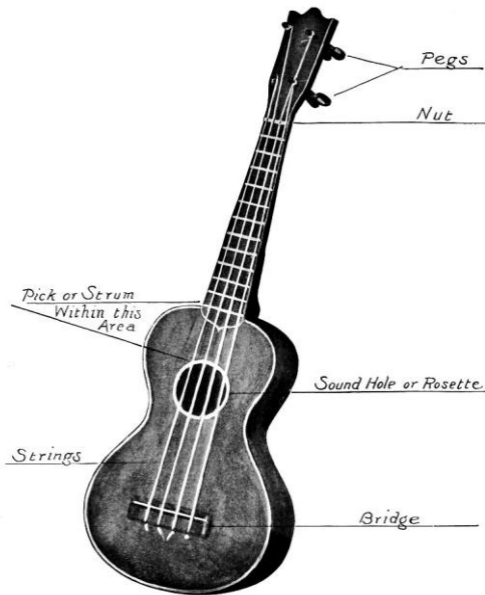


THE
Kamiki
Ukulele Method

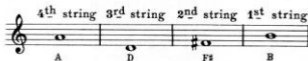


E. J. ...





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.

Scales for the Ukulele

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

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

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

Notes on the 2nd string

Notes on the 3rd string

Notes on the 4th string

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 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	B [♭] major G minor	E [♭] major C minor	A [♭] major F minor

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 staff.

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

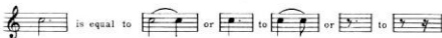
Whole note Half note Quarter note Eighth note Sixteenth note 32^d note 64th note








Whole rest Half rest Quarter rest Eighth rest Sixteenth rest 32^d rest 64th rest



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



is equal to  or  to  or  to 

COMPARATIVE TABLE

showing the Relative Value of Notes

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

The Strokes

The strokes are made with the first or index finger, which must be perfectly limp, and as though it had no bone in it whatever. It must hang downward over the strings using the nail for the down stroke and the cushion for the up stroke.

The Roll Strokes

The downward roll. A sharp quick flick of the strings with the fingernails and the cushion of the thumb will give the desired tone. It is essential that absolute flexibility of the wrist be attained, and the exercises which follow must be assiduously practiced to bring this about. The downward roll is made by striking the strings with the nails of the 4th, 3rd, 2nd and 1st fingers respectively and followed by the cushion of the thumb.

The Upward Roll. This is just the reversed of the down roll, using the nail of the thumb and the cushion of the 1st, 2nd, 3rd and 4th fingers.

To much importance cannot be attached to acquiring flexibility of the wrist movement, as it is the whole secret of correct technique.

The left hand fingering is indicated by figures alongside the notes.

- 1 First or index finger
- 2 Second finger
- 3 Third finger
- 4 Fourth finger
- 0 Open string

The Right hand indications are

- Λ down stroke
- V up stroke
- ∩ downward roll
- ∪ upward roll
- × Thumb
- . First finger
- .. Second finger

EXERCISES EXPLAINING THE ROLLS AND STROKES ⁷

COMMON STROKE

Up and down with the first finger, using the nail for the down stroke and the cushion for the up stroke.



DOWNWARD ROLL

Keep the fingers slightly apart, using the nails of the 4th, 3^d, 2^d and 1st fingers respectively and followed by the cushion of the thumb.



UPWARD ROLL

This is just the reverse of the downward roll. The thumb nail begins to roll up, followed by the cushions of the 1st, 2^d, 3^d and 4th fingers.



RAGTIME STROKE

Using the thumb and first finger.



WALTZ STROKE AND ROLL



SPANISH STROKE

Using the thumb for the down stroke and the first finger for the up stroke.



SCALE AND EXERCISES IN KEY OF C

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

Count three

Musical notation for guitar introduction in G major, 3/4 time. The piece is divided into four sections: 2nd String, 1st String, 2nd String, and 3rd String. The 4th String section contains a final chord. Fingerings are indicated by numbers 0-3 below the notes.

Hawaiian Boy

KAMIKI

Musical notation for the first line of the song in G major, 3/4 time. The piece begins with a repeat sign. The first measure is marked with a 'Count' of 1 & 2 3. The melody consists of quarter and eighth notes.

