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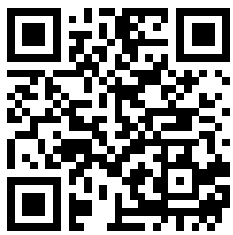

Music
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Kamiki Ukelele Method

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THE

Kamiki Ukulele Meth

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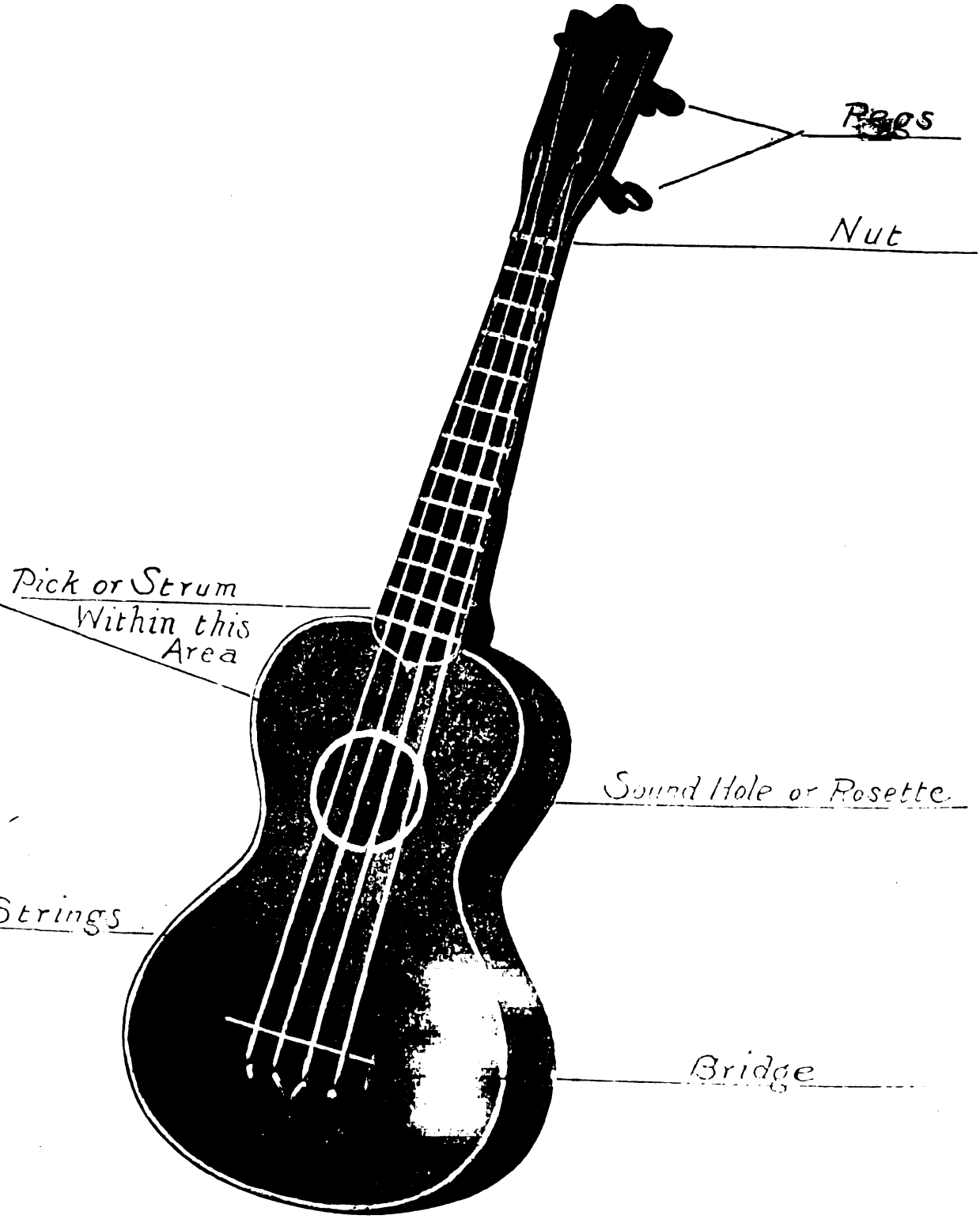

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KAMIKI
UKULELE METHOD

Illustration showing the Correct Position
For Holding the Ukulele

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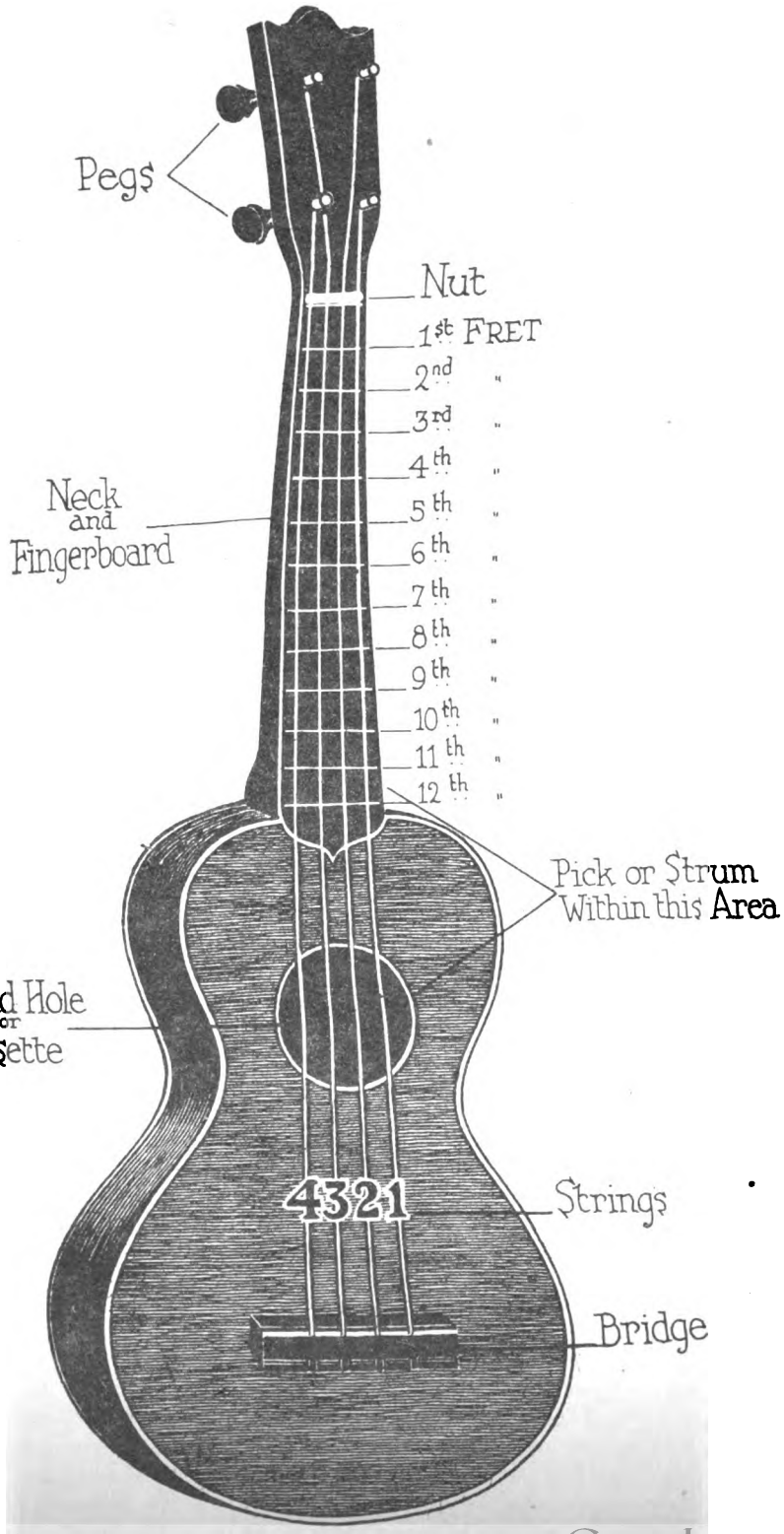
The UKULELE



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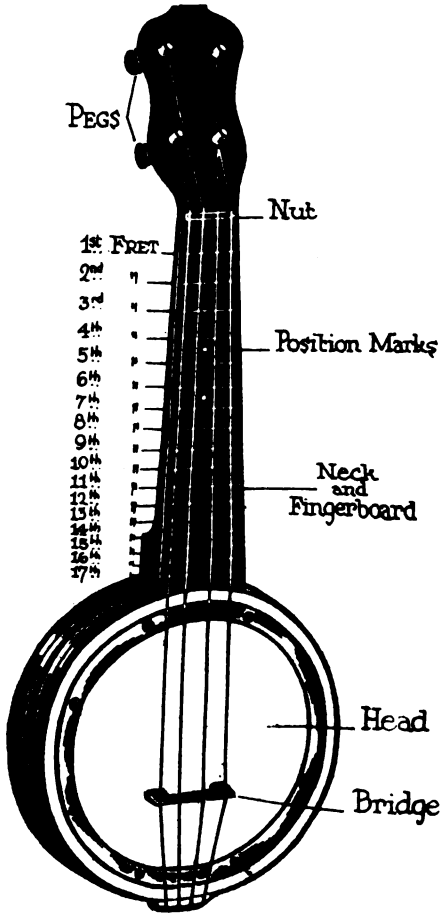
THE UKULELE-BANJO



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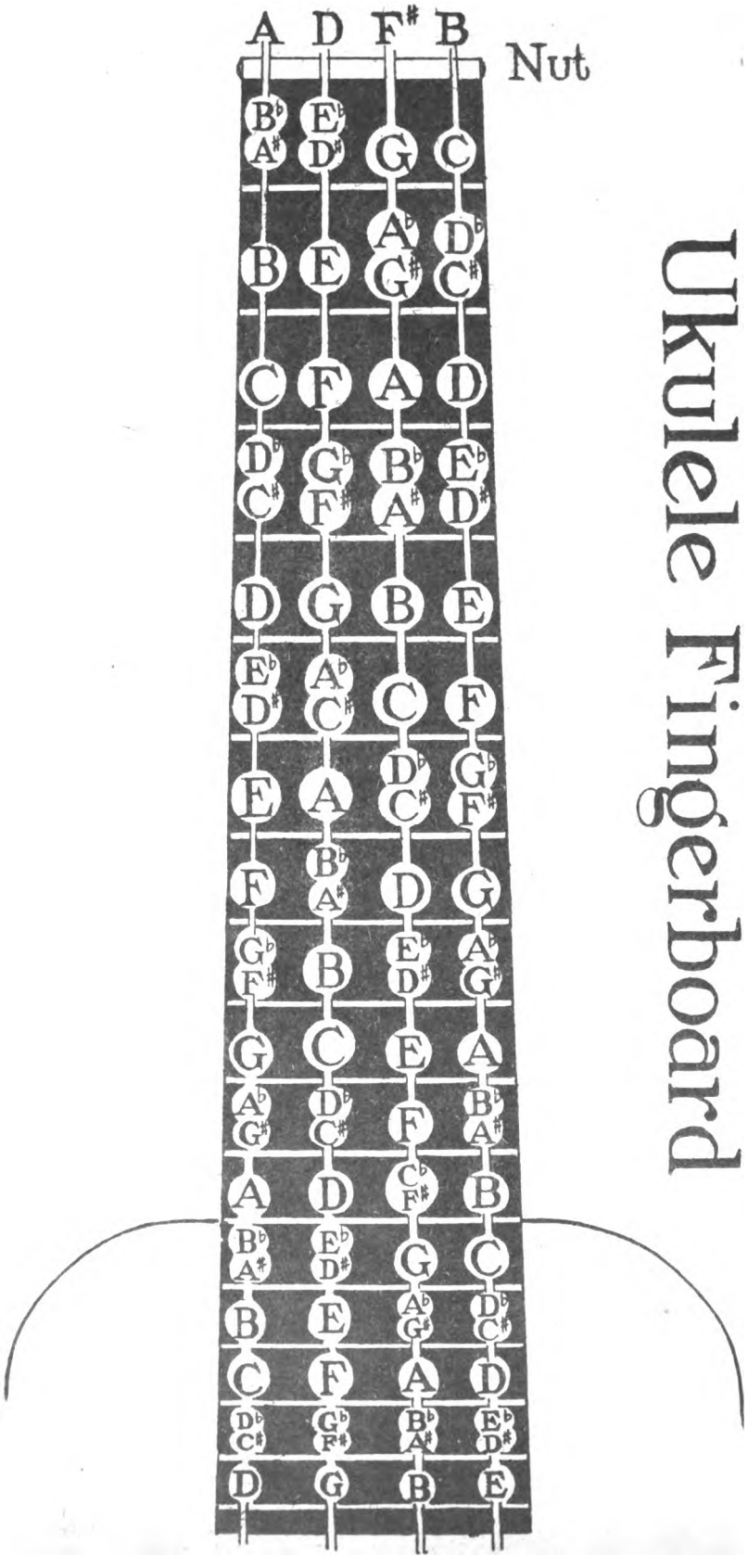
Ukulele Fingerboard



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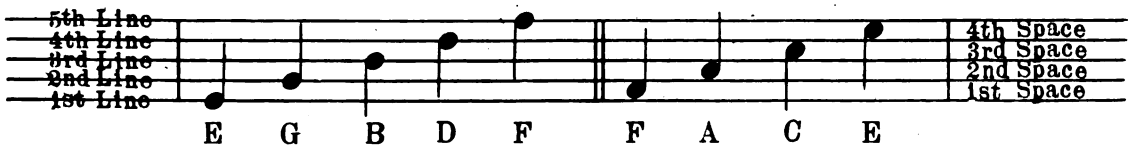
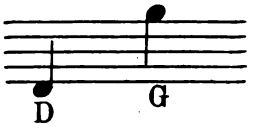
Rudiments of Music

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

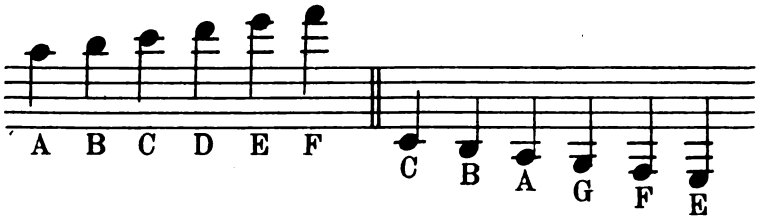


Immediately below and above the staff are the following two notes, D and G.



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.

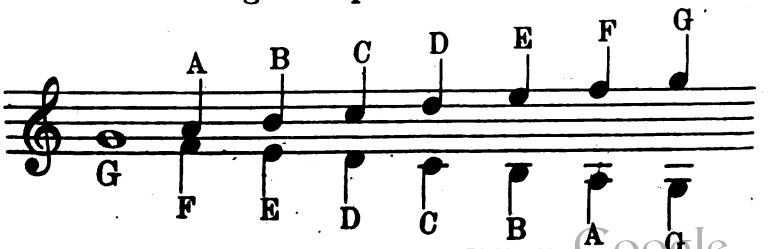
LEGER LINES AND NOTES



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.



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RUDIMENTS OF MUSIC

It is necessary that the student should be acquainted with the duration of musical notation.

The relative value of the notes is best shown by the following arrangement:

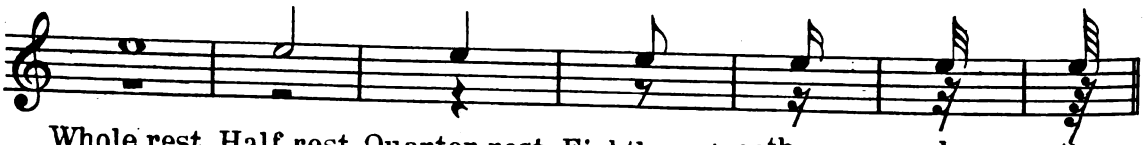
Notes are divided into *Bars* by single or double lines drawn across the stave.

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

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

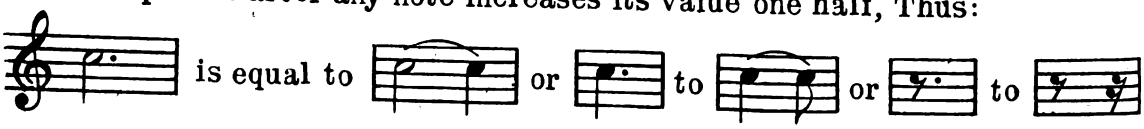
FORMS OF DIFFERENT NOTES AND RESTS

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



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

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



COMPARATIVE TABLE
showing the Relative Value of Notes

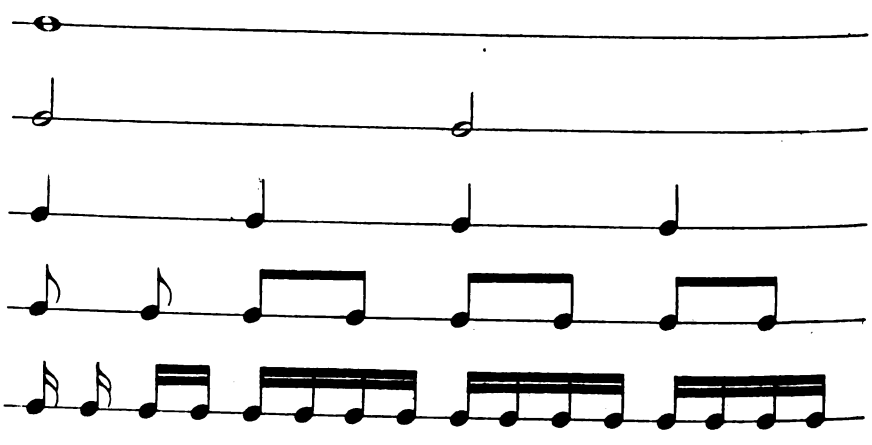
1 Whole Note equals

2 Half Notes equals

4 Quarter Notes equals

8 Eighth Notes equals

16 Sixteenth Notes and so on.



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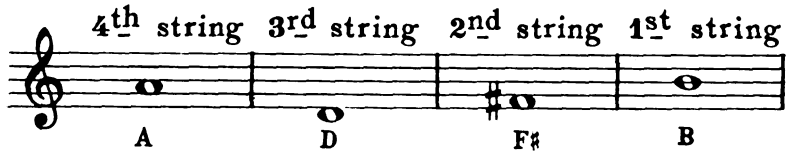
How to tune the Ukulele.



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

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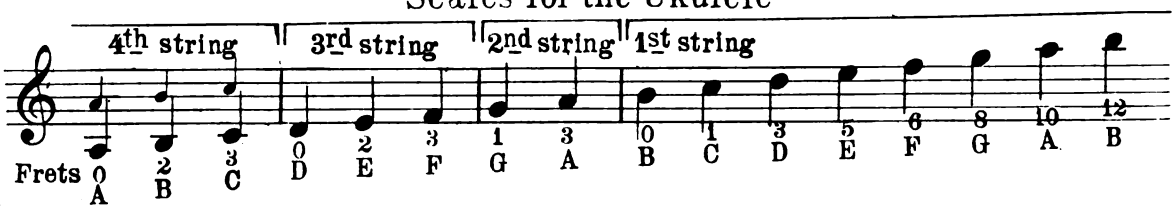
Scales for the Ukulele



D MAJOR PRINCIPAL SCALE

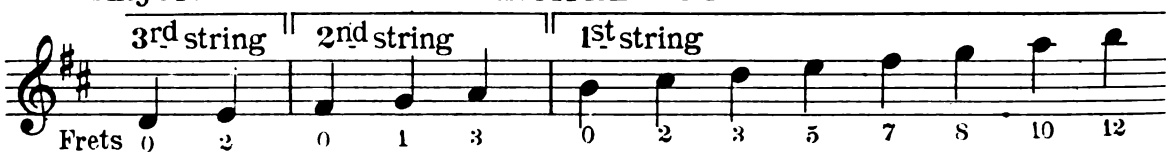
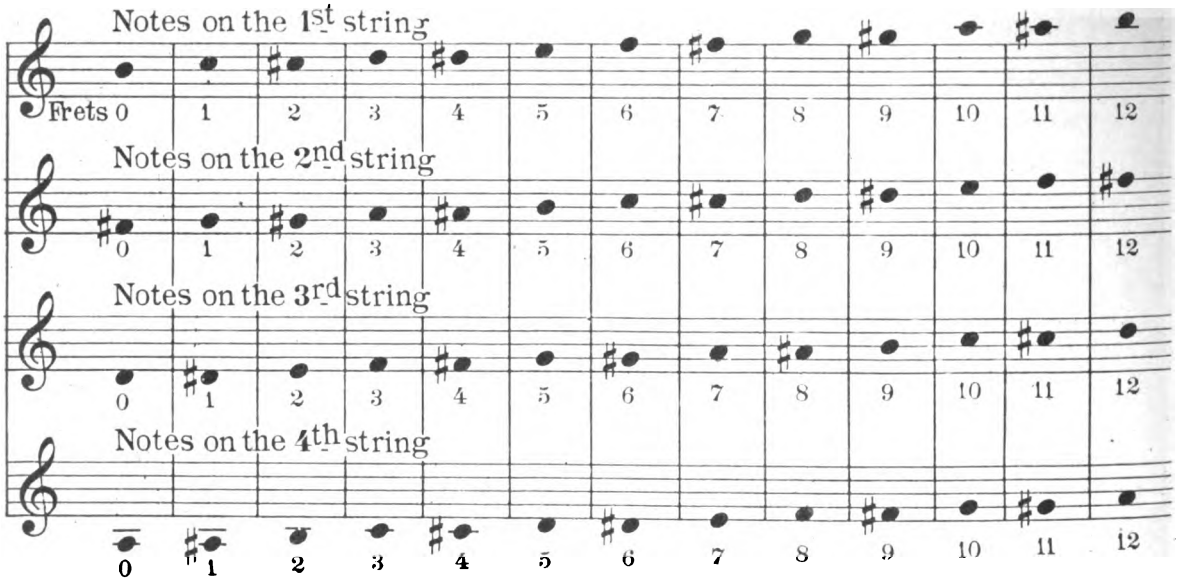
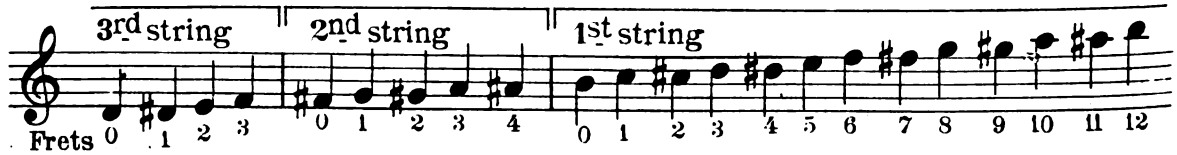


Diagram of Fingerboard

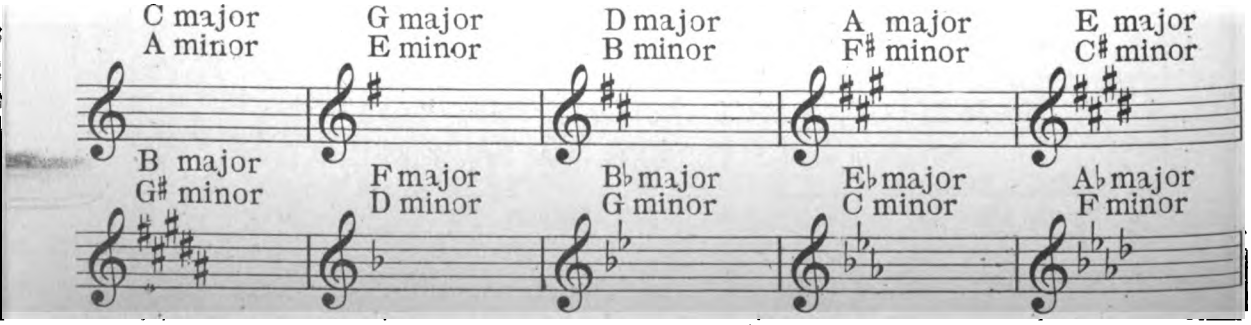


Notes played on the A or 4th string are written an octave lower to avoid confusion in reading

Chromatic Scale



Signatures and Names of the Principal Major and Minor Keys



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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

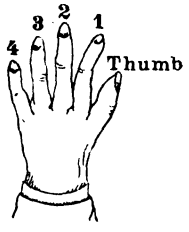
The downward roll. A sharp quick flick of the strings with the finger-nails and the cushion of the thumb will give the desired tone. It is essential that absolute flexibility of the wrist be attained, and the exercises which follow must be assiduously practiced to bring this about. The downward roll 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 ∧ down stroke
∨ up stroke
∩ downward roll
∪ upward roll
× Thumb
. First finger
.. Second finger

RIGHT HAND

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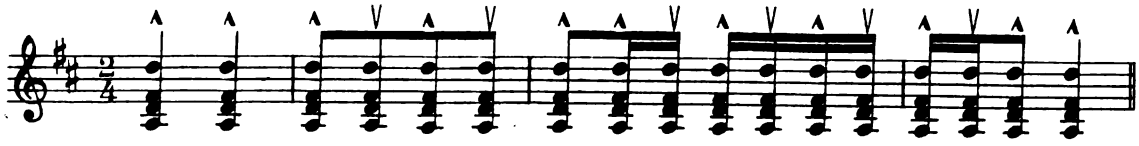
EXERCISES EXPLAINING THE ROLLS AND STROKES

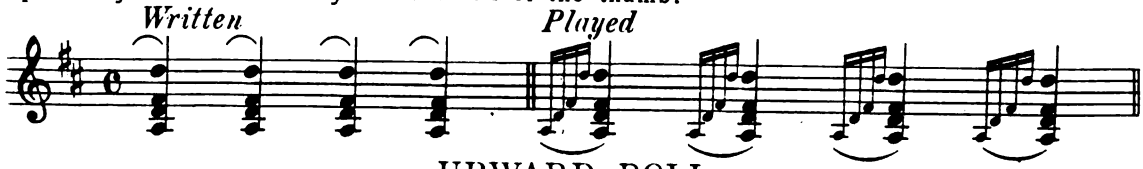
COMMON STROKE

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, 3d, 2d and 1st fingers respectively and followed by the cushion of the thumb.

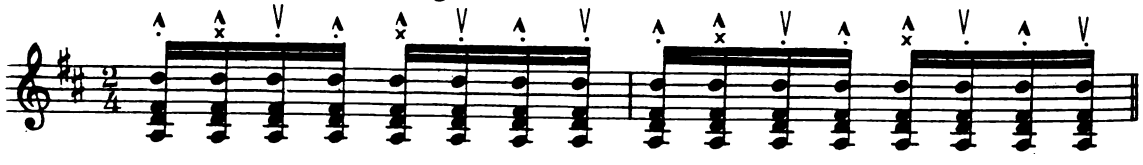


UPWARD ROLL

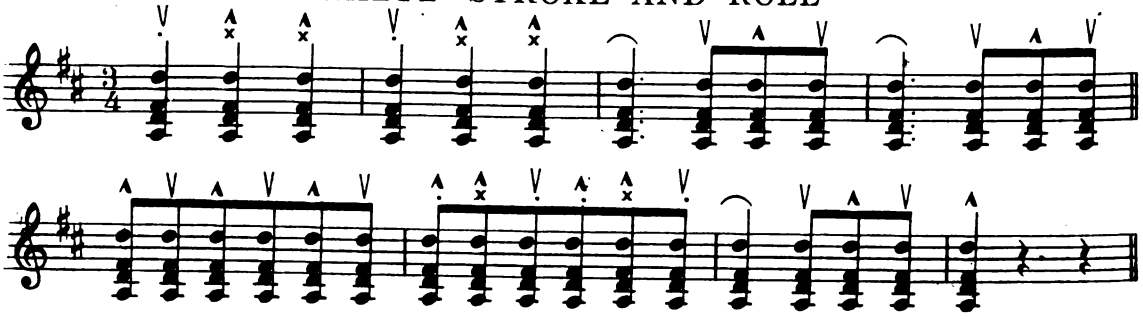
This is just the reverse of the downward roll. The thumb nail begins to roll up, followed by the cushions of the 1st 2d 3d and 4th fingers.

RAGTIME STROKE

Using the thumb and first finger.

