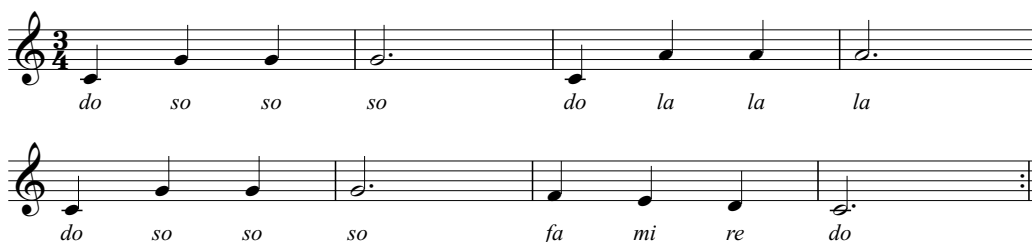


Shortly after printing *Elemental Ukulele* we discovered that the three-page full score for *Lavender's Blue* was missing pages 2 and 3 of the score. If you own *Elemental Ukulele* please print up this replacement lesson, which includes the missing pages of the full score. If you don't already own *Elemental Ukulele*, please enjoy this free sample from your friends at MIE Publications.

Lavender's Blue

PATHWAY TO *Singing*: Learning the song through literacy

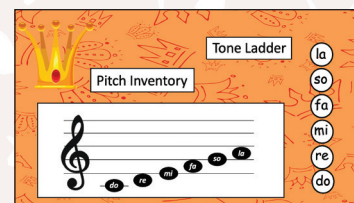
- Ask the students to keep a basic three pattern using BP. (pat, clap, snap)
- Once the students have established the meter in 3, sing a simplified version of the song for them using solfa.



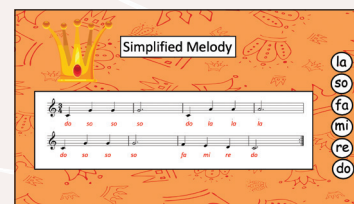
- Prepare the students for the pitch vocabulary of this song using the solfa tone ladder.
- Ask the students to sing what you point to. Point out the simplified melody above.
- Students read this simplified melody from the staff.
- Using the solfa tone ladder, teach the children to sing the second measure by pointing it out on the solfa tone ladder. Explain that this pattern occurs multiple times in the song and then ask them to read and sing the entire melody using solfa.



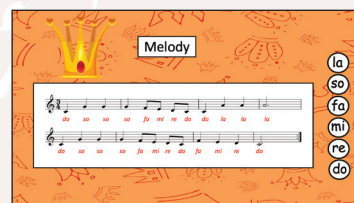
U: C, F, and G chords
Strum in $\frac{3}{4}$ time
Preparing fingerpicking technique
R:
M: do re mi fa so la ti do'



Solfa Tone Ladder Pitches on the Staff



Simplified Melody



Melody

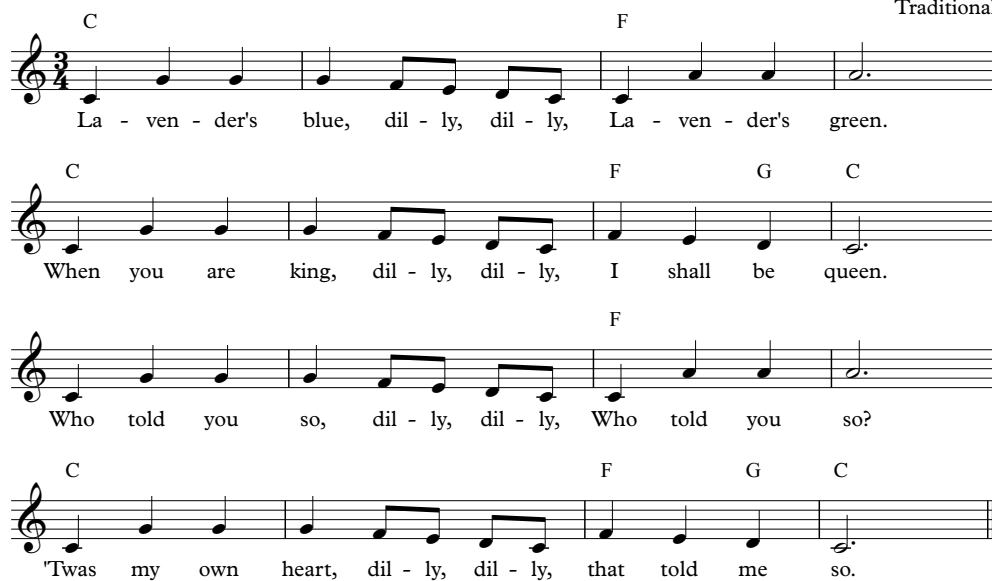
U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking
 technique
 R: 
 M: do re mi fa so la ti do'

Lavender's Blue, cont.

