

Charleston Hots Shots



Ukulele Class 2

Charelston Hot Shots Ukulele Class 2

More ukulele history here.

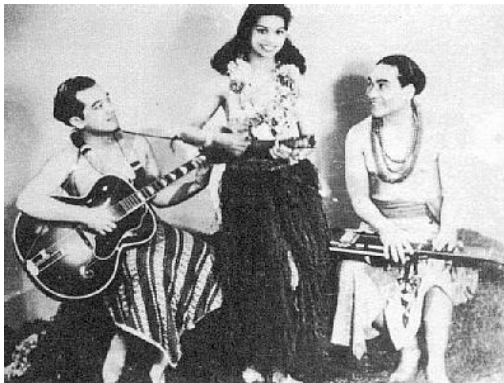
In 1915 the ukulele began its popularity on the U.S. mainland. That was the year of the Panama-Pacific International Exposition in San Francisco, where Hawaii hosted a pavillion. The exposition celebrated the completion of the Panama Canal and lasted for 7 months. With exhibits from countries all over the world it attracted more than 17 million people, an amazing number considering the population in those days. The Territory of Hawaii viewed it as an important opportunity to promote its products, land, people and tourism, and the legislature appropriated over \$100,000 for a Hawaiian Pavilion. The main attraction turned out to be the Hawaiian show featuring hulas and songs which ran many times a day. The music created a sensation, with such great musicians as Jonah Kumalae, the ukulele maker, and the Royal Hawaiian Quartette. Legend has it that the song "On the Beach At Waikiki" was the first big hit. This was the first time that Hawaiian music had been promoted on the U.S. mainland and it soon swept the country.



The Royal Hawaiian Girls Glee Club in the garden of the Royal Hawaiian Hotel, circa 1920s.

Hawaiian music had been presented at a number of expositions and fairs on the mainland before 1915. The Royal Hawaiian Band went to the Chigago Fair in 1895; Mekia Kealakai and his band had traveled to Buffalo for the World's Fair in 1901; and again the Royal Hawaiian Band went to the Lewis and Clark Exposition in 1905. But it was the Panama-Pacific International Exposition in San Francisco in 1915 which had the greatest impact and started a Hawaiian music craze across the country.

By the next year, Tin Pan Alley produced dozens of Hawaiian songs, more than it had ever done before. Also in 1916, Victor Recording Company listed 146 Hawaiian records sold on the mainland, more than any other type of music.



Pulu Moe Trio, left to right: Kaili Sugondo, Louisa Moe, and Pulu Moe.



George E. K. Awai (seated) and his Royal Hawaiian Quartette at the Panama-Pacific International Exposition, San Francisco, 1915. Standing (left to right): Ben Zablan (8 string ukulele), Bill Kaina (ukulele), and Henry Komomua (guitar).

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Johnny Noble and the Moana Hotel Orchestra on the famed Moana Pier, circa 1920s.



Johnny Pineapple's Native Islanders

Soon, the ukulele was taken up not only by Hawaiian musicians, but by Tin Pan Alley performers too, as it was the perfect little instrument for their style of music. Performers such as Cliff Edwards (aka Ukulele Ike) and Roy Smeck (aka The Wizard of the Strings) were nationally known ukulele musicians, performing live in theaters and on the radio, heard by millions of people. The craze even swept across the Atlantic to England, where George Formby was one of that country's most popular performers.



Cliff Edwards "Ukulele Ike"



George Formby



Roy Smeck

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One effect of the mainland ukulele fad was the increase in demand for ukuleles, which led to a boom in ukulele manufacturing in Hawaii and also the mainland. Of the three original Portuguese ukulele makers, only Manuel Nunes remained. But by 1910, orders were coming in so fast that Nunes couldn't keep up and new competitors entered the field, including James Anahu and Jonah Kumalae, who in 1911 switched from being an ivory carver to a ukulele maker. In 1914, Kumalae opened a new factory that was able to turn out 300 instruments a month. Soon, many more ukulele makers entered the market, including Samuel K. Kamaka, Ernest K. Kaai, Clarence Kinney, and the Aloha Ukulele Company. Despite all of the competition, there seemed to be plenty of business to go around, as orders were streaming in not only from Hawaii, but all over the mainland.