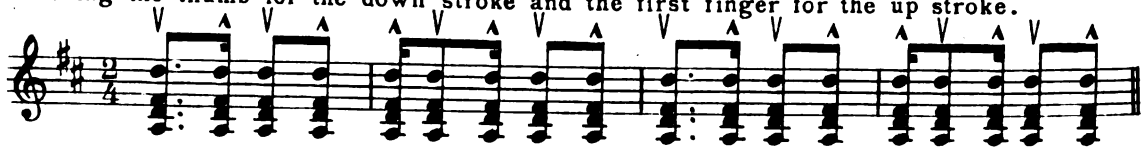


WALTZ STROKE AND ROLL



SPANISH STROKE

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



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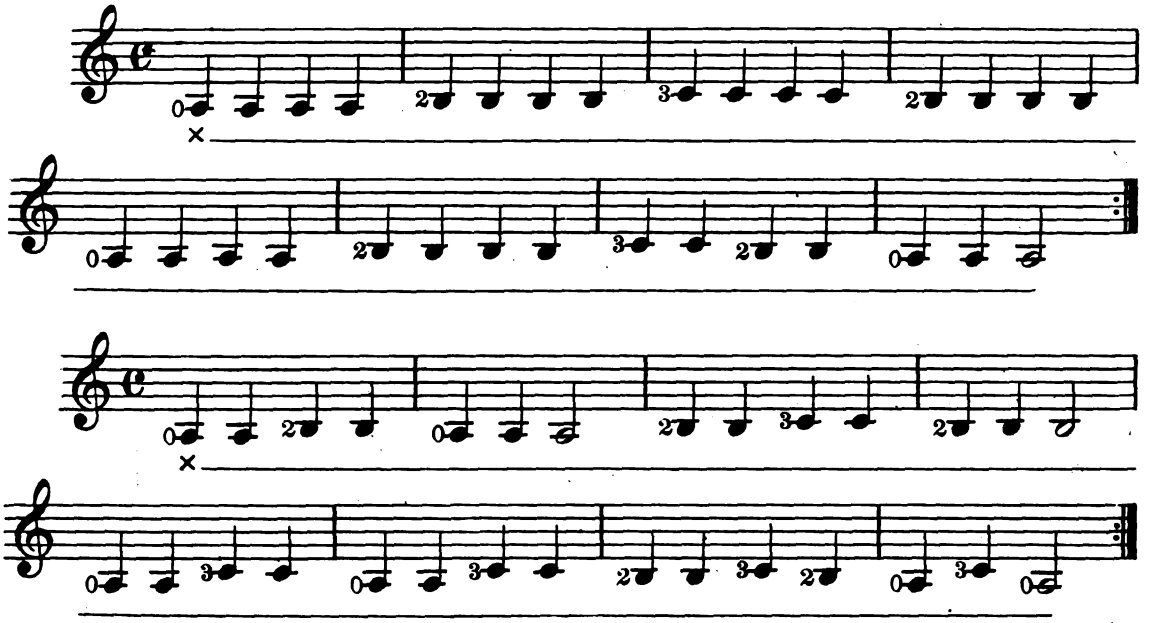
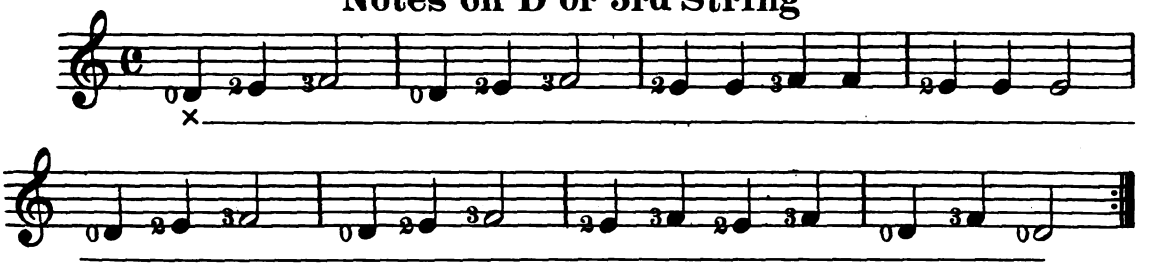
Notes on A or 4th String

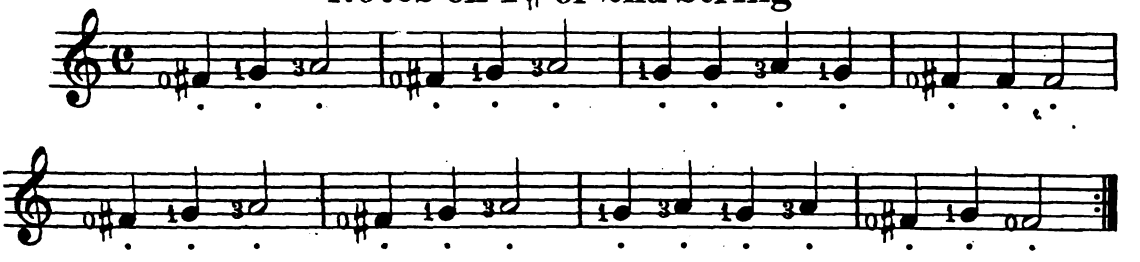
Notes on the A String sound one octave higher than written



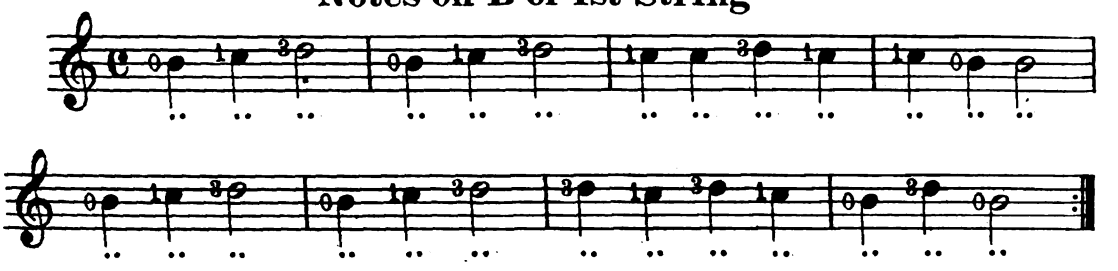
Notes on D or 3rd String



Notes on F♯ or 2nd String



Notes on B or 1st String



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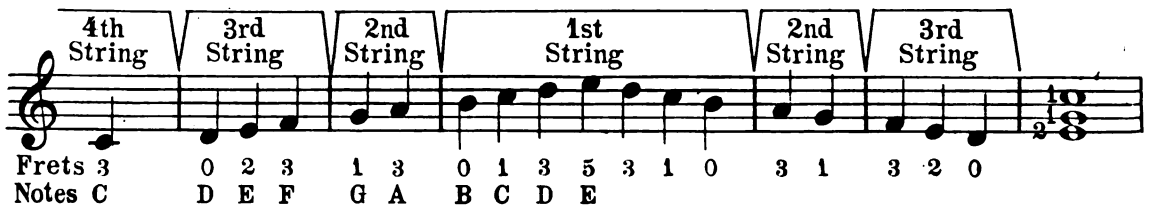
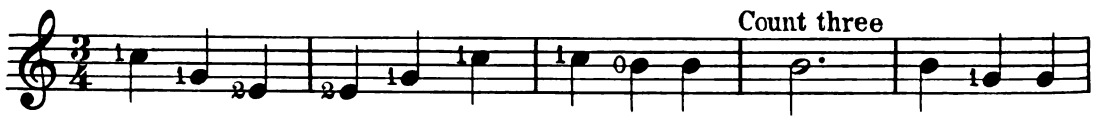
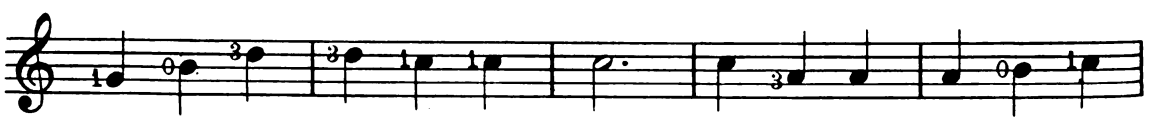
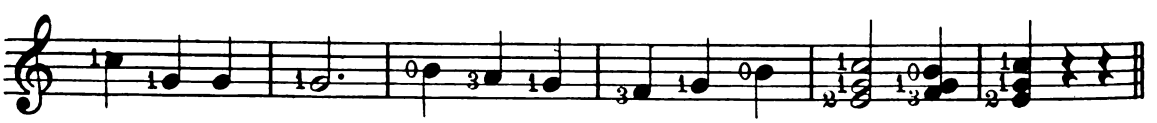
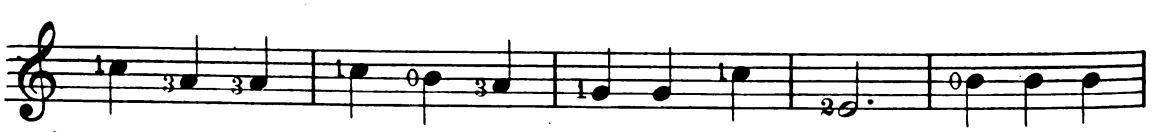
SCALE AND EXERCISES IN KEY OF C

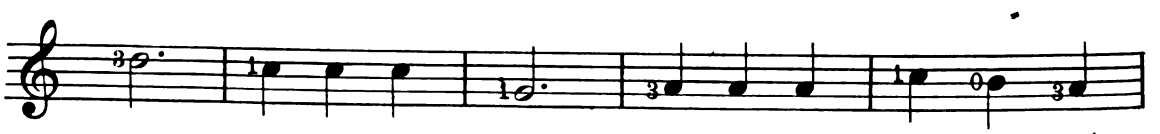


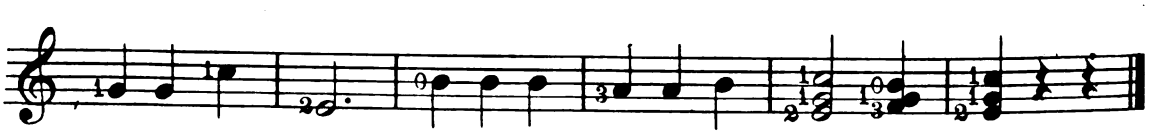












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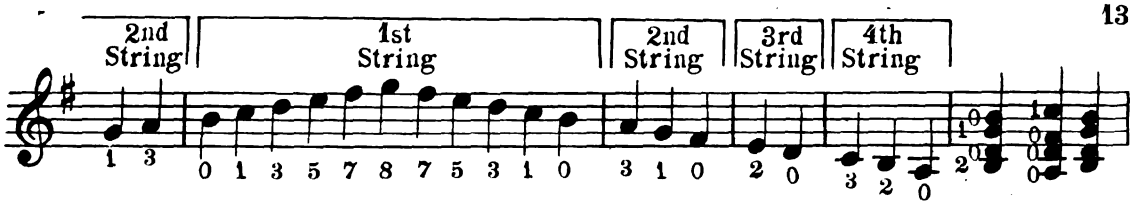
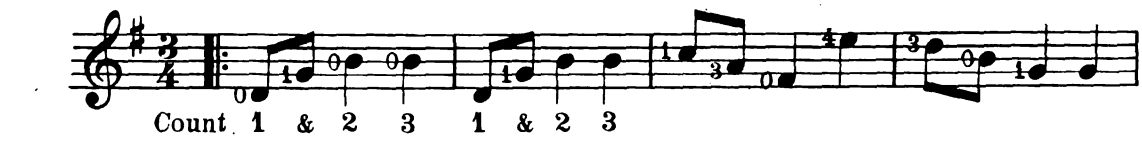
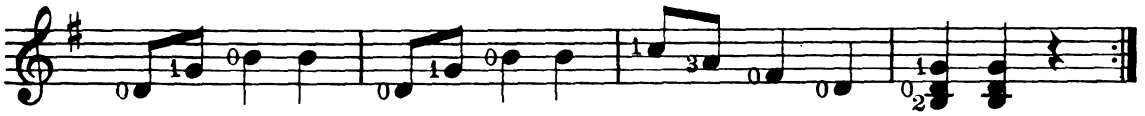
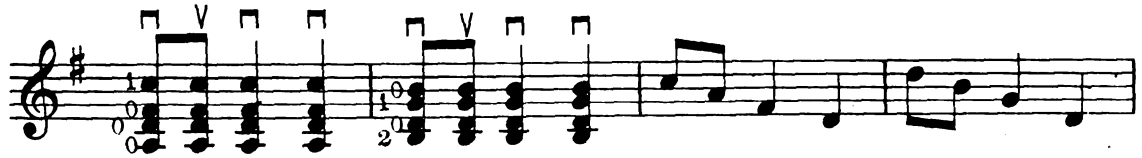


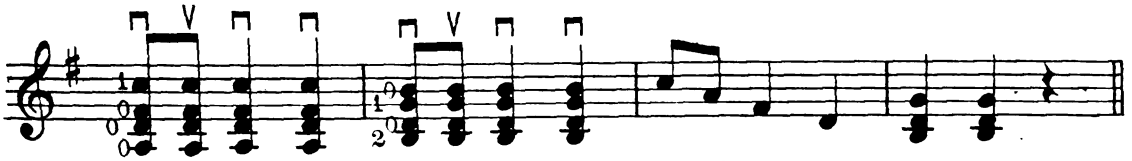
Hawaiian Boy

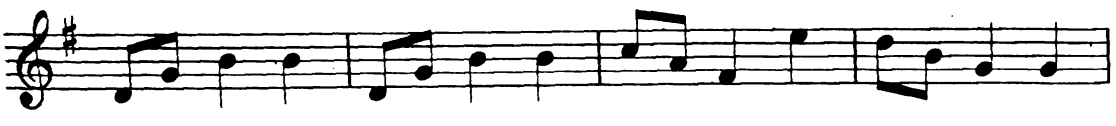
KAMIKI

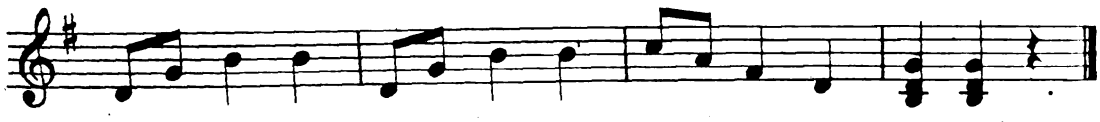












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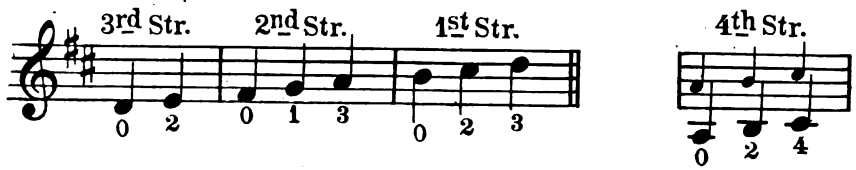
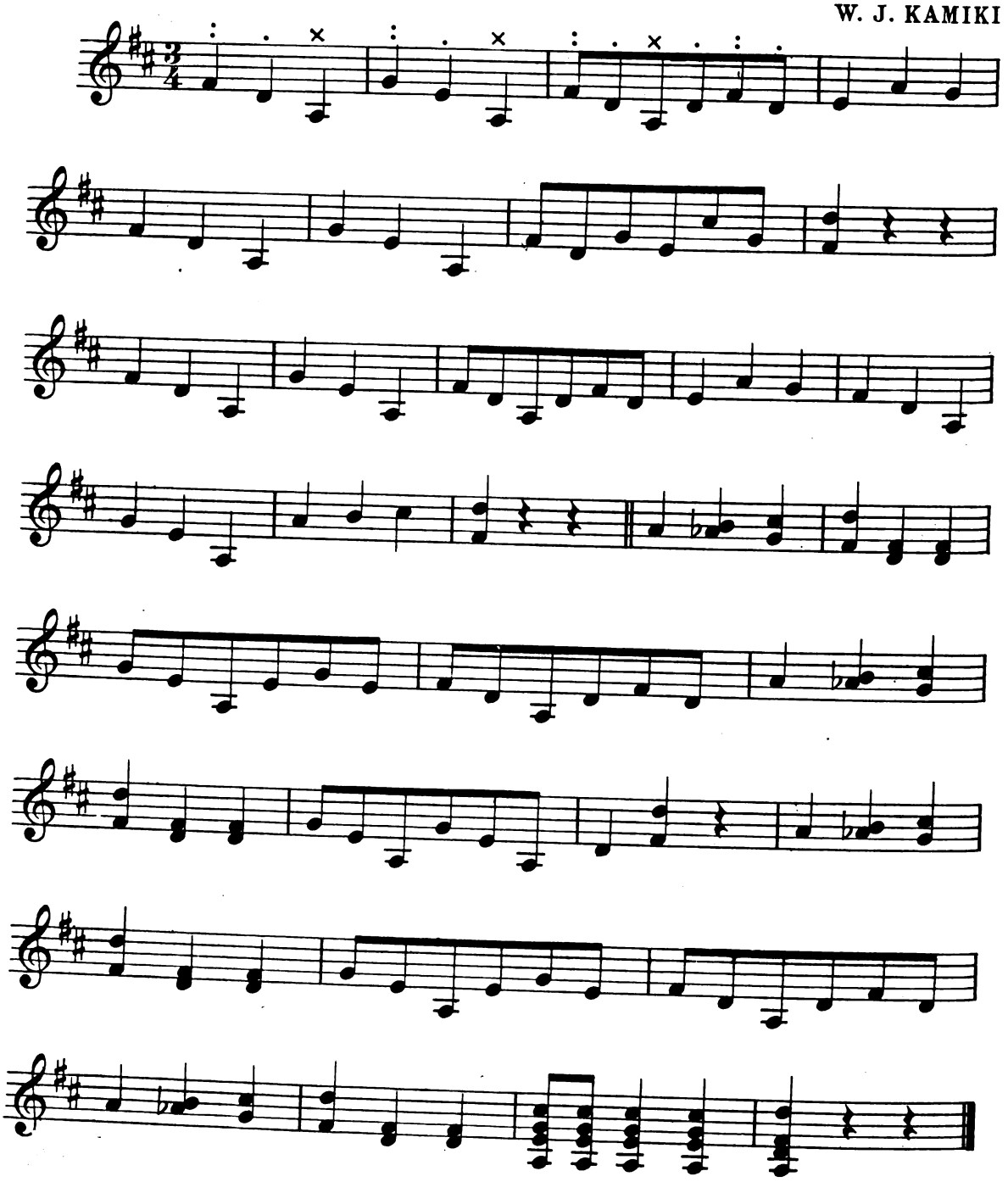


Waikalulu

W. J. KAMIKI



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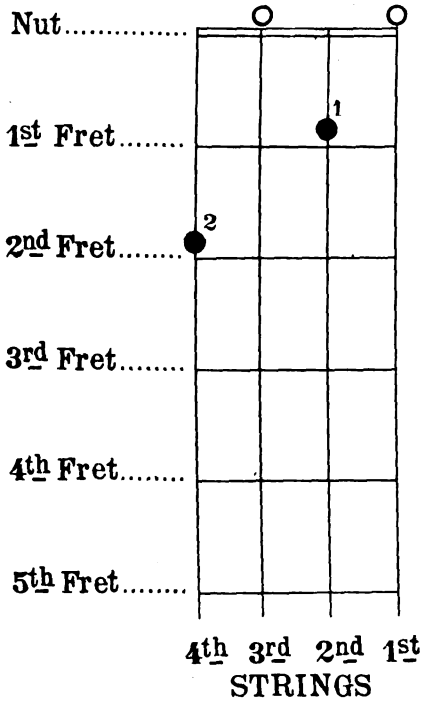
How To Read The Diagrams

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

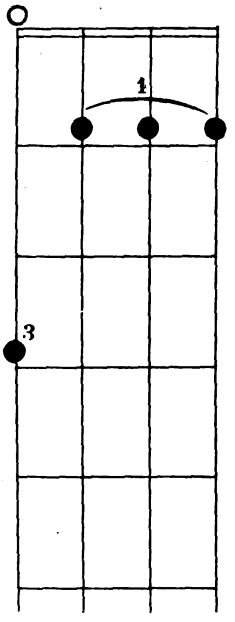
The four vertical lines represent the strings of the Ukulele, and the horizontal lines represent the first five frets of the finger-board.

The string on the right is termed the first, and is the one furthest from the player when instrument is held in position for playing.

Example No 1



Example No 2



The black dot ● indicates where the string is to be stopped, and the numbers indicate the fingers of the left hand. When a string is to be played open (without being touched with fingers of the left hand) the sign is thus O.

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 1 ● ● ● 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

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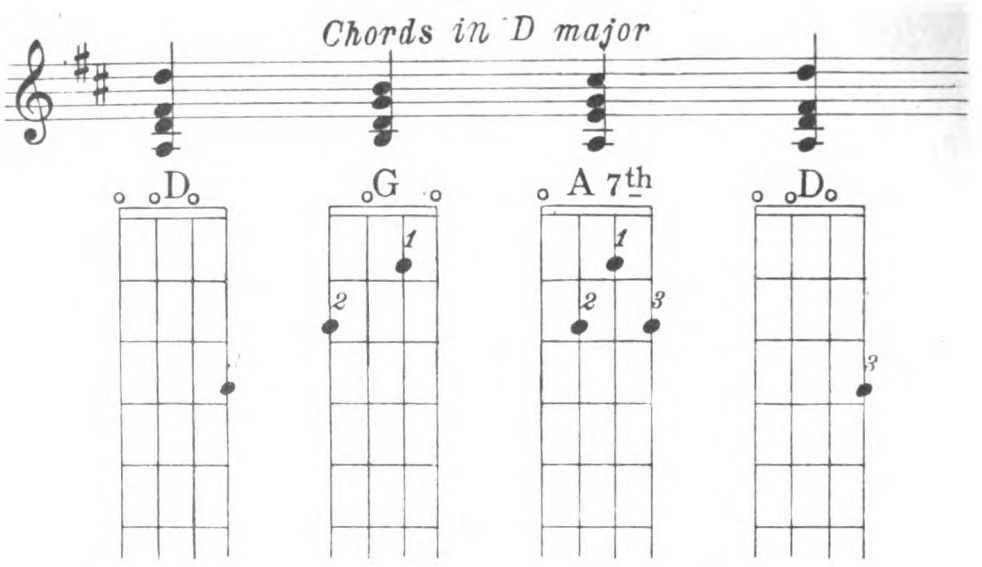
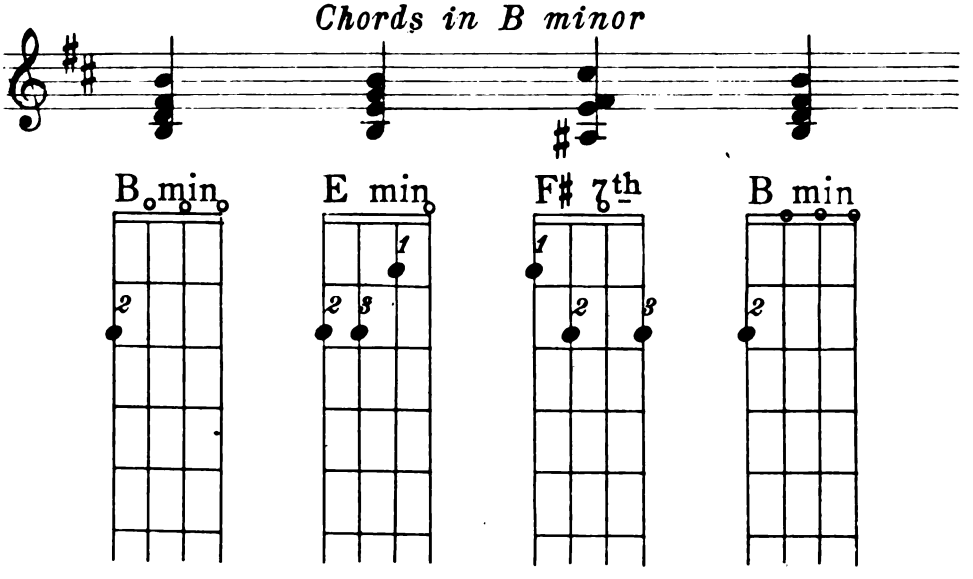
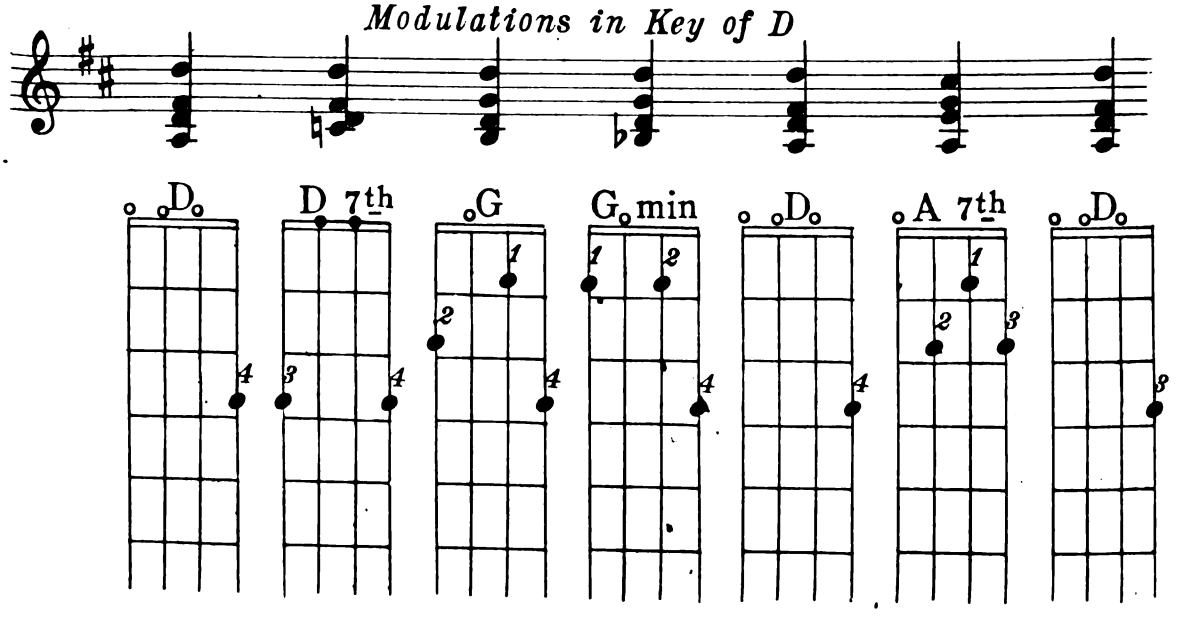
Chords in D major



Chords in B minor



Modulations in Key of D



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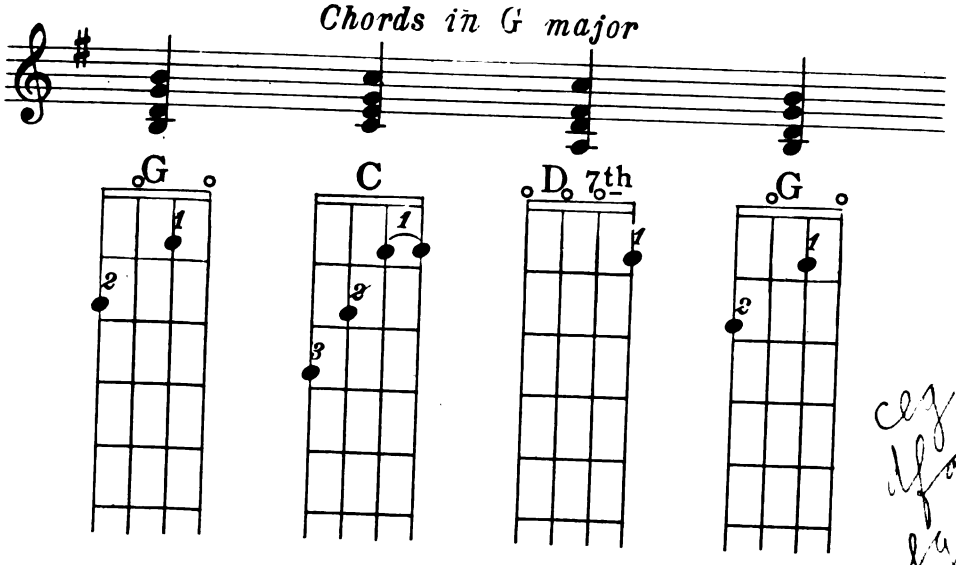
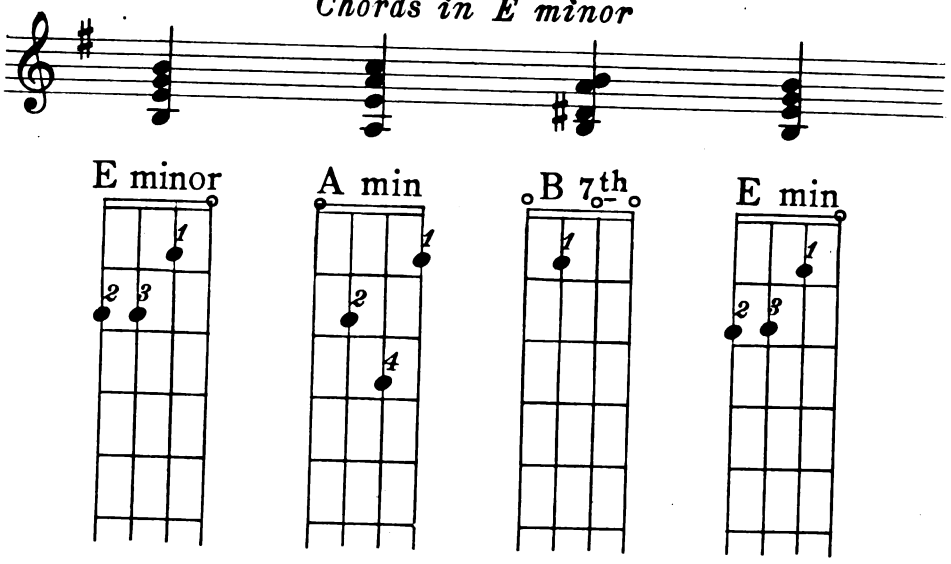
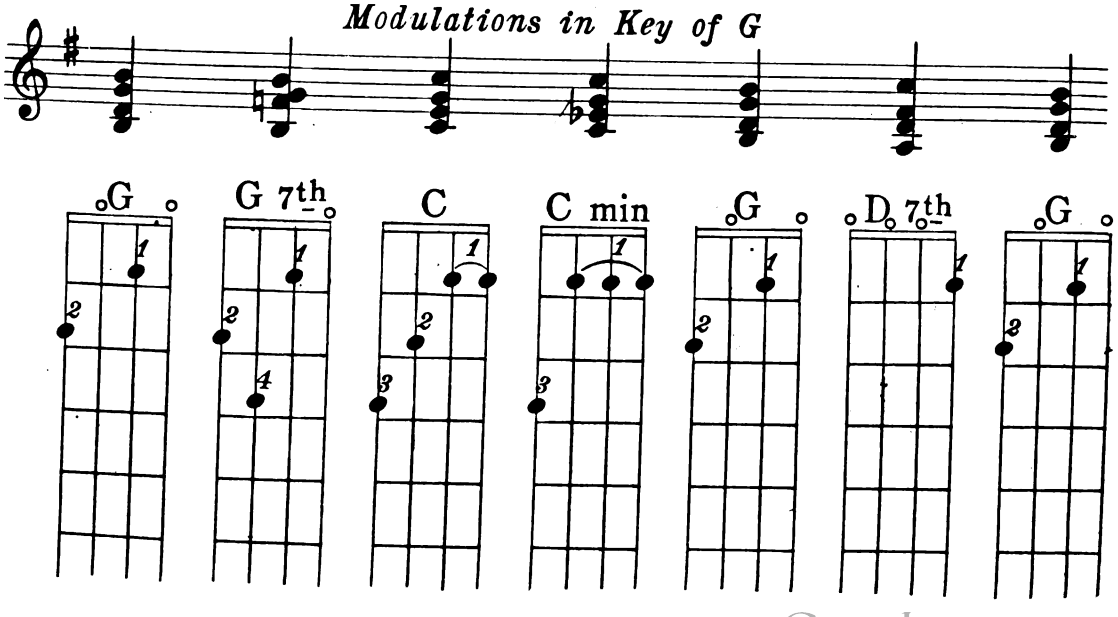
Chords in G major



