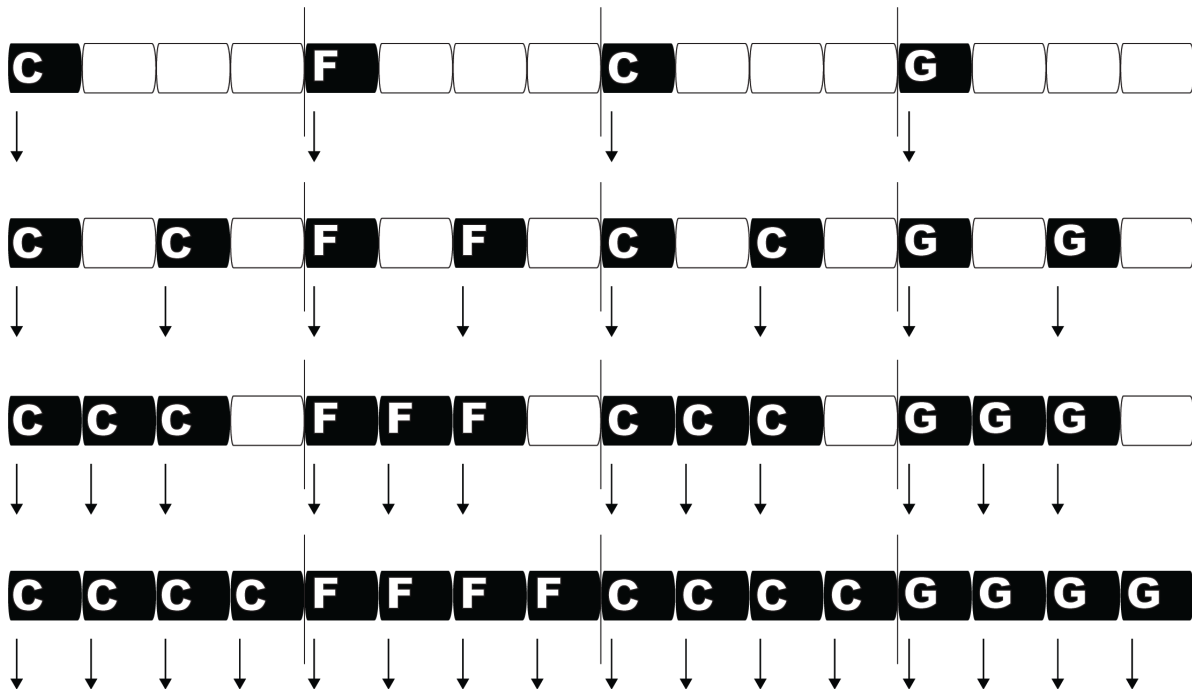
Wimoweh

Recorded by The Tokens

In the jungle, the mighty jungle
The lion sleeps tonight
In the jungle the quiet jungle
The lion sleeps tonight

Near the village the peaceful village
The lion sleeps tonight
Near the village the quiet village
The lion sleeps tonight

Hush my darling don't fear my darling
The lion sleeps tonight
Hush my darling don't fear my darling
The lion sleeps tonight



Eai Makou

G D

E-a-i ma-kou na pu - a o Ha-wai-'i. E-a-i ma-kou na kei-ki ho - o - ka - ni.
Here_ we are the child-ren of Ha-wai-'i. Here_ we are the mer-ry mus-ic mak-ers.

