

**World-Wide
Hawaiian Steel Guitar
Music Association**

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Address Correction Requested

World-Wide Hawaiian Steel Guitar Music Association

A Global
Communications
Network of
Hawaiian
Music Enthusiasts

QUARTERLY NEWSLETTER

JANUARY 1986

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CORRESPONDENCE: Please address all letters and make payments to FRED GAGNER, 10432 East Flintlock, Tucson, Arizona 85749 (USA). (Tel. 602-749-4251)

THE FOUNDERS: The Association was organized on October 9, 1985 by Lorene Petersen, Arthur Ruymar and Fred Gagner. The Founders are serving as a Temporary Board of Directors until June 30, 1986 when a President, Vice-President and Board of Directors, to be elected early in 1986, can assume office on July 1, 1986. The election will be conducted by Mail Ballots and will include a proposed Constitution and By-Laws for ratification by the members. Fred Gagner is serving as Sectetary-Treasurer-Editor which will be an Appointive Office. The S-T-E will serve without pay at the pleasure of the elected officers.

OUR PURPOSE: Essentially we want to encourage the appreciation and performance of Hawaiian popular music throughout our World. We want to encourage the playing and teaching of the Steel Guitar in all forms along with kindred instruments such as Ukulele and the Standard Guitar. We will cooperate and make common cause with other steel guitar music clubs. Eventually we will come up with a more formal statement of purpose and objectives. For additional philosophy see HAWAIIAN MUSIC-HISTORICAL VIEWPOINTS in this issue.

QUARTERLY NEWSLETTER: First issue, 32 pages, 7 by 8½ inches in size, to be mailed on December 26, 1985. Will contain music in notes and tablature. It will serve as a basis for the exchange of ideas and information between members. It will provide news, technical information, instructional material etc. It is your newsletter: tell us what you want and give us your news and viewpoints. Since most of our members may not be able to attend the Conventions a quality newsletter is of prime importance to all of us. Eventually we may be able to publish six times a year. We will AIR MAIL newsletters to overseas members; FIRST CLASS to USA and Canadian members.

ANNOUNCEMENT

WORLD-WIDE HAWAIIAN STEEL GUITAR MUSIC ASSOCIATION

HONORARY LIFE MEMBERSHIP AWARDS

JERRY BYRD Steel Guitar Artist, Teacher and Recording Star now playing and teaching in Honolulu.

ROY SMECK the Wizard of The Strings. Steel Guitarist, Banjoist, Plectrum Guitarist and Ukulele Artist of the Vaudeville Era and most recorded Steel Player dating from the Twenties.

TOM SHILSTRA Steel Guitar Artist and Owner of Maple Records the largest producer of Hawaiian Music Records featuring Steel Guitar players.

ALVINO REY the first Pedal Steel Guitar Artist and Recording Star to gain Nation-wide prominence in the Big Band Era, first with the Horace Heidt Band and later with his own orchestra.

DEWITT SCOTT better known as "Scotty" to Pedal Steel Guitarists throughout the music world. Founder and president of Steel Guitar International and author of two pedal steel instruction books.

TOM BRADSHAW Pedal Steel player, newsletter publisher, producer of steel guitar cassettes and records, supplier of accessories and music, and mentor to steel players.

More biographical data on each of our Honoraries will be published in subsequent issues. They will serve as an ADVISORY COUNCIL to the Association and their guidance will always be appreciated.

HAWAIIAN LANGUAGE: The information on how to read and speak Hawaiian on pages 31 and 32 is taken from "Ray Kinney's Collection of Popular Hawaiian Songs" published circa 1941 by Miller Music, Inc. The collection of 25 songs includes Pagan Love Song, Drowsy Waters, Honolulu Eyes, Hawaiian Love and others dating from 1915. Like most Hawaiian music this book is not available now.

HAWAII'S STEEL GUITAR HO'OLAULE'A by Jerry Byrd

I wish that it were possible for each one of you who has not yet attended one of our shows to do so and share in the fun and the "celebration" of Steel Guitar. I used the word "Celebration" because that is the English translation for HO'OLAULE'A. I'm sure that many of you have trouble in pronouncing that word, so let me explain. The "upside down" apostrophe designates the Hawaiian glottal stop or voice break, thus the first 3 letters should sound like "oh-oh" with an "H" in front - making it Hoe. The syllable "lau" is like a "wow" with an "L". Again the stop is sounded in the last syllable, making it sound like "lay -ah". Completed, it is Hoe oh low lay -ah - Easy - right?

When I put together our first one back in 1982 I wanted to "Keep it Hawaiian" first and foremost. I disliked the over-used titles such as Concert, Jamboree, Convention and so on because in actuality it is only a part of those things and in reality it is a Celebration. My understanding of the word Convention infers some kind of business being conducted and we surely don't want that!

With the much needed help of a great man of Hawaii, Moroni Medeiros, and a few others as well, I went for it. In an auditorium, McCoy Pavilion, in Ala Moana Park, that seated 500 people, we had over 800! Even though no admission charge was allowed in a public facility, 800 people was assurance enough to us to strive for bigger and better shows.

The second show was held at the ALA MOANA AMERICANA HOTEL and a \$5.00 admission was charged. The room seats about 550 and we were sold out. The best part of all is the fact that everyone had a great time and even though the show ran for 3½ hours, no one left, we were still full at the end of the show! I was amazed and quite naturally, deeply gratified.

And then we lost Moroni in 1983, about a week after the show he left us suddenly and how I miss his untiring help.

Each year has seen improvement. All the money taken in is paid to the musicians; sound man; and for the flower leis and peripheral costs. We are steadily gaining new support from a few local institutions; First Hawaiian Bank pays for the printing of the programs; the local radio and TV stations readily give us interviews and plugs, as well as the newspapers. So we can say that our show is now a yearly event in Hawaii.

Each year I try to add 2 or 3 new or different steel guitar players with the emphasis being on the different stylings that each one displays. No other instrument in the world can claim as many styles of playing as does the steel guitar. Then also, of course, is the overriding theme, it must be basically Hawaiian, and we do not have any vocals, because I stress at the opening of each show that this one night out of a whole year is dedicated to the steel guitar only! And it shall remain so as long as I am involved with it.

I make no demands as to whether they play a pedal guitar or not or whatever as long as it is Hawaiian, or Hawaiian in flavor. Each player is allowed to do 3 solos but the audience insists on more. That's why we go for 3½ hours!!! But it's a fun night and with the Hawaiian food that is available and plenty to drink - it is a leisurely and relaxed thing - really Hawaiian style.

Next year's show (1986) is scheduled for May 4th at the Ala Moana Hotel again. Tickets are \$7.50 and all seats are reserved - either by singles, couples or by the table - (10). Each year's show is different even though we hold with a few regulars - those who are names in Hawaii and in Hawaiian Steel Guitar - such as "Barney" Isaacs; Billy Hew Len; Herbert Hanawahine; Alan Akaka and others.

