



**WIGAN UKULELE CLUB**



**WEEKS 3 & 4  
INTERMEDIATE**

2016

## Introduction

This time we will avoid the nursery rhymes, and move straight onto songs that we use during our performances.

The aim is to introduce some of the other keys used at WUC.

### Some Tips To 'Get Going' Quickly

If you have been searching the web as suggested, you have likely come across some 'frightening' chord shapes!!

As a 'temporary' fix to get going quickly on the uke, you can simplify many chords, but remember, this shouldn't be an excuse to get out of learning them in the long run. Every time you simplify chords in a piece of music, it loses some of its character, and may not sound 'spot on', so do try to persevere.

First thing to remember is you can remove any number from the chord to simplify it,

Any 9<sup>th</sup> chord can be simplified to a 7<sup>th</sup> chord,  
Example: Am9 is simplified to Am7, and an Amaj9 becomes Amaj7.

Furtermore, any 7<sup>th</sup> chord can be simplified to a basic chord,  
Example: Am7 is simplified to Am, and an Amaj7 becomes A

So when you come across an Am9 or Am7, you can skip straight to the Am chord instead.

You need to remember with any minor chord, indicated by either an m, min, or - (minus symbol), though you can remove the number to make it easier, it must still remain a minor chord or what you're playing will end up sounding pretty bad.

You CAN'T remove sharps or flats that follow the initial chord letter, but in addition to the above, you CAN remove any subsequent sharps or flats.

Example: Ab7b9 looks like quite a scary chord, but it can be simplified to Ab7, or simplified even further to Ab

Slash chords (eg Dm/C) can look confusing, but simply indicate a supplementary bass note in a chord, and though they are effective when playing guitar, can be

pretty much ignored when playing the uke, they don't really have much in the way of bass notes anyway!!

Just play the chord indicated to the left of the 'slash' and ignore everything to the right. The stuff to the right of the 'slash' would be of more use to the bass player in the group.

## Power Chords

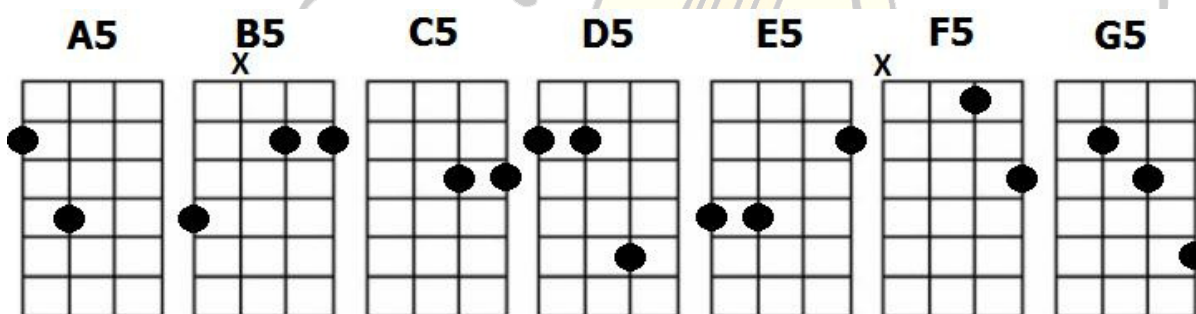
A power chord is made up with the root and associated fifth notes so in the case of a C, its fifth note is a G. which is why the associated power chord is called a C5

Because they are neither major or minor, they can work in place of either.

Example: C or Cm can be replaced with a C5.

I've never used them myself, but I thought it may come in handy to be aware of them.

If you ever use them, remember not to play any string marked with an 'X'.



## Moveable Chord Shapes

These are some chords that use all four strings. Bb being a good example (see cigareets and Whusky later in the book)

Once you have learned the shape, they can be easily moved up (or down) the neck of the uke. This adds a bit of variety to your playing.

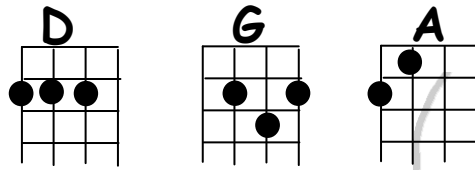
Remember: Each time you move these chords up the neck by one fret, this raises their pitch by a semitone.

Conversely, each time you move these chords down the neck by one fret, this lowers their their pitch by a semitone

This song represents the basic three chord trick in the key of D.

