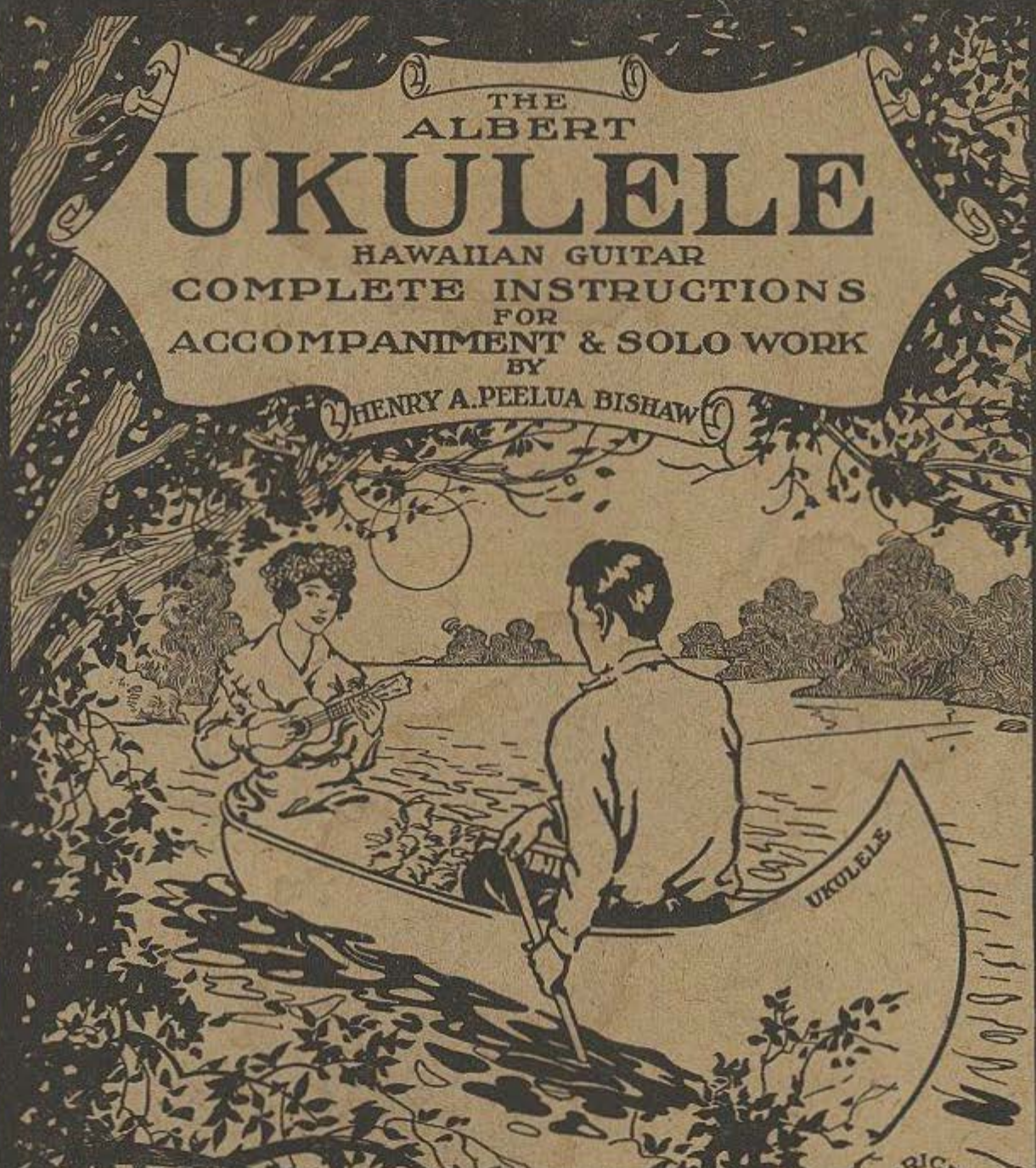


THE
ALBERT
UKULELE

HAWAIIAN GUITAR
COMPLETE INSTRUCTIONS
FOR
ACCOMPANIMENT & SOLO WORK
BY

HENRY A. PEELUA BISHAW



PRICE
5/-

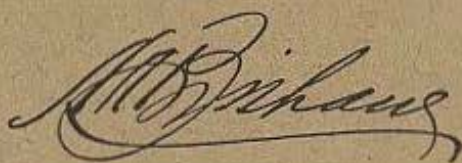
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INTRODUCTION

IT is only through its celebrities that Australia is known in Hawaii, and before the war they were mostly musical ones. Of course, a little time after the commencement of the war, when the undying fame won by the soldiers of Australia at the landing on Gallipoli had been flashed across the world, interest in the southern land quickened in Hawaii. It was, however, the pleasantest surprise of my life, to find, on my first arrival here, what an ideal country Australia is. The beautiful cities were a revelation, the people, with their smiling faces, and charming hospitality, acted as a balm to the sore heart of a home-sick Hawaiian. The longer I live here the more I am falling in love with your sunny Australia. Your country is very much like my own. Your people, too, in character, remind me of my people. They are musical and merry—they laugh in the face of troubles and overcome them. The climate, too, for most of the year is sunny like my own Hawaii; and lends itself gracefully to the music of Hawaii. At night, when the stars are blazing in your southern skies, is the time that I am reminded most of my own beautiful land, and the sound of the Ukulele or the Hawaiian Steel Guitar blends romantically with the mystery of your perfect nights.

I take pleasure in writing this book for the great lovers of music; being the real Hawaiian way of playing the Ukulele.

Aloha,



M. B. Bihang



\$5
 (p22 Muriel Starr)

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HENRY A. PEELUA BISHAW.

Manager of the genuine Hawaiian musicians who were specially imported for the
 Muriel Starr Co. "Bird of Paradise" production by J. C. Williamson, Ltd.,
 Australia and New Zealand. Season 1917-1918-1919.
 Born in Honolulu, Hawaiian Islands, 1889.

Well-known Leaders of Society, Commercial and Professional, Medical and Legal men, Military and Naval Officers, besides
 Cultured Violinists, Pianists, and the Musical public generally are all charmed with the

UKULELE AND HAWAIIAN STEEL GUITAR.

as played by the only Hawaiian Teacher in Australia, Mr. HENRY A. BISHAW
 and his many Talented Students of these Instruments at the "ALBERT" COLLEGE OF MUSIC.

COMPLETE EFFICIENCY is usually acquired within one month from first lesson.
 Remember, Mr. Henry A. Bishaw is the only genuine Hawaiian Teacher in Australia.

A WARNING TO INTENDING STUDENTS.

There are numerous so-called teachers of these instruments, therefore the student should look for the real qualifica-
 tions before they decide to take lessons. Hear Mr. Henry A. Bishaw demonstrate and play the Ukulele and the Steel
 Guitar. You will be convinced that he is the only expert teacher and player of these instruments in Australia.

WHY NOT HAVE THE BEST AND BE ASSURED OF REAL SUCCESS?

SPECIAL FREE DEMONSTRATIONS AND RECITALS at any hour daily at the Studios, and every Friday Night from 7 till
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These quaint and fascinating instruments are just the thing for the ideal open-air conditions of the Australian
 climate. They fill all requirements as a musical instrument in the house or out of doors. Their simplicity is wonderful.
 The size and extreme lightness of the Steel Guitar and Ukulele make them suitable to take with you on your holidays, motor-
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NIGHT LESSONS GIVEN EACH MONDAY, WEDNESDAY AND FRIDAY NIGHT TILL 10 P.M.

THE "ALBERT" COLLEGE OF MUSIC.

FIRST AND FIFTH FLOOR, BOOMERANG HOUSE, OVER ALBERT'S MUSIC STORES, 137-139 KING STREET.

The Loveliest Fleet of Islands that lie Anchored in any Ocean.

Mark Twain made his first visit to Hawaii in 1864, and remained here for some time. He made a thorough tour of all the Islands; and he said:—

"No alien land in all the world has any deep, strong charm for me but that one; no other land could so longingly and beseechingly haunt me sleeping and waking, through half a life-time, as this one has done. Other things leave me, but it abides: other things change, but it remains the same. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of its surf-beat is in my ear; I can see its garlanded crags, its plummy palms drowsing by the shore; its remote summits floating like islands above the cloud rack; I can feel the spirit of its woodland solitudes; I can hear the splash of its brooks; in my nostrils still lives the breath of flowers that perished twenty years ago.

"MARK TWAIN."

HAWAIIAN ISLANDS.

These beautiful paradise isles, annexed to the United States in 1898, lie in the north Pacific Ocean about 2,100 miles south-west of San Francisco. The islands were discovered by Capt. James Cook, the English navigator, in 1778. The majority of the people who visit Hawaii to-day are tourists who come from all over the world. As key to the South, travellers journeying to and from Australia, New Zealand, and Tasmania, stop here; nearly all the big passenger liners make this their coaling port, which gives the tourist a day or two in which to go ashore and spend his money in Hula Dancers, Luaus, and souvenirs. In addition, many moving picture and other artists are visiting there more and more every year (including Dame Melba and Charlie Chaplin), because of the excellent conditions for taking pictures, the even climate and beautiful scenery, and many of the most famous authors have remained here for weeks and months at a time, gathering material for their work.

