

THE U3A UKULELE BEGINNERS COURSE



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Introduction

The ukulele is one of the easiest instruments to learn, and is both inexpensive to buy and convenient to handle. It is a real instrument and has been played and recorded by major names such as George Harrison, Joe Brown, Dave Peacock of Chas and Dave, Brian May (Queen) and many others, and even appears in TV adverts. The national instrument of Hawaii, it was further developed in the USA before coming to Britain in the 20's. Popularised by George Formby as a comedy instrument, it has languished for 60 years but is now enjoying a resurgence, being featured in schools and folk clubs.

The ukulele is great fun, but it is more than that. It is usually played with a lively strum, but also responds well to playing ballads with a slow thumb stroke, or even finger picking for advanced players. It is normally used to play chords rhythmically to accompany a song. Playing and singing together in a group is both enjoyable and up-lifting.

The following notes will enable individuals to start playing, and can be used by group leaders as handouts for beginners. They have been developed over time in my own classes and form a secure basis to learn, and address most of the issues plaguing new players. Each section can be used as the content for a lesson.

New players should start by learning four important chords - C and F, followed by C7 and G7. This will allow you to play a great many songs. Add A minor and A7 and you can play many more. The first two or three weeks are the hardest part - when you can play a little you will be making music, not just practising. The big break-through will come when you can play these chords without looking - you will then be able to hold your uke properly, and look ahead to prepare for the next chord change, and so be able to keep up more easily.

The Example Songs accompanying these notes show the words and the chords to play at each point in the song, and are graduated to match progress through the course. Once these songs have been mastered, you can use any songbook available, and with practice and experience you will be able to play the music of your choice and become a musician, adding a new dimension to your life.

These notes suggest the 'normal' way to play. As an art form, it can never be set in stone, but do try this approach first before adopting a personal method. When you are good enough you can then decide for yourself.

As always, new questions or comments will arise. To discuss any points, contact me at u3aukuleleadviser@btinternet.com and I will be happy to take your thoughts on board.

Happy Strumming

Ken Cockburn
U3A National Ukulele Adviser

1 Buying Your First Uke

To continue, you will need an instrument to practise. There is no need to pay a lot - any model will be better than you for some time, and if you don't continue, you won't lose much. Then, if you are hooked, you will be happy to buy a better ukulele when you can benefit from it and know what you want.

There are two popular sizes - the soprano 21" (or standard size) is the usual starter instrument, or the larger concert 23" (most popular for serious players). The fret-board is the same width on all models, and the frets are a little further apart on the larger instrument.

Buy a well known make from a high street music shop or maybe from an on-line music store. Some reputable makers are: Mahalo, Vintage, Tanglewood, Redwood, Stagg, Gretsch, Yamaha, Kala, Adam Black and many others. Have an assistant demonstrate various models, and choose the best sound. An unpadded bag is often included, but a padded gig bag gives better protection. Some stores may give a discount to U3A members.

Graded nylon strings, i.e. a different thickness for each string, are a must. Aquila or D'Addario strings are some of the best. Machine heads (geared string tensioners) are much easier to tune than pegs.

Buying blind on the internet, you may get a good one, or maybe not. Do get un-biased advice if you want to buy a more expensive one, as you are likely to pay significantly more.

Budget/mid-price ukes can be re-strung for left-handed players, but top-class instruments are built specifically for LH use, having a different internal structure.

You will need a tuner of some sort. At first, new strings will go out of tune very quickly, but as the strings and wood parts settle, it will stay in tune for longer and longer, but will always need slight tuning when moving to a different environment. Electronic clip-on tuners are now so cheap and easy to use that other methods are obsolete. Choose one with 'Ukulele' and 'Chromatic' selections. Set the tuner to 'Ukulele' and if necessary, 440 Hz.

Many like to play using a strap. A strap button can be fitted to the centre of the base (check for a strut & drill a pilot hole or the wood may split: use Velcro or a stick-on hook if there is no strut). A guitar strap can be bought cheaply on the internet. A ukulele neck strap clips into the sound hole from below - cheaper, but tends to roll the uke forward.

An instrument stand can be worthwhile, and a music stand can be useful at home and at meetings. The cheapest are delicate, the dearer ones heavy and awkward to carry! Take your pick.

Converting to Left-Handed

Before you start, have you considered playing right-handed? Many left-handers can if they start from scratch, and it will save you from the usual hassles that left-handers suffer, as most material is prepared solely for right-handed players. All chords for left-handed players are the mirror image of those shown for RH players. A left-handed chord chart is included at the end.

The very cheapest ukes, having only two different string thicknesses, can usually be changed to left-handed simply by re-tuning.

For budget and mid-range instruments, however, each string has a different thickness and a specific place. To change a right-hand strung instrument to left-handed, the string order has to be reversed to become:

G string (#4 string) - 2nd thinnest - nearest the sky when holding left-handed
C string (#3 string) - Thickest
E string (#2 string) - 2nd thickest
A string (#1 string) - Thinnest - nearest the ground

To re-string, first record the sound of each string if possible, or have a tuner ready.

Swap the two outer strings first (G & A). Slacken the two outer strings and remove them, keeping the twisted loop in place. Thread each string through the bridge from below and pass it through the loop and tighten. Keeping tension on the string, bring it to the peg and pass it through the hole, round the peg and again through the hole, leaving it a little slack, lifting about two inches off the fret board with a finger. Tighten the key to bring the string taut with at least two turns on the peg.

Repeat with the two inner strings (C & E).

When all four strings have been changed, re-tune by comparing with the recording you made, or with another uke, or internet tuner to tune approximately before using a clip-on tuner. It may take some time before the strings settle.

2 Using An Electronic Tuner

Your instrument will always need to be tuned when moving to a new environment, and a new uke or new strings will need tuning frequently at first, until the strings settle. This can take two or three weeks or more. Ukuleles, except the baritone, tune to **G C E A**, from the upper string to the lower. The following assumes a clip-on tuner is used. The method is similar using a built-in tuner, except that no instrument selection is required.

Tuners usually feature a 'Ukulele' setting (shown as 'Uke' or 'U'), or 'Chromatic' (shown as 'Chr' or 'C'), or often both. 'Ukulele' is the most fool-proof choice. If your tuner shows a number around 440, the standard frequency for the A₄ note, adjust to 440 Hz by repeatedly pressing the appropriate button.

Correct tuning is with the indicator centred and usually showing a steady colour change. The indicator to the left means too low therefore tighten the machine head key, to the right means too high so slacken the key. When turning the key, watch the peg to confirm the correct direction. You can usually expect the strings to need tightening, though not always.

If the tuning is very far out you can initially adjust the strings to match another uke which is at least roughly in tune, or use an internet tuner, etc. to achieve an approximate tuning. This will prevent over-tightening and possibly breaking a string. If it just won't make sense, check you have selected 'Ukulele'!

Using Ukulele Setting: Clip the tuner to the headstock and switch on with a long press. By short presses of the 'On' switch, select 'Ukulele'. This selection will home in on the open notes needed for normal ukulele tuning.

Pluck the 'G' string (No 4 string, uppermost when holding normally). The display will show the nearest target note and the direction to tune to achieve this note. It may also show the string number which this tuning relates to, so continue until the display shows as approaching 'G' (and string number '4' if this feature is included). Other notes and numbers may show, but disregard these: you are tuning No 4 string to 'G'. If nothing seems to be happening, check you are using the right key!

Using Chromatic Setting: Selecting 'Chromatic' will tune to every note in the scale, and will show the nearest note, irrespective of the required tuning, and you must adjust through the sequence of notes until the target note is reached. Watch for the symbols for sharps (# = next higher note) and flats (*b* = next lower note). If these symbols show, it is not the correct note.

Continue For Remaining Strings: Continue with the next string, 'C' (#3), then 'E' (#2) and 'A' (#1), and after tuning all four strings, start again as adjusting later strings will have affected the earlier ones. Continue until no further change is required. On completion, switch off with a long press on the switch, which will retain the instrument selection. Don't forget to switch off, as if you then continue playing, the tuner will not switch off automatically, wasting battery life.

Computer or smart-phone tuning apps generate a comparison tone for each note, or will listen to your uke and indicate the direction to move, but only work in quiet surroundings. Traditional methods (tuning forks or pitch pipes) are no longer used as electronic tuners are now so easy to use, accurate and cheap.

3 Holding and Strumming

Position your instrument fairly high and flat to the chest. Support it resting partly in the crook of the elbow of the strumming arm, with the other arm reaching under the neck. The neck should be raised at about 30 - 45 degrees and project forward to give a comfortable, relaxed chord arm. This position is much easier to adopt and more secure using a strap.

Place the fingers for the chord selected, shaping the hand as a claw with the thumb in the centre of the neck, just below the headstock. The fingers should be placed just behind the fret, and positioned to be clear of all other strings. Use the ends of the fingers not the pad, so that the tip is nearly vertical to the fret-board, and don't press too hard as this will spread the contact.

Using a plectrum is much easier for a beginner and can produce a louder, percussive sound, or, if a very soft felt or soft leather plectrum is used, a quieter, more melodic sound. A soft plectrum also protects the strings and uke face. However, more advanced techniques will need to use the fingers and/or thumb, so try both methods.

Strike the finger across all strings at the base of the neck, sounding each one equally using a firm, but flexible finger or thumb. Angle the finger to drag it across the strings for a down-stroke, reversing the angle for an up-stroke. Using a plectrum, grip it securely using thumb and second finger, vertical to the strings and supported by the first and third fingers. The strumming action must be positive, the pressure and speed applied controlling the volume.

The strumming movement should be parallel to the face of the instrument, and requires a sideways action of the wrist, together with a degree of forearm movement. The freedom of arm movement is improved if a strap is used. Do not just rotate the wrist to strum as this makes an arc which will not pluck all the strings equally.

The body of the instrument needs to be as vertical as possible, i.e. facing outwards. This places emphasis on learning to form the chords without looking at the fret-board, as looking rolls the uke away from vertical, spoiling the strumming action. Rolling the uke also has the effect of flattening the chord-hand onto the strings, deadening them.

Initially a single strum on the first beat of the bar can be used to simplify the changes of chords, but this will soon evolve into a strum on each beat. Most songs have three or four beats to a bar and four bars to a song line, often with 4 lines to a verse, though not always. Continue strumming on the beat until the next chord is indicated.

As you progress, you will be able to emphasise the first beat, with correspondingly lighter following strokes to bring out the rhythm more strongly. Time and practice will allow you to develop a variety of strumming patterns to suit the music you play.

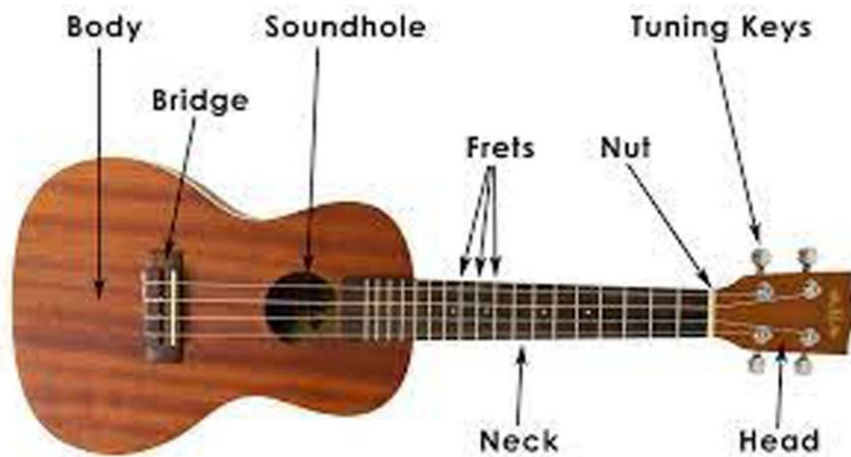
When you are learning chords, it is useful to strum very slowly but firmly across the strings so as to sound each one individually (called an arpeggio strum). Any deadened notes will be immediately obvious and can be corrected. Dead notes arise from two main causes - incorrect finger position on a fret, or the hand is too flat, causing the fingers to touch other strings. This second is the most likely cause, and is often made worse by incorrect thumb position and rolling the uke to look at the frets.