Chords in E minor



Modulations in Key of G



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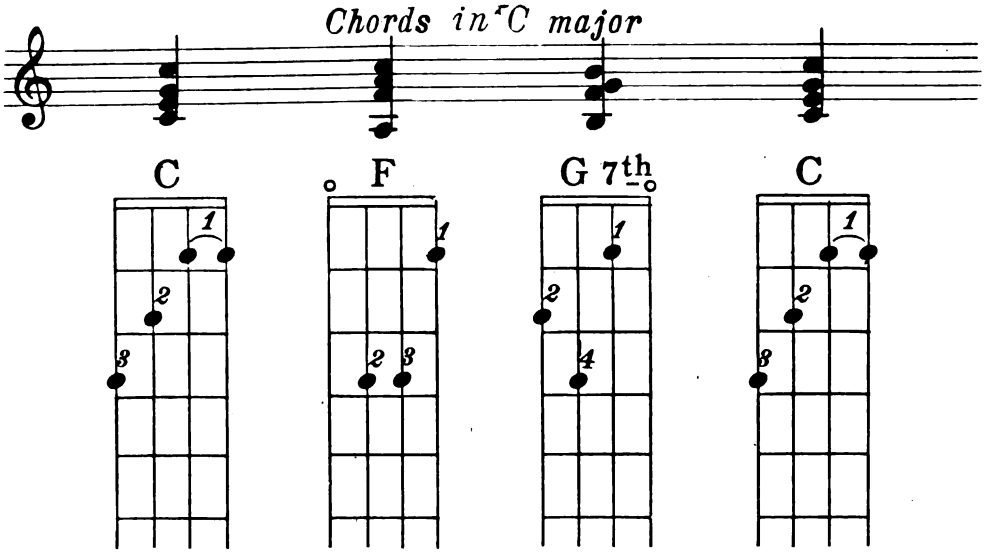
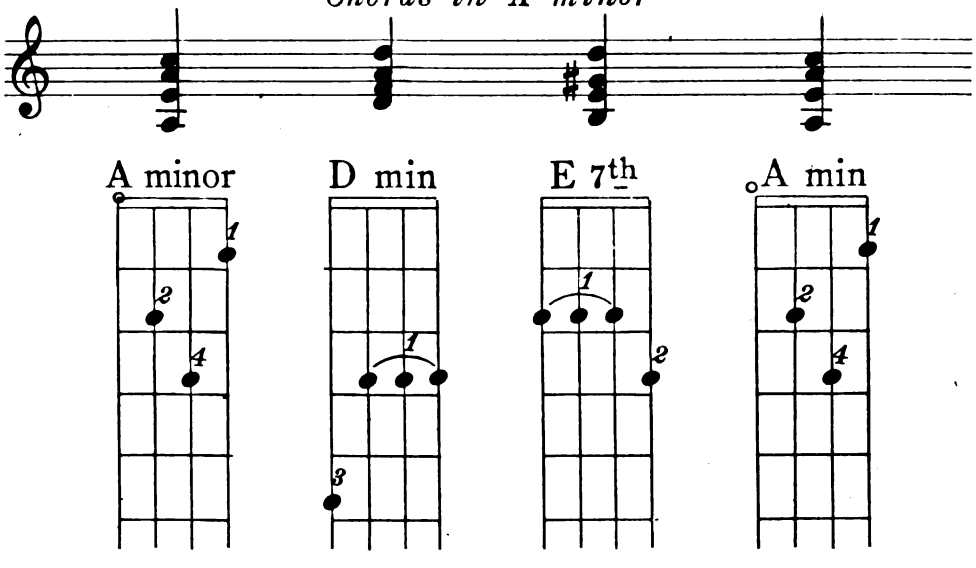
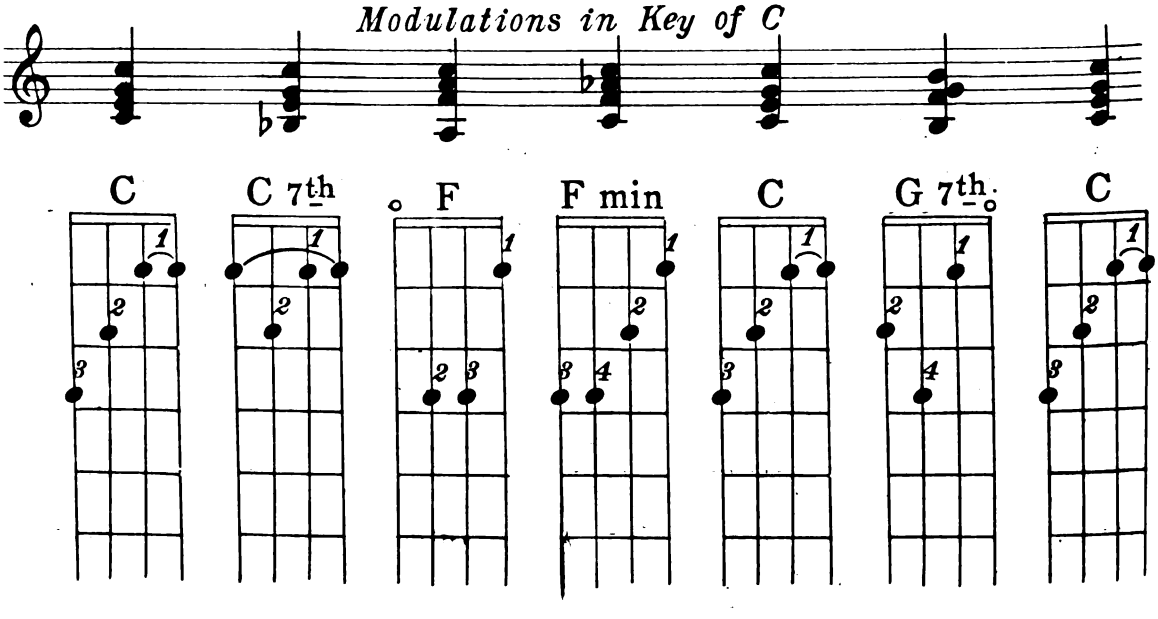
Chords in C major



Chords in A minor



Modulations in Key of C



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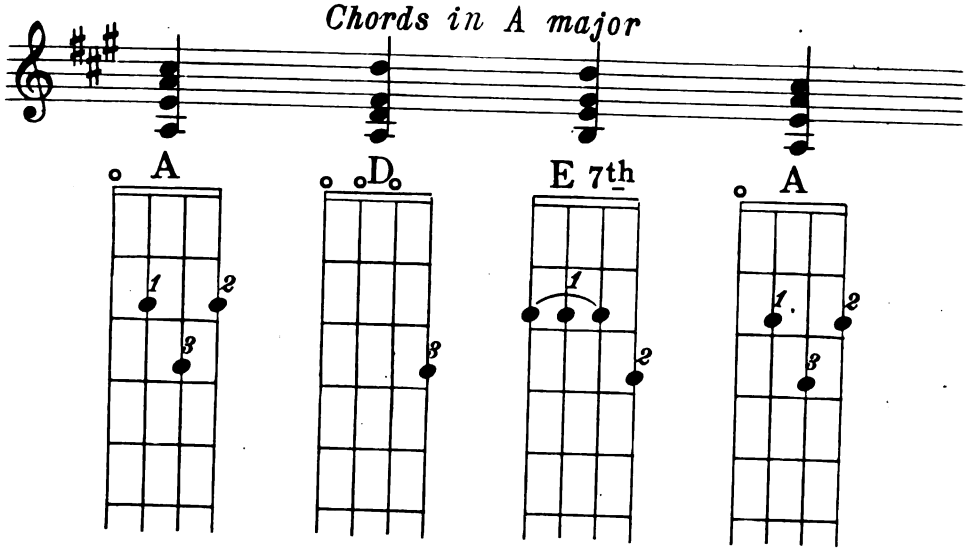
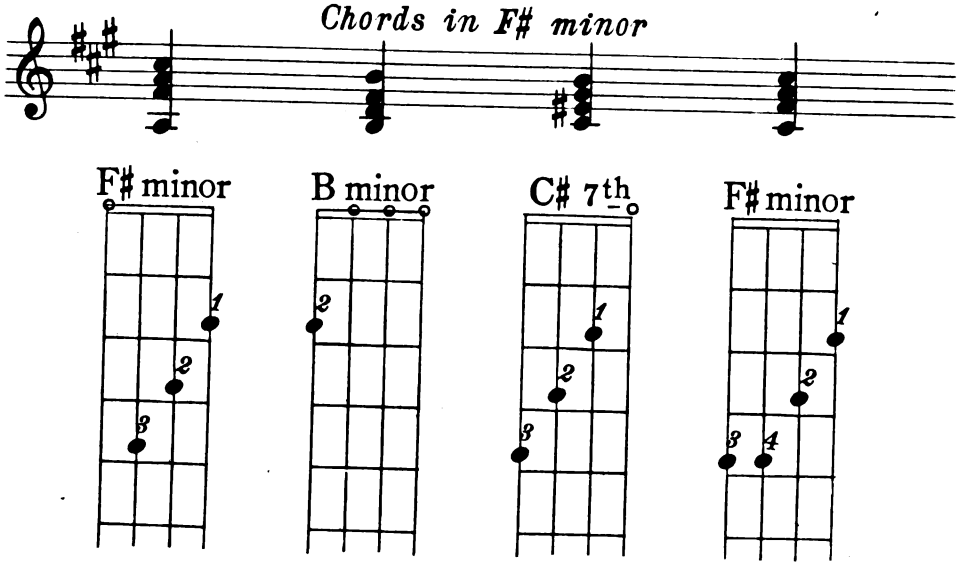
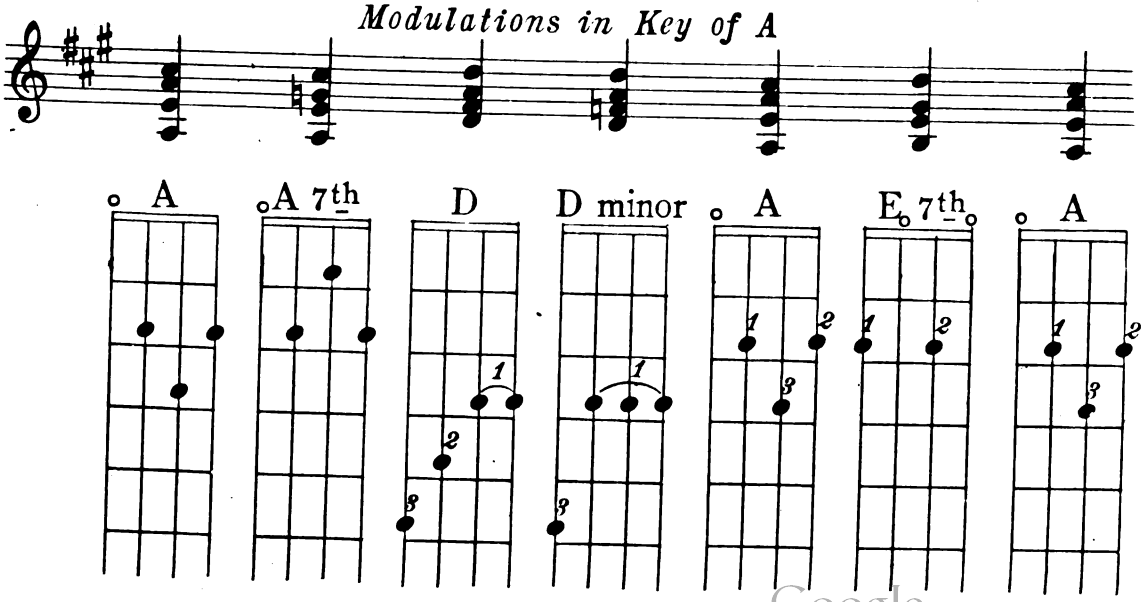
Chords in A major



Chords in F♯ minor



Modulations in Key of A



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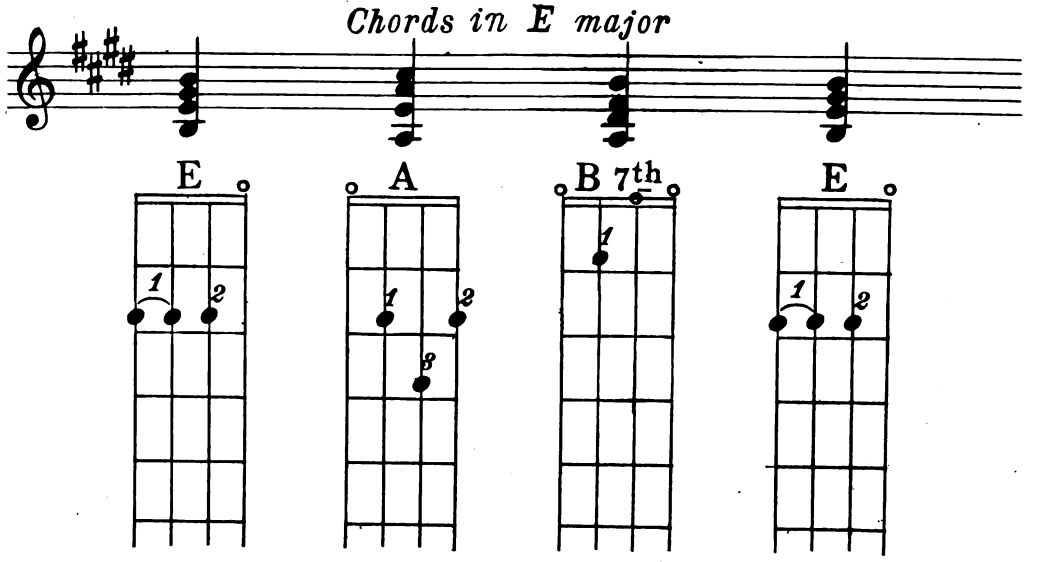
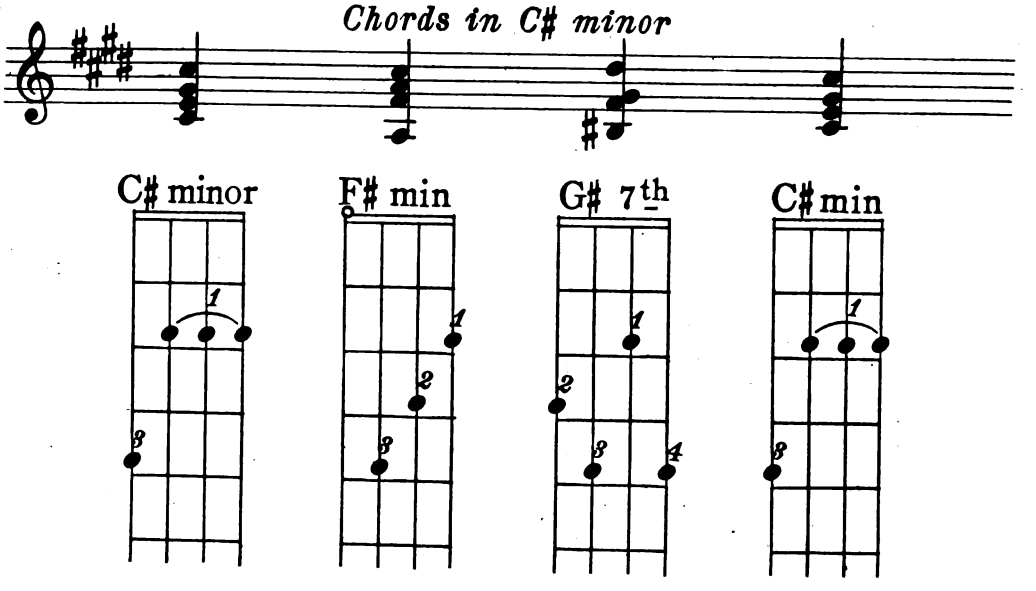
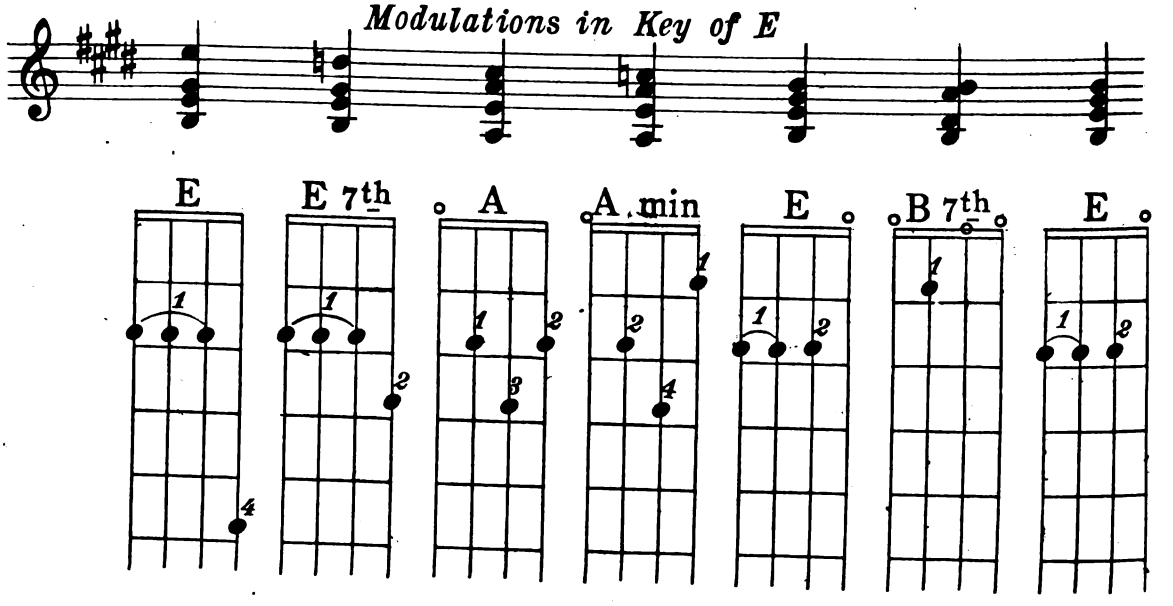
Chords in E major



Chords in C♯ minor



Modulations in Key of E



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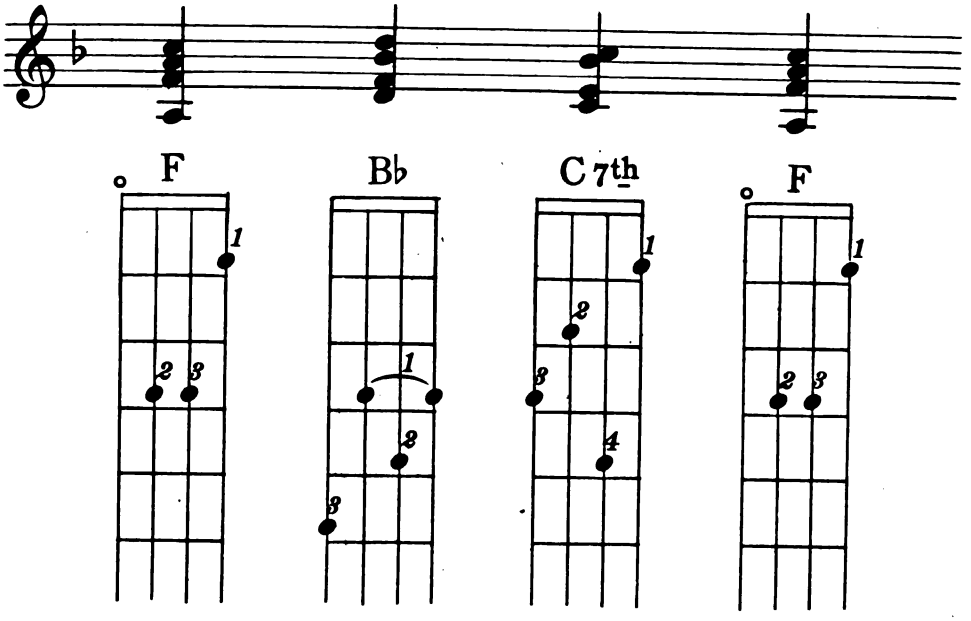
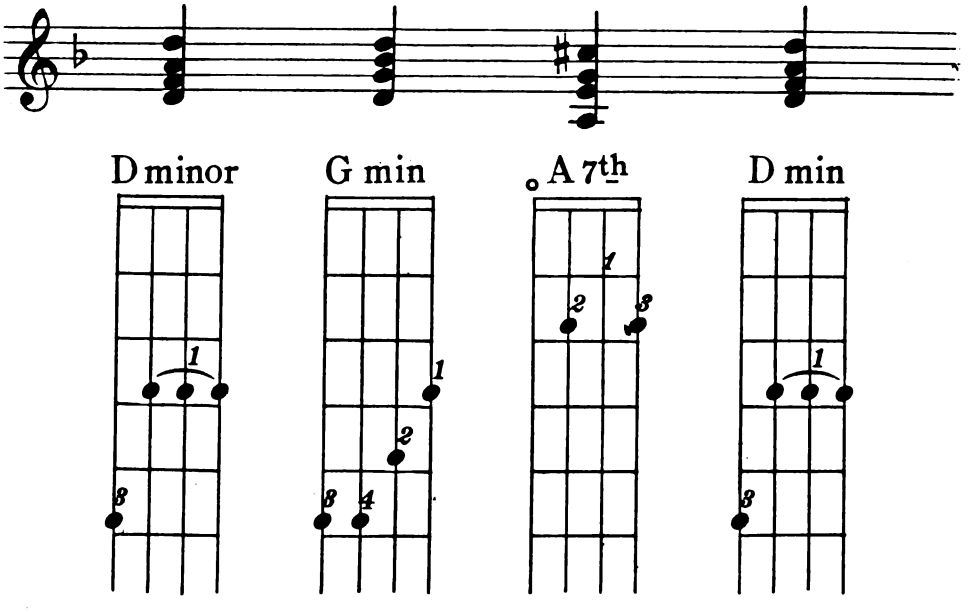
Chords in F major



Chords in D minor



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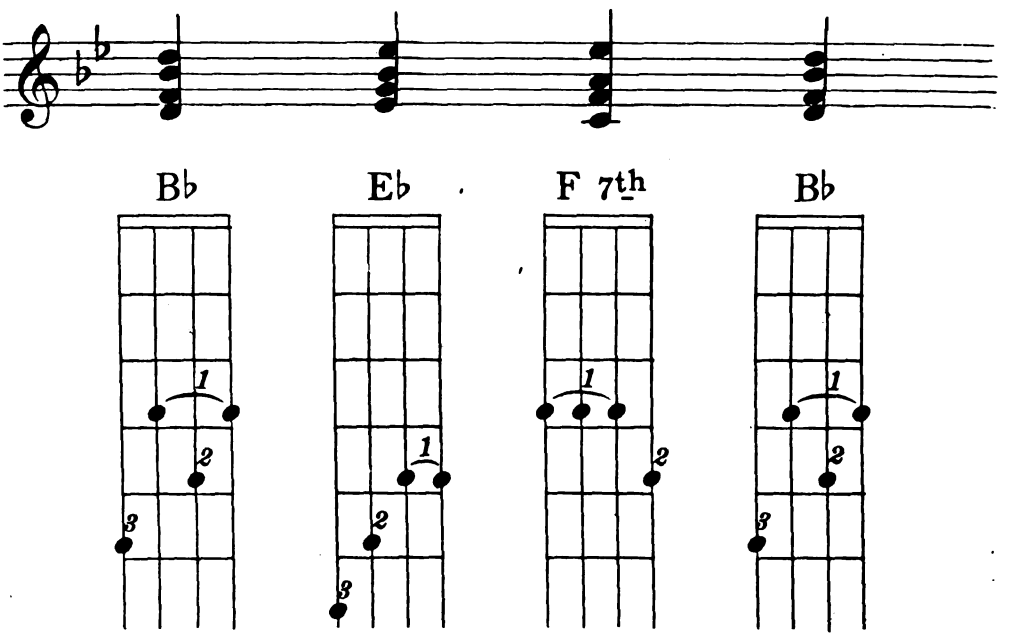
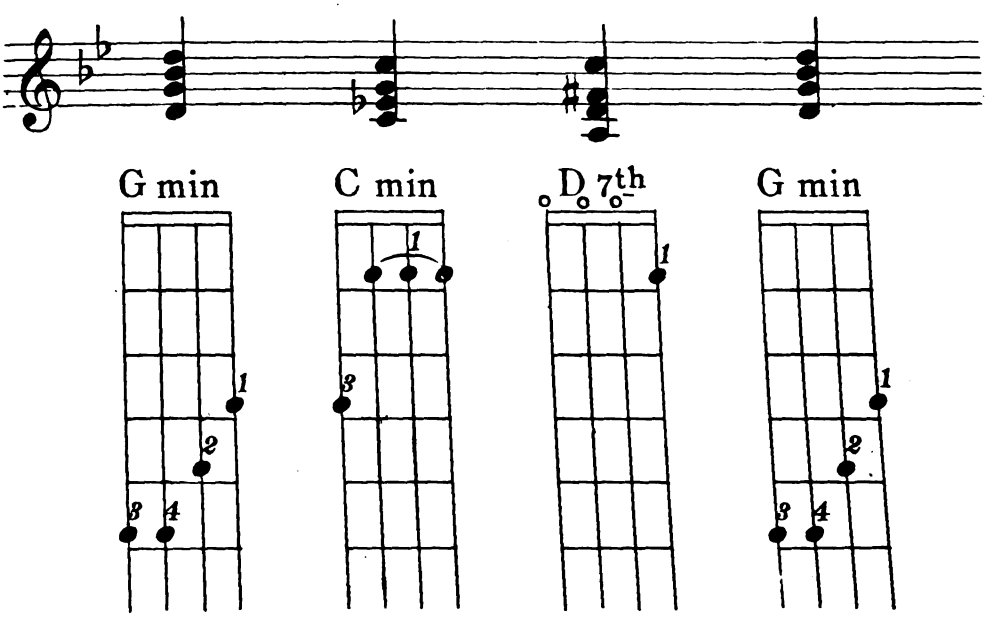
Chords in B♭



Chords in G minor



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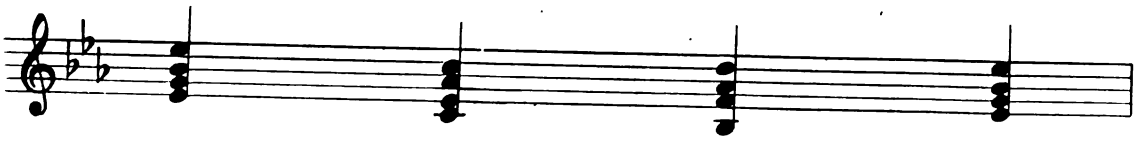
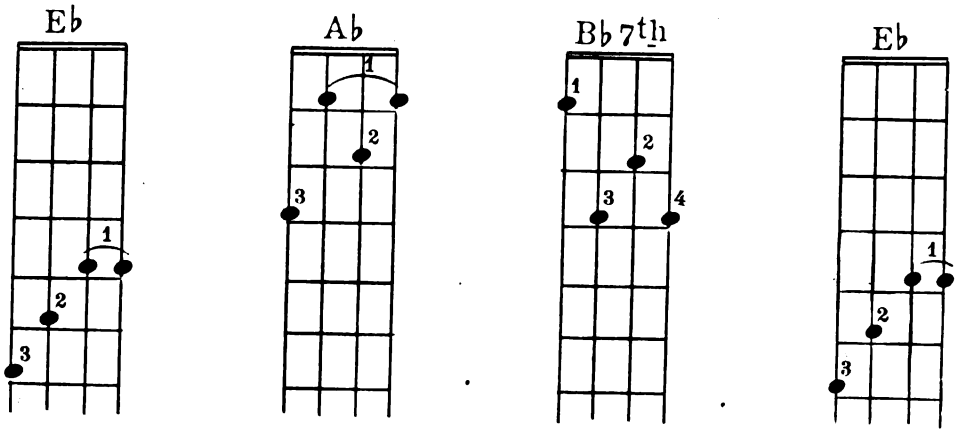
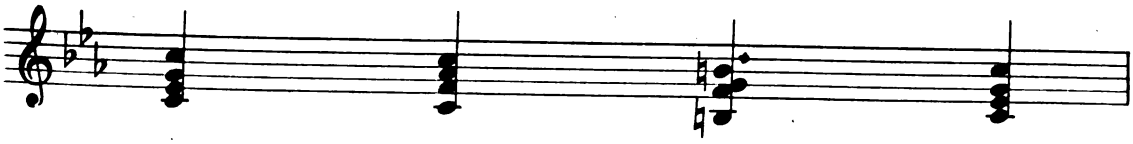
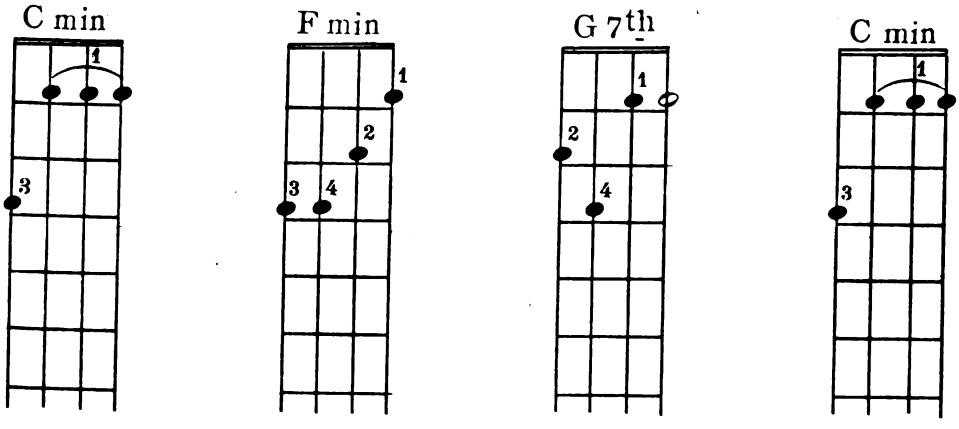
Chords in E♭ major





Chords in C minor





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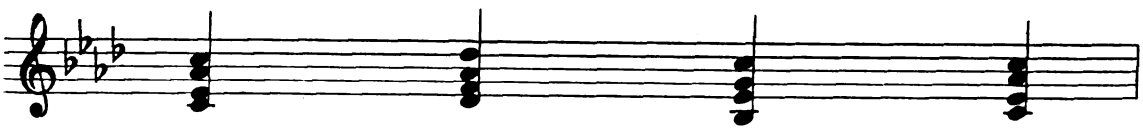
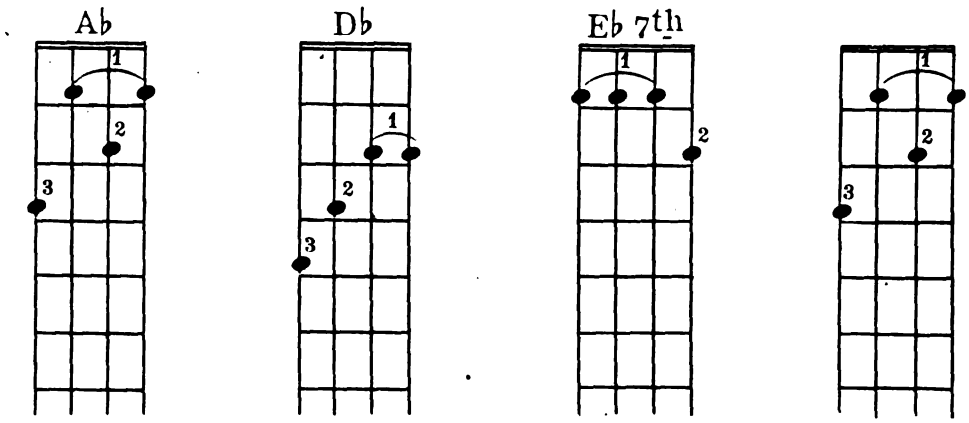
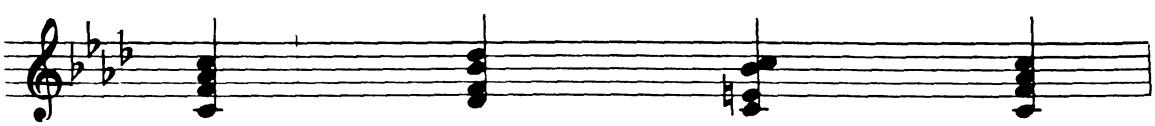
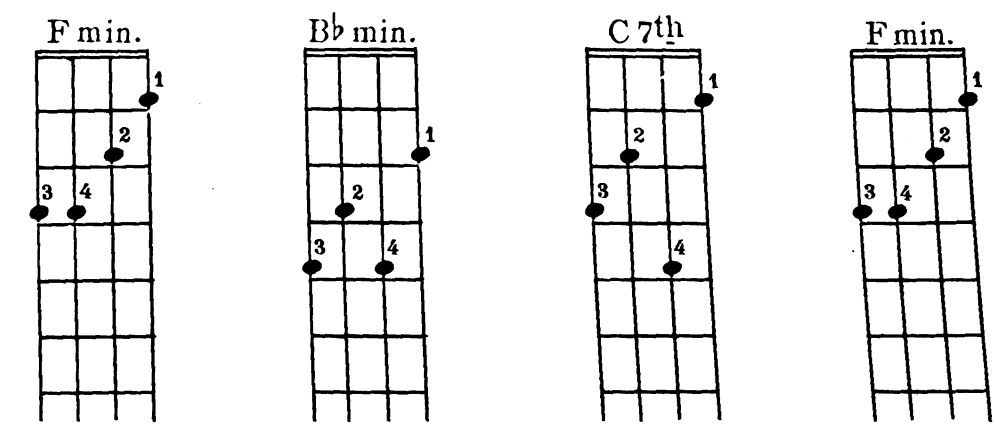
Chords in Ab major