It is the romantic atmosphere which has attracted these authors and playwrights to Hawaii. Books have been written about its beauties, weird tales of adventures have been woven about its Islands; photoplays have used it for backgrounds, and song writers have told us about its dark-eyed maidens with their Hulas and UKULELES.

THE UKULELE AND HAWAIIAN MUSIC.

The Ukulele is to-day the national instrument of the Hawaiian people, and the genuine article obviously comes only from the Hawaiian Islands. The Koa wood, from which the instrument must be made to produce the proper tone, and to be genuine, grows only in the Hawaiian Islands.

The popularity of the instrument is so great that thousands are shipped to different parts of the world. During the Fair at San Francisco in 1915, the Ukulele and Hawaiian Music was one of the most interesting features of the season.

The charming instrument is one that is dearly loved by every Hawaiian. In their sweet melodies the Ukulele plays an important part and is used mostly as an accompaniment.



CARE OF THE UKULELE.

Do not tune Ukulele higher than concert pitch piano; tuning higher will cause the bridge to come off. The construction of the instrument near the lower bridge is very light and is the sound board of the Ukulele.

It is a good habit to loosen the strings when not playing.

Great care must be taken to always put the Ukulele back in the case when not in use.

Always see that strings are in good shape; if they are too old or worn out, it will cause a false tone.

Do not put metal decorations on the body of the instrument. The top part of finger board between the keys may be used for the purpose.

Correct Position of Holding.

Rest the neck of the Ukulele between thumb and first finger of left hand. Let the body of the instrument rest against the body, with right fore-arm pressing the back edge holding it in position. The correct position of holding the Ukulele has been neglected by many performers.

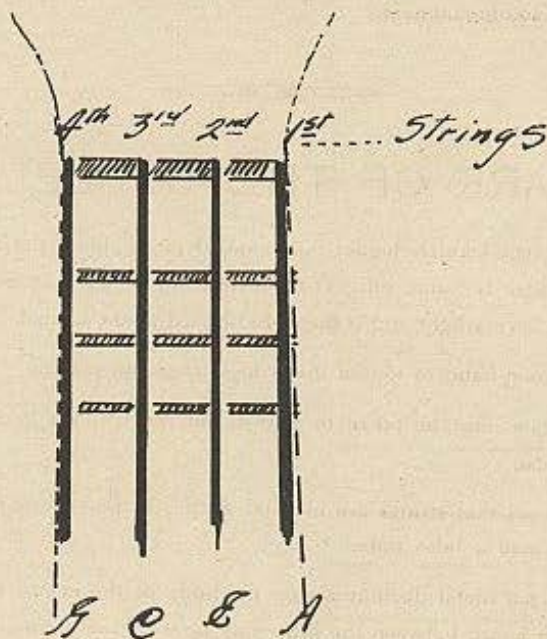


Playing the Ukulele.

To play the Ukulele correctly in the Hawaiian style, it should be gently strummed across the strings with the back of the nails of your fingers in such a manner as to bring out the tone clearly and distinctly. This instrument can be played either sitting, standing or walking.



Ukulele Strings.



For 1st and 4th Strings use (G—A Ukulele Strings).

For 2nd and 3rd Strings use (C—E Ukulele Strings).

If Ukulele Strings are not procurable, use the following:—

For 1st and 4th Strings use (Banjo 3rd Gut).

For 2nd and 3rd Strings use (Violin E Gut).

TUNING.

Tuning with the Piano.

The diagram shows a musical staff with four notes: G, C, E, and A. Below the staff is a fretboard diagram with four strings labeled 4th, 3rd, 2nd, and 1st from left to right. The notes G, C, E, and A are positioned above the 4th, 3rd, 2nd, and 1st strings respectively. The text "Open Strings" is written to the right of the fretboard.

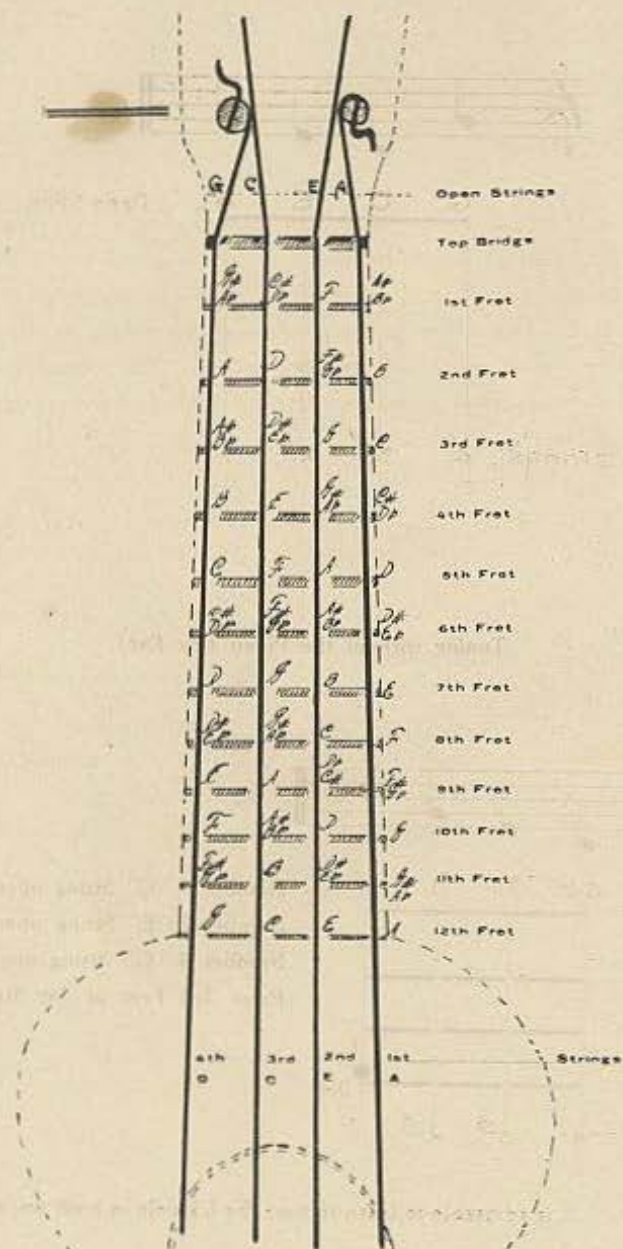
Tuning without the Piano (By Ear).

The diagram shows a musical staff with four notes: Sol, Do, Mi, and Do. Below the staff is a fretboard diagram with four strings labeled 4th, 3rd, 2nd, and 1st from left to right. The notes Sol, Do, Mi, and Do are positioned above the 4th, 3rd, 2nd, and 1st strings respectively. The text "Top bridge" is written to the left of the fretboard. To the right of the fretboard, the following instructions are listed:

- Number 3 "C" String open for "Do."
- Number 2 "E" String open for "Mi."
- Number 4 "G" String open for "So."
- Press 3rd Fret of 1st String—"Do."

It is advisable to learn to tune the Ukulele in both ways.

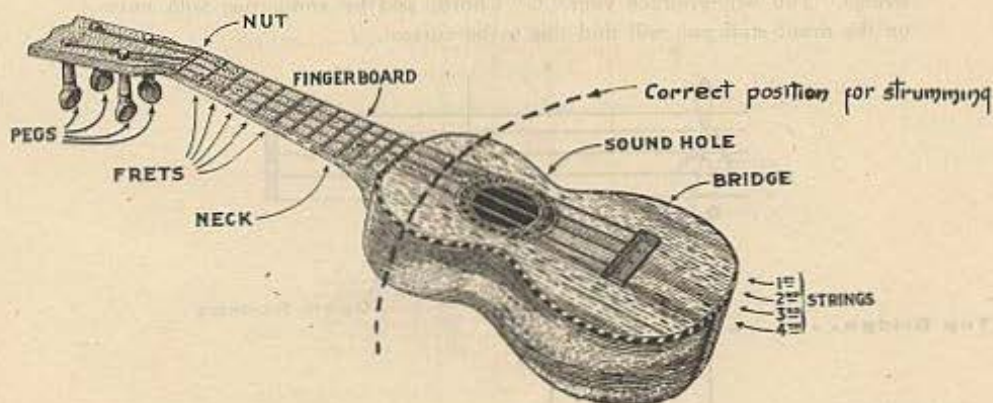
Every Note in Music
to be found on
THE UKULELE FINGER BOARD.



Where to Strum on the Ukulele.

To get the real, deep mellow tone, and to play it with ease, one must strum the Ukulele between 12th Fret and a little above Sound Hole. Playing or strumming the Ukulele this way as shown on the diagram will bring out the tone. This is one of the most important things to remember and one which a great many performers overlook. The dotted lines on the diagram show where to strum the Ukulele. When strumming, play it in an angle as shown.

The Ukulele



How to Play Chords.

The fingers of the left hand must be placed on all the notes as shown on the diagram at once, or as nearly as possible. By doing this, one will soon take all chords simultaneously, which is correct, and not permit the fingers of the left hand to press the strings one at a time.

On the chord diagram: the black dot signifies position of finger pressing; the number written above the black dot shows what finger to use.

