

# SUPA Workshop

**Date/Time:** 12 May / Time?

**Duration:** 1 hour

**Topic:** Group playing and dynamics

**Target audience:** Advanced Beginner to Intermediate Level

## Key Topic Questions to Address:

- 1) What is my role as a member of a large group that is preparing for a performance
- 2) How should I prepare?
- 3) What should I be attentive to – asking questions.
- 4) How to best use rehearsal time
- 5) How to respect and pay attention to leaders
- 6) How leaders should lead (what they need to do to prepare)

## #1 – Jamming 101’s The 10 Jammandments

- Jammandment I:** You shall always *tune first*, and tune away from the jam
- Jammandment II:** You shall approach all jams with *Patience, Politeness and Preparedness (the 3 P’s)*
- Jammandment III:** You shall recognize and *respect the Jam Leader*
- Jammandment IV:** When you are the Jam leader, ye shall always *give everyone a chance*
- Jammandment V:** Ye shall *know your level*, and play accordingly
- Jammandment VI:** You shall *know the Jam Family Tree*, and play accordingly
- Jammandment VII:** Ye shall *play backup first*, and lead only when it’s your turn
- Jammandment VIII:** You shall *not sing unless you know the words*
- Jammandment IX:** You shall *be respectful of “civilians”*
- Jammandment X:** Remember that *we jam for Fun, Friendship and Self-Improvement*

## **How to prepare for a rehearsal:**

- 1) Start (Plan) early – always have sufficient time to play one song that you're familiar with for the performance at the end of your practice session – try without lead sheet.
- 2) Set aside daily time to practice; ideally the same time
- 3) Set objectives – not necessary to practice each and every song – pick a particular rough spot you're having and practice that part first during your practice time
- 4) Warm up – my suggestion: Finger exercises (see attachment) – 1-5 min
- 5) Practice to objectives
- 6) In last 5-10 min of practice, play the one song mentioned above

## **At Rehearsal:**

**Listen... Listen... Listen...**

And of course play, what the leader instructs

## **At Performance:**

**Listen... Listen... Listen...**

And of course play, what the leader instructs

## At Rehearsal

### Listen... Listen... Listen...

#### Performers Key focus areas:

- 1) Listen to the leader and what they want you want and how to play
- 2) Listen to those around you – multiple, different strums doesn't sound good
- 3) A key rule – if you can't hear the solo, you're probably playing too loud.

#### Leader Key focus areas:

- 1) Set the rehearsal objectives early
- 2) Be prepared and flexible
- 3) Keep arrangements simple – simple arrangements performed together is far better than complex arrangements played poorly
  - a. Use simple dynamics – acapella, muted strums, changing strums
  - b. Use vocal harmonies
  - c. Use chord inversions sparingly
  - d. Simple (or complex solos by advanced players) – STAY IN TIME

## At Performance

### Listen... Listen... Listen...

#### Leader focus area:

- 1) Speak less – play much
- 2) Attentive to crowd and responsiveness
- 3) If there are a lot of beginner's, stick to the program, order, and arrangements
- 4) This is work for you; Have fun later.

#### Performers focus area:

- 1) Pay attention to the leader and listen to others around you
- 2) HAVE FUN!

## ***Ukulele Practice Exercises***

### ***Regular Ukulele and Tuning (high/low G non-specific)***

Purpose: build confidence and muscle memory on left hand using all fingers (no thumb) to finger notes on the fretboard and the right hand to pick the right strings for the selected notes.

#### Finger Exercises

- 1) **Chromatic String Walk (also called 4 finger exercise)** – start with top string (4<sup>th</sup> string) open and pick that string then moving to the 1<sup>st</sup> fret with index finger, 2<sup>nd</sup> fret with middle finger, 3<sup>rd</sup> fret with ring finger, and 4<sup>th</sup> fret with pinky. Then moving to 3<sup>rd</sup> string open, then repeat as on 4<sup>th</sup> string for all remaining strings. To complete this exercise, walk chromatically backwards from 1<sup>st</sup> string 4<sup>th</sup> fret using pinky.
- 2) **Diminished Chord Walk** – start by using all 4 fingers making a diminished chord (first diminished chord for this exercise is index finger on 4<sup>th</sup> string/1<sup>st</sup> fret, middle finger on 2<sup>nd</sup> string/1<sup>st</sup> fret, ring finger on 3<sup>rd</sup> string/2<sup>nd</sup> fret, and pinky on 1<sup>st</sup> string/2<sup>nd</sup> fret. Strum the strings 4 times in 4/4 time, then pick each of the strings from top to bottom, one at a time in 4/4 time. Then without lifting the fingers off the strings but lifting them slightly to deaden the sound from the ukulele, slide the whole diminished chord shape up one fret and repeat. Repeat these steps until the index finger reaches the 7<sup>th</sup> fret, then walk them back to the top of the neck.
- 3) **Barre Chord Walk** – start by making a barre chord on the 1<sup>st</sup> fret and strum 4 times in 4/4 time, then pick the strings from top to bottom one at a time in 4/4 time. Move this barre chord up one fret and repeat, and repeat these steps until you reach the 7<sup>th</sup> fret. To complete this exercise when you walk the barre chord backwards back to the top of the neck.
- 4) **Bb-Chord Walk** – Start with the **Bb** Chord and pick the strings starting with the 4<sup>th</sup> string and working your way down in a regular beat. Then move this chord shape up one fret and repeat. Repeat until you reach the 7<sup>th</sup> fret with your index finger part of the shape then walk the chord backwards to the top of the neck.
- 5) **F7 Chord Walk** – Start with the **F7** Chord and pick the strings starting with the 4<sup>th</sup> string and working your way down in a regular beat. Then move this chord shape up one fret and repeat. Repeat until you reach the 7<sup>th</sup> fret with your index finger part of the shape then walk the chord backwards to the top of the neck.

