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The Kamiki ukulele method.

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THE Kamiki Ukulele Method

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KAMIKI
UKULELE METHOD

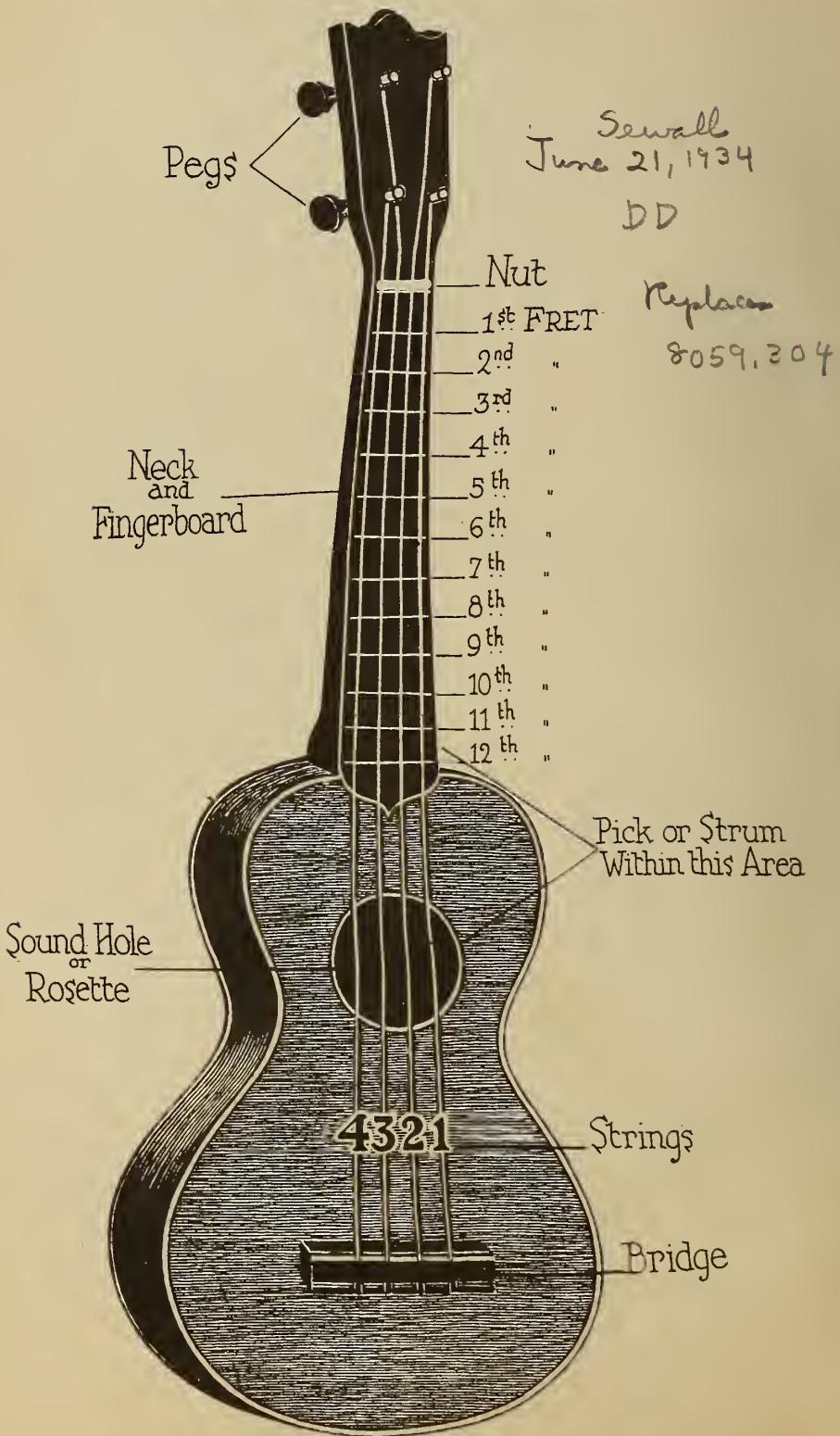
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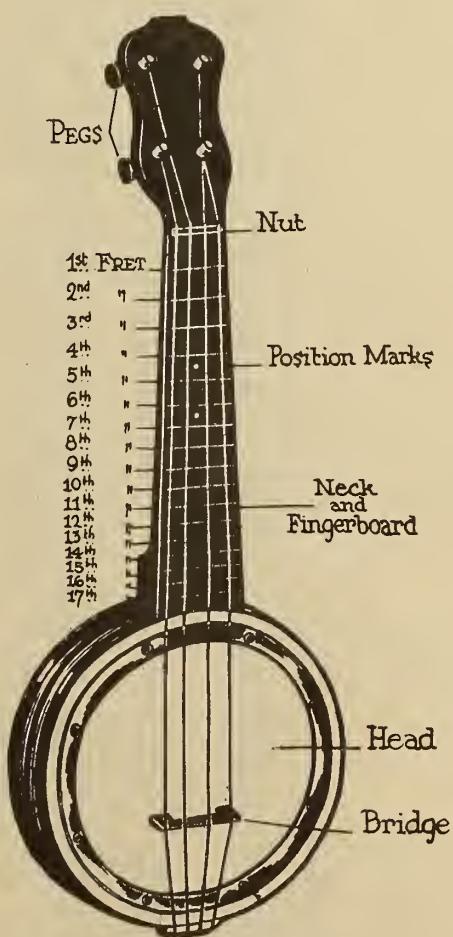
Illustration showing the Correct Position
For Holding the Ukulele

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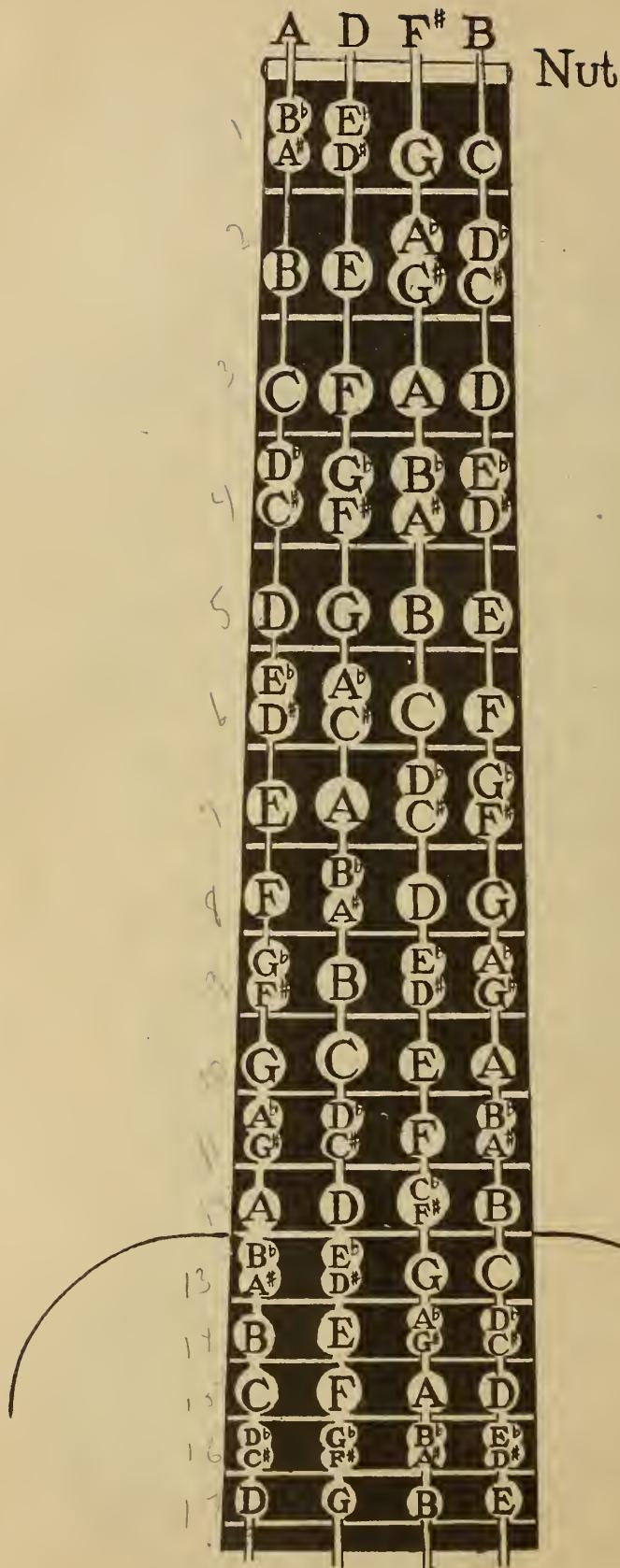
The UKULELE



