

Kaai

THE UKULELE

A Hawaiian Guitar

AND

HOW TO PLAY IT



BY

ERNEST K. KAAI

(REVISED EDITION)

\$1.00.

PUBLISHED BY

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HONOLULU, T. H.

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THE UKULELE

THE UKULELE, the most charming and favorite of all Hawaiian musical instruments, is made out of koa or kou, a wood that is rare and valued greatly by the Hawaiians. The shape is that of a very small guitar, but strung with only four strings. The Hawaiians have a way of playing over all the strings at the same time, strumming and skipping their fingers from one side of the instrument to the other, hence the name, Ukulele, (a bouncing flea).

The instrument is used greatly in accompanying songs and, especially with the Hawaiian songs, the effect is very brilliant and fascinating, and any quintet, glee or musical club in the islands, without the Ukulele, is far from being perfect. It is as needful to any Hawaiian quintet club as a snare drum is to a military brass band.

Some would call the Ukulele an insignificant instrument, and yet we have all there is necessary to make and cover an accompaniment for the most difficult opera written, the harmony is all there, if one would give it a complete and thorough study.

Of course, with proper instruction, one could easily become a clever performer in a very short time, and in a few lessons; but that is not to say that any one could acquire all there is required of the instrument in a short time. And, one who is learning, can have more pleasure out of an Ukulele in one month than he could on a guitar or any stringed instrument in one year.

A SONG TO HAWAII

J. D. REDDING
ARRANGED BY E. KAAI

VOICE

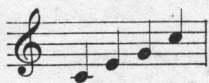
UKULELE

Key G.
3 beats.

The wind from o-ver the sea, Sings
sweet-ly a-lo-ha to me The waves as they fall on the
sand, Say a lo-ha and bid me to land The
my-ri-ad flow-ers in bloom - Waft a-
lo-ha in ev-ry per-fume; I read in each love-lit
eye, A-lo-ha, a-lo-ha nui oe. one

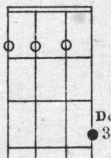
TUNING

There is more than one way of tuning the Ukulele; the easiest and quickest way is by the notation DOH, MI, SOL, DOH.



i.e. the 3rd string is the Doh, the 2nd string the Mi, the 4th string the Sol, and the 1st string pressed at the 3rd fret is the high Doh.

Sol Do Mi



The other way is by fretting, tune first the 3rd string in unison with the low C on the piano then press the 4th fret of the 3rd string and tune the second string in unison, then press 3rd fret of 2nd string and tune 4th string in unison, and then press 2nd fret of 4th string and tune the 1st string in unison.

CORRECT MANNER OF HOLDING

LEFT HAND

The neck of the Ukulele should rest between the thumb and first joint of the first finger, and do not rest the neck of the Ukulele in the palm of your hand, keep fore-arm and hand in a straight position.

RIGHT HAND

Let the middle of the fore-arm press the back edge of the Ukulele to your body holding it rather tight, so that you may be able to play either in a sitting or standing position.

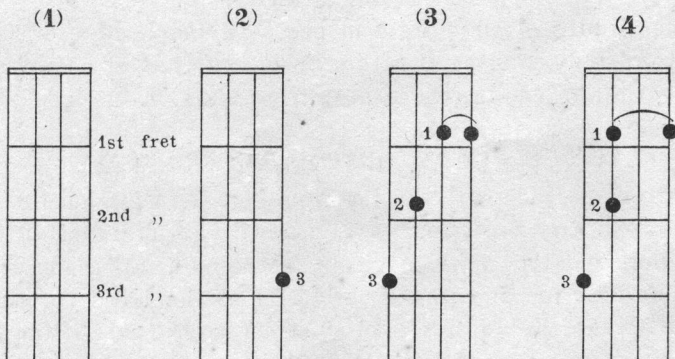
THE COMMON ORDINARY STROKE

This stroke is made with the forefinger of the right hand running it rapidly across all the strings with a down and up movement of the wrist, which must be perfectly free, and keeping all the other fingers out for one position and under the palm of the hand for another position. Make the down stroke squarely on the nail of the finger and the up stroke with the fleshy part of the finger, and not on the side of the finger. There are two strokes to a beat, the down and up.

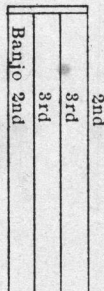
EXPLANATION OF THE DIAGRAMS

The four vertical lines represent the strings of the Ukulele, the one on the right being the first string and that being the string furthest away when holding the Ukulele in position. The horizontal lines represent the several frets, the first fret being the one nearest the But. (Illustration No. 1.)

The black characters indicate the position on which the fingers of the left hand must be placed and the figures indicate the fingers required (Illustration No. 2). When the black characters are marked thus ●● it means that two strings must be held down by whatever finger it is marked, (Illustration No. 3) and when marked thus ●[^] it shows that the whole fret must be held down. (Illustration No. 4).



STRINGS FOR UKULELE



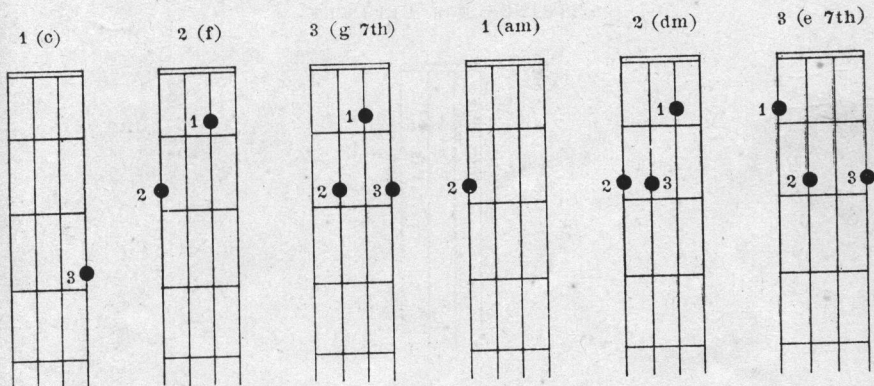
PLAYING THE CHORDS BY NUMBERS

The numbers 1, 2 and 3 indicate the 1st, 2nd and 3rd positions of the Key and when written thus —

Key C. 4 beats. 1-1-2-2-3-3-1-one, it means that (1) the 1st position of the Key C must be played with four beats (8 strokes) down and up to each beat, and again four beats, (2) four beats for the second position, and again, (3) four beats, for the third position and again, (1) four beats for the first position, and (one) means just one more down stroke on the last position. 1am, 2am, 3am, 3f, 3b, 2gm. 3d, 3dm, or any other similar notation means, 1st position of A minor, 2nd position of A minor, 3rd position of A minor, 3rd position of the F, and etc. The letters indicate the Key, the numbers the position.

