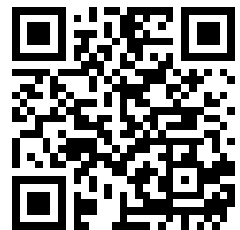

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Music
Locked
Case

Kamiki Ukelele Method

**Mits Nisani, Editor,
University of Wisconsin - Madison
728 State Street
Madison, WI 53706-1494**

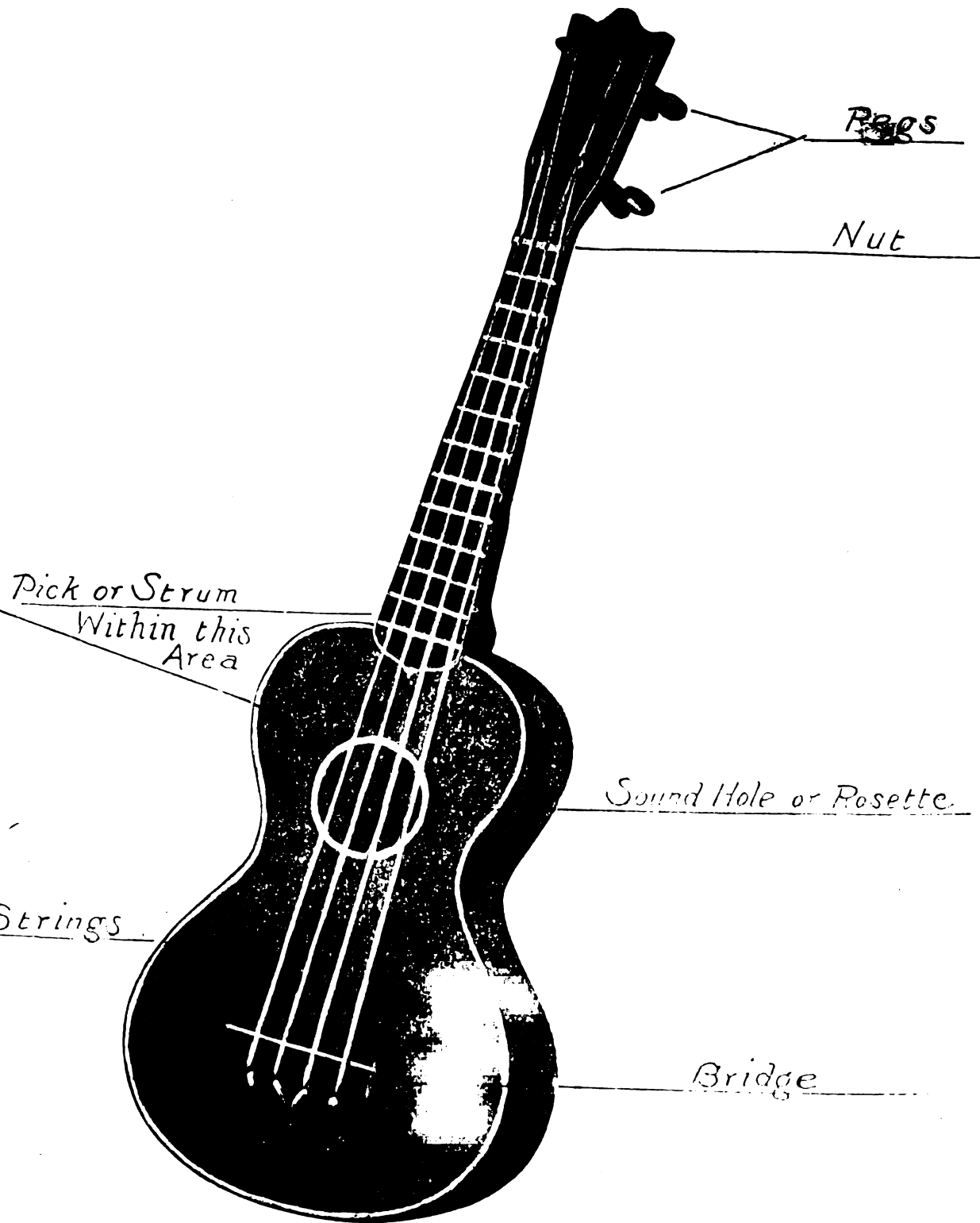
THE
Kamiki
Ukulele Meth



50

R. Emmett Owen

Digitized by Google



Pegs

Nut

Pick or Strum
Within this
Area

Sound Hole or Rosette

Strings

Bridge

MUSIC

108585, 70

M7
645
K35
1917
Book

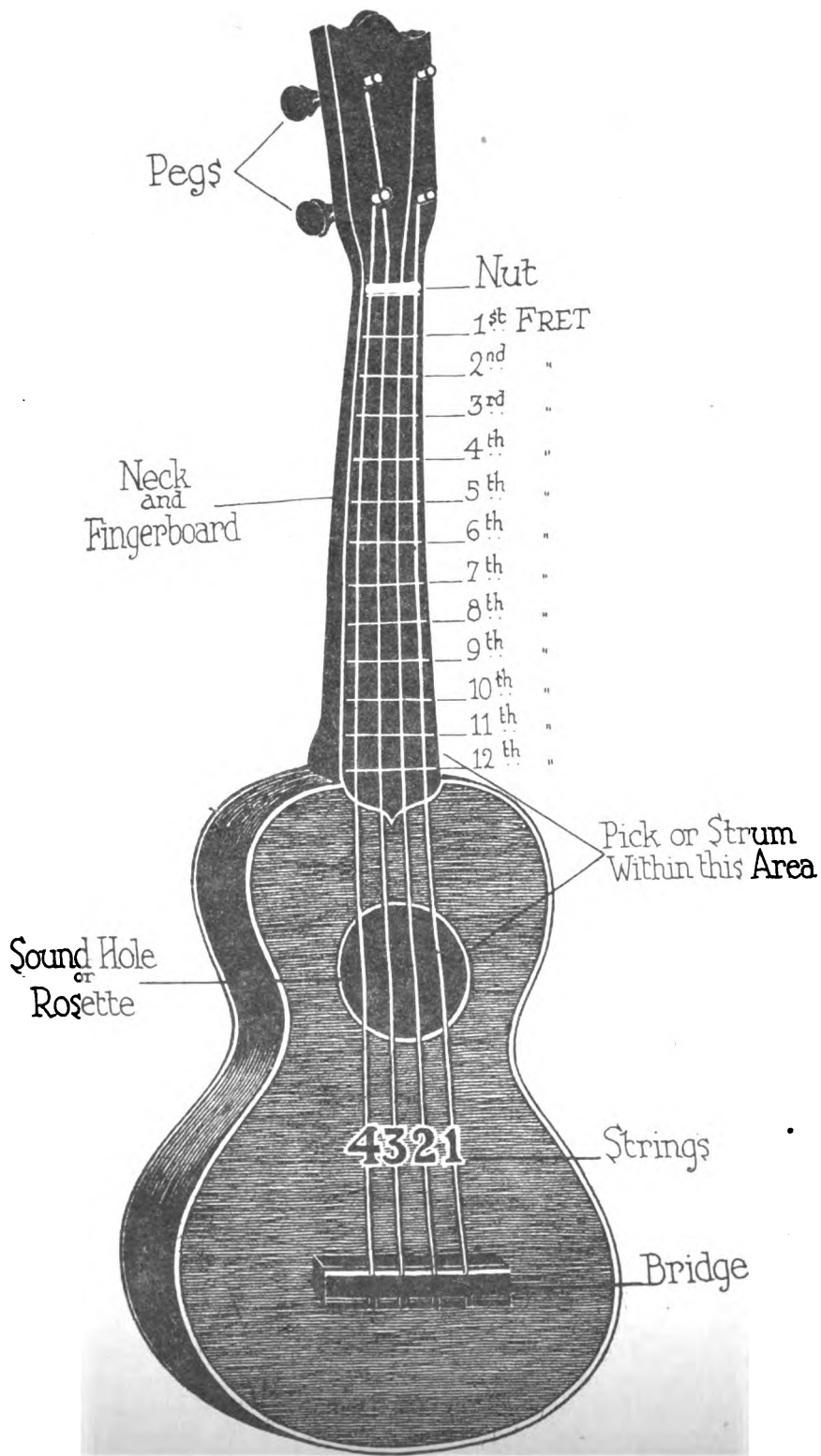
KAMIKI UKULELE METHOD



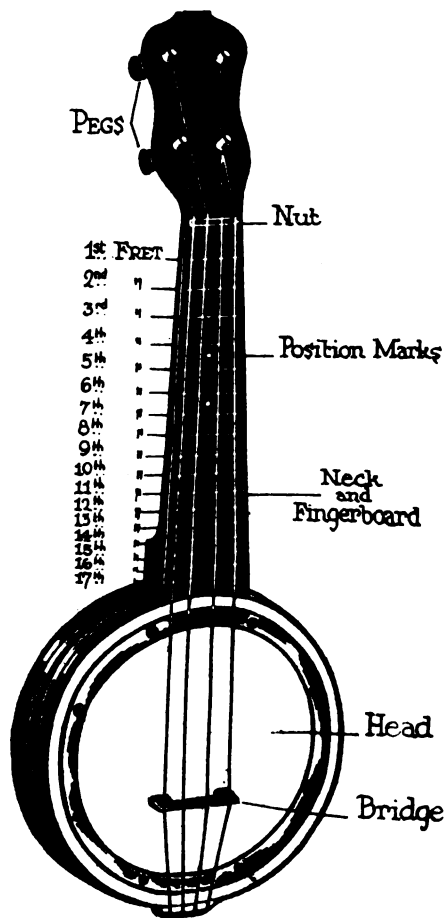
**Illustration showing the Correct Position
For Holding the Ukulele**

