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THE NEW ZEALAND



UKULELE



TRUST

HANDBOOK

A GUIDE FOR NEW ZEALAND TEACHERS



NZ Ukuleles
1236
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WELCOME

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THE NEW ZEALAND UKULELE TRUST

HANDBOOK

A GUIDE FOR NEW ZEALAND TEACHERS



By
Maria Winder and Mary Cornish
Produced by the
New Zealand Ukulele Trust
A registered charity

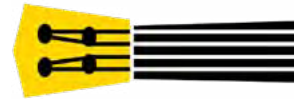
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FORWARDING



Foreword by James Hill

This excellent handbook is all about the ukulele. At the same time, it's not about the ukulele at all. Maria Winder and Mary Cornish have their sights set on something bigger, deeper and more universal: a way to increase student confidence, academic progress, empathy, listening, social skills, and sense of well-being.

Can the humble little ukulele reach such a lofty goal? Yes, without a doubt. It has been doing just that in many Canadian schools for the past half-century and other examples abound. I'm a product of one such program and I can personally vouch for the long-term effects of a thoughtful, well-organized ukulele program taught by passionate, hard-working teachers. The benefits extend far beyond ukulele and into areas of personal, academic and social development.

One of the many things I appreciate about *The New Zealand Ukulele Trust Handbook* is how downright practical it is. The goals are lofty but the strategies are grounded in real-life experience. In that spirit, let me offer a strategy for 'juggling' multiple levels of skill and interest simultaneously (the perennial challenge of the differentiated classroom). Just remember MAM: Mentoring, Arranging and Modelling. 1) Encourage peer-to-peer mentoring and sharing; this can be as simple as a short 'turn and talk' activity during class. 2) Teach arrangements that have multiple parts, each at a different level of skill, all of which sound great together. 3) Raise your own level of playing ability so that you can model skills that will keep your most motivated students engaged.

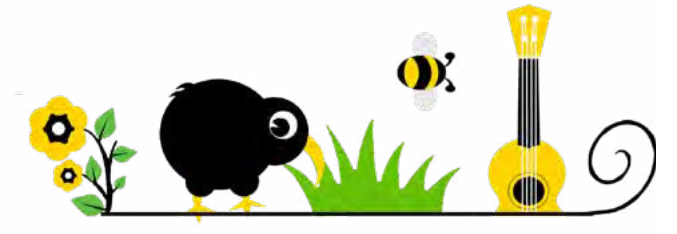
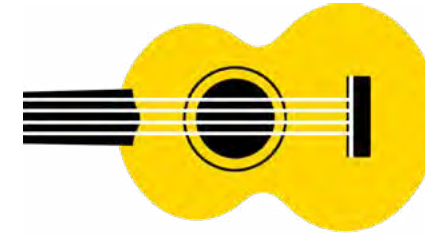
This handbook is a five-star resource full of practical strategies and time-tested teaching tips. But it's also about what lies beyond chord diagrams, strumming patterns and standard notation. After all, life is what happens while you're busy playing ukulele!

James Hill was born in New Zealand and now resides in Canada. He attended the New Zealand Ukulele Festival in 2007 and 2013. A world leader in ukulele music education, he is also an international touring and recording artist. He has his own ukulele teaching accreditation programme, now operating in several countries.

You can find out more about James Hill at:
www.jameshillmusic.com and www.theukuleleway.com



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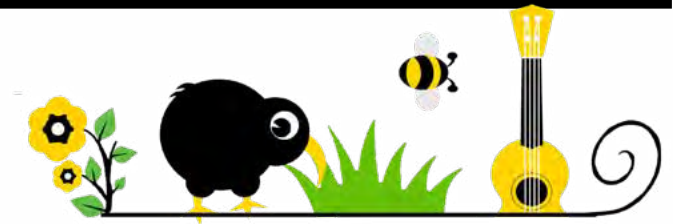
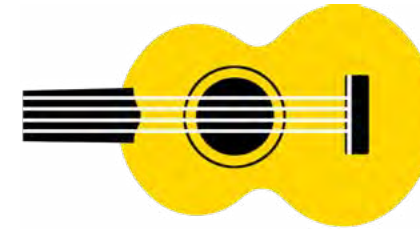
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ABOUT THE AUTHORS



Maria Winder

Maria is the Music Education Director and a founding trustee of the New Zealand Ukulele Trust and leads the *Kiwileles*. She currently teaches primary school music and is the director of The Sound of Music Education, presenting workshops and providing music education resources and advice for teachers. Maria formerly worked for Victoria University in Wellington and subsequently, The University of Auckland as the Music Advisor to Primary Schools. She is an active choral singer, conductor and music festival director.



Mary Cornish

Mary has worked as a singer in opera, music theatre and jazz and taught music at all levels in New Zealand schools. Mary has presented workshops and adjudicated for a number of New Zealand's music organisations such as MENZA, ONZA, Lewis Eady and the New Zealand Choral Federation. She has directed many school and festival choirs and prepared choirs for recordings, competitions and civic events. Mary currently divides her time between working as a music specialist teacher, being Artistic Director of the New Zealand Ukulele Festival and chairing the New Zealand Ukulele Trust.



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OUR STORY



The New Zealand Ukulele Trust

In 2008, riding on the success of the first New Zealand Ukulele Festival held in the grounds of an Auckland school, a small group of music educators formed the New Zealand Ukulele Trust, a charity dedicated to improving access to music for New Zealand children. Responding to successive cuts to the funding of music education in New Zealand state schools, the aim was to support and encourage teachers or members of school communities to get children singing and playing.



The benefits of music education early in life are well researched. There is a growing body of evidence to confirm that learning to sing and play an instrument increases confidence, academic progress, empathy, listening, social skills, sense of wellbeing and neuroplasticity later in life. The Trust believes every child deserves these benefits. Our goal is to sow the seeds for a life long participation in music whilst building stronger communities through music making.

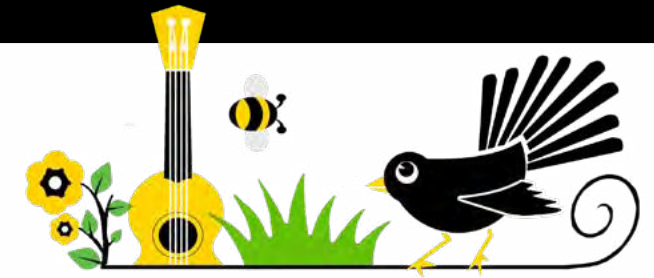
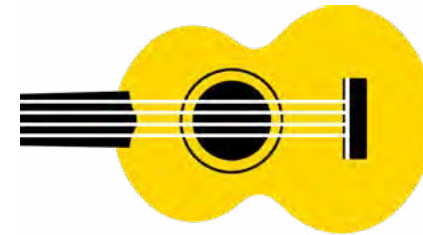


To this end the Trust has committed to running an annual festival that brings together professional and amateur ukulele players from New Zealand and overseas, and features a massed schools ukulele orchestra of epic proportions, the "Kiwileles". The festival brings our diverse communities together to enjoy a free, family focussed, inclusive day of music making. Children's performances are given the same status as those of adults, everyone feels welcome and music and diversity are celebrated.



Thousands of children have now benefited from the Trust's *Ukes in Schools* and other education programmes. In 2013, 3,000 school children were signed up to perform with the *Kiwileles* at the 7th New Zealand Ukulele Festival in Auckland, with a crowd of over 13,000 attending what has become known as the "happiest day on Auckland's event calendar". At the time of writing, an estimated 10,000 children have directly benefited from NZUT's programmes.

OUR STORY



It is rewarding for NZUT to see other initiatives and events rolling out throughout the country. Teachers around New Zealand have been inspired and supported to teach ukulele and organise school-based ukulele festivals in other regions. Ukulele has been highly successful in special education. NZUT's teaching materials have been adapted for use in Special Education New Zealand's ukulele training video to support teachers. None of this would be possible without the monumental commitment of teachers around New Zealand who go above and beyond to ensure all children have access to music education.



As well as staging the festival, one of the biggest events of its kind in the world, The New Zealand Ukulele Trust funds instruments to schools and writes an annual resource, *The Kiwileles Songbook* and CD. Accessibility and inclusion are key goals of the New Zealand Ukulele Trust. Including Māori, Pasifika and other great Kiwi songs in our resources is a priority. We can also give students an insight into the rich cultures of our growing and increasingly diverse population. Music can open up windows to other worlds and allows us to communicate in a language that is universal to all.

The New Zealand Ukulele Trust is a volunteer run charity, registered with the New Zealand Charities Commission. It relies on grants, donations and volunteer time. You can find out more about us on our website or by joining us on Facebook. If you have time, money or expertise that you would like to offer, we would love to hear from you.

You can contact us at:

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 Auckland 1346
 New Zealand
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NZUT Ambassador - Bret McKenzie

"One two three four, grab your uke and play some more!"



WHY TEACH UKULELE?



For thousands of children in New Zealand, ukulele learning is opening up a whole new world of music knowledge and skills:

- Learning to sing and to accompany singing
- Learning to read chord charts and to strum and pick in a variety of styles
- Developing transferable music literacy skills by reading and writing music notation
- Developing understanding about keys, chord progressions and intervals
- Learning to play by ear and to improvise
- Learning about the structure of songs and to write original songs
- Developing performance skills, building confidence and artistic excellence
- Developing the ability to co-operate, negotiate, encourage others and participate in reciprocal music learning

Developing Singing

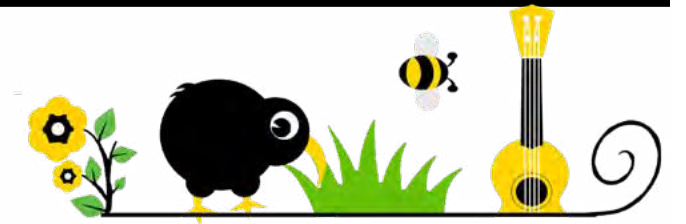
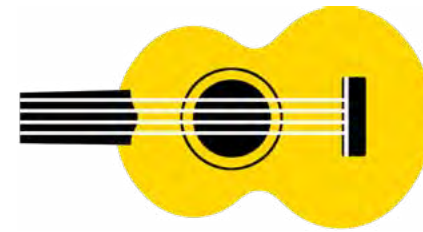
Singing is our birthright and if we don't sing as children, we may not learn to sing or have the confidence to sing as adults. The ukulele is a perfect accompanying instrument for singing and harmonising. Singing is such a natural response when you're playing and it's a great confidence booster for reluctant singers. In our experience, boys in particular will be much more willing to sing, if they are playing an instrument. The ukulele is a very rhythmic instrument and consequently the strumming patterns we teach enable children to feel and express the 'groove' of the music with ease.



Since children are natural born singers, they feel a sense of belonging when they sing the songs of their own heritage. The *Kiwileles Songbooks* have become an important source of New Zealand music for schools and aim to reflect our diversity. Māori and Pasifika songs are essential to the repertoire. Playing and singing Rock, Gospel, Reggae, Roots, Ballads, Folksongs, Country Hoedown, Blues, Calypso, Lullabies, Hip-Hop, Classical and other styles is an excellent way of broadening the musical palette. The *Kiwileles Songbook* also celebrates the music of famous and not so famous Kiwi songwriters, along with emerging young songwriters from schools. NZUT acknowledges the wealth of ukulele expertise in the New Zealand community and is grateful to the many songwriters who have gifted their music.



WHY TEACH UKULELE?



Many songs can be played with very few chords, so beginner ukulele players can quickly develop a large repertoire. Songs accompanied by one chord can sound sophisticated by adding partner songs or singing in a round. Before long your group will be singing in harmony! The ability to match pitch and sing in tune is developed as you sing together and listen to good models of singing around you.

Developing Musicianship

Musicianship and music vocabulary are developed as we make music together. With the ukulele, children are becoming competent, self-motivated and empowered young musicians. It is exciting when we witness children becoming intrinsically motivated to practise their skills and delight in sharing their knowledge with their peers and families. Children can surpass the skills of teachers who are learning alongside them! If you are prepared to embrace the idea that children have expertise to share with you, your relationship with your students will be enriched.

We learn the structure of songs as we make reference to aspects of musical form, such as intro, riff, verse, chorus, bridge, instrumental and outro. By using this vocabulary in rehearsals, children learn to articulate music terminology naturally. Harmony is a sophisticated music concept but children at this level have no trouble coming to terms with the difference between Major, minor, suspended 4th, added 6ths and 7ths and 9ths!

Ensemble skills are developed as the group learns to start and stop together, sit, stand, hold the instruments correctly and present to an audience. NZUT uses sol-fa alongside TAB and conventional melodic notation. Children can read, write and create music when they have the skills to use different forms of notation. Being musically literate provides a solid foundation for further studies in music.

Students may go on to learn other instruments at intermediate or college level but many are now choosing ukulele as their first instrument for secondary school music credits.



WHY TEACH UKULELE?



Performing

Performance opportunities provide a powerful incentive to learn music. Performances are where musical memories are made. Whether it be for the rest of the school, getting together with other schools or at a community event, aiming for excellence and sharing music in a live performance is a formative and invaluable experience for children. It is important that the performance goal is achievable so be realistic when deciding on what it should be. It is far better for to feel a sense of pride and accomplishment playing easier material than not quite nailing something more ambitious!



Communicating, self-managing, thinking, cooperating, negotiating, teaching, mentoring, reflecting and learning how to learn are all important aspects of learning to play in an instrumental group. No matter what their background or ability, all children can experience music through ukulele. Gifted and talented children and those with other special learning needs are equally inspired to learn music in a social context. Group ukulele learning is quite a different experience for children who might be learning other instruments on their own. It may be their only opportunity to experience the joy of group singing and playing.



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GETTING STARTED



Ukulele can be taught at any age. We recommend starting a ukulele group with middle-primary aged children. Younger children will enjoy playing ukulele during music classes too, so having a ukulele group in your school will give them something to look forward to joining, when they get older.

If the school's senior management is behind you, you're half way there. You could get the school community enthused by advertising your ukulele group to parents, teachers and other caregivers. There may be other expertise in the community that you can draw on.

What if I'm a beginner too?