THE UKULELE - BANJO



Ukulele Fingerboard



Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

THE STAFF AND NOTES



Immediately below and above the staff are the following two notes, D and G.



Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

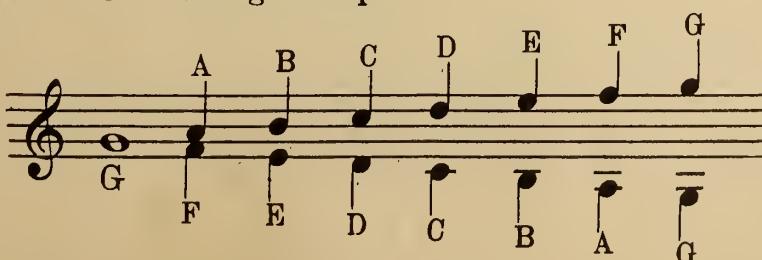
LEGER LINES AND NOTES



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated—after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

TREBLE CLEF

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



RUDIMENTS OF MUSIC

It is necessary that the student should be acquainted with the duration of musical notation.

The relative value of the notes is best shown by the following arrangement:

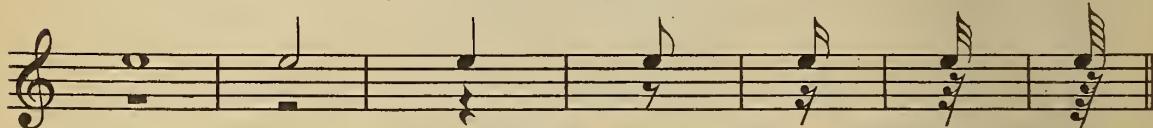
Notes are divided into *Bars* by single or double lines drawn across the stave.

One line  is placed after each bar. Each bar contains the same number or value of notes, and must last precisely the same length of time.

Seven characters determine the value of notes, seven the value of rests.

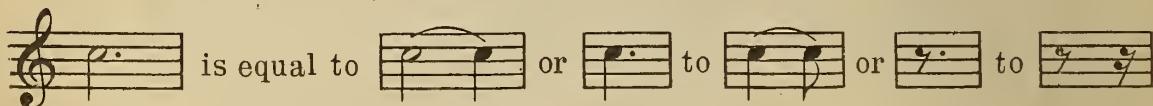
FORMS OF DIFFERENT NOTES AND RESTS

Whole note Half note Quarter note Eighth note 16th note 32nd note 64th note



Whole rest Half rest Quarter rest Eighth rest 16th rest 32nd rest 64th rest

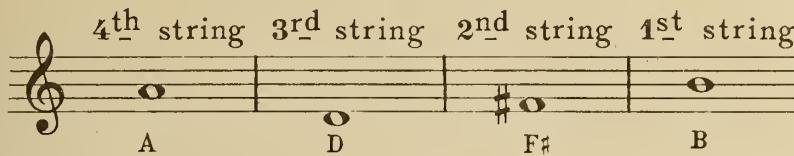
A *Dot* placed after any note increases its value one half, Thus:



COMPARATIVE TABLE showing the Relative Value of Notes

1 Whole Note		—
equals		
2 Half Notes		—
equals		
4 Quarter Notes		—
equals		
8 Eighth Notes		—
equals		
16 Sixteenth Notes		—
and so on.		

How to tune the Ukulele.



The open strings can be tuned to the piano by following the above diagram. Another method is to tune the D string to middle D on the piano, then, stopping the D string at the 4th fret, tune the F# string in unison; next, stop the F# string at the 3rd fret and tune the A string in unison; following the same system, stop the F# string at the 5th fret and tune the B string in unison.

The string must be stopped right behind the frets not on them.

How to string the Ukulele.

For the First String use Banjo 3rd string

For the Second String use Violin E string

For the Third String use Violin A string

For the Fourth String use Banjo 3rd string

To hold the Ukulele.

The left arm should be thrown well forward, holding the Ukulele between the thumb and joint of the forefinger, the tip of the thumb resting on the side next to the A string near the first fret, with the first finger on the side of the B string.

The middle of the right forearm should press the back of the Ukulele to the body, holding it firmly so that it may be played either standing or sitting. In order to get the best tones from the instrument, great pains should be taken to hold it exactly in the manner described above.

FOR TIPLE, TAROPATCH and TENOR-BANJO
(Ukulele style) TUNING, See last page

Scales for the Ukulele

4th string 3rd string 2nd string 1st string

Frets 0 2 3 D E F G A B 0 1 3 0 2 3 5 6 8 10 12

D MAJOR

PRINCIPAL SCALE

3rd string 2nd string 1st string

Frets 0 2 0 1 3 0 2 3 5 7 8 10 12

Diagram of Fingerboard

Notes on the 1st string
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12

Notes on the 2nd string
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12

Notes on the 3rd string
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12

Notes on the 4th string
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12

Notes played on the A or 4th string are written an octave lower to avoid confusion in reading

Chromatic Scale

3rd string 2nd string 1st string

Frets 0 1 2 3 0 1 2 3 4 0 1 2 3 4 5 6 7 8 9 10 11 12

Signatures and Names of the Principal Major and Minor Keys

C major	G major	D major	A major	E major
A minor	E minor	B minor	F [#] minor	C [#] minor

C major A minor	G major E minor	D major B minor	A major F [#] minor	E major C [#] minor
B major G [#] minor	F major D minor	E major G minor	E ^b major C minor	A ^b major F minor

Notes on A or 4th String

Notes on the A String sound one octave higher than written

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0' (open circle), followed by a note with a small 'x' below it, then '2', '3', '2', '3', '2'. The staff ends with a vertical bar line.