PART I

KEY OF C Major

KEY OF A Minor
(Relative to Key C)

EXERCISES

Key G, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key A minor, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key C, 4 beats.

1-1-2-2-1-3 am-3 am-1 am-1 am-3-2-3-1-1 am-3 am-
2 am-3-3-1-one.

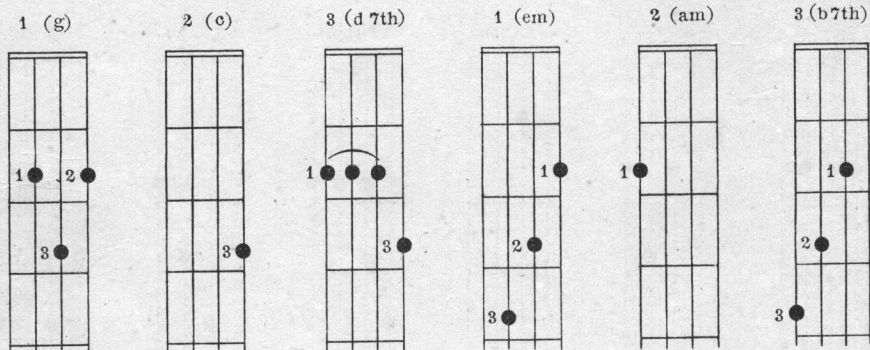
"SWANEE RIVER"

Key C, 4 beats.

1-3-1-2-1-1-3-3-1-3 am-1 am-2-1-3-1-one.

3-3-1-1-2-2-1-3-1-3 am-1 am-2-1-3-1-one.

KEY OF G Major

KEY OF E Minor
(Relative to Key G)

EXERCISES

Key G, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key E minor, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key G, 4 beats.

1-1-2-2-1-3 em-3 em-2-2 em-3-2-2 em-2 em-3-3 em-3-
2-3-1-one.

"SWEET LEI LEHUA"

Key G, 4 beats.

1-1-3-3-3-3-1-1-1-3 c-2-2-3-3-3-1²★-one.

★ The little figure (1²) indicates just 2 beats on that position instead of four.

KEY OF D Major

KEY OF B Minor
(Relative to Key D)

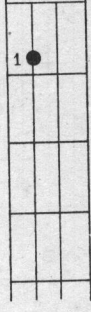
1 (d)



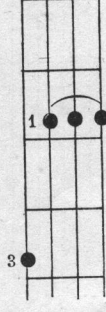
2 (g)



3 (a 7th)



1 (bm)



2 (em)



3 (f# 7th)



EXERCISES

Key D, 3 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key of B minor, 3 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key D, 4 beats.

1-1-2-2-1-3-1 bm-1 bm-3-3 bm-3 bm-2-2 bm-2 bm-3-2-

3-1-one.

"ALOHA OE"

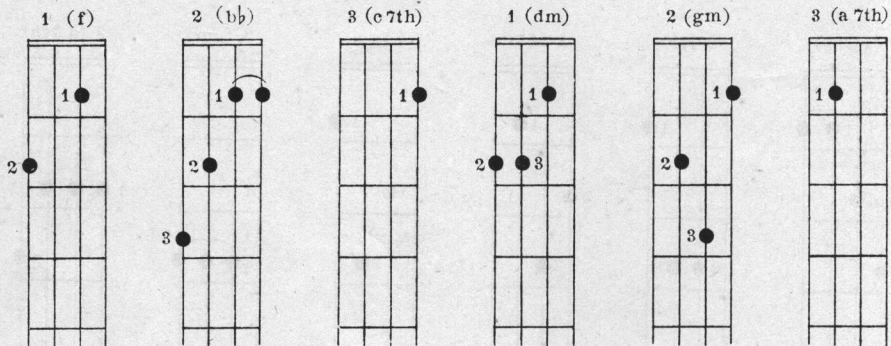
Key D, 4 beats.

1-2-1-1-3-3-3-3-1-2-1-1-2-3-1-one.

CHORUS:

2-2-1-1-3-3-1-1-2-2-1-1-3-3-1-one.

KEY OF F Major

KEY OF D Minor
(Relative to Key F)

EXERCISES

Key F, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key of D minor, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key F, 3 beats.

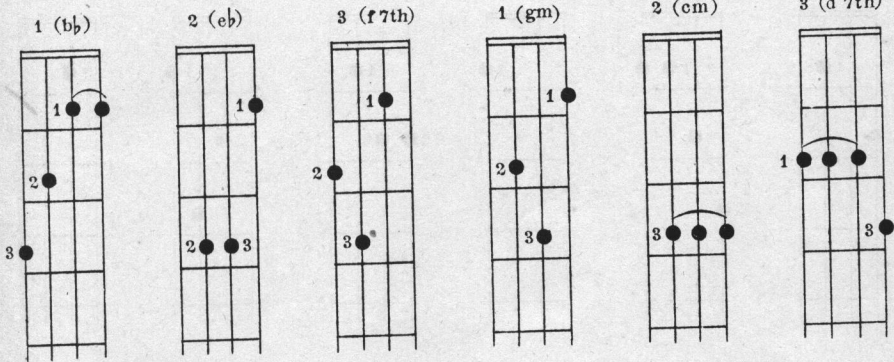
1-1-2-2-3-3-1-3-1-2-1-1 dm-1 dm-2 dm-2-3-3 dm-2 dm-
3 dm-3-2-1-2-3-1-one.

"LIKE NO ALIKE"

Key F, 4 beats.

3-3-1-1-3-3-1-1-3-3-1-1-3-3-1-one.

3-3-1-1-3-3-1-1-2-3-1-1-3-3-1-one.

KEY OF B \flat MajorKEY OF G Minor
(Relative to Key B \flat)

EXERCISES

Key B \flat , 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key of G minor, 4 beats.

1-1-2-2-3-3-1-one.

1-1-2-2-1-1-3-3-1-1-2-2-1-3-1-one.

Key B \flat , 3 beats.

1-1-2-2-1-3-1-2-1-3-1 gm-1 gm-2-2 gm-2 gm-3-3 gm-

3 gm-2-1 gm-3 gm-2-3 gm-3-1-one.

"AKAHI HOI"

Key B \flat , 4 beats.

1-1-2-2-3-3-1-1-1-1-2-2-3-3-1-one.

CHORUS

1-3 c-2 gm-3 f-3-3-1-1-1-3 c-2 gm-2-3-3-1-one.

Exercise for memorizing the foregoing Chords

Key C, 4 beats.

