

MUSIC 8059.304
The Kamiki ukulele method.

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Sewall Fund

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THE Kamiki Ukulele Method

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REG. TRADE-MARK
KAMIKI
Publication
W. J. SMITH MUSIC CO. INC.

R. Emmett Cowe

MADE
IN
U.S.A.



Peg

NUT

Pick or Strum
Within this
Area

Sound Hole or Rose

Strings

Bridge

KAMIKI
UKULELE METHOD

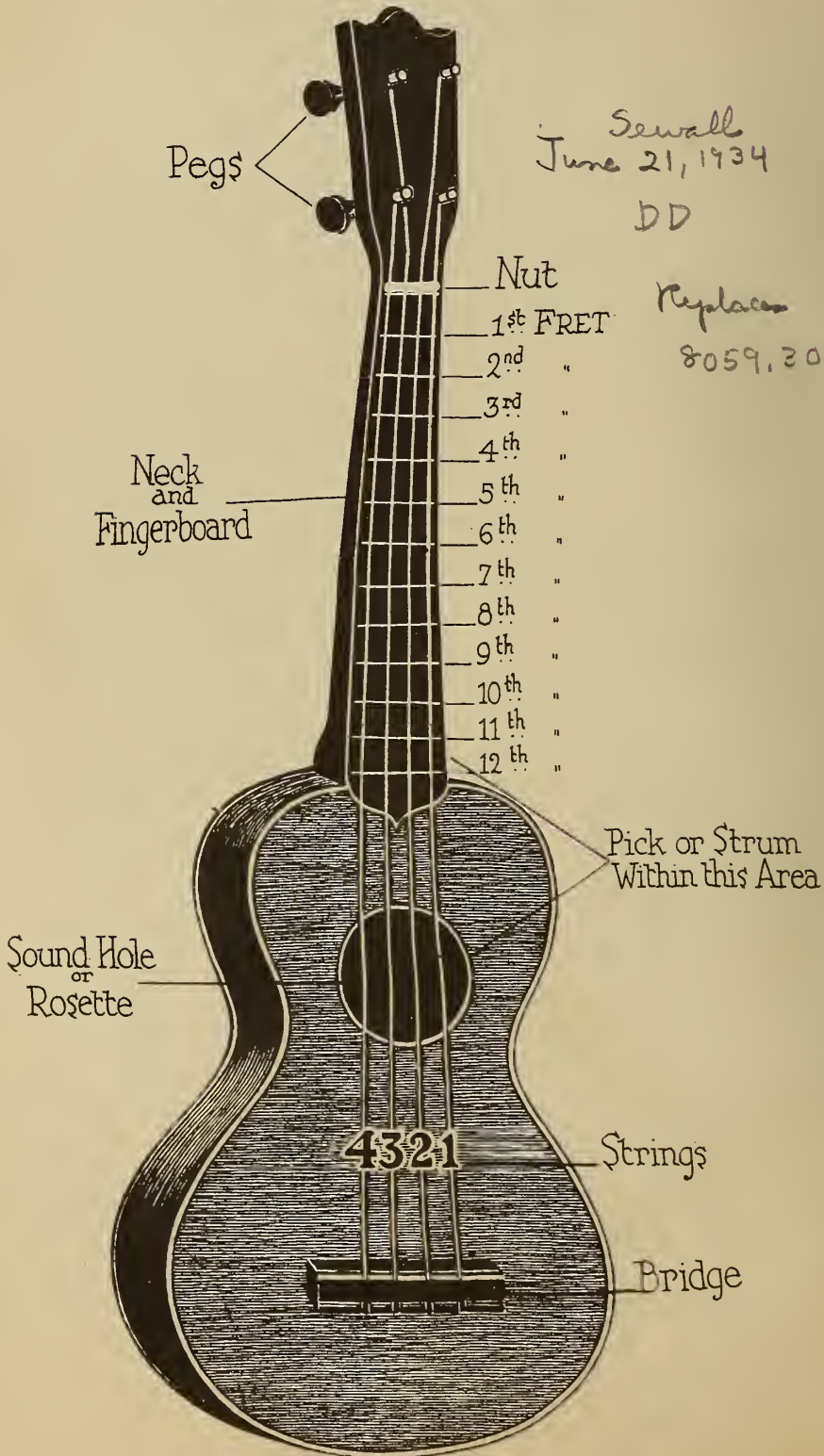
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Illustration showing the Correct Position
For Holding the Ukulele

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The UKULELE



Sewall
June 21, 1934

DD

Replacen
8059.304

Pegs

Nut

1st FRET

2nd "

3rd "

4th "

5th "

6th "

7th "

8th "

9th "

10th "

11th "

12th "

