New Beginners Songbook

All songs are interpretations and copyright remains with the original authors.

SONGS AROUND C:	C C7 G G7 F Am	8-15
Frere Jacque	C	8
Jambalaya	C G	9
You Never Can Tell	C G7	10
Que Sera Sera	C G F	11
In the summertime	C G F	12
Da Doo Ron Ron	C G7 F	13
Roll over Beethoven	C G7 F	14
You Are My Sunshine	C G7 C7 F Am	15
SONGS AROUND G:	G D D7 C Am A7	16-25
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Pay Me My Money Down	G D7	17
There's a Guy Works Down the Chip Shop Swears He's Elvis	G D7 C	18
Ring of Fire	G D C	19
Bye Bye Love	G D7 C	20
I'm into something good	G D7 C A7	21
Folsom Prison Blues	G G7 C D7	22
I'm a believer	G D D7 C	23
Sloop John B	G D C Am	24
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SONGS AROUND D:	**D A A7 Am G B7**	**26-32**
Day-O (The Banana Boat Song)	D A7	26
Oh Lord it's hard to be humble!	D A G	27
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SONGS AROUND A:	**A A7 Am E E7 D G**	**33-40**
London's burning	A	33
Dance the night away	A7 D	34
Abracadabra	Am E7	35
Fever	Am E7	36
Johnny B. Goode	A E7 D	37
Amazing Grace	A E7 D	38
Fat Bottomed Girls	A E7 D G	39

Welcome to the new beginners' class.

Don't worry if you can't read music or have never played an instrument before. You will do fine.

The most important things are having fun and taking part. The rest will come naturally.

How to play the X-Chord

The X-chord is a chord you can play even when you don't know the chords you see on the songsheet. If you come across a chord that you can't work out quickly enough, just lay the fingers of the hand you use on the fretboard (usually the left hand) over the strings to dampen them. You shouldn't hear any notes when you strum the strings with your other hand, just a percussive sound. This means that you won't be playing any wrong notes. You can strum along like this to any song, so it's very useful when you're first starting out and it's a way of practising strumming and getting a feel for singing and strumming.

Just play the first chord all the way through!

Once you know a few chords you may still find that the changes are too fast or you don't know many of the chords in a particular song. Another way of joining in is to just play the first chord of a

song all the way through. It won't sound all that good if you try it on your own at home, but in a big group no one will hear it. The sound will blend in with the rest of the players because you'll be playing in the right key – and you'll be joining in, practising chords and practising strumming.

Chord changes a bit quick for you?

If you are struggling to make the chord changes fast enough, try just playing a strum when you see the chord letter. Some songs actually sound better that way. The spaces between the notes are just as important as the notes themselves.

How to strum

Sit as comfortably as possible – you might be sitting in that position for quite a while. Try to keep your back straight, shoulders down and relaxed, try not to tense up because you are concentrating on what you're doing. The front surface of your ukulele should be close to vertical; look at expert players on YouTube like James Hill or Jake Shimabukuro to see how they hold their ukuleles. A strap can be useful to support the ukulele if you are standing up. When holding the ukulele your forearm should hug the instrument lightly, supporting it. Either your fretting hand or your strumming arm should be able to support the uke by themselves   Use the first finger of your strumming hand to strum. Moving just your wrist, stroke the strings with the nail as you strum down, and with the soft fleshy pad of your finger as you strum back up again. Practise this at home and listen to how it sounds, the notes should blend into one sound. Try using more pressure to make the sound louder and less pressure to make it quieter. Experiment until you find the right amount of pressure to go with your own singing. Don't worry if it doesn't sound quite right at first. Just keep practising and your strumming will improve. Towards the end of this songbook there is a section on different strumming patterns you might want to try. This gives you a lot of control over the volume of the sound that you are making.

You can also use your thumb to strum and this is sometimes known as the Hawaiian strum. It can be a bit too quiet on smaller ukuleles but is it a valid technique. Some players use a plectrum to strum. This makes their playing sound louder. If you do use one, always make sure you are using a soft (leather or felt) ukulele plectrum. A harder guitar plectrum will damage the strings of your ukulele.
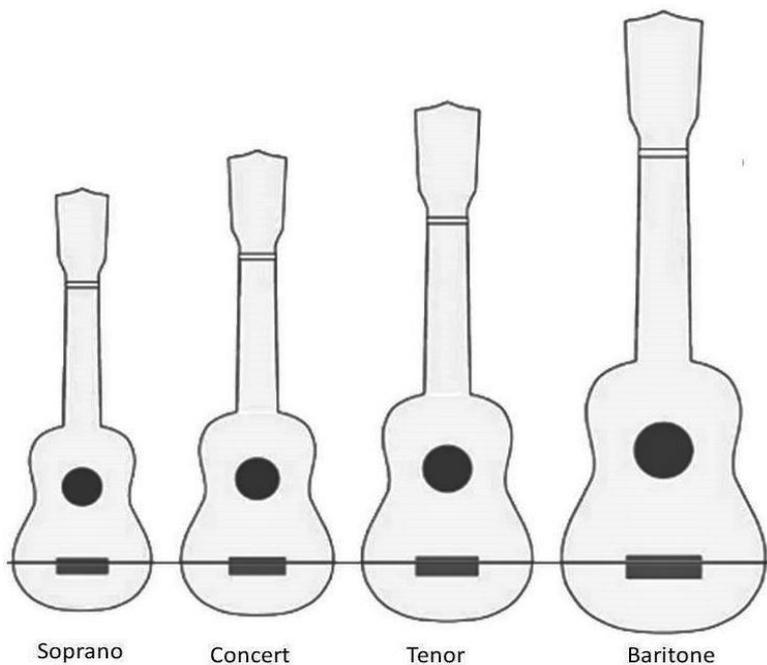
You can get thicker felt plectrums but these tend not to be helpful.

One advantage of using a plectrum is that you don't wear a hole in your finger – a real possibility if you are playing for a few hours.

How to form chords

The best position is with the thumb of the fretting hand (left hand if you are right handed, right hand if you are left handed) at the back of the neck of the ukulele and the tips of the fingers as close to 90 degrees to the fretboard as possible. This gives good leverage for holding down the strings and reduces hand strain. Many players ignore this advice, especially if they have large hands or if they used to play guitar.

Press the string firmly onto the wire fret. You will find it easiest to get a clean note if your finger is nearer the fret. Try not to press too hard, your hand will get tired and it can cause the note to sound sharp. Don't worry if your fingers tips are sore after

playing for a bit, it's normal and will get easier with practice. The soft strings of ukulele are not that difficult to fret compared to a steel strung instrument such as a folk guitar.

The commonest ukuleles you see are the soprano ones, they have a brighter sound, larger ukuleles tend to sound fuller. Larger ukuleles are easier if you are a large person or simply have big hands. Baritone ukeleles (the largest size) are normally tuned differently to the smaller ukuleles and you may have to learn different chord shapes or change the strings and retune.

Soprano   Concert   Tenor   Baritone

Chord families

In the new beginners group we go through a few chords from each chord family. A chord family is a group of chords which tend to be used together in songs. If a song starts with the C chord, for example, it is quite likely that there will also be a G chord as well, maybe also an F, and a few other chords from that family.

Learning chords from one chord family at a time is a good way to get started.

As you try more and more songs, you will come across a wider range of chords and you will gradually build up your vocabulary of chords. If you come to 5 or 6 sessions for new beginners in a row, you will have met the most common chords and enough strumming patterns to get by.

There is more information on getting started on the
www.southamptonukulelejam.co.uk website,
under 'Join In, Beginners and Improvers Group'.

Reading chord diagrams

This is a chord diagram for Bb (B flat). The black dots indicate which strings have to be held down – that is to say, the places where you need to put your fingers. You will sometimes see versions online with red and black dots but they work the same way, with the red dot indicating the root of the note

Nut

(so, a place where the note on the string matches the name of

the chord). This diagram also suggests which fingers you

Fret:

1 should use; in this case the first finger on the E and A
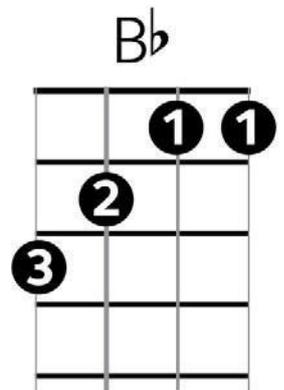
strings, 2nd finger on the C string and 3rd finger on the G *2*

string. If a chord starts further down the neck then the *3* fret is numbered so

you know where you are. *4*

STRING: G   C   E   A

4   3   2   1

Chord names

The major notes are A,B,C,D,E,F,G. These 8 notes repeat as you go up or down the scale. Chords are named after these notes. If the chord name just has the note then it is a 'major' chord, if it has the letter 'm' then it is a minor chord, '#' is sharp, 'b' is flat, '7' is a seventh etc, and you can get combinations eg F#m (F sharp minor).
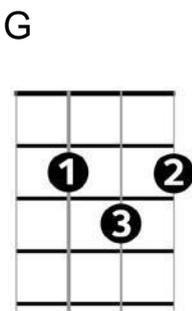
Changing chords

While there are a few one chord songs, most songs use 3 or more. This means changing the chord, usually while singing. As a new player, that will seem a bit challenging but you will quickly find it easy. As you develop muscle memory, you will find your hand automatically forming the shape of the common chords without a moment's thought. Learning a new chord still requires a little thought but it does get easier. Eventually, you will be able to create chords anywhere on the neck. However, when learning, chord changes are rarely fast or easy. There are a number of things that you can do to make this easier:

Top Tips:

1.   When learning a song, try a single strum of each chord as you sing. You can add strum patterns once your fingers know the chord.

2.   Miss a strum before a change if it helps make the change more fluid

3.   If the new chord has the same string held down at the same fret as the old chord, see if you can find a fingering that allows you to leave that finger in place. A good example is a change from G to E minor – a very common change.

4.   If you look at the chord charts: G   Em While the chord shapes look very different on the page, they are actually the same except for the C (thickest) string. It doesn't matter if a string is held down in more than one place as only **G   C   E   A G   C   E   A** the place nearest the body of the ukulele matters. So, if you are playing a G, adding your little finger at the fourth fret on the C string will turn a G into an Em. Similarly, adding your little finger at the third fret of the E string turns a G7 into a G major.

> The finger lowest on the string determines the note

5.   If there are no positions in common, make the smallest movement possible.
Slide your fingers on strings if you can and don't lift your fingers too much.

6. Learn invertions. There is normally more than one way to play a chord. If one version really doesn't work for you, there are other versions that can work better. For example, the following are all D major chords. They sound a little different but they can work well in a song. The number indicates which fret you are on.
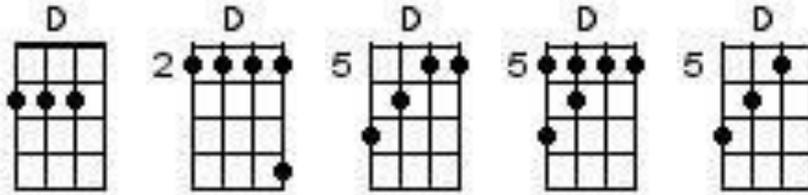
SONGS AROUND C:

Frère Jacques
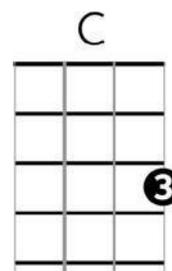
C/ / / /   / / / /   Frère Jacques, Frère Jacques

/   /   /   / / /   /   / Dormez vous?   Dormez vous?