1-1-2-2-3-3-1-2-1-1 am-1 am-2-2 am-3 am-2-3 am-3-2-
 1 am-3 am-3-1 f-2-3 am-3 dm-2-2 f-3-3 dm-2-3 am-3 f-1 dm-
 2 am-3-3 am-3-1-one.

Key F, 3 beats.

1-1-2-2-3-3-1-2-1-1 dm-1 dm-2-2 dm-2 dm-3-3 dm-2-3 dm-
 -3-2-1 dm-3 dm-3 am-1 bb-2-3 dm-2-2 bb-2-3 gm-1 gm-2-3-
 3 c-2 c-1-3-3 dm-3-1-one.

Key G, 4 beats.

1-1-2-2-3-3-1-3-1 em-1 em-1 c-2-3 f-2 em-3 em-3 em-1 c-
 1 f-1-2 c-2 f-2-3-3 c-3 f-1 em-1 am-1 dm-2 em-2 dm-2 am-3-
 3 am-3 em-3 dm-2-1 c-1 am-2 em-2 c-1 f-3-2-3-1-one.

Key Bb, 3 beats

1-1-2-2-3-3-1-3-1-1 gm-1 gm-2-2 gm-2 gm-3-3 gm-3 gm-
 3-2-1 f-1 c-3-3 dm-3 am-3 em-2-2-2 c-2 f-1 c-2 g-2 gm-3-3 am-
 3 em-3-2-3-1-one.

Key D, 4 beats,

1-1-2-2-3-3-1-3-2-1 gm-1 gm-3-3 gm-3 gm-2 gm-3-3 c-
 3 f-2-1-1 c-1 f-1 bm-1 g-3-2-2 c-3-2 f-2-2 bm-3-2 g-3-3 c-3 f-
 3 gm-3 g-1-1 am-1 bm-1 em-1 dm-3 dm-3 gm-3 am-3 em-3 em-3-
 2-3 gm-3-1-one.

The style for the accompaniment will be written thus—

Key C, 4 beats.

1 (1^2-3 am^2)-(1 am^2-1^2)-3-1-(1^2-O^2)-O-(O^2-3^2)- 1^4 etc.

Key C, 4 beats.

2 (1^3-3 am^1)-(1 am^3-1^1)-3 g-3 g etc.

Key C, 3 beats.

3 (O.1.1.)-(O.1.1.)-(O.2.2.)-(O.2.2.)-(O.3.3.)-(O.3.3.) etc.

The small figures above the regular position indicate only that many beats for that position, and all the positions enclosed within the parenthesis must be played within four beats.

Illustration 1, the 1st two beats of the four on the 1st position of C, and the remaining two beats of the four on the 3rd position of A minor etc.

The parenthesis is one full bar or measure just as one position is 1 full measure of 4 beats.

The Cipher (O) indicates a rest of as many beats marked. If standing alone in pieces with 4 beats, count the same time without playing.

Great care and attention should be given the above rule, as the harmony rests entirely with the correctness of the changes.

"TAMMANY TAMMANY"

Key G, 4 beats.

1-3 am-3 d-3 d-3-3-3-(1'-1')-o-o-o-o-

SOLO

1 em-1 em-2 em-2 em-3 em-1 em-3 em-one-1 em-1 em-2 em
 2 em-3 em-(1 em²-3 d²)-1 d-3 d-o-o-

CHORUS

||: 1-3 am-3 dm-3 m-3-3³-1-1³-1-3 am-3 dm-3 dm-3-3-3-
 1':||

"HONOLULU HULA HIGH"

Key C, 4 beats.

1-1-3-1-3-3-3-1-3-1-

"SWANEE RIVER"

Key C, 4 beats.

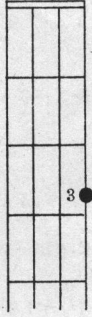
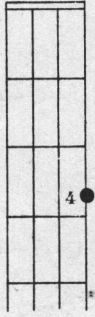
1-3 am-1 am-2-1-3 G-3-3-1-3 am-1 am-2-1-(3G²-3²)-1-one.

CHORUS

3-3-1-1-2-2-1-3-1-3 am-1 am-2-1-(3 G²-3²)-1-one.

ENDING CHORDS

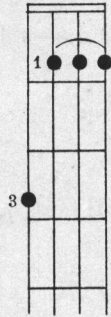
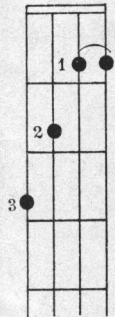
KEY OF C



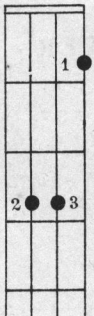
KEY OF G



KEY OF F



KEY OF D

KEY OF B \flat 

Play the Ending Chords (E.C.) with only one stroke and that is with the down. Strike the strings with the little finger and follow with all the other fingers so as to give it a roll or continued effect.

In pieces marked four beats, play thus—

1-1-2-2-3-3-(1²-E.C.)

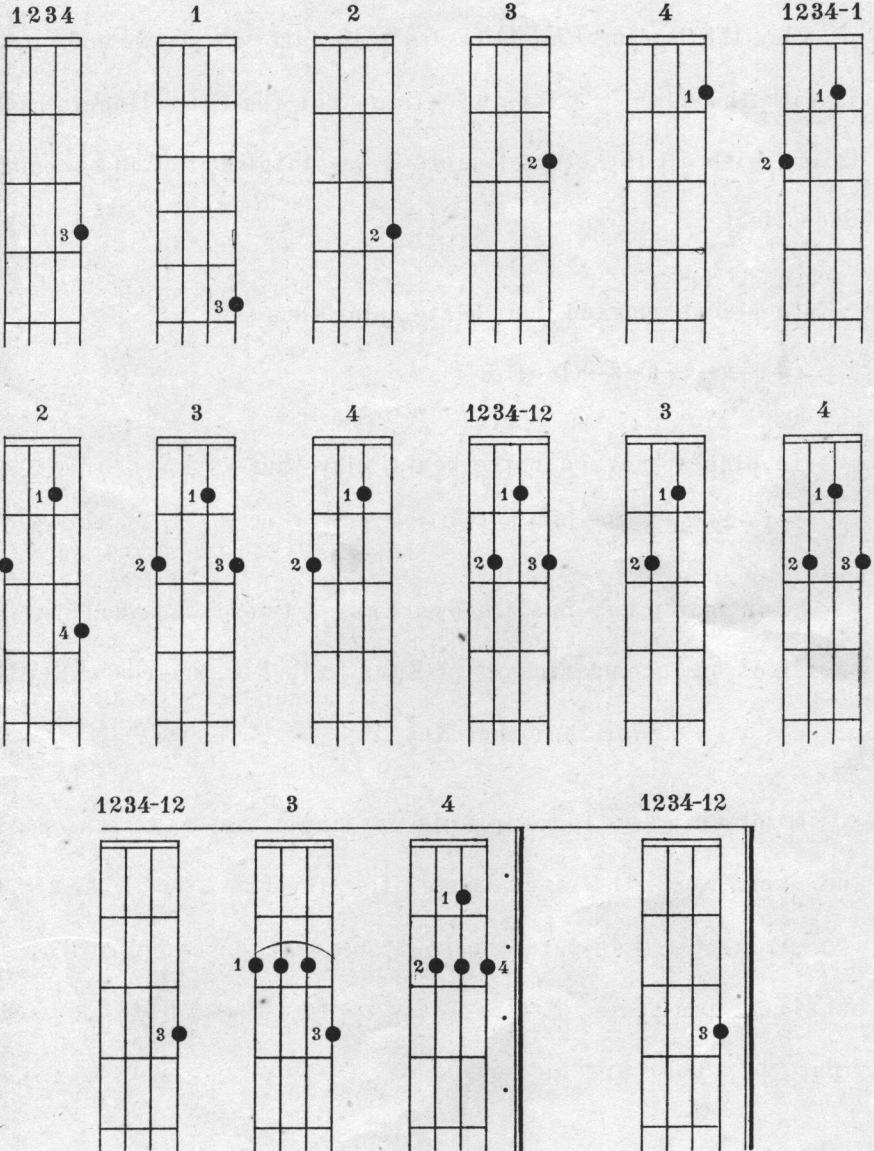
In pieces marked three beats, play thus—