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '2', '3', '2', '0', '2', '3', '2', '0'. The staff ends with a vertical bar line.

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '2', '0', '2', '3', '2', '3', '2', '0'. The staff ends with a vertical bar line.

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '3', '0', '3', '2', '3', '2', '3', '0'. The staff ends with a vertical bar line.

Notes on D or 3rd String

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '2', '3', '0', '2', '3', '2', '3', '2'. The staff ends with a vertical bar line.

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '2', '3', '0', '2', '3', '2', '3', '0'. The staff ends with a vertical bar line.

Notes on F♯ or 2nd String

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0♯', followed by '1', '3', '0♯', '1', '3', '1', '3', '1'. The staff ends with a vertical bar line.

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0♯', followed by '1', '3', '0♯', '1', '3', '1', '3', '0'. The staff ends with a vertical bar line.

Notes on B or 1st String

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '1', '3', '0', '1', '3', '1', '3', '1'. The staff ends with a vertical bar line.

Musical staff in treble clef (C) with a 'c' time signature. It shows a sequence of notes starting at '0', followed by '1', '3', '0', '1', '3', '1', '3', '0'. The staff ends with a vertical bar line.

SCALE AND EXERCISES IN KEY OF C

4th String 3rd String 2nd String 1st String 2nd String 3rd String

4th String	3rd String	2nd String	1st String	2nd String	3rd String
Frets 3	0 2 3	1 3	0 1 3 5 3 1 0	3 1	3 2 0
Notes C	D E F	G A	B C D E		

Count three

Hawaiian Boy

KAMIKI

A musical score for 'The Star-Spangled Banner' in G major. The first measure shows a bassoon part with a single note at the beginning of the bar. The second measure begins with a bassoon note followed by a piano dynamic (pp) and a forte dynamic (f). The piano part continues with a series of eighth-note chords. The third measure starts with a piano forte dynamic (f) and a bassoon note. The fourth measure begins with a piano dynamic (p) and a bassoon note. The fifth measure starts with a piano dynamic (p) and a bassoon note. The sixth measure begins with a piano dynamic (p) and a bassoon note. The seventh measure begins with a piano dynamic (p) and a bassoon note. The eighth measure begins with a piano dynamic (p) and a bassoon note. The ninth measure begins with a piano dynamic (p) and a bassoon note. The tenth measure begins with a piano dynamic (p) and a bassoon note. The eleventh measure begins with a piano dynamic (p) and a bassoon note. The twelfth measure begins with a piano dynamic (p) and a bassoon note.

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measures 1-10 are shown, starting with a forte dynamic. Measure 10 ends with a repeat sign and a double bar line.

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score consists of two staves. The top staff shows a treble clef, a sharp sign, and a key signature of one sharp. The bottom staff shows a bass clef. Measures 1-10 are shown, starting with a forte dynamic. Measure 1 has a single eighth note. Measures 2-4 show eighth-note pairs. Measures 5-7 show eighth-note pairs. Measures 8-10 show eighth-note pairs. Measures 11-12 show eighth-note pairs. Measures 13-14 show eighth-note pairs. Measures 15-16 show eighth-note pairs. Measures 17-18 show eighth-note pairs. Measures 19-20 show eighth-note pairs. Measures 21-22 show eighth-note pairs. Measures 23-24 show eighth-note pairs. Measures 25-26 show eighth-note pairs. Measures 27-28 show eighth-note pairs. Measures 29-30 show eighth-note pairs. Measures 31-32 show eighth-note pairs. Measures 33-34 show eighth-note pairs. Measures 35-36 show eighth-note pairs. Measures 37-38 show eighth-note pairs. Measures 39-40 show eighth-note pairs. Measures 41-42 show eighth-note pairs. Measures 43-44 show eighth-note pairs. Measures 45-46 show eighth-note pairs. Measures 47-48 show eighth-note pairs. Measures 49-50 show eighth-note pairs. Measures 51-52 show eighth-note pairs. Measures 53-54 show eighth-note pairs. Measures 55-56 show eighth-note pairs. Measures 57-58 show eighth-note pairs. Measures 59-60 show eighth-note pairs. Measures 61-62 show eighth-note pairs. Measures 63-64 show eighth-note pairs. Measures 65-66 show eighth-note pairs. Measures 67-68 show eighth-note pairs. Measures 69-70 show eighth-note pairs. Measures 71-72 show eighth-note pairs. Measures 73-74 show eighth-note pairs. Measures 75-76 show eighth-note pairs. Measures 77-78 show eighth-note pairs. Measures 79-80 show eighth-note pairs. Measures 81-82 show eighth-note pairs. Measures 83-84 show eighth-note pairs. Measures 85-86 show eighth-note pairs. Measures 87-88 show eighth-note pairs. Measures 89-90 show eighth-note pairs. Measures 91-92 show eighth-note pairs. Measures 93-94 show eighth-note pairs. Measures 95-96 show eighth-note pairs. Measures 97-98 show eighth-note pairs. Measures 99-100 show eighth-note pairs.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a eighth note in the treble staff followed by a quarter note in the bass staff. Measures 12 and 13 continue with eighth notes in the treble staff and quarter notes in the bass staff.

A musical score for 'The Star-Spangled Banner' in G major and common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand.



Waikalulu

W. J. KAMIKI

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 3/4 time signature. The subsequent staves switch to a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The music features various note values including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' or a dot below them. The score includes several measures of chords at the end.

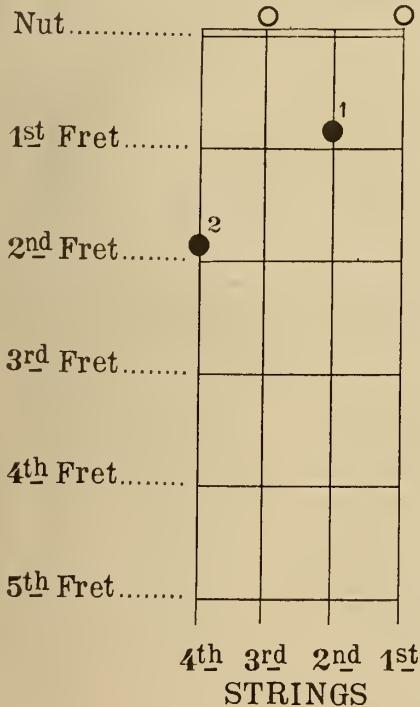
How To Read The Diagrams

This Page is for explanatory purposes and is not meant for practice

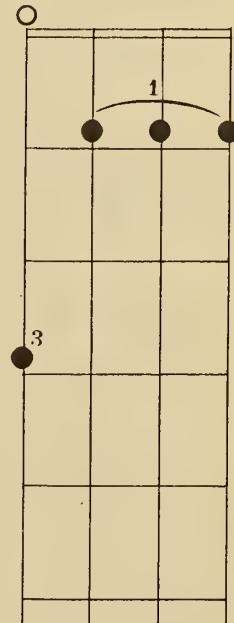
The four vertical lines represent the strings of the Ukulele, and the horizontal lines represent the first five frets of the finger-board.

