MUSIC 8059.304
The Kamiki ukulele method.

BPL - The Arts Nonfiction
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Poor coll.

No. 8059.304

GIVEN BY

Sewall Fund

THE Kamiki Ukulele Method

60 R
8059.304

Peg
Nut
Pick or Strum
Within this
Area
Sound Hole or Rose
Strings
Bridge

8059.304

KAMIKI
UKULELE METHOD

Illustration showing the Correct Position
For Holding the Ukulele

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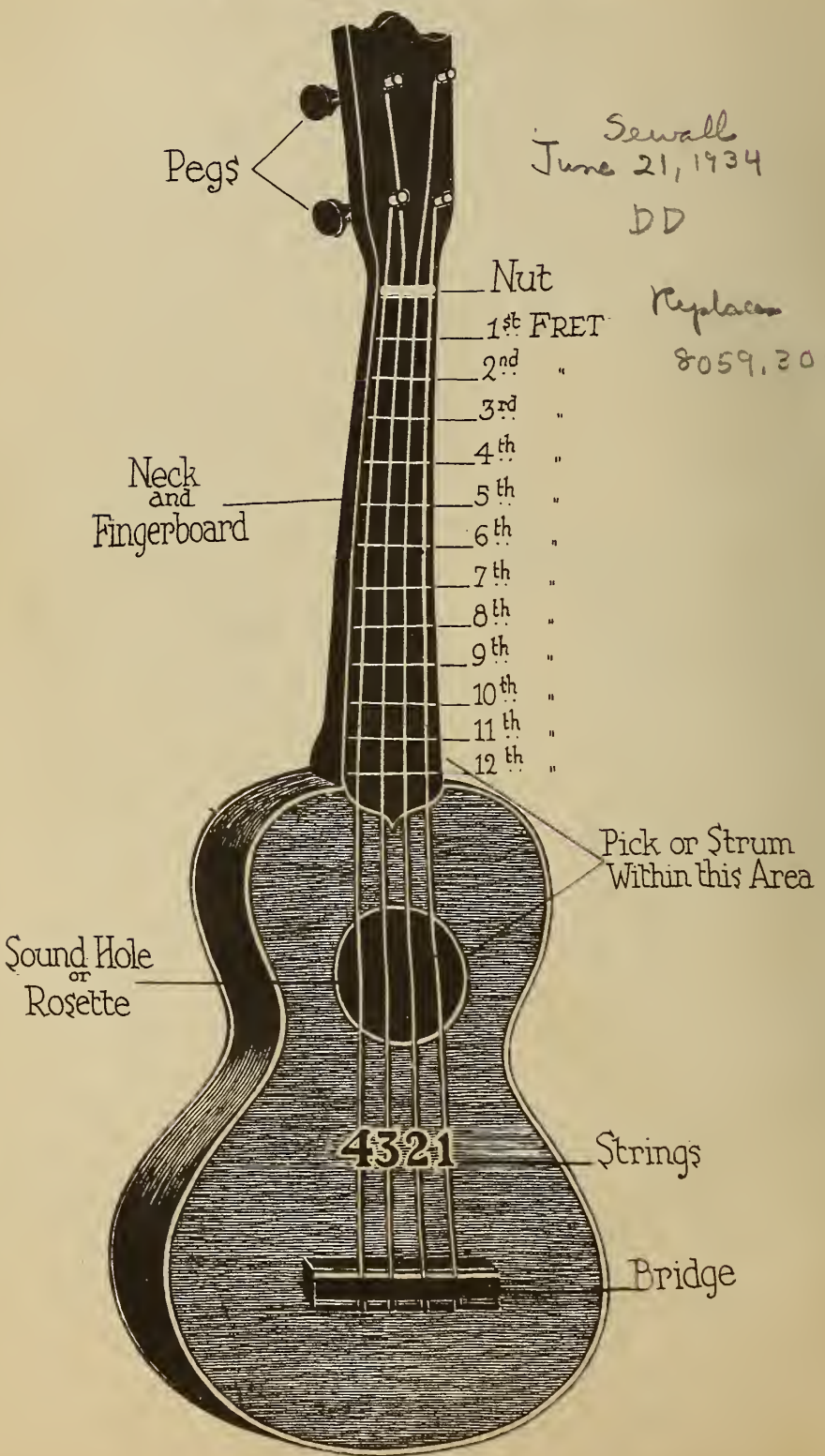
The UKULELE



Sewall
June 21, 1934
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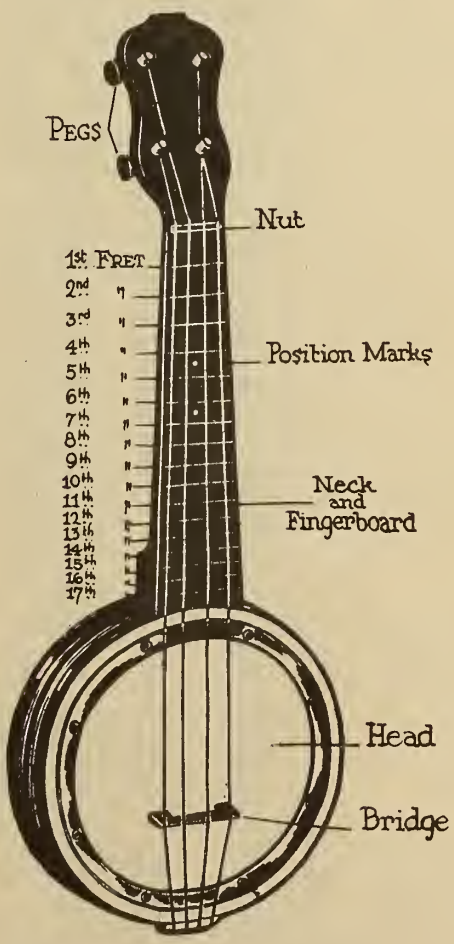
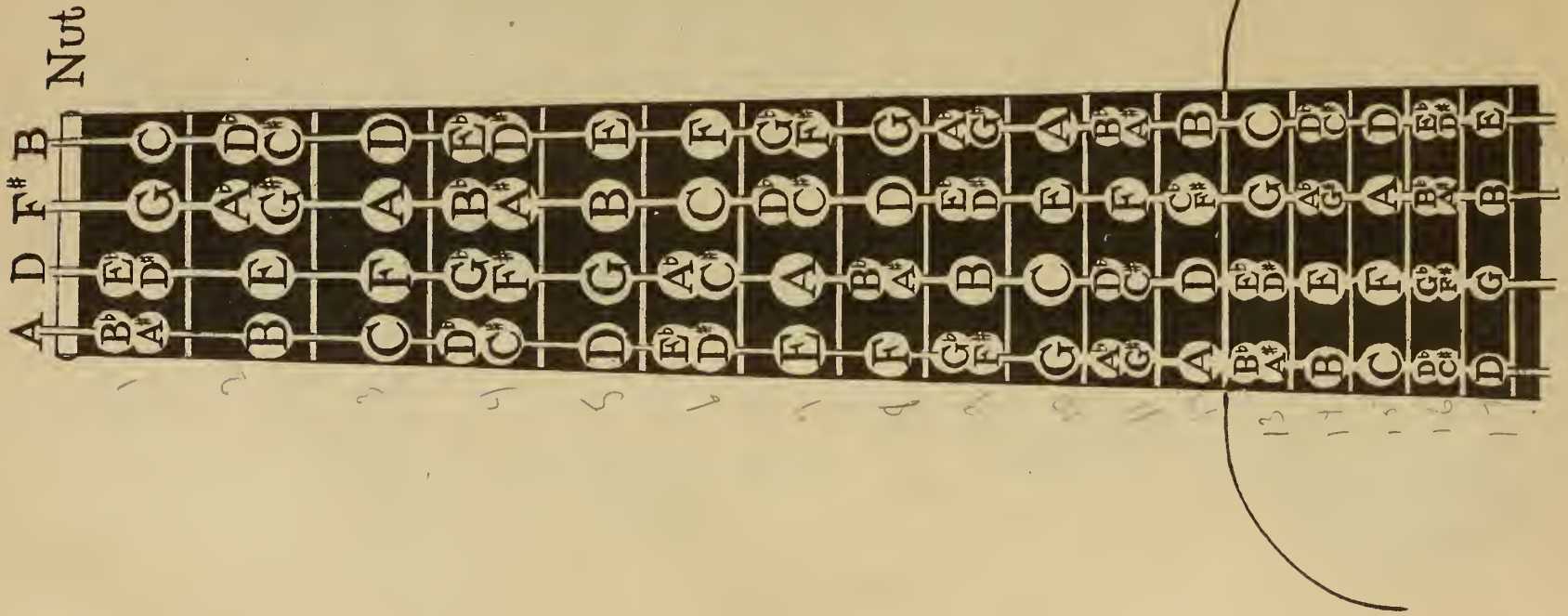
Replaces
8059, 304

THE UKULELE-BANJO



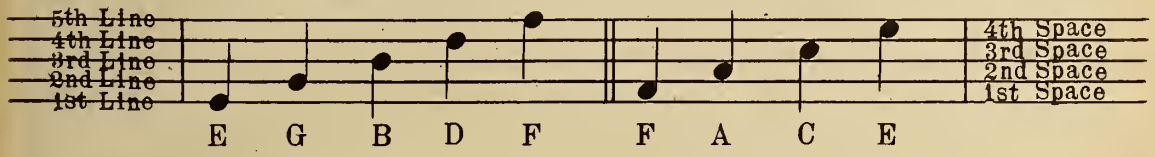
Ukulele Fingerboard



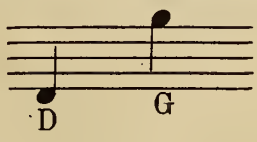
Rudiments of Music

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

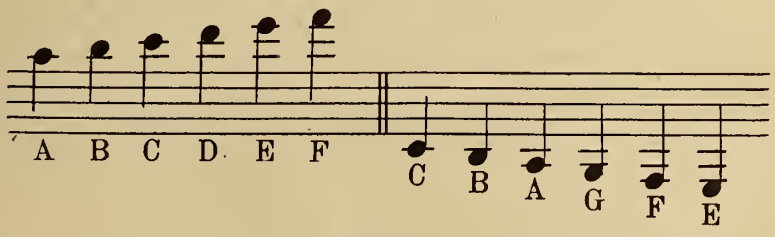


Immediately below and above the staff are the following two notes, D and G.



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.

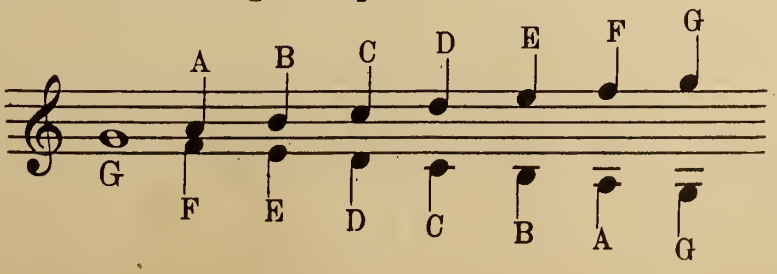
LEGER LINES AND NOTES



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:

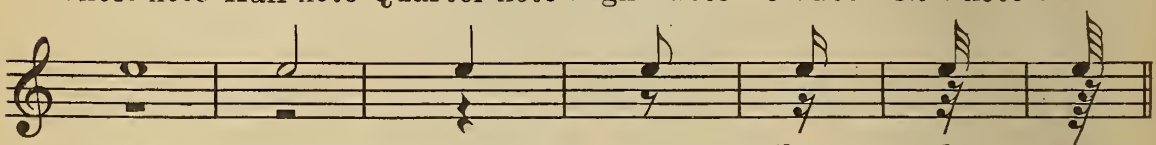
Notes are divided into *Bars* by single or double lines drawn across the stave.

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.

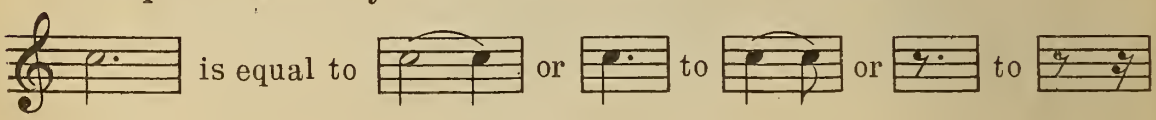
FORMS OF DIFFERENT NOTES AND RESTS

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

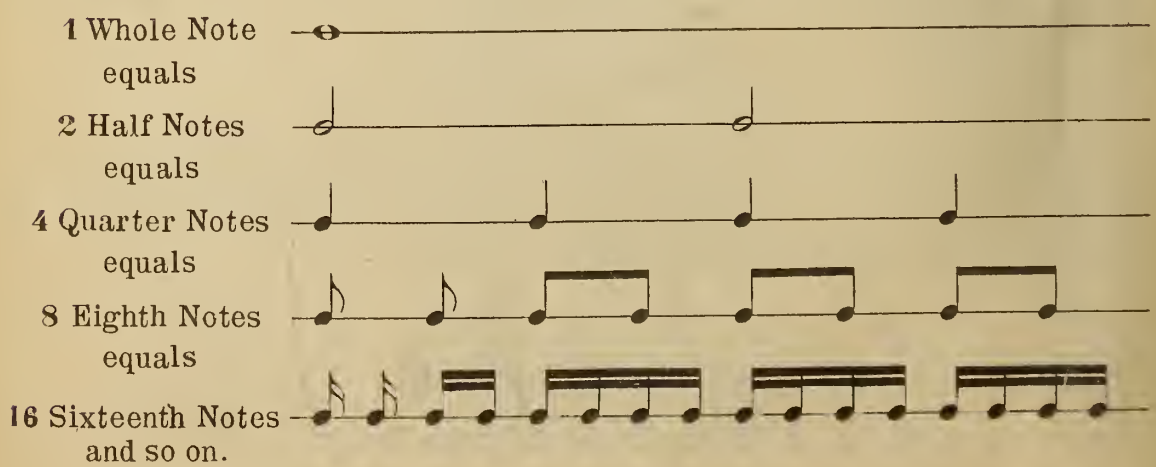


Whole rest Half rest Quarter rest Eighth rest 16th rest 32nd rest 64th rest

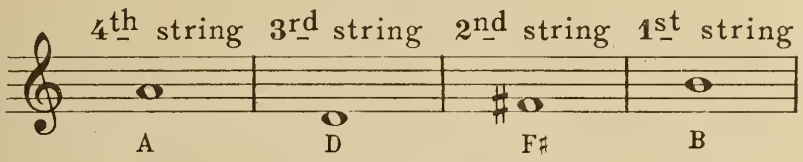
A *Dot* placed after any note increases its value one half, Thus:



COMPARATIVE TABLE
showing the Relative Value of Notes



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

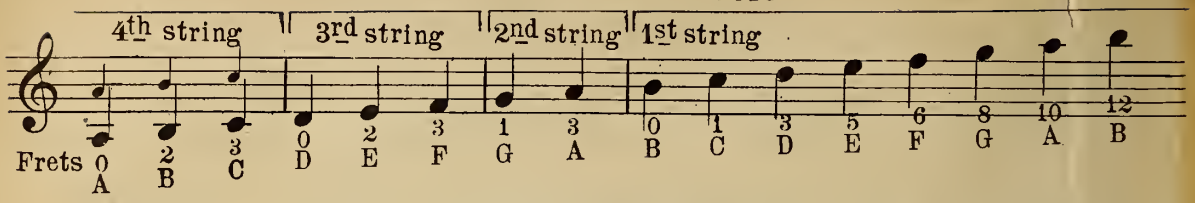
To hold the Ukulele.

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



D MAJOR PRINCIPAL SCALE

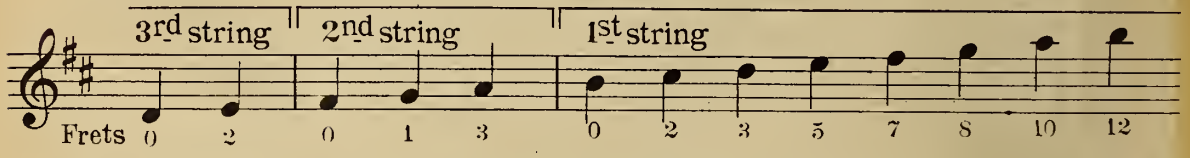
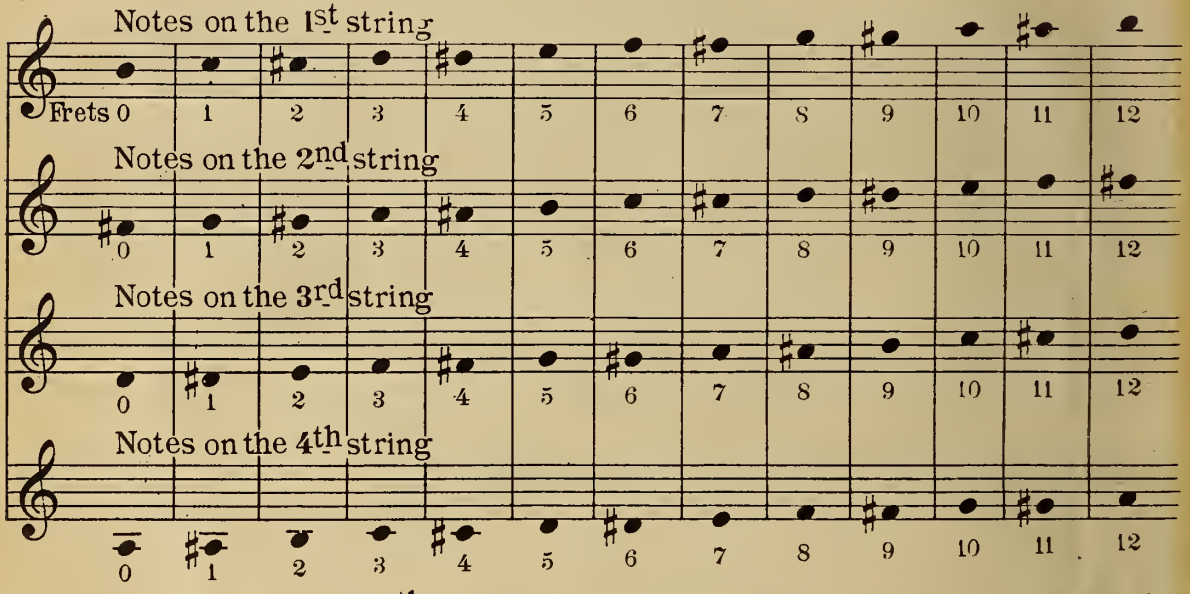
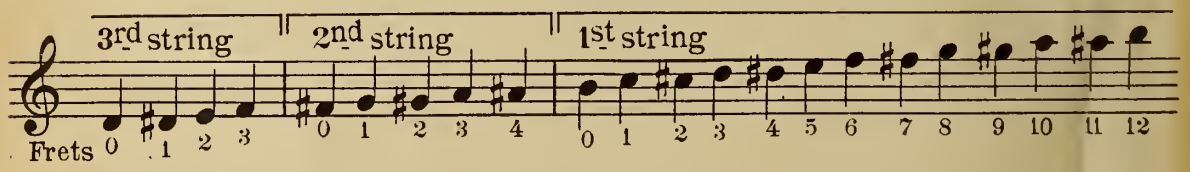


Diagram of Fingerboard

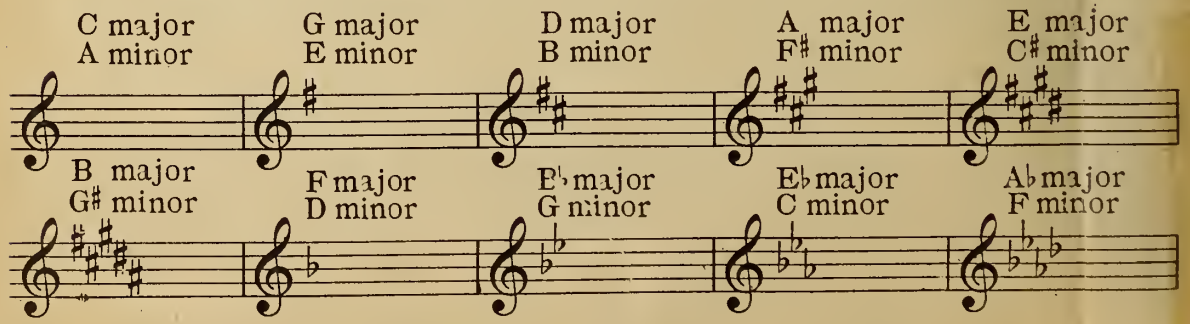


Notes played on the A or 4th string are written an octave lower to avoid confusion in reading

Chromatic Scale



Signatures and Names of the Principal Major and Minor Keys



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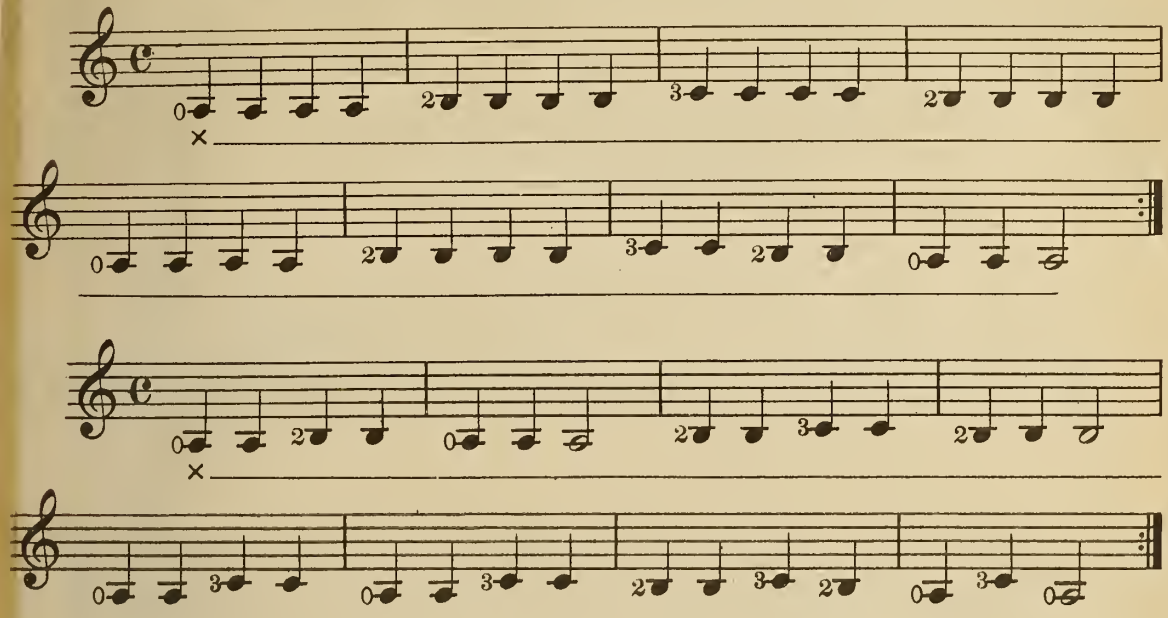
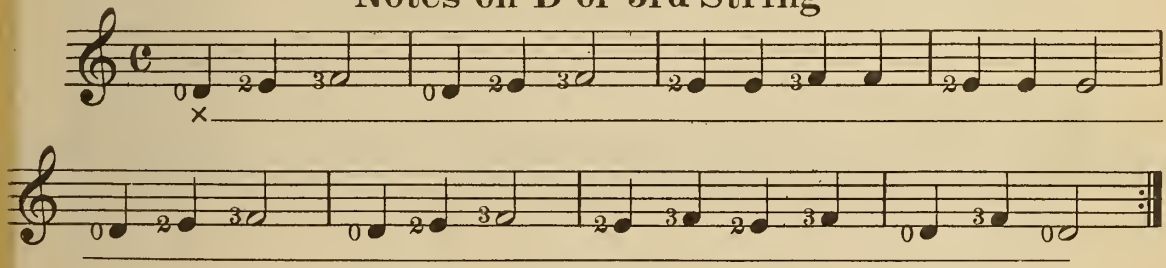
Notes on A or 4th String

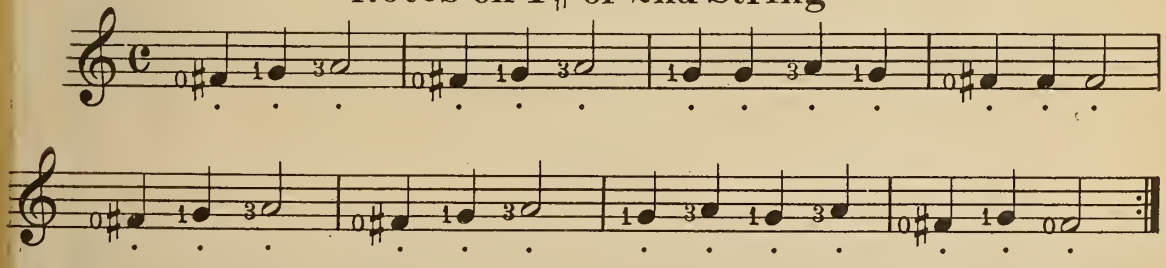
Notes on the A String sound one octave higher than written