/   /   / / /   /   / /
Sonnez les matines. Sonnez les matines.

/   /   /   / Din, Din, Don,

/   /   /   / Din, Din, Don.
C/ / / /   / / / /   Are you sleeping? Are you sleeping?

/   /   /   /   /   /   /   / Brother John,   Brother John

/   /   /   / /   /   /   /
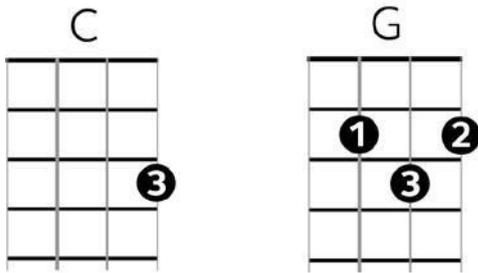Ring the bell for breakfast, ring the bell for breakfast

/   /   /   /
Ding, dang, dong

/   /   /   /
Ding, dang, dong

Jambalaya (Hank Williams)

(Sing ^CJambalaya ^Acraw - ^Gfish ^Cpie)

Special < > brackets on last chords indicate single strums.

[C] Jambalaya, crawfish pie and fillet **[G]** gumbo
For tonight, I'm gonna see my ma cher a **[C]** mi-o
Pick guitar, fill fruit jar and be **[G]** gay-o
Son of a gun, we'll have big fun on the **[C]** bayou

[C] A good-bye Joe, you gotta go, me oh **[G]** my oh
He gotta go-pole the pirogue down the **[C]** bayou
His Yvonne the sweetest one, me oh **[G]** my oh
Son of a gun, we'll have big fun on the **[C]** bayou

[C] Thibodaux, Fontaineaux, the place is **[G]** buzzin'
A kinfolk come to see Yvonne by the **[C]** dozen
Dressed in style they go hog wild, me oh **[G]** my oh
Son of a gun, we'll have big fun on the **[C]** bayou

[C] Jambalaya, crawfish pie and fillet **[G]** gumbo
For tonight, I'm gonna see my ma cher a **[C]** mi-o
Pick guitar, fill fruit jar and be **[G]** gay-o
Son of a gun, we'll have big fun on the **[C]** bayou **<G> <C>**

You Never Can Tell (Chuck Berry)

(Start singing ^GIt ^Awas^Ga ^Cteenage)
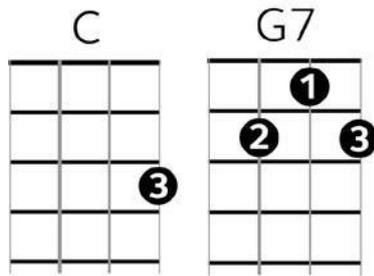
[C] It was a teenage wedding and the old folks wished 'em well

You could see that Pierre   did   truly love the mademoi-[G7]-selle

And now the young monsieur and madame have rung the chapel bell

C'est la vie say the old folks, it goes to show you never can [C] tell

[C] They furnished off an apartment With a two room Roebuck sale

The coolerator was crammed with TV dinners and ginger [G7] ale

But when Pierre found work The little money comin' worked out well

C'est la vie say the old folks, it goes to show you never can [C] tell

[C] They had a hi-fi phono, boy did they let it blast

Seven hundred little records, all   rock'n   rhythm and [G7] jazz

But when the sun went down the rapid tempo of the music fell

C'est la vie say the old folks, it goes to show you never can [C] tell

[C] They had a teenage wedding and the old folks wished 'em well

You could see that Pierre did truly love the mademoi-[G7]-selle
And now the young monsieur and madame have rung the chapel bell
C'est la vie say the old folks, it goes to show you never can [C] tell

Que Sera Sera (Livingston/Evans)

C   G   F
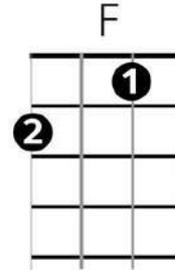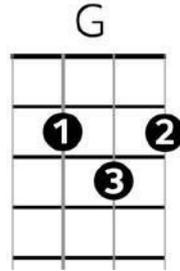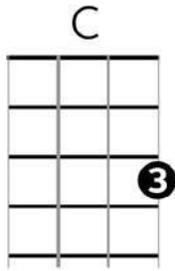
When I was **(C)** just a little girl,
I asked my mother "What will I **(G)** be?
Will I be pretty? Will I be rich?
Here's what she said to **(C)** me…

"Que (F) sera, sera. Whatever will (C) be will be The future's not (G) ours to see… que sera (C) sera."

When I was **(C)** just a child in school, I asked my teacher
"What should I **(G)** try?
Should I paint pictures? Should I sing songs?
This was her wise **(C)** reply…

"Que (F) sera, sera. Whatever will (C) be will be The future's not (G) ours to see… que sera (C) sera."

When I grew **(C)** up and fell in love,
I asked my sweetheart, "What lies a-**(G)**-head?
Will we have rainbows day after day?"
Here's what my sweetheart **(C)** said…

"Que (F) sera, sera. Whatever will (C) be will be The future's not (G) ours to see… que sera (C) sera."

Now I have **(C)** children of my own,
They ask their mother, "What will I **(G)** be?
Will I be handsome? Will I be rich?"
I tell them tender-**(C)-**ly…

"Que (F) sera, sera. Whatever will (C) be will be The future's not (G) ours to see… que sera (C) sera."
(G) que sera **(C)**sera … **(G)** que sera **<C>** sera

13

In the Summertime (Mungo Jerry)   (Start singing ^GIn ^Athe ^Csummertime)

C   G   F
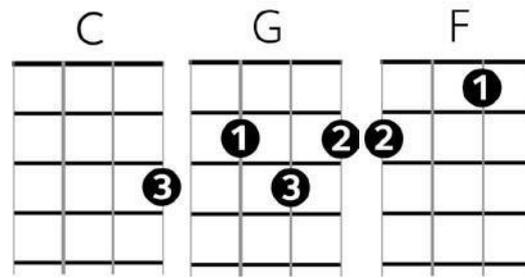
In the **[C]** summertime when the weather is high

You can stretch right up and touch the sky

When the **[F]** weather's fine

You got women you got women on your **[C]** mind

Have a **[G]** drink have a drive **[F]** go out and see what you can **[C]** find

If her **[C]** daddy's rich take her out for a

meal If her daddy's poor just do what you feel

Speed a-**[F]**-long the lane

 do a ton, or a ton and twenty- **[C]** five

When the **[G]** sun goes down

You can **[F]** make it, make it good in a lay **[C]** by

We're not **[C]** grey people we're not dirty we're not mean

We love everybody but we do as we please

When the **[F]** weather's fine

We go fishing or go swimming in the **[C]** sea

We're always **[G]** happy

Life's for **[F]** living yeah that's our philoso-**[C]** phy

Sing a-**[C]**-long with us di di di dada da da da yeah we're hap

happy

       [F]   Da da da da da da da da da da da **[C]** da

       [G]   Da da da da **[F]** da da da da da da da da **[C]** da

Da Doo Ron Ron (as sung by The Crystals) (Start ^CI ^Emet him)
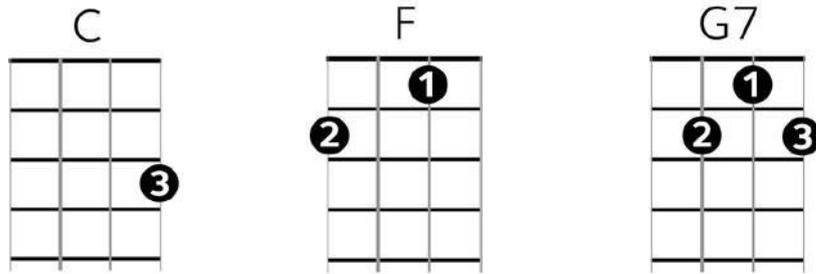
[C] / [F] / [G7] / [C] /

[C] I met him on a Monday and my **[F]** heart stood still /
Da **[G7]** doo ron ron ron da **[C]** doo ron ron /
[C] Somebody told me that his **[F]** name was Bill / Da **[G7]** do ron ron ron da **[C]** doo ron ron /

[C] / Yeah / / / my [F] heart stood still / [C] / Yeah / / his [G7] name was Bill / [C] / And / / when he [F] walked me home / Da [G7] do ron ron ron da [C] doo ron ron /

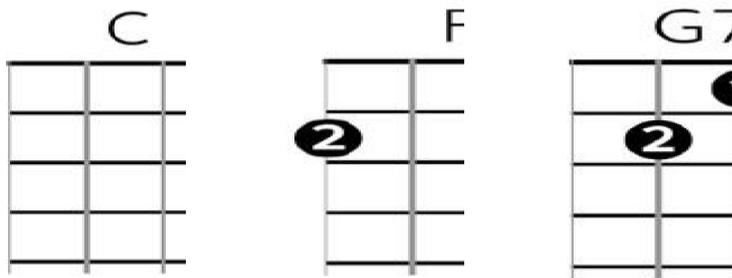**[C]** He picked me up at seven and he **[F]** looked so fine /
Da **[G7]** do ron ron ron da **[C]** doo ron ron /
[C] Someday soon I'm gonna **[F]** make him mine / Da **[G7]** do ron ron ron da **[C]** doo ron ron /

[C] / Yeah / / / he [F] looked so fine / [C] / Yeah / / I'll [G7] make him mine / [C] / And / / when he [F] walked me home / Da [G7] do ron ron ron da [C] doo ron ron /

Roll over Beethoven (Chuck Berry)   (Start singing on G)

C   F   G7

[C] I'm gonna write a little letter, gonna **[F]** mail it to my local D-**[C]**J.
Yeah an' it's a **[F]** jumpin' little record I want my jockey to **[C]** play.
Roll over Beet-**[G7]**-hoven, I **[F]** gotta hear it again to-**[C]-**day.

You know, my **[C]** temperature's risin', The **[F]** jukebox's blowin' a **[C]**
fuse. My **[F]** heart's beatin' rhythm and my soul keeps a-singin' the **[C]**
blues. Roll over Beet-**[G7]-**hoven and **[F]** tell Tchaikovsky the **[C]** news.

I got the **[C]** rockin' pneumonia, I **[F]** need a shot of rhythm and **[C]**
blues. I caught the **[F]** rollin' arthiritis sittin' down at a rhythm re-**[C]-**
view. Roll over Beet-**[G7]-**hoven they're **[F]** rockin' in two by **[C]** two.

*Well, if you **[C]** feelin' like it, -go get your lover, then*
reel and rock it, - roll it over and
***[F]** move on up just a trifle further And **[C]** reel and rock with, one*
*another, Roll over Beet-**[G7]**-hoven, **[F]** dig these rhythm and **[C]** blues.*

You know she **[C]** wiggles like a glowworm, **[F]**
dance like a spinnin' **[C]** top.
She got a **[F]** crazy partner, Y'oughta see 'em reel and **[C]** rock.
Long as **[G7]** she got a dime the **[F]** music wont never **[C]** stop.