1-1-2-2-3-3-(1¹-E.C.)

Each major key has its own Ending Chords, so when playing exercises or accompaniments in Key C, the E.C. must be of Key C also, and so on for the other Keys.

In playing the following pieces, finger the diagram as usual; the number over the diagram signifies the beats, so if the 2 or 3 is written over it in parenthesis it means the second or third beats, not two beats or three beats to that position, hence each figure is a down and up movement.

ILLUSTRATION



To my pupil Mr. Roscoe Perkins, Honolulu, T.H.

"MAILE WALTZ"

1 2 3	1 2 3	123 - 1	2	3	1 2 3
1	2	3	123-123		123-1
3	1 2 3	1	2	3	123-1
2	3	1 2 3	1	2	

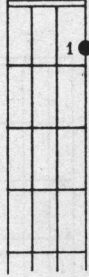
123-1



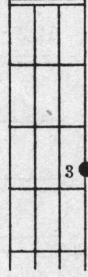
2



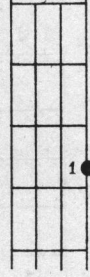
3



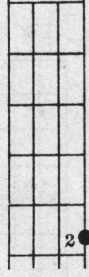
123-1



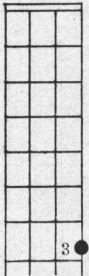
1 2



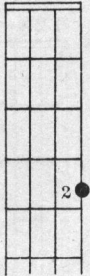
3



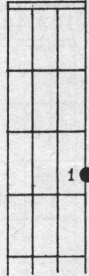
1



2



3



1 2



3



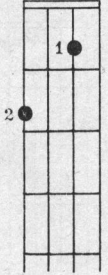
1



2



3



1 2



3



1



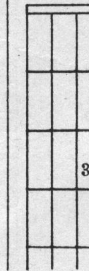
2



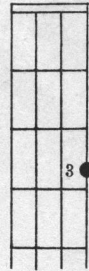
3



123-123



123-1



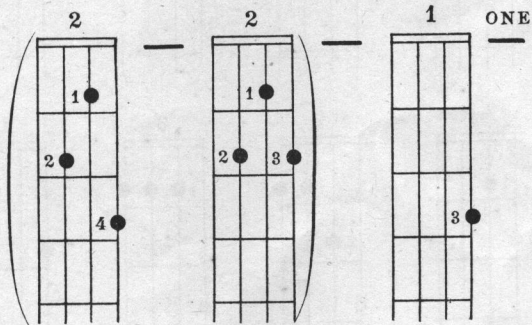
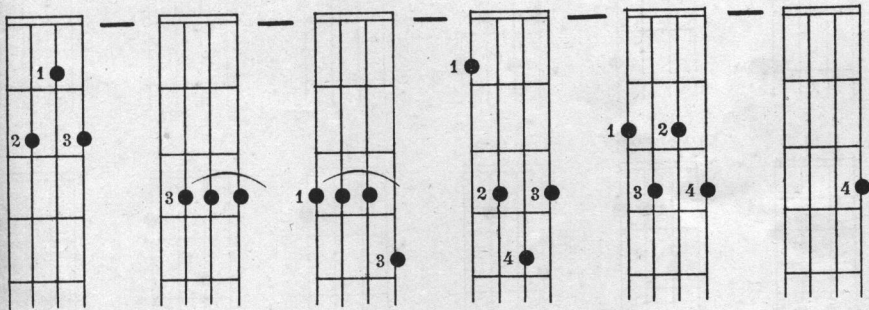
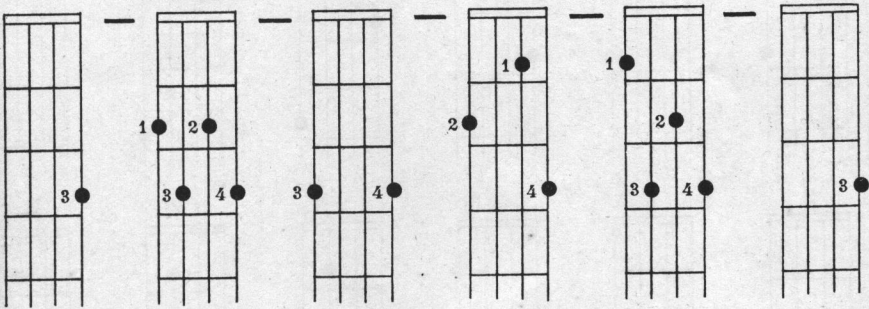
To my pupil Miss Mary Achuck, Honolulu, T.H.
 "LEILOKE WALTZ"

The image contains 24 guitar chord diagrams arranged in four rows of six. Each diagram shows a six-string guitar fretboard with fingerings (1-4) and some include a '1 2 3' strumming pattern. The diagrams are arranged in four rows of six.