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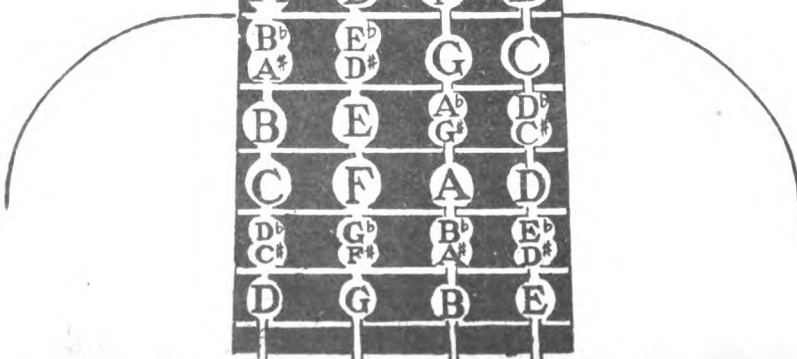
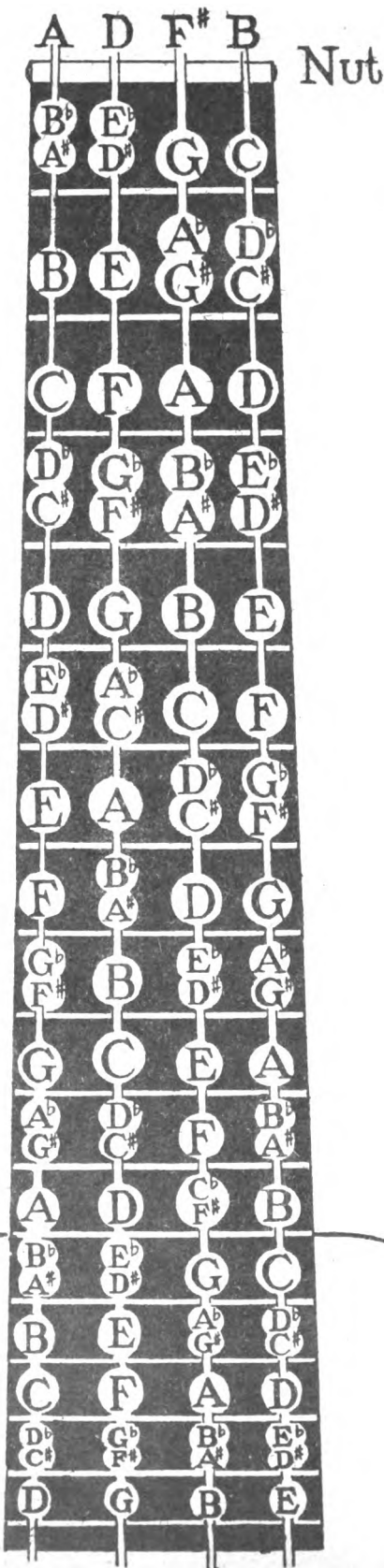
The UKULELE



THE UKULELE - BANJO



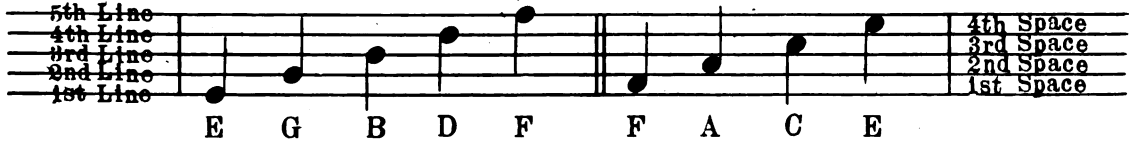
Ukulele Fingerboard



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

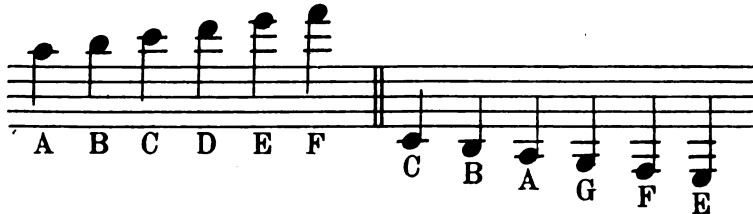


Immediately below and above the staff are the following two notes, D and G.




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 staff.

One line  is placed after each bar. Each bar contains the same number or value of notes, and must last precisely the same length of time.

Seven characters determine the value of notes, seven the value of rests.

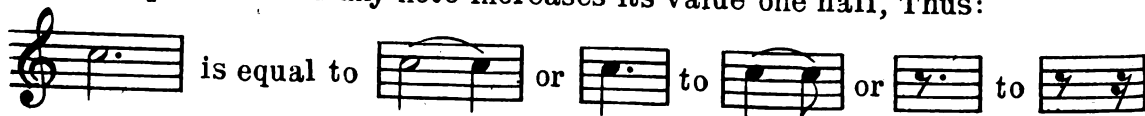
FORMS OF DIFFERENT NOTES AND RESTS

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



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

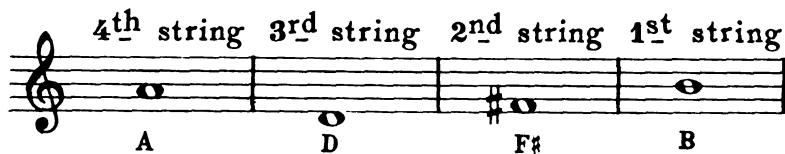
A *Dot* placed after any note increases its value one half, Thus:



COMPARATIVE TABLE showing the Relative Value of Notes

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

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

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

Frets 0 2 3 0 2 3 1 3 0 1 3 5 6 8 10 12

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

D MAJOR PRINCIPAL SCALE

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

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

Diagram of Fingerboard

Notes on the 1st string

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

Notes on the 2nd string

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

Notes on the 3rd string

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

Notes on the 4th string

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

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

Chromatic Scale

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

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

Signatures and Names of the Principal Major and Minor Keys

C major A minor	G major E minor	D major B minor	A major F# minor	E major C# minor
B major G# minor	F major D minor	Bb major G minor	Eb major C minor	Ab major F minor

The Strokes

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

The Roll Strokes

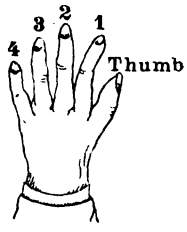
The downward roll. A sharp quick flick of the strings with the fingernails and the cushion of the thumb will give the desired tone. It is essential that absolute flexibility of the wrist be attained, and the exercises which follow must be assiduously practiced to bring this about. The downward roll is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

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

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

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

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



LEFT HAND

- The Right hand indications are
- Λ down stroke
 - V up stroke
 - ∩ downward roll
 - ∪ upward roll
 - × Thumb
 - . First finger
 - .. Second finger



RIGHT HAND

EXERCISES EXPLAINING THE ROLLS AND STROKES

COMMON STROKE

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



DOWNWARD ROLL

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



UPWARD ROLL

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



RAGTIME STROKE

Using the thumb and first finger.



WALTZ STROKE AND ROLL



SPANISH STROKE

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



Notes on A or 4th String

Notes on the A String sound one octave higher than written

Two systems of musical notation for the A or 4th string. Each system consists of two staves. The first system includes fret numbers 0, 2, 3, and 2. The second system includes fret numbers 0, 2, 3, and 2. The notes are written in treble clef with a common time signature.

Notes on D or 3rd String

Two systems of musical notation for the D or 3rd string. Each system consists of two staves. The first system includes fret numbers 0, 2, 3, and 0. The second system includes fret numbers 0, 2, 3, and 0. The notes are written in treble clef with a common time signature.

Notes on F# or 2nd String

Two systems of musical notation for the F# or 2nd string. Each system consists of two staves. The first system includes fret numbers 0, 1, 3, and 0. The second system includes fret numbers 0, 1, 3, and 0. The notes are written in treble clef with a common time signature.

Notes on B or 1st String

Two systems of musical notation for the B or 1st string. Each system consists of two staves. The first system includes fret numbers 0, 1, 3, and 0. The second system includes fret numbers 0, 1, 3, and 0. The notes are written in treble clef with a common time signature.