Neck
and
Fingerboard

Pick or Strum
Within this Area

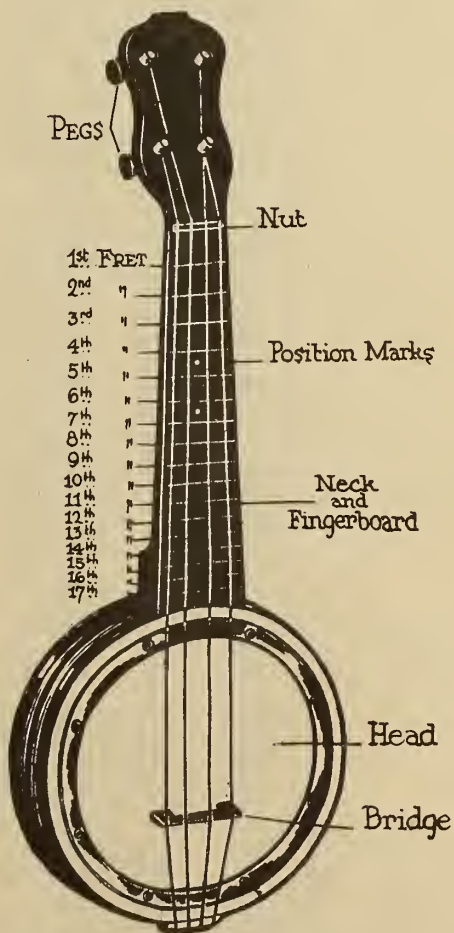
Sound Hole
or
Rosette

4321

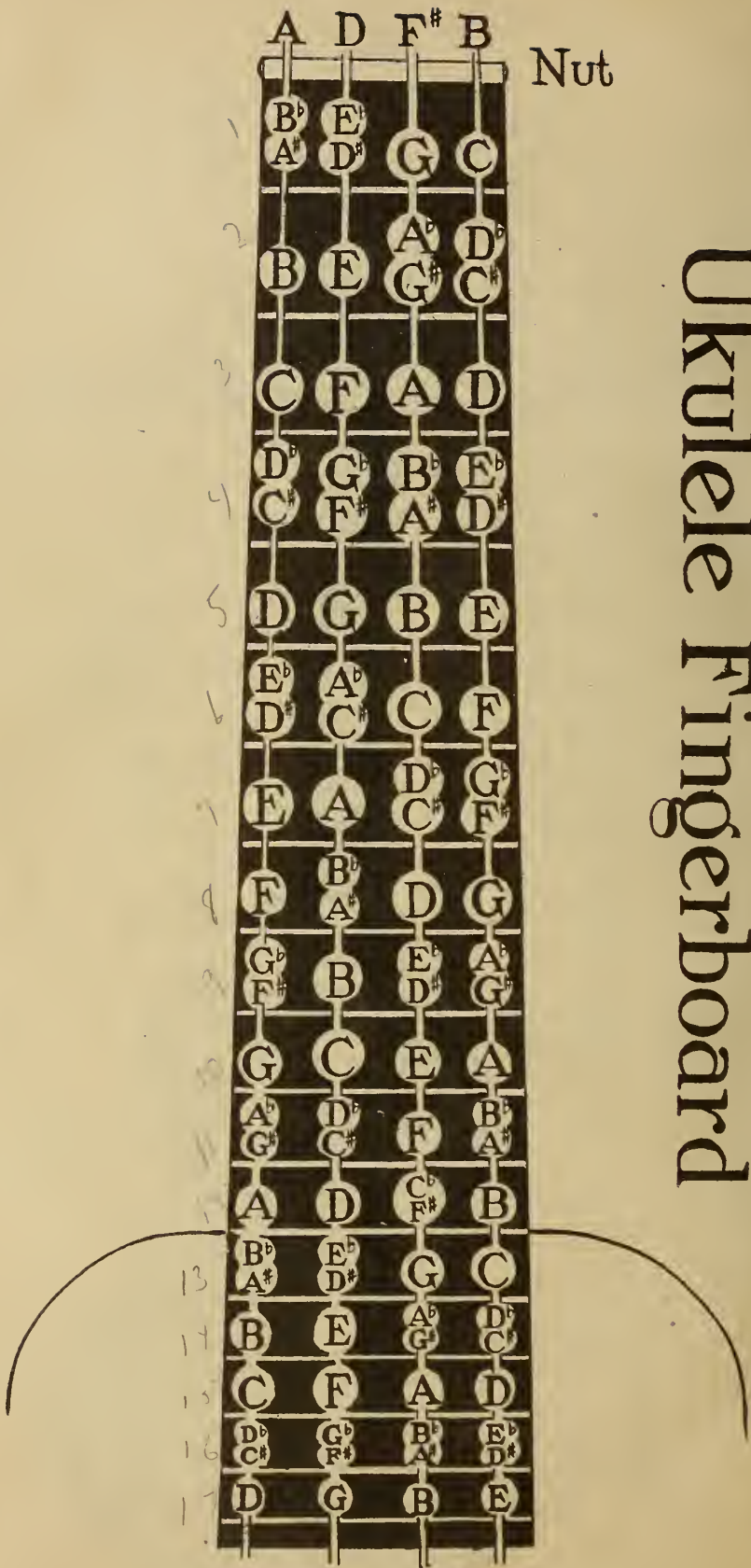
Strings

Bridge

THE UKULELE - BANJO



Ukulele Fingerboard



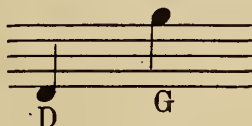
Rudiments of Music

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

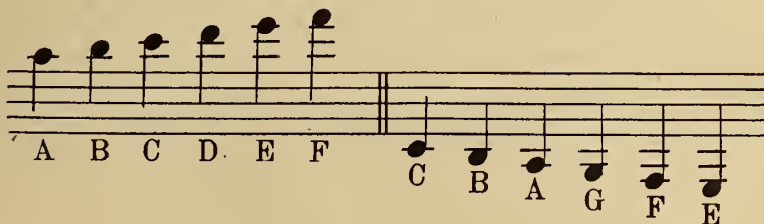


Immediately below and above the staff are the following two notes, D and G.




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:

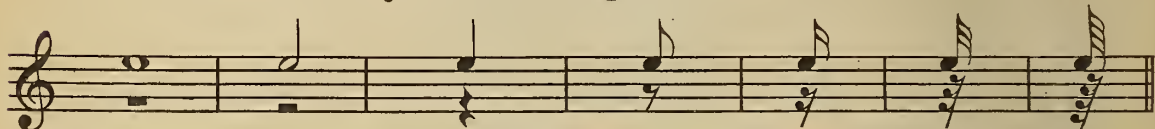
Notes are divided into *Bars* by single or double lines drawn across the staff.

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.

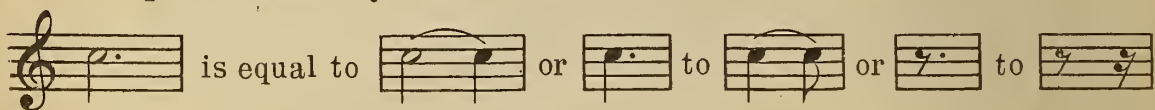
FORMS OF DIFFERENT NOTES AND RESTS

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:

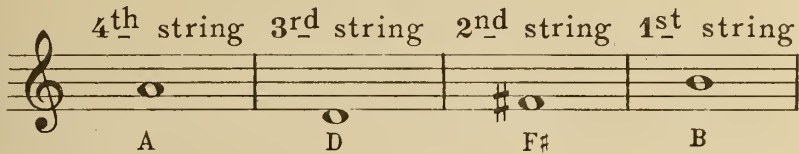


COMPARATIVE TABLE

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 TIPPLE, 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

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

Diagram of Fingerboard

Notes on the 1st string

Notes on the 2nd string

Notes on the 3rd string

Notes on the 4th string

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

Chromatic Scale

Frets 0 1 2 3 0 1 2 3 4 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	E ^b major G minor	E ^b major C minor	A ^b major F minor

Notes on A or 4th String

Notes on the A String sound one octave higher than written

Notes on D or 3rd String

Notes on F# or 2nd String

Notes on B or 1st String

SCALE AND EXERCISES IN KEY OF C

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.

Waikalulu

W. J. KAMIKI

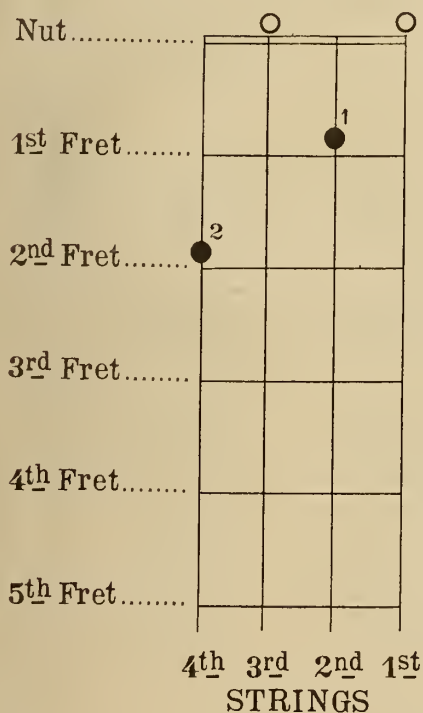
How To Read The Diagrams

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

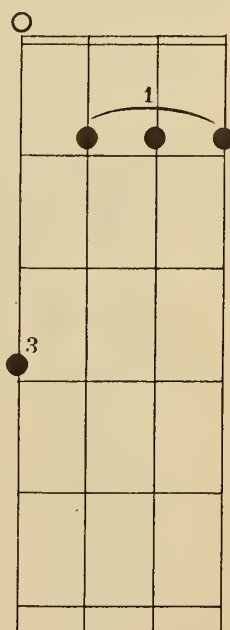
The four vertical lines represent the strings of the Ukulele, and the horizontal lines represent the first five frets of the finger-board.

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 ● ● ● 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

Handwritten notes: *d e a a*, *b g a b*, *c a e a*

Chord diagrams for D, G, A 7th, and D.

Chords in B minor

Handwritten notes: *b b a b*, *b e g b*, *a e c*, *b b e*

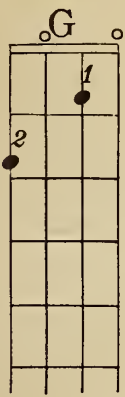
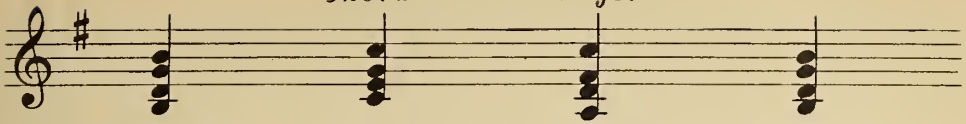
Chord diagrams for B min, E min, F# 7th, and B min.