- Students sing the melody with text.

Lavender's Blue

Traditional

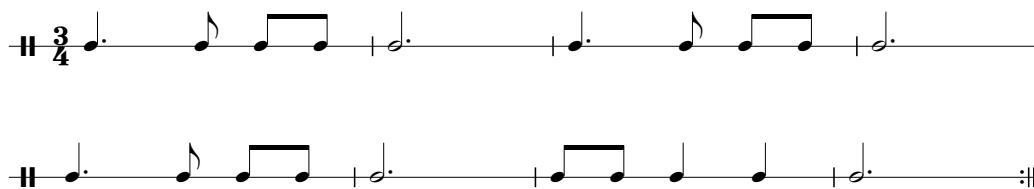


La - ven - der's blue, dil - ly, dil - ly, La - ven - der's green.
 When you are king, dil - ly, dil - ly, I shall be queen.
 Who told you so, dil - ly, dil - ly, Who told you so?
 'Twas my own heart, dil - ly, dil - ly, that told me so.

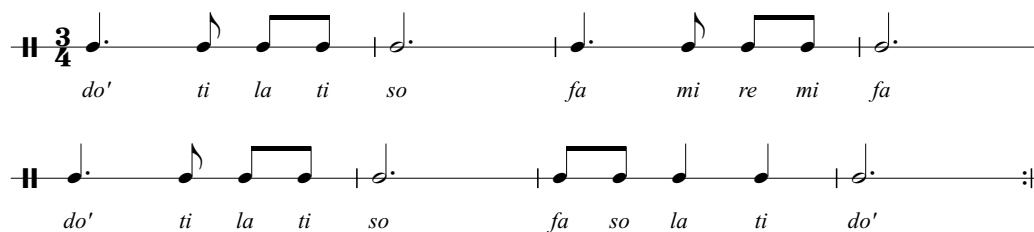
Melody with Text

PATHWAY TO *Part Singing*: Melody with descant

- Review the rhythm syllables for  and then for .
- Students clap and say the rhythm of the descant.



- Use the solfa tone ladder to acclimate the students to the pitch vocabulary of the descant.
- Students read solfa notation and sing the descant, using solfa.



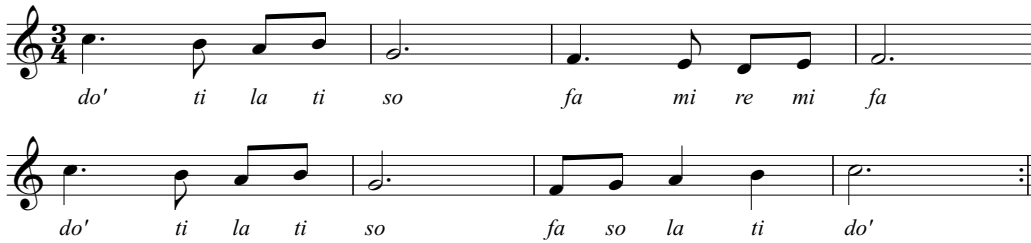
do' ti la ti so fa mi re mi fa
 do' ti la ti so fa so la ti do'