Musical notation for the second line of the song, continuing the melody from the first line.

Musical notation for the third line of the song, featuring a guitar accompaniment with chords marked with a 'V' and a 'u'.

Musical notation for the fourth line of the song, continuing the guitar accompaniment with chords marked with a 'V' and a 'u'.

Musical notation for the fifth line of the song, continuing the melody.

Musical notation for the sixth line of the song, concluding the piece with a final chord.

3rd Str. 2nd Str. 1st Str. 4th Str.

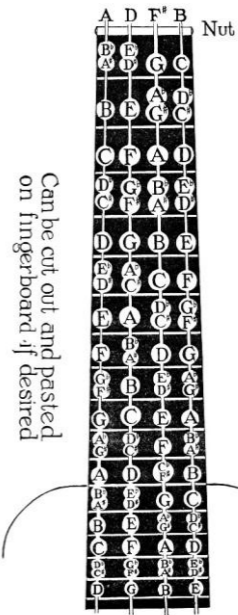
0 2 0 1 3 0 2 3 0 2 4

Waikalulu

W. J. KAMIKI

The musical score for "Waikalulu" is written in G major (one sharp) and 2/4 time. It consists of a single melodic line and seven guitar accompaniment lines. The melody begins with a treble clef and a key signature of one sharp (F#). The first measure of the melody has a fermata over the first note (G4) and an 'x' over the second note (A4). The accompaniment lines are arranged in a way that they can be played with the fingers indicated in the diagram above. The piece concludes with a double bar line and repeat dots.

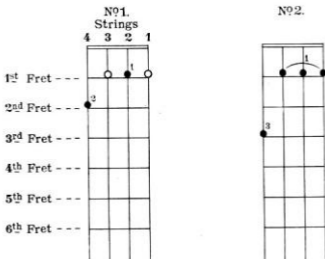
Ukulele Fingerboard



Explanation of the Diagram Chords

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

The string on the right is termed the first, and is on the lower end of the finger-board when held in position for playing.



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 ○.

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.

Chords in D major

Chords in D major

D G A 7th D

The first section shows four chords in D major: D, G, A 7th, and D. Each chord is represented by a musical staff with a treble clef and a key signature of two sharps (F# and C#). Below each staff is a guitar fretboard diagram with six strings and six frets. The D chord is shown as a power chord (D2, D3, D4). The G chord is shown with notes G2, B2, D3, and G3. The A 7th chord is shown with notes A2, C#3, E3, G3, and A3. The final D chord is shown as a power chord (D2, D3, D4).

Chords in B minor

Chords in B minor

B min E min F# 7th B min

The second section shows four chords in B minor: B min, E min, F# 7th, and B min. Each chord is represented by a musical staff with a treble clef and a key signature of two sharps (F# and C#). Below each staff is a guitar fretboard diagram with six strings and six frets. The B min chord is shown as a power chord (B2, B3, B4). The E min chord is shown with notes E2, G2, B2, and E3. The F# 7th chord is shown with notes F#2, A2, C#3, E3, and F#3. The final B min chord is shown as a power chord (B2, B3, B4).

Modulations in Key of D

Modulations in Key of D

D D 7th G G min D A 7th D

The third section shows seven chords in the key of D: D, D 7th, G, G min, D, A 7th, and D. Each chord is represented by a musical staff with a treble clef and a key signature of two sharps (F# and C#). Below each staff is a guitar fretboard diagram with six strings and six frets. The D chord is shown as a power chord (D2, D3, D4). The D 7th chord is shown with notes D2, D3, D4, and F#4. The G chord is shown with notes G2, B2, D3, and G3. The G min chord is shown with notes G2, Bb2, D3, and G3. The D chord is shown as a power chord (D2, D3, D4). The A 7th chord is shown with notes A2, C#3, E3, G3, and A3. The final D chord is shown as a power chord (D2, D3, D4).