The string on the right is termed the first, and is the one furthest from the player when instrument is held in position for playing.

**Example
Nº 1**



**Example
Nº 2**



The black dot ● indicates where the string is to be stopped, and the numbers indicate the fingers of the left hand. When a string is to be played open (without being touched with fingers of the left hand) the sign is thus O.

In illustration (number 1) the fourth string is stopped at the 2nd fret, using the 2nd finger. The 3rd string is played open, the 2nd string is stopped at the 1st fret, using the 1st finger, and the 1st string is played open. Always place the fingers behind the frets, not on them.

Illustration (number 2) shows the barre  in which one finger stops or presses two or more strings.

Example: The first, second and third strings are stopped by the first finger at the first fret. The fourth string is stopped by the third finger at the third fret.

Study this page carefully before trying the next

Chords in D major

D G A^{7th} D

Chords in B minor

B_o min E min F[#] 7th B_o min

Modulations in Key of D

D D^{7th} G G_o min D A^{7th} D

Chords in G major

G C D₇ G

Chords in E minor

E minor A min B₇ E min

Modulations in Key of G

G G₇ C C min G D₇ G

Chords in C major
Chords in A minor
Modulations in Key of C

Chords in A major

Four guitar chord diagrams for A major:

- A:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- D:** Chord diagram showing finger placement: 3 on 1st string 3rd fret.
- E 7th:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- A:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.

Chords in F# minor

Four guitar chord diagrams for F# minor:

- F# minor:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- B minor:** Chord diagram showing finger placement: 2 on 1st string 3rd fret.
- C# 7th:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- F# minor:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.

Modulations in Key of A

Seven guitar chord diagrams showing modulations in the key of A:

- A:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- A 7th:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- D:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- D minor:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- A:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- E 7th:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.
- A:** Chord diagram showing finger placement: 1 on 3rd string 2nd fret, 2 on 2nd string 2nd fret, 3 on 1st string 2nd fret.

Chords in E major

Diagram showing four guitar chords in E major:

- E**: Fret 1, string 6; Fret 2, strings 5, 4.
- A**: Fret 1, strings 6, 5; Fret 2, string 4.
- B^{7th}**: Fret 1, string 6; Fret 2, string 5.
- E**: Fret 1, string 6; Fret 2, strings 5, 4.

Chords in C[#] minor

Diagram showing four guitar chords in C[#] minor:

- C[#] minor**: Fret 1, string 6; Fret 2, strings 5, 4; Fret 3, string 3.
- F[#] min**: Fret 1, strings 6, 5; Fret 2, string 4; Fret 3, string 3.
- G[#] 7th**: Fret 1, string 6; Fret 2, string 5; Fret 3, string 4.
- C[#] min**: Fret 1, string 6; Fret 2, strings 5, 4; Fret 3, string 3.

Modulations in Key of E

Diagram showing seven guitar chords illustrating modulations in the key of E:

- E**: Fret 1, string 6; Fret 2, strings 5, 4; Fret 4, string 3.
- E 7th**: Fret 1, string 6; Fret 2, strings 5, 4; Fret 2, string 2.
- A**: Fret 1, strings 6, 5; Fret 2, string 4; Fret 3, string 3.
- A min**: Fret 1, strings 6, 5; Fret 2, string 4; Fret 4, string 3.
- E**: Fret 1, string 6; Fret 2, strings 5, 4.
- B^{7th}**: Fret 1, string 6; Fret 2, string 5.
- E**: Fret 1, string 6; Fret 2, strings 5, 4.

Chords in F major

Musical staff showing four chords in F major:

- F**: Root position. Fret 3, 1st string; Fret 2, 2nd string; Fret 3, 3rd string.
- B_b**: Inversion. Fret 3, 1st string; Fret 2, 2nd string; Fret 3, 3rd string.
- C 7th**: Inversion. Fret 3, 1st string; Fret 2, 2nd string; Fret 4, 3rd string.
- F**: Root position. Fret 3, 1st string; Fret 2, 2nd string; Fret 3, 3rd string.

Chords in D minor

Musical staff showing four chords in D minor:

- D minor**: Root position. Fret 3, 1st string; Fret 2, 2nd string; Fret 3, 3rd string.
- G min**: Inversion. Fret 3, 1st string; Fret 4, 2nd string; Fret 2, 3rd string.
- A 7th**: Inversion. Fret 2, 1st string; Fret 3, 2nd string; Fret 3, 3rd string.
- D min**: Root position. Fret 3, 1st string; Fret 2, 2nd string; Fret 3, 3rd string.

Chords in B♭

Musical staff in G clef and B♭ key signature.

B♭: Chord diagram shows fingers 1, 2, and 3 on the 3rd, 2nd, and 1st strings respectively.

E♭: Chord diagram shows fingers 1, 2, and 3 on the 3rd, 2nd, and 1st strings respectively.

F 7th: Chord diagram shows fingers 1, 2, and 3 on the 3rd, 2nd, and 1st strings respectively.

B♭: Chord diagram shows fingers 1, 2, and 3 on the 3rd, 2nd, and 1st strings respectively.

Chords in G minor

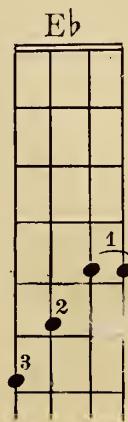
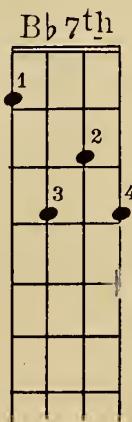
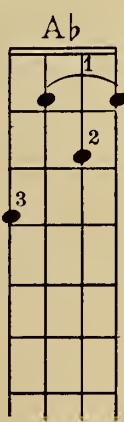
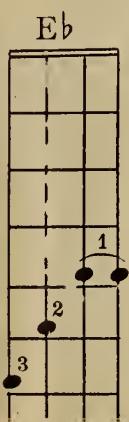
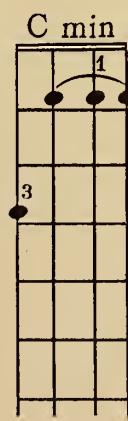
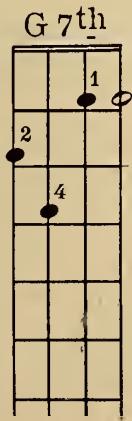
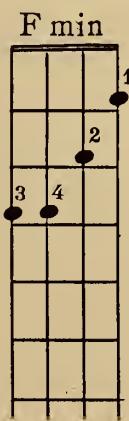
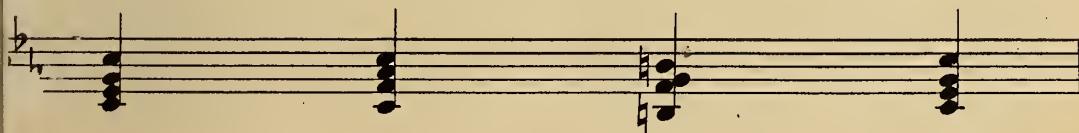
Musical staff in G clef and G minor key signature.

