



ROBERTS PROGRESSIVE METHOD

for the
UKULELE
and
UKULELE BANJO

*A Method for Self Instruction, or Teachers use.
With Simplified Chart Showing Entire Compass
of the Instrument.*

Price One Dollar

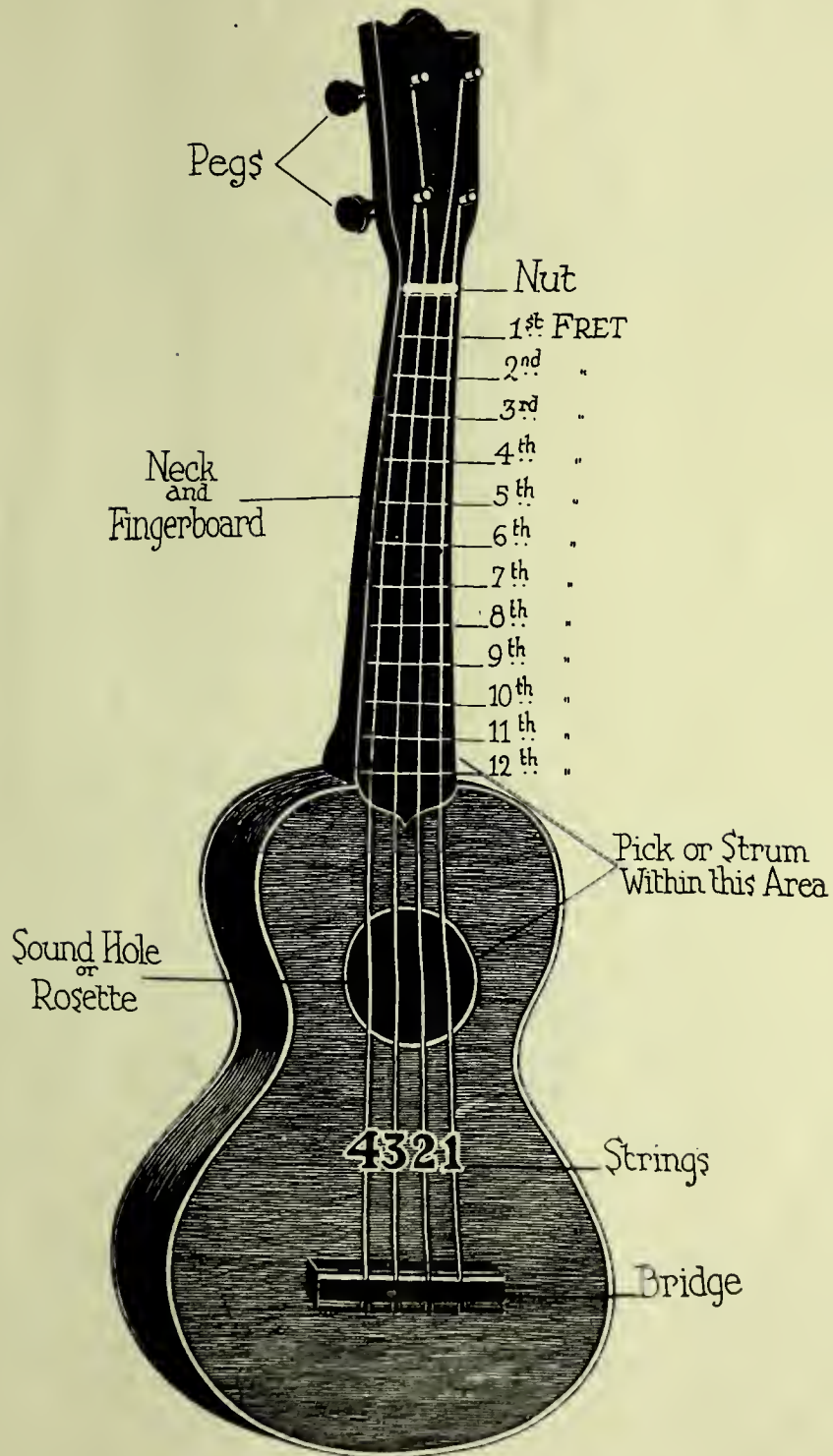
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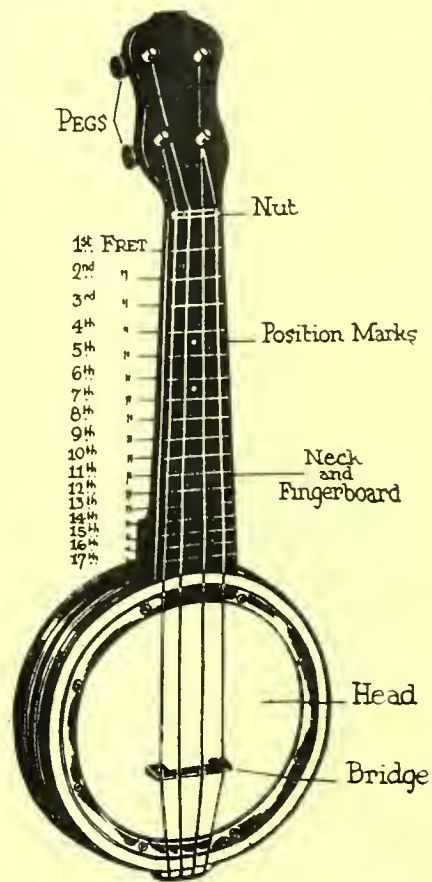
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The UKULELE