SCALE AND EXERCISES IN KEY OF C

4th String	3rd String	2nd String	1st String	2nd String	3rd String
Frets 3	0 2 3	1 3	0 1 3 5 3 1 0	3 1	3 2 0
Notes C	D E F	G A	B C D E		

Count three

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

Hawaiian Boy

KAMIKI

Count. 1 & 2 3 1 & 2 3

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

Fingerings for guitar strings 1-4: 3rd Str. (0, 2), 2nd Str. (0, 1, 3), 1st Str. (0, 2, 3), 4th Str. (0, 2, 4)

Waikalulu

W. J. KAMIKI

First staff of music in treble clef, key of D major (two sharps), 3/4 time. It begins with a key signature signature and a 3/4 time signature. The melody starts with a dotted quarter note on G4, followed by an eighth rest and a dotted quarter note on A4. There are three 'x' marks above the staff, indicating muted strings. The melody continues with a quarter note on B4, a quarter note on C5, and a quarter note on D5. The staff ends with a quarter note on C5, a quarter note on B4, and a quarter note on A4.

Second staff of music in treble clef, key of D major, 3/4 time. It continues the melody from the first staff with a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The staff ends with a quarter note on B4, a quarter note on A4, and a quarter note on G4.

Third staff of music in treble clef, key of D major, 3/4 time. It continues the melody with a quarter note on F#4, a quarter note on G4, a quarter note on A4, and a quarter note on B4. The staff ends with a quarter note on A4, a quarter note on G4, and a quarter note on F#4.

Fourth staff of music in treble clef, key of D major, 3/4 time. It continues the melody with a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The staff ends with a quarter note on A3, a quarter note on G3, and a quarter note on F#3.

Fifth staff of music in treble clef, key of D major, 3/4 time. It continues the melody with a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The staff ends with a quarter note on A3, a quarter note on G3, and a quarter note on F#3.

Sixth staff of music in treble clef, key of D major, 3/4 time. It continues the melody with a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The staff ends with a quarter note on A3, a quarter note on G3, and a quarter note on F#3.

Seventh staff of music in treble clef, key of D major, 3/4 time. It continues the melody with a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The staff ends with a quarter note on A3, a quarter note on G3, and a quarter note on F#3.

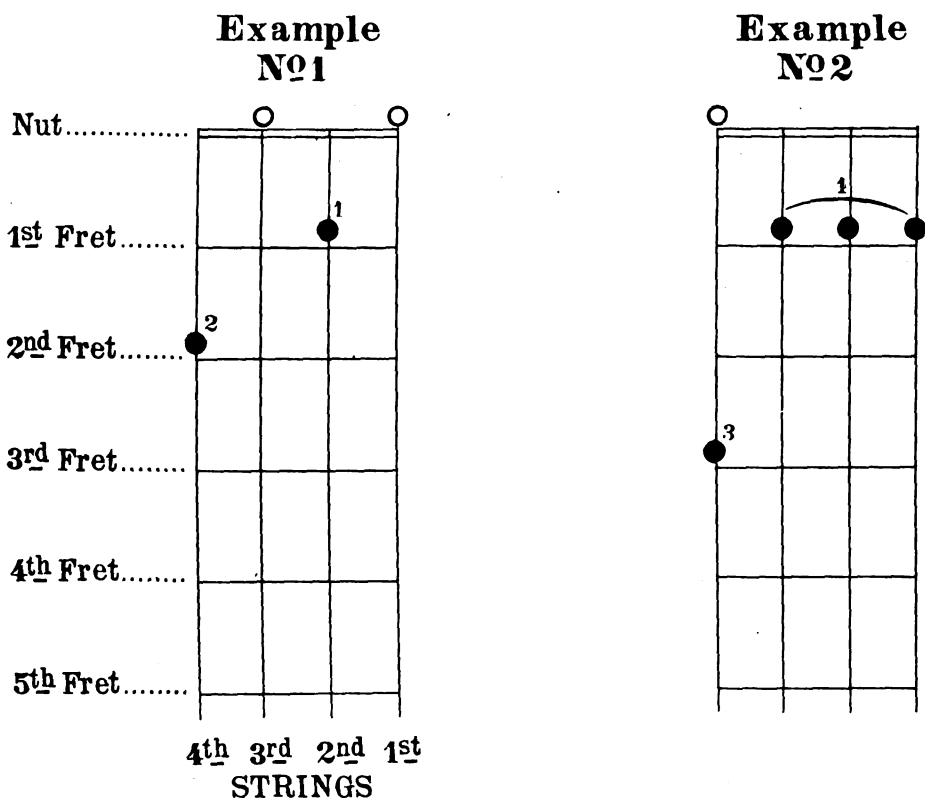
Eighth staff of music in treble clef, key of D major, 3/4 time. It continues the melody with a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The staff ends with a quarter note on A3, a quarter note on G3, and a quarter note on F#3.

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.



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

Musical notation for chords in D major: D, G, A 7th, and D. Each chord is shown with a treble clef staff and a guitar diagram below it. The D chord has notes D4, F#4, A4, D5. The G chord has notes B3, D4, F#4, G4. The A 7th chord has notes C#3, E4, G4, A4, C#5. The final D chord has notes D4, F#4, A4, D5.

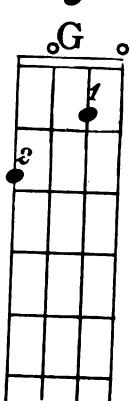
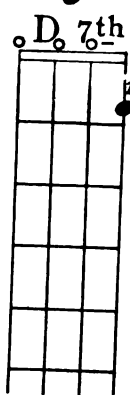
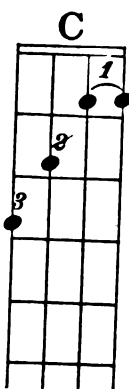
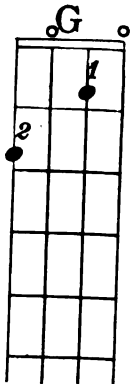
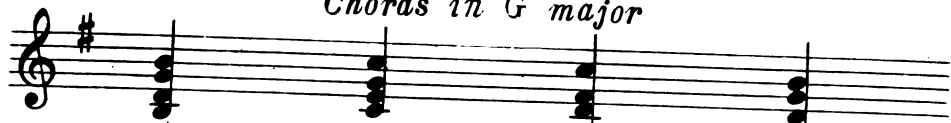
Chords in B minor

Musical notation for chords in B minor: B min, E min, F# 7th, and B min. Each chord is shown with a treble clef staff and a guitar diagram below it. The B min chord has notes D3, F4, G4, B4. The E min chord has notes G3, B3, D4, E4. The F# 7th chord has notes A3, C#4, E4, F#4, A4. The final B min chord has notes D3, F4, G4, B4.

Modulations in Key of D

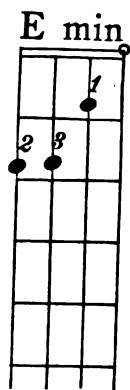
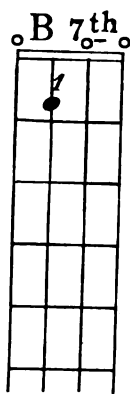
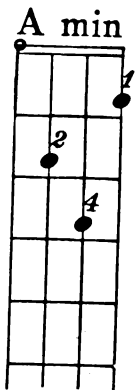
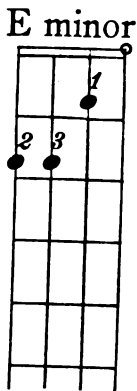
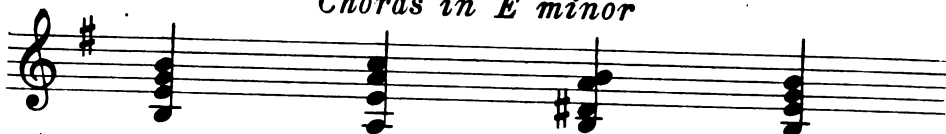
Musical notation for modulations in key of D: D, D 7th, G, G min, D, A 7th, and D. Each chord is shown with a treble clef staff and a guitar diagram below it. The D chord has notes D4, F#4, A4, D5. The D 7th chord has notes D4, F#4, A4, B4, D5. The G chord has notes B3, D4, F#4, G4. The G min chord has notes B3, D4, F4, G4. The D chord has notes D4, F#4, A4, D5. The A 7th chord has notes C#3, E4, G4, A4, C#5. The final D chord has notes D4, F#4, A4, D5.

