

CONTENTS

	Page
PREFACE	iv
RUDIMENTS OF MUSIC	1
EXPLANATION OF DIAGRAMS	3
THE UKULELE	4
HOW TO TUNE THE UKULELE	4
TRANSPOSITION CHART “C” to “D” TUNING	5
HOLDING THE UKULELE	6
STROKES	7
EXERCISES ON ALL STRINGS	11
SCALES ON ALL STRINGS	12
EXERCISES	18
DIAGRAMS OF CHORDS	20
DOMINANT 9 th	33
DIAGRAMS OF CHORDS IN “C” TUNING	34
UKULELE SOLOS.	35
IMPORTANT MUSICAL TERMS.	59

PREFACE TO THE 1924 EDITION

In compiling this work I have accomplished something absolutely new and original in the method of self-instruction for the ukulele. It is universally known among those connected with the musical profession that methods previously published claiming to be self-instructing prove, upon examination, to be only more guides to the beginner. Too often a student will find it necessary to obtain the personal aid of one well versed in ukulele playing in order to be able to fully comprehend and satisfactorily understand other methods.

This method, being so complete and accurate, not only teaches art of ukulele playing but also the rudiments of music itself as well.

The attention of the student is respectfully invited to the fact that Professor Peterson will be more than glad to hear from his students in regard to his newest work.

J. Kalani Peterson

Rudiments of Music

In order to play any musical instrument properly, it is important that the student be familiar with the rudiments of music itself which are briefly explained below.

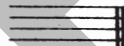
THE CHARACTERS  are called notes and indicate the pitch and time duration of all musical sounds.


Notes are named from the first seven letters of the alphabet: A. B. C. D. E. F. G. and are written in the spaces and on the lines of the Staff.


The Staff consists of five horizontal lines (viz.) 

Extra lines added below or above the Staff are called ledger lines.

The vertical line through the Staff is called a Bar. 















The double Bar shows the end of a strain. 

The double dot before a double bar  means that the whole movement from the preceding double Bar is to be played again.

 Placed over a note means that the tone of the note may be held as long as the performer wishes

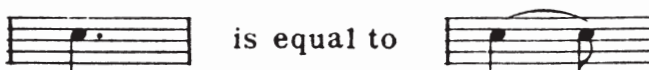
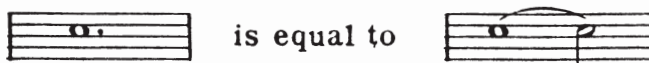
There are as many different kinds of Rests as there are notes. The Rest indicates that the performer should remain silent for the exact time which should be given to the note represented by the Rest.

Table showing relative time value of Notes and Rests.

NOTE							
	Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.	Sixty-fourth.
REST							

Each Note or Rest shown above is twice the length of the succeeding.

A dot placed after a note increases its value one half.



When two dots are placed after a note, the second dot adds half the value of the first.

THE SHARP # placed before a note indicates the note should be played one semitone, or one fret higher.

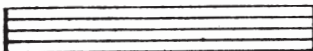
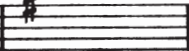



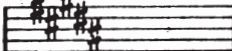


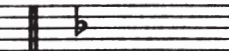
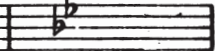
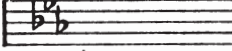
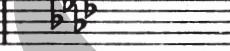
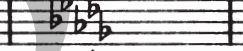
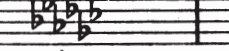
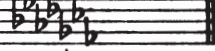
THE DOUBLE SHARP x raises a note one whole tone.

THE FLAT b placed before a note indicates the note to be played one semitone, or one fret lower.

THE DOUBLE FLAT bb lowers a note one whole tone.

THE NATUREL ♮ placed before a note restores it to its original pitch of tone.

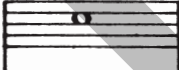


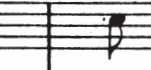


The Signatures are indicated by the number of sharps or flats placed on the Staff after the Clef sign and denotes the key in which music is to be played.

No Sharps or Flats.	One Sharp.	Two Sharps.	Three Sharps.	Four Sharps.
				
