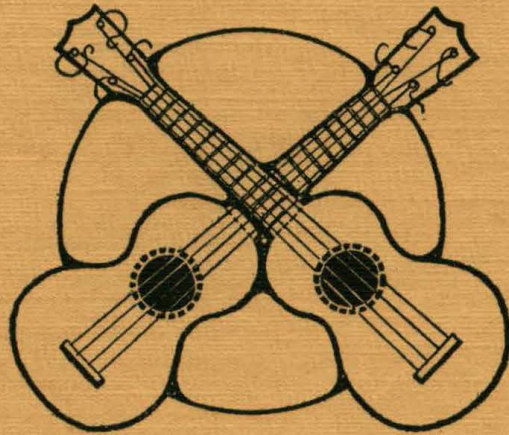


ORIGINAL METHOD *and*
SELF-INSTRUCTOR
ON THE
UKULELE



BY
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Published by
SANTOS-NUNES STUDIOS
1187 Garden Lane, Honolulu, Hawaii

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SANTOS TRIO

THE UKULELE

THE UKULELE was introduced into the Hawaiian Islands by Mr. M. Nunes in 1879 A. D. This little instrument made Mr. M. Nunes a favorite with His Majesty King Kalakaua, who encouraged him in the manufacture of these instruments.

The Hawaiians immediately lost interest in their primitive instruments (which consisted of the "Hano" or nose flute, and the "Uke-ke," which is simply a Jew's harp in the rough), and adopted this little instrument, which on account of its size and the careless way in which the natives ran their fingers rapidly back and forth, was given the name "Ukulele," the literal meaning of which is "bouncing flea."

Mr. Nunes experimented with various woods here in Hawaii before he discovered that Koa and Kou were the only woods which possessed resonance adapted to the Ukulele. They are now made of Koa entirely, as Kou has become extinct.

This instrument has become so popular that there is a recognized demand for a Standard Method.

There are several methods in circulation which are adapted to the taro patch instead of the Ukulele. In fact, it is the taro patch method which has been applied to the Ukulele.

We herewith present to the public the true and original method on the Ukulele, a method which will be appreciated by anyone who wants to learn to play the Ukulele beyond just the mere strumming.

Anyone who can sing will be satisfied with the strumming, but those who cannot sing and who do not intend playing in an orchestra, will want to take advantage of this method and before they realize it will be able to play anything from simple, but beautiful, "Aloha Oe" to the difficult and famous "Stars and Stripes Forever" (march).

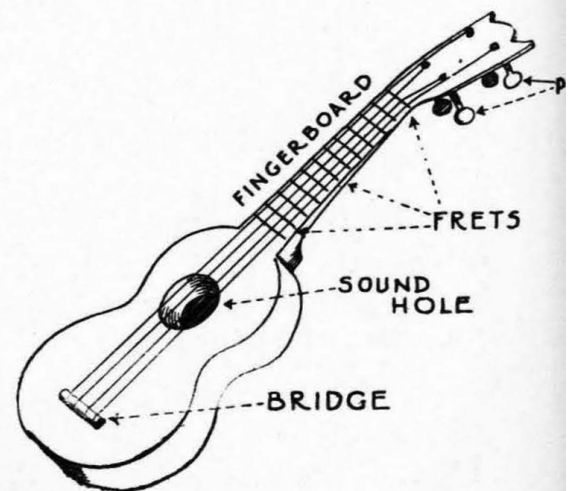
UKULELE KEY BOARD

Explanation.

- (1) Notes of the open strings.
- (2) Numerical order of strings.
- (3) Bar across the neck is the nut.
- (4) The horizontal lines are the frets.
- (5) The four sets of lines of 5 strings each run down the neck of the ukulele. The center line in each set represents the string. Two lines are added on either side to form a clef. The note in each fret represents the tone of that fret.

The half notes indicate the chromatic scale going up.
The quarter notes indicate the chromatic scale going down.

PARTS OF THE UKULELE.



- | | |
|----------------------|----------|
| 1st string or D..... | Banjo 2 |
| 2nd string or B..... | Banjo 3 |
| 3rd string or G..... | Violin E |
| 4th string or D..... | Violin A |

TUNING

The original way of tuning the Ukulele has not been put into print, consequently it is unknown to most people. Since it enables one to play, not only the chords (strumming Hawaiian fashion), but melodies with full harmony, it should be recognized as a Standard Method.