Modulations in Key of D

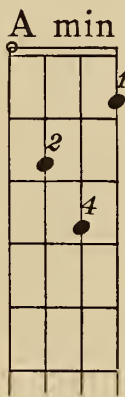
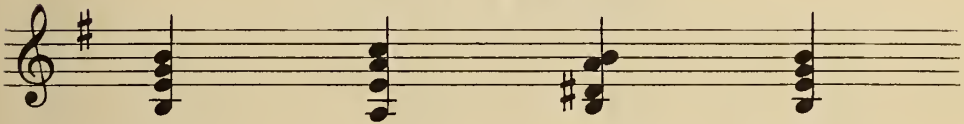
Handwritten notes: *a c*, *b*

Chord diagrams for D, D 7th, G, G min, D, A 7th, and D.

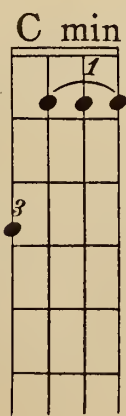
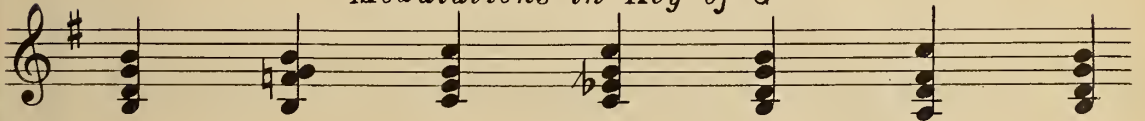
Chords in G major



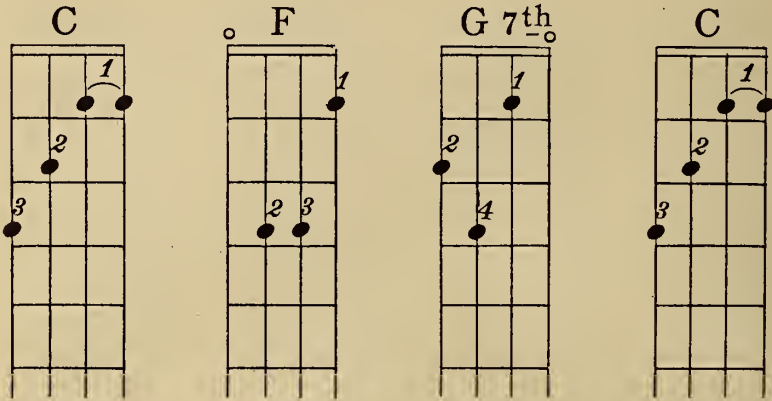
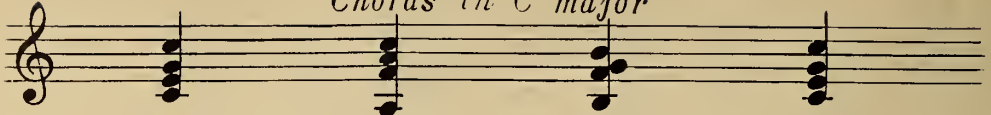
Chords in E minor



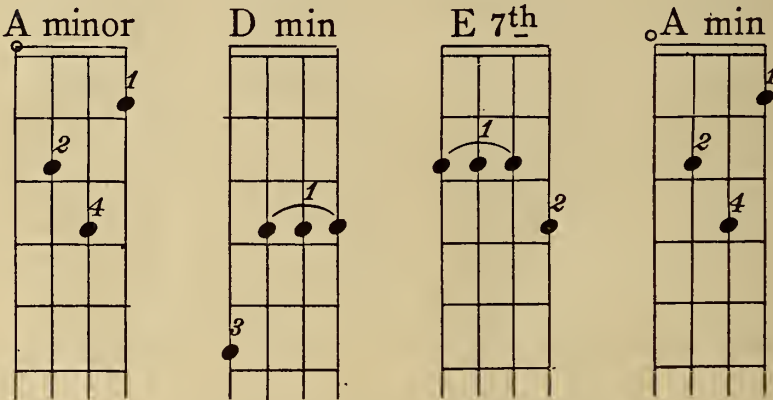
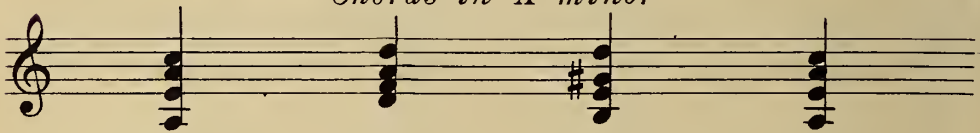
Modulations in Key of G



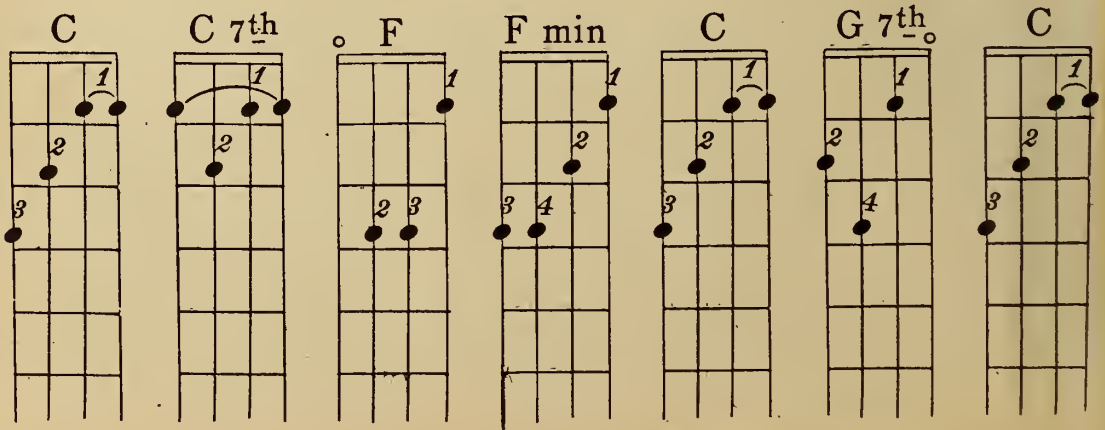
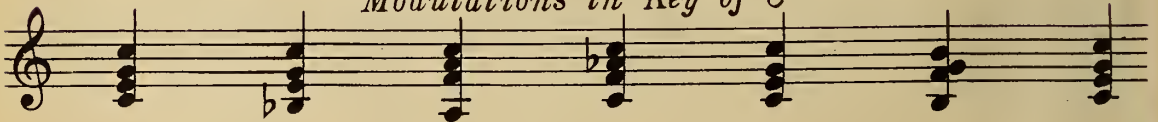
Chords in C major



Chords in A minor



Modulations in Key of C



Chords in A major

Four guitar diagrams for chords in A major. Above them is a treble clef staff with a key signature of three sharps (F#, C#, G#). The chords are:

- A**: Fret 5, strings 2, 3, 4, 5.
- D**: Fret 5, strings 2, 3, 4.
- E 7th**: Fret 5, strings 1, 2, 3, 4, 5, 6.
- A**: Fret 5, strings 2, 3, 4, 5.

 Fingerings are indicated with numbers 1, 2, 3.

Chords in F# minor

Four guitar diagrams for chords in F# minor. Above them is a treble clef staff with a key signature of three sharps (F#, C#, G#). The chords are:

- F# minor**: Fret 5, strings 2, 3, 4.
- B minor**: Fret 5, strings 1, 2, 3, 4.
- C# 7th**: Fret 5, strings 1, 2, 3, 4, 5, 6.
- F# minor**: Fret 5, strings 2, 3, 4.

 Fingerings are indicated with numbers 1, 2, 3, 4.

