

A PRACTICAL METHOD  
for  
SELF INSTRUCTION  
on  
**THE UKULELE**  
*and*  
**BANJO UKULELE**

By

**N. B. BAILEY**

---

**PRICE 75 CENTS**

**Sherman,  & Co.**  
San Francisco



# THE BAILEY COLLECTION OF UKULELE SOLOS

The best value of any book of its kind now published. It is brimful of the best known HAWAIIAN SONGS such as "ON THE BEACH AT WAIKIKI" and "SHE SANG ALOHA TO ME," also many of our own successes, and the famous Carrie Jacobs-Bond Songs — "I LOVE YOU TRULY" and "JUST A-WEARYIN' FOR YOU," Published in C or D Notation, please specify which notation is wanted when ordering.

*PRICE \$1.00*

---

## SONGS FROM ALOHA LAND

**A Collection of Hawaiian Songs with  
Ukulele Accompaniment**

This new Collection contains practically every HAWAIIAN SONG worth while and all are arranged with UKULELE ACCOMPANIMENT by N. B. Bailey, compiler of the famous "Bailey Ukulele Method."

*PRICE \$1.25*

A PRACTICAL METHOD  
for  
SELF INSTRUCTION  
on  
**THE UKULELE**  
*and*  
**BANJO UKULELE**

By  
**N. B. BAILEY**

---

**PRICE 75 CENTS**

**Sherman,  Clay & Co.**  
San Francisco

## Method of Tuning.

Tune the **3<sup>rd</sup>** string (*see diagram page I*) to middle "c" on the piano.

Stop (*press down*) the **3<sup>rd</sup>** string just back of the fourth fret and tune the **2<sup>nd</sup>** string in unison (*to the same pitch*)

Stop the **2<sup>nd</sup>** string at the fifth fret and tune the **1<sup>st</sup>** string in unison.

Stop the **2<sup>nd</sup>** string at the third fret and tune the **4<sup>th</sup>** string in unison.

The native Hawaiians sometimes tune one tone higher (*i.e. third string tuned to D on the piano, etc*) to secure a more brilliant effect.

Another way of tuning is by the notation, do, mi, sol, do.

The **3<sup>rd</sup>** string is "do"

The **2<sup>nd</sup>** " " "mi"

The **4<sup>st</sup>** " " "sol"

The **1<sup>st</sup>** " stopped at the third fret is  
the higher "do."



## Correct Position.



**Geo Awai**

### LEFT HAND

The neck of the Ukulele should be held between the thumb and forefinger, the ball of the thumb resting on the edge between the 1<sup>st</sup> and 2<sup>nd</sup> frets. Keep the hand in a straight line with the fore arm.

Never allow the palm of the hand to touch the back of the neck.

When playing chords in which several strings are stopped by one finger, the ball of the thumb rests underneath the neck.

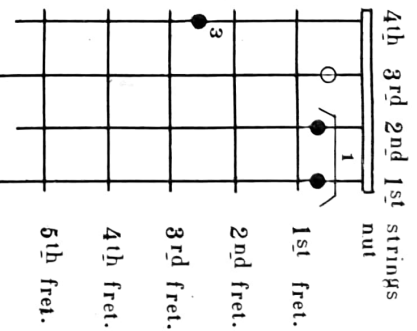
### RIGHT HAND

Hold the Ukulele rather tightly against the body with the fore arm so that you can play either seated or standing.

## Part II.

### Diagrams of Chords in the Principal Major and Minor Keys.

#### EXPLANATION.



The four vertical lines represent the four strings, the double horizontal line the nut and the single horizontal lines the frets.

A black dot, ●, indicates that the string upon which it is placed is to be pressed down, or stopped, at the position indicated.

The number above the dot tells which finger to use.

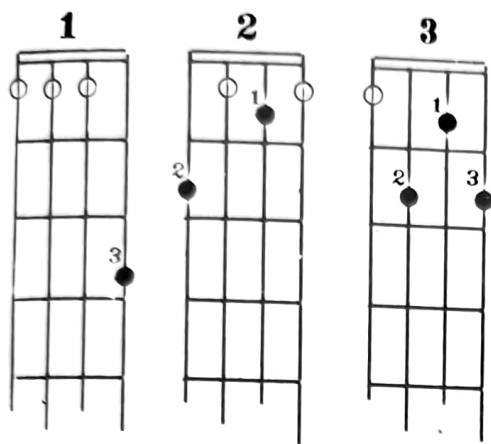
The circle, ○, indicates an open string, i.e. the string upon which it is placed is to be played without being stopped.

The bracket  indicates that two or more strings are stopped with one finger.

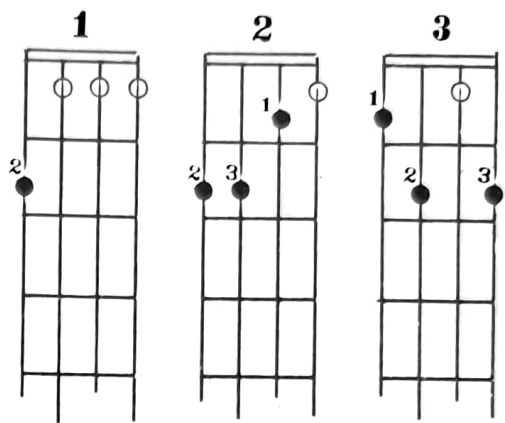
**Example:** in the diagram above, the first and second strings are stopped by the first finger just above the first fret. The third string is open and the fourth string stopped by the third finger just above the third fret.



