THE UKULELE
AND
How it's Played
BY
Ernest K. Kaai

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To ERNEST K. KAAI

Creamy surf and sandy beach
Where a listless wandering breeze,
Warm from languid tropic seas
Bids tall palms whisper each to each,
Wooing your spirit till it yeilds
Blissful to this smiling land
That welcomes you with open hand;
The dawn on misty taro fields
The stars above bare mountain peaks
These are the memories you bring
From Koa wood and fibre string
These are the things thy music speaks
And makes them live again for me
With all the thoughts I hold so dear
Of old Hawaii, so far, so near,
In never dying melody.

FROM A PUPIL
PREFACE

In presenting this work to the admirers of the UKULELE and its musical associations, I desire to express the hope that it may in some degree, contribute to make the art of UKULELE playing a study of much pleasure. The principal idea is to present in a small volume, the leading features of practical UKULELE information, and I confidently believe that the student, with but very little effort, will obtain from this work, all that is necessary to discriminate between false and correct methods.

However peculiar this method may seem, yet the practicability and simplicity are essential to a thorough knowledge of technicalities, and a good clear beginning gives that much more pleasure. Through this work, one could attain proficiency without assistance, for the demonstrations are so simple, and materially lighten the study as heretofore set forth.

That this work may facilitate the attainment of this charming accomplishment, is the sincere hope of

ERNEST K. KAAI
There is no music in all this world that has gained for itself such rapid and favorable popularity as that of the music of Hawaii. This group of Islands situated in the middle of the Pacific Ocean, thousands of miles away from any musical center, has indeed been a handicap to its musical inhabitants, entirely depriving them of the embodiment of advance progression of musical mystics. Still we must give credence to its strong and enchanting environment, which must have attributed unconsciously to the wonderful construction of pleasing and soothing melodies. The fascination of these plaintive airs, although not entirely original and yet very characteristic have attracted hundreds and hundreds of musical souls in every land.

It is true that the formation of Hawaiian melodies dates its origin during the period of the early invasion of the missionaries. Their hymns were translated into the native language and congregations were taught to sing them. The native soul, which was instinctively full of rhythm, was soon inspired, and they apprehended these variations of pitch, modulating therefrom the present much heralded melodic construction. Their earlier compositions bore a strong similarity to the early hymns, and from this, one can readily see how limited are the extent of any originality in the Hawaiian songs.

Prior to the invasion of any set modulation, the native Hawaiians were already imbued with the knowledge of TIME and RHYTHM, and these are usually the first advance to melody accepted for every race during its primeval epoch. The folk dances are largely credited with the evolution of SONGS, as originally, dances were carried on to the regular monotonous beating of the GORDS and primitive DRUMS, then the chanting in a monotone, with the beating of these instruments were next introduced. Several of these gord beaters who were also Chanters would strive to sing in unison with absolutely no difference in the pitch, however, at regular intervals, there were slight variations and intonations of the voice, such as

\[ \text{\textmu\textscript{\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu\textmu}} \]

and this would continue to the end of the song. There were male and female Chanters who would sing in relays, hence all the male voices would strive to reach the same pitch, and likewise the women, at a higher interval. This then constituted the first formation of the Intervals of Tone and which they immediately adopted. From that other intervals were added in such manner as was most pleasing to them at that time, which usually ran in a sort of minor. It graduated from that into the more correct groupings such as the missionaries had taught them, and today compositions are quietly adopting the more advanced ideas of modern harmonizing, but, in many instances quite characteristic.

Ukulele
UKEKE

As to the string instrument, the native Hawaiian originally had what was called “UKEKE” and that was just an ordinary piece of curved wood with two gut strings stretched tightly across with no set tuning in particular. There is hardly any tone on one of these instruments, just simply a monotonous weird sound very much like that of a Jews Harp. But there was one thing however that an expert was capable of doing, and that was to formulate words by the movements of the mouth, lips, and throat. It can be safely said that the UKEKE was the first of a series of stringed instruments which the ingenuity of the younger generation of Hawaiians have modulated to what is popularly known as the UKULELE.

UKULELE

This charming and sweet toned instrument is one that is dearly loved by every Hawaiian. In their sweetest melodies and Hula (dance) music, the UKULELE plays an important part, which is used mostly as an accompaniment. Although solos and selections can be played on them, or fascinating obligatos and the like, yet the real beauty of the instruments is the gentle strumming across the strings in such a manner as to ring forth its liquid tones clearly and distinctly.