This year's show was recorded by DeWitt Scott and offered to any who want to hear it "like it was". Hopefully we can continue doing this in the future because I've received many nice letters from people who were here and those who wished they could have been here and they all play the tapes over and over.

So - we are very happy and more so because we are all interested in keeping our instrument in the mainstream of Hawaiian music. Your help will contribute to that and also by your active participation in this clubs aims and objectives. As we say here in Hawaii - "Let's geev' 'em!"

See you in May --!! Aloha from Jerry Byrd

ALEX ANDERSON CASSETTE: For only Ten Dollars (U.S.) you can own a collector's item of Hawaiian music. Alex Anderson, composer of Lovely Hula Hands, Red Opu, Malahini Mele, Cockeyed Mayor of Kaunakakai, White Ginger Blossoms and others sings his own songs with Jerry Byrd, Benny Kalama and Allen Anderson playing back-up. Recorded in 1983 and produced by Charles Bud Dant, "ALEX ANDERSON SINGS AND PLAYS HIS SONGS OF HAWAII", also contains a brief biographical sketch of Mr. Anderson. Order from the House of Music, 1116 Ala Moana Center, 1450 Ala Moana Blvd., Honolulu, Hawaii 96814. For international air mail suggest you add two dollars.

CONVENTIONS: We need the advice and opinions of members on the preferred dates, locations and length in days for Association Conventions. We are considering the concept of Regional Mini-Conventions in major cities with adequate airport and hotel facilities. Factors to be considered are: members living in the region could drive to the convention city; others who arrive by air transport can obtain free shuttle bus service to the hotel thus avoiding the cost of car rentals; hotels often base charges for meeting rooms on the number of rooms reserved by members attending the conventions; we could make common cause with another organization to be our host in their city; for example, Scotty's Steel Guitar International Annual Convention is held every year in ST. LOUIS during the long Labor Day Weekend. In 1986 that would fall on August 30, 31 and September 1 (SAT-SUN-MON). We could schedule our convention on the preceding Thursday and Friday, August 28, 29. Members wishing to attend both conventions could do so. Scotty's convention of pedal steelers will be featuring more Hawaiian music in 1986. We would benefit from the logistical support and on-site coordination provided by Scotty. Other sites such as Toronto and Indianapolis could be future locations; also two mini-conventions each year beginning in 1987. We must hear from you on this one, PLEASE!

ANNUAL DUES: We expect that it will be necessary to establish the annual dues at \$12.00 U.S. per year beginning on July 1, 1986.

The current start-up dues of \$5.00 U.S. will continue until June 30, 1986 and will entitle members to the January and April 1986 Newsletters. If we can establish our competence and earn the confidence of the members the \$12.00 U.S. annual dues should be acceptable. At this point I wish to acknowledge the generous start-up donations by several members. Honorary Life Member Jerry Byrd paid for 27 gift memberships plus a grant of postage money to help with our mailings. The famous Hawaiian Music Composer ALEX ANDERSON was another donor. He also inquired as to our intentions. I assured him they were "Honorable" but that we were still working out the details of what we were going to do and to whom?

MEMBERSHIP LISTS: To avoid violation of U.S. Privacy Act of 1974 we will not publish a membership address list until late 1986. At membership renewal time we will ask members for their permission to be included in the listing. Should you wish to reach someone whom you think may be a member: write a letter to the Secretary with your name, address and phone number; the name of person you wish to reach; enclose a blank U.S. Postcard or Stamped Envelope and we will notify the member of your interest and request the member to contact you. If you want confirmation of our action please include postage. Since we must mail with U.S. stamps we will provide this service to Overseas and Canadian members on a courtesy basis.

HAWAIIAN MUSIC-HISTORICAL VIEWPOINTS: There seems to be some differences of opinion as to what is the real Hawaiian music. Probably we can all agree that the original Hawaiians were the possessors of truly extraordinary musical talent both vocally and instrumentally. Circa 1820 when the mainland missionaries arrived, the Hawaiian people were in their primitive or aboriginal period of chants, dances and percussive instruments. So that was the "real" Hawaiian music of that phase of their culture.

With the missionaries and other visitors and settlers came the European derived music of western civilization. The singing of religious hymns came easily and joyously to the Hawaiians who gradually applied their vocal skills to the composition of Hawaiian oriented folk music such as "Aloha Oe." At the same time came the introduction of keyboard, stringed and the band wind and percussive instruments. The famed Royal Hawaiian Band flourished prior to 1900. These Hawaiians had been ready to move up to a higher plateau of musical culture.

The accidental invention of the moveable fret principle in 1885 produced a new and unique musical instrument the STEEL or HAWAIIAN GUITAR. Thus began the era of the new voice or sound of Hawaiian music. When introduced to the U.S. mainland, Canada, Mexico, Europe and Asia circa 1900, acceptance was instantaneous. Those who were born in the forties, and were not present to witness the popularity of the Steel Guitar as the principal instrumental voice of Hawaiian popular music, cannot be expected to ever fully appreciate the phenomenal popularity of this music prior and up to the Second World War.

The Hawaiians gave us the Steel Guitar, the Ukulele and the Slack Key style of playing the standard Guitar. Meanwhile back on the mainland, the Banjo was evolving, circa 1850, as an original American musical instrument. All of these instruments shared the Twenties as the high water mark of their popularity. (To Be Continued.)

MUSIC ARRANGEMENTS: Each issue will contain new arrangements of songs for steel players in both notes and tablature (numbers). It appears that the C MAJOR 6th and E 13th (C# Minor and E Seventh combined) are the most popular tunings along with the High Bass Dobro G tuning. Here again we need your advice as many members were not specific as to their favorite tuning systems. Professionals do not play songs exactly as written. They arrange or interpret to suit their playing styles. Our arrangements will be basic and you can add your own ideas. Many of them will sound familiar to you but the names will be different as they are "arrangements".

The E 13th STEEL GUITAR BLUES is a simple original and is related to the HOW TO PLAY BACK-UP article. It is written in the KEY of C MAJOR. If you play everything TWO FRETS LOWER it will sound in the KEY of B FLAT MAJOR the most popular Blues Key. The C chords become Bb chords, F chords to Eb, G chords to F chords. It uses the standard TWELVE BAR BLUES CHORUS.

You can reproduce locally all music published in your newsletter for personal use such as teaching. When another Club uses our music please give us credit: "Used By Permission of WWSGMA" etc.

Usually we will try to include 4 to 8 pages of music in each issue. The music pages WILL NOT BE STAPLED IN so that you can use the music without getting wounded.

HOW TO PLAY BACK-UP: First some definitions of Back-Up; essentially there are two forms of playing accompaniment for singers or lead players. First, playing a chord background and second, playing a melodic or single note style background. But most important remember you are playing a supporting role: Don't try to compete or steal the show from the lead player or singer.