Chords in F minor





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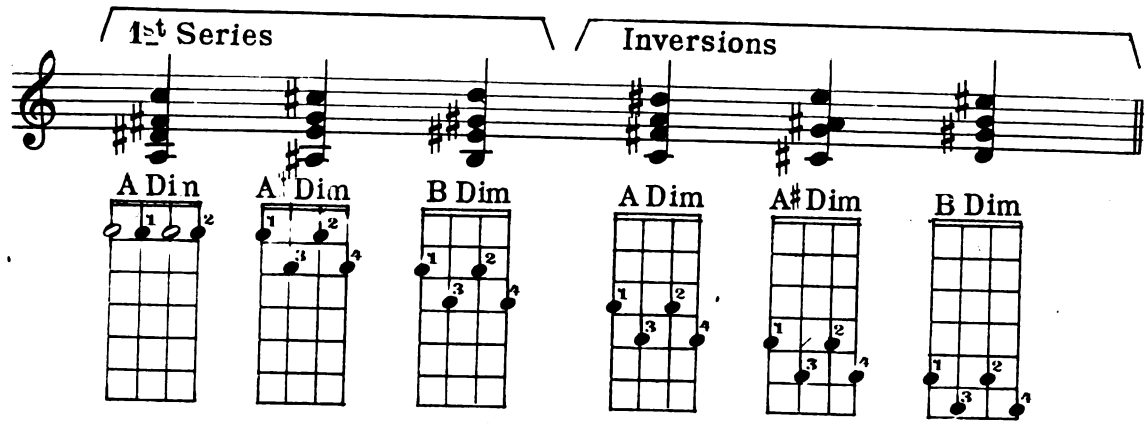
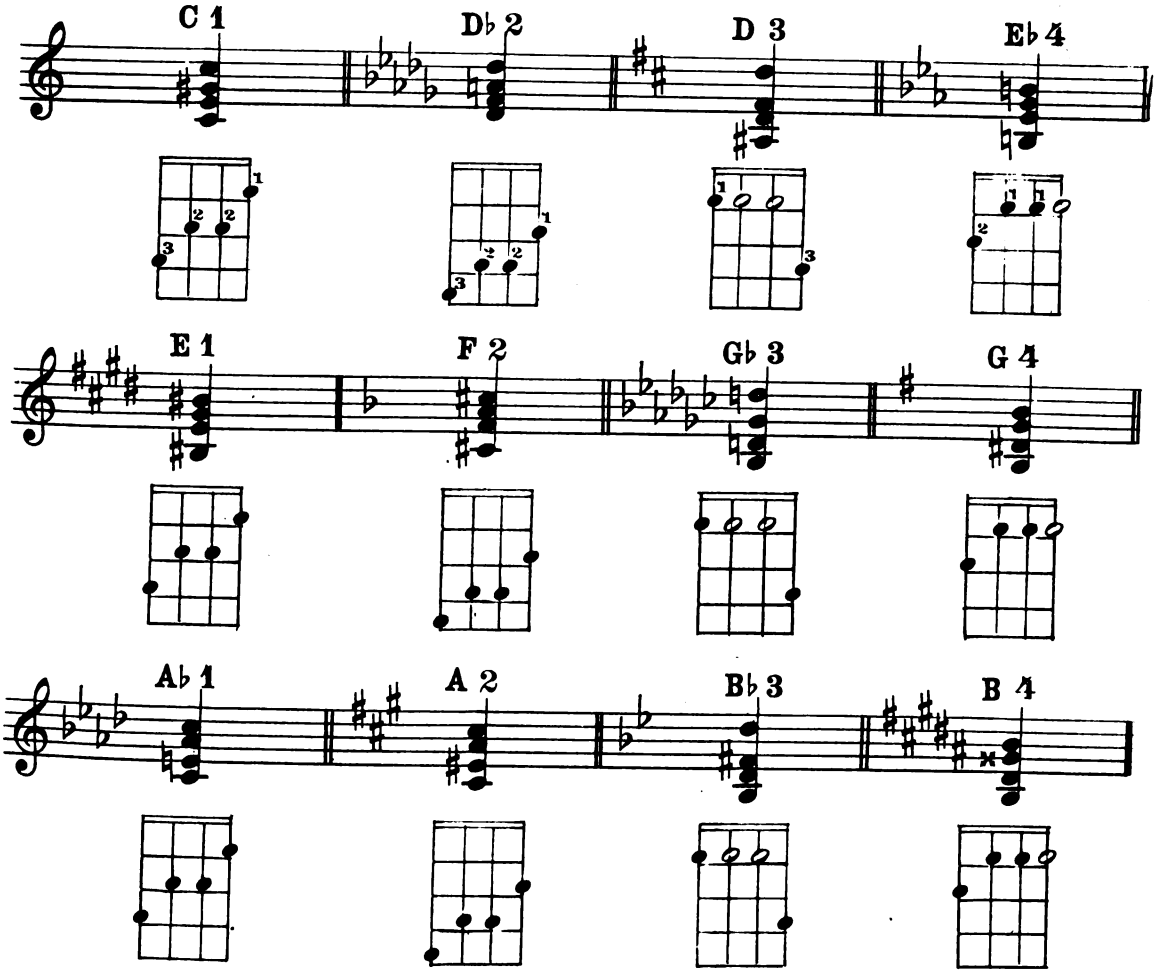
DIMINISHED SEVENTH CHORDS
and their Inversions



AUGMENTED FIFTH CHORDS



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

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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. G7th C. Amin Dmin E7th
The above transposed to D	D. G. A7th D Bmin Emin F♯7th
The above transposed to E♭	E♭ A♭ B♭7th E♭ Cmin Fmin G7th

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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.

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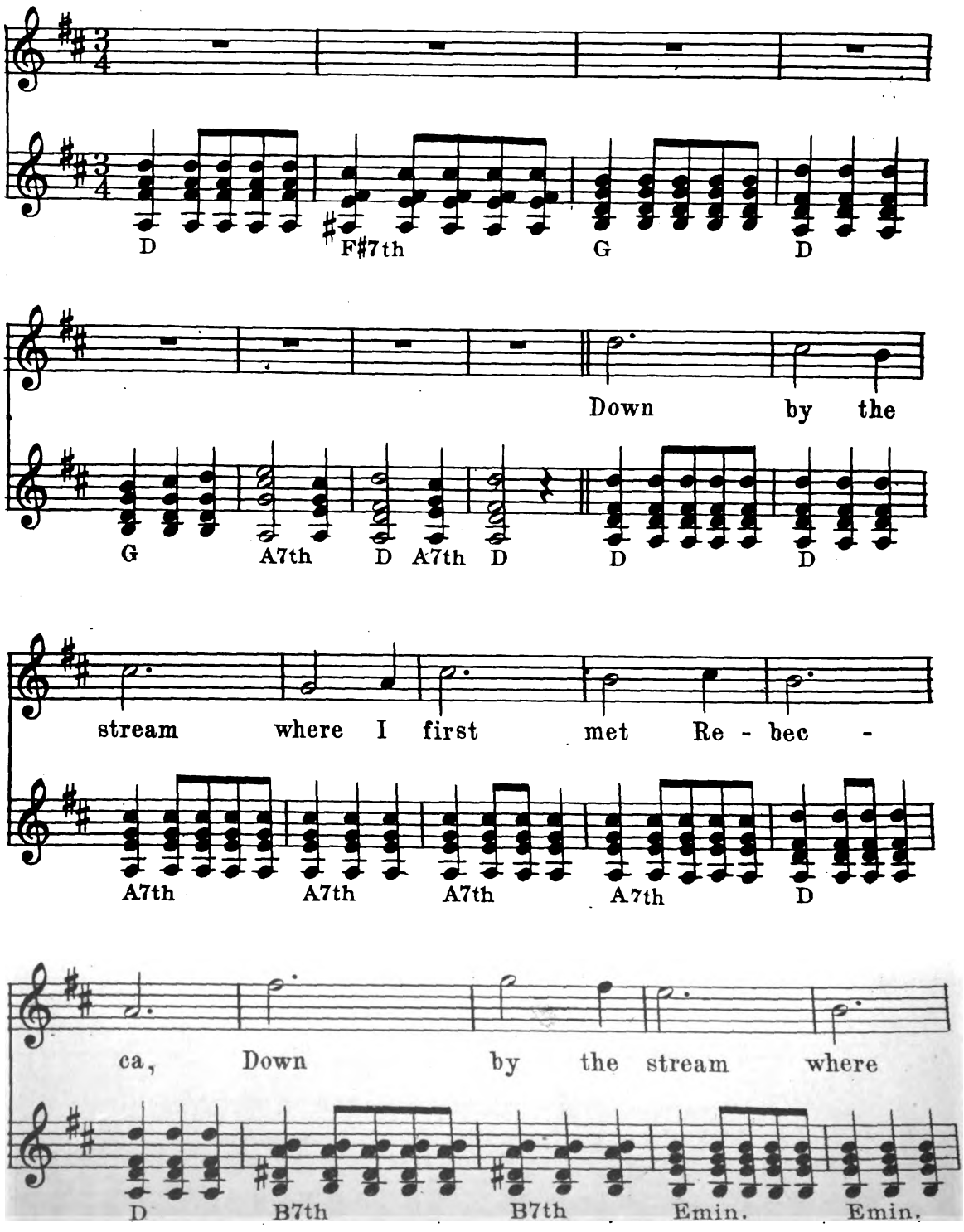
One, Two, Three, Four.

BY REDDING.
arr. by Wm J. Smith.



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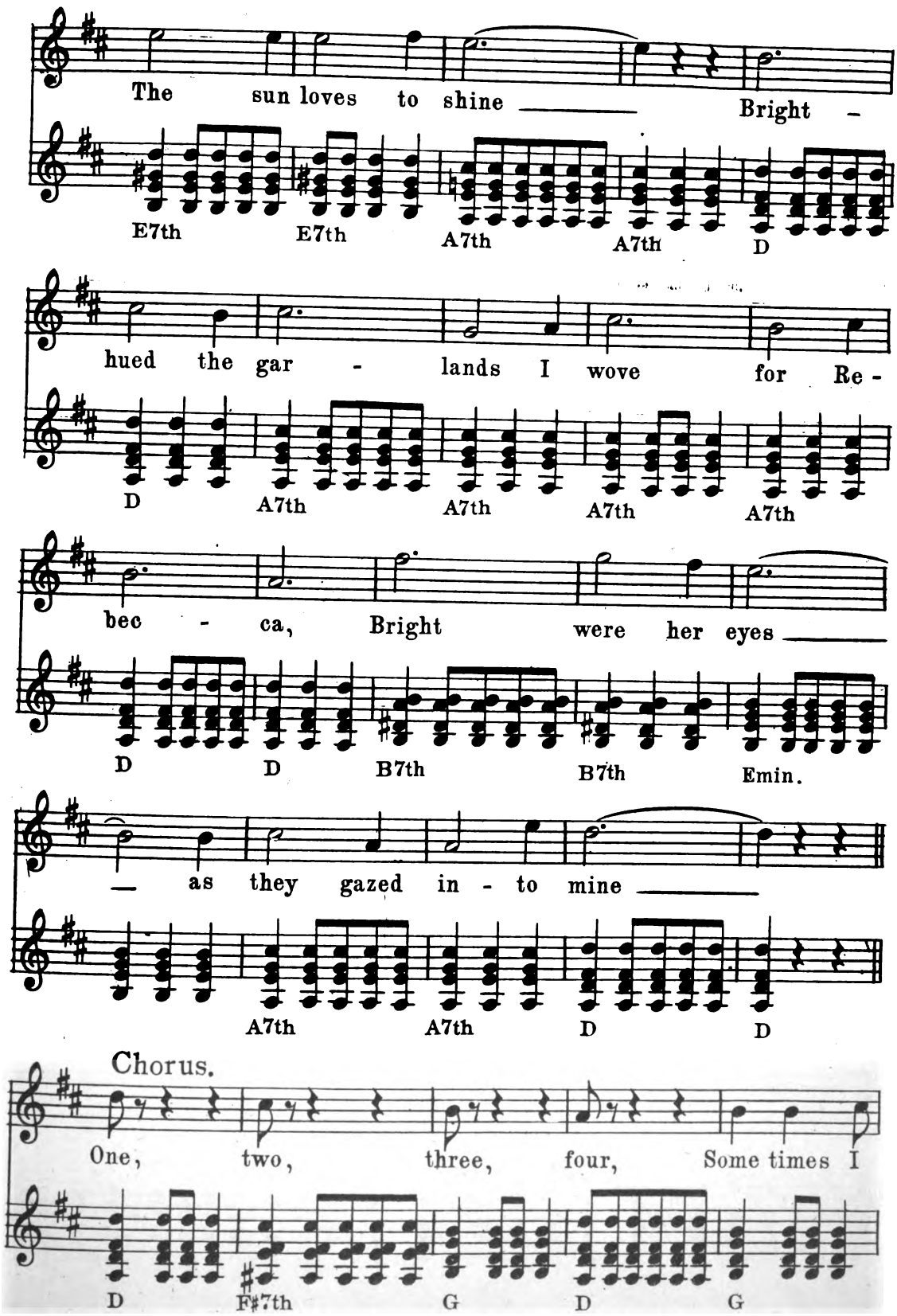

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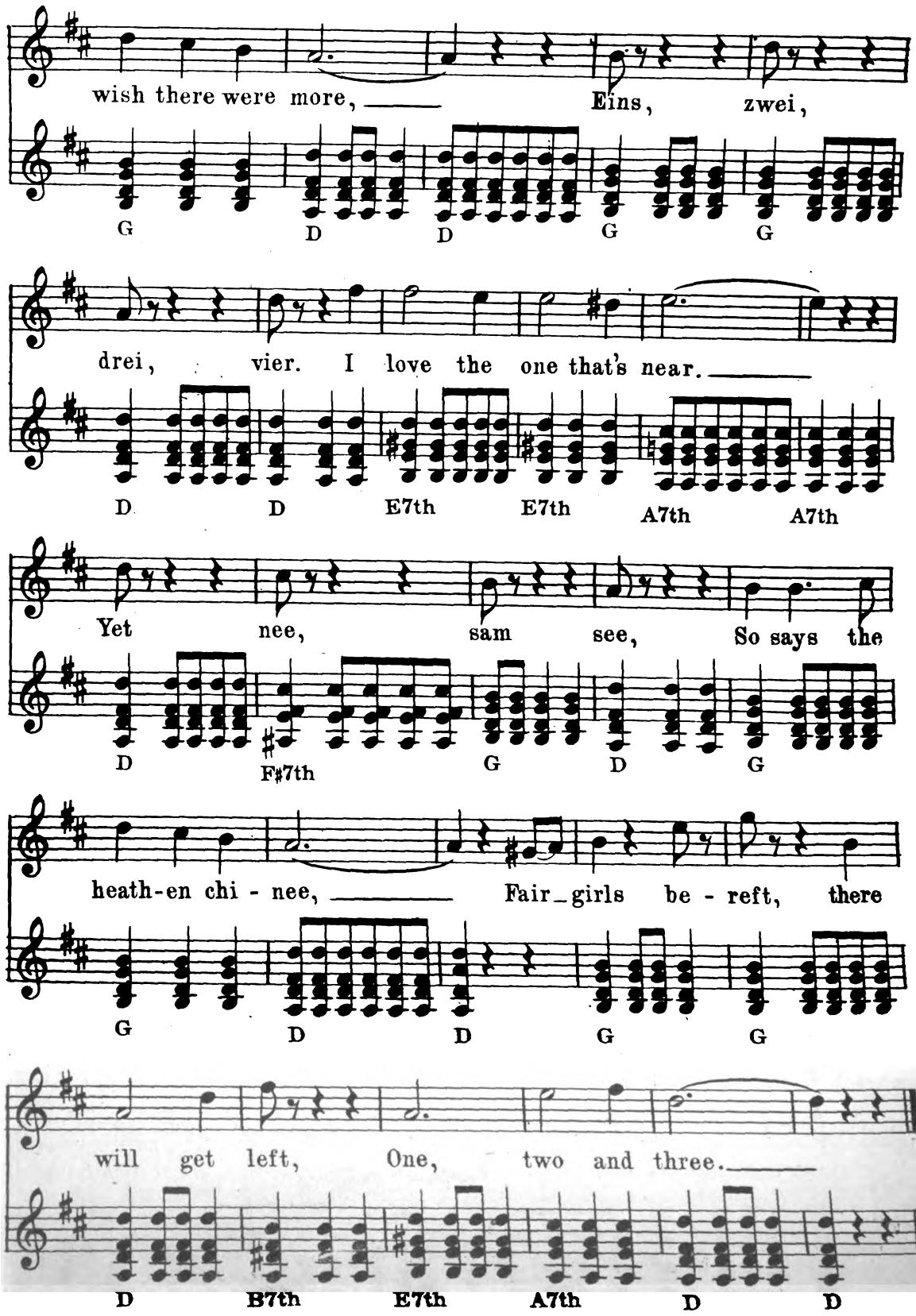

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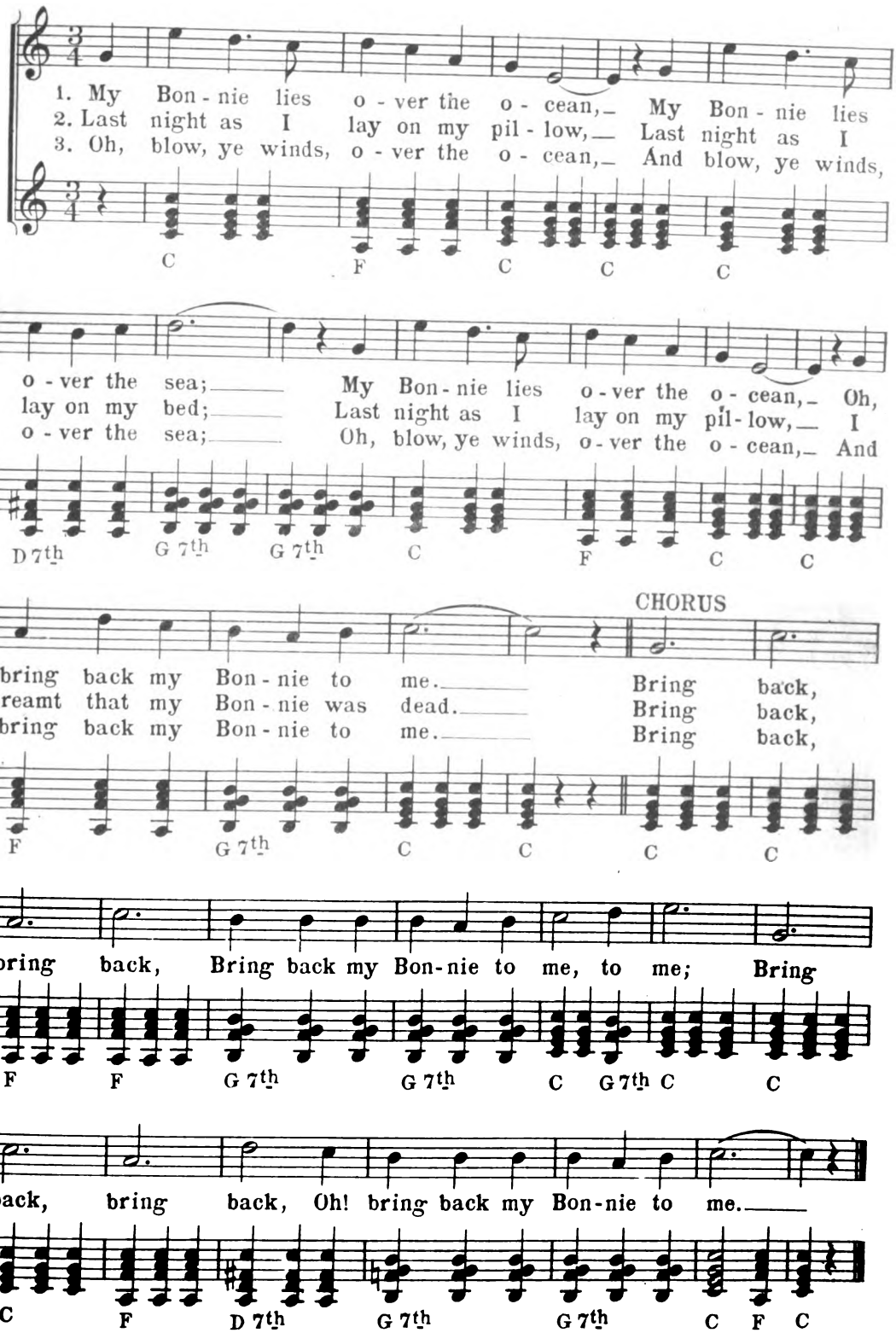
My Bonnie



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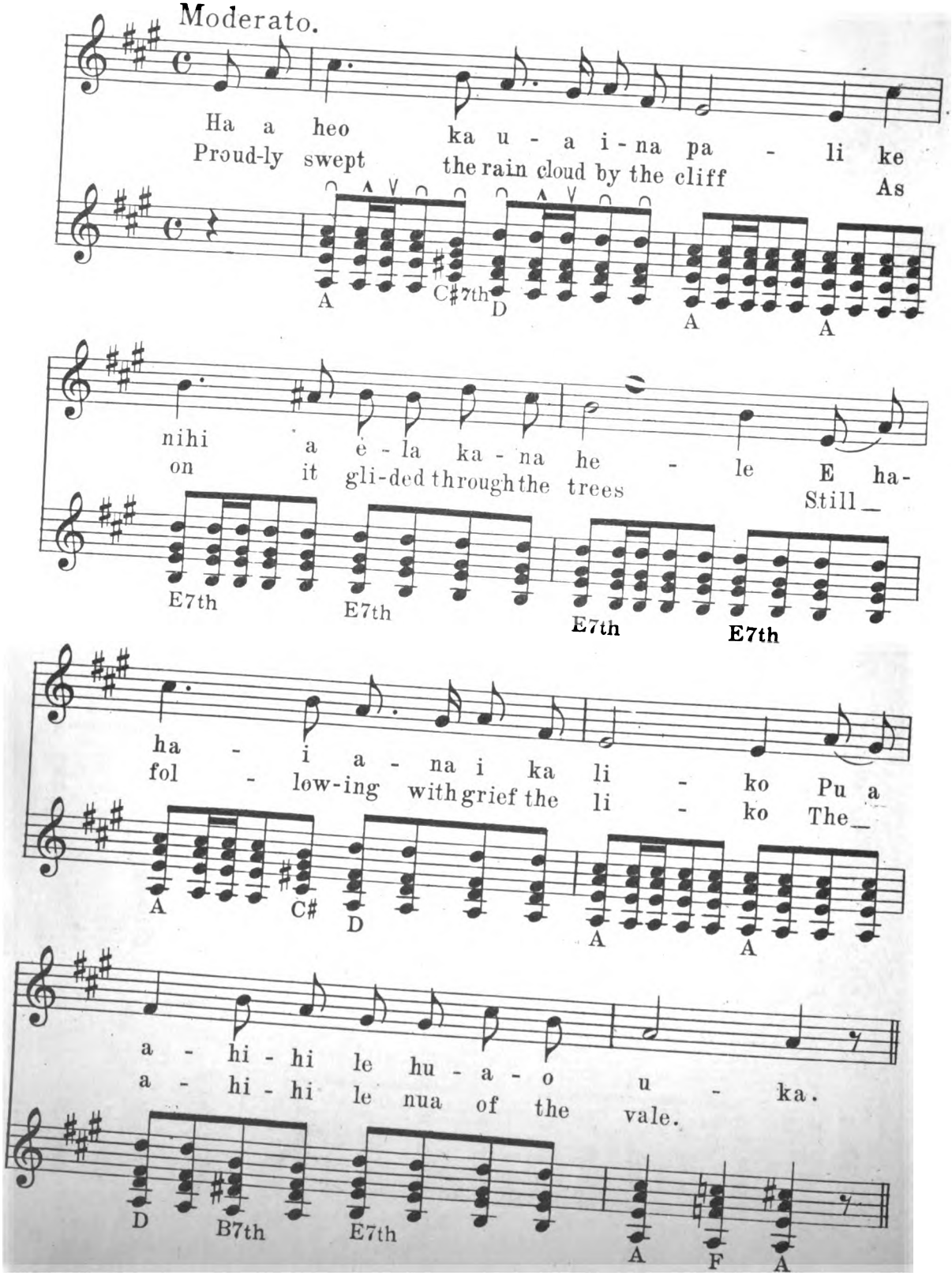
Aloha Oe

Farewell to Thee.



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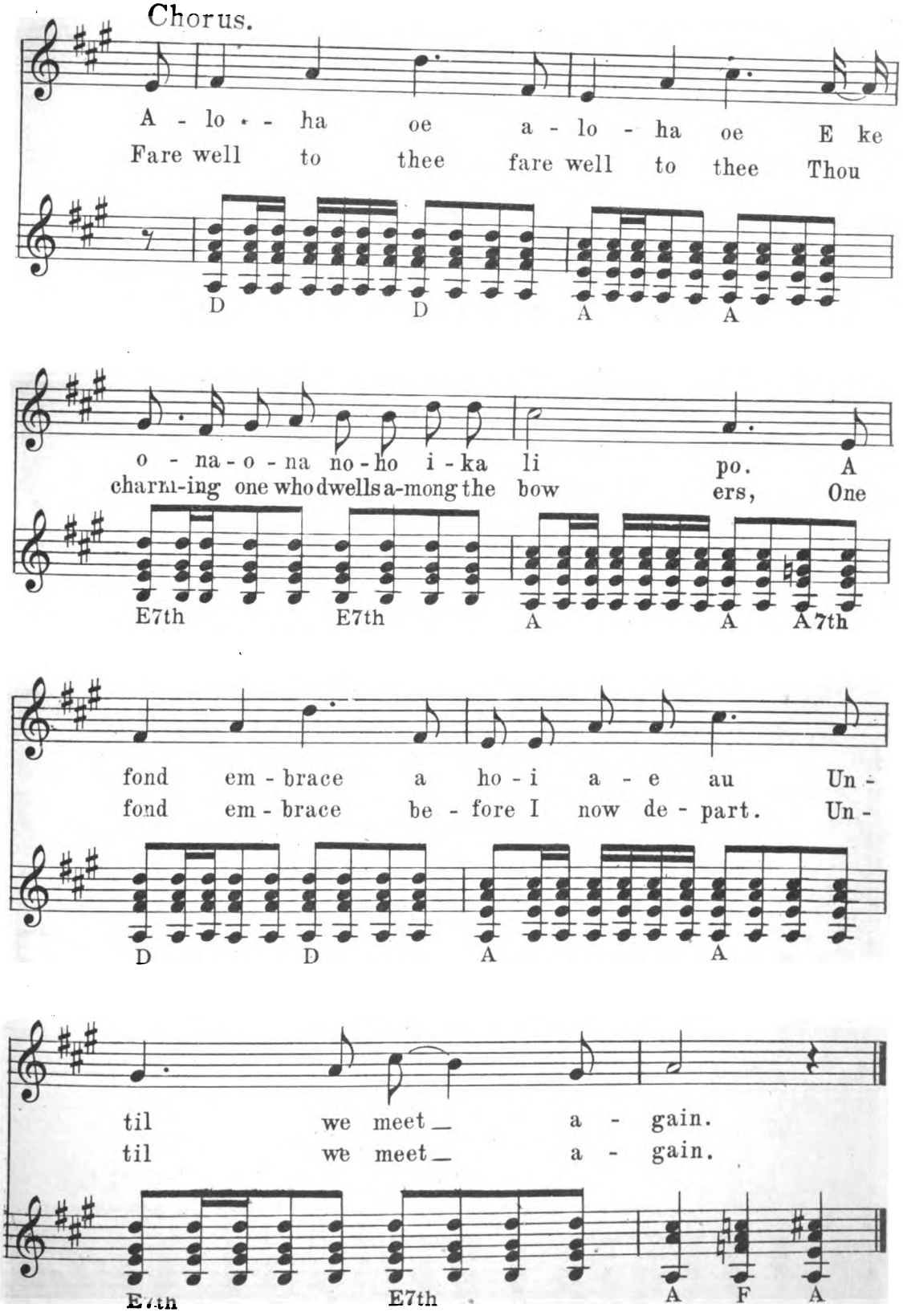

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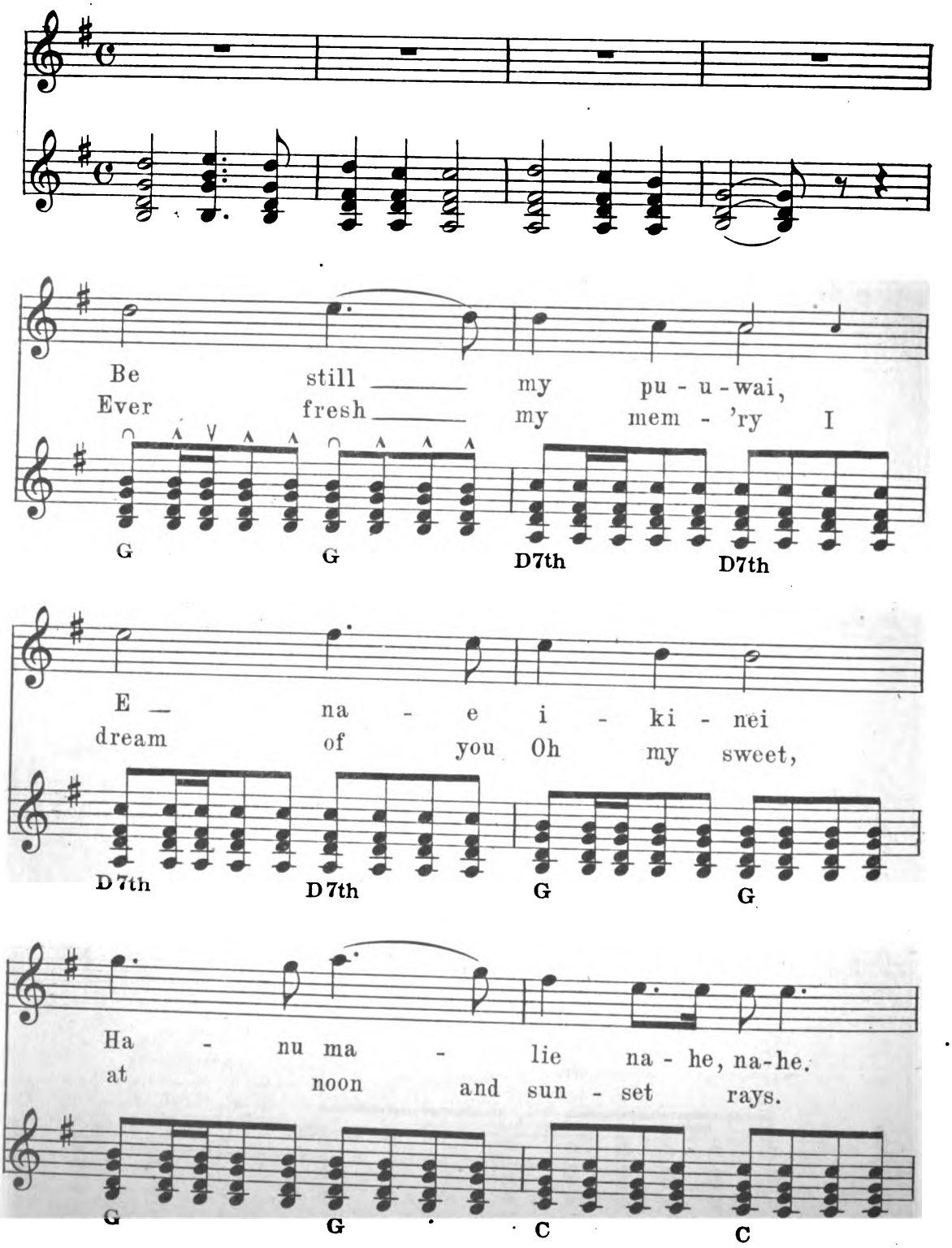
Sweet Lei Lehua.