G C G D G

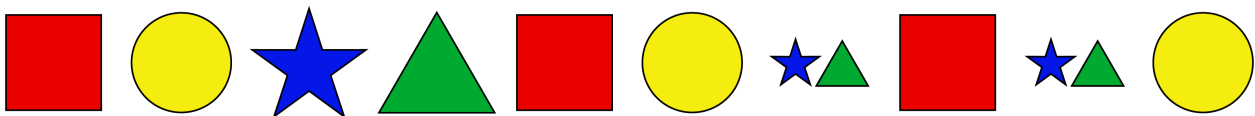
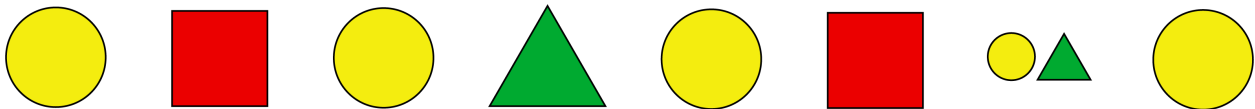
E-a-i ma-kou na al - a ka-'i na - ni. 'O - li - e, 'O - li - e, no ma-kou.
Here_ we are the lead-ers of to-mor-row. Come a - long and join in our song.

I See a Kookaburra

by Steve Jenkins

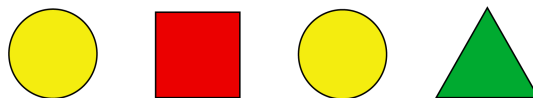
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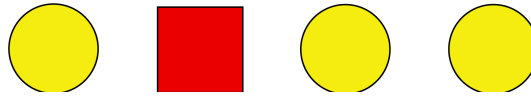
Prepare chord progression through story and movement

- Present visual

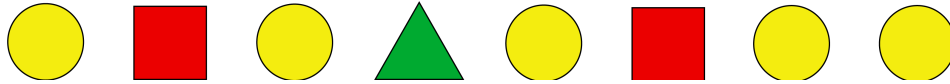


- Students identify the number of shapes and types of shapes
- Perform first four shapes on the temple block
- Lead students to identify which shape represents which temple block sound
- Lead students to move according to the visual and the temple blocks as follows
 - Circle = move forward
 - Square = freeze/expand
 - Triangle = freeze/collapse

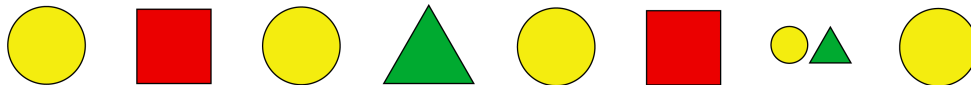
- Play last four shapes, prompting students to identify what is different from the first pattern?



- Combine first four shapes with last four shapes

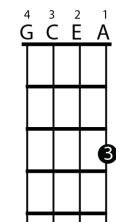


- Shape m.7 as circle/triangle

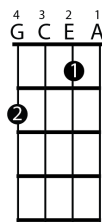


- Perform movement of top line with recording (verse, chorus)
- Transfer movement as the chord progression to the ukulele
- According to preference, repeat process for the bridge section

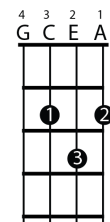
Try Everything



C Chord



F Chord



G Chord

Verse/Pre-chorus/Hook



Discussion

Predict where you would anticipate a difficult chord transition

Sequence 1:

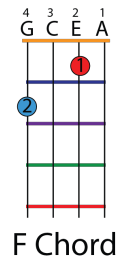
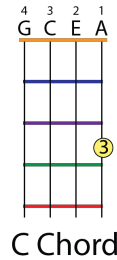


Sequence 2:

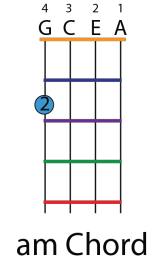
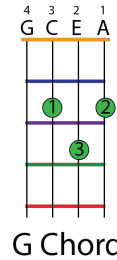


Discussion

What is the purpose of Sequence 2, if the students already practiced through Sequence 1?



Try Everything



Verse 1:

I messed up tonight, C
F
I lost another fight
C G
I still mess up but I'll just start again
C F
I keep falling down, I keep on hitting the ground
C G C
I always get up now to see what's next

Pre-chorus:

C F C G
Birds don't just fly, they fall down and get up
C F C G C
Nobody learns without getting it wrong.