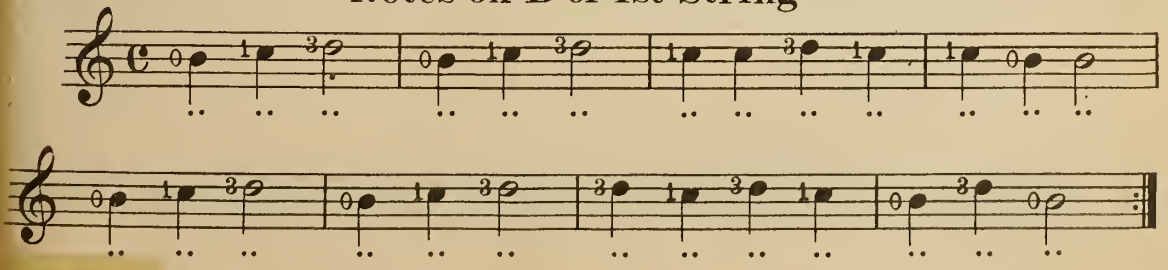
Notes on D or 3rd String



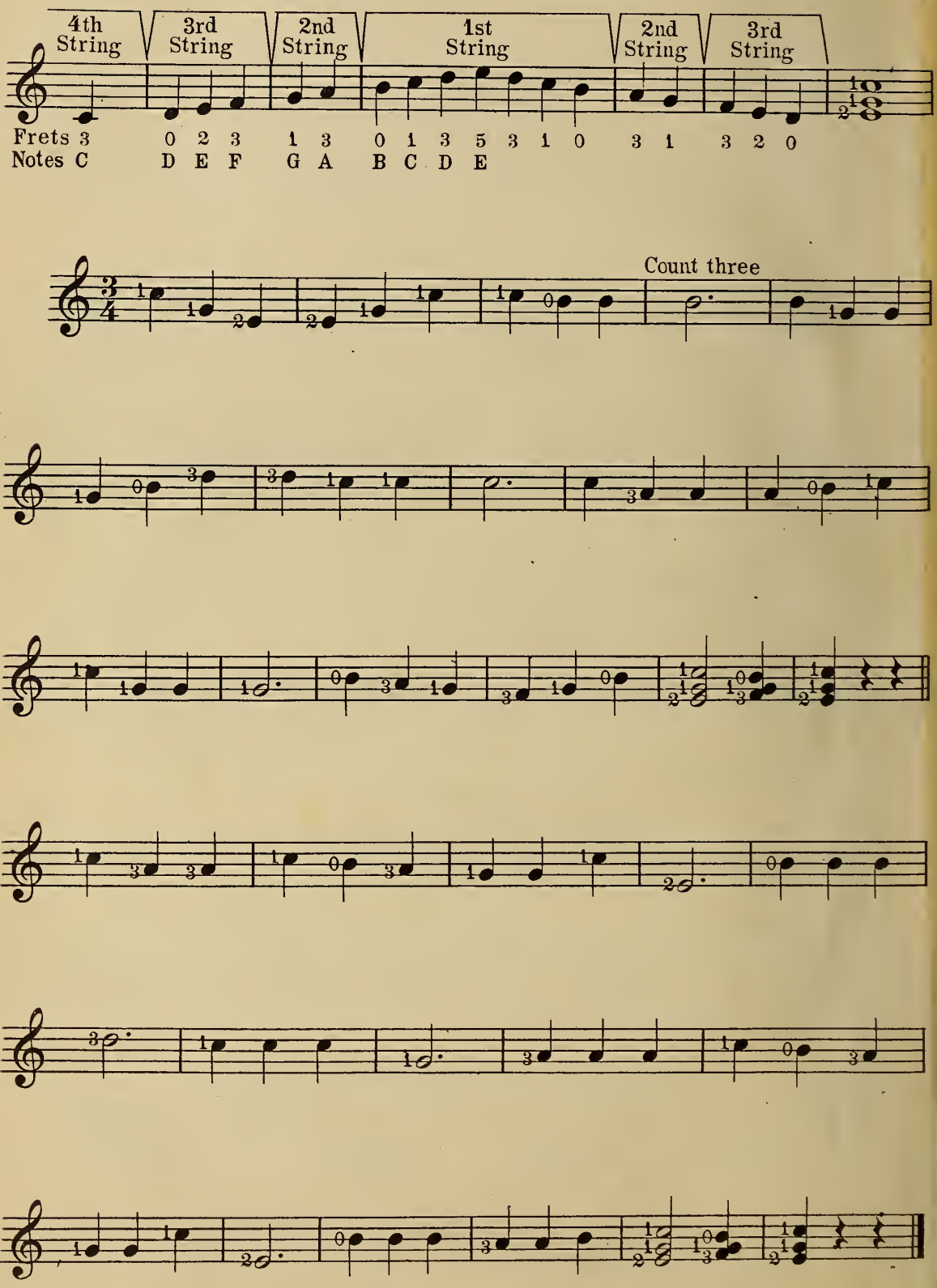
Notes on F♯ or 2nd String

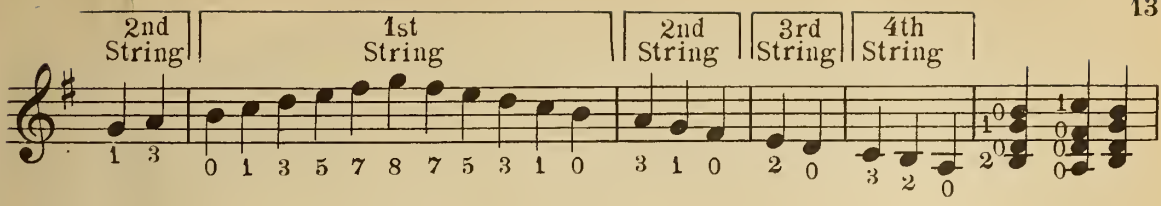


Notes on B or 1st String



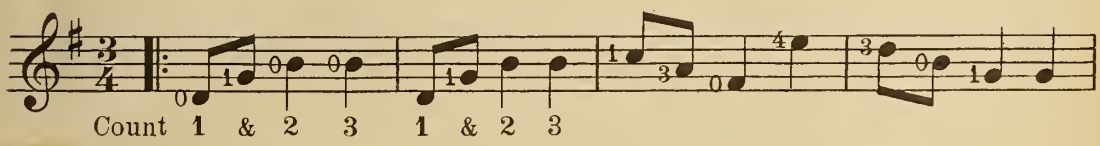
SCALE AND EXERCISES IN KEY OF C

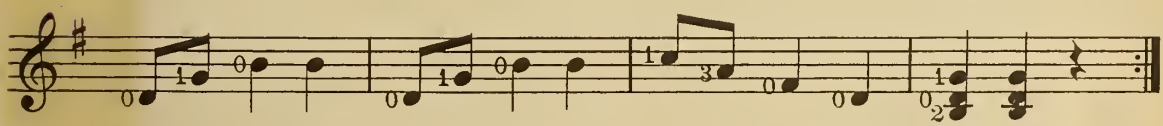


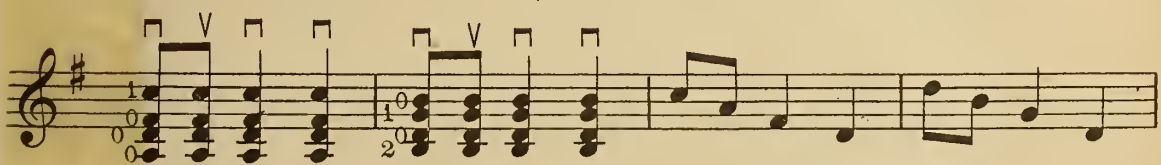


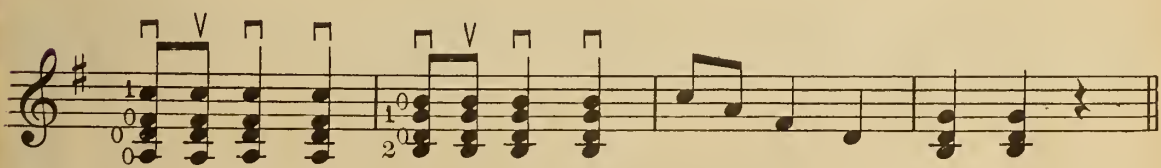
Hawaiian Boy

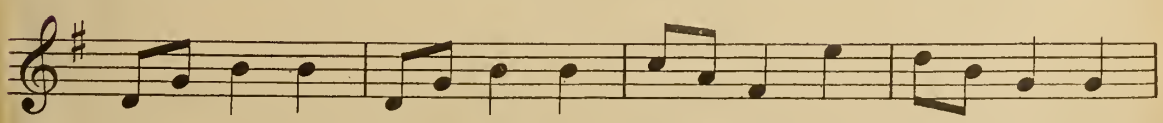
KAMIKI

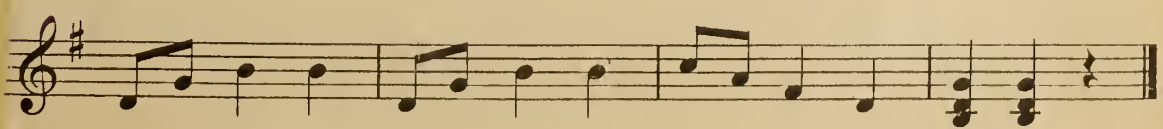


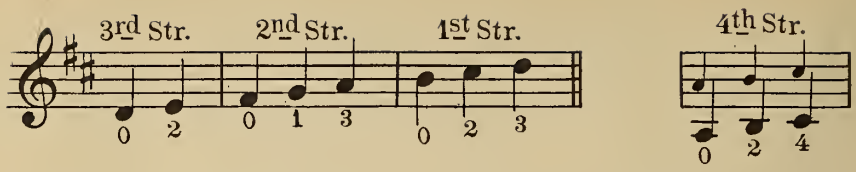






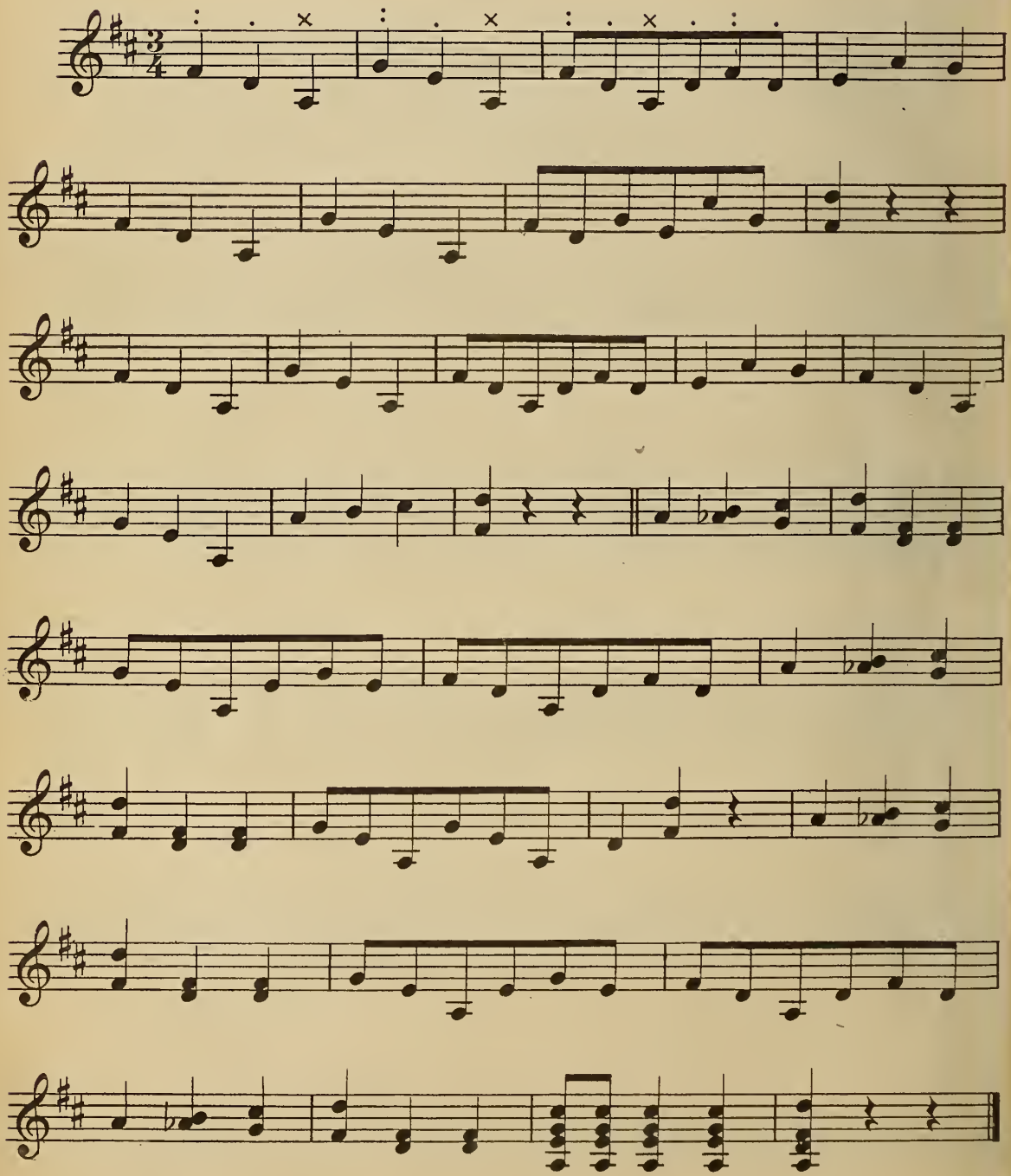






Waikalulu

W. J. KAMIKI



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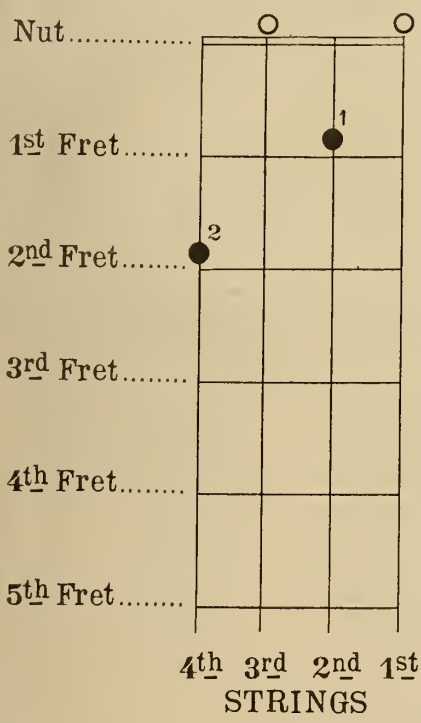
How To Read The Diagrams

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

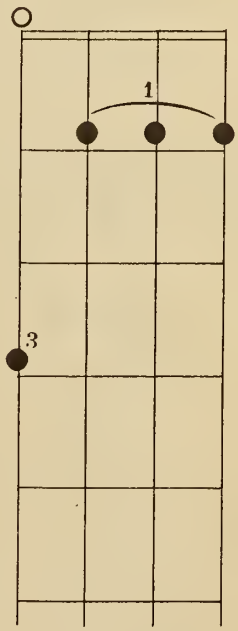
The four vertical lines represent the strings of the Ukulele, and the horizontal lines represent the first five frets of the finger-board.

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 ○.

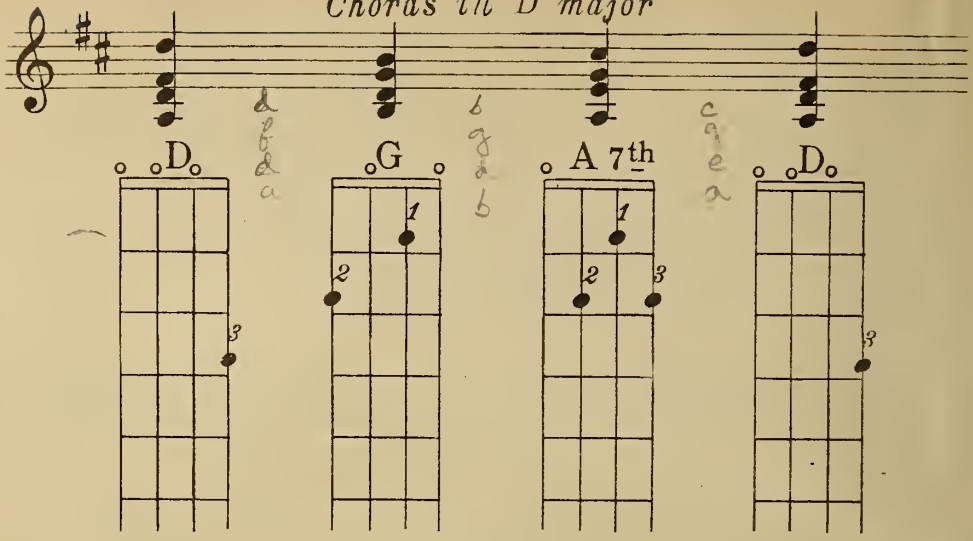
In illustration (number 1) the fourth string is stopped at the 2nd fret, using the 2nd finger. The 3rd string is played open, the 2nd string is stopped at the 1st fret, using the 1st finger, and the 1st string is played open. Always place the fingers behind the frets, not on them.

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

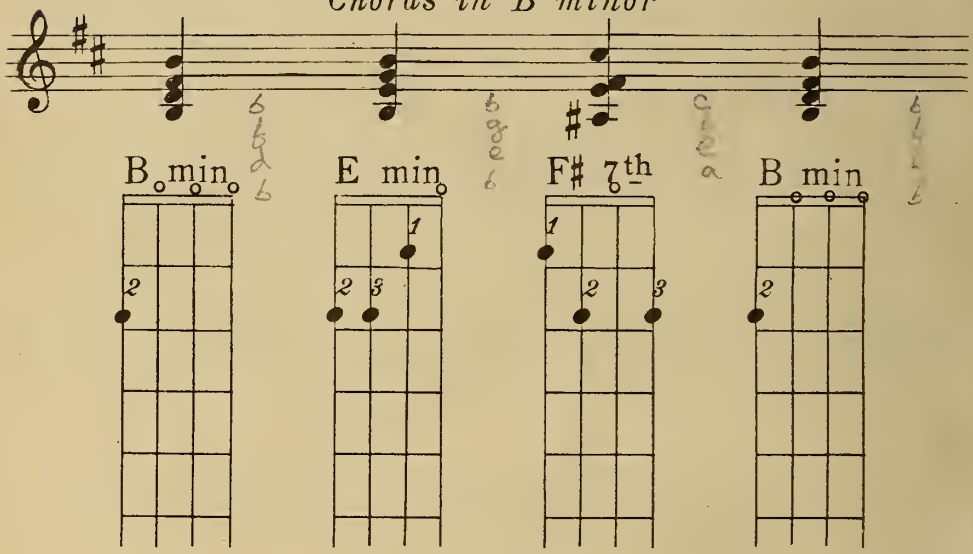
Example: The first, second and third strings are stopped by the first finger at the first fret. The fourth string is stopped by the third finger at the third fret.