Chords in G major

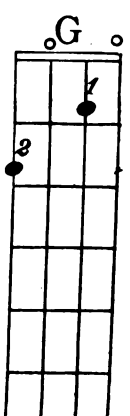
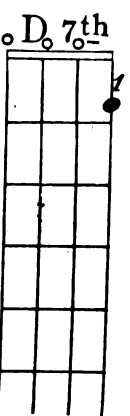
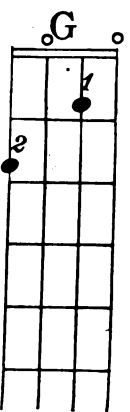
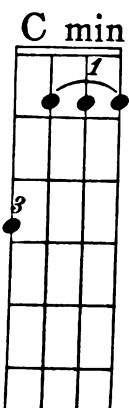
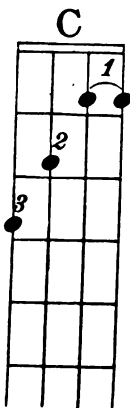
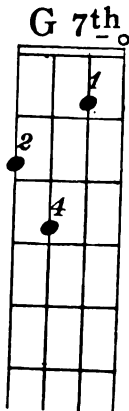
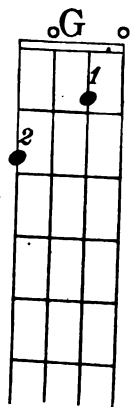


Handwritten notes:
Cez
d/a
e/g#
f/a#

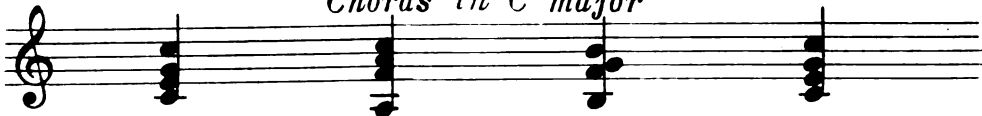
Chords in E minor



Modulations in Key of G



Chords in C major

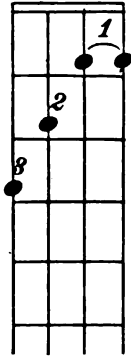
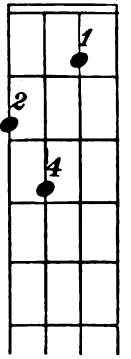
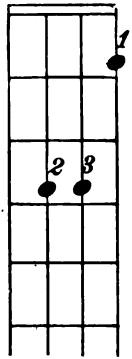
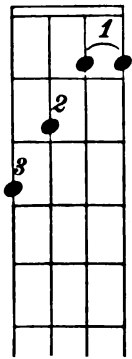


C

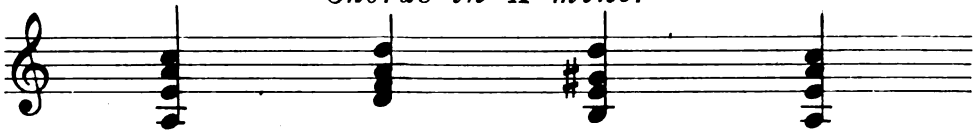
F

G 7th

C



Chords in A minor

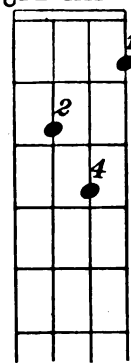
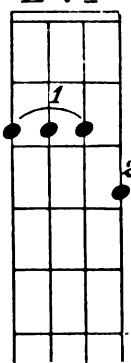
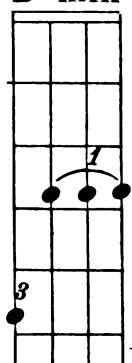
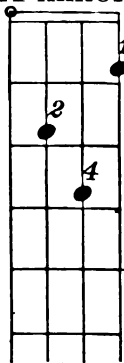


A minor

D min

E 7th

A min



Modulations in Key of C



C

C 7th

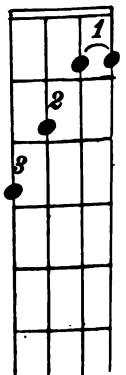
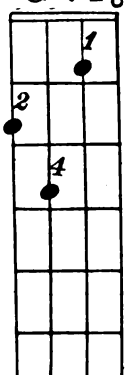
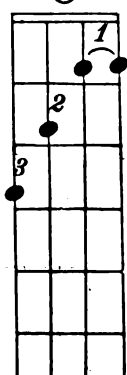
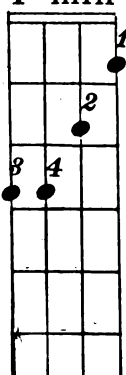
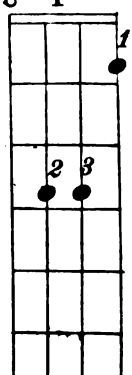
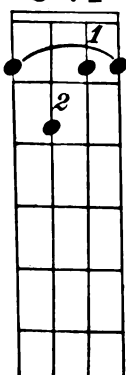
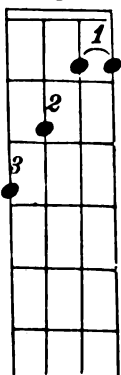
F

F min

C

G 7th

C



Chords in A major

This section shows four chords in the key of A major. At the top, a treble clef staff with a key signature of three sharps (F#, C#, G#) contains the notes for each chord. Below each staff is a guitar fretboard diagram with fingerings:

- A:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.
- D:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.
- E 7th:** Open strings, 1st fret on the 2nd string, 1st fret on the 3rd string, 2nd fret on the 4th string, 2nd fret on the 5th string.
- A:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.

Chords in F# minor

This section shows four chords in the key of F# minor. At the top, a treble clef staff with a key signature of three sharps (F#, C#, G#) contains the notes for each chord. Below each staff is a guitar fretboard diagram with fingerings:

- F# minor:** 1st fret on the 2nd string, 2nd fret on the 3rd string, 3rd fret on the 4th string, 3rd fret on the 5th string.
- B minor:** 2nd fret on the 1st string, 2nd fret on the 2nd string, 2nd fret on the 3rd string, 2nd fret on the 4th string, 2nd fret on the 5th string.
- C# 7th:** 1st fret on the 2nd string, 2nd fret on the 3rd string, 3rd fret on the 4th string, 3rd fret on the 5th string.
- F# minor:** 1st fret on the 2nd string, 2nd fret on the 3rd string, 3rd fret on the 4th string, 3rd fret on the 5th string.

Modulations in Key of A

This section shows seven chords used for modulations in the key of A. At the top, a treble clef staff with a key signature of three sharps (F#, C#, G#) contains the notes for each chord. Below each staff is a guitar fretboard diagram with fingerings:

- A:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.
- A 7th:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string, 7th fret on the 1st string.
- D:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.
- D minor:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string, 7th fret on the 1st string.
- A:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.
- E 7th:** Open strings, 1st fret on the 2nd string, 1st fret on the 3rd string, 2nd fret on the 4th string, 2nd fret on the 5th string.
- A:** Open strings, 2nd fret on the 4th string, 2nd fret on the 5th string.

Chords in E major

Chords in E major: E, A, B 7th, E. Each chord is shown with a staff notation and a corresponding guitar fretboard diagram with fingerings.

- E:** Staff notation shows E4, G#4, B4, E5. Fretboard diagram shows fingers 1 and 2 on strings 2 and 3.
- A:** Staff notation shows A2, C#3, E3, G#3. Fretboard diagram shows fingers 1, 2, and 3 on strings 2, 3, and 4.
- B 7th:** Staff notation shows B2, D#3, F#3, G#3, B3. Fretboard diagram shows finger 1 on string 2.
- E:** Staff notation shows E4, G#4, B4, E5. Fretboard diagram shows fingers 1 and 2 on strings 2 and 3.

Chords in C# minor

Chords in C# minor: C# minor, F# min, G# 7th, C# min. Each chord is shown with a staff notation and a corresponding guitar fretboard diagram with fingerings.

- C# minor:** Staff notation shows C#3, E3, G#3. Fretboard diagram shows finger 1 on string 2 and finger 3 on string 6.
- F# min:** Staff notation shows F#2, A2, C#3. Fretboard diagram shows fingers 1, 2, and 3 on strings 2, 3, and 4.
- G# 7th:** Staff notation shows G#2, B2, D#3, F#3, G#3. Fretboard diagram shows fingers 1, 2, 3, and 4 on strings 2, 3, 4, and 5.
- C# min:** Staff notation shows C#3, E3, G#3. Fretboard diagram shows finger 1 on string 2 and finger 3 on string 6.

Modulations in Key of E

Modulations in Key of E: E, E 7th, A, A.min, E, B 7th, E. Each chord is shown with a staff notation and a corresponding guitar fretboard diagram with fingerings.

- E:** Staff notation shows E4, G#4, B4, E5. Fretboard diagram shows fingers 1 and 2 on strings 2 and 3.
- E 7th:** Staff notation shows E4, G#4, B4, D5. Fretboard diagram shows fingers 1 and 2 on strings 2 and 3.
- A:** Staff notation shows A2, C#3, E3, G#3. Fretboard diagram shows fingers 1, 2, and 3 on strings 2, 3, and 4.
- A.min:** Staff notation shows A2, C3, E3, G#3. Fretboard diagram shows fingers 1, 2, and 4 on strings 2, 3, and 4.
- E:** Staff notation shows E4, G#4, B4, E5. Fretboard diagram shows fingers 1 and 2 on strings 2 and 3.
- B 7th:** Staff notation shows B2, D#3, F#3, G#3, B3. Fretboard diagram shows finger 1 on string 2.
- E:** Staff notation shows E4, G#4, B4, E5. Fretboard diagram shows fingers 1 and 2 on strings 2 and 3.