The name UKULELE, is synonymous of the instrument, meaning a bouncing flee, as the gentle strumming, or the rapid skipping of the fingers from one end of the instrument to the other is very indicative of the flee, hence its name.

The UKULELE is therefore not an invention but rather a creation. For its lines, as you can readily see, are a perfect facsimili of the old Spanish Guitar, but diminuitive in size. The native Hawaiian however was quick to adopt, and gave its name, knowing that it blended so well with their simple and plaintive airs. It is largely made from KOA or KOU, a specie of mahogany, grown only in the islands.

The possibilities of the UKULELE are unlimited, for it can accompany the most difficult music written as well as the simple gems. And to anyone learning, the pleasure derived from the UKULELE in a few weeks tuition, far excells that of any other instrument in year.

Now we hear of the music of Hawaii and its instrument, the UKULELE, apparently of only a few years duration, growing in popular favor day by day. It is being sung and played by people of nearly every nation in the world. Visitors to the islands are not only delighted with the superb scenery and climate, but with the beautiful music as expressed by the Hawaiians, and as a souvenir of their travels they find nothing more fitting to own than a HAWAIIAN UKULELE.
Tuning and Stringing

Tune strings of Ukulele with connecting notes on the Staff in Unison

Tune 3rd string to C, D, to E, call that Do, and from that, tune 2nd string to Mi, 4th string to Sol, 1st string to La, and by pressing the 3rd fret of the 1st string high Do is obtained.

Fretting

First tune 3rd string to low C, press 4th fret and tune 2nd string in unison, press 3rd fret of 2nd string and tune 4th string in unison, and then press 2nd fret of 4th string and tune 1st string in unison.

Correct Manner of Holding

Allow the neck of the Ukulele to rest between thumb and the first joint of first finger of left hand, and never let it rest in the palm of the hand or even in the cavity between thumb and finger. The position of the left hand must be well up at the "but," keeping the hand and the fore-arm in as straight a position as much as possible, and never allow the wrist to project either away from or towards the instrument. This position is absolutely essential, as it necessitates a freedom of manipulation.

As to the body of the instrument, let the middle of the right fore-arm press the back edge of the Ukulele against the body, holding it rather firm, either in a sitting or a standing position. The wrist being elevated, so that the strumming is executed from the wrist, the fingers only striking the strings.

Ordinary Strumming

Strike the strings with the fore-finger of the right hand, running it rapidly across with a down and up movement there-by making two strokes for every beat. Strike squarely on the nail of the finger, when making the down stroke, and on the opposite side when finishing the stroke-beat.
Explanation of the Diagram

The four parallel lines running horizontally represents the four strings of the Ukulele, the first being the uppermost and so on down;

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

The figures on the diagram represent the frets to be held down, the cipher signifying an open string;

In this, one readily sees that the finger-board of the Ukulele is always before them. One either picks a string singly or strum over all the strings. Whenever four characters are used, that represents a chord, then strum accordingly, and anything less indicates a picking on the strings;

In the case of the barre, either great or small, the slur indicates the pressing of two or more notes, as the case may be;

One does not have to have any knowledge of music to follow out the chords, but for convenience, the chords are named, such as, 1C, 2C, A\textsuperscript{m} (m indicating minor) D\textsuperscript{dh} (dh indicating diminished chord). The letters therefore stand for the name of the chord, and the numbers for the order of change.

In playing the exercises, a full measure is indicated by the number which follows the signature, as you may observe, for example:

4 Beats. 1C-1 2D-1 2G-2 2C-2 etc

Play the first position of C, four beats, 2nd of D, four beats, 2nd of G, four beats twice, 2nd of C, four beats twice and so forth. Whatever number follows the chord indication, play that position that many times.

Other indications such as,

4 Beats. (1C\textsubscript{2}.2A\textsubscript{2}) 3D-1 (D\textsuperscript{m}\textsubscript{2}.2D\textsubscript{2}) D\textsuperscript{m}-1 2C-1

The figure under the chord signature indicates just two beats for that position and the sum total of all that are within the parenthesis must represent a full measure of four beats. The division line as you will notice indicates a measure.

So with conscientious and careful study, one can have a full comprehension of the simplicity of the method as hereto set forth.
Key of C Major

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<td>4</td>
<td>2</td>
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</table>

Key of A Minor (RELATIVE TO KEY C)

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<td>1</td>
<td>3</td>
<td>2</td>
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</table>

Chord Exercise

4 Beats. Common stroke.

1C - 2  IF - 2  2C - 2  1C - 1 one.