[C] Roll over Beethoven, roll over Beethoven,
Roll over Beet-**[F]**-hoven, roll over Beet-**[C]**-hoven,
Roll over Beet-**[G7]**-hoven, dig these rhythm and **[C]** blues. **<F> <C>**

You Are My Sunshine (Davis/Mitchell)

(Sing ᴳYou ᶜare ᴰmy) Brackets

<> = single strums on ukulele ending
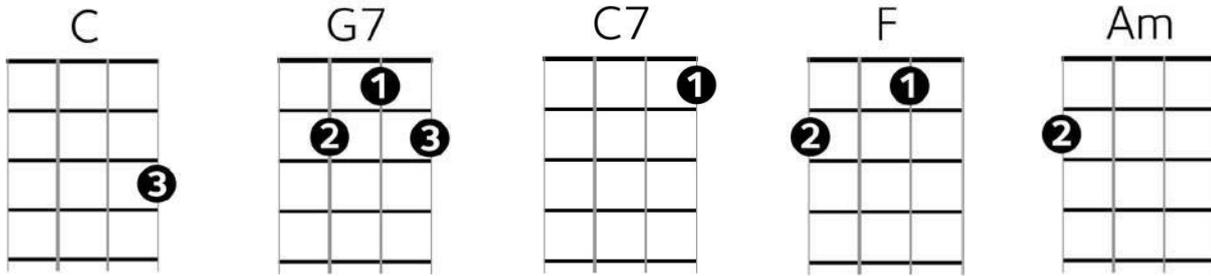
Intro: **[C]**/ / / / **[G7]**/ / / / **[C]**/ / / / **[C]** /

[Tacit] You are my **[C]** sunshine my only sun-**[C7]**-shine
You make me **[F]** happy when skies are **[C]** grey **[C7]**
You'll never **[F]** know dear how much I **[C]** love you **[Am]**
Please don't **[C]** take my **[G7]** sunshine a**[C]**way

[Tacit] The other **[C]** night dear as I lay sleep-**[C7]**-ing
I dreamed I **[F]** held you in my **[C]** arms **[C7]**
But when I **[F]** woke dear I was mis-**[C]**-taken **[Am]**
And I **[C]** hung my **[G7]** head and I **[C]** cried

[Tacit] You are my **[C]** sunshine my only sun-**[C7]** -shine You make
me **[F]** happy when skies are **[C]** grey **[C7]**
You'll never **[F]** know dear how much I **[C]** love you **[Am]** Please don't
[C] take my **[G7]** sunshine a-**[C]**-way

[Tacit] You are my **[C]** sunshine my only sun-**[C7]** -shine You make
me **[F]** happy when skies are **[C]** grey **[C7]**
You'll never **[F]** know dear how much I **[C]** love you **[Am]**
Please don't **[C]** take my **[G7]** sunshine a-**[C]**-way
Oh please don't **[C]** take my **[G7]** sunshine a-**[C]**-way
[Tacit] Oh please don't **[C]** take my **[G7]** sunshine a**[C]**-way **<G7>** **<C>**

SONGS AROUND G:

Kookaburra

First note: D = 3rd (C) string, 2nd fret ^{D}**Kookaburra** ^{E}**sits**
(Marian Sinclair, Australian Nursery Rhyme)

G
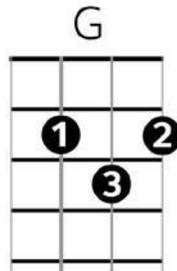
[G] Kookaburra sits in the old gum tree,

Merry, merry king of the bush is he.

Laugh, kookaburra, laugh, kookaburra.

Great your life must be.

[G] Kookaburra sits in the old gum tree,

Eating all the gumdrops he can see.

Stop, kookaburra, stop, kookaburra.

Leave some there for me.

Pay Me My Money Down
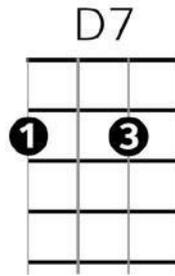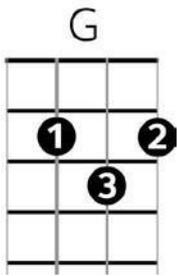
Intro: **[G]** / / / /   **[G]** / / / /

[G] I thought I heard the captain say -Pay me my **[D7]** money down,
Tomorrow is my sailing day, pay me my **[G]** money down."

Chorus:

[G] Pay me, oh pay me. Pay me my [D7] money down.

[D7] Pay me or go to jail. Pay me my [G] money down.

[G] Soon as that boat was clear of the bar,

Pay me my **[D7]** money down,
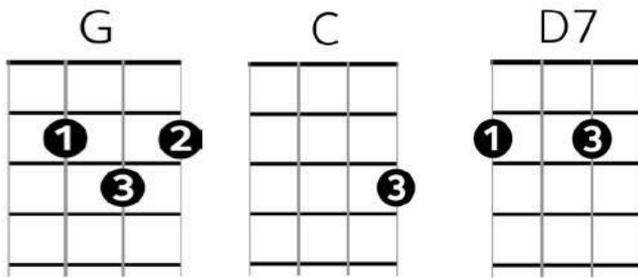
Well, he knocked me down with the end of a spar,

Pay me my **[G]** money down.

CHORUS

[G] Well if I'd been a rich man's son, pay me my **[D7]** money down.
I'd sit on the river and watch it run. Pay me my **[G]** money down.

CHORUS

[G] Well, wish I was Mr. Gates, pay me my **[D7]** money down.
Haul my money in enormous crates. Pay me my **[G]** money down.
 CHORUS x 2

There's a Guy Works Down the Chip Shop….(Kirsty MacColl)

G   C   D7

Start singing on B = 2nd fret of A string

[G] Oh darling why d'you talk so fast? Another evening just flew past to

[D7] night / / / And now the daybreak's coming in / /

[D7] and I can't win and it ain't [G] right / / / You

[G] told me all you've done and seen And

[G] all the places you have been with- [C] out me / / / Well

[C]I don't really want to know But [G] I'll stay quiet and then I'll go And

[D7] you won't have no cause to think a-[G]bout me / / /

Chorus: There's a

[G]guy works down the [C]chip shop swears he's [G]Elvis / / /Just
[C] like you swore to me that you'd be [G] true / / / There's a
[G]guy works down the [C]chip shop swears he's [G]Elvis/ / / But
[D7] he's a liar and I'm not sure about [G]you   /   /   /

Oh [G]darling you're so popular / You were the best thing new in

[D7] Hicksville / / / With your mohair suits and foreign shoes

[D7] News is you changed your pick-up for a [G] Seville / / / And

[G] now I'm lying here alone And you're

[G] out there on the phone with some star in New [C] York / / /

[C] I can hear you laughing now And

[G] can't help feeling that somehow You

[D7] don't mean anything you say at [G] all / / /

 CHORUS then repeat last line

Ring of Fire (Johnny Cash)

[G] Love is a [C] burning [G] thing
And it makes a [C] fiery [G] ring
Bound by [C] wild de-[G]-sire
I fell into a [C] ring of [G] fire

[D] I fell in to a [C] burning ring of [G] fire
I went [D] down, down, down
And the [C] flames went [G] higher
And it burns, burns, burns
The [C] ring of [G] fire, the [C] ring of [G] fire

[G] The taste of [C] love is [G] sweet
When hearts like [C] ours [G] meet
I fell for you [C] like a [G] child
Oh but the [C] fire went [G] wild

[D] I fell in to a [C] burning ring of [G] fire
I went [D] down, down, down
And the [C] flames went [G] higher
And it burns, burns, burns
The [C] ring of [G] fire
The [C] ring of [G] fire,
And it burns, burns, burns
The [C] ring of [G] fire
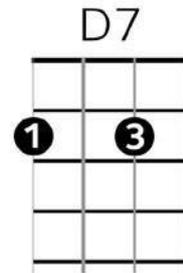The [C] ring of [G] fire
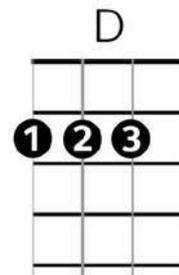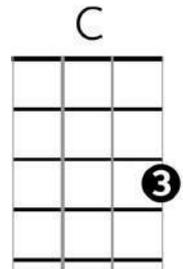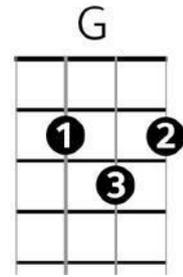
Bye Bye Love (as sung by The Everly brothers)

(Start singing: [B]There [A]goes [G]my..)   Final line; <G> indicates a single strum

[G] / /
There goes my **[D7]** baby with someone **[G]** new
She sure looks **[D7]** happy I sure am **[G]** blue
She was my **[C]** baby till he stepped **[D7]** in
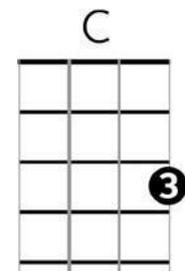Goodbye to **[D7]** romance that might have **[G]** been

[C] Bye bye **[G]** love **[C]** bye bye **[G]** happiness
[C] Hello **[G]** loneliness I think I'm a **[D7]** gonna
[G] cry
[C] Bye bye **[G]** love **[C]** bye bye **[G]** sweet caress
[C] Hello **[G]** emptiness I feel like **[D7]** I could **[G]**
die **[G]** Bye bye my **[D7]** love good-**[G]**bye
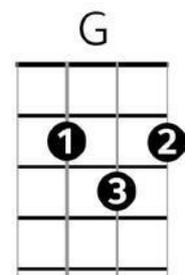
I'm through with **[D7]** romance, I'm through with **[G]** love
I'm through with **[D7]** counting the stars a-**[G]**-bove
And here's the **[C]** reason that I'm so **[D7]** free
My lovin' **[D7]** baby is through with **[G]** me

[C] Bye bye **[G]** love **[C]** bye bye **[G]** happiness
[C] Hello **[G]** loneliness I think I'm a **[D7]** gonna
[G] cry
[C] Bye bye **[G]** love **[C]** bye bye **[G]** sweet caress
[C] Hello **[G]** emptiness I feel like **[D7]** I could **[G]** die **[G]**
Bye bye my **[D7]** love good-**[G]**-bye

[G] Bye bye my **[D7]** love good-**[G]**-bye
**[G]** Bye bye my **[D7]** love good-**<G>**-bye

I'm into something good (as sung by Herman's Hermits)

First note: D = 3rd string, 2nd fret; Final line; <G> indicates a single strum

[G] Woke up this mornin' feeling fine,

[G] There's something special on my mind

[C] Last night I met a new girl in the neighbor-[G]-hood

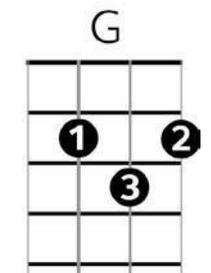[D7] Something tells me [C] I'm into something [G] good
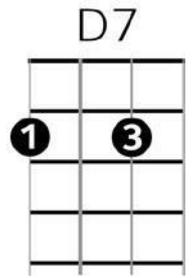
[G] She's the kind of girl who's not too shy

[G] And I can tell I'm her kind of guy

[C] Well she danced close to me like I hoped she [G] would

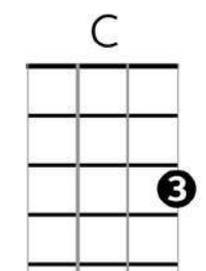[D7] Something tells me [C] I'm into something [G] good
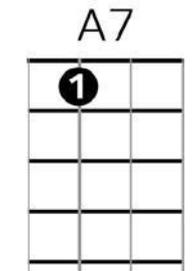
Chorus:

[D7] We only talked for a minute or two But we

[G] stuck close together the whole night through

[D7] Can this be fallin' in love Well

[A7] she's everything I been dreaming [D7] of

(she's everything I been dreaming of)

