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THE ORIGINAL

GUCKERT'S

CHORDS

FOR THE

UKULELE

AT SIGHT

Without Notes Or Teacher.



PRICE 50 CENTS



BUEGELEISEN & JACOBSON,


No. 9 Union Square,

NEW YORK, N. Y.

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TRY THIS C CHORD

This is a picture of the Ukulele fingerboard.

 Press down the first string as shown by this black dot on the 3rd fret with the 2nd finger of the left hand.

Strike all four strings up and down or across and back with the fingers of the right hand. If you can do this you can learn to play the Ukulele at sight without a teacher by the simple instructions in this book.



THE UKULELE

This little instrument originated among the natives of Hawaii. It is in reality a miniature guitar. The three first or treble strings being tuned the same as a guitar, and the fourth or bass string instead of being tuned to the lower bass tone is tuned an octave higher, thus giving the effect of a sort of a minor key when playing the chords.

Any simple melody can be played on it, as the tones run chromatic from the lowest tone, the open 3rd or C-string, to the highest tone, A, on the 1st string when held down on the 12th fret, giving a scale of a little over two octaves.

It is necessary in learning to play the ukulele to first learn the chords. After this is done playing melodies is an easy accomplishment, adding the chords to harmonize with the melodies in the different keys.

The instructions are to the point, so simple that anyone can learn to play at sight.

Nothing necessary to completeness has been omitted or has any useless matter been added to make this a large book.

THE STROKE

The stroke is made with the fingers of the right hand by striking the strings with the ends or finger tips with a rapid up and down motion horizontally across the strings just above the sound hole.

THE MELODY STROKE

is made by striking all four strings with the 1st finger, down counting one, then strike all four strings down and strike the 1st string only up, making the count of one-two. Then strike all the strings down. Strike the 1st string up, the 1st string down, making the count of one-two-three. Then do the same, striking the 1st string only after making the full stroke downward to the count of four, then the same to the count of five; count of six; count of seven; and count of eight. This sustains the highest or melody note, whereas only one, the 1st stroke, is used for the chord.

THE TRIPLE STROKE

is made by holding the thumb and 1st finger about three inches apart, striking all four strings downward with the 1st finger, following the same with the thumb, making the two strokes with one downward motion or a double stroke. Then strike the strings up with the 1st finger. This makes the triple stroke, as you make three tones with two strokes, one down and one up.

Then do the same, adding to it another downward stroke with the 1st finger, making the count of three, and then continue to the count of four, five, six, seven and eight, always making the first stroke the double and triple stroke.

THE ROLL

is made by striking the four strings downward with the little finger, the 3rd finger, the 2nd finger, the 1st finger and thumb in rotation

as what might be termed strumming to the count of one, then strike all the strings up with the 1st finger to the count of two, then the roll and up and down with the 1st finger to the count of three, etc., using the 1st finger after the roll up and down to the count of 4, 5, 6, 7 and 8.

THE FIGURE EIGHT OR SWIVEL STROKE

is made by striking all four strings down about half way between the body and the head, then strike the 1st string up, then strike all four strings down, just below the sound hole, then up on the 1st string, thus making the count of four. In playing this rapidly the hand is in the motion of making the figure eight. This stroke is a favorite in rag or jazz playing.

THE DRAG STROKE

is made by dragging the thumb slowly across the four strings downward, adding to it upward strokes with the 1st finger on the 1st string, making the counts from one to eight, first using the drag for count one and the balance of the counts on the 1st string to sustain the melody note.

THE SYNCOPATION STROKE

is made by a snappy, jerky movement, striking the strings downward with the 1st finger, followed rapidly by the thumb striking the 4th, 3rd and 2nd strings coming back with a rapid movement up stroke with the 1st finger. The 1st finger in making these movements down and up should be made like making a circle a little larger than the width of the fingerboard, the downward stroke being toward the head and the upward stroke being toward the sound hole, with the thumb making the 2nd tone in the stroke as the 1st finger whirls around.

THE GUITAR STROKE

or what might be termed the guitar picking. Striking the fourth string with the thumb to the count of one, the 3rd string with the 1st finger to the count of two; the 2nd string with the 2nd finger to the count of three, and the 1st string with the 3rd finger to the count of four. These strings should be picked with the ball ends of the fingers, not with the nails.

The accompaniment picking in common time, first picking the 4th string with the thumb to the count of one, then pick the other three strings together to the count of 2, 3 and 4. This makes what is called 4-4 or common time. Striking the bass for one and the treble strings for the other three counts.

In waltz time you strike the bass for the count of one and the treble strings twice to the count of 2 and 3. Many different combinations of picking can be made in all the different kinds of time, a few of which are herewith given. Strike 1st and 4th strings together to the count of one, 3rd string to the count of two, and 2nd string to the count of three. This is termed the fandango picking. Another is: Strike 4th string with thumb, 3rd string, 2nd string, 1st string, 2nd string, 3rd string all in equal rotation, making the count of six. Another is: The melody sustaining note pick, which is made by striking the 4th string, then 3rd string, then 2nd string, then 1st string, then do the same, making two strokes at the end of the 1st string, then three strokes at the end on the 1st string, then four strokes at the end on the 1st string, sustaining the melody note to the length of tone desired.

NOTE:—By a careful practice of the different strokes given above in making the chords in the different keys, commencing with the 1st or melody stroke playing in even time like the tick of a clock, with but little practice the pupil will soon become an accomplished player on the ukulele.

The diagrams on the following pages show the correct position of holding down the strings on the different frets to make the chords.

THE UKULELE

Is strung with four gut strings.

For the 1st and 4th strings use violin E strings.

For the 2nd and 3rd strings use violin A strings.