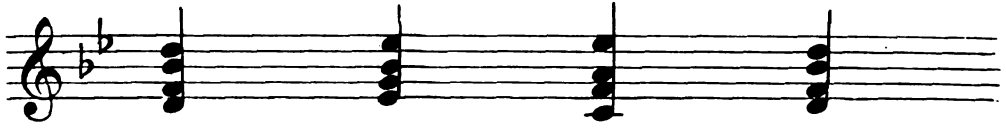
Chords in F major

Four chords in F major are shown on a treble clef staff with a key signature of one flat (Bb). The chords are: F, Bb, C7th, and F. Below each chord name is a guitar diagram showing the fretboard with fingerings: 1, 2, 3 for F; 1, 2, 3 for Bb; 1, 2, 3, 4 for C7th; and 1, 2, 3 for F.

Chords in D minor

Four chords in D minor are shown on a treble clef staff with a key signature of one flat (Bb). The chords are: D minor, G minor, A7th, and D minor. Below each chord name is a guitar diagram showing the fretboard with fingerings: 1, 2, 3 for D minor; 1, 2, 3, 4 for G minor; 1, 2, 3 for A7th; and 1, 2, 3 for D minor.

Chords in B \flat

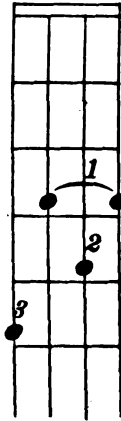
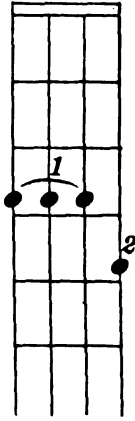
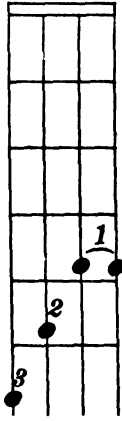
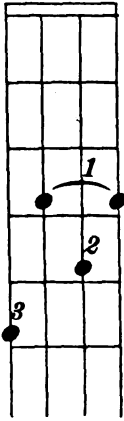


B \flat

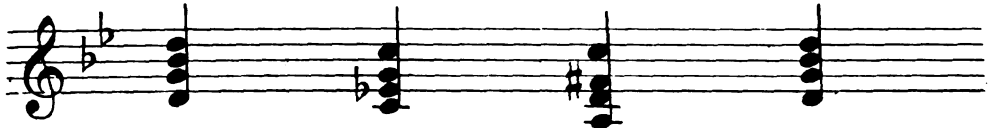
E \flat

F 7th

B \flat



Chords in G minor

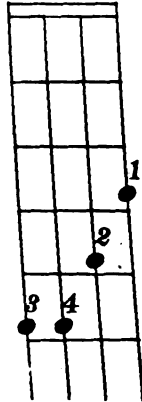
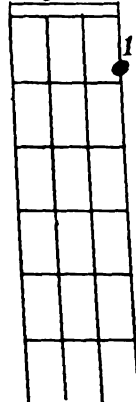
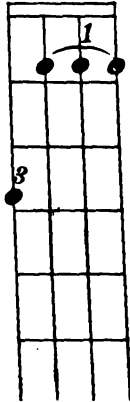
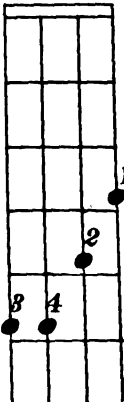


G min

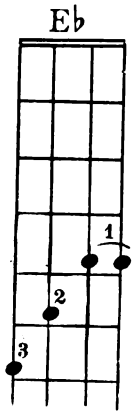
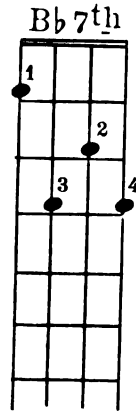
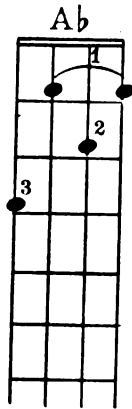
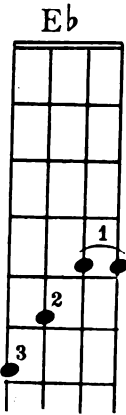
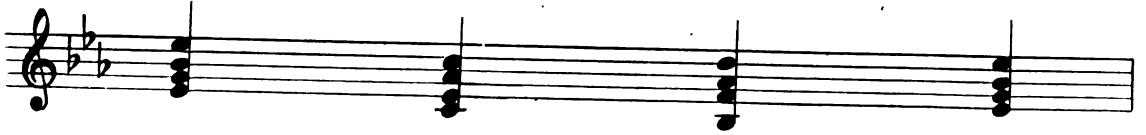
C min

D 7th

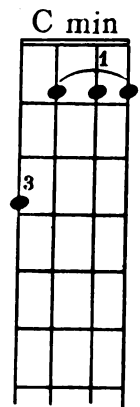
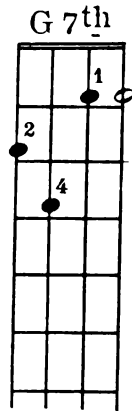
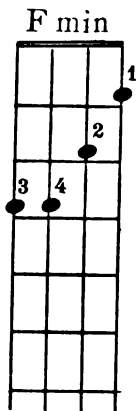
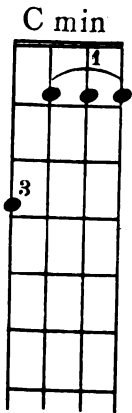
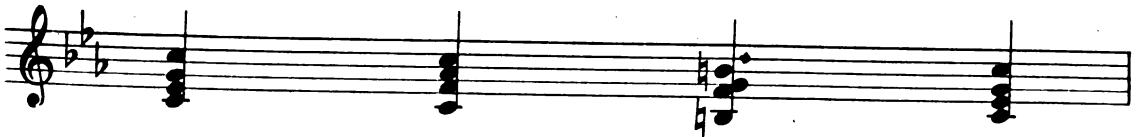
G min



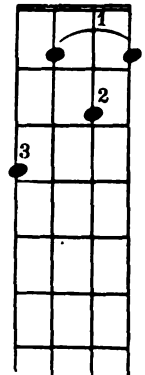
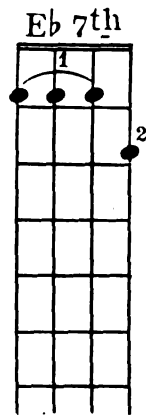
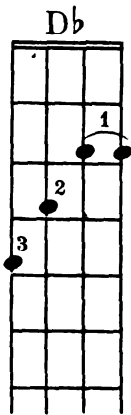
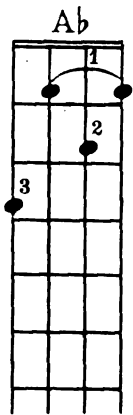
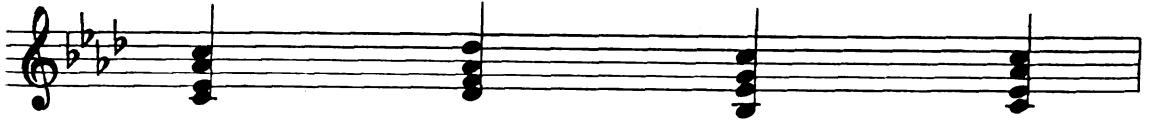
Chords in E \flat major



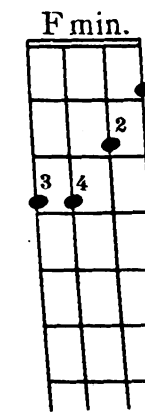
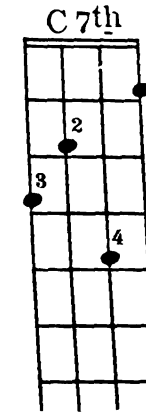
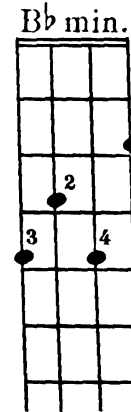
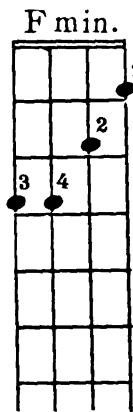
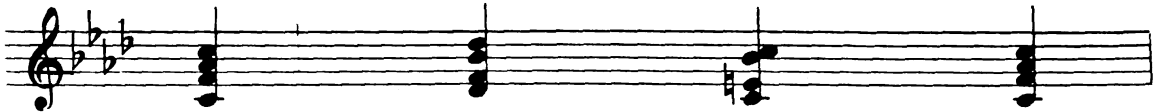
Chords in C minor





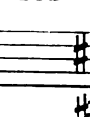


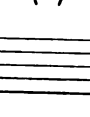
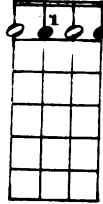
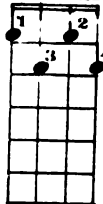
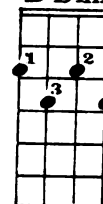
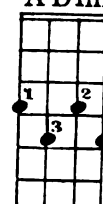
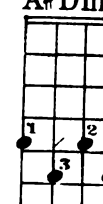
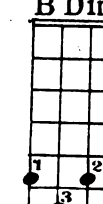
Chords in Ab major




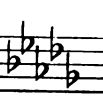
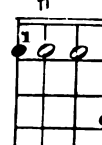

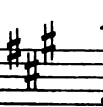
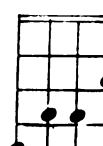
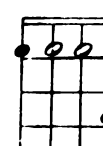
Chords in F minor



DIMINISHED SEVENTH CHORDS and their Inversions

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

AUGMENTED FIFTH CHORDS

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

The above diagrams show Twelve Augmented 5th Chords; Practically there are only four, and for this reason we have marked above each chord, its name and a number - You will notice that all chords of a same number, although written differently, are played exactly alike.