- Row 1:**
 - Diagram 1: Fingering 1 (1st), 2 (2nd), 4 (4th). Strumming: 1 2 3.
 - Diagram 2: Fingering 1 (1st), 2 (2nd). Strumming: 1 2 3.
 - Diagram 3: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 1 2 3.
 - Diagram 4: Fingering 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). Strumming: 1 2 3.
 - Diagram 5: Fingering 2 (2nd), 3 (3rd). Strumming: 1 2 3.
 - Diagram 6: Fingering 1 (1st).
- Row 2:**
 - Diagram 7: Fingering 2 (2nd), 3 (3rd). Strumming: 2.
 - Diagram 8: Fingering 4 (4th). Strumming: 3.
 - Diagram 9: Fingering 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). Strumming: 1 2 3.
 - Diagram 10: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 1 2 3.
 - Diagram 11: Fingering 1 (1st), 2 (2nd). Strumming: 1 2.
 - Diagram 12: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 3.
- Row 3:**
 - Diagram 13: Fingering 1 (1st), 2 (2nd), 3 (2nd), 4 (4th). Strumming: 1 2 3.
 - Diagram 14: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 123-123.
 - Diagram 15: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 1 2 3.
 - Diagram 16: Fingering 1 (1st).
 - Diagram 17: Fingering 1 (1st), 2 (2nd). Strumming: 2.
 - Diagram 18: Fingering 1 (1st).
- Row 4:**
 - Diagram 19: Fingering 1 (1st), 2 (2nd). Strumming: 1.
 - Diagram 20: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 2.
 - Diagram 21: Fingering 1 (1st), 2 (2nd), 3 (3rd). Strumming: 3.
 - Diagram 22: Fingering 1 (1st), 2 (2nd). Strumming: 1.

PRELUDE

(Play the preludes with the stroke counting 4 beats to each.)



TRANSPOSING RULE

Key C 1-2-3-3f-3g-3d-(1-2-3 of A minor.)

Key F 1-2-3-3bb-3c-3g-(1-2-3 of D minor.)

Key G 1-2-3-3c-3d-3am-(1-2-3 of E minor.)

Key D 1-2-3-3g-3am-3em-(1-2-3 of B minor.)

Key Bb 1-2-3-3eb-3f-3c-(1-2-3 of G minor.)

Changing from one key to another:

Key C -to G-to F-Eb-Db

Key F -to C-to Bb-Ab-Gb

Key G -to D-to C-Bb-Ab

Key D -to A-to G-F-Eb

Key Bb -to F-to Eb-Db-B

If a piece is written in Key of C using the 1st, 2nd, and 3rd changes 3F, 3G and etc. then to transpose that in Key of F, G, D, and Bb, the corresponding chords to the changes in the Key of C will be the positons as shown directly under the chords used, of Key C.

For example:

Key C 2 beats, 1-3 am-1 am-1-3 g-3-1-etc.

In Key F 2 beats, 1-3 dm-1 dm-1-3 c-3-1-etc.

In Key G 2 beats, 1-3 em-1 em-1-3 d-3-1-etc.

In Key D 2 beats, 1-3 bm-1 bm-1-3 am-3-1-etc.

In Key Bb 2 flats, 1-3 gm-1 gm-1-3 f-3-1-etc.

PART II

"THE STROKES"

The strokes, some of which are rather difficult to execute, have a tendency to beautify certain pieces, for instance, in playing waltz music, instead of using the ordinary or common strokes that is two strokes for each beat, use one stroke for each beat, beginning lightly with an up stroke on the 1st beat and two down strokes, one on the 2nd, one on the 3rd beat.

"WALTZ STROKE"

Thus— || 1 2 3 ||
 || U D D ||

The numbers 1, 2 and 3 indicate the beats, the U and the D indicate the up and down movement.

"ALL-THE - FINGER STROKE"

|| 1 2 & 3 & 4 ||
 || U D UD UD ||

First beat, up with thumb and finger about two inches apart making a continued effect.

Second beat, down with all the fingers, beginning with the small and the rest following. The third and fourth beats with the ordinary stroke.

"THE ROLL STROKE"

|| 1 & 2 & 3 & 4 & ||
 || D U D U D U D U ||

All the beats 1, 2, 3 and 4 begin with the 1st finger down stroke and the half-beats up stroke with thumb and 1st finger.

"THE TRIPLE STROKE"

|| 1 2 3 4 ||
 || U DUD U D ||

This stroke is done only with the first finger. There must be one stroke only on the 1st, 3rd and 4th beats, but on the 2nd beat get three strokes in, without interfering with the time.

"THE PICK STROKE"

||: 1 & 2 & 3 & 4 :||
 ||: D U D U D U D :||

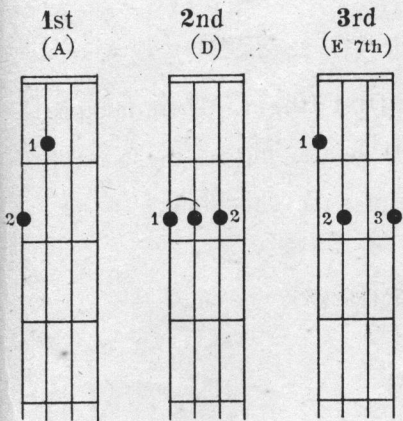
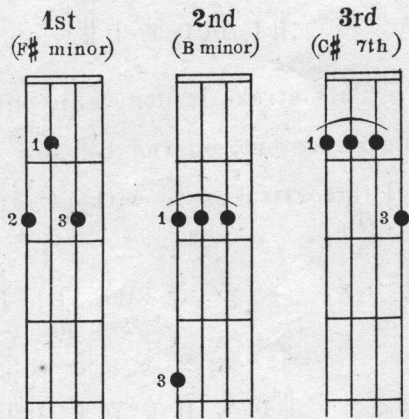
On the first beat use the thumb, striking only the fourth string and the rest with the ordinary stroke, striking all the strings.

"THE RAG-TIME STROKE"

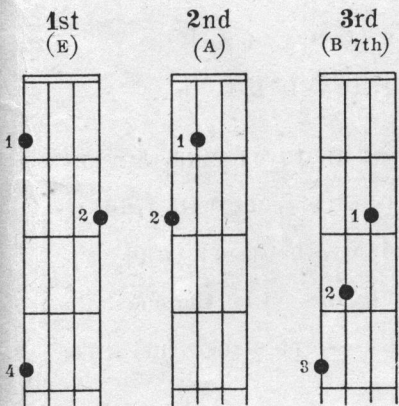
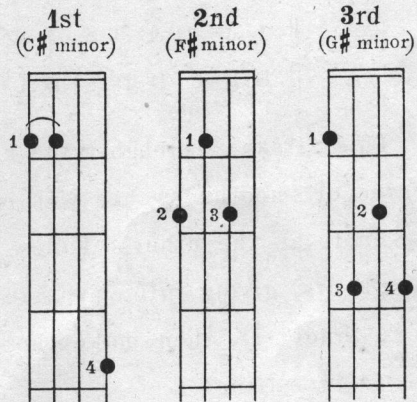
||: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & :||
 ||: D D U D D U D U D U D D U D D U :||

This stroke is probably the hardest of all to execute with any degree of smoothness, but with careful practice one will find it as simple as the others. Follow out closely the down and up movements, giving full emphasis on each one, only the ones with an "s" under it, then make those with a short stroke, just strike one or two strings.