4 Beats. Common stroke.

Am - 2  Dm - 2  2A - 2  Am - 1 one.

Chord Exercise

4 Beats.

4 Beats. Common stroke.

Am - 2  Dm - 2  2A - 2  Am - 1  2A - 1  Am - 1 one.

Modulations

4 Beats.

Accomp. 4 Beats.

1C - 1  2C - 1  1C - 1  1F - 1  1C - 2  2C - 2  1C - 1  2A - 1  Am - 1  1F - 1

Chorus

2C - 2  1C - 2  1F - 2  1C - 3  2A - 1  Am - 1  1F - 1  1C - 1  2C - 1  1C - 1 one.

Key of G Major

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<tr>
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<th>2G</th>
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<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>2</td>
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</table>

Key of E Minor (RELATIVE TO KEY G)

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<th>2E</th>
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<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>2</td>
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</table>

Chord Exercise

4 Beats. Common stroke.

1G - 2  1C - 2  2G - 2  1G - 1 one.

4 Beats. Common stroke.

Em - 2  Am - 2  2E - 2  Em - 1 one.

Modulations 2 beats each

Accomp. 4 Beats.

1G - 1  1C - 1  1G - 2  2G - 2  1G - 3  1C - 1  1G - 2  2G - 2  1G - 1 one

1G - 1  1C - 1  1G - 2  2G - 2  1G - 3  1C - 1  1G - 2  2G - 2  1G - 1 one

1G - 2  2G - 2  1G - 1  2G - 1  1G - 3  1C - 1  1G - 1  2A - 1  Am - 1

2G - 1  1G - 1 one
Key of D Major

ID 1G 2D

4 Beats. Triple stroke.
ID-2 1G-2 2D-2 ID-1 one.
ID-2 1G-2 ID-2 2D-2 ID-1 ID-2 1G-2 ID-1 2D-1 ID-1 one.

3 Beats. Waltz stroke.
Bm-2 Em-2 2B-2 Bm-1 one.
Bm-2 Em-2 Bm-2 2B-2 Bm-2 Em-2 Bm-1 2B-1 Bm-1 one.

Chord Exercise

Key of B Minor (RELATIVE TO KEY D)

Bm  Em  2B

4 Beats.

Annie Laurie

Accomp. 4 Beats.
2D-1 ID-1 one.
ID-1 2D-1 ID-3 2D-1 1F*-2 1G-2 ID-3 2D-1 ID-1 one.

Key of A Major

1A 1D 2A

4 Beats. Roll stroke.
1A-2 1D-2 2A-2 1A-1 one.
1A-2 1D-2 1A-2 2A-2 1A-2 1D-2 1A-1 2A-1 1A-1 one.

4 Beats. Rag stroke.
F#m-2 Bm-2 2F#-2 F#m-1 one.
F#m-2 Bm-2 F#m-2 2F#-2 F#m-2 Bm-2 F#m-1 2F#-1 F#m-1 one.

Key of F# Minor (RELATIVE TO KEY A)

F#m  Bm  2F#

4 Beats.

Modulations

2 beats each

Old Oaken Bucket

Accomp. 3 Beats.
1A-2 2A-1 1A-1 ID-1 1A-1 2A-1 1A-1.
1A-6 2E-1 1E-1 1A-2 2A-1 1A-1 ID-1 1A-1 2A-1 1A-2.

Ukulele
Key of F Major

IF IB 2F

Chord Exercises

4 Beats. Common stroke
1F-2 1Bb-2 2F-2 IF-1 one
1F-2 1Bb-2 1F-2 2F-2 IF-2 1Bb-2 IF-1 2F-1 IF-1 one

4 Beats. Pick stroke
Dm-2 Gm-2 2D-2 Dm-1 one
Dm-2 Gm-2 Dm-2 2D-2 Dm-2 Gm-2 Dm-1 2D-1 Dm-1 one

Modulations

Accomp. 4 Beats
Solo IF-2 2F-2 Dm-1 2C-1 IC-1 2F-1 IF-1 2Bb-1 1Bb-1
Bbm-1 IF-1 2C-1-F2. IF-1 one. 2D-2 Dm-2 IC-1
2C-1 IC-1 one
Cho. IF-2 2F-4 IF-3 2D-1 Dm-1 1Bb-1 IF-1 2C-2-F2 IF-1 one