Study this page carefully before trying the next

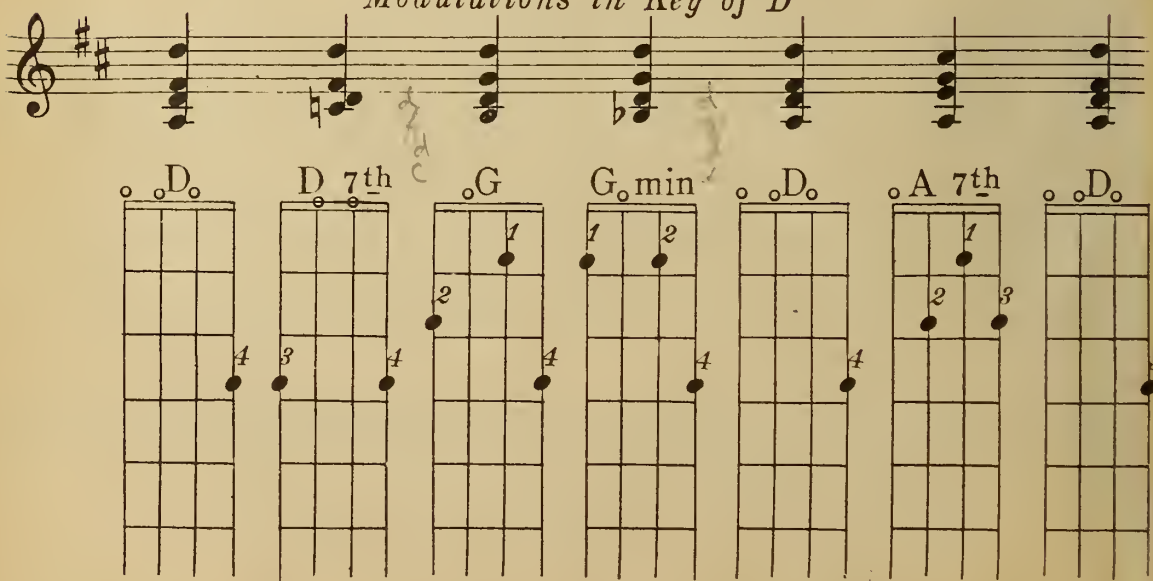
Chords in D major



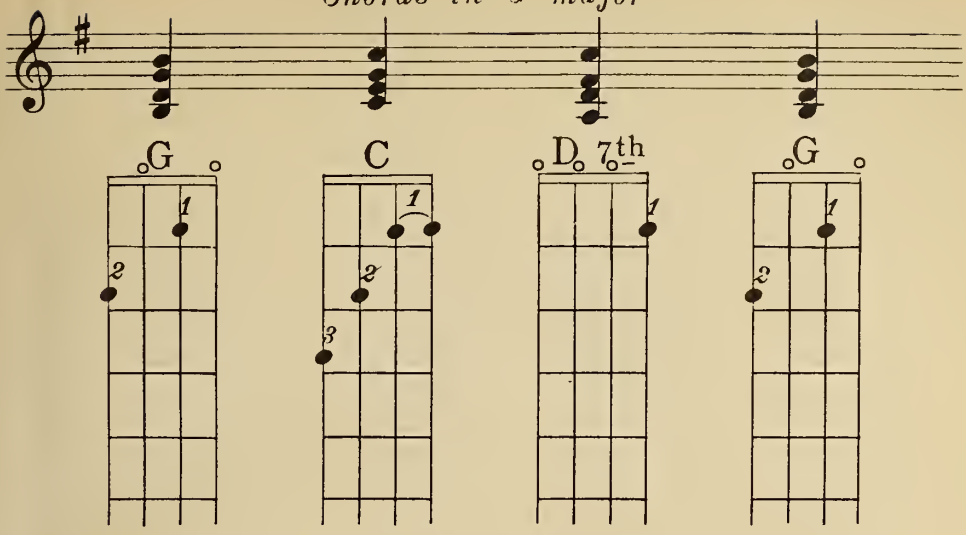
Chords in B minor



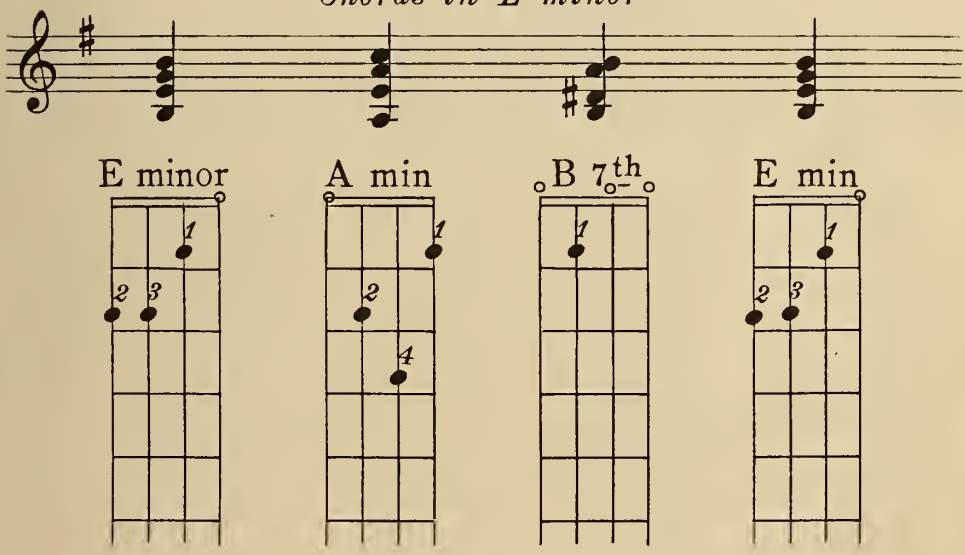
Modulations in Key of D



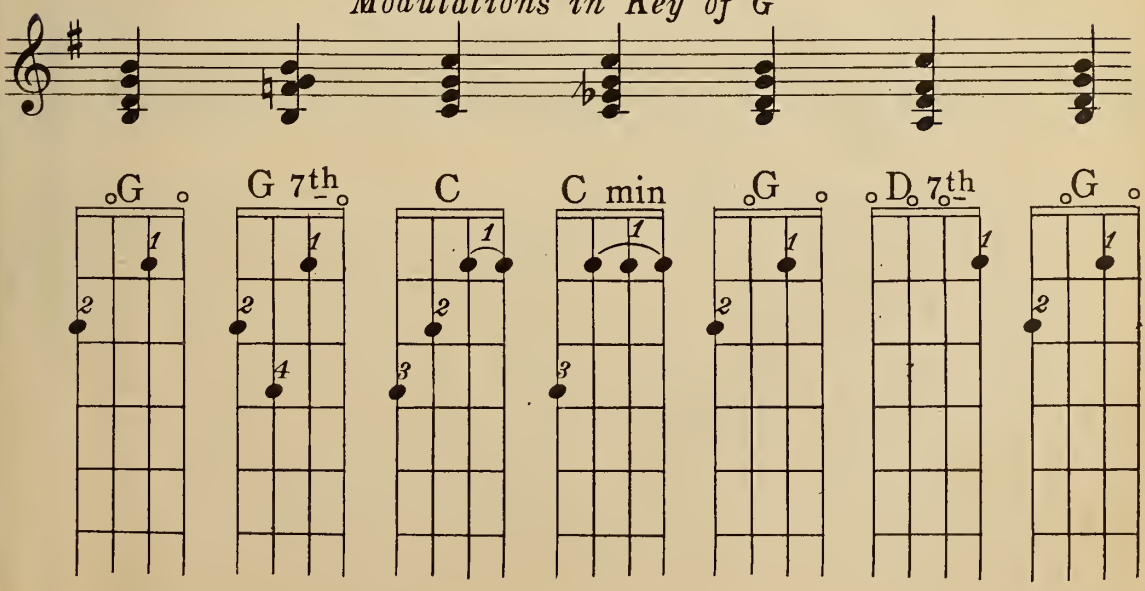
Chords in G major



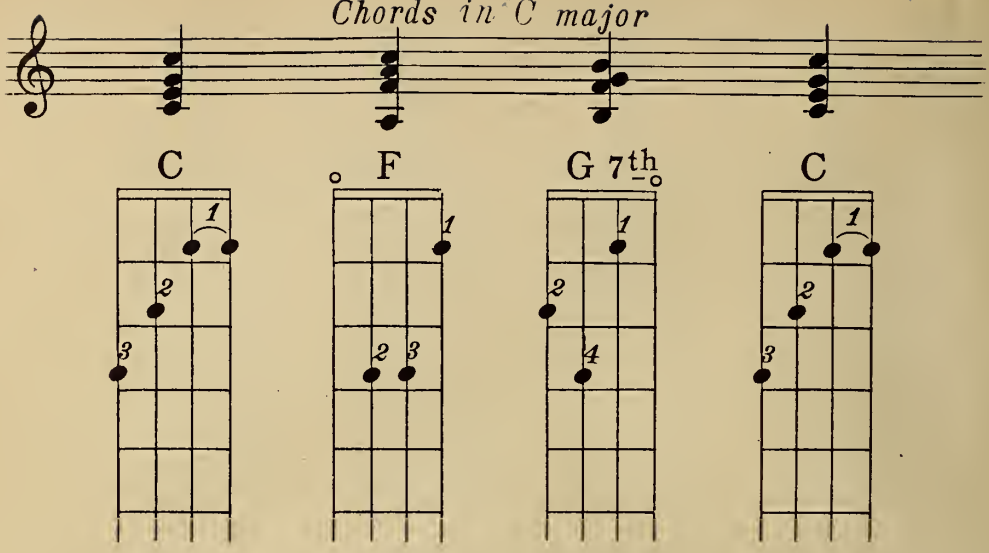
Chords in E minor



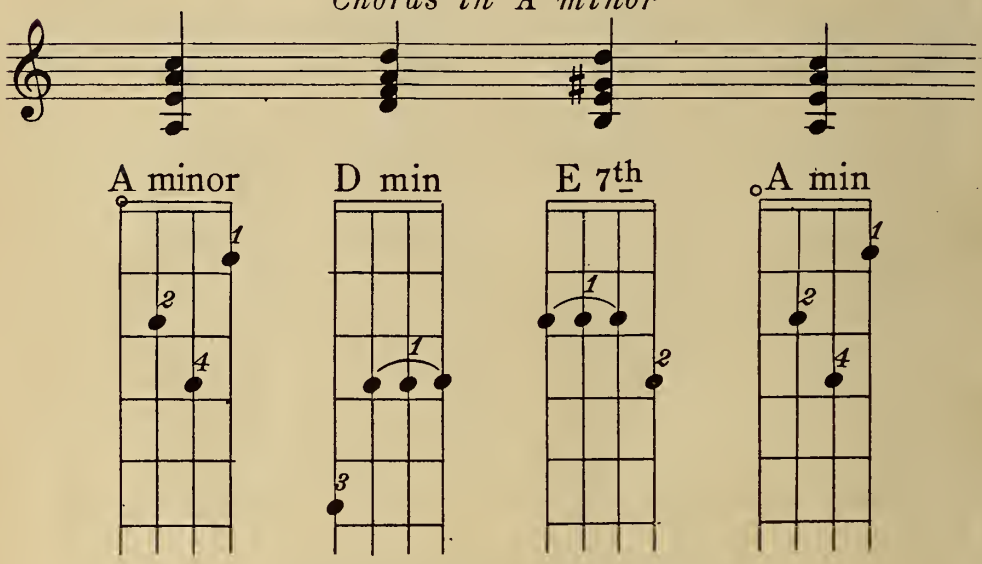
Modulations in Key of G



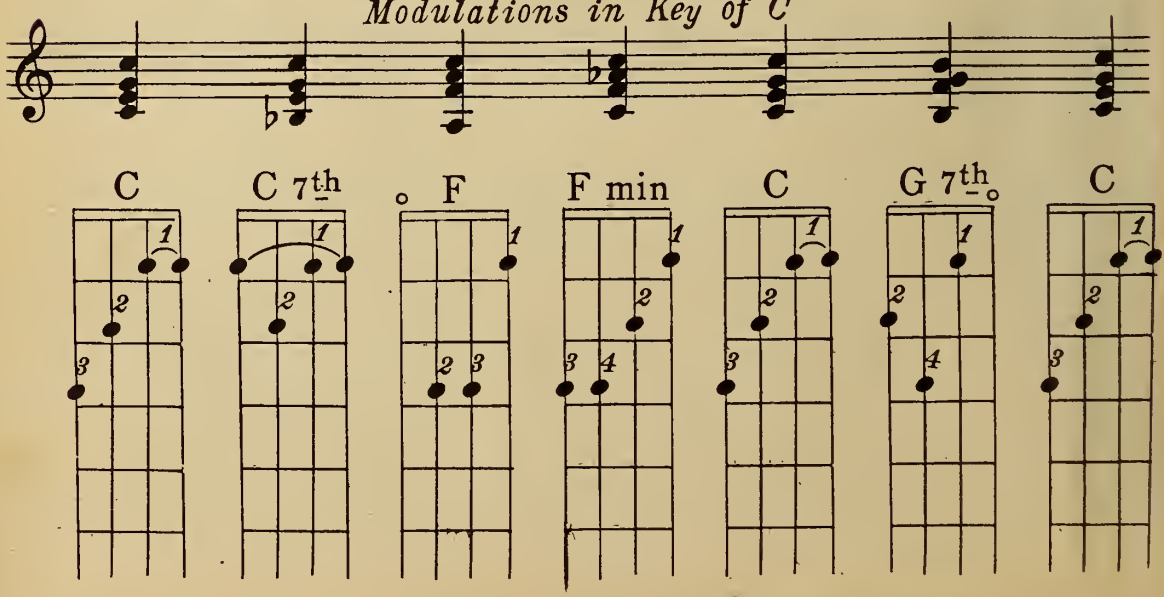
Chords in C major



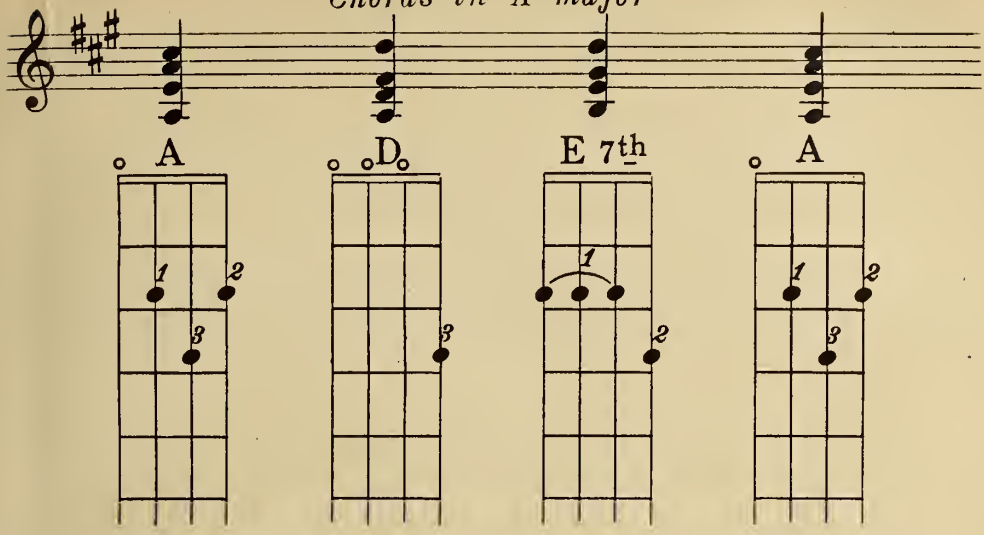
Chords in A minor



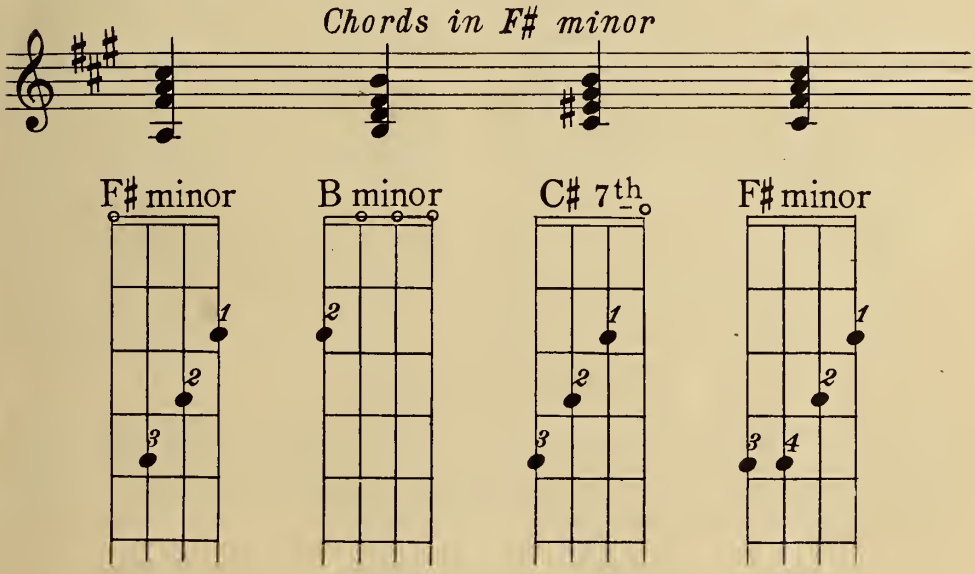
Modulations in Key of C



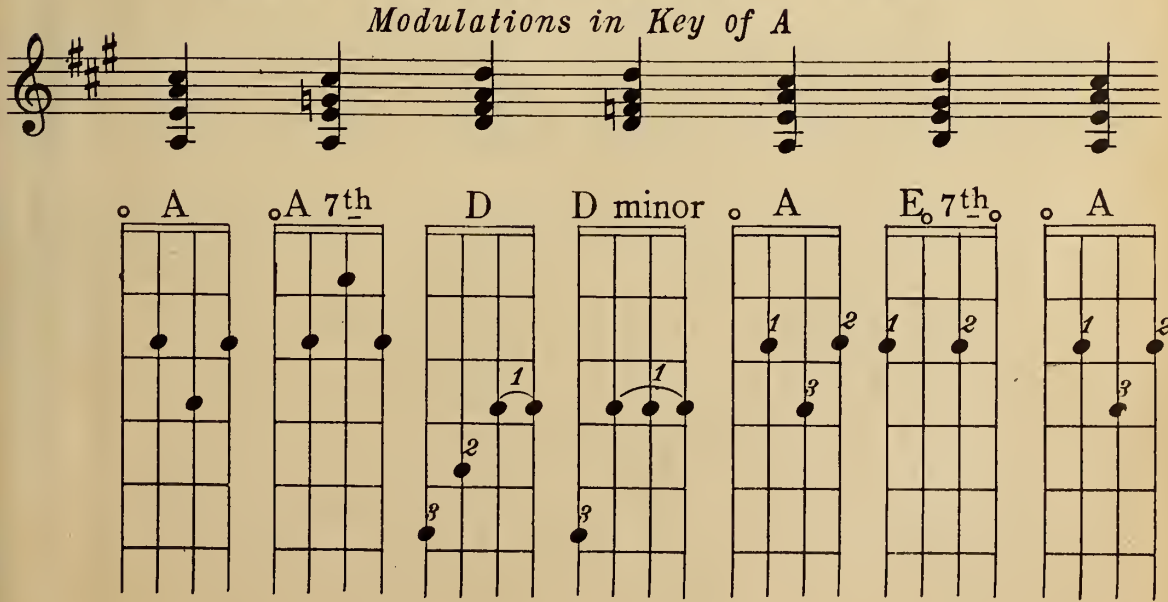
Chords in A major



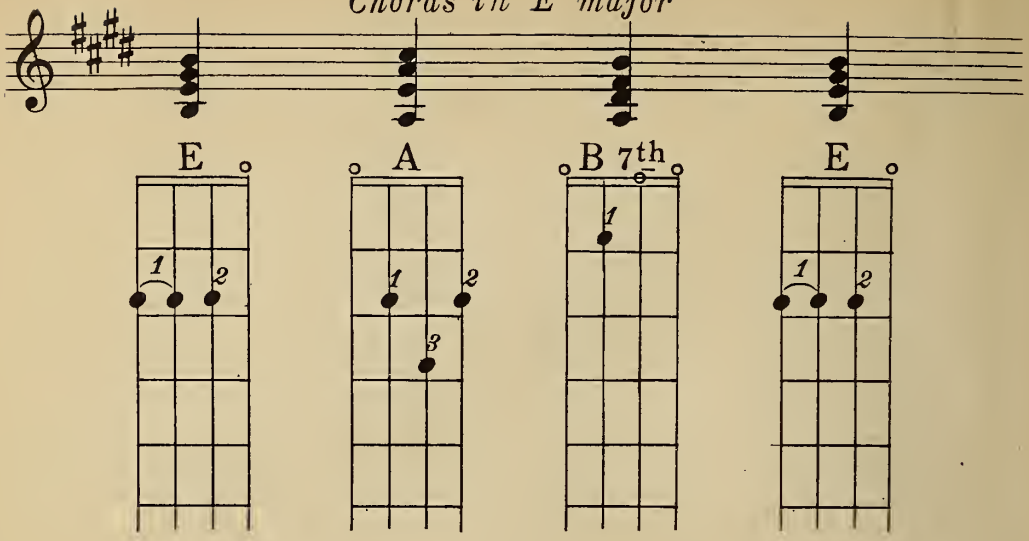
Chords in F♯ minor



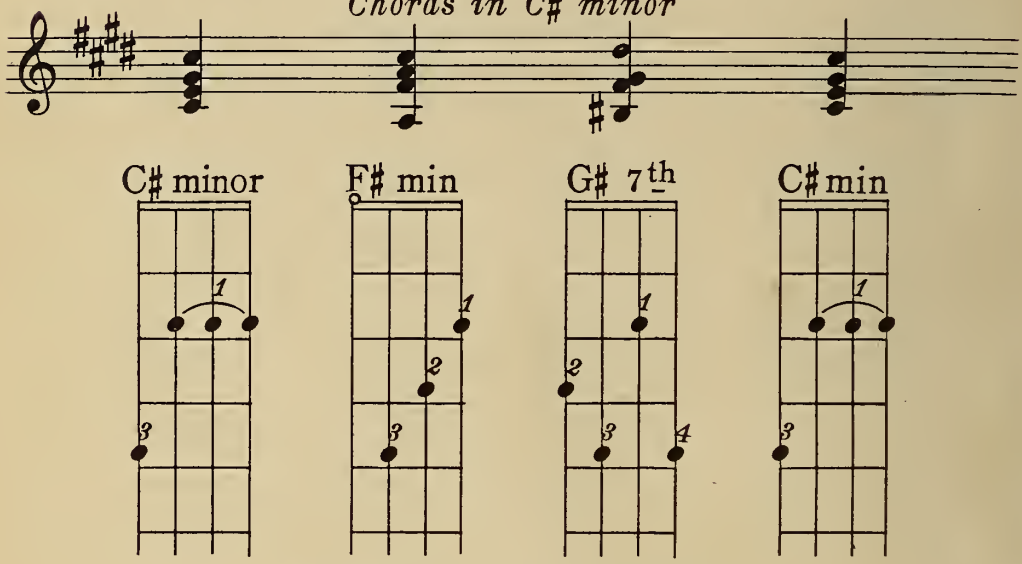
Modulations in Key of A



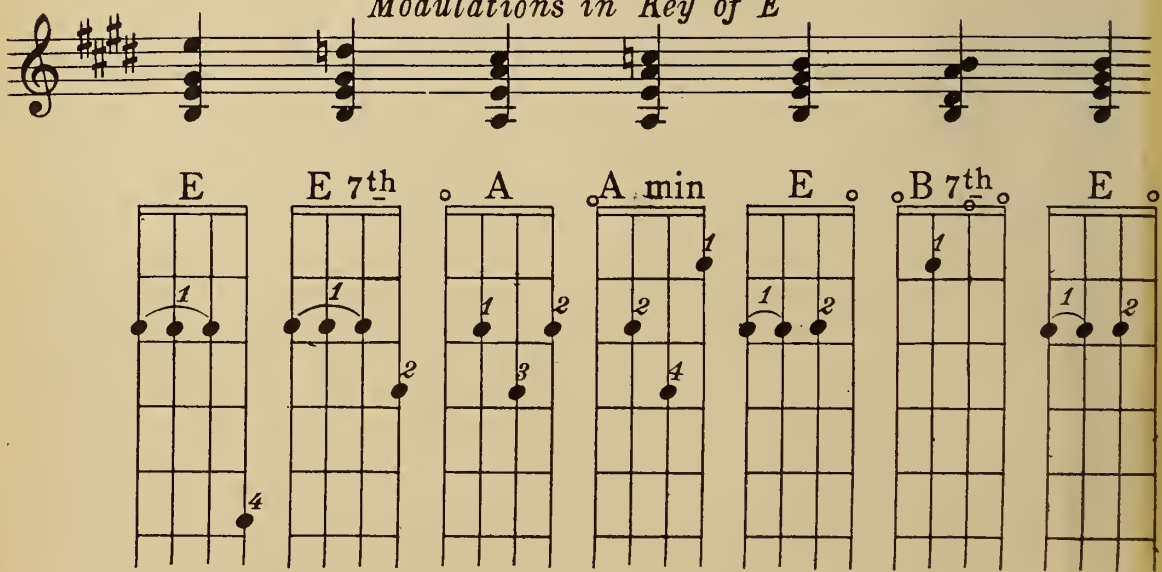
Chords in E major



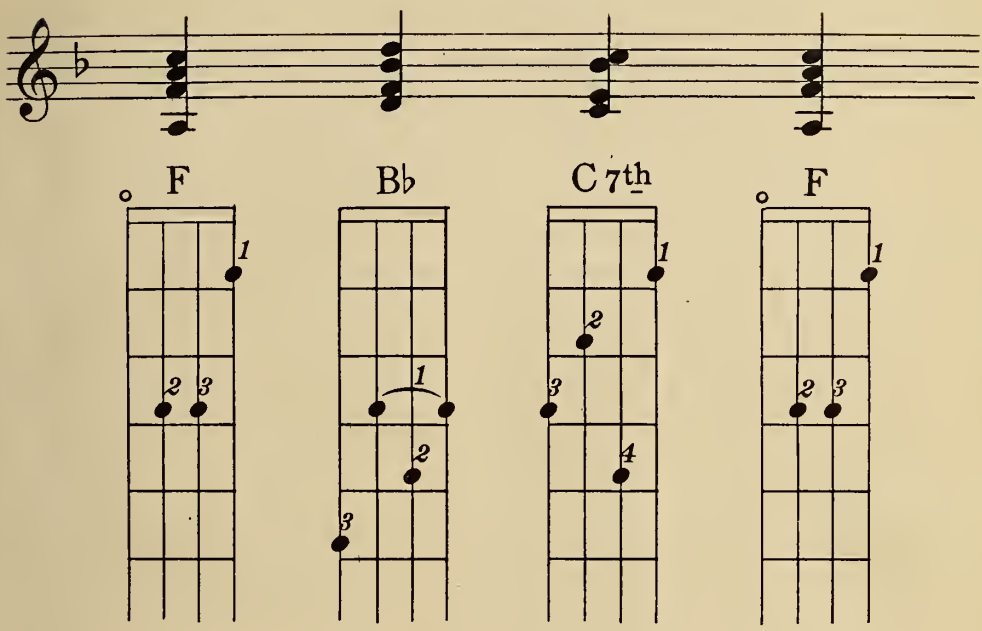
Chords in C♯ minor



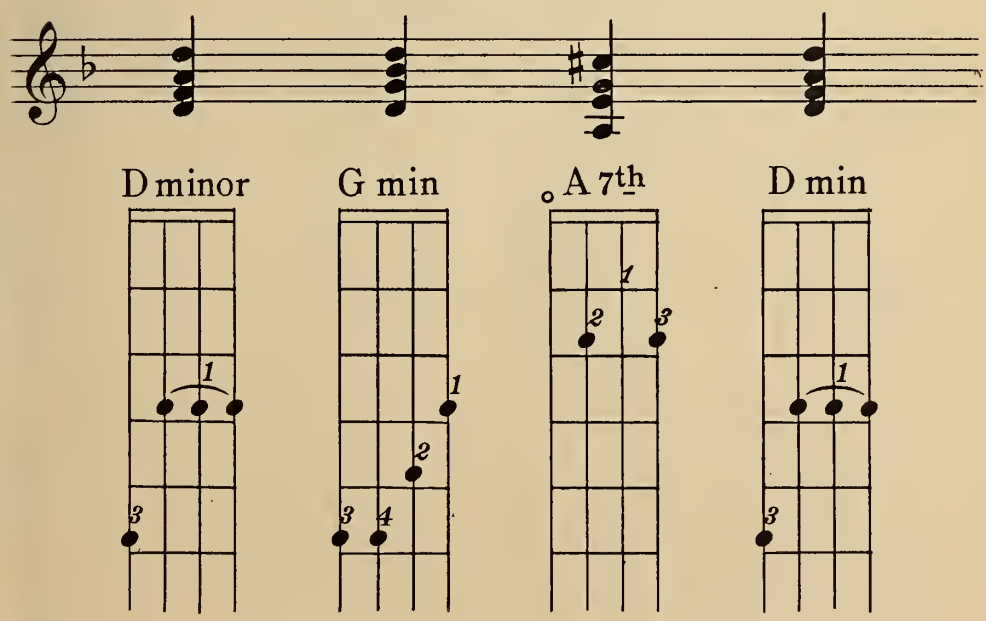
Modulations in Key of E



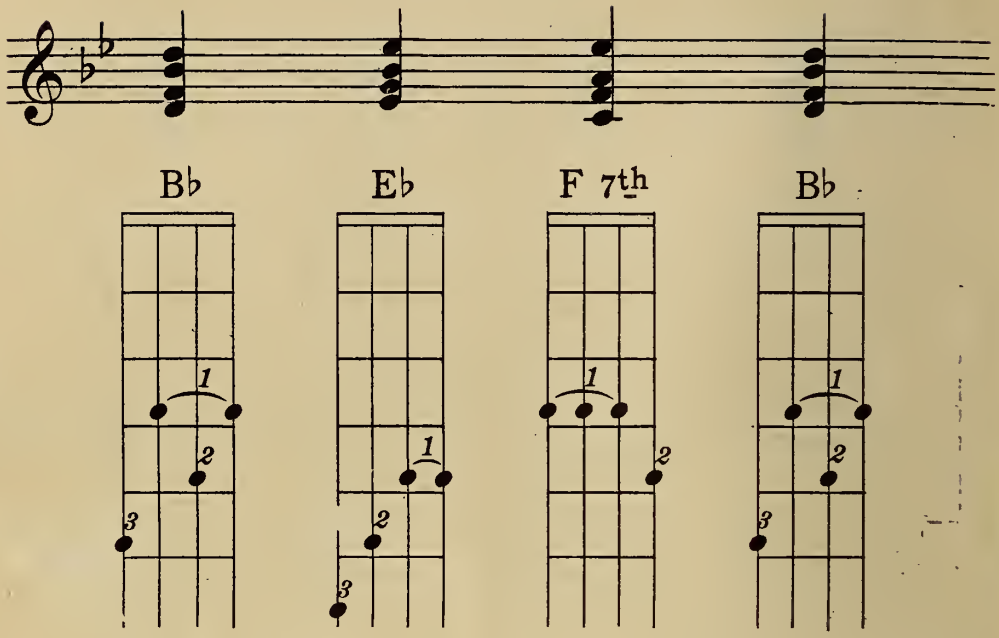
Chords in F major



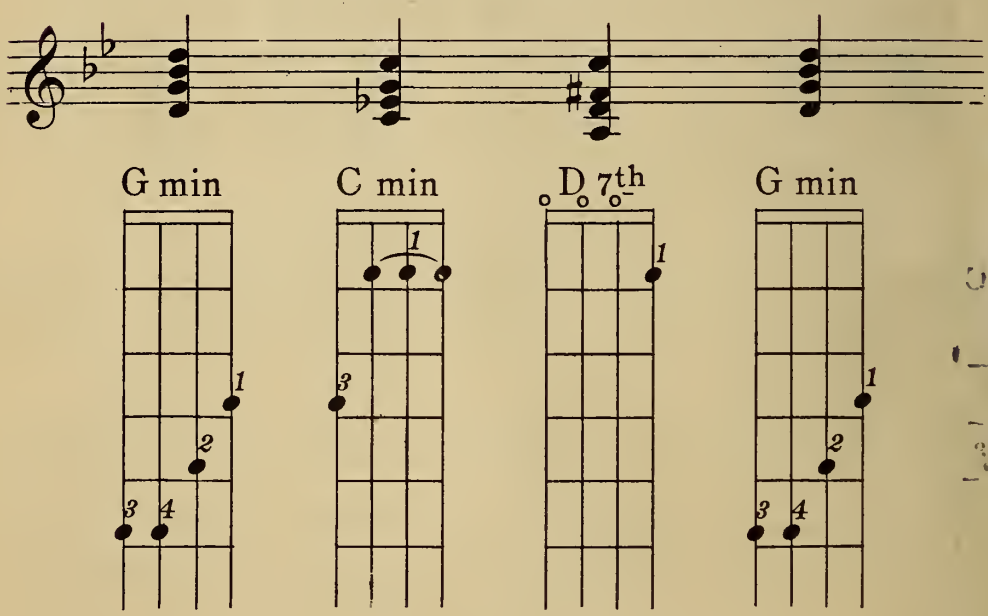
Chords in D minor



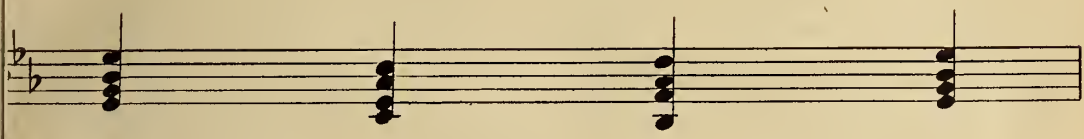
Chords in B♭

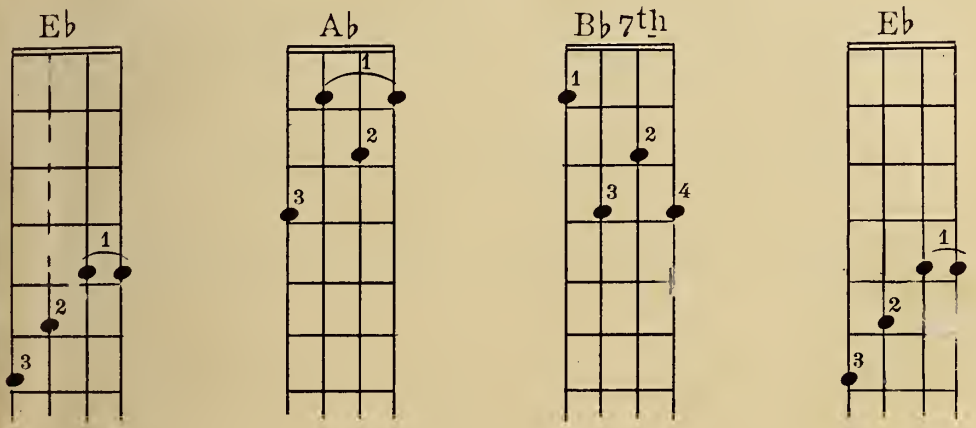


Chords in G minor

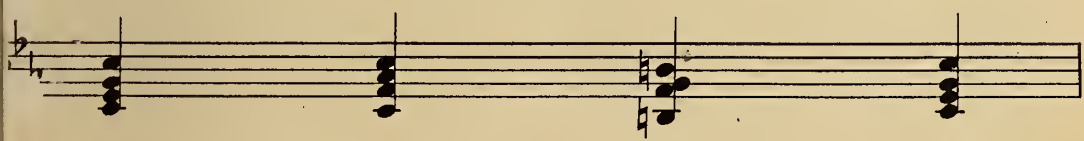


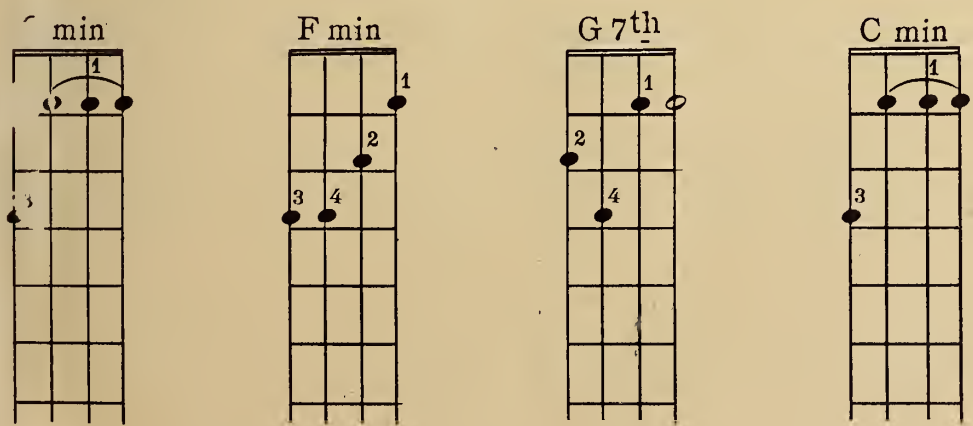
Chords in Eb major





Chords in C minor





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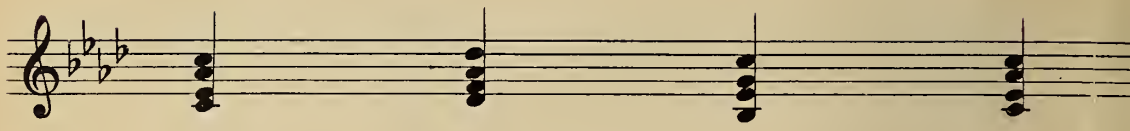
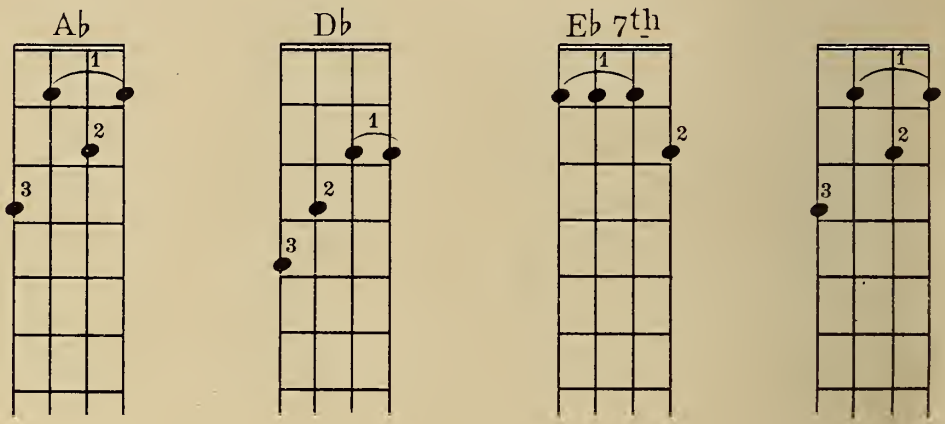
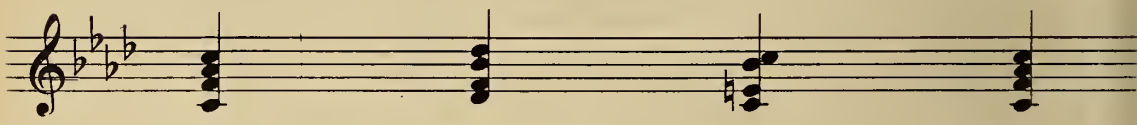
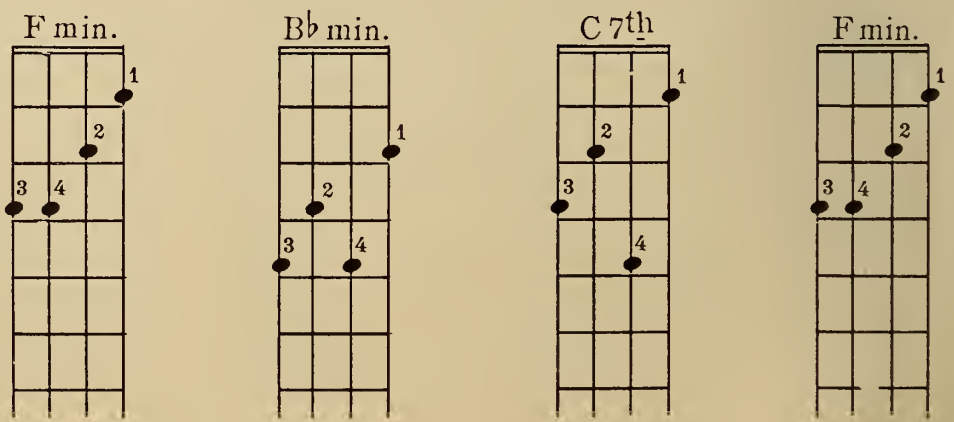
Chords in Ab major