Descant Rhythm

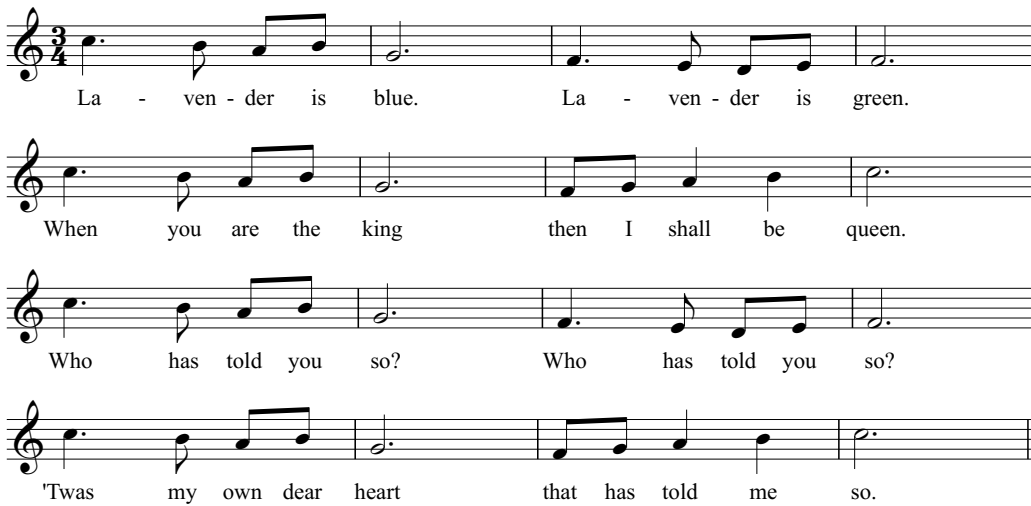
Descant

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking technique
 R: 
 M: do re mi fa so la ti do'

- Acclimate the students to the pitch vocabulary of the descant on the staff.
- Students sing the descant on solfa while reading from the staff.



- Students sing the descant with text.



- Have the class sing the descant while you sing the melody.
- Divide the class in half and sing in two parts. Trade parts.



Descant with Text

U: C, F, and G chords
Strum in $\frac{3}{4}$ time
Preparing fingerpicking
technique

R: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

M: *do re mi fa so la ti do'*

Lavender's Blue, cont.

Lavender's Blue (2-part)

Traditional/arr. Sams

La - ven - der is blue. La - ven - der is green.

La - ven - der's blue, dil - ly, dil - ly, La - ven - der's green.

When you are the king then I shall be queen.

When you are king, dil - ly, dil - ly, I shall be queen.

Who has told you so? Who has told you so?

Who told you so, dil - ly, dil - ly, Who told you so?

'Twas my own dear heart that has told me so.

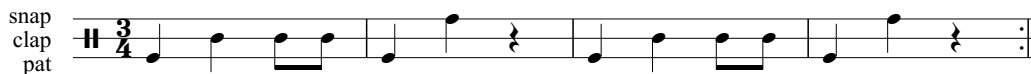
'Twas my own heart, dil - ly, dil - ly, that told me so.

Copyright © 2020 by MIE Publications

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking technique
 R: 
 M: do re mi fa so la ti do'

PATHWAY TO *Partwork*: Body percussion ostinato as accompaniment

- Model the BP ostinato and ask the students to join you when they have the pattern figured out.



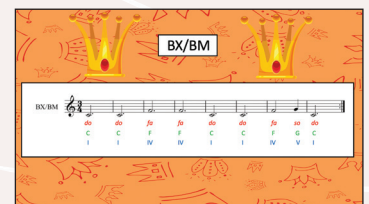
- A small group of singers adds the BP ostinato to the singers.

PATHWAY TO *Ensemble*: I-IV-V accompaniment with melodic and BP ostinati

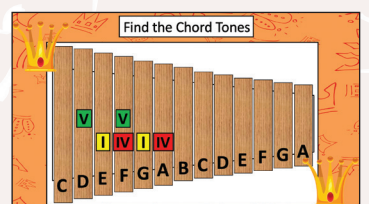
- Show the notation on the board and model singing solfa and patting to prepare the BX/BM ostinato



- Students sing solfa and pat to prepare BX/BM ostinato.
- You may wish to have the students sing actual pitch/letter names or chord numbers as they pat and prepare to play the BX/BM part.
- Transfer some students to BX/BM and have them perform with the rest of the class singing the melody.
- The chords tones are written as the AX part. To maximize the number of students who are learning, you may wish to have this part played on all of the barred instruments (except basses) as they learn the part and then have only AX play it when you put all of the parts together.
- Have the students find E and G as the two chord tones they are going to play for a I chord or the C chord.
- Have the students find F and A as the two chord tones they are going to play for a V chord or the F chord.
- Have the students find D and F as the two chord tones they are going to play for a V chord or the G chord. This actually makes the V7 or G7 chord.
- Put together with the basses singing chord numbers or chord roots.