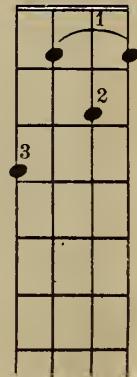
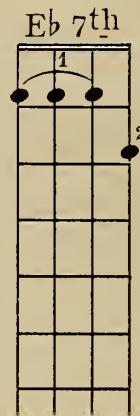
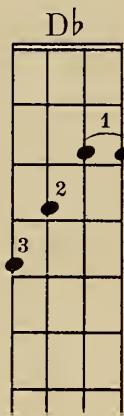
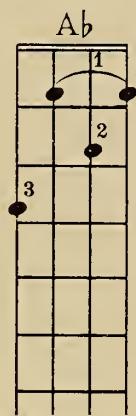
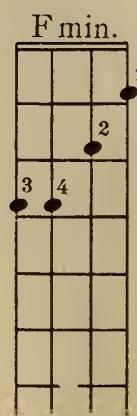
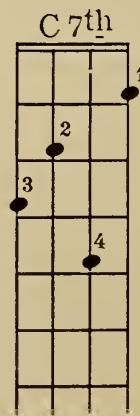
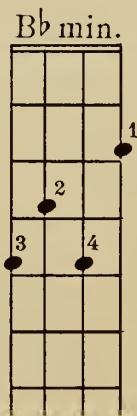
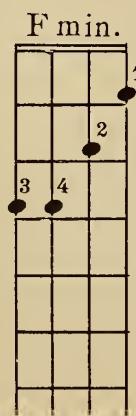
G min: Chord diagram shows fingers 1, 2, 3, and 4 on the 3rd, 2nd, 1st, and 4th strings respectively.

C min: Chord diagram shows fingers 1, 2, and 3 on the 3rd, 2nd, and 1st strings respectively.

D 7th: Chord diagram shows finger 1 on the 3rd string.

G min: Chord diagram shows fingers 1, 2, 3, and 4 on the 3rd, 2nd, 1st, and 4th strings respectively.

Chords in E♭ major*Chords in C minor*

Chords in A♭ major*Chords in F minor*

DIMINISHED SEVENTH CHORDS and their Inversions

1st Series

Inversions

AUGMENTED FIFTH CHORDS

The above diagrams show Twelve Augmented 5th Chords; Practically there are only four, and for this reason we have marked above each chord, its name and a number - You will notice that all chords of a same number, although written differently, are played exactly alike.

TRANSPOSING CHART

For the benefit of those who haven't the time nor the inclination to seriously study transposition, we have devised the following chart, whereby anyone acquainted with the chords of the Ukulele, can easily learn to change from one key to another.

	Major			Minor			Allied Chords				Augmented 5th	
	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th	9 th	10 th	11 th	
Chords in C →	C	F	G 7 th	A min.	D min	E 7 th	C 7 th	D 7 th	A 7 th	No. 1 Dim	C Aug	
" " D →	D _b	G _b	A _b 7 th	B _b min	E _b min	F 7 th	D _b 7 th	E _b 7 th	B _b 7 th	No. 2 Dim	D _b Aug	
" " D →	D	G	A 7 th	B min	E min	F [#] 7 th	D 7 th	E 7 th	B 7 th	No. 3 "	D Aug	
" " E _b →	E _b	A _b	B _b 7 th	C min	F min	G 7 th	E _b 7 th	F 7 th	C 7 th	No. 1 "	E _b Aug	
" " E →	E	A	B 7 th	C [#] min	F [#] min	G [#] 7 th	E 7 th	F [#] 7 th	C [#] 7 th	No. 2 "	E Aug	
" " F →	F	B _b	C 7 th	D min	G min	A 7 th	F 7 th	G 7 th	D 7 th	No. 3 "	F Aug	
" " G _b →	G _b	C _b	D _b 7 th	E _b min	A _b min	B _b 7 th	G _b 7 th	A _b 7 th	E _b 7 th	No. 1 "	G _b Aug	
" " G →	G	C	D 7 th	E min	A min	B 7 th	G 7 th	A 7 th	E 7 th	No. 2 "	G Aug	
" " A _b →	A _b	D _b	E _b 7 th	F [#] min	B _b min	C 7 th	A _b 7 th	B _b 7 th	F 7 th	No. 3 "	A _b Aug	
" " A →	A	D	E 7 th	F min	B min	C [#] 7 th	A 7 th	B 7 th	F [#] 7 th	No. 1 "	A Aug	
" " B _b →	B _b	E _b	F 7 th	G min	C min	D 7 th	B _b 7 th	C 7 th	G 7 th	No. 2 "	B _b Aug	
" " B →	B	E	F [#] 7 th	G [#] min	C [#] min	D [#] 7 th	B 7 th	C [#] 7 th	G [#] 7 th	No. 3 "	B Aug	

Each letter in the first column of the chart, is the name of a Key Chord, and all other chords,- reading horizontally from it, are the attendant harmonies or chords belonging to that key, or, closely connected with it. The 1st, 2nd and 3rd columns, show the chords in major; the 4th, 5th and 6th columns, their minor connections; the 7th, 8th, 9th, 10th and 11th columns, are chords that are allied to them, either through the major, or their minor relations.

HOW TO USE THE CHART

If we have an accompaniment in the key of C, commencing with the chord of C, and wish to transpose the same to the key of D, we find under the given chord of C, the chord D, which must be taken in its place, and so on through the entire piece, always finding the corresponding chord of the new key directly under or above the chord to be transposed.

Showing Chords transposed from C to D, then to E_b

Chords in C. original Key	C. F. G 7 th C. A min D min E 7 th
The above transposed to D	D. G. A 7 th D B min E min F [#] 7 th
The above transposed to E _b	E _b A _b B _b 7 th E _b C min F min G 7 th

While the following songs and accompaniments is intended primarily for those who read music, it is so arranged as to be of equal value to those who perform entirely by ear.

This is made possible in the following manner: Each chord as it appears in these accompaniments, is not only written in its musical notation, but also labeled with its name or title—C, G, D, or whatever the chord may be.

Needless to say, the tune or air in these pieces, though written for the voice, may be carried by Violin, Mandolin, or any leading instrument.

One, Two, Three, Four.

BY REDDING.
arr. by W^m J. Smith.

The musical score consists of five staves of music in G major, 3/4 time. The first staff contains four measures of rests. The second staff begins with a D chord, followed by a F#7th chord, a G chord, and another D chord. The third staff starts with a D chord, followed by a G chord, an A7th chord, a D chord, an A7th chord, a D chord, a D chord, and another D chord. The fourth staff begins with a D chord, followed by a G chord, an A7th chord, a D chord, an A7th chord, a D chord, a D chord, and another D chord. The fifth staff begins with a D chord, followed by a G chord, an A7th chord, a D chord, an A7th chord, a D chord, a D chord, and another D chord. The lyrics are as follows:

Down by the
stream where I first met Re - bec -
ca, Down by the stream where

Accompaniment chords are labeled under each staff: D, F#7th, G, D; G, A7th, D, A7th, D, D, D; A7th, A7th, A7th, A7th, D; D, B7th, B7th, B7th, Emin., Emin.