Chords in F minor





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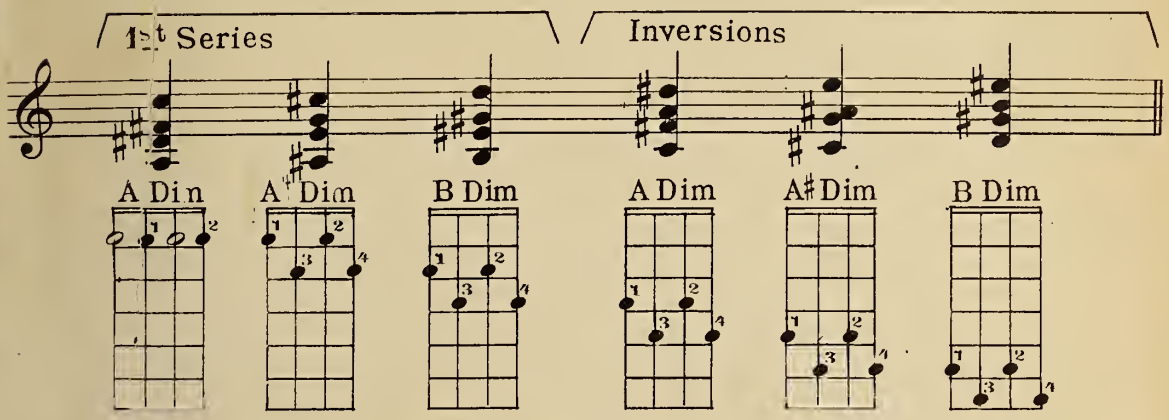
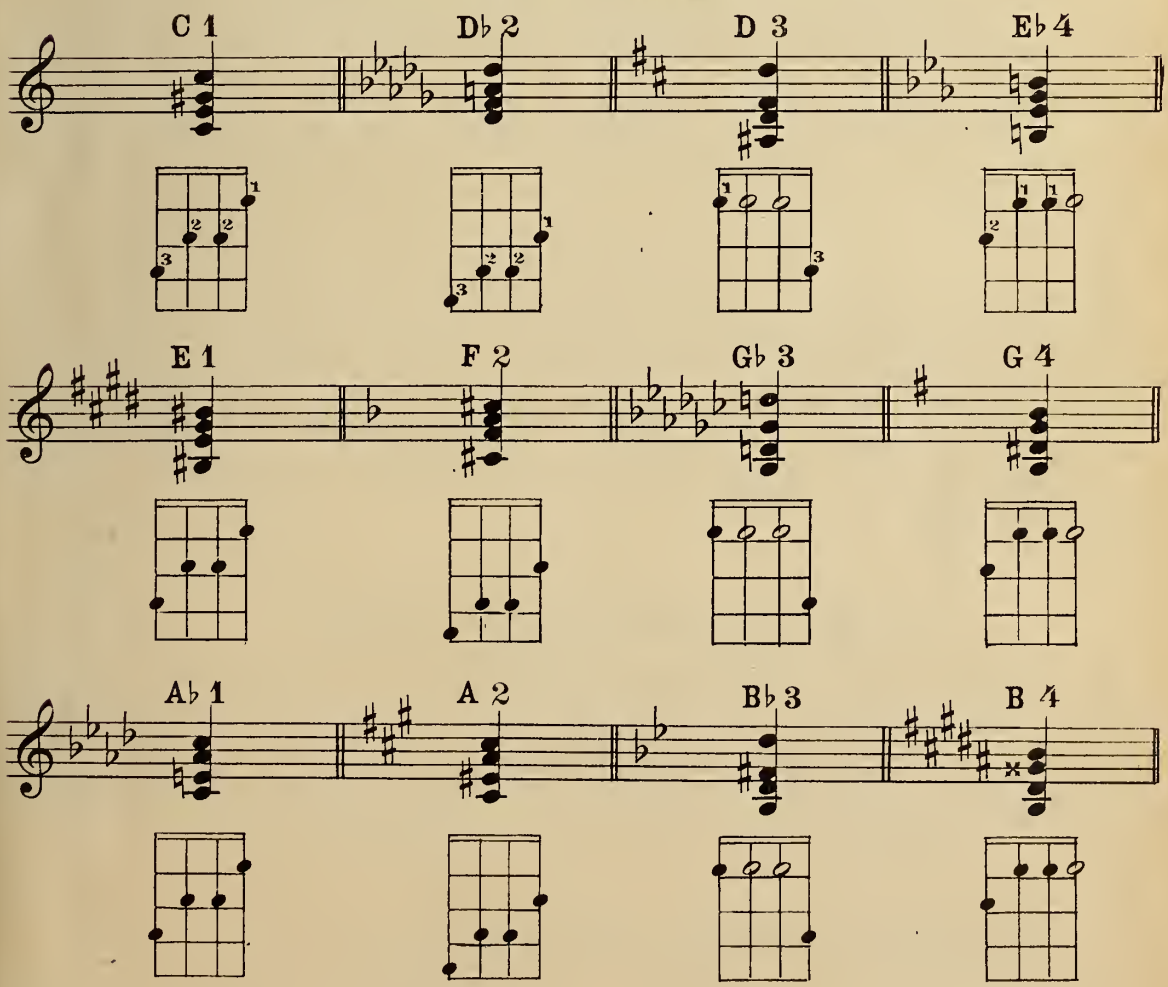
DIMINISHED SEVENTH CHORDS
and their Inversions



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	
	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 F♯7th
The above transposed to E♭	E♭	A♭	B♭7th	E♭	C min	F min G 7th

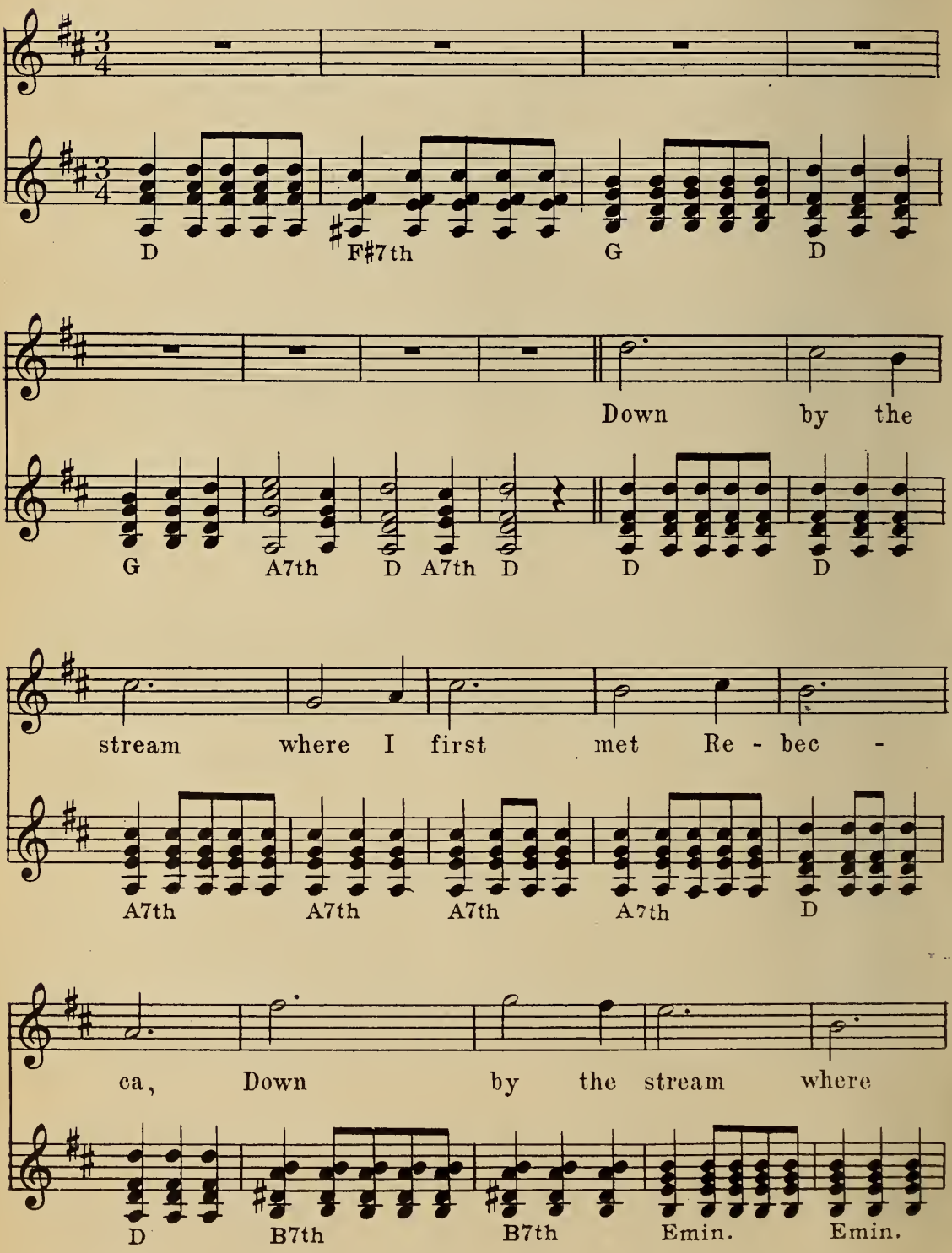
While the following songs and accompaniments is intended primarily for those who read music, it is so arranged as to be of equal value to those who perform entirely by ear.

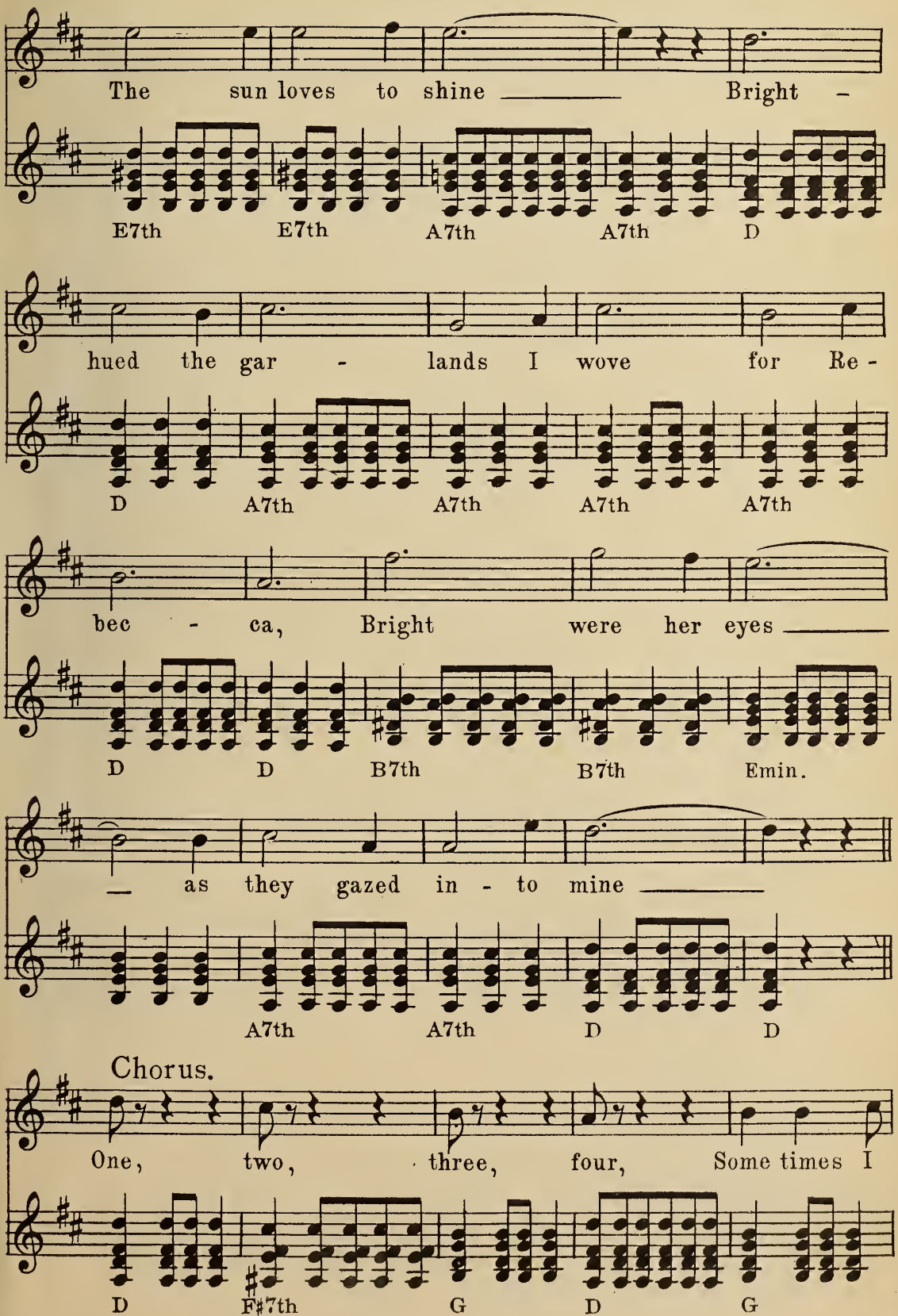
This is made possible in the following manner: Each chord as it appears in these accompaniments, is not only written in its musical notation, but also labeled with its name or title_ C, G, D, or whatever the chord may be.

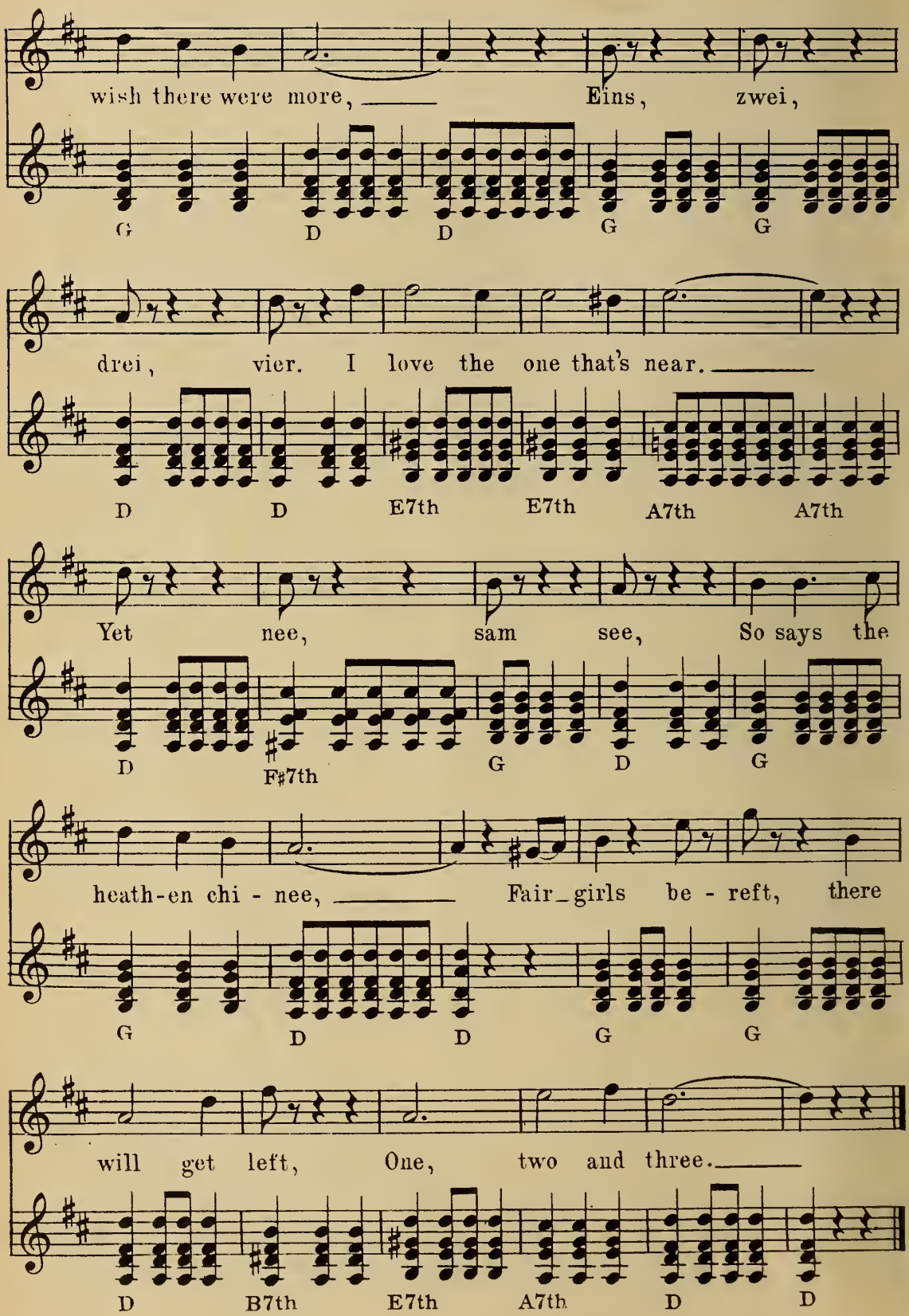
Needless to say, the tune or air in these pieces, though written for the voice, may be carried by Violin, Mandolin, or any leading instrument.

One, Two, Three, Four.

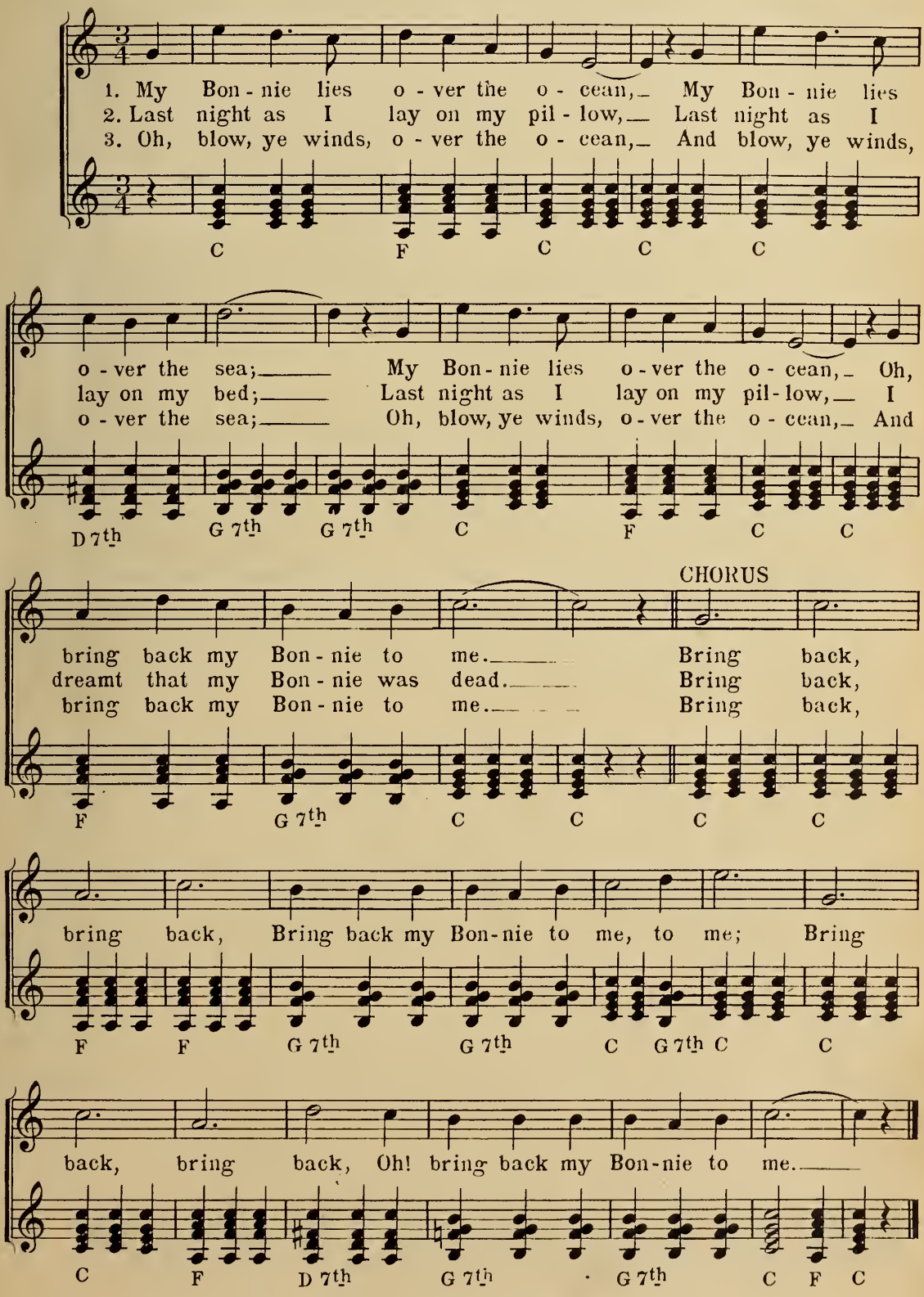
BY REDDING.
arr. by Wm J. Smith.




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



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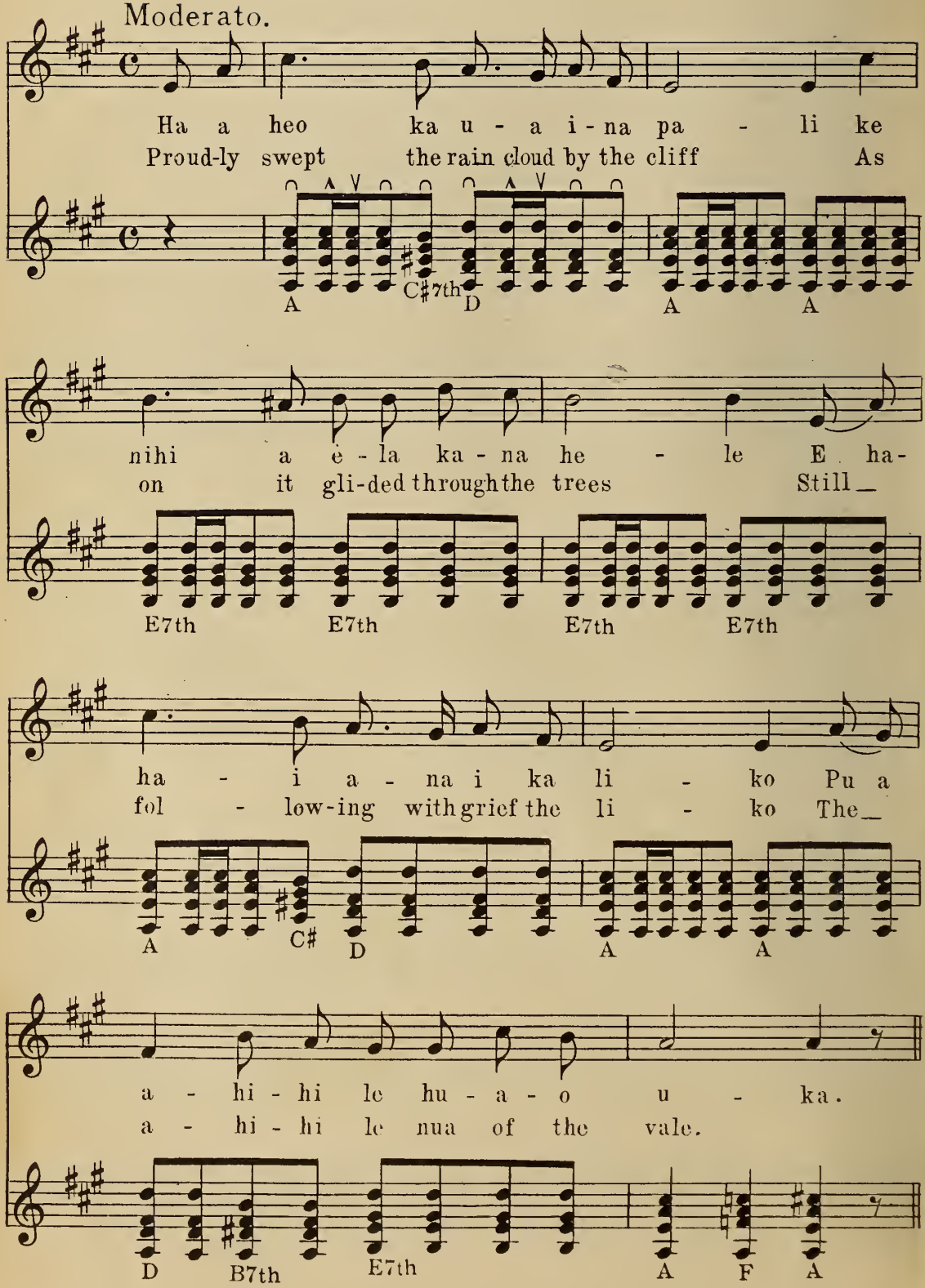
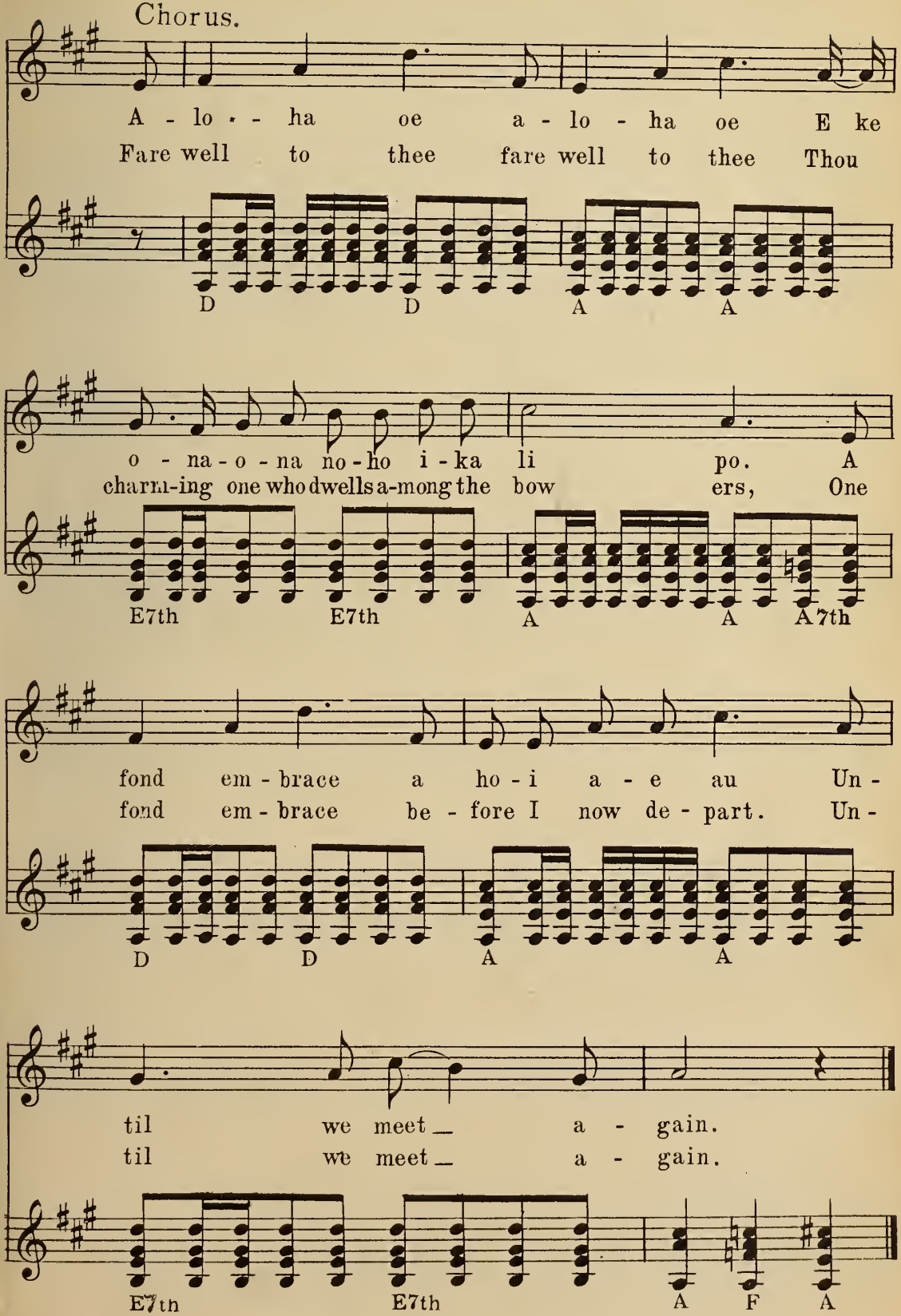
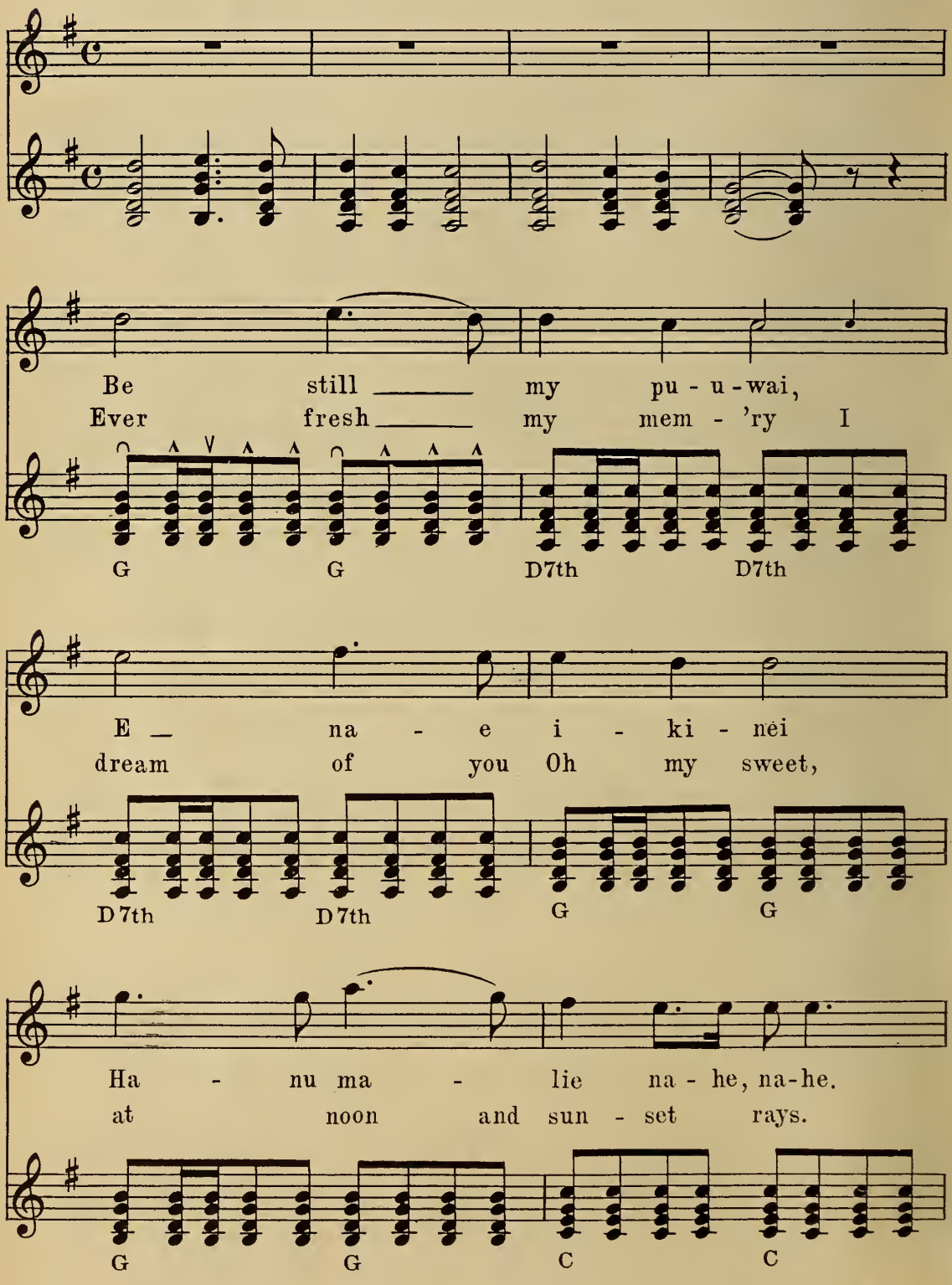
Aloha Oe

