



**WEEKS 1 & 2
BEGINNERS**

2016



An Introduction to the Club

from Wigan Ukulele Club founder member & Honorary President Stephen Corless.

Hello new Ukulele Peeps.

When I first got my uke and was playing it on a regular basis I looked around for any clubs that might be able to help me progress. There were no ukulele clubs, only the George Formby Society. I quite liked his music, so decided to go along.

I soon discovered that a whole evening of George can become a little wearing, and it was then I came up with the idea to form Wigan Ukulele Club, and at the Railway Hotel in Pemberton on Wednesday 1st July 2009 we had our inaugural meeting.

Since then, we have experimented with different ways of running our club nights, but with the help of Community Grants, we have the format which has become the 'norm' for us, with songs projected to a screen, so everyone can participate.

Once we began performing in the community, we never looked back. We currently undertake approximately fifty performances a year, in and around Wigan, in venues from pre schools to retirement homes, at festivals, and in pubs and clubs. This has generated a revenue stream which, to date has been of benefit to local, national and even international charities.

On the odd occasion, we do travel further afield. We've been to Angers, Wigan's twin town in France, and to the Ukuhooley in Dublin. 2016 saw us in Llandudno for our own ukulele weekend which was well attended by our own members, as well as members of other local ukulele clubs.

After seven years it's good to look at what we now have. We have a friendly and spacious home base, an ever increasing repertoire, a good core of keen and friendly ukuleleists, a number of well received CD's plus the experience of performing in public and raising money for charities. But above all, we still have one night a week where we can share our love of this little 'jumping flea' and have a good time.

In welcoming you on-board, my prescription is to take these following pages for twenty minutes every day. Don't panic if you feel uncomfortable at the beginning, it will soon come. Keep rattling through the book, and if you find you need help, just ask anyone at the club for advice.

After all, WE'VE ALL BEEN WHERE YOU ARE NOW.

Happy Strumming,
Stephen.

Wigan Ukulele Club Beginners Books are produced by Rob and Jo Singleton.

Getting to know your Ukulele

Headstock - where tuning pegs are mounted

Tuning peg or **Machine head** - used to adjust tension/pitch of strings

Nut - string support on neck

Neck - supports the **Fretboard** which in turn supports the frets

Frets - used to change pitch of string being played

Body - supports saddle and neck and acts as amplifier for sound

Sound hole - projects sound

Bridge/Saddle - string support on body

Tuning Your Ukulele

Always tune before you play & check tuning regularly, even small temperature changes can make your ukulele go out of tune.

The most popular ukulele tuning for soprano, concert and tenor ukes is G, C, E, A. This is the tuning used for all Wigan Ukulele Club material.

Baritone Ukuleles tend to be tuned D, G, B, E. (The same as the top four strings of a guitar)

Internet sources show other ways of tuning. Have a look and have some fun. Remember when playing ukulele with others, use common tuning or change your chord structure to suit!

When playing with others, using an electronic tuner is the best method. There are ones made specifically for ukulele, though if you buy a chromatic tuner, this can be used with other instruments you may have.

Tuning by ear can be done. "MY DOG HAS FLEAS" is used to keep a ukulele in tune with itself. You do need to learn the notes accompanying this beforehand though!!

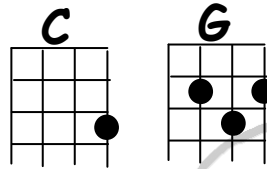
G C E A

The diagram to the left shows the open string tuning for ukulele. If you hold your uke with its neck, and turn so as the strings are facing you, this is the same orientation.

The chord diagrams used later on follow the same principal.

Getting Started - Simple Songs With 2 chords - C & G

It may seem a little strange, starting you off with nursery rhymes, but because they are simple, you will be able to concentrate on what you are doing with your hands.



London Bridge

C **G** **C**
London Bridge is falling down, falling down, falling down

C **G** **C**
London Bridge is falling down, my fair lady

C **G** **C**
Build it up with silver and gold, silver and gold, silver and gold

C **G** **C**
Build it up with silver and gold, my fair lady

Mary Had A Little Lamb

C **G** **C**
Mary had a little lamb, little lamb, little lamb

C **G** **C**
Mary had a little lamb, its fleece was white as snow

How Much Is That Doggie In The Window

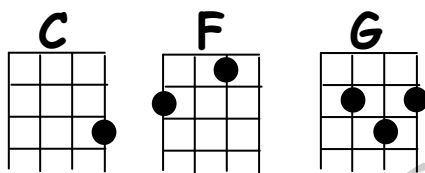
C **G**
How much is that doggie in the window?

G **C**
The one with the waggily tail.

C **G**
How much is that doggie in the window?

G **C**
I do hope that doggie's for sale.

Moving On - Simple Songs With 3 chords - C, F & G



If You're Happy And You Know It

C
If you're happy and you know it clap your hands

G
If you're happy and you know it clap your hands

C
If you're happy and you know it and you really want to show it

F
C
If you're happy and you know it and you really want to show it

G
C
If you're happy and you know it clap your hands

Baa Baa Black Sheep

C **G** **F** **C**
Baa, baa, black sheep, Have you any wool?

F **C** **G** **C**
Yes sir, yes sir, three bags full.

C **G** **F** **C**
One for the master, one for the dame,

F **C** **G** **C**
And one for the little boy who lives down the lane.