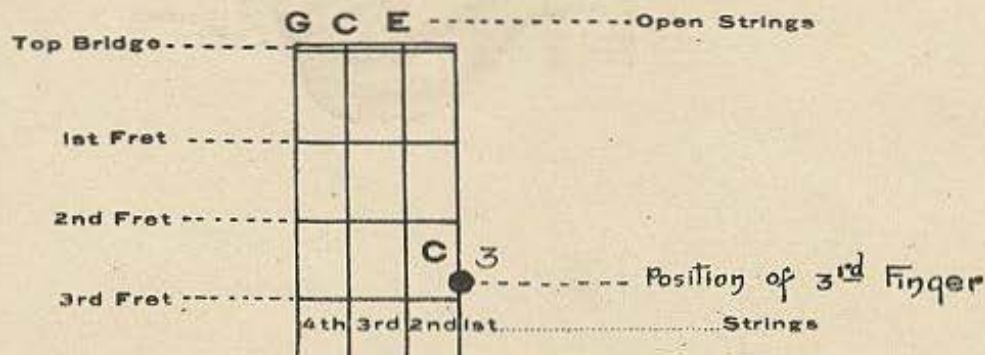
Fingers are numbered as follows:

First Finger	1
Second Finger	2
Third Finger	3
Fourth Finger	4

The letter "C" marked over the dot, represents the note that is written on the music staff. Never use your thumb for anything except to hold the Ukulele in position.

Example.

After holding the Ukulele in position place the **third finger of left hand on the third fret of the first string**; and strum with right hand, striking all the strings. This will produce your "C" Chord, and by comparing with notes on the music staff you will find this to be correct.



Strumming the Ukulele.

Let your fingers and wrist move freely and with ease. This is also a very important part in playing the instrument, because it is the different movements of the fingers across the strings that make it really musical, and also this is the only way to correctly bring out the time of the piece of music you may be playing. The following are standard strums used by a performer, but after a little practice one will gradually make up some new strums.

ORDINARY STRUM (With First Finger Only).—

U.....as marked in diagram, shows up movement of fingers.

D.....as marked in diagram, shows down movement of fingers.

Strum.....Up with fleshy part of first finger. Down with the nail part of first finger.

Hold a chord in position when trying all the strums. Try "C" in the Key of "C" Major.

U.....D.....D.....D.....Strum
1.....2.....3.....4.....Beats.



Strumming the Ukulele.

ORDINARY STRUM (With first, second, third fingers, and thumb).

U.....as marked in diagram, shows up movement of fingers.

D.....as shown on diagram, shows down movement of fingers.

Strum.....Up with fleshy part of first finger. Down with nail part of three fingers, followed by fleshy part of thumb; in the down stroke, allow your third finger to strum a little ahead of the rest and second-third with the thumb last. Great care must be taken to make the down strum counting one beat.

Always hold a chord in position when trying this Strum. Try "C" in the Key of C Major.

U.....D.....D.....D.....Strum.
1.....2.....3.....4.....Beats.



Strumming the Ukulele.

WALTZ STRUM—

This strum is much similar to Ordinary Strum with all the fingers and thumb, but differs only in time.

U.....Up movement of fingers and thumb.

D.....Down movement of fingers and thumb.

Strum.....Up with fleshy part of first finger. Down with nail part of three fingers followed by the fleshy part of thumb; in the down stroke, allow your third finger to strum a little ahead of the rest, bringing second, third fingers, with the thumb last. Take care to make the down strum count one beat.

Hold a chord in position when trying the Waltz Strum. Try "IC" in the Key of "C" Major.

U.....D.....D.....Strum.
1.....2.....3.....Beats.



Strumming the Ukulele.

TRIPLE STRUM—

This strum is played with first finger and is much similar to Ordinary Strum with one finger, but it differs only in movement of first finger still keeping the same time.

U.....Up movement of finger.

D.....Down movement of finger.

Strum.....Up with fleshy part of first finger and down with nail part of first finger.

Hold a chord in position when trying this strum. Try "IF" in the Key of "F" Major. Play as written in diagram as follows:—

U.....DUD.....U.....D.....Strum.

1.....2.....3.....4.....Beats.



Strumming the Ukulele.

TREMOLO STRUM—

This Strum is very much like the Ordinary Strum with one finger but played much faster, with up and down continuous movement of the finger.

U.....Up movement of finger.

D.....Down movement of finger.

DUDUDUDUDUDUDUDU.....Strum.

This Strum could be used for any time a piece of music is written. To get this strum correctly a smooth, continuous and soft effect should be obtained.

RAG TIME STRUM—

This Strum is performed with first finger and thumb.

Down.....with nail part of first, followed by fleshy part of thumb.

Down.....with first finger.....1st Beat

Down.....with thumb2nd Beat

Up.....with first finger3rd Beat

Down.....with first finger.....4th Beat

Hold a chord in position when trying this strum.

D.....D.....U.....D.....Strum.

1.....2.....3.....4.....Beats.

To really enjoy Ukulele playing, performers must try to memorise chords as much as possible.

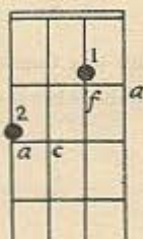
KEY OF "C" MAJOR



1C

1F

2C



KEY OF "A" MINOR



1Am

1Dm

2Am



m—marked after each chord is the abbreviation for the word "minor." Play four beats to each chord, using ordinary strum.

SWANEE RIVER.

Arr. for Ukulele Accomp. by
HENRY A. BISHAW.

Way down up - on the Swan-ee riv - er For far a - way That's where my heart is

1C 2C 1C 1F 1C 1C 2C 2C 1C 2Am

Ukulele Accomp:

turn - ing ev - er that's where the old folks stay all the world is sad and drear - y

1Am 1F 1C 2C 1C 1C 2C 2C 1C 1C

Ukulele Accomp:

Ev - ry where I roam Oh dark - ies how my heart grows weary far from the old folks at home

1F 1F 1C 2C 1C 2Am 1Am 1F 1C 2C 1C One

Ukulele Accomp:

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Memorise chords in the following pieces before playing.
 Always test strings and see that they are in tune before performing.
 Use Triple Strum when playing "On the Beach at Waikiki."
 Use Ordinary Strum, with first, second, third fingers and thumb when playing "Aloha Oe."

After playing the chords try and sing the melody as written and playing accompaniment the same time.

Words and Music by
HENRY KAILIMAI.

On the Beach at Waikiki

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

Ukulele Accomp:

Ho - gi ke u - a wi - ki wi - ki sweet bronz maid - en said to me as she
 IC IA^b IC 2D 2G 2G 2G 2G

gave me lay - gage les - sugs on the beach at Wa - ki - ki
 2C 2C 2C 2C IC IA^b IC One

The best Swimming and Surfing Beach in the world.
 On this beach resides the World's Champion Swimmer (Duke Kahanamoku), Hawaiian Islands.
 COPYRIGHT 1902, BY BERGSTROM MUSIC CO. :: HONOLULU.

Words and Music by
 Her Majesty **QUEEN LILIUOKALANI.**

Aloha Oe. (Farewell to Thee.)

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

Ukulele Accomp:

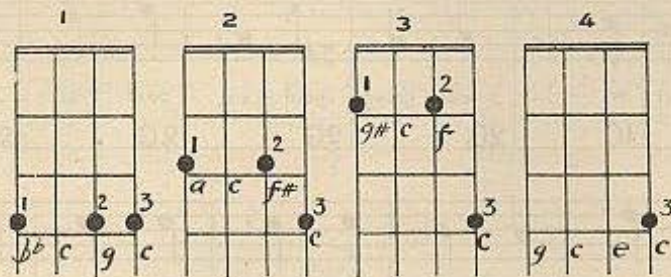
A - lo - ha oe A - lo - ha oe E - ke a - no - o - no no - ho - i - ka li - po oge
 IF IF IC IC 2C 2C IC IC

fond em - brace a ho - i e au U - till we meet a - gain
 IF IF IC IC 2C 2C IC One

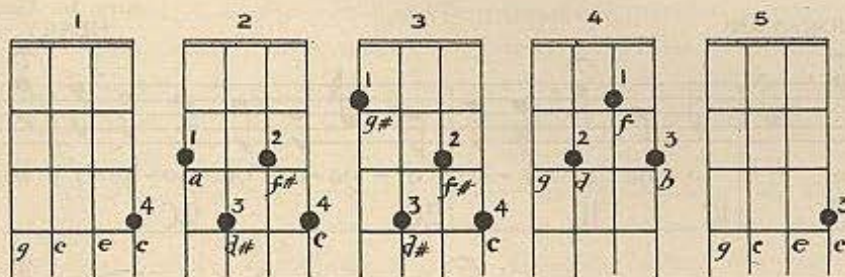
As featured in J. C. Williamson production, "Bird of Paradise." Sung by the Hawaiian Quartette.
 COPYRIGHT BY H. BERGER.

Ending Chord and Modulation.

KEY OF "C" MAJOR



Ending Chord.



Modulation.

In playing accompaniment, in some instances Ending Chords and modulation are used to finish the strain. Play them in their numerical order, using Tremelo or ordinary strum.