4 Learning The Chords

4.1 Let's start playing - C and F!

Now your uke is tuned, how can you make other notes? An un-stopped (un-fingered) string is called 'open'. To make other notes, place a finger on a string just behind a fret (stopping a string). The string will only vibrate between the fret and the bridge.

The frets are numbered from the head, and go up towards the bridge. The strings are numbered from the ground up, 1 to 4.

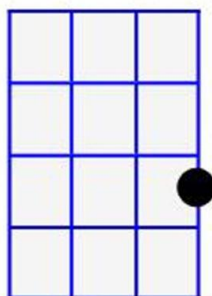


Ukulele parts

The ukulele is primarily an accompaniment instrument, so to make music we need to play chords, using all the strings to make a combined, harmonious sound. The most useful chord of all is the chord of 'C'.

Place your third finger (ring finger) on the first string (#1, nearest the ground), just behind the third fret. Using the third finger will help chord changes in future. The finger position is shown by the dot in the chord box (chord diagram) and the photo below which shows the nut at the top, four strings vertically and the frets horizontally.

Strings
4 2 3 1

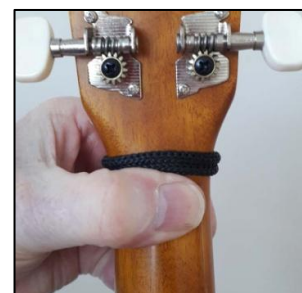


Chord Box for 'C'

← NUT
← Fret 1
← Fret 2
← Fret 3
← Fret 4



Finger Position

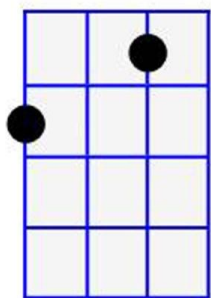


Thumb Position

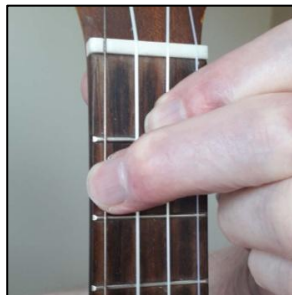
Try strumming this chord - sounds good? But you can't do much with one chord on its own except admire it, so let's try the chord 'F'.

The chord 'F' uses two fingers, and the dots show the positions. Form the claw shape, and place the fingers so as not to touch the other strings, using the end of each finger, not the pad. Long nails may make this difficult at first, so keep them reasonably short, you will be able to grow them later.

Use no more pressure on the string than required to give a clear sound, as excessive pressure will spread the contact, making touching adjacent strings more likely.



Chord Box for F



F Chord

Try moving between these two chord shapes, until you can do it reliably, and then strum them alternately.

When you are comfortable finding these two chords, you can start to play a song. Try strumming and singing to songs 1 to 5. To start, place your fingers for an 'F' and strum exactly at each point in the song indicating 'F' or 'C', which are on the first beat of each bar.



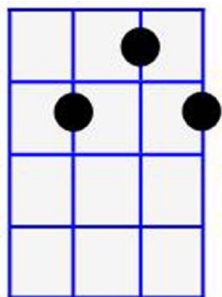
Holding a plectrum
& strumming position

Go slowly at first, making the chord changes just before the strum. Continue practising this until you are confident. You may then wish to make intermediate down strums on each beat to bring out the rhythm, and later emphasise the first beat of the bar. Stay at this level until you are comfortable you can manage a reasonable speed.

The key to speed is practice. Finding the chords will become muscle memory, like catching a ball, or hitting the brakes - you don't have to look at your hand or foot. But don't go too fast - a wise man once said, 'If you don't play it right, you are practising playing it wrong'.

4.2 G7 and C7

The next chord to learn is 'G7' - trickier. You need to bunch-up your fingers while placing them precisely on the correct strings without touching adjacent strings. This needs some practice.



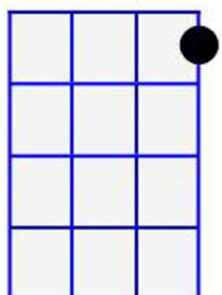
G7 Chord



G7 Chord

Position your fingers and give a firm, slow strum, sounding each string individually. This is an arpeggio. You will hear if any strings are deadened by adjacent fingers, so adjust as necessary. Raising the neck will help. Try for four clear sounds.

The easy chord 'C7' often accompanies G7 so try this too, using your index finger.



C7 Chord



C7 Chord

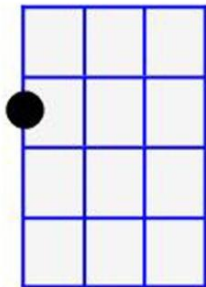
The four chords you have learned are the basic ones used with the key of 'C'. Practice them for a while, moving between them at random, with four strums (one bar) on each. This will make a 'Song without Words'. Playing this way removes the stress of following a set sequence and trying to read words, and it will always sound musical.

When you are comfortable moving between these four chords and preferably not before, you can progress to songs 6 to 11.

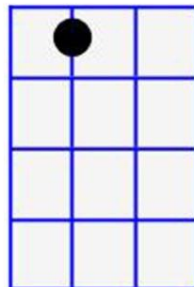
These songs do not show the start of every bar, but the first beat can be recognised as the stressed words. Continue playing the same chord until a new chord is indicated. Also, the chorus is often shown only once, with an instruction where to repeat it. This is the usual way of presenting songs.

4.3 A minor, A7 and A

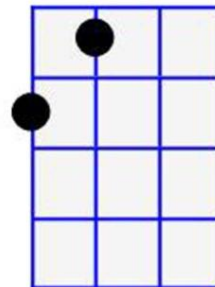
Using your middle finger, A minor (Am) completes our set for the key of 'C'. Two similar chords, both easy, are A7 using your index finger, and adding Am gives A. These two will be used later. You now know how to interpret chord boxes without photos.



A minor



A7



A

Practice these and you will be able to play songs 12 to 15. If the songs are unfamiliar, just put the title into your browser to get a YouTube performance to demonstrate the melody.

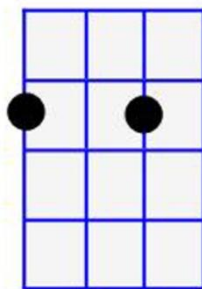
At this stage it is good to practice finding at least some of the chords without looking. Use 'C' as an anchor point and move to other chords from this position. Soon C, G7 and F will be possible without looking down. Amazingly, doing this for even a few chords will free you to look ahead in the music, making time to read the words without losing your place, and giving notice of the next chord change. Suddenly, everything will seem less hurried.

You will soon begin to realise that your index finger can stay on the first fret of G7 to make F, and your third finger in C can slide up for G7, and leave your middle finger on for Am after F, etc. There are many more short-cuts like this which will become automatic.

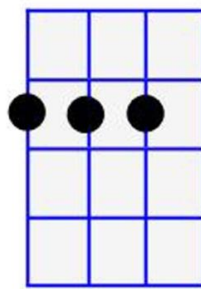
4.4 D7 variant, D and D minor and G

The chords so far are the ones most often used in the Key of 'C'. However, not all songs are in the Key of 'C', so a further set is needed, including D7 and G to play songs in the widely used Key of 'G'. At this stage, a simplified version of D7 is used, sometimes known as D7var or variant.

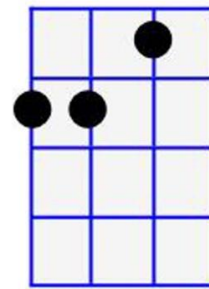
The three 'D' chords are similar to each other. To play D, some players are able to stop two strings with one finger placed between the strings. Find a comfortable position for your hand and get familiar with them.



D7 var

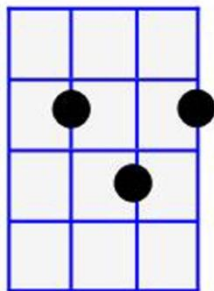


D



D minor

The next one, G, is like G7 upside down, and needs exact fingering, so practice it until you can play it cleanly. Raising the neck helps to finger it. Some players find it more comfortable to swap the first and middle fingers over.



G



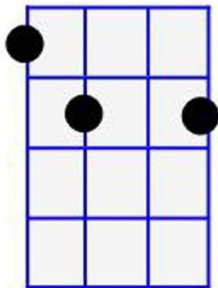
G

Try playing songs 16 to 20, all in the Key of 'G'. As you now know C, F and G7 so well, the boxes for these chords are not shown in these songs.

You have now mastered the Key of 'G', and now the next step is to fill in some gaps.

4.5 E7 and E minor

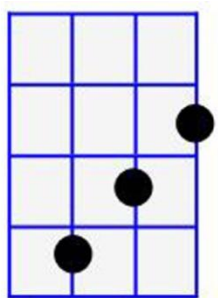
The next two chords are used with songs in the key of 'A', and can take a while. With Em, try to resist the temptation to place the fingers one at a time. Form the shape and go straight to it.



E7



E7



E minor



E minor

Songs 21 to 25 should now be within your capability.

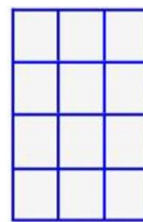
4.6 Barred D7 and B series

And now a group of specials - the barred chords comprising the full D7 and the B series, which includes everyone's favourite, B flat (B $\flat$), essential for the popular key of - 'F'.

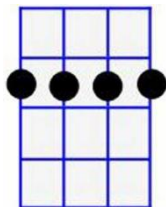
A 'Barre' is an index finger placed across all four strings to stop them to raise the pitch, leaving the remaining fingers to stop additional strings nearer the bridge. This is sometimes shown as four dots, or a line across all four strings. Sometimes it is not shown at all, but is implied where all four strings are stopped, which often necessitates a barre.

Stopping a string twice doesn't affect the sound - the string will vibrate from the fingered fret nearest the bridge, so it doesn't matter if a string is stopped twice for convenience. Moving a barred chord up the neck (away from the head) raises the pitch of all the strings in semi-tone steps, to give a new chord of the same type (Maj, min, 7, etc).

Let's start with **C6**, also known as Am7, with no fingering at all.

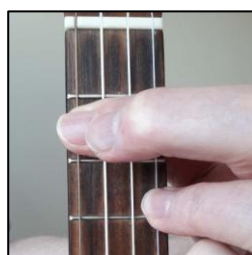
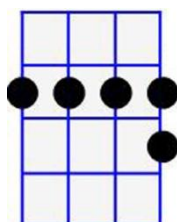


Using a barre, this can be moved 2 frets up to make **D6** (or Bm7). The middle finger can be used initially to support the barre.

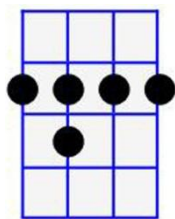


The version of D7 we learned earlier is an approximation. It is easy to finger and sits well among the other first position chords. However, sometimes it is desirable to use the correct version which is a barred chord, sometimes shown as 'D7 bar', 'barred' or 'full', to distinguish it from the simple version. In other cases the player will choose the best fit.

Placing the second or third finger on string #1 gives **D7**. This can give a delightful lift to a song in the right place, especially when contrasted with D7var. Play 'Silent Night', song number 27, trying the two versions of D7 to hear the difference that 'D7 barred' makes.



Moving the second finger to string #3 gives **B7**. Very useful in the right place, and included here as a stepping stone to *Bb*.



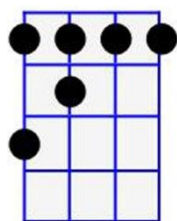
B7



You can now play songs #29 and #30.

4.7 B flat

Now, at last, we arrive at everyone's favourite - *Bb*. This is essential to play songs in another popular key - 'F'. This is fingered by moving the B7 shape down the neck (towards the head) and placing the third finger on string #4.



Bb



It helps to position the barre finger along the fret so as to feel it. Rotating the hand a little with the barre finger as the axis, turning it away from the fret board, will assist, as will pushing the barre finger further across the fret board and raising the neck. As with all chords, try to form the shape in your head and let your fingers find it, not looking and consciously placing them. These are distinctly different processes. Consciously placing fingers will delay finding the chord, so trust your fingers to find the shape.

I suggest that you first practice and use the barred D7 wherever possible, to get used to making the barre. Then move on to B7, which is nearly a *Bb* shape. You can then develop B7 to make *Bb*.

It is worthwhile to pay attention to the string height above the first fret (the nut action). This is almost always too high, and requires more pressure to make a barre. Ideally, with the uke neck vertical, the strings should just hold a credit card (0.8 mm) placed under the strings on the first, or better, the second fret (first fret for budget ukes). This can be corrected professionally, or instructions are available on the internet.