Key of Bb Major

Chord Exercises

4 Beats. Common stroke
1Bb-2 1Eb-2 2Bb-2 1Bb-1 one
1Bb-2 1Eb-2 1Bb-2 2Bb-2 1Bb-2 1E-2 1Bb-1 2Bb-1 1Bb-1

4 Beats. Strum stroke
Gm-2 Cm-2 2G-2 Gm-1 one
Gm-2 Cm-2 Gm-2 2G-2 Gm-2 Cm-2 Gm-1 2G-1 Gm-1 one

Modulations

Accomp. 4 Beats
Solo 1Bb-1 2B-1 1B-2 2B-2 1B-3 2B-1 1B-2 2F-2
IF-1 one

Cho. 2Bb-2 1Bb-2 1B-1 1E-2-Dm-2 1Bb-1 2Bb-1 1Bb-1
2E-1 1E-1 one. 1B-1 2B-2 1B-1 one

Ukulele

Key of D Minor

(RELATIVE TO KEY F)

D"1 G"1 2D

Key of G Minor

(RELATIVE TO KEY Bb)

Gm-1 2G-1 Gm-1 one

Wai Punalau
Memorizing the Chords

To thoroughly enjoy the UKULELE, the keys and chords already had, must be memorized. Thus the following exercises should be practised assiduously until a fair rate of rapidity in changing from one chord to another, without hampering the tempo, is acquired.

A thorough knowledge of the following chords will be found sufficient to satisfy the harmony of most any ordinary selection.

4 Beats.

1C-2 1F-2 2C-2 1C-1 1F-1 A^m-2 D^m-2 1C-1 2A-1
1C-1 2C-1 A-2 2A-1 1F-2 2A-1 A^m-3 1G-2 2G-2
E^m-2 2F-2 1C-1 2E-3 2G-1 2C-1 E^m-1 2C-2 1C-1 one

3 Beats.

1D-2 1G-2 2D-2 1D-1 2A-2 G^m-2 1A-2 2E-1 2B^b-2
1G-1 1G-1 A^m-2 1F-1 E^m-2 2D-1 1B^b-2 1E^b-2 2F-1
2G-1 2D-1 1C-1 D^m-2 2F^#-1 F^#^m-1 G^m-2 2C-1 1D-1
1F^#-1 F^#^m-2 1Em-1 2G-2 2C-2 1C-1 one

In the exercise marked with 4 beats, any of the Strokes may be used, it is better however to start with the Common Stroke, and in the second exercise, use the Waltz Stroke.
STROKES

Notwithstanding the fact that with the ordinary Common Stroke, the accompaniment for any piece of music could be thoroughly satisfied, yet with a slight variation in the movements, the tendency to beautifying certain selections are exceedingly in harmony and most sympathetic.

There are no set rules as to when such and such a stroke are to be used, for that is left entirely to the performer, and it is not compulsory to use one set stroke throughout a selection, a little of this and that inserted in the proper place makes an exquisitely pleasing effect.

In the following illustrations, the figures indicate the counts or beats, the & the half-beats, the U and D, the up and down movements.

Waltz Stroke 1

1 U With all the fingers on tips.
2 D With only the index finger.
3 D With index finger only.

Waltz Stroke 2

1 U With thumb and finger separated.
2 D With all the fingers strummingly.
& D With index finger only.
3 D

Triple Stroke

Count 1 2 3 4
Music J jm H J
Stroke D DUD U D

Use only the index finger in the execution of this movement. The triple effect coming in on the second beat, without the least interruption of the time.

The Strum 1

1 U With thumb and finger separately.
2 D With all the fingers strummingly.
& U With index finger only.
3 D
4 U

The Strum 2

1 U With thumb and finger separately.
2 D With all the fingers strummingly.
& D With index finger only.
3 D
4 D
The Pick

<table>
<thead>
<tr>
<th>&amp; U</th>
<th>Thumb picking only the 4th string</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 D</td>
<td></td>
</tr>
<tr>
<td>&amp; u</td>
<td></td>
</tr>
<tr>
<td>2 D</td>
<td></td>
</tr>
<tr>
<td></td>
<td>With index finger only, the U stroke being somewhat lighter and D &amp; u stroke most emphatic.</td>
</tr>
<tr>
<td>3 D</td>
<td></td>
</tr>
<tr>
<td>&amp; u</td>
<td></td>
</tr>
<tr>
<td>4 D</td>
<td></td>
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</tbody>
</table>

Another version of this stroke is by using the thumb again on the third beat, striking the string in the same manner as that illustrated in the first beat, thereby bringing the thumb in play on the first and third beats of the measure.