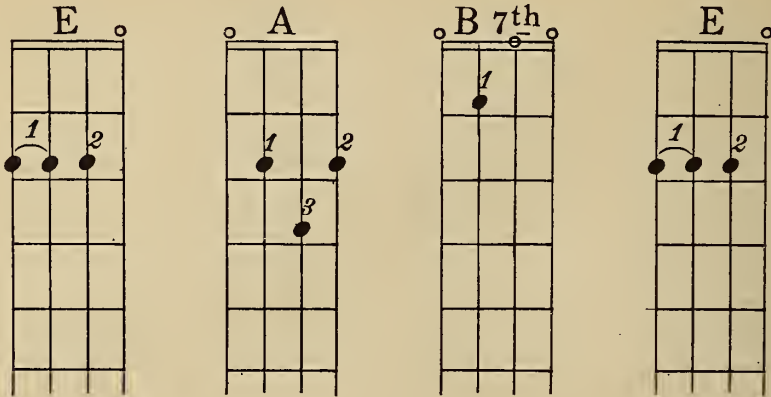
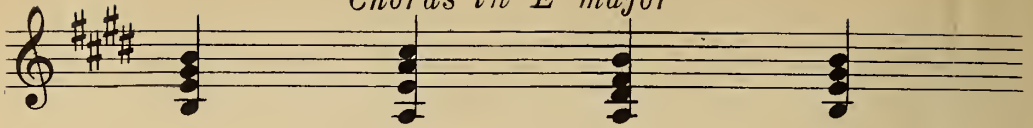
Modulations in Key of A

Seven guitar diagrams for modulations in the key of A. Above them is a treble clef staff with a key signature of three sharps (F#, C#, G#). The chords are:

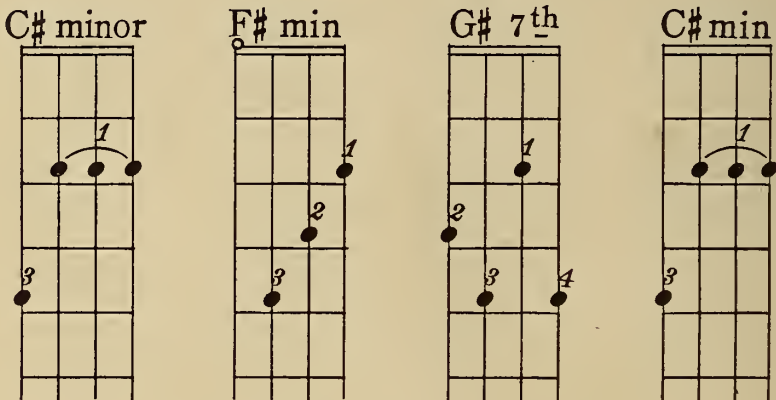
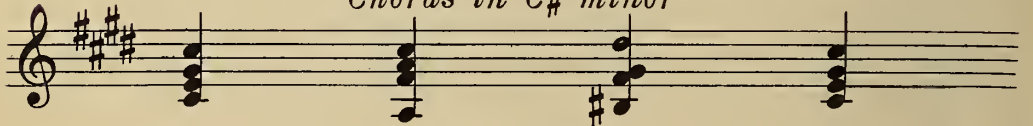
- A**: Fret 5, strings 2, 3, 4, 5.
- A 7th**: Fret 5, strings 1, 2, 3, 4, 5, 6.
- D**: Fret 5, strings 2, 3, 4.
- D minor**: Fret 5, strings 2, 3, 4.
- A**: Fret 5, strings 2, 3, 4, 5.
- E 7th**: Fret 5, strings 1, 2, 3, 4, 5, 6.
- A**: Fret 5, strings 2, 3, 4, 5.

 Fingerings are indicated with numbers 1, 2, 3.

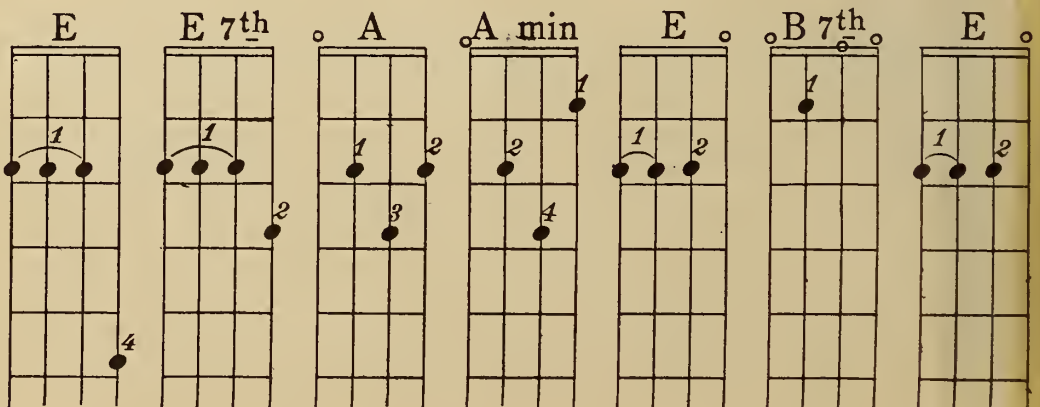
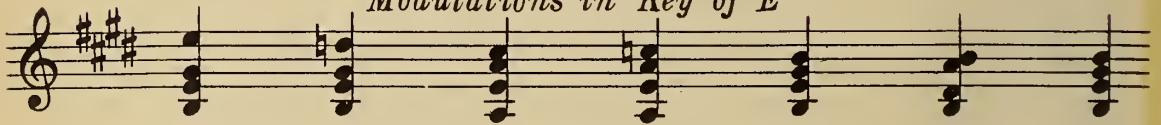
Chords in E major



Chords in C# minor



Modulations in Key of E



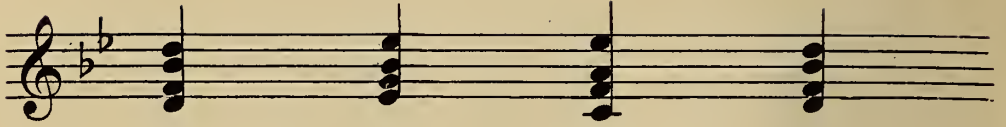
Chords in F major

The first section shows four chords in F major. At the top, a treble clef staff with a flat key signature contains the notes for each chord: F (F4, C5, F5), B \flat (B \flat 3, D4, F4), C7 th (C4, E4, G4, B \flat 4), and F (F4, C5, F5). Below each staff is a guitar diagram with fingerings: F (1 on 1st string, 2 on 2nd, 3 on 3rd), B \flat (1 on 2nd string, 2 on 3rd, 3 on 4th), C7 th (1 on 1st string, 2 on 2nd, 3 on 3rd, 4 on 4th), and F (1 on 1st string, 2 on 2nd, 3 on 3rd).

Chords in D minor

The second section shows four chords in D minor. At the top, a treble clef staff with a flat key signature contains the notes for each chord: D minor (D4, F4, A4), G minor (G3, B \flat 3, D4), A7 th (A3, C4, E4, G4), and D minor (D4, F4, A4). Below each staff is a guitar diagram with fingerings: D minor (1 on 2nd string, 2 on 3rd, 3 on 4th), G minor (1 on 1st string, 2 on 2nd, 3 on 3rd, 4 on 4th), A7 th (1 on 1st string, 2 on 2nd, 3 on 3rd), and D minor (1 on 2nd string, 2 on 3rd, 3 on 4th).