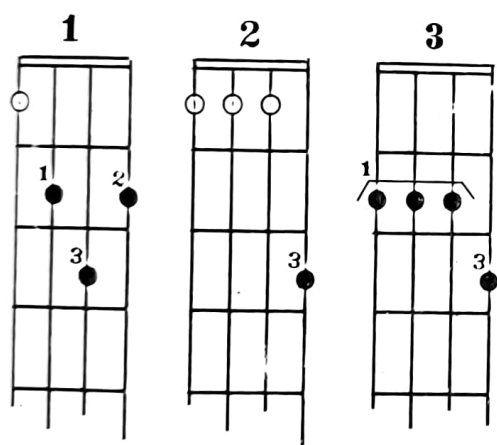
### Key of C Major



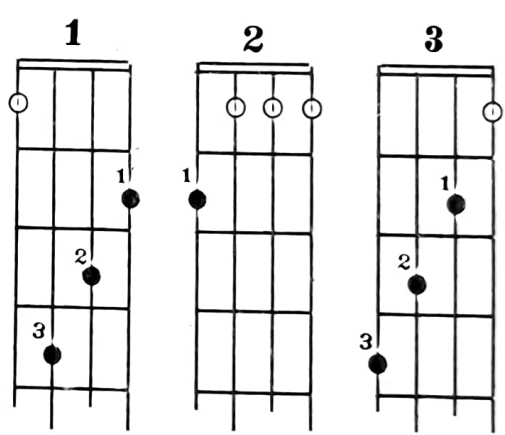
### Key of A Minor



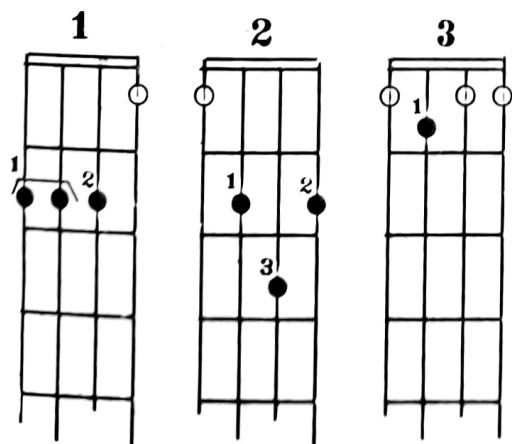
### Key of G Major



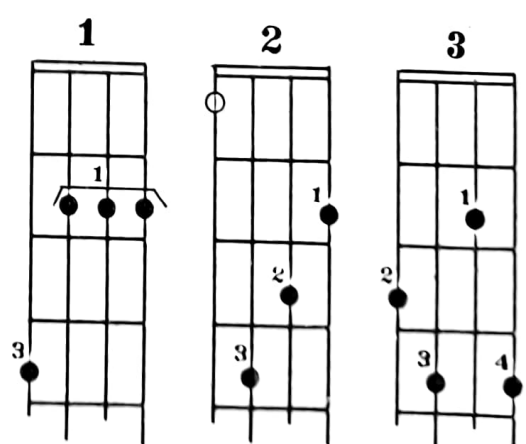
### Key of E Minor



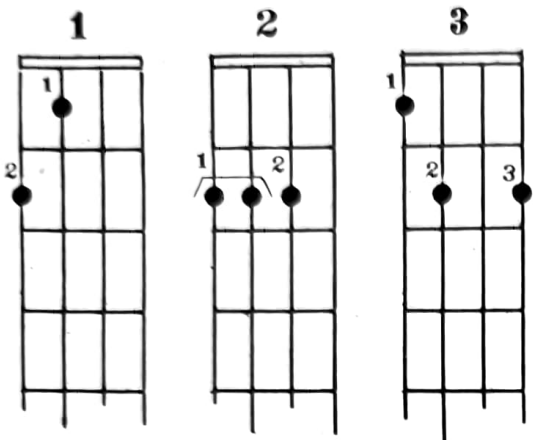
### Key of D Major



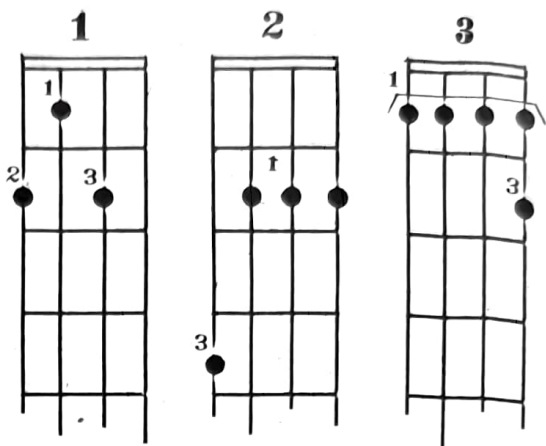
### Key of B Minor



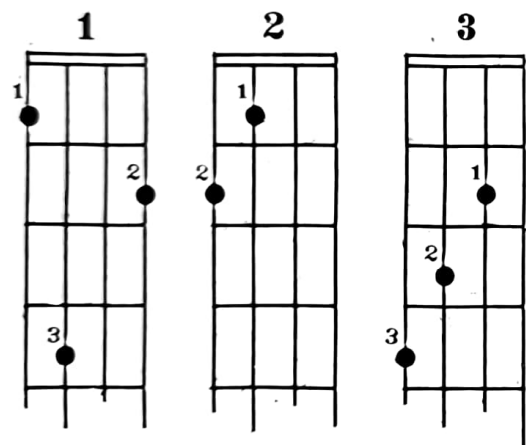
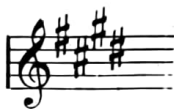
Key of A Major