When [G] I walked her home and she held my hand

[G] I knew it couldn't be just a one night stand So

[C] I asked to see her next week and she told me I [G]
could, And

[D7] something tells me [C] I'm into something [G] good

CHORUS

When [G] I walked her home and she held my hand

[G] I knew it couldn't be just a one night stand So

[C] I asked to see her next week and she told me I [G] could, And

[D7] something tells me [C] I'm into something

[D7] something tells me [C] I'm into something

[D7] something tells me [C] I'm into something <G> good

Folsom Prison Blues (Johnny Cash)   (Start singing on G)

G   G7   C   D7
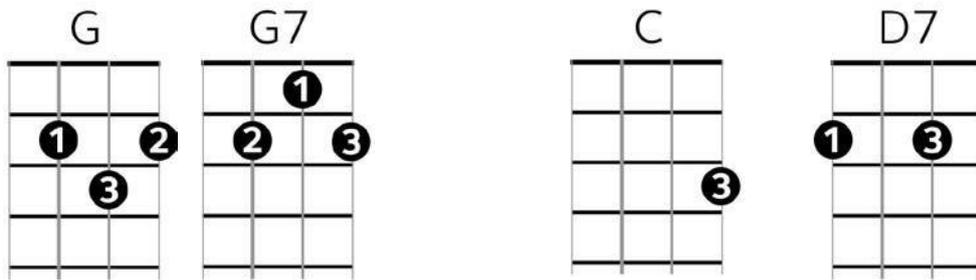
[G] I hear the train a coming, it's rolling round the bend and
I ain't seen the sunshine since I **[G7]** don't know when I'm
[C] stuck at Folsom Prison and time keeps draggin' **[G]** on
But that
[D7] train keeps rollin' on down to San An- **[G]** tone

[G] When I was just a baby my Mama told me Son always be
a good boy; don't **[G7]** ever play with guns. But I **[C]** shot the
man in Reno, just to watch him **[G]** die when I **[D7]** hear that
whistle blowin' I hang my head and **[G]** cry

[G] I bet there's rich folks eatin', In a fancy dining car,
They're probably drinkin' coffee, And **[G7]** smokin' big cigars,
But I **[C]** know I had it comin',I know I can't be **[G]** free,
But those **[D7]** people keep a-movin' And that's what tortures**[G]**
me

[G] Well if they freed me from this prison
[G] If that railroad train was mine
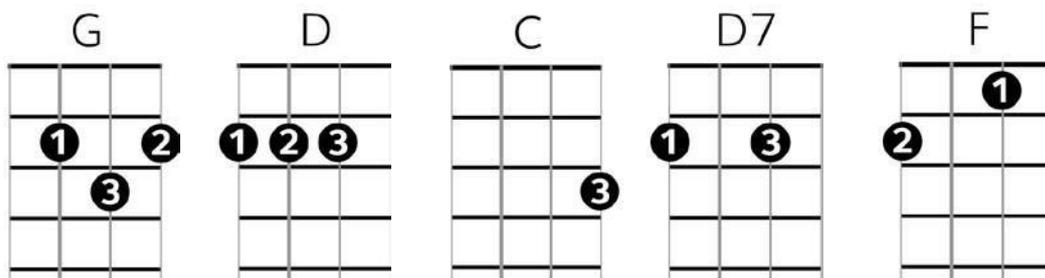I bet I'd move it on a little **[G7]** further down the line
[C] Far from Folsom Prison That's where I want to **[G]** stay
And I'd **[D7]** let that lonesome whistle blow my blues a **[G]** way

I'm a Believer (as sung by The Monkees)   (Start singing on G)

There are some fast chord changes in this song, the chords in grey can be missed out to make it easier.   <C>   these brackets indicate single strums.

(G) I thought love was **(D)** only true in **(G)** fairy tales

(G) Meant for someone **(D)** else but not for **(G)** me

(C) Love was out to **(G)** get me, **(C)** That's the way it **(G)** seemed

(C) Disappointment **(G)** haunted all of my **(D)** dreams **(D7)**
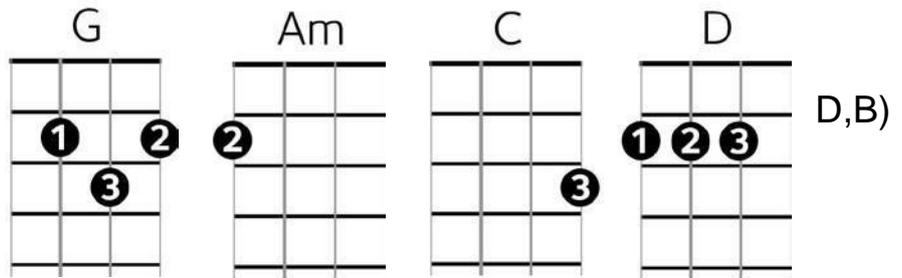

Chorus:
Then I saw her (G) face, (C) (G), now I'm a believer (C) (G)

(G) Not a trace, (C) (G) of doubt in my mind (C) (G)

I'm in <G> love <C>

I'm a be-<G>-liever, I couldn't <F> leave her if I (D) tried (D7)

(G) I thought love was **(D)** more or less a **(G)** giving thing

(G) Seems the more I **(D)** gave the less I **(G)** got

(C) What's the use in **(G)** tryin', **(C)** All you get is **(G)** pain?

(C) When I needed **(G)** sunshine, I got **(D)** rain **(D7)**

CHORUS x 2

Sloop John B

G   Am   C   D

(Start singing on   D,B)

[G] We came on the sloop John B, My grandfather and me,
Around Nassau town, we did [D] roam
Drinking all [G] night, Got into a [C] fi-i- [Am]-ight
I [G] feel so broke up [D] I wanna go [G] home

Chorus:
[G] so hoist up the John B's sail,
See how the mainsail sets
Call for the Captain ashore And let me go [D] home
I wanna go [G] home, I wanna go [C] ho-o- [Am]-ome
I [G] feel so broke up, [D] I wanna go [G] home

[G] The first mate he got drunk, And broke in the Captain's trunk
The constable had to come and take him a-[D]-way
Sheriff John [G] Stone, Why don't you leave me [C] alo-o- [Am]-
one Well I [G] feel so broke up [D] I wanna go [G] home

CHORUS

[G] The poor cook he caught the fits, And threw away all my grits
And then he took and he ate up all of my [D] corn
Let me go [G] home, Why don't they let me go [C] ho-o- [Am]-ome
This [G] is the worst trip [D] I've ever been [G] on

CHORUS -Then repeat last line slowly:

I [G] feel so broke up [D] I wanna go [G] home.

Bad Moon Rising (Creedence Clearwater Revival)

Fast chord changes!

[G] I see the [D7] bad [C] moon a-[G]-rising.
[G] I see [D7] trouble [C] on the [G] way.
[G] I see [D7] earth-[C]quakes and [G] lightnin'.
[G] I see [D7] bad [C] times to-[G]-day.

Chorus:

**[C] Don't go around tonight, Well, it's [G] bound
to take your life,**
[D7] There's a [C] bad moon on the [G] rise.

[G] I hear [D7] hurri-[C]-canes a-[G]-blowing.
[G] I know the [D7] end is [C] coming [G] soon.
[G] I fear [D7] rivers [C] over [G] flowing.
[G] I hear the [D7] voice of [C] rage and [G] ruin.

CHORUS
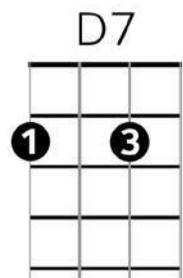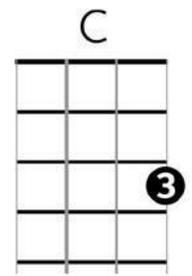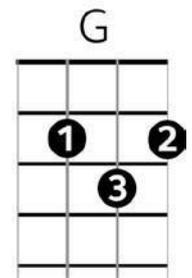
[G] Hope you [D7] got your [C] things to-[G]-gether.
[G] Hope you are [D7] quite pre-[C]-pared to [G] die.
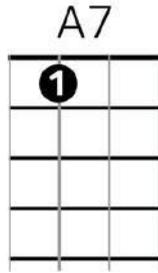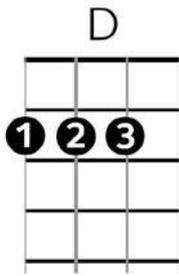[G] Looks like we're [D7] in for [C] nasty [G] weather.
[G] One eye is [D7] taken [C] for an [G] eye.

CHORUS x2
SONGS AROUND D:

Day-O (The Banana Boat Song)

(D) Day-oh, Day-oh, daylight come an' me **(A7)** want go **(D)** home
(D) Day-oh, Day-oh, daylight come an' me **(A7)** want go **(D)** home

(D) Work all night on a drink a' rum
Daylight come and me **(A7)** want go home **(D)**
Stack banana till the mornin' come
Daylight come and me **(A7)** want go home

(D) Come mister tally man **(A7)** tally me banana
(D) Daylight come an' me **(A7)** want go **(D)** home **(D)**
Come mister tally man **(A7)** tally me banana
(D) Daylight come an' me **(A7)** want go **(D)** home

(D) It's six foot seven foot eight foot BUNCH!
(D) Daylight come an' me **(A7)** want go **(D)**
home **(D)** It's six foot seven foot eight foot
BUNCH!
(D) Daylight come an' me **(A7)** want go **(D)** home

(D) Day-oh Day-oh daylight come an' me **(A7)** want go **(D)**
home **(D)** Day-oh Day-oh daylight come an' me **(A7)** want go
(D) home

Oh Lord it's hard to be humble! (Mac Davis) (Start singing on A)

Chorus:
Oh (D) Lord it's hard to be humble
When you're perfect in every (A) way
I can't wait to look in the mirror
'Cos I get better lookin' each (D) day
To know me is to love me
I must be a hell of a (G) man
Oh Lord it's hard to be (D) humble
But I'm (A) doin' the best that I (D) can

I **(D)** used to have a girlfriend
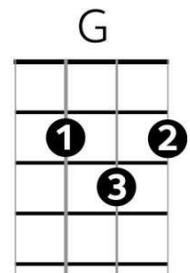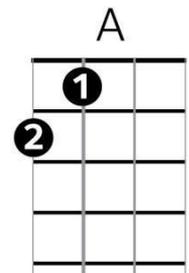But I guess she just couldn't com-**(A)**-pete
With all these love starved women
Who keep clamoring at my **(D)** feet Well I probably
    could find me another
    But I guess they're all in awe of **(G)** me
    Who cares I never get **(D)** lonesome
    'Cos I **(A)** treasure my own compa-**(D)**-ny
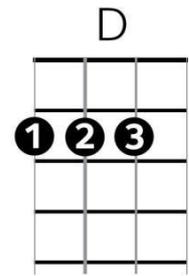
CHORUS

I **(D)** guess you could say I am a loner
A cowboy outlaw though and **(A)** proud
Well I could have lots of friends if I wanted
But then I wouldn't stand out in a **(D)** crowd
    Some folks say that I'm egotistical
    Hell I don't even know what that **(G)** means
    I guess it has something to **(D)** do with the way
    That I **(A)** fill out my skin tight blue **(D)** jeans
CHORUS

500 Miles – The Proclaimers

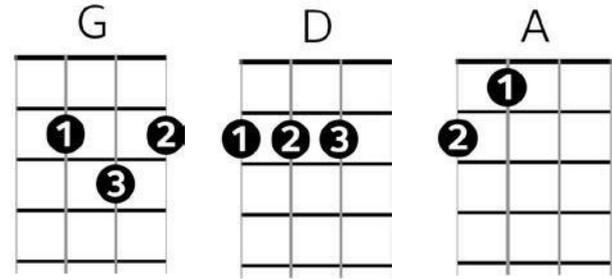*If the chord changes are too fast leave out the grey [A] chords*

Intro: **[D] / / / / / / / [G] / [A] / [D] / / /**

[D] When I wake up, yeah, I know I'm gonna be, I'm gonna **[G]** be the man who **[A]** wakes up next to **[D]** you. **[D]** When I go out, yeah, I know I'm gonna be, I'm gonna **[G]** be the man who **[A]** goes along with **[D]** you.