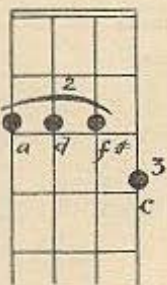
"G" MAJOR



1G

1C

2G



"E" MINOR



1Em

1Am

2Em



My Own Iona.

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

My own I - o - na from old Ha - lo - na your dark and

1G 2G 1C 1C 1G 1G

Ukulele Accomp:

dream-y eyes they speak of Par - a - dise My U - ku - le le

2G 2G 1G 1G 1C

Ukulele Accomp:

played the Mau-na-lo-a gay-ly Ha-lo-na's call-ing me I - o-na dear my own

1C 1G 1G 2G 2G 1G One

Ukulele Accomp:

- To thoroughly enjoy Ukulele playing, one must memorise the chords.
 Memorise the chords in the following piece before attempting to play.
 Use Ordinary Strum with First, Second, Third Fingers and Thumb.
 Hold chords in correct position before Strumming.
 See that instrument is in tune before performing.

INDIANA.

Arrg. for Ukulele Accomp. by
 HENRY A. BISHAW.

Back home - gain in In - di - an - a and it seems that I can see the gleam - ing can - dle light still

IG 2D 2G IG IC

Ukulele Accomp :

shin - ing bright thru the suc - a - mores for me the new young hay sends all its frag - rance from the

IG 2D 2G IG 2D

Ukulele Accomp :

field I used to roam When I dream a - bout the moon - light on the Wa - bash then I long for my In - di - an n home

2G IG IE^m IA^m IE^m ① IG 2G IG

Ukulele Accomp :

Ending Chord and Modulation.

KEY OF "G" MAJOR

KEY OF "G" MAJOR

1 2 3

Ending Chord.

The diagram shows three guitar chord diagrams for the ending chord in G major. Diagram 1 shows the open strings G, C, E, C. Diagram 2 shows the first fret with fingers 1 on G, 2 on C#, and 3 on E. Diagram 3 shows the second fret with fingers 1 on G, 2 on D, and 3 on B. Above the diagrams is a musical staff in G major showing the notes G, C#, E, B, G.

1 2 3 4 5

Modulation.

The diagram shows five guitar chord diagrams for modulation in G major. Diagram 1 shows the open strings G, D, B. Diagram 2 shows the first fret with fingers 1 on G#, 2 on D, and 3 on B. Diagram 3 shows the first fret with fingers 1 on G, 2 on C#, and 3 on E. Diagram 4 shows the second fret with fingers 1 on A, 2 on D, and 3 on F#. Diagram 5 shows the second fret with fingers 1 on G, 2 on D, and 3 on B. Above the diagrams is a musical staff in G major showing the notes G, C#, E, A, D, F#, G.



MURIEL STARR.

Who studied Hawaiian Music with Mr. Henry A. Bishaw
in the Hawaiian Islands.

Peelua Waltz.

Composed and Arranged by
HENRY A. BISHAW.

2 2 2 2 0 0 2 2 2 3 3 3 2 2 2
3 3 2 2 3 3 0 0 3 3
2 2 3 3 4 4 0 0 2 2
0 0 4 4 0 0 0 0 0 0

Ukulele Diagram.

4 0 0 3 3 3 2 2 2 4 0 0 0 2 4
0 0 2 2 3 3 0 0
1 1 2 2 2 2 1 1
0 0 2 2 0 0 0 0

5 0 0 3 2 2 2 2 0 0 2 2 2
2 2 2 3 3 2 2 3 3
2 2 2 2 2 3 3 4 4
2 2 2 0 0 4 4 0 0

3 3 3 2 2 2 4 0 0 3 3 3 2 2 2
0 0 3 3 0 0 2 2 3 3
0 0 2 2 1 1 2 2 2 2
0 0 0 0 0 0 2 2 0 0

5 5 5 3 3 3 3 3 3 2 2 2 2
7 7 0 0 3 3 3 3 3
5 5 0 0 3 3 2 2 2
0 0 0 0 0 0 0 0 0

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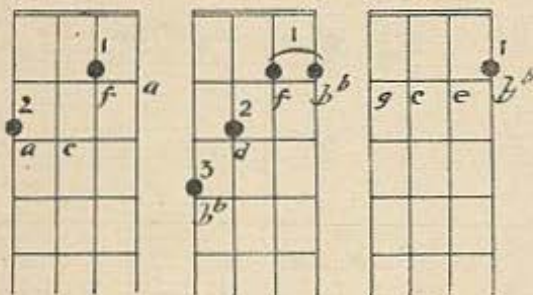
"F" MAJOR



1 F

1 B^b

2 F



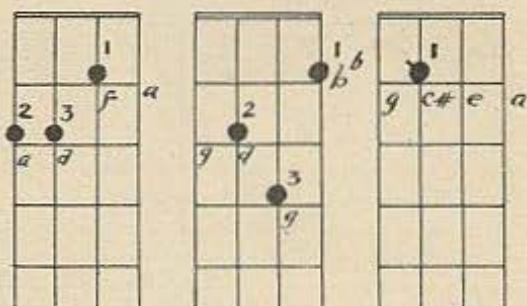
"D" MINOR



1 Dm

1 Gm

2 D



HALONA.

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

E a - lo - ho a e a - ho ho wau I ka u - a pa - u pi - li ka ni -

IF IF B^b B^b 2F 2F IF IF

Ukulele Accomp :

ni - hi ko - a - we a - - ka hou ma u - ka o Ho - lo - ho

IF IF B^b B^b 2F 2F IF One

Ukulele Accomp :

My Hawaiian Maid.

Words and Music by
SONNY CUNHA.

Arr. for Ukulele Accomp. by
HENRY A. BISHAW.

My Ha-wai-ian ma-aid her name is Lu-oo-oo-lu she wears a ho-l-o-ku

Ukulele Accomp: F B^b B^b F F 2F

and a short pe-u-oo With a pret-ty smile In Ma-wai-ian style

Ukulele Accomp: 2F F 2F F 2F F

When first I met her at Wai-ki-ki-i-i-i She asked me if I was

Ukulele Accomp: F B^b B^b F F 2F

a ma-la-hi-ni With a pret-ty smile In Ma-wai-ian style

Ukulele Accomp: 2F F 2F F 2F F

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Ending Chord and Modulation.

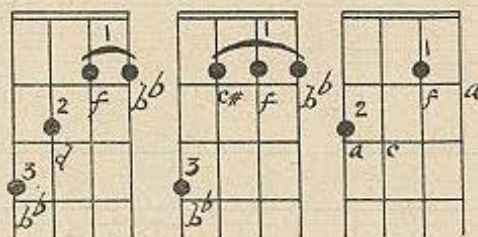
KEY OF "F" MAJOR



1

2

3



Ending Chord.



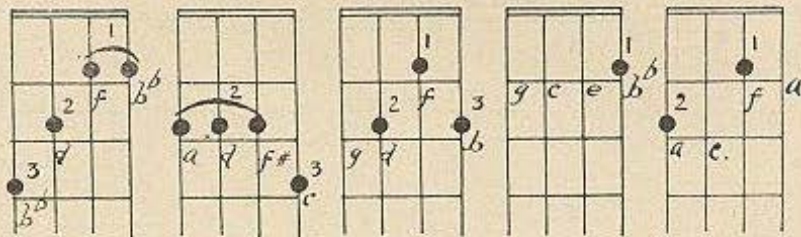
1

2

3

4

5



Modulation.



MISS FAY AINSWORTH (Steel Guitar) and MISS RUTH AINSWORTH (Ukulele),
of Warawee, N.S.W., pupils of Mr. Henry A. Bishaw, of the "Albert" College of Music.
These students, after the usual course of lessons, were engaged at a very high salary by
Messrs. J. C. Williamson, Ltd., for the Australasian tour of the Muriel Starr
"Bird of Paradise" Company.

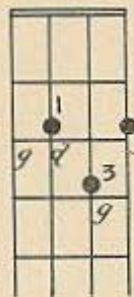
"D" MAJOR



1D



1G



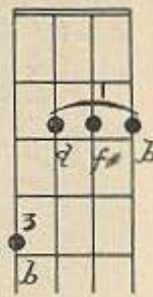
2D



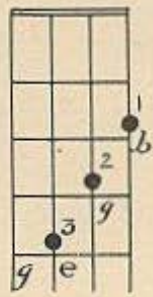
"B" MINOR



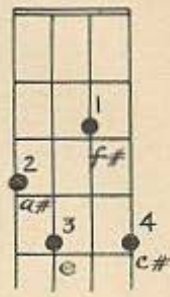
1Bm



1Em



2B



HAMAPILA.

Words and Music by
HENRY A. BISHAW.

Hawaiian Hula Dance.

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

kau - lo - ʻo ma - i - nei ka - hi ha ma pi - la la ka - i - po Ho - ʻi ho - ʻi

Ukulele Accomp: 1D 1D 1G 1D 1D 2D

o ka hu - a Pa - la la I na o (for - ma ku - u li - o

Ukulele Accomp: 2D 1D 2D 1D 1D 1D 1G

ho - lo la me - a ole ke - a lu ka - hi - o - ʻo pa - li la

Ukulele Accomp: 1D 1D 2D 2D 1D 2D 1D

Respectfully dedicated to Norma Aronson, Neutral Bay, N.S.W., Australia.