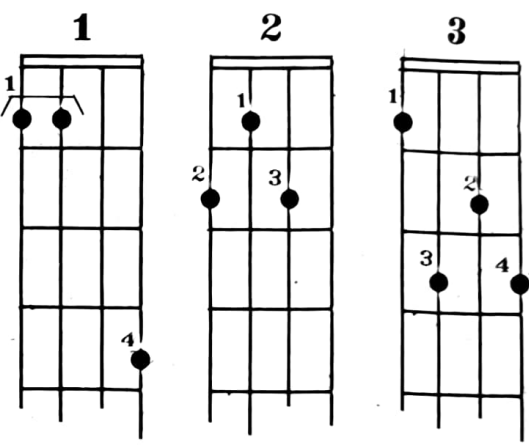
Key of F# Minor



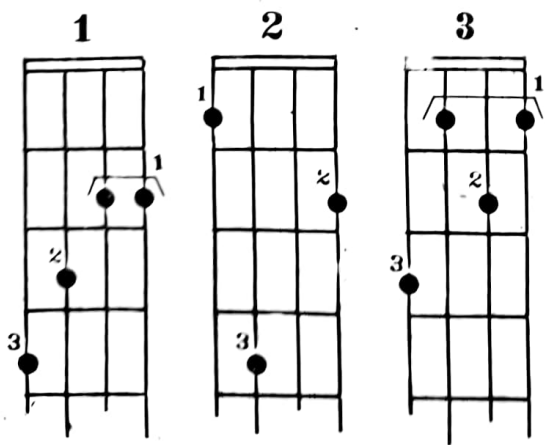
Key of E Major



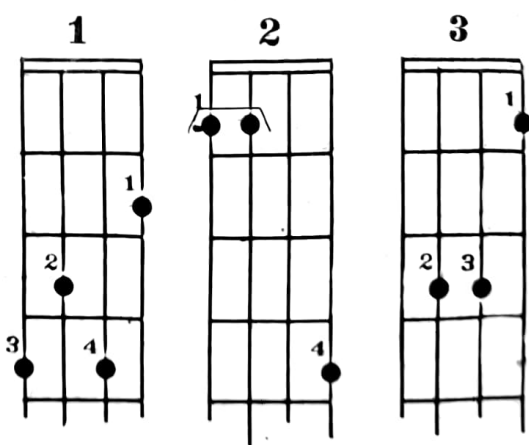
Key of C# Minor



Key of B Major



Key of G# Minor

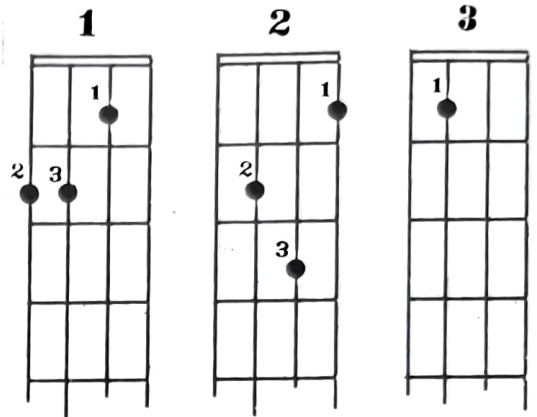
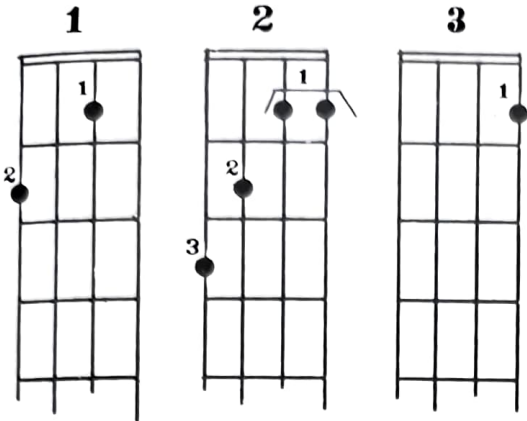




### Key of F Major



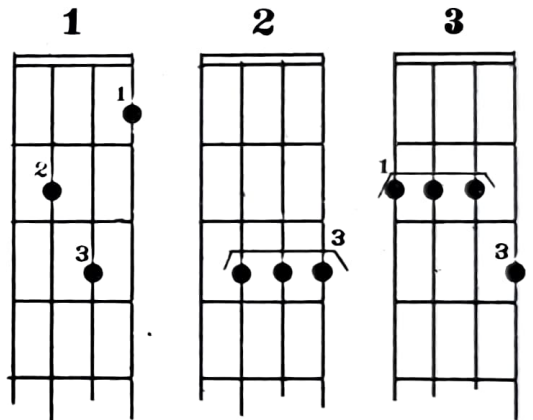
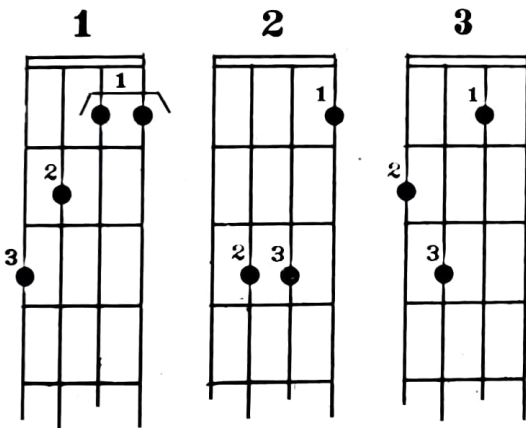
### Key of D Minor



### Key of Bb Major



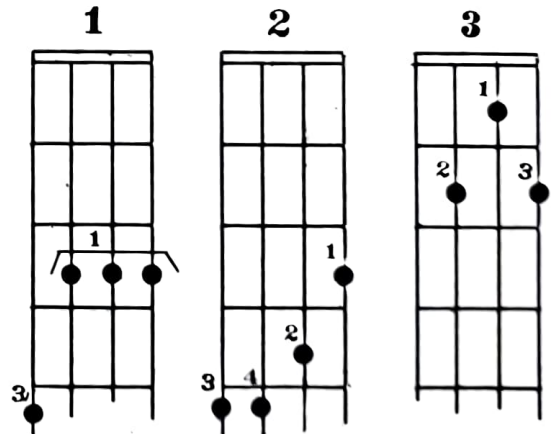
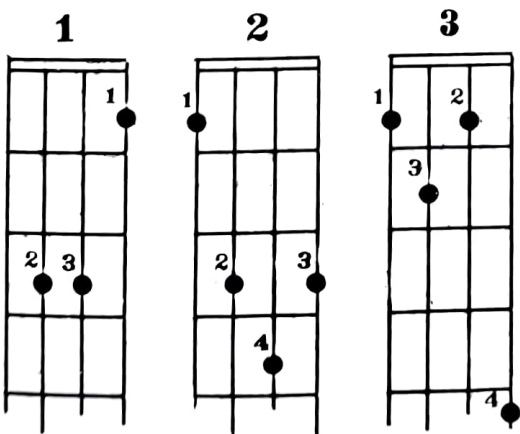
### Key of G Minor