KEY OF A Major





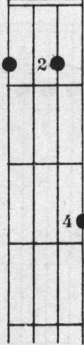

KEY OF F# Minor
(Relative to Key A)

KEY OF E Major

KEY OF C# Minor
(Relative to Key E)


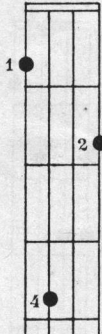

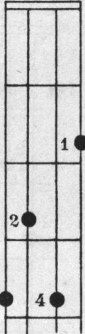
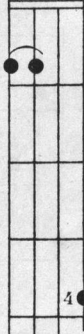
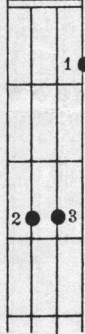
KEY OF B Major

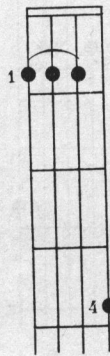
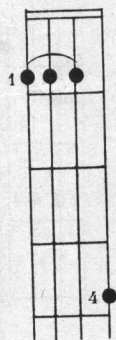
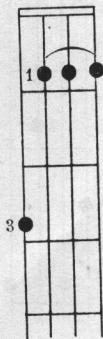
KEY OF G# Minor
(Relative to Key B)

1st (B)	2nd (E)	3rd (F# 7th)	1st (G# minor)	2nd (C# minor)	3rd (Eb)
					

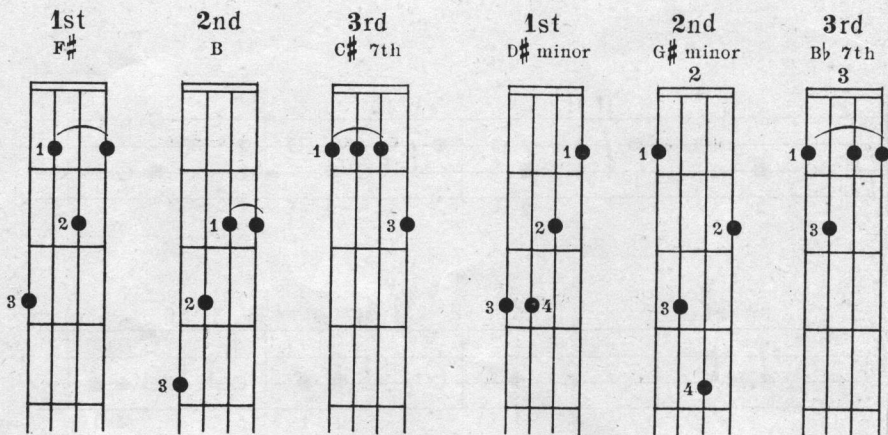
KEY OF Eb Major

KEY OF C Minor
(Relative to Key Eb)

1st (Eb)	2nd (Ab)	3rd (Bb 7th)	1st (C minor)	2nd (F minor)	3rd (G)
					

KEY OF A \flat Major1st
A \flat 2nd
D \flat 3rd
E \flat 7thKEY OF F Minor
(Relative to Key A \flat)1st
F minor2nd
B \flat minor3rd
CKEY OF D \flat Major1st
D \flat 2nd
G \flat 3rd
A \flat 7thKEY OF B \flat Minor
(Relative to Key D \flat)1st
B \flat minor2nd
E \flat minor3rd
F 7th

KEY OF F# Major

KEY OF D# Minor
(Relative to Key F#)

"OLD PLANTATION"

Key F, 4 beats

1-1-3-3-3-3-1-1-1-3 dm-1 dm-2-2-1-3-1-one.

CHORUS

1-1-3-3-1-3 c-1 c-3-1-1-2-2-1-3-1-one.

3 dm-3 dm-1 dm-1 dm-1 c-3 c-1 c-3.

To my pupil Miss Hazel Heilbron, Honolulu, T.H.

29

"SUNSET SCHOTTISCHE"

The musical score consists of five systems of music on a grand staff (treble and bass clefs). The notation includes various dynamics, articulations, and fingerings:

- System 1:** Treble clef. Dynamics: *1f 1f*, *1f 1f*. Fingerings: 2, 1, 2, 2, 1, 2.
- System 2:** Bass clef. Dynamics: *3f 3f*, *3f 3f*, *3f 3f*. Fingerings: 2, 1, 2, 1, 2, 1.
- System 3:** Treble clef. Dynamics: *3f*, *1 1f 1f*, *1c 1c*. Includes a *Fine* marking. Fingerings: 2, 1, 2.
- System 4:** Treble clef. Dynamics: *1c 1c*, *1c*, *3c 3c 1*, *bis 3c 3c 1*. Includes a *bis* marking. Fingerings: 4, 2, 2, 2.
- System 5:** Treble clef. Dynamics: *3c*, *3c*, *1c*, *2*, *3f*. Includes a *D. C. al Fine* marking. Fingering: 2.

HOOLAH MAZURKA

The musical notation for 'Hoolah Mazurka' is presented in four systems, each consisting of two staves. The notation uses a simplified system where the four horizontal lines represent the strings. Open circles indicate natural strings, and black dots indicate fretted notes. Numbers above the notes indicate the fret used. Wavy lines with chord signatures (1f, 3f, 5f, 2f) indicate roll strokes. The systems are as follows:

- System 1:**
 - Staff 1: Notes on strings 1, 2, 3, 4. Frets: 1, 3, 3, 3. Roll strokes: 1f, 1f.
 - Staff 2: Notes on strings 1, 2, 3, 4. Frets: 1, 3, 4, 4. Roll strokes: 1, 3f, 3f.
- System 2:**
 - Staff 1: Notes on strings 1, 2, 3, 4. Frets: 1, 3, 3, 3. Roll strokes: 1f, 1f.
 - Staff 2: Notes on strings 1, 2, 3, 4. Frets: 5, 4, 5, 4, 5, 4. Roll strokes: 3, 1f, 1f.
- System 3:**
 - Staff 1: Notes on strings 1, 2, 3, 4. Frets: 1, 3, 3, 3. Roll strokes: 1f, 1f.
 - Staff 2: Notes on strings 1, 2, 3, 4. Frets: 4, 4, 5, 4. Roll strokes: 1, 2f, 2f.
- System 4:**
 - Staff 1: Notes on strings 1, 2, 3, 4. Frets: 1, 2, 3, 3. Roll strokes: 1f, 1f.
 - Staff 2: Notes on strings 1, 2, 3, 4. Frets: 3, 1, 1. Roll strokes: 1, 1f.