Chords in B \flat

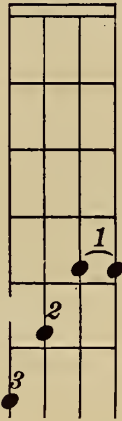
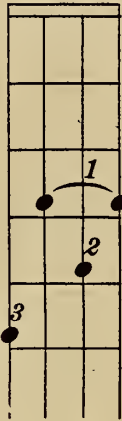


B \flat

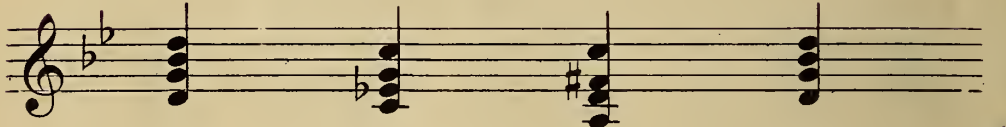
E \flat

F 7th

B \flat



Chords in G minor

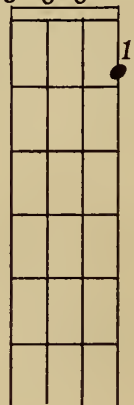


G min

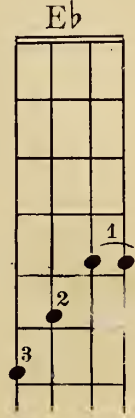
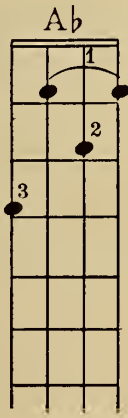
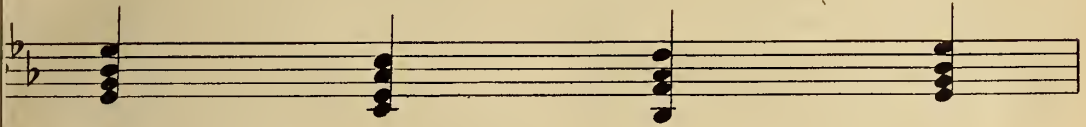
C min

D \flat 7th

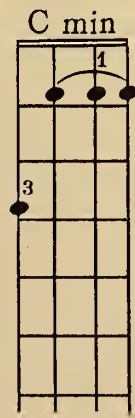
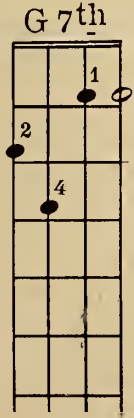
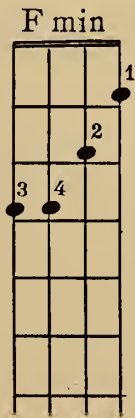
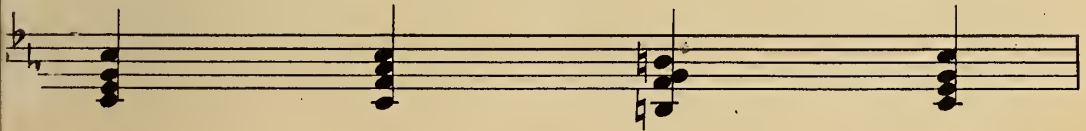
G min



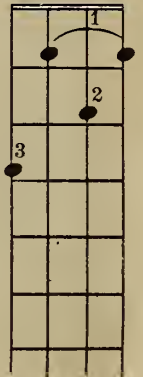
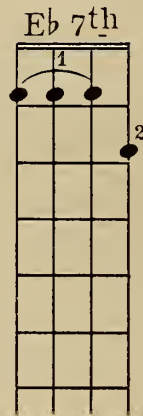
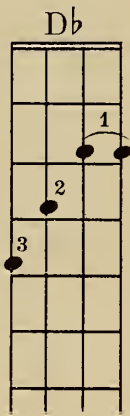
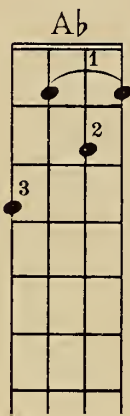
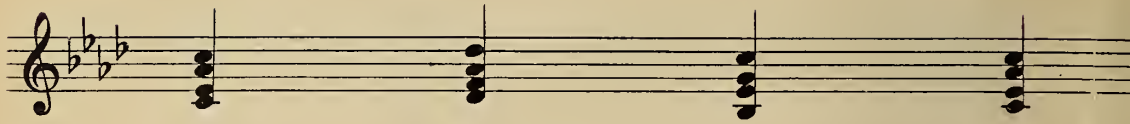
Chords in E^b major



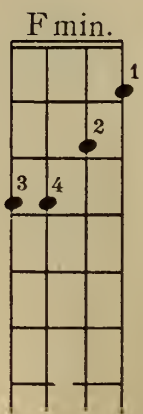
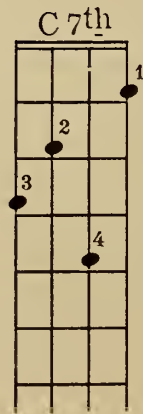
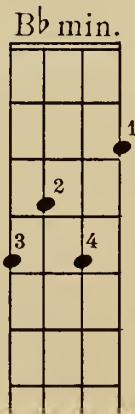
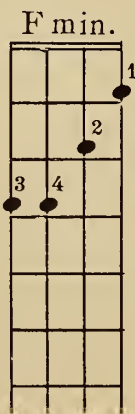
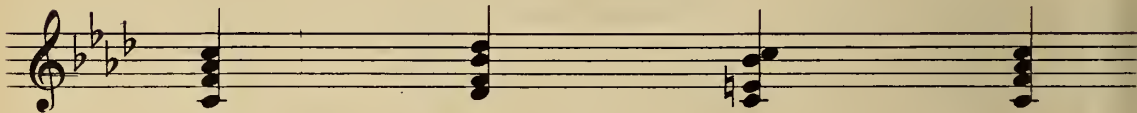
Chords in C minor



Chords in A^b 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 _b →	D _b	G _b	A _b 7th	B min	E _b min	F 7th	D _b 7th	E _b 7th	B _b 7th	No.2 Dim	D _b Aug.
" " D →	D	G	A 7th	B min	E min	F [#] 7th	D 7th	E 7th	B 7th	No.3 "	D Aug.
" " E _b →	E _b	A _b	B _b 7th	C min	F min	G 7th	E _b 7th	F 7th	C 7th	No.1 "	E _b 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 _b	C 7th	D min	G min	A 7th	F 7th	G 7th	D 7th	No.3 "	F Aug.
" " G _b →	G _b	C _b	D _b 7th	E _b min	A _b min	B _b 7th	G _b 7th	A _b 7th	E _b 7th	No.1 "	G _b Aug.
" " G →	G	C	D 7th	E min	A min	B 7th	G 7th	A 7th	E 7th	No.2 "	G Aug.
" " A _b →	A _b	D _b	E _b 7th	F [#] min	B _b min	C 7th	A _b 7th	B _b 7th	F 7th	No.3 "	A _b Aug.
" " A →	A	D	E 7th	F min	B min	C [#] 7th	A 7th	B 7th	F [#] 7th	No.1 "	A Aug.
" " B _b →	B _b	E _b	F 7th	G min	C min	D 7th	B _b 7th	C 7th	G 7th	No.2 "	B _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_b

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 _b	E _b	A _b	B _b ^{7th}	E _b	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

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. —

CHORUS

C F C C C

D 7th G 7th G 7th C F C C

F G 7th C C C C

F F G 7th G 7th C G 7th C C

C F D 7th G 7th G 7th C F C

Aloha Oe

Farewell to Thee.

Moderato.

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

A A V C#7th D A A

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

E7th E7th E7th E7th

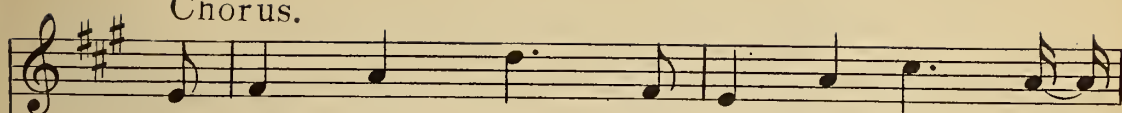
ha - i a - na i ka li - ko Pu a
fol - low-ing with grief the li - ko The -

A C# D A A

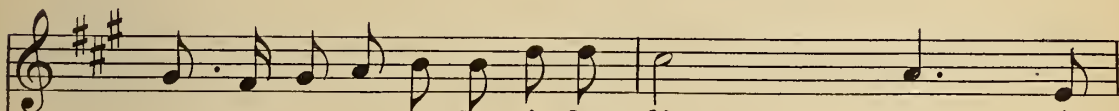
a - hi - hi le hu - a - o u - ka .
a - hi - hi le nua of the vale.