Chords in G major

Chords in G major

G C D 7th G

The first section shows four chords in G major: G, C, D 7th, and G. Above each chord name is a musical staff with a treble clef and a key signature of one sharp (F#). The notes for each chord are: G (G2, B2, D3), C (C3, E3, G3), D 7th (D3, F#3, A3, C4), and G (G2, B2, D3). Below each name is a guitar fretboard diagram showing the fingerings: G (2nd fret low E, 3rd fret A, 3rd fret D), C (3rd fret low E, 2nd fret A, 3rd fret D), D 7th (3rd fret low E, 2nd fret A, 2nd fret D, 3rd fret G), and G (2nd fret low E, 3rd fret A, 3rd fret D). Dynamics markings include 'f' for the first and last G chords, and 'f' with a slur for the C and D 7th chords.

Chords in E minor

Chords in E minor

E minor A min B 7th E min

The second section shows four chords in E minor: E minor, A min, B 7th, and E min. Above each chord name is a musical staff with a treble clef and a key signature of one sharp (F#). The notes for each chord are: E minor (E2, G2, B2), A min (A2, C3, E3), B 7th (B2, D3, F#3, A3), and E min (E2, G2, B2). Below each name is a guitar fretboard diagram showing the fingerings: E minor (2nd fret low E, 2nd fret A, 2nd fret B), A min (2nd fret low E, 2nd fret A, 4th fret D), B 7th (2nd fret low E, 2nd fret A, 2nd fret D, 2nd fret G), and E min (2nd fret low E, 2nd fret A, 2nd fret B). Dynamics markings include 'f' for the first and last E min chords, and 'f' with a slur for the A min and B 7th chords.

Modulations in Key of G

Modulations in Key of G

G G 7th C C min G D 7th G

The third section shows seven chords in the key of G: G, G 7th, C, C min, G, D 7th, and G. Above each chord name is a musical staff with a treble clef and a key signature of one sharp (F#). The notes for each chord are: G (G2, B2, D3), G 7th (G2, B2, D3, F#3), C (C3, E3, G3), C min (C3, E3, G3), G (G2, B2, D3), D 7th (D3, F#3, A3, C4), and G (G2, B2, D3). Below each name is a guitar fretboard diagram showing the fingerings: G (2nd fret low E, 3rd fret A, 3rd fret D), G 7th (2nd fret low E, 3rd fret A, 3rd fret D, 2nd fret G), C (3rd fret low E, 2nd fret A, 3rd fret D), C min (3rd fret low E, 2nd fret A, 3rd fret D), G (2nd fret low E, 3rd fret A, 3rd fret D), D 7th (3rd fret low E, 2nd fret A, 2nd fret D, 3rd fret G), and G (2nd fret low E, 3rd fret A, 3rd fret D). Dynamics markings include 'f' for the first and last G chords, and 'f' with a slur for the G 7th, C, and C min chords.

Chords in C major

Chords in C major

C F G 7th C

The first section shows four chords in C major: C, F, G 7th, and C. Each chord is represented by a treble clef staff with a single note and a corresponding guitar fretboard diagram. The diagrams show fingerings: C (x32010), F (32110), G 7th (32010), and C (x32010). Fingerings are indicated by numbers 1-4 and an 'x' for muted strings. A dynamic marking 'f' is present above each diagram.

Chords in A minor

Chords in A minor

A minor D min E 7th A min

The second section shows four chords in A minor: A minor, D min, E 7th, and A min. Each chord is represented by a treble clef staff with a single note and a corresponding guitar fretboard diagram. The diagrams show fingerings: A minor (x02020), D min (xx0232), E 7th (x02020), and A min (x02020). Fingerings are indicated by numbers 1-4 and an 'x' for muted strings. A dynamic marking 'f' is present above each diagram.

Modulations in Key of C

Modulations in Key of C

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

The third section shows seven chords for modulation in the key of C: C, C 7th, F, F min, C, G 7th, and C. Each chord is represented by a treble clef staff with a single note and a corresponding guitar fretboard diagram. The diagrams show fingerings: C (x32010), C 7th (x32010), F (32110), F min (32110), C (x32010), G 7th (32010), and C (x32010). Fingerings are indicated by numbers 1-4 and an 'x' for muted strings. A dynamic marking 'f' is present above each diagram.

