

# FIN-DER

## *Beach-Boy* **UKE METHOD** **HAWAIIAN** **STYLE**

★  
CREATED BY  
**GEORGE A. FINDER**  
DEVELOPED BY  
**NINO MARCELLI**  
**FIN-DER INC.**  
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**60¢**



# FIN-DER BEACH BOY<sup>®</sup> UKE SLING

with these **EXCLUSIVE** features

1. Plastic neckband. Stays clean and comfortable in hottest weather . . . feather light on the neck.
2. ZIP-TITE'S Patented Roller Bearing Rapid Adjustment Button locks securely in any position.
3. Extra strong, nickel plated double eye hook prevents cord from twisting or kinking.

**ALL GOOD DEALERS HAVE  
FIN-DER BEACH BOY UKE SLING**



You Can't Lose Your  
UKE!



Bumps, Jolts, you  
Can't Drop Your  
UKE!



ADJUSTABLE TO FIT YOU

SUCTION  
CUP



Carry Your  
UKE anywhere!

**SO EASY TO HOLD UKULELE  
IN PROPER PLAYING POSITION**



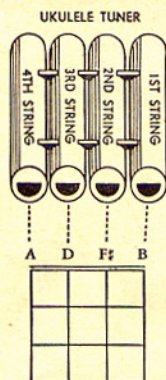
## PART ONE

# GETTING ACQUAINTED WITH THE UKULELE

### STEP 1: TUNING

The illustration given at the right shows as much of the fingerboard of the Ukulele as the student will need to know for a long time to come. A fair acquaintance with a few of the chords that can be played in the first three frets of the instrument will in a very short time enable him to play the accompaniment to practically any well known song.

The illustration also shows the notes to which the strings are tuned and where these notes are located on the Piano. If a piano is not available, a *Ukulele Tuner* or *Pitch Pipe* as the one shown below can be used for tuning the instrument.



To tune the Ukulele "by ear," that is, without the help of a Piano or a Pitch Pipe, follow carefully the following instructions:

1. Tighten the 1st (or B) string until fairly taut.
2. Tune the 2nd (or F#) string until the note played by pressing this string down immediately back of the Fifth Fret sounds exactly the same as the open 1st string.

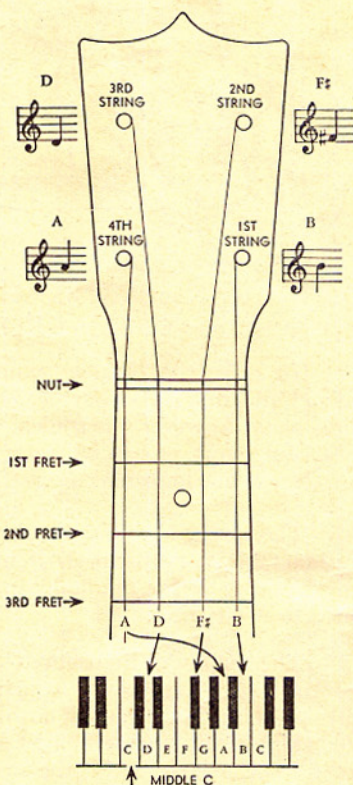
3. Tune the 3rd (or D) string until the note played by pressing this string down back of the Fourth Fret sounds the same as the open 2nd string.

4. Tune the 4th (or A) string until the note sounding by pressing this string down back of the Second Fret matches exactly the open 1st string.

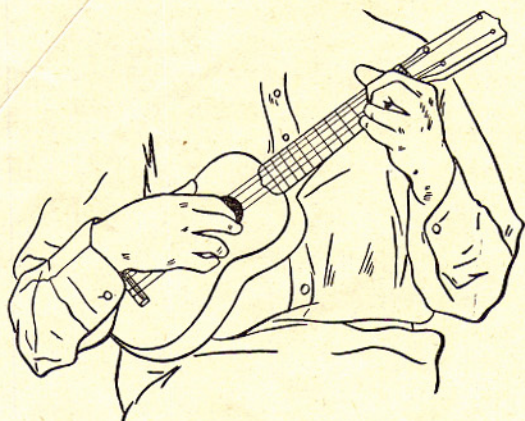
### STEP 2: HOLDING THE UKULELE

Now that the student has learned to tune the Ukulele, he could begin experimenting with tone production. To do this, however, he must first be able to hold the instrument with a certain degree of ease, and to place his left hand on the fingerboard.