Be reassured, everyone has difficulty at first with B flat. It is a long term process, and it may take months to find B*b* cleanly and quickly. You will go through enthusiasm, frustration, anger and despair, but it is really worthwhile to persevere with making a barre. All the barred chords you learn can be moved up or down the neck to make whole families of same-shape chords, e.g. B*b* moved up one fret makes 'B', up another is 'C', and D7 moved up two frets is E7, and so on. Any one or two finger chord using the first three frets can be moved up the neck four or five semi-tones with a barre - C7, CM7, F, A, A7, Am, Am7, and with a stretch C, all can be moved giving many useful alternative chords, a series of sharps and many obscure chords, over 36 in total.

Stepping or sliding a barred chord up or down the neck can also be effective for run-ups or run-downs.

When you are ready, try B*b* with the song number 5 'Pearly Shells', and 6 'All Shook Up'.

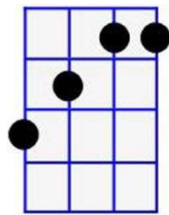
The internet site 'ukebuddy.com' is a good reference for chord shapes; the number on the head of the 'uke' will show you alternative fingering.

---- 000 ----

4.8 Barred Chord Alternatives

Some players find difficulty early on in forming a secure barre. It is not easy and requires practice and finger strength, but, when you can do it, it opens up a series of alternative chords, and is the mark of an accomplished player. However, there are some options - some may say opt-outs. Be aware that as well as being fairly difficult in themselves, they are all restricting, and in one case, inferior to a full barre. It is far better to persevere with the full barre for the best ultimate result.

1. **B flat (B $\flat$)** can be made using the fore-finger across strings 1 & 2, at the first fret, instead of using a full barre if you finger will flex back enough. This does not allow development into B7, Bm or Bm7, but can be moved up or down the fret-board, to give B, C, C sharp (C $\sharp$), etc.

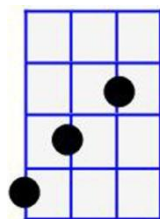


B flat

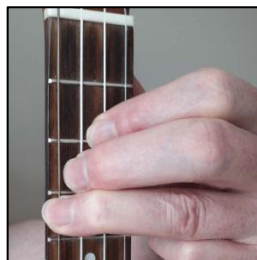


B flat

2. **B7** can be made by placing the fingers in the Em position and moving the shape across to strings 2, 3 & 4. This method works for this chord alone, and cannot be moved up or down the fret-board, or developed into any other chord. It can be useful on occasion as Em and B7 sometimes occur together.

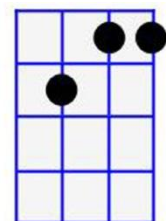


B7 alternative



B7 alternative

3. An inferior approximation to both **B $\flat$** and **B7** can be made by forming the chord Gm7 and not striking the fourth string. This chord is not as strong, and is difficult to execute at speed. This shape can be moved up or down the fret-board to make B, C $\sharp$, etc. with the same limitations



Gm7

It makes a good **C maj** at the third fret, playing all four strings.

The set of chords you have now learned will allow you to play thousands of songs. Any others you need for a particular song can be looked up. Nobody knows them all.

This is not the end, however. These chords are all the first position ones: there are many alternatives to be found higher up the neck (towards the body). The internet site 'ukebuddy.com' is a good reference, the number on the 'uke' diagram will show you alternative chord shapes.

5 Rhythm

When you have mastered a selection of chords and can change quickly, steady even down-strokes seem un-expressive and you will want to add more interest to your playing. Now is the time to explore the possibilities of your strumming hand. There are no set rules - it is what you feel in the music, its pace, rhythm and style. There are many variations of the basic rhythms to suit various songs, though in many cases the rhythm seems inseparable from the song - each song has its own.

Time Signatures

Recognising time signatures is the first step to building rhythm, e.g. waltz (3/4 time, 3 beats to the bar), march or common time (4/4 time, 4 beats to the bar). There are others, but mostly derivatives of these two.

Emphasise the First Beat

The easiest first step is to locate and emphasise the first beat of the bar with a strong down-stroke, and correspondingly lighter following strokes. Be guided by the emphasised words (or syllables) to establish the bar structure. Note that the first word is not always on the first beat.

Up-Strokes

You can then fit up-strokes between the down-strokes, to give a faster, more sustained sound.

Upstrokes can then be added at any point between down strokes, as many, and in whatever position seems right. There are endless possibilities with this technique to bring out the feel of a song, and of course to mix-and-match..

Emphasis Strokes

Vary the rhythm for perhaps one line or section by just playing single strong strokes on significant words on the first beat of each bar.

Intros

'Intros' are sometimes shown for the song, and often take the form of the chord sequence of the last one or two lines of the verse or chorus, or even a whole verse.

Endings & Outros

Usually strumming continues to the end of the final bar, finishing with a flourish, a quick change from the key chord to a subordinate for one stroke and back, e.g. C - G7 - C, F - C7 - F or G - D7 - G, often shown on the music. Alternatively, an 'outro' may be shown on the song sheet i.e. repeating the last line, or an additional line to finish on, etc.

It is often effective to progressively slow down the last one or two bars or the last line to give that feeling of ending. Finishing with a slow arpeggio stroke sounds as if you know what you are doing! Or even a continuous strum.

Go ahead and try it, it gives a whole new dimension to your playing, and you will sound great!

6 About Chords

A chord is a harmonious group of three or four notes relating to the key of the piece, which supports the melody. They come in various pitches and 'flavours'. Unless you intend to compose your own songs, you don't need to know how the chords are formed, as they have already been worked out and chord charts are widely available in books or free on the internet. They are usually shown for right-handed players: for left-handed players the chords are a mirror image.

The commonly used chords are those clustered near the head, known as first position, as these are closely grouped in pitch and are easiest to play. The most popular chord 'flavours' are:

Major chords, e.g. C (also shown as Cmaj or CM). These chords sound bright and happy.

Minor chords e.g. Cm (Cmin) convey sadness.

Seventh chords (e.g. C7) sound un-finished and suggest movement onwards.

There are many other flavours for different purposes - minor7, Major7, diminished, suspended, augmented, etc. It can be fun finding them out, and they can enhance your playing, though they can often be replaced by a familiar chord. There are also many alternative fingerings for most chords, and one shape sometimes has more than one name. In total there are hundreds, but nobody knows them all - most players learn only those needed for their own style and repertoire, and look up the rest.

As you progress you will be looking for more music to suit your own tastes. Songs with chords suitable for ukuleles are available in music shops or free on the internet to down-load, often with demonstrations of how to play them. Just enter a song title plus 'ukulele chords' in your browser to get all you could imagine. Alternatively, you can just enter 'ukulele group song book' or 'ukulele club song book' to get over a hundred, each with 150 + songs.

If you don't need the chord diagrams, songs for any polyphonic instrument (guitar, piano, organ, etc.) can be played using the chord symbols, as 'C' is 'C' on any instrument, though the song may be intended for an instrument which uses unfamiliar cords.

There are many ways to find the correct chords/words for a favourite song. You can just put ('song name', chords', or 'song name, words') in your browser and see what you get.

For best results, try UltimateGuitar.com, etc (use box at top to find a title or artist), and select a version of the song (usually the most popular). Songs are often in unfamiliar keys, but can be played in any key to suit you by transposing. To change key, use 'Transpose + or -' on the bottom line - often an easier key will be available.

7 Internet Support

There is a great deal of information in the internet for ukulele players. Here are some useful sites:

Instruments & Equipment;

For quality instruments and equipment, try the many music stores on-line, preferably ones that have a physical presence, as they will have knowledgeable staff. For simple stuff, try eBay (usually cheapest) or Amazon.

Ukulele Internet Tuner;

UkeBuddy - select gCEA tuning, or use a mobile phone app.

Soft Felt Plectrums (Feltrums);

Southern Ukulele Store (SUS), Natural wool felt ukulele plectrum, Code 2007
Also use leather, or thinnest plastic guitar picks.

Chord Finder/Namer, Etc;

UkeBuddy - Put this one on your 'favourites'! Also Ukulele Chordfinder, UkuGuides.

Alternatively, enter ('chord name', ukulele) in your browser, and see what pops up.

You can also obtain free chord chart printouts at various sites, though these show only first (usual) positions for each chord.

Metronome: 'Free Online Metronome' at 8notes.com. Also gives simple drum accompaniment. Accent 3 is waltz, Accent 4 is common time.

Demos/Tutorials;

Ukulele Mike (enter 'Name of song', Ukulele Mike), Chordu.com, Cynthia Lin, various YouTube tutorials, and many others.

Performances to Listen or Play Along to;

Put ('Name of song', 'artist', YouTube), or just ('name of song', YouTube) into Google and choose a YouTube performance. Playback can be slowed down by clicking on the 'Settings' symbol (rosette) on the right below the progress bar. Select 'Speed' (0.75 is good).

Song Books;

There are very many suitable free song books available to download. Just enter 'ukulele group song book' or 'ukulele club song book' to get over a hundred, each with 150 + songs.

Song Chords, Words & Key Change;

There are many ways to find the correct chords/words for a favourite song. You can just put in the ('song name', chords', or 'song name, words'), and see what you get.

For best results, try UltimateGuitar.com, etc (use box at top to find a title or artist), and select a version of the song (usually the most popular). Songs are often in unfamiliar keys, but can be played in any key to suit you by transposing. To change key, use 'Transpose + or -' on the bottom line - often an easier key will be available.

8 Starting a U3A Group

Starting and running a group is enjoyable, fulfilling and will stimulate you to learn more about the instrument. If you are yourself a beginner, playing together will motivate you to learn and progress. It provides great pleasure to the group members, and offers them the gift of music. You don't have to be an expert, you can learn with the group, or even find an experienced player to help, if only initially. Meeting places can range from a private house, a small room to a public hall. This course will provide the foundation for teaching beginners.

To start a group, first approach your local U3A Committee with a proposal, and agree a venue, frequency, day and time. Having an appreciation of the likely membership will help.

Decide a start date. The first session can be exploratory - finding out if there are already skills, the expectations of the group members, etc. Spare instruments will help get things started. Volunteers for group leader, music co-ordinator, tutor, etc. may emerge - there is no requirement for one person to do it all.

The group leader will take care of administration, acting as a contact for new members and the Committee, and keeping a contact register of members and attendance. Keeping this data is permitted as necessary under GDPR, and having it is sometimes required for evacuation purposes. Your local committee will provide guidance on issues such as insurance, room fees, etc. Helpers can set out the room and clear away.

In time, there needs to be a music co-ordinator, to select songs and count-in to start playing, and with luck, to act as music leader, perhaps using an amplifier if necessary in a large room. Beginners can be sat with more experienced players, or a designated person can help them.

Your theme in the early days may be primarily to learn together or teach beginners, before moving on to a regular playing session - see the next section for further suggestions.

This course can be used as a teaching script. The first chords, C and F, have been chosen as the easiest useable chords, to allow raw beginners to play a few songs at the first session. The pages have been prepared to be suitable as hand-outs, stage by stage.

And that's about it.

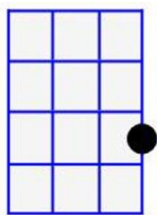
Lastly, don't be too embarrassed to try leading a group - you are certain to be a better player than your pupils!