Chords in A major

Chords in A major

A D E 7th A

The first section shows four chords in A major: A, D, E 7th, and A. Each chord is represented by a musical staff with a treble clef and a key signature of two sharps (F# and C#). Below each staff is a guitar fretboard diagram with six strings and five frets. The A chord diagrams show fingerings: 1 on the 2nd string (2nd fret), 2 on the 4th string (2nd fret), and 3 on the 5th string (2nd fret). The D chord diagram shows an open string on the 4th string (D) and 3 on the 5th string (2nd fret). The E 7th chord diagram shows 1 on the 1st string (1st fret), 2 on the 2nd string (1st fret), 3 on the 4th string (1st fret), and 4 on the 5th string (1st fret). The final A chord diagram is identical to the first.

Chords in F# minor

Chords in F# minor

F# minor B minor C# 7th F# minor

The second section shows four chords in F# minor: F# minor, B minor, C# 7th, and F# minor. Each chord is represented by a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). Below each staff is a guitar fretboard diagram. The F# minor chord diagram shows 1 on the 1st string (2nd fret), 2 on the 2nd string (2nd fret), and 3 on the 4th string (2nd fret). The B minor chord diagram shows 2 on the 2nd string (2nd fret), 3 on the 3rd string (2nd fret), and 4 on the 4th string (2nd fret). The C# 7th chord diagram shows 1 on the 1st string (3rd fret), 2 on the 2nd string (3rd fret), 3 on the 4th string (3rd fret), and 4 on the 5th string (3rd fret). The final F# minor chord diagram shows 1 on the 1st string (2nd fret), 2 on the 2nd string (2nd fret), 3 on the 4th string (2nd fret), and 4 on the 5th string (2nd fret).

Modulations in Key of A

Modulations in Key of A

A A 7th D D minor A E 7th A

The third section shows seven chords: A, A 7th, D, D minor, A, E 7th, and A. Each chord is represented by a musical staff with a treble clef and a key signature of two sharps (F# and C#). Below each staff is a guitar fretboard diagram. The A chord diagram shows 1 on the 2nd string (2nd fret), 2 on the 4th string (2nd fret), and 3 on the 5th string (2nd fret). The A 7th chord diagram shows 1 on the 2nd string (2nd fret), 2 on the 4th string (2nd fret), 3 on the 5th string (2nd fret), and 4 on the 5th string (1st fret). The D chord diagram shows 1 on the 4th string (2nd fret), 2 on the 5th string (2nd fret), and 3 on the 5th string (1st fret). The D minor chord diagram shows 1 on the 4th string (2nd fret), 2 on the 5th string (2nd fret), and 3 on the 5th string (1st fret). The A chord diagram shows 1 on the 2nd string (2nd fret), 2 on the 4th string (2nd fret), and 3 on the 5th string (2nd fret). The E 7th chord diagram shows 1 on the 1st string (1st fret), 2 on the 2nd string (1st fret), 3 on the 4th string (1st fret), and 4 on the 5th string (1st fret). The final A chord diagram shows 1 on the 2nd string (2nd fret), 2 on the 4th string (2nd fret), and 3 on the 5th string (2nd fret).

Chords in E major

Chords in E major

E A B 7th E

The first section shows four chords in the key of E major: E, A, B 7th, and E. Each chord is represented by a musical staff with a treble clef and a key signature of one sharp (F#). Below each staff is a guitar chord diagram. The E chord diagram shows notes on strings 1, 2, 3, and 4. The A chord diagram shows notes on strings 2, 3, 4, and 5. The B 7th chord diagram shows notes on strings 1, 2, 3, 4, and 5. The final E chord diagram shows notes on strings 1, 2, 3, and 4. Dynamics markings include *f* and *to*.

Chords in C# minor

Chords in C# minor

C# minor F# min G# 7th C# min

The second section shows four chords in the key of C# minor: C# minor, F# minor, G# 7th, and C# minor. Each chord is represented by a musical staff with a treble clef and a key signature of two sharps (F# and C#). Below each staff is a guitar chord diagram. The C# minor chord diagram shows notes on strings 1, 2, and 3. The F# minor chord diagram shows notes on strings 2, 3, 4, and 5. The G# 7th chord diagram shows notes on strings 1, 2, 3, 4, and 5. The final C# minor chord diagram shows notes on strings 1, 2, and 3. Dynamics markings include *f* and *to*.