Hawaii was soon to get a big jolt, however, as mainland guitar companies entered the ukulele market. The Hawaiian reaction even made national headlines, as evidenced by an article in the New York Times in September, 1915: *"Hawaiians are angry... The Hawaiians, according to a report from commercial agent A.P. Taylor, are angry because certain manufacturers of musical instruments in the U.S. are making ukuleles and stamping them with the legend, "Made in Hawaii"....The thing makes a sweet jingle somewhat as fetching as the melody of mandolins and the word "ukulele" describes the Hawaiian appreciation of it, the wold meaning "dancing flea". The Hawaiians are devising a distinctive trademark which they will ask to have protected by legislation. They want authority to place on the instrument made in the Islands the legend: "Made in Hawaii, U.S.A." and making it a misdemeanor to use this legend on the instruments made in the U.S."* Indeed, soon most Hawaiian made ukuleles had the word "Tabu" on them. When you find an old ukulele with this word, it was a Hawaiian made instrument from this era.



Ray Kinney and his Hotel Lexington Band, circa 1930s.

By the mid 1920s mainland musical instrument companies such as Martin, Gibson, Lyon and Healy, Regal and Harmony were churning out ukuleles by the thousands. There was some truth to the claim that mainland companies made better ukuleles, the best known and the most successful was [C.F.Martin Company](#) of Nazareth, PA. They produced their first ukulele in 1916 - based on the Nunes design. Many Hawaiians prize their Martin ukuleles, especially the older generation.

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By the late 30s, the first ukulele boom was over, and America turned it's attention to other styles of music. But then the Second World War came and went and servicemen coming back from Pearl Harbor brought back with them a love of the Islands and it's music and often brought back the little 4-stringed instrument. By the early 50s, the ukulele was seeing it's renaissance, thanks in large part to one of the most popular TV shows of it's time, "*Arthur Godfrey and his Ukulele*". There was even a special plastic ukulele, called the "*TV Pal*", that you could buy for a few dollars and strum along to Arthur every Tuesday and Friday night. Millions of these ukuleles were sold, and as strange as it may seem, they weren't all that bad. The instruments were made well and had a pretty good sound.



Johnny Pineapple's Native Islanders

By the mid 60s, the second uke boom was over. Vietnam, rock and roll, Tiny Tim...there were a myriad of reasons. By the early 70s, Kamaka was the world's only manufacturer of ukuleles.



More Uke
History Next
Class!!

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Music Theory

Why Twelve Notes?

The standard scale or Chromatic scale is made up of 12 notes or tones - each note unique. These notes are the basis for every chord and melody in most Western music. To explain why we have 12 notes could take pages and pages and end in bitter arguments. Perhaps it has something to do with our brain's psychoacoustical response, with a bit of math thrown in for good measure - but it's not really exactly clear why there are twelve notes. Some of the many explanations of why we have 12 notes include:

It's always a possibility that there may be no mathematical explanation why there are 12 notes. In the same way that science can't explain what it 'feels' like to see the color 'red', perhaps the notes of the scale are beyond mathematics, and reach into the qualia/metaphysical/spiritual realm (if it exists).

The 12-note scale could just be an arbitrary cultural construct, with no special reason to choose 12 above 5 or 50 note scales. This goes against common sense and a lot of scientific evidence, but one can't rule out the possibility.