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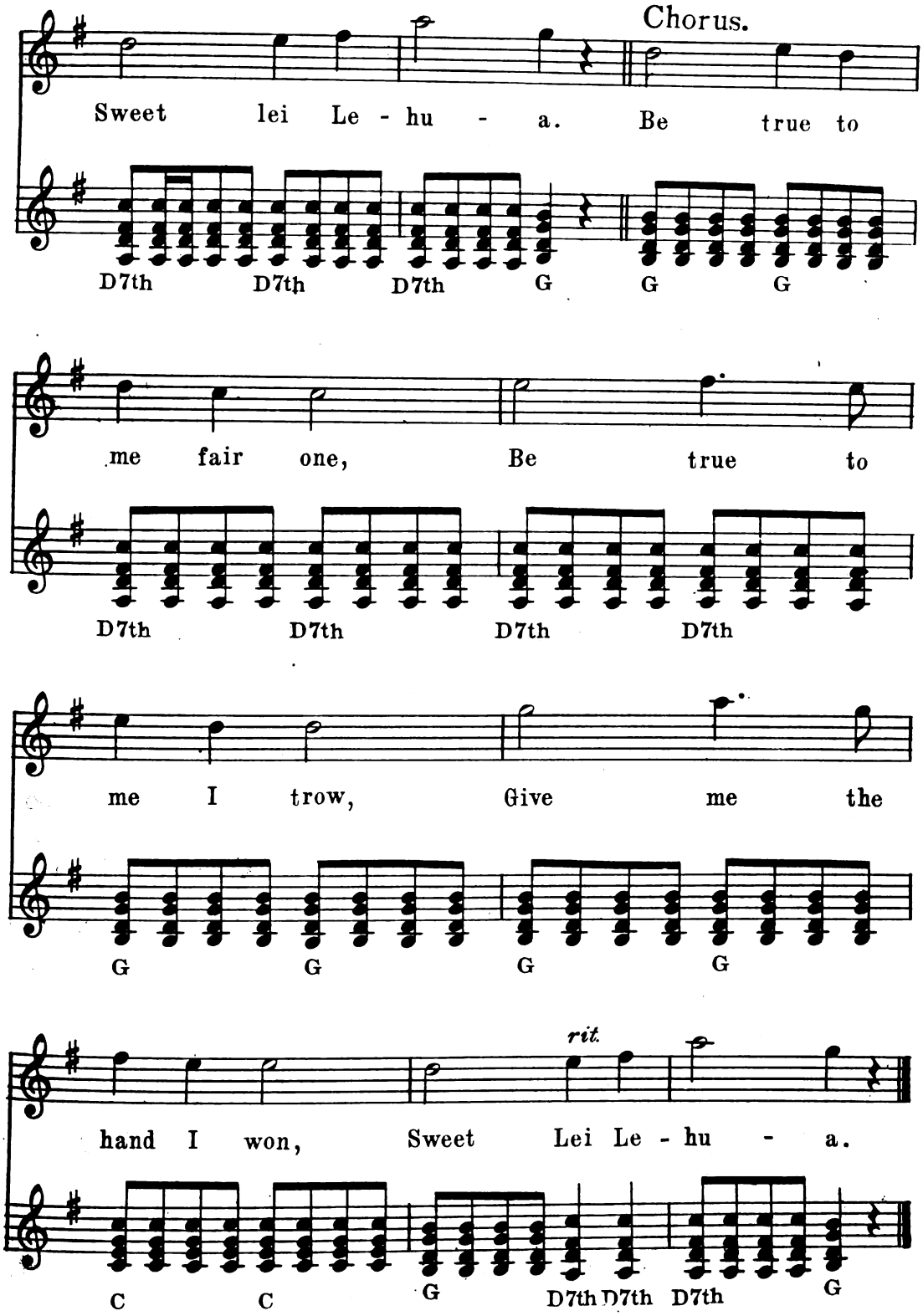

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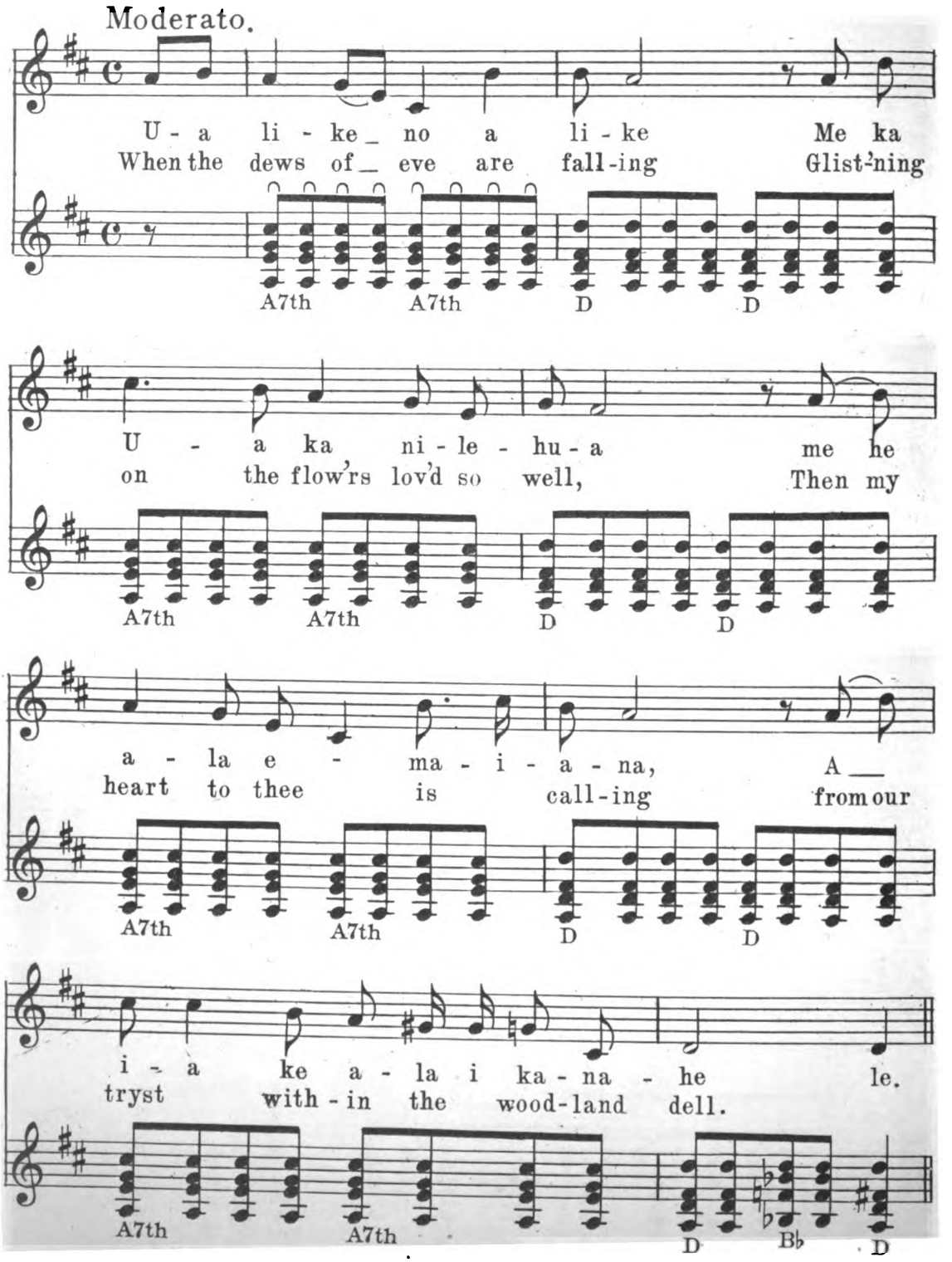
Ua Like No A Like

("Sweet Constancy.")



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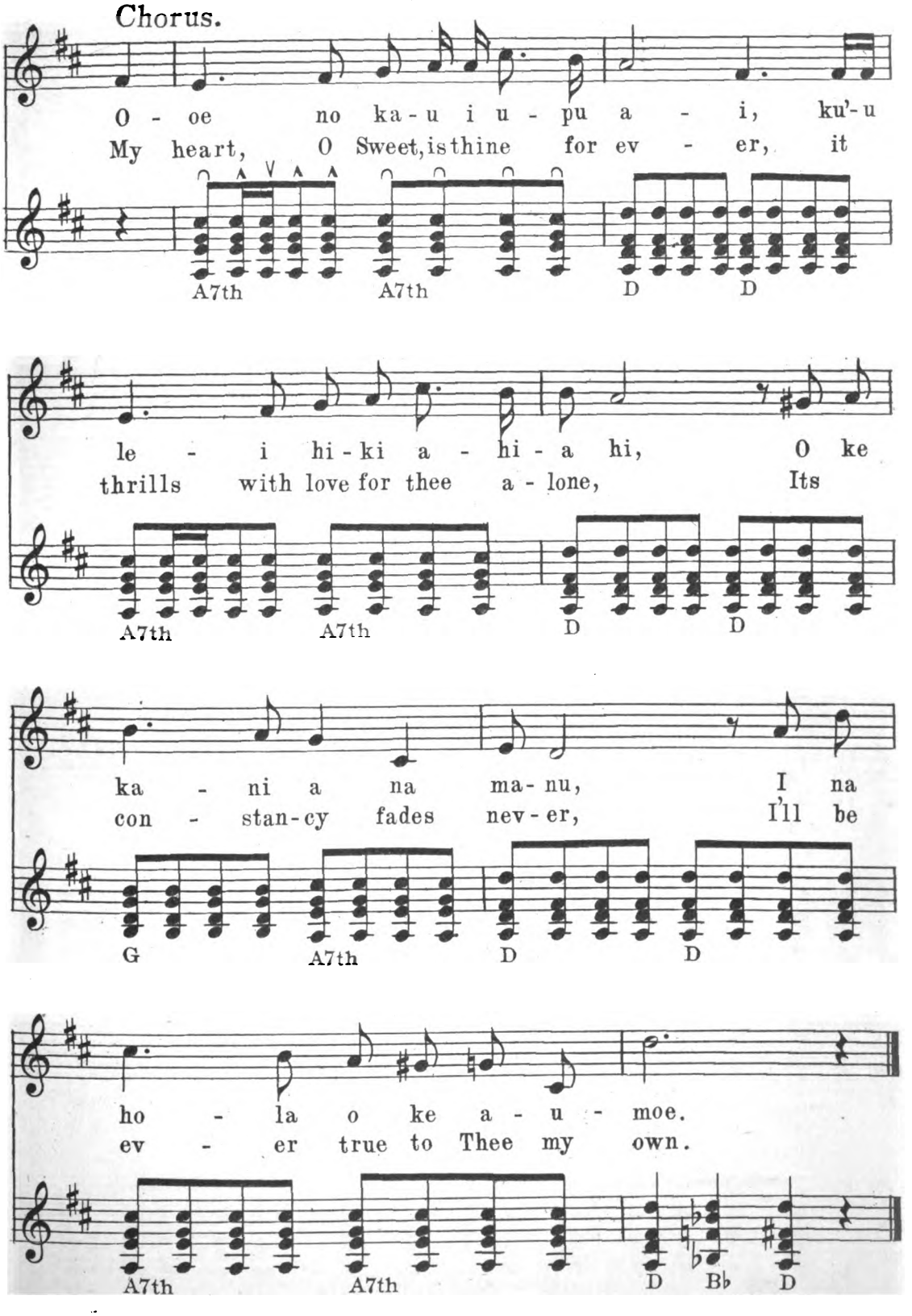

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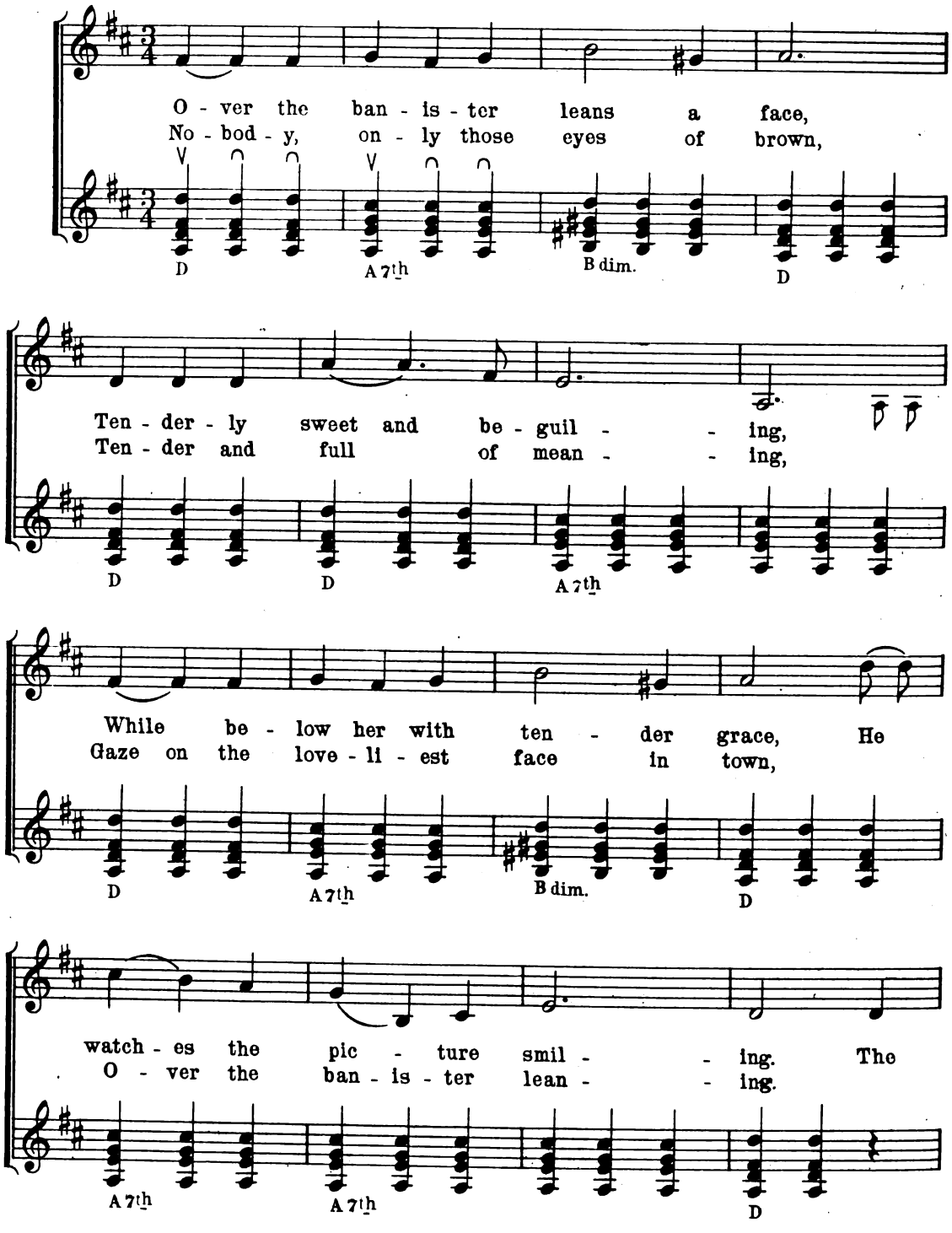
Over the Banister

Arr. by KAMIKI



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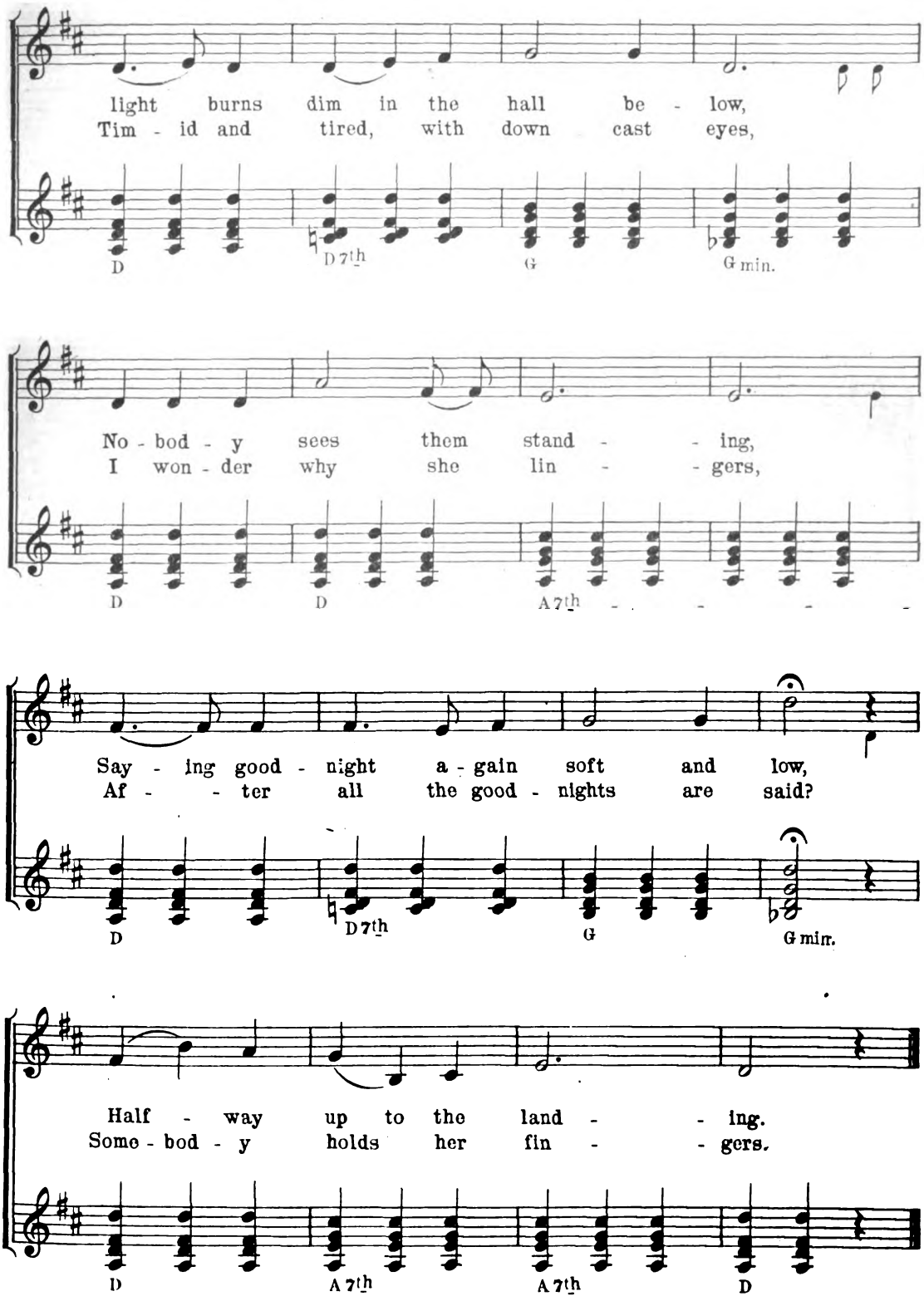

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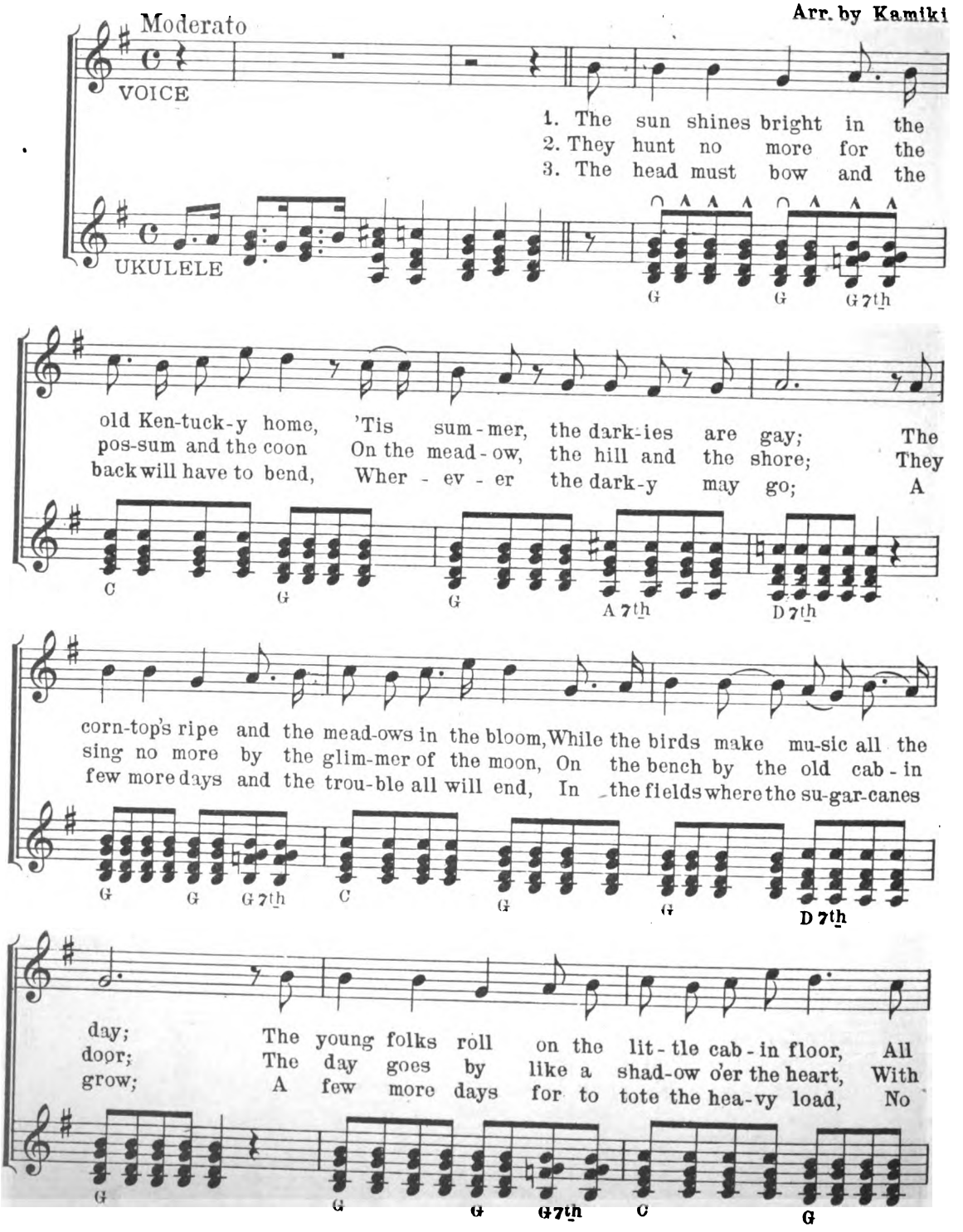
My Old Kentucky Home

FOSTER
Arr. by Kamiki



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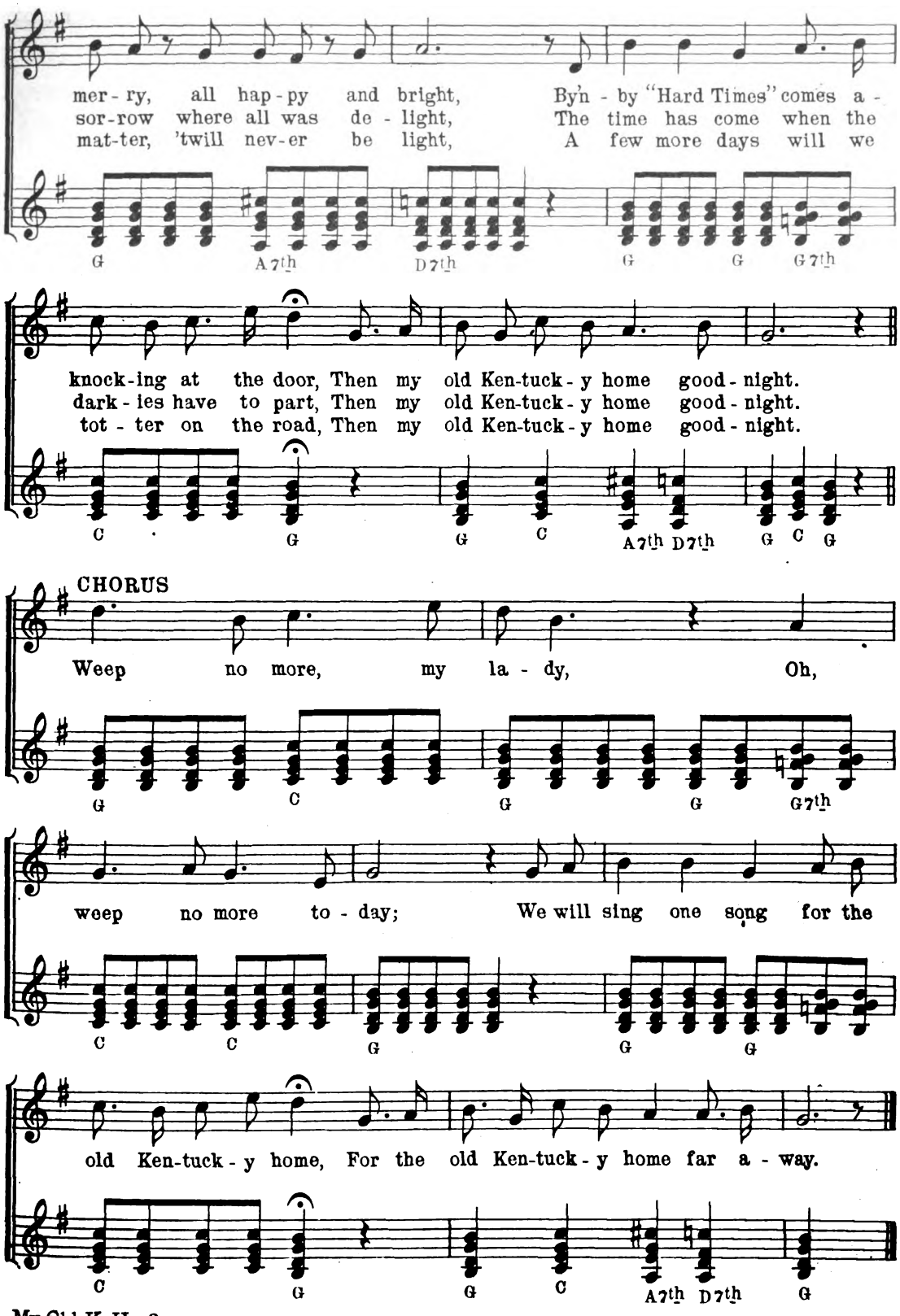

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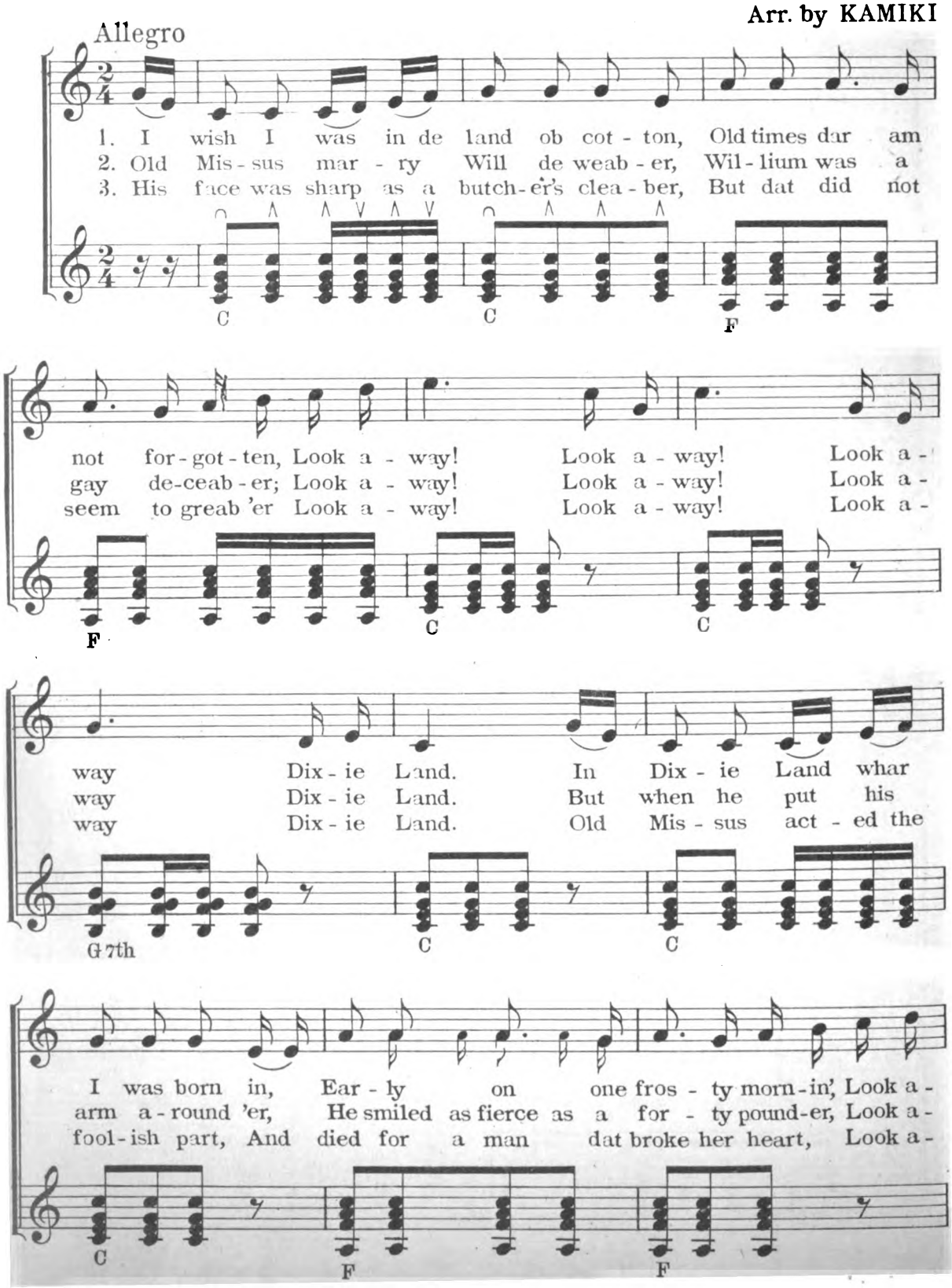
Dixie's Land