Modulations in Key of E

Modulations in Key of E

E E 7th A A min E B 7th E

The third section shows seven chords in the key of E major: E, E 7th, A, A minor, E, B 7th, and E. Each chord is represented by a musical staff with a treble clef and a key signature of one sharp (F#). Below each staff is a guitar chord diagram. The E chord diagram shows notes on strings 1, 2, 3, and 4. The E 7th chord diagram shows notes on strings 1, 2, 3, 4, and 5. The A chord diagram shows notes on strings 2, 3, 4, and 5. The A minor chord diagram shows notes on strings 2, 3, 4, and 5. The final E chord diagram shows notes on strings 1, 2, 3, and 4. Dynamics markings include *f* and *to*.

Chords in F major

Four chords in F major are shown on a treble clef staff with a key signature of one flat (Bb). Below each staff is a guitar fretboard diagram with fingerings:

- F:** Treble clef, notes F2, C3, F3, C4. Fretboard: 1st fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).
- Bb:** Treble clef, notes Bb2, F3, Bb3, F4. Fretboard: 3rd fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).
- C 7th:** Treble clef, notes C3, F3, Gb3, C4. Fretboard: 1st fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).
- F:** Treble clef, notes F2, C3, F3, C4. Fretboard: 1st fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).

Chords in D minor

Four chords in D minor are shown on a treble clef staff with a key signature of two flats (Bb, Eb). Below each staff is a guitar fretboard diagram with fingerings:

- D minor:** Treble clef, notes D2, F2, Ab2, D3. Fretboard: 1st fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).
- G min:** Treble clef, notes G2, Bb2, D3, G3. Fretboard: 3rd fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).
- A 7th:** Treble clef, notes A2, C3, D3, Eb3, A3. Fretboard: 1st fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).
- D min:** Treble clef, notes D2, F2, Ab2, D3. Fretboard: 1st fret, 2nd string (finger 1), 3rd string (finger 2), 4th string (finger 3).

Chords in B \flat B \flat E \flat F 7thB \flat 

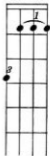
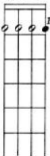
Chords in G minor



G min



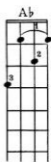
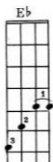
C min

D 7th

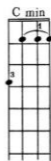
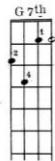
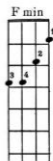
G min



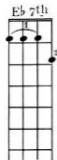
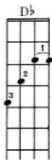
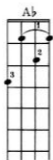
Chords in E \flat major



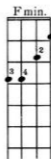
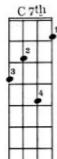
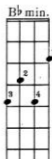
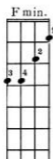
Chords in C minor















Chords in A \flat major



Chords in F minor



DIMINISHED SEVENTH CHORDS and their Inversions

1 st Series			Inversions		
 	 	 	 	 	 
A Dim	A# Dim	B Dim	A Dim	A# Dim	B Dim

AUGMENTED FIFTH CHORDS

 	 	 	 
C 1	Db 2	D 3	Eb 4
 	 	 	 
E 1	F 2	Gb 3	G 4
 	 	 	 
Ab 1	A 2	Bb 3	B 4

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.

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.

D F#7th G D

Down by the

G A7th D A7th D D D

stream where I first met Re - bec -

A7th A7th A7th A7th D

ca, Down by the stream where

D 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

bee - 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 n

The Optimistic Step

Fox-Trot

Words and Music by
J.J. DERWIN

Tempo di Jazz

Ev-'ry-thing is love-ly I'm hap-py all the day,
Ev-'ry Gloom-y Gus is a fool-ish old cuss With his

Each and ev-'ry-thing is fine, There's
id-i-ot-ic pes-si-mis-tic ways,

not a sin-gle shad-ow in the at-mos-phere of bliss,
Ev-en tho' you're broke just take it as a joke, Not a

Noth-ing but bright sun-shine.
sin-gle div-i-dend wor-ry pays.

D D D D E 7th E 7th E 7th E 7th A 7th A 7th A 7th A 7th D D D D

Life is so pleas - ant in this old world, There
 "Tho' you may be down you're nev - er real - ly out!"