The sun loves to shine — Bright —

E7th E7th A7th A7th D

hued the gar - lands I wove for Re -

D A7th A7th A7th A7th

bec - ca, Bright were her eyes —

D D B7th B7th Emin.

— as they gazed in - to mine —

A7th A7th D D

Chorus.

One, two, three, four, Some times I

D F#7th G D G

wish there were more, — Eins, zwei,

G D D G G

drei, vier. I love the one that's near. —

D D E7th E7th A7th A7th

Yet nee, sam see, So says the

D F#7th G D G

heath-en chi - nee, — Fair_girls be - reft, there

G D D G G

will get left, One, two and three. —

D B7th E7th A7th D D

My Bonnie

1. My Bon - nie lies o - ver the o - cean, — My Bon - nie lies
 2. Last night as I lay on my pil - low, — Last night as I
 3. Oh, blow, ye winds, o - ver the o - cean, — And blow, ye winds,

C F C C C

o - ver the sea; — My Bon - nie lies o - ver the o - cean, — Oh,
 lay on my bed; — Last night as I lay on my pil - low, — I
 o - ver the sea; — Oh, blow, ye winds, o - ver the o - cean, — And

D 7th G 7th G 7th C F C C

CHORUS

bring back my Bon - nie to me. — Bring back,
 dreamt that my Bon - nie was dead. — Bring back,
 bring back my Bon - nie to me. — Bring back,

F G 7th C C C C

bring back, Bring back my Bon - nie to me, to me; Bring

F F G 7th G 7th C G 7th C

back, bring back, Oh! bring back my Bon - nie to me.

C F D 7th G 7th G 7th C F C

Aloha Oe

Farewell to Thee.

Moderato.

Ha a heo ka u - a i-na pa - li ke
 Proud-ly swept the rain cloud by the cliff As

A C[#]7th D A A

nihia e - la ka - na he - le E ha -
 on it gli - ded through the trees Still -

E7th E7th E7th E7th

ha - i a - na i ka li - ko Pu a
 fol - low-ing with grief the li - ko The -

A C[#] D A A

a - hi - hi le hu - a - o u - ka.
 a - hi - hi le nua of the vale.

D B7th E7th A F A

Chorus.

A - lo - - ha oe a - lo - ha oe E ke
Fare well to thee fare well to thee Thou

D D A A

o - na - o - na no - ho i - ka li po. A
charming one who dwells a-mong the bow ers, One

E7th E7th A A A 7th

fond em - brace a ho - i a - e au Un -
fond em - brace be - fore I now de - part. Un -

D D A A

til we meet _ a - gain.
til we meet _ a - gain.

E7th E7th A F A

Sweet Lei Lehua

The musical score consists of four staves of music in G major, 4/4 time. The first staff shows a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature.

Lyrics:

- Be still my pu - u - wai,
Ever fresh my mem - 'ry I
- G G D7th D7th
- E - na - e i - ki - nei
dream of you Oh my sweet,
- D 7th D 7th G G
- Ha - nu ma - lie na - he, na-he.
at noon and sun - set rays.
- G G C C

Chorus.



D7th

D7th

D7th

G

G

G

me fair one,

Be true to

D7th

D7th

D7th

D7th

me I trow,

Give me the

G

G

G

G

hand I won,

Sweet Lei Le - hu - a.

C

C

G

D7th

D7th

D7th

G

Ua Like No A Like

("Sweet Constancy")

Moderato.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and common time. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are in English and Hawaiian, with some words written in Romanized form. The piano part includes chords labeled A7th, D, and Bb.

Staff 1:

U - a li - ke _ no' a li - ke Me ka
When the dews of _ eve are fall-ing Glist-ning

Staff 2:

U - a ka ni - le - hu - a me he
on the flower's lov'd so well, Then my

Staff 3:

a - la e - ma - i - a - na, A -
heart to thee is call-ing from our

Staff 4:

i - a ke a - la i ka - na - he le.
tryst with - in the wood-land dell.

Chorus.

My heart, O Sweet, is thine for ev - er, it

A7th A7th D D

le - i hi - ki a - hi - a hi, O ke
thrills with love for thee a - lone, Its

A7th A7th D D

ka - ni a na ma - nu, I na
con - stan - cy fades nev - er, I'll be

G A7th D D

ho - la o ke a - u - moe.
ev - er true to Thee my own.

A7th A7th D B_b D

Over the Banister

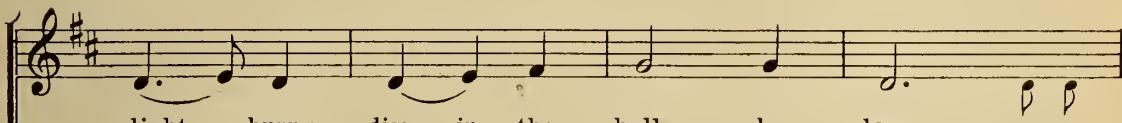
Arr. by KAMIKI

Over the ban - is - ter leans a face,
No - bod - y, on - ly those eyes of brown,
V V V V

Ten - der - ly sweet and be - guil - - - ing,
Ten - der and full of mean - - - ing,

While be - low her with ten - - der grace, He
Gaze on the love - li - est face in town,
D A 7th A 7th

watch - es the pic - - ture smil - - - ing. The
O - ver the ban - is - ter lean - - - ing.
A 7th A 7th D



light burns dim in the hall below,
Tim - id and tired, with down east eyes,

D

D 7th

G

G min.



No - bod - y sees them stand - - - ing,
I won - der why she lin - - - gers;

D

D

A 7th

Say - ing good - night a - gain soft · and low,
Af - - - ter all the good - nights are said?

D

D 7th

G

G min.



Half - way up to the land - - - ing.
Some - bod - y holds her fin - - - gers.

D

A 7thA 7th

D

My Old Kentucky Home

FOSTER
Arr. by Kamiki

Moderato

VOICE

1. The sun shines bright in the
2. They hunt no more for the
3. The head must bow and the

UKULELE

G G 7th

old Ken-tuck-y home, 'Tis sum-mer, the dark-ies are gay; The
pos-sum and the coon On the mead-ow, the hill and the shore; They
backwill have to bend, Wher - ev - er the dark-y may go; A

C

G

G

A 7th

D 7th

corn-top's ripe and the mead-ows in the bloom, While the birds make mu-sic all the
sing no more by the glim-mer of the moon, On the bench by the old cab-in
few more days and the trou-ble all will end, In the fields where the su-gar-can-es

G

G

G 7th

C

G

G

D 7th

day;
door;
grow;

The young folks roll on the lit-tle cab-in floor, All
The day goes by like a shad-ow o'er the heart, With
A few more days for to tote the hea-vy load, No

G

G

G

A 7th

C

G

mer - ry, all hap - py and bright, By'n - by "Hard Times" comes a -
 sor - row where all was de - light, The time has come when the
 mat - ter, 'twill nev - er be light, A few more days will we

G A7th D7th G G G7th

knock-ing at the door, Then my old Ken-tuck - y home good - night.
 dark - ies have to part, Then my old Ken-tuck - y home good - night.
 tot - ter on the road, Then my old Ken-tuck - y home good - night.