Arr. by KAMIKI



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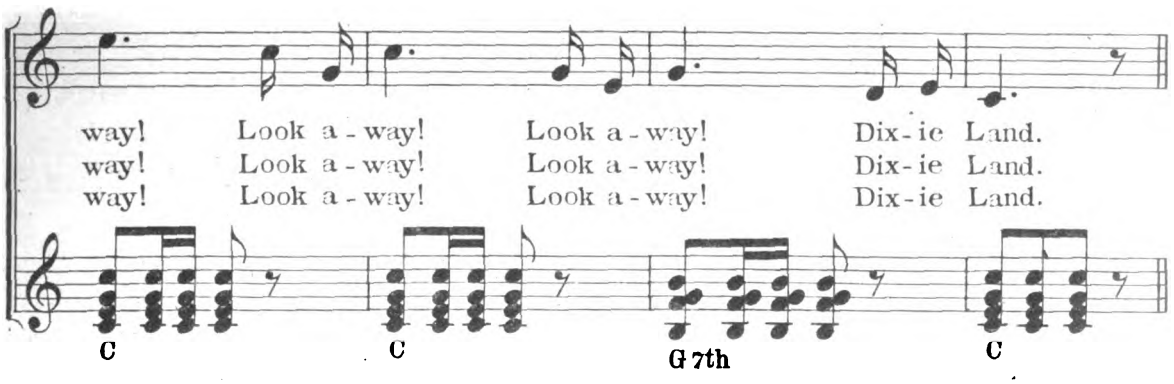
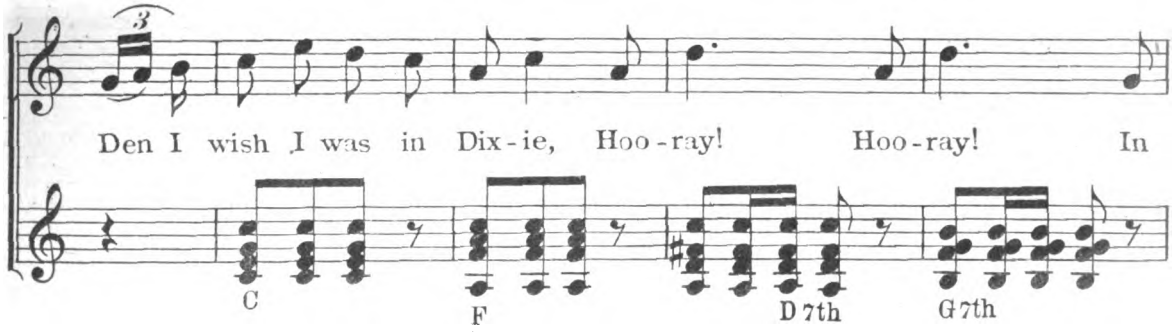
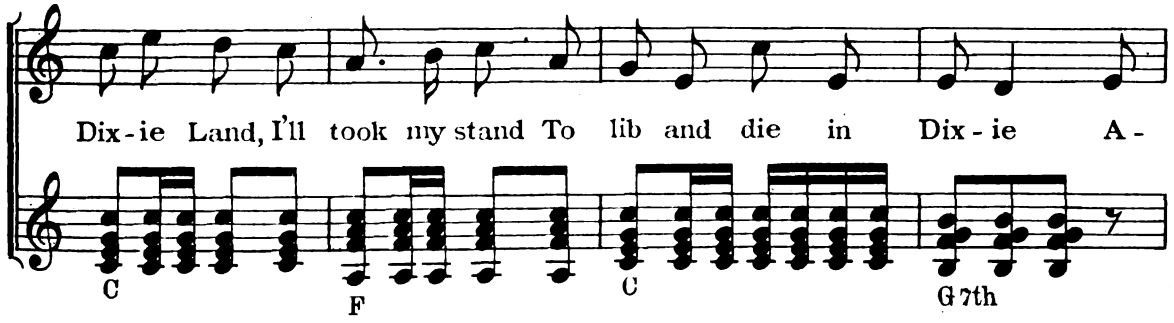
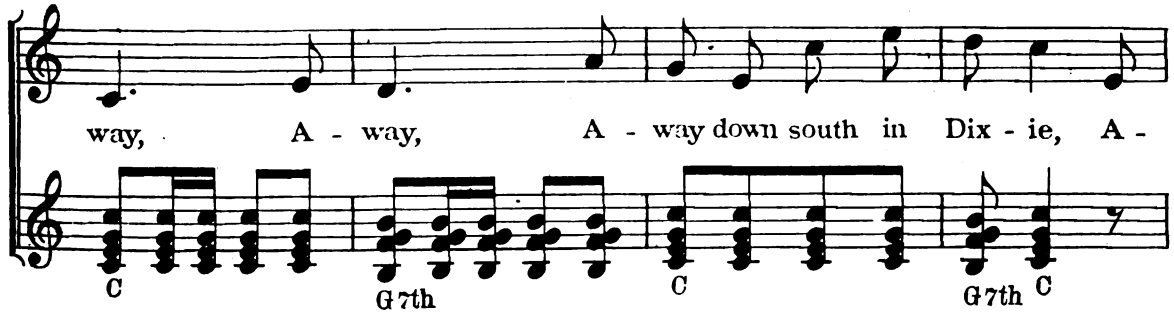
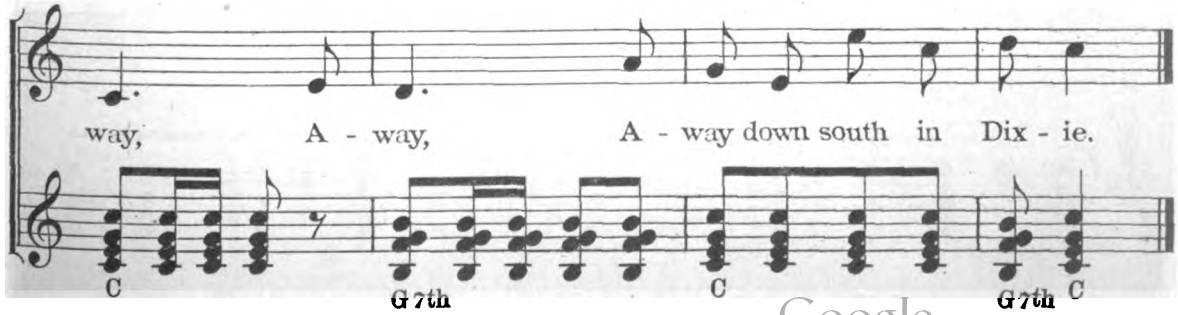


CHORUS









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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

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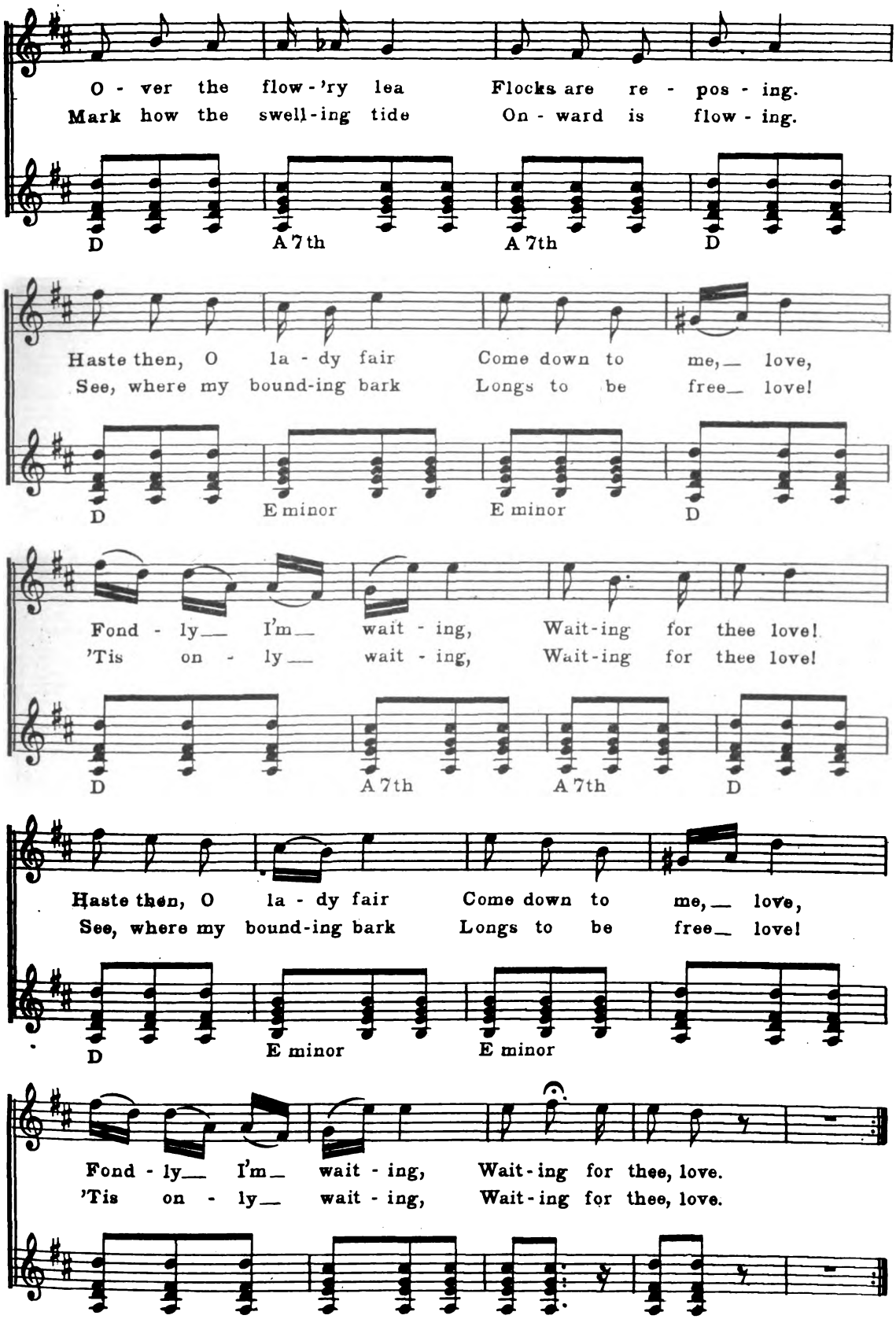

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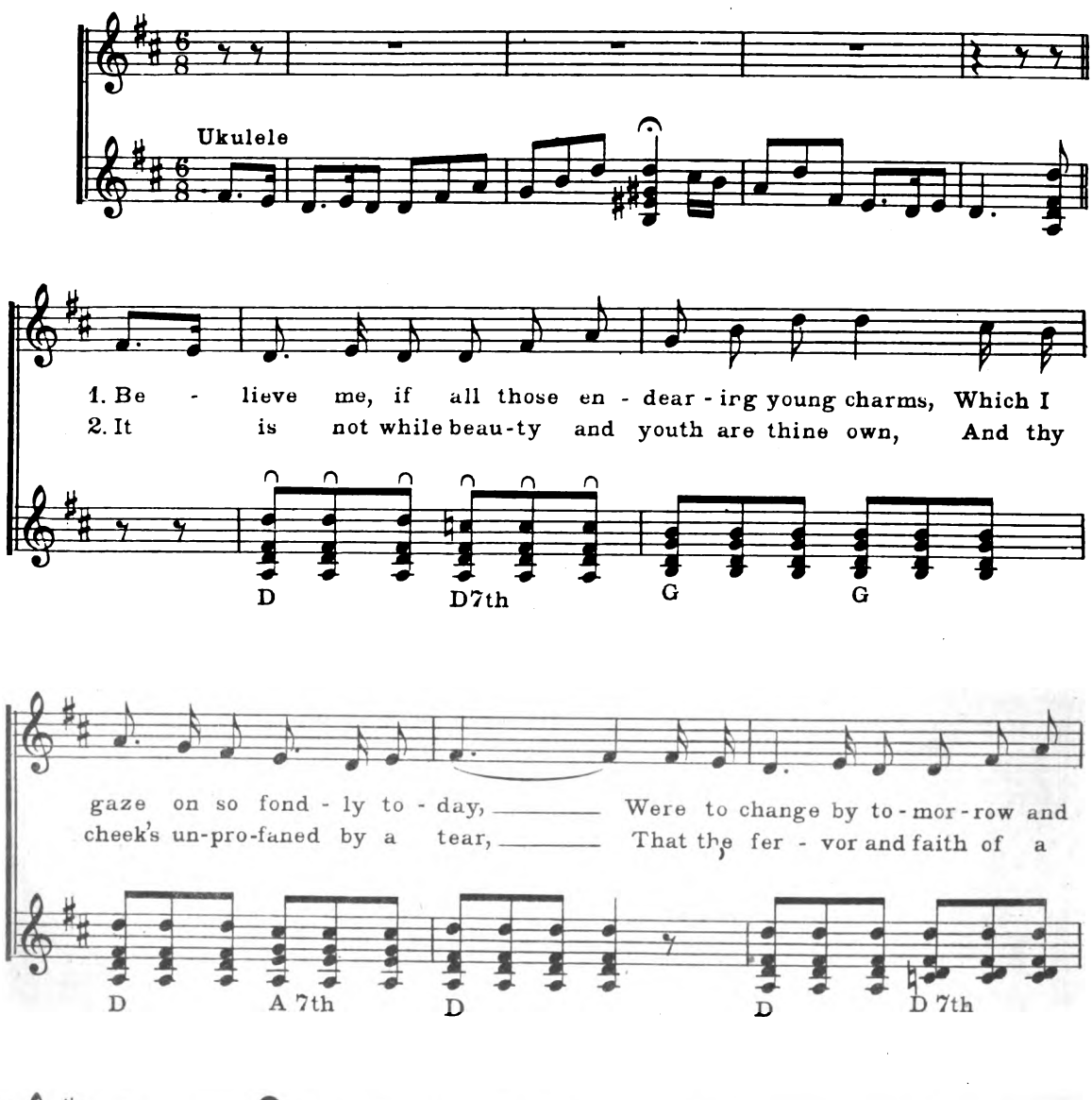
Those Endearing Young Charms

Words by
THOMAS MOORE

Music by DAVENPORT
Arranged by KAMIKI



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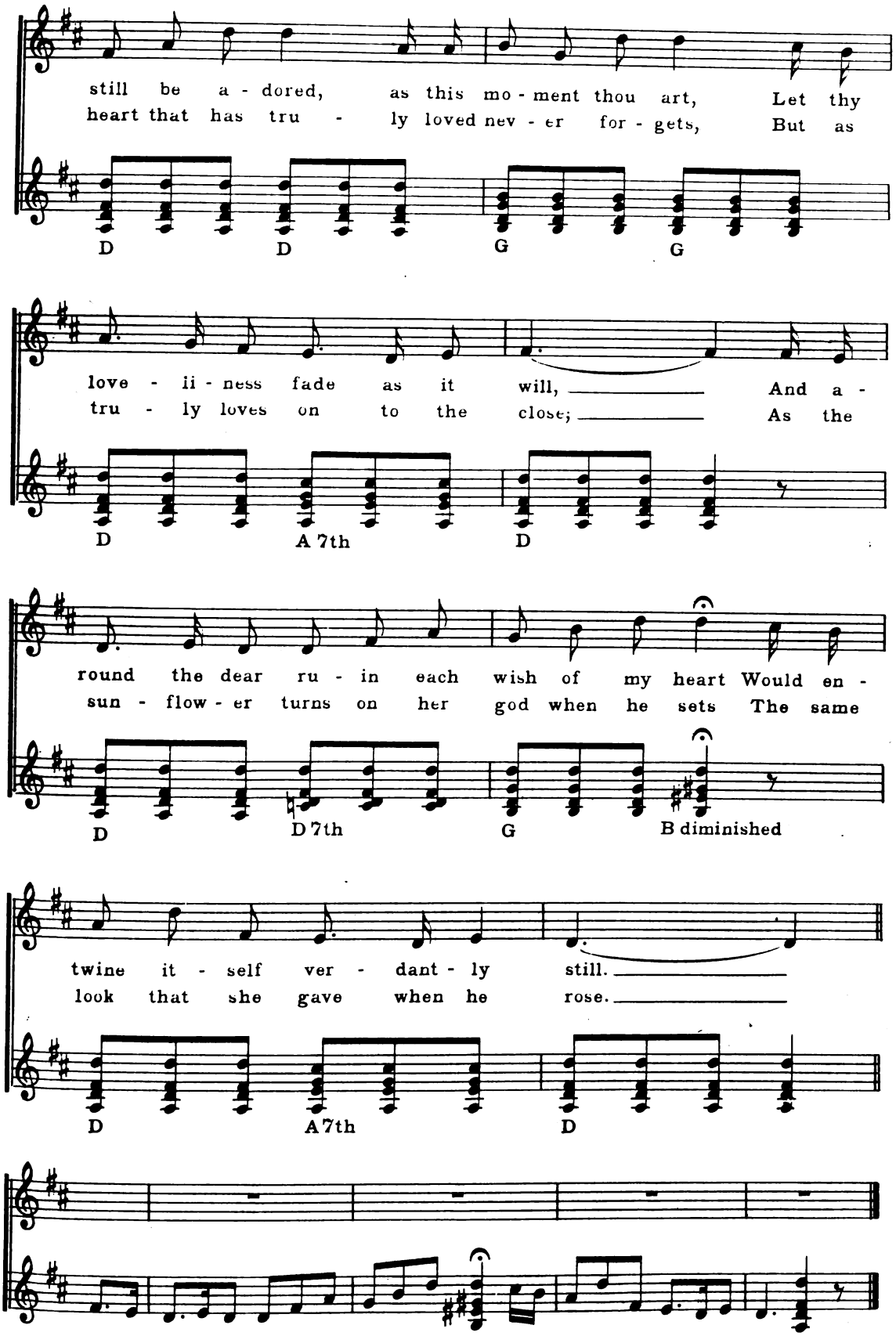

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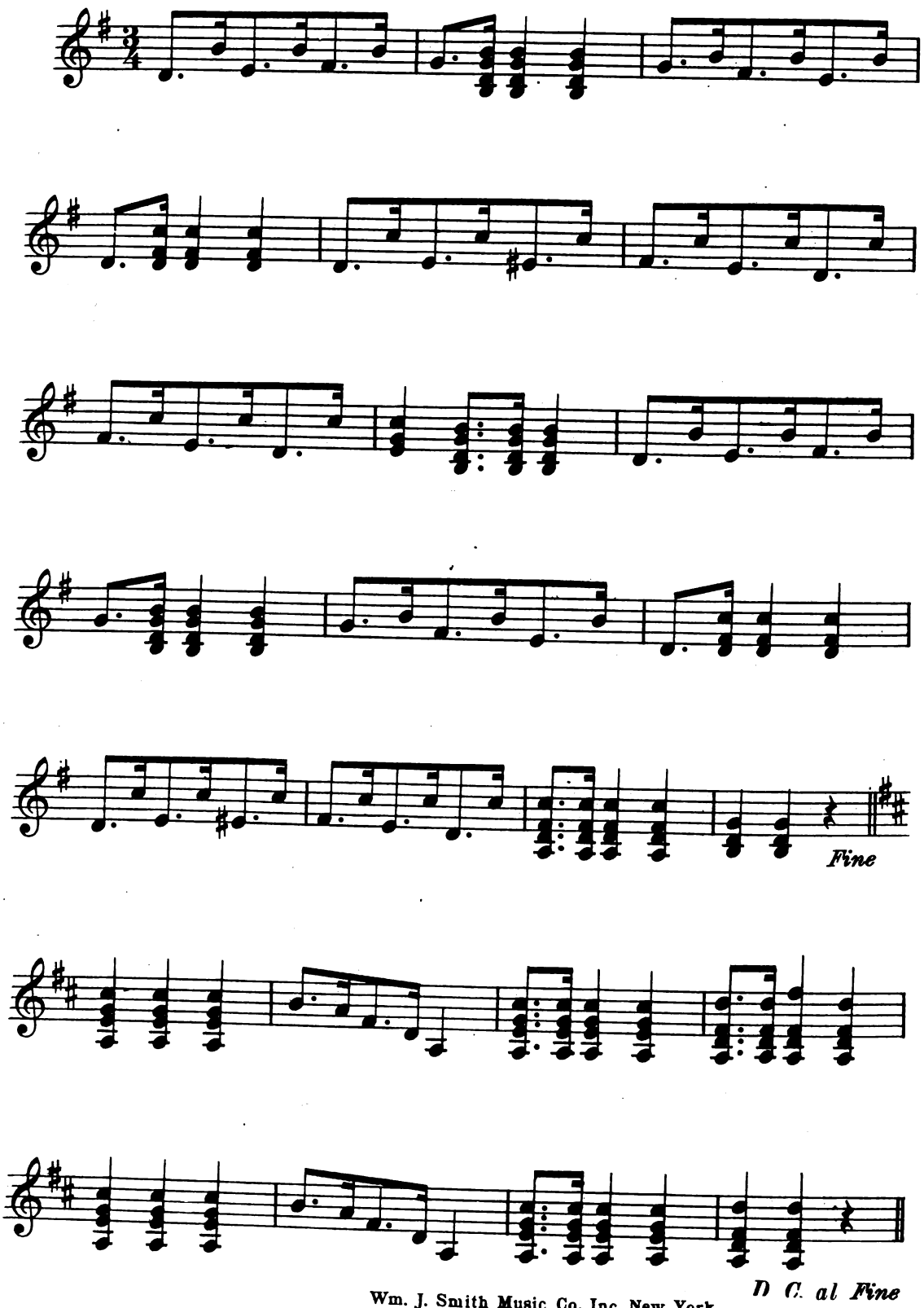
Laughing Waters

Ukulele Solo

KAMIKI



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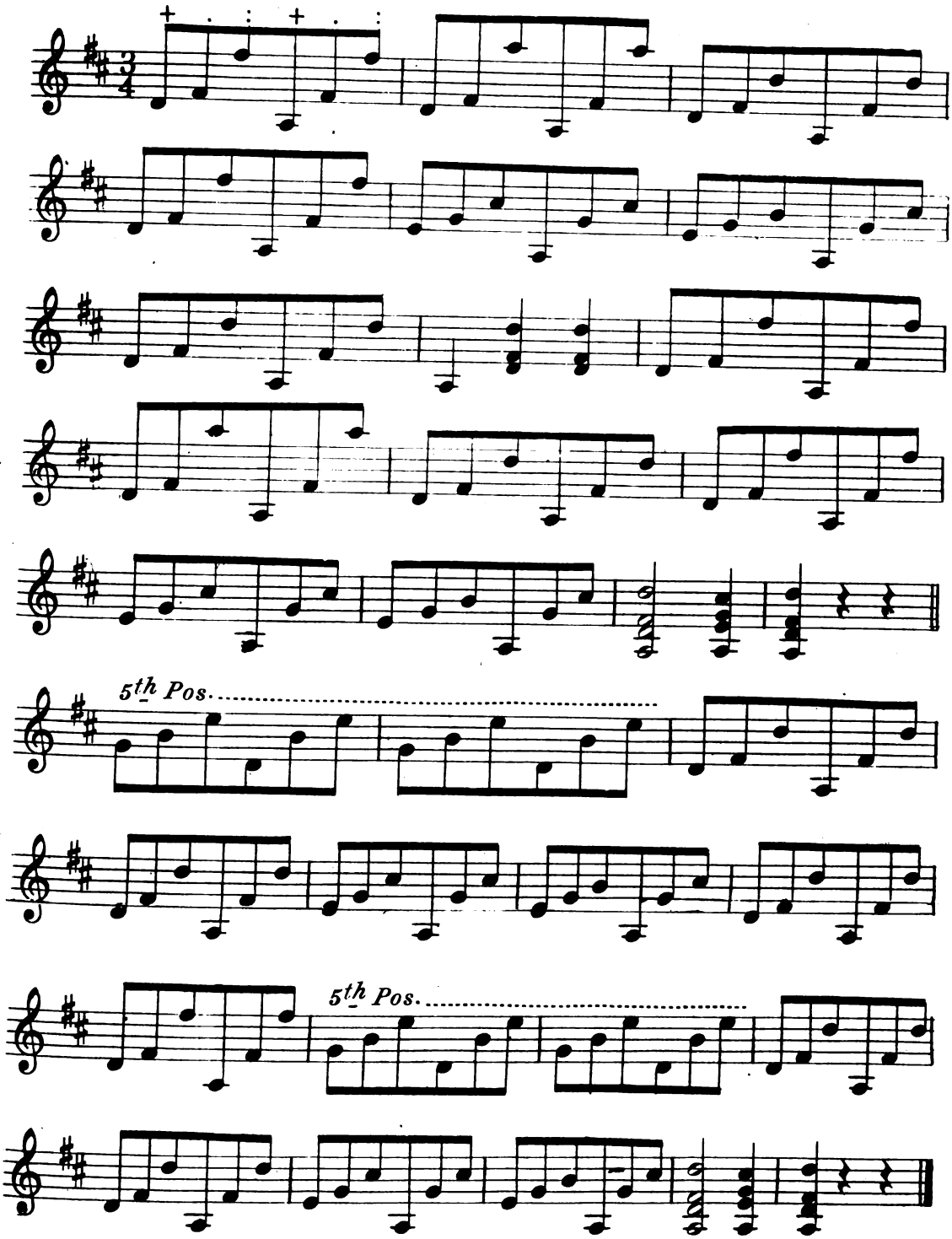
Pizzicato Waltz

Ukulele Solo



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

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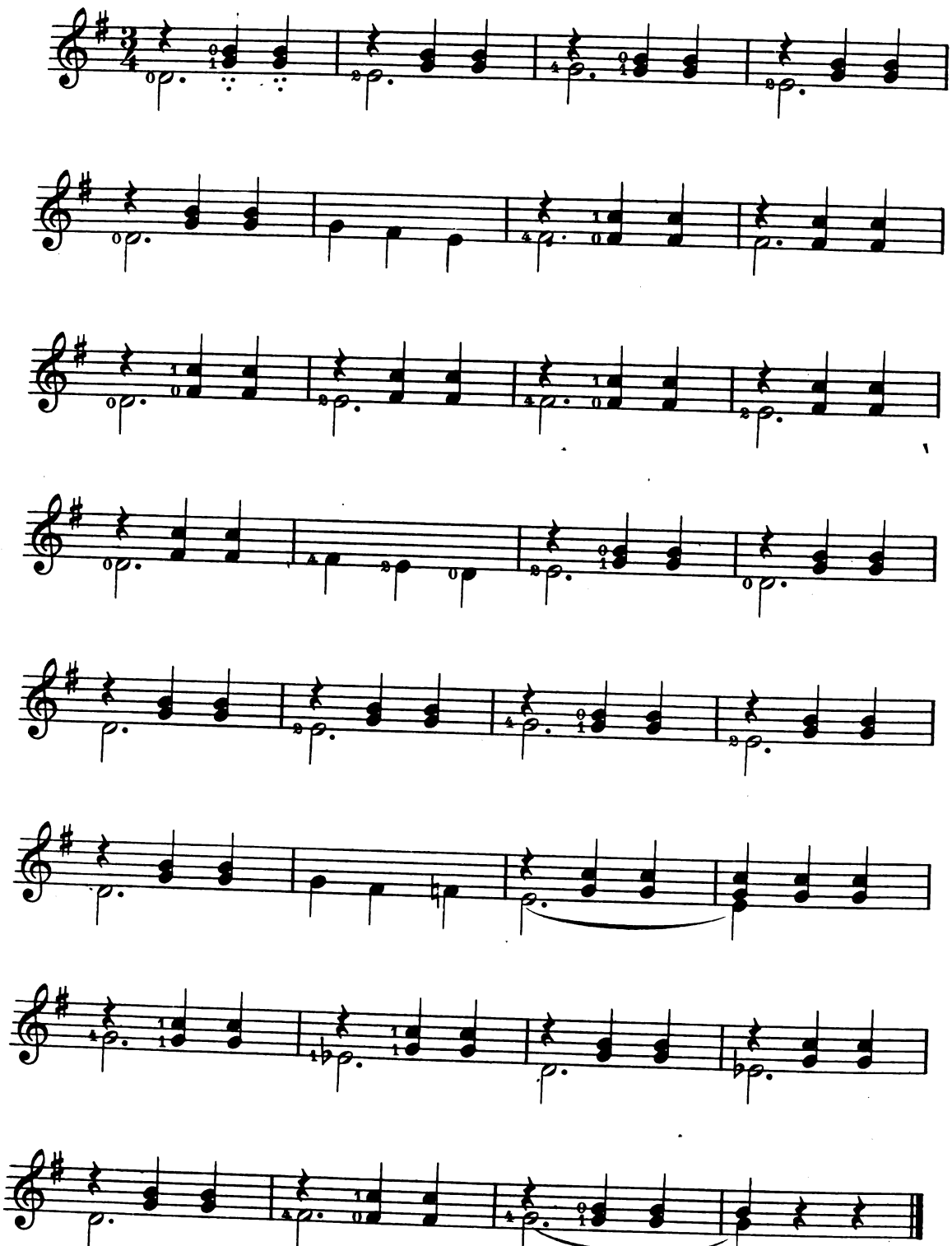
Hanapepe Waltz