The rhythm chord player, piano or standard guitar, plays the chords in a repetitive rhythm pattern suitable to the song. Another approach is called COMPIN' where the chords are sounded as they change but are NOT played in a steady rhythm pattern. In four-four time you would sound a chord on the first and third beats unless they change more often in some measures. Higher pitched chords are often used while lower pitched chords are used in regular or steady rhythm chord back-up playing.

In melody or single note style back-up playing; the Guitar, Trumpet or Clarinet player, uses scale runs or one-note-at-a-time chord arpeggio patterns, often an octave above the singer or lead player. The purpose is to enhance or embellish the solo and not to interfere or distract the listener. The 7th and 8th measures of 8 bar phrases usually need some help; wherever there are long notes to be filled in. The steel player can employ both chords and melody in playing this style of back-up.

Some of the ideas in the E 13th STEEL GUITAR BLUES can be used for back-up steel playing. (To Be Continued.)

ODYSSEY OF THE RUYMARS TO FARAWAY PLACES: The following is a trip report by Lorene and Art in search of steel guitar in places far from Canada and the USA mainland in mid-1985.

Art and I wish to tell you something of the steel guitarists and the state of steel guitar as we found them on our travels. We'll try to stick to the topic and stay away from the "gee whiz" stuff about the beautiful scenery. First we want to say that the TIMING of the trip, March 17 to May 25, was perfect. It was early autumn in New Zealand and Australia and skies were sunny, not too hot.

TAHITI: We were there only 4 days, should have gone to Moorea or Bora Bora because they're more developed for the tourist. We stayed in Papeete, spent our time in the marketplace shopping for 25 metres of fabric for our dance group. Very little English spoken in the shops there, it's a French country. The Tahitian equivalent of a Luau is called a TAMURE. The show was similar to what you'd see in Hawaii in that they did numbers from other Polynesian islands and kept changing costumes throughout the show. The dancers were excellent, very beautiful. The musicians relied strongly on their voices and drums. They used guitars and a higher pitched instrument similar to a Ukulele. We should have written down the name of it. The entertainers we spoke to hand't heard of any steel guitar being played in Tahiti.

NEW ZEALAND: We were there for two weeks, saw both islands and a Maori show at Rotorua. There, a Luau is called a HANGI. (Be careful, now, that's not a hangING.) The Maoris wore their piu piu skirts and woven halter tops throughout the show, no changing of costume. The accent of their show was on their BEAUTIFUL singing rather than on their dance. There were 30 or 40 men and women on the stage singing in the most lovely 4-part harmony accompanied by only one strummed guitar. We asked about steel guitar and they said it was played a little bit in private but wasn't heard of much in their area. We phoned Anne Kennedy (56-976) of the Country Music Club who said if we'd phone a country musician named Neville Morris (59-349) he'd put us in touch with a good friend of his, whose name was Manu Johnson, a steel guitar player. Well, we never did get to speak to Neville Morris. He wasn't in that night and our tour moved on next day. Good luck to the next club members who go into that area, we hope you get to meet Manu Johnson.

Continued on Page 10

We had one night in Auckland and had written in advance to Bill Sevesi. In spite of a mix-up in messages, Bill persevered in his efforts to contact us at the hotel. He drove us out to his home where we were royally entertained in his garage cum recording studio. He had Trevor Edmundson, pedal steel, D9th tuning there, and might have had Bill Wolfgram except that Bill was busy that night. Also in the studio that night were Bill's two proteges, Musica and Pepini, two Samoans with beautiful voices, talented fingers, and the Polynesian charm. We met Bill's charming wife, Victoria, and his lovely daughter, Tanya. Tanya has done some professional singing already and shows considerable maturity for a 15-year-old. She would love to have a pen pal in Canada or the U.S.A. and hopes to hear from someone as a result of this letter. Do any of you know someone who would be a good pen pal for Tanya? The one who stole our hearts that night was 5-year-old Lela who was awakened from her sleep to be costumed and made up so she could dance for us. What a little charmer! Bill Sevesi is dedicating himself to training and giving guidance to young people who otherwise would have no chance at becoming performers. He gives vocal training, instrumental training, and recording techniques, all with a kindly and gentle humour. Bill is a true musician in all ways, yet he has a very humble, sincere "love thy fellow man" way about him. Bill and Trevor are both fairly busy playing and they feel that steel guitar is on the rebound but that we must be more flexible, we must be willing to adapt to the changes in people and to the new demands, much as we personally love the traditional ways. We hope that Bill has many more years to carry on his good work. (Bill Sevesi or Tanya Sevesi, 3 Milliken Ave., Mt. Roskill, Auckland, New Zealand.)

Continued on Page 11

ELECTION BY MAIL BALLOTS: All Members including Honoraries are eligible and urged to vote to ensure that we have a truly open and democratic organization. Newsletter No. 2, April 1986, will include a MAIL BALLOT, for election of a President, Vice-President and a Five Member Board of Directors, and for adoption of a proposed Constitution and By-Laws for the Association.

Any members, except Honoraries, who wish to be considered for nomination to any office, should write to the Association Secretary (Fred Gagner) immediately.

A surprise gift, donated by an Honorary Life Member, will also be included in the second newsletter mailing along with the election materials.

AUSTRALIA: We spent a month in Australia and did a big circle, Sydney-Melbourne-Adelaide-Ayers Rock-Alice Springs-Cairns-Hamilton Island-Brisbane-Sydney. In Melbourne we spoke to Jim Jensen on the phone. He's at 36 Chifley Ave., Altona (phone 398-1879). Jim is one of the very best in the business. He says he still has his regular music bookings, but there's not much new happening for Hawaiian style steel guitar. There's another steel player near Melbourne that we weren't able to contact, perhaps because it was the Easter week-end, and that's Joan Holt, 219 Marine Parade, St. Kilda (phone 534-2669). We spent 4 days on Hamilton Island, a luxury resort just south of Cairns and while there were treated to a Polynesian dance show. The dancers and costumes were excellent but the music was done by the house band - saxophones, trumpets, etc. etc. and a keyboard synthesizer that could ALMOST do a 1-octave gliss. The M.C. pronounced "aloha" wrong and said that the Hawaiian dances are mostly expressed by the hips (not the hands). In Brisbane, we had the address of Noel and Shirley Anstead, 151 Greentrees Ave., Kenmore Hills, 4069 Queensland, but we didn't make contact. We didn't hear Hawaiian steel guitar being played anywhere in Australia until we got to Carol Adams' home where we were guests for two days. Carol did the most amazing thing - she brought together 6 steel guitar players for one marvelous afternoon of soul-satisfying sounds. Aside from Carol, Art and myself, the other three steel guitarists were Jim and Joan Snelling and Mike Walton. We didn't get their phone numbers but you can always contact them through Carol. Carol's son Jeff played Bass for us and her husband Col did the vocals. Truly a day to remember! We hope Carol will be able to come to our convention next year and bring her guitar along. She plans to spend some time on this continent, so if any of you would like to correspond with her and invite her to be your guest, I hope you will do so early enough for her to make her travel plans. She hopes to be in Hawaii for the Ho'olaule'a early in May, and to head over here and stay in Canada and the U.S.A. until the convention is over. (Carol Adams, 85 St. Georges Crescent, Sandy Point, N.S.W. 2170, Australia.)