C G G C A7th D7th G C G

CHORUS

Weep no more, my la - dy, Oh,

G C G G G G7th

weep no more to - day; We will sing one song for the

C C G G G G

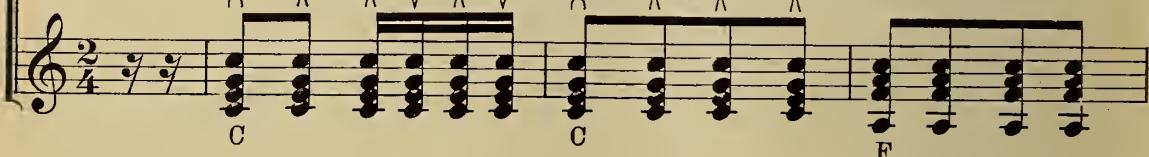
old Ken-tuck - y home, For the old Ken-tuck - y home far a - way.

C G G C A7th D7th G

Dixie's Land

Allegro

Arr. by KAMIKI



not for - got - ten, Look a - way! Look a - way! Look a -
 gay de-ceab - er; Look a - way! Look a - way! Look a -
 seem to greab 'er Look a - way! Look a - way! Look a -

F C C

way Dix - ie Land. In Dix - ie Land whar
 way Dix - ie Land. But when he put his
 way Dix - ie Land. Old Mis - sus act - ed the

G 7th C C

I was born in, Ear - ly on one fros - ty morn - in', Look a -
 arm a - round 'er, He smiled as fierce as a for - ty pound-er, Look a -
 fool-ish part, And died for a man dat broke her heart, Look a -

C F

way! Look a-way! Look a-way! Dix-ie Land.
way! Look a-way! Look a-way! Dix-ie Land.
way! Look a-way! Look a-way! Dix-ie Land.

C C G7th C

CHORUS

(Measure 3)

Den I wish I was in Dix-ie, Hoo-ray! Hoo-ray! In

C F D7th G7th

Dix-ie Land, I'll took my stand To lib and die in Dix-ie A-

C F C G7th

way, A-way, A-way down south in Dix-ie, A-

C G7th C G7th C

way, A-way, A-way down south in Dix-ie.

C G7th C G7th C

Dixie's Land

Santa Lucia

Arranged by
KAMIKI

Andantino

Voice 3

Ukulele 8

Andantino

1. O - ver the rip - pling sea Twi - light is clos - ing;
2. List, how the ev'ning wind Soft - ly is blow - ing

D A7th A7th D

O - ver the flow - ry lea Flocks are re - pos - ing
Mark how the swell - ing tide On - ward is flow - ing

D A7th A7th D

O - ver the rip - pling sea Twi - light is clos - ing;
List, how the ev'ning wind Soft - ly is blow - ing

D A7th A7th D

O - ver the flow - ry lea Flocks are re - pos - ing.
 Mark how the swell-ing tide On - ward is flow - ing.

D A 7th A 7th D

Haste then, O la - dy fair Come down to me, — love,
 See, where my bound-ing bark Longs to be free — lovel

D E minor E minor D

Fond - ly — I'm — wait - ing, Wait-ing for thee love!
 'Tis on - ly — wait - ing, Wait-ing for thee lovel

D A 7th A 7th D

Haste then, O la - dy fair Come down to me, — love,
 See, where my bound-ing bark Longs to be free — lovel

D E minor E minor

Fond - ly — I'm — wait - ing, Wait-ing for thee, love.
 'Tis on - ly — wait - ing, Wait-ing for thee, love.

Those Endearing Young Charms

Words by
THOMAS MOORE

Music by DAVENPORT
Arranged by KAMIKI

The sheet music consists of five staves of musical notation. The top two staves are for the piano, showing treble and bass clefs with various note heads and rests. The third staff is for the ukulele, labeled "Ukulele". The bottom two staves are for the voice, with lyrics written below them. The music is in common time (indicated by a '6' over a '8') and is in the key of D major (indicated by a sharp sign). The piano accompaniment includes chords such as D, A 7th, G, D, D, A 7th, D, D, and G. The ukulele part features a repeating pattern of eighth-note chords. The lyrics are as follows:

1. Be - lieve me, if all those en - dear - ing young charms, Which I
 2. It is not while beau - ty and youth are thine own, And thy

gaze on so fond - ly to - day, _____ Were to change by to - mor - row and
 cheek's un-pro-faned by a tear, _____ That the fer - vor and faith of a

fleet from my arms, Like fair - y gifts fad - ing a - way, _____ Thou wouldst
 soul can be known, To which time will but make thee more dear, _____ Oh, the

still be a - dored, as this mo - ment thou art, Let thy
heart that has tru - ly loved nev - er for - gets, But as

D

D

G

G

love - li - ness fade as it will, And a -
tru - ly loves on to the close; As the

D

A 7th

D

round the dear ru - in each wish of my heart Would en -
sun - flow - er turns on her god when he sets The same

D

D 7th

G

B diminished

twine it - self ver - dant - ly still.
look that she gave when he rose.

D

A 7th

D

Laughing Waters

Ukulele Solo

KAMIKI

Fine

D.C. al Fine

Pizzicato Waltz

Ukulele Solo

The sheet music consists of ten staves of musical notation for ukulele. The key signature is three sharps, and the time signature is common time (indicated by '3'). The first six staves represent the main melody, while the last four staves show variations in the 5th position. The notation includes various note values (eighth and sixteenth notes) and rests. Fingerings are indicated above certain notes: a '+' sign followed by a dot indicates a pick with the thumb; a single dot indicates a pick with the first finger; and two dots indicate a pick with the second finger.

NOTE + Pick with thumb

. Pick with First finger

.. Pick with Second finger

Hanapepe Waltz

Solo on D string

KAMIKI

The sheet music consists of eight staves of musical notation for the D string of a ukulele. The music is in 3/4 time and G major. The notation uses eighth-note chords. Dynamic markings include 'p.', '2p.', '4p.', and '0p.'. The first staff begins with a bass clef, while subsequent staves begin with a treble clef. The music concludes with a final staff ending with a double bar line.

Notes with stems turned downwards are to be played on the D string and should be picked with the thumb.

One, Two, Three, Four

Ukulele Solo

+ downward stroke with the thumb

Hawaiian Waltz

UKULELE DUET

KAMIKI

The musical score for "Hawaiian Waltz" for Ukulele Duet (Kamiki) consists of eight staves of music. The first two staves are for the 1st and 2nd Ukuleles, both in treble clef and common time (indicated by a '3' over a '4'). The remaining six staves are for the 2nd Ukulele, also in treble clef and common time. Various symbols are placed above the notes: 'x' for slurs, '^' for grace notes, and 'v' for downward slurs. The music features a mix of single notes and chords.

The image shows six staves of musical notation for a Hawaiian Waltz. The notation consists of two treble clef staves per system, with each staff having four measures. The key signature is one sharp (F#). The first three systems feature a melodic line with various markings: 'x' marks above the notes in the first measure of each system; a horizontal line with 'x' marks above the notes in the second measure of each system; and 'v' and '^' symbols above the notes in the third measure of each system. The fourth system begins with a single 'x' mark above the note in the first measure. The fifth system begins with a single '^' symbol above the note in the first measure. The sixth system concludes the page.