### Key of Eb Major

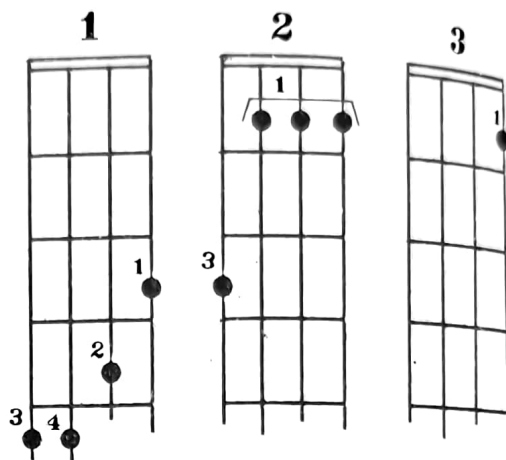
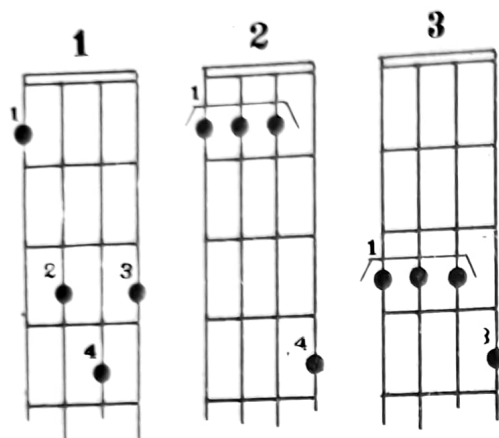
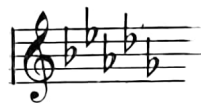
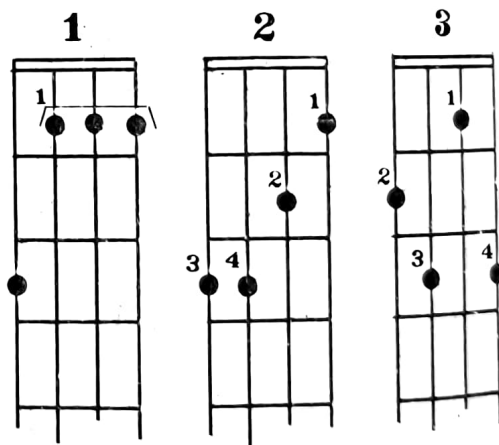
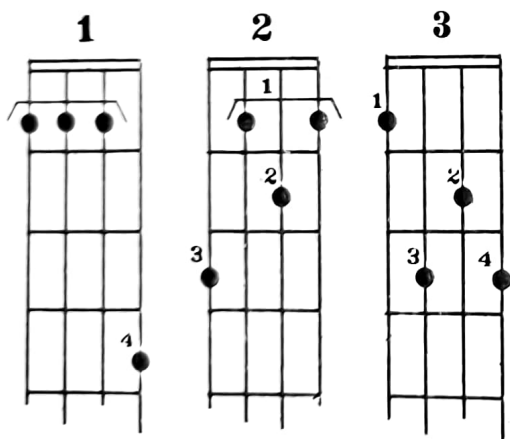


### Key of C Minor



Key of A<sup>b</sup> Major

## Key of F Minor

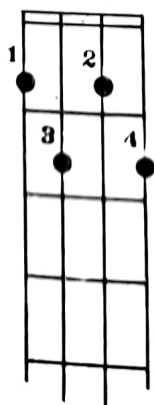
Key of D<sup>b</sup> MajorKey of B<sup>b</sup> Minor

## Diminished Seventh Chords

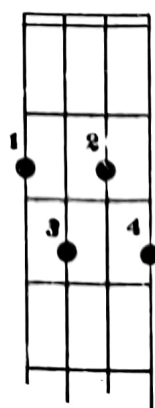
## Dim.1



## Dim.2



## Dim.3





## Part III.

### The Common Stroke.

There are several different strokes which are effective in various styles of music. For the present we give only the "Common" or "Ordinary" stroke which is the basis of all the others and must be thoroughly mastered before any of the more complicated are attempted.

The Common Stroke is made by dragging the fore finger of the right hand lightly down and up across all the strings at the upper edge of the sound hole.

The hand must be relaxed at all times, the stroke being made entirely with the wrist which must be perfectly free in its motion. *Keep the wrist high.*

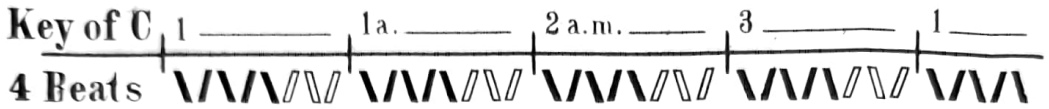
Make the down stroke squarely on the nail of the forefinger, and the up stroke with the ball or fleshy part.

There are two strokes to a beat, Down, (*marked \*) and up, (*marked /*)

A rest is indicated by a light faced stroke sign and has the same time as a stroke, viz *\* indicates a rest of the same duration as a down stroke.

## Playing the Chords.

### EXAMPLE



### EXPLANATION

*Above the Line* - "Key of C" means that the chords of the key of C Major are to be used (*Minor key would be indicated "Key of C.M."*) The numerals tell which chords of that key are to be used.

When a chord from another key is used it will be indicated, 1g (*1<sup>st</sup> chord G Major*), 2 e.m. (*2<sup>nd</sup> chord E Minor*) etc.

A horizontal line after a numeral indicates a continuance of that chord

*Below the Line* - "4 beats" means that there are four beats (*eight strokes*) to a measure. A measure is the space between the perpendicular lines.

*Now* - Place the fingers in position for the first chord key of C Major, (p9) strike, down, up, down, up, down; rest the time it would take to make three strokes, (*up, down, up*.) It is a good plan at first to keep the hand moving in time during the rests. Next play the first chord of A Major (p10) in the same manner. Then the second chord of A Minor (p9) then the third chord of C Major. Finish with the first chord of C Major.

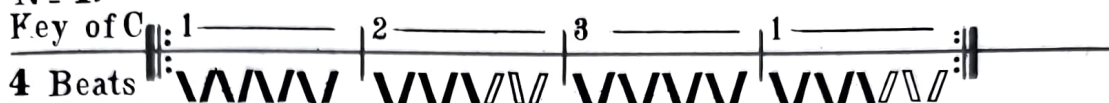
If you have carefully studied every thing up to this point you will have no difficulty in playing the following exercises.

Take one exercise at a time, play it slowly at first. Do not leave it until you can play it smoothly and rapidly.