Fantastic! You can model life-long learning and up-skill yourself as you go on your ukulele journey with your students! You don't have to be the world's best singer or ukulele player to teach ukulele. You are facilitating music, rather than performing in front of your children. Keep this in mind and take the pressure off yourself. Learn two or three basic chords and try them out with a few easy two or three-chord songs that you feel comfortable singing. Try to get fluent with the chord changes by singing and playing a little every day. You might find it helpful to join a local community ukulele group or to meet with other teachers for a confidence-building strum. Invite your staff to be part of your journey and learn with you. You may have parents and other whanau who would love to get ukulele going in your school.

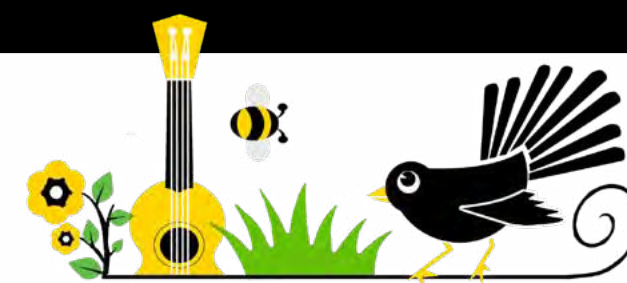
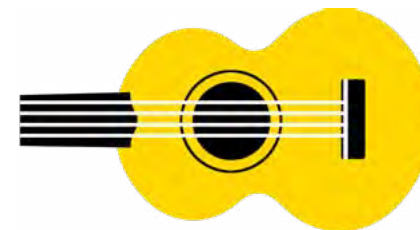
It is important for children to play quality instruments from the start, so buy the best instruments you can afford. Some cheaper ukuleles may not be tune-able and are more like toys. Music retailers in most regions should be able to offer wise advice. Soprano size is the most commonly used ukulele in schools.



Adding some concert or tenor size ukuleles to your ensemble will add some warmer tones. Soprano, concert and tenor size all have the same G-C-E-A tuning. One or two Pasifika-style ukuleles will add a more authentic, island sound. The middle C and E strings are tuned one octave higher on Pasifika ukuleles. Baritone ukulele tuning is the same as the top 4 strings on a guitar D-G-B-E. Bass ukulele tuning is the same as the bottom 4 strings or bass guitar E-A-D-G. You could make your group into a band by adding bass and rhythm and you'll feel like rock stars the moment you start strumming.



GETTING STARTED

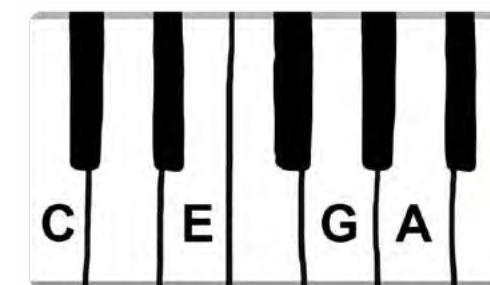


Tune-up

As with any instrument, tuning is really important. Start your ukulele session with tuned ukuleles. You'll have a better time playing and singing.

The strings on the ukulele are tuned to the notes G, C, E, A.

- **G** – 4th string – closest to your face
- **C** – 3rd string
- **E** – 2nd string
- **A** – 1st string – closest to your legs



This is called "re-entrant tuning" which means the strings don't run from lowest to highest as they do on a guitar. The lowest string on the soprano ukulele is the C string - the third string (middle C on the piano). This is what gives the ukulele its distinctive sound.

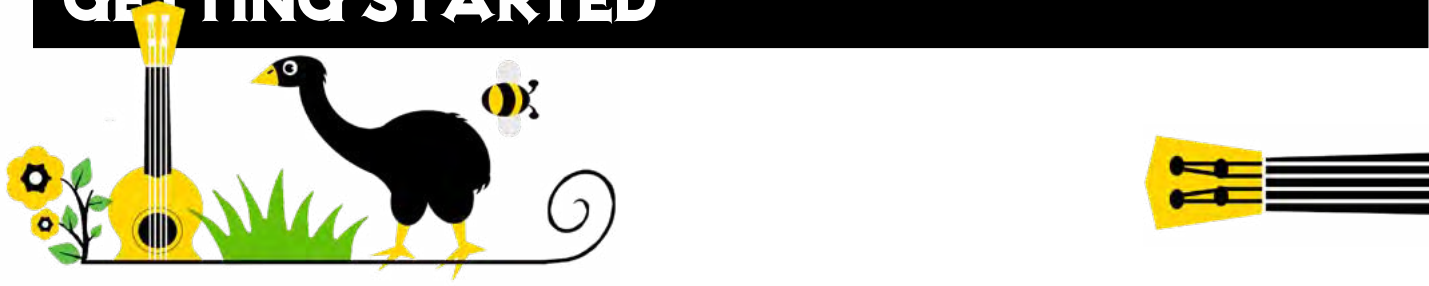
Before you start tuning, you'll need to reference the correct pitch for the strings. The most reliable source for tuning is an electronic tuner that clips on to the head of the instrument. Most electronic tuners have a light that glows the note letter red when the string is out of tune and green when the string is in tune. These are inexpensive and an essential piece of equipment for ukulele teachers. There are also plenty of websites and apps to help you tune ukuleles accurately. You could also use a pitch pipe, or find the notes on a keyboard or other tuned instrument first, if you are tuning by ear.

Encourage students to identify if a string is flat or sharp while they listen to the ukuleles being tuned. By listening regularly to instruments being tuned correctly over a period of one or two years, many children develop the ability to hear the correct tuning in their heads and turn the tuner pegs accurately to tune their own instruments.

Any group instrument instruction requires good organisation and routines. If you take some time to establish these straightaway, you will have much more enjoyable and productive sessions with your group.



GETTING STARTED



Classroom Set Up

It's simple to manage giving out instruments when they are easily accessible. A display of ukuleles in your classroom will look inviting too. You don't need to spend ages tuning ukuleles before every lesson. Good quality ukuleles will hold their tuning reasonably well after being "played in" and you will be able to check the tuning fairly quickly. Tuning them as they are given out allows children to hear you checking the instruments. Students enjoy helping, so appoint two or three assistants to help give them out after tuning has been checked.

Seating Arrangements

Sitting in a circle will help you to see all the children easily, so you and others can identify when someone needs help. It's easy to see who is holding instruments right handed or left handed when most of the ukulele heads are pointing in the same direction!

You could set up your group like an orchestra with a few students sharing each music stand. Even if students are sitting on the floor, encourage them to sit in small groups, so they can help each other.

Left Handers

Some left-hand dominant children are happy to use a conventionally strung ukulele but some will struggle. Some teachers insist all children play right-handed but you will know what is best for your own students.

Tips for left-handed playing:

- your local music shop should be happy to restring ukuleles for your left-handed players
- tune from the bottom up with strings in the reverse order i.e. A E C G,
- use upside-down chord fingering on a right-handed ukulele and use coloured stickers to show finger placement
- identify your left-handed ukuleles with an L on the head
- keep them in a separate storage area
- keep all left-handed ukuleles in one colour
- seat left-handed players together



Some common arguments for encouraging right-handed playing:

- we play the ukulele with both hands
- left-handers get to change chords with their dominant hand if they play right-handed
- orchestral musicians such as violin and flute players can play their instruments right handed and so can ukulele players
- children learning to play ukulele in a group may find it easier to play the same way as everybody else



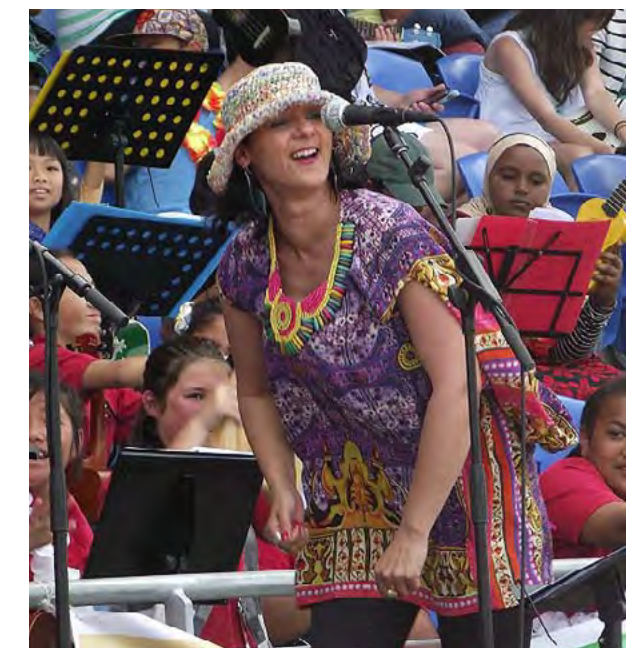
GETTING STARTED



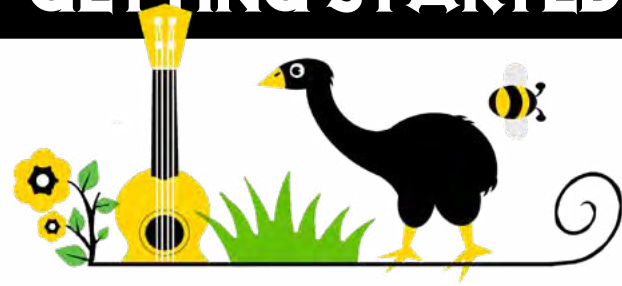
Selecting Music

Care should be taken to select and arrange music in suitable keys for children to sing and to develop their singing voices. Often pop songs in their original keys are too low and can sound out of tune, or even shouted, if children can't pitch the melody.

Whilst C is an easy key for the children to play, it's not always ideal for children's singing. It is important to promote healthy singing habits and vocal development. The keys of D, F and G are the most suitable for young children. Some songs may seem a little high for adults but it is very important for children to use and develop their natural treble singing voices.



GETTING STARTED



Ukulele Teaching Routines

Having a regular routine for ukulele sessions will help your group to feel more settled. Clear signals for grabbing the group's attention and showing everyone is ready to play will help build a sense of teamwork.

Here are some of our tried and true routines:

- display or store ukuleles where they are easily accessible
- have ukuleles tuned and ready to go
- appoint ukulele monitors to help distribute ukuleles to the group
- make some "Super Tuner" badges for expert helpers within your group
- children sit in a circle or in small groups when they arrive
- use laminated chord charts (A4 size) for group or practice activities
- make some "Ukulele Player of the Day" certificates
- have a couple of special cushions for positive reinforcement e.g. for acknowledging children who are sitting with good posture and holding their ukulele at 45 degrees
- stick small paper plates to giant ice block sticks and write chords on them. Ask students to come up the front and hold up the correct chord plate at the right time during the song
- incentive charts for / practice / attendance / progress
- mastering a song - set goals and reward each of these steps:

sing and play the chorus
sing and play the verse
sing and play the whole song at speed
sing and play the whole song at speed
with intro / riffs / outro



READY TO PLAY



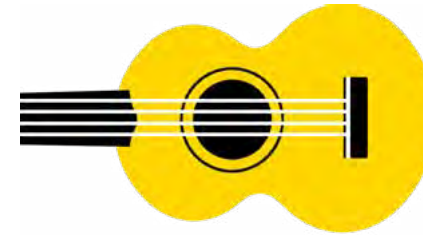
REST POSITION



UKE SALUTE



GETTING STARTED



- make A3 size cardboard ukuleles for silent practice, or for using if you don't have enough instruments for everyone
- Create chord groups in a circle as children learn to change from one chord to another. Turn to each group to indicate the when to play the chord. This enables them to start playing and singing an entire song straight away and is particularly effective in the beginning stages with 2 and 3 chord songs
- stand to play an allocated chord in a song
- decide on some short-term and long-term performance goals e.g. playing for next week's assembly, or teaching the New Entrant class a song, performing at a public event
- keep reminding children that the aim is to sing everything and play what they can
- finish each lesson on a positive note with an established routine

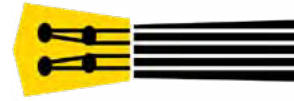
Some examples:

- allowing enough time for a song request
- have song titles written on ice-block sticks or cards and put them in a "lucky dip" bucket
- sing the end of *Ukulele Boogie* and have the students play the last two chords (G7 – C) while singing "the end" or "good-bye" or "thank you"

You will no doubt come up with ideas of your own. Keeping it fun, achievable and inclusive is the key. Stay positive and try to convey the message that no one will be left behind. Persevere with good humour and what may seem hard today will become second nature over time. Prepare to be surprised at how quickly you and your students' skills progress. Success breeds success!



DEVELOPING UKULELE SKILLS



Strum or Pluck First?

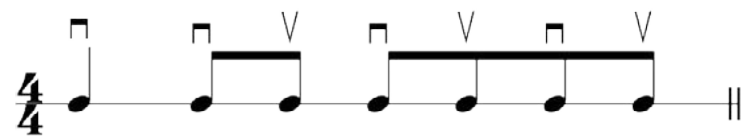
There is no right answer. You could do both, right from the first lesson. The ukulele is a melodic and rhythmic instrument, which is why it is so ideal for teaching music! However, getting some strumming underway in the first session will get everyone playing and singing together and feeling like an ensemble – even if it is just on the open strings. The New Zealand Ukulele Trust’s goal is to develop singing and playing, so we have favoured getting underway with strumming first. James Hill’s excellent *Ukulele in the Classroom* series takes a different approach with strumming and chords introduced after plucking and music reading has been established.



Progression of skills for strumming

- Strum with your thumb down / down / down / down. Keep your wrist floppy and relaxed as you strum. Children will be trying hard and their wrists tense up quickly, so fun exercises to shake out wrists and wriggle fingers will help.
- Practise keeping in time with each other. Learning to feel the beat and follow the leader will require practice.
- Start with a slow beat and sing a one-chord song e.g. Row Row Your Boat and strum down / down / down / down.
- Imagine your strumming hand is a big paintbrush. Use a down / up painting motion on your arm to practise rhythmic patterns. Paint down with your fingers and up with your thumb.
- Clap or pat the rhythm to get a feel for the up and down strokes.