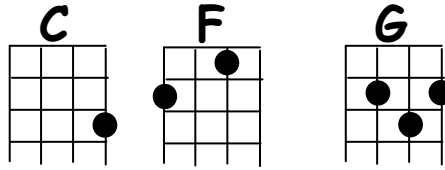
Twinkle Twinkle Little Star

C **F** **C** **F** **C** **G** **C**
Twinkle, twinkle little star, how I wonder what you are

F **G** **C** **G** **F** **G** **C** **G**
Up a-bove the sky so bright, like a diamond in the night

C **F** **C** **F** **C** **G** **C**
Twinkle, twinkle little star, how I wonder what you are

Our First Full Song - Uncle Joe's Mint Balls



C
Now there's a place in Wigan a place you all should know

G
A busy little factory where things are all the go

C
They don't make Jakes or Eccles Cakes or things to stick on walls

G
But night and day they work away at Uncle Joe's Mint Balls

C
Oh, Uncle Joe's Mint Balls keep you all aglow

G
Give 'em to your Grannie and watch the beggar go

C
Away with coughs and sniffles, take a few in hand

F
Suck 'em and see, you'll agree, they're the best in all the land

C
Me Dad has always wanted curly hair on his bald head

G
Suck an Uncle Joe's Mint Ball that's what the doctor said

C
So he got an Uncle Joe's Mint Ball and sucked it all night long

F
When he got up next morning, he'd hairs all over his tongue

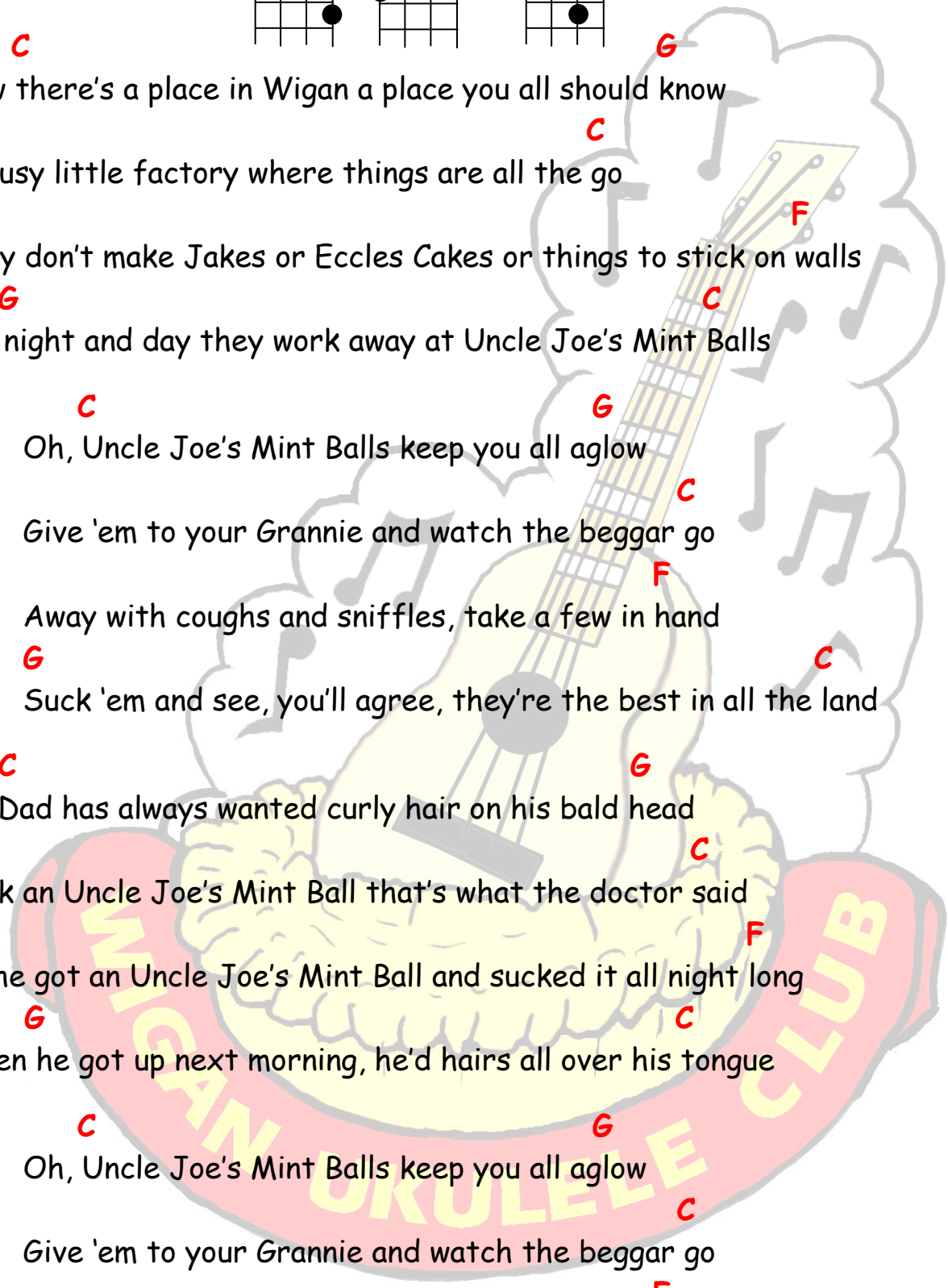
C
Oh, Uncle Joe's Mint Balls keep you all aglow