This he can more easily do if he is comfortably seated and completely relaxed. Thus seated, the player lets the lower side-edge of the Ukulele rest on his right leg, and, by pressing the instrument gently against him with his right forearm, holds its back flat against his body. This done, the left hand is brought up under the fingerboard and placed so that the sides of the Ukulele's neck at the "Nut" will rest loosely between the fleshy cushion of the thumb and—for the time being—the base of the first (index) finger. The hand must be kept completely relaxed at all times so as to permit all the fingers to come freely above the strings.







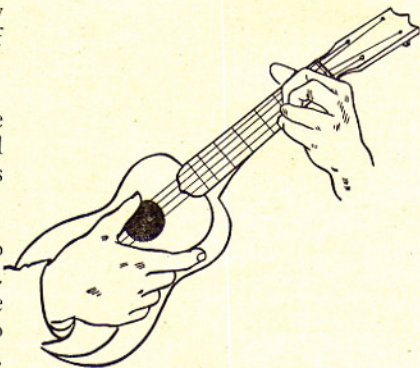
The student will soon learn that the position of the left hand must be changed according to the finger combinations used for various chords. Except for chords requiring one of the fingers to press two or more strings at the same time, better tone quality and sonority are obtained when the strings are pressed down firmly with the fleshy tip of the fingers and immediately back of the frets. A study of the illustration at the left will help the student to hold the Ukulele properly.

### STEP 3: GETTING THE UKULELE TO SOUND

To make the Ukulele sound is not difficult. There are several ways of "strumming" and different types of "strokes" used to get music out of the Ukulele. For the time being, however, the student can get some very beautiful music indeed by using only one type of stroke, the one known as *down-stroke*.

This stroke is by far the most useful and the easiest to learn, particularly if instead of the nail of the index finger the fleshy tip of the thumb is used to strike the strings.

The opposite illustration shows the thumb of the right hand ready to start a *down-stroke*. By bringing the thumb downward across the four strings in a quick motion and with the help of a loose, relaxed wrist, the stroke is completed.



The Ukulele enthusiast will soon find out that this stroke can be easily mastered by trying it out a few times on the open strings. He should do this keeping a steady but rather slow count of 1 - 2 - 3 - 4, and playing one *down-stroke* on each count, each time making sure that the thumb strikes all four strings. The chord sounded by the four open strings of the Ukulele is known as the *B minor 7th* chord. In the system of

diagrams used to indicate chords for the Ukulele this chord is indicated thus:

B MINOR 7



### STEP 4: GETTING READY FOR "ALOHA OE!"

"Aloha Oe!" will be the first song the student is going to play. There are two reasons for selecting this particular song as Number 1: First, it is the one song that is genuinely "a Ukulele song"; and secondly, a knowledge of the chords required to accompany this ever-enchanted melody will equip the Ukulele player with a set of the five *basic chords* which he will need again and again for many other songs.

In order to learn these chords, the student must first know how to read Ukulele *chord-diagrams*, such as this one:



This diagram illustrates the conventional

manner of indicating chords for the Ukulele. The vertical lines represent the four



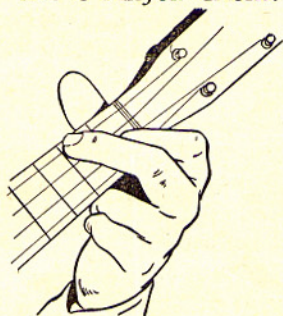
strings; the horizontal lines represent the frets; and the numbers indicate which fingers of the left hand are to press the strings, which strings are to be pressed, and where they are to be pressed.

This diagram, therefore, tells the player to do three things:

- 1) to press the 4th string with the second (middle) finger at the Second Fret;
- 2) to press the 2nd string with the first (index) finger at the First Fret; and
- 3) to leave untouched the strings without numbers (the first and the third); they are open strings.

The student will do well to try his luck at playing the chord indicated by the diagram. It is the first chord he will need for "Aloha Oe!", the G Major chord. He should remember that the fingers of his left hand must press down the strings firmly and immediately back of the frets; that open strings must be left untouched; and that the thumb of the right hand must strike across all four strings in order to sound the complete chord.

#### POSITION OF THE LEFT HAND AND FINGERS FOR THE G MAJOR CHORD.



The illustration on the left should aid the student to place his left hand and fingers properly for playing the G Major chord. Let him practice this chord several times, keeping the same steady and slow count of 1 - 2 - 3 - 4 and using the same down-stroke explained in Step 3.