THE UKULELE - BANJO



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

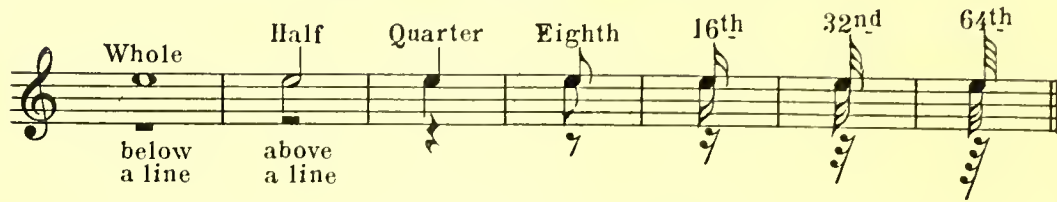
The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

The Different Notes and Rests



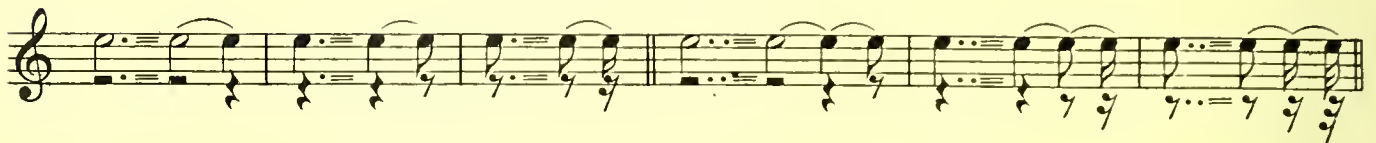
Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot.

A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests

and their equivalents



The Tie \frown , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \smile , when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause



Bars - Measure

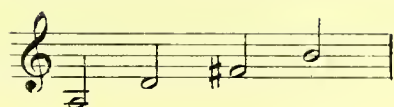
Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.


Example



The Ukulele Fingerboard

Tune to the following notes on the piano



In this method A  is written below the staff. Tune the third string to "D" Then place the 3rd finger on the 4th fret, on the "D" string and tune the 2nd string in unison. This will give you "F#" Then stop the 2nd string at the 3rd fret and tune the 4th string in unison which will be "A" Place the 3rd finger on the 2nd string at the 5th fret and tune the first string so it will sound the same. This note will be "B."

4th 3rd 2nd 1st Strings

	4th	3rd	2nd	1st	Strings
	A	D	F#	B	Nut
	B \flat A \sharp	E \flat D \sharp	G	C	1st Fret
	B	E	A \flat G \sharp	D \flat C \sharp	2nd Fret
	C	F	A	D	3rd Fret
	D \flat C \sharp	G \flat F \sharp	B \flat A \sharp	E \flat D \sharp	4th Fret
	D	G	B	E	5th Fret
	E \flat D \sharp	A \flat G \sharp	C	F	6th Fret
	E	A	D \flat C \sharp	G \flat F \sharp	7th Fret
	F	B \flat A \sharp	D	G	8th Fret
	G \flat F \sharp	B	E \flat D \sharp	A \flat G \sharp	9th Fret
	G	C	E	A	10th Fret
	A \flat G \sharp	D \flat C \sharp	F	B \flat A \sharp	11th Fret
	A	D	G \flat F \sharp	B	12th Fret
	B \flat A \sharp	E \flat D \sharp	G	C	13th Fret
		E	A \flat G \sharp	D \flat C \sharp	14th Fret
			A	D	15th Fret

For the first and fourth strings use a medium Violin "E" string. For the 2nd string use a small gauge Violin A string. For the 3rd string use a banjo 4th-silver wound on silk.

How To Hold The Ukulele or Ukulele-Banjo

The left arm should be thrown well forward, holding the neck of the instrument 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 forefinger on the side of the B string. The middle of the right forearm should press the back of the instrument to the body, holding it firmly so that it may be played either standing or sitting.

The Strokes (finger or Felt Pick)

The common strokes are made with the first or index finger, which must be perfectly limp. It must hang downward over the strings using the nail for the down stroke and the cushion for the up stroke. For "Felt Pick" style playing, hold the pick between the thumb and fingers, and play lightly with up and down strokes.

Exercise For Learning The Strokes



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.

Downward Roll (indicated thus ~)



The Fingering For Both hands Are As Follows

Left hand

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



LEFT HAND

Right hand

- ^ down stroke
- v up stroke
- ~ downward roll
- ∪ upward roll
- × Thumb
- . First finger
- .. Second finger



RIGHT HAND

Further examples of the various Jazz and Fox trot strokes are shown in the latter part of this book.