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My Rose of Honolulu.

Composed by
TOM ARMSTRONG.

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

CHORUS:

She is the rose of Hon - o - lu - lu She's my Ha - wai - ian Queen

Ukulele Accomp: D D 2A 2A 2D 2D D

Talk a - bout your Span - ish maids or Zu - lus or

Ukulele Accomp: D D D 2D 2D

girls from the Em -erald Isle of green She is the flow - er fresh and

Ukulele Accomp: 2D 2D D D D D

blow - ing plucked from the gard - en of love A - lo - ha

Ukulele Accomp: 2A 2A 2D 2D D D G

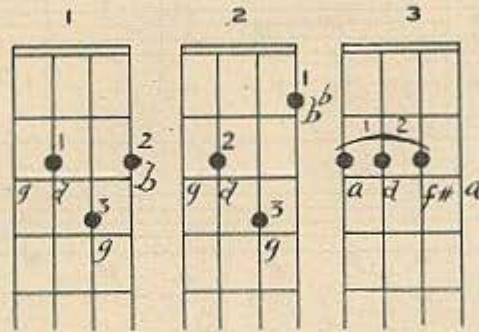
nu - i A - lo - ha o - e She is the rose of Hon - o - lu - lu

Ukulele Accomp: G D D D D 2D D

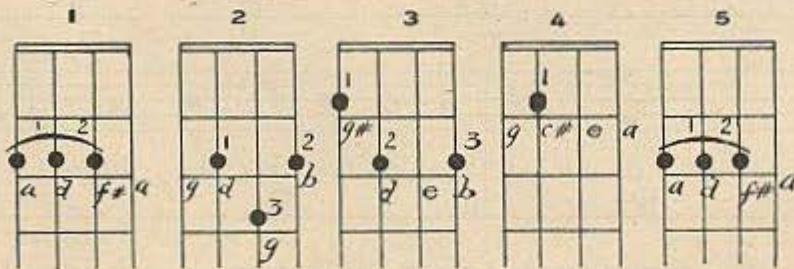
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Ending Chord and Modulation.

KEY OF "D" MAJOR

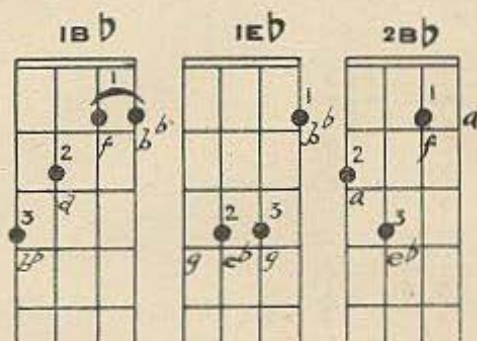


Ending Chord.

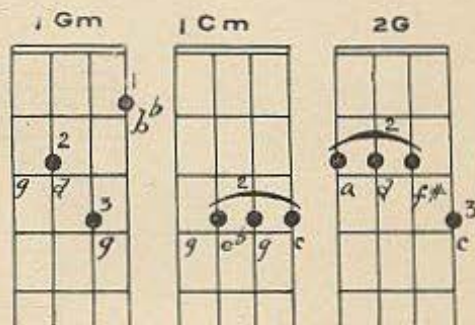


Modulation.

"B" MAJOR



"G" MINOR



Maunakaa.

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

Ukulele Accomp:

Ukulele Accomp:

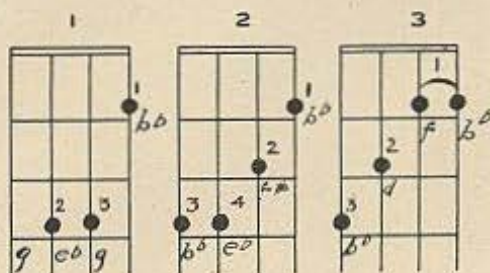
Pua Lehua Hula.

Ukulele Accomp:

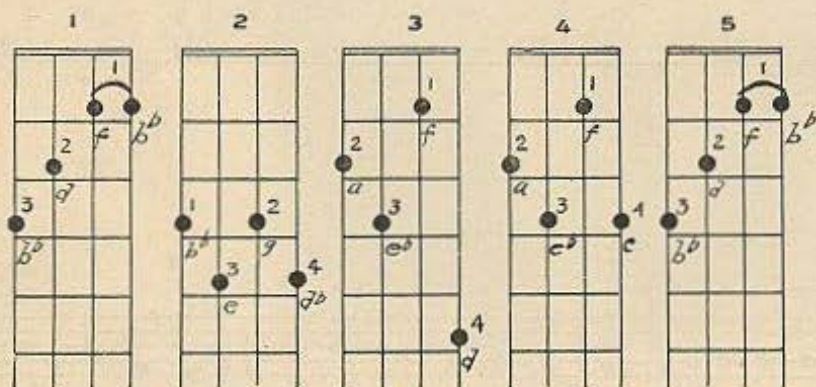
As featured in J. C. Williamson's production, "The Bird of Paradise." Sung by the Hawaiian Quartette.

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Ending Chord and Modulation.

KEY OF "B" \flat MAJOR

Ending Chord.



Modulation.

"F" # MINOR



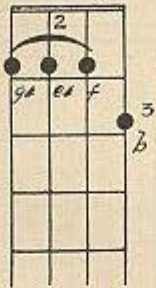
1 F # m



1 B m



2 F #



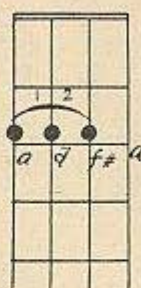
"A" MAJOR



1 A



1 D



2 A



AKAHI.

Words and Music by
His Majesty KING KALAKAUA.

(Hawaiian Love Song)

Arr. for Ukulele Accomp. by
HENRY A. BISHAW.

Ukulele Accomp:

Ukulele Accomp:

Ukulele Accomp:

As featured in J. C. Williamson's production, "The Bird of Paradise." Sung by the Hawaiian Quartette.

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Ending Chord and Modulation.

KEY OF "A" MAJOR

1 2 3

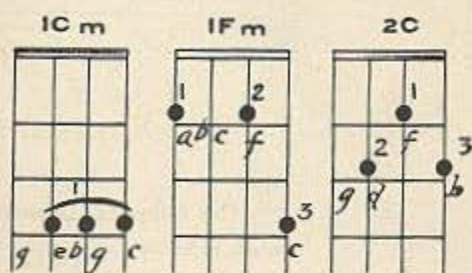
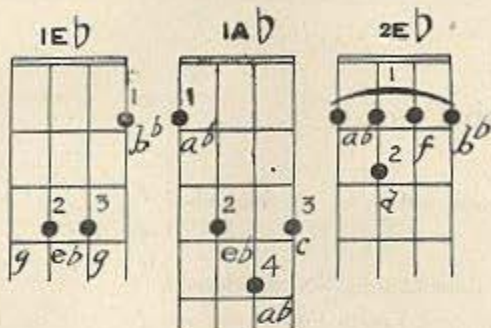
Ending Chord.

Detailed description: This section illustrates the ending chord in the key of A major. It begins with a musical staff in treble clef with a key signature of two sharps (F# and C#). Three chords are shown: 1) A major (A2, C#3, E4), 2) A major (A2, C#3, E4), and 3) A major (A2, C#3, E4). Below the staff are three guitar fretboard diagrams. Diagram 1 shows the A major chord with fingers 1, 2, and 3 on strings 2, 3, and 4 respectively. Diagram 2 shows the A major chord with fingers 2, 3, and 1 on strings 2, 3, and 4 respectively. Diagram 3 shows the A major chord with fingers 1, 2, and 3 on strings 2, 3, and 4 respectively. A dashed line on the right indicates the end of the section, labeled 'Ending Chord.'

1 2 3 4 5

Modulation.

Detailed description: This section illustrates modulation in the key of A major. It begins with a musical staff in treble clef with a key signature of two sharps (F# and C#). Five chords are shown: 1) A major (A2, C#3, E4), 2) A major (A2, C#3, E4), 3) A major (A2, C#3, E4), 4) A major (A2, C#3, E4), and 5) A major (A2, C#3, E4). Below the staff are five guitar fretboard diagrams. Diagram 1 shows the A major chord with fingers 1, 2, and 3 on strings 2, 3, and 4 respectively. Diagram 2 shows the A major chord with fingers 2, 3, and 1 on strings 2, 3, and 4 respectively. Diagram 3 shows the A major chord with fingers 1, 2, and 3 on strings 2, 3, and 4 respectively. Diagram 4 shows the A major chord with fingers 1, 2, and 3 on strings 2, 3, and 4 respectively. Diagram 5 shows the A major chord with fingers 1, 2, and 3 on strings 2, 3, and 4 respectively. A dashed line on the right indicates the end of the section, labeled 'Modulation.'



Composed by
CHAS. K. HARRIS.

Somewhere.

Arr. for Ukulele Accomp. by
HENRY A. BISHAW.