[D] If I get drunk, well I know I'm gonna be, I'm gonna

[G] be the man who **[A]** gets drunk next to **[D]** you.

[D] And if I haver, yeah, I know I'm gonna be, I'm gonna

[G] be the man who's **[A]** havering to **[D]** you.

[D] But I would walk 500 miles, and [G] I would walk [A] 500 more, Just to [D] be the man who walked a 1,000 [G] miles to fall down [A] at your door.

[D] When I'm working, yeah, I know I'm gonna be, I'm gonna **[G]** be the man who's **[A]** working hard for **[D]** you. **[D]** And when the money, comes in for the work I do I'll pass

[G] almost every **[A]** penny on to **[D]** you.

[D] When I come home, oh I know I'm gonna be, I'm gonna

[G] be the man who **[A]** comes back home to **[D]** you.

[D] And if I grow old, well, I know I'm gonna be, I'm gonna

[G] be the man who's **[A]** growing old with **[D]** you.

[D] But I would walk 500 miles, and [G] I would walk [A] 500 more, Just to [D] be the man who walked a 1,000 [G] miles to fall down [A] at your door.

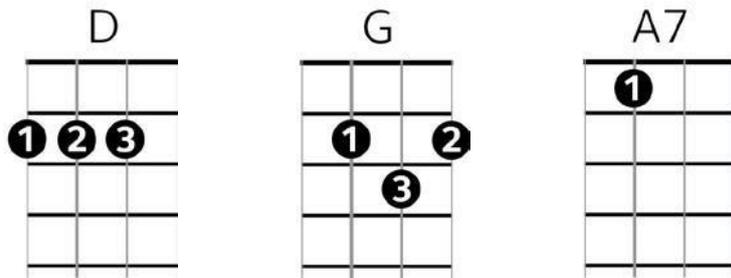**[D]** Ta da la da (ta da la da), ta da la da (ta da la da),da da
[G] lum, da da lum da da **[A]** lum da da lum da **[D]** da
[D] Ta da la da (ta da la da), ta da la da (ta da la da),da da
[G] lum, da da lum da da **[A]** lum da da lum da **[D]** da

Surfin' USA (as sung by the Beach Boys)   (Start: A = 1ˢᵗ string, open)

If everybody had an **[A7]** ocean, across the US-**[D]**-A
Then everybody'd be **[A7]** surfin' like Cal-i-for-ni-**[D]**-a
You'd see them wearin' their **[G]** baggies, huarache sandals **[D]** too A
bushy bushy blonde **[A7]** hairdo **[G]**, surfin' US-**[D]**-A

(Inside outside, USA)   *(Inside, outside, USA)*
You'll catch 'em surfin' at **[A7]** Del Mar, Ventura County **[D]** Line
(Inside outside, USA)   *(Inside, outside, USA)*
Santa Cruz and **[A7]** Tressels, Australia's Nara-**[D]**-bine
 All over Man-**[G]**-hatten and down Doheny **[D]** Way
Everybody's gone **[A7]** surfin'**, <G>**, surfin' US-**[D]**-A

We'll all be planning out a **[A7]** route, we're gonna take real **[D]** soon
We're waxing down our **[A7]** surfboards, we can't wait for **[D]** June
We'll all be gone for the **[G]** summer, we're on safari to **[D]** stay Tell
the teacher we're **[A7]** surfin' **<G>**, surfin' US-**[D]**-A

(Inside outside, USA)   *(Inside, outside, USA)*
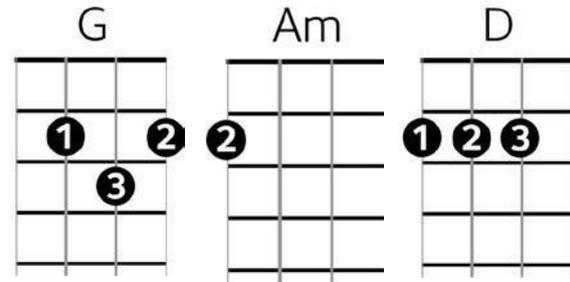At Haggarty's and **[A7]** Swami's, Pacific Pali-**[D]**-sades
(Inside outside, USA)   *(Inside, outside, USA)*
San O-nofree and **[A7]** Sunset, Redondo Beach L.-**[D]**-A.

All over La **[G]** Jolla, at Wai-a-me-a **[D]** Bay
Everybody's gone **[A7]** surfin' **<G>** surfin' USA **[D]**

All about that bass

Meghan Trainor (start note=B)

Because you know I'm

**[G] all about that bass, 'bout that bass,
no treble, I'm**

[Am] all 'bout that bass, 'bout that bass, no treble, I'm

[D] all 'bout that bass, 'bout that bass, no treble, I'm

[G] all 'bout that bass, 'bout that bass

[G] Yeah it's pretty clear, I ain't no size 2

[Am] But I can shake it, shake it -like I'm supposed to do

[D] 'Cause I got that boom boom that all the boys chase

[G] All the right junk in all the right places

[G] I see the magazines working that Photoshop

[Am] We know that stuff ain't real   Come on now, make it stop

[D] If you got beauty beauty just raise 'em up, 'cause every

[G] Inch of you is perfect from the bottom to the top

Yeah, my momma she told me don't worry about your **[Am]** size
She says, **[D]** boys like a little more booty to hold at **[G]** night **[G]**
You know I won't be no stick figure silicone Barbie **[Am]** doll, So, if
[D]that's what's you're into, then go ahead and move**[G]**along!

Because you know I'm

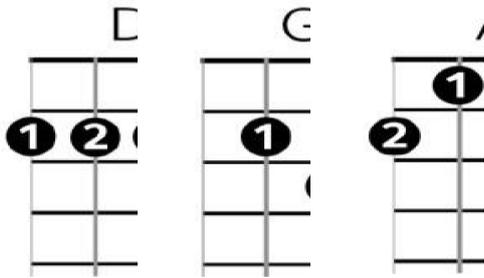**[G] all about that bass, 'bout that bass, no treble, I'm**

[Am] all 'bout that bass, 'bout that bass, no treble, I'm

[D] all 'bout that bass, 'bout that bass, no treble, I'm

[G] all 'bout that bass, 'bout that bass

Blowing in the wind (Bob Dylan)

If too fast maybe just try a single strum on each chord

(D) How many **(G)** roads must a **(A)** man walk **(D)** down Before you **(G)** call him a **(D)** man?
How many **(G)** seas must a **(A)** white dove **(D)** sail Before she **(G)** sleeps in the **(A)** sand?
Yes and **(D)** how many **(G)** times must the **(D)** cannon balls fly Before they're **(G)** forever **(D)** banned?

The (G) answer my (A) friend, is (D) blowin' in the (G) wind

The (G) answer is (A) blowin' in the (D)wind

Yes and how many **(G)** years can a **(A)** mountain ex-**(D)** -ist Before it is **(G)** washed to the **(D)** sea?
Yes and how many **(G)** years can some **(A)** people ex-**(D)** -ist Before they're a-**(G)**-llowed to be **(A)** free?
Yes and **(D)** how many **(G)** times can a **(A)** man turn his **(D)** head, And pretend he **(G)** just doesn't **(D)** see?

The (G) answer my (A) friend, is (D) blowin' in the (G) wind

The (G) answer is (A) blowin' in the (D) wind

How many **(G)** times must a **(A)** man look **(D)** up Before he can **(G)** see the **(D)** sky?
Yes and how many **(G)** ears must **(A)** one man **(D)** have **(D)** Before he can **(G)** hear people **(A)** cry?
Yes and how many **(G)** deaths will it **(A)** take till he **(D)** knows That **(D)** too many **(G)** people have **(D)** died?
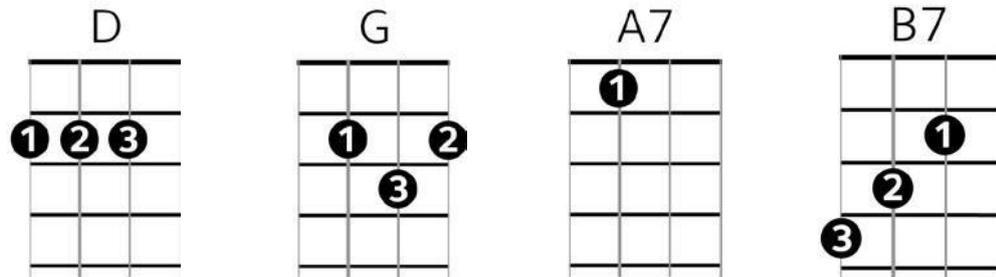
The (G) answer my (A) friend, is (D) blowin' in the (G) wind

The (G) answer is (A) blowin' in the (D) wind

Hello Mary Lou   (First note F# = 2nd string 2nd fret)

If the
chord

D   G   A7   B7

changes are too fast you could try a single strum on each chord

CHORUS:

[D] Hello Mary Lou, [G] Good-bye heart, Sweet [D] Mary Lou, I'm so in love with [A7] you, I [D] knew Mary Lou, [B7] We'd never [G] part, So hello [D] Mary [A7] Lou, Good-bye [D] heart,

[D] She passed me by one sunny day,

[G] Flashed those big brown eyes my way,

And [D] ooh I wanted you forever [A7] more,

Now [D] I'm not one who gets around,

[G] Swear my feet stuck to the ground,

And [D] though I ne - ver [A7] did see you be-[D]-fore,

## CHORUS

[D] I saw your lips, I heard your voice,

Be-[G]-lieve me I just had no choice,

Wild [D] horses couldn't make me stay [A7] away,

I [D] thought about a moon lit night,

My [G] arms around you good and tight,

And [D] all I had to see [A7] for me to [D] say, …. was

 CHORUS with last line three times .