Scales for Ukulele or Ukulele-Banjo

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

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

Principal Scale

D MAJOR (F and C sharp)

3rd string 2nd string 1st string

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

Chromatic Scale

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

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

Exercise For Learning The Notes

In practicing this exercise, the pupil should refer to the above scale until all the notes are memorized.

Frets 0 0 3 3 0 0 3 3 1 0 0 0 1 0 0 0 2 1 2 1

2 1 2 1 0 0 3 3 0 0 0 0 3 0 0 0 3

2 0 1 0 2 0 1 0 0 2 1 2 0 2 1 2 0 0 0

Hawaiian Waltz

Frets 3 2 0 0 3 3 3 2 2 2 2 3 3 3 2 5 5 3 3 3

3 0 0 0 2 3 3 3 3 3 2 0 3 1 3 2 3 2 3

Chords in D

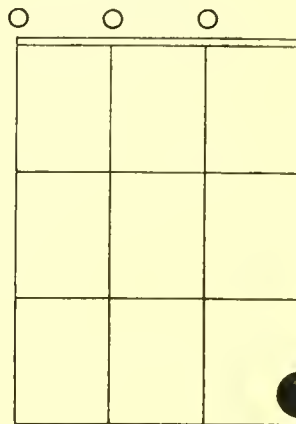
Chords in D major

(Make every F and C sharp)

We begin with the chords in D, because they are the easiest to play. D, G, and A^{7th} are the names of the three Principal chords in this key.



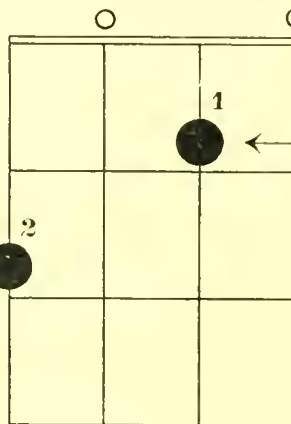
D

The **D** chord

Strike all four strings

Place 3rd finger
← here

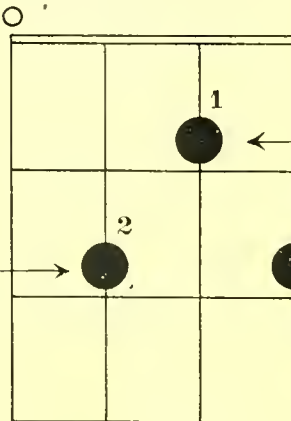
G

The **G** chord

Place 2nd finger here →

Place 1st finger
here ←

Strike all four strings

A^{7th}The **A^{7th}** chord

2nd finger →

← 1st finger

← 3rd finger

Strike all four strings

The student should master the above chords before trying the next.

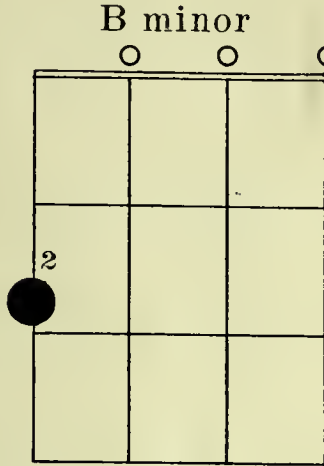
“Don't try to learn everything at once”

Chords in B minor (Relative to D major)

Make every F and C sharp



Place 2nd finger here

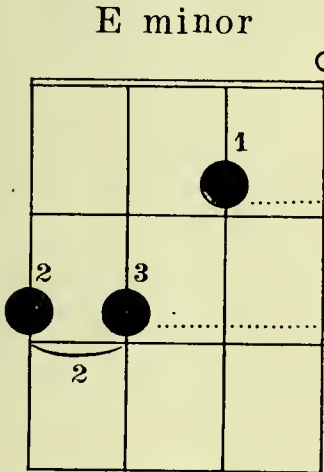


The 1st, 2nd, and 3rd strings are played open

strike all four strings



2nd finger

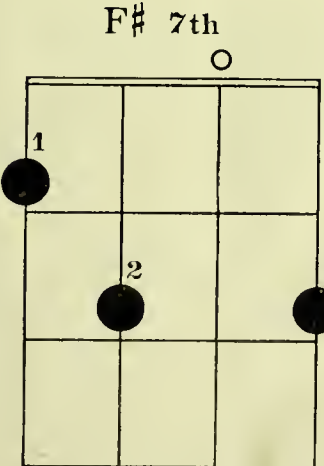


1st finger

3rd finger



2nd finger



1st finger

3rd finger

While the following songs and accompaniments are intended for those who read music, they are 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. If the accompanist is in doubt as to how the chord is played, he need only refer to the pages on which is shown in simple diagram form, every chord correctly named.