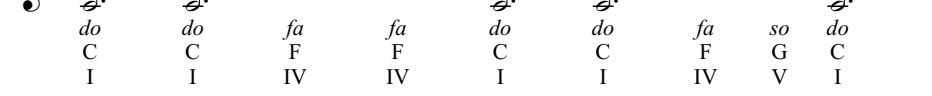
BX/BM



Chord Tones on the Barred Instruments

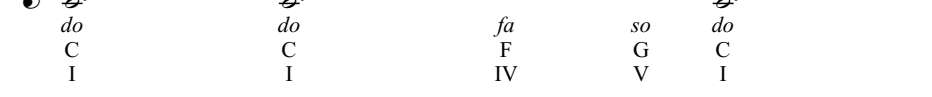
U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking
 technique
 R: 
 M: *do re mi fa so la ti do'*

Lavender's Blue, cont.

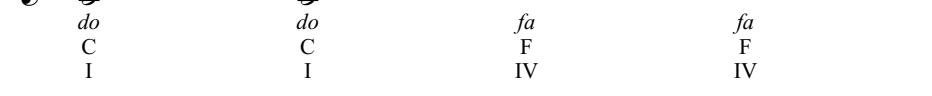
AX 
 BX/BM 
 do C I do C I fa F IV fa F IV do C I do C I fa F IV so G V do C I

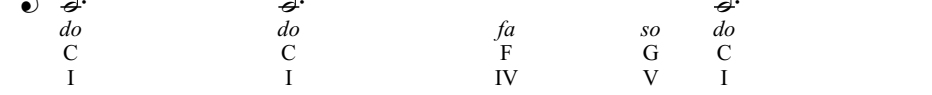
- Have the basses play on beat 1 of each measure. The chord tone players play on beats 2 and 3.

AX 
 BX/BM 
 do C I do C I fa F IV fa F IV

AX 
 BX/BM 
 do C I do C I fa F IV so G V do C I

- If your students are up for the challenge, add two eighth notes on beat 2 of each measure.

AX 
 BX/BM 
 do C I do C I fa F IV fa F IV

AX 
 BX/BM 
 do C I do C I fa F IV so G V do C I

All Together 

All Together

All Together Level 2 

All Together 2

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking technique
 R: 
 M: do re mi fa so la ti do'

- Add the BP ostinato to the singers with chordal accompaniment.
- Show the notation on the whiteboard and sing solfa or letter names for the GL part.

GL 

do mi so do' do' la fa do do mi so do'
 C E G C' C' A F C C E G C'

- Ask students to sing the GL part with you.
- Practice singing and patting the GL part and then transfer to GL.
- Put the entire arrangement together with unison or two-part singing.



GL 

do mi so do' do' la fa do do mi so do'
 C E G C' C' A F C C E G C'

GL

Lavender's Blue

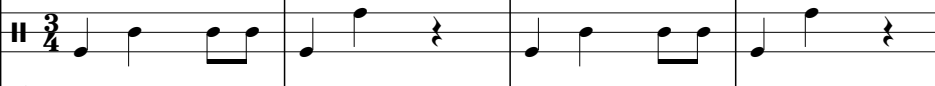
Traditional/arr. Sams

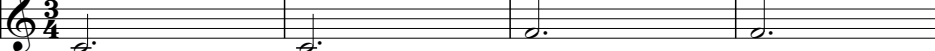
La - ven-der is blue. La - ven-der is green.

La - ven - der's blue, dil - ly, dil - ly, La - ven - der's green.

GL 

AX 

snap
clap
pat 

BX/BM 

Copyright © 2020 by MIE Publications

U: C, F, and G chords
Strum in $\frac{3}{4}$ time
Preparing fingerpicking
technique

R: 

M: do re mi fa so la ti do'

Lavender's Blue, cont.



When you are the king then I shall be queen.

When you are king, dil - ly, dil - ly, I shall be queen.

GL

AX

snap
clap
pat

BX/BM

Who has told you so? Who has told you so?

Who told you so, dil - ly, dil - ly, Who told you so?

GL

AX

snap
clap
pat

BX/BM

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking
 technique
 R:  
 M: do re mi fa so la ti do'



'Twas my own dear heart that has told me so.

'Twas my own heart, dil - ly, dil - ly, that told me so.