D D D D

is - n't a kink or a twist, I'm
 Grin and be brave folks do,

E 7th E 7th E 7th

hap - pier than a king or cap - i - tal - is - tic ring, For
 Smile and be hap - py en - - joy your life, And

A 7th A 7th A 7th

I'm an op - ti - mist.
 dreams will come true.

*Need I am Oh,
 'deed they will, Oh,*

E 7th A 7th D

CHORUS

Come on you hon-ey's do, let's have a dance, Jazz 'em

A 7th A 7th D D

up! jazz 'em up you rag-time band for we're here to

A 7th A 7th D

Take a chance
prance And, O ho you pals of mine lets show some

D A 7th A 7th D

pep. With a glide and a slide o'er the floor we'll fly As we

D E min. B dim. D A 7th B 7th

1 dance the Op - ti - mis - tic Step. 2 Step.

E 7th A 7th D D

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

nihī a 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
charm - ing one whodwellsa - mong the bow ers, One

E7th E7th A A A7th

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

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,

D7th D7th G G

Ha - nu ma - lie na - he, na - he.
at noon and sun - set rays.

G G C C

Chorus.

Sweet lei Le - hu - a. Be true to

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.

rit.

C C G D7th D7th D7th G

Ua Like No A Like

("Sweet Constasy")

Moderato.

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

A7th A7th D D

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

A7th A7th D D

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

A7th A7th D D

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

A7th A7th D Bb D

Chorus.

O - oe no ka - u i u - pu a - i, ku' - u
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 Bb D

Over the Banister

Arr. by KAMIKI

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are written below the vocal line.

System 1:
 O - ver the ban - is - ter leans a face,
 No - bod - y, on - ly those eyes of brown,
 Chords: D, A7^b, B dim., D

System 2:
 Ten - der - ly sweet and be - gull - ing,
 Ten - der and full of mean - ing,
 Chords: D, D, A7^b

System 3:
 While be - low her with ten - der grace, He
 Gaze on the love - ll - est face in town,
 Chords: D, A7^b, B dim., D

System 4:
 watch - es the pic - ture smil - ing The
 O - ver the ban - is - ter lean - ing.
 Chords: A7^b, A7^b, D

light burns dim in the hall be - low,
Tim - id and tired, with down - cast eyes,

D D7(b9) G G min.

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

D D A7(b9)

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

D D7(b9) G G min.

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

D A7(b9) A7(b9) D

La Golondrina.

(The Swallow)

Where wilt thou go my ag-ile lit-tle swal- low? Thy wings wilt

G D7th

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The lyrics are 'Where wilt thou go my ag-ile lit-tle swal- low? Thy wings wilt'. The bottom staff is the piano accompaniment, also in G major, 2/4 time, starting with a treble clef. It features a series of chords, with 'G' and 'D7th' indicated below the staff. Above the piano staff, there are several 'A' and 'V' markings, likely indicating fingerings or articulation for the accompaniment.

tire — if long thy flight should be — Oh! if wind and

G D7th

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics 'tire — if long thy flight should be — Oh! if wind and'. The bottom staff continues the piano accompaniment with the same chordal texture, with 'G' and 'D7th' indicated below the staff.

storm should bring thee pain and an - - guish, if seek - ing

G G7th C

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with the lyrics 'storm should bring thee pain and an - - guish, if seek - ing'. The bottom staff continues the piano accompaniment, with 'G', 'G7th', and 'C' indicated below the staff.

shel - ter none be found for thee? — Where wilt thou thee, — Ah! come to

G D7th G G

Detailed description: This system contains the final two staves of music. The top staff concludes the vocal line with the lyrics 'shel - ter none be found for thee? — Where wilt thou thee, — Ah! come to'. The bottom staff concludes the piano accompaniment with the same chordal texture, with 'G', 'D7th', 'G', and 'G' indicated below the staff. The system ends with a double bar line.