Some-where the sun is shin- ing Some-where a lit- tle rain

Ukulele Accomp: 1 E^b 2 E^b 2 E^b 1 E^b

Some-where a heart is pin- ing for love but all in vain

Ukulele Accomp: 2 F 1 F^m 2 B^b 2 E^b

Some-where a soul is drif- ting far- ther and far a part

Ukulele Accomp: 1 E^b 2 E^b 2 E^b 1 B

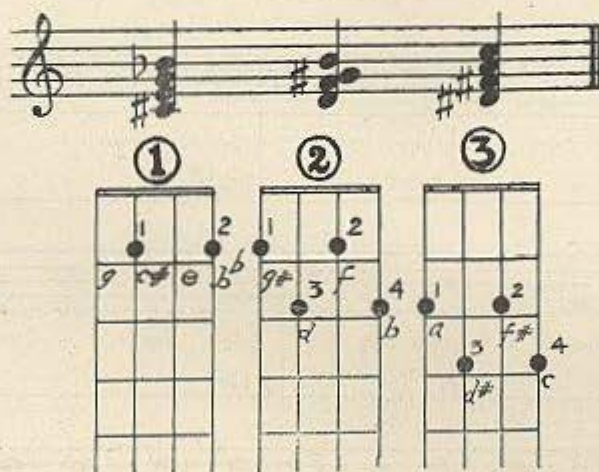
Some-where my love lies dream- ing Some-where a bro- ken heart

Ukulele Accomp: 2 F 1 F^m 2 B^b 2 E^b 1 E^b

Diminished Seventh Chords.

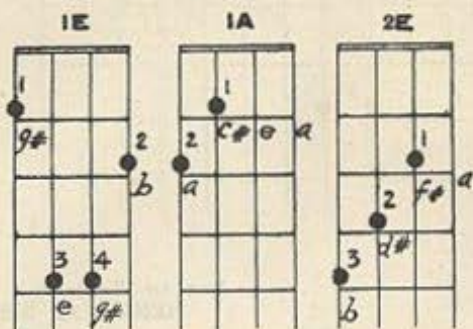
The following Diminished Seventh Chords will cover all diminished chords in music.

Great care must be taken when playing these chords. On the Second and Third Diminish, your First, Second, Third, and Fourth Fingers are engaged to produce the proper tone and notes. See that each string when pressed has a clear tone.

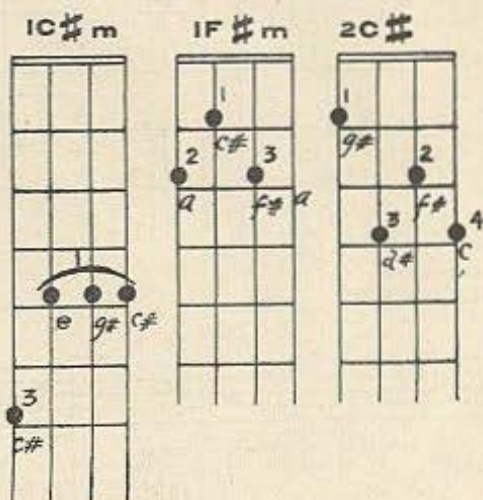


Diminished Chords are marked in numerals with a circle as shown in diagram.

"E" MAJOR



"C" # MINOR



Kamau Kiahā

Composed by
HENRY A. BISHAW.

(Hawaiian Toast Song.)

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

Kā mā-u ki-a-hā i o-lu i pa-be-e ko pu-u ke mo-ri Māi
 IE IE 2E 2E 2E 2E IE IE

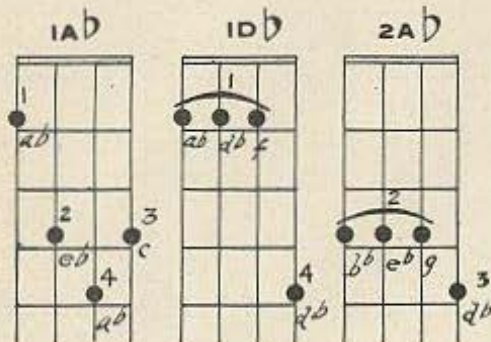
Ukulele Accomp

ku-hi go o-e na ha i o-ka-u wī-ki wī-ki a-na i-ho
 IE IE IA IA 2E 2E IE IE

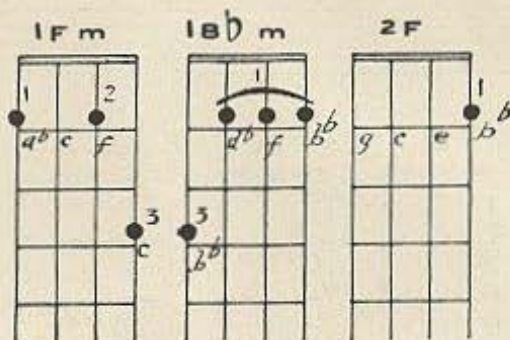
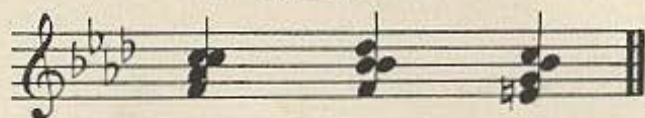
Ukulele Accomp:

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"A" D MAJOR



"F" MINOR



Composed by
NEIL MORET.

In Monterey.

Arr. for Ukulele by
HENRY A. BISHAW.

In Mont-e-rey where fish-es play we sailed a-way a-cross the

Ukulele Accompaniment: 1A^b 1A^b 2E^b 2E^b 2A^b 2A^b

bay your eyes of blue were play-ful too 'twas they I

Ukulele Accompaniment: 1A^b 1A^b 2F 2F 1F^m 1F^m

knew what eyes could do for-get the thrill I nev-er will dear

Ukulele Accompaniment: 2E^b 2E^b 2A^b 2A^b 1D^{#m} 1D^{#m} 1B^{bm}

from now on - til I'm old and gray I'll bless the day

Ukulele Accompaniment: 1B^{bm} 2A^b 2A^b © 1C 1C 1A^b

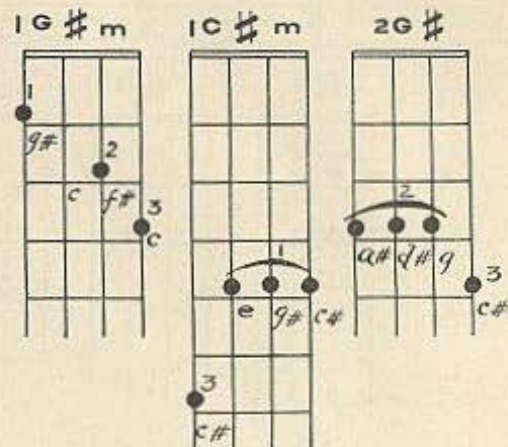
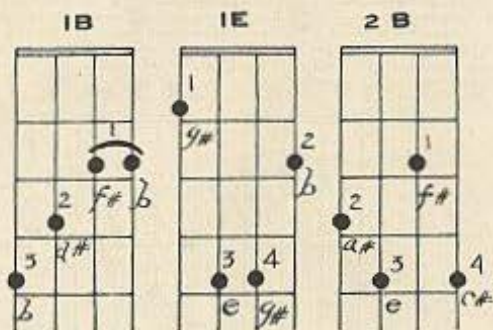
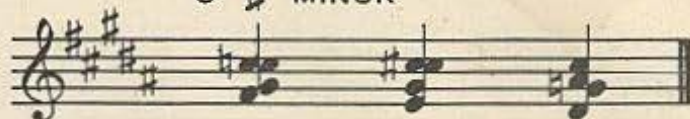
In Mont-e-rey the day that you stole my heart a-way

Ukulele Accompaniment: 1A^b 2E^b 2E^b 2A^b 2A^b 1A^b 1A^b

"B" MAJOR



G' # MINOR



Honolulu Tom Boy.

Words and Music by
SONNY CUNHA.

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

She is my dear lit-tle sweet lit-tle (Ho-n-o-lu-lu lu lu) Tom-boy

Ukulele Accomp: 1B 1E 1E 1B

She lives on fish and poi nui nui moe moe pe he a oe

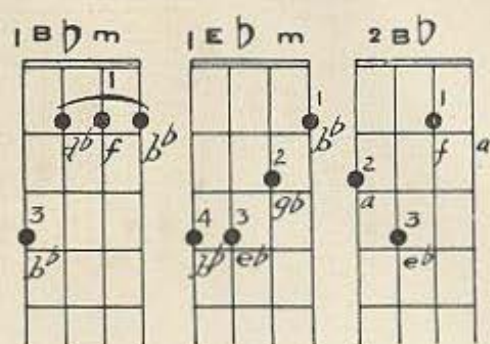
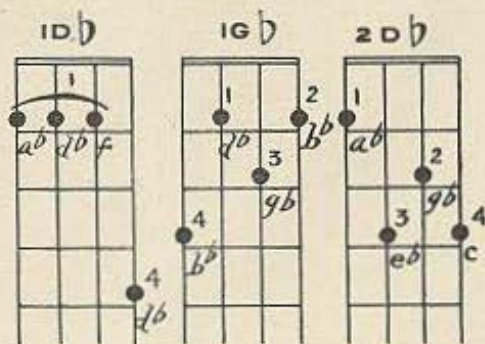
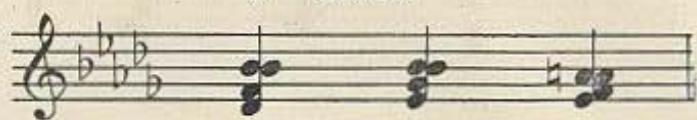
Ukulele Accomp: 1B 2B 2B 2B 1B

She dress-es fine most div-ine and the ma-li-hi-ni say shes a

Ukulele Accomp: 1B 1E 1E

beau-ti Oh how she loves to dance when in a trance she'll take a chance

Ukulele Accomp: 1B 1B 2B 2B 2B 1B

"D" \flat MAJORB \flat MINOR

Ahi Wela.