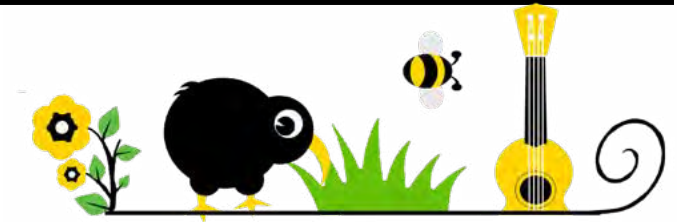
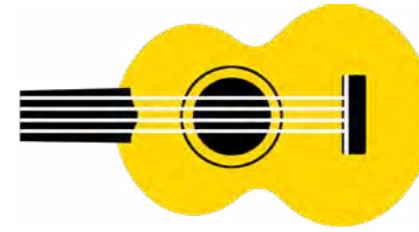
Learn a new rhythm



- Clap, emphasising a strong down beat.
- Hold your non-strumming hand horizontally at chest height.
- Use your strumming hand to pat your knee for the down stroke and pat the under-side of your other hand for the up stroke.
- Use French time names as you clap or tap: taa ti-ti ti-ti ti-ti.
- Transfer to the ukulele and say “down / down up / down up / down up as you strum.
- Strum again and say the time names: taa ti-ti ti-ti ti-ti.



DEVELOPING UKULELE SKILLS



There are an infinite number of ways to strum. In the beginning stages, don't be too pedantic about insisting everybody strums the same way. Keeping in time with the beat and changing chords together are simple enough goals for a beginning ukulele group. There are many strumming tutorials online to help you develop more advanced strumming.

The feel, or groove of a ukulele song is determined by the strum. This is often what captivates the children and gives them a real sense of making music. Offer a variety of musical genres so that your students experience different strumming patterns over time. Try some reggae, calypso, rock, perhaps a lullaby, a hoedown and some blues! There are examples of strumming patterns in the *Appendix*. Strumming Pasifika-style is flexible and relaxed. Typically, a variety of rhythmic patterns overlap and are held together by a strong beat.

Progression of skills for playing chords

Let's call the non-strumming hand the chord hand, or the chord fingers. The chord hand thumb will rest gently against the back of the fret board. If children grip too firmly, this can generate too much tension in the hand and they may not develop the flexibility to move their hand up and down the fret board. Remind them to wiggle and relax their thumbs from time to time.

The easiest chords of all are Am7 and C6 because they use open strings. No chord fingers needed! The Z chord is also easy to play. Dampen the pitch by holding your chord fingers loosely over all 4 strings. This creates an un-pitched rhythmic sound when you strum. It's very useful when you're singing a song and you don't know how to play all the chords!

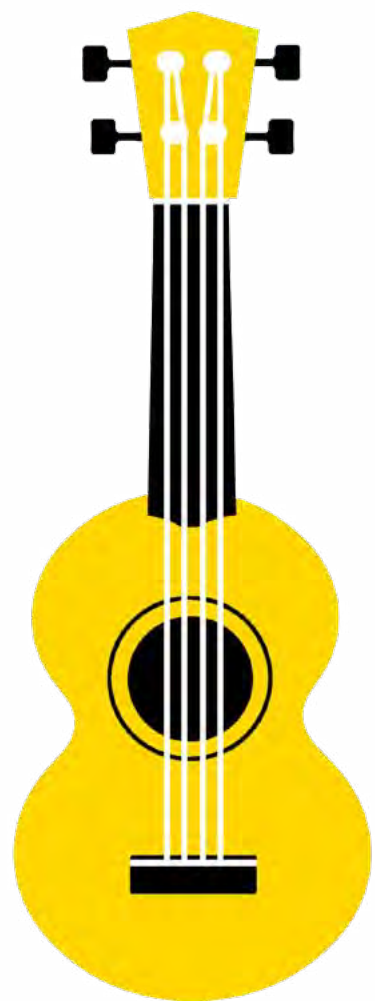
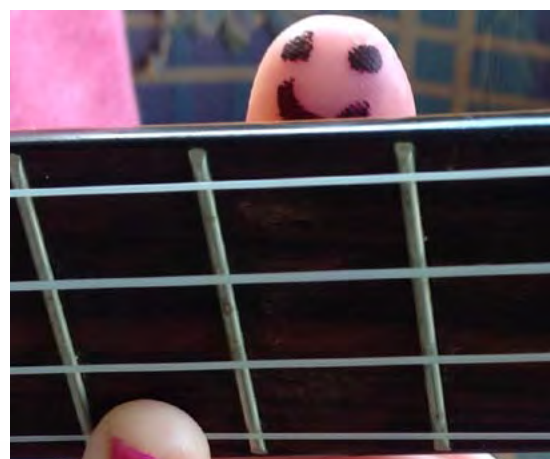


DEVELOPING UKULELE SKILLS

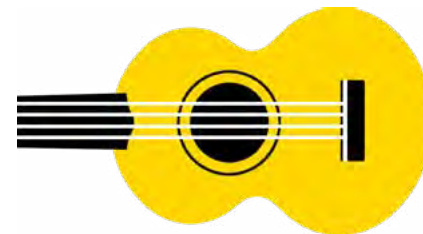


Fine motor skills are developed as children learn to use their fingers to form chord shapes on the fret board. Some children need reinforcement to identify which finger is which and to identify frets and strings. Here are some starter activities that will help:

- **Number your fingers 1 2 3 4 and thumb**
1 = index finger / pointer
2 = middle finger / tall
3 = ring finger
4 = little finger / pinky
- **Finger roll call:** Count and show 1 2 3 4 and thumbs up – thumbs down! Younger children may need help to remember which finger is which. You could write numbers 1 2 3 4 on their fingernails. Thumbs won't need a number. You could always put a smiley face on the fleshy part of the thumb and remind the children that the smiley thumb hides behind the fret board.
- **Quick draw fingers:** Put your hands behind your back. Play a game (a bit like Paper Scissors Rock), asking children to show you various combinations of fingers and thumb e.g. "Show me left hand -1 and thumb". "Show me left and right hands – 4 and thumb". Count the frets on the fret board by deliberately touching each one.
- **Frantic frets:** Start with your chord hand on your head and your strumming hand holding your ukulele. Students touch each fret as the fret number is called.
- **Name that string.** Make this a habit at the start of each session. Pluck and sing the strings in time together, using the note letter names "G-C-E-A", or "My Dog Has Fleas", or "so- do-mi-la". Insist that the children play in time with each other and encourage them to let the sound ring out. "Did we all play together?" "Did we all play the same notes?" "Did we create a beautiful ringing tone?"
- **Get to know the string names** by creating phrases with the note letter names e.g. "Giraffes Can Eat Apples" or "Great" Choirs Entertain Amelia". The children often come up with good ones themselves.



DEVELOPING UKULELE SKILLS



Playing Basic Chords

The coloured sticker system

The coloured sticker system has been used in some schools for over forty years. It is an invaluable tool for beginner players. Chords can be assigned a colour and tiny corresponding coloured stickers can be stuck on the fret board to indicate finger placement, for example, one red sticker on the third fret, on the A string indicates a C chord. The picture shows some well-worn stickers for the F chord!

Songs that use one or two simple chords will guarantee a successful first experience. After one or two lessons students will feel a great sense of achievement if they have learnt how to play a song – no matter how simple it is.

Using the basic C chord

There are a number of songs that can be accompanied by one chord: *Row Row Row Your Boat*, *Are You Sleeping?* (Frere Jacques); *Three Blind Mice*; *Lil Liza Jane*; and many other simple rounds. Although some of these aren't strictly one-chord songs, the C chord provides an acceptable accompaniment. Rounds also help children to develop their inner hearing, their awareness of the beat and the ability to hold a part while singing.

Using the basic A minor chord

We Will Rock You by Queen is accompanied by one minor chord and the children will feel like rock stars as they sing and strum. Extend beginner strummers by learning a more complex rhythm.

ti-ti ti-tika ti-ti taa,
or down down down down-up down down down



There are also rounds that can be accompanied by one minor chord, for example *Hey Ho Nobody Home*, or *Ah Poor Bird*, or *Old Abram Brown*. However, the latter two rounds in Am would require the starting note "A", which is quite low for children to sing. For vocal development, you would be better to sing these two rounds in either Dm or Em.

Get ready to change chords

The children will need to understand:

- a) songs may have more than one chord
- b) only some chords will sound right with a particular song
- c) chords are not always played in the same order
- d) everyone changes chord at the same time when we play a song together
- e) chord changes can be indicated above a word or part of a word on a song sheet



These learning steps may seem obvious but some children need this degree of scaffolding when they are learning to change chord.

DEVELOPING UKULELE SKILLS



Activities for Beginners

Try this as a non-strumming warm-up to develop awareness of changes:

- Put the ukuleles down.
- The leader plays and sings a well-known song and the class responds with body percussion. (For example, to learn the chord changes for *Siva Siva* pat the beat on your legs when you see and hear F and pat the beat on your head for C7).

If the children have difficulty changing chords from F to C7:

- Divide the class into two groups.
- One group plays F and the other plays C7. They can keep their fingers in the same chord position for the whole song and only play when their chord is indicated. You could use an F chord and a C7 chord flash card and hold the cards up for each chord change. Alternatively, just conduct or turn to each group when it's their turn to play. Try the same activity for a three or four chord song.

Play a repeated sequence of chords

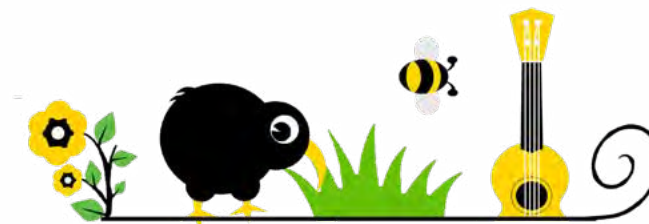
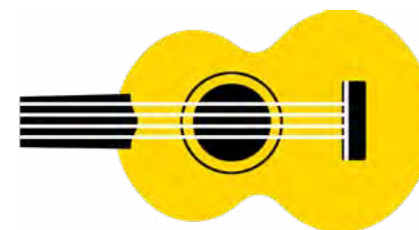
It's amazing how many songs use the same chord sequence. Learning three or four chord sequences is a gateway to accompanying hundreds of songs and will enable children to sing and accompany songs for the rest of their lives. *Hound Dog*, *Rockin' Robin*, *Blue Suede Shoes*, *Wipeout*, *Rock Around the Clock*, *Rock n Roll is Here to Stay*. These songs use the same 12 bar blues pattern and have been very popular with the *Kiwileles*!

The arrangement of *Ukulele Boogie* in 12 bar blues is one of the most popular songs in the *Kiwileles* set and has opportunities for emerging virtuoso soloists to show off their skills. We encourage the *Kiwileles* to practise the blues melody, which is built on the blues scale in the key of C. It is wonderful to witness their sense of mastery when they become fluent and can play it at speed – some can even play it behind their backs!

C Am F G is a sequence of chords that is commonly used in pop songs, so it is a very useful sequence to teach. You'll find it in songs like *Blue Moon*, *Do Ya Wanna Dance*, *Utaina*, *Octopus' Garden*, *I'm Yours* and *Love Love Love* – all *Kiwileles* favourites. There is more information on chord sequences in the chapter on songwriting later in this book.



DEVELOPING UKULELE SKILLS



Get Plucking

Try these exercises to establish a good plucking technique right from the start. Here's a possible learning sequence:

- pluck the open strings as "G-C-E-A", "*My Dog Has Fleas*"
- pluck combinations of open strings
- pluck an ostinato (a repeated pattern of sounds) on open strings while you sing a one-chord song e.g. pluck open strings G-C-G-C-G-C-G-C
- pluck a simple melody with 2 or 3 notes on one string e.g. *Hot Cross Buns*

Which fingers to use for plucking

The beauty of the ukulele is that only has four strings! Many people pluck all the strings with their thumb. This can be easier for beginners but will result in a heavy and uneven plucking sound. Encourage the children to use alternate fingers or the index finger and thumb for a lighter, more even sound. It's good to establish the habit of walking fingers from the start. This will develop the agility needed for playing faster melodies. Demonstrate walking fingers by walking your fingers up your arm or along the neck of the ukulele.

Learning a riff or melody

A riff is a catchy melodic segment, often used in pop and jazz music. The melody is the tune of the song. The echo method is a well-tested and successful teaching strategy in music education and ideal for teaching riffs and melodies. You sing, or play and the children sing and play, echoing what they hear and see you doing. If you demonstrate plucking with your thumb, they are likely to copy you, so it is worthwhile taking the time to model the correct technique. Demonstrate plucking with your index and middle finger and the children are more likely to do the same. Here are some suggestions for using the sing - echo – play strategy:

- sing and pluck "*My Dog Has Fleas*"
- sing the melody and pluck the notes "G C E A"
- sing the introduction to a song e.g. *Pokarekare Ana*
- sing a melodic fragment e.g. the ending of *Ukulele Boogie*



DEVELOPING UKULELE SKILLS



Arpeggios

In an arpeggio, notes of a chord are played in sequence, one after the other. On the ukulele, an arpeggio pattern is played on either three or four strings, one at a time. Try plucking each string separately as you play the C chord. The C note is repeated on string three and string one. Playing “finger style” arpeggios develops fine-motor coordination and provides a pleasant accompaniment for many songs. Have a look at *Wiegenlied*, *Hine e Hine* and *Pokarekare Ana* for examples. Arpeggios provide an appropriately gentle accompaniment for these songs. Aim to let the sound ring as you pluck. Arpeggios played well on ukulele can sound exquisite.

Arpeggio fingers

Practise using the thumb and different fingers for each string:

- G string – thumb
- C string – index finger
- E string – middle finger
- A string – ring finger

Try playing different combinations of three or four strings to create other arpeggio patterns. By doing this you are re-ordering the notes in the chord. We expand on this later in *Unpacking Melody and Harmony*.

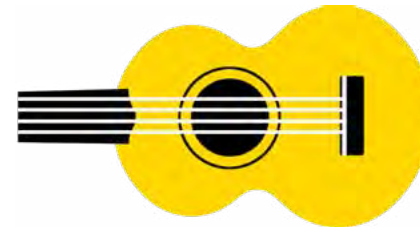
Cracking the Code - Reading Ukulele TAB

Each of the horizontal lines in the TAB represents one of the strings on the ukulele. Hold your ukulele with the strings facing you.