The four horizontal lines represent the four strings, the top being the 1st and so on. The open and black characters indicate the string to be played and the numbers indicate the frets used.

On whatever string the character is placed strike that string only. The waving lines with the chord signature indicate a roll stroke.

To my pupil Miss Florence Thompson, Honolulu, T.H.

"SPANISH FANDANGO"

The musical score consists of ten systems of guitar tablature, each on a six-line staff. The notes are represented by black dots on the lines, and fingerings are indicated by numbers 1 and 2. The systems are as follows:

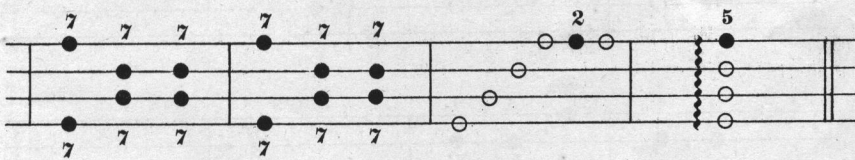
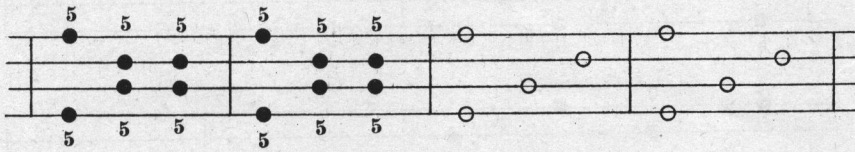
- System 1: Notes on lines 9, 7, and 5. Fingerings: 1, 1.
- System 2: Notes on lines 9, 7, and 5. Fingerings: 1, 1.
- System 3: Notes on lines 9, 7, and 5. Fingerings: 1, 1.
- System 4: Notes on lines 9, 7, and 5. Fingerings: 1, 1.
- System 5: Notes on lines 9, 7, and 5. Fingerings: 1, 1.
- System 6: Notes on lines 9, 7, and 5. Fingerings: 1, 1.
- System 7: Notes on lines 5, 7, and 9. Fingerings: 1, 2.
- System 8: Notes on lines 5, 7, and 9. Fingerings: 1, 2.

Each system concludes with a double bar line and a repeat sign. The notation is a form of guitar tablature where the lines of the staff correspond to the strings of the guitar.

This page of musical notation, numbered 32, consists of eight systems of two staves each. The notation is as follows:

- System 1:** Fingerings 5, 5, 5, 5. Notes are solid black dots on the top staff and open circles on the bottom staff.
- System 2:** Fingerings 7, 7, 7, 7. Notes are solid black dots on the top staff and open circles on the bottom staff.
- System 3:** Fingerings 4, 4, 4, 4, 5, 5, 5, 5. Notes are solid black dots on the top staff and open circles on the bottom staff.
- System 4:** Fingerings 7, 7, 7, 7, 5. Notes are solid black dots on the top staff and open circles on the bottom staff. The final note is a solid black dot with a vertical wavy line above it.
- System 5:** Fingerings 9, 7, 5, 5. Notes are solid black dots on the top staff and open circles on the bottom staff.
- System 6:** Fingerings 1, 1, 2, 1, 1. Notes are solid black dots on the top staff and open circles on the bottom staff.
- System 7:** Fingerings 9, 7, 5, 5. Notes are solid black dots on the top staff and open circles on the bottom staff.
- System 8:** Fingerings 1, 1, 2, 1, 3, 5. Notes are solid black dots on the top staff and open circles on the bottom staff. The final note is a solid black dot with a vertical wavy line above it.

The piece concludes with a double bar line and a repeat sign.



Tune Ukulele by lowering 1st string in unison with the fourth string. When two or more characters come together one over the other, play them at the same time. Pick with only the thumb, 1st and 2nd fingers.

"HAWAIIPONOI"

Key C, 4 beat. (ROLL STROKE)

1-1-1-3-3-3-3-3-1-1-1-3 g-3 g-3 g-1 g-1 g-1g-
 1 g-3 g-3 g-1 g-0-0-0-3-3-3-0-0-0-1-3-1-1-1-
 3 f-2-1-3-3-1.

"KAWAIHAU"

Key G, 4 beats. (TRIPLE, RAG AND COMMON STROKE)

1-3-3-1-1-3-3-1-1-3-3-1-1-2-3-1-one.

CHORUS:

3-3-1-1-3-3-1-1-3-3-1-1-2-3-1-one.

"LIKE NO A LIKE"

Key D, 4 beats.

3-3-1-1-3-3-1-1-3-3-1-1-3-3-1-one.

CHORUS:

3-3-1-1-3-3-1-1-2-3-1-1-3-3-1-one.

"HONOLULU TOM BOY"

Key C, 4 beats. (RAG STROKE)

||: 1-2-2-1-1-3 g-3-1-3-1 :||

"SWEET VIOLET"

Key B \flat , 3 beats. (WALTZ STROKE)

1-3-1-1-2-2-1-1-1-1-3-3-3-3-1-1-1-3-1-1-2-2-
 1-1-1-1-3-3-3-3-1-one.

"HONOLULU HULA HEIGH"

Key C, 4 beats. (TRIPLE AND COMMON STROKE)

||: 1-1-3-1-3-3-3-1-3-1. :||

"MAID OF HONOLULU"

Key A, 4 beats (*Slow*)

1-3-1-1-2-2-1-1-3-3-1-1-3-3-1-one.

CHORUS:

1-2-1-1-3-3-1-1-1-2-1-1 f-1-3-1-one.

"HAWAIIAN MAID"

(HULA)

Key C, 4 beats. (RAG-TRIPLE, COMMON STROKE)

1-2-2-1-1-3-3-1-3-1-3-1.

"TOMI TOMI"

(HULA)

Key C, 4 beats.

1-1-(2²-1²)-1-1-3-(3²-1³)-1-(3²-1²)-1.

"WAIKIKI MERMAID"

Key G, 4 beats. (TRIPLE STROKE)

1-3-3-1-1-3-3-1-2-1-3-1.

"OLD PLANTATION"

Key F, 4 beats. (ROLL STROKE)

1-1-3-3-1-3 c-1 c-3-1-1-2-21-(3 c³-3³) 1² E.C. of F-3dm
-3dm-1 dm-1 dm-1 c-3 c-1 c-3.