TO TUNE

Tune 3rd string in unison with middle C on the piano or C tuning pipe.

Then press 3rd string on 4th fret and tune 2nd string in unison.

Then press 2nd string on 5th fret and tune 1st string in unison.

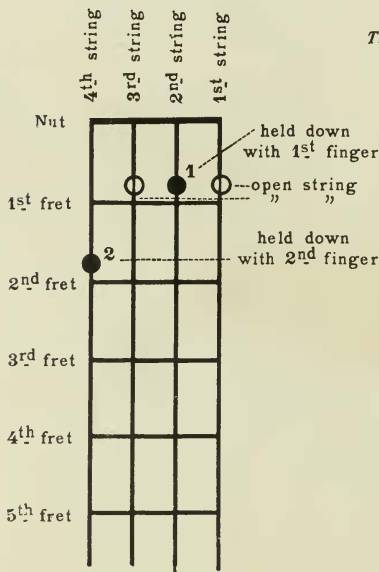
Then press 2nd string on 3rd fret and tune 4th string in unison.

This gives the following tones.

1 st	string	A
2 nd	"	E
3 rd	"	C
4 th	"	G

EXPLANATION OF DIAGRAMS

The four long lines represent the four strings. The cross lines represent the frets. The heavy line at the top represents the nut upon which the strings rest.



The Left Hand

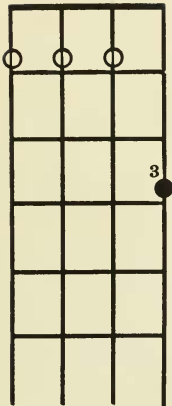
The black dots denote the fingers of the left hand to be used in holding down the strings on the frets, in the different positions in forming the chords. The open dots ○ denote an open string.

Two or more black dots with a line over them are to be held down with one finger. The figures above the dots denote the fingers to be used in holding down the string on the frets.

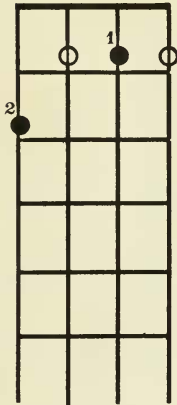
Do not hold the strings with your finger on the fret as by doing so it will give a dull tone. The object is to hold the string down just above the fret so that the string sets clearly on the fret and gives a clear tone.