## ALL FOR ME GROG

Traditional



BPM; 130

Count; 1, 2, 3, *And it's ...*

*And it's* <sup>D</sup> all for me <sup>G</sup>grog, me <sup>D</sup>jolly, jolly grog,

It's all for me beer and tobacco

<sup>D</sup>'Cause I spent all my tin on the lassies <sup>G</sup>drinking gin

<sup>D</sup>Far across the western ocean I must <sup>A</sup>wan-der. <sup>D</sup>

Link;

<sup>D</sup>Far across the western ocean I must <sup>G</sup>wan-der. <sup>A</sup> <sup>D</sup>

<sup>D</sup>Where are me <sup>G</sup>boots, me <sup>D</sup>noggin, noggin boots

They've all gone for beer and tobacco

<sup>D</sup>'Cause the heels are all worn out and the toes are <sup>G</sup>kicked about <sup>D</sup>

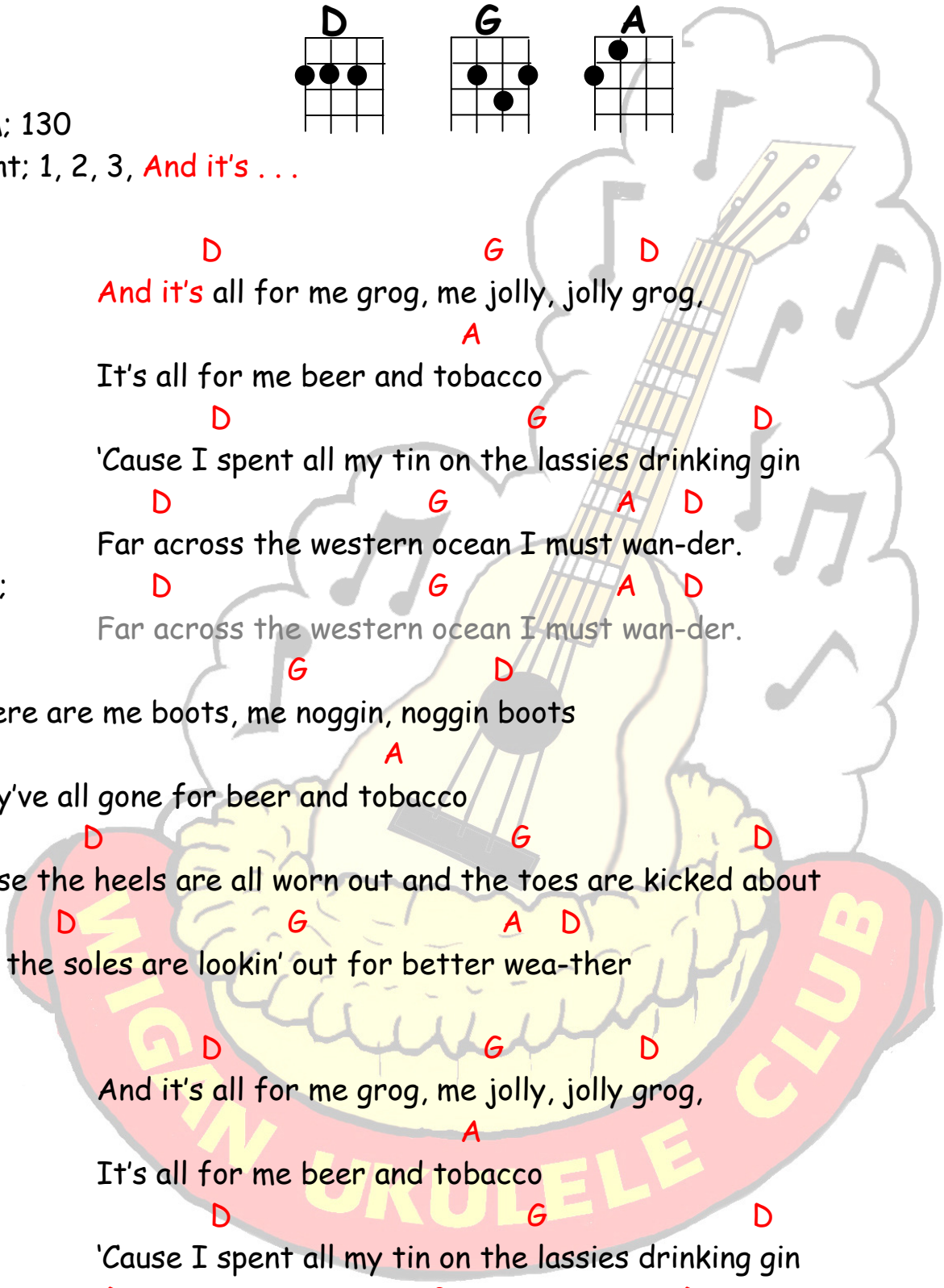
<sup>D</sup>And the soles are lookin' out for better <sup>G</sup>wea-ther <sup>A</sup> <sup>D</sup>

<sup>D</sup>And it's all for me <sup>G</sup>grog, me <sup>D</sup>jolly, jolly grog,

It's all for me beer and tobacco

<sup>D</sup>'Cause I spent all my tin on the lassies <sup>G</sup>drinking gin

<sup>D</sup>Far across the western ocean I must <sup>G</sup>wan-der. <sup>A</sup> <sup>D</sup>



Link:           D                   G                   A   D  
Far across the western ocean I must wan-der.