D B7th E7th A F A

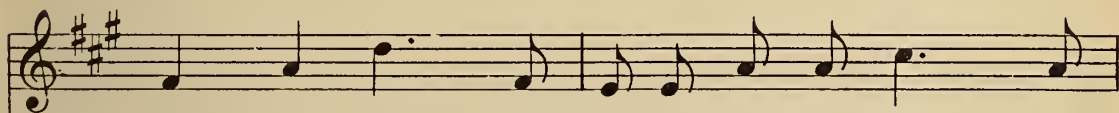
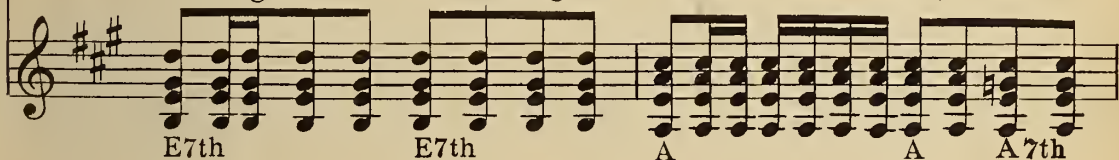
Chorus.



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



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



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



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



Sweet Lei Lehua

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

G G D7th D7th

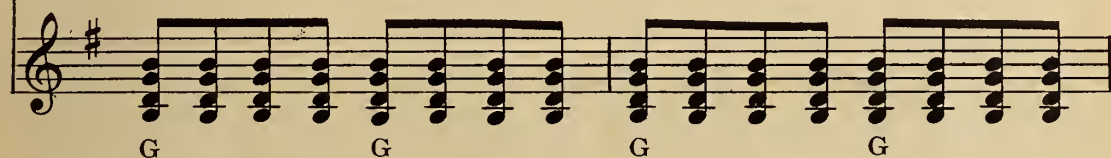
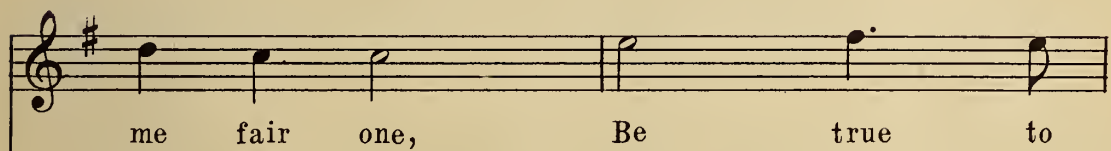
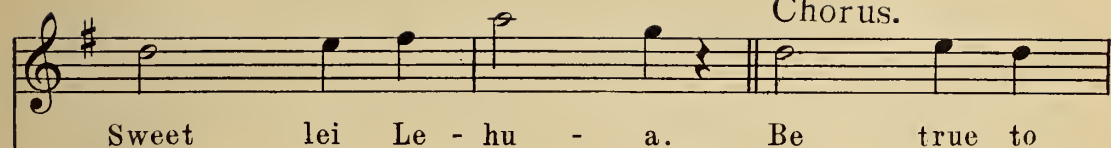
E - na - e i - ki - nei
dream of you Oh my sweet,

D7th D7th G G

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

G G C C

Chorus.



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 B \flat 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

light burns dim in the hall be - low,
Tim - id and tired, with down east 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 G 7th

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

G A7th D7th G G G7th

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

C G G C A7th D7th G C G

CHORUS

Weep no more, my la - dy, Oh,

G C G G G7th

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

C C G G G

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

C G G C A7th D7th G

Dixie's Land

Allegro

Arr. by KAMIKI

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

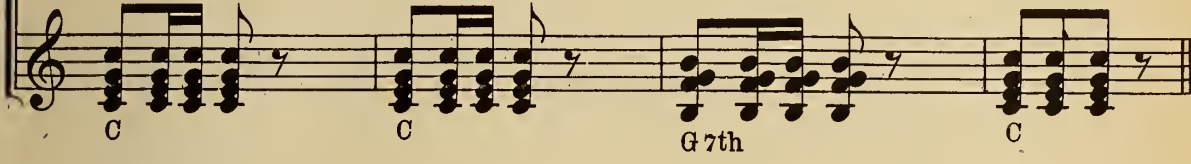
not for - got - ten, Look a - way! Look a - way! Look a -
 gay de - ceab - er; Look a - way! Look a - way! Look a -
 seem to greab 'er Look a - way! Look a - way! Look a -

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 -



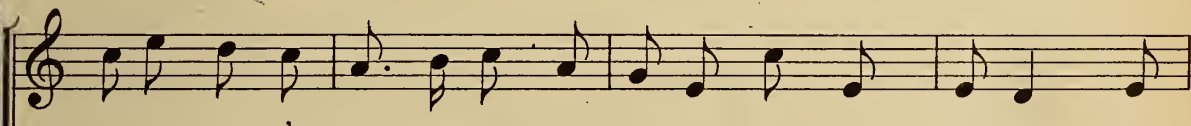
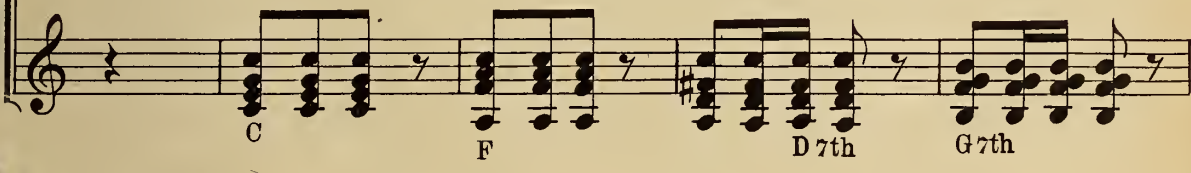
way! Look a-way! Look a-way! Dix-ie Land.
way! Look a-way! Look a-way! Dix-ie Land.
way! Look a-way! Look a-way! Dix-ie Land.



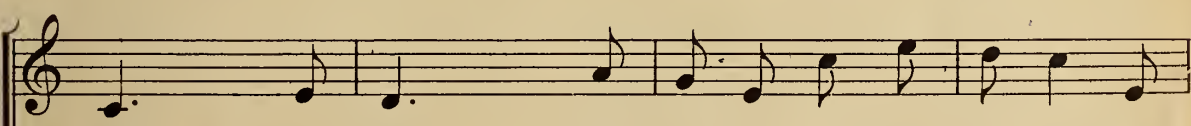
CHORUS



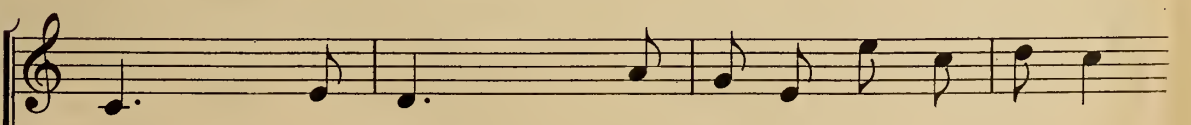
Den I wish I was in Dix-ie, Hoo-ray! Hoo-ray! In



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



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



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



Dixie's Land

Santa Lucia

Arranged by
KAMIKI

Andantino

Voice

Ukulele

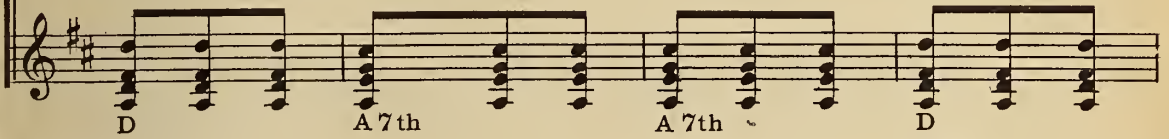
1. O - ver the rip - pling sea Twi - light is clos - ing;
2. List, how the ev' - ning wind Soft - ly is blow - ing

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

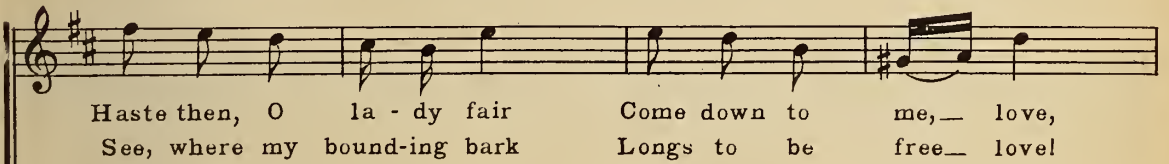
O - ver the rip - pling sea Twi - light is clos - ing;
List, how the ev' - ning wind Soft - ly is blow - ing



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



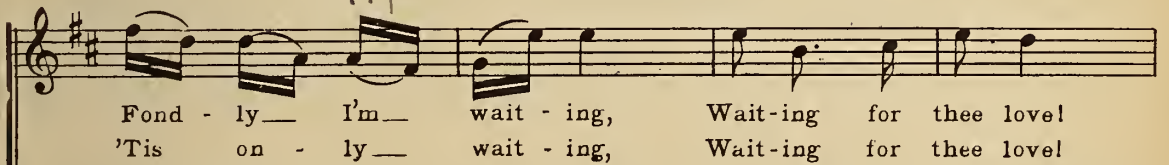
D A7th A7th D



Haste then, O la - dy fair Come down to me, — love,
See, where my bound - ing bark Longs to be free — love!