Continued on Page 22

PROSPECTING FOR MEMBERS: We are mailing Association Announcements to several lists of interested persons throughout the world. We encourage dual membership in the various clubs and associations and will send our newsletters to them on an exchange basis. Belonging to more than one club, since each is different, can be to your personal advantage and enjoyment. We will solicit new members in music oriented magazines etc. But the word of mouth EVERY MEMBER GET A NEW MEMBER is still the best way. We have prepared a new ANNOUNCEMENT mailing piece to send to prospective members. Just send us their name and complete address and we will mail information to them.

BACKTALK - NEWS AND VIEWS: This section is devoted to news and viewpoints of our members. At the moment we are overwhelmed with information from members so we must divide the material between the first and second newsletters. Thanks for your comments and letters. They are more helpful to us than you may realize in charting the course for our Association.

Let's Keep It Hawaiian: This is a very serious concern to many members so we have gotten the message. I shall address this matter in detail in the next issue and attempt to evaluate and reconcile the viewpoints expressed by our members.

We are indebted to Makuakane W. W. "Billy" Reid, the Dean of Hawaiian Music in Canada, for permitting us to arrange and publish his song "Lovely Hula Lady" in this issue.

James Robert Brown, 500 Washington Ave., Greenville, Ohio 45331 poses some questions. (1) Are you aware of any recent work to up-date and make available any new instructional material? (Tom Shilstra, Maple Records, is writing a High Bass G Major Tuning Method Book; there is the Jerry Byrd C Sixth course; hopefully the music published in our newsletter will also be helpful, Ed.) (2) Is there any on-going work to further improve the instrument? (Research of this type is usually highly confidential, Ed.) (3) Are there any plans to gain the attention of the younger people? (Principal teaching activities with Hawaiian music emphasis appear to be in Hawaii and Japan where Jerry Byrd's course was recently published in a Japanese language edition. There is much pedal steel instruction which is country music oriented. We will report what we learn, Ed.) Mr. Brown is involved in research on instrument design and quality of music.

About your Editor: Lorene advises that several members have inquired as to "Who is this Fred Gagner character"?; so a brief commercial follows: I own an ALKIRE EHARP, see page 30; when and how I got into things Hawaiian please see MUSIC NOTATION - TO READ OR NOT TO READ on page 26. Currently I am a semi-retired publisher of standard guitar instruction books and music collections. I have 20 books in print with ASHLEY MUSIC and CARL FISCHER INC. Will send a catalog on request.

Conventions are a major concern of members. We have a proposal on page 6. Please give us your ideas.

Continued on Page 21

1-DBGDBG-6(G)

G C Cm G D7

①		14	14	13	12	12	11	12		12	12	11	10	12	2	4	10
②	12	13	13	13	12	12	11	12	11	12	12	12	11	10	12	13	10
③	12								11	12							
④	12									12	12						
⑤																	
⑥																	
⑦																	
⑧																	

D7 G

①	7	12	10	12		12	14	17		17						
②	7	12	10	12	11	12	12	12	10	17	10					
③					11	12	12	12	16	12	10					
④						12	12	12	16	12	10					
⑤						12						:				
⑥												:				
⑦																
⑧																

①	
②	
③	
④	
⑤	
⑥	
⑦	
⑧	

Love Song For Pagans

1-ECAGEC-6(C6)

Slow Four

Chords: C C6 C C6 C C6 C C6

①	C	C6	C	C6	C	C6	C	C6
②						12 12 12		
③		12	12	12	12 11 12	12 12 12 12		
④		12	12	12	12 11 12	12 12 12 12		12
⑤		12 12	12 12	12 12 11 12			12	12 12
⑥		12 12	12				12	12

Chords: F9 C C6 G7 G9

①						12 12 12	7	5
②						12 12 12 12	7	5
③	15	15	15	12	12	12 12 12 12	7	5
④		14		12	12	12 12 12 12	7	5
⑤	15 13			12 12			7	
⑥	15					12		

Chords: G7 G9 C C6 G7 G9

①						12 12 12	7	5
②	7		11	12	12	12 12 12 12	7	5
③		10 12		12	12	12 12 12 12	7	5
④	7 10			12 12			7	
⑤	7			12 12				
⑥						12		

D D7 G Em G D G Gm6 D D7

①
②
③
④
⑤
⑥

G D Bm E7 A7 D

①
②
③
④
⑤
⑥

D Em A7 5 R5 55-

①
②
③
④
⑤
⑥

1. D Em7 A7 A7+ | 2. D Gm6 D

①
②
③
④
⑤
⑥

E13 Steel Guitar Blues

Slow Blues

Shuffle Rhythm

	C6	C9	C6	C9	F6	F9
①	8 8 7 6̣-6		8 8 7 6̣-6		13 13 12 11̣-11	
②	8 8 7 6̣-6		8 8 7 6̣-6		13 13 12 11̣-11	
③						
④	8 8 7 6̣-6		8 8 7 6̣-6		13 13 12 11̣-11	
⑤			8 8 7 6̣-6		13 13 12 11̣-11	
⑥						
⑦						
⑧						

	F6	F9	C6	C9	C6	C9	G7	G13
①			8 8 7 6̣-6		8 8 7 6̣-6		15 15 14 13̣-13	
②	13 13 12 11̣-11		8 8 7 6̣-6		8 8 7 6̣-6		15 15 14 13̣-13	
③								
④	13 13 12 11̣-11		8 8 7 6̣-6		8 8 7 6̣-6		15 15 14 13̣-13	
⑤	13 13 12 11̣-11				8 8 7 6̣-6			
⑥								
⑦								
⑧								

	F7	F13	C6	C9	C6	C6
①	13 13 12 11̣-11		8 8 7 6̣-6		8 8 8 8	8 8 8
②	13 13 12 11̣-11		8 8 7 6̣-6		8 8 8 8	8 8 8 8
③						
④	13 13 12 11̣-11		8 8 7 6̣-6		8 8 8 8	8 8 8 8
⑤					8	8 8
⑥						
⑦						
⑧						

1-EC#BG#EDBE-8(E13)

	C9		F6	F9
①	6 6 6		13 13 13	11 11 11
②	6 6 6 6~6		13 13 13 13~13	11 11 11 11~11
③				
④	6 6 6 6~6		13 13 13 13~13	11 11 11 11~11
⑤	6~6		13~13	11~11
⑥				
⑦				
⑧				