Tune 1st string to D (above high C).

2nd “ “ B

3rd “ “ G

4th “ “ D (above middle C).

FRET TUNING

Tune 1st string to D (above high C).

Press 3rd fret of the 2nd or B string and you get unison with the 1st string.

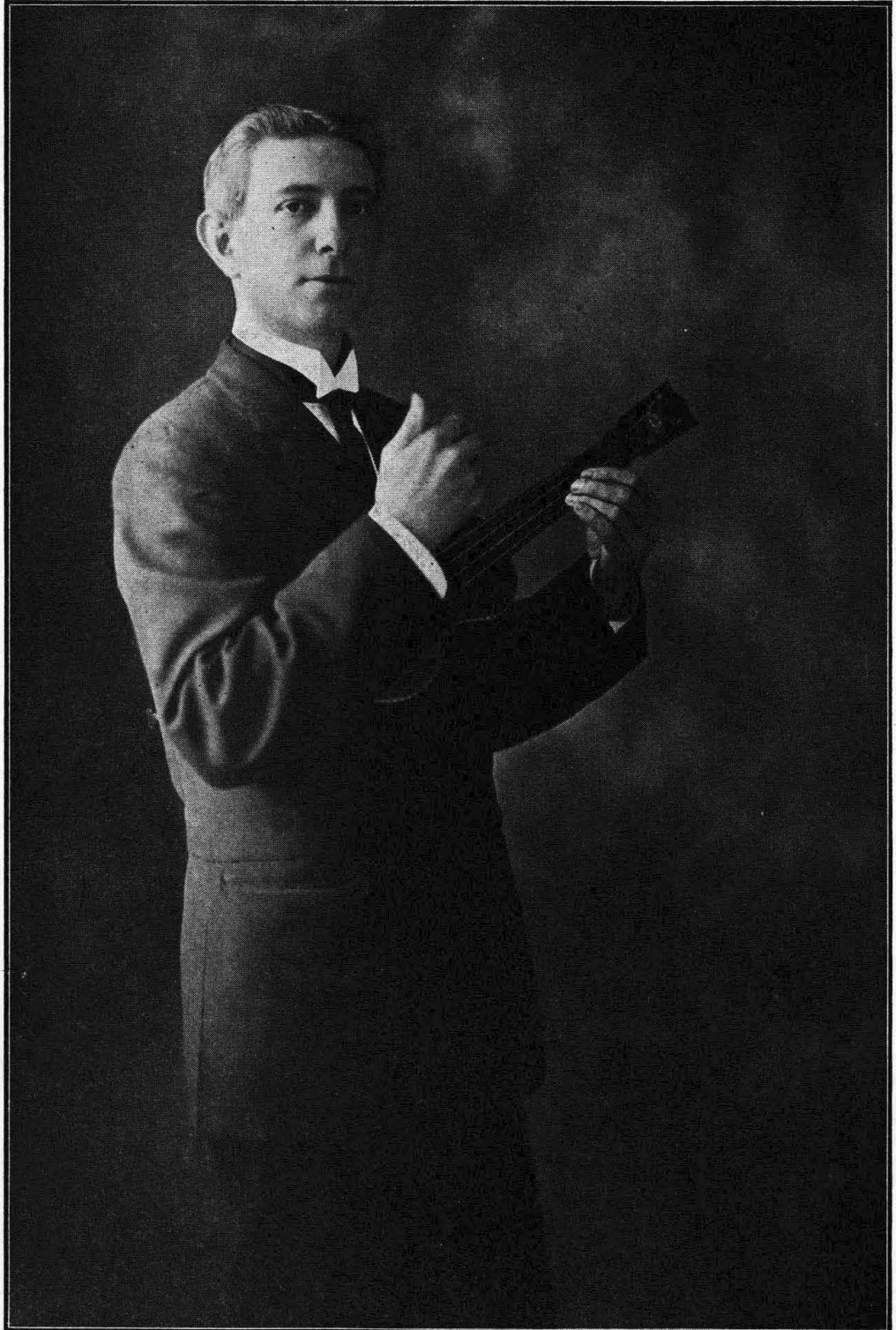
Press the 4th fret of the 3rd or G string and you get unison with the open 2nd string.