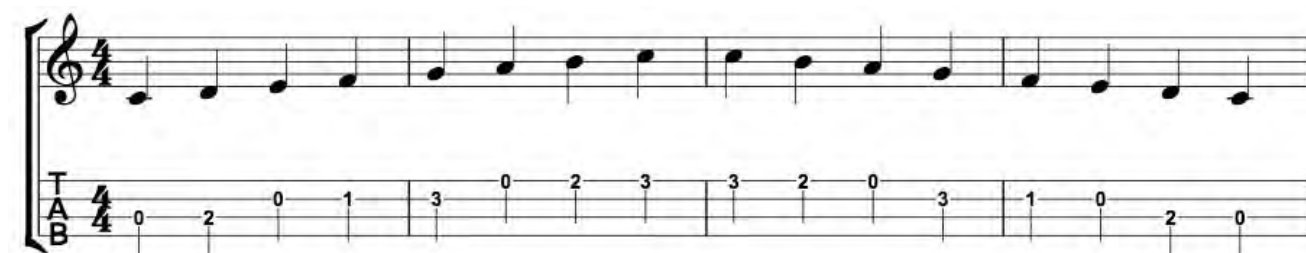
- 1st string - the top line of the TAB is the A string. (This takes a little getting used to because it seems like it's upside down).
- 2nd string - the 2nd line is the E string
- 3rd string - the 3rd line is the C string
- 4th string - the bottom line is the high G string. (This is the one that's closest to your face when you are playing).



DEVELOPING UKULELE SKILLS



The numbers that appear in the TAB indicate which string to play and which fret to put your finger on e.g. 0 indicates to play the open string; 1 indicates to put your finger on the first fret; 2 indicates to put your finger on the second fret etc.



When notes appear one after the other, horizontally in the TAB, you play them in sequence. The above TAB shows a C Major scale. Try some of the simple pentatonic exercises in the *Appendix* to get used to reading TAB.



HOW TO MAKE AND READ CHORDS



How To Make And Read Chords

It is really useful to spend some time understanding how chords are made, as well as memorising the chord shapes. Having a basic understanding of this will accelerate your playing and you will be better equipped to advance your students' knowledge of how music works.

Lets look at C – our favourite chord!

The notes in the chord are C, E and G:

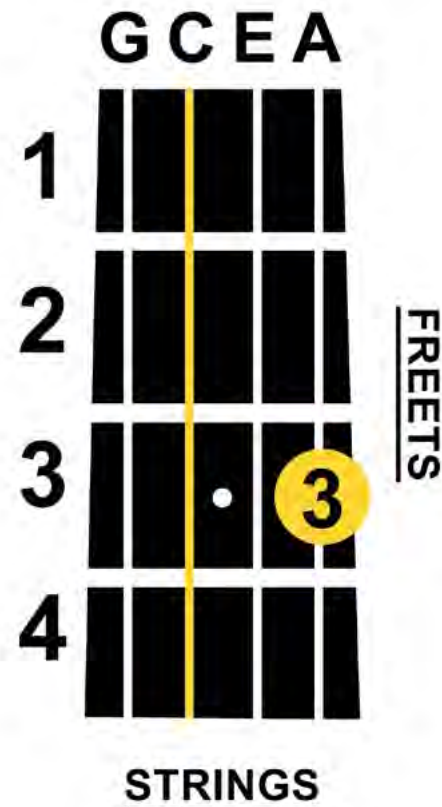


As G, C and E are open strings on the ukulele you don't have to put any fingers on them to make the C chord! The note A does not belong to the C chord, it is necessary to make a new note on the A string. By placing a finger (finger 3) on the A string you make the note C which fits the chord.

Chords need a minimum of three notes and as there are four strings on the ukulele, one string will be either playing a doubled note, or an "added" note that gives the chord another 'flavour', for example a 6th, 7th or 9th.

In this book and for most of our *Kiwileles* songs, we refer to the easiest way to play the chords using the first four frets. Advanced ukulele players like to play the chords up and down the fret board in "positions". This gives the chords a different "voicing", which means the notes are the same, but the relationships between them are different, giving them an altered sound.

A useful analogy for describing how chords work with younger children is to talk about Lego blocks. Certain notes fit together to build the chord you need, and others don't fit. The C major chord has to have C, E and G in it to sound like a C chord. The G major chord has to have G, B and D in it and an F chord has to have F, A and C and so on. The interval of a major third (doh-mi) is on the bottom of the chord and the interval of a minor third (mi-soh) is on the top.

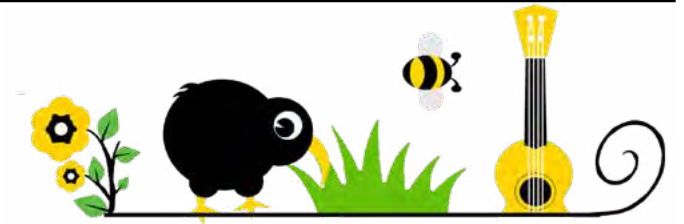
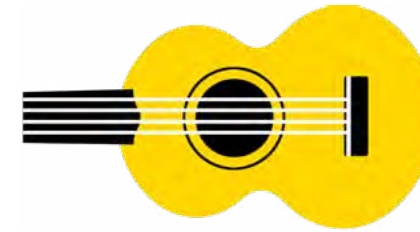


Easy C

The open C string is the lowest note of the chord and the C being created on the A string is an octave higher



HOW TO MAKE AND READ CHORDS

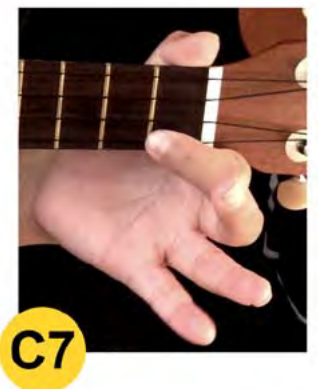


Here is what the basic first position chords look like in the key of C:



Notice the student modelling the G chord has a thumb over the head of the ukulele. This is to be discouraged, as it will lead to tension and difficulty changing chords.

Here is C 7 - a useful transition chord when you are playing Blues or Rock and Roll songs. Like C it requires just one finger. The open strings sounding are G, C and E and the fourth note is Bb (first finger, first fret on the A string). This gives it the required 7th note. If you wanted to make a C major 7th chord, you would shift this finger along one fret to make a B. G, C and E (open strings) + B = CMaj7



The G 7 chord uses only one open string, G, and needs a finger on the C string second fret to make the required D and on the second fret of the A string to make the required B. The additional note of F is created by the first finger on the first fret of the E string. It is an easier chord shape to play than the G chord so is usually taught before G and can often be substituted when a song calls for a the G chord. We tell the children that G is just a "flip" of G7. This is helpful for the visual learners in your group.

Minor chords are chords that are made up of a minor third and a major third. This is what gives them a 'sad' sound. The major chord has a major third first, with a minor third on top, making it sound happy. In both major and minor chords, the interval between the first note (the root note) and th top note is called a perfect fifth.

The easiest minor ukulele chord to play is A minor as it requires one finger on the G string on the second fret. The finger on the G string makes an A, and the rest of the notes needed are open strings: C E and A.



We have included a comprehensive chord chart in the Appendix and there are many excellent websites and online tutorials that you and your students can access.



HOW TO MAKE AND READ CHORDS

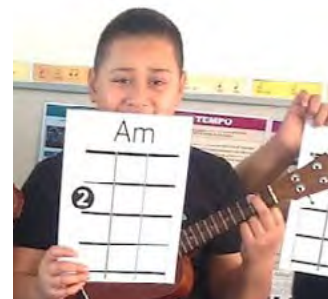
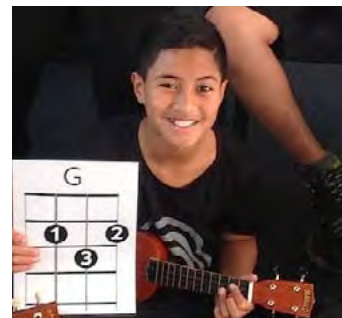


The Moveable Major Chord

In this version of C, one more fret (fret 5) is needed. Notice no open strings have been used. The lowest note of the chord is now the E on the C string, making the root note no longer the lowest note. The correct term for this version of the chord is 1st inversion. It sounds a little different, as the intervals between the notes in the chord have changed. Finger one presses down on the A and E strings to form a bar.

Advanced ukulele players like playing chords that don't have open strings in them, like the one above, because they can be moved up and down the fret board quickly to make new chords. If you keep your fingers in the shape above and slide them up one fret, you will make a chord that is a semitone higher, the chord of C# Major. Move it up one more fret and you have D Major - and so on.

Moveable chords really are magic and it is worth learning the moveable major and minor chord shapes once you have mastered a few basic chords in first position (the first four frets). More advanced students will enjoy the challenge of learning moveable chord shapes. Having some students play the chords in positions helps to add texture to the sound of your ukulele ensemble.



Laminated A 4 size individual chords are a handy resource to have for your ukulele sessions. These excellent chord diagrams were made by Mike Dickenson and include finger numbers. You can download them from his website: www.kiwiukulele.co.nz.

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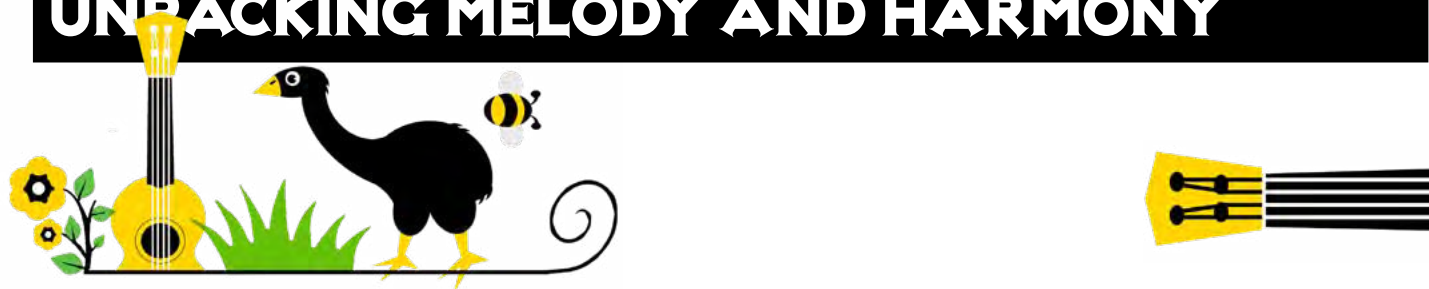
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UNPACKING MELODY AND HARMONY



Children will quickly become familiar with concepts like “pre-chorus”, “bridge” or “riff” as they appear in the songs they are learning. The terminology of songs will become part of their vocabulary effortlessly, if they are referred to as a matter of course. In the Kiwileles Songbook we make a point of including the correct musical terminology to develop musical literacy. Not all songs will have an introduction, verse, chorus, pre-chorus, bridge, outro, coda, riff and key change but they will all have a melody so that is a good place to start.

Magic of the Pentatonic Melody

The melodies of many nursery rhymes, playground songs and many of the world’s folk songs are constructed using a repetitive melodic idea built around a limited range of notes on a scale. There are many different scales in music, but there is one that is almost universal – the pentatonic scale.

The five notes of the pentatonic major scale are the notes of a major scale with the fourth and seventh notes missing.

Scale degree	1	2	3	4	5	6	7	8
Scale C major	C	D	E	F	G	A	B	C
Scale C pentatonic	C	D	E		G	A		C
Sol Fa	d	r	m		s	l		d'

A melody based on the pentatonic scale is easy to sing, play and can be accompanied by one or two chords. Being able to play the pentatonic scale with fluency on the ukulele will enable the students to start improvising. It will also really help them when they come to write their own songs, as they will be able to experiment with different combinations of pentatonic notes until they come up with a melody that they find satisfying. The Appendix includes exercises for learning the pentatonic scale.

Harmony – the basics

Harmony is a fascinating study and if you want to know more, there are many great online tutorials. The following basics will give you an understanding of what you need to know to make sense of the chords referred to in this book.

The Three Amigos

The three most commonly used chords in songs are built on the first, fourth and fifth notes of the scale (see the box above). Roman numerals are used to indicate the degree of the scale the chords are built on. Once you have mastered chords I, IV, V and can play them in a few keys, you are well and truly underway as there are literally thousands of songs that use these three chords in various combinations. Older children can learn the three basic chords in the easy key of C Major in one lesson.



UNPACKING MELODY AND HARMONY



Here are the primary chords in three easy ukulele keys in the right vocal range for children’s voices:

	I	IV	V
Key of C	C	F	G
Key of F	F	Bb	C
Key of G	G	C	D

You will notice that in the Key of C, the chord C is called chord I, in F it is called chord V and in G it is called chord IV. It is the same chord, but in different keys it plays a different role. C on the ukulele really is a super chord, and you can play it with just one finger!

The foundation of a chord is the triad – three notes stacked on top of each other. Triads can sound happy (major) or sad (minor). The notes needed to make a major triad on C, the first or tonic note of the C scale C chord are C, E and G.

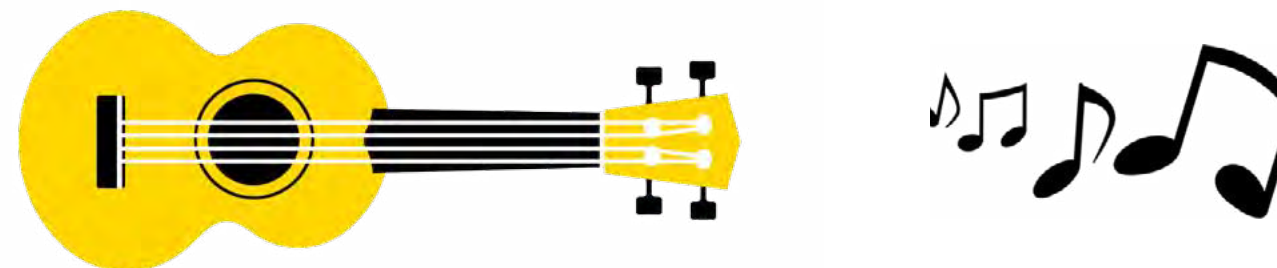
More About Chords

If we add another note to a basic triad it gives the chord a different “flavour” – like adding in some spice. Strumming the open strings makes a C chord with an added A note. This is a legitimate chord called a C6, because the “add on” note is the 6th note of the C scale. Chords with an added 6th are often heard in Pasifika music and give songs an authentic flavour.