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

Juanita

A letter under a chord gives the name of the chord to be played

Andante

1. Soft o'er the foun-tain, Ling-'ring falls the south-ern moon;
 2. When in thy dream-ing, Moons like these shall shine a-gain,

Far o'er the moun-tain, Breaks the day too soon! In thy dark eye's
 And day-light beam-ing, Prove thy dreams are vain, Wilt thou not re-

splen-dor, Where the warm light loves to dwell, Wea-ry looks, yet ten-der,
 lent-ing, For thine ab-sent lov-er sigh, In thy heart con-sent-ing

Speak their fond fare-well! Ni-ta! Jua-ni-ta! Ask thy soul if
 To a pray'r gone by? Ni-ta! Jua-ni-ta! Let me lin-ger

we should part! Ni-ta! Jua-ni-ta! Lean thou on my heart.
 by thy side! Ni-ta! Jua-ni-ta! Be my own fair bride!

Chords: D, A7th, G

Dynamic: *mf*

Triplet: 3

Maui Girl

Arr. by Kamiki

I love a pret - ty Ma - ui Girl, — She lives at

Wai - ka - pu. With ros - y cheeks, and

pearl - y teeth, And love - ly nut - brown hair. — Her

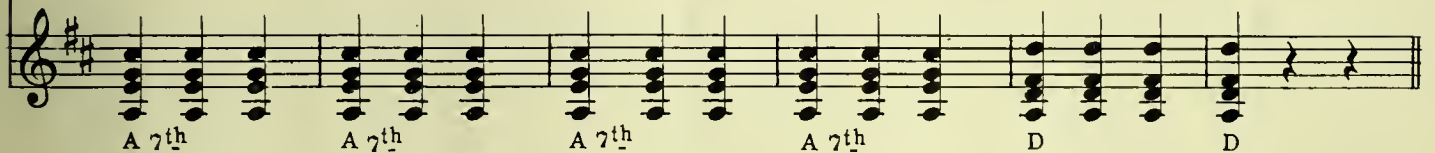
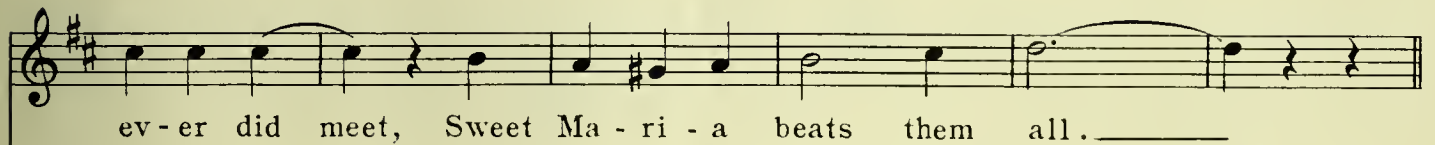
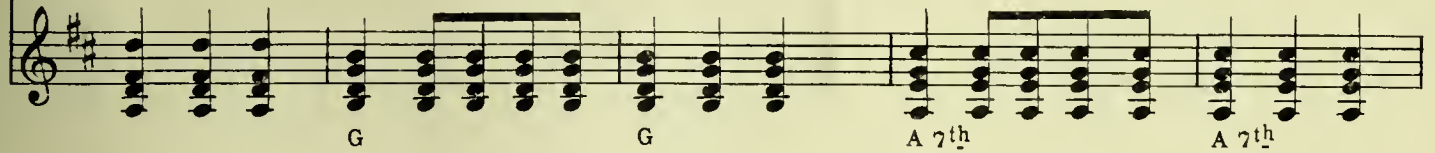
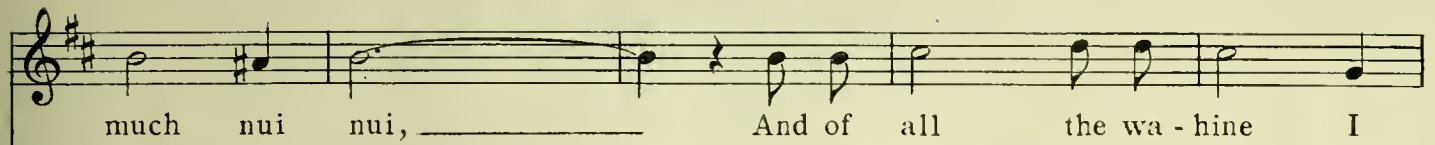
waist is so — slen - der, And her opu so