These 12 notes are called the **Chromatic Scale**. Here are the 12 notes:

Count	1	2	3	4	5	6	7	8	9	10	11	12
Name	A	A#	B	C	C#	D	D#	E	F	F#	G	G#

Note that all Sharps can be referred to as the next Note's Flat

A# = Bb, C# = Db, D# = Eb, F# = Gb, G# = Ab

Try not to get hung up on the whys of the names of notes, just think of A# and Bb as two names that refer to the same thing. Just like some people call me **Jim** and some call me **James**.

Here are the 12 notes with the sharp and flat note names:

Count	1	2	3	4	5	6	7	8	9	10	11	12
Name	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab

The name letter is the name for the frequency that the sound vibrates at. The note **A** vibrates at 440 hz. (hz stands for hertz which means the number of cycles per second the sound vibrates at)

The Keyboard I have has 88 keys so how can there be only 12 notes?

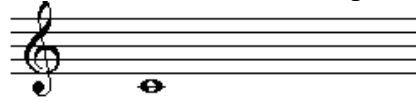
That is because you can play the same 12 notes in different **Octaves**. Raising a note one octave means you have doubled the frequency. So there is an A note at 440hz, 880hz, 1,760hz, 3,520hz, etc. Lowering a note one octave halves the frequency. So there is an A note at 440hr, 220hz, 110hz, 55hz,

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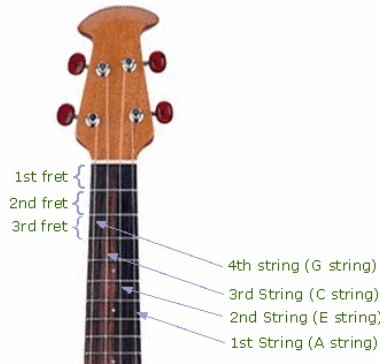
If you look at a piano the 3rd C key (counting left to right) just to the left of the center of the keyboard is **Middle C** . Middle C on a piano has a frequency of 256Mhz The C string on your Ukulele that is tuned GCEA has the same frequency as middle C, 256 Mhz..

So the statement on the last page should actually say the frequency of the first A note above Middle C is 440hz.

Here is how middle C is represented



This is also how the open 3rd or C string of your uke is represented in music.



The list of As within the human hearing range (approximately 20 Hz - 20,000 Hz) is: A 27.5, A 55, A 110, A 220, A 440, A 880, A 1,760, A 3,520, A 7,040, and A 14,080.

So if we start at the note A at 440 hz and play all 12 notes in the Chromatic scale A, A#,B, C, C#, D, D#, E, F, F#, G, G# We end up at A again but at 880hz or one octave higher..

Simply put, each of the 12 notes inside the Chromatic scale are spaced evenly inside this octave. This spacing is called a Semitone or half step. Each fret on your uke represents a semitone.

There is a complex mathematical formula that is used to determine the spacing of the semitones, the beauty is you don't have to worry about that at this point.

Why are there no B#/Cb or E#/Fb notes in the chromatic scale?

Again this is another area where at this point it is best just to say it's how they are named. They could have named the note 1 through note 12, or Bob, Bill, Mary, John, etc. There is nothing significant about the name.

What do I take away from this section?

1. Western music is based on the Chromatic Scale.
2. The 12 notes in the Chromatic scale are A, A#,B, C, C#, D, D#, E, F, F#, G, G#
3. The spacing for the Chromatic scale is called a semitone or half step
4. Sharps/flats have two names for the same note A# or Bb, C# or Db, D# or Eb, F# or Gb, G# or Ab
5. There is no B#/Cb or E#/Fb
6. Playing a note an octave higher means you are playing it so it vibrates the air twice as fast.
7. On open c (3rd) string on your uke is Middle C.
8. Each fret on your uke represents a halfstep or semitone.

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Do Re Mi Fa Sol La Ti Do

In western music, the most commonly used scale is the "**major** diatonic scale" - a C scale of this type corresponds to the white keys of a piano. The major diatonic scale is a **subset** of the **chromatic scale** we described above. Any major diatonic scale has semitone steps of 2,2,1,2,2,2 and 1 semitones - corresponding to C, D, E, F, G, A and B in a diatonic C major scale. There are seven notes, eight if you include an octave for the first note.