Press the 5th fret of the 4th string and you get unison with the open 3rd string.

For those who are familiar with the Tonic Sol-Fa system, the tuning will seem very simple.

Call the 1st sol (and get pitch to suit the range of your voice).

The 2nd string is mi; the 3rd, doh, and the 4th, low sol. (Beginning at the top—S M D S₁ or beginning at the bottom, S₁D M S.)



A. A. SANTOS
(ILLUSTRATING THE UP STROKE)

MANNER OF HOLDING THE INSTRUMENT

Left Hand.

Let the neck of the Ukulele rest between the thumb and first joint of the forefinger, but do not rest the neck of the Ukulele in the palm of your hand as it will interfere with the fingering of the different chords.

When pressing on the strings bend the knuckles and use the tips of the fingers. Do not press the strings too heavily, as this tends to stiffen the muscles in the hand and arm, and lessens the activeness of the fingers in changing chords. Press down just hard enough to produce perfect tones.

The Right Hand.

Bend the wrist and keep the hand and fingers very limber and entirely relaxed.

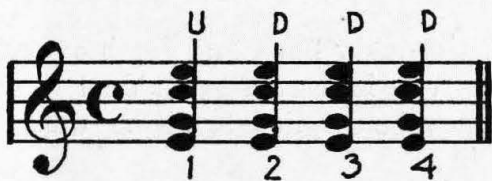
Let the middle of the forearm press the back edge of the Ukulele to your body, holding it rather tight, so that you may be able to play either in a sitting or standing position.

When strumming, the forearm is held in one position and must not swing up and down; it is all wrist movement.

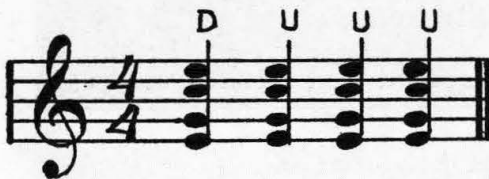
STROKES

The Common Stroke.

Since this is the simplest of all the strokes it is advisable for beginners to acquire it before attempting the more difficult strokes.

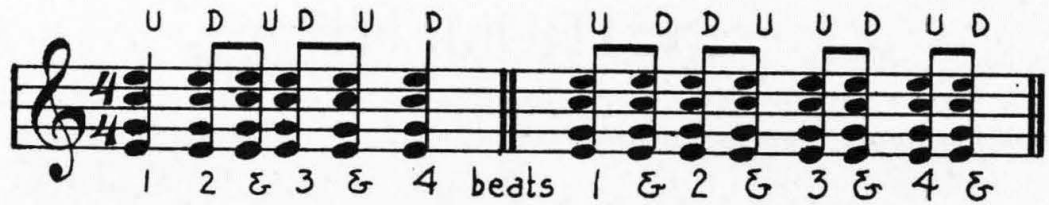


Start up with the nail of the thumb and come down with the nails of the fingers, saying to yourself, "Up, down, down, down," keeping good time.



The time in this stroke is the same as in a—only the first stroke is down (D) and the other three up (U). Down with fingers and up with nail of thumb.

This stroke is used a great deal in solo work where, as the melody descends, the last string sometimes is not used, coming up. The effect is beautiful, especially in "Aloha Oe." (See song arrangement.)



These two are very simple to execute and the only difference being in the time—the number of strokes to a beat.

2. The Waltz Stroke.

This stroke is very simple, yet if played properly is very beautiful.



3. The All-Finger Stroke.

1st Beat: Start up with the nail of the thumb, followed by the fleshy part of index or forefinger, making a continued effect. Second Beat: Go down with all the fingers, beginning with the small and the rest following. For the third and fourth beats use the ordinary stroke.



4. The Roll, Organ, or Mandolin Stroke.

Use only the first or index finger. Run it quickly back and forth over the strings, producing a continued effect. This stroke is used a great deal in solo playing—and wherever notes are held. It may be applied to either waltz or common tempo.

5. The Triple Stroke.

Use the index finger and follow out the count and strokes very carefully.



6. The Rag Stroke.

The secret of the rag stroke lies in the proper accenting of the stroke. If the music is written with a sixteenth followed by an eighth note, then accent the eighth note, or the accent comes on the second stroke. The rules for syncopation apply here as in other music.



EXERCISES.