#### STEP 5: LEARNING THE CHORDS FOR "ALOHA OE!"

In addition to the chord of G Major just explained, four more chords are needed to provide a harmonic background to "Aloha" that will be in keeping with the charming simplicity of the song. These four chords are the chords of D Major, D 7th, C Major, and, to add a poetic touch to the end of the song, the C minor 7th chord.

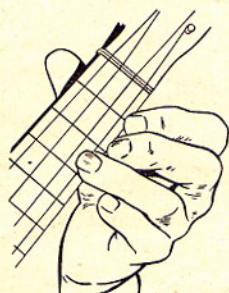
With the exception of the C Major chord, which to a beginner may at first seem perhaps a little hard to produce clearly, all these chords are very easy to play.

The D Major chord is designated in Ukulele music by the diagram 

		3

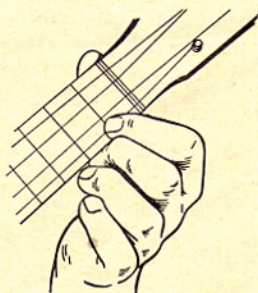
, which means that to produce this

chord the third finger must press the 1st string at the Third Fret. The illustration on the right shows the left hand placed for the D Major chord.





CHORD OF D MAJOR



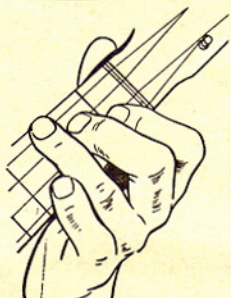


CHORD OF D7TH


The D7th chord is written  and is produced by pressing the 1st string at the First Fret with the first finger. To play this Chord the left hand is placed as shown in illustration at left.

The chord of C Major—written  —is played

by pressing the 4th string at the third Fret with the third finger; the 3rd string at the Second Fret with the second finger; and the first and second strings at the First Fret with the first finger, which finger must be bent downward at the first joint in order to press the two strings at one time. The picture on the right shows the left hand placed for the chord of C Major.



CHORD OF C MAJOR

The C minor 7th chord—written  —requires the first finger to press down all four strings at the First Fret. To do this, the first finger—from the second joint to the tip—is placed flat across the entire width of the fingerboard at the First Fret, and with the help of the thumb pushing upwardly from under the neck, bears down firmly on all four strings at one time.

## STEP 6: PLAYING "ALOHA OE!"

The five chords thus far studied will enable our Ukulele lover to accompany "Aloha Oe!"—and many other songs as well. This he will be able to do more easily, however, if he first practices these chords separately. Let him, therefore, play each chord several times using the down-stroke he has learned, and keeping a steady but slow rhythm of *one - two - three - four*.

After he has become sufficiently familiar with the finger position of each chord, he should gradually learn to change from one chord to another without interrupting the rhythm, and thus acquire the habit of changing the position of the left hand and fingers with freedom and ease.

The PREPARATORY EXERCISE that follows was especially devised to help the student achieve this end. After learning the Exercise he will find no trouble whatsoever playing "Aloha Oe!" The following DIRECTIONS are of value not only to learn the Exercise, but also to practice all the songs that will follow.

### DIRECTIONS:

1. Count mentally 1 - 2 - 3 - 4 - as written in the Exercise; play one down-stroke chord on each count; and change chords only when and where indicated by diagrams.
2. The term "Rest," as it appears in various places in the Exercise and in the songs, means to stop playing (but keep counting) until the next diagram.
3. Try to see the changes of chords ahead of time and mentally prepare for the corresponding changes of fingering.
4. Remember to keep your hands and fingers,—in fact, your entire body—completely at ease and relaxed at all times, and, except when two or more strings are to be pressed down by the same finger, to press the strings down firmly with the fleshy tip of the fingers immediately back of the frets.

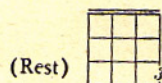


# PREPARATORY EXERCISE



(Rest)

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



(Rest)



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



(Rest)

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



(Rest)



(Rest)

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



(Rest)

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



(Rest)

(Rest)

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



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



(Rest)

(Rest)



1 2 3 4 1 2 3 4 1 2 3



ALOHA OE!  
(Farewell to Thee!)