Chorus:

C F
I won't give up, no I won't give in
C G
Till I reach the end and then I'll start again
C F
No I won't leave, I wanna try everything
C G C
I wanna try even though I could fail
C F
I won't give up, no I won't give in
C G
Til I reach the end then I'll start again
C F
No I won't leave, I wanna try everything
C G C
I wanna try even though I could fail

Hook:

Oh, oh, oh, oh, ohh

Try everything (repeat 3.5X)

Verse 2:

C
Look how far you've come,
F
you filled your heart with love
C G
Baby you've done enough, take a deep breath
C F
Don't beat yourself up, don't need to run so fast
C G C
Sometimes we come last, but we did our best

- Chorus -

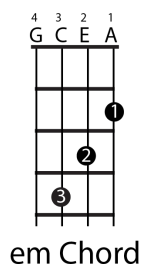
Bridge:

F C Am G
I'll keep on making those new mistakes
F C Am G F
I'll keep on making them every day
Am G C
Those new mistakes

- Hook -

G C
Try everything

Improvisation in do-based pentatonic (G) and la-based pentatonic (E)



Skin and Bones



1. There was an old woman all skin and bones. Ooo... oo... oo... oo...
2. She lived down by the old graveyard.
3. One night she thought she'd take a walk.
4. She walked down by the old graveyard.
5. She saw the bones a-layin' around.
6. She thought she'd sweep the old church house.
7. She went to the closet to get a broom
8. She opened the door and ... boo!

Improvisation (Echo)

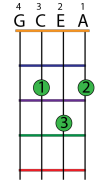
- Present the creature in the closet not as a scary creature but a mysterious creature
- Associated words (let students add vocabulary)
 - Mysterious
 - Mystifying
 - Hazy
 - Dreamy
 - Cryptic
 - Shadowy
- In small groups, create creatures that communicate through the movement
 - Modification (limit body range): Shoulder up, mid-body, or waist-down
- Each creature creates 8 beats of a "welcome"
- Movement should be clear and repetitive

Melody (Transition)

- Students perform the melody using voice, recorder, or barred instruments and ukulele accompaniment (Em chord)
- Use the song for the transition
- Prepare students by having them move towards a specific B destination using an interesting pathway
 - Students can move in partners. One partner copying the other partner's movement and pathway
- At the end of the song students are at their B destination
- Once students understand how to move from point A to point B, one student remains in their spot while the other student moves to a new partner (one who is stationary)
 - Using dot spots may help with organization
- When the student stops at a new partner, the new stationary partner is the creature in the closet. After the student opens the door to the closet, the partner performs their greeting (8 beats) and the other partner performs it back (8 beats)

Instrument players (UPP, Recorders, or barred instruments – set to E la-based pentatonic)

- The 16 beats of instrumental accompaniment (movement improvisation + echo) should reflect the movement of the creatures and is completely improvisational