          D                   G                   D  
I'm sick in the head and I haven't gone to bed  
  A  
Since I first came ashore from my plunder  
          D                   G                   D  
Now I've spent all my dough on the lassies, don't you know  
          D                   G                   A   D  
And across the Western ocean I must wan-der

                  D                   G                   D  
And it's all for me grog, me jolly, jolly grog,

  A  
It's all for me beer and tobacco

          D                   G                   D  
'Cause I spent all my tin on the lassies drinking gin

          D                   G                   A   D  
Far across the western ocean I must wan-der.

Outro:           D                   G                   A   D   Dstop  
Far across the western ocean I must wan-der.

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If you remember the advice in book #1 regarding 7<sup>th</sup> chords, then you will know that you can substitute the A7 in the following song with A.

Just remember, you can always play an A chord instead of an A7, but NOT vice versa!! Only in some circumstances can you substitute an A with an A7.

To give a little more insight into this please refer to Some Tips To 'Get Going' Quickly earlier in this book.

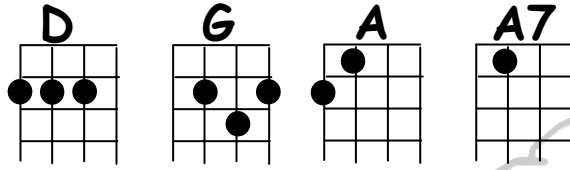
There is some 'two part' action in the following two songs, whilst everyone will be following the chords in red, some words are blue, some are black. Take time to look at the instructions at the top of the page, which indicate who is doing what!! If nothing is specified, then the blue normally indicates harmony/backing.