Solo on D string

KAMIKI



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

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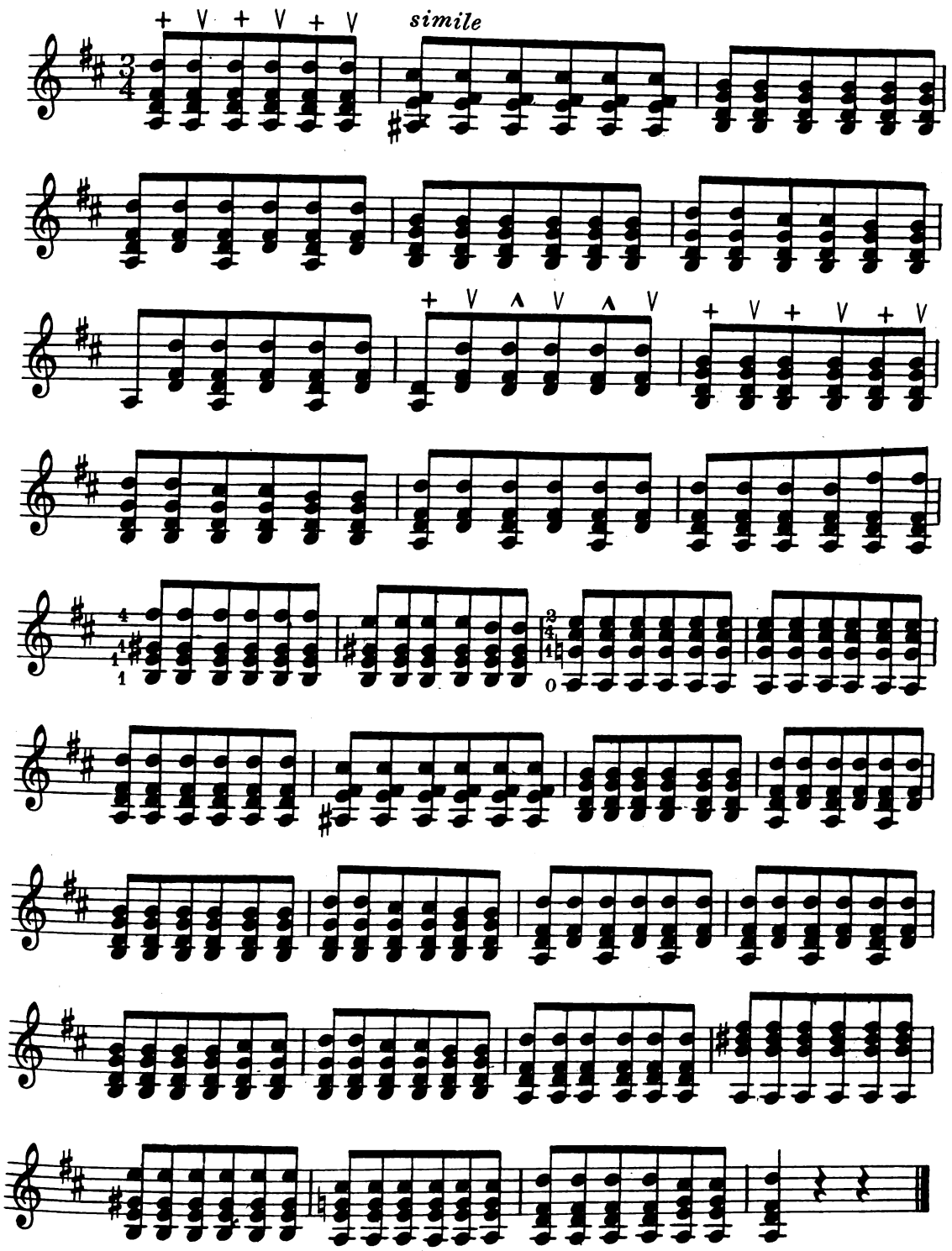
One, Two, Three, Four

Ukulele Solo



+ downward stroke with the thumb

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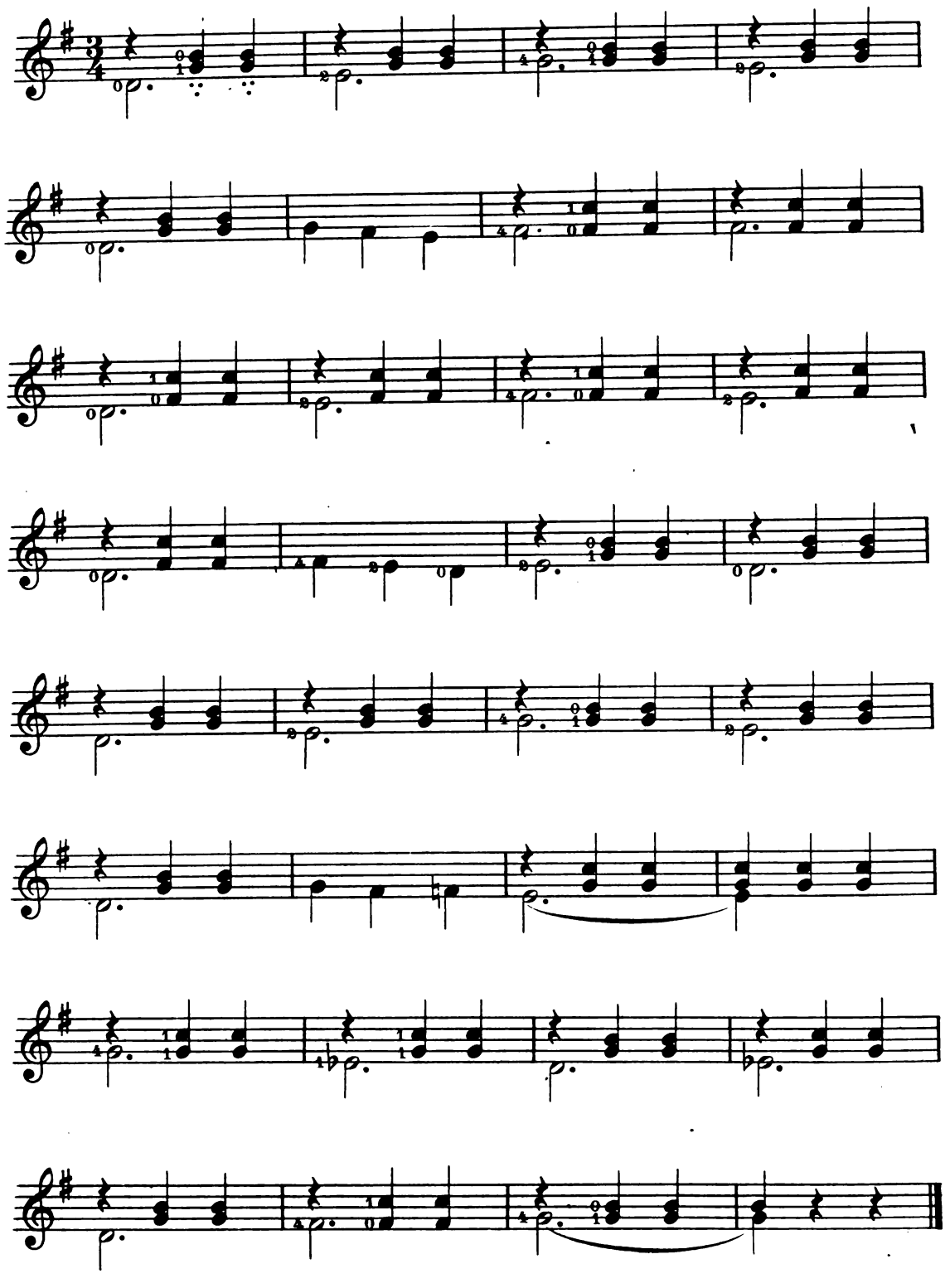
Hanapepe Waltz

KAMIKI

Solo on D string



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

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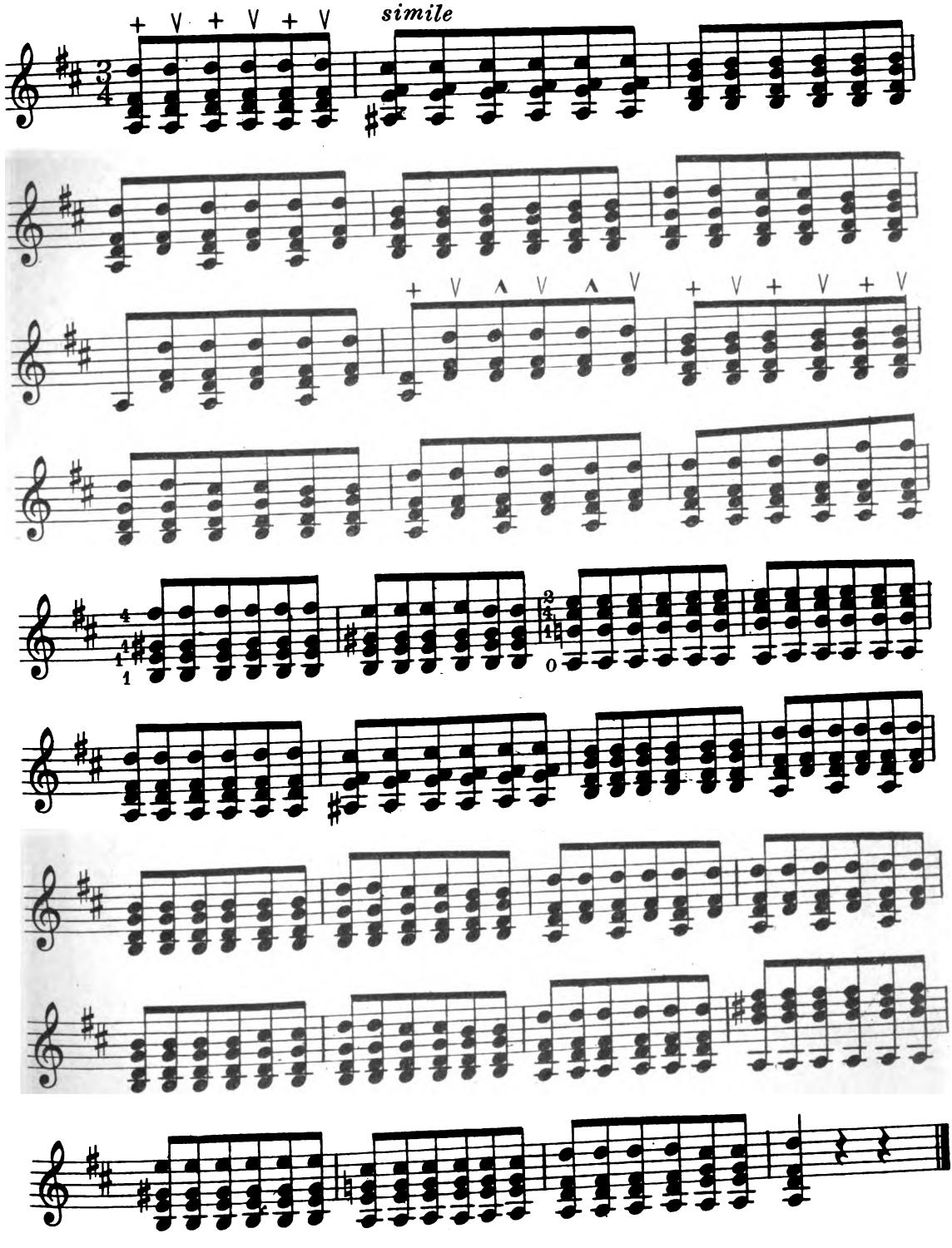
One, Two, Three, Four

Ukulele Solo



+ downward stroke with the thumb

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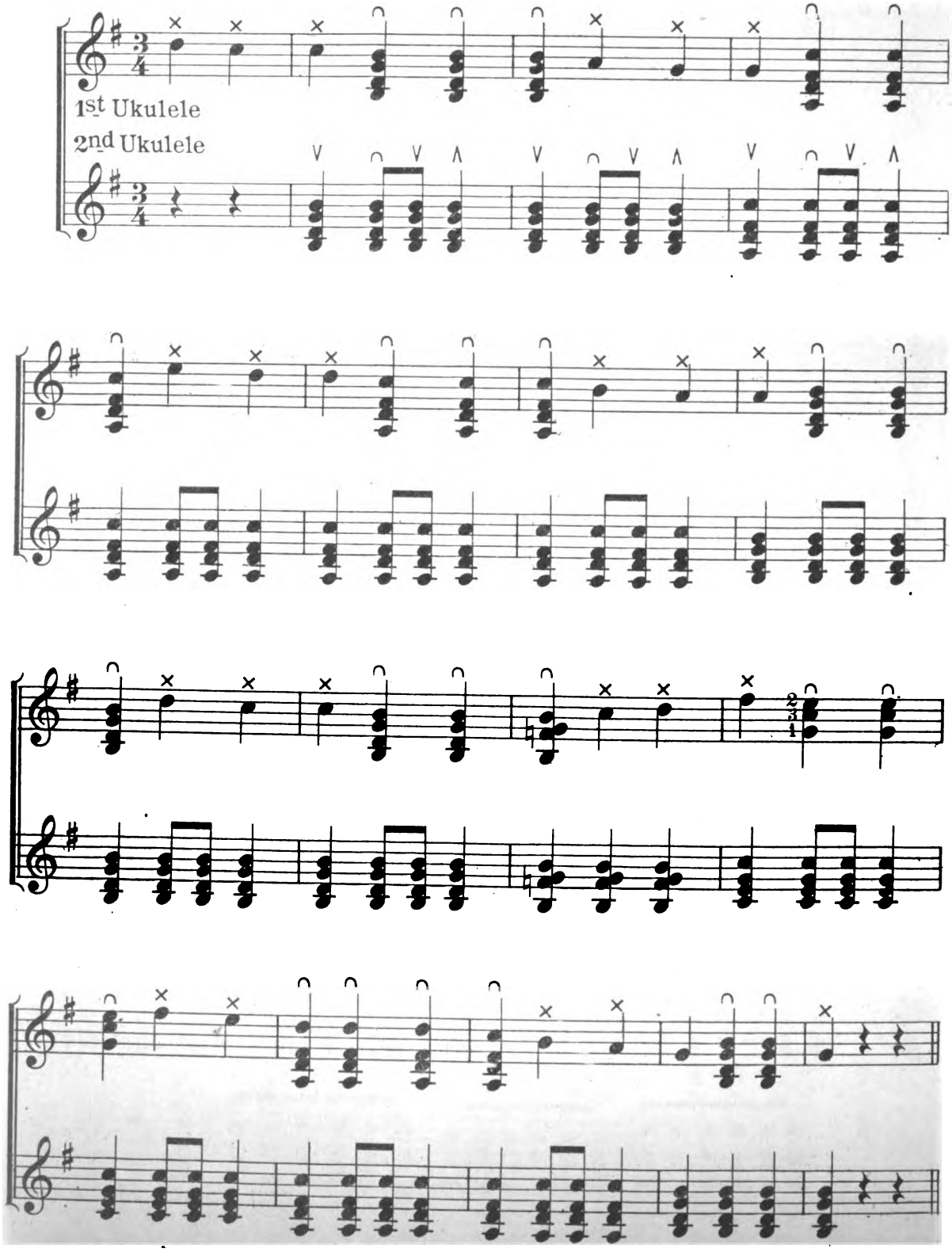
Hawaiian Waltz

UKULELE DUET

KAMIKI



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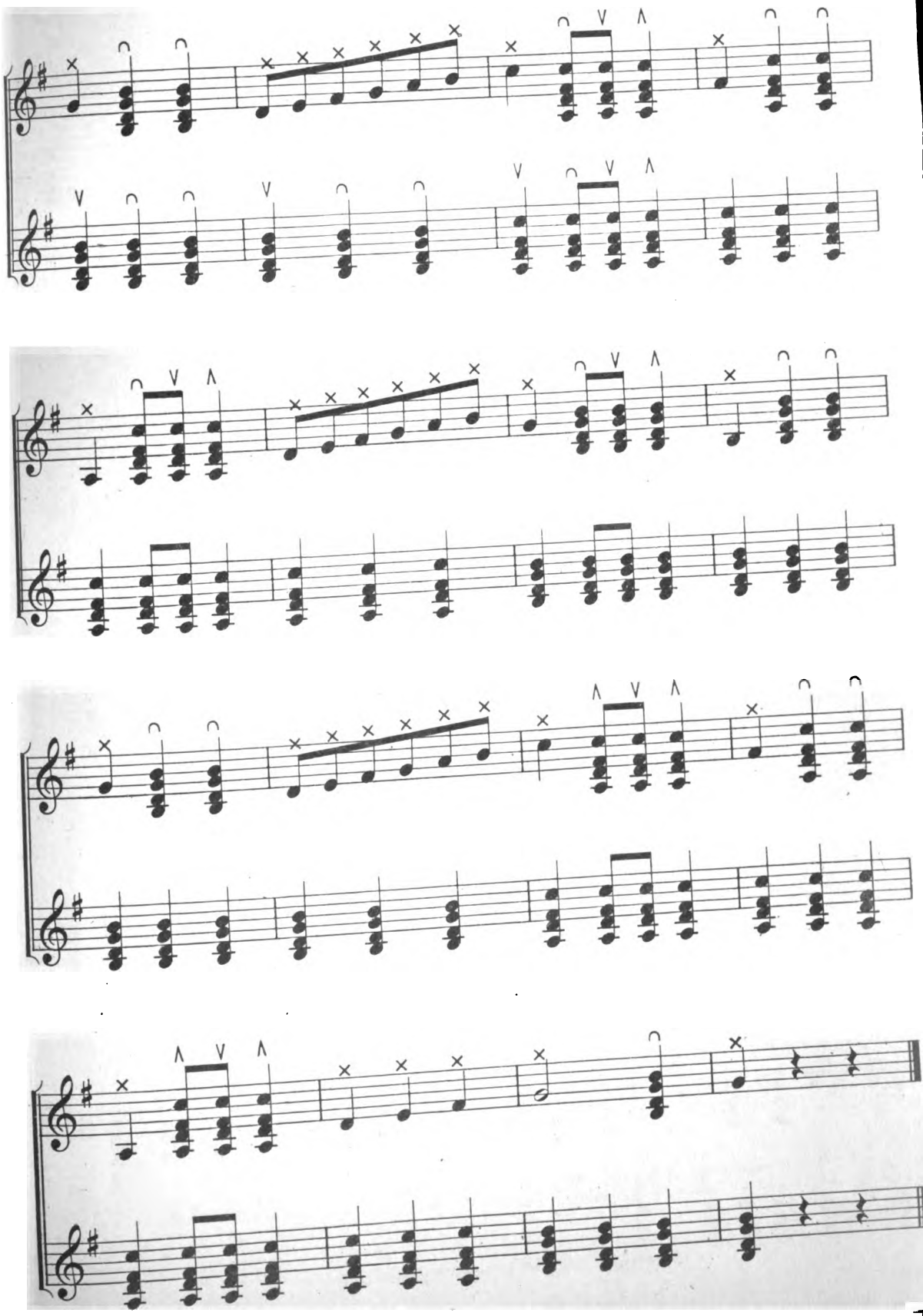

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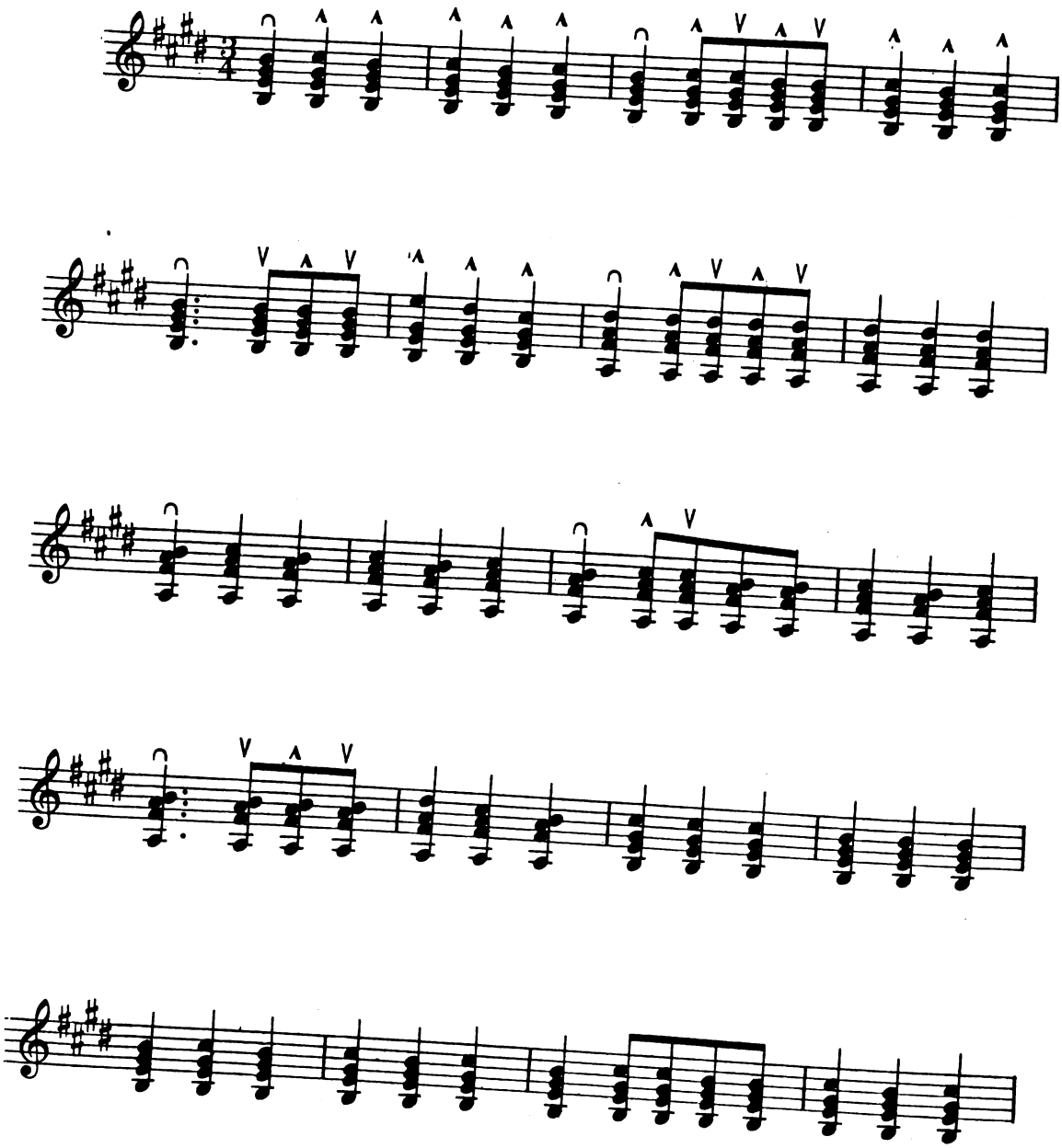
Holoholo Kaa

Waltz

UKULELE SOLO

W. J. KAMIKI



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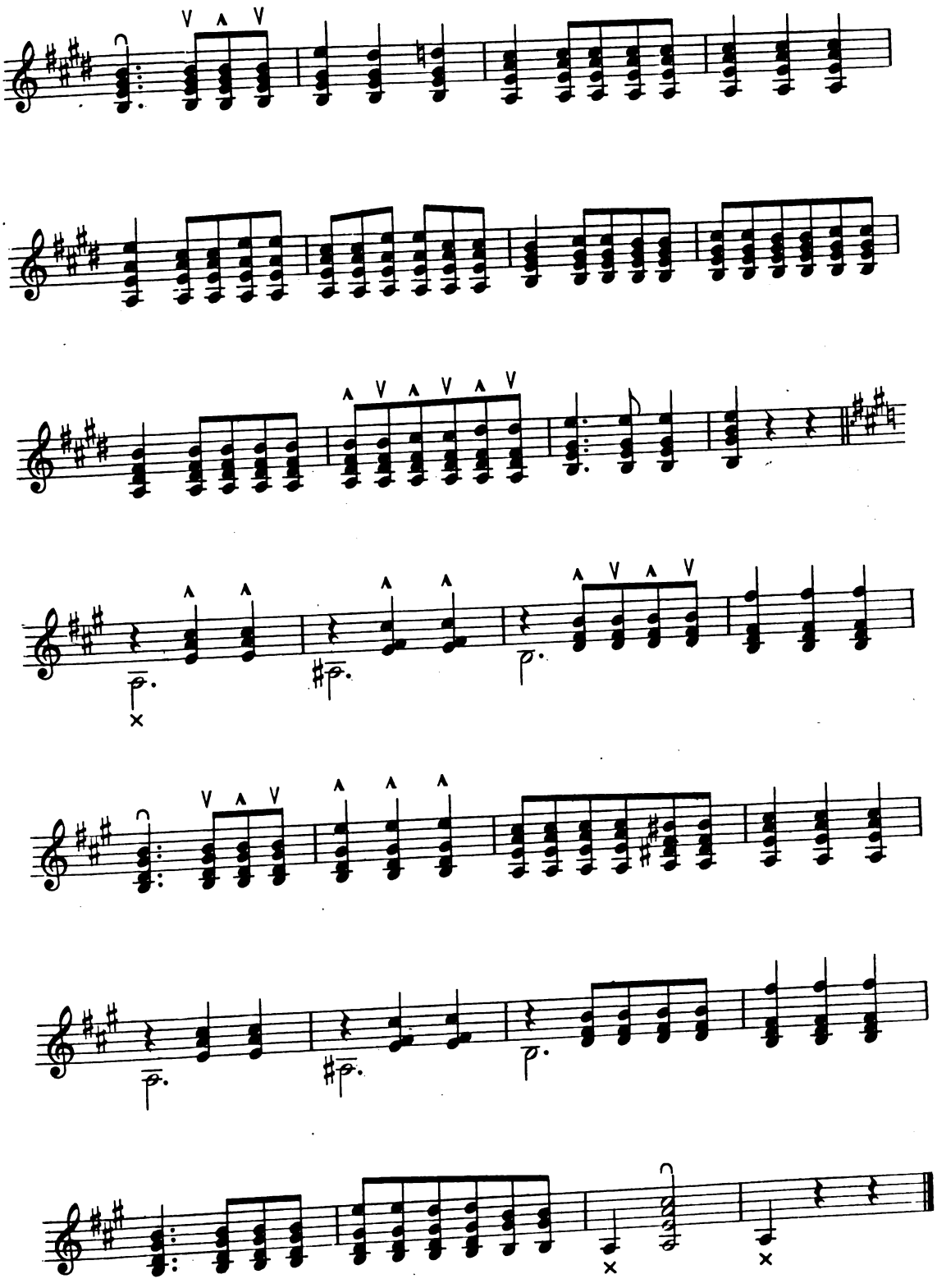

Holoholo Kua - 2

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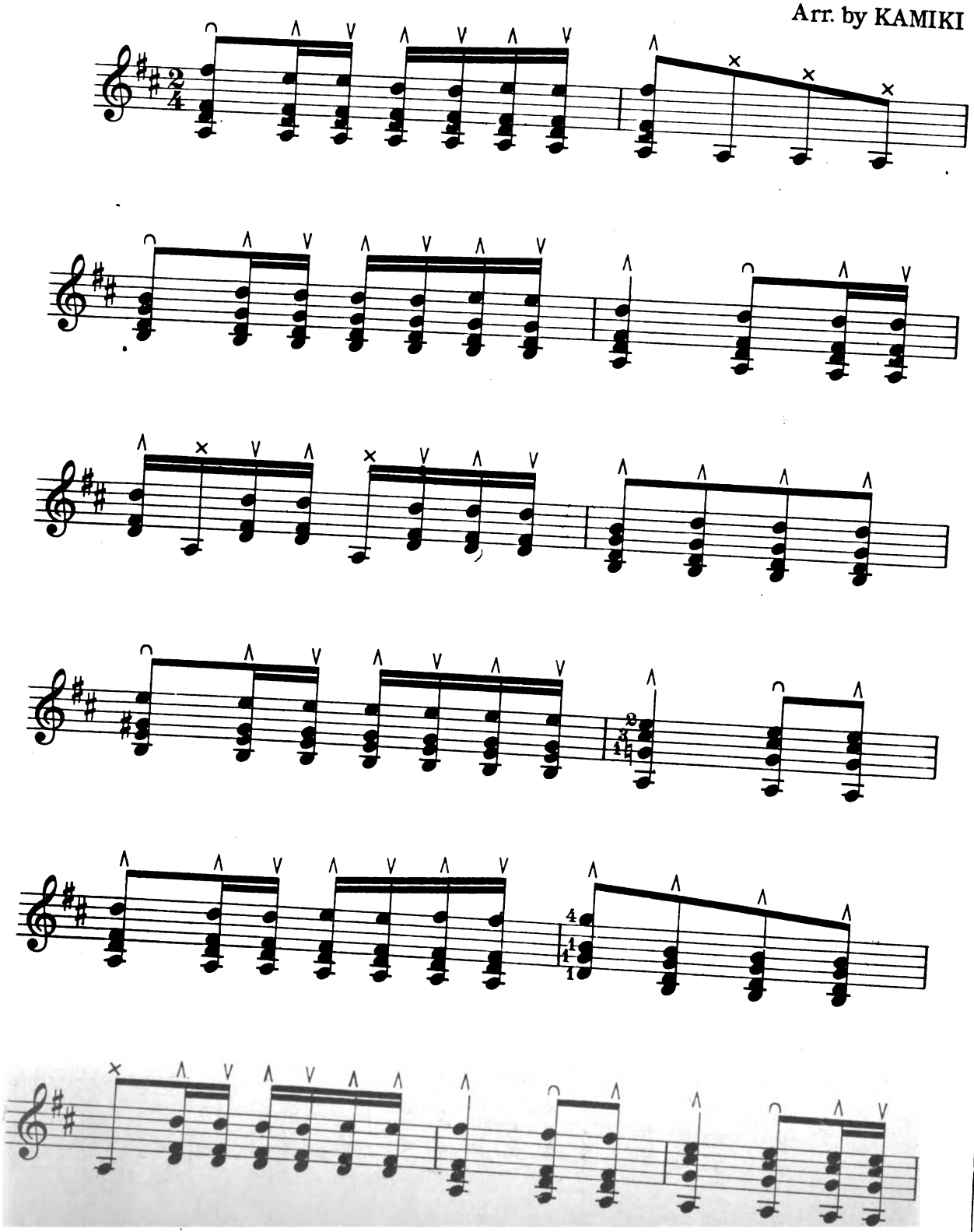
Marching Through Georgia