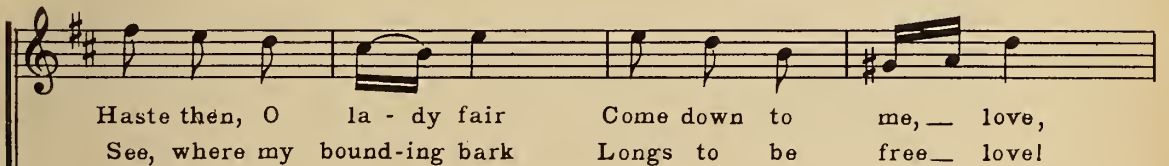
D E minor E minor D



Fond - ly — I'm — wait - ing, Wait - ing for thee love!
'Tis on - ly — wait - ing, Wait - ing for thee love!



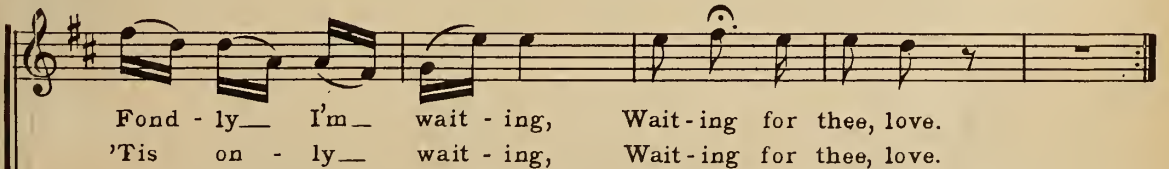
D A7th A7th D



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



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

Those Endearing Young Charms

Words by
THOMAS MOORE

Music by DAVENPORT
Arranged by KAMIKI

Ukulele

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

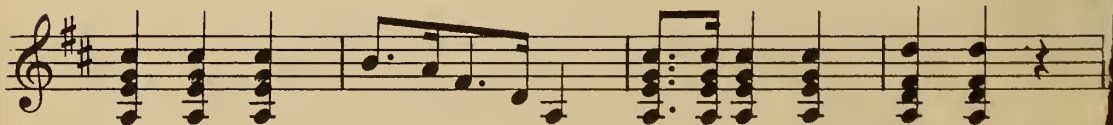
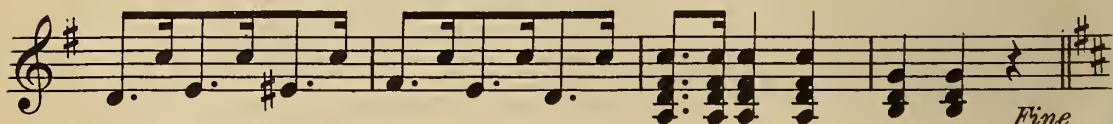
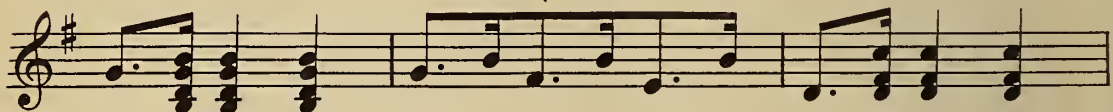
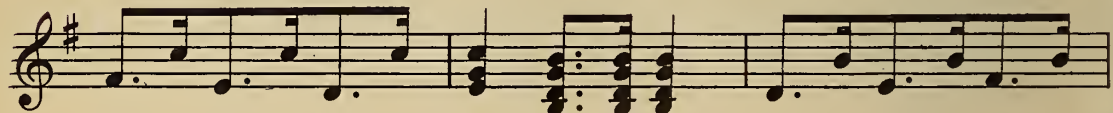
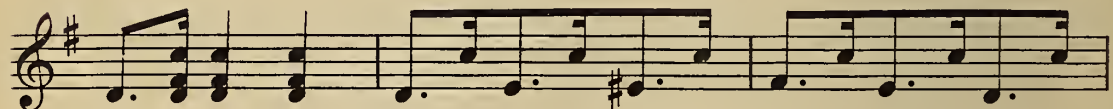
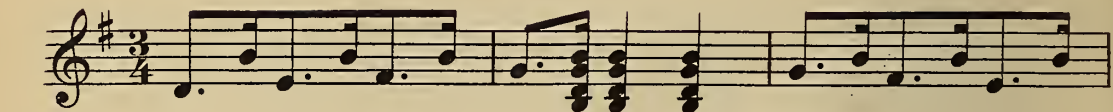
twine it - self ver - dant - ly still. _____
look that she gave when he rose. _____

D A 7th D

Laughing Waters

Ukulele Solo

KAMIKI



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 3/4 time with a key signature of one sharp (F#). The notation includes various chords and single notes with stems pointing downwards, indicating they are to be played on the D string and picked with the thumb. Fingerings (0, 1, 2, 4) and accents (p.) are provided for many notes. The piece concludes 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 single treble clef staff in the key of D major (two sharps) and 3/4 time. It consists of ten lines of music. The first line includes performance instructions: '+ V + V + V' above the first three measures and the word 'simile' above the following measures. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '+' sign, indicating a downward stroke with the thumb. The score concludes with a double bar line and repeat dots.

+ downward stroke with the thumb

Hawaiian Waltz

UKULELE DUET

KAMIKI

1st Ukulele

2nd Ukulele

The musical score is arranged in two systems, each with two staves. The top staff of each system features a treble clef, a key signature of one sharp (F#), and a melody. The bottom staff features a treble clef, a key signature of one sharp (F#), and a bass line with chords and some melodic fragments. Chord symbols 'C', 'V', and '^' are placed above the bass line. A diagonal line with 'X' marks is present in the top staff of each system, indicating a specific melodic line or fingering.

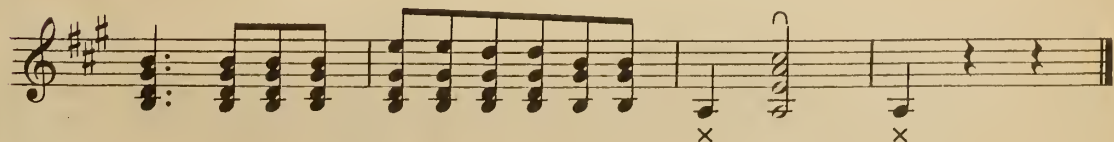
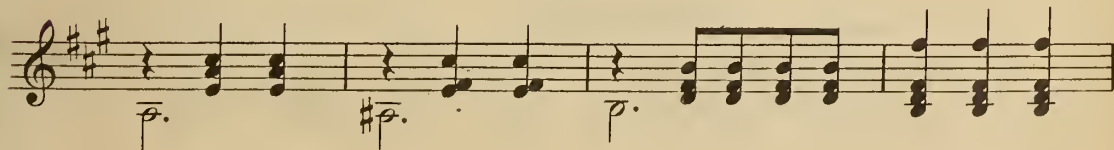
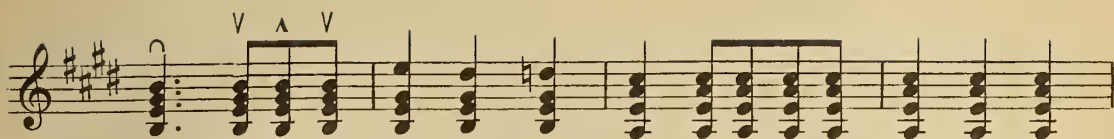
Holoholo Kaa

Waltz

UKULELE SOLO

W. J. KAMIKI

The musical score is written for a single treble clef instrument in 3/4 time, with a key signature of three sharps (F#, C#, G#). The piece consists of five staves of music. The notation is primarily chordal, with many notes beamed together. Above the notes, there are various performance markings: 'C' for chords, 'V' for vibrato, and '^' for accents. The first staff begins with a C-clef and a 3/4 time signature. The second staff contains a repeat sign at the beginning. The third staff features a slur over a group of notes. The fourth and fifth staves continue the chordal progression.