GL

AX

snap
clap
pat

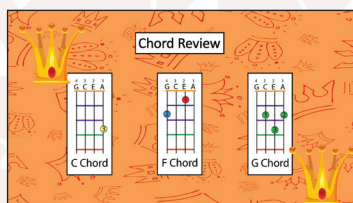
BX/BM

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking technique
 R: 
 M: *do re mi fa so la ti do'*

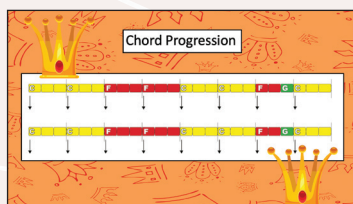
Lavender's Blue, cont.

PATHWAY TO 'Ukulele: Combining C, G, and F chords in $\frac{3}{4}$ time

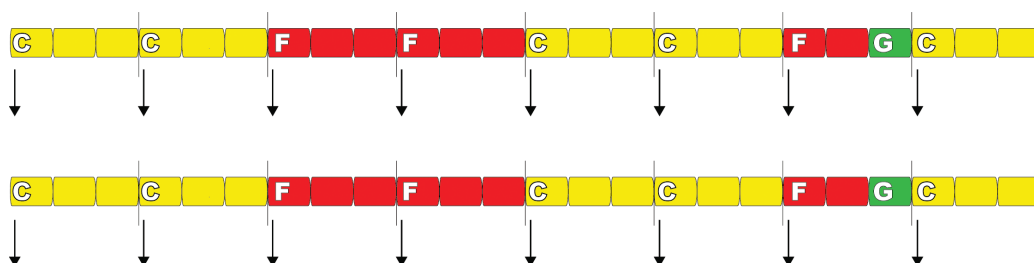
- Play the 'ukulele chords for the students and sing the chord names each time you change chords.
- Play again and ask the students to sing the chord names with you as you play.
- Students play a down strum on beat 1 of each measure with the exception of measures 7 and 15, where they change to the G chord. In measures 7 and 15, they only strum the F chord on beat 1. (We will address a practice sequence for the transition to G chord later.)
 - If you already teach right hand down strumming with the thumb or you are preparing for PATHWAY TO FINGERPICKING, establish the down strum on this song with the thumb. If you do not want to proceed to the PATHWAY TO FINGERPICKING and you teach down strum with the pointer finger, there is no need to alter the down strum.



Chord Review



Chord Progression



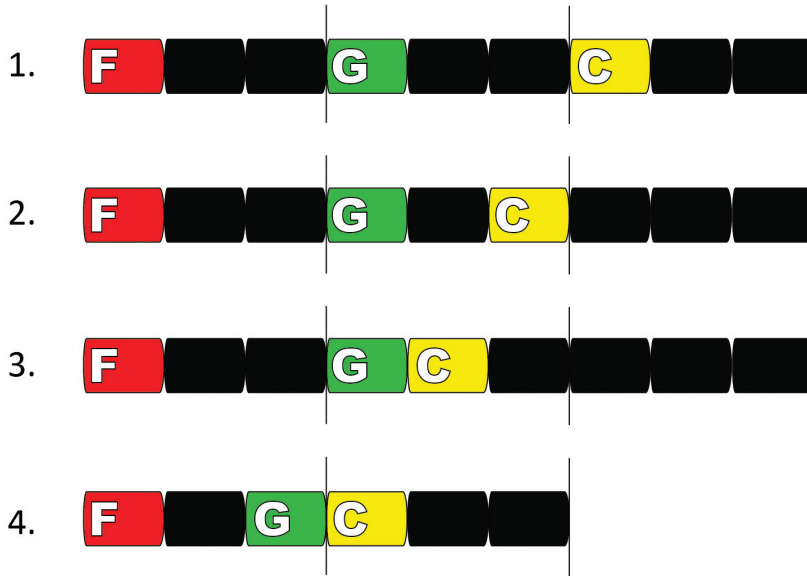
Transition: F chord to G chord to C chord

Preparatory practice sequence for quick chord changes in m. 7 and m. 15

- Work through the following practice sequence.
- Focus on:
 - Quick change from G to C. (Do you feel the need for an anchor finger?)
 - Keeping the $\frac{3}{4}$ feel.

Note: This is a sequence towards the chord changes of the song. This is not a differentiated exercise for ensemble playing, because each line does not outline to original chord progression. Students will not be able to choose a line during practice and play it simultaneously while others are being played.