Refer to diagrams. Start with Key of C and practise changing from one chord to the other.

There are three principal chords in harmony. These are the Tonic (or first), Dominant (or second), and the Sub-Dominant (or third). These chords have their relative minors as will be found in the diagrams.

The Tonic (or first), and Dominant (or second) are used mostly, with an occasional Sub-Dominant. Then there is the introduction of an occasional minor chord.

Practise the 3 major chords until you can change rapidly, using only the common and waltz strokes at first. Then familiarize yourself with the relative minor chords.

This work consists of the strumming—native fashion—and is used for accompaniment work only.

To train your ear so you can change from one chord to another, hum or whistle some familiar strain and listen to see if you change correctly. Your ear will detect false changes.

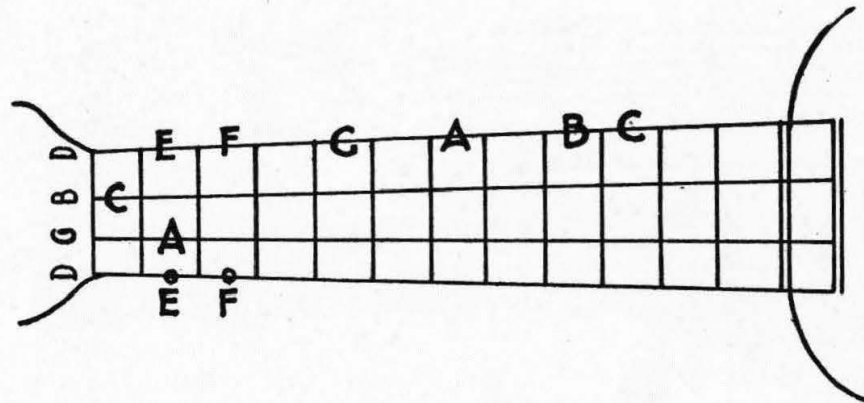
Refer to "Aloha Oe" and go through it, first, playing only the accompaniment as indicated. When you are able to get the accompaniment correctly you will find that by holding down the chords as indicated you will be able to pick the notes of the melody in those same chords, bringing out full harmony.

Be careful and use strict time from the beginning and you will have no difficulty with it later. Count as you play and see that you do not lose time when changing from one chord to another. This will seem difficult at first, but practice will bring it about.

When you know "Aloha Oe" quite thoroughly, try "One, Two, Three, Four," which is also written and arranged in the Key of C.

Follow the same directions in your study of the other two songs.

You may find it necessary to master the scales in order to play solos. The following diagram gives you the scale of C as a pattern. For the others you may refer to the finger-board at beginning of book.



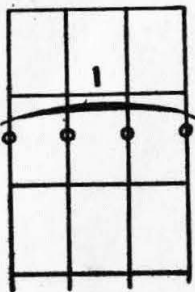
EXPLANATION OF DIAGRAMS.

In each diagram the four vertical lines represent the strings, the first string being on the right, and the horizontal lines represent the frets.

The dot denotes the string and fret to be pressed.

The number above the dot denotes the finger to be used (the fore or index finger is the first and the little finger is the fourth).

The letters below the dot denote the notes forming the chord and correspond with the notes in the clef above.



The sign indicates that the finger designated above the arch is to be held across the fret, holding down as many strings as are indicated within the arch. This is known as barring, and is used a great deal in solo work where the melody and accompaniment are played at the same time.

KEY OF C MAJOR

KEY OF A MINOR

[Relative to Key C]

KEY OF G MAJOR

KEY OF E MINOR

(Relative to Key G)

KEY OF D MAJOR

KEY OF B MINOR

(Relative to Key D)

KEY OF A MAJOR

KEY OF F# MINOR

(Relative to Key A)

KEY OF E MAJOR

KEY OF C# MINOR

(Relative to Key E)

KEY OF B MAJOR

KEY OF G# MINOR

(Relative to Key B)

Note: F^x means that F# is to be raised a step making it F double #.

KEY OF F# MAJOR

KEY OF D# MINOR

(Relative to Key F#)

Note: C^x stands for C double sharp (#). In signature we already have C# and to get the dominant of the minor key we raise the fifth, (in this C#), making it C double # or C^x.