There are no "missing frequencies" - it just happens that these steps have been selected as the steps of a major diatonic scale. This is a matter of cultural preference - other cultures have devised musical scales that follow different patterns. Songs written using the tonal steps of a **Major Sale** are said to be played in the **Key** of the scale used. So if you play a song in the **Key of C** you are using the **C Major Diatonic Scale**.

So how did we get those notes? Look at the Chromatic scale and start and start with the first note in the Scale, C in this case

Count	1	2	3	4	5	6	7	8	9	10	11	12
Name	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
				First note								

The next note in a Diatonic Scale is 2 semitones away. One Two. The next note is D

Count	1	2	3	4	5	6	7	8	9	10	11	12
Name	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
				First note		Next Note						

Following this pattern to derive the notes in a Diatonic scale

2 semitones, 2 semitones, 1 semitone, 2 semitones, 2 semitones, 2 semitones, 1 Semitone

Count	1	2	3	4	5	6	7	8	9	10	11	12
Name	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
				First note		Next Note		Next Note	Next Note		Next Note	

Oh my Gosh! We ran out of notes, Don't fret just continue like this

2 semitones, 2 semitones, 1 semitone, 2 semitones, 2 semitones, 2 semitones, 1 Semitone

Count	1	2	3	4	5	6	7	8	9	10	11	12
Name	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
	Next Note		Next Note	octave		Next Note		Next Note	Next Note		Next Note	

Notice the last note is the first note only one octave.

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You can play this scale on your C string (3rd) on your uke

C Major Scale								
#	1	2	3	4	5	6	7	8
Note	C	D	E	F	G	A	B	C
Fret	Open	2	4	5	7	9	11	12

Helpful tip

A half step is the same thing as a semitone

A whole step is 2 semitones

You can use the old standby Do Re Mi, etc to help you remember::

Do Re Mi_Fa Sol La Ti_Do

$\frac{1}{2}$ step $\frac{1}{2}$ step
 2 2 1 2 2 2 1

The Italians used the "ee" sound in Mi & Ti to mark the $\frac{1}{2}$ step. Mi to Fa and Ti to Do are half steps. Whole steps are the distance of two half steps, (two frets on the guitar). Do to Re, Re to Mi, Fa to Sol, Sol to La, and La to Ti are whole-steps.

The 12 keys are as follows:

C Major	C-D-E-F-G-A-B-C	(No sharps or flats)
G Major	G-A-B-C-D-E-F#-G	(1 #)
D Major	D-E-F#-G-A-B-C#-D	(2 #)
A Major	A-B-C#-D-E-F#-G#-A	(3 #)
E Major	E-F#-G#-A-B-C#-D#-E	(4 #)
F Major	F-G-A-Bb-C-D-E-F	(1b)
Bb Major	Bb-C-D-Eb-F-G-A-Bb	(2b)
Eb Major	Eb-F-G-Ab-Bb-C-D-Eb	(3b)
Ab Major	Ab-Bb-C-Db-Eb-F-G-Ab	(4b)
B Major	B-C#-D#-E-F#-G#-A#-B	(5#)
Db Major	Db-Eb-F-Gb-Ab-Bb-C-Db	(6b)
Gb Major	Gb-Ab-Bb-B-Db-Eb-F-Gb	(6b)