(My Burning Love.)

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

E - lu - a no ma - ua I - i - ke - i - a ha - na la - i wa - le ke ka

Ukulele Accom

ugu Mo - o ni po i ka poli A - hi we - la mai nei lo - ko I ka

Ukulele Accomp:

ha - na a kea lo - ha a la - la - we nei kuu Ki - no kani kani lu - a ka puu wai

Ukulele Accomp:

As featured in J. C. Williamson's production, "Bird of Paradise." Sung by Muriel Starr.

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"F" # MAJOR



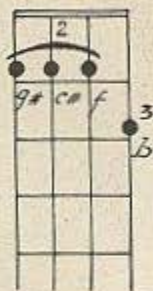
1 F



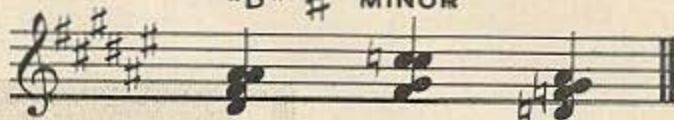
1 B



2 F



"D" # MINOR



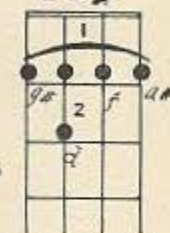
1 D # m



1 G # m



2 D



Kuu Pua.

(Short Hawaiian Love Spell.)

Very slow and dreamy.

Words and Music by
HENRY A. BISHAW.

Ukulele Accomp:

Use Tremolo Strum when playing.

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ALEXIS ALBERT.

A clever performer on the Ukulele.

THE UKULELE AS A SOLO INSTRUMENT.

Solo work on the Ukulele could be obtained with a little elementary study of the finger board. Every note in music will be found.

This is practically a new departure study of the Ukulele, but I would recommend chord work for playing accompaniment while singing. You will find the chord playing to be more pleasing and much more effective than solo work.

However, the following will be found sufficient to cover all necessary requirements for this study.

A simple method has been arranged for this style of playing the Ukulele.

EXAMPLE No. 1.

Music Staff ...

UKULELE ...

A Open string 1
E Open string 2
C Open string 3
G Open string 4

Strings

The first five lines represent the "Music Staff."

The four lines represent the four strings of the Ukulele.

Every note written on the Music staff will correspond with notes written on the Ukulele Diagram by numbers.

This method will help those who do not read music and is also very convenient for those who have some knowledge of music.

EXAMPLE 2.

Music Staff ...

UKULELE ...

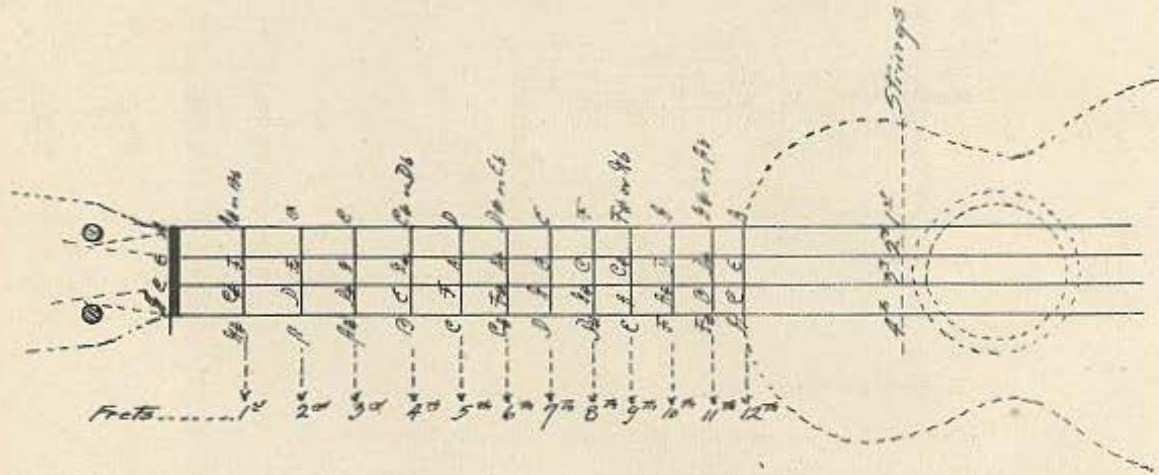
0	a	..... 1st String
1	f	..... 2nd String
0	c	..... 3rd String
2	a	..... 4th String

Zero Mark (O) placed on any of the four strings represents OPEN STRING PLAYED.

In Example 2—1st and 3rd strings are played open—this will give you A and C.

Numbers marked on any of the four strings signifies number of fret on which to press finger.

In Example 2—2nd String is played by pressing on the 1st Fret, which gives you F.....4th string is played by pressing 2nd Fret, which gives you A.



CHROMATIC SCALE.

Music Staff ...

UKULELE ...

0	1	2	3	0	1	2	0	1	2	3	4	5	6	7	8	9	10	11	12
..... 1st String	..... 2nd String	..... 3rd String	..... 4th String	..... 1st String	..... 2nd String	..... 3rd String	..... 4th String	..... 1st String	..... 2nd String	..... 3rd String	..... 4th String	..... 1st String	..... 2nd String	..... 3rd String	..... 4th String	..... 1st String	..... 2nd String	..... 3rd String	..... 4th String

Solo Fingering and Chord Exercise.

CHORDS THAT FORM AUTHENTIC CADENCE IN ALL MAJOR AND MINOR KEYS.

The following study will help students to overcome difficulties in fingering in the harder passages of the finger board.

"C" MAJOR

Musical notation for C Major chord exercise, showing five measures of chords on a grand staff. The notes are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The fingering is as follows:

3	0	3	2	3
0	1	0	3	0
0	0	0	5	0
0	2	0	0	0

"A" MINOR

Musical notation for A minor chord exercise, showing five measures of chords on a grand staff. The notes are: A3-C4-E4, A3-C4-E4, A3-C4-E4, A3-C4-E4, and A3-C4-E4. The fingering is as follows:

0	0	7	2	3
0	1	0	0	5
0	2	0	2	0
2	2	2	1	2

"G" MAJOR

Musical notation for G major chord exercise, showing five measures of chords on a grand staff. The notes are: G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. The fingering is as follows:

2	3	2	5	2
3	0	3	2	3
2	0	2	2	2
0	0	4	2	0

"E" MINOR

Musical notation for E minor chord exercise, showing five measures of chords on a grand staff. The notes are: E3-G3-B3, E3-G3-B3, E3-G3-B3, E3-G3-B3, and E3-G3-B3. The fingering is as follows:

2	3	2	2	2
0	2	3	5	0
4	2	4	3	4
1	2	4	2	1

"D" MAJOR

Musical notation for D major chord exercise, showing five measures of chords on a grand staff. The notes are: D3-F#3-A3, D3-F#3-A3, D3-F#3-A3, D3-F#3-A3, and D3-F#3-A3. The fingering is as follows:

0	2	0	4	0
2	3	2	0	2
2	2	2	1	2
2	0	2	2	2

"B" MINOR

Musical notation for B minor chord exercise, showing five measures of chords on a grand staff. The notes are: B2-D3-F#3, B2-D3-F#3, B2-D3-F#3, B2-D3-F#3, and B2-D3-F#3. The fingering is as follows:

2	2	2	4	2
2	0	2	2	2
2	4	2	1	2
4	2	4	3	4

Major and Minor Authentic Cadence—continued.

"A" MAJOR

0	0	2	5	0
0	2	2	0	0
1	1	2	2	1
2	2	4	1	2

"F" # MINOR

0	2	0	2	0
2	2	2	1	2
1	2	1	1	1
2	4	2	1	2

"E" MAJOR

2	0	2	2	2
0	0	0	2	0
4	1	4	3	4
1	2	1	4	1

"C" # MINOR

4	0	4	3	4
4	2	4	2	4
4	1	4	3	4
6	2	6	1	6

"B" MAJOR

2	2	4	7	2
2	4	0	6	2
3	3	1	6	3
4	4	1	6	4

"G" # MINOR

2	2	4	5	2
4	0	4	0	4
3	4	4	4	3
1	1	6	1	1

Major and Minor Authentic Cadence—continued.

"F" # MAJOR

Musical notation for F# Major authentic cadence. The treble clef has a key signature of three sharps (F#, C#, G#). The bass clef has a key signature of one sharp (F#). The notation shows a sequence of five chords: F# major, C# minor, F# major, C# minor, and F# major. Below the staff are four rows of fingerings for the right hand.