1 2 3 4 1 2 3 4  
Now our gold en days are at an



1 2 3 4 1 2 3 4 1 2 3 (Rest) 4  
end; The part - ing hour is coming soon, And we



1 2 3 4 1 2 3 4  
think, while swift the moments pass, How de-



1 2 3 4 1 2 3 4 (Rest) 4  
light - ful has been our friendship's boon. Fare-



1 2 3 4 1 2 3 4 1 2 3 4  
well to thee, — fare - well to thee, — Our gold-en days are coming to an



1 2 3 4 1 2 3 4 1 2 3 4  
end. Fare - well to thee, — fare - well to thee; — un-



1 2 3 4 1 2 3  
til we meet a gain.



## PART TWO

### NOW LET'S REALLY PLAY UKULELE

The preceding lessons were intended to acquaint the student as quickly as possible with the fundamentals of Ukulele playing. In them he was shown how the instrument is tuned, how to hold it comfortably, what to do with the left hand and fingers, how to make the strings sound, how to read Ukulele diagrams, and how to play some of the most useful chords. Assuming that he has become sufficiently familiar with these fundamentals, he should now be ready to really PLAY the Ukulele. And this is exactly what he will do in the pages that follow.

The songs included in these pages were chosen not only because of their individual charm and universal appeal, but also because each song constitutes in itself a lesson that will gradually increase our student's chord-playing knowledge and put him a step nearer his goal.

In the NEW CHORDS TABLE that follows will be found the new chords introduced by each separate song. These songs must be learned in the order in which they appear. As he learns one song, the student should return to this Table and practice the new chords required for the next.

While doing this he should also learn to use the *double-down-stroke*. This term means that the right hand plays TWO down-strokes on each count of the music instead of only ONE. This stroke is easily and quickly mastered if practiced a few times while counting rhythmically ONE-and-TWO-and-THREE-and-FOUR-and-ONE-and-TWO-and-THREE-and-FOUR-and-, etc., and playing a down-stroke on each count and on each "and."

The *double-down-stroke* lends itself better than the *single-down-stroke* for some songs, while songs of the type of "Deep River," "Danny Boy," "Old Folks at Home," "Oh Promise Me," etc., will sound far more charming and appealing when accompanied by a harp-like, single-down-stroke.

### NEW CHORDS TABLE

Listing New Chords As They Appear In The Songs That Follow

WHEN YOU AND I WERE YOUNG:



HOME ON THE RANGE:



HOME, SWEET HOME: A rest from new chords

OLD FOLKS AT HOME:



CIELITO LINDO:



DEEP RIVER:



DANNY BOY: Another rest from new chords

ONE, TWO, THREE, FOUR:



OH PROMISE ME:





# WHEN YOU AND I WERE YOUNG MAGGIE



1 2 3 4 1 2 3 4 1 2 3 4  
I wander'd to-day to the hill, — Maggie, To watch the scene be-



1 2 3 4 1 2 3 4 1 2 3 4  
low, — The creek and the old rusty mill, Maggie, Where we



(Rest)



1 2 3 4 1 2 3 4 1 2 3 4  
sat in the long, long a - go. — The green grove is gone from the



1 2 3 4 1 2 3 4 1 2 3 4  
hill, — Maggie, — Where first the dai - - sies sprung; — The



1 2 3 4 1 2 3 4 1 2 3 4  
old rusty mill is — still, — Maggie, Since you and — I were —



(Rest)



1 2 3 4 1 2 3 4 1 2 3 4  
young. — And now we are a ged and grey, — Maggie, The



1 2 3 4 1 2 3 4 1 2 3 4  
tri - als of life nearly done, — Let us sing of the days that are



1 2 3 4 1 2 3 4 1 2 3  
gone, — Maggie, When you and - I were young. —



# HOME ON THE RANGE



Oh, give me a home <sup>1 2 3 1 2 3</sup> where the buf - - fa-lo roam, <sup>1 2 3 1 2 3</sup> Where the



deer <sup>1 2 3</sup> and the <sup>1 2 3</sup> an - te - lope play; <sup>1 2 3 1 2 3</sup> Where



sel - dom is heard <sup>1 2 3 1 2 3 1 2 3 1 2 3</sup> a dis-cour- - ag-ing word, <sup>1 2 3</sup> and the skies <sup>1 2 3</sup> are not



cloud-y <sup>1 2 3</sup> all <sup>1 2 3</sup> day. <sup>1 2 3 1 2 3</sup> Home, <sup>1 2 3</sup>



home <sup>1 2 3</sup> on <sup>1 2 3</sup> the range, <sup>1 2 3 1 2 3</sup> Where the deer <sup>1 2 3</sup> and the



an - - te-lope play; <sup>1 2 3 1 2 3 1 2 3 1 2 3 1 2 3</sup> Where sel-dom is heard a dis-cour-ag-ing



word, And the skies are not cloud-y <sup>1 2 3 1 2 3 1 2 3</sup> all <sup>1 2 3</sup> day. <sup>1 2 3 1</sup>