G
Give 'em to your Grannie and watch the beggar go

C
Away with coughs and sniffles, take a few in hand

F
Suck 'em and see, you'll agree, they're the best in all the land

C



^C We 'ad a pigeon it were bald and couldn't fly too fast ^G

Never won places in the races, always come in last ^C

Though it were bald, no feathers at all it won a race one day ^F

^G We give it an Uncle Joe's Mint Ball and it ran al't bloody way ^C

^C Oh, Uncle Joe's Mint Balls keep you all aglow ^G

Give 'em to your Grannie and watch the beggar go ^C

Away with coughs and sniffles, take a few in hand ^F

^G Suck 'em and see, you'll agree, they're the best in all the land ^C

^C We gave some to the coalman's 'orse as it stood in the road ^G

It gave a cough then beggared off with it's cart an' load ^C

It ran onto the racecourse going like a bird ^F

^G Covered the track with nutty slack and came first, second and third ^C

^C Oh, Uncle Joe's Mint Balls keep you all aglow ^G

Give 'em to your Grannie and watch the beggar go ^C

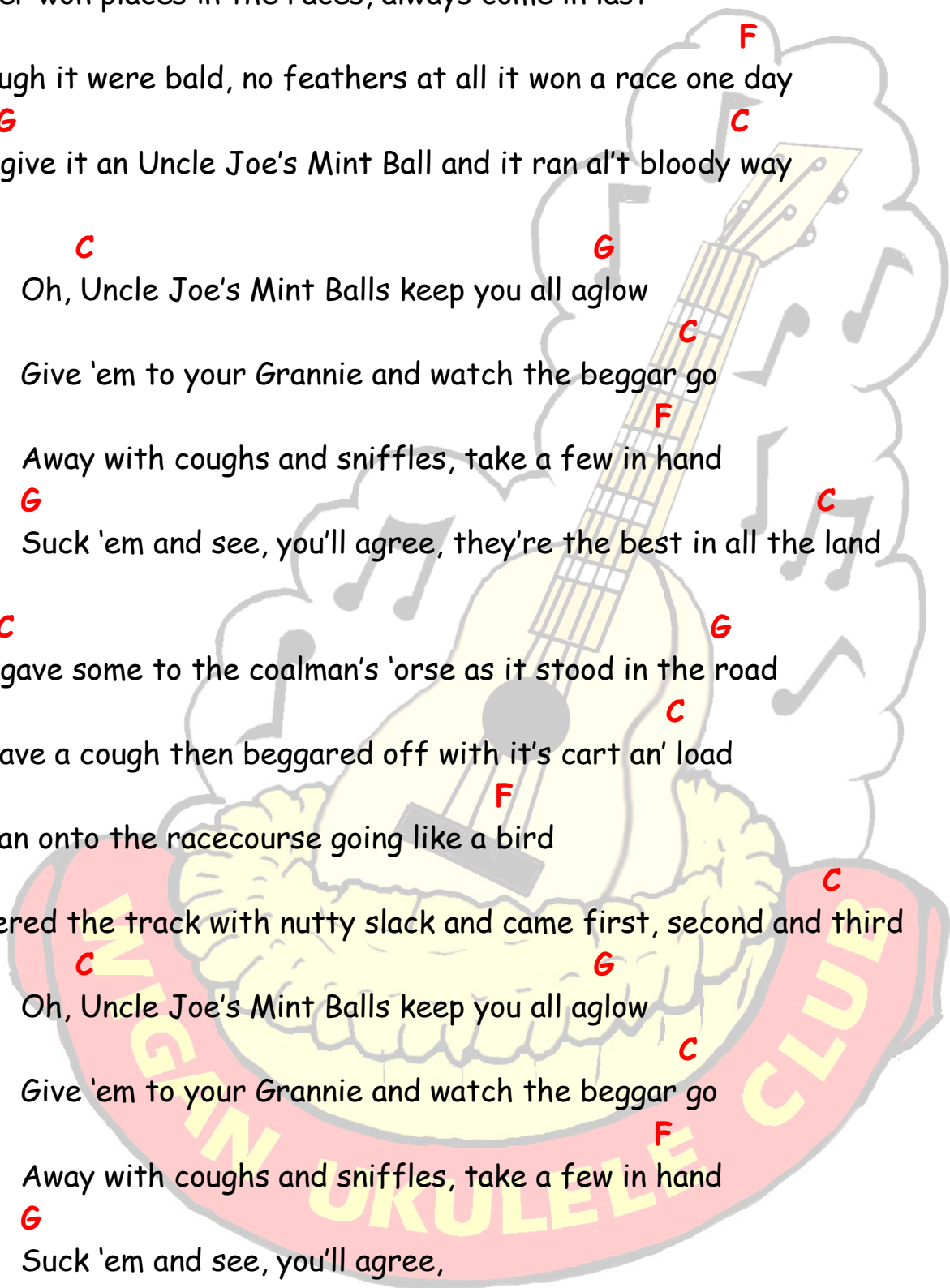
Away with coughs and sniffles, take a few in hand ^F