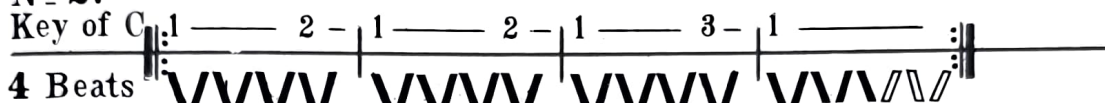


## Exercises

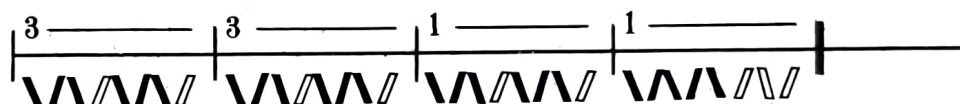
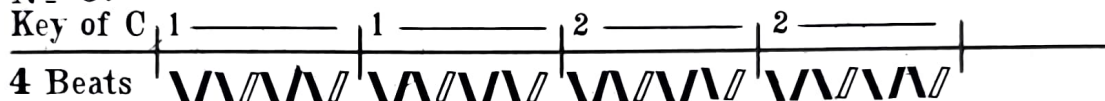
## No 1.



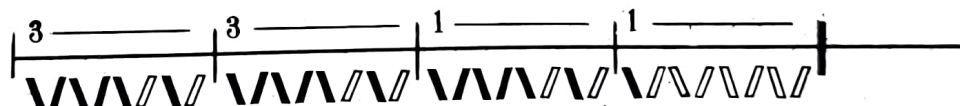
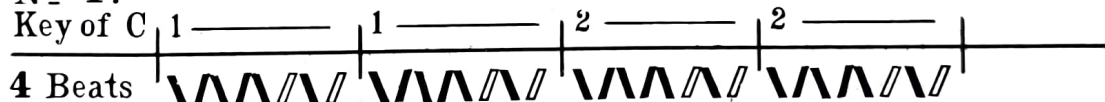
## No 2.



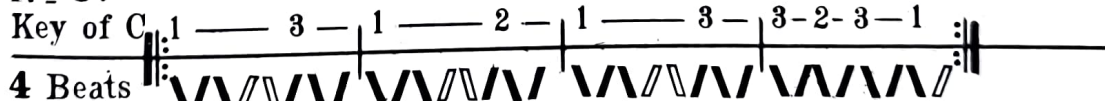
## No 3.



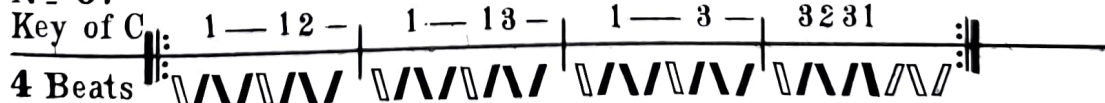
## No 4.



## No 5.



## No 6.



Practice these exercises in all keys, both major and minor.  
Do not shirk them as they are absolutely essential.

The heavy double bars ||: :|| indicate a repeat or that  
the music between the two is to be played twice.

## Part IV.

### The Strokes.

Strictly speaking there only eight different strokes, four down and four up, as given below.

Practice each one separately until you are sure of it.

### Down Strokes.

- 1<sup>st</sup> Use the nail of the first finger as explained on page thirteen
- 2<sup>nd</sup> Nail of first finger, as in D1, followed by the ball or fleshy part of the thumb. Strike squarely across the strings.
- 3<sup>rd</sup> All the fingers, starting with the nail of the first, followed by the nails of the second, third and little finger. Keep the fingers about a half inch apart. Make this stroke obliquely across the strings, start at about the middle of the sound hole, finish at the upper edge.
- 4<sup>th</sup> Just the reverse of D-3, start with the nail of the little finger, the rest of the fingers following. Strike obliquely as in D-3.

### Up Strokes.

- 1<sup>st</sup> Use the ball of the first finger as explained on page thirteen
- 2<sup>nd</sup> Use the thumb nail
- 3<sup>rd</sup> Thumb nail followed by ball of first finger.
- 4<sup>th</sup> Thumb nail followed by the ball of each finger.  
Hold the fingers about one inch apart.

NOTE: You must at all times keep the hand and wrist perfectly flexible, holding the wrist high. Every stroke is made by dragging the fingers rapidly but lightly over the strings.  
*Do not beat the strings.*

EXAMPLE:-



D-4, U-3, D-1, U-1, D-4, U-3, D-1, U-1, etc.

## Application of the Strokes.

As no two musical compositions are alike, it follows that there can be no fixed rules to govern the application of the strokes.

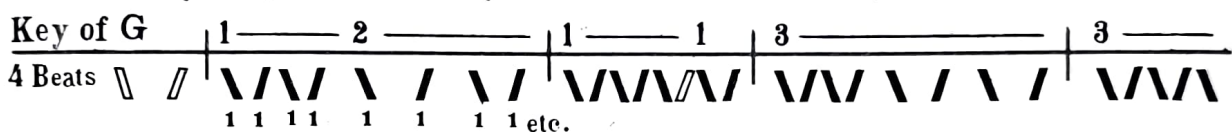
The following are a few examples of the more generally used applications.

### Straight or Common Playing.



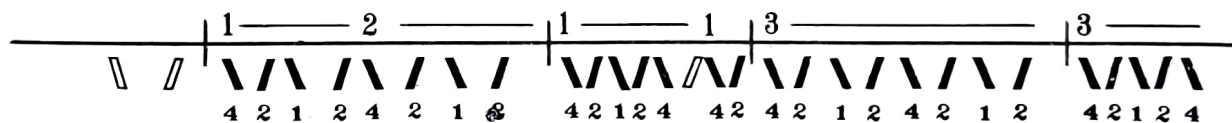
Proud-ly swept the rain cloud by the cliff — As on it glid ed thru the trees — etc.

Key of G

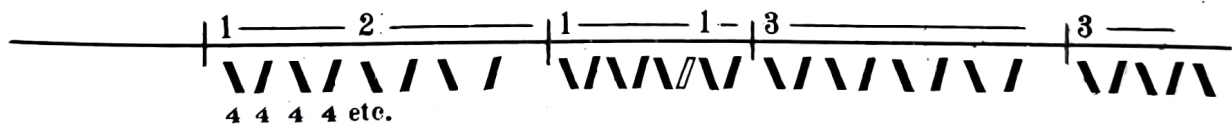


Practice this D-1, U-1, etc.

Another application is as follows:



Still another way



It is rather difficult to get this application smoothly, and a considerable time should be given it.