Key of C Major

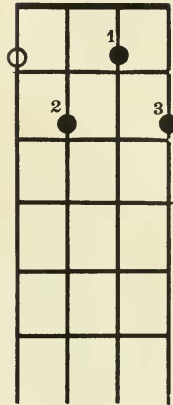
C
Tonic Chord



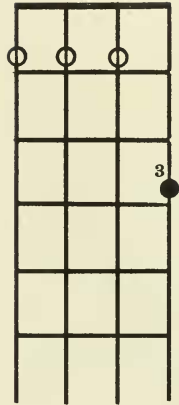
F
Sub Dominant Chord



G
Dominant Chord

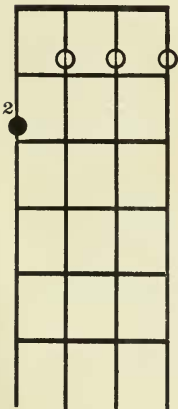


C
Tonic Chord

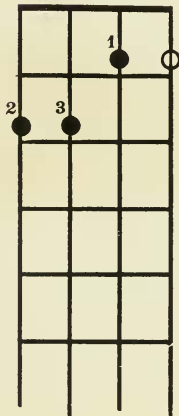


Key of A Minor *Relative to the Key of C*

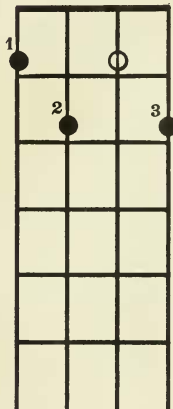
A minor



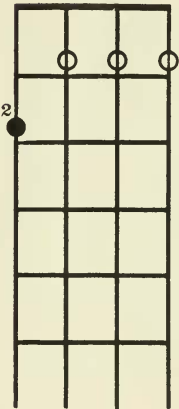
D minor



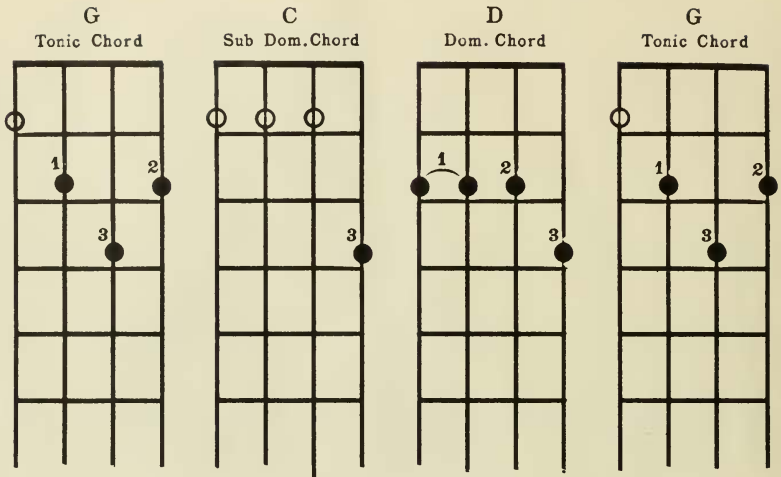
E major



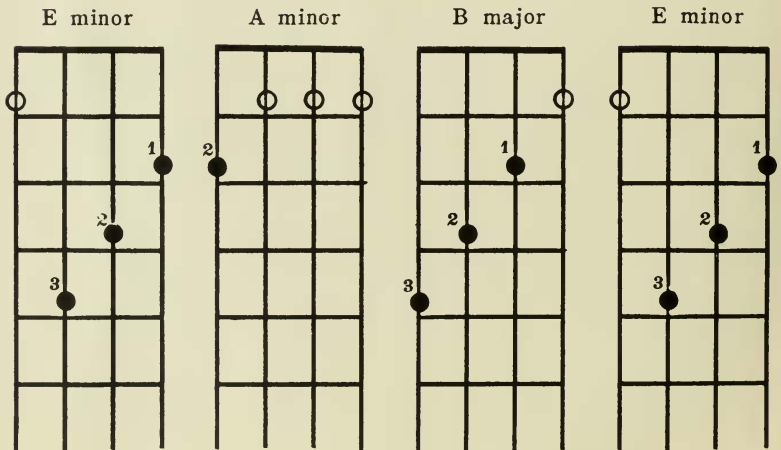
A minor



Key of G or one sharp [#]