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 W^m J. Smith.

D F#7th G D

Down by the

G A7th D A7th D D D

stream where I first met Re - bec -

A7th A7th A7th A7th D

ca, Down by the stream where

D B7th B7th Emin. Emin.

The sun loves to shine ——— Bright —

E7th E7th A7th A7th D

hued the gar - lands I wove for Re -

D A7th A7th A7th A7th

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

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

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

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,

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

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

Aloha Oe

Farewell to Thee.

Moderato.

Ha a heo ka u - a i - na pa - li ke
 Proud-ly swept the rain cloud by the cliff As

nihī a e - la ka - na he - le E ha -
 on it gli-ded through the trees Still -

ha - i a - na i ka li - ko Pu a
 fol - low-ing with grief the li - ko The -

a - hi - hi le hu - a - o u - ka.
 a - hi - hi le nua of the vale.

Chorus.

A - lo - ha oe a - lo - ha oe E ke
Fare well to thee fare well to thee Thou

D D A A

o - na - o - na no - ho i - ka li po. A
charm-ing one whodwellsa-mong the bow ers, One

E7th E7th A A A7th

fond em - brace a ho - i a - e au Un -
fond em - brace be - fore I now de - part. Un -

D D A A

til we meet - a - gain.
til we meet - a - gain.

E7th E7th A F A

Sweet Lei Lehua.

Be still my pu - u - wai,
 Ever fresh my mem - 'ry I

G G D7th D7th

E - na - e i - ki - nei
 dream of you Oh my sweet,

D7th D7th G G

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

G G C C

Chorus.

Sweet lei Le - hu - a. Be true to

D7th D7th D7th G G G

me fair one, Be true to

D7th D7th D7th D7th

me I trow, Give me the

G G G G

hand I won, Sweet Lei Le - hu - a.

rit.
C C G D7th D7th D7th G

Ua Like No A Like

("Sweet Constancy")

Moderato.

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

A7th A7th D D

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

A7th A7th D D

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

A7th A7th D D

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

A7th A7th D Bb D

Chorus.

O - oe no ka - u i u - pu a - i, ku' - u
My heart, O Sweet, is thine for ev - er, it

A7th A7th D D

le - i hi - ki a - hi - a hi, O ke
thrills with love for thee a - lone, Its

A7th A7th D D

ka - ni a na ma - nu, I na
con - stan - cy fades nev - er, I'll be

G A7th D D

ho - la o ke a - u - moe.
ev - er true to Thee my own.

A7th A7th D Bb D

Over the Banister

Arr. by KAMIKI

O - ver the ban - is - ter leans a face,
No - bod - y, on - ly those eyes of brown,

Ten - der - ly sweet and be - guil - - ing,
Ten - der and full of mean - - ing,

While be - low her with ten - der grace, He
Gaze on the love - li - est face in town,

watch - es the pic - ture smil - - ing. The
O - ver the ban - is - ter lean - - ing.

D A7th B dim. D

D D A7th

D A7th B dim. D

A7th A7th D

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

D D7th G G min.

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

D D A7th

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

D D7th G G min.

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

D A7th A7th D

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 dark-ies are gay; The
pos-sum and the coon On the mead-ow, the hill and the shore; They
back will have to bend, Wher - ev - er the dark-y may go; A

C G G A 7th D 7th

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 G 7th C G G D 7th

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 G 7th C G

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

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

CHORUS

Weep no more, my la - dy, Oh,

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

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

Dixie's Land

Arr. by KAMIKI

Allegro

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

not for - got - ten, Look a - way! Look a - way! Look a -
 gay de - ceab - er; Look a - way! Look a - way! Look a -
 seem to greab 'er Look a - way! Look a - way! Look a -

way Dix - ie Land. In Dix - ie Land whar
 way Dix - ie Land. But when he put his
 way Dix - ie Land. Old Mis - sus act - ed the

I was born in, Ear - ly on one fros - ty morn - in', Look a -
 arm a - round 'er, He smiled as fierce as a for - ty pound - er, Look a -
 fool - ish part, And died for a man dat broke her heart, Look a -

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 D 7th G7th

Dix - ie Land, I'll took my stand To lib and die in Dix - ie A -

C F C G7th

way, A - way, A - way down south in Dix - ie, A -

C G7th C G7th C

way, A - way, A - way down south in Dix - ie.

C G7th C G7th C

Santa Lucia

Arranged by
KAMIKI

Andantino

Voice

Ukulele

1. O - ver the rip-pling sea Twi - light is clos - ing;
2. List, how the ev'-ning wind Soft - ly is blow - ing

D A7th A7th D

O - ver the flow -'ry lea Flocks are re - pos - ing
Mark how the swell - ing tide On - ward is flow - ing

D A7th A7th D

O - ver the rip-pling sea Twi - light is clos - ing;
List, how the ev'-ning wind Soft - ly is blow - ing

D A7th A7th D

O - ver the flow-'ry lea Flocks are re - pos - ing.
 Mark how the swell-ing tide On - ward is flow - ing.

D A7th A7th 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 A7th A7th 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.

Those Endearing Young Charms

Words by
THOMAS MOORE

Music by DAVENPORT

Arranged by KAMIKI

1. Be - lieve me, if all those en - dear - ing young charms, Which I
2. It is not while beau - ty and youth are thine own, And thy

D D7th G G

gaze on so fond - ly to - day, — Were to change by to - mor - row and
cheek's un - pro - faned by a tear, — That the fer - vor and faith of a

D A 7th D D D 7th

fleet from my arms, Like fair - y gifts fad - ing a - way, — Thou wouldst
soul can be known, To which time will but make thee more dear, — Oh, the

G B diminished D A 7th D

still be a - dored, as this mo - ment thou art, Let thy
heart that has tru - ly loved nev - er for - gets, But as

D D G G

love - li - ness fade as it will, _____ And a -
tru - ly loves on to the close; _____ As the

D A 7th D

round the dear ru - in each wish of my heart Would en -
sun - flow - er turns on her god when he sets The same

D D 7th G B diminished

twine it - self ver - dant - ly still. _____
look that she gave when he rose. _____

D A 7th D

Laughing Waters

Ukulele Solo

KAMIKI

Musical score for Ukulele Solo of "Laughing Waters" by Kamiki. The score consists of seven staves of music in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several chords. The sixth staff ends with the word "Fine" in italics. The seventh staff continues the piece, ending with a double bar line and a key signature change to two sharps (D major).

Wm. J. Smith Music Co. Inc. New York

D. C. al Fine

Pizzicato Waltz

Ukulele Solo

3/4

5th Pos.

5th Pos.

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

Hanapepe Waltz

Solo on D string

KAMIKI

The musical score for "Hanapepe Waltz" is written for a solo on the D string. It consists of eight staves of music in G major and 3/4 time. The music is written in a single line on a five-line staff. The notes are mostly quarter and eighth notes, with some rests. The dynamics are marked with 'p.' (piano). The score ends with a double bar line and repeat dots.

Notes with stems turned downwards are to be played on the D string and should be picked with the thumb.

One, Two, Three, Four

Ukulele Solo

The musical score is written for a ukulele in the key of D major (two sharps) and 3/4 time. It consists of ten staves of music. The first staff includes performance instructions: '+ V + V + V' above the first three measures and '*simile*' above the rest of the staff. The notation features a mix of chords and single notes, with some measures containing triplets. The piece concludes with a double bar line and repeat dots.

+ downward stroke with the thumb

Hanapepe Waltz

KAMIKI

Solo on D string

The musical score is written on eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains a half rest followed by a dotted half note chord (D4, F#4, A4). The second staff continues with a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4. The third staff features a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4. The fourth staff has a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4. The fifth staff shows a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4. The sixth staff contains a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4. The seventh staff has a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4. The eighth staff concludes with a dotted half note chord (D4, F#4, A4) followed by a quarter note D4, a quarter note F#4, and a quarter note A4, ending with a double bar line.