Chorus.

me a soft warm nest I of - - fer, where all the

D7th G D7th

win - try sea-son will pass thee by. _____ For al - so

D7th G

I wan-der in re-gions so lone - - ly, mid cold and

G G7th C

tem-pest, and have no wings to fly. Ah! come to fly. _____

G D7th G G

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 A A A A G A A A A G7(b)

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
back will have to bend, Wher - ev - er the dark-y may go; A

C G G A7(b) D7(b)

corn-tops 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-canes

G G G7(b) G G G D7(b)

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

G G G G7(b) C G

mer-ry, all hap-py and bright, By - 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



knock-ing at the door, Then my old Ken-tuck-y home good - night.
 dark - les 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.



CHORUS

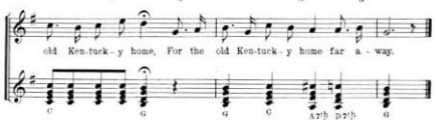
Weep no more, my la - dy, Oh,



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



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



Dixie's Land

Arr. by KAMIKI

Allegro

1. I wish I was in de land ob cot - ton, Old times dar am
 2. Old Mis - sus mar - ty Will de weab - er, Wil - lium was a
 3. His face was sharp as a butch - er's clea - ber, But dat did not

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 -

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

I was born in, Ear - ly on one fro - sty 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 C F F C G⁷h C C C C F 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

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

Santa Lucia

Arranged by
KAMIKI

Andantino

Voice

Ukulele

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 — love!

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 love!

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 — love!

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.

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

49

Ukulele Solo

NOTE + Pick with thumb
 . Pick with First finger
 .. Pick with Second finger

Hanapepe Waltz

Solo on D string

KAMIKI

The musical score for "Hanapepe Waltz" is written for a solo on the D string. It consists of eight staves of music in G major and 3/4 time. The notes are written with stems turned downwards, indicating they should be played on the D string and picked with the thumb. The score includes various chordal textures and melodic lines, with some notes beamed together and some measures containing rests. The piece concludes with a double bar line and repeat dots.

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

The musical score is written for a single treble clef staff in the key of D major (two sharps) and 4/4 time. It consists of 16 measures of music. The notation includes various rhythmic patterns and fingerings. Above the first three measures, there are three '+' symbols, each above a quarter note. Above the fourth measure, the word *simile* is written. Above the eighth, ninth, and tenth measures, there are three 'V' symbols, each above a quarter note. Above the eleventh and twelfth measures, there are two 'A' symbols, each above a quarter note. Above the thirteenth, fourteenth, and fifteenth measures, there are three '+' symbols, each above a quarter note. The score ends with a double bar line and repeat dots.

+ downward stroke with the thumb

Hawaiian Waltz

UKULELE DUET

KAMIKI

The musical score is arranged in four systems, each with two staves. The top staff is labeled "1st Ukulele" and the bottom staff is labeled "2nd Ukulele". The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as chords, single notes, and rests. Some notes in the first staff have an 'x' above them, indicating natural harmonics. The second staff includes fingering instructions: 'V' for the thumb, 'A' for the index finger, and 'C' for the middle finger. The piece concludes with a double bar line in the final system.

The musical score is arranged in three systems, each with two staves. The top staff of each system contains a melody with various notes and rests, and some notes are marked with an 'x'. The bottom staff of each system contains a piano accompaniment with chords and some notes. Chord symbols V, A, and C are placed above the bottom staff. The key signature is one sharp (F#) and the time signature is 3/4.

Holoholo Kaa

Waltz

UKULELE SOLO

W. J. KAMIKI

The musical score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of a series of chords, many of which are beamed together. The chords are labeled with 'A' and 'V' above them, indicating specific fingerings or voicings. The first staff contains four measures. The second staff contains five measures. The third staff contains four measures. The fourth staff contains four measures. The fifth staff contains four measures. The overall structure is a simple, rhythmic accompaniment for a solo ukulele.



Marching Through Georgia

UKULELE SOLO

Arr. by KAMIKI

The sheet music is arranged in six systems, each containing a single staff of music. The key signature is one sharp (F#) and the time signature is 2/4. The music consists of a series of chords and melodic lines. Above the notes, there are various markings: 'A' for accents, 'V' for vibrato, and 'x' for muted notes. Some measures include a 'C' above the staff, possibly indicating a capo position. The music is written in a style typical of early 20th-century sheet music for ukulele.