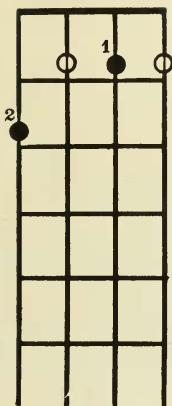


Key of E Minor *Relative to Key of G*

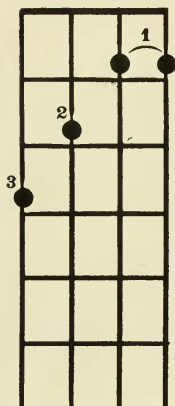


Key of F or one flat \flat

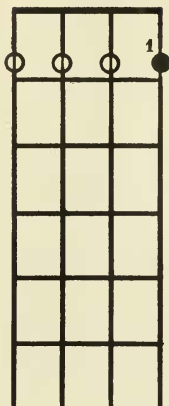
F
Tonic Chord



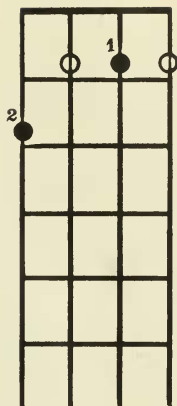
B \flat
Sub Dom. Chord



C
Dom. Chord

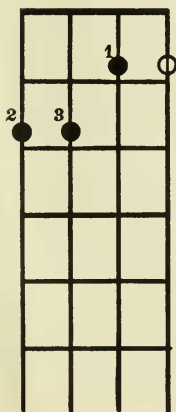


F
Tonic Chord

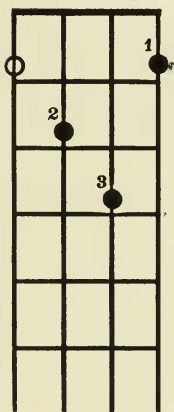


Key of D Minor *Relative to Key of F*

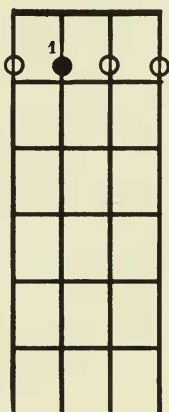
D minor



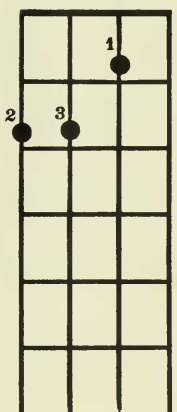
G minor



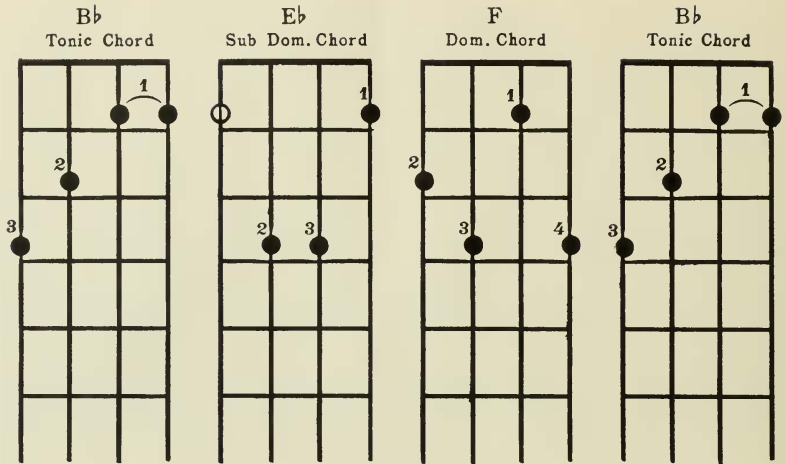
A major



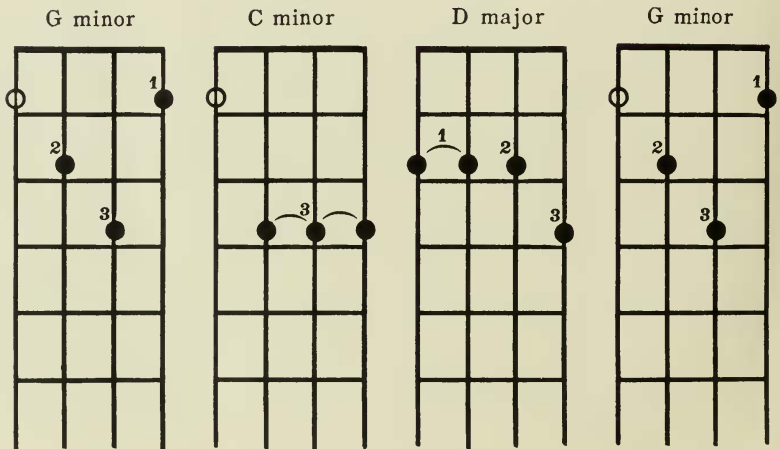
D minor



Key of B \flat or two flats $\flat\flat$

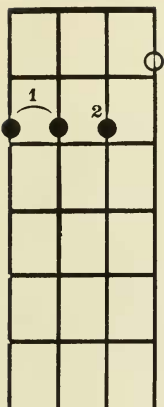


Key of G Minor *Relative to Key of B \flat*

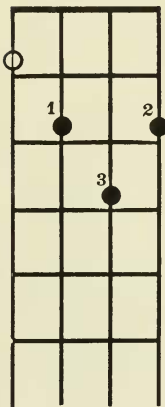


Key of D or two sharps ^{##}

D
Tonic Chord



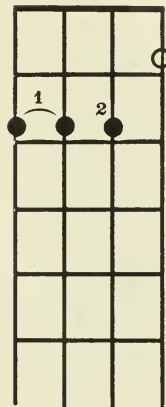
G
Sub Dom. Chord



A
Dom. Chord

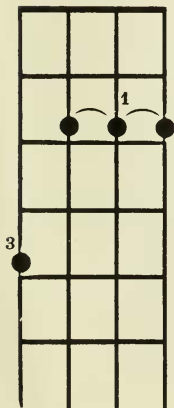


D
Tonic Chord

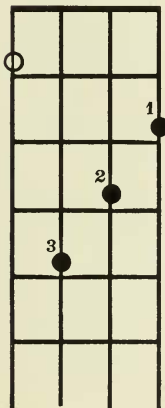


Key of B Minor *Relative to Key of D*

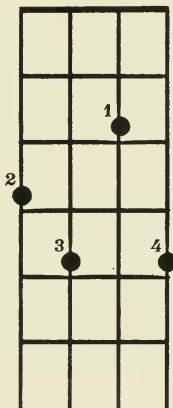
B minor



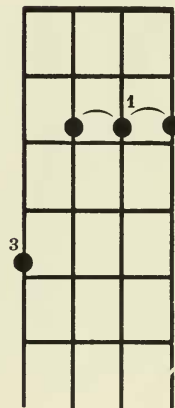
E minor



F# major

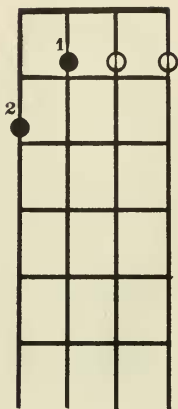


B minor

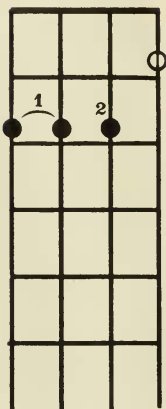


Key of A or three sharps $\sharp\sharp\sharp$

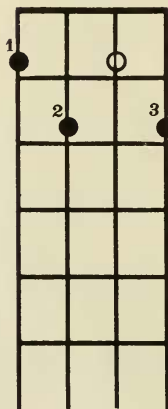
A