Notes with stems turned downwards are to be played on the D string and should be picked with the thumb.

One, Two, Three, Four

Ukulele Solo

The musical score is written for a ukulele in the key of D major (two sharps) and 3/4 time. It consists of ten staves of music. The first staff includes the notation '+ V + V + V' above the first three measures and the word 'simile' above the fourth measure. The music is primarily composed of chords, with some eighth-note patterns in the later staves. The score concludes with a double bar line and repeat dots.

+ downward stroke with the thumb

Hawaiian Waltz

UKULELE DUET

KAMIKI

The musical score is arranged in five systems, each with two staves. The top staff of each system is for the 1st Ukulele and the bottom staff is for the 2nd Ukulele. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various chords, some marked with 'x' for muted strings, and articulation marks such as 'c' (crescendo), 'v' (accents), and '^' (breath marks). The piece concludes with a double bar line and repeat dots in the final measure of the second staff of the fifth system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord marked with an 'x' above it. This is followed by two measures of chords marked with 'C'. The third measure contains a series of six eighth notes, each marked with an 'x' above it, ascending in pitch. The fourth measure contains a single eighth note marked with an 'x'. The fifth and sixth measures contain chords marked with 'C', 'V', and '^' respectively. The seventh measure contains a chord marked with 'C' and an 'x' above it. The eighth and ninth measures contain chords marked with 'C'. The lower staff contains chords corresponding to the upper staff: 'V', 'C', 'C', 'V', 'C', 'C', 'V', 'C', '^', 'C', 'C'.

The second system of musical notation consists of two staves. The upper staff begins with a whole note chord marked with an 'x'. This is followed by two measures of chords marked with 'C', 'V', and '^'. The third measure contains a series of six eighth notes, each marked with an 'x', ascending in pitch. The fourth measure contains a single eighth note marked with an 'x'. The fifth and sixth measures contain chords marked with 'C', 'V', and '^'. The seventh measure contains a chord marked with 'C' and an 'x' above it. The eighth and ninth measures contain chords marked with 'C'. The lower staff contains chords corresponding to the upper staff: 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C'.

The third system of musical notation consists of two staves. The upper staff begins with a whole note chord marked with an 'x'. This is followed by two measures of chords marked with 'C'. The third measure contains a series of six eighth notes, each marked with an 'x', ascending in pitch. The fourth measure contains a single eighth note marked with an 'x'. The fifth and sixth measures contain chords marked with '^', 'V', and '^'. The seventh measure contains a chord marked with 'C' and an 'x' above it. The eighth and ninth measures contain chords marked with 'C'. The lower staff contains chords corresponding to the upper staff: 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C'.

The fourth system of musical notation consists of two staves. The upper staff begins with a whole note chord marked with an 'x'. This is followed by two measures of chords marked with '^', 'V', and '^'. The third measure contains a series of six eighth notes, each marked with an 'x', ascending in pitch. The fourth measure contains a single eighth note marked with an 'x'. The fifth and sixth measures contain chords marked with 'C' and an 'x' above it. The seventh measure contains a chord marked with 'C' and an 'x' above it. The eighth and ninth measures contain chords marked with 'C'. The lower staff contains chords corresponding to the upper staff: 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C', 'C'.

Holoholo Kaa

Waltz

UKULELE SOLO

W. J. KAMIKI



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The image displays a musical score for a piece titled "Holoholo Kaa - 2". The score is written on seven staves of music, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The music is primarily composed of chords, with some melodic lines interspersed.

The notation includes various dynamic markings and articulation symbols:

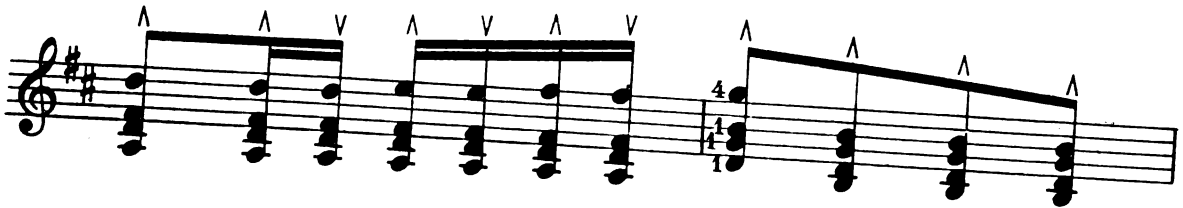
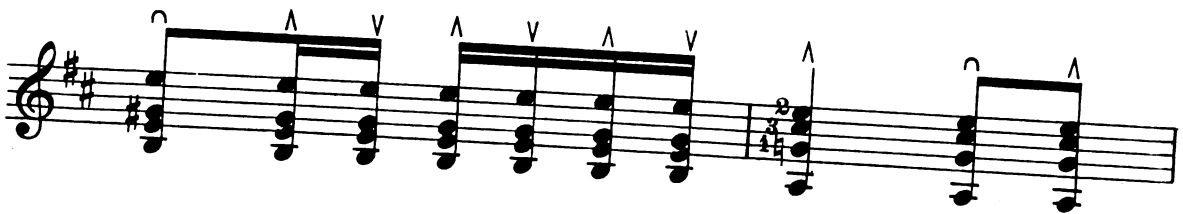
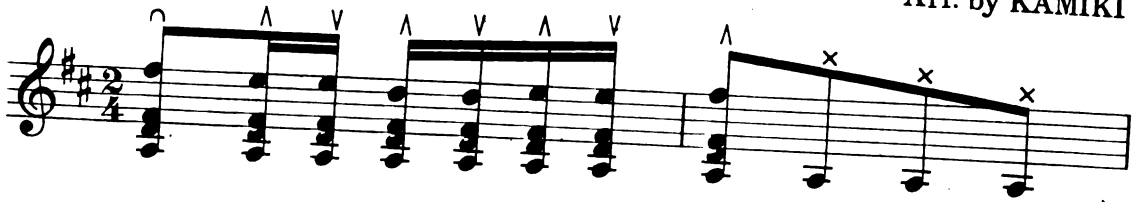
- Staff 1:** Features chords with accents (^) and slurs. Above the first three chords are the letters "V", "A", and "V".
- Staff 2:** Continues the chordal texture with slurs and accents.
- Staff 3:** Shows a sequence of chords with accents (^) and slurs. Above the first five chords are the letters "A", "V", "A", "V", and "A".
- Staff 4:** Includes chords with accents (^) and slurs. Below the first two chords are the markings "p." and "x". Below the third chord is "#p.". Below the fourth and fifth chords are "p." and "p.". Above the sixth and seventh chords are "A", "V", "A", and "V".
- Staff 5:** Features chords with accents (^) and slurs. Above the first three chords are the letters "V", "A", and "V".
- Staff 6:** Shows chords with accents (^) and slurs. Below the first two chords are "p." and "#p.". Below the third and fourth chords are "p." and "p.". Above the fifth and sixth chords are "A" and "V".
- Staff 7:** Continues the chordal texture. Below the last two chords are "x" and "x".