9 Future Group Directions

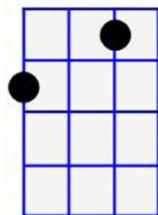
When your group has learned the most common chords and can play competently, you may wish to consider the future. There are several directions you may take:

1. Most commonly, groups continue to play together, tackling different songs and familiar favourites, learning new chords as and when required. There are many song books published on the internet for free downloading, with many hundreds of songs of all types. Just enter 'ukulele group song book' or 'ukulele club songbook' into your browser to get a large range. This will keep you supplied for years to come.
2. With time you may find the need for an occasional or regular teaching unit, to meet the needs of new players, or experienced players could mentor newer players.
3. The object may be to progress to more complex chords and strumming patterns to play more difficult, faster songs. Alternatively, try more gentle, tuneful ballads using a slow thumb stroke.
4. One person may develop a song with extra ornamentation, an intro and outro, a special rhythm, etc. to demonstrate and become part of the group repertoire.
5. If songs are in the right key, playing along to a recording artist is very effective, either individually at home, or as a group. A mobile phone can be linked to a small amplifier (10 watts, more for larger rooms), or a CD player or MP3 player can be used. YouTube performances can be slowed down - find the 'Settings' button (rosette) below the progress bar and select 'Speed' (0.75 is good). Use 'UltimateGuitar' to transpose songs if necessary.
6. Finger-picking (playing arpeggio fashion) is a new skill, and can produce some beautiful music.
7. Set up specialist groups for a particular type of music - country, blues, old-time, George Formby, etc.
8. It may be possible within your U3A to link up with a singing group, or other instrument groups for joint rehearsals and performances, or to incorporate other musicians with different instruments into the ukulele group (choir, piano, guitar, drums, bass).
9. Join up with another U3A group for a joint session. You can find a group by putting 'U3A Oversights' in your browser, then in Search put 'Ukulele' - this shows U3A uke groups by region and county.
10. Try developing a performing group, to play at care homes, social clubs, fetes, etc, needing well rehearsed, orchestrated songs and song-sheets for audience participation. An audience sing-along will cover many shortcomings of performance.
11. For individuals, there are many ukulele clubs meeting in pubs or village halls where enthusiasts will welcome new members with modest ability, allowing the transfer of ideas back to the group.
12. Finally, many groups expect no more than to enjoy a happy, relaxed play-along with friends without the pressure of progress, and to go home with a smile!

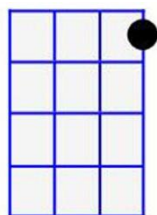
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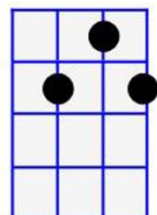
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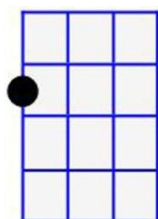
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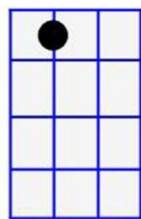
C7



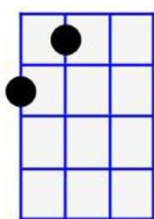
G7



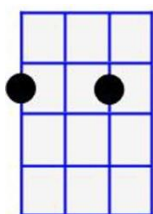
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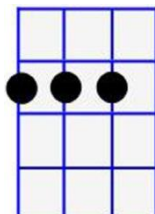
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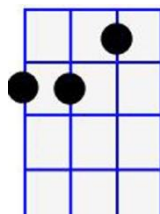
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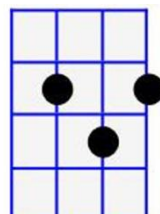
D7 var



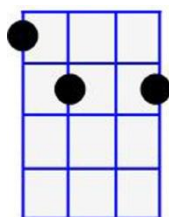
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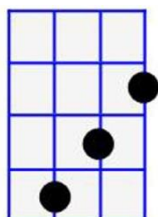
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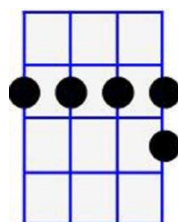
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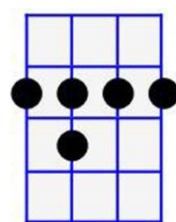
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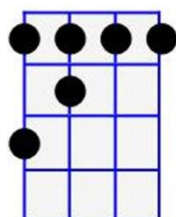
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D7 bar

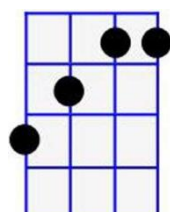


B7



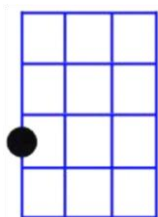
Bb

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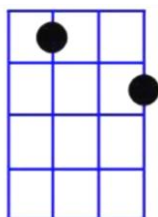


Bb

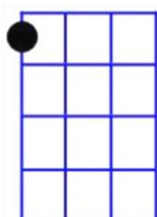
CHORD CHART - Left Hand



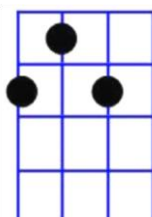
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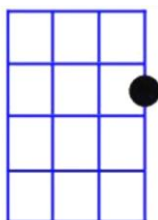
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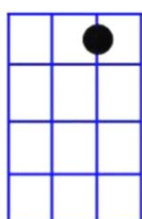
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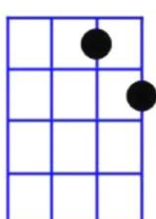
G7



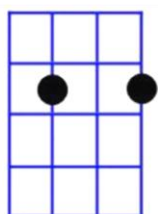
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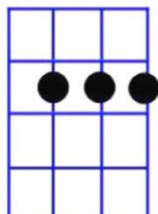
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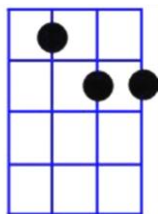
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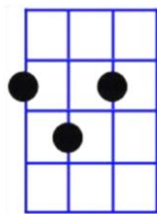
D7 var



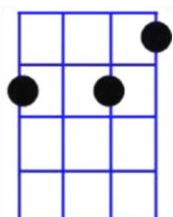
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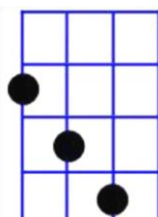
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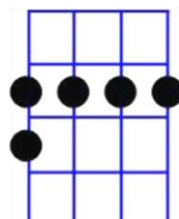
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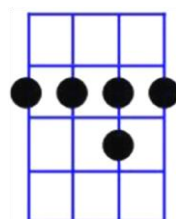
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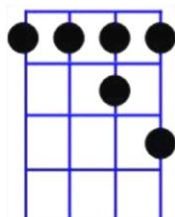
Em



D7 bar

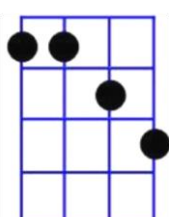


B7



Bb

Also shown as



Bb

Introduction to the Example Songs

These songs have been prepared to as examples to support the course and some songs have been simplified and/or transposed. All the songs are referenced in the course, and progress from beginner to a capable standard. Chord boxes for newest chords are shown where needed.

Throughout the book, the song writer is shown after the title. Some of the songs are presented in the key of the performing artist indicated to allow you to play along with YouTube performances. You can use the 'Settings' button below the YouTube pop-up progress bar, and 'Speed' to slow down the play-back.

The easier D7 variant (F#dim) is shown, and is contrasted with the barred D7 where the use of both chords gives a useful effect.

All the songs may be distributed digitally or as printed copy to U3A members, and not-for-profit performance of those songs in copyright is permitted under the U3A performance licence. The file may be printed double-sided if required and two-page songs will appear opposite each other. For the best result, the sheets can be bound in punched plastic sleeves in a 4-ring binder.

Contact me at u3aukuleleadviser@btinternet.com if any errors or omissions are noticed, or if you have ideas for new material.

Happy strumming.

Ken Cockburn
U3A National Ukulele Adviser.

EXAMPLE SONGS INDEX:

1	Singing in the Rain
2	Tom Dooley
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4	Clementine
5	Jambalaya
6	Help Me Make It
7	Green Grass of Home
8	Banks of the Ohio
9	King of the Road
10	Save the Last Dance
11	Rockin' All Over the World
12	Amazing Grace
13	Under the Boardwalk
14	Up On the Roof
15	Matchstalk Men
16	Scarlet Ribbons
17	I Have a Dream
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19	Puttin' On the Style
20	Oh Boy!
21	Five Foot Two
22	I Saw Her Standing There
23	Sweet Georgia Brown
24	The Young Ones
25	Don't Be Cruel
26	Don't Think Twice
27	Silent Night
28	Eight Days a Week
29	Tennessee Waltz
30	Hello Mary Lou
31	Pearly Shells
32	Dirty Old Town
33	Hi Ho, Silver Lining
34	All Shook Up
35	With a Little Help from My Friends

1 SINGING IN THE RAIN in F – A Freed/N Brown

4/4 (common time)

F **F**
I'm singing in the rain.

F **F**
Just singing in the rain.

F **F**
What a glorious feeling,

C **C**
I'm happy a - gain.

C **C**
I'm laughing at clouds,

C **C**
So dark up a - bove.

C **C**
'Cause the sun's in my heart,

F **F**
And I'm ready for love.

F **F**
Let the stormy clouds chase,

F **F**
Every - one from the place.

F **F**
Come on with the rain,

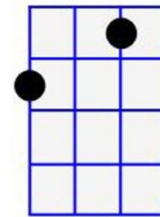
C **C**
I've a smile on my face.

C **C**
I'll walk down the lane,

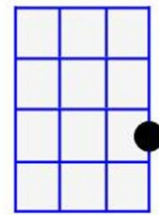
C **C**
With a happy re - frain.

C
'Cause I'm singing,

C **F**
Just singing in the rain.



F



C

2 TOM DOOLEY in F - Kingston Trio

2/4 (two four time)

F F F F
 Hang down your head Tom Doo – ley,
 F F C C
 Hang down your head and cry.
 C C C C
 Hang down your head Tom Doo – ley,
 C C F F
 Poor boy, you're bound to die.

F F F F
 I met her on the moun - tain,
 F F C C

And there I took her life.

C C C C
 I met her on the moun - tain,
 C C F F

Stabbed her with my knife.

F F F F
 Hang down your head Tom Doo – ley,
 F F C C
 Hang down your head and cry.
 C C C C
 Hang down your head Tom Doo – ley,
 C C F F
 Poor boy, you're bound to die.

F F F F
 This time tomor - row,
 F F C C

Reckon' where I'd be.

C C C C
 Hadn't been for Grayson,
 C C F F

I'd been in Tennes – see.

F F F F
 Hang down your head Tom Doo – ley,
 F F C C
 Hang down your head and cry.
 C C C C
 Hang down your head Tom Doo – ley,
 C C F F
 Poor boy, you're bound to die.

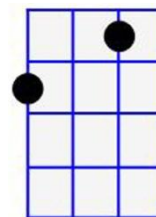
F F F F
 This time tomor - row,
 F F C C

Reckon' where I'll be.

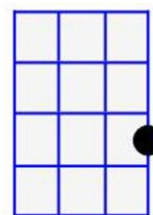
C C C C
 Down some lonesome valley,
 C C F F

Hangin' from a wide oak tree.

FINISH WITH CHORUS TWICE



F



C

3 ACHY BREAKY HEART in F – Don von Tress

4/4 (common time)

F F F F
 You can tell the world, you never was my girl.
 F F C C
 You can burn my clothes when I am gone.
 C C C C
 Or you can tell your friends, just what a fool I've been,
 C C F F
 And laugh and joke about me on the phone.

F F F F
 You can tell my arms, go back onto the farm.
 F F C C
 You can tell my feet to hit the floor.
 C C C C
 Or you can tell my lips, to tell my finger-tips,
 C C F F
 They won't be reaching out for you no more.

CHORUS:

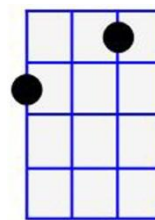
F F F F
 But don't tell my heart, my achy breaky heart
 F F C C
 I just don't think it'd under-stand
 C C C C
 And if you tell my heart, my achy breaky heart
 C C F F
 He might blow up and kill this man

F F F F
 You can tell your maw, I moved to Arkan- sas.
 F F C C
 You can tell your dog that bit my leg.
 C C C C
 Or tell your brother Cliff, whose fist can tell my lip
 C C F F
 He never really liked me any-way.

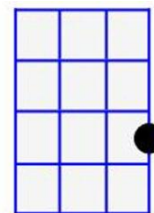
F F F F
 Go tell your aunt Lou-ise, tell anything you please.
 F F C C
 Myself already knows I'm not O - kay.
 C C C C
 Or you can tell my eye, watch out for my mind,
 C C F F
 It might be walkin' out on me one day.

CHORUS TWICE

CHORUS without strumming to finish.



F



C

4 CLEMENTINE in F - Traditional

3/4 time (waltz)

F F F C
In a cavern, in a canyon, exca-vating for a mine;
C F C F
dwelt a miner, forty-niner, and his daughter Clemen-tine.

F F F C
Oh my darling, Oh my darling, Oh my darling Clemen-tine.
C F C F
You are lost and gone for-ever, dreadful sorry, Clemen-tine.