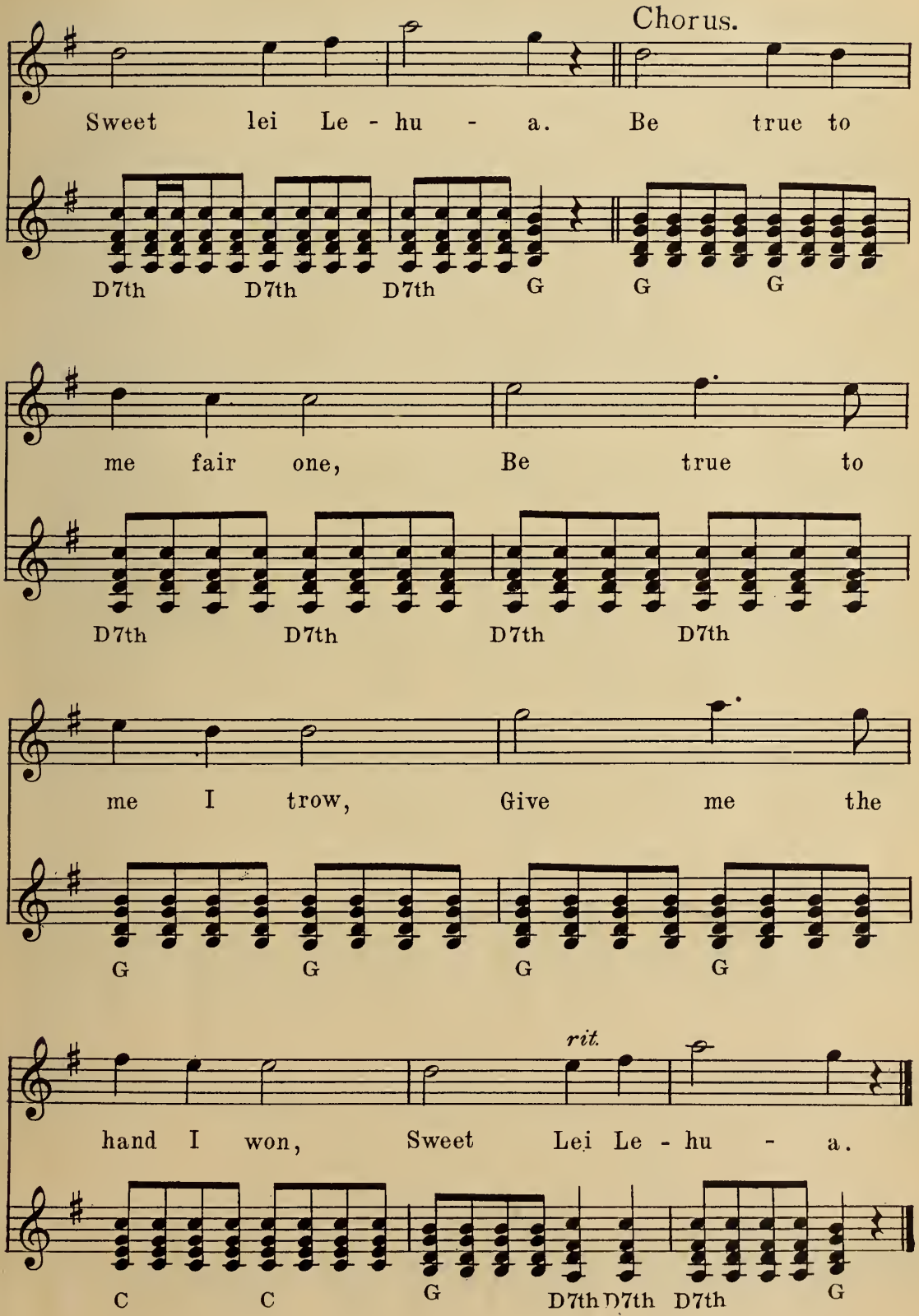
Farewell to Thee.




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 who dwells a-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

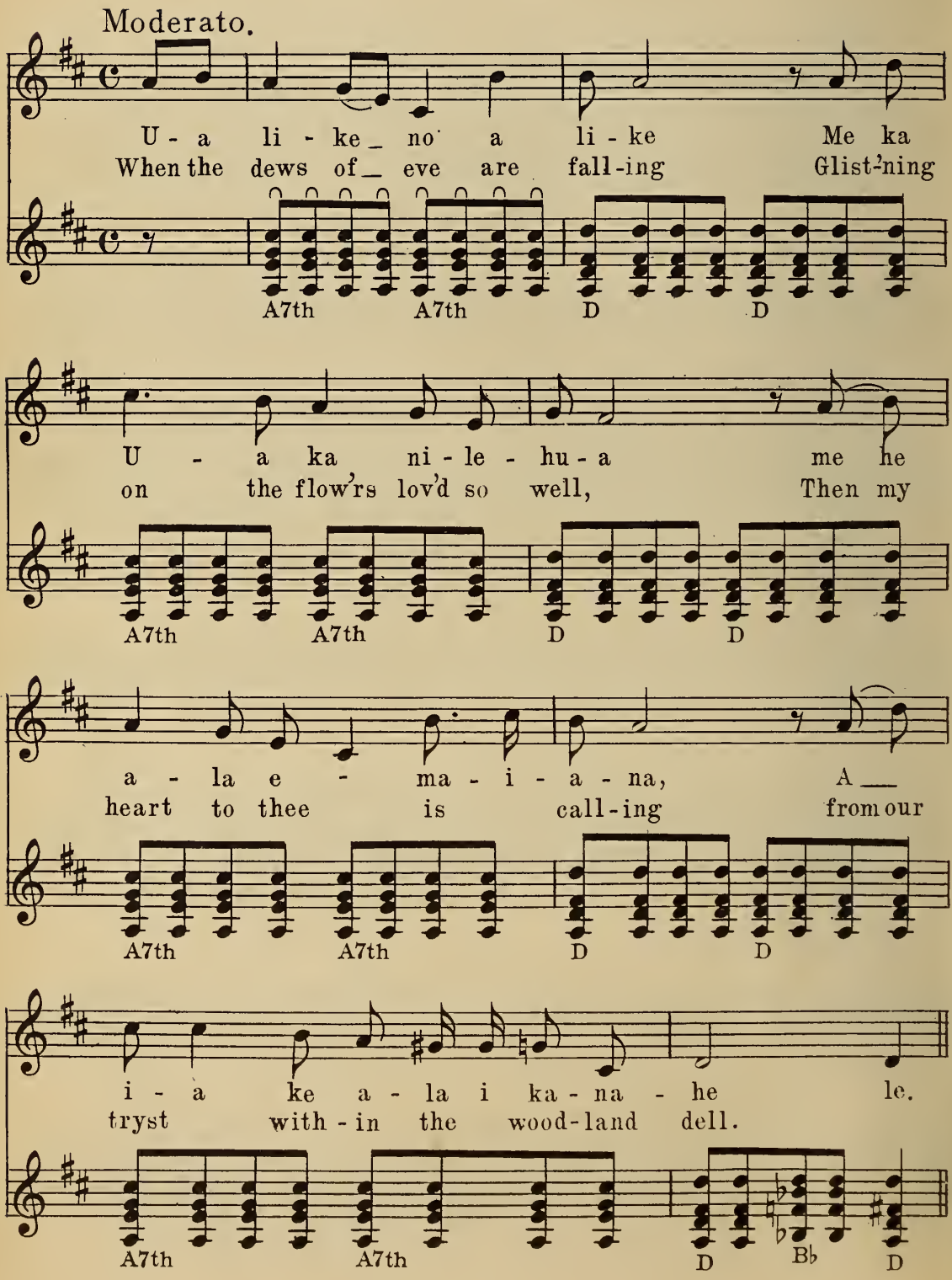
Sweet Lei Lehua

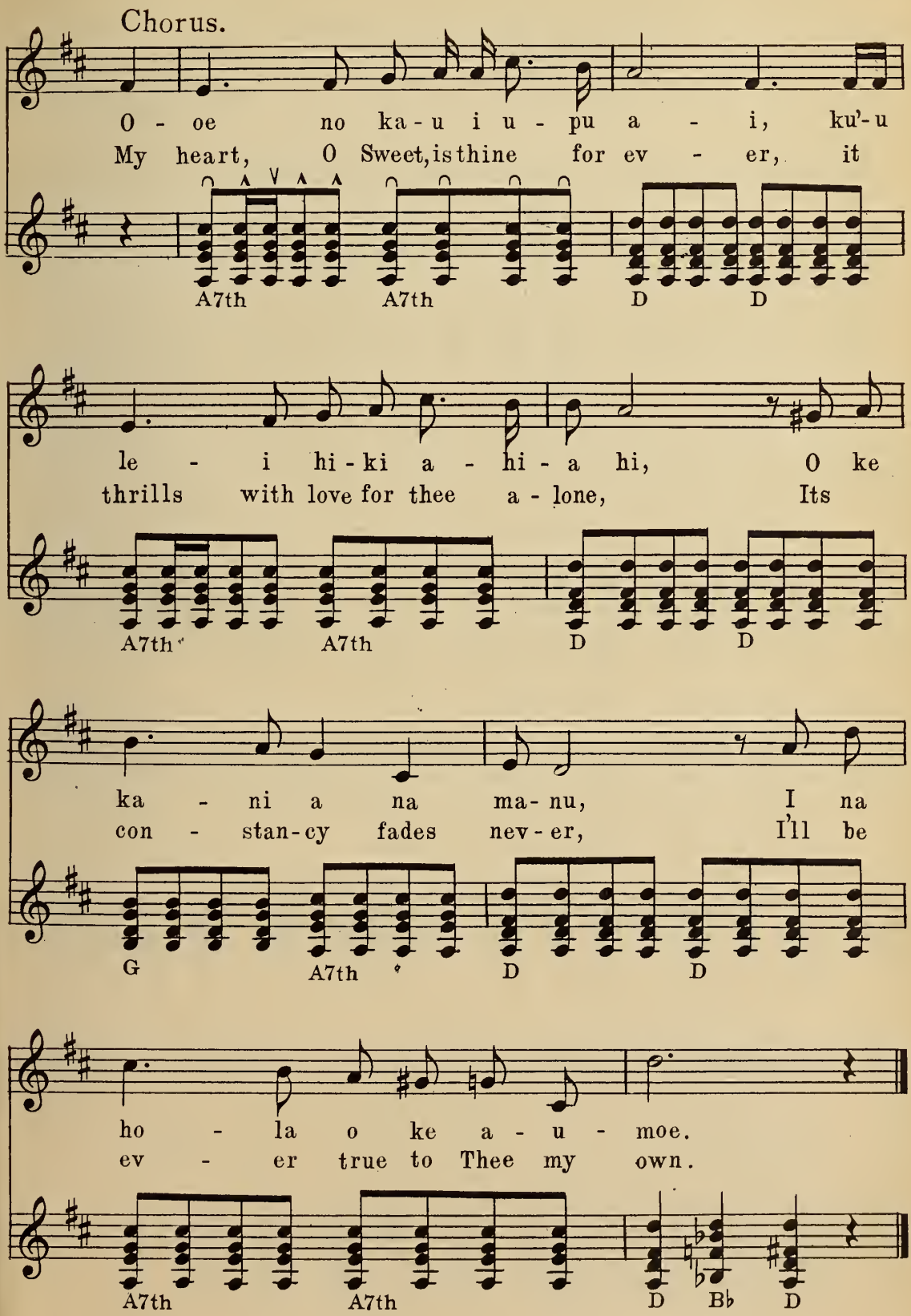



Chorus.
Sweet lei Le - hu - a. Be true to
D7th D7th D7th G G G
me fair one, Be true to
D7th D7th D7th D7th
me I trow, Give me the
G G G G
rit.
hand I won, Sweet Lei Le - hu - a.
C C G D7th D7th D7th G

Ua Like No A Like

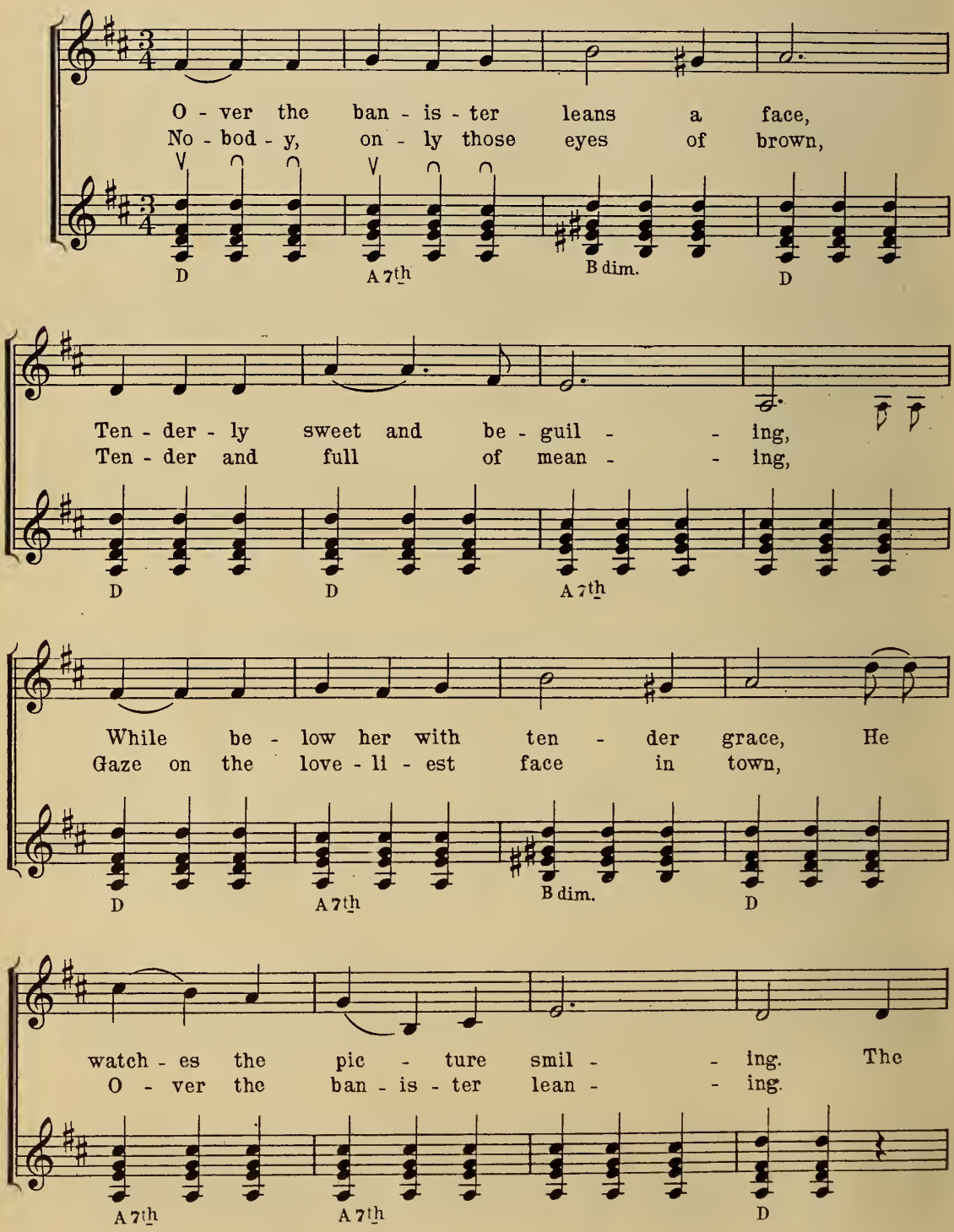
("Sweet Constancy.")




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 B♭ D

Over the Banister

Arr. by KAMIKI



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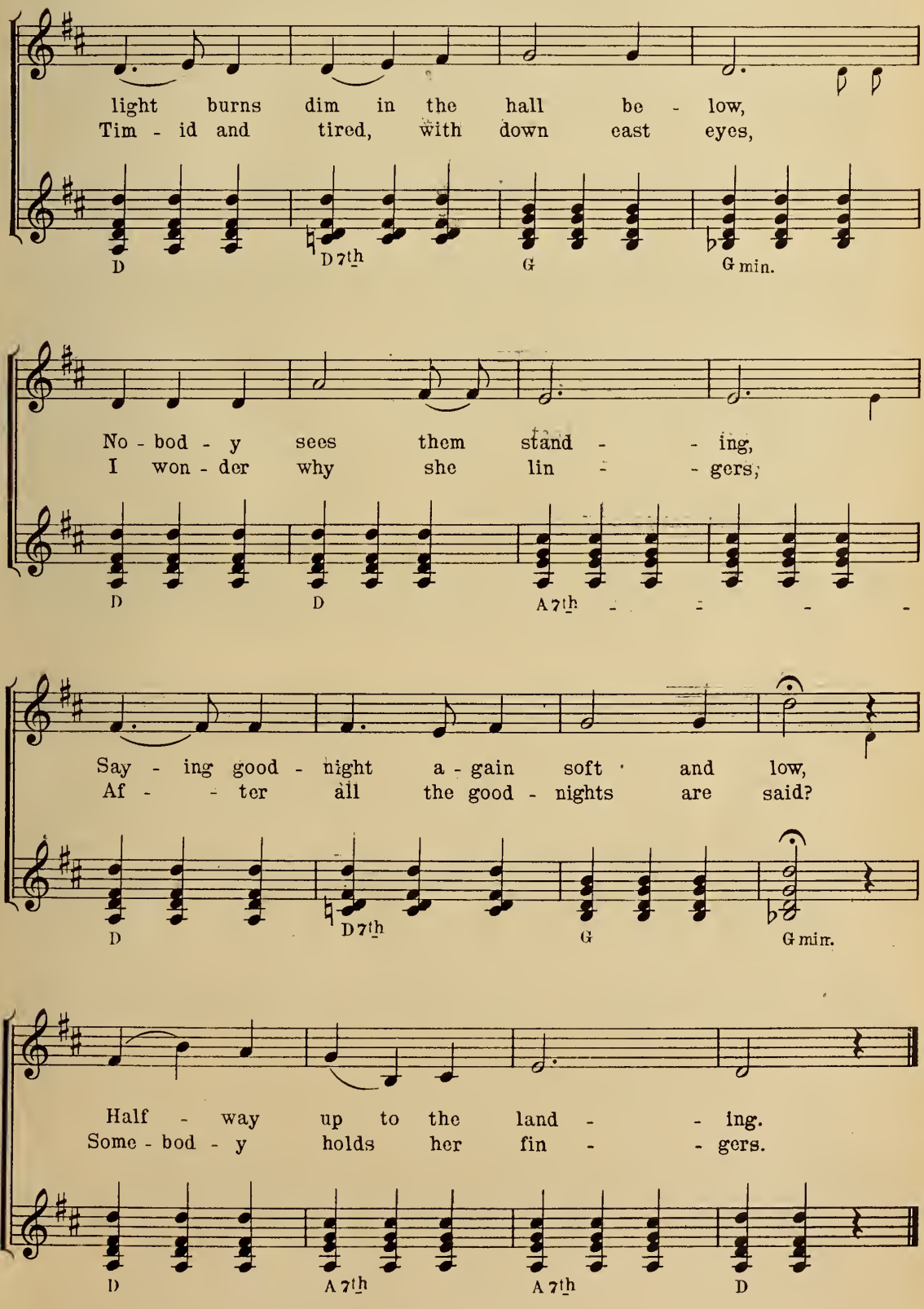
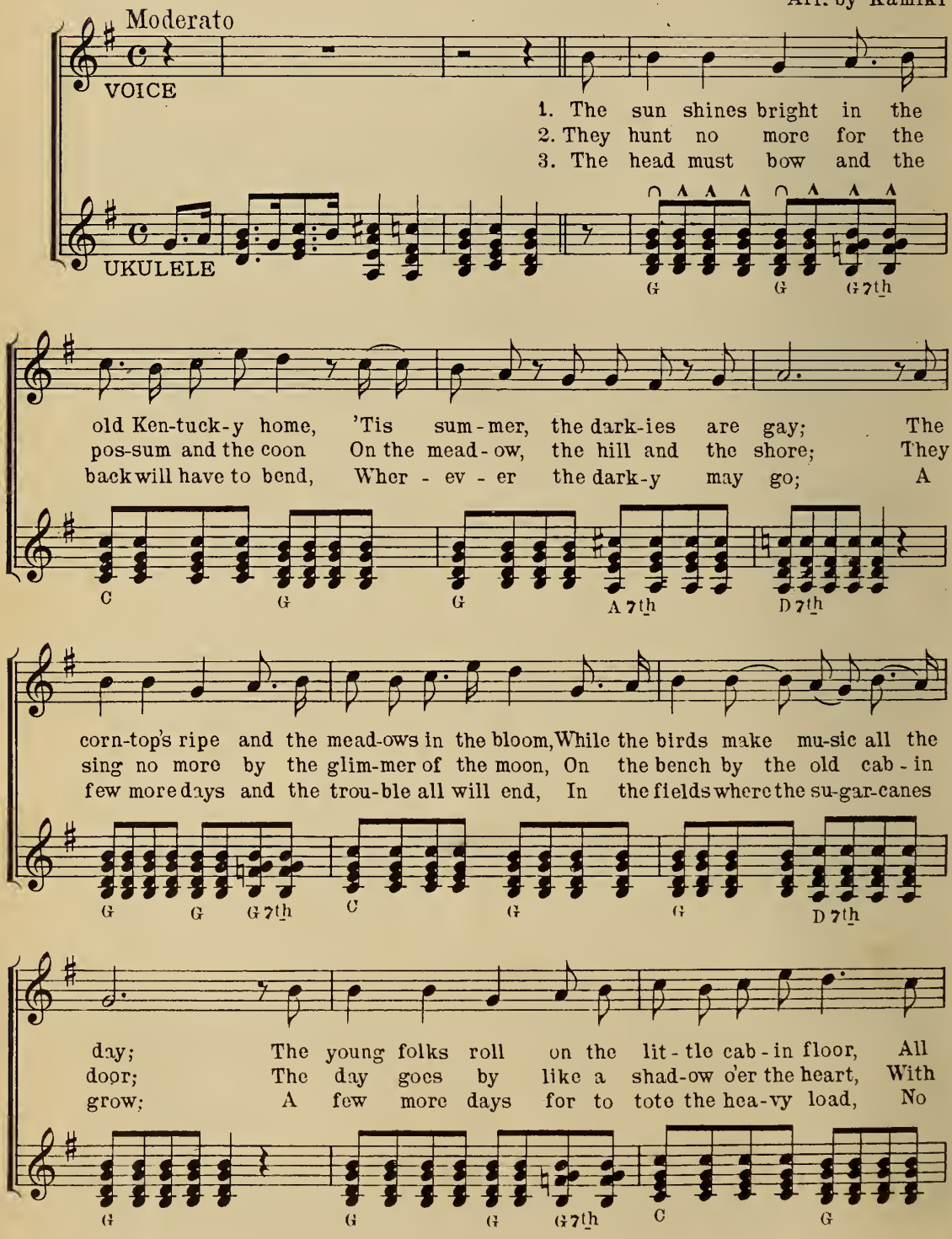

light burns dim in the hall be - low,
Tim - id and tired, with down cast eyes,
D
D 7th
G
G min.
No - bod - y sees them stand - - ing,
I won - der why she lin - - gers,
D
D
A 7th
Say - ing good - night a - gain soft and low,
Af - - ter all the good - nights are said?
D
D 7th
G
G min.
Half - way up to the land - - ing.
Some - bod - y holds her fin - - gers.
D
A 7th
A 7th
D