# Manchester Rambler

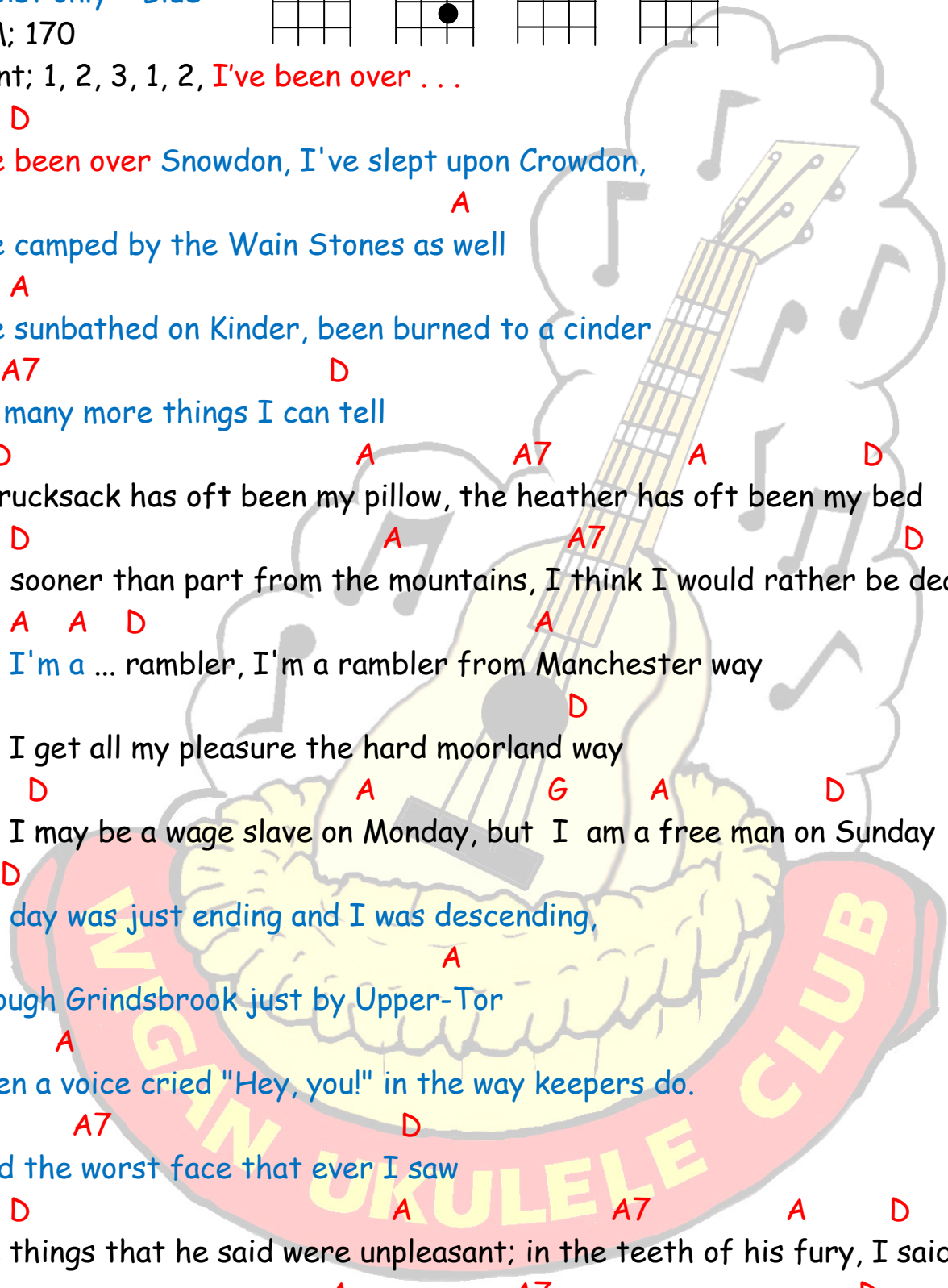
Soloist only = Blue

BPM; 170

Count: 1, 2, 3, 1, 2, I've been over . . .



D  
I've been over Snowdon, I've slept upon Crowdon,  
A  
I've camped by the Wain Stones as well  
A  
I've sunbathed on Kinder, been burned to a cinder  
A7 D  
and many more things I can tell  
D A A7 A D  
My rucksack has oft been my pillow, the heather has oft been my bed  
D A A7 D  
And sooner than part from the mountains, I think I would rather be dead  
A A D  
I'm a ... rambler, I'm a rambler from Manchester way  
D  
I get all my pleasure the hard moorland way  
D A G A D  
I may be a wage slave on Monday, but I am a free man on Sunday  
D  
The day was just ending and I was descending,  
A  
through Grindsbrook just by Upper-Tor  
A  
When a voice cried "Hey, you!" in the way keepers do.  
A7 D  
He'd the worst face that ever I saw  
D A A7 A D  
The things that he said were unpleasant; in the teeth of his fury, I said  
D A A7 D  
"Sooner than part from the mountains, I think I would rather be dead"  
A A D A  
I'm a ... rambler, I'm a rambler from Manchester way



I get all my pleasure the hard moorland way

D A G A D

I may be a wage slave on Monday, but I am a free man on Sunday

D

He called me a louse and said "Think of the grouse".

A

Well, I thought, but I still couldn't see

A

Why old Kinder Scout and the moors roundabout

A7

D

couldn't take both the poor grouse and me

D

A

A7

D

He said "All this land is my master's". At that I stood shaking my head

D

A

A7

D

No man has the right to own mountains any more than the deep ocean bed

A A D

A

I'm a ... rambler, I'm a rambler from Manchester way

D

I get all my pleasure the hard moorland way

D

A

G

A

D

I may be a wage slave on Monday, but I am a free man on Sunday

D

So I'll walk where I will over mountain and hill

A

and I'll lie where the bracken is deep

A

I belong to the mountains, the clear running fountains

A7

D

where the grey rocks lie ragged and steep

D

A

A7

A

D

I've seen the white hare in the gulleys and the curlew fly high overhead

D

A

A7

D

And sooner than part from the mountains, I think I would rather be dead .....