By adding the seventh note of the scale to chord V we get the commonly used V7 or dominant 7th chord. The V7 chord sounds like it is about to drop off a cliff or go somewhere. It doesn’t sound finished and leads to another chord - most frequently the return to the tonic chord (chord 1) at the end of a phrase.

Here is a common three chord sequence using V7

	I	IV	V7	I
Key of C	C	F	G7	C



UNPACKING MELODY AND HARMONY



The Beauty of the Blues

Jazz and popular music evolved from the blues. Many popular songs past and present follow the 12 bar Blues pattern. In its simplest form, chords I, IV, and V are used in a set sequence over 12 bars. These chords provide a harmonic structure for a melody that has been constructed from another type of commonly used scale - the Blues scale.

	1	2	3	4	5	6	7
Blues scale in C	C	E _b	F	G _b	G	B _b	C

The notes that have been lowered a semi tone - or half step, give that “bluesy” sound. Being familiar with the blues scale and chord sequence is another great way to prepare students for song writing.

A standard chord sequence for 12 Bar Blues in the key of C would be:

C	C	C	C7
F	F	C	C
G	F	C	G7

The Fab Four

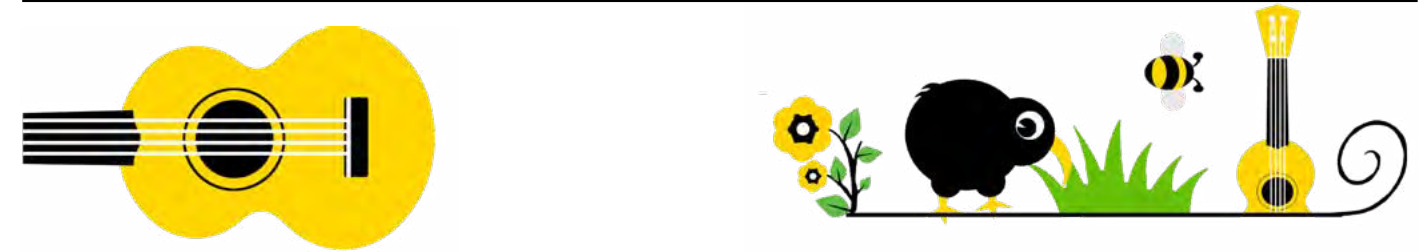
Literally hundreds of contemporary songs use the predictable chord sequence of I, vi, IV, V. This pattern of chords is very easy on the ear and songwriters never seem to tire of it. Turn on the radio and you will start to recognise this pattern being used in many hit songs.

In the key of C, chord I is built on C - the first (tonic) note of the scale, chord vi is built on A, the sixth (submediant) note of the scale (and is the minor chord in the sequence), chord IV is built on F the fourth or subdominant note of the scale and chord V is built on G, the fifth or dominant note of the scale. You will notice that a minor chord is indicated by lower case roman numerals.

Students enjoy mastering the Fab Four chord progression and once they have learnt it in the easy key of C, they can transfer the sequence to other keys. This is called transposition. They will be able to play hundreds of the songs they know and will have some useful harmonic language to use in their own song writing.

	I	vi	IV	V (or V7)
Key of C	C	A minor	F	G
Key of F	F	D minor	B _b	C
Key of G	G	E minor	C	D
Key of D	D	B minor	G	A

UNPACKING MELODY AND HARMONY



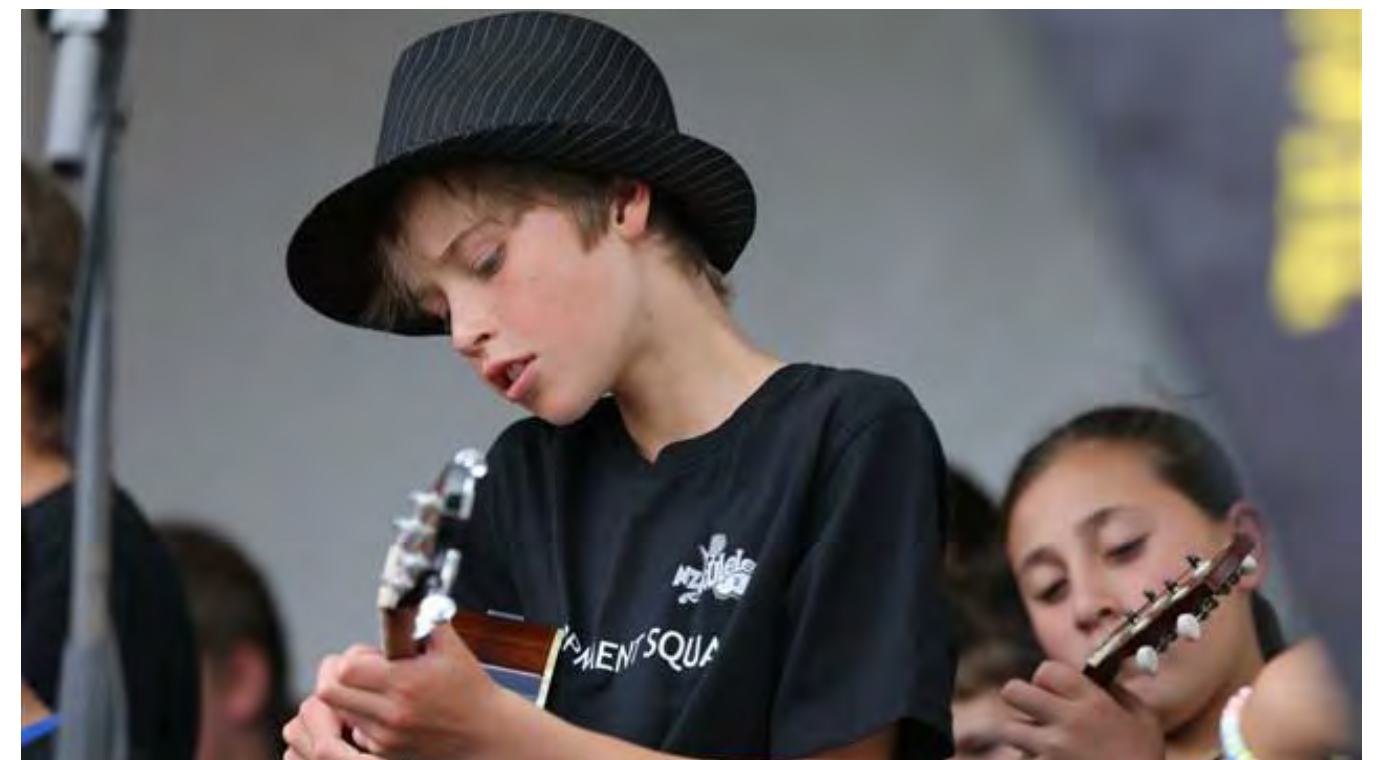
The Fab Four can be used as a starting point for writing their own songs (there is no copyright on a chord sequence) and they can go on to experiment with different combinations of the same chords.

Minor Keys

Every major key has a relative minor, or as we tell the students a “sad twin”. They share the same key signature. There are different types of minor scales. Knowing the natural, pentatonic and harmonic minors is useful and there are examples in the Appendix.

Scale degree	1	2	3	4	5	6	7	8
A minor (natural)	A	B	C	D	E	F	G	A
A minor (harmonic)	A	B	C	D	E	F	G _#	A
A minor (lah pentatonic)	A		C	D	E		G	
Sol Fa	la		doh	re	mi		soh	la'

Note the harmonic minor has a sharpened or raised 7th or “leading” note. The minor pentatonic scale has the same notes as the C major pentatonic but it starts on A (A = lah in the C Major scale).



SONG WRITING WITH UKULELES



Developing Creativity

If students can write a story or poem, sing and play a few chords on the ukulele, then they can write a song! Developing creativity alongside developing instrumental skills can happen seamlessly at primary and intermediate level. With a few basic playing skills on board and a knowledge of songs in different genres and cultures to draw from, students will have a strong foundation when composing their own songs.

The old adage “the limits of my language are the limits of my world” also applies to music. The more musical ideas children have been exposed to, the richer their musical language will be when we ask them to be creative. We owe it to children to expose them to as much variety as possible.

The ukulele is an ideal tool for song writing and is used by many professional musicians for this purpose. There is even a saying that if a song doesn’t sound good on a ukulele, it is not a good song!

Encouraging students to find their own voice and explore creativity through song writing is a big focus for the New Zealand Ukulele Trust. For many teachers, facilitating this process in the classroom can be quite daunting - but it needn’t be and it will be very rewarding for you and your students. How you go about it will be influenced by the size of the group you are working with and the skill level, interests and age of your students.

Having your school perform a song that one of your students or a group of students has written will fill your school with pride. The annual New Zealand song writing competitions such as *Hook Line and Sing Along* and NZUT/APRA’s *Uke Can Do It* offer further incentives. In recent years, the standard of student entries in these competitions has been so high that we have included student-written songs in the Kiwileles set list. Some have even been included as massed items in school choral festivals.

Our students are writing stories, narratives, poems on a weekly basis so why not a song? A song is not a quite a story or a poem, it’s something in between and has its own set of conventions. A good song expresses something in a new way, and a great song is made when the lyrics, melody and harmony combine seamlessly to excite or move us.



SONG WRITING WITH UKULELES



How Do You Start?

Melody, lyrics, chords – which comes first? That is the question many professional songwriters get asked. There is no right answer. Look at the strengths of the group you are working with and let that guide you. If you are selecting students to be part of a song writing extension group don’t just choose those with the best instrumental skills. Include your keen writers too.

Lyrics

The lyrics of songs can express feeling and moods, an atmosphere, ideas, insights, make observations, explore morality, tell a story or relate an event, contemplate objects, motivate people to take action or just be plain nonsense! Defining the purpose of the song will help focus the task, as a completely blank canvas can be overwhelming for novice songwriters.

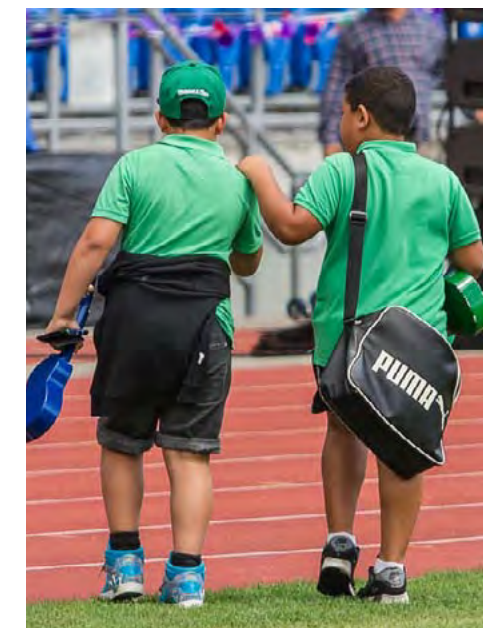
Some examples to start with:

- a simple song that the juniors will find funny and easy to sing
- a song that helps to remind us of our school’s values
- a song for Grandparents Day or Book Week
- a song for Graduation
- a song that celebrates you, your family or your culture

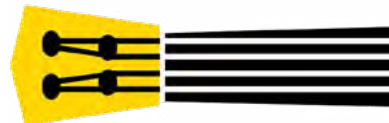
Here is a warm-up activity you can do to get the creative juices flowing before a lyric writing session:

On scrap paper, without taking your pencil off the paper, brainstorm these questions (allow about a minute per question):

- what time of day is it?
- what season is it?
- what did you do yesterday?
- what makes you mad?
- what makes you sad?
- what’s in the news?
- what is it you like most about your friend?
- what makes you laugh?
- what is the funniest person you know?
- if you could change the world what would you do?
- what are you going to do after school?



SONG WRITING WITH UKULELES



To Rhyme or Not to Rhyme – that is the question

Rhyming songs are easier to sing and remember but not always easy to write. A rhyming dictionary is useful to have! Lyrics can sound forced if you try too hard to make them rhyme. Words with more than two syllables are difficult to sing and rhyme so are best avoided.

Here are some completed templates for a “lyrics first” approach. The brief for the students in this example would be to write a song for a new entrant class. It needs to be simple, catchy and memorable (with the help of rhyme and repetition) and it needs to relate to their world.

Line 1	Big trouble is brewing BOO HOO!	A
Line 2	I’m in trouble and I don’t know what to do	A
Line 3	Big trouble brewing is BOO HOO	A
Line 4	Cause at lunchtime I lost my shoe!	A

Now drop the unnecessary words, and play around with the ideas some more:

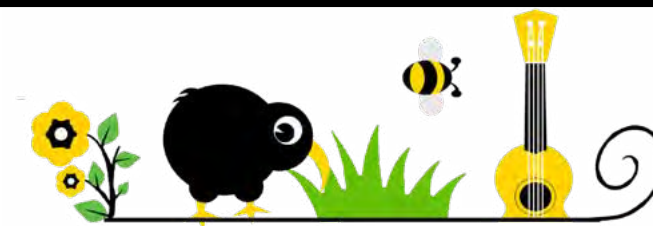
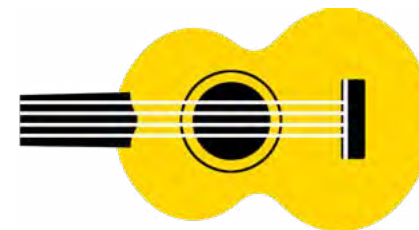
Line 1	Volcano in my tum	A
Line 2	Don’t know what to do	B
Line 3	In trouble with my Mum	A
Line 4	I Can’t find my shoes!	B

Because you have already written the lyrics, the rhythm has taken care of itself and is dictated by the natural accents in the words. The next step is to get the students to underline the words that are naturally accented.