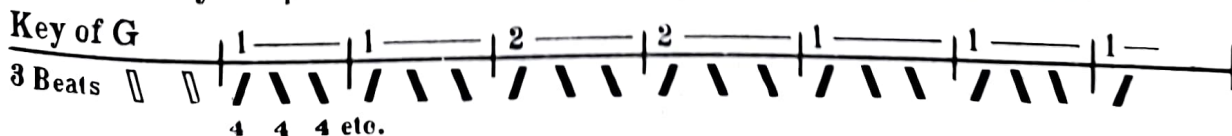
### Waltz or Three Beat Time.

This is the easiest of all the stroke applications, as there is only one stroke to the beat. All the different strokes can be used effectively in waltz time, but the following is perhaps the most characteristic. Note that the first beat in a measure is played with an up stroke.




Proud-ly swept — the rain cloud by the cliff —

Key of G



**EXAMPLE.**

Fa - ther and I went down to camp a - long with Cap-tain Good - win and there we saw

Key of C      1 ———— | 1 ———— 3 ———— | 1 ———— | 1 ———— 3 ———— | 1 ————  
4 Beats    //    

Use D-1 and U-1 throughout. Practice first using the single down stroke, then put in three strokes without breaking the time. Be sure to get the strokes evenly. This is not so difficult if the hand is kept loose and the wrist high.

## The Half Stroke.

The half stroke, as its name implies, has only one half the time of a full stroke and is mainly used in playing rag-time or other syncopated accompaniments.

This is the most difficult of all the strokes to comprehend, but once mastered will be very easy to play.

In using the half stroke, strike only two or three strings; the ones next the hand.

**EXAMPLE.**

Proud-ly swept — the rain — cloud by the cliff

Key of G

2 Beats



### Explanation.

Make the first two strokes just as closely together as possible. The first (*half stroke down*) on the third and fourth strings, i.e. the two strings next to you; the second stroke, full stroke down, across all the strings, emphasize this stroke and give it its full time. Then make the third, (*half stroke up*) across the third and fourth strings very quickly. The fourth (*full stroke down*) across all the strings, emphasize this stroke, giving it its full time. Finish the measure with two half strokes, (*down and up*)

The stroke markings indicate every motion of the hand very plainly and you should have no serious trouble in mastering this style of playing.

Use D-1 and U-2 throughout.

## Aloha Oe.

Moderato.

Ha - a heo Ka u - a - i - na pa - li Ke  
Proud-ly swept the rain cloud by the cliff As

Key of C

4 Beats Half Strokes

The first system of musical notation is in treble clef with a common time signature (C). It contains three measures of music. Below the staff, there are rhythmic markings: a series of slanted lines representing eighth notes, with numbers 1, 2, and 1 above them indicating specific beats or strokes.

nihi a - e - la ka na he - li E ha - ha i a - na i - ka  
on it glid-ed through the trees Still fol - low-ing with grief the

The second system of musical notation continues the melody. It includes lyrics in two lines. Below the staff, rhythmic markings are present, including a triplet of slanted lines and a pair of slanted lines, with numbers 3, 3, 1, and 2 above them.

li - ko Pu-a a - hi - hi le - hu - a o u - ka  
li - ko The a - hi - hi le hua of the vale

The third system of musical notation continues the melody. It includes lyrics in two lines. Below the staff, rhythmic markings are present, including a pair of slanted lines, a triplet of slanted lines, and a pair of slanted lines, with numbers 1, 1, 2, 3, 1, and 1 above them.

## Chorus

A - lo - ha oe A - lo - ha oe E-ke o - na - o - na no - ho i ka  
Fare - well to thee fare - well to thee Thou charm-ing one who dwells a - mong the

The chorus section of the musical notation. It includes lyrics in two lines. Below the staff, rhythmic markings are present, including a pair of slanted lines, a pair of slanted lines, a triplet of slanted lines, and a pair of slanted lines, with numbers 2, 2, 1, 1, 3, and 3 above them.

li - ho A fond em-brace a ho - i a - e an Un - till we meet a - gain.  
how-ers One fond em-brace be-fore I now de-part Un - till we meet a - gain.

The final system of musical notation. It includes lyrics in two lines. Below the staff, rhythmic markings are present, including a pair of slanted lines, a pair of slanted lines, a triplet of slanted lines, and a pair of slanted lines, with numbers 1, 1, 2, 2, 1, 1, 3, 3, and 1 above them.

# Dixie Land.

I wish I was in de land ob cot-ton, Old times dar am not for-got-ten, Look a-way! Look a-

Key of C

2 Beats

way! Look a-way! Dix-ie Land. In Dix-ie Land whar I was born in,

Ear-ly on one frost-y mornin', Look a-way! Look a-way! Look a-way! Dix-ie Land.

Chorus

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

Half strokes

took my stand, To lib and die in Dix-ie, A - way, A - way, A -

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

## Home, Sweet Home.

Moderato

Key of D  
4 Beats

'Mid pleasures and palaces though we may

roam, Be it ever so humble there's no place like

home; A charm from the skies seems to hal - low us

there. Which, seek thro' the world, is ne'er met with else -

Refrain

where. Home, home, sweet, sweet home, There's

no place like home, Oh, there's no place like home.



## My Old Kentucky Home.(Cont'd)

mer - ry, all hap - py and bright, By'n

1 — C3 — 3 — 3 —

by "Hard Times" comes a - knock-ing at the door, Then my

1 — B $\flat$ 3 — 2 — 1 — C3 —

old Ken-tuck - y home, good - night.