D D D D D

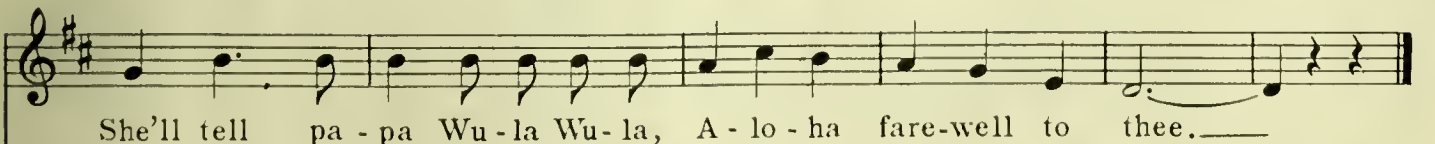
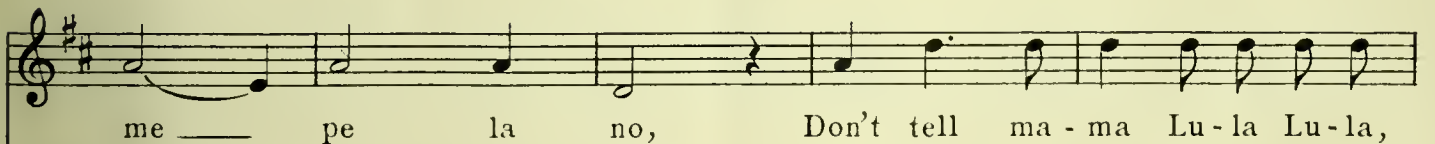
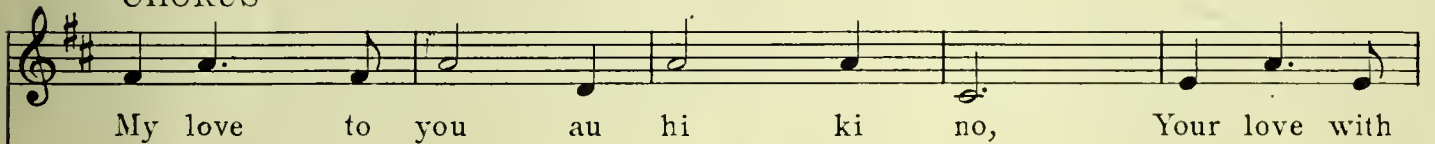
D E min. E min. A 7th A 7th

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

D D D D D



CHORUS



Chords in G major

Make every F sharp

G
Chord

2nd finger

1st finger

Strike all four strings

C
Chord

This Chord is quite difficult to make, and requires considerable practice

2nd finger

3rd finger

1st finger

Place 1st finger over both strings

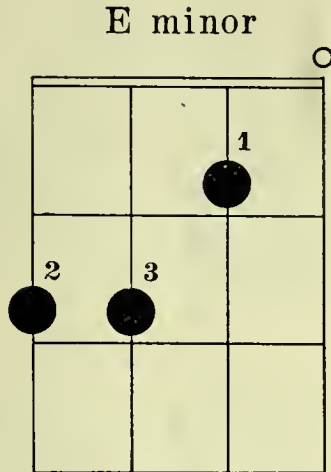
D^{7th}

1st finger

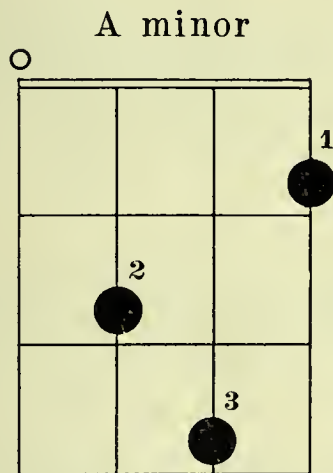
Strike all four strings

Chords in E minor (Relative to G major)

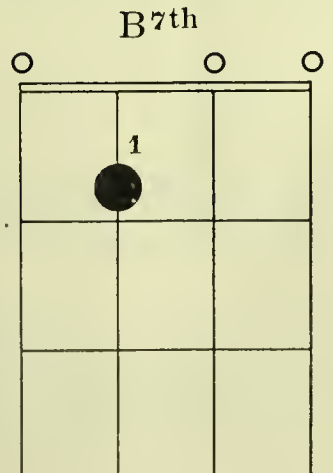
Make every F sharp



Strike all four strings



Strike all four strings



Strike all four strings

Jingle Bells

1. Dash - ing thro' the snow, In a one - horse o - pen sleigh;
 2. A day or two a - go I thought I'd take a ride; And

G G C

O'er the fields we go, Laugh - ing all the way;
 soon Miss Fan - nie Bright Was seat - ed by my side. The

C D7th D7th G

Bells on bob - tail ring, Mak - ing spir - its bright; What
 horse was lean and lank; Mis - for - tune seem'd his lot; He

G G C

fun it is to ride and sing A sleigh - ing song to - night!
 got in - to a drift - ed bank, And we, we get up - sot.

C D7th D7th G

Then You'll Remember Me

BALFE

Arr. by Kamiki

Andante cantabile

1. When oth - er lips and oth - er hearts Their tales of love shall
2. When cold - ness of de - ceit shall slight The beau - ty now they

tell, In lan - guage whose ex - cess im - parts The pow'r they feel so
prize, And deem it but a fad - ed light Which beams with - in your

well, There may, per - haps, in such a scene Some rec - ol - lec - tion
eyes; When hol - low hearts shall wear a mask 'Twill break your own to

be Of days that have as hap - py been, And you'll re - mem - ber
see: In such a mo - ment I but ask, That you'll re - mem - ber

me, And you'll re - mem - ber, you'll re - mem - ber me.
me, And you'll re - mem - ber, you'll re - mem - ber me.