4	2	1	2	1
2	2	2	1	2
1	3	1	1	1
3	4	3	1	3

"D" # MINOR

Musical notation for D# Minor authentic cadence. The treble clef has a key signature of three sharps (F#, C#, G#). The bass clef has a key signature of one sharp (F#). The notation shows a sequence of five chords: D# minor, G# major, D# minor, G# major, and D# minor. Below the staff are four rows of fingerings for the right hand.

1	2	2	1	1
2	2	1	4	2
3	3	3	2	3
3	4	1	3	3

"D" b MAJOR

Musical notation for Db Major authentic cadence. The treble clef has a key signature of three flats (Bb, Eb, Ab). The bass clef has a key signature of two flats (Bb, Eb). The notation shows a sequence of five chords: Db major, Ab minor, Db major, Ab minor, and Db major. Below the staff are four rows of fingerings for the right hand.

4	1	4	3	4
4	2	1	2	1
5	3	1	0	1
6	3	1	1	1

"B" b MINOR

Musical notation for Bb Minor authentic cadence. The treble clef has a key signature of two flats (Bb, Eb). The bass clef has a key signature of two flats (Bb, Eb). The notation shows a sequence of five chords: Bb minor, F major, Bb minor, F major, and Bb minor. Below the staff are four rows of fingerings for the right hand.

1	1	3	3	1
1	2	2	1	1
1	1	3	3	1
3	3	5	2	3

"A" b MAJOR

Musical notation for Ab Major authentic cadence. The treble clef has a key signature of three flats (Bb, Eb, Ab). The bass clef has a key signature of two flats (Bb, Eb). The notation shows a sequence of five chords: Ab major, Eb minor, Ab major, Eb minor, and Ab major. Below the staff are four rows of fingerings for the right hand.

3	3	1	4	3
4	1	1	3	4
3	0	1	3	3
1	1	3	0	1

"F" MINOR

Musical notation for F Minor authentic cadence. The treble clef has a key signature of two flats (Bb, Eb). The bass clef has a key signature of two flats (Bb, Eb). The notation shows a sequence of five chords: F minor, C major, F minor, C major, and F minor. Below the staff are four rows of fingerings for the right hand.

3	3	1	1	3
4	1	0	1	4
5	0	0	1	5
1	1	0	0	1

Major and Minor Authentic Cadence—continued.

"E" MAJOR

Musical notation for E Major authentic cadence. The treble clef has a key signature of one flat (B-flat). The melody consists of five notes: E4, G4, A4, B4, and E5. The bass line consists of five notes: E2, G2, A2, B2, and E3. Fingerings are indicated by numbers 1-5 below the notes.

1	3	2	1	1
3	3	1	1	3
3	3	0	2	3
0	0	1	1	0

"G" MINOR

Musical notation for G Minor authentic cadence. The treble clef has a key signature of two flats (B-flat, E-flat). The melody consists of five notes: G4, B-flat4, A-flat4, G4, and E-flat5. The bass line consists of five notes: G2, B-flat2, A-flat2, G2, and E-flat3. Fingerings are indicated by numbers 1-5 below the notes.

3	3	3	2	3
4	1	3	3	4
3	0	3	5	3
5	1	0	4	5

"B" MAJOR

Musical notation for B Major authentic cadence. The treble clef has a key signature of two flats (B-flat, E-flat). The melody consists of five notes: B4, D5, C5, B4, and G4. The bass line consists of five notes: B2, D3, C3, B2, and G2. Fingerings are indicated by numbers 1-5 below the notes.

1	5	1	0	1
1	5	3	1	1
2	5	3	3	2
3	7	0	2	3

"G" MINOR

Musical notation for G Minor authentic cadence. The treble clef has a key signature of two flats (B-flat, E-flat). The melody consists of five notes: G4, B-flat4, A-flat4, G4, and E-flat5. The bass line consists of five notes: G2, B-flat2, A-flat2, G2, and E-flat3. Fingerings are indicated by numbers 1-5 below the notes.

1	1	3	0	1
3	3	3	2	3
2	2	3	2	2
0	0	5	2	0

"F" MAJOR

Musical notation for F Major authentic cadence. The treble clef has a key signature of one flat (B-flat). The melody consists of five notes: F4, A4, B4, C5, and F5. The bass line consists of five notes: F2, A2, B2, C3, and F3. Fingerings are indicated by numbers 1-5 below the notes.

0	0	1	3	8
1	1	1	0	5
0	0	5	0	5
2	2	0	0	5

"D" MINOR

Musical notation for D Minor authentic cadence. The treble clef has a key signature of two flats (B-flat, E-flat). The melody consists of five notes: D4, F4, E4, D4, and B-flat4. The bass line consists of five notes: D2, F2, E2, D2, and B-flat2. Fingerings are indicated by numbers 1-5 below the notes.

0	0	1	0	0
1	1	3	0	1
2	2	2	1	2
2	2	0	2	2

What Strum to Use in Solo Playing

A thorough knowledge of all the strums as shown in accompaniment playing will cover all that is wanted in solo playing. It is left entirely to the performer what strum to use and what gives the most effective and clear tone. This has a lot to do with what kind of a piece of music you arrange to play. A performer must use his own judgment, because there are no set rules in using the different strums.

To carry out the Solo study of the Ukulele one must have a thorough knowledge of all the notes on the finger board.
A thorough knowledge of all Accompaniment Chords will help a great deal in this special study.

When playing Solos the Melody and Accompaniment are played at the same time. The melody note should be emphasised or heard when the four strings are played.

The Ukulele Strum Solo

Arrg. for Ukulele Accomp. by
HENRY A. BISHAW.

The musical notation consists of a single staff in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is written as a series of chords. Below the staff, four lines of numbers indicate the fingerings for each string (1st to 4th from top to bottom). The numbers are: 3, 3, 3, 3; 5, 3, 2, 1; 0, 0, 0, 0; 2, 2, 2, 2. The first four measures are in the key of B-flat major, and the last four measures are in the key of D minor.

Use Ordinary Strum with all the fingers when playing this piece. Try and compare notes on the music staff with the Ukulele Finger Board. This will help performer to read the Ukulele Music rapidly.

Do not pick strings separately. When arranging to play a piece of music, play notes only in the treble clef.

Accompaniment Chords for the Ukulele are obtained from: root chords.

REMEMBER, THE UKULELE WILL PLAY ACCOMPANIMENTS TO ANY PIECE OF MUSIC.

Composed by
MARY EARL.

Beautiful Ohio Waltz

Arrg. for Ukulele by
HENRY A. BISHAW.

3 2 1 0 | 3 2 1 0 | 3 1 | 1 1 | 5 4 3 1
 1 | 1 | 0 | 0 0 0 | 6
 0 | 0 | 0 | 0 0 | 0
 2 | 2 | 3 | 0 0 | 0

Ukulele Diagram.

5 4 3 1 | 5 3 | 0 0 | 8 0 3 8 | 7 0 3 7
 6 | 1 1 | 1 1 1 | 5 | 5
 0 | 0 0 | 0 0 | 5 | 5
 0 | 2 2 | 2 2 | 5 | 5

5 5 | 7 1 7 | 5 3 | 0 0 0 | 0 0 0
 6 6 | 8 3 | 6 3 4 | 1 1 | 1 1
 0 0 | 0 | 0 | 0 0 | 0 0
 0 0 | 0 | 0 | 2 2 | 2 2

3 2 1 0 | 3 2 1 0 | 3 1 | 1 1 | 5 4 3 1
 1 | 1 | 0 | 0 0 0 | 6
 0 | 0 | 0 | 0 0 | 0
 2 | 2 | 3 | 0 0 | 0

5 4 3 1 | 5 3 | 0 0 | 8 7 8 | 3 1 0
 6 | 1 1 | 1 1 1 | 5 5 5 | 2
 0 | 0 0 | 0 0 | 5 5 5 | 2
 0 | 2 2 | 2 2 | 5 5 5 | 2

1 7 | 5 7 5 3 | 0 1 | 0 3 0 | 8
 3 2 3 | 3 8 6 | 0 0 0 | 1 1 | 5
 2 | 2 | 0 0 | 0 0 | 5
 0 | 0 | 0 0 | 0 0 | 5

Development of the Ukulele

This Novel Instrument has had a Phenomenal Popularity during the past few years. It is doubtful if any Musical Instrument in the history of mankind has had such a sudden rise into fame and popularity as the little Hawaiian Instrument,

THE UKULELE

This fascinating Instrument first became popular in Hawaii, where it was used to accompany the Native Songs and Hulas, gradually finding its way to Australia, through returning tourists and finally receiving its big impetus at the time of the country-wide tour of "The Bird of Paradise," which had a small Hawaiian Band of UKULELE Players, under the direction of Mr. Henry A. Bishaw.

The UKULELE possesses a quaintly bewitching quality of tone, but the chief reason for its popularity probably lies in the fact that a few simple chords can be very easily mastered, and for Solo work or Song Accompaniments it is an ideal instrument. Being small and light it is consequently eminently suitable for the open-air conditions of the Australian Climate, as, besides being ideal for the drawing-room, the UKULELE is unsurpassed for picnics, camping parties, week-end excursions, the seaside, etc., etc. If you are interested, we will forward to you, upon application, our Brochure, giving illustrations and prices of UKULELES.



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