1 — C3 — 3 — 1 — 1 —

Weep no more, my la-dy, Oh, weep no more to -

1 — 2 — 1 — 1 — 2 — 2 —

day; We will' sing one song for the old Kentuck-y home, For the

1 — 1 — 1 — 1 — 2 — 1 —

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

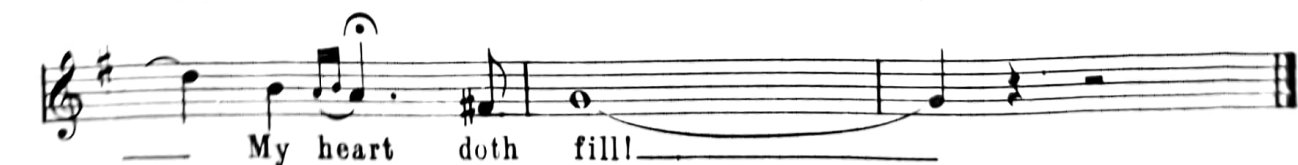
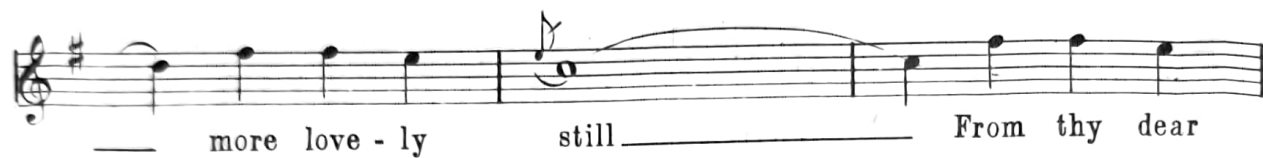
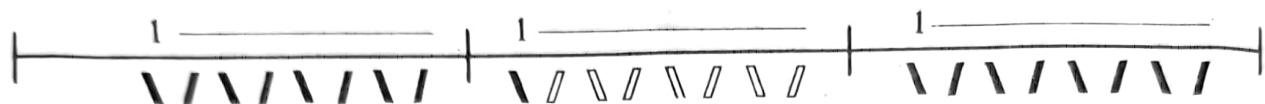
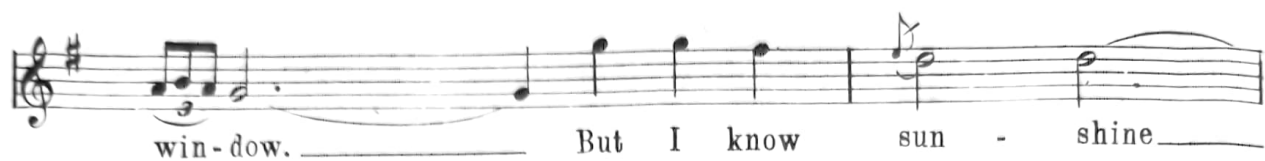
1 — C3 — 3 — 1 — 1 —

**0 So1e Mio.**

## Andantino

[illegible]

## O Sole Mio. (Cont'd)



# Ahi Wela.

(Burning Love).

All down strokes with roll effect.

Time can nev - er change true love Burn-ing

Key of G 3 Beats 1 Dim. 1 3

in our hearts so true A word, a thought, a mem-o -

ry Kin-dles love's bright flame a - new.

Love ap - peal - ing comes a - steal - ing Whis-pers

sweet - ly, Joy com - plete - ly. If loves fire is tru - ly

burn - ing Naught can quench that burn-ing love. *rit.*

1 3 1



# "Believe Me If All Those Endearing Young Charms"

Moderato



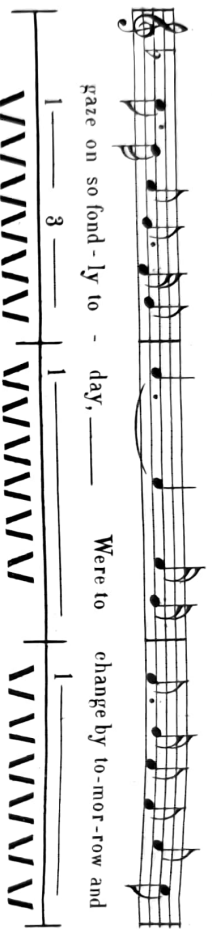
*mf* Be - lieve me if all those en - dear - ing young charms, Which I

Key of F

6 Beats



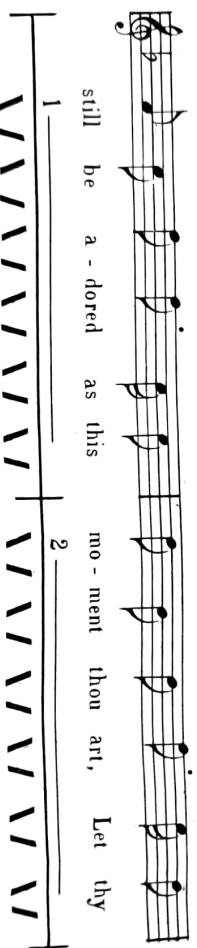
gaze on so fond - ly to - day, — Were to change by to-mor-row and



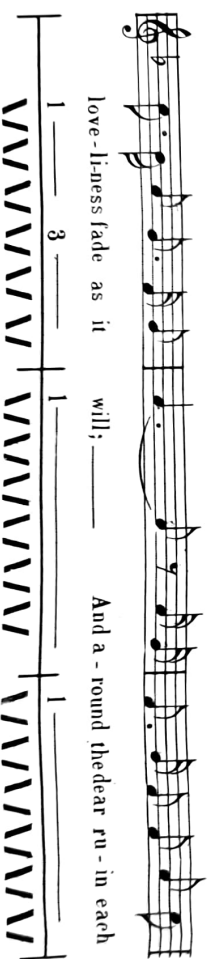
fleet in my arms, Like fair - y gifts fad - ing a - way, — Thou wouldst



still be a - dored as this mo - ment thou art, Let thy



love - liness fade as it will; — And a - round the dear ru - in each



wish of my heart Would en - twine it - self ver - dant - ly still. —



## Ciribiribin.

(Waltz stroke)

Key of F  
3 Beats

In the lang - uage of each na - tion

— There are words both sweet and dear, — Words that

lin - - ger in the mem - 'ry — And ring

ev - er in the ear, — Such a word I

now will men - tion, — There is mag - ic

G8

Good Night Ladies.

Good - night      la - dies!      Good - night .

Key of B $\flat$       1 — 1 —      1 — 1 —      1 — 1 —

4 Beats      \ / \ / \ / \ /      \ / \ / \ / \ /      \ / \ / \ / \ /

[illegible]

going to leave you now.

1 ————— 3 ————— | 1 ————— 1 —————

\\ // \\ // \\ // \\ // \\ // \\ // \\ // \\ //

# Allegro

Mer - ri - ly we roll a - long, roll a - long, roll a - long,

1 1 3 1

Mer - ri - ly we roll a - long, O'er the dark blue sea.