D7th G C D7th
G D7th G A7th
D7th D7th G B E min.
B D7th D7th G C D7th
B diminished G D7th G C min. G

Auld Lang Syne

1. Should auld ac - quaint - ance be for - got, And nev - er brought to
 2. We twa ha'e ran a - boot the braes, And pu'd the gow - ans
 3. We twa ha'e sport - ed i' the burn Frae morn - in' sun till
 4. And here's a hand, my trust - y frien', And gie's a hand o'

G D7th B7th E minor G

mind? Should auld ac - quaint - ance be for - got, And days of auld lang syne?
 fine, We've wan - der'd mony a wea - ry foot Sin' auld — lang — syne.
 dine, But seas be - tween us braid ha'e roared Sin' auld — lang — syne.
 thine; We'll tak a cup o' kind - ness yet, For auld — lang — syne.

C G D7th B7th E minor C D7th G

For auld — lang — syne, my dear, For auld — lang —

G D7th G

syne, We'll tak' a cup o' kind - ness yet, For auld — lang — syne.

C G D7th B7th E minor C D7th G

Chords in C major

This section shows the musical notation and guitar diagrams for four chords in C major: C, F, G7th, and C. The musical notation is on a treble clef staff. The guitar diagrams show the fretboard with fingerings: 1 for the index finger, 2 for the middle finger, and 3 for the ring finger. An open circle (O) indicates an open string.

- C:** Musical notation shows C4, E4, G4, C5. Diagram: 3 on the 3rd fret of the 6th string, 2 on the 2nd fret of the 5th string, 1 on the 1st fret of the 4th string, and 1 on the 1st fret of the 3rd string.
- F:** Musical notation shows F4, A4, C5. Diagram: 2 on the 2nd fret of the 6th string, 2 on the 2nd fret of the 5th string, 3 on the 3rd fret of the 4th string, and 1 on the 1st fret of the 3rd string.
- G7th:** Musical notation shows G4, B4, D5, F5. Diagram: 2 on the 3rd fret of the 6th string, 3 on the 3rd fret of the 5th string, 1 on the 2nd fret of the 4th string, and 1 on the 3rd fret of the 3rd string.
- C:** Musical notation shows C4, E4, G4, C5. Diagram: 3 on the 3rd fret of the 6th string, 2 on the 2nd fret of the 5th string, 1 on the 1st fret of the 4th string, and 1 on the 1st fret of the 3rd string.

Chords in A minor

This section shows the musical notation and guitar diagrams for four chords in A minor: A minor, D minor, E7th, and A minor. The musical notation is on a treble clef staff. The guitar diagrams show the fretboard with fingerings: 1 for the index finger, 2 for the middle finger, and 3 for the ring finger. An open circle (O) indicates an open string.

- A minor:** Musical notation shows A4, C5, E5. Diagram: 3 on the 3rd fret of the 6th string, 2 on the 2nd fret of the 5th string, and 1 on the 1st fret of the 4th string.
- D minor:** Musical notation shows D4, F4, A4. Diagram: 1 on the 1st fret of the 6th string, 1 on the 1st fret of the 5th string, and 1 on the 1st fret of the 4th string.
- E7th:** Musical notation shows E4, G4, B4, D5, F5. Diagram: 1 on the 1st fret of the 6th string, 1 on the 1st fret of the 5th string, 1 on the 1st fret of the 4th string, and 2 on the 2nd fret of the 3rd string.
- A minor:** Musical notation shows A4, C5, E5. Diagram: 3 on the 3rd fret of the 6th string, 2 on the 2nd fret of the 5th string, and 1 on the 1st fret of the 4th string.

The Quilting Party

Andante

1. In the sky the bright stars glit - tered On the
 2. On my arm a soft hand rest - ed, Rest - ed
 3. On my lips a whis - per tremb - led, Tremb led
 4. On my life new hopes were dawn - ing, And those

bank the pale moon shone; And 'twas from Aunt Di - nah's
 light as o - cean foam; And 'twas from Aunt Di - nah's
 'till it dared to come; And 'twas from Aunt Di - nah's
 hopes have lived and grown; And 'twas from Aunt Di - nah's

quilt - ing par - ty, I was see - ing Nel - lie home.
 quilt - ing par - ty, I was see - ing Nel - lie home.
 quilt - ing par - ty, I was see - ing Nel - lie home.
 quilt - ing par - ty, I was see - ing Nel - lie home.