# HOME, SWEET HOME



1 2 3 4 1 2 3 4 1 2 3 4  
'Mid pleas-----ures and pal-----a-----ces



(Rest)



1 2 3 4 1 2 3 4 1 2 3 4  
though \_ we may roam, \_ Be it ev-----er so



(Rest)

1 2 3 4 1 2 3 4 1 2 3 4  
hum-----ble, there's no \_ place like home. \_ A



(Rest)

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
charm \_ from the skies seems to hal-----low us there, \_ Which



1 2 3 4 1 2 3 4 1 2 3 4  
seek \_ thro' the world, \_ is ne'er met \_ with else-



(Rest)



(Rest)

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
where. \_ Home, \_ home, \_ Sweet, sweet, home. \_ There's



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3  
no \_ place like home, Oh, there's no \_ place like home. \_



# OLD FOLKS AT HOME



1 2 3 4 1 2 3 4 1 Way 2 3 down up 4 -on the



1 2  
Swa---nee

3 4  
River, \_



1 2  
Far, \_

3 far



4 1 2 3 4  
a----way, \_



1 2 3 4 1 2 3 4 1 2 3 4  
Dere's \_ wha my heart is turn-ing ever, \_ Dere's wha my old folks



1 2 3 4  
stay. \_



1 2 3 4  
All \_ the world am



1 2 3 4  
sad \_ and drear-y,



1 2 3 4  
Ev---'ry-- where I



1 2 3 4  
roam; \_



1 2 3 4  
Oh! \_ dark-ies how my



1 2 3 4 1 2 3 4 1 2 3  
heart grows weary, \_ Far from the old folk at home. \_





# CIELITO LINDO



1 2  
Twen--ty



3 1  
steps to



1 2  
door---way



3 1 2 3  
from mine, \_ Just



1 2  
tween--ty



3 1 2  
short steps, \_



3 1 2 3  
why count them? \_

1 2 3 1 2 3 1 2 3 1 2 3  
Then when we \_ are a---lone there Cie-----li--to lin--do that \_



1 2 3  
\_ is our heav---en. \_



1 2 3  
Ay! \_



1 2 3  
Ay! \_ Ay!



1 2 3 1 2 3  
Ay! \_



1 2 3  
Sing, \_



1 2 3  
do \_ not



1 2 3  
weep, dear, \_



1 2 3  
\_ For sing--ing can



1 2 3  
lift \_ to



1 2 3  
heav---en Cie-



1 2 3  
----li---to



1 2  
lin---do



3 1  
true \_

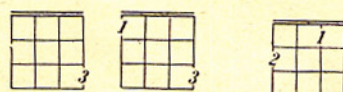
2 3  
hearts of



1 2 3 1  
lov---ers. \_



# DEEP RIVER



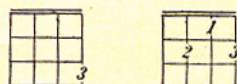
1 2 3 4  
Deep \_\_\_\_\_



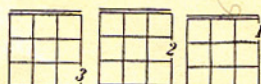
1 2 3 4  
riv-----er, \_\_\_\_\_



1 2 3 4  
my home is 3. 4  
o-----ver



1 2 3 4  
Jor---dan, \_\_\_\_\_



1 2 3 4  
Deep \_\_\_\_\_



1 2  
riv---er,



3 4  
Lord, \_\_\_\_\_ I



1 2  
want to cross



3  
over



4  
into



1 2 3 4  
camp-ground. \_\_\_\_\_

(Rest)