^G Suck 'em and see, you'll agree,

they're the - best - in - all - the

^C ^G ^C

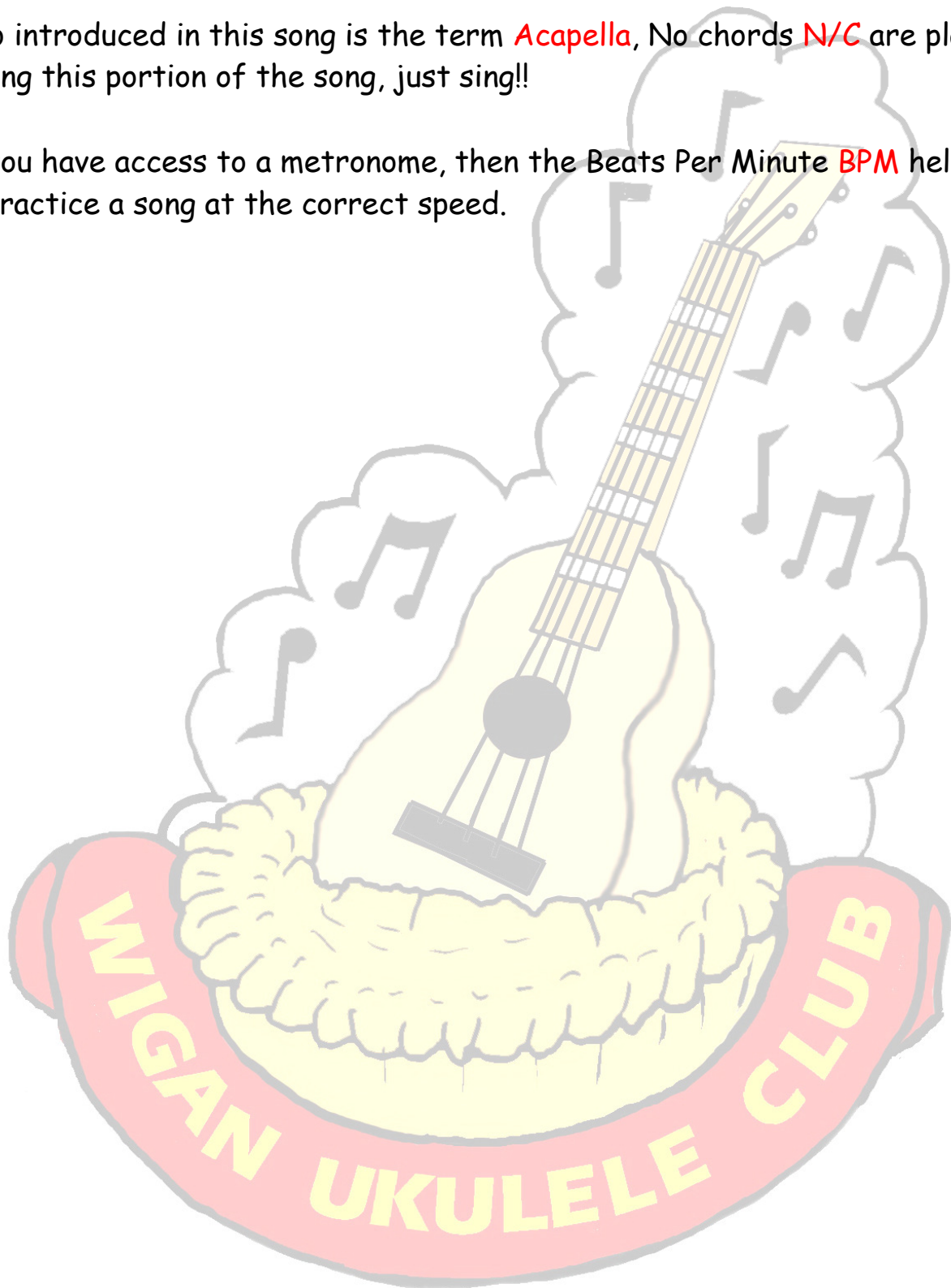
La - - aa - - aa - - nd



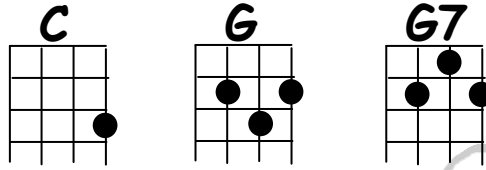
This next song introduces the **G7** chord, a good thing to be aware of is that you can always play a **G** chord instead of a **G7**, but **NOT** vice versa!! Only in some circumstances can you substitute a **G** with a **G7**.

Also introduced in this song is the term **Acapella**, No chords **N/C** are played during this portion of the song, just sing!!

If you have access to a metronome, then the Beats Per Minute **BPM** helps you to practice a song at the correct speed.



Jambalaya (On The Bayou)



BPM; 95

Count; 1, 2, 3, *Good* . . .

C *G*
*Good*bye, Joe, me gotta go, me oh my oh.

G *G7* *C*
 Me gotta go, pole the pirogue down the bayou.

C *G*
 My Yvonne, the sweetest one, me oh my oh.

G *G7* *C* 2 *C*stop
 Son of a gun, we'll have big fun on the bayou.