F F F C
Drove she ducklings to the water, ev'ry morning just at nine.
C F C F
Hit her foot against a splinter: fell in-to the foaming brine.

F F F C
Oh my darling, Oh my darling, Oh my darling Clemen-tine.
C F C F
You are lost and gone for-ever, dreadful sorry, Clemen-tine.

F F F C
Ruby lips above the water, blowing bubbles soft and fine,
C F C F
But alas, I was no swimmer, neither was my Clemen-tine.

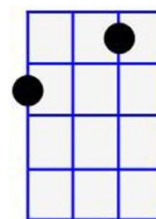
F F F C
Oh my darling, Oh my darling, Oh my darling Clemen-tine.
C F C F
You are lost and gone for-ever, dreadful sorry, Clemen-tine.

F F F C
In my dreams she still doth haunt me, robed in garments soaked with brine,
C F C F
Then she rises from the waters, and I kiss my Clemen-tine.

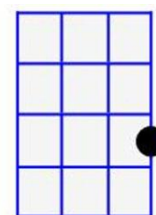
F F F C
Oh my darling, Oh my darling, Oh my darling Clemen-tine.
C F C F
You are lost and gone for-ever, dreadful sorry, Clemen-tine.

F F F C
How I missed her, how I missed her, how I missed my Clemen-tine
C F C F
'Til I kissed her little sister, and for-got my Clemen-tine.

F F F C
Oh my darling, Oh my darling, Oh my darling Clemen-tine.
C F C F
You are lost and gone for-ever, dreadful sorry, Clemen-tine.



F

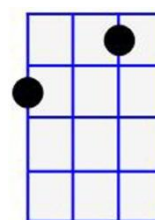


C

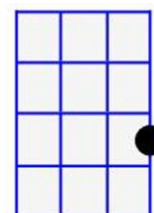
5 JAMBALAYA in F - Hank Williams

4/4 (common time)

F C C
 Goodbye Joe, me gotta go, me-oh my-oh.
 C C F F
 Me gotta pole the pi-rogue down the bayou.
 F F C C
 My Y-vonne, the sweetest one me-oh my-oh.
 C C F F
 Son of a gun, we'll have big fun on the bayou
 F F C C
 Jambalaya, crawfish pie and a filet gumbo,
 C C F F
 'Cause to-night I'm gonna see my ma cher amio.
 F F C C
 Pick gui - tar, fill fruit jar and be gay-o.
 C C F F
 Son of a gun, we'll have big fun on the bayou.
 F F C C
 Thibo - daux, Fontain - eaux, the place is buzzing.
 C C F F
 Kinfolk come to see Y- vonne by the dozen.
 F F C C
 Dress in style and go hog wild me-oh my-oh.
 C C F F
 Son of a gun, we'll have big fun on the bayou.
 F F C C
 Jambalaya, crawfish pie and a filet gumbo,
 C C F F
 'Cause to-night I'm gonna see my ma cher amio.
 F F C C
 Pick gui - tar, fill fruit jar and be gay-o.
 C C F F
 Son of a gun, we'll have big fun on the bayou.
 F F C C
 Settle down, far from town, get me a pirogue,
 C C F F
 And I'll catch all the fish in the bayou.
 F F C C
 Swap my mon' to buy Y-vonne what she need-oh.
 C C F F
 Son of a gun, we'll have big fun on the bayou.
 F F C C
 Jambalaya, crawfish pie and a filet gumbo,
 C C F F
 'Cause to-night I'm gonna see my ma cher amio.
 F F C C
 Pick gui - tar, fill fruit jar and be gay-o.
 C C F F
 Son of a gun, we'll have big fun on the bayou.



F



C

6 HELP ME MAKE IT in C - Kris Kristofferson

INTRO: As verse

C G7 C
Take the ribbon from your hair.
F
Shake it loose and let it fall.
F G7
Lay it soft against my skin
C
Like the shadow on the wall.

C G7 C
Come and lay down by my side
F
'Til the early morning light.
F G7
All I'm taking is your time.
C
Help me make it through the night.

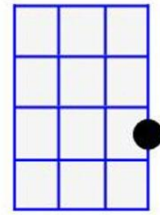
C F C
I don't care who's right or wrong. I don't try to under-stand.
F G7
Let the devil take to-morrow, For to-night I need a friend.

G7 C
Yester-day is dead and gone.
F
And tomorrow's out of sight.
G7
And it's sad to be a-lone.
C
Help me make it through the night.

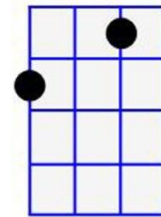
INSTRUMENTAL: Strum through verse

C F C
I don't care who's right or wrong. I don't try to under-stand.
F G7
Let the devil take to-morrow, For to-night I need a friend.

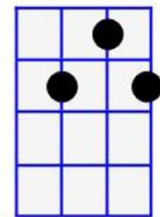
G7 C
Yester- day is dead and gone.
F
And tomorrow's out of sight.
F G7
And it's sad to be a-lone.
C
Help me make it through the night.
F G7
And it's sad to be alone.
C C(arpeggio) C
Help me make it through the night.



C



F



G7

7 GREEN, GREEN GRASS OF HOME in C - Claude Putman Jr.

(Tom Jones sings in G)

INTRO: C G7 C C (as last line)

C C F C
The old town looks the same, as I step down from the train.

C C G7 G7
And there to meet me is my Mama and my Papa.

C C7 F F
Down the road I look and there runs Mary, hair of gold and lips like cherries.

C G7 C C
It's good to touch the green, green grass of home.

C C7 F F
Yes, they'll all come to meet me, arms reaching, smiling sweetly.

C G7 C C
It's good to touch the green, green grass of home.

C C F C
The old house is still standing though the paint is cracked and dry,

C C G7 G7
And there's the old oak tree that I used to play on.

C C7 F F
Down the lane I walk with my sweet Mary, hair of gold and lips like cherries.

C G7 C C
It's good to touch the green, green grass of home.

C C7 F F
Yes, they'll all come to meet me, arms reaching, smiling sweetly.

C G7 C C
It's good to touch the green, green grass of home.

SPOKEN OR SUNG

C C F C
Then I awake and look around me, at the four grey walls that sur-round me.

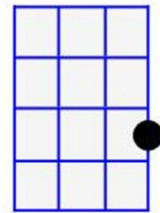
C C G7 G7
And I realize, yes, I was only dreaming.

C C7 F F
For there's a guard and there's a sad old padre - arm in arm we'll walk at daybreak.

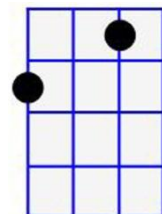
C G7 C C
A-gain I'll touch the green, green grass of home.

C C7 F F
Yes, they'll all come to see me, in the shade of that old oak tree. (Slowing)

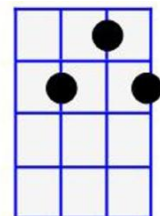
C G7 C C
It's good to touch the green, green grass of home.



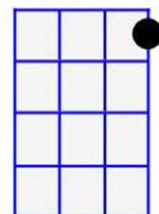
C



F



G7



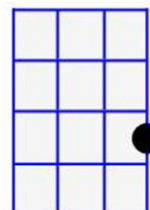
C7

8 BANKS OF THE OHIO in C - Unknown

Play along with Olivia Newton

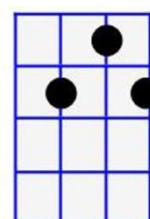
INTRO: C

C G7
I asked my love to take a walk.
C
To take a walk, just a little walk.
C7 F
Down beside where the waters flow.
C G7 C
Down by the banks of the Ohio.



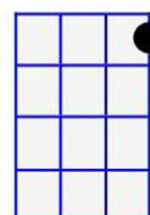
C

CHORUS: C G7
And only say that you'll be mine.
C
In no others' arms en - twine.
C C7 F
Down beside where the waters flow,
C G7 C
Down by the banks of the Ohio.



G7

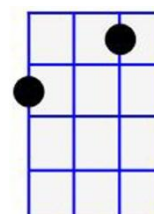
C G7
I held a knife against his breast,
C
As into my arms he pressed.
C7 F
He cried "My love, don't you murder me.
C G7 C
I'm not prepared for eterni - ty".



C7

CHORUS

C G7
I wandered home 'tween twelve and one.
C
I cried, "My God, what have I done?"
C7 F
I've killed the only man I love.
C G7 C
He would not take me for his bride.

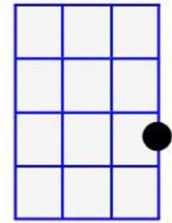


F

C G7
And only say that you'll be mine.
C
In no others' arms en - twine.
C7 F
Down beside where the waters flow,
C G7 C
Down by the banks of the Ohio.
F C G7 C
Down by the banks of the Ohio.

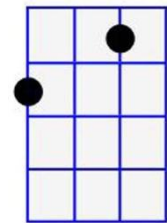
9 KING OF THE ROAD in C – Roger Miller

C F G7 C
 Trailer for sale or rent, rooms to let, fifty cents.
 F G7
 No phone, no pool, no pets, ain't got no cigarettes, ah but,
 C F G7 C
 Two hours of pushing broom buys an eight by twelve four bit room.
 C7 F G7 C
 I'm a man of means by no means, King of the Road.



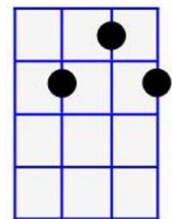
C

C F G7 C
 Third box car midnight train, destination Bangor, Maine.
 F G7
 Old worn out suit and shoes, don't pay no union dues, I smoke
 C F G7 C
 Old stogies I have found, short, but not too big around.
 C7 F G7 C
 I'm a man of means by no means, King of the Road.



F

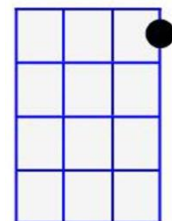
C F
 I know every engineer on every train,
 G7 C
 All of the children and all of their names.
 C7 F
 And every handout in every town,
 G7
 And ev'ry lock that ain't locked when



G7

No one's around. I sing ...

C F G7 C
 Trailer for sale or rent, rooms to let, fifty cents.
 F G7
 No phone, no pool, no pets, ain't got no cigarettes, ah but,
 C F G7 C
 Two hours of pushing broom buys an eight by twelve four bit room.
 C7 F G7 C
 I'm a man of means by no means, King of the Road.



C7

10 SAVE THE LAST DANCE FOR ME in C – D Pomus/M Shuman

^C
You can dance every dance with the guy who gives you the eye.
^{G7}
Let him hold you tight.

You can smile every smile for the man who held your hand
^C ^{C7}
'Neath the pale moonlight.

CHORUS:

^F
But don't forget who's taking you home,
^C
And in whose arms you're gonna be.
^{G7} ^C
So darling, save the last dance for me.

^C
Oh I know, that the music is fine, like sparkling wine.
^{G7}
Go and have your fun.

Laugh and sing but while we're apart
^C ^{C7}
Don't give your heart to anyone.

CHORUS

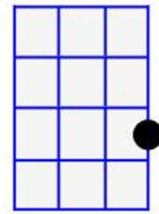
BRIDGE:

^C ^{G7}
Baby don't you know I love you so
^C
Can't you feel it when we touch.
^{G7}
I will never ever let you go
^C
'Cause I love you oh so much.

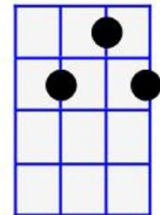
^C
You can dance, go and carry on
^{G7}
Till the night is gone and it's time to go.

If he asks if you're all alone, can he take you home,
^C ^{C7}
You must tell him no.

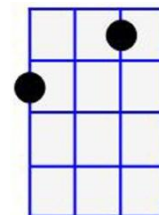
CHORUS TWICE



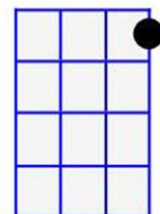
C



G7



F



C7

11 ROCKIN' ALL OVER THE WORLD – John Fogarty

Play along with Status Quo

INTRO: C for 2 bars

C C7
Oh, here we are, and here we are, and here we go.

F
All aboard and we're hittin' the road.

C
Here we go,
G7 C
Rockin' all over the world.