KEY OF F MAJOR

Tonic Sub-dominant Dominant Tonic

KEY OF D MINOR (Relative to Key F)

Tonic Sub-Dominant Dominant Tonic

KEY OF B^b MAJOR

Tonic Sub-Dominant Dominant Tonic

KEY OF G MINOR (Relative to Key B^b)

Tonic Sub-Dominant Dominant Tonic

KEY OF E^b MAJOR

Tonic Sub-Dominant Dominant Tonic

KEY OF C MINOR (Relative to E^b)

Tonic Sub-Dominant Dominant Tonic

KEY OF A^b MAJOR

Tonic Sub-Dominant Dominant Tonic

KEY OF F MINOR (Relative to Key A^b)

Tonic Sub-Dominant Dominant Tonic

KEY OF D^b MAJOR

Tonic Sub-Dominant Dominant Tonic

KEY OF B^b MINOR (Relative to D^b)

Tonic Sub-Dominant Dominant Tonic

KEY OF G^b MAJOR

Tonic Sub-Dominant Dominant Tonic

KEY OF E^b MINOR (Relative to G^b)

Tonic Sub-Dominant Dominant Tonic



ANGELINE F. NUNES
(THE COMMON STROKE)

SONGS.

The following songs have been so arranged that anyone can play either the accompaniment or solo, or both combined, according as efficiency is acquired.

CHORD ABBREVIATIONS.

T. stands for Tonic.

D. stands for Dominant.

S. D. stands for Sub-Dominant.

T. of Em stands for Tonic of E Minor.

D. of Em stands for Dominant of E Minor.

S. D. of Em stands for Sub-Dominant of E Minor.

Proficiency in accompaniment work is very essential before the melody may be attempted. Whenever you hear music listen to see if you can tell when the different chords are used. This is excellent practice. Try to accompany as many songs as you can and gradually you will prepare yourself for solo work.

NOTE.

The Authors are arranging for piano and ukulele famous Hawaiian songs, classical and popular music which they intend compiling into an inexpensive book.

Aloha Oe

(Farewell to Thee)

Lyrics and Music by
Queen Liliuokalani

Arranged by
Angeline F. Nunes

Ha - a he - o ka u - a i na pa - li, Ke ni - hi a e la ka na
By the cliff the rain cloud proudly swept - li, As on-ward it gli - ded tho' the

he - le, E ha ha - i a - na i - ka li - ko, Pu - a
trees Still fol - low-ing with grief the li - ko, The

a - hi - hi Ie-hua a o u - ka. A - lo - ha oe, A
a - hi - hi Le-hua of the vale Fare - well to thee, Fare

lo - ha 'oe, E - ke o - na - o - na no - ho i - ka li - po, A
well to thee, Thou charm-ing one who dwells among the bow - ers, One

fond em - brace, A ho - i a - e, au, Un - til we meet a -
fond em - brace, Be - fore I now de - part, Un - til we meet a -

gain.
gain.

NOTE--You change chords very often in this song on account of getting in the melody with full harmony.

One, Two, Three, Four

S. Kalama
Jack Alau

(Ukulele Duet)

Arranged for two Ukuleles by
Angeline F. Nunes

1st Ukulele

2nd Ukulele

Down by the stream where I first met Re - bec - ca,

t t d d d d t t

Down by the stream where the sun loves to shine

d of d d of d t of Dm t of Dm d d d

Bright - hued the gar - lands I wove for Re - bec - ca,

t t d d d d t t

Bright were her eyes - as they gazed in - to mine,

d of Dm d of Dm t of Dm t of Dm d d t t

chorus

One, two, three, four Some-times I wish there were more,

t d s-d t s-d s-d t t

Ein, zwei, drei, vier, I love the one that's near.

s-d s-d t t t d t of G d of G d of C

nee, sam, see, So says the heathen Chi - nee, Fair

d s-d t s-d s-d t t

Girls be - left, they will get left, One, two and three. --

Dm t of Dm t t d d t t

Note.—First study 2nd Ukulele part and when very familiar with the various changes, then play the solo, or 1st Ukulele part. Later you may combine both parts by picking the melody, and playing the accompaniment.

2. Down by the stream where I first met my treasure,
One eve I asked her to love me alone;
Her dark eyes made answer in sparkles of pleasure,
And prouder was I than a king on his throne.

Chorus:—One, two, three, etc.