Five common Keys for the ukulele are A, C, D, F and G

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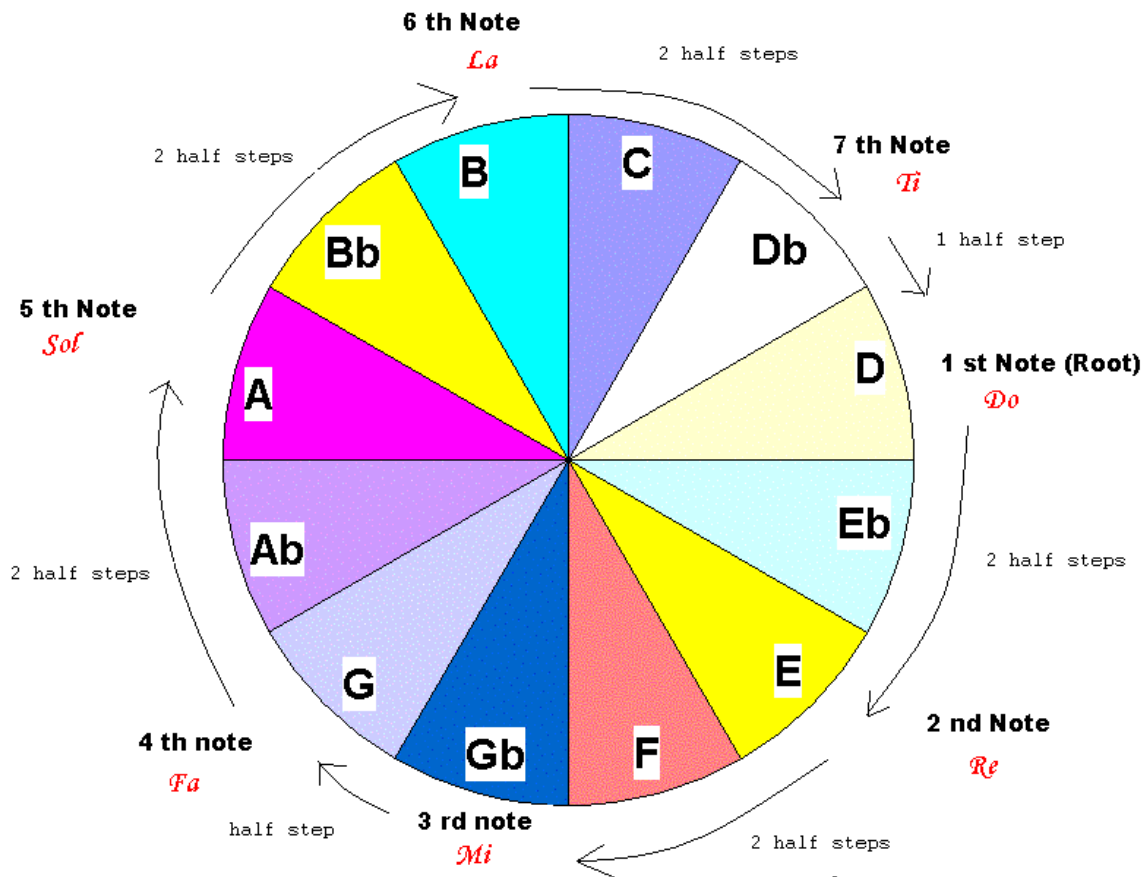
Using the chart below (and not cheating above) figure out the Scales/Key for A, D, F and G.
Use the number 1 – 7 replacing Do with 1, Re with 2, Mi with 3, etc . C is done for you.

Scale	1	2	3	4	5	6	7	8	9	10	11	12
	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
C	6		7	1		2		3	4		5	
A												
D												
F												
G												