My Old Kentucky Home

FOSTER
Arr. by Kamiki



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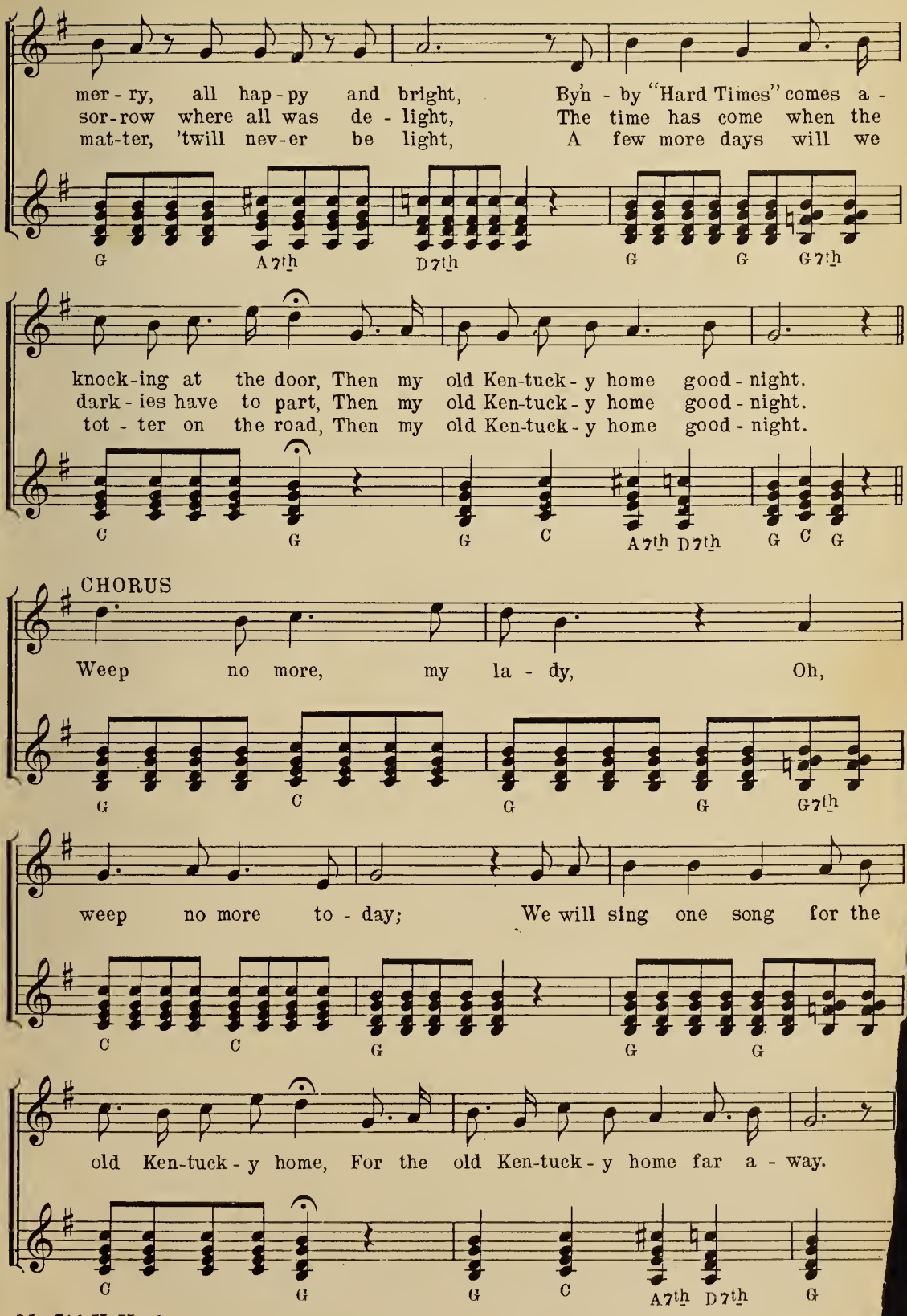
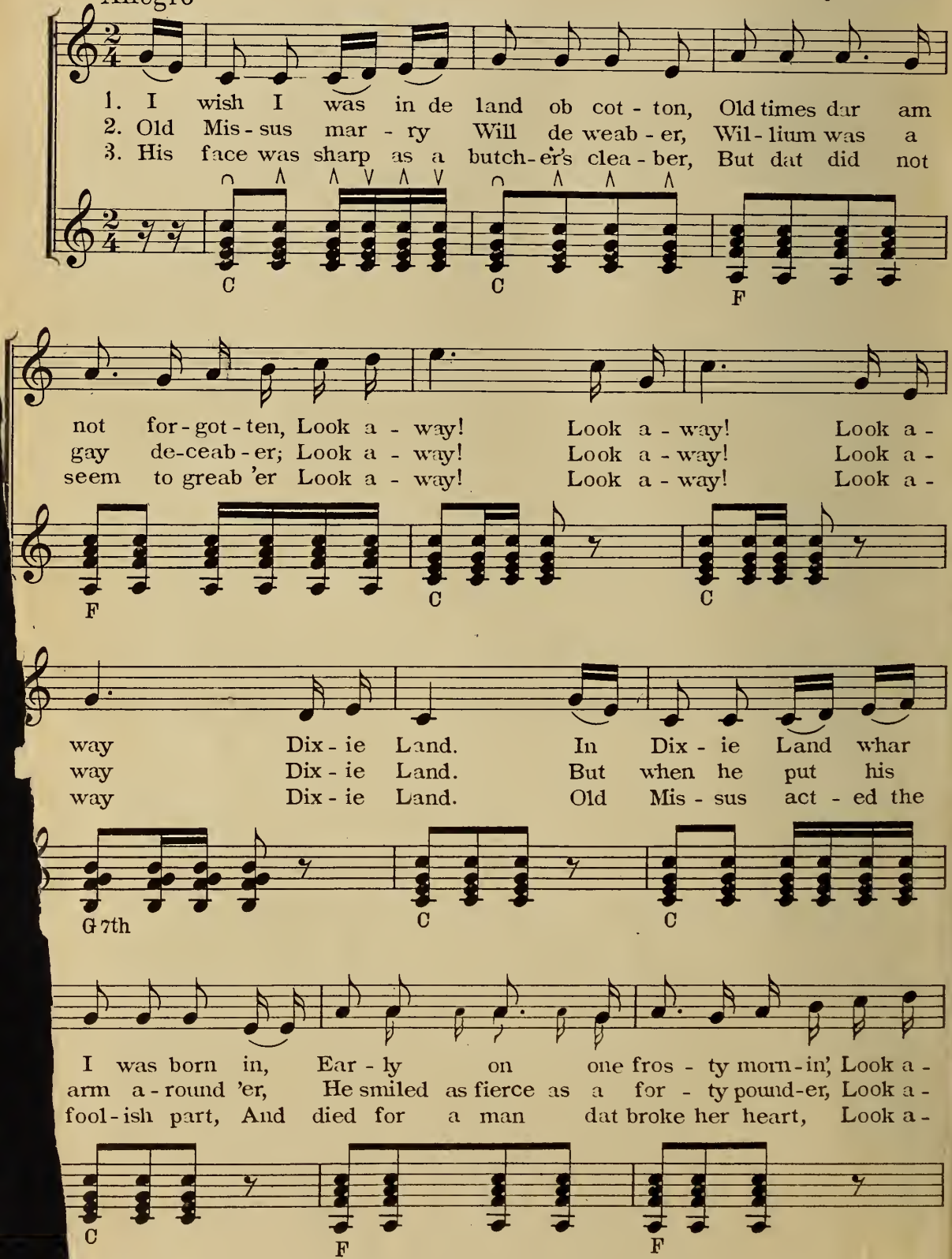

mer - ry, all hap - py and bright, By'n - by "Hard Times" comes a -
sor-row where all was de - light, The time has come when the
mat-ter, 'twill nev-er be light, A few more days will we
G A7th D7th G G G7th
knock-ing at the door, Then my old Ken-tuck - y home good - night.
dark - ies have to part, Then 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 G7th
weep no more to - day; We will sing one song for the
C C 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



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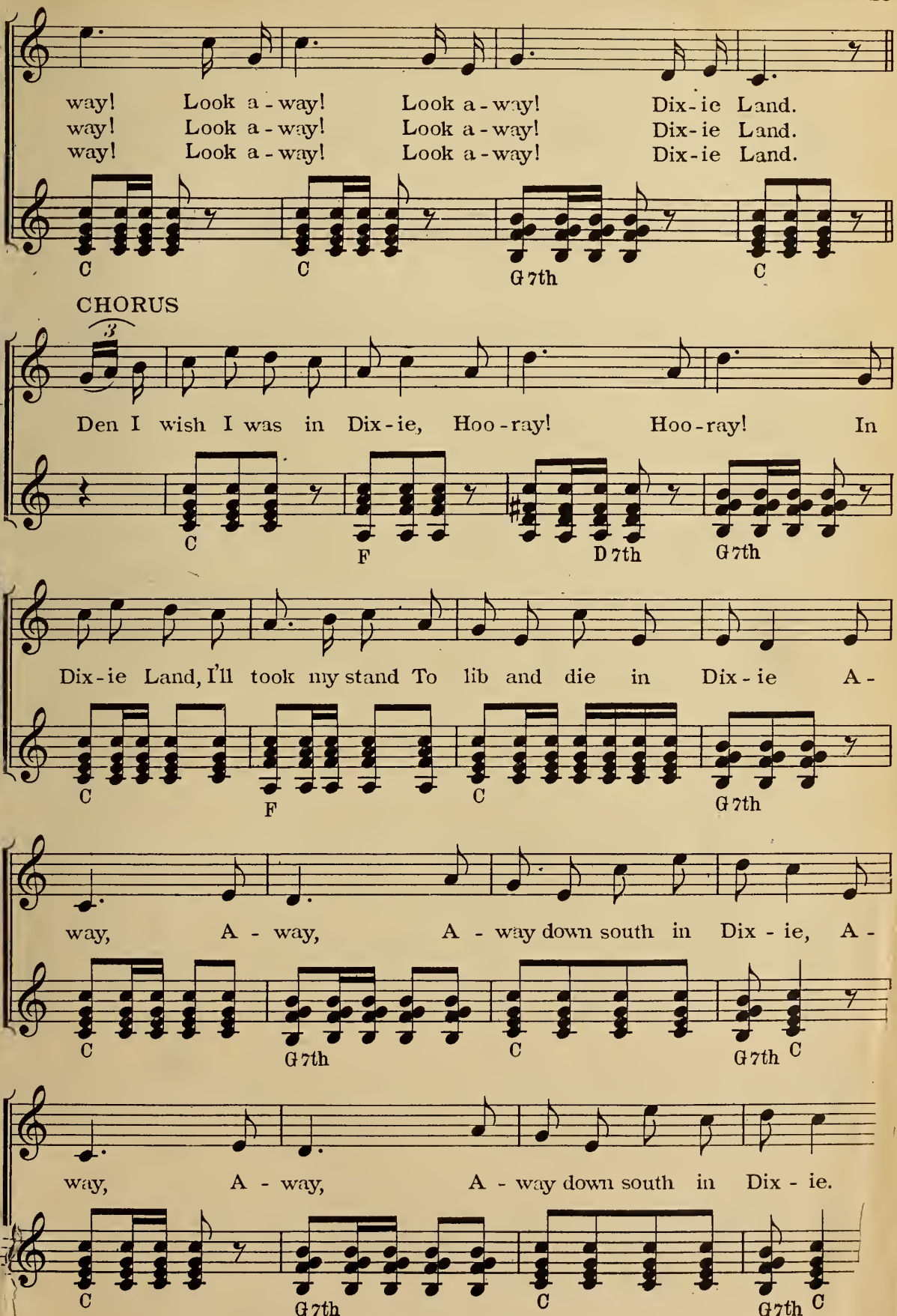
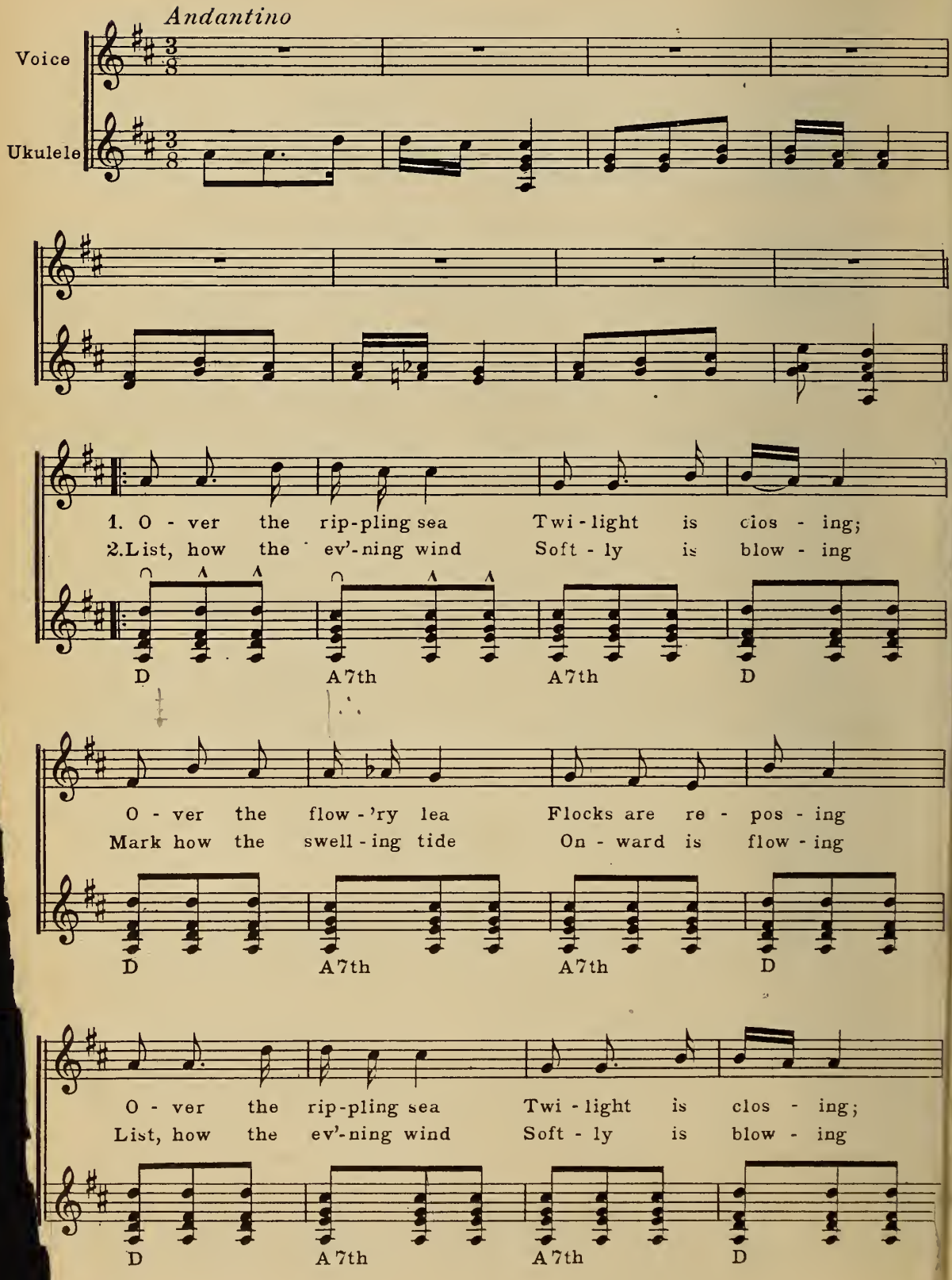

way! Look a - way! Look a - way! Dix - ie Land.
way! Look a - way! Look a - way! Dix - ie Land.
way! Look a - way! Look a - way! Dix - ie Land.
C C G7th C
CHORUS
Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In
C F D7th G7th
Dix - ie Land, I'll took my stand To lib and die in Dix - ie A -
C F C 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



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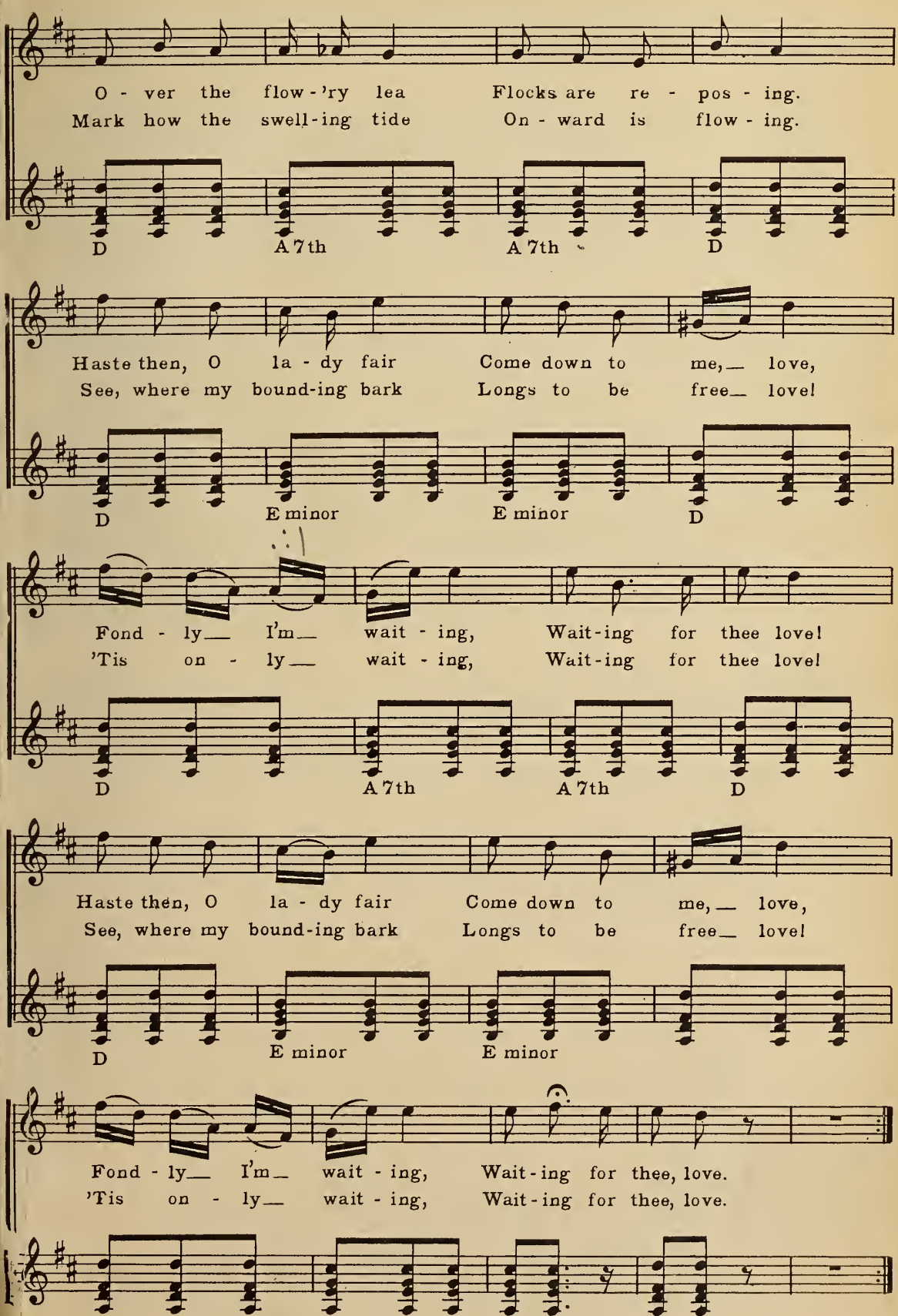
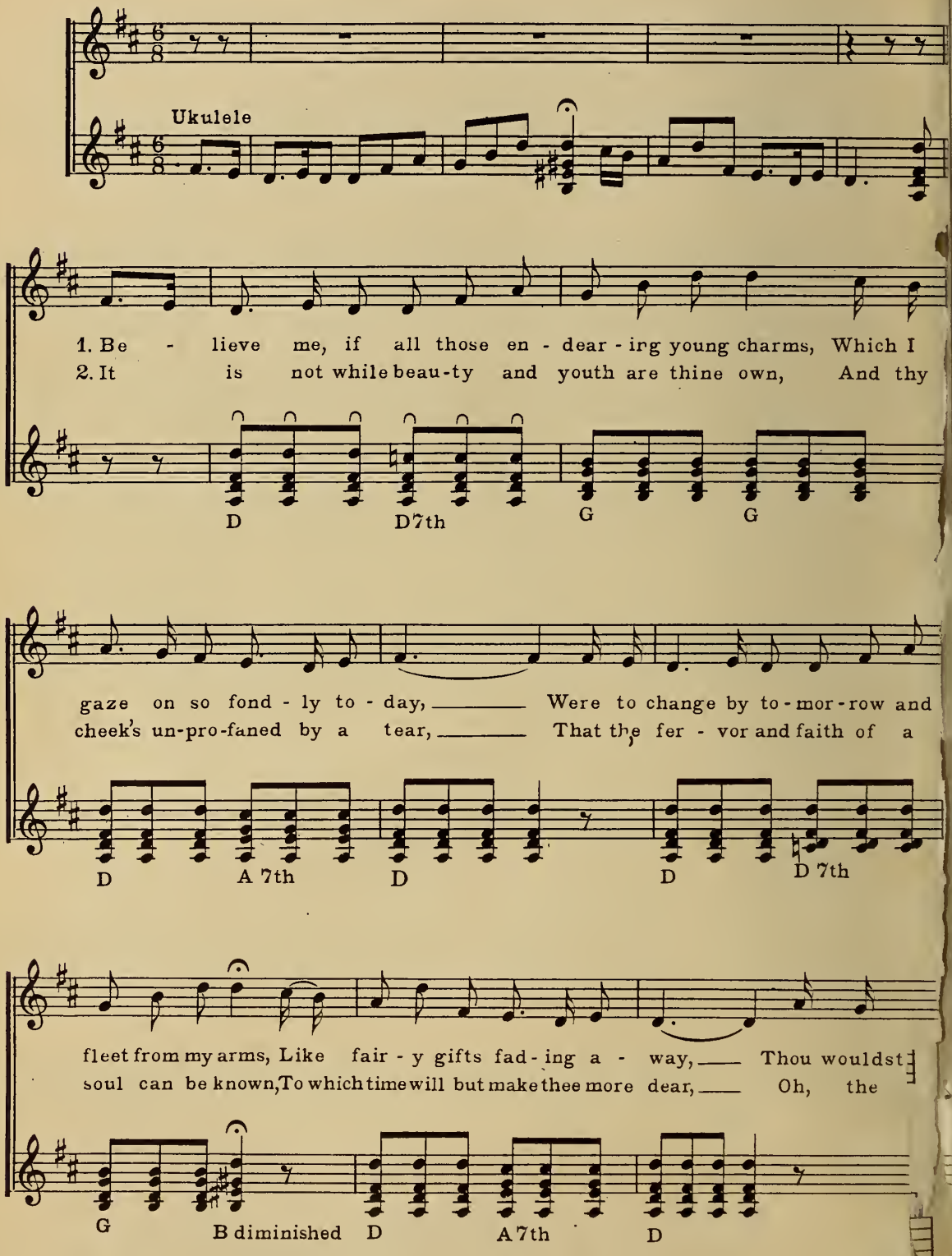

O - ver the flow-'ry lea Flocks are re - pos - ing.
Mark how the swell-ing tide On - ward is flow - ing.
D A 7th A 7th D
Haste then, O la - dy fair Come down to me, love,
See, where my bound-ing bark Longs to be free love!
D E minor E minor D
Fond - ly I'm wait - ing, Wait-ing for thee love!
'Tis on - 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.

Those Endearing Young Charms

Words by
THOMAS MOORE

Music by DAVENPORT
Arranged by KAMIKI



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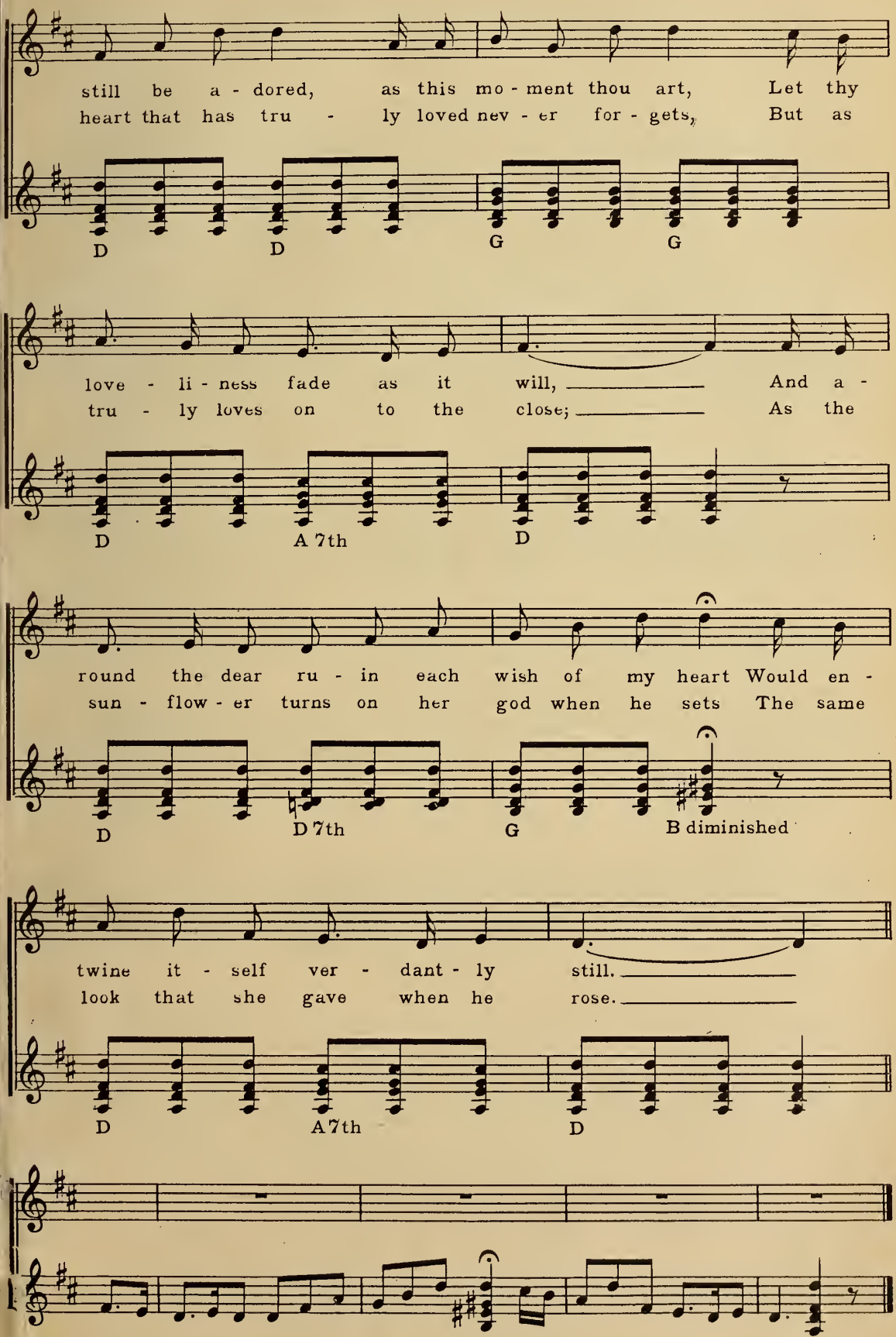
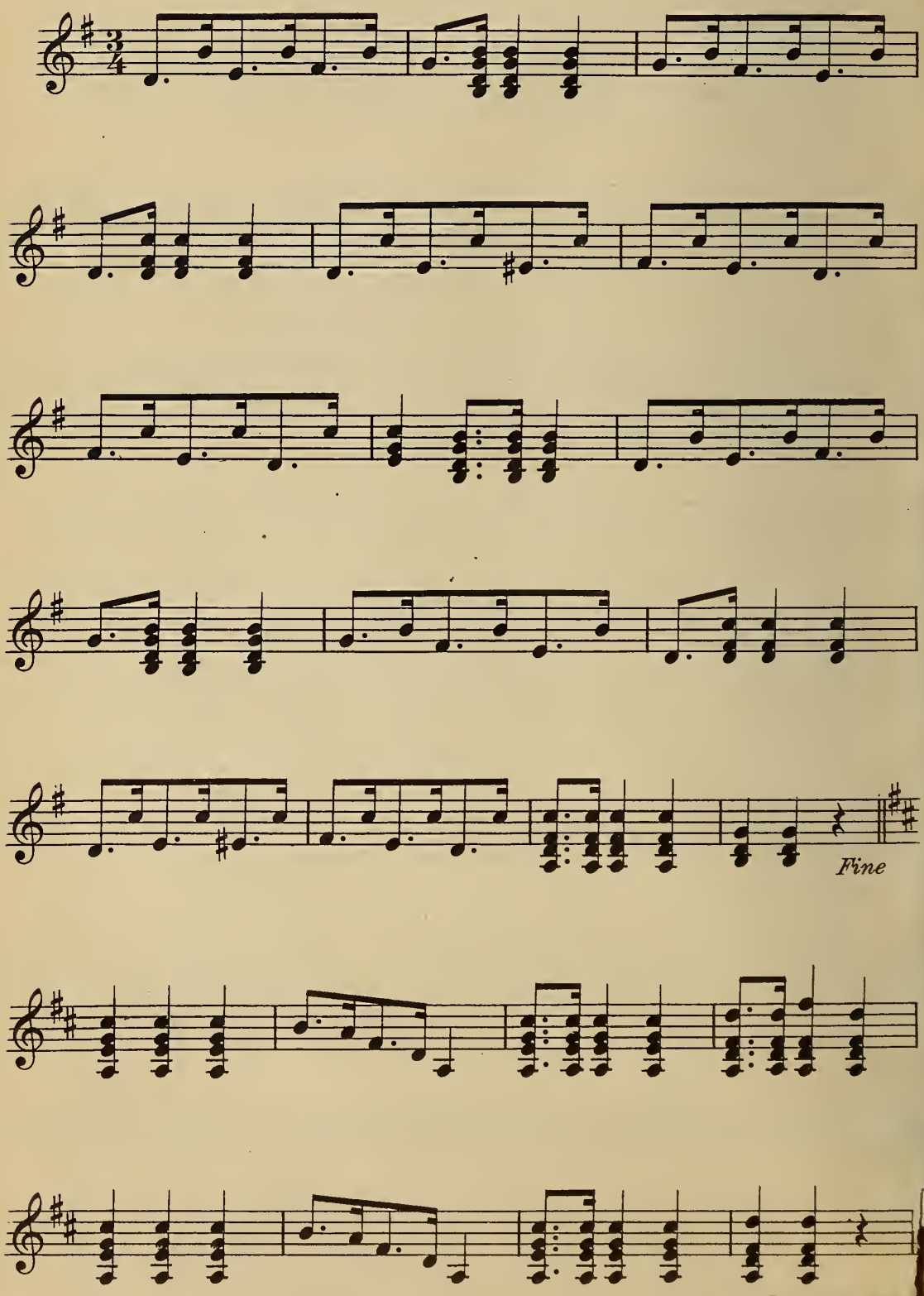

still be a - dored, as this mo - ment thou art, Let thy
heart that has tru - ly loved nev - er for - gets, But as
D D G G
love - li - ness fade as it will, And a -
tru - ly loves on to the close; As the
D A 7th D
round the dear ru - in each wish of my heart Would en -
sun - flow - er turns on her god 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 A7th D