London's burning

A one chord song you can use to practise the waltz strums

You might prefer to try strumming down and up on this one to help keep the timing.
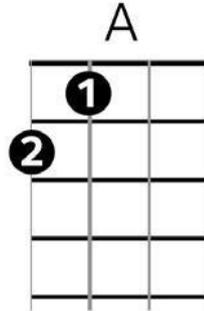
Start singing on E: ^{E}London's ^{A}burning

A / / /   / / /

A /   /   /   /   /   /
London's burning, London's burning,

 /   / /   /   /   /
Fetch the engine, fetch the engine

/   /   / /   /   /   Fire
Fire,   fire fire

/   /   /
Pour on water

/   /   /
Pour on water

Dance the Night Away (as sung by The Mavericks)

[D] Here comes my **[A7]** happiness a-**[D]** gain, **[A7]**

[D] Right back to **[A7]** where it should have **[D]** been. **[A7]**

[D] 'Cause now she's **[A7]** gone and I am **[D]** free, **[A7]**

[D] And she can't **[A7]** do a thing to **[D]** me. **[A7]**

[D] I just wanna [A7] dance the night a-[D]way [A7]

[D] With Senho-[A7]-ritas who can [D] sway. [A7]

[D] Right now to-[A7]-morrow's looking [D] bright, [A7]

[D] Just like the [A7] sunny morning [D] light. [A7]

And **[D]** if you / should **[A7]** see her /

[D] please - let her **[A7]** know - that I'm

[D] well / / **[A7]** as you can **[D]** tell / **[A7]** / /

And **[D]** if she / should **[A7]** tell you / that

[D]she - wants me **[A7]** back - tell her

[D] "No" / / **[A7]** I gotta **[D]** go / **[A7]** / /

[D] I just wanna [A7] dance the night a-[D]-way [A7]

[D] With Senho-[A7]-ritas who can [D] sway. [A7]

[D] Right now to-[A7]-morrow's looking [D] bright, [A7]

[D] Just like the [A7] sunny morning [D] light [A7] <D>

Abracadabra (Steve Miller Band)

(Am) I heat up I can't cool down

(E7) You got me spinning **(Am)** round and round

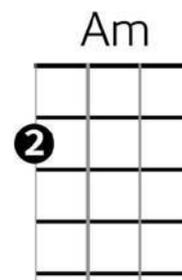Round and round and round it goes

(E7) Where it stops **(Am)** nobody knows

(Am) Every time you call my name

(E7) I heat up like a **(Am)** burning flame

Burnin' flame full of desire
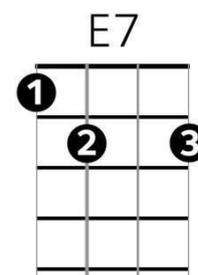
(E7) Kiss me baby let the fire get higher

CHORUS:

(Am) Abra Abra Cadabra

(E7) I want to reach out and (Am) grab ya

(Am) Abra Abra Cadabra

(E7) Abracad - (Am) - abra

(Am) You make me hot you make me sigh

(E7) You make me laugh you **(Am)** make me cry

(Am) Keep me burnin for your love

(E7) With the touch of a **(Am)** velvet glove

CHORUS

(Am) Every time you call my name

(E7) I heat up like a **(Am)** burning flame

(Am) Burnin flame full of desire

(E7) Kiss me baby let the fire get hi - gher (1,2,3,4,5,6,7)

CHORUS

Am

E7

Fever (as sung by Elvis Presley)

(Am) Never know how much I love you,
(E7) never know how much **(Am)** I care
(Am) When you put your arms around me,
I get a **(E7)** fever that's so hard to **(Am)** bear
(Am) You give me fever, (1,2,3,4,5) **when you kiss me,**
(E7) fever when you hold me (Am) tight
(Am) - Fever! (1,2,3) **In the morning,**
(E7) fever all through the (Am) night

(Am) Sun lights up the daytime, **(E7)** moon lights up the **(Am)** night
(Am) I light up when you call my name, and you
(E7) know I'm gonna treat you **(Am)** right
(Am) You give me fever, (1,2,3,4,5) **when you kiss me,**
(E7) fever when you hold me (Am) tight
(Am) - Fever! (1,2,3) **In the morning,**
**(E7) fever all through the (Am) night**

(Am) - Everybody's - got the fever, - that is something you all know
(Am) - Fever isn't - such a new thing, **(E7)** fever started long **(Am)** ago

(Am) Romeo loved Juliet, **(E7)** Juliet she felt the **(Am)** same
(Am) When he put his arms around her, he said,
(E7) "Julie, Baby, you're my **(Am)** flame"
(Am) "Thou giveth fever, (1,2,3,4,5) **when we kisseth,**
(E7) fever with thy flaming (Am) youth
(Am) -Fever! (1,2,3) **I'm on fire, (E7) fever, yeah, I burn, (Am) forsooth."**

(Am) Now you've listened to my story
(E7) here's the point that I have **(Am)** made
(Am) Chicks were born to give you fever,
(E7) be it Fahrenheit or Centi**(Am)**grade
(Am) They give you fever, (1,2,3,4,5) **when you kiss them,**
(E7) fever if you live and (Am) learn
(Am) -Fever! (1,2,3) **'till you sizzle,   (E7) what a lovely way to (Am) burn**
(E7) what a lovely way to **(Am)** burn,   **(E7)** what a lovely way to **(Am)** burn.

Johnny B. Goode (Chuck Berry)   (Start singing on E)

A   D   E7
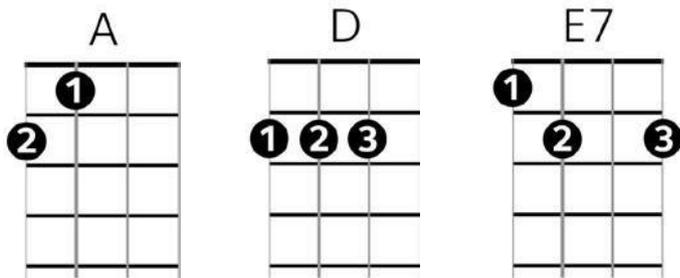
Deep **[A]** down in Louisiana close to New Orleans, way
[A] back up in the woods among the evergreens. There
[D] stood a log cabin made of earth and wood, where
[A] lived a country boy named Johnny B. Goode. Who
[E7] never ever learned to read or write so well, but he could
**[A]** play the guitar just like a-ringin' a bell. **Go go,**

CHORUS:
**[A] Go Johnny go go go Go Johnny go go [D] go Go
Johnny go go [A] go Go Johnny go go [E7] go Johnny B.
[A] Goode…**

His **[A]** mother told him "someday you will be a man" and
[A] you will be the leader of a big ole' band
[D] Many people coming from miles around to
[A] hear you play your music when the sun go down
[E7] Maybe some . day your name will be in lights
Sayin' **[A]** 'Johnny B. Goode tonight'. **Go go,**

CHORUS x 2

Amazing Grace (John Newton)
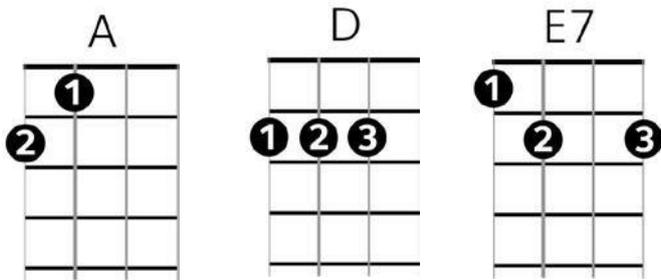
3/4
First note E = second string open then A = first string open Count: 1-2-3-1-2 sing!

A-**[A]**-mazing grace how **[D]** sweet the **[A]** sound That saved a wretch like **[E7]** me.

I **[A]**once was lost but **[D]** now I'm **[A]** found

Was blind but **[E7]** now I **[A]** see

'Twas **[A]** Grace that taught my **[D]** heart to **[A]** fear.

And Grace, my fears re-**[E7]**-lieved.

How **[A]** precious did that **[D]** Grace ap**[A]**pear The hour I

[E7] first be-**[A]**-lieved.

When **[A]** we've been there ten **[D]** thousand **[A]** years Bright shining as the **[E7]** sun.

We've **[A]**no less days to **[D]** sing God's **[A]** praise Than when we've **[E7]** first be-**[A]**-gun.

A-**[A]**-mazing grace how **[D]** sweet the **[A]** sound That saved a wretch like **[E7]** me.

I **[A]** once was lost but **[D]** now I'm **[A]** found Was blind but

[E7] now I **[A]** see

Fat Bottomed Girls (Queen)   (First note: C# = 3rd string, 1st fret)

A   D   E7   G   <> brackets = single strum
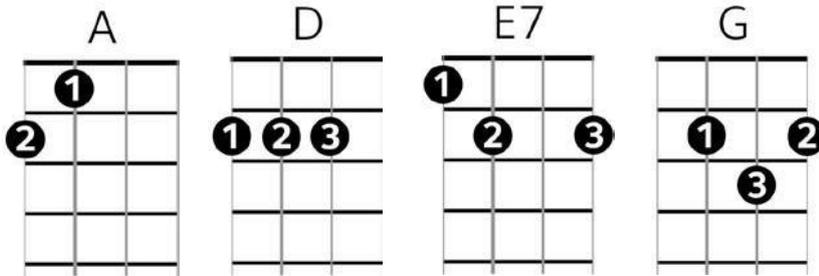
Rolling strum intro on

[A].......

Are you gonna take me home tonight?, Ah down beside that red firelight?
Are you gonna let it all hang out?
Fat bottomed girls You make the rockin' world go **<A>** round

Hey I was **[A]** just a skinny lad, Never knew no good from bad
But I knew life before I left my nurs**[E7]** ery
Left a **[A]** lone with big fat Fanny, She was **[D]** such a naughty nanny Heap
big **[A]** woman you made a **[E7]** bad boy out of **[A]** me

I've been **[A]** singing with my band, Across the wire across the land
I seen ev'ry blue eyed floozy on the **[E7]** way
But their **[A]** beauty and their style, Went kind of **[D]** smooth after a while
Take me **[A]** to them dirty **[E7]** ladies every **[A]** time

Chorus:
[A] Oh won't you [G] take me home to [D] night?,
[A] Oh down be-[G]-side that red fire [E7] light
[A] Oh and [D] give it all you got
Fat bottomed [A] girls You make the [E7] rockin' world go [A] round [D]
Fat bottomed [A] girls You make the [E7] rockin' world go [A] round

I got **[A]** mortgages and homes, I got stiffness in the bones
Ain't no beauty queens in this locali -**[E7]**- ty
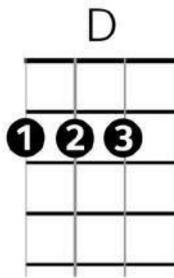Oh but **<A>** I still get my pleasure, **<A>** Still **<D>** got my greatest treasure
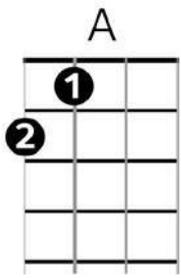**<D>** Heap big **<A>** woman you made a **<E7>** bad boy out of **<A>** me
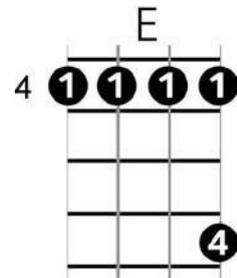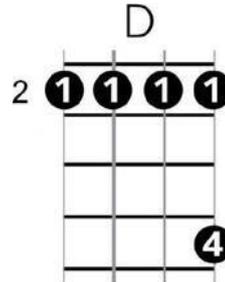*CHORUS*

All Shook Up (as sung by Elvis Presley)   (Start singing on E)

*Introducing the chord change from barre D to barre E. If
you aren't ready for this, just leave out the grey [E]*

Or if you are
doing the barre D to
barre E change
then:

[A] Ah 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 I'm in love –yeah- I'm all
shook up. Uh huh **[D]** huh **[E]** m mm **[A]** yeah, yeah!

[A] My hands are shaky and my knees are weak   I can't
seem to stand on my own two feet Who do you thank
when you have such luck?   I'm in love –yeah- I'm all
shook up.Uh huh **[D]** huh **[E]** m mm **[A]** yeah, yeah!