Line 1	Vol <u>c</u> ano in my <u>t</u> um	A
Line 2	Don’t know what to <u>do</u>	B
Line 3	In <u>t</u> rouble with my <u>M</u> um	A
Line 4	I <u>can</u> ’t find my <u>sho</u> es!	B

The underlying pulse created by chanting the words suggests a four-beat strumming pattern.

SONG WRITING WITH UKULELES



Adding Chords

Get a competent student to strum on a C chord to get the feel going and chant the words to the strum. Ask students when it feels like a chord change is needed. If they are not sure, play some chord changes for them and get their feedback. You will probably end up with something like this:

C F
 Volcano in my tum, don’t know what to do
 C G7 C
 In trouble with my mum, I can’t find my shoes!

The result is a four bar phrase with four strums on the beat of each bar.

Adding melody

Now all you need is a melody. Students can explore ideas for the melody using the C pentatonic scale on the ukulele, tuned percussion or with their voices. Ask them to share their melodies and get them to choose the one that is most catchy, memorable and easy to sing. Remember that young children need a limited note range. A simple chorus might be:

Boo hoo, boo hoo, will you tell me what to do? X 3

My lost shoes were new!

This little ditty is not going to win any awards, but the students will have made a start in song writing. As always, keeping expectations realistic and achievable is the key. Don’t be surprised if before long they are arriving in class eager to share the songs they have started to write in their own time!

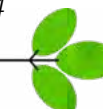
Chords first

If you decide to go with a chords first approach, a good preparatory exercise is to give the students a template and get them to fill in a sequence of chords. Use a restricted palette of chords in a key they can play. In the template below, the boxes represent bars of music and there is one chord per bar (each bar has four beats). Remind students to start and finish on the tonic or home chord, as this is like a capital letter and full stop in a sentence. They will probably have developed an innate sense of this already.

Here is a chord template for an eight bar phrase in the key of C. Students fill in the boxes using the Three Amigos (I, IV and V) chord formula or the Fab Four (I, vi, IV, V) formula in any combination they like. The first and last chords are given:

Start C ///							End C ///
----------------	--	--	--	--	--	--	--------------

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



SONG WRITING WITH UKULELES



Improvising

As individuals the students can be invited to find a quiet spot and “noodle” around a bit on their ukuleles or find a strumming groove. Once they have come up with some ideas (give them a time frame and clear expectations), invite them to share their ideas and get constructive feedback from the group. If there is a strong groove or melodic idea that has the “buy in” from the others you are underway. Capture it quickly on a recording device so it can be recalled in your next session. Using rhythm loops to get ideas for a groove can also provide the impetus you need to get going – which is often the hardest part!

The Structure of a Song

The verse of a song sets the scene and the chorus contains the Big Idea, which is why many songs have the first line of the chorus in the title. Here is a fairly standard song structure:

- Intro:** two or four bars of instrumental (sets the groove / tempo / key)
- Verse 1:** sets the scene / mood / tone - introduces the idea of the song
- Chorus:** contains the Big Idea - catchy and memorable – it needs a hook (It often contains the title of the song)
- Verse 2:** develops the ideas in Verse 1
- Bridge:** this is a few bars of instrumental music to add interest and set up for last two choruses – often 8 bars in length
- Chorus:** another repetition of Big Idea
- Verse 3:** sometimes a resolution of the ideas set up in Verse 1
- Chorus:** a final repetition of the Big Idea!
- Coda:** a different ending

An intro, bridge, coda and extra verse are optional extras. Of course the best way to get familiar with song structure is to sing, play and listen to more songs!



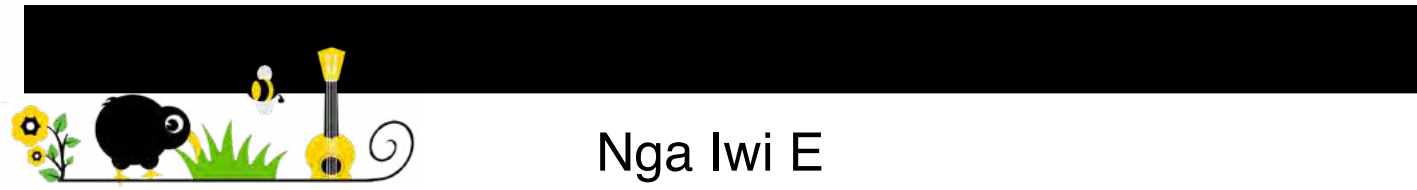
SONG WRITING WITH UKULELES



A word bank for song writing

*chorus verse bridge beat groove hook riff instrumentation
structure harmony chords intro outro coda
key change melody rhythm pre-chorus rhyme
repetition tempo instrumental break*

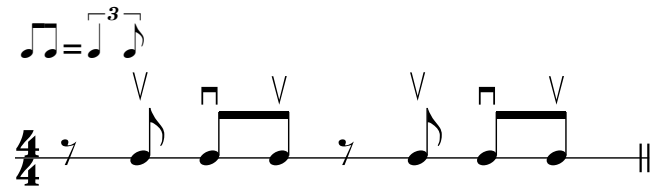




Nga Iwi E

By Hirini Melbourne

Nga Iwi E



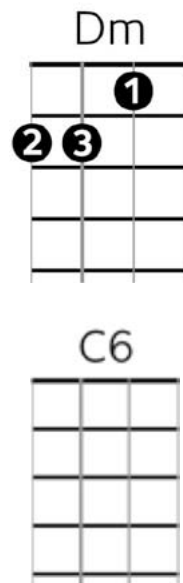
Dm C6 Dm
E ia ie (Whakarongo, Tautoko) *(Listen, Support)*
Dm C6 Dm
E ia ie (Whakarongo, Tautoko)

Dm
Ngā iwi e, ngā iwi e
C6
Kīa kotahi rā
Dm
Te moana nui a Kiwa
(repeat)

E ia ie *(x2)*

Dm
Kia mau rā, kia mau rā
C6
Ki te mana motuhake
Dm
Me te aroha
(repeat)

E ia ie *(x 3, last time slower - a cappella)*



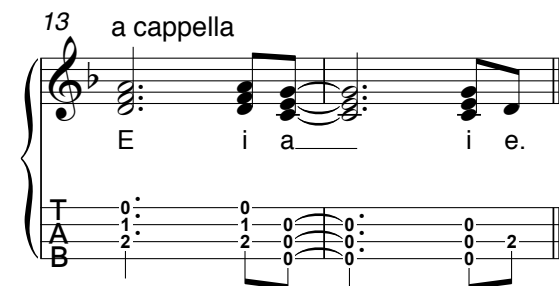
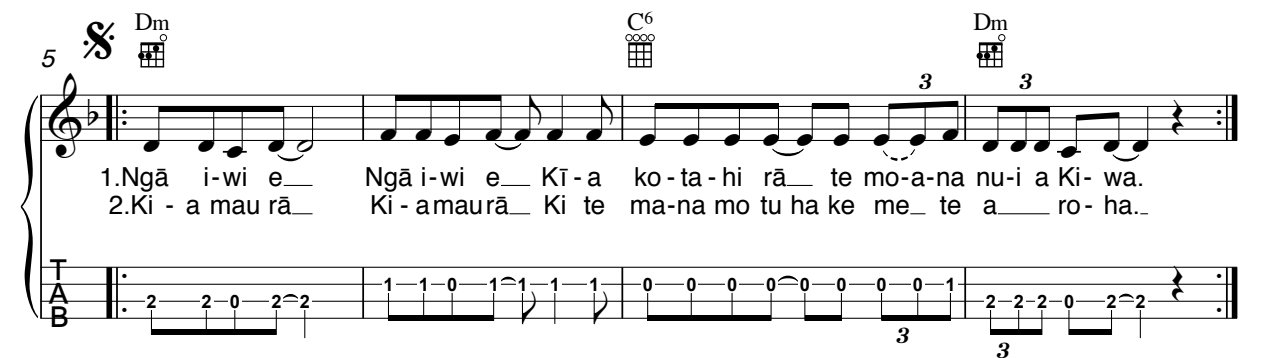
Translation
People be one as the expanse
of the Pacific Ocean; hold fast
to your inheritance
(your mana motuhake)
and to compassion.

Published with the kind permission of the
Hirini Melbourne Whanau Trust



Nga Iwi E

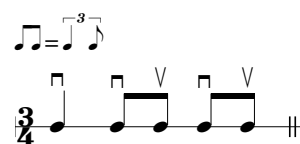
Hirini Melbourne
arr. M Winder





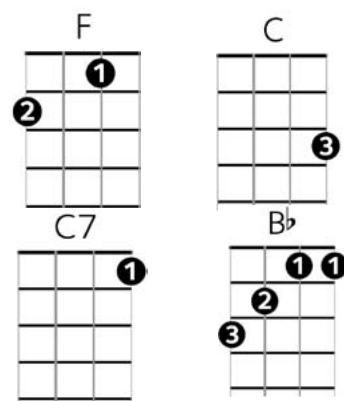
Happy Birthday To Uke

In three voice friendly keys!



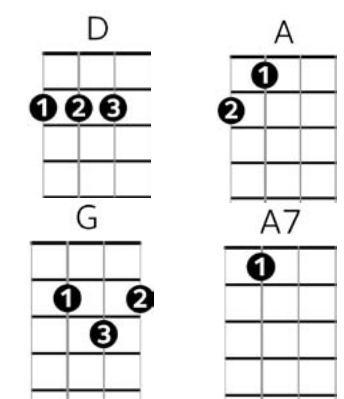
IN THE KEY OF F

F C
Happy Birthday to you
C F
Happy Birthday to you
F Bb
Happy Birthday dear _____
C7 F
Happy Birthday to you



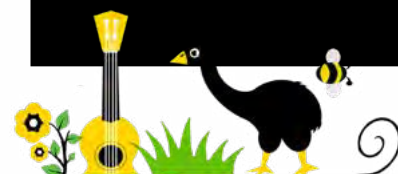
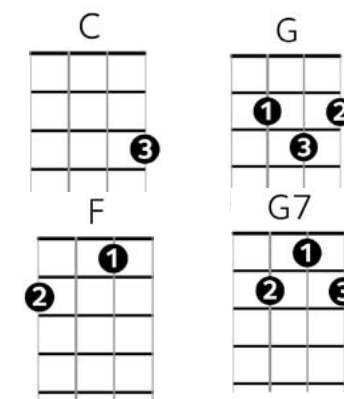
IN THE KEY OF D

D A
Happy Birthday to you
A D
Happy Birthday to you
D G
Happy Birthday dear _____
A7 D
Happy Birthday to you



IN THE KEY OF C

C G
Happy Birthday to you
G C
Happy Birthday to you
C F
Happy Birthday dear _____
G7 C
Happy Birthday to you



Happy Birthday to Uke!

arr. M.Cornish

[Doh is F]

Ukulele Melody

Ukulele Harmony

Ukulele Accomp.

A simple harmony to sing and play:

An accompaniment to play on A and E strings:

Uke Mel.

Uke Harm.

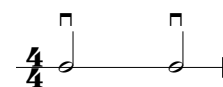
Uke Acc.





Hine e Hine

Princess Te Rangi Pai
Arr. M. Cornish for NZUT



Gently flowing

F C F Bb6
E tangi ana ko-e
F C F
Hine e hi - ne

F C F Bb6
Kua ngenge ana ko-e
F C F
Hine e hi-ne

Dm Bb6 A
Kāti tō pōuri rā
Dm Bb6 A
Noho i te aro- ha
F Bb6 F
Te ngākau o te Matu-a
F C F
Hine, e hi-ne

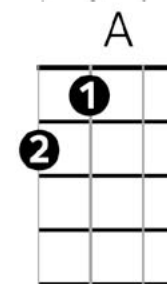
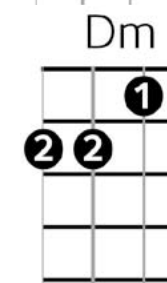
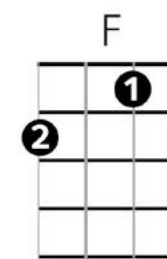
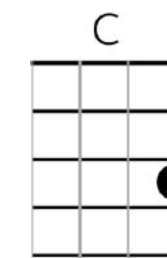
*Instrumental 16 bars: Play or hum the melody.
Strum the chords very gently or play the apreggios:*

F / C / F / Bb6 / F / C / F / F / x2

Dm Bb6 A
Kāti tō pōuri rā
Dm Bb6 A
Noho i te aro-ha
F Bb6 F
Te ngākau o te Matu-a
F C F
Hine, e hi-ne

Very softy

F C F
Hine, e hi-ne.





Hine e Hine

Flexible ensemble: C treble instrument, ukulele, guitar, marimba, easy piano, strings, bass

Princess Te Rangi Pai
arr. Mary Cornish

Moderato, gently flowing

1 F C F B \flat F

Treble: E ta-ngi a - na ko - e Hi - ne

Bass: (bass line)

Ukulele: (chords and fingerings)

6 C F F C F

Treble: e hi - ne. Ku - a nge nge a - na ko -

Bass: (bass line)

Ukulele: (chords and fingerings)

12 B \flat F C F Dm

Treble: - e Hi - ne, e hi - ne. Kā - ti tō

Bass: (bass line)

Ukulele: (chords and fingerings)



18 B \flat A Dm B \flat A

Treble: pōu - ri rā, no ho i te a - ro - ha.

Bass: (bass line)

Ukulele: (chords and fingerings)

25 F B \flat F F C

Treble: Te ngā-kau o te Ma - tu - a, Hi - ne e Hi -

Bass: (bass line)

Ukulele: (chords and fingerings)

31 F F C F

Treble: - ne. Hi - ne e hi - ne.