Theme with the Pick Stroke

Roll Stroke

This stroke is very similar to the Common Stroke, as it is not only confined to pieces of four beats, but also to those of three beats. The difference however lies only in the U movement, when the thumb is brought to play slightly ahead of the index finger, thereby effecting a double sound with one up-sweep of the hand.

| 1 D |                                  |
| & U |                                  |
| 2 D |                                  |
| & U | All D strokes with the index finger and U strokes |
| 3 D | with the thumb and index finger. |
| & U |                                  |
| 4 D |                                  |
| & U |                                  |
Rag Stroke

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 \\
DU & d & DU & d \\
\end{array}
\]

This stroke is executed only with the index finger. The syncopated effect is produced by accentuations at irregular intervals. The accents are only on the first, the last half of the second, and on the fourth, also the D and U movements are irregular.

Notice also the small "d", that being an indication of a very short stroke, touching not more than one string.

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 \\
d & DU & d & DU \\
\end{array}
\]

The combination of the two movements makes a complete stroke and it also relieves the monotony of a continuous repetition.

Shuffle Stroke

\[
\begin{array}{cccc}
1 & D \\
& D & Thumb \\
2 & U \\
& D \\
3 & D \\
& U \\
\end{array}
\]

Index finger

\[
\begin{array}{cccc}
4 & D \\
& U \\
\end{array}
\]

In this stroke, alternating the first and second fingers are quite permissible, the thumb however keeping its proper place.

Other Variations of the Shuffle

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 \\
DDU & D & DU & D \\
\end{array}
\]

(a) \[
\begin{array}{cccc}
.& & . & . \\
\end{array}
\]

\[
\begin{array}{cccc}
1 & 2 & 3 & 4b \\
DU & D & D & U \\
\end{array}
\]

(a) The dots (.) indicating the index finger, the (x) the thumb.

Ukulele
It is quite necessary in many instances to transpose a selection from the key in which it is written, into that of another, and in order to perfect this and not interfere in the least with the harmony, the above table will be found most invaluable. In singing a song, one will often find that the pitch of that particular selection may be altogether too high, or too low, whatever the case may be, in a certain given key, so therefore, in order to moderate this difficulty without retuning the UKULELE, alter the key.
Should the accompaniment of a piece be already written, as for example:

**Old Folks at Home**

4 Beats.

```
1C-1 2C-1 IC-1 IF-1 IC-1 2G-1 2C-2 IC-1 2A-1
Am-1 IF-1 IC-1 2G2-2C2 IC-1 one
```

Now in order to raise this one tone higher, reference to the diagram is necessary, and follow out all the chords that are used in the accompaniment of the Key C with those of Key D, and whatever chords are used in Key C will fall directly with the corresponding chords of Key D. The order of change, such as the 1st, 2nd, minor and diminished (dh), still remains the same. Hence the transposition will be thus:

4 Beats Key D.

```
1D-1 2D-1 1D-1 1G-1 1D-1 2A-1 2D-2 1D-1
2B-1 1Bm-1 1G-1 1D-1 2A2-2D2 1D-1 one
```

4 Beats Key F.

```
1F-1 2F-1 IF-1 IBb-1 IF-1 2C-1 2F-2 IF-1
2D-1 D-1 IBb-1 IF-1 2C2-2F2 IF-1 one
```

and so on with the other keys.