CHORUS

I was see - ing Nel - lie home, — I was see - ing Nel - lie home; And 'twas

from Aunt Di - nah's quilt - ing par - ty, I was see - ing Nel - lie home. —

Annie Laurie

Arr. by Kamiki

1. Max - wel - ton braes are bon - nie, Where ear - ly fa's the
 2. Her brow is like the snaw-drift, Her throat is like the
 3. Like dew on th'gow - an ly - ing Is th' fa'o her fai - ry

dew; And 'twas there that An - nie Lau - rie Gave
 swan; Her face it is the fair - est That
 feet; And like winds in sum - mer sigh - ing, Her

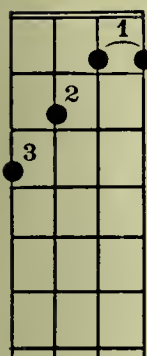
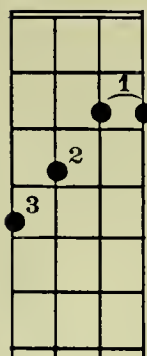
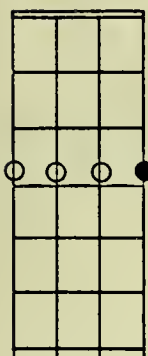
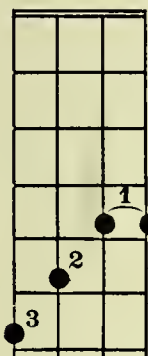
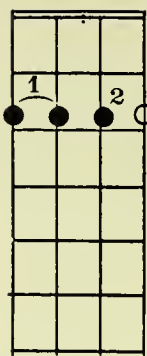
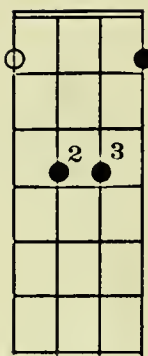

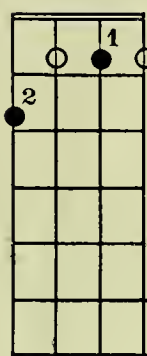
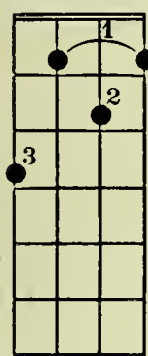
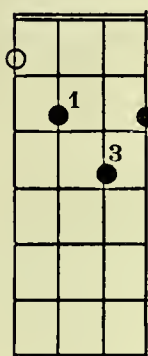
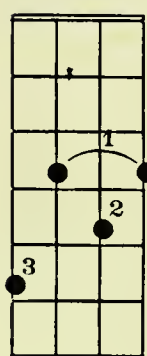
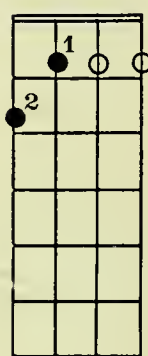
me her prom - ise true; Gave me her prom - ise
 e'er the sun shone on; That e'er the sun shone
 voice is low and sweet; Her voice is low and

true, Which ne'er for-got will be, And for
 on, And dark blue is her e'e, And for
 sweet, And she's a' the world to me, And for

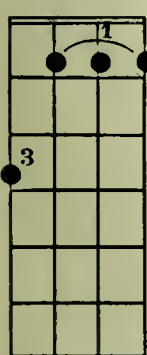
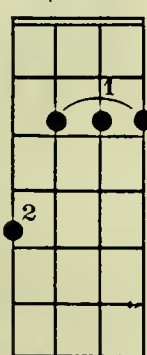
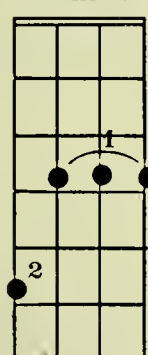
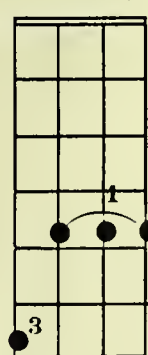
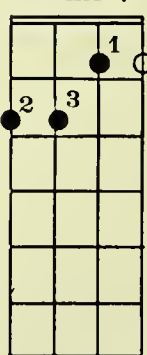
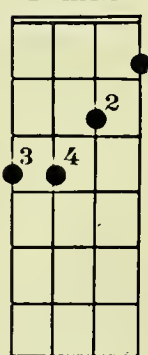
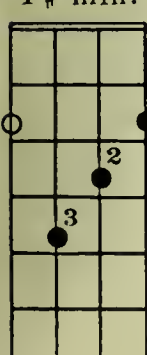
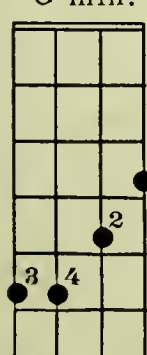
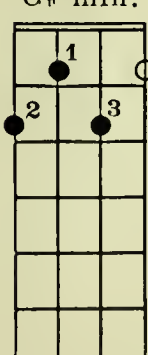
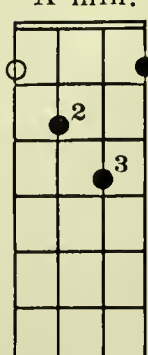
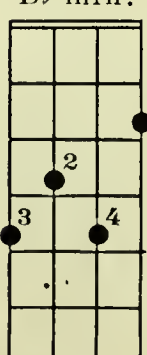
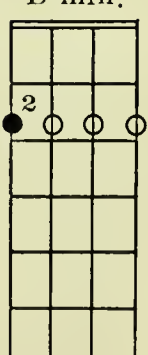
bon - nie An - nie Lau - rie, I'd lay me down and dee.
 bon - nie An - nie Lau - rie, I'd lay me down and dee.
 bon - nie An - nie Lau - rie, I'd lay me down and dee.