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking technique
 R: 
 M: *do re mi fa so la ti do'*

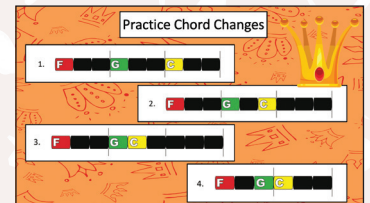
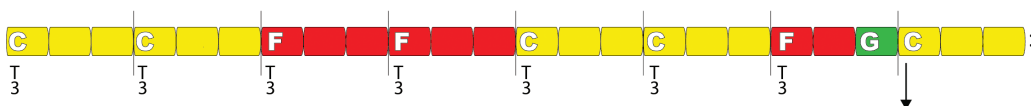


- Identify and use the text of both G chords ("be" and "me") to help with timing.
- Half of the class sings and claps on "be" and "me" while the other half plays the chords.
- Trade parts.

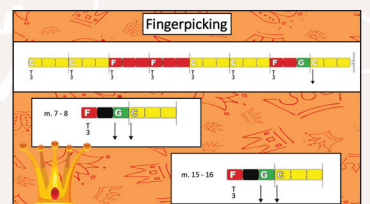
PATHWAY TO 'Ukulele: Beginning finger picking technique

Preparatory Sequence:

- Right hand position: Lightly curl under the 1st, 2nd, 3rd, 4th fingers (don't count thumb) as if you are giving someone a thumb's up. Fingers should not be tense.
- Fingerpick ONLY the 3rd string with the thumb on the 1st first beat of each measure, except the last measure of each phrase, where you will play a C chord on beat one, the cadence of each phrase. This is indicated on the chord grid as $\frac{T}{3}$.
- The thumb glides across string. Do not reach underneath string and pull up. Sing song with the beginning finger picking technique.



Practice



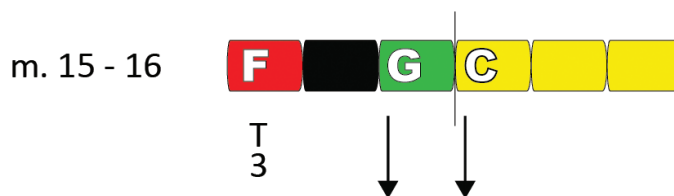
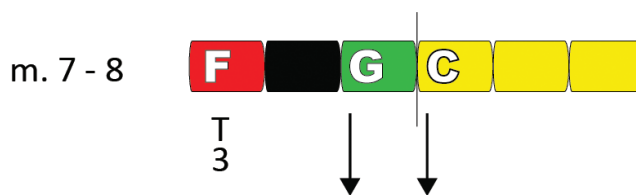
Finger Picking

U: C, F, and G chords
 Strum in $\frac{3}{4}$ time
 Preparing fingerpicking technique
 R: 
 M: do re mi fa so la ti do'

Lavender's Blue, cont.

- Strum the 3rd string with the thumb on the 1st beat of each measure, while placing the correct chords in the left hand. Be sure to monitor the penultimate measure of each phrase for the correct chord changes, including the G chord. (The G will be marked only by their fingers, no strum or sound.)
 - If left hand fingers are not tall and curved, the F chord will sound muted.
- Add full down strums on the 2nd and 3rd beats of each measure (except for measures 7 and 15. See following practice sequence).

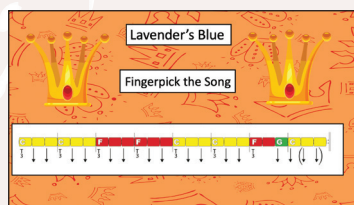
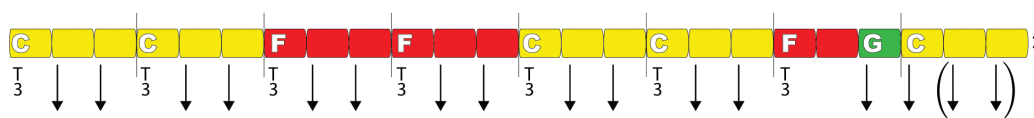
Practice Sequence: Measures 7 - 8 and measures 15 - 16



- (Optional) Fill the second beat of measures 7 and 15 with the full strum F chord.

Lavender's Blue

(Complete Fingerpicking Visual)



Finger Picking 2