**Chords**

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<table>
<thead>
<tr>
<th>A</th>
<th>IA or IB</th>
<th>2A</th>
<th>2A or 2B</th>
<th>Am</th>
<th>A#m</th>
<th>ADh</th>
<th>A#Dh</th>
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<td>B</td>
<td>IB</td>
<td>2B</td>
<td>Bm</td>
<td>BDh</td>
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<td>3</td>
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<td>3</td>
<td>0</td>
</tr>
<tr>
<td>C</td>
<td>1C or ID</td>
<td>2C</td>
<td>2C# or 2Db</td>
<td>Cm</td>
<td>Cm</td>
<td>C#m or D#m</td>
<td>C#H</td>
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<td>1</td>
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<td>D</td>
<td>1D or IE</td>
<td>2D</td>
<td>2D# or 2Eb</td>
<td>Dm</td>
<td>Dm</td>
<td>D#m or E#m</td>
<td>D#H</td>
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<tr>
<td>E</td>
<td>1E or 2E</td>
<td>2E</td>
<td>Em</td>
<td>EDh</td>
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<td>IF or IG</td>
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<td>2F or 2G</td>
<td>Fm</td>
<td>Fm</td>
<td>F#m or G#m</td>
<td>F#H</td>
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<td>3</td>
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<tr>
<td>G</td>
<td>1G or IA</td>
<td>2G</td>
<td>2G# or 2A</td>
<td>Gm</td>
<td>Gm</td>
<td>G#m or A#m</td>
<td>G#H</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>
```

Ukulele
The Ukulele is not only used as an accompaniment instrument where nothing but chords are used, but little strains of melody could be easily modulated while in the process of strumming throughout, as the following will indicate.

The diagram being fingered in the usual manner, and to keep absolute time, the DU, standing for DOWN UP movement, must be strictly adhered, as they indicate the exact number of beats for that one position. Quite often the DU will commence a measure with no indication of position whatsoever, and in that case the last position of the preceding measure still holds good, till some other position is indicated in the course of that measure. The repeat marks are the same as ordinary music, where some of the strains use first and second endings. Every division on the diagram, indicates a full measure, with the DU indicating a full beat.

For Example