Indian Dance

UKULELE SOLO

Wm J. SMITH

First musical staff in treble clef with a key signature of two sharps (F# and C#). It begins with a repeat sign. The melody consists of quarter notes with accents (^) and is followed by a series of triplet eighth notes. Fingering numbers 1, 2, 1, 3, 1, 3, 1, 2, 1 are indicated below the notes.

Second musical staff in treble clef, continuing the melody from the first staff with accents (^) and triplet eighth notes.

Third musical staff in bass clef with a key signature of two sharps. It features a bass line with accents (^) and slurs. The word *simile* is written above the staff.

Fourth musical staff in bass clef, continuing the bass line with accents (^) and slurs.

Fifth musical staff in treble clef, continuing the melody with accents (^) and triplet eighth notes.

Sixth musical staff in treble clef, continuing the melody with accents (^) and triplet eighth notes.

Seventh musical staff in bass clef, continuing the bass line with accents (^) and slurs.

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

The first system of music consists of two staves. The top staff is for the Ukulele Solo, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex rhythmic pattern of chords and single notes, with fingerings indicated by numbers 0, 1, 2, and 3. Above the staff are three groups of rhythmic markings: 'x V ^ V ^ V', 'x V ^ V ^ V', and 'x V ^ V ^ V'. The bottom staff is for the Guitar Accompaniment, also in treble clef with the same key signature and time signature, providing a harmonic accompaniment to the ukulele solo.

The second system continues the musical piece. The top staff (Ukulele Solo) shows further development of the rhythmic patterns, including some triplets and more complex chordal structures. The bottom staff (Guitar Accompaniment) continues with its harmonic support, featuring a mix of chords and moving lines.

The third system includes a repeat sign in the Ukulele Solo part, indicated by a double bar line and dots. The notation continues with intricate chordal work in both the Ukulele and Guitar parts.

The fourth system features a section labeled 'Bass Solo' in the bottom staff. The Ukulele part continues with its characteristic rhythmic patterns, while the guitar part has a more active role during this section.

The fifth and final system concludes the piece. It features a final flourish in the Ukulele Solo and a concluding accompaniment in the Guitar part.

This musical score is for a piece titled "Dance of the Fairies". It is written for a piano and consists of eight systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The music is characterized by intricate, repetitive patterns, primarily using chords and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. In the fifth system, there are markings above the treble staff: a triangle (Λ), a 'V', and another triangle (Λ), followed by a 'V'. The piece concludes with a double bar line in the final system.

Dance of the Fairies

Kamiki Rag

Ukulele Solo

W^m J. SMITH

The musical score for "Kamiki Rag" is written for Ukulele Solo in G major (one sharp) and 2/4 time. It consists of eight staves of music. The notation includes various fingerings (indicated by ^ and v), accents, and a thumb stroke (+). The piece concludes with a final chord and a double bar line.

+ to be struck with the thumb

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

The "Ukulele Band"

WM. J. SMITH

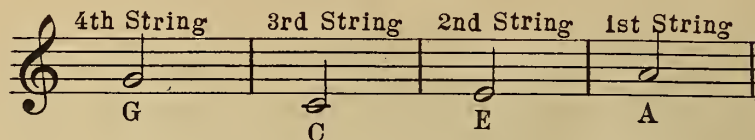
Quickstep

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of 16 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are several types of markings: 'x' for thumb pick, dots for first and second finger picks, and '^' for first finger nail strikes. Some notes have a downward roll symbol (a small circle with a horizontal line) above them. The piece concludes with a final quarter rest.

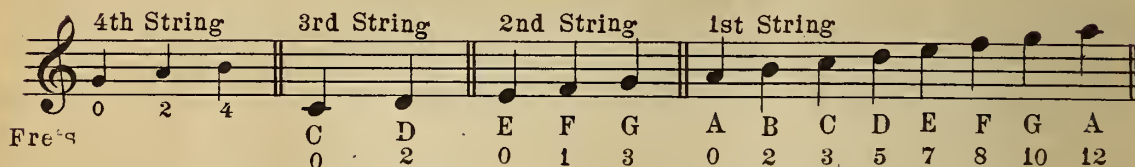
NOTE: \circ Downward Roll
 x Pick with Thumb
 • " " First finger
 .. " " Second finger
 ^ Strike with nail of First finger

How To Tune The "Taropatch"

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



Principal Scale For Taropatch



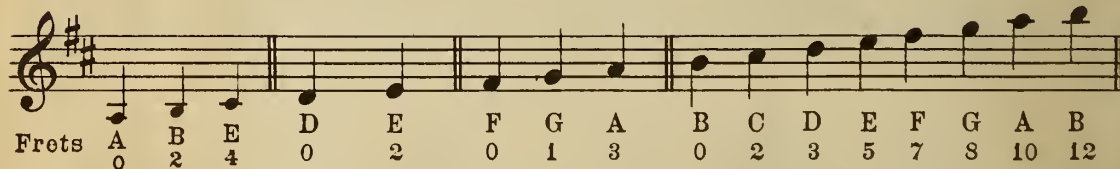
NOTE: The Taropatch is tuned one full tone lower (two frets) than the ukulele. By placing the "ELTON CAPO" at the 2nd fret of the Taropatch, it will then be in unison with the ukulele.

How To Tune The "Tiple"

The "Tiple" (*pronounced Tee-plee*) is strung with ten strings, and is fingered in pairs and triplets. Each pair or triplet is fingered as one string. The strings are tuned to the following notes of the piano.



Principal Scale For The Tiple



The "Tiple" is played in the same manner as the ukulele and can be studied from this method.

How To String The "Tiple"

For 1st string use Banjo 1st wire
 For 2nd string use Banjo 1st wire
 For 3rd string use Guitar 1st wire
 For 4th string use Guitar 3rd wound
 For 5th string use Guitar 1st wire

For 6th string use Guitar 2nd wire
 For 7th string use Guitar 4th wound
 For 8th string use Guitar 2nd wire
 For 9th string use Banjo 2nd wire
 For 10th string use Banjo 4th wound

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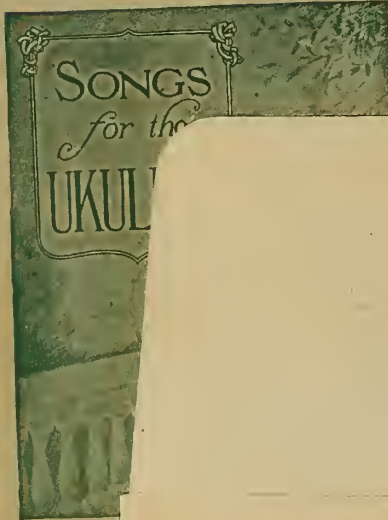
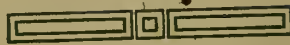
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others were chosen for their dash and rhythm, and the rag-time stroke of the Ukulele to best advantage.

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