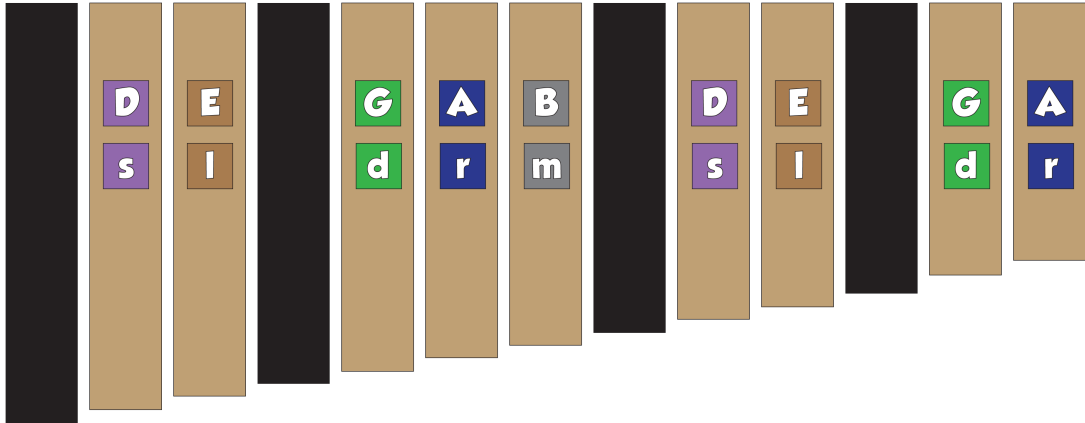


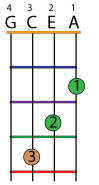
G	A	B
d	r	m

B	A	G
m	r	d

G	E	D
d	l	s

D	E	D
s	l	s





E	G	A
l	d	r

A	G	E
r	d	l

E	D	B
l	s	m

B	D	B
m	s	m

Naupaka

Ahuli'I, Gabrielle (2016), *Naupaka*. Kāne'ohe, HI: Beachhouse Publishing, LLC

ISBN-10: 1-933067-79-9

ISBN 13: 978-1-933067-79-7

Continuing from previous activity:

- Combine groups and play for each other
 - Move to do-based (do = C); la-based (la = A)
- Adjust and adapt adding (1) UPP; (2) ukulele and/or barred instruments (bass accompaniment)
- Reference rhythmic templates and melodic motifs or create melodic line through improvisation

Each group will complete:

- A repeated 8-beat piece (16 beats total) with melody, bass accompaniment, and UPP in your choice of the instrumentations we used in class
- A 16-beat movement piece (can be a repeated 8 beat phrase)

Movement Inspiration Text:

Nanau and Kapaka were both kind, gentle, and loving.
Together, they cared for the flowers and plants around
them and treated land with aloha.

Pele, the fiery woman of the volcano,
heard about their love and grew angry.
Her jealousy burned as brightly as the fires of Kilauea,
and she promised to turn their love into ash.


Nanau and Kapaka learned of Pele's anger and knew they
had no choice but to escape. Tearfully, they separated.
Nanau fled to the mountains and Kapaka fled to the shore.

Before Pele could find them, Laka changed the two into
flowering plants she named Naupaka.
Although this saved them from Pele's wrath, it also
caused them to be apart forever.

The plant's buds form tears of white and black.
But it is said that if the two halves are reunited,
Nanu and Kapaka will be together at last

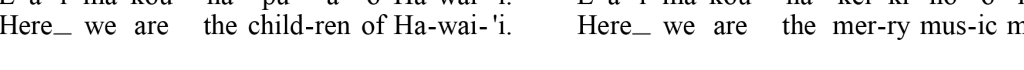
Eai Makou

G D



E-a-i ma-kou na pu - a o Ha-wai-'i. E-a-i ma-kou na kei-ki ho - o - ka - ni.
Here_ we are the child-ren of Ha-wai-'i. Here_ we are the mer-ry mus-ic mak-ers.

G C G D G



E-a-i ma-kou na al - a ka-'i na - ni. 'O - li - e, 'O - li - e, no ma-kou.
Here_ we are the lead-ers of to-mor-row. Come a - long and join in our song.

Eai Makou

Suggested Choreography

	1	2	3	4
m. 1	Hands face down, R over L		Flip hands over to face up, side by side	
m. 2	L hand stays, R arm floats to touchdown			
m. 3	Hands face down, R over L		Flip hands over to face up, side by side	
m. 4	Fingertips to mouth		Both arms float to above head, palms facing back	
m. 5	Hands face down, R over L		flip hands over to face up, side by side	
m. 6	R hand to forehead, palm front, L hand palm up in front		switch	
m. 7	Scoop R		Scoop L	
m. 8	Fingertips to mouth		Arms out to front	

*Permission is granted to use these materials in a classroom setting.
Any use of these materials in a workshop or public setting with adults
and without the clinician's permission is prohibited.*