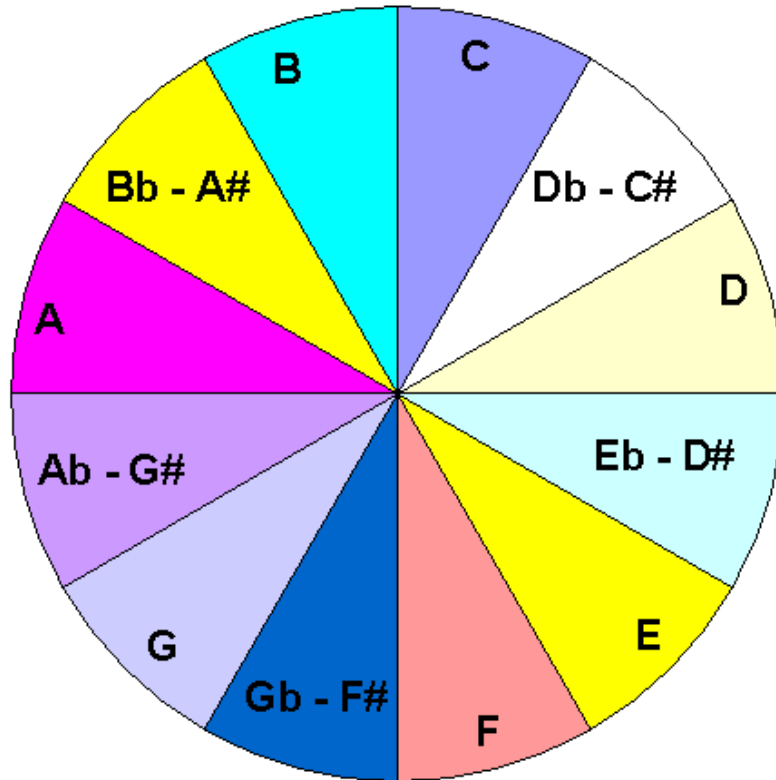
Start noticing how many songs you play using chords named after the 1, 4 and 5 notes of the key/scale you are in.

How to determine what Key you are in.? Usually it is the note the song ends on.

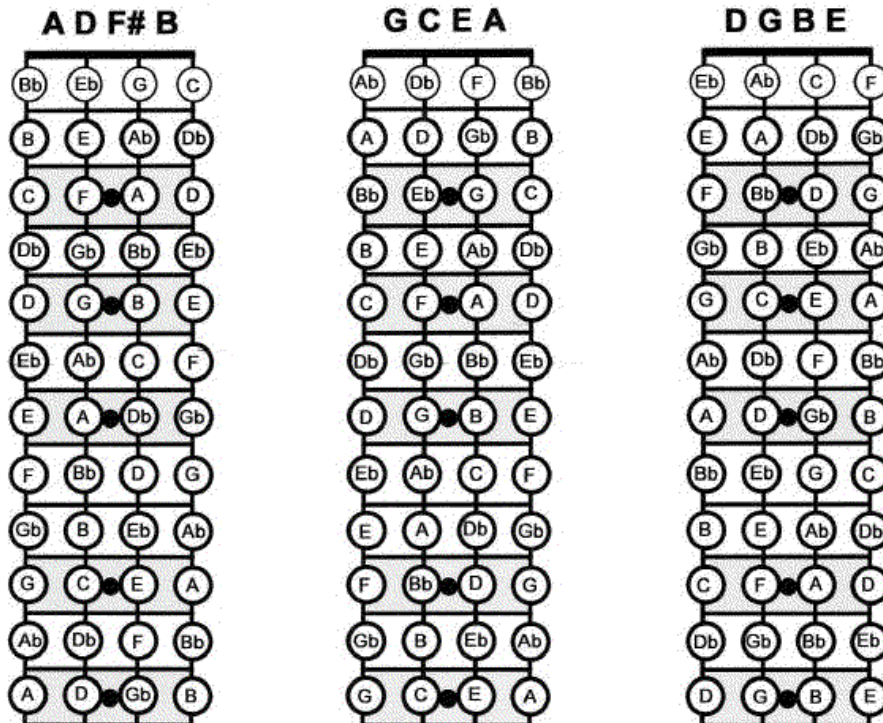
It might be easier for you to arrange the notes in a circle and navigate clockwise. Here are the notes in the Major Scale of D found with the chromatic scale in a circle.



Chromatic Scale



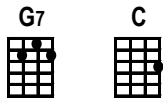
Here are the notes on you uke fretboards. Most of you in the class are using GCEA, the middle one.