UKULELE SOLO

Arr. by KAMIKI



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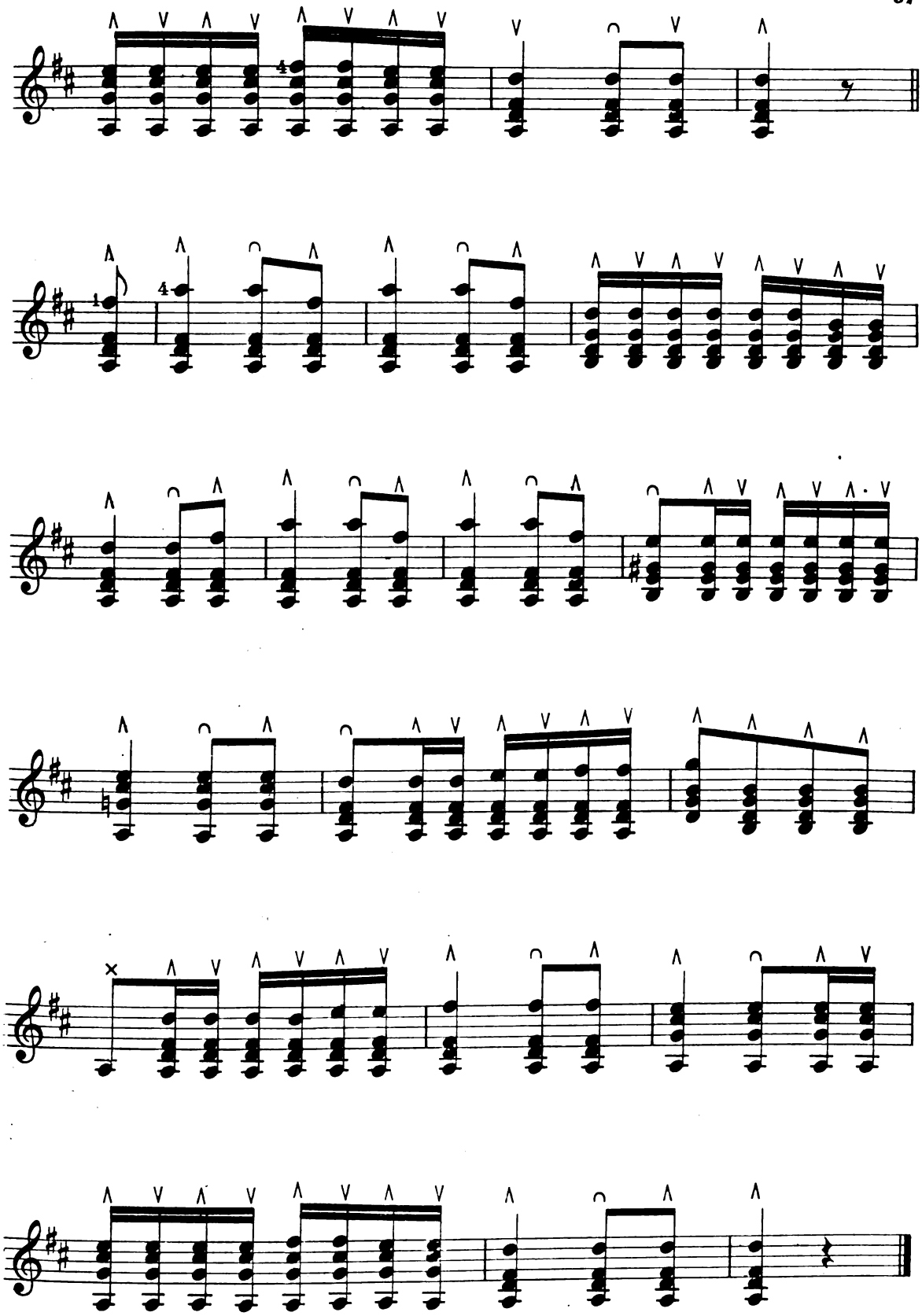

Marching Through Georgia

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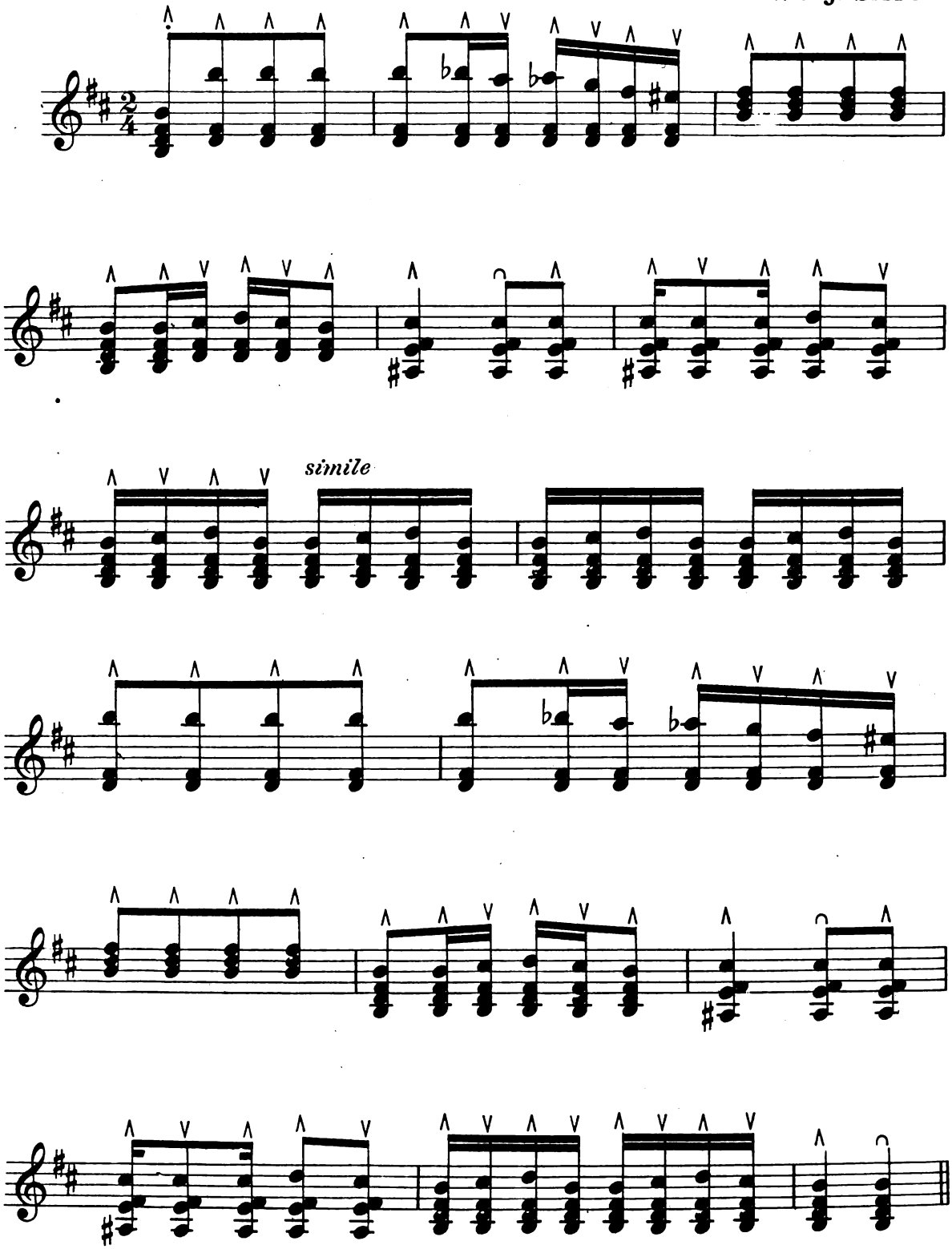
Indian Dance

UKULELE SOLO

Wm J. SMITH



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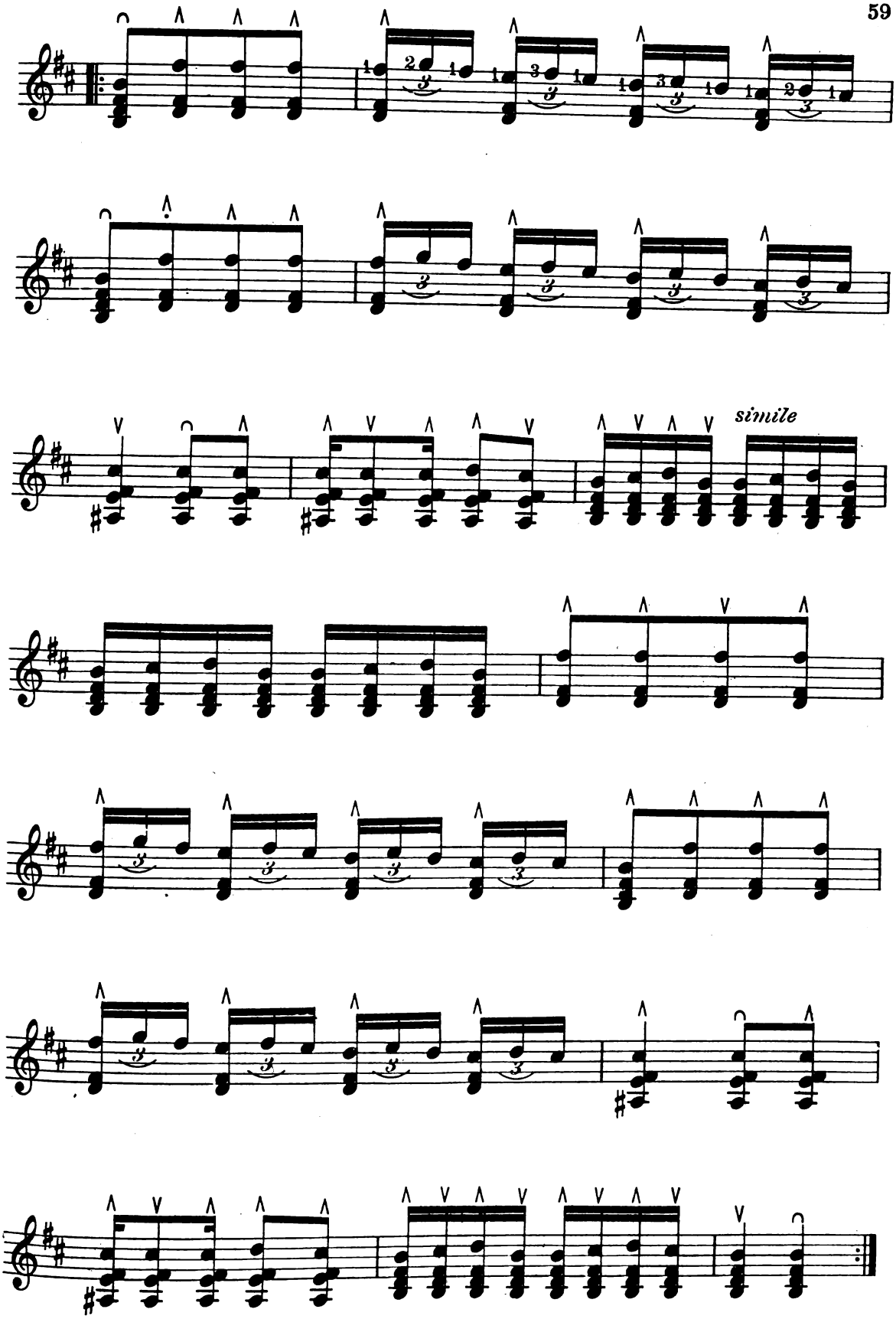

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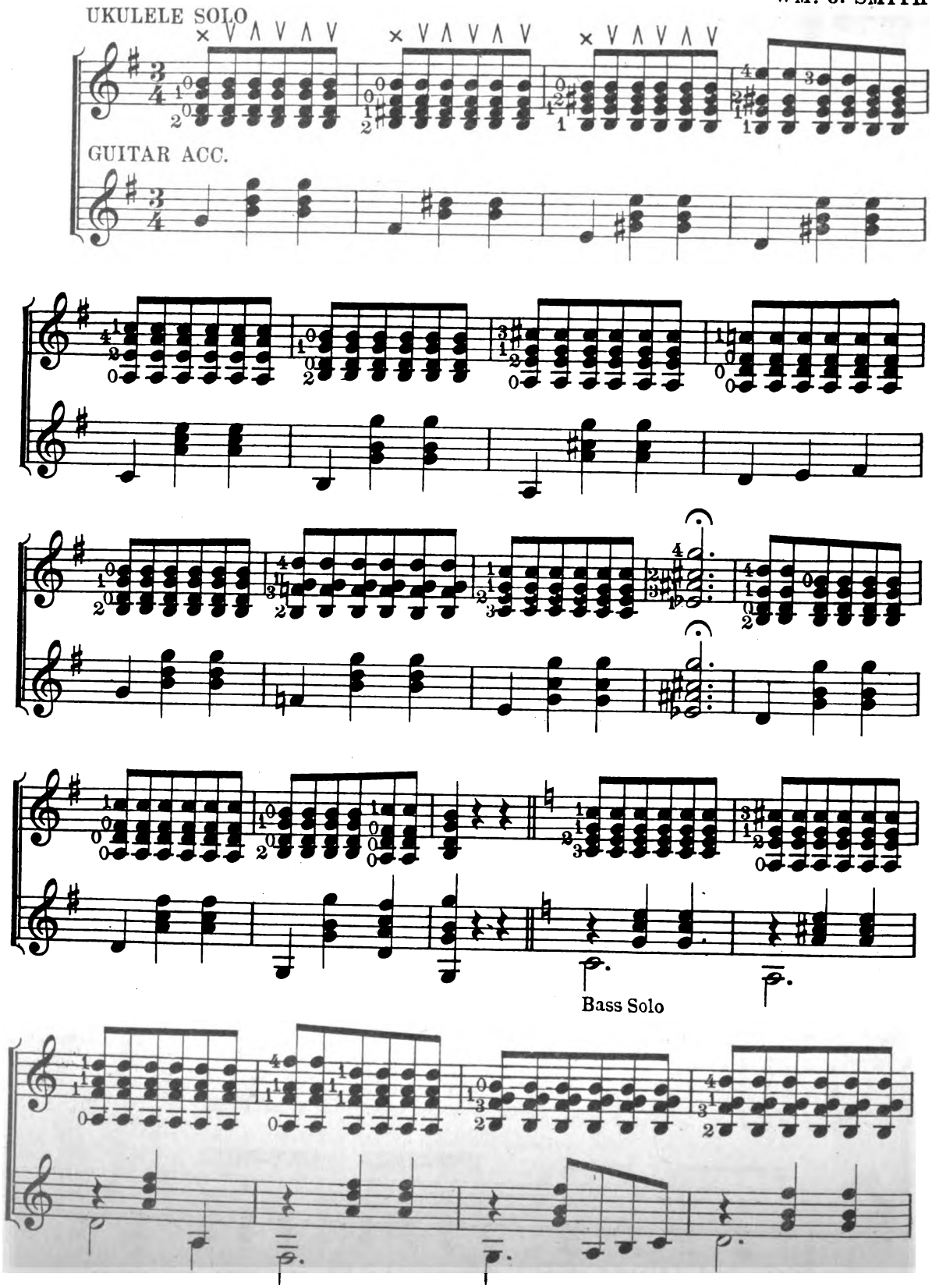
Dance of the Fairies

Ukulele and Guitar Duet

WM. J. SMITH



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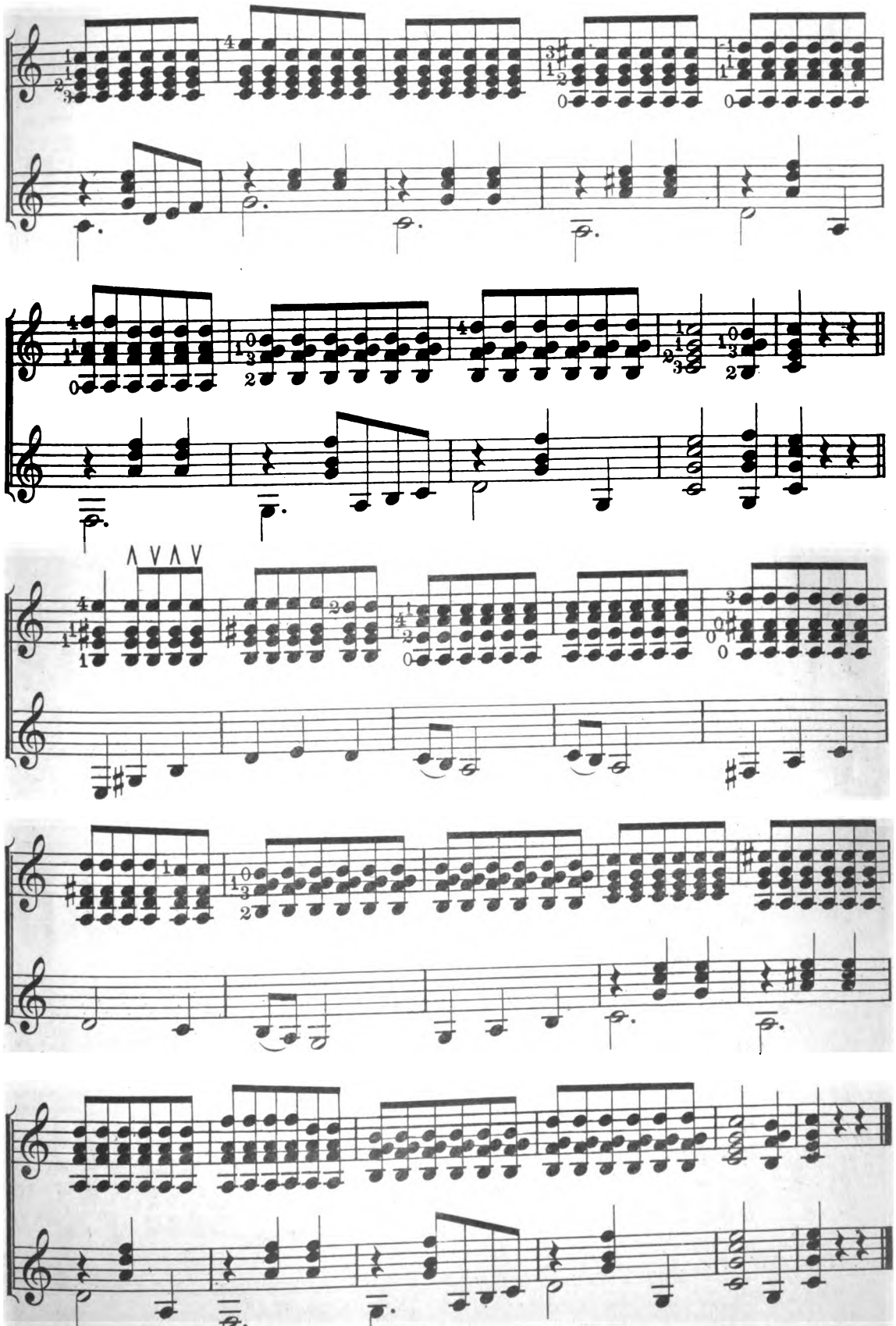

Dance of the Fairies

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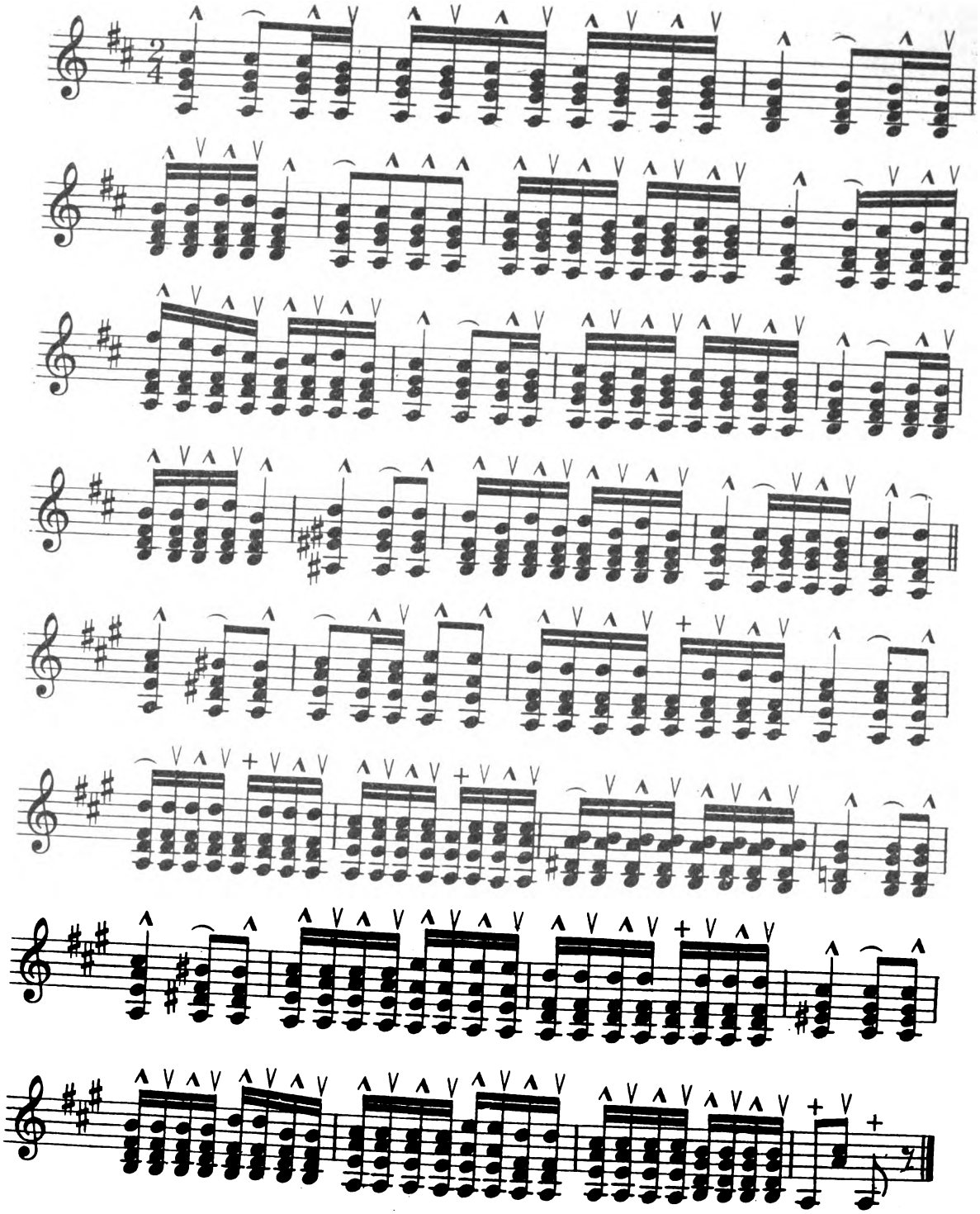
Kamiki Rag

Ukulele Solo

Wm J. SMITH



+ to be struck with the thumb

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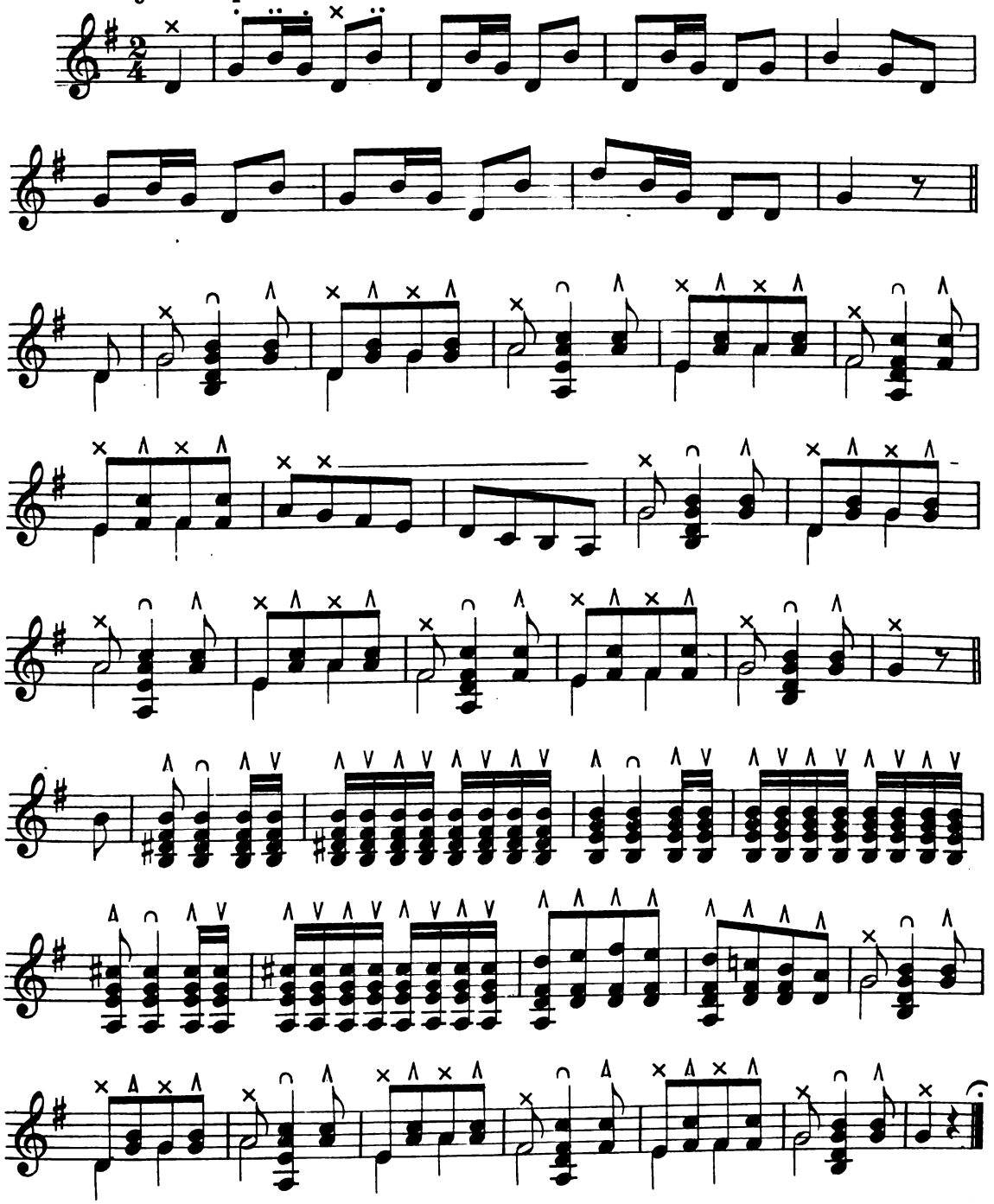
The "Ukulele Band"

WM. J. SMITH

Quickstep



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

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The New Kamiki Hawaiian Guitar Method

(NOTE METHOD)

This new work is absolutely the most practical and easily understood book of its kind on the market. It is highly recommended by all of the well-known Hawaiian players in the country, most of whom are at present touring in vaudeville.

All superfluous explanations have been eliminated, and while everything of importance is just where it is most needed, there are no long, bewildering directions to confuse the student. Furthermore, there is a repertoire of well-known solos with Ukulele accompaniments, all of which have been carefully arranged by the author, MR. WILLIAM J. SMITH.

GET ONE TO-DAY! It is worth twice the price asked, and you are bound to be pleased. ***PRICE 75 CENTS.***

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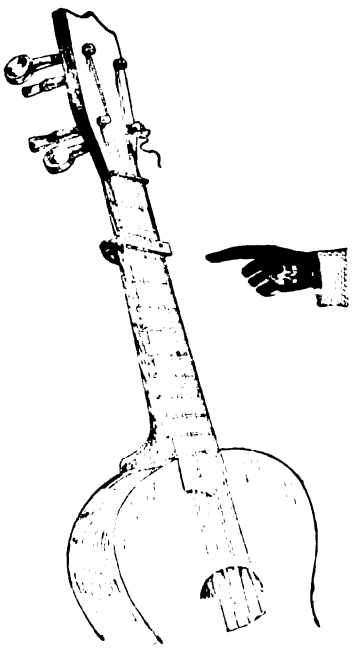
MAKES UKULELE PLAYING EASY

with the aid of the Elton "Capo"——You can Transpose your music to any Key you like



Showing the

ELTON "CAPO"

PLACED ON FINGER-BOARD OF UKULELE

Can be shifted to the different positions without being removed from instrument

THE ELTON "CAPO" IS INVALUABLE TO THOSE WHO CAN NOT PLAY IN THE DIFFICULT KEYS. **YOU CAN PLAY THE CHORDS YOU ARE MOST FAMILIAR WITH** AND BY PLACING THE ELTON "CAPO" AT DIFFERENT FRETS, TRANSPOSE TO ANY DESIRED KEY

Thousands of these have been already sold to Ukulele and Banjo enthusiasts who appreciate the merits of this wonderful device

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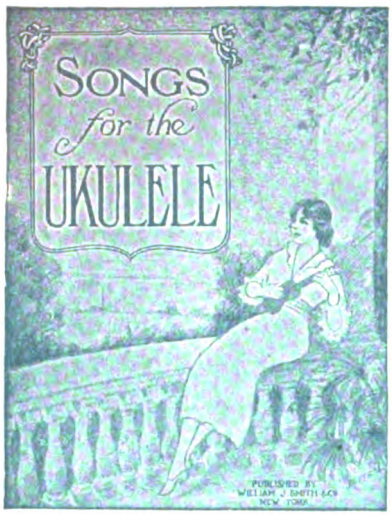
SONGS FOR THE UKULELE



THIS brand new collection contains thirty-eight of the best songs ever written, especially arranged for voice and Ukulele accompaniment.

While written for voice, the melody may of course be played by violin, mandolin or any leading instrument.

SPECIAL FEATURE

Anyone Can Use It

While the Ukulele chords are written in musical notation, each chord, as it appears each time, is marked with its name. The performer who is not skilled in reading music need only turn to a complete diagram which shows the position of every chord on the finger-board and its corresponding name. In other words, this book is a boon for the beginner, as it teaches in the most practical way the performance of the Ukulele.

CONTENTS

Hawaiian Love Songs, Rag-times --- many of them just written.

Neapolitan Songs --- the old favorites, without which no song-gathering is complete.

Plantation Songs --- American classics from the inspired pen of Foster and Emmett.

Some of the songs have been selected because of their rich, simple melodies, which lend themselves so readily to part-singing; others were chosen for their dash and rhythm, which show up the rag-time stroke of the Ukulele to best advantage.

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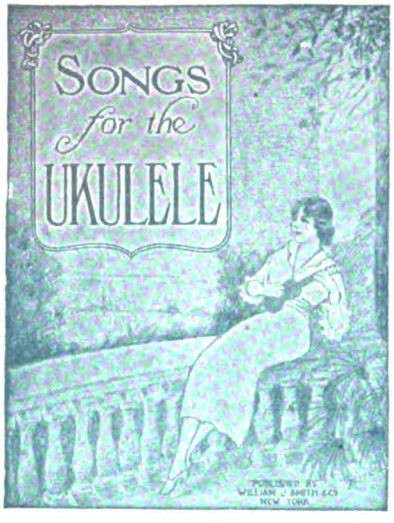
SONGS FOR THE UKULELE



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Score
Parts

MILLS MU
728 State
University
Madison,

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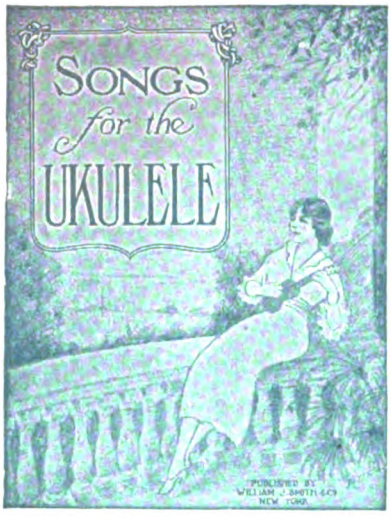
SONGS FOR THE UKULELE



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