	C6	C9	G13	F13
①	8 8 8	6 6 6	15 15 15	13 13 13
②	8 8 8 8~8	6 6 6 6~6	15 15 15 15~15	13 13 13 13~13
③				
④	8 8 8 8~8	6 6 6 6~6	15 15 15 15~15	13 13 13 13~13
⑤	8~8	6~6	15~15	13~13
⑥				
⑦				
⑧				

(Optional turnaround - substitute for last measure)

	C6	C13	C6	C9	C13
①	8 8 8	8 8 8~8		6 6~6	8 8~8
②	8 8 8 8~8	8 8 8 8~8		6 6~6	8 8~8
③				6 6~6	8 8~8
④	8 8 8 8~8	8 8 8 8~8		6 6~6	8 8~8
⑤	8~8	8		6 6~6	8 8~8
⑥					
⑦					
⑧					

Moderato A7

Lovely Hula Lady D

G G#A7 A7+

Musical notation for the first system of 'Lovely Hula Lady'. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are six lines representing guitar strings, numbered 1 to 6 from top to bottom. Fingerings are indicated by numbers 1-5. Chords are indicated by letters A7, D, G, and G#A7. The piece is marked 'Moderato' and 'mf'.

By Makuakane "Billy" Reid Dedicated to Kakalina

Musical notation for the second system of 'Lovely Hula Lady'. It continues the melody and guitar accompaniment from the first system. Chords indicated are D, Em, and A7. The guitar part includes various fingering patterns and rests.

Musical notation for the third system of 'Lovely Hula Lady'. Chords indicated are A7, D, G, G#A7, and A7+ D. The guitar part shows more complex fingering and includes some double bar lines.

Musical notation for the fourth system of 'Lovely Hula Lady'. Chords indicated are Em, A7, and D. The guitar part includes a double bar line and ends with a final chord.

G7 G9 C C6 F.H. 24 C C6 C C6

① 10 12 12 (F.H. 24) 12

② 7 11 12 12 12 12

③ 12 12 12 12 12 12

④ 7 12 12 12 12 12

⑤ 7 12 12 12 12 12

⑥ 12 12 12 12 12 12

C C6 C C6 Ab Ab6 C6

① 12 12 12 #

② 12 12 11 12 12 12 12

③ 12 12 11 12 12 12 12

④ 12 12 11 12 12 12 12

⑤ 12 12 11 12 12 12 12

⑥ 12 12 11 12 12 12 12

C G7 G9 G7 G9 C C6 C

① 7 10 12 12

② 12 12 11 12 7 8 9 10 11 12 12 12 12 12

③ 12 12 11 12 7 8 10 9 7 12 11 12 12 12 11 12

④ 12 12 11 12 7 7 10 7 12 12 12 12 12 12 11 12

⑤ 12 12 11 12 7 7 7 12 12 12 12 12 12 12 11 12

⑥ 7 7 7 12 7 12 12 12 12 12 12 12 12 12 11 12

G7 G9 G13 C6 1. Dm7 G7 Dm7 G7 2. C6

① 12 12 12 5 5 5

② 7 7 8 9 10 11 12 12 12 5 7 5 5 12 12

③ 7 7 7 8 9 10 11 12 12 12 5 7 5 5 12 12

④ 7 7 7 8 10 10 11 12 12 12 5 7 5 5 12 12

⑤ 7 7 7 10 12 12 12 5 7 5 5 12 12

⑥ 7 7 7 10 12 12 12 5 7 5 5 12 12

Hawaiian Serenade

Slow Four

Chords: G6, G^o, Am7, D7

mf (Intro)

①	D	17 17 16 17 15	14 14 13 14 12	10 10 9 10 8	7 10
②	B	17 17 16 17 15	14 14 13 14 12	10 10 9 10 8	7 12 10
③	G				12
④	D				
⑤	B				
⑥	G				
⑦					
⑧					

Chords: G, C, Cm, G

①		12 12 11 12	14 14 13	12 12 11 12	12 12 11
②		12 12 11 12	12 13 13 13	12 12 11 12	12 12 12 12 11
③			12		12 12
④	:		12		12
⑤	:				
⑥					
⑦					
⑧					

Chords: D7, G, C, G

①		10 12 10	7 12 10 12 10	12 10	12 12 11 12
②		10 12 10	7 12 10 12 10	12 17 12 12 10	12 12 11 12
③				12 17 12 12	
④				12 17	
⑤					
⑥					
⑦					
⑧					

Carlos V. Minor of Sesser, Illinois is a very active supporter of Hawaiian style and a composer who has been published and recorded. More about Carlos in the next issue.

ON JERRY BYRD: Capt. Ivan Reddington of Lakeland, Florida recently spent a week in Honolulu and heard Jerry's Trio play for five nights. On November 10th Jerry terminated his nine year engagement at the Royal Hawaiian Hotel Surf Room. From now on he will only play on WED-FRI-SAT nights from 5:30 to 9:00 PM at the HALEKULANI HOTEL's HOUSE WITHOUT A KEY room. Now I do envy the Captain's five sessions with Jerry and his guys.

Joe Boudreau and Norman "Red" Moser are among those members who have given us substantial advice on operational concepts and procedures for the Association.

Hawaiian entertainment: Elmer Ridenhour of Roanoke, Virginia, a former studio-store operator who alleges that he is retired, is busy with presenting Hawaiian music and dance shows. Ed K. Maunakea Jr., operates the KAMAAINA HAWAIIAN HULA TROUPE which travels nationwide out of Killeen, Texas. More about these members in the next issue.

DONOR GIFT CONTRIBUTIONS: Thanks again for those very generous financial contributions to our start-up costs.

THE ALOHA STRIMMERS of Springfield, Missouri are directed by member Florence Smith.

Amos Arthur operator of Arthur's Music Store in Indianapolis, Indiana is now a member of 5 steel guitar clubs including the INDY STEEL GUITAR CLUB.

Jack "Albert" Abramite of Midlothian, Illinois owns the Gibson double 8 string electric console that ALVINO REY played with Horace Heidt in the Big Band days.

LETTERS TO THE EDITOR: We want to hear from you but we simply do not have the time to reply to all correspondence. We need your active support in the form of news and ideas for the newsletters. Preparation and distribution of the quarterly newsletters in January, April, July and October is our FIRST PRIORITY. The time required to set up the Association administratively and produce the first newsletter has forced me to stop work on a new music book that was scheduled to go to the printer in December 1985. We are working on a Labor Donated basis. All money received from members is applied to postage, typing and printing costs. We are a non-profit organization.

Two other names you might like to know in Australia are: Norm Bodkin, editor of "Steel Guitar Australia" which is their steel guitar club newsletter. His club address is P.O. Box W, 183 West Tamworth 2340 (phone 067-661380). They don't have a club membership list so if there's anyone you wish to contact or locate, try asking Norm. The other person associated with a steel guitar club is: Bruce Clarke, 33 Nott St., East Malvern 3145, Victoria, Australia. (Melbourne area.)