Laughing Waters

Ukulele Solo

KAMIKI



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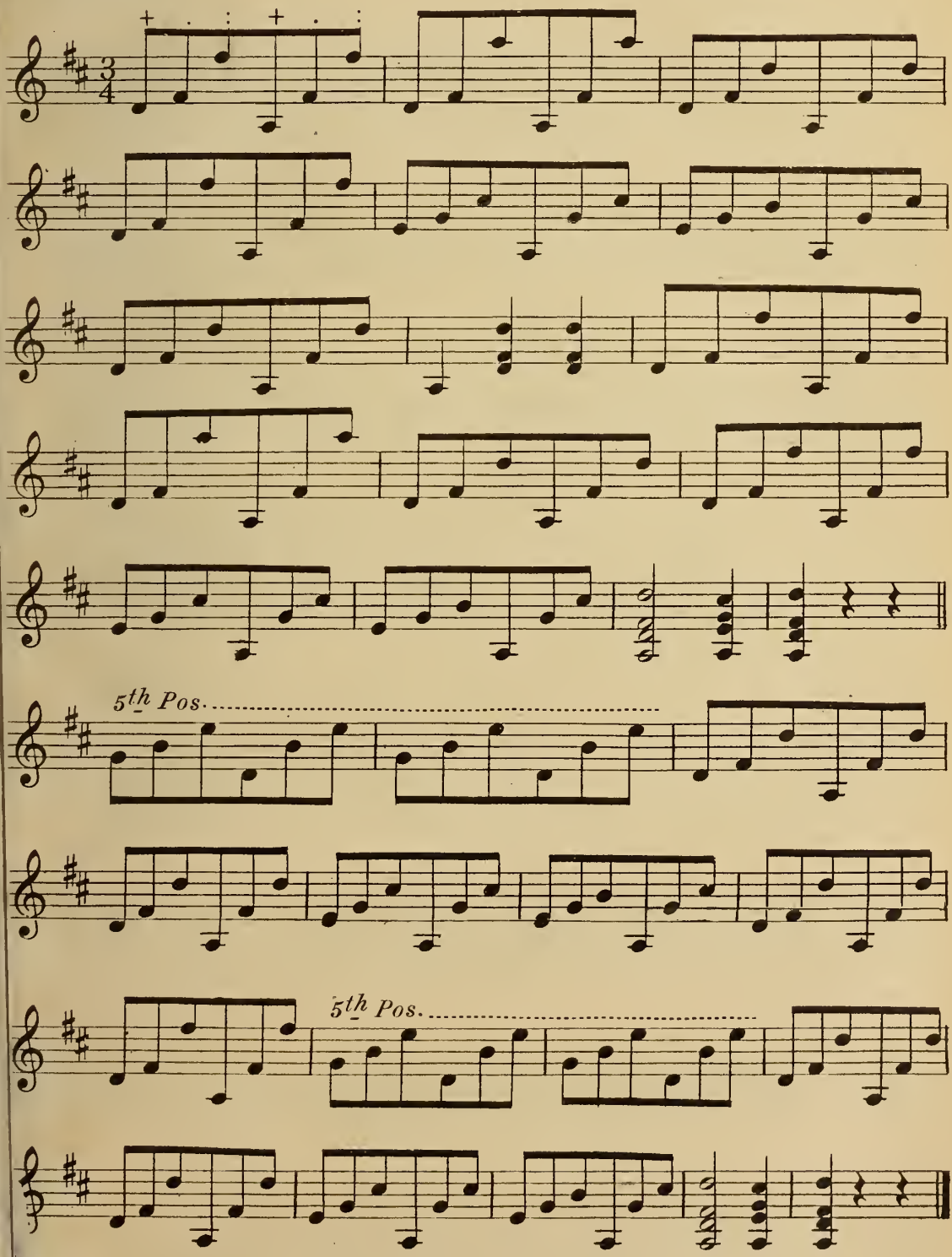
Pizzicato Waltz

Ukulele Solo

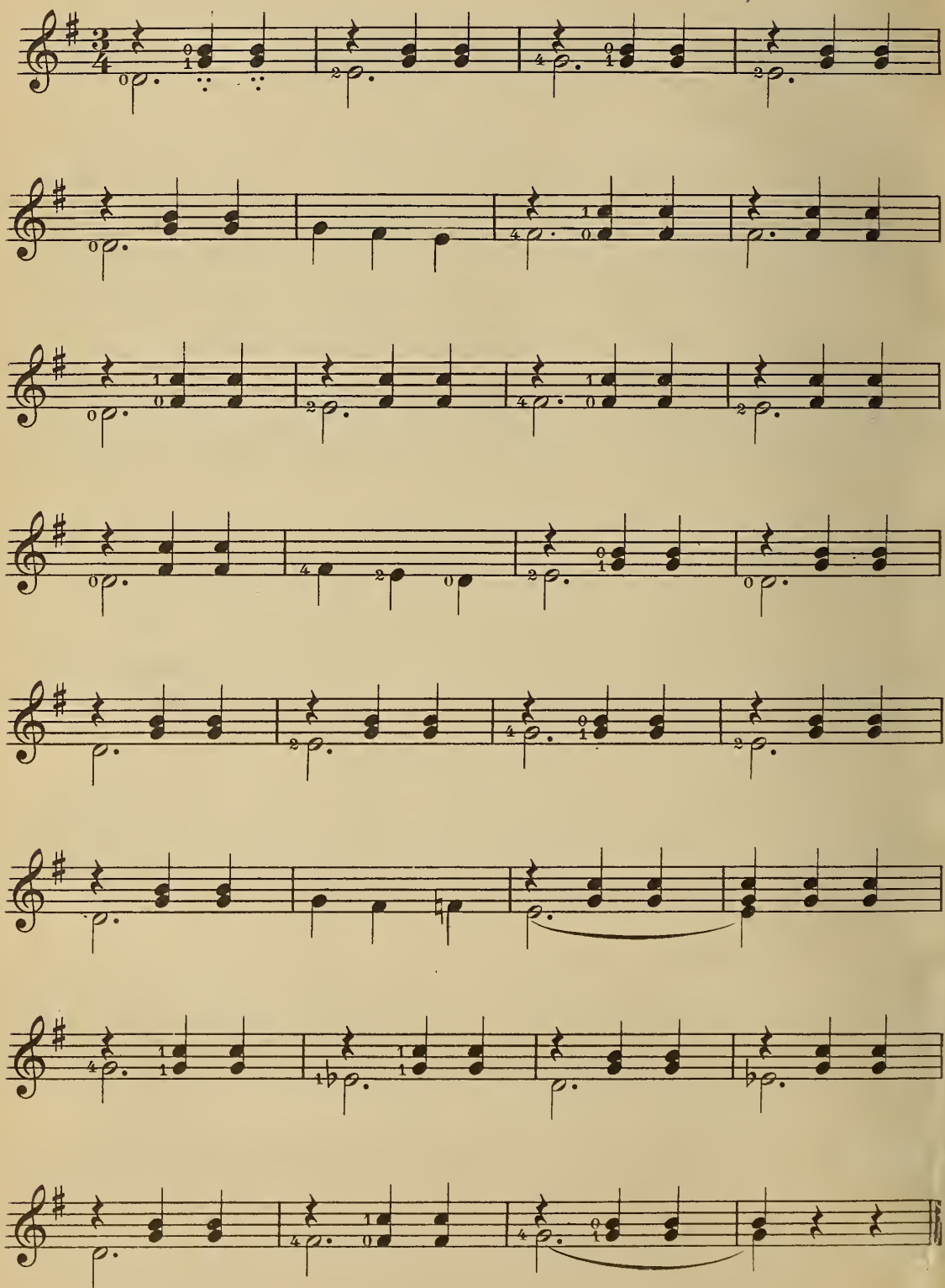


NOTE + Pick with thumb
. Pick with First finger
.. Pick with Second finger

Hanapepe Waltz

Solo on D string

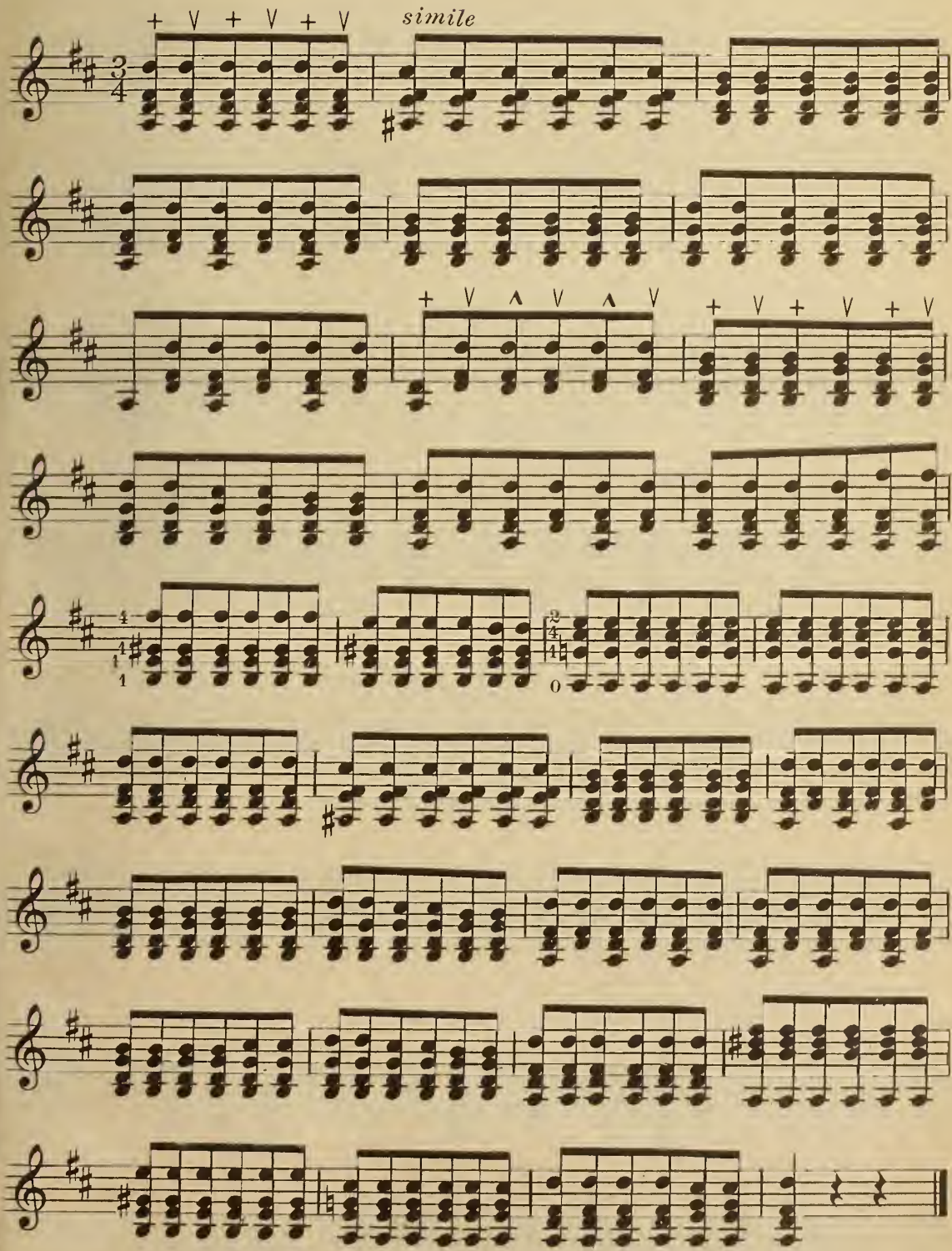
KAMIKI



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

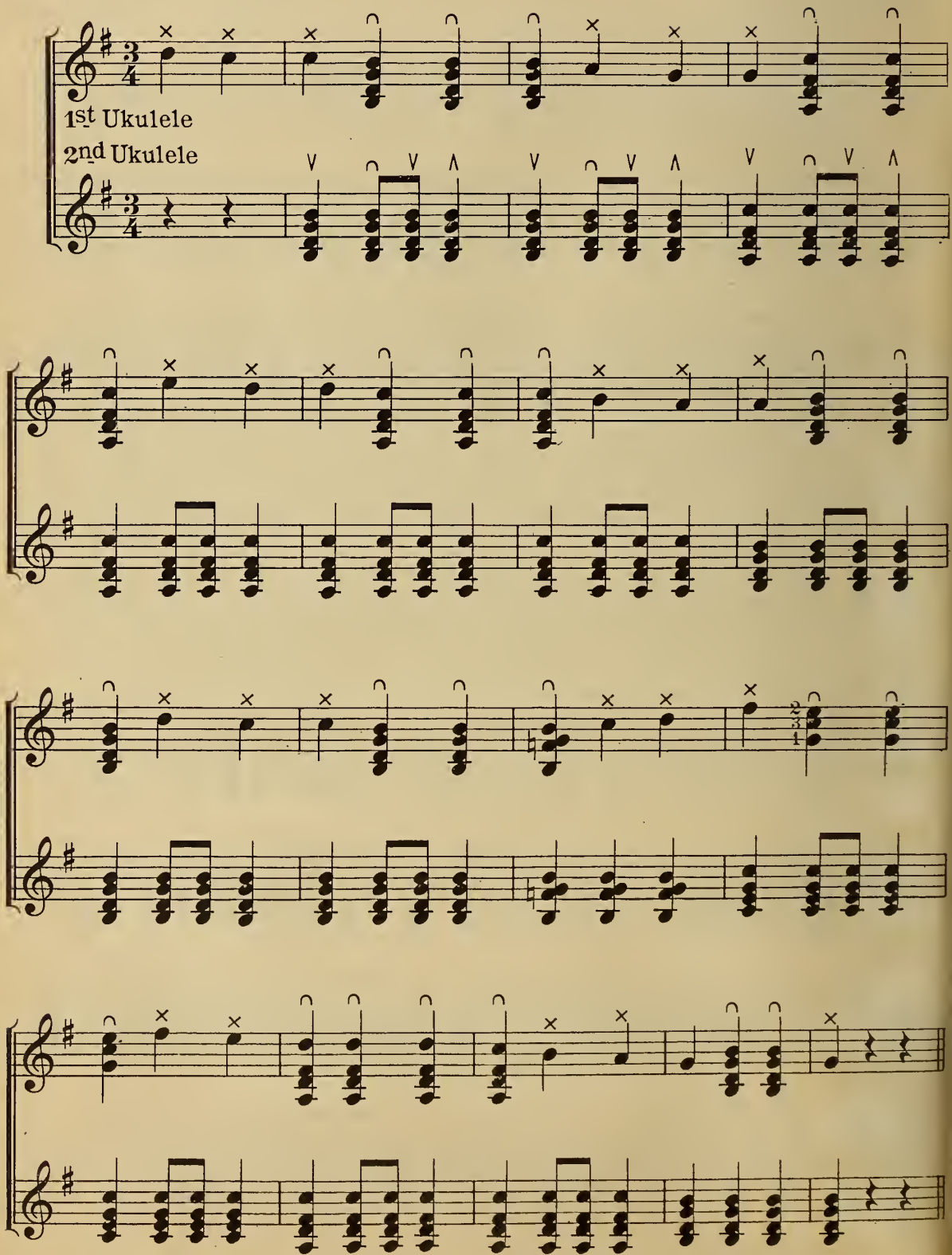


+ downward stroke with the thumb

Hawaiian Waltz

UKULELE DUET

KAMIKI



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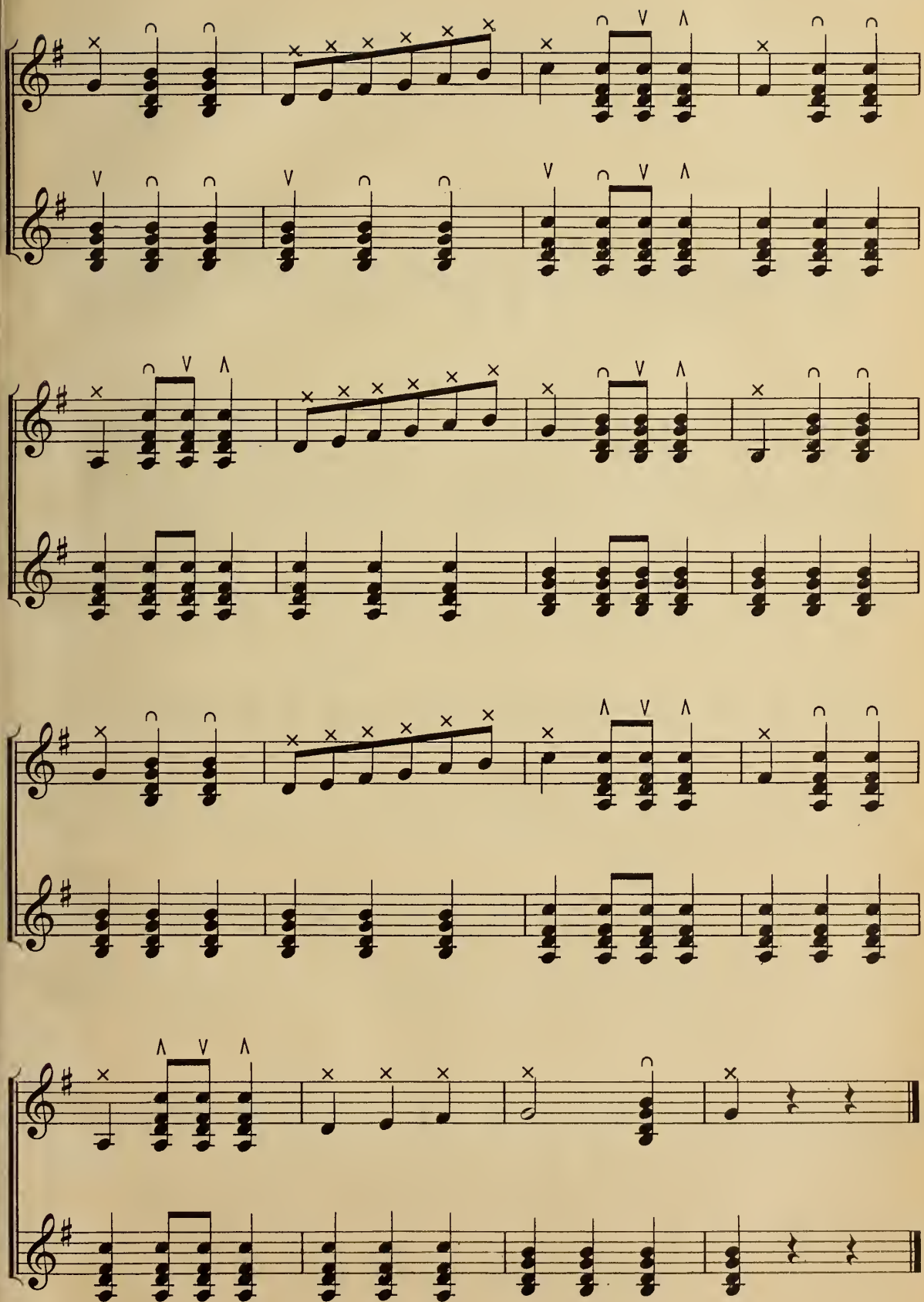
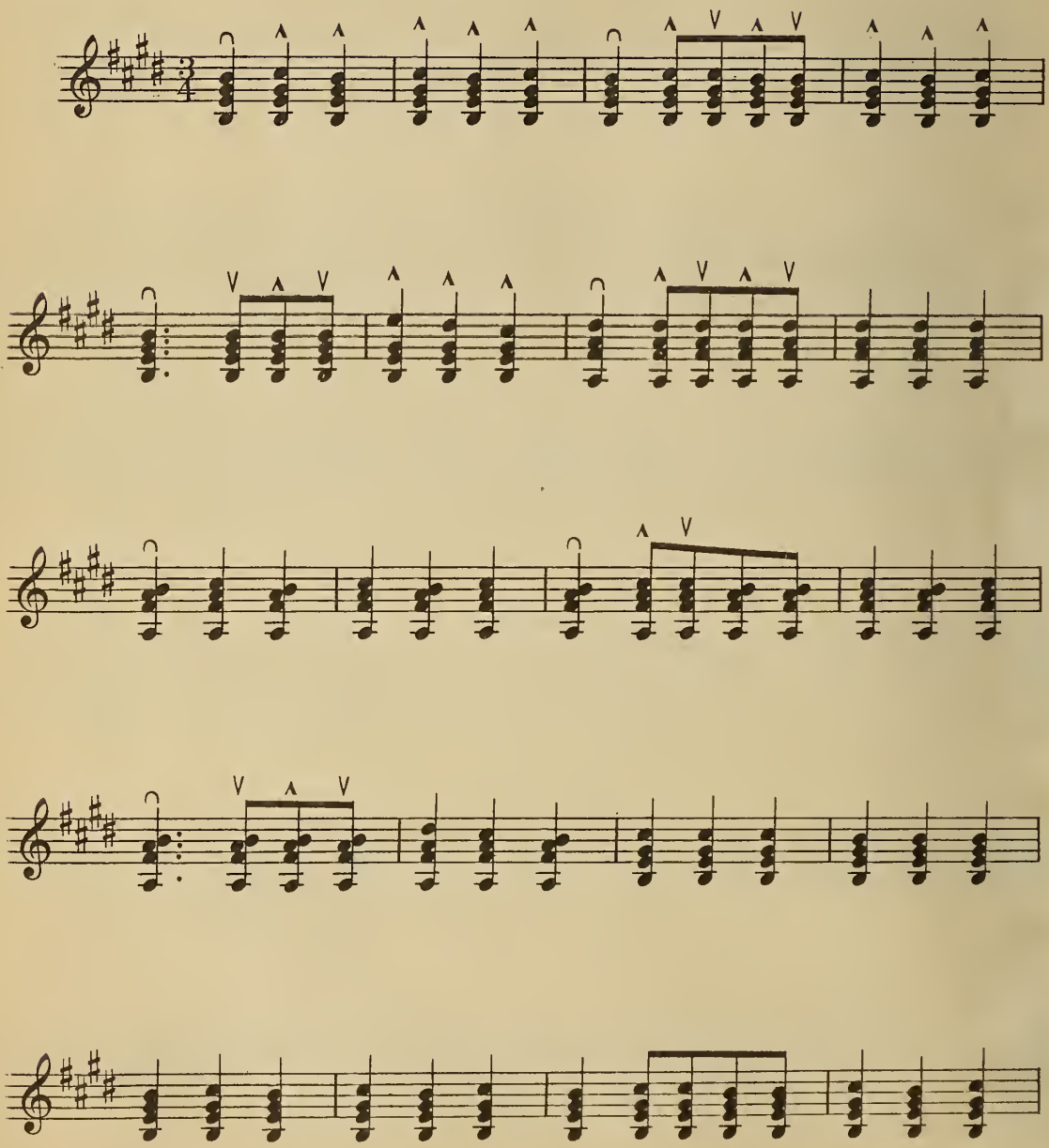