Tonic Chord



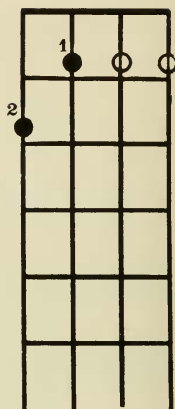
D
Sub Dom. Chord



E
Dom. Chord

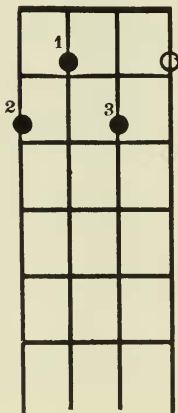


A
Tonic Chord

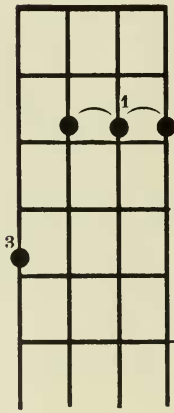


Key of F# Minor *Relative to Key of A*

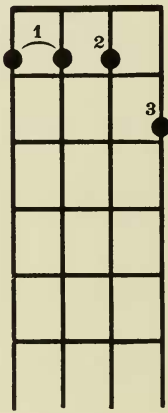
F# minor



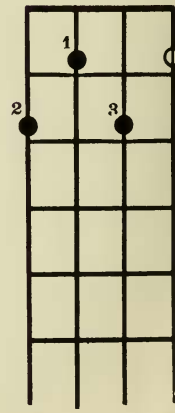
B minor



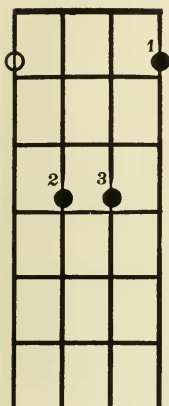
C# major



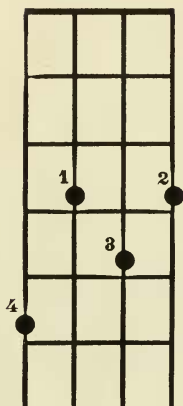
F# minor



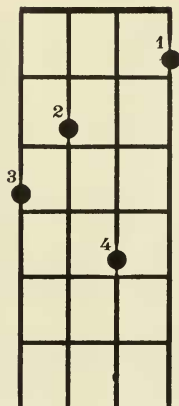
E \flat
Tonic Chord



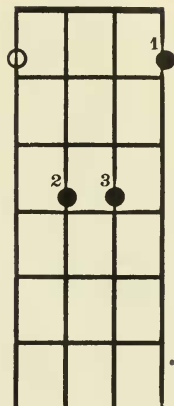
A \flat
Sub Dom. Chord



B \flat
Dom. Chord

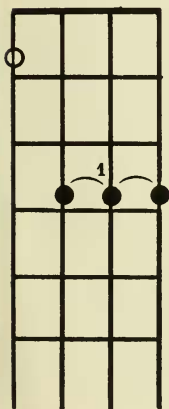


E \flat
Tonic Chord

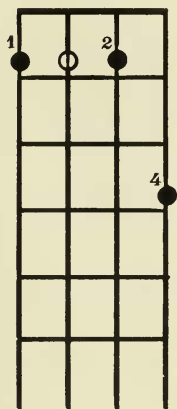


Key of C Minor
Relative to Key of E \flat

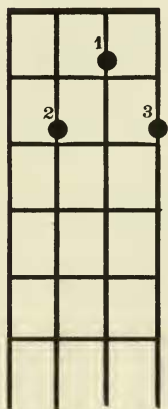
C minor



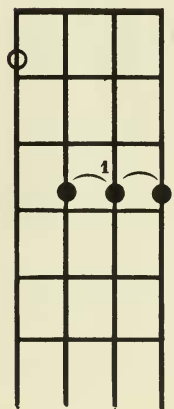
F minor



G major

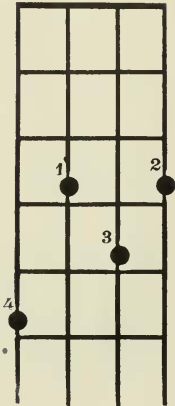


C minor

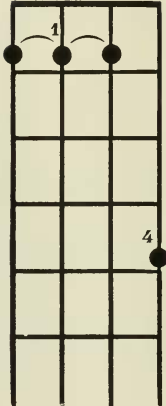


Key of $A\flat$ or four flats $b b b b$

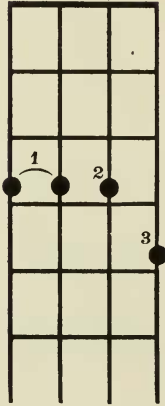
$A\flat$
Tonic Chord



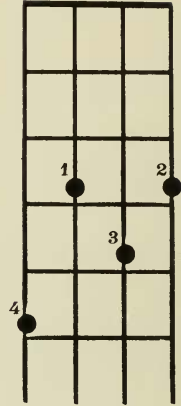
$D\flat$
Sub Dom. Chord



$E\flat$
Dom. Chord

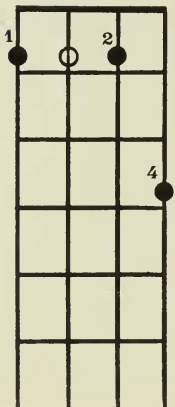


$A\flat$
Tonic Chord

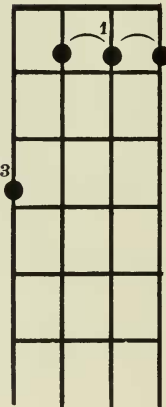


Key of F Minor
Relative to Key of $A\flat$

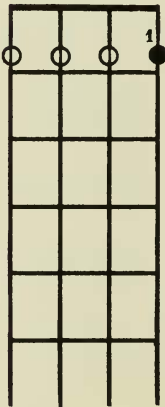
F minor



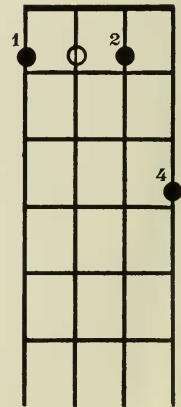