Keys of { <i>C major</i> or <i>A minor</i> }	{ <i>G major</i> or <i>E minor</i> }	{ <i>D major</i> or <i>B minor</i> }	{ <i>A major</i> or <i>F# minor</i> }	{ <i>E major</i> or <i>C# minor</i> }
Five Sharps.	Six Sharps.	Seven Sharps.	One Flat.	Two Flats.
				
{ <i>B major</i> or <i>G# minor</i> }	{ <i>F# major</i> or <i>D# minor</i> }	{ <i>C# major</i> or <i>A# minor</i> }	{ <i>F major</i> or <i>D minor</i> }	{ <i>Bb major</i> or <i>G minor</i> }
Three Flats.	Four Flats.	Five Flats.	Six Flats.	Seven Flats.
				
{ <i>Eb major</i> or <i>C minor</i> }	{ <i>Ab major</i> or <i>F minor</i> }	{ <i>Db major</i> or <i>Bb minor</i> }	{ <i>Gb major</i> or <i>Eb minor</i> }	{ <i>Cb major</i> or <i>Ab minor</i> }

Music is divided into beats.

EXAMPLE

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note. Thirty second Note.

					
4 Beats.	2 Beats.	1 Beat.	Half Beat.	Quarter Beat.	Eighth Beat.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty second Rest.

From one bar to another is termed a measure.

The constantly recurring accents in the measure describes the meter.

The first beat in a measure is played with a stronger accent than those that follow.

Explanation of Diagrams

The four vertical lines represent the strings of the UKULELE.

The horizontal lines represent the frets.

The black dots show where strings are to be pressed down with fingers of left hand.

The numerals show which finger to use.

1 means the index or first finger.

2 means the second finger.

3 means the third finger.

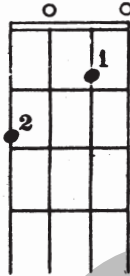
4 means the fourth finger.

0 means the string or strings before it is placed should be played open.

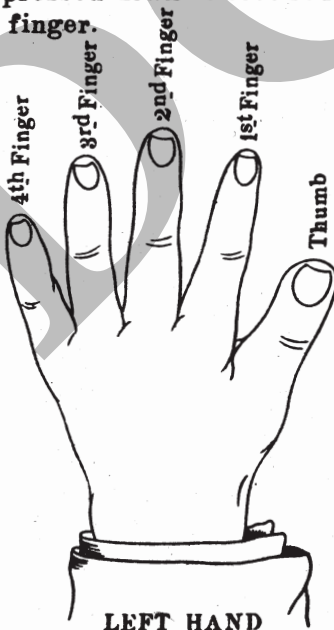
EXAMPLE



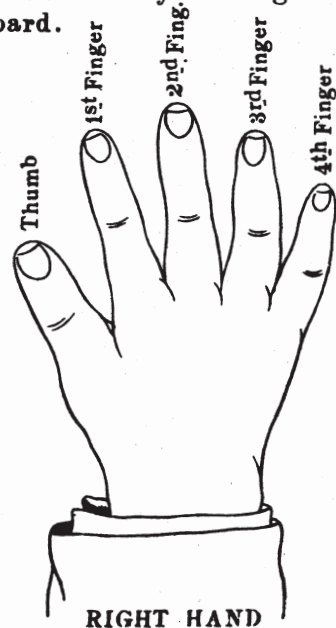
Shows first string is to be pressed down at third fret with third finger and the second, third, and fourth strings are to be played open.



Shows the first string is to be played open, the second string pressed down at first fret with first finger, the third string to be played open, and the fourth string pressed down at second fret with second finger.



Shows first string is to be pressed down at third fret with third finger, the second, third and fourth strings all are to be pressed down with first finger at second fret by barring it across fingerboard.



EXERCISES ON ALL STRINGS

On "G" or 4th String

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

On "C" or 3rd String

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

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

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

On "E" or 2nd String

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

NOTE. Numbers below the notes show which fret is to be pressed down.

On "A" or 1st String

SCALES ON ALL STRINGS

On "G" or 4th String

Music for the 4th string is written one octave lower than played.

On "C" or 3rd String

On "E" or 2nd String

Pick the 3rd and 4th strings with thumb.
 Pick the 1st and 2nd strings with first finger.