Bass: (bass line)

Ukulele: (chords and fingerings)

Ending : *pp* (very softly)





12

F

Ho - ki mai ra Ka ma - te a -

li d f m d d r m

15

C C7 rit. (last time) F

- hau - - - - i te a-ro - ha e

r t t t l i s i d

18

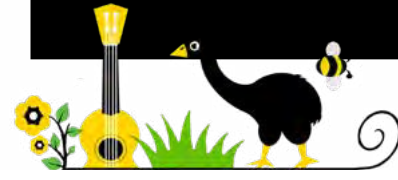
F D.S. F

e e

d d

Ukulele Melody

Ukulele Harmony



Pokarekare Ana

Optional harmony for chorus

P. H. Tomoana
arr. M. Winder

F C7 F

Ukulele Melody

5

Gm C F

Ukulele Melody

Ukulele Harmony

F F7 Bb F

14

C C7 rit. (last time) F

18

F D.S. F

Ukulele Melody

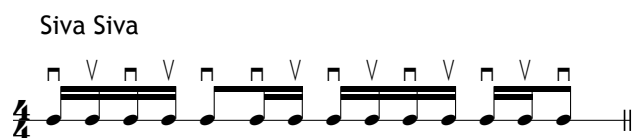
Ukulele Harmony





Siva Siva

Traditional Samoan Song
Arr M. Winder for NZUT



Intro

F /// F ///

Verse 1:

F
Siva, siva maia. Siva maia ia
C7
Manaia la tatou aso
F
Siva, siva solo. Siva I luga ma lalao

Verse 2

F
Pese, pese maia. Pese maia ia
C7
Manaia la tatou aso
F
Pese, pese solo. Pese I luga ma lalao

Verse 3: instrumental melody

Verse 4:

F
Ata, ata maia. Ata maia ia
C7
Manaia la tatou aso
F
Ata, ata solo. Ata I luga ma lalao

Verse 5:

Instrumental melody with harmony (for Pasifika-style ukulele)

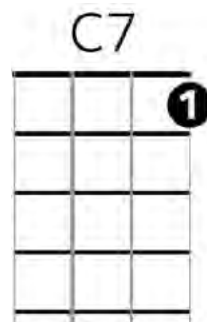
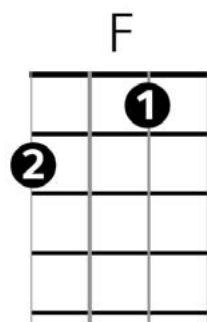
Verse 6 with instrumental and hand claps:

F
Pati pati maia. Pati maia ia
C7
Manaia la tatou aso
F
Pati pati solo. Pati I luga ma lalao

Ending:

(on the word "lalao" clap 3 "pati" with hands flat, clap 3 "po" with hands cupped)

SHOO!



Translation

- 1. Dance, dance here to make our day beautiful. Dance everywhere, up and down
- 2. Sing, sing...
- 4. Smile, smile...
- 6. Clap, clap...



Siva Siva

Traditional Samoan Song
arr. M. Winder

Musical notation for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. Lyrics: 1. Si - va, si - va ma - ia. Si - va ma - ia i - a ma - ia. 2. Pe - se, pe - se ma - ia. Pe - se ma - ia i - a ma - ia. 4. A - ta, a - ta ma - ia. A - ta ma - ia i - a ma - ia. 6. Pa - ti, pa - ti ma - ia. Pa - ti pa - ti i - a ma - ia.

Melody Instrumental - Verse 3 and 5

Ukulele tablature for Melody Instrumental - Verse 3 and 5. T: 0 0 3 0 3 1. A: 0 0 0 0 1 1 2. B: m m r m r d m m m m f f fe

Island Ukulele Instrumental - Verse 5

Ukulele tablature for Island Ukulele Instrumental - Verse 5. T: 1 1 1 1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 3 3. A: d d d d d d d r r m m m m m m m m m d d d d d d d r r

Musical notation for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. Lyrics: na - ia lo ta - tau a - so. Si - va si - va so - lo. na - ia lo ta - tau a - so. Pe - se pe - se so - lo. na - ia lo ta - tau a - so. A - ta a - ta so - lo. na - ia lo ta - tau a - so. Pa - ti pa - ti so - lo.

Ukulele tablature for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. T: 3 3 3 1 0 3 3. A: s s s f m r r r r d r d t. B: m m m m m f f m m r r r r r r r r r t t t t t t t t t d d r r r r r r r r r

Musical notation for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. Lyrics: 1. Si - va i lu - ga ma la - lo. 2. 4. 6. Pe - se i lu - ga ma la - lo. 3. 5. A - ta i lu - ga ma la - lo. Pa - ti i lu - ga ma la - lo.

Musical notation for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. Lyrics: Si - va i lu - ga ma la - lo. Pe - se i lu - ga ma la - lo. A - ta i lu - ga ma la - lo. Pa - ti i lu - ga ma la - lo.

Ukulele tablature for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. T: 3 3 3 1 3 3. A: s s s f r r d d. B: t t t t t t t d d r r

Ukulele tablature for the Siva Siva melody in 4/4 time, featuring a series of eighth notes with 'V' marks above them. T: 0 0 0 0 0 0 1 1 3 3. A: d d d d d d d. B: t t t t t t t d d r r

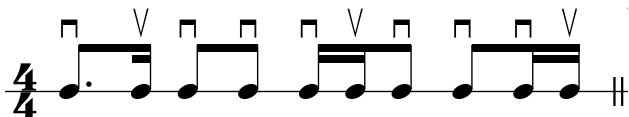




Tipaio

Pronunciation

T = S if followed by i
 Tipaio = "Sipaio"
 Fakatipa = "Fakasipa"



Intro:

"Taha Ua Tolu Fa"

F /// F ///

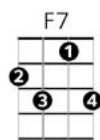
Verse:

F
 Tipaio ko e leo fiafia

Bb F
 I Niue vaha i tuai

F
 Fakatipa e tau lima
 Lue lue e ulu

C7 F /// F7 /// (optional)
 Talulu talulu e tau hui
 (repeat verse)



Chorus:

Bb F
 Tipaio (Tipaio! Tipaio!)

C F
 Tipaio (Tipaio! Tipaio!)

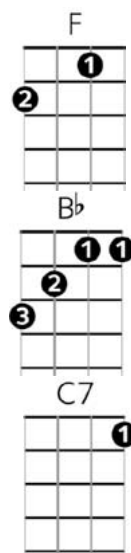
Bb F
 Tipaio (Tipaio! Tipaio!)

C7 F
 Tipaio – ko e leo fiafia
 (Repeat from beginning)

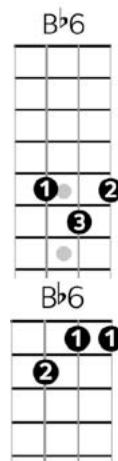
(2nd time finish with "SHOO!")



Traditional Niuean Song
 Arr. M. Lakatani, M. Cornish, M. Winder



Easier ways to
 play Bb



Translation

Dance and sing
 Like warriors
 In Niue long ago
 Tilt your hands
 Shake your head
 Stamp your feet



Tipaio

Traditional Niuean Song and Dance

arr. Lakatani/Cornish/Winder

Harmony F Bb F

Melody

Ti-pai-o ko e le-o fi-a-fi-a Ni u e va-ha I tu-a-i Fa-ka-

d d m r r d d d m m r d d d r d l i l i s i s i s i

5 C^7 F

- ti - pa e tau li - ma. Lu - e lu - e u - lu. Ta - lu - lu ta - lu - lu e tau hu - i.

d d d m m d d d d m m m r r r d d t d d

9 F Bb F

Ti - - pai - o

f m r d m

14 C F F^7 Bb F

Ti - pai - o Ti - pai - o

r r r d m f m r d m

21 F C^7 F **D.C.**

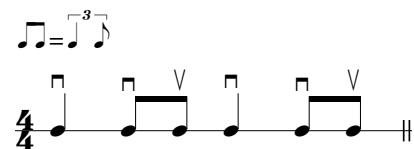
Ti - pai - o Ko e le - o fi - a fi - a.

r s i f f f m m r r d d

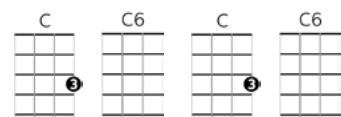


Ukulele Boogie

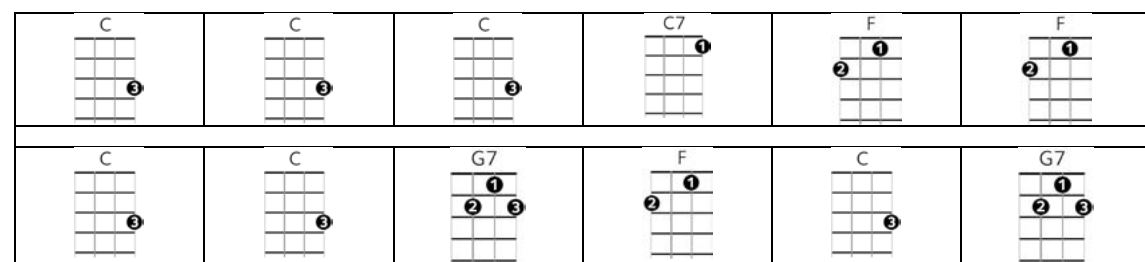
12 Bar Blues in C
Arr M. Winder for NZUT



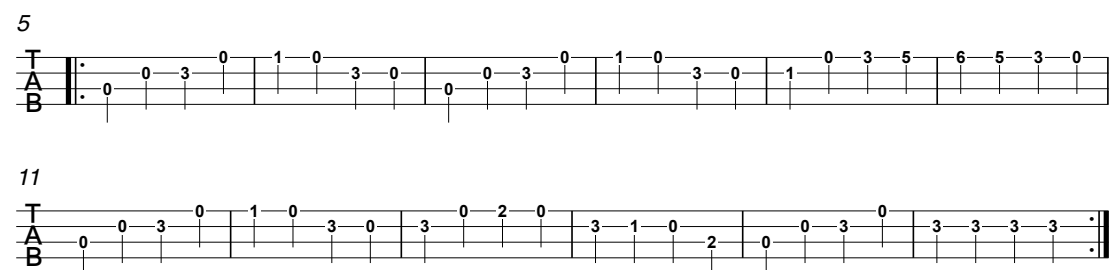
Intro (play this chord sequence x 4)



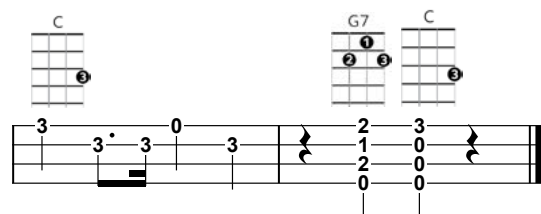
12 Bar Blues Chords (4 beats per bar)



12 Bar Blues Melody



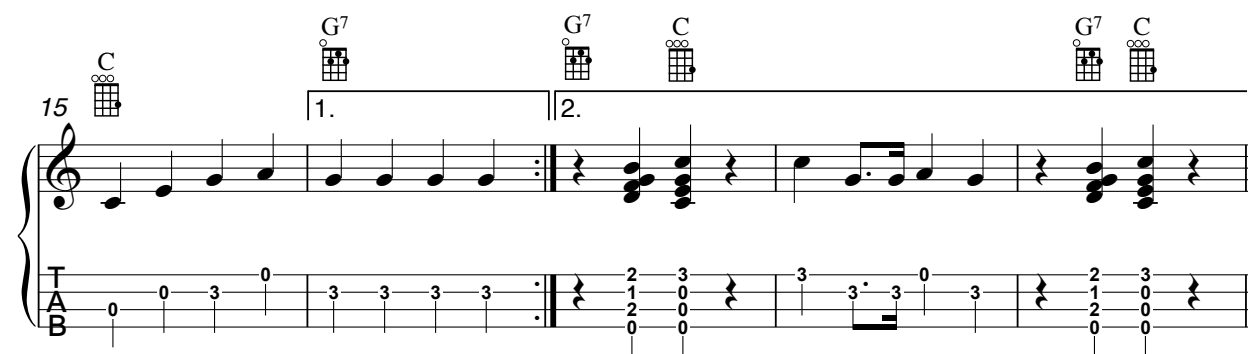
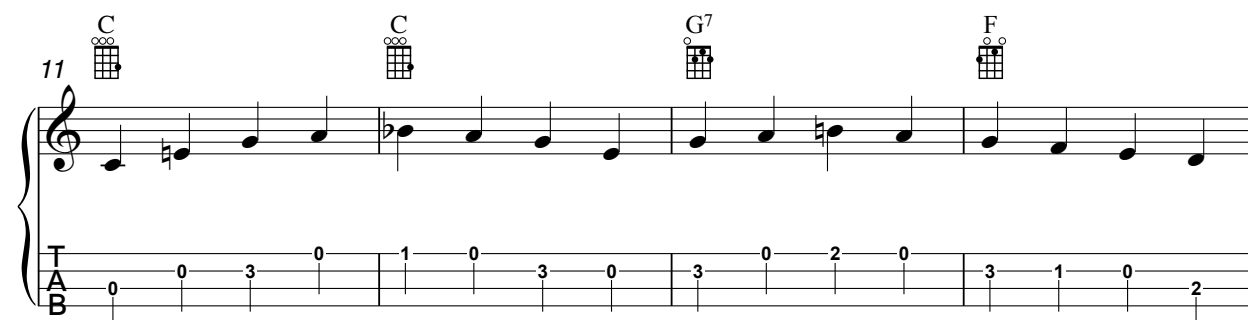
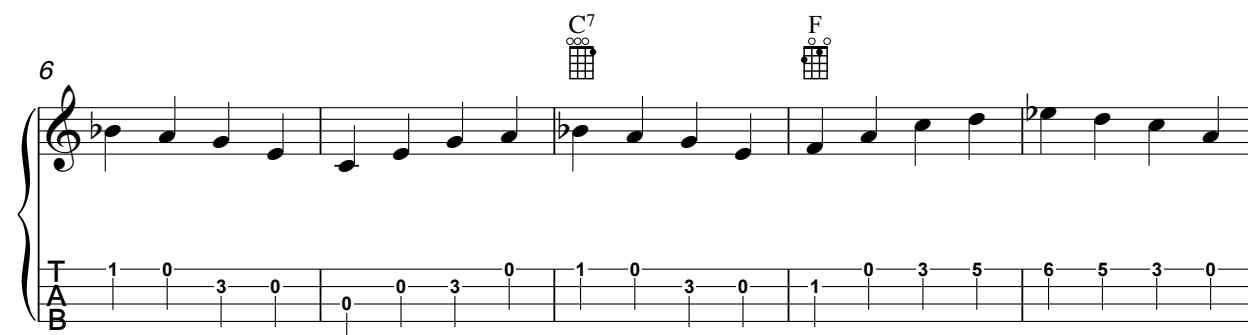
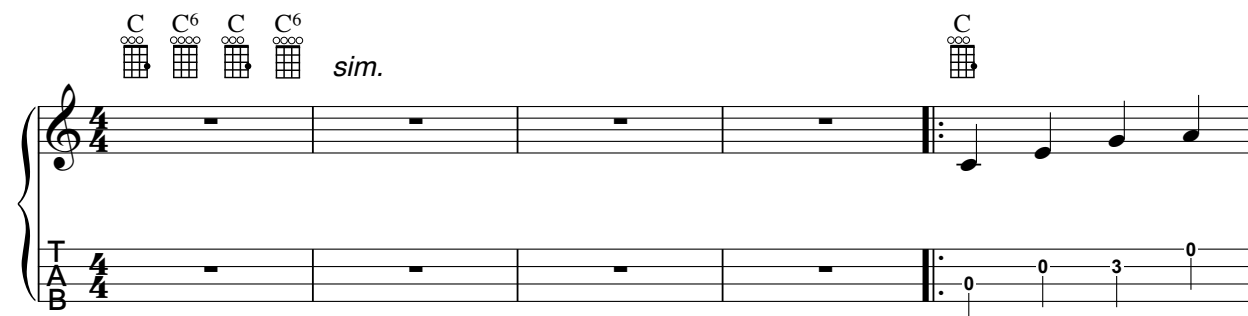
12 Bar Blues Ending (12th bar changes - play G7 - C)



Ukulele Boogie

arr M. Winder

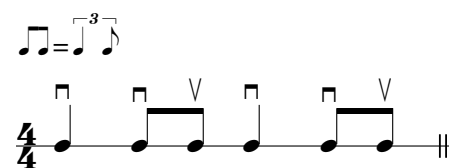
Intro





Uke Can Gospel!