$B\flat$ minor



C major

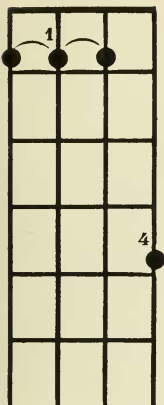


F minor

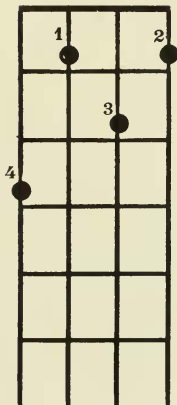


Key of $D\flat$ or five flats $\flat\flat\flat\flat\flat$

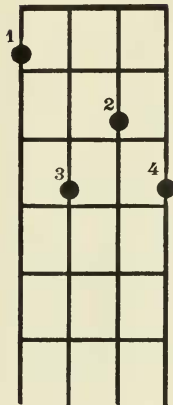
$D\flat$
Tonic Chord



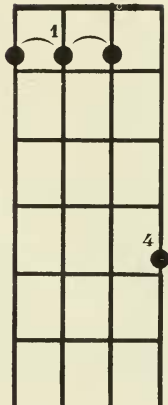
$G\flat$
Sub Dom. Chord



$A\flat$
Dom. Chord

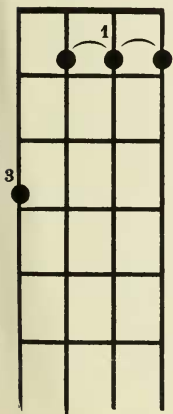


$D\flat$
Tonic Chord

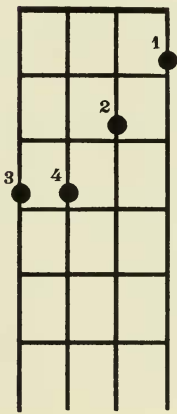


Key of $B\flat$ Minor
Relative to Key of $D\flat$

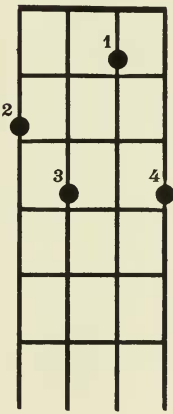
$B\flat$ minor



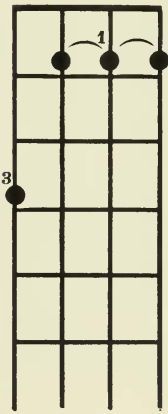
$E\flat$ minor



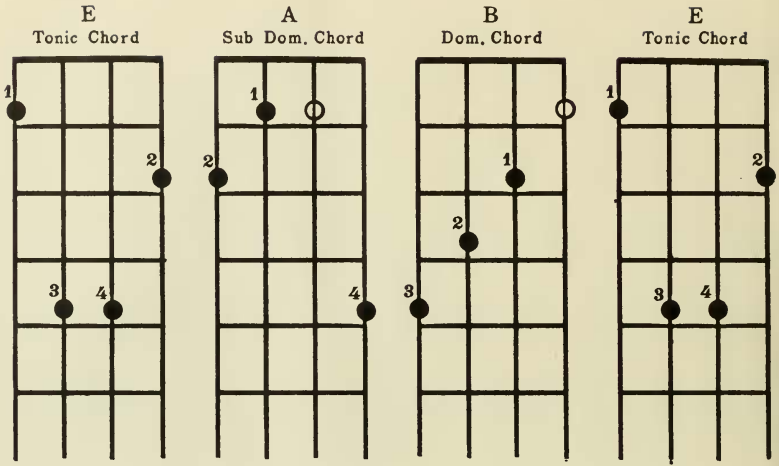
F major



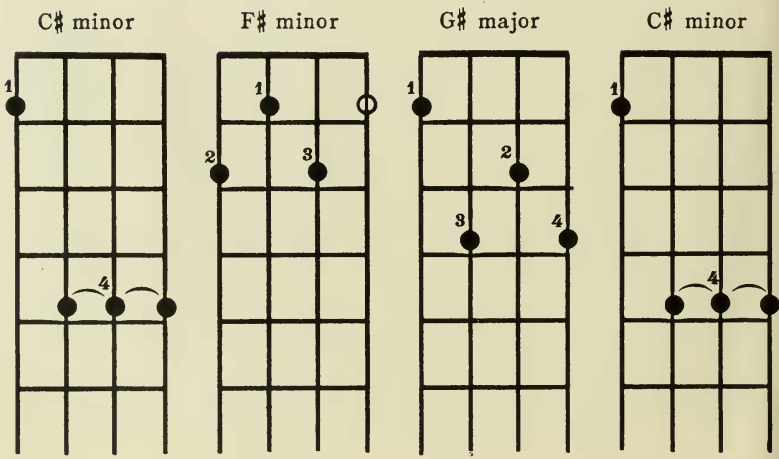
$B\flat$ minor



Key of E or four sharps $\sharp\sharp\sharp\sharp$

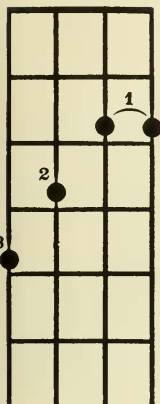


Key of C# Minor
Relative to Key of E

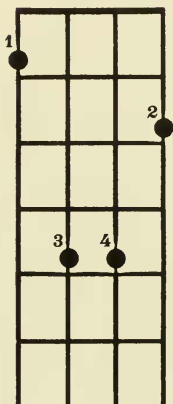


Key of B or five sharps $\sharp\sharp\sharp\sharp\sharp$

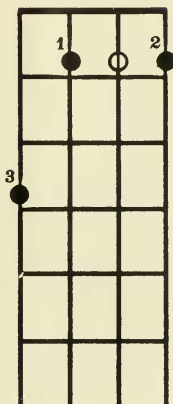
B
Tonic Chord



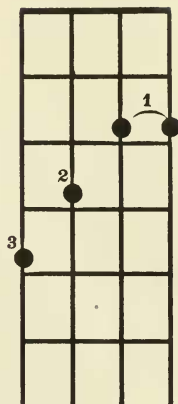
E
Sub Dom. Chord



F \sharp
Dom. Chord

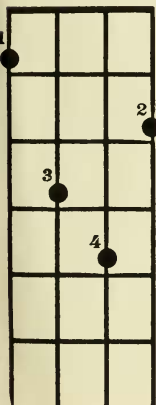


B
Tonic Chord

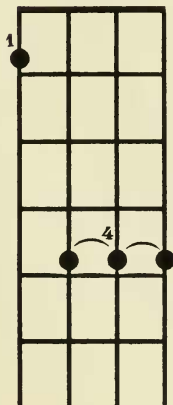


Key of G \sharp Minor *Relative to Key of B*

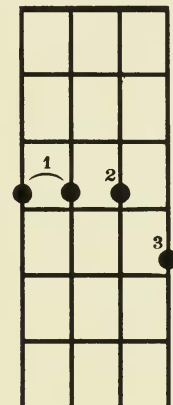
G \sharp minor



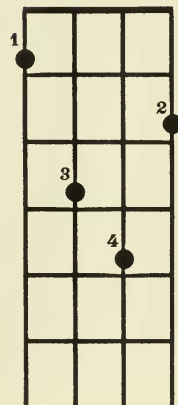
C \sharp minor