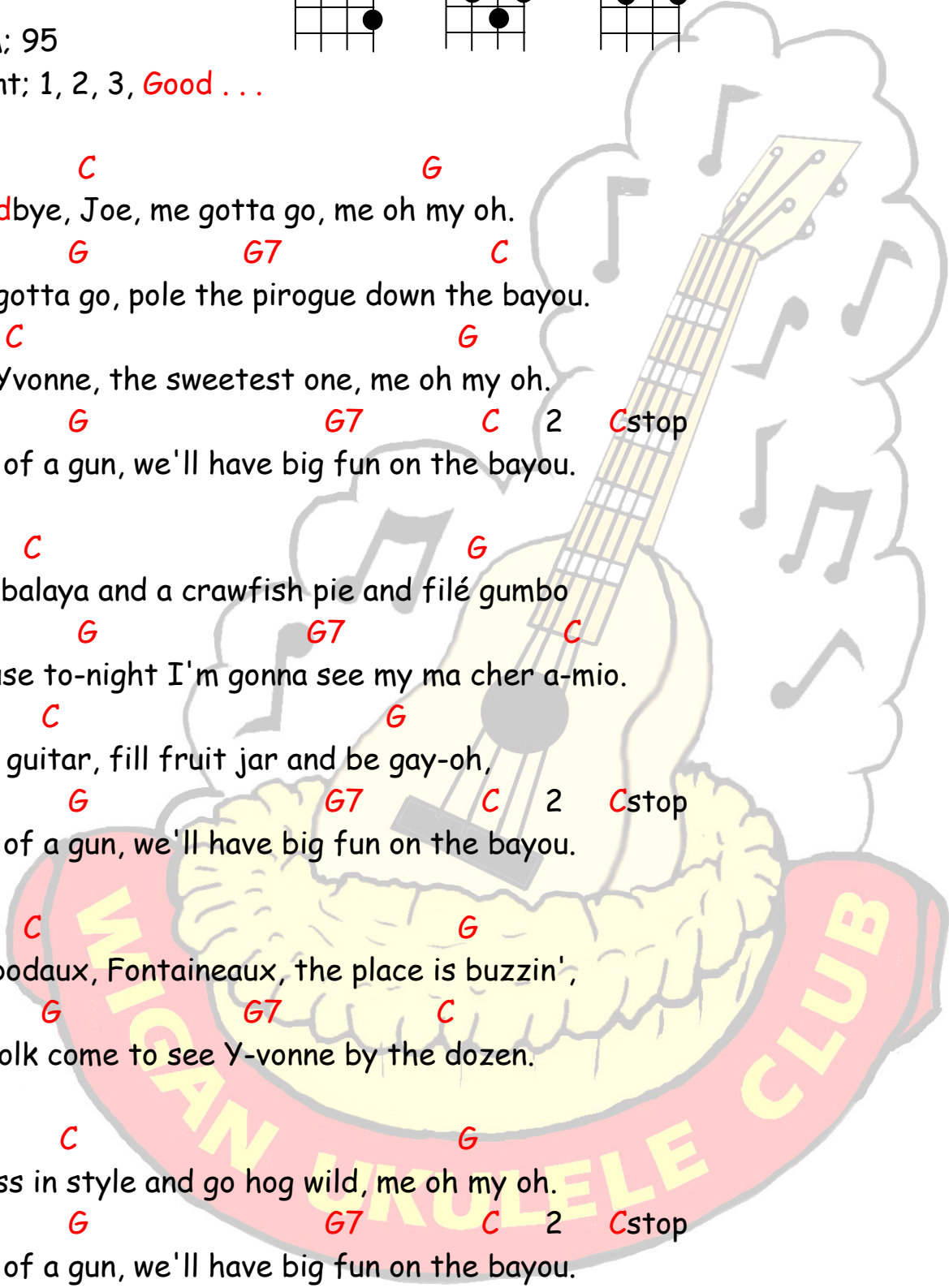
C *G*
 Jambalaya and a crawfish pie and filé gumbo
G *G7* *C*
 'Cause to-night I'm gonna see my ma cher a-mio.

C *G*
 Pick guitar, fill fruit jar and be gay-oh,
G *G7* *C* 2 *C*stop
 Son of a gun, we'll have big fun on the bayou.

C *G*
 Thibodaux, Fontaineaux, the place is buzzin',
G *G7* *C*
 kinfolk come to see Y-vonne by the dozen.

C *G*
 Dress in style and go hog wild, me oh my oh.
G *G7* *C* 2 *C*stop
 Son of a gun, we'll have big fun on the bayou.

C *G*
 Jambalaya and a crawfish pie and filé gumbo



^G 'Cause to-night I'm gonna see my ma cher a-mio. ^{G7} ^C

^C Pick guitar, fill fruit jar and be gay-oh, ^G

^G Son of a gun, we'll have big fun on the bayou. ^{G7} ^C 2 ^{Cstop}

^C Settle down far from town, get me a pirogue ^G

^G and I'll catch all the fish in the bayou. ^{G7} ^C

^C Swap my mon to buy Yvonne what she need-oh. ^G

^G Son of a gun, we'll have big fun on the bayou. ^{G7} ^C 2 ^{Cstop}

Acapella: ^{N/C}

Jambalaya and a crawfish pie and filé gumbo

'Cause tonight I'm gonna see my ma cher amio.