Indian Dance

UKULELE SOLO

Wm J. SMITH

The musical score is written for a ukulele solo in G major (one sharp) and 2/4 time. It consists of six staves of music. The notation includes chords, melodic lines, and technical markings such as accents (^) and slurs. The key signature is G major (one sharp). The time signature is 2/4. The score includes various chords and melodic lines, with some notes marked with accents (^) and slurs. The piece concludes with a double bar line.

simile

Dance of the Fairies

Ukulele and
Guitar Duet

WM. J. SMITH

UKULELE SOLO

GUITAR ACC.

Bass Solo

The image displays a musical score for a piece titled "Dance of the Fairies". The score is arranged in three systems, each consisting of two staves. The upper staff of each system is a treble clef staff with a complex, rhythmic accompaniment, likely for a piano or harp, featuring dense sixteenth-note patterns. The lower staff is a bass clef staff with a more melodic line, often featuring eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 3/8. The first system includes a first ending bracket. The second system includes a first ending bracket and the marking "A V A V" above the upper staff. The third system includes a first ending bracket. The piece concludes with a final cadence in the lower staff.

Kamiki Rag

Ukulele Solo

Wm J. SMITH

The musical score for "Kamiki Rag" is a solo piece for ukulele. It is written in G major (one sharp) and 2/4 time. The piece consists of eight staves of music. The notation includes various chord symbols (A, V, A, V) and rhythmic markings such as accents and slurs. The piece concludes with a final chord and a fermata.

+ to be struck with the thumb

The "Ukulele Band"

WM. J. SMITH

Quickstep

The musical score is written for a single instrument, likely a ukulele, in G major and 2/4 time. It consists of eight staves. The first two staves show a simple melody. The third and fourth staves introduce chords and rolls. The fifth and sixth staves feature complex rhythmic patterns with many chords and rolls. The seventh and eighth staves continue the complex patterns, ending with a final chord.

NOTE: \circ Downward Roll
 x Pick with Thumb
 * " " First finger
 .. " " Second finger
 A Strike with nail of First finger

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	
	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th
Chords in C → C	F	G 7th	A min	D min	E 7th	C 7th	D 7th	A 7th	No. 1 Dim	C Aug	
" " D♭ → D♭	G♭	A♭ 7th	B♭ min	E♭ min	F 7th	D♭ 7th	E♭ 7th	B♭ 7th	No. 2 Dim	D♭ Aug	
" " D → D	G	A 7th	B min	E min	F♯ 7th	D 7th	E 7th	B 7th	No. 3 "	D Aug	
" " E♭ → E♭	A♭	B♭ 7th	C min	F min	G 7th	E♭ 7th	F 7th	C 7th	No. 1 "	E♭ Aug	
" " E → E	A	B 7th	C♯ min	F♯ min	G♯ 7th	E 7th	F♯ 7th	C♯ 7th	No. 2 "	E Aug	
" " F → F	B♭	C 7th	D min	G min	A 7th	F 7th	G 7th	D 7th	No. 3 "	F Aug	
" " G♭ → G♭	C♭	D♭ 7th	E♭ min	A♭ min	B♭ 7th	G♭ 7th	A♭ 7th	E♭ 7th	No. 1 "	G♭ Aug	
" " G → G	C	D 7th	E min	A min	B 7th	G 7th	A 7th	E 7th	No. 2 "	G Aug	
" " A♭ → A♭	D♭	E♭ 7th	F♯ min	B♭ min	C 7th	A♭ 7th	B♭ 7th	F 7th	No. 3 "	A♭ Aug	
" " A → A	D	E 7th	F min	B min	C♯ 7th	A 7th	B 7th	F♯ 7th	No. 1 "	A Aug	
" " B♭ → B♭	E♭	F 7th	G min	C min	D 7th	B♭ 7th	C 7th	G 7th	No. 2 "	B♭ Aug	
" " B → B	E	F♯ 7th	G♯ min	C♯ min	D♯ 7th	B 7th	C♯ 7th	G♯ 7th	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♭

Chords in C, original Key	C. F.	G 7th	C.	A min	D min	E 7th
The above transposed to D	D.	G.	A 7th	D	B min	E min
The above transposed to E♭	E♭	A♭	B♭ 7th	E♭	C min	F min
						G 7th

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