3. Down by the stream where I first met my idol,
Garlands of wild flowers no longer I weave;
Bread-winning spares me no moments to idle,
So garlands and stream banks to spoonies I leave.

Chorus:—One, two, three, etc.

Like no Like

"Constancy"

Transposed and Arranged for the Ukulele
by A. A. Santos

H. Berger

Solo
Ukulele

1. U - a li ke no a li - ke, Me ka
2. When the dew's of eve are fall-ing, Glist'ning

t sd t d d sd d sd t

u - a ka - ni - le - hu - a Me he a - la e i ma-
on the flow'rs lov'd so well, Then my heart to - thee is

d t d d t t sd t d s-d

a - na, A - i - a ke a - la i ka'na he - le. O
call-ing, from our tryst with - in the woodland dell My

s-d t d d t t

oe no ka - u - i u - pu - a - i, Ku'u le - i hi - ki a - hi
heart, O sweet, is thine for ev - er, It thrills with love for thee a -

d s-d sd t t d t d t d d

a - hi, O ke ka - ni o na ma - nu, I
lone, Its con - stan - cy fades nev - er, I'll

s-d t s-d d d t

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

d s-d d t

REPEAT CHORUS SOFTLY.

NOTE---By pressing down the chords as indicated you will be able to play the melody as written, with full harmony.

English.

- 2. Maa nei mai ka ua,
He welina paa ika piko,
A nau no wau e imi mai,
A loa a ike aheahe a kamakani.
- 2. Where the moonlight sheds its splendour
And the perfum'd zephyrs blow,
There we'll roam in rapture tender,
In the evening's mellow, golden glow.

The Old Plantation

Words by Mrs. A. A. Montano
 Music by David Nape

Arranged for Piano and Ukulele
 by Angeline F. Nunes

The musical score is arranged for piano and ukulele. It consists of several systems of staves. The piano part is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The ukulele part is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The score includes dynamic markings such as *ff*, *mf*, *cres*, *rit.*, and *p*. There are also tempo markings like *a tempo*. The lyrics are written below the piano staff. The score includes various musical notations such as slurs, accents, and chord symbols like *t*, *d*, and *d of Em*.

Lyrics:
 Pua wa-le mai no ke a - lo - ha 'ka pa - i - a pu - i - a 'ke a - ia - ka
 Nahe-na-he ke a - la o - na pu - a I ka pe ia e ke ke - ha - u Ho - o

NOTE--When there is a letter at the beginning of the measure only, it means that that chord is played throughout that measure

wai hui-hu-i a-ni-a-ni Ko-i awe 'ka-hu-i-la wai A
 lai na ma-nu i-la-i-la Ho-o ipo i-ke oho o ka niu Lu he

t s-d d of D t d t

- i - a ka - i - la ka i - i - ni Ka a - no - i a ko-'u pu'u - wa - i
 - e - hu kapa-la-i i-ka nu - a l ka o - lu o ka old Plan - ta - tion.

d of Em t of Em d d of D d of G

Old Plan - ta-tion na - ni o - e Ho-me pu-me-ha-na i ke a - lo - ha

t d d t

The musical score consists of four staves. The top staff is the vocal line with lyrics: "I ka o - lu o - ka niu I ka po - li o - ke o - no o - na". The second and third staves show the guitar accompaniment with various chords and rhythmic patterns. The bottom staff shows the guitar accompaniment with a tremolo effect and specific chord diagrams: *t*, *d of Em*, *t of Em*, *s-d*, *t*, *d*, *t*.

Note.—When playing the accompaniment of the song, refer to diagrams for correct positions of chords. Be sure you get the minor chords in just the right place.

English Translation.

1. Often I love to think,
Of a corner sweet and dear;
Of water clear as crystal,
Drawn softly by the old wind mill;
'Tis there I love to ponder,
Where my heart yearns ever to be.

2. Gently permeates the fragrance of flowers,
Sent forth by the falling dew;
Happily the birds, with their love notes,
Make love to the plumes of the cocoanut trees.
Tenderly drop the silvery leaved ferns on the terrace,
In the shadows of the old plantation.

Chorus.

Old Plantation, beautiful art thou,
Home warmed by love,
Dwelling 'neath the shades of the cocoanuts,
In the heart of fragrance.

HONOLULU, T. H.
HONOLULU STAR-BULLETIN, LTD.
1915.