Pick guitar, fill fruit jar and be gayo,

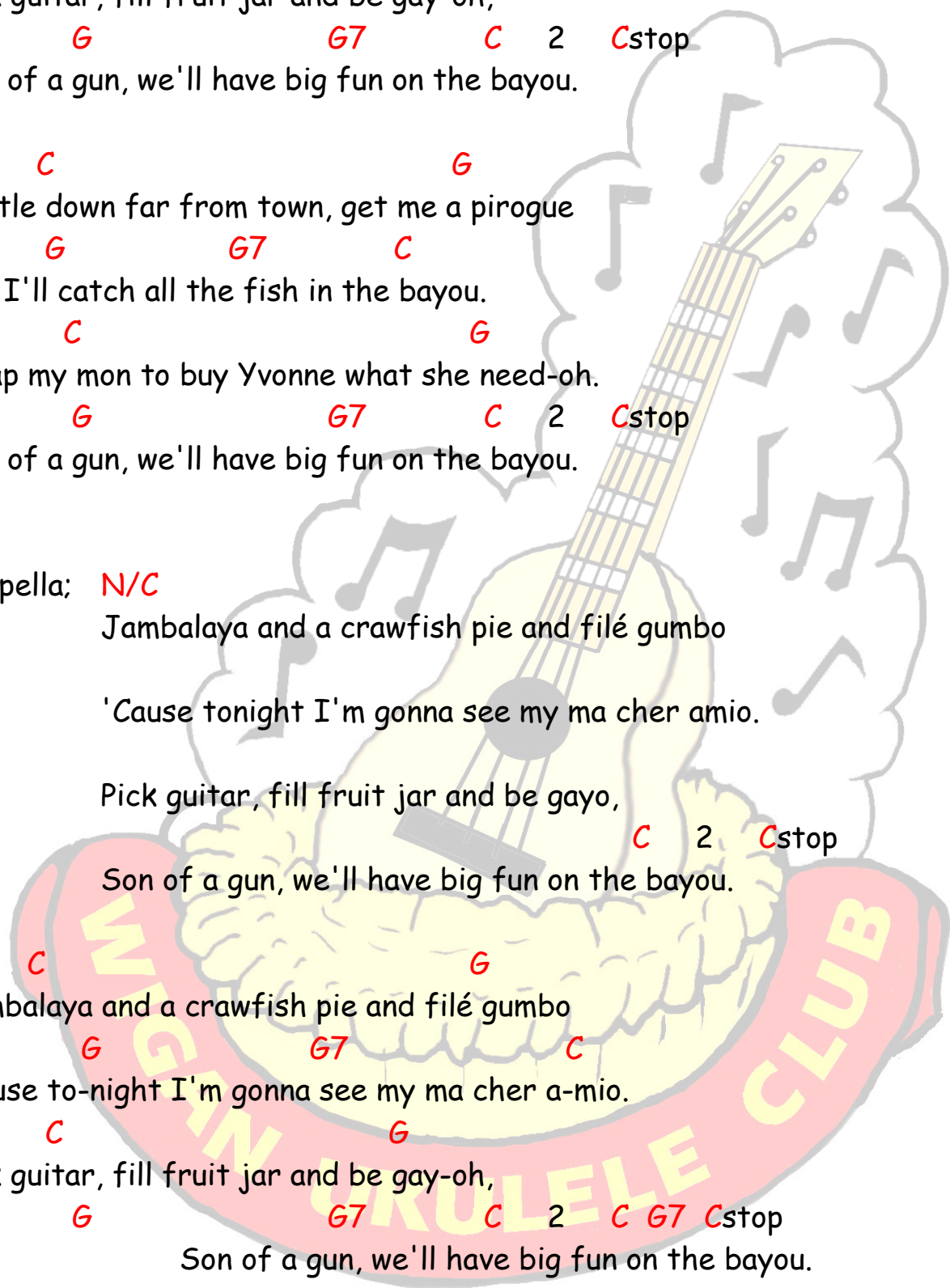
^C 2 ^{Cstop}
Son of a gun, we'll have big fun on the bayou.

^C Jambalaya and a crawfish pie and filé gumbo ^G

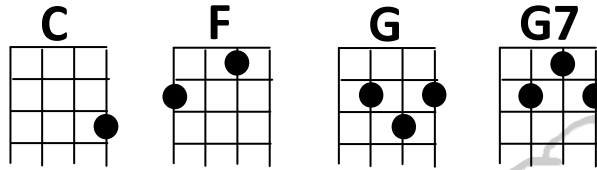
^G 'Cause to-night I'm gonna see my ma cher a-mio. ^{G7} ^C

^C Pick guitar, fill fruit jar and be gay-oh, ^G

^G Son of a gun, we'll have big fun on the bayou. ^{G7} ^C 2 ^C ^{G7} ^{Cstop}



Last Thing On My Mind



BPM; 115

Count; 1, 2, 3, **It's a...**

C **F** **C**
It's a lesson too late for the learnin',
F F C G7 C
made of sand, made of sand
C F C
In the wink of an eye my soul is turnin'
F F C G7 C
in your hand, in your hand
G F C
Are you going away with no word of farewell?
F C G G7
Will there be not a trace left behind?
C F C F C
Well, I could have loved you better, didn't mean to be unkind
C G C
You know that was the last thing on my mind
C F C
You've got reasons a-plenty for goin'.
F F C G7 C
This I know, this I know
C F C
For the weeds have been steadily growin'.
F F C G7 C
Please don't go, please don't go
G F C
Are you going away with no word of farewell?
F C G G7
Will there be not a trace left behind?
C F C F C
Well, I could have loved you better, didn't mean to be unkind

C *G* *C*
You know that was the last thing on my mind

C *F* *C*
As we walk on, my thoughts are a-tumblin',

F *F* *C* *G7* *C*
round and round, round and round

C *F* *C*
Underneath our feet the subways rumblin',

F *F* *C* *G7* *C*
Un-der-ground, under-ground

G *F* *C*
Are you going away with no word of farewell?