D \sharp major

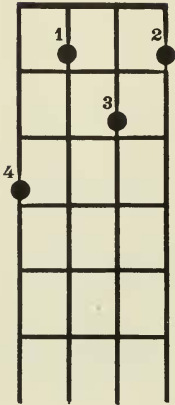


G \sharp minor

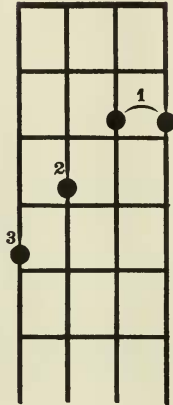


Key of F# or six sharps $\sharp\sharp\sharp\sharp\sharp\sharp$

F#
Tonic Chord



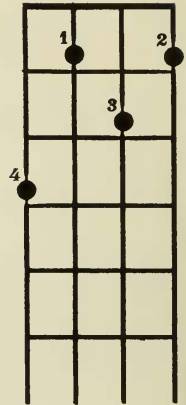
B
Sub Dom. Chord



C#
Dom. Chord

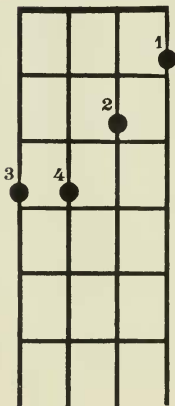


F#
Tonic Chord

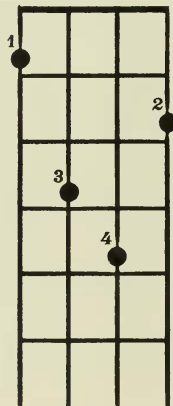


Key of D# Minor
Relative to Key of F#

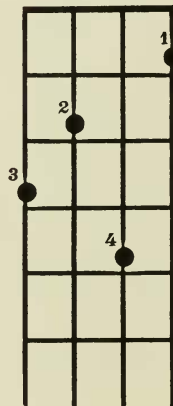
D# minor



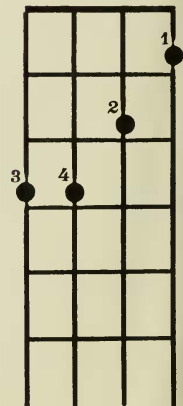
G# minor



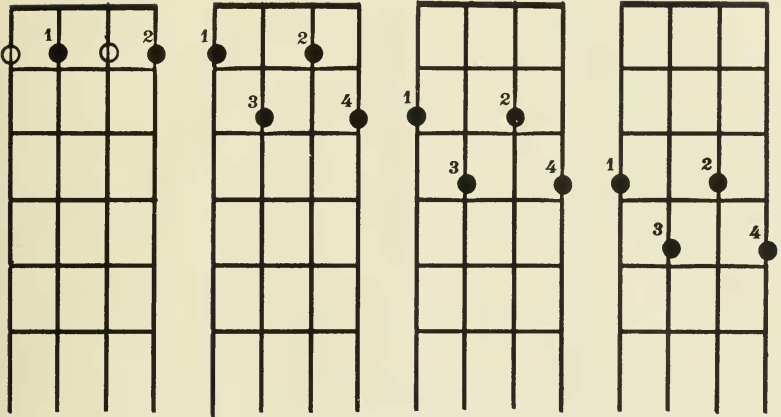
A# major



D# minor

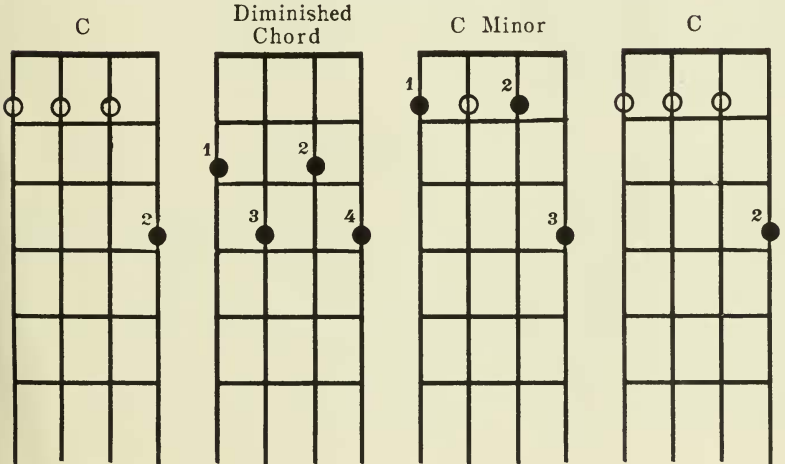


Principal Diminished Chords

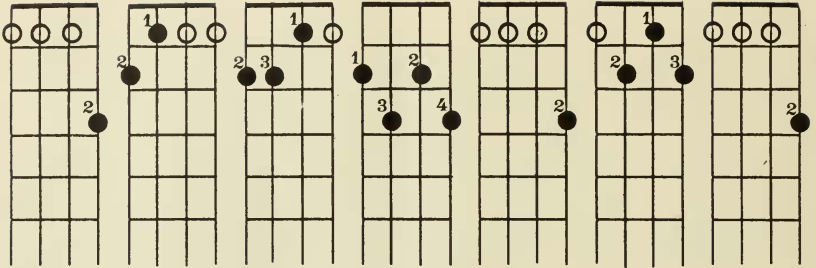


Ending Chord Modulation in C

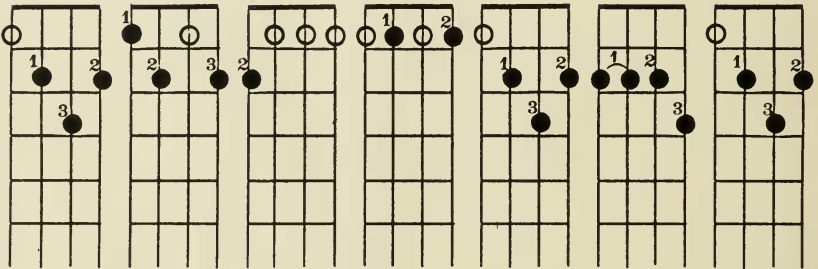
Showing the Diminished Chord



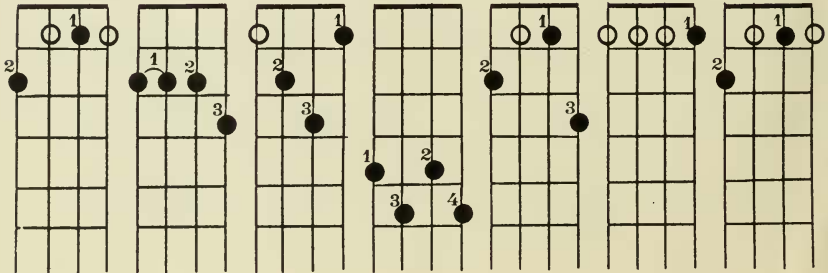
Modulation Key of C

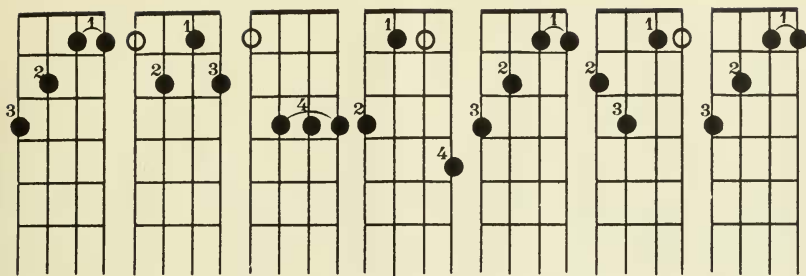


Modulation Key of G

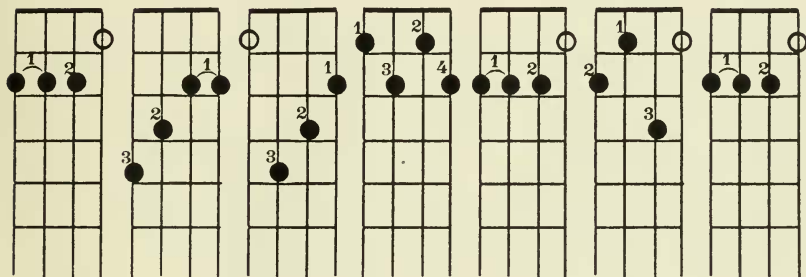
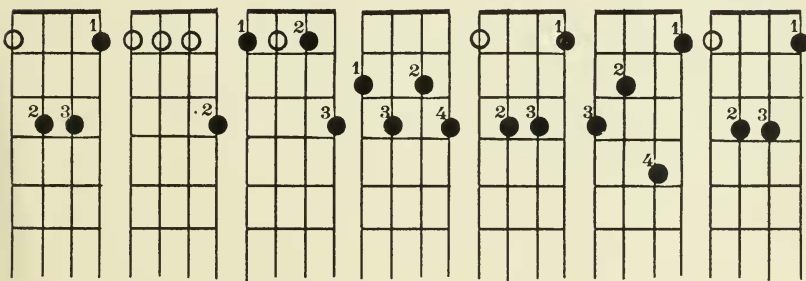


Modulation Key of F



Modulation Key of B \flat 

Modulation Key of D

Modulation Key of E \flat 

A Simple Method of Transposing by Tuning

The Ukulele is generally tuned as shown in this instructor, as what might be called the C tuning; taking the tone in unison to middle C on the piano for the 3rd string; making the open tones on the four strings as follows, 1st string A, 2d string E, 3d string C, 4th string G.