            [D] Please don't ask me what's on my mind, I'm a
    [A] little mixed up, but I'm feelin' fine. When I'm
    [D] near that girl that I love best, my
    [E] heart beats so it scares me to death! She

[A] touched my hand what a chill I got
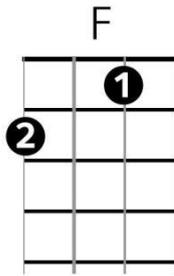Her lips are like a volcano that's hot
I'm proud to say she's my buttercup   I'm in love –yeah-
I'm all shook up, Uh huh **[D]** huh **[E]** m mm **[A]** yeah,
yeah, all shook up!

SONGS AROUND F:

Mercedes Benz (Janis Joplin)

(Now is a good time to consider your uke as a percussion instrument)

[F]
Oh Lord, won't you buy me a Mercedes Benz?
My friends all drive Porsches, I must make amends.
Worked hard all my lifetime, no help from my friends, So
Lord, won't you buy me a Mercedes Benz?

Oh Lord, won't you buy me a colour TV? Dialing for
Dollars is trying to find me.
I wait for delivery each day until three, So Lord,
won't you buy me a colour TV?

Oh Lord, won't you buy me a night on the town?
I'm counting on you, Lord, please don't let me down.
Prove that you love me and buy the next round, Oh Lord,
won't you buy me a night on the town?

REPEAT VERSE 1

Achy Breaky Heart (Billy Ray Cyrus)

(Sing: CWell Ayou Gcan Atell Gthe Fworld)

[F] Well you can tell the world you never was my girl

You can burn my clothes up when I'm [C] gone

You can tell your friends just what a fool I've been

And laugh and joke about me on the [F] phone

[F] You can tell my arms .... go back to the farm

Or you can tell my feet to hit the [C] floor

You can tell my lips to tell my fingertips

They won't be reaching out for you no [F] more

Chorus:

But [F] don't tell my heart, my achy breaky heart

I just don't think he'll under [C] stand

And if you tell my heart, my achy breaky heart

He might blow up and kill this [F] man

[F] You can tell your ma I moved to Arkansas

Or you can tell your dog to bite my [C] leg

Or tell your brother Cliff whose fist can tell my lip

He never really liked me any [F] way

[F] Or tell your Aunt Louise, tell her anything you please

Myself already knows I'm not [C] ok

Or you can tell my eyes to watch out for my mind

It might be walkin' out on me to [F] day

CHORUS x2
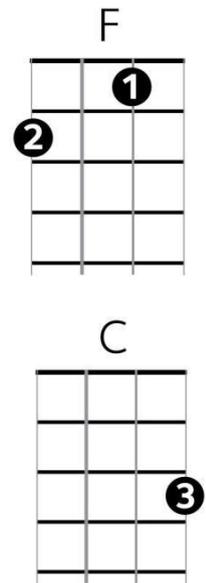
Paperback writer (Paul McCartney and John Lennon)

<> = single strum

<F>Paperback **<C7>**writer, **<C7>**writer (writer)

(C7) Dear Sir or Madam, will you read my book?
It took me years to write, will you take a look
It's based on a novel by a man named Lear
And I need a job so I want to be a paperback **(F)** writer
Paperback **(C7)** writer

(C7) It's a dirty story of a dirty man
And his clinging wife doesn't understand
His son is working for the Daily Mail
It's a steady job but he wants to be a paperback **(F)** writer
Paperback **(C7)** writer

(C7) It's a thousand pages, give or take a few
I'll be writing more in a week or two
I can make it longer if you like the style
I can change it 'round and I want to be a paperback **(F)** writer
Paperback **(C7)** writer

<F>Paperback **<C7>**writer, **<C7>**writer (writer)

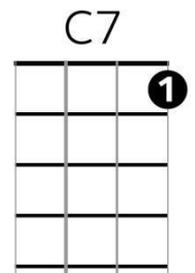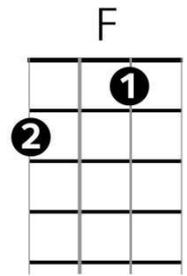 **(C7)** If you really like it you can have the rights
It could make a million for you overnight
If you must return it you can send it here
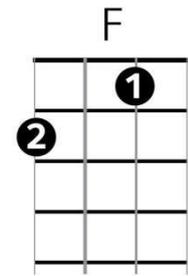But I need a break and I want to be a paperback **(F)** writer
Paperback **(C7)** writer

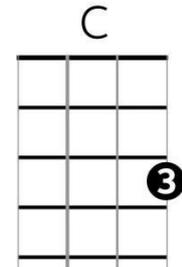**<F>**Paperback **<C7>**writer, **<C7>**writer (writer)

Brown girl in the ring (as sung by Boney M)   (Start singing on A)

[F] Brown girl in the ring
[F] Tra la la la la, There's a
[C] brown girl in the ring [C] Tra la la la la la
[F] Brown girl in the ring
[F] Tra la la la la
[F] She looks like a [C] sugar in a [F] plum Plum plum

[F] Show me your motion
[F] Tra la la la la Come on
[C] show me your motion
[C] Tra la la la la la
[F] Show me your motion
[F] Tra la la la la
[F] She looks like a [C] sugar in a [F] plum Plum plum

    [F] All had water [C] run dry
    [C] Got nowhere to wash my [F] clothes
    [F] All had water [C]run dry
    [C] Got nowhere to wash my [F] clothes

    [F] I remember one Satur-[C]-day night
    [C] We had fried fish and Johnny [F] cakes
    [F] I remember one Satur-[C]-day night
   [C] We had fried fish and Johnny [F] cakes

[F] Brown girl in the ring
[F] Tra la la la la, There's a
[C] brown girl in the ring
[C] Tra la la la la la
[F] Brown girl in the ring
[F] Tra la la la la
[F] She looks like a [C] sugar in a [F] plum Plum plum

Leaving On A Jet Plane (John Denver)   (Start singing on C)

C / / / F / / / C / / / F / / / C / / / F / / / G / / / G / / /

All my **[C]** bags are packed I'm **[F]** ready to go

I'm **[C]** standin' here out **[F]** side your door

I **[C]** hate to wake you **[F]** up to say good **[G]** bye

But the **[C]** dawn is breakin' it's **[F]** early morn

The **[C]** taxi's waitin' he's **[F]** blowin' his horn

All **[C]** ready I'm so **[F]** lonesome I could **[G]** die
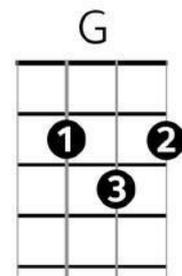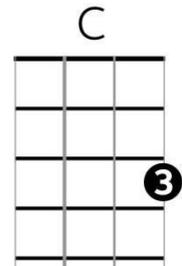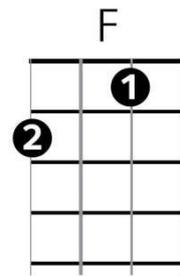
Chorus:

So [C] kiss me and [F] smile for me

[C] Tell me that you'll [F] wait for me

[C] Hold me like you'll [F] never let me [G] go

Cause I'm [C] leavin' [F] on a jet plane

[C] Don't know when [F] I'll be back again [C] Oh [F] babe, I hate to [G] go

There's so **[C]** many times I've **[F]** let you down

So **[C]** many times I've **[F]** played around

I **[C]** tell you now, **[F]** they don't mean a **[G]** thing

Every **[C]** place I go, I'll **[F]** think of you

Every **[C]** song I sing, I'll **[F]** sing for you

When **[C]** I come back, I'll **[F]** bring your wedding **[G]** ring

CHORUS

[C] Now the time has **[F]** come to leave you

[C] One more time **[F]** let me kiss you

[C] Close your eyes and **[F]** I'll be on my **[G]** way

[C] Dream about the **[F]** days to come

When **[C]** I won't have to **[F]** leave alone

[C] About the times, **[F]** I won't have to **[G]** say

  CHORUS

She'll be Coming Round the Mountain   (Start singing on C)

Introducing Bb

      F
She'll be coming 'round the mountain when she comes
      F   **C7**
She'll be coming 'round the mountain when she comes.
      F   **Bb**
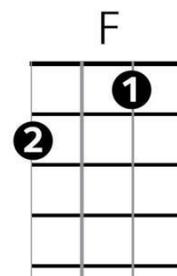She'll be coming 'round the mountain, she'll be coming 'round the mountain,
      F   **C7**   **F**
She'll be coming 'round the mountain, when she comes.

      F
Singing Ay ay ippee ippee ay
      F   **C7**
Singing Ay ay ippee ippee ay
      F   **Bb**
Singing Ay ay ippee, ay ay ippee
      F **C7**   **F**
Singing Ay ay ippee ippee ay

      F
She'll be driving six white horses

When she comes
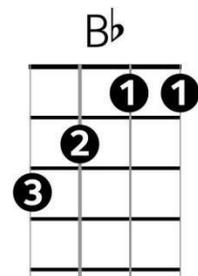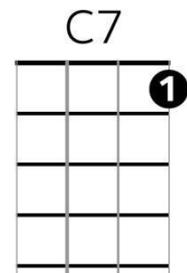   **F**
She'll be driving six white horses
      C7
When she comes
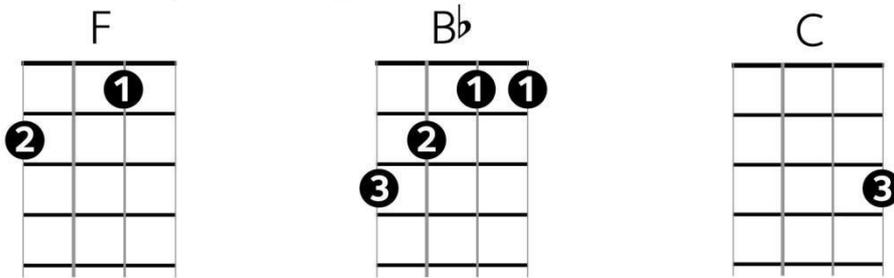   **F**
She'll be driving six white horses
      Bb
She'll be driving six white horses
      F   **C7**
She'll be driving six white horses
      F
When she comes

The Lion Sleeps tonight (Solomon Linda)

F   Bb   C

Intro – No chord, just sing (Start singing on C)

We-de-de-de, de-de-de-de-de de, we-um-um-a-way We-de-dede, de-de-de-de-de de, we-um-um-a-wa

Chorus:

A **[F]** wimoweh, a wimoweh, a **[Bb]** wimoweh, a wimoweh
A **[F]** wimoweh, a-wimoweh, a-**[C]** wimoweh, a wimoweh
A **[F]** wimoweh, a wimoweh, a **[Bb]**wimoweh, a wimoweh
A **[F]** wimoweh, a-wimoweh, a-**[C]** wimoweh, a wimoweh

[F] In the jungle, the **[Bb]** mighty jungle, the **[F]** lion sleeps to-**[C]**-night
[F] In the jungle, the **[Bb]** quiet jungle, the **[F]** lion sleeps to-**[C]**-night

CHORUS

[F] Near the village, the **[Bb]** peaceful village, the **[F]** lion sleeps to-**[C]**-night
[F] Near the village, the **[Bb]** quiet village, the **[F]** lion sleeps to-**[C]**-night
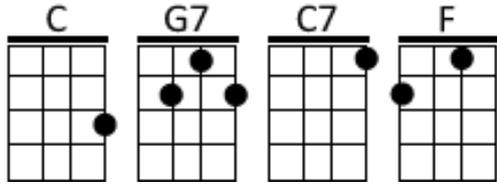
CHORUS

[F] Hush my darling, don't **[Bb]**fear my darling, the **[F]** lion sleeps to-**[C]**-night
[F] Hush my darling, don't **[Bb]**fear my darling, the **[F]** lion sleeps to-**[C]**-night
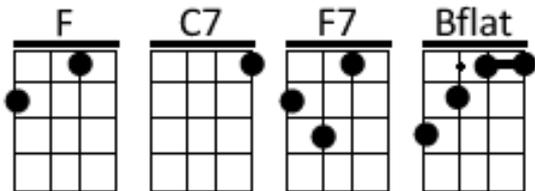
CHORUS

Happy Birthday in Different Keys

Key of C: Sing G – second string, third fret

Happy **[C]** Birthday to **[G7]** you, Happy Birthday to **[C]** you,
Happy **[C7]** Birthday, dear **[F]**Blankety Blank, Happy **[C]**Birthday **[G7]**to **[C]**you.
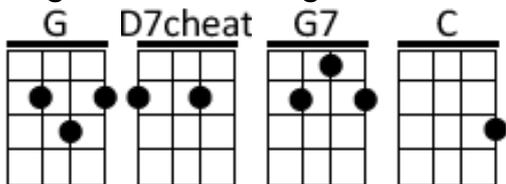
Key of F: Sing C = first string, third fret

Happy **[F]** Birthday to **[C7]** you, Happy Birthday to **[F]** you,
Happy **[F7]** Birthday, dear **[Bb]**Blankety Blank, Happy **[F]**Birthday **[C7]**to **[F]**you.