F *C* *G* *G7*
Will there be not a trace left behind?

C *F* *C* *F* *C*
Well, I could have loved you better, didn't mean to be unkind

C *G* *C*
You know that was the last thing on my mind

C *F* *C*
As I lie in my bed in the mornin',

F *F* *C* *G7* *C*
With-out you, without you

C *F* *C*
Every song in my breast dies a bornin',

F *F* *C* *G7* *C*
With-out you, without you

G *F* *C*
Are you going away with no word of farewell?

F *C* *G* *G7*
Will there be not a trace left behind?

C *F* *C* *F* *C*
Well, I could have loved you better, didn't mean to be unkind

C *G* *C*
You know that was the last thing on my mind

Outro: *C* *G7* *C* 2 3 *G7* *C*

You know that was the last thing on my mind

We can throw a **C7** into the mix now, The same rule applies as earlier regarding **7th** chords. you can always play a **C** chord instead of a **C7**, but **NOT** vice versa!! Only in some circumstances can you substitute a **C** with a **C7**.



Putting On The Style

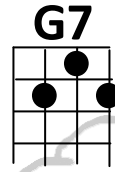
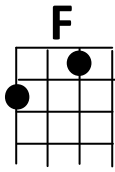
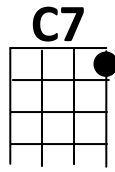
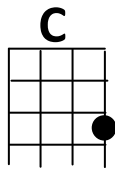
Soloist = Black

All in = Blue

BPM; 120

Count; 1, 2, 3, 4,

Intro; C 2 3 4 C 2 3 4



C G7
Sweet sixteen, goes to church just to see the boys

C
Laughs and screams and giggles at every little noise

C7 F
Turns her face a little and turns her head a-while

G7stop G7stop G7 C
But everybody knows she's only putting on the style

C G7
Yeah - putting on the agony, putting on the style

C
That's what all the young folks are doing all the while

C7 F
And as I look around me, I'm sometimes apt to smile

G7stop G7stop G7 C
Seeing all the young folks putting on the style

C G7
Young man in the hot-rod car, driving like he's mad

C
With a pair of yellow gloves he's borrowed from his dad

C7 F
He makes it roar so lively just to see his girlfriend smile

G7stop G7stop G7 C
But she knows he's only putting on the style

C G7
Yeah - putting on the agony, putting on the style

C
That's what all the young folks are doing all the while

And as I look around me, I'm sometimes apt to smile

*G7*stop *G7*stop *G7* *C*

Seeing all the young folks putting on the style

C *G7*
Preacher in the pulpit roars with all his might

C
Sing *Glory Hallelula* with the folks all in a fright

C7 *F*
Now you might think he's satan that's coming down the aisle

*G7*stop *G7*stop *G7* *C*

But it's only our poor preacher, boys, he's putting on his style

C *G7*
Yeah - putting on the agony, putting on the style

C
That's what all the young folks are doing all the while

C7 *F*
And as I look around me, I'm sometimes apt to smile

*G7*stop *G7*stop *G7* *C*
Seeing all the young folks putting on the style

C *G7*
Yeah - putting on the agony, putting on the style

C
That's what all the young folks are doing all the while

C7 *F*
And as I look around me, I'm sometimes apt to smile

*G7*stop *G7*stop
Seeing all the young folks

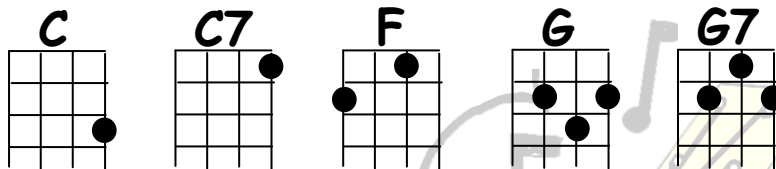
Outro; *G7* *G7* *G7* *G7* *C* 2 3 4 *C* 2 3 *G7* *C*

Put - ting - on - the - style .

Here we are, at our first major milestone. We have learned to play all the chords needed to get through the Wigan Ukulele Club Song. We open and close all our meetings with this, and we use it to start all our performances.