Trad. Arr. M. Cornish



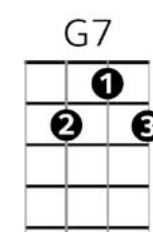
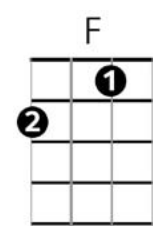
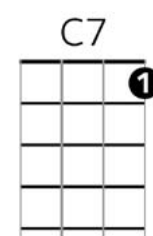
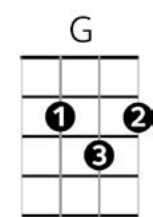
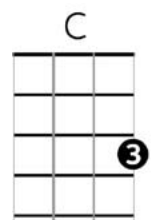
Intro:
C /// stop

1) Up Above My Head (up above my head)
 I hear music in the air (I hear music in the air)
 Up above my head (etc...)
 I hear music in the air
 Up above my head
 I hear music in the air
 I really do believe
 There are ukes up there! (x 2 at the end)

2) Oh When The Ukes
 Go marching in
 Oh when the ukes go marching in
 How I want to be in that number
 When the ukes go marching in

3) Swing Low, Sweet U-ku-leles
 Coming for to carry me home
 Swing low, sweet ukuleles
 Coming for to carry me home

- 4) Instrumental only – play the Uke 1 & 2 counter-melodies or chords
- 5) Sing and play all three songs together
- 6) Sing and play UP ABOVE MY HEAD with full on gospel clapping and harmonies!



Uke Can Gospel

Counter-melodies

Traditional
arr. by Mary Cornish

Strum: D D U U D

Ukulele 1 (Beginner)

Ukulele 2 (Legends)

Uke. 1

Uke. 2

Uke. 1

Uke. 2

Oh, when the...
Swing Low, Sweet...
Up above my head...





Wiegenlied

Johannes Brahms
arr. M. Winder for NZUT

C

Ukulele Melody

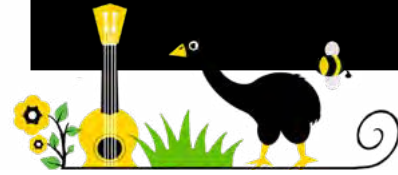
Ukulele Accompaniment

6

G

11

C F C G



16

C F C G

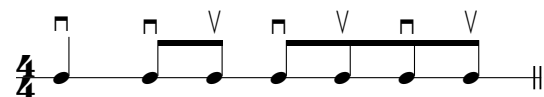
1. 2.





God Defend New Zealand

Arr. NZ Ukulele Trust

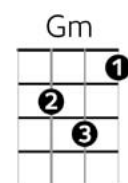
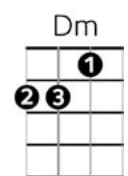
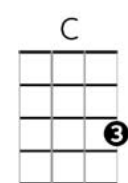
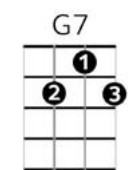
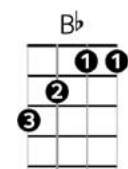
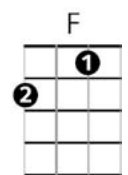


Intro: 8 beats:

F / Bb / C / F /

F
E I-ho-wā A-tu-a,
Bb F G7 C
O ngā i-wi mā-tou rā
F Bb F Dm
Ā-ta wha-ka-ra-ngo-na;
F Bb C
Me a-ro-ha n-o-a
F
Ki-a hu-a ko te pai;
Gm C
Ki-a tau tō a-ta-whai;
F Bb Dm C
Ma-na-a-ki-ti-a mai
F Bb C F
A-o-te-a-ro-a

F
God of Nations at thy feet
Bb F G7 C
In the bonds of love we meet
F Bb F Dm
Hear our voices we entreat
F Bb C
God Defend New Zealand
F
Guard Pacific's triple star
Gm C
From the shafts of strife and war
F Bb Dm C
Make her praises heard afar
F Bb C F
God defend New Zealand



God Defend New Zealand/Aotearoa

John Woods

Intro: Last two bars

F Bb F G7 C

E I - ho - wā A - tu - a, O ngā i - wi mā - tou rā
God of Na - tions at Thy feet, In the bonds of love we meet,

Ukulele

F Bb F Dm F Bb C

Ā - ta wha - ka - ra - ngo - na Me a - ro - ha no - a.
Hear our voi - ces, we en - treat, God de - fend our free land.

F Gm C

Ki - a hu - a ko te pai; Ki - a tau tō a - ta - whai;
Guard Pa - ci - fic's tri - ple star From the shafts of strife and war,

F Bb Dm C F Bb C F

Ma - na - a - ki - ti - a mai A - o - te - a - ro - a.
Make her prais - es heard a - far, God de - fend New Zea - land.



Chord Chart: Major Keys

Commonly used major keys in their chord families

	I C	IV F	V G	V7 G7	vi Am
C					
D					
F					
G					
A					



Chord Chart: Minor Keys

Commonly used minor keys in their chord families

	i Am	iv Dm	v Em	v7 Em7	VI F
Am					
Dm					
Cm					
Gm					
Em					





Major Scales for Ukulele TAB and Notation with Sol Fa

C Major

TAB: 4/4 0 2 0 1 3 0 2 3 2 0 3 1 0 2 0

C D E F G A B C B A G F E D C

d r m f s l t d' t l s f m r d

D Major

TAB: 4/4 2 0 2 3 0 2 4 5 4 2 0 3 2 0 2

D E F# G A B C# D C# B A G F# E D

d r m f s l t d' t l s f m r d

F Major

TAB: 4/4 1 3 0 1 3 5 7 8 7 5 3 1 0 3 1

F G A Bb C D E F E D C Bb A G F

d r m f s l t d' t l s f m r d

G Major

TAB: 4/4 3 0 2 3 5 7 9 10 9 7 5 3 2 0 3

G A B C D E F# G F# E D C B A G

d r m f s l t d' t l s f m r d

A Major

TAB: 4/4 0 2 4 5 7 9 11 12 11 9 7 5 4 2 0

A B C# D E F# G# A G# F E D C# B A

d r m f s l t d' t l s f m r d



More Scales for Ukulele TAB and Notation with Sol Fa

D Natural Minor

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

D E F G A Bb C D C Bb A G F E D

l t d r m f s l s f m r d t l

E Natural Minor

TAB: 4/4 0 2 3 0 2 3 5 7 5 3 2 0 3 2 0

E F# G A B C D E D C B A G F# E

l t d r m f s l s f m r d t l

C Blues Scale

TAB: 4/4 0 3 1 2 3 1 3 1 3 2 1 3 0

C Eb F F# G Bb C Bb G Gb F Eb C

A Blues Scale

TAB: 4/4 0 3 5 6 7 10 12 10 7 6 5 3 0

A C D D# E G A G E Eb D C A





C Major Pentatonic Exercises

These exercises are useful for learning the pentatonic scale starting with the notes played on open strings. The chords of C, C6, F, G and Am can be strummed to provide an accompaniment.

① open C, open E ② add open A string

③ add D ④ C D E and A

⑤ C D E add G, A ⑥ up to A back down to C

⑦ add high C. Crotchets (one note per beat) "ta"

⑧ Quavers (two notes per beat) "ti ti"

⑨ Semi-quavers (four notes per beat) "tika tika"



Strumming Patterns

The following strumming patterns occur in some of the songs included in this resource and will be useful for many more songs you play.

Successful strumming calls for a relaxed wrist and a good feel for the "groove" of the music. Start slowly and gradually build up speed. Encourage students to listen, relax and "feel" the groove.

Waltz

Rock

Reggae

Calypso

Pasifika



USEFUL LINKS AND RESOURCES



www.menza.co.nz

MENZA: New Zealand's Music Educators website. MENZA is a professional body supporting music teachers in New Zealand schools.

www.jameshillmusic.com

James Hill has written a set of resources for classroom teaching and developed his own teacher training programme called the *James Hill Ukulele Initiative*. There are some great downloadable resources on his website, online tutorials and music he has arranged for classroom ukulele orchestras.

www.kiwiukulele.co.nz

The New Zealand Ukulele Companion: Mike Dickison wrote the NZ's first ukulele companion and crafted the chord charts used in our resources.

www.kevinfogartymusic.com

Kevin Fogarty, Ukulele Festival founding trustee and NZUT patron has written a number of original ukulele songs for schools that are available from this website. His song *Kiwi Ukulele* is sung by the Kiwileles every year!

www.bartt.net

Ukulele Bartt. Ukulele resources for teachers and students from LA based teacher and performer Bartt Warburton.

www.muffin.net.nz

Big Muffin Serious Band - NZ's first ukulele group have a great website with some excellent charts.

www.thenukes.co.nz

The Nukes are a NZ country-style ukulele trio who do school concerts and workshops around the country. They have published a book of their songs and released two C D's of original ukulele music.

www.beatlesite.info

Ukulele Beatles Fun – a very user friendly site full of favourite Beatles songs.

www.mikejackson.com.au

Mike Jackson's *Uke n' Play Ukulele* is a very user-friendly collection of books and C D 's.

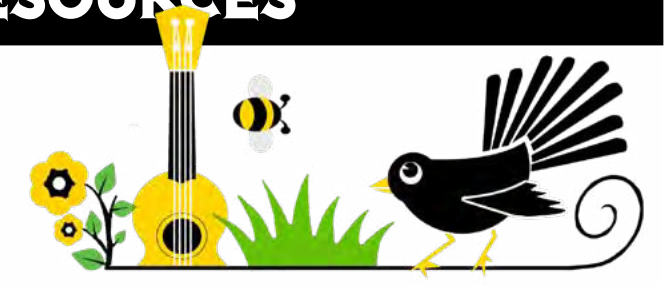
Other helpful resources:

Hear Our Voices – a handbook for leaders of children's choirs.

By Megan Flint, Mary Cornish and Maria Winder. Available from the New Zealand Choral Federation:

www.nzcf.org.nz.

USEFUL LINKS AND RESOURCES



www.get-tuned.com

A useful site to help you tune your ukulele.

www.ukulele.co.nz

New Zealand's beloved Wellington International Ukulele Orchestra.

www.jambus.co.nz

The Jam Bus Mobile Recording Studio is a Play It Strange initiative designed to teach children about performing and recording music and gives them the experience of a recording session at school.

www.nzmusic.org.nz

The New Zealand Music Commission aims to promote a successful music industry in New Zealand and runs NZ Music Month and the Musicians Mentoring in Schools programme, and New Zealand Music Month in May.

www.apraamcos.co.nz

APRA / AMCOS licenses organisations to play, perform, copy, record music and distributes the royalties.

www.onemusicnz.com

This site is where to find information on the APRA/PPNZ Schools Music Licence, administered by the NZSTA (New Zealand School Trustee Association). Schools need a license to reproduce, perform, transmit or record music and to participate in music festivals and events.

www.nzukulelefestival.org.nz

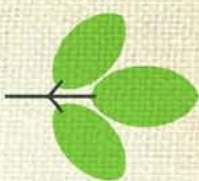
This is the official website for the New Zealand Ukulele Trust. As well as information about the annual New Zealand Ukulele Festival held in Auckland, it is the portal for the Trust's education programmes and initiatives including Ukes in Schools (donated instruments), teacher workshops, music resources and annual competitions such as APRA/AMCOS Uke Can Do It (song writing) and Uke Quest (performance).

www.facebook.com/pages/NZ-Ukulele

<https://soundcloud.com/kiwileles>

Audio files of selected Kiwileles songs





THE NEW ZEALAND

UKULELE TRUST

HANDBOOK

A GUIDE FOR NEW ZEALAND TEACHERS

★★★★★
"A FIVE-STAR RESOURCE"

JAMES HILL



THANK YOU TO THE EDUCATION FACULTY OF AUT FOR SPONSORING THE PRINTING OF THIS RESOURCE IN PARTICULAR DR ROSS BERNAY, DIRECTOR OF PRIMARY EDUCATION PROGRAMMES, FOR HIS SUPPORT. TO MIKE CHUNN FROM PLAY IT STRANGE, OUR PATRON BILL SEVESI, NZ UKULELE FESTIVAL FOUNDER AND PATRON KEVIN FOGARTY AND THE NZUT TRUSTEES PAST AND PRESENT: THANK YOU FOR THE HUGE PART YOU ALL HAVE PLAYED IN ESTABLISHING UKULELES IN NEW ZEALAND SCHOOLS.