FLJI: Yes, we did the Blue Lagoon Cruise. It's good outdoors fun, not a creampuff cruise ship like you'd find in the Caribbean. You should be in good physical condition to take the cruise. All the hands are entertainers as well as seamen. They love to sing and strum guitars or ukuleles for you. Take them a gift of guitar or ukulele strings or some "teach yourself to play guitar or ukulele" chord chart books. They can't get them easily in Fiji.

A luau in Fiji is called a MEKE and like the Maoris, the accent is on the harmonic singing with just a few strumming instruments. They don't change costume much either during a show. Steel guitar is not heard often in Fiji. We took the ferry over to Mana Island and spent the afternoon jamming with Alf Bentley, Mana Island Resort, P.O. Box 610 Lautoka, Fiji (phone 61996). Alf at one time played in the big hotels and was the only steel player, but he's now retired from public performance. He says never a day passes without his spending several hours playing the music he loves so dearly but he plays like so many of us - alone. He has a great memory for the delightful early hulas and hula vamps and the longer he plays the more he warms up to them. His favourite tuning is B11th. I'd like to see him tape record all those lovely melodies to share with the rest of us. Incidentally, to say hello in Fiji, you say "Bula" or better, "Ni Sa Bula."

HAWAII: This place has been well reported on already, we'll try to add only a few extras. First, if you're a fan of the Hui O'Hana, you'll know they've broken up. One of the twins, Ledward Kaapana, now has a group just as good as the Hui O'Hana. He and his group, I KONA, perform most evenings after 10 p.m. in Chuck's Cellar, next to 200 Lewers Ave., the Reef Towers, just below the Al Harrington show place. Ledward has just put out his first record, "Jus' Press."

Continued on Page 23

SOUNDS OF HAWAII: You can take a musical trip to the Islands with a 70 minute Cassette featuring 15 of Hawaii's best performers including Myra English, Gary Akio, Kuhina Serenaders, Naipo Serenaders and many more!!! Just send a \$10.00 U.S. Check or Money Order to: KOKUA RECORDS, PO Box 8100, Honolulu, Hawaii 96815.

We spent several evenings at the Halekulani watching the Sonny Kamahele show. The first night Eddie Lau played pedal steel in beautiful Hawaiian style. We asked for a steel guitar solo but every number came on as a vocal. Finally we asked Eddie what we should request in order to get a steel solo. He advised us to ask for "Sand" and he finally got to play a solo. The ukulele player with them that night put down his ukulele and played a CLARINET solo between vocal sections. We felt the steel guitar should have had the honour. The next two nights Alan Akaka played steel and his cousin Kaipō Ah Sing played the ukulele and did the vocals. A fine job he did too, and a most personable young man he is. The bass player on those two nights was Merle Kekuka, nephew of the famous Joseph Kekuku who invented our favourite instrument. Merle plays steel himself, preferring the D9th tuning. He said he was best friends in high school with Alfred Afat, later known as Alfred Apake, and Jules Ah See. He is a most congenial man, loves to talk to the patrons.

We understand Ray Knapp is now as busy as he wants to be, playing steel guitar on a cruise ship. If you wish to have lunch at the Willows, 901 Hauston St., (phone 941-1420) you have to reserve long in advance. If you wish to order Hawaiian fashions or soft crushable washable Leis, you can order from Hilo Hattie's, 700 N. Nimitz Hwy., Honolulu, Hawaii 96817.

One more word about steel guitar in Polynesia. We must remember it was invented in Hawaii and is not part of the culture of Tahiti, the Maoris, or Fiji. When those people put on their FORMAL TRADITIONAL show they will not allow it to be contaminated with an instrument considered to be foreign. Steel guitar would be accepted and loved in less formal performance but who is there to teach it?

Remember this was a sightseeing tour, done "on the run," not a good way to do research. If we say we didn't hear steel guitar, it might have been playing right next door to us and we didn't know. We hope other members will report back from their travels that they had more luck in finding steel guitar in the South Pacific. We'd like to invite those members who live in Tahiti, New Zealand, Australia, Fiji, or any of the South Pacific islands, to write to our newsletter to tell us how it REALLY IS with Hawaiian steel guitar in their home land. This report of ours cannot be a true picture. Please??? Will you write and tell us how it REALLY IS? Aloooooooha from Lorene and Art.

TALENT versus KNOWLEDGE: There are many gifted guitarists who are not well versed in music theory. They don't read music very well if at all. They don't really know what they are doing musically from a strict technical viewpoint. But they play real great guitar because they possess a natural and instinctive talent for making music. They have also worked long and hard to develop their physical ability to produce the sounds of music they can hear and feel. Most of us do not possess this exceptional natural talent. If we are to make it musically we must acquire a thorough knowledge of music theory and learn how to apply it while trying to develop what little real talent we may possess. **MUSIC THEORY** is the term used to refer to the technology of music. It includes all aspects of how music is written, arranged and performed.

THE FORM OF MUSIC: WHAT IS MUSIC: We can define music as a **CREATIVE ART FORM** which employs the tonality provided by the accepted or tempered major and minor system of musical tones and keys or tone families. The structure of music is made up of several types of **SCALES, INTERVALS** or two tone relationships and **CHORDS** or three or more tone combinations. All of these scales, intervals and chords bear many varied relationships to each other. When applied in the combined form of **MELODY, RHYTHMS** and **HARMONY** (intervals and chords) we have **MUSIC**. Our study of music theory will attempt to define, illustrate and apply all of these parts of music to playing the guitar.

MUSIC is made up of three essential parts; **MELODY, HARMONY** and **RHYTHM**. **MELODY** is a series of single tones played one after the other.

HARMONY is made up of **INTERVALS** and **CHORDS**.

Two tones played at the same time form an **INTERVAL**.

Three or more tones played together form a **CHORD**.

RHYTHM is provided by counting the time in **Beats**.

Certain **Beats** are accented or emphasized to make different kinds of **RHYTHM**.

LOGO CONTEST: Members, their friends or relatives, are requested to submit **LOGO DESIGNS** for adoption by the Association Board of Directors after they assume office in July 1986. The selected design will become the property of the Association with recognition and appreciation to be accorded to the Donor in the Newsletter.

A **LOGO** is a drawing or symbol to present the image of an organization in advertising or on stationery etc. Designs should be **BLACK** on **WHITE** as color printing is too expensive for us. Submission deadline is September 15, 1986.

HAL LEONARD HAWAIIAN MUSIC BOOKS:

#00359852, HL/MF FAVORITE HAWAIIAN SONGS, a 1985 release of 30 standards, piano-vocal with guitar chords, \$7.95 U.S.

#00212800, ALL ORGAN OA-12 HAWAIIAN LUAU, #4.95 U.S.

#00100435, EZ-10 HAWAIIAN SONGS, large notes with words and chords for all keyboards, \$5.95 U.S.

#00100090, EZ-46 HAWAIIAN FAVORITES, large notes etc., for all keyboards, \$5.95 U.S.