Wigan Ukulele Club

Pieman And The Members 2016



BPM; 110

Count; 1, 2, 3, 4, *We...*

C

We are Wigan Ukulele Club, and we are from t' North West

G7

We play and strum and sing our songs, along with all the best

C7

We've Five Foot Two eyes of blue, Memphis Tennessee

Gstop

Gstop

G7

C

2 3 4

Barbara Ann and Elvis tunes, played on the uke-lay-lee

C

We'll play requests if you desire, with accents broad as owt

G7

And if you want then sing along, or dance or prance a-bout

C7

We meet each week at the cricket club, to practice is our aim

Gstop

Gstop

G7

C

A pint or two of the club's best brew and we're ready to enter-tain **So.**

C

C7

F

So here we go, chorus line, audience join in next line

F

C

G

Cstop

Wigan Ukulele, Wigan Ukulele, Wigan Ukulele Club, **Ey up!**

F

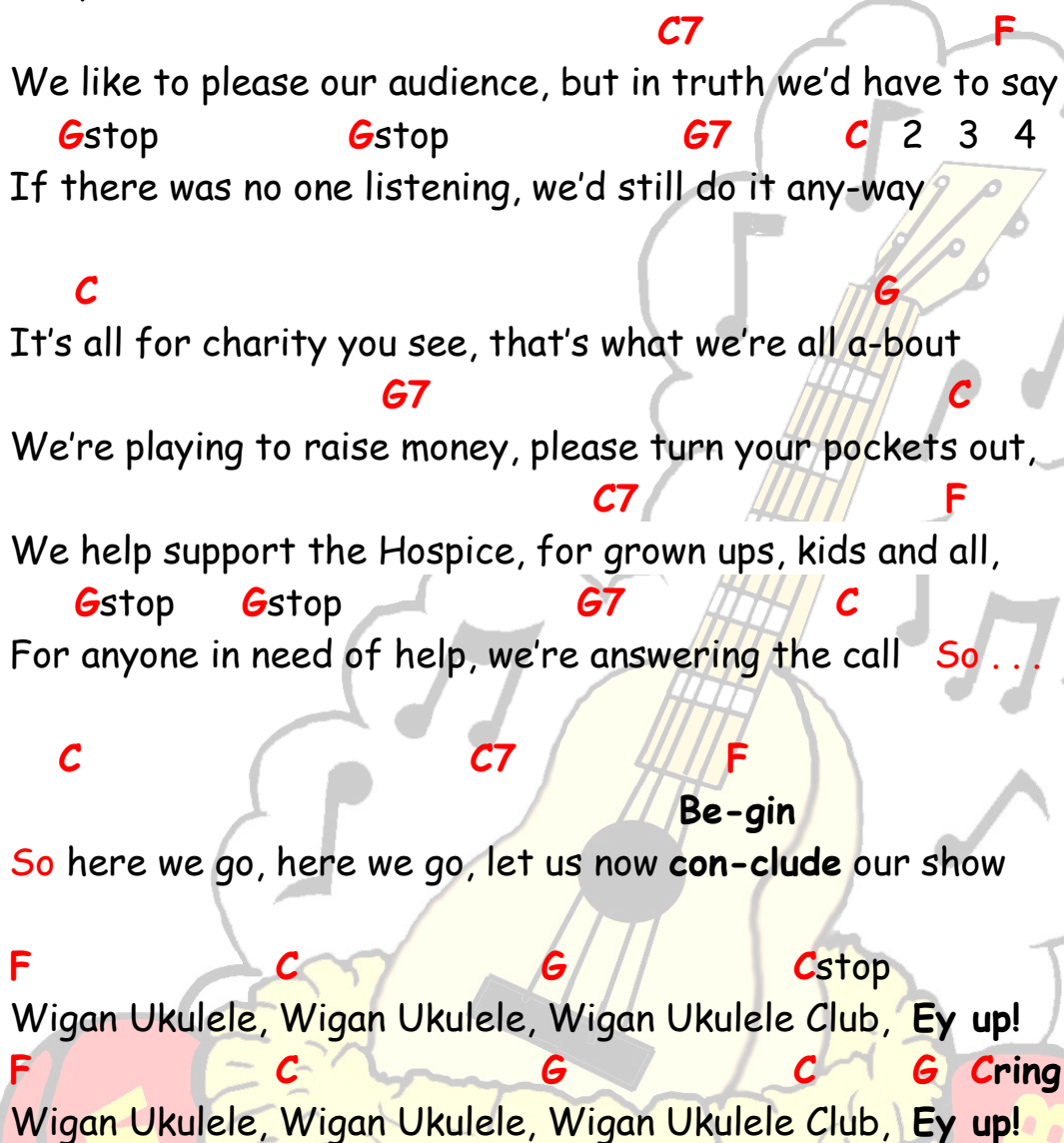
C

G

Cstop

(straight in)

Wigan Ukulele, Wigan Ukulele, Wigan Ukulele Club, **Ey up! At...**



C **G**
 At gigs we play with gusto and at festivals and halls
G7 **C**
 They love our wit and banter, and Uncle Joe's Mint-balls
C7 **F**
 We like to please our audience, but in truth we'd have to say
Gstop **Gstop** **G7** **C** 2 3 4
 If there was no one listening, we'd still do it any-way
C **G**
 It's all for charity you see, that's what we're all a-bout
G7 **C**
 We're playing to raise money, please turn your pockets out,
C7 **F**
 We help support the Hospice, for grown ups, kids and all,
Gstop **Gstop** **G7** **C**
 For anyone in need of help, we're answering the call **So...**
C **C7** **F**
Be-gin
So here we go, here we go, let us now **con-clude** our show
F **C** **G** **Cstop**
 Wigan Ukulele, Wigan Ukulele, Wigan Ukulele Club, **Ey up!**
F **C** **G** **C** **G** **Cring**
 Wigan Ukulele, Wigan Ukulele, Wigan Ukulele Club, **Ey up!**

Well done, you have just got through a number of basic chord shapes regularly found when playing in the key of C. It's a popular key, and is used with the majority of material we play at Wigan Ukulele Club. We do use other keys, and we will cover some of these in the weeks to come.

As mentioned in the introduction, by practicing for 20 minutes each day (or whatever you can manage), you will soon find any difficulties you have will soon disappear.

You can supplement your practice with some of the resources available on the internet. There are lots of ukulele clubs out there who share their resources via the web, so delve in and most of all, ENJOY YOURSELF!!