1 ————— 1 ————— 3 ————— 1 —————

# Funiculi-Funicula.

*Allegro brillante*

Key of C

6 Beats

This eve - - - ning, Maid - en fair, I rose in air, —

Would'st know to where? — Would'st know to where? —

Well there — where ne'er can coldness reach us more, —

It's reign is o'er, — It's reign is o'er; — The

burn - - - ing mount-ain glows at eve the clear - -, —

We watch it's fire, — We watch it's fire; — With

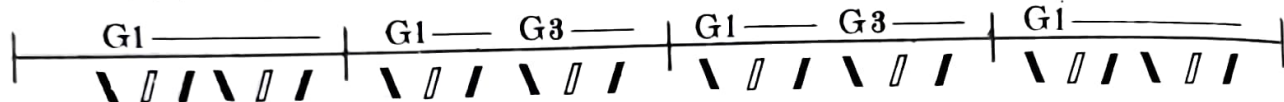
Em1 — Em3 — Em1 — Em3 — Em1 — Em3 — Em1 —



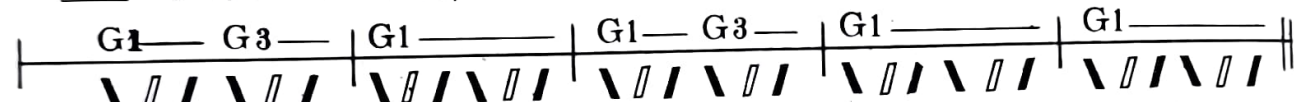
## Funiculi-Funicula.(Cont'd)



wild \_\_\_\_\_ de-sire to gaze up-on it near - er, \_\_\_\_\_



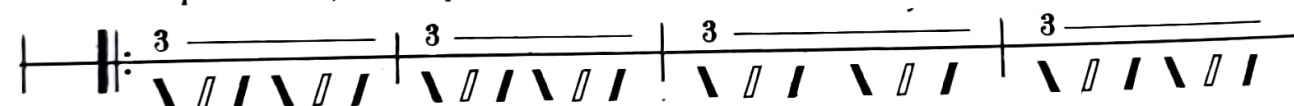
\_\_\_\_\_ and feel it's blaze, \_\_\_\_\_ and feel it's blaze. \_\_\_\_\_



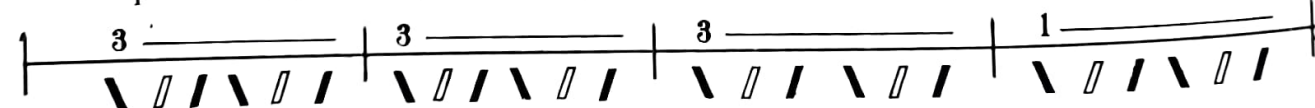
## Refrain.



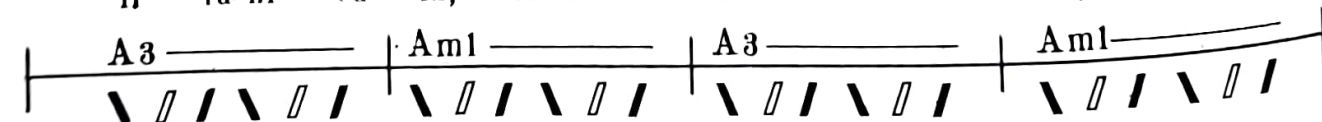
Up - ward, up - ward, come, let's rise, ha, ha! \_\_\_\_\_



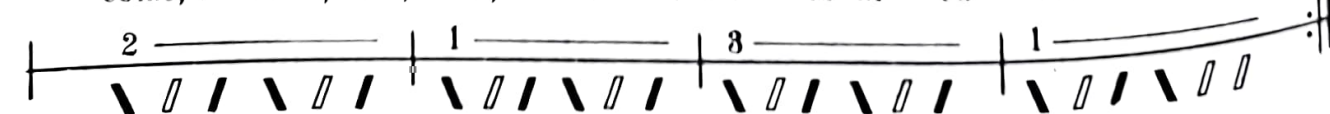
Up - ward, - up - ward, come, let's rise, ha, ha! Fu-ni - cu -



li fu-ni - cu - la, fu-ni - cu - li fu-ni - cu - la,



come, let's rise, ha, ha, fu-ni - cu - li fu-ni - cu - la.



(Used by permission of F. B. Silverwood.)

## I Love You California.

Words by F. B. SILVERWOOD

Music by A. F. FRANKENSTEIN

Marziale

Key of G  
4 Beats  
(half strokes)

I love you, Cal - i - forn - ia,

you're the great - est state of all;

I love you in the win - ter, sum - mer,

spring and in the fall; I love your

fer - tile val-leys; Your dear moun - tains I a

dore, I love your grand old o-cean,

## I Love You California.(Cont'd)

and I love her rug-ged shore.

2 — 1 — D3 — 3 — 1 — 1 —

\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\

## Refrain.

(Note change of key)

Where the snow crowned Gold - en Si -

Key of C 1 — 1 — 1 — 1 — 1 — 1 —

2 Beats full strokes \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\

er - ras — keep their watch o'er the val-ley's bloom, — It is

1 — 1 — 1 — 1 — 3 — 3 —

\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\

there I would be in our land by the sea, Ev'-ry breeze bearing rich per -

3 — 3 — 1 — Am1 — G1 — D3-G3 —

\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\

fume; — It is here na - ture gives of her rar - est, — It is

3 — 3 — 1 — 1 — 1 — 1 —

\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\

Home Sweet Home to me, — And I know when I die I shall

1 — F3 — F3 — 2 — D3 — Dm1 — dim3 — 1 —

\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\

breathe my last sigh For my sun-ny Cal - i - forn - - ia.

D3 — Dm1 — Dm1 — G3 — 3 — 1 —

\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\



# POPULAR HIT FOLIO

## FOR STEEL GUITAR

*A Wonderful Collection* OF POPULAR  
HITS.....

ARRANGED FOR STEEL GUITAR

Contains Such Well Known Favorites  
As "Whispering" "Do You Ever Think  
Of Me" and "Tomorrow Land"

**Price 50c Postpaid.**

---

## "The Peterson System of Playing the Guitar with Steel in the Hawaiian Manner"

A Method arranged by N. B. Bailey, author of the  
"Bailey Ukulele Method." Designed for self study.

**Price \$1.00 Postpaid**

---

## "Superior Collection of Steel Guitar Solos"

A remarkable collection, containing practically  
everything worth while for the Steel Guitar.

**Price \$1.00 each Postpaid**

Vol. 1 & 2