C C7
Well, giddy up, giddy up and get away.
F
We're goin' crazy and we're goin' today.

C
Here we go,
G7 C
Rockin' all over the world.

C C7
And I like it, I like it, I like it, I like it.
F
I la – la – la – like it, la – la – la – like it.
C
Here we go,
G7 C
Rockin' all over the world.

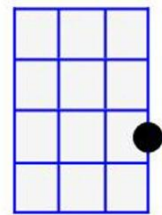
INSTRUMENTAL: VERSE STRUMMED TWICE

C C7
I'm gonna tell your Momma what you're gonna do.
F
Come on out with your dancing shoes.

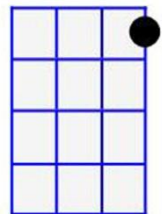
C
Here we go,
G7 C
Rockin' all over the world.

C C7
And I like it, I like it, I like it, I like it.
F
I la – la – la – like it, la – la – la – like it.
C G7 C
Here we go, rockin' all over the world.

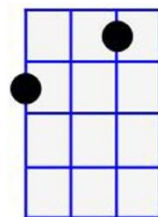
CHORUS AND VERSES TO END



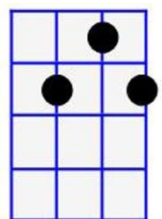
C



C7



F

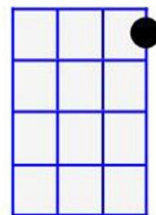


G7

12 AMAZING GRACE in C – Traditional/John Newton

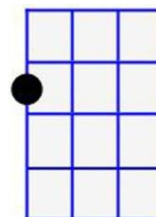
3/4 (slow waltz) Use a slow thumb stroke.

C C7 F C
 A-mazing Grace, how sweet the sound,
 C Am G7 G7
 That saved a wretch like me.
 C C7 F C
 I once was lost, but now am found.
 Am G7 C C
 Was blind, but now I see.



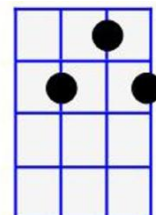
C7

C C7 F C
 'Twas grace that taught my heart to fear,
 C Am G7 G7
 And grace my fears re-lieved.
 C C7 F C
 How precious did that grace ap-pear,
 Am G7 C C
 The hour I first be-lieved.



Am

C C7 F C
 When we've been here ten thousand years,
 C Am G7 G7
 Bright shining as the sun,
 C C7 F C
 We've no less days to sing God's praise
 Am G7 C C
 Than when we first be-gun.



G7

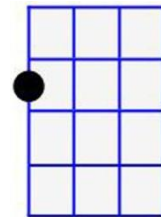
C C7 F C
 A-mazing Grace, how sweet the sound,
 C Am G7 G7
 That saved a wretch like me.
 C C7 F C
 I once was lost, but now am found.
 Am G7 F C
 Was blind, but now I see.

13 UNDER THE BOARDWALK in C – KennyYoung & ArthurResnick

INTRO: C C C C

C G7
Oh the sun beats down and burns the tar up on the roof,
C C7
And your shoes get so hot you wish your tired feet were fire-proof.
F C
Under the boardwalk, down by the sea,
G7 C
On a blanket with my baby is where I'll be.

Am
Under the boardwalk, out of the sun.
G7
Under the boardwalk, we'll be having some fun.
Am
Under the boardwalk, people walking above.
G7
Under the boardwalk, we'll be falling in love.
Am Am Am Am
Under the boardwalk, board - walk.



Am

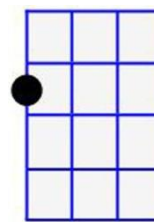
C G7
From the park you hear the happy sound of a carousel.
C C7
You can almost taste the hotdogs and French-fries they sell.
F C
Under the boardwalk, down by the sea,
G7 C
On a blanket with my baby is where I'll be.

Am
Under the boardwalk, out of the sun.
G7
Under the boardwalk, we'll be having some fun.
Am
Under the boardwalk, people walking above.
G7
Under the boardwalk, we'll be falling in love.
Am Am Am Am
Under the boardwalk, board - walk.

REPEAT CHORUS TO END

14 UP ON THE ROOF in C – Gerry Goffin/Carole King

C Am
 When this old world starts getting me down,
 F G7 C
 And people are just too much for me to face.
 Am
 I'll climb way up to the top of the stairs,
 F G7 C
 And all my cares just drift right into space.



Am

F
 On the roof it's peaceful as can be.
 C Am F G7
 And there the world below don't bother me.

C Am
 So when I come home feelin' tired and beat,
 F G7 C
 I'll go up where the air is fresh and sweet.
 Am
 I'll get away from the hustling crowd,
 F G7 C
 And all that rat-race noise down in the street.

F
 On the roof, that's the only place I know,
 C Am F G7
 Where you just have to wish to make it so,

STRUM FIRST TWO LINES OF VERSE

F
 At night the stars put on a show for free,
 C Am F G7
 And darling you can share it all with me,

C Am
 Right smack dab in the middle of town,
 F G7 C
 I've found a paradise that's trouble proof.
 C Am
 And if this old world starts getting you down,
 F G7 C Am
 There's room enough for two up on the roof.

F G7 C Am F G7 C
 Up on the roof. Up on the roof. Up on the roof

15 MATCHSTALK MEN - Brian and Michael

Play along to Brian and Michael.

C Am
He painted Salford's smoky tops, on cardboard boxes from the shops.

A A7 F
And parts of Ancoats where I used to play. I'm sure he once walked down our street,

C
'Cause he painted kids with nowt on their feet,
G7 C
And the clothes he wore had all seen better days.

C Am
Now they said his works of art were dull, no room, old lad, the walls are full,

A A7 F
But Lowry didn't care much any-way.

F C
They said he just paints cats and dogs, and matchstalk men in boots and clogs.

G7 C G7
And Lowry said that's just the way they'll stay.

C F
And he painted matchstalk men and matchstalk cats and dogs.

G7 C
He painted kids on the corner of the street that were sparking clogs.

G7 C F
Now he takes his brush and he waits, out-side those factory gates,

G7 C
To paint his matchstalk men and matchstalk cats and dogs.

C Am
Now canvas and brushes were wearing thin, when London started calling him,

A A7 F
To come on down and wear the old flat cap.

C
They said "Tell us all about your ways, and all about them Salford days,

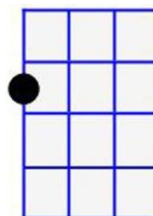
G7 C G7
Is it true you're just an ordinary chap?"

C F
And he painted matchstalk men and matchstalk cats and dogs.

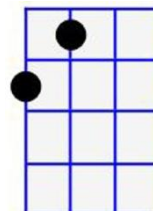
G7 C
He painted kids on the corner of the street that were sparking clogs.

G7 C F
Now he takes his brush and he waits out-side them factory gates,

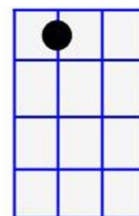
G7 C
To paint his matchstalk men and matchstalk cats and dogs.



Am



A



A7

Continued

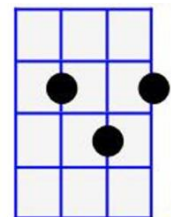
'Matchstalk Men' Continued.

C Am
Now Lowry's hang upon the wall, be-side the greatest of them all,
A A7 F
Even the Mona Lisa takes a bow.
C
This tired old man with hair like snow, told northern folk it's time to go.
G7 C G7
The fever came and the good Lord mopped his brow.

C F
And he left us matchstalk men and matchstalk cats and dogs.
G7 C
He left us kids on the corner of the streets that were sparking clogs.
G7 C F
Now he takes his brush and he waits, out-side them Pearly Gates,
G7 C
To paint his matchstalk men and matchstalk cats and dogs.

Some versions go up to the key of 'D' at this point.

A7
D G
And he left us matchstalk men and matchstalk cats and dogs.
A7 D
He left us kids on the corner of the streets that were sparking clogs.
A7 D G
Now he takes his brush and he waits out-side them Pearly Gates,
A7 D
To paint his matchstalk men and matchstalk cats and dogs.



G

REPEAT LAST CHORUS TO END.

A cappella children's choir:

*"The big ship sails on the aly-ally-o, the aly-ally-o, the aly-ally-o
The big ship sails on the aly-ally-o, on the last day of September".*

16 SCARLET RIBBONS – Danzig/Segal (1949)

C Dm G7 C
I peeped in to say goodnight
Dm G7 Dm C
When I heard a child at prayer.

Dm G7 C
“And for me some scarlet ribbons,
Dm G7 Dm C
Scarlet ribbons for my hair”.

C Dm G7 C
All the stores were closed and shuttered.
Dm G7 Dm C
All the streets were dark and bare.

Dm G7 C
In our town no scarlet ribbons,
Dm G7 Dm C
Scarlet ribbons for her hair.

G7 C7 F
Through the night my heart was aching.
F A7 D7 G7
Just before the dawn was breaking,

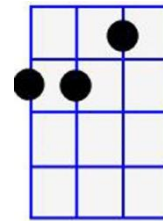
C Dm G7 C
I peeped in and on her bed,
Dm G7 Dm C
In gay pro – fusion lying there,
Dm G7 C
I saw ribbons, scarlet ribbons,
Dm G7 Dm C
Scarlet ribbons for her hair.

G7 C7 F
If I live to be a hundred,
F A7 D7 G7
I will never know from where

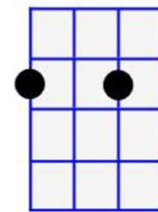
OUTRO:

C Dm G7 C,
Came those lovely scarlet ribbons
Dm G7 Dm G7 C
Scarlet ribbons for her hair.

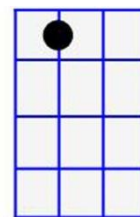
SLOW



Dm



D7var



A7

17 I HAVE A DREAM in C - Abba

C G C G C
 I have a dream, a song to sing, to help me cope, with anything.
 G C
 If you see the wonder, of a fairy tale.
 G C
 You can take the future, even if you fail.

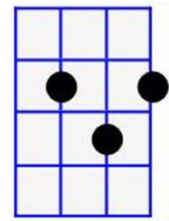
G F C
 I believe in angels, something good in everything I see.
 G F C
 I believe in angels. When I know the time, is right for me,
 G C
 I'll cross the stream, I have a dream.

G C G C
 I have a dream, a fantasy, to help me through, reality.
 G C
 And my destination, makes it worth the while.
 G C
 Pushing through the darkness, still another mile.

G F C
 I believe in angels, something good in everything I see.
 G F C
 I believe in angels. When I know the time, is right for me,
 G C
 I'll cross the stream, I have a dream.
 G C
 I'll cross the stream, I have a dream.

G C G C
 I have a dream, a song to sing, to help me cope, with anything
 G C
 If you see the wonder, of a fairy tale.
 G C
 You can take the future, even if you fail.

G F C
 I believe in angels, something good in everything I see.
 G F C
 I believe in angels. When I know the time, is right for me,
 G C
 I'll cross the stream, I have a dream.
 G C
 I'll cross the stream, I have a dream.

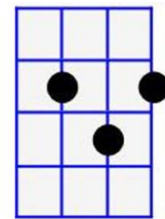


G

18 THE SLOOP JOHN 'B' - Bahamas folk song c 1900

Play along with the Kingston Trio

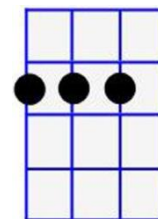
G
We came on the sloop John 'B', my grandfather and me.
D
Around Nassau town we did roam.
G G7 C Am
Drinking all night. Got into a fight.
G D G
Well, I feel so broke up, I wanna to go home



G

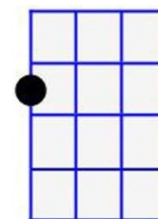
CHORUS

G
So hoist up the John 'B's sail.
See how the mainsail sets.
Call for the captain ashore.
D G G7
Let me go home. Let me go home.
C Am
I wanna go home, yeah, yeah
G D G
Well I feel so broke up, I wanna go home.



D

G
The first mate he got drunk, and broke in the people's trunk.
D
The constable had to come and take him away.
G G7 C Am
Sheriff John Stone, why don't you leave me alone, yeah, yeah.
G D G
Well I feel so broke up, I wanna go home.