Practice recommendations: Set aside 10 minutes daily and select two sets from above. Practice repeatedly for 5 minutes each set.

## ***Baritone Practice Exercises***

Purpose: build confidence and muscle memory on left hand using all fingers (no thumb) to finger notes on the fretboard and the right hand to pick the right strings for the selected notes.

### Finger Exercises

- 1) **Chromatic String Walk (also called 4 finger exercise)** – start with top string (4<sup>th</sup> string) open and pick that string then moving to the 1<sup>st</sup> fret with index finger, 2<sup>nd</sup> fret with middle finger, 3<sup>rd</sup> fret with ring finger, and 4<sup>th</sup> fret with pinky. Then moving to 3<sup>rd</sup> string open, then repeat as on 4<sup>th</sup> string for all remaining strings. To complete this exercise, walk chromatically backwards from 1<sup>st</sup> string 4<sup>th</sup> fret using pinky.
- 2) **Diminished Chord Walk** – start by using all 4 fingers making a diminished chord (first diminished chord for this exercise is index finger on 4<sup>th</sup> string/1<sup>st</sup> fret, middle finger on 2<sup>nd</sup> string/1<sup>st</sup> fret, ring finger on 3<sup>rd</sup> string/2<sup>nd</sup> fret, and pinky on 1<sup>st</sup> string/2<sup>nd</sup> fret. Strum the strings 4 times in 4/4 time, then pick each of the strings from top to bottom, one at a time in 4/4 time. Then without lifting the fingers off the strings but lifting them slightly to deaden the sound from the ukulele, slide the whole diminished chord shape up one fret and repeat. Repeat these steps until the index finger reaches the 7<sup>th</sup> fret, then walk them back to the top of the neck.
- 3) **Barre Chord Walk** – start by making a barre chord on the 1<sup>st</sup> fret and strum 4 times in 4/4 time, then pick the strings from top to bottom one at a time in 4/4 time. Move this barre chord up one fret and repeat, and repeat these steps until you reach the 7<sup>th</sup> fret. To complete this exercise when you walk the barre chord backwards back to the top of the neck.
- 4) **F-Chord Walk** – Start with the **F** Chord and pick the strings starting with the 4<sup>th</sup> string and working your way down in a regular beat. Then move this chord shape up one fret and repeat. Repeat until you reach the 7<sup>th</sup> fret with your index finger part of the shape then walk the chord backwards to the top of the neck.
- 5) **C7 Chord Walk** – Start with the **C7** Chord and pick the strings starting with the 4<sup>th</sup> string and working your way down in a regular beat. Then move this chord shape up one fret and repeat. Repeat until you reach the 7<sup>th</sup> fret with your index finger part of the shape then walk the chord backwards to the top of the neck.

Practice recommendations: Set aside 10 minutes daily and select two sets from above. Practice repeatedly for 5 minutes each set.

# King of the Road

Roger Miller

## Chorus:

**B[C]**                      **C#m7[Dm7]**   **F#7[G7]**                      **B[C]**  
Trailer for sale or rent,                      Rooms to let fifty cents  
   **C#m7[Dm7]**   **F#7[G7]**  
No phone, no pool, no pets,                      I ain't got no cigarettes  
   **B[C]**                      **C#m7[Dm7]**  
Ah, but, two hours of pushin' broom  
   **F#7[G7]**                      **B[C]**  
Buys a eight by twelve four-bit room  
   **E6[F6]**    **F#7[G7]!!**                      **B[C]**  
I'm a man of means by no means,                      King of the road.