#00120235, The Hawaiian Wedding Song, piano-vocal sheet music, \$2.95 U.S.

#00007437, Song Of The Islands, Waltz arr., piano-vocal sheet music, \$2.50 U.S.

The Hal Leonard Publishing Corporation is an Association Member. Their music is available from local music retail shops. See page 29 for HOW TO BUY MUSIC BOOKS and CHARLES E. KING MUSIC BOOKS.

MAPLE RECORDS: With a catalog of 16 LP records, featuring Hawaiian music and the steel guitar, Maple is probably the principal record producer in the field of Hawaiian oriented music. Owned and operated by Honorary Life Member Tom Shilstra, a great steel guitarist (he plays on MA-1005, Sizzlin' Steel Guitar). For catalog write to: Maple Records, P.O. Box 172, STN. "O", Toronto, Ontario, M4B 2B0, Canada.

HAWAIIAN SCENE CALENDARS: For 1986 calendars with a Hawaiian motif you can write for catalogs to: (1) XENEX Publishing Corp., P.O. Box 1600, Kailua, Hawaii 96734; (2) Hawaiian Resources Co., Ltd., 1123 Kapahulu Ave., Honolulu, Hawaii 96816.

WANTED - BUY - SELL - EXCHANGE: This section is for members who want to buy, sell, swap or whatever, strictly between members. Just send us the specific information for publication. The Association cannot assume any responsibility for these transactions.

WANTED: Circa 1940, Gibson square neck, acoustic (non-electric) Hawaiian six string guitar, Roy Smek Model, price in 1941 was \$63.00 U.S., write Fred Gagner, 10432 East Flintlock, Tucson, AZ 85749.

FOR DOBRO PEOPLE: Dan Huckabee, a Dobro player, has a variety of records and cassettes available, including instructional types. Write for catalog to WORKSHOP RECORDS, P.O. Box 49507, Austin, Texas 78765 (Tel. 512-452-8348). He offers STEVENS steels. Catalog also includes Mandolin, Guitar, Banjo, Fiddle items.

The AUGUST 1985 ISSUE of FRETS Magazine contains four articles on Dobro history, playing styles and techniques. A collector's item for Dobro people. FRETS Magazine, 20085 Stevens Creek, Cupertino, California 95014 (Tel. 408-446-1105).

MUSIC NOTATION - TO READ OR NOT TO READ: Who has not heard about the country musician, who upon being asked if he could read music replied to the effect that, yes he could, but not well enough to hurt his playing! Whether you read or not usually depends on how you started out. Numbers or Tablature is a very ancient idea first used in the Middle Ages for stringed instruments such as the LUTE. It is used for both the steel and standard guitars. In relation to steel guitar usage it is often called the Petersen System. Many of us started out with OAHU sheet music lessons which used both numbers and notes in various tunings. In my own case, I took a 52 Lesson Course in the early 1930s, one dollar each week, 15 to 25 in the classes, low bass A major tuning, the Harmony Stella Guitar, strictly numbers with a not too successful attempt at notes in the final 8 or 10 lessons, in my hometown of Dover, New Hampshire.

Then in this metropolis of 10 to 12,000 I found a High Bass A Major tuning teacher who taught only by notes, handwritten lessons he prepared in advance each week, based on Hawaiian and popular songs of that period. Lynn "Slim" Williams a fabulous player who had a local radio program. He did a lot for this kid with a tin ear and two left feet. A few years later in Springfield, Massachusetts I found Fred F. Gatchell a former student of Mike Hanapi when Hanapi performed and operated a teaching studio in near-by Hartford, Connecticut circa 1932. Mr. Gatchell, a former Vaudeville musician, converted me to the E Seventh tuning. He was a notes only type too.

Without numbers I suspect we would have had many more listeners than players. Numbers get people playing much quicker than notes but you are limited to playing what others arrange in numbers for you or what you can pick up on by ear. But to be practical we must combine notes and numbers in steel music and encourage our players. Each newsletter will contain MINI-MUSIC THEORY LESSONS to assist members in learning more about written music. IT IS NEVER TOO LATE TO LEARN ANYTHING THAT YOU HAVE AN INTEREST IN! We will try to answer any questions you have on music reading, tunings, strings etc.

INTRODUCTION TO MUSIC THEORY

THE 12 MUSIC TONES

MUSIC THEORY is the term for the mathematics or technology of music notation. This includes the reading and interpretation of music in written form, time counting, composing and arranging, chord harmony etc.

The Piano Keyboard has 88 keys or music tones but there really are only 12 music tones with different alphabetical names. The tones repeat themselves above and below each other at different levels of sound called OCTAVES. For example, a low E, a middle E or a high E. The first seven letters are used along with SHARP and FLAT signs.

THE 12 MUSIC TONES AND LETTER NAMES:

A B C D E F G

A# or Bb



SHARP SIGN



FLAT SIGN

C# or Db

D# or Eb

F# or Gb

G# or Ab

The 12 MUSIC TONES and their
LETTER NAMES provide the following:

the NAMES of written MUSIC NOTES;

the NAMES of MUSIC KEYS or Tone Families;

the TONIC or KEY NOTES of the SCALES;

the ROOT or NAME TONES of the CHORDS;

the MUSICAL SOUNDS or TONES which are
used to construct all SCALES, CHORDS
and INTERVALS which make up
the form of music.

WHAT KEY IS THE MUSIC IN: Music is organized into a system of KEYS or tone families. There are 12 DIFFERENT SOUNDING KEYS but 15 in written form since 3 FLAT KEYS are also written in SHARP NOTATION (They sound exactly the same but look different.) The KEY SIGNATURE CHART below can be used as a convenient working reference. Each MAJOR KEY has a RELATIVE MINOR KEY which uses the same signature. C MAJOR/A MINOR no sharps or flats (the NATURAL KEY); G MAJOR/E MINOR with one sharp; F MAJOR/D MINOR with one flat, etc. Why not have just one key? Several reasons: for example, contrasts in sound by changing or modulating from one key to another; high, medium and low tonal ranges for singers; physical structure of the band instruments, some built in Bb, others in Eb some in C like the Flute and stringed instruments; playing in only one key would have a sameness while playing at different pitch or sound levels is more pleasing to the ear.

Key Signature	Major Key	Minor Key
0 sharps	C Major	A Minor
1 sharp	G Major	E Minor
2 sharps	D Major	B Minor
3 sharps	A Major	F# Minor
4 sharps	E Major	C# Minor
1 flat	F Major	D Minor
2 flats	Bb Major	Gb Minor
3 flats	Eb Major	Cb Minor
4 flats	B Major	F# Minor
5 flats	F Major	D Minor
6 flats	Cb Major	Ab Minor
7 flats	G Major	E Minor
8 flats	D Major	B Minor
9 flats	A Major	F# Minor
10 flats	E Major	C# Minor

HOW TO BUY MUSIC BOOKS AND SHEET MUSIC: Trying to obtain music books and sheet music can be a very frustrating and often unsuccessful experience. The items you want may be TOP or temporarily out-of-print, POP or permanently out-of-print as is the situation with most of our favorite Hawaiian songs. Many music stores do not sell any printed music and many are very limited in their service. Some will special order for you, some will not. The stores that buy from regional music print wholesalers provide the least effective customer service. Those who sell enough music print to justify buying direct from the publishers provide the best service. Here in Tucson, an area of over 500,000 people, we only have one store which actually can supply music of all publishers.