```
```

To LAWRENCE A. KELLEY

EINEI

WALTZ

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```

(P) Indicates that the character, appearing on one or two lines, must be picked by either the thumb or fingers of the right hand without strumming.

Ukulele
To Miss MARIAN TINELLI

LOKELANI

WALTZ

simili

To MERLON G. EMMANS

LUNAKAI

WALTZ

Ukulele
E MILI E
WALTZ

Ukulele
The Tremolo

To affect a pleasing and most beautiful tonal production, also of imparting tenderness and expression for a sustained tonal effect on the UKULELE, the “TREMOLO” is used. This is obtained by placing the hand halfway up on the finger-board of the instrument, while the finger is shaken with energy, following with the motion the direction of the frets.

The TREMOLO may be used where there are sustained notes in a composition, and no set time observed. This, however, does not answer well in all cases, nevertheless it is quite safe to follow. The indication in this method is thus Tre or ③.

In the following prelude, use the TREMOLO throughout counting four however to each measure.

Prelude

To Mrs MARY WOODS DOUGLAS

MEMORIES

Day by day I have thought of you These songs with...

in may our hearts renew The memories I have hoped to keep green May rank as high in your esteem.

Ukulele
To Mrs HELENE S. NEEPER

Sweet and Low

Sweet and low sweet and low
Wind of the western sea Low, low

Tremolo

breathe and blow Wind of the western sea Over the rolling

wa - ters go Come from the dy - ing moon and blow, Blow him a - gain to

me While my lit - tle one, while my pret - ty one sleeps
The Old Oaken Bucket

How dear to my heart are the scenes of my childhood, When
wild wood, And
heart are the meadow the deep tangled

fond recollection presents them to view,

The wide spreading pond and the mill that stood by it The bridge and the

rock where the cataract fell The old oaken bucket the iron bound

bucket the moss cover'd bucket that hung in the well.
My Prayer To You

By JOHN WILHOIT

For our word of love I would give thee all That this world holds for me in its heart

You seem to tell me you loved me In words yet unsaid

Love is a strange old being many times torn a new But as years roll on

by my love will not die That is my prayer to you D
"Tis the last rose of summer, Left blooming alone.
All her lovely companions are faded.
No flower of her kindred.
No rose-bud is gone.
To reflect back her blushes or give sigh for sigh.

Note: Single characters must be picked, groupets tremoloed, and those with the strummed Ukulele.
The notes on the Ukulele are practically a new venture in the study of this instrument, as heretofore its only practical use was chord producing, and diagram methods are quite sufficient to facilitate the essential construction of the various modulations. However, latterly, the playing of the Ukulele has developed such advancement and progression that it has invited the profession to thoroughly elucidate all that is possible of the instrument, and in order to do that successfully the adoption of the musical notation is adequate. That we may find every note in music yet it has its limitations as the entire key-board does not extend quite two octaves. In this elementary study, a clear and concise rudiment of the positions of the different notes will be found.

Finger-Board of the Ukulele

All the letters within the circle indicates a corresponding open string.

Chromatic Scale

<table>
<thead>
<tr>
<th>3rd string</th>
<th>2nd</th>
<th>1st</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fingers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3rd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frets</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>4th</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Scale of C Major

3rd string | 2nd | 4th | 1st | 4th | 2nd | 3rd
---|---|---|---|---|---|---
2 | 0 | 1 | 0 | 2 | 3 | 4
0 | 2 | 3 | 2 | 0 | 1 | 0
12 | 13 | 13 | 0 | 0 | 1 | 0

CHORDS

EXERCISE

MINOR EXERCISE

To Miss SOPHIE RIMPAU

El Recuerdo

Moderato
Ukulele
To Mr. E. C. Monteagle

Hene Waltz

HENRY KAILIMAI

Ukulele
Haere

Moderato

Ukulele
Lauia Waltz

By H. KAILIMAI

Arr. by E. KAAI

Ukulele
To Miss Eleanor M. Wallace

Banjo Schottische

Ukulele

D.C.
To Miss M. L. Rimpaun

Leilani

Moderato

Ukulele
Polka Mazurka

Arr. by HENRY KAILIMAI

Ukulele
To Mr. F. LANG AKANA

Aloha Quickstep

Allegro

Guitar Accomp.

Trio

Ukulele

D.C. al Fine
To Mr. FRITZ HENSHAW

Paradise Hula

Largo

Ukulele
Aloha Oe

Andante

Tremolo

CHORUS

Ukulele
Hawaiian Toast Song

Voice

Ukulele

3 beats

Waimanalo

Voice

Ukulele

3 beats

Note: It is customary to sing the Hawaiian Toast Song around the festive, in chorus and in unison.
One Two Three

The original version of the Chorus

Voice

Ukulele

3 beats

One
Two
Three
Four

Sometimes I wish there were more

IF
IF
IC
IC

zwei
drei
vier

I love the one that's near

2C
1C
Am
2G