Holoholo Kaa

Waltz

UKULELE SOLO

W. J. KAMIKI

Music score for Holoholo Kaa - 2, featuring eight staves of musical notation. The notation is in common time (indicated by a 'C') and uses a treble clef. The key signature is two sharps (F# major). The music consists of eighth-note chords. Performance markings include dynamic signs (p., #p.) and articulation marks (v, ^). Measures 1-3 show eighth-note chords in both treble and bass. Measures 4-5 show eighth-note chords in treble and bass. Measures 6-7 show eighth-note chords in treble and bass. Measure 8 shows eighth-note chords in treble and bass.

Indian Dance

UKULELE SOLO

Wm J. SMITH

simile

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

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

A V A V A V A V A V simile

V 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

A V A V A V A V A V A V A V

A V A V A V A V A V A V A V

A V A V A V A V A V A V A V

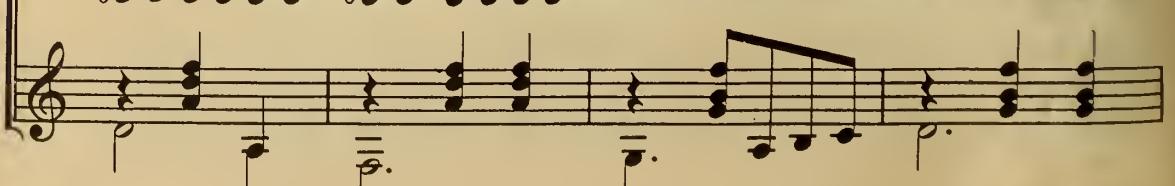
A V A V A V A V A V A V A V

A V A V A V A V A V A V A V

Dance of the Fairies

**Ukulele and
Guitar Duet**

WM. J. SMITH

UKULELE SOLO**GUITAR ACC.****Bass Solo**

A page of musical notation for a string quartet, featuring ten staves of music. The notation includes various rhythmic values, dynamic markings like 'p.', 'f.', and 'ff.', and performance instructions such as 'VVVV' above the fourth staff. The music consists of six measures per staff, with some staves having two measures per system. The instrumentation is a string quartet (two violins, viola, and cello).

Dance of the Fairies

Kamiki Rag

Ukulele Solo

W^m J. SMITH

The musical score consists of eight staves of music for ukulele. The key signature is A major (two sharps). The time signature varies between common time (indicated by '2') and 4/4. The music features a variety of rhythmic patterns, primarily eighth-note chords and sixteenth-note patterns. Above each note or group of notes, there are markings consisting of a '^' symbol above a 'V' symbol, indicating which string to strum. The first staff begins with a two-measure chordal introduction. The subsequent staves contain more complex rhythmic and harmonic patterns, including changes in key signature (one sharp) and time signature.

+ to be struck with the thumb

Dedicated to Wm. J. Murray, Pittsburgh, Pa.

The “Ukulele Band”

WM. J. SMITH

Quickstep

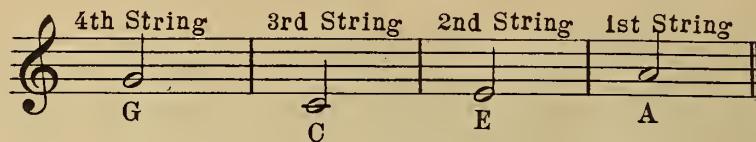
The sheet music consists of ten staves of musical notation for a ukulele. The key signature is one sharp (F#). The time signature varies between common time (indicated by a '4') and 2/4. The first staff begins with a sixteenth-note pickup followed by eighth notes. Subsequent staves feature various rhythmic patterns including sixteenth-note chords, eighth-note chords, and sixteenth-note rolls. The notation includes several performance instructions represented by symbols:

- \circ Downward Roll
- \times Pick with Thumb
- \cdot " " First finger
- \dots " " Second finger
- \wedge Strike with nail of First finger

NOTE: \circ Downward Roll
 \times Pick with Thumb
 \cdot " " First finger
 \dots " " Second finger
 \wedge Strike with nail of First finger

How To Tune The "Taropatch"

The "Taropatch" is strung with four pairs of strings, each pair tuned alike. They are tuned to the following notes of the piano.



Principal Scale For Taropatch

	4th String	3rd String	2nd String	1st String
Frets	0 2 4	C 0	D 2	E 0 F 1 G 3
			A 0 B 2 C 3 D 5 E 7 F 8 G 10 A 12	

NOTE: The Taropatch is tuned one full tone lower (two frets) than the ukulele. By placing the "ELTON CAPO" at the 2nd fret of the Taropatch, it will then be in unison with the ukulele.

How To Tune The "Tiple"

The "Tiple" (*pronounced Tee-plee*) is strung with ten strings, and is fingered in pairs and triplets. Each pair or triplet is fingered as one string. The strings are tuned to the following notes of the piano.

	4th set	3rd set	2nd set	1st set
Frets	A A	D D D	F# F# F#	B B
			# # #	

Principal Scale For The Tiple

	4th set	3rd set	2nd set	1st set												
Frets	A 0	B 2	E 4	D 0	E 2	F 0	G 1	A 3	B 0	C 2	D 3	E 5	F 7	G 8	A 10	B 12

The "Tiple" is played in the same manner as the ukulele and can be studied from this method.

How To String The "Tiple"

For 1st string use Banjo 1st wire
 For 2nd string use Banjo 1st wire
 For 3rd string use Guitar 1st wire
 For 4th string use Guitar 3rd wound
 For 5th string use Guitar 1st wire

For 6th string use Guitar 2nd wire
 For 7th string use Guitar 4th wound
 For 8th string use Guitar 2nd wire
 For 9th string use Banjo 2nd wire
 For 10th string use Banjo 4th wound

The ELTON “CAPO”

MAKES UKULELE PLAYING EASY

with the aid of the Elton “Capo”—You can Transpose your music to any Key you like



Showing the
ELTON “CAPO”

PLACED ON FINGER-
BOARD OF UKULELE

Can be shifted to the different positions without being removed from instrument

THE ELTON “CAPO” IS INVALUABLE TO THOSE WHO CAN NOT PLAY IN THE DIFFICULT KEYS. YOU CAN PLAY THE CHORDS YOU ARE MOST FAMILIAR WITH AND BY PLACING THE ELTON “CAPO” AT DIFFERENT FRETS, TRANPOSE TO ANY DESIRED KEY

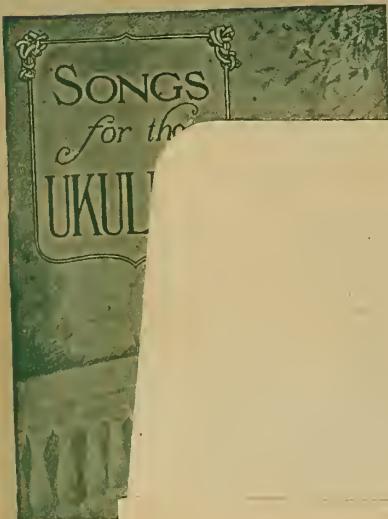
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