Am

CHORUS

G
The poor cook he caught the fits, and threw away all my grits,
D
And then he took and he ate up all of my corn.
G G7 C Am
Let me go home. Why don't they let me go home.
G D G
This is the worst trip Since I've been born.

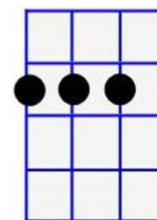
CHORUS TWICE

19 PUTTIN' ON THE STYLE – American traditional

Play along with Lonnie Donegan

INTRO: AS VERSE

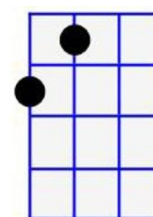
D A
Sweet sixteen goes to church just to see the boys,
A A7 D
laughs and screams and giggles at every little noise.
D D7 G
Turns her face a little, then turns her head awhile,
A (stop) A7 D
but everybody knows she's only putting on the style.



D

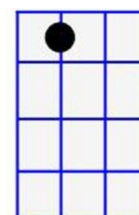
CHORUS:

D A
She's putting on the agony, putting on the style,
A A7 D
That's what all the young folks are doing all the while.
D D7 G
And as I look around me I sometimes have to smile.
A A7 D
Seeing all the young folks a'putting on the style.



A

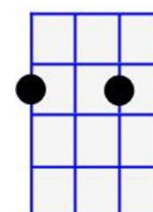
D A
Young man in the hot-rod car, driving like he's mad,
A A7 D
With a pair of yellow gloves he's borrowed from his dad.
D D7 G
He makes it roar so lively just to see his girlfriend smile.
A (stop) A7 D
But she knows he's only putting on the style.



A7

CHORUS

D A
Preacher in the pulpit roars with all his might.
A A7 D
Sings Glory Hallelujah, puts the folks all in a fright.
D D7 G
Now you might think he's Satan that's a'coming down the aisle,
A (stop) A7 D
But it's only our poor preacher, boys, he's putting on his style.



D7 var

CHORUS

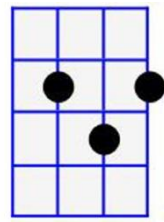
INSTRUMENTAL - AS CHORUS

CHORUS

20 OH BOY! in G - Buddy Holly

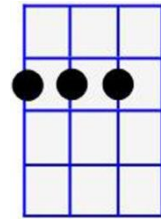
Sing along with Buddy Holly, with capo on 2

G
All of my love - all of my kissing,
You don't know what you've been missing.
C G
Oh boy! When you're with me, Oh boy.
D D7 G
The world will see that you were meant for me.



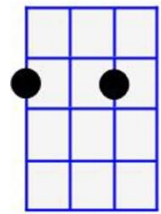
G

G
All of my life I've been a-waiting .
Tonight there'll be no hesitating.
C G
Oh boy! When you're with me, Oh boy.
D D7 G
The world will see that you were meant for me.



D

BRIDGE:
D7
Stars appear and shadows are a-falling.
G
You can hear my heart calling.
C
And a little bit of loving makes everything right.
D
I'm gonna see my baby tonight.



D7var

REPEAT VERSE 1

G
Dum de dum dum, oh boy, dum de dum dum, oh boy
C G
Ahhh ahhh
D G
Ahhh Ahhh Ooh ooh ooh ooh

REPEAT VERSES 1, 2 & BRIDGE

REPEAT VERSE 1

21 FIVE FOOT TWO in C – Ray Henderson/Lewis/Young (1920's)

C E7
Five foot two, eyes of blue,
A7
But, oh! what those five feet could do.
D7 G7 C G7
Has any-body seen my gal?

C E7
Turned up nose, turned down hose,
A7
Flapper, yes sir, one of those.
D7 G7 C
Has any-body seen my gal?

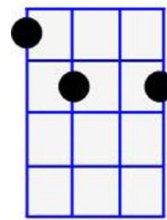
C E7
Now if you run into a five foot two,
A7
Covered with fur.
D7
Diamond rings and all those things.
G7
Bet your life it isn't her.

C E7
Well could she love, could she woo?
A7
Could she could, she could, she coo?
D7 G7 C
Has any-body seen my gal?

STRUM THROUGH SONG

SING SONG AGAIN

OUTRO:
C E7
Well could she love, could she woo?
A7
Could she could, she could, she coo?
D7 G7 D7 G7
Has any-body seen my, any-body seen my,
D7 G7 C G7 C
Has any-body seen my gal.



E7

22 I SAW HER STANDING THERE in A – The Beatles

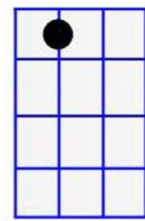
Beginners can use D7var only

A7 D7 A7
Well she was just seven-teen, and you know what I mean,
E7

And the way she looked was way beyond compare.

A A7 D7 Dm
So how could I dance with an-other, Oh!

A7 E7 A
When I saw her standing there.

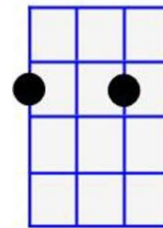


A7

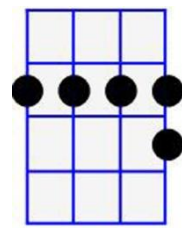
A7 D7 A7
Well she looked at me and I, I could see,
E7
That before too long I'd fall in love with her.

A A7 D7 Dm
She wouldn't dance with an-other, Oh!

A7 E7 A
When I saw her standing there.



D7var



D7bar

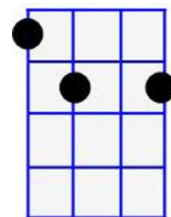
D7
Well my heart went boom when I crossed that room,
E7 D7bar
And I held her hand in mine.

A7 D7 A7
Well we danced through the night, and we held each other tight.
E7

And before too long I fell in love with her.

A A7 D7 Dm
Now I'll never dance with an-other, Oh!

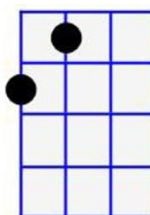
A7 E7 A
Since I saw her standing there.



E7

INSTRUMENTAL - first verse

D7
Well my heart went boom when I crossed that room,
E7 D7bar
And I held her hand in mine.



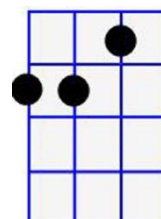
A

A7 D7 A7
Well we danced through the night, and we held each other tight.
E7

And before too long I fell in love with her.

A A7 D7 Dm
Now I'll never dance with an-other, Oh!

A7 E7 A
Since I saw her standing there.



Dm

A7 E7 A
Yeah, since I saw her standing there.

23 SWEET GEORGIA BROWN in C – B Bernie & M Pinkard (1925)

INTRO: C

A7

No gal made has got a shade on Sweet Georgia Brown.

D7

Two left feet, oh so neat, has Sweet Georgia Brown.

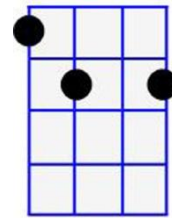
G7

They all sigh and want to die for Sweet Georgia Brown.

C

E7

I'll tell you just why, you know I don't lie, not much.



E7

A7

It's been said she knocks 'em dead when she lands in town.

D7

Since she came why it's a shame how she cools them down.

Am

E7

Am

E7

Fellas - she can't get, must be fellas she ain't met.

C

E7

A7

D7

G7

C

Georgia claimed her, Georgia named her Sweet Georgia Brown.

A7

No gal made has got a shade on Sweet Georgia Brown.

D7

Two left feet, oh so neat, has Sweet Georgia Brown.

G7

They all sigh and want to die for Sweet Georgia Brown.

C

E7

I'll tell you just why, you know I don't lie, not much.

A7

All those gifts, those courtiers give to Sweet Georgia Brown.

D7

They buy clothes at fashion shows with one dollar down.

Am

E7

Am

E7

Oh, boy, tip your hat, oh, joy, she's the cat.

C

E7

A7

D7

G7

C

Who's that, mister? It ain't your sister, Sweet Georgia Brown.

OUTRO: AS VERSE, TWICE

24 THE YOUNG ONES – Sid Tepper & Roy Bennett

Sing along with Cliff Richard

INTRO: G Em Am D7

G Em
The young ones, darling we're the young ones.

G Em
And the young ones shouldn't be afraid

G D7 G C
To live, love, while the flame is strong.

G D7 G D7
'Cause we may not be the young ones, very long.

G Em
Tomorrow. Why wait until to-morrow?

G Em
'Cause tomorrow, sometimes never comes.

G D7 G C
So love me, there's a song to be sung,

G D7 G G7
And the best time to sing it's while we're young.

CHORUS:

C G
Once in every life time comes a love like this.

A7 D D7
Oh, I need you, you need me. Oh my darling, can't you see.

G Em
Young dreams should be dreamed to-gether.

G Em
And young hearts shouldn't be afraid.

G D7 G C
And some day, when the years have flown,

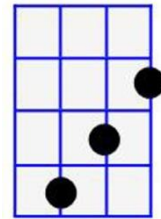
G D7 G G7
Darling, then we'll teach the young ones of our own.

GUITAR SOLO: G Em Am G G7

CHORUS

REPEAT VERSE 3

GUITAR SOLO: C G C G



Em

25 DON'T BE CRUEL – Otis Blackwell

Play along with Elvis

INTRO: D

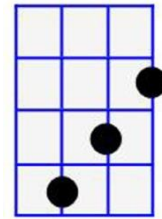
D
You know I can be found, sitting home all alone,
G D
If you can't come a - round, at least please telephone.
Em A D
Don't be cruel to a heart that's true.

D
Baby, if I made you mad, for something I might have said.
G D
Please let's forget the past, the future looks bright ahead,
Em A D
Don't be cruel to a heart that's true.
G A G A D
I don't want no other love, Baby it's just you I'm thinking of.

D
Don't stop thinking of me, Don't make me feel this way,
G D
Come on over here and love me, you know what I want you to say.
Em A D
Don't be cruel, to a heart that's true.
G A G A D
Why should we be a - part? I really love you, baby, cross my heart.

D
Let's walk up to the preacher, and let us say 'I do'.
G D
Then you'll know you'll have me, and I'll know I'll have you,
Em A D
Don't be cruel, to a heart that's true.
G A G A D
I don't want no other love, Baby, it's just you I'm thinking of.

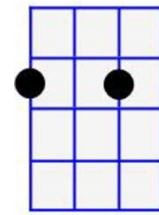
Em A D
Don't be cruel, to a heart that's true.
Em A D
Don't be cruel, to a heart that's true.
G A G A D
I don't want no other love. Baby, it's just you I'm thinking of.



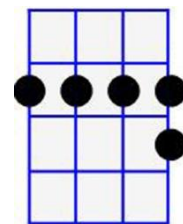
Em

26 DON'T THINK TWICE, IT'S ALL RIGHT – Bob Dylan

C G Am
 It ain't no use to sit and wonder why, babe.
 F C G
 It don't matter, any-how .
 C G Am
 An' it ain't no use to sit and wonder why, babe,
 D7var G G7
 If you don't know by now.
 C C7
 When your rooster crows at the break of dawn
 F D7bar
 Look out your window and I'll be gone.
 C G Am F
 You're the reason I'm trav'lin' on.
 C G C G
 Don't think twice, it's all right.



D7var



D7bar

C G Am
 It ain't no use in turnin' on your light, babe,
 F C G
 That light I never knowed.
 C G Am
 An' it ain't no use in turnin' on your light, babe.
 D7var G G7
 I'm on the dark side of the road.
 C C7
 I wish there was somethin' you would do or say,
 F D7bar
 To try and make me change my mind and stay.
 C G Am F
 We never did too much talkin' any-way.
 C G C G
 Don't think twice, it's all right.

C G Am
 I'm walkin' down that long lonesome road, babe.
 F C G
 Where I'm bound, I can't tell.
 C G Am
 Goodbye is too good a word, gal,
 D7var G G7
 So I'll just say, "Fare thee well".
 C C7
 I'm not saying you treated me ... unkind.
 F D7bar
 You could have done better but I don't mind.
 C G Am F
 You just kinda wasted my precious time.
 C G C G
 But don't think twice, it's all right.

Continued

'Don't Think' Twice Continued

C G Am
It ain't no use in callin' out my name, babe,
F C G
Like you never did before.
C G Am
And It ain't no use in callin' out my name, babe,
D7var G G7
I can't hear you any-more.
C C7
I'm a-thinkin' and a-wond'rin' walkin' down the road,
F D7bar
I once loved a woman, a child I'm told.
C G Am F
I gave her my heart but she wanted my soul.
C G C G
Don't think twice, it's all right.