1 2  
Oh don't \_\_\_\_\_



3  
you



4  
want \_\_\_\_\_



to



1 2  
go \_\_\_\_\_



3  
to the



4  
gos-----pel



1 2 3 4  
feast, \_\_\_\_\_



1 2  
That



3  
That



4  
That



1 2 3 4  
That



1 2  
That



3  
That



4  
That



1 2 3 4  
That



1 2  
That



1 2  
prom-----ised



3  
land \_\_\_\_\_



4  
land \_\_\_\_\_



1 2 3 4  
where



1 2  
all \_\_\_\_\_



3  
is



4  
is



1 2 3 4  
is



1 2  
is



3  
is



4  
is



1 2 3 4  
is



1 2  
is



1 2  
peace? \_\_\_\_\_



3  
Oh!



4  
Oh!



1 2 3 4  
Dee? \_\_\_\_\_



1 2  
riv-----er, \_\_\_\_\_



3  
my



4  
my



1 2 3 4  
my



1 2  
my



3  
my



4  
my



1 2 3 4  
my



1 2  
my



1 2  
home is



3  
o-----



4  
ver



1 2 3 4  
Jor-dan, \_\_\_\_\_



1 2  
Deep \_\_\_\_\_



3  
Deep \_\_\_\_\_



4  
Deep \_\_\_\_\_



1 2 3 4  
Deep \_\_\_\_\_



1 2  
Deep \_\_\_\_\_



3  
Deep \_\_\_\_\_



4  
Deep \_\_\_\_\_



1 2 3 4  
Deep \_\_\_\_\_



1 2  
Deep \_\_\_\_\_



1 2  
riv-----er,



3  
Lord, \_\_\_\_\_



4  
I



1 2  
I want to cross



3  
o--ver



4  
in-to



1 2 3  
camp-ground. \_\_\_\_\_



4  
camp-ground. \_\_\_\_\_



1 2 3  
camp-ground. \_\_\_\_\_



4  
camp-ground. \_\_\_\_\_



1 2 3  
camp-ground. \_\_\_\_\_



4  
camp-ground. \_\_\_\_\_



1 2 3  
camp-ground. \_\_\_\_\_



# DANNY BOY



1

2

3

4



1

2

3

4

Oh, Dan--ny Boy — the pipes the pipes are



1

2

3

4



1

2

3

4



1

2

3

4

(Rest)

call-ing — From glen to glen — and down the mountain side, — The summer's



1

2

3

4



1

2

3

4



1

2



3

4

gone, — and all the roses fall ing, — It's you, it's you — must go, and I must



1

2

3

4



1

2

3

4

1

2

3

4



bide. — But come ye back — when summer's in the mea-dow, — Or when the



1

2



3



4



1

2

3

4

val-----

ley's hushed and white with snow, —

It's I'll be



1



2



3



4



1

2



3

4

here —

in sun-shine or in sha-----

dow, —

Oh, Dan--ny



1

2



3

4



1

2

3

Boy, oh Dan---ny Boy, I love you so. —



# ONE, TWO, THREE, FOUR



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Down \_ by \_ the stream \_ where I first \_ met \_ Re-bec-----ca, \_



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Down \_ by \_ the stream where the sun loves to shine.



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Bright \_ hued the gar----- lands I wove for \_ Re-bec- -----ca, \_



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Bright were her eyes \_\_\_\_\_ as they gazed in---to mine. \_\_\_\_\_ (Rest)



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  
One, two, three, four, Some-times I wish there were more,



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Eins, zwei, drei, vier, I love the one that's near. \_\_\_\_\_



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Yet, nee, sam, see, So says the heathen chi-nee, Fair



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
girls be-reft, there will get left, One, two and three. \_\_\_\_\_



# OH PROMISE ME



1

2

3

4

Oh prom-ise me that some day you and



1

2



3

4



1

2

3

4

I, \_\_\_\_\_ Will take our love to-ge-ther to some sky, \_\_\_\_\_ Where



1

2

3

4

1

2

3

4

we can be a----lone and faith re-new, \_\_\_\_\_ And



1

2

3

4

find the hol---lows where those flow-ers



1

2



3

4

grew, \_\_\_\_\_ Those



1

2

3

4



1

2

3

4

first sweet vi-o-lets of earl---y spring, \_\_\_\_\_ Which come \_\_\_\_\_ in whisper,



1

2



3



4



1

2



3

4



1

2



3

4



1

2



3

thrill us both, \_\_\_\_\_ and sing \_\_\_\_\_ of love \_\_\_\_\_ un--speakable that is \_\_\_\_\_ to be;



4



1



2



Oh



3



4



1

2

3

Oh prom---ise me, Oh prom-----ise me! \_\_\_\_\_







# **FIN-DER**

## ***Beach Boy***<sup>T</sup>

**Nylon**

**Hawaiian Ukulele**

**Flower-Colored Strings**

**1st Red Hibiscus**

**2nd Blue Iris**

**3rd Green Fern**

**4th Orange Ginger**

**Finest Quality Nylon Strings**

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