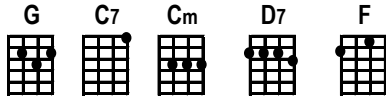
Notes on the ukulele fretboard for 3 standard tunings.
Note: Gb is equal to F#.

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Chords - We already know C and G7

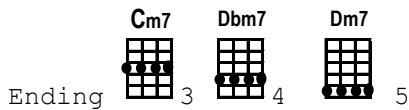


New Chords we will learn today



Hawaiian Vamp or intro and endings in Key of F

Intro G7 C7 F x3



Accent Chords and turn-arounds

Strumming - We already know index finger or "Hot Finger"

Use the tip of the finger and with a loose wrist brush the strings with the index finger, down with the nail up with the finger. Keep it loose and move from the wrist, kind of like you burned your finger with a match.

New Brush

Lightly brush all your finger tips out across the strings as your wrist moves. Kind of like you are shaking off water off your fingers

Trill

Using the pad on the tip of the index finger lightly rub it against the strings in a circular motion as you change chords. You can vary the speed of the circles and volume of the sound, make a nice soothing sound.

Damping

By releasing pressure on the fretting fingers or lightly covering the strings we can damp the sound and end up with a percussive sound.

G C D7

Thumb Drag

Instead a strumming you can break it up by dragging your thumb down the strings

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Finger Pick

Using the Thumb and index finger alternate pick the strings

String	1	2	3	4	5	6	Repeat----->					
4 th G	Thumb						Thumb					
3 rd C				Thumb						Thumb		
2 nd E		Index			Index			Index			Index	
1 st A			Index			Index			Index			Index

Download the two page strumming brochure from our [The Beginners Corner](#) if you have not already done so

[Class 2 Strumming Brochure1.pdf](#)

[Class 2 Strumming Brochure2.pdf](#)

YouTube Resources

Tuning and holding

<http://www.youtube.com/watch?v=sHG7j9-d0d0>

Basic Chords C F Am G7

<http://www.youtube.com/watch?v=rZEca7yk5fk>

Right hand technique

http://www.youtube.com/watch?v=x-X_FxbUJZM

<http://www.youtube.com/watch?v=Me2w0qxEpgU>

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White Sandy Beach Down Down/Up Up/Down

Chords Used G C Cm D7



I saw you in my dream, We were walking hand in hand



On a white sandy beach of Hawai'i



We were playing in the sun, We were having so much fun



On a white sandy beach of Hawai'i

Chorus



The sound of the ocean, soothes my restless soul



The sound of the ocean, rocks me all night long.



Those hot long summer days, lying there in the sun



On a white sandy beach of Hawai'i

Chorus



Last night in my dream, I saw your face again (slow down tempo and use a trill)



We were there in the sun, On a white sandy beach of Hawaii

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Intro: G7 C7 F – repeat 3X

Chorus

F
Oh we're going to a hukilau,

C7
A huki huki huki huki hukilau. Everybody loves the hukilau,

F
Where the lau-lau is the kau-kau at the big luau.

D7
We throw our nets out into the sea,

G7 (Bbm6*) **C7** *Optional Chords
And all the ama-ama come-a-swimmin' to me.

F **D7**
Oh, we're going to a hukilau,

C7 **F** (Gm7*) **C7** (For the ending don't play the Gm7 and C7
To a huki huki huki hukilau. Play Cm7 Dbm7 Dm7 for that Hawaiian ending)

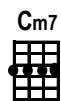
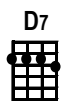
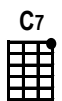
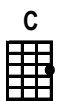
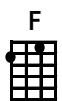
Verse

F
What a beautiful day for fishing,
C7
That old Hawaiian way, Where the hukilau nets are swishing,

G7 **C** **C7**
Down in old La-i-e Bay.

Chorus

Chords Used



3



4



5