Holoholo Kaa

Waltz

UKULELE SOLO

W. J. KAMIKI



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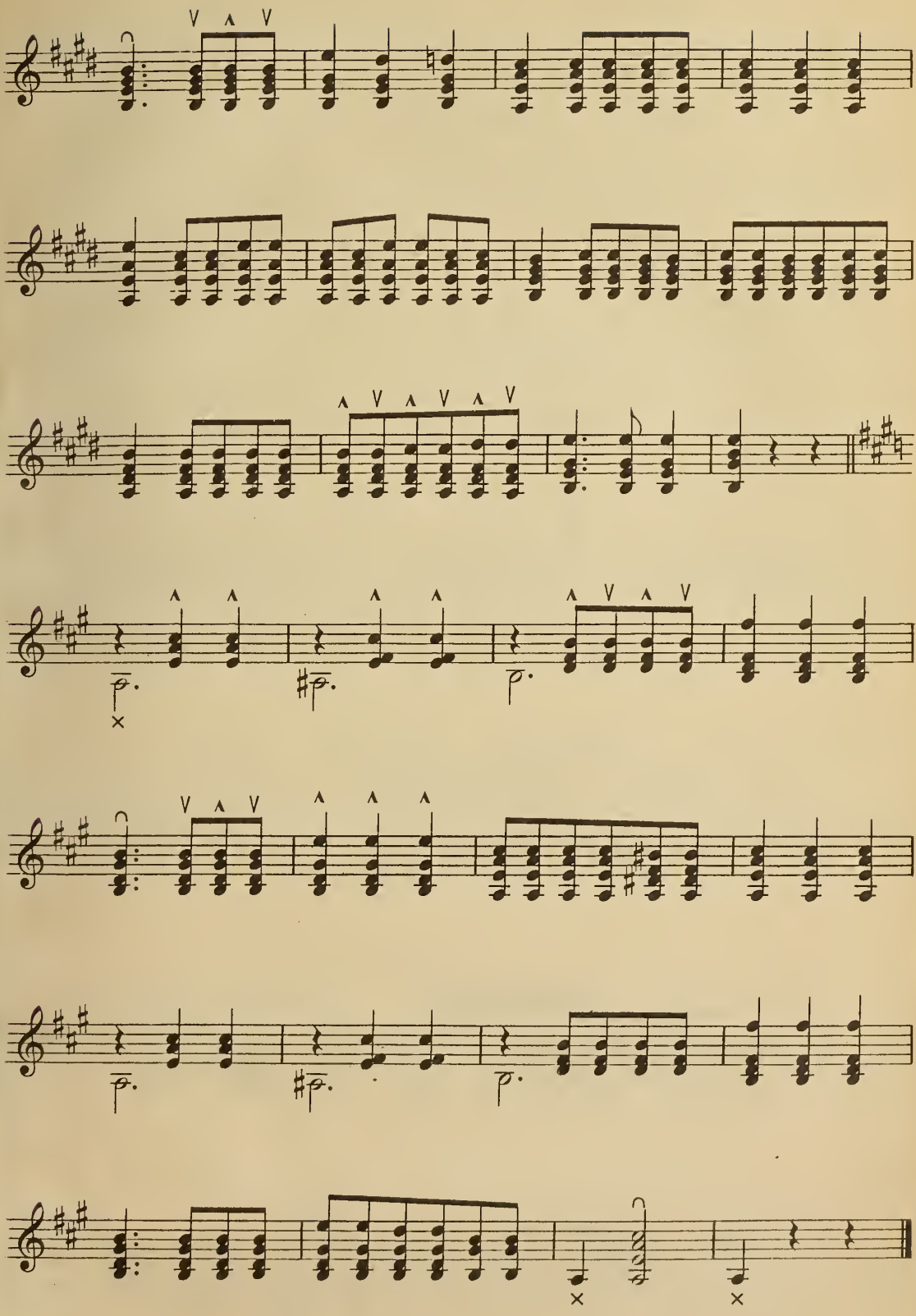
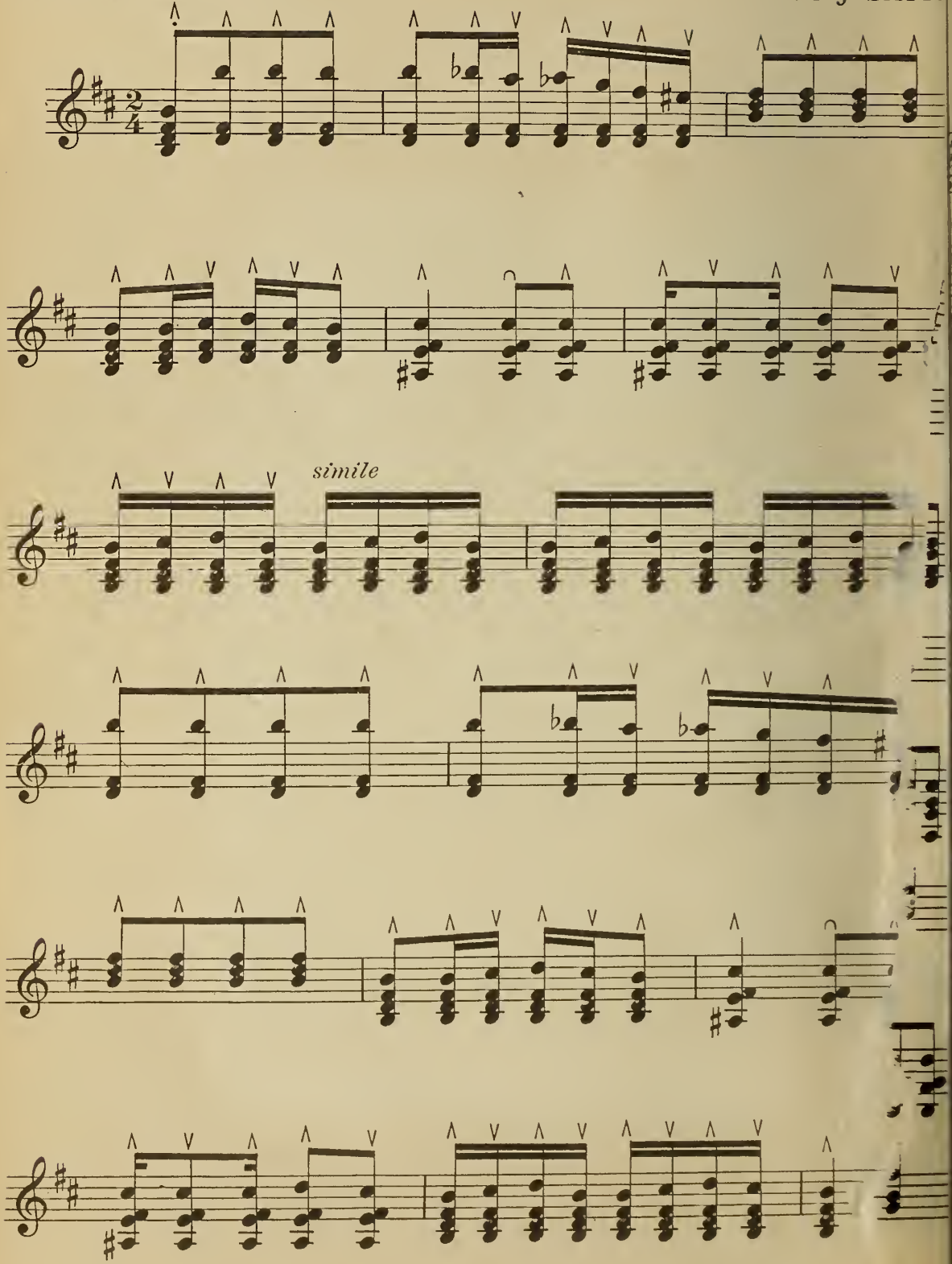


Holoholo Kaa - 2

Indian Dance

UKULELE SOLO

Wm J. SMITH



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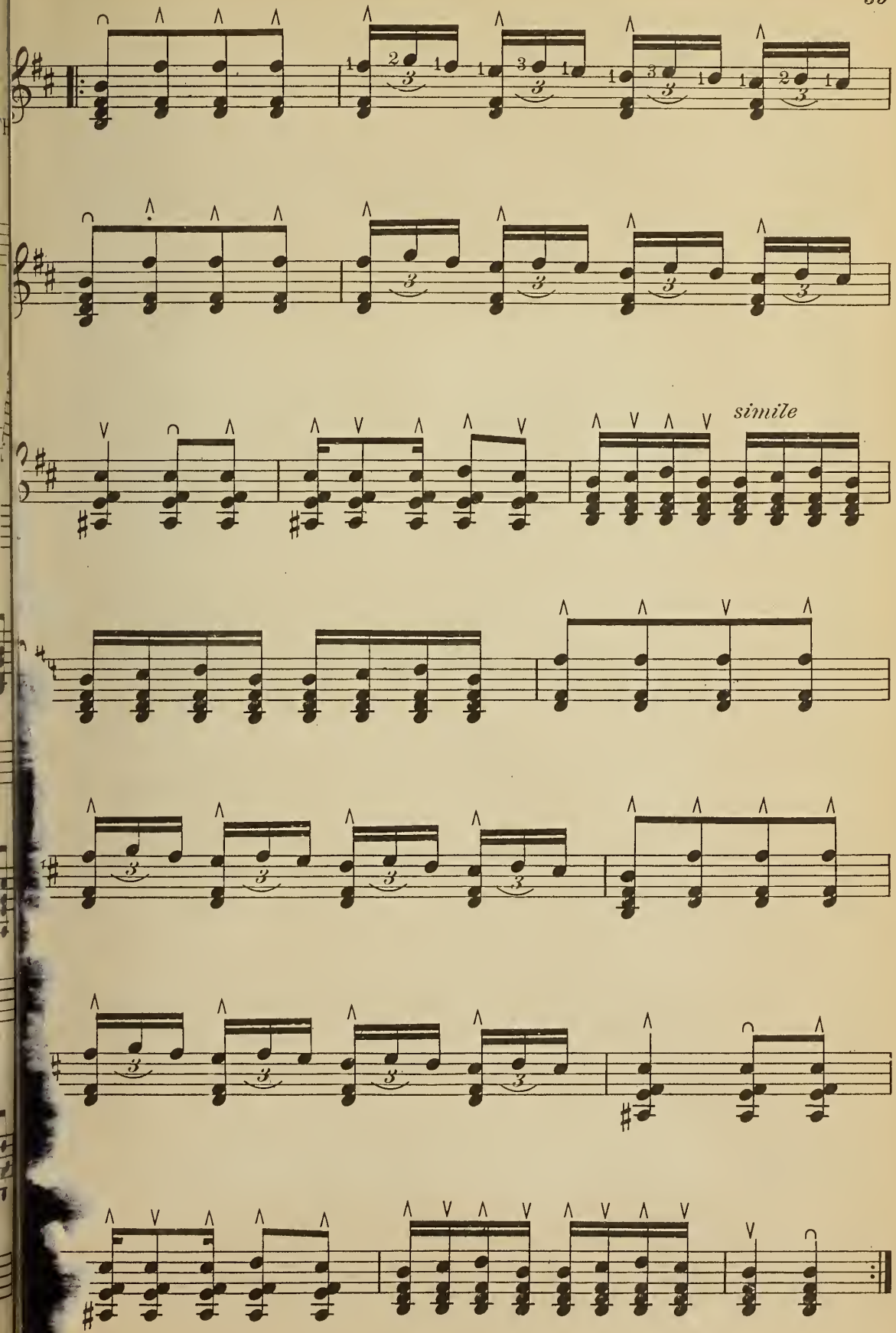
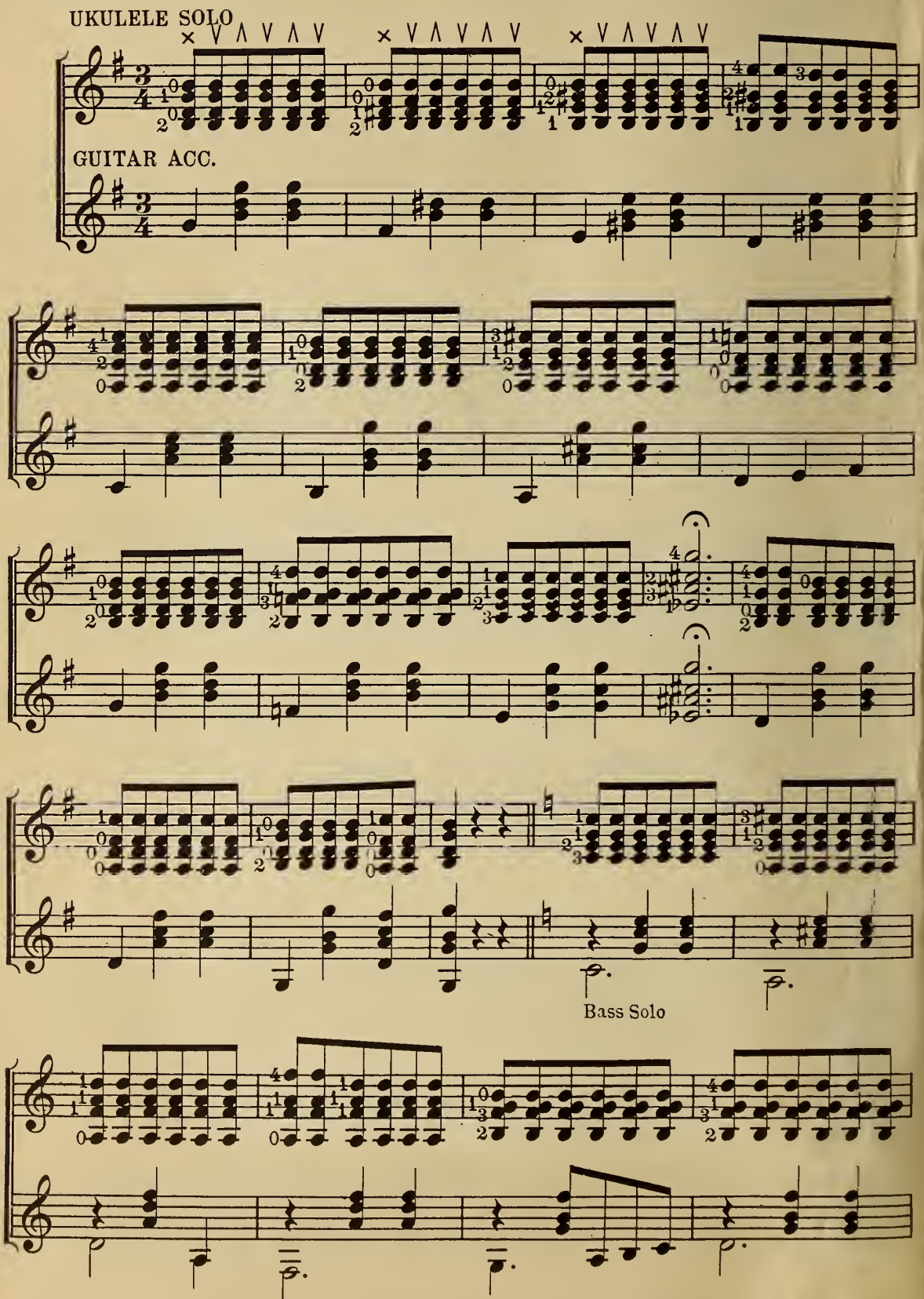

simile

Dance of the Fairies

Ukulele and Guitar Duet

WM. J. SMITH



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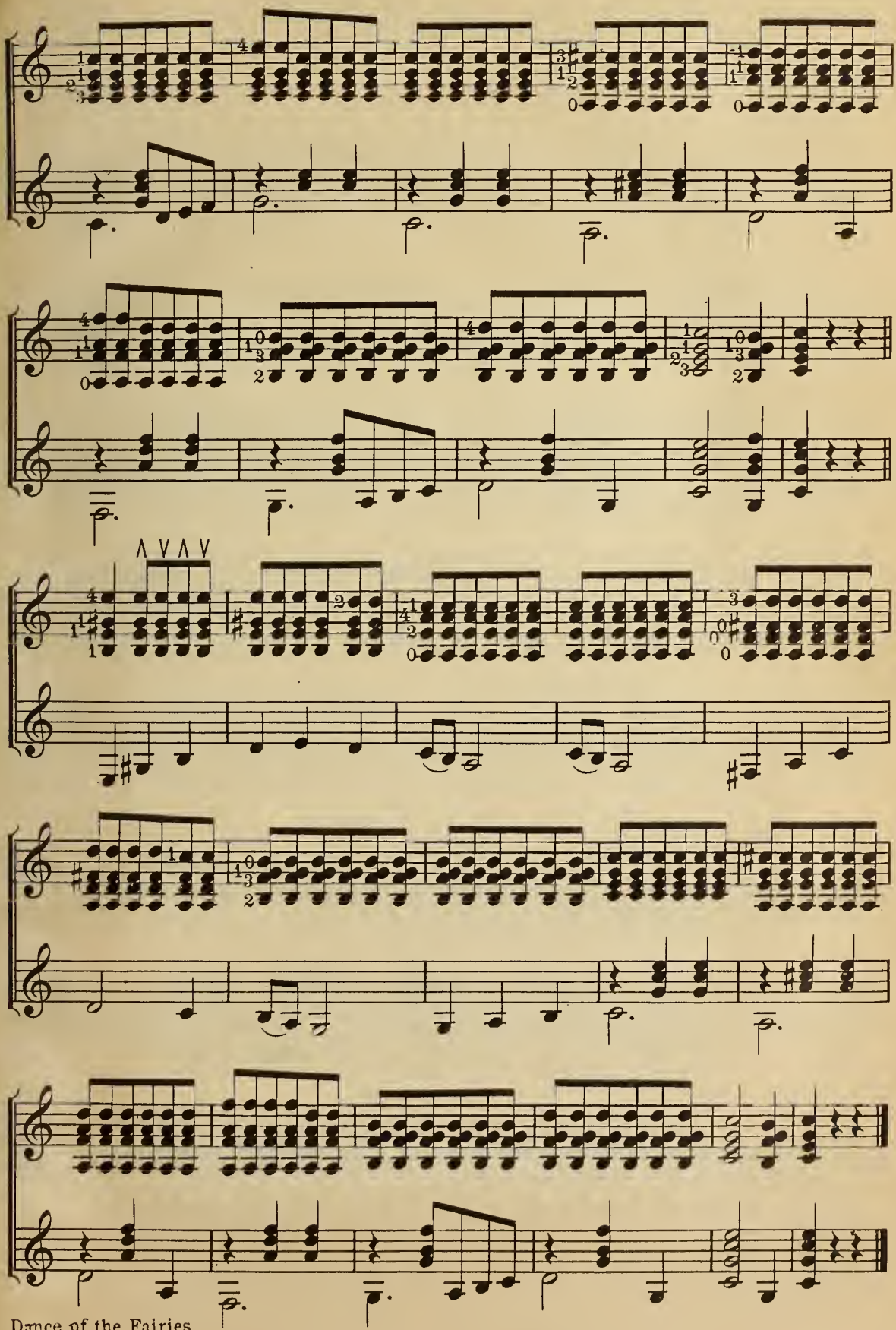
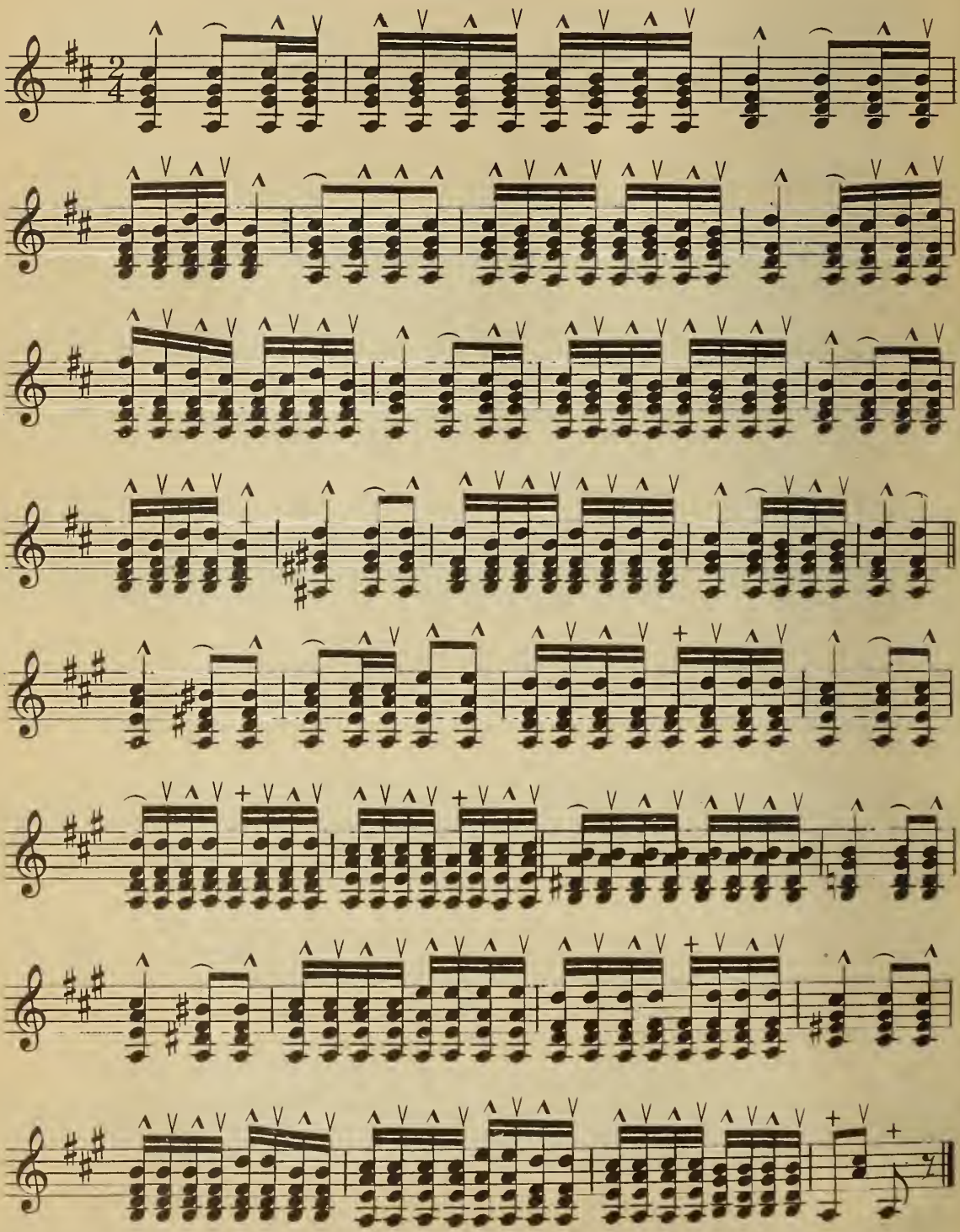


Dance of the Fairies

Kamiki Rag

Ukulele Solo

Wm J. SMITH



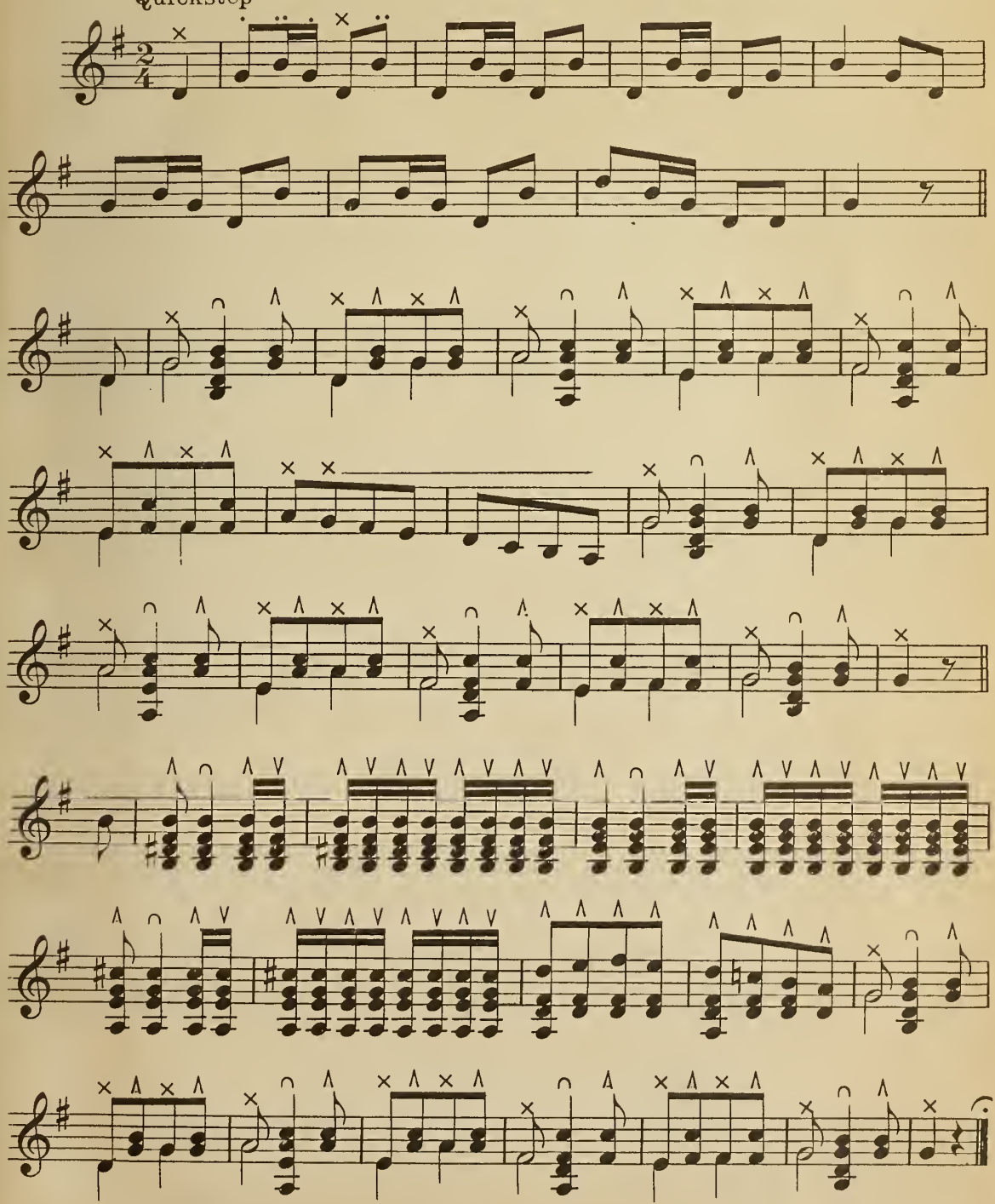
+ to be struck with the thumb

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

The "Ukulele Band"

WM. J. SMITH

Quickstep



NOTE: ∩ Downward Roll
× Pick with Thumb
· " " First finger
·· " " Second finger
∧ Strike with nail of First finger

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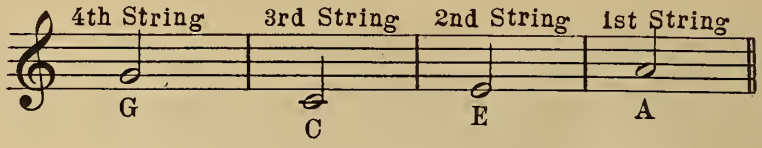
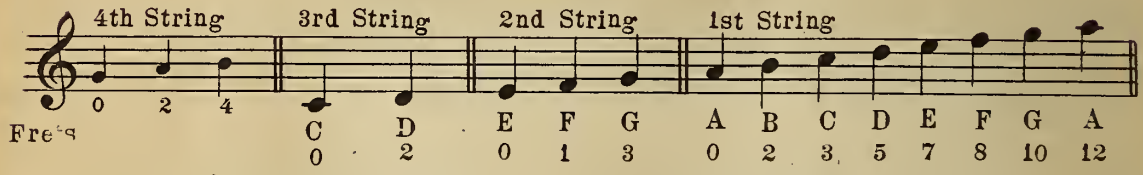
How To Tune The "Taropatch"

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



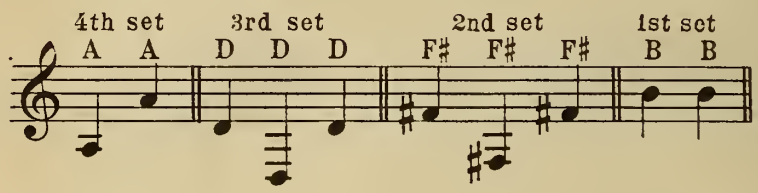
Principal Scale For Taropatch



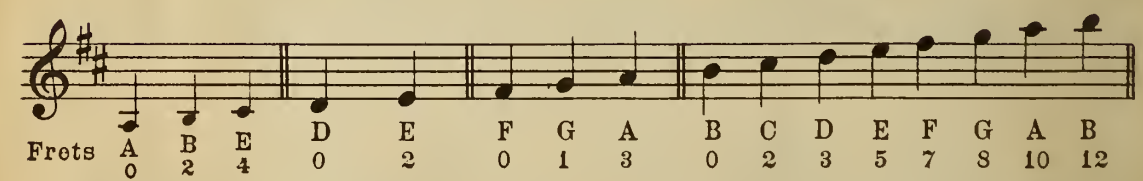
NOTE: The Taropatch is tuned one full tone lower (two frets) than the ukulele. By placing the "ELTON CAPO" at the 2nd fret of the Taropatch, it will then be in unison with the ukulele.

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.



Principal Scale For The Tiple



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 10 th string use Banjo 4th wound

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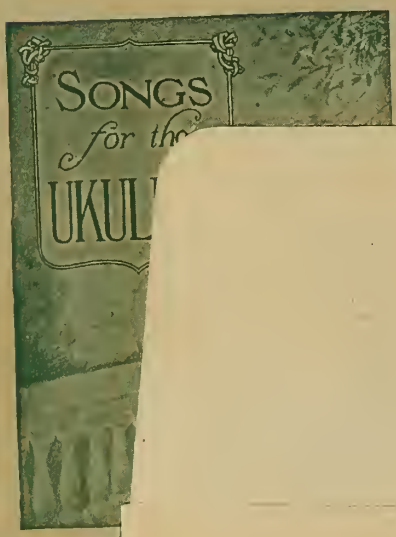

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