Key of G
Sing D = third string, second fret

Happy **[G]** Birthday to **[D7]** you, Happy Birthday to **[G]** you,
Happy **[G7]** Birthday, dear **[C]**Blankety Blank, Happy **[G]**Birthday **[D7]**to **[G]**you.

Key of D: Sing A = 1st string, open

Happy **[D]** Birthday to **[A7]** you, Happy Birthday to **[D]** you,
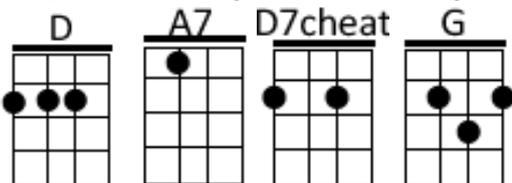Happy **[D7]** Birthday, dear **[G]**Blankety Blank, Happy **[D]**Birthday **[A7]**to **[D]**you.

Blues

12 Bar – 4 strums on each chord

A	A	D	A
D	D	A	A
E7	D	A	E7

8 bar blues – 4 strums on each chord

A	E7	D	D
A	E7	A	E

Songs that are 12 bar blues: Hound Dog (Elvis Presley), Mustang Sally (Mack Rice), Tush (ZZ Top), Night Train (James Brown) and many others. 8 bar blues songs include Worried Life Blues and Key to the Highway.

Countless rock and blues songs are built around this pattern, shifted up or down a few keys. Feel free to come up with your own songs such as the Hurtin' fingers blues.

Putting strums to songs

If you have trouble keeping time when listening to a song and aren't sure when to strum, you may need to train your brain to produce the strumming in time to something you hear. Try these steps:

-When you are walking, tap your hand on your right leg each time it moves a step forward. Try singing or humming the song you are trying to learn in time with your steps as you walk along and tap your leg as before. Imagine the tap becoming the strum or (if there's no one watching) move your hand in a strum as you walk along. -When listening to a song, clap along in time with it

-Tap on the back of the ukulele in time with the song

-Strum on the back of the ukulele in time with the song

-Try the strum again

Not strumming:

Sometimes in a song you will be prompted not to strum. This adds variation and makes a song more interesting. You may see NC, which stands for No Chord, or Tacit, or there may be a hand symbol; don't strum again until you reach the next chord letter.

Simple strummimg patterns:

Pattern 1: down down down down
Strum down on every beat
```
Count:    1 + 2 + 3 + 4 +
Strums:   ↓    ↓    ↓    ↓
```

Waltz Strum pattern 1: Similar to pattern 1 but repeat every 3 strums
```
1   +   2   +   3   +

↓       ↓       ↓
```

Pattern 2: down up dow d
Strum down and up on ev
```
Count:    1 + 2 + 3
Strums:  ↓ ↑ ↓ ↑ ↓ ↑
```

Waltz Strum pattern 2:
As waltz pattern 1 but strum both down and up.
```
1   +   2   +   3   +

↓   ↑   ↓   ↑   ↓   ↑
```

Reading tab

Tab (short for tablature) is a way of representing a melody without the need to read musical notation. Look at the bottom lines of this sheet music

Where it says 'TAB' the horizontal lines indicate the strings. The tab shows the G string at the bottom and the A string at the top. The numbers indicate which fret you should hold down the string on – so the first note is the G string at the 4th fret. A 'zero' means to play the string with no fret pressed down.

Tab doesn't have any timing information so you need to listen to the original song to get the timing.

More about chords – you don't need this bit to play!

We mainly use Major, Minor and Seventh chords in what we play. Major chords sound cheerful; minor chords sound sad and seventh chords sound a little discordant or jangly. Together, they create tensions and moods in music. Major chords are called by their name so A,B,C,D and so on. Minor chords have a little "m" after the name (Am, Bm etc). Seventh chords have a 7 after the name (A7,B7 and so on). These can be combined e.g. Am7. You may also see '#' or 'b' after a chord or note, so A# or Bb. The # (sharp) means that it is one step higher in pitch and the b (flat) means that it is one step lower. Sometimes chords can have two names as a result – A# is one step above an A and Bb is one step below a B so they are both the same thing.

Here are the notes in an octave: A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G# -and back to A, A# etc. There is no B# or E#.. A half step (A->A#) is a semitone and a full step (A->B) is a tone.

A major chord uses the 1st, the major 3rd and the perfect 5th note of a scale. That is, the root note, a note four semitones (half steps) higher than the root, and a note seven semitones higher than the root. So, an A (major) would be an A, C# and E. Ukulele strings are G, C, E and A.
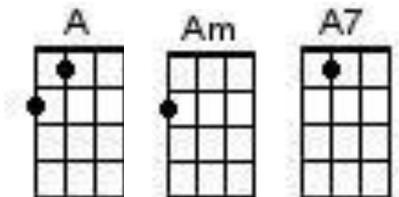
So the chord of A has the note A played on the G string, the note C# on the C string, E is just the open string, and the last string is already an A so that makes 2 x A, 1 x C# and 1 x E which is what we need. A minor chord uses the 1st, the flattened 3rd and the perfect 5th note of a scale. So that's the root note, a note three semitones (half steps) higher than the root, and a note seven semitones higher than the root.
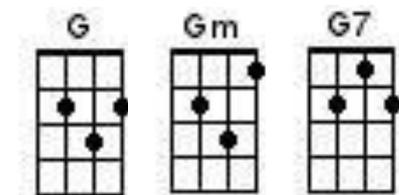
So, an A minor would be an A, C and E. To do this we play an A on the G string, leave the C string open, and the E and A are also fine as this gives us 2 x A, 1 x C and 1 x E which is what we need for Am. A seventh chord adds a note 7 full notes above the root note so for an A7 chord, that would be the G. This is the same as the A major except that we don't raise the G string to an A. That means that we have an A, a C#, an E and a G.

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The same principles apply to other chords as well. Eg G, Gm and G7. In G major, we have G, D, G and B; the root, 4 semitones above the root and 7 semitones above the root which is the pattern for a major chord. For G minor, we have G, D, G, and the Bb (= A#) which is the pattern for a minor chord. For the G7, we have G, D, the note 7 full notes after G which would be an F, and a B. It follows the pattern for a dominant seventh. The same rules apply to the odd chords that you sometimes see such as Cm9 which is a Cm with the 9th note added rather than the 7th. However, we can't get too fancy with chords as the humble ukulele only has 4 strings and so a playable chord can (at most) contain 4 notes.

You will sometimes see "Slash" chords. Despite the name, they are not exclusive to the lead guitarist of AC/DC but are a mix of two chords and properly referred to as X over Y so Am/C is Am over C. In Am/C one of the A notes of Am is replaced by a C by playing Am and also C on the third fret of the A string. The only other types of chords that you are likely to run across are suspended (sus), diminished (dim) and augmented (+) chords. Suspended chords sound jangly and a bit discordant and so they are sometimes used as accents, as in the song "Should I stay or should I go". Diminished chords sound unresolved and plaintive; they beg to have a major or minor chord after them and are used to add tension. Augmented chords sound suspenseful and are often used for "creepy" soundtracks in films. The theory is complex but we play them just like any other chord.

Barre chords – you will need to use barre chords but not right away

Barre chords (pronounced "bar") are chords where all of the strings are fretted, generally with the first finger while the other fingers form the rest of the chord. If you just strum the strings of the ukulele that chord is Am7. This is an open chord because all of the strings are open (not fretted). What would happen if we were to put a finger across all of the strings at the first fret and strum? Would that be a chord? It would, specifically an A#m7. We have just raised everything by one step, a semitone. If we did that at the second fret, we would be raising it two steps (one full tone) giving us a Bm7. You can think of it as serving the same purpose as making the fretboard shorter.

This doesn't sound terribly useful at first glance but it is actually very powerful. Let us consider the first barre chord that most people learn, D7. The thick top line is the nut at the end of the fretboard. So, the first finger forms a barre at the second fret effectively replacing the nut and the second or third finger frets the thinnest string at the 3rd fret. Compare that to C7. It is the same shape but with the nut doing the job that our finger did for the D7. You can think of a barre chord as a movable shape. If you played it at the third fret instead of the second then it would be a D#7 or another step gives you the more useful E7. This opens up the whole neck to us. It also works with any of the other chord shapes.

Compare A with A# (also known as Bb). They are the same chord shape but the A# is moved down by one fret. Now, this might not look like a barre chord because your finger is not forming a barre although you could play it with a full barre if you wanted. However, you don't need to because the G and C string are fretted lower down so it won't make any difference. Move this down one more and you get a B and another step gives us a C (since there is no B#). The same rules apply to all the chord shapes so you can now play major, minor, sevenths and so on all the way up the neck. Very often, it is the only way to get a particular chord on a ukulele.
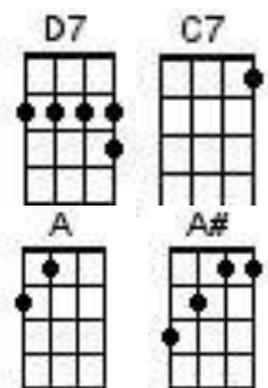
This also gives us another interesting ability. There are now multiple ways to play a chord. I can play a C as an open chord with just the A string fretted at the third fret or I can play it as a barre chord. You might wonder why anyone would choose the hard way. There are two reasons. It can sound better in some songs and it can actually be easier. Imagine I was playing a Bm and I needed to play a C next. I could lift all of my fingers and reposition my hand to play the open C but that is not very quick to do and it is easy to tie your fingers in a knot if you are in a hurry. However, if I go for the barre version, I just have to slide down one fret and add one finger. It is actually an easier change. Changing between different barre chords is generally easier than changing between open and "closed" chords.

And finally – did you know that singing and playing a ukulele can improve your health? It is said that learning an instrument keeps the brain nimble and improves hand/eye coordination while singing increases lung capacity, tones abdominal muscles and can improve circulation. And it's fun!