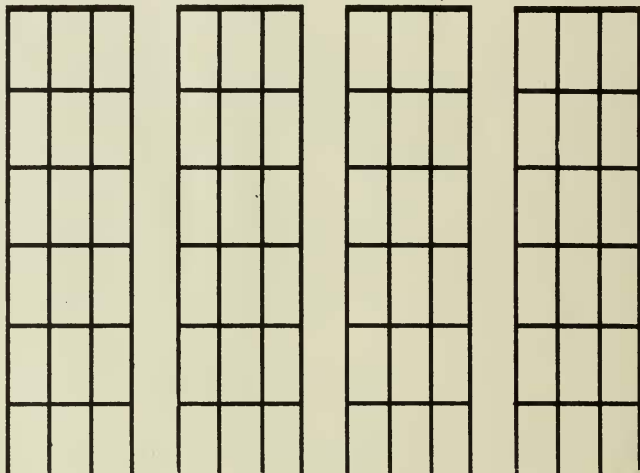
By tuning all the strings one-half note higher, then playing the chords in the same positions as marked in this instructor. For illustration, take the key of C, would be transposed to the key of D \flat .

By tuning a whole note or two steps higher, would transpose the key of C to the key of D; and by tuning one and one-half notes or three steps higher, would transpose the key of C to the key of E \flat .

All other keys would be transposed accordingly, as shown by the following diagrams.

C tuning	D \flat tuning $\frac{1}{2}$ note or one step higher	D tuning whole note or 2 steps higher	E \flat tuning one and one half 3 steps higher
G C E A	A \flat D \flat F B \flat	A D F \sharp B	B \flat E \flat G C

When the strings are tuned as shown in these diagrams will transpose the keys and chords as shown below.



The Key of C	transposed to D \flat	transposed to D	transposed to E \flat
The Key of F	" "	F \sharp	" "
The Key of G	" "	A \flat	" "
The Key of D	" "	E \flat	" "
The Key of A	" "	B \flat	" "
The Key of B \flat	" "	B	" "

The above are the principal keys and chords that are most generally used with their relative minors. The Ukulele sounds more brilliant when tuned higher than the natural C tuning.

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