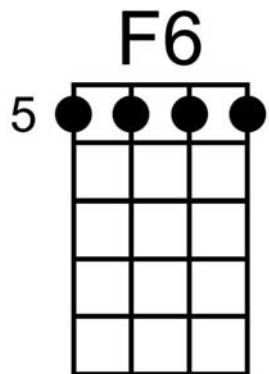
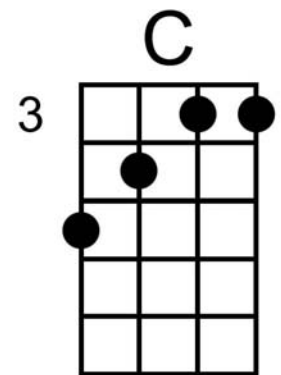
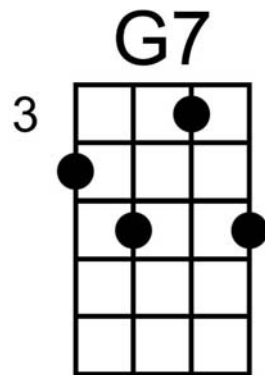
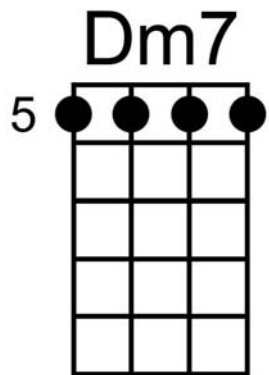
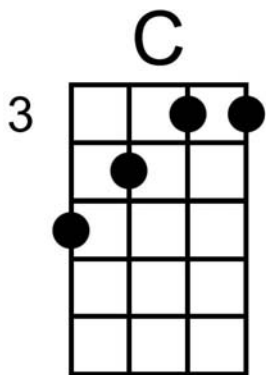
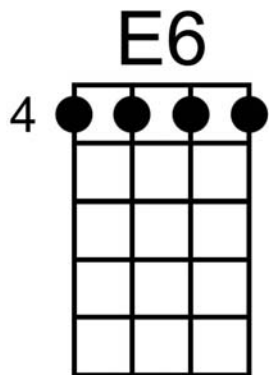
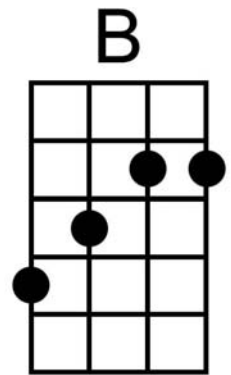
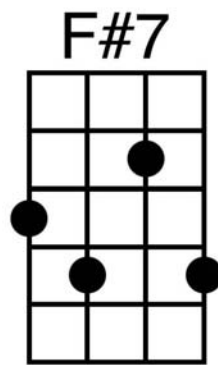
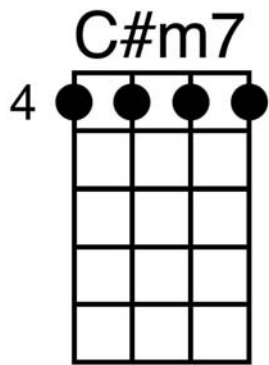
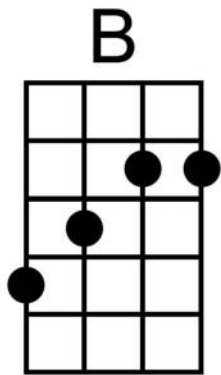
**B**                      **C#m7**                      **F#7**                      **B**  
Third boxcar, midnight train,                      Destination, Bangor, Maine.  
   **C#m7**                      **F#7**  
Old worn out suit and shoes,                      I don't pay no union dues,  
   **B**                      **C#m7**                      **F#7**                      **B**  
I smoke old stogies I have found,                      Short, but not too big around  
   **E6**    **F#7!!**                      **B**  
I'm a man of means by no means,                      King of the Road.

**C**    **Dm7**  
I know every engineer on every train  
**G7**    **C**  
All of their children, and all of their names  
   **Dm7**  
And every handout in every town  
   **G7!**                      **G7!**    **G7**  
And every lock that ain't locked,                      When no one's around. I sing:

**Chorus (2x) – modulate up 1 fret each time – 3<sup>rd</sup> acapela?**

# King of the Road (Chords)

Roger Miller



## Sweet Wahine

(w.m: Donald Kaulia & Leon Toomata [LT Smooth], 2009, Sweet Wahine CD)

**Intro: Am – Dm – E7 – Am (2x) – E7**

### **Chorus:**

**Am Dm**  
**Es Bonita, La Muchacha**  
**E7 Am**

**Sweet Wahine dance for me**

**Am Dm**  
**Es Bonita, La Muchacha**  
**E7 Am E7 //**

**Pretty Lady dance with me**

### **Verse:**

**Am Dm**  
**It was on the shores of Hawaii**  
**E7 Am**

**where we saw her dance out in Waikiki**

**Dm**  
**playing Taylor guitars under the stars**  
**E7 Am E7 //**

**Hawaiian tunes in old slack key**

### **End with chorus**

*Note:* based on listening to Donald play this song several times, it's up to the musician how to mix up the verse and chorus after the first time through including the pa'ani (solo instrumental).