The more information you can furnish the store about the publication you want the better your chances of getting the music. Complete name of book, name of publisher, stock number, author etc. The more information you give the better. If you cannot obtain music locally we can help but only on a pre-paid basis for items listed in the newsletters as being available. For Canada and the U.S. please add one dollar per book for postage and handling (one dollar for first book and fifty cents for each additional book). For OVERSEAS members add two dollars for first book and one dollar for each additional book for surface ocean freight mail. FOR AIR MAIL you must TRIPLE these amounts to six and three dollars.

CHARLES E. KING MUSIC BOOKS: The late Charles Edward King, Pianist and Composer is the most famous musician of Hawaii. In 1934 he published his 196 page KING'S BOOK OF HAWAIIAN MELODIES. He is the composer of "Song Of The Islands" (1915) and Imi Au Ia Oe (King's Serenade) (1916). This beautiful waltz was a Big Band favorite for introducing or setting the scene for a Hawaiian mood. My copy is from the 18th printing. In 1942 he published a 195 page companion book KING'S SONGS OF HAWAII. Both of these books are available from HANSEN HOUSE. If you want them DO NOT DELAY as they are now collector's items which might not be reprinted. They document the early period of Hawaiian chants and Hula songs along with the music of the 30s and 40s.

#77-019, King's Book of Hawaiian Melodies, \$7.95

#77-020 King's Songs of Hawaii, \$7.95.

(HANSEN HOUSE Music Publishers)

ALKIRE EHARP (AY-HARP) TUNING SYSTEM: The late Elbern H. "Eddie" Alkire of Easton, Pennsylvania was probably the most research oriented of our steel guitar greats. He started out with the OAHU Publishing Co. in Cleveland, Ohio and was playing radio programs by 1933 using a resonator type guitar and the High Bass A Tuning. Later he established his own studio-store and publishing business in Easton. His musicianship was of the highest level. He added the Classical and Jazz guitars to his repertoire and published both Hawaiian and standard guitar lesson music.

His ten string electric EHARP was offered as an alternative to the pedal steel concept. Lesson music and two models of the instrument, made by VALCO in Chicago the NATIONAL people, were available to teachers only in 1947 on a FRANCHISE basis.

Since steel guitar tunings are in the public domain Alkire was able to copyright his tuning system on the claim that the EHARP was a new and original musical instrument. This argument may not have survived a court test? His idea that ten strings was the maximum practical number for efficient playing is now the accepted pedal steel standard. The first commercial pedal steel was the GIBSON ELECTRAHARP with eight strings and four pedals. Suggested standard tunings were: E seventh with E for first string; E minor seventh or G major sixth; E thirteenth or a combination of E seventh and C sharp minor; D ninth; and A major sixth. Other tunings were available by combining pedals.

The EHARP chromatic tuning actually includes several conventional tunings and required the use of four right hand picks for thumb and first three fingers. It is not a "strum" tuning but required very selective picking.

	1	2	3	4	5	6	7	8	9	10
(1)	E	C#	B	A	G#	G	F#	E#	E	C#
(2)	E	C#		A					E	C#
(3)	E	C#		A		G			E	C#
(4)	E		B		G#				E	
(5)	E	C#			G#				E	C#
(6)	E	C#	B		G#				E	C#
(7)	E	C#		A			F#		E	C#
(8)	E		B			G			E	
(9)			B		G#			E#		C#

(1) EHARP (2) HIGH BASS A (3) A7 (4) E major (5) C# minor (6) E6 or C# minor 7 (7) A6 (8) E minor (9) C#7 etc.

I WANT TO LEARN TO SPEAK HAWAIIAN

The Hawaiian Islands today, being an integral part of the United States, have introduced modern American standards of education, working and living conditions. As such, the English language has come to replace the first native Hawaiian language of the islands. Although English is used almost exclusively in the islands today, every native has some understanding of the original language.

The Hawaiian language is comprised of Polynesian dialects, which are derived from the Maori, Tahitian, Samoan, and Hawaiian Races. This explains the similarity of Hawaiian to other South Sea Island languages.

When the missionaries arrived in the year 1820, there was no written form for the Hawaiian language. With the assistance of the missionaries a method of writing the language was devised.

The Hawaiian vocabulary is musical, notably because every word and every syllable ends with a vowel. Two consonants never occur without a vowel between them. Some words have triple vowel formations and each vowel must be pronounced separately. An example of this is the word—"KAA-AWA."

There are twelve letters in the Hawaiian alphabet.

A E I O U are the vowels

H K L M N P and W are the consonants.

The language is spoken just as it is spelled and the tricks of pronunciation are few. For instance, there is never a silent letter in Hawaiian words. With the exception of the letter "W," all the consonants have the quality that they have in the English language.

When "W" is used in the middle of a Hawaiian word, it takes the V sound, as in the word—HAWAII—which is pronounced by the natives as HAH-VAH-EE. However, when W is used as the first letter in a Hawaiian word, as in WAIKIKI, it retains the W sound given in English.

HAWAIIAN DICTIONARY

The vowels have the same sound quality that they have in LATIN.

A—*is pronounced as in* FATHER I—*is pronounced as in* FEET

E—*is pronounced as in* RATE O—*is pronounced as in* OLD

U—*is pronounced as in* FLUTE

FURTHER AID TO PRONUNCIATION

	<i>spelled</i>	<i>Pronounced</i>
Man or Male	KANE	KAH-NAY
Woman or Lady	WAHINE	WAH-HI-NAY
Ukulele	UKULELE	OO-KOO-LAY-LAY
Dress or Gown	HOLOKU	HO-LO-KOO
Thanks—or Thank you	MAHALO	MAH-HAH-LOW
Sweetheart	HUAPALA	HU-AH-PAH-LAH
Sleep	HIAMOE	HEE-AH-MO-AYE
Love, welcome, goodbye	ALOHA	AH-LO-HAH

PRACTICAL PHRASES

Merry Christmas	MELE KALIKIMAKA
Happy New Year	HAUOLI MAKAHIKI HOU
Happy Birthday	HAUOLI LA HANAU
How are you?	PEHEA OE
I am fine	MAIKAI NO
I love you	ALOHA AU IA OE
What time is it?	HOLA EHIA KEIA
Good morning	ALOHA KAKAHIKA
Good evening	ALOHA AHIAHI
My fondest love	ALOHA NUI LOA