Chord markings: C, F, D7th, G7th, E, F, C, D7th G7th C


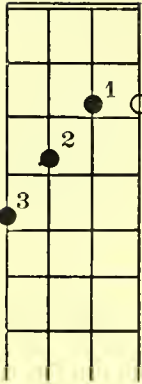
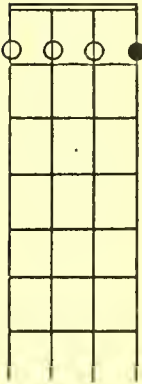



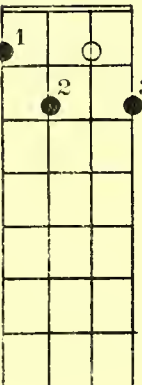
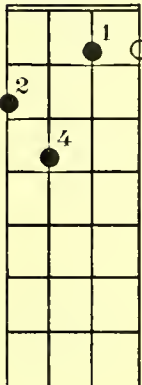
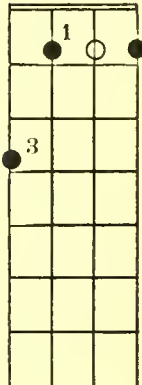
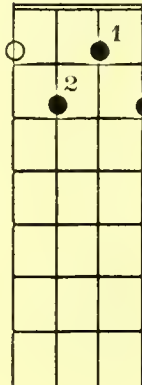


Major Chords

<p>C</p> 	<p>C# or Db</p> 	<p>D</p> 	<p>D# or Eb</p> 	<p>E</p> 	<p>F</p> 
<p>F#</p> 	<p>G</p> 	<p>G# or Ab</p> 	<p>A</p> 	<p>Bb</p> 	<p>B</p> 

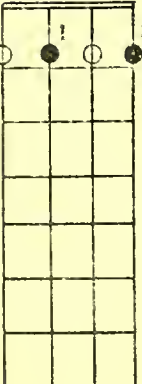
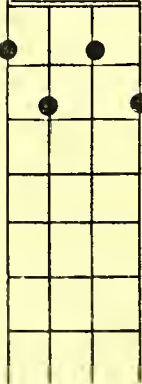
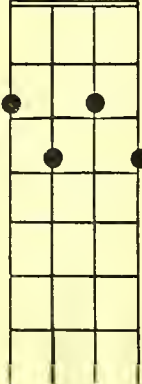
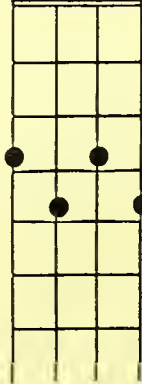
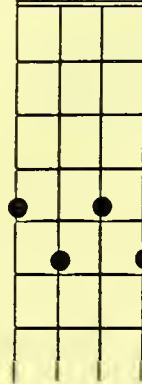
Minor Chords

<p>C min.</p> 	<p>C# min.</p> 	<p>D min.</p> 	<p>Eb min.</p> 	<p>E min.</p> 	<p>F min.</p> 
<p>F# min.</p> 	<p>G min.</p> 	<p>G# min.</p> 	<p>A min.</p> 	<p>Bb min.</p> 	<p>B min.</p> 

Seventh Chords

C 7 th	C# 7 th	D 7 th	E ^b 7 th	E 7 th	F 7 th
					
F# 7 th	G 7 th	A ^b 7 th	A 7 th	B ^b 7 th	B 7 th
					

Diminished Chords

1 A Dim.	2 A# Dim.	3 B Dim.	Inversions	
				

My Old Kentucky Home

FOSTER

Arr. by Kamiki

Moderato

VOICE

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

UKULELE

G G G7th

old Ken-tuck-y home, 'Tis sum-mer, the darkies 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 A7th D7th

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

G G G7th C G G D7th

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 G7th C G

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

G A7th D7th G G G7th

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

C G G C A7th D7th G C G

CHORUS

Weep no more, my la-dy, Oh,

G C G G 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

Sad - ly I roam, Still long-ing for the
All 'round the comb, When shall I hear the

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

old plan - ta - tion, And for the old folks at home.
ban - jo thrumming, Down in my good old home.

D G D A 7th D G min. D

CHORUS

All the world am dark and drear - y,

A 7th D

Ev - 'ry where I roam, O dark-ies how my

G D A 7th D A 7th

heart grows wea - ry, Far from the old folks at home.

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

My Bonnie

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

C F C C C D7th

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

G7th G7th C F C C

CHORUS

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

F G7th C C C C

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

F F G7th G7th C G7th C C

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

C F D7th G7th G7th C F C