Holoholo Kaa - 2

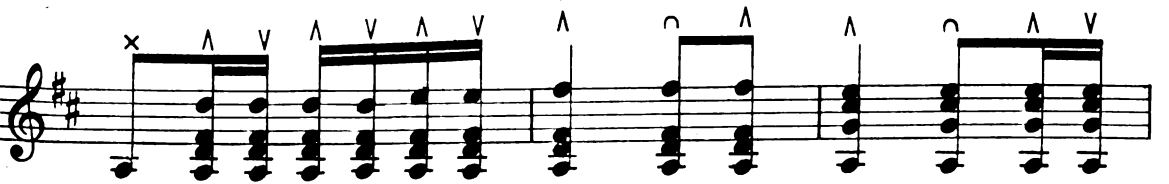
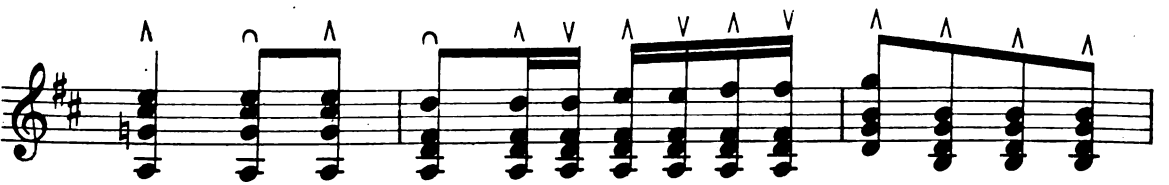
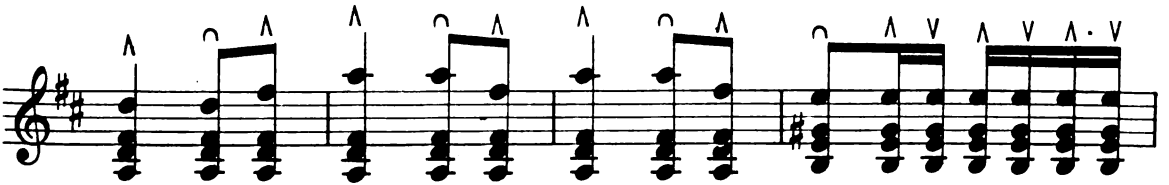
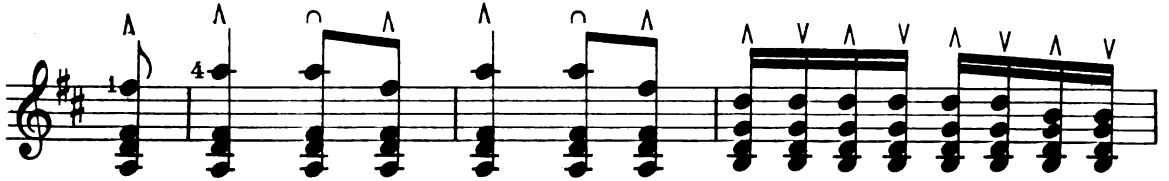
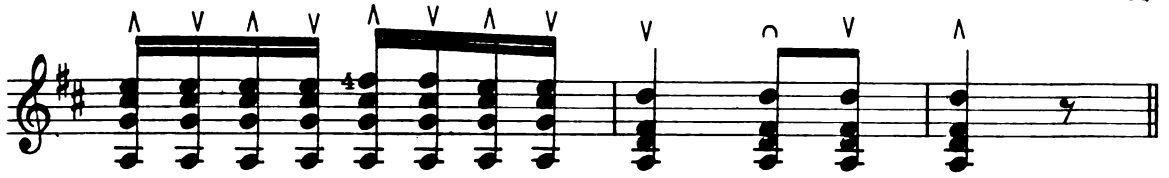
Marching Through Georgia

UKULELE SOLO

Arr. by KAMIKI



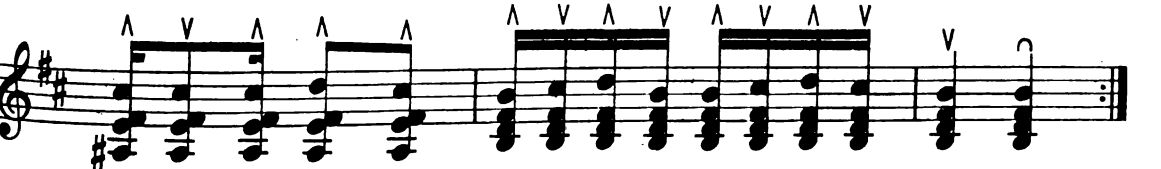
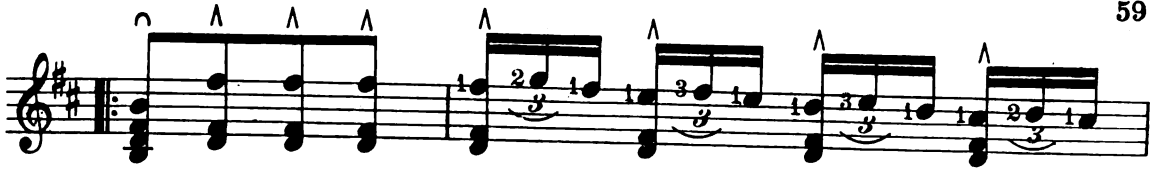
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Indian Dance

UKULELE SOLO

Wm J. SMITH



Dance of the Fairies

Ukulele and
Guitar Duet

WM. J. SMITH

UKULELE SOLO

x V ^ V ^ V x V ^ V ^ V x V ^ V ^ V

GUITAR ACC.

This system shows the beginning of the piece. The Ukulele part is marked 'UKULELE SOLO' and features a rhythmic pattern of eighth notes with accents (x) and slurs (^). The guitar part is marked 'GUITAR ACC.' and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The Ukulele part maintains its rhythmic pattern, while the guitar accompaniment provides a steady harmonic foundation.

The third system shows further development of the melody and accompaniment. The Ukulele part includes some melodic flourishes, and the guitar part continues with its accompaniment.

The fourth system continues the piece. The Ukulele part has a melodic line, and the guitar part includes a section labeled 'Bass Solo'.

Bass Solo

The fifth system concludes the piece. The Ukulele part has a melodic line, and the guitar part includes a section labeled 'Bass Solo'.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, rhythmic accompaniment with many beamed notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melody with dotted rhythms and rests.

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, rhythmic accompaniment with many beamed notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melody with dotted rhythms and rests.

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, rhythmic accompaniment with many beamed notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melody with dotted rhythms and rests. Above the first few notes of the upper staff, there are markings: \wedge \vee \wedge \vee .

The fourth system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, rhythmic accompaniment with many beamed notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melody with dotted rhythms and rests.

The fifth system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, rhythmic accompaniment with many beamed notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melody with dotted rhythms and rests.

Dance of the Fairies

Kamiki Rag

Ukulele Solo

W^m J. SMITH

The musical score is written on eight staves in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation consists of chords and single notes, with various articulation marks above the notes. The first staff begins with a 2/4 time signature. The score includes several measures with a '+' symbol above a note, indicating it should be struck with the thumb. The piece concludes with a final chord and a fermata.

+ to be struck with the thumb

The "Ukulele Band"

WM. J. SMITH

Quickstep

The musical score is written on a single treble clef staff in the key of D major (one sharp) and 2/4 time. It consists of ten lines of music. The first line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note D4, and then a series of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Above the first two notes are 'x' marks. The second line continues the melody with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, ending with a quarter rest. The third line features a series of chords, each marked with an upward-pointing triangle (^) above it. The chords are: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The fourth line continues with chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The fifth line features chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The sixth line features chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The seventh line features chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The eighth line features chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The ninth line features chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The tenth line features chords: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4.

NOTE: \cap Downward Roll
 x Pick with Thumb
 . " " First finger
 .. " " Second finger
 ^ Strike with nail of First finger

The New Kamiki Hawaiian Guitar Method

(NOTE METHOD)



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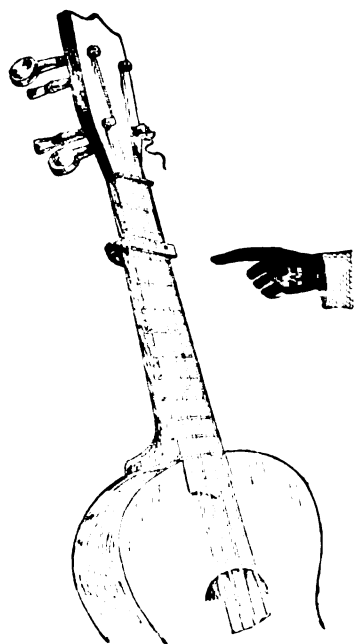
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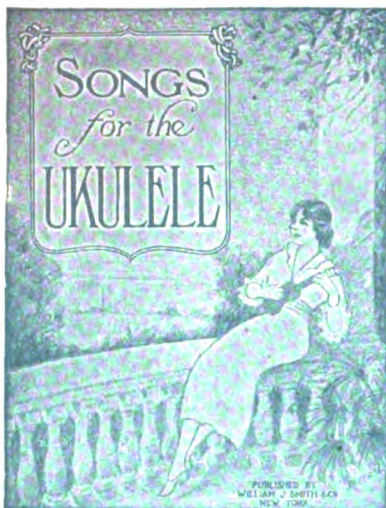
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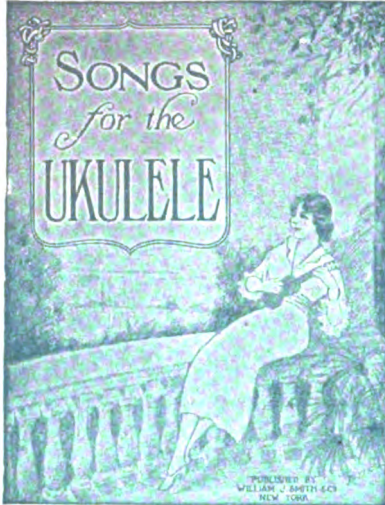
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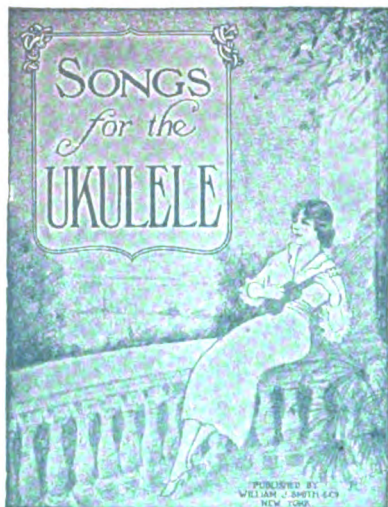
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