Yet

2C
1C
2A

sam
see
So says the heathen Chinese

Am
2A
1F
1F

Fair girls bereft

1C
2D
2D
2G

left
one
two and
three.

2G
IC
2C
1C

Ukulele
He Lei No Kaiulani

By JOHN EDWARDS

Voice

Moderato

Ukulele

3 beats

O - ua mau pu - a le hu - a I la - we ia mai no ku - u

I will i - a me ma - i le lau li - i I o - hu i

We - hi no kai - u la - ni Me - he pu - no hu u la a - la i ke ka -

I Kano - he - a no - hea ke i - ke A - ku I ku - u

We - he la - ni E o - la mau o - ka in o - na la - ni one

CHORUS

E Ki - i mai ho - i e le - i e ka - in - la - ni i ka -

Lu - na I ko lei le hu - a Pua ke - a I

Wi - li ia me ma - i le lau li - i one
Aloha Oe

By Ex QUEEN LILIUOKALANI

Voice

Ha - a - he - o e - ka u - a i - na

Ukulele 4 beats

Pa - li - ke ni - hi A - e - lai kai - na

he - le e ha - hai - a - na Pa - ha i - ka

li - ko pu - a a - hi - hi le - hu - a o - u - ka

CHORUS

A - lo - ha - o e A - lo - ha - o e E - ke

o - na - na no - ho - i - ka li - po one fond em - brace a

ho - i a - e au Un - til we meet a - gain

Ukulele
Noenoe Uakea O Hana
Song and Duett

Voice

Ukulele 3 beats

CHORUS

Ukulele
Mai Poina Oe I'au

Forget Me Not

Voice

Moderato

Ukulele

1 beat

By permission Hawaiian News Co.
Aloha no Wau Iko Mako
I Love Your Eyes
Song and Duett

Voice

Ukulele

3 beats

I - po no-ho i - ka i - u E no-ho ee a ma na o

m a i A - he ku - le - a - na ko - u ia ne - i.

CHORUS

A - lo - ha no Wau i - ko ma - ka - ko

i - hu wali - wali kalu i ho - ni ko - e a - ku ko

Pi - ko wai o - lu u a ka - pu i - a ma - ka - me - a wai - wai.
Sweet Lei Lehua
Song and Quartet

Voice
Larghetto

Be still my pu-u-wai, E na e i-ki nei

Ukulele
4 beats

Ha-nu ma-li-e na-he na-he, Sweet lei Le-hu-a

CHORUS

Be true to me fair one, Be true to me I trow

Give me the hand I won Sweet lei Le-hu-a

Ukulele
Hawaii Pono'i
Hawaiian National Anthem

KING KALAKAUA

Quartet

Ha-wai-i Po-no-i na-na i kou mo-i

Ukulele

1 beat

2G

IG

2D

ID 2D ID 1D 2D 2G

2G

IG 2G IG 1G 2C

IC 1G 2G IG
Manao He Aloha
Old Time Hula

Voice

Ukulele 4 beats

Mahealani

Voice

Ukulele 4 beats

2 Ua manu kuu hoa,
    Noho mai 'kanahele.
3 Iiwi o uka,
    Polena i ka ua.
4 Haina kapuana,
    No ka Lani hele loa.

2 O ke kani a ka pio hone i ke kula,
    Haupu ae au o oe ia.
3 Aole no wau i mahui mua,
    E lilo ana oe he ulua nau.
4 Haina ia mai ana ka puana,
    O ka ihu o ka lio ka mea aloha.
Pauoa
Hula

Another version

Pauoa
Hula

Makemake no wau a e ike lihi,
I ka lawe haaheo a ke kikala.

Palua pakolu i ka minute,
I ka hoi akau hoi i ka hema.

Haina ia mai ana kapuana,
Aia 'Pauoa ka liko lehua.
Kahuahuai

Sweet Lei Ilima
Pua Loke Kaleponi

Voice

Ukulele

Ho-o he-no ke i-a Lo-ke Ka-le po-ni, He

a-la hu-i hu-i wai a-nu he-a.

2 A he kohu lihi hau no Alika, 
Ka hulali i ka ale o Kaieie.

3 Haina ia mai ana kapuana, 
Kuu pua loke lani hapa Kaleponi

Tu Moa

Voice

Ukulele

Dont you dare pi-li ho-le ma-i Ha-la-a-e-o

pu-na la-moe ka-u-a.

2 Aloha ka wahine manuwahi ea, 
Kihei pili o ka po anu ea,

3 E iho ana au i Waialua, 
Ilaila iho wau haupa iho ai.

4 Haina ia mai ana kapuana, 
Pilipili poi ili kalakala.
Maunakea

Voice

Ukulele

A in a ka til ana Hilo Hanakahi,
Aina hoohie a ka malahini.

Aloha Mokuola e ku nei,
I ka ulu wehi i ka lau o ka niu.

Haina ia mai ana kapuana,
Kuu lei mokihana poina ʻole.

Kaena

Voice

Ukulele

2 Ko maka onaona la, kau aloha,
Ko leo kani hone la, hone i ke kula.

3 Akahi hoi au la a ike maka,
ʻKaukana luuluu la, a kealoha.

4 Haina ia mai ana kapuana,
Aia i Kaena la kuu lei momi.
Haleauau

Voice

Ukulele

Tally - Ho

Voice

Ukulele

2 O ka wai olu iho ia,
A o Kaala noho mai luna.

3 O ka ehuehu a ke kai,
Ka moena pawehe o Makuleia.

4 Haina ia mai ana kapuana
A o Lihue i Malamanui.

2 O kuu Automobile nehe i ke one,
Mahae e ke ala 'hiki aku ai.

3 Ke huli hoi ae nei no au,
E ike i ka nani o ke kaona.

4 Haina ia mai ana kapuana,
O kuu tally-ho hone i ke kula.
2 Akahi hoi au a ike maka,  
I ka hana nowelo a ka hihikolo.  
3 Kolonahe hele mai ana ko aloha,  
A loaa au i ka ehu o ko kai.  
4 Haina ia mai ana kapuana,  
Kuu pua laniuma pili me au.

Honolulu Tom Boy

2 She dress's fine most divine and the  
malihini says she's a beauty,  
Oh, how she loves to dance while in her  
trance, pehea oe.

3 And when I take her out to the Seaside  
for a canoe ride,  
Puts on her red muumuu aole huhu, wela e ka pupu.

4 Haina ia mai ana kapuana,  
She is my dear little sweet little  
Honolulu, lulu Tom Boy.
Kahokuhele

Voice

Ukulele

2 O ka hana hooipo a ka makemake,
Onaona mau i ka ike aka maka.

3 Kilakila ko nani e ka puakea,
Ua ike i ka nani Kahuwailana.

4 Haina ia mai ana kapuana,
'Na kanuli leo i ka pili ehu kai.

---

Palolo

Hula

Voice

Ukulele

2 O ka ua no ia olu ka manao
Hooni nei hoi 'kuu nui kino.

3 O ke kani aka leo o ke kolohala,
I ka malu kukui honehono ana.

4 Haina ia mai ana kapuana,
O ka ua Lililehua 'kilihune nei.