CHORUS:

1-1-3-3-3-3-1-1-1-1--3 dm-1 dm-2-1-3-1-one.

"ALOHA OE"

Key G, 4 beats.

Haa | heo¹⁻ ka | ua²⁻ ina | pa¹⁻ | li¹⁻
 Ke | nihi³⁻ a | ela³⁻ i kana | hele³⁻ |
 E ha | hai¹⁻ ana | paha²⁻ ika | li¹⁻ | ko¹⁻
 Pua | ahihi²⁻ | lehua³⁻ o | uka.^{1- one}

A | loha²⁻ | oe, A | loha¹⁻ | oe¹⁻
 E ke | onaona³⁻ | noho³⁻ ika | li¹⁻ | po¹⁻
 A | fond²⁻ em | brace²⁻ a | hoi¹⁻ ae | au¹⁻
 Un | til³⁻ we | meet³⁻ a | gain.^{1- one}

Ka ha | lia^{1- *} ko a | loha²⁻ kai hiki | ma¹⁻ | i¹⁻
 Ke | hone³⁻ ae | nei³⁻ i kuu ma | na³⁻ | wa³⁻
 O | oe²⁻ | no³⁻ ka'u a | loha^{1- one}
 A | loko²⁻ | e hana³⁻ | nei.^{1- one}

"SONG TO HAWAII"

Key A, 3 beats.

The ¹⁻wind from ¹⁻over the ¹⁻sea ¹⁻
 Sings ¹⁻sweetly a ¹⁻loha to ³⁻me ³⁻
 The ³⁻waves as they ³⁻fall on the ³⁻sand ³⁻
 Say a ³⁻loha and ³⁻bid me to ¹⁻land ¹⁻
 The ¹⁻myriad ¹⁻flowers in ¹⁻bloom ¹⁻
 Waft a ¹⁻loha in ²⁻ev'ry per ²⁻fume ²⁻
 I ²⁻read in ²⁻each love-lit ³⁻eye ³⁻
 A ³⁻loha a ²⁻loha nui ^{1- one}oe.

Oh ¹⁻moon of the ¹⁻southern ¹⁻sea ¹⁻
 Bear ¹⁻softly this ¹⁻answer for ³⁻me ³⁻
 Gild the ³⁻waters that ³⁻fall on the ³⁻sand ³⁻
 Kiss the ³⁻breezes ca ³⁻ressing the ¹⁻land ¹⁻
 Fill the ¹⁻valley with ¹⁻thy fairy ¹⁻light ¹⁻
 Help the ¹⁻stars make ¹⁻love to the ²⁻night ²⁻
 Oh ²⁻silver ²⁻rays unal ³⁻loyed ³⁻
 Bear a ³⁻loha, a ³⁻loha nui ^{1- one}oe.

ONE, TWO THREE, FOUR

Key C, 3 beats.

¹⁻ Down | ¹⁻ by the | ³⁻ stream | ³⁻ where I | ³⁻ first | ³⁻ met Re | ¹⁻ bec | ¹⁻ ca

^{3dm} Down | ^{3dm} by the | ^{2am} stream | ^{2am} where the | ^{3g} sun | ^{3g} loves to | ³⁻ shine | ³⁻

¹⁻ Bright | ¹⁻ hues the | ³⁻ gar | ³⁻ lands I | ³⁻ wove | ³⁻ for Re | ¹⁻ bec | ¹⁻ ca

^{3dm} Bright | ^{3dm} were her | ^{2am} eyes | ²⁻ as they | ³⁻ gazed | ³⁻ into | ¹⁻ mine. ^{one}

¹⁻ One | ¹⁻ two | ²⁻ three | ¹⁻ four |

²⁻ Sometimes I | ²⁻ wish they were | ¹⁻ more | ¹⁻

²⁻ Ein | ²⁻ zwei | ¹⁻ drei | ¹⁻ vier

I | ^{3g} love the | ^{3g} one that's | ³⁻ near | ³⁻

¹⁻ Yet | ¹⁻ nee | ²⁻ sam | ¹⁻ see |

²⁻ So says the | ²⁻ heathen Chi | ¹⁻ nese | ¹⁻

Fair | ²⁻ girls be | ²⁻ reft

There | ¹⁻ will get | ¹⁻ left

³⁻ One | ³⁻ two and | ¹⁻ three. ^{one}

¹⁻ Down | ¹⁻ by the | ³⁻ stream | ³⁻ where I | ³⁻ first | ³⁻ met my | ¹⁻ trea | ¹⁻ sure

^{3dm} One | ^{3dm} eve I | ^{2am} asked | ^{2am} her to | ^{3g} love | ^{3g} me a | ³⁻ lone | ³⁻

¹⁻ Her dark | ¹⁻ eyes made | ³⁻ an | ³⁻ swer in | ³⁻ sparkles of | ¹⁻ plea | ¹⁻ sure

^{3dm} And | ^{3dm} prouder was | ^{2am} I | ²⁻ than a | ³⁻ king | ³⁻ on his | ¹⁻ throne. ^{one}

"SWEET LEI LEHUA"

Key C, 4 beats.

1- 1- 3- 3-
 Bè | still my | puu | wai

3- 3- 1- 1-
 E | na e | ike | nei

1- 3f- 2- 2-
 Hanu | ma | lie nahe | nahe

3- 3- 3- 1² one
 Sweet | Lei Le | hu | a.

CHORUS:

1- 1- 3- 3-
 Be | true to | me fair | one

3- 3- 1- 1-
 Be | true to | me I | trow

1- 3f- 2- 2g
 Give | me the | hand I | won

3- 3- 3- 1² one
 Sweet | Lei Le | hu | a.

1- 1- 3- 3-
 Ever | fresh my | mem' | ry

3- 3- 1- 1-
 I | dream of | you oh my | sweet

1- 3f- 2- 2-
 At | noon and | sunset | rays

3- 3- 3- 1² one
 Sweet | Lei Le | hu | a.

ALOHA OE

QUEEN LILIUOKALANI
ARRANGED BY E. KAAI

VOICE *SOLO*

UKULELE ★ Key G.
4 beats.

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

pa - li Ke ni - hi a - e - lai ka - na -

he - le E u - ha - i a - na pa - ha - i - ka

li - po Pu - a a - hi - hi le hu - a o u - ka one

CHORUS

A - lo - ha oe a - lo - ha oe E ke

o - na - o - na no - ho i - ka li - po One fond embrace a

ho - i a 'e a - u Un - til we meet a - gain. - gain.

★ Note— Play 4 beats to each position, using either All-the-finger stroke, or the ordinary stroke.