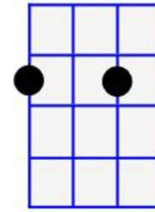
C G Am
Sooo looong, honey babe.
F C G
Where I'm bound, I can't tell.
C G Am
But goodbye's too good a word, babe,
D7var G G7
So I'll just say "Fare thee well".
C C7
I ain't sayin' you treated me unkind,
F D7bar
You could have done better but I don't mind.
C G Am F
You just kinda wasted my precious time,
C G C
But don't think twice, it's all right
C G C

27 SILENT NIGHT – Joseph Mohr, Franz Gruber - 1818

Translated: John Freeman Young 1859 (3 verses), now in 300+ languages.
3/4 time, with semi-arpeggio thumb stroke.

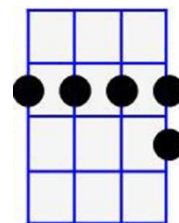
INTRO: D7var D7full G G7, G D7 G (last 2 lines)

G
Silent night, holy night,
D D7var G G7
All is calm, all is bright,
C G
Round yon virgin mother and child.
C G
Holy infant so tender and mild,
D7var D7bar G G7.
Sleep in heavenly peace
G D7var G
Sleep in heavenly peace.



D7var

G
Silent night, holy night,
D D7var G G7
Shepherds quake at the sight.
C G
Glories stream from heaven afar,
C G
Heavenly hosts sing alleluia;
D7var D7bar G G7
Christ the Saviour, is born!
G D7var G
Christ the Saviour, is born!



D7bar

G
Silent night, holy night,
D D7var G G7
Son of God, love's pure light;
C G
Radiant beams from thy holy face.
C G
With the dawn of redeeming grace.
D7var D7bar G G7
Jesus, Lord, at thy birth.

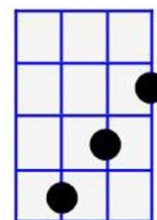
G D7var G C
Jesus, Lord, at thy birth. SLOWING

G D7var G C G
Jesus, Lord, at thy birth.

28 EIGHT DAYS A WEEK – The Beatles

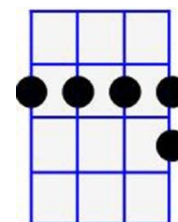
INTRO: G(4) A7(4) C(4) G(4)

G A7 C G
Ooh I need your love, babe, guess you know it's true.
G A7 C G
Hope you need my love, babe, just like I need you.
Em C Em A
Hold me, love me, hold me, love me
G A7 C G
Ain't got nothing but love, babe, eight days a week.



Em

G A7 C G..
Love you every day, girl, always on my mind
G A7 C G
One thing I can say, girl, love you all the time.
Em C Em A
Hold me, love me, hold me, love me
G A7 C G
Ain't got nothing but love, babe, eight days a week.



D7bar

D Em
Eight days a week, I love you.
A C D D7 bar
Eight days a week is not enough to show I care.

G A7 C G
Ooh, I need your love babe guess you know it's true.
G A7 C G
Hope you need my love, babe, just like I need you.
Em C Em A
Hold me, love me, hold me, love me.
G A7 C G
Ain't got nothing but love, babe, eight days a week.

D Em
Eight days a week, I love you.
A C D D7 bar
Eight days a week is not enough to show I care.

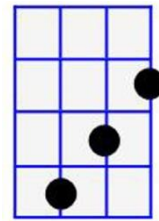
G A7 C G
Love you every day, girl, always on my mind.
G A7 C G
One thing I can say, girl, love you all the time.
Em C Em A
Hold me, love me, hold me, love me.
G A7 C G
Ain't got nothing but love, babe, eight days a week.
C G C G G(4) A7(4) C(4) G(4) x 2
Eight days a week - Eight days a week.

29 THE TENNESSEE WALTZ - Redd Stewart & Pee Wee King

Play along with Pat Boone. Use a slow thumb stroke.

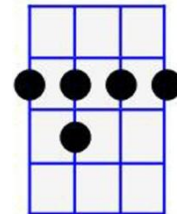
INTRO: G

G
I was dancing with my darlin',
G7 C
To the Tennessee Waltz,
G Em D7var
When an old friend I happened to meet.
G
I introduced him to my darlin',
G7 C
And while they were dancing.
G D7var G
My friend stole my sweetheart from me.



Em

G B7 C G
I remember the night and the Tennessee Waltz,
Em Am D
I know now how much I have lost.
G
Yes, I lost my little darlin',
G7 C
The night they were playing,
G D7var G
that beautiful Tennessee Waltz.



B7

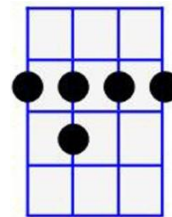
G B7 C G
I remember the night and the Tennessee Waltz,
Em Am D
I know now just how much I have lost.
G
Yes, I lost my little darlin',
G7 C
The night they were playing,
G D7var G
That beautiful Tennessee Waltz.

30 HELLO MARY LOU in G – Gene Pitney

Play along with Gene Pitney.

CHORUS:

G C
I said, Hello Mary Lou, goodbye heart.
G D
Sweet Mary Lou I'm so in love with you.
G B7 G
I knew Mary Lou.....we'd never part,
G D7var G C G
So, Hell-o Mary Lou, goodbye heart.



B7

G
You passed me by one sunny day,
C
Flashed those big brown eyes my way,
G D
And ooo! I wanted you forever more.
G
Now, I'm not one that gets around,
C
I swear my feet stuck to the ground,
G D7 G C G
And though I never did meet you be-fore.

CHORUS

G
I saw your lips I heard your voice,
C
Be-lieve me, I just had no choice.
G D
Wild horses couldn't make me stay away.
G
I thought about a moonlit night,
C
My arms around you good and tight,
G D G C G
That's all I had to see, for me to say...

CHORUS

OUTRO:

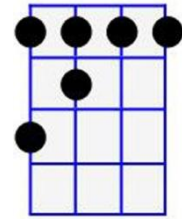
G D G C G
So, Hell..o, Mary Lou, goodbye heart.

31 PEARLY SHELLS – Hawaiian traditional. John Kalapana/Leon Pobar

Play along with Leon and Malia Hawaii Kids Calabash Choir

INTRO: As last line of verse x 2

F
Pearly Shells from the ocean,
Bb C7
Shining in the sun, covering the shore,
F Bb
When I see them my heart tells me that I love you,
F C7 F
More than all the little pearly shells.



Bb

C7
For every grain of sand upon the beach
F
I've got a kiss for you.
C7
And I've got more left over,
G7 C7
for each star that twinkles in the blue.

F
Pearly Shells from the ocean,
Bb C7
Shining in the sun, covering the shore,
F Bb
When I see them my heart tells me that I love you,
F C7 F
More than all those little pearly shells.

C7
For every grain of sand upon the beach
F
I've got a kiss for you.
C7
And I've got more left over,
G7 C7
for each star that twinkles in the blue.

F
Pearly Shells from the ocean,
Bb C7
Shining in the sun, covering the shore,
F Bb
When I see them my heart tells me that I love you,
F C7 F
More than all those little pearly shells.
F C7 F
More than all those little pearly shells.
F SLOW C7 F C7 F
More than all those little pearly shells.

32 DIRTY OLD TOWN in F – Ewan McColl

^F
I met my love, by the gas works wall.
^{Bb} ^F
Dreamed a dream, by the old canal.

I kissed my girl, by the factory wall.
^C ^{Dm}
Dirty old town, dirty old town.

^F
The clouds are drifting, across the moon.
^{Bb} ^F
Cats are prowling, on their beat.

Springs a girl, from the streets at night.
^C ^{Dm}
Dirty old town, dirty old town.

INSTRUMENTAL : F Bb F C Dm (As Verse)

^F
I heard a siren, from the docks.
^{Bb} ^F
Saw a train, set the night on fire.

Smelled the spring, in that smoky wind
^C ^{Dm}
Dirty old town, dirty old town.

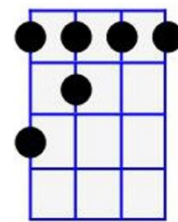
^F
I'm going to make me a good sharp axe;
^{Bb} ^F
Shining steel, tempered in the fire.

I'll chop you down, like an old dead tree.
^C ^{Dm}
Dirty old town, dirty old town.

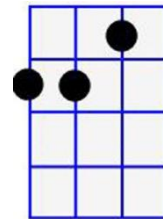
REPEAT FIRST VERSE

OUTRO:

^C ^{Dm}
Dirty old town, dirty old town.



Bb

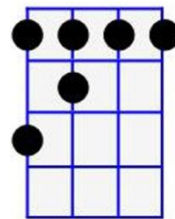


Dm

33 HI HO, SILVER LINING - Jeff Beck

Play along with Jeff Beck, capo on 2

C F
You're everywhere and nowhere baby. That's where you're at.
Bb F C G
Going down a bumpy hillside, in your hippy hat.
C F
Flying across the country, and getting fat..
Bb F C G7
Saying everything is groovy, when your tyres are flat.



Bb

CHORUS:

C C7
And it's Hi Ho, Silver Lining,
F G F G7
Anywhere you go now ba - by.
C C7
I see your sun is shining,
F G F C
But I won't make a fuss, though it's obvious.

C F
Flies are in your pea soup baby, they're waving at me.
Bb F C G
Anything you want is yours now, only nothing's for free.
C F
Lies are gonna get you some day, just wait and see.
Bb F C G7
So open up your beach umbrella, while you're watching TV.

CHORUS

INSTRUMENTAL: AS VERSE

CHORUS X 2

34 ALL SHOOK UP in F – Otis Blackwell

F

Well, bless my soul, what's wrong with me? I'm itching like a man on a fuzzy tree.

My friends say I'm actin' wild as a bug.

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah!

F

Well, my hands are shaky and my knees are weak.

I can't seem to stand on my own two feet.

Now who do you thank when you have such luck?

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah!

Bb

Well please don't ask me what's on my mind.

F

I'm a little mixed up, but I'm feelin' fine.

Bb

When I'm near the girl, that I love best,

C

My heart beats so it scares me to death!

F

She touched my hand, what a chill I got. Her lips are like a volcano that's hot.

I'm proud to say she's my buttercup.

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah!

Bb

My tongue gets tied when I try to speak.

F

My insides shake like a leaf on a tree.

Bb

There's only one cure for this body of mine,

C

That's to have that girl that I love so fine!

F

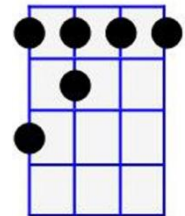
She touched my hand, what a chill I got.

Her lips are like a volcano that's hot.

I'm proud to say she's my buttercup.

Bb C F

I'm in love, I'm all shook up. Uh-huh, uh-huh, yeah, yeah! I'm all shook up.



Bb

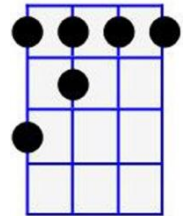
35 WITH A LITTLE HELP FROM MY FRIENDS in C - The Beatles

INTRO: As Chorus

C G Dm G C
What would you think if I sang out of tune, would you stand up and walk out on me?
G Dm G C
Lend me your ears and I'll sing you a song, and I'll try not to sing out of key.

CHORUS

Bb F C
Oh, I get by with a little help from my friends.
Bb F C
Hmm, I get high with a little help from my friends.
F C
Hmm, gonna try with a little help from my friends.



Bb

C G Dm G C
What do I do when my love is away? *Does it worry you to be alone?*
C G Dm G C
How do I feel by the end of the day? *Are you sad because you're on your own?* No ...

CHORUS

BRIDGE

C Am D C Bb F
Do you need anybody? I need some-body to love.
Am D C Bb F
Could it be any-body? I want some-body to love.

C G Dm G C
Would you be-lieve in a love at first sight? *Yes, I'm certain it happens all the time.*
C G Dm G C
What do you see when you turn out the light? *I can't tell you, but I know it's mine.* Oh ...

CHORUS

BRIDGE

CHORUS

OUTRO

Bb F C D
Yes, I get by with a little help from my friends, with a little help from my frieeeeeeends.