A A D

A

I'm a ... rambler, I'm a rambler from Manchester way

D

I get all my pleasure the hard moorland way

D

A

I may be a wage slave on Monday,

Outro;

Gring

Aring

Dring 2

A Dring

(slowing) but - I - am - a - free - man - on - Sun - day



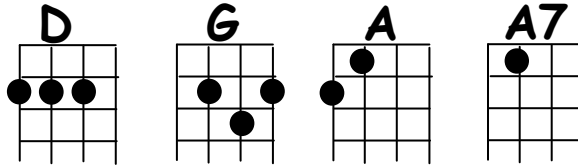


# Rock And Roll Music

**Soloist = Bold**

BPM; 160

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



D rock, roll, rock it and roll

**Just** let me hear some of that rock and roll music,  
 rock, roll, rock it and roll  
 any old way you choose it

G rock, roll, rock it and roll

D rock, roll, rock it and roll

It's got a back beat you can't lose it any old time you use it

A7 rock, roll, rock it and roll

A

A7

D

It's gotta be rock and roll music, if you wanna dance with me

A A7 D stop

if you wanna dance with me

AoooooooooooooooooA stop

**I have no kicks against modern jazz,**

DahhhhhhhhhhhhhD stop

**Unless they try to play it too darn fast**

GoooooooooG stop

**And change the beauty of the melody**

AahhhhhhhhhA stop

**Until it sounds just like a symphony**

D rock, roll, rock it and roll

**That's why I go for that** rock and roll music,

rock, roll, rock it and roll

any old way you choose it

G rock, roll, rock it and roll

D rock, roll, rock it and roll

It's got a back beat you can't lose it any old time you use it

A7 rock, roll, rock it and roll

A

A7

D

It's gotta be rock and roll music, if you wanna dance with me

A A7 D stop

if you wanna dance with me

AoooooooooooooooooooooooooA stop

**I took my loved one over 'cross the tracks**

DahhhhhhhhhhhD stop

So she can hear my man a-wail a sax

GoooooooooooooGstop

I must admit they have a rocking band

AahhhhhhhhhAstop

Man they was blowing like a hurricane

Drock, roll, rock it and roll

That's why I go for that rock and roll music,

rock, roll, rock it and roll

any old way you choose it

G rock, roll, rock it and roll

Drock, roll, rock it and roll

It's got a back beat you can't lose it

any old time you use it

A7rock, roll, rock it and roll

A

A7

D

It's gotta be rock and roll music, if you wanna dance with me

A

A7

Dstop

if you wanna dance with me

AooooooooAstop

Way down South they gave a jubilee

DahhhhhhhhhDstop

I tell you folks they had a jamboree

GoooooooooooooGstop

And drinking beer from a wooden cup

AahhhhhhhhhhhAstop

The folks a-dancing got all shook up

Drock, roll, rock it and roll

They started playing that rock and roll music,

rock, roll, rock it and roll

any old way you choose it

G rock, roll, rock it and roll

Drock, roll, rock it and roll

It's got a back beat you can't lose it

any old time you use it

A7rock, roll, rock it and roll

It's gotta be rock and roll music,

A A7 D (air punch)

if you wanna dance with me Rock!

A A7 D (air punch)

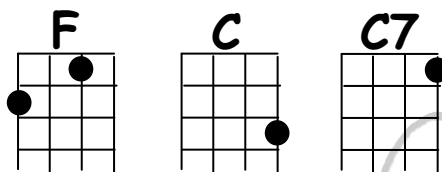
if you wanna dance with me Rock!

A A7 D A D

if you wanna dance with me

Moving onto the key of F.

## Memphis Tennessee



BPM; 97

Count, 1, 2, 3, 4,

Intro: F 2 3 4 F 2 3 4 Long.....

C  
Long-distance information, give me Memphis Tennessee

Help me find the party trying to get in touch with me

F  
She could not leave her number, but I know who placed the call

C C7 F 2 3 4 F 2 3 4  
My uncle took the message and he wrote it on the wall

C  
Help me, information, get in touch with my Marie

She's the only one who'd call me here from Memphis Tennessee

F  
Her home is on the south side, high upon a ridge

C C7 F 2 3 4 F 2 3 4  
Just a half a mile from the Mississippi Bridge

Inst;

C  
Long-distance information, give me Memphis Tennessee

Help me find the party trying to get in touch with me

F  
She could not leave her number, but I know who placed the call

C C7 F 2 3 4 F 2 3 4  
My uncle took the message and he wrote it on the wall

C

Help me, information, more than that I cannot add

Only that I miss her and all the fun we had

F

But we were pulled apart because her mom did not agree

C

C7

F

2 3 4

F

2 3 4

And tore apart our happy home in Memphis Tennessee

Inst;

C

Long-distance information, give me Memphis Tennessee

Help me find the party trying to get in touch with me

F

She could not leave her number, but I know who placed the call

C

C7

F

2 3 4

F

2

3

4

My uncle took the message and he wrote it on the wall

C

Last time I saw Marie, she was waving me goodbye

With hurry-home drops on her cheeks that trickled from her eyes

F

Marie is only six years old, information please

C

Try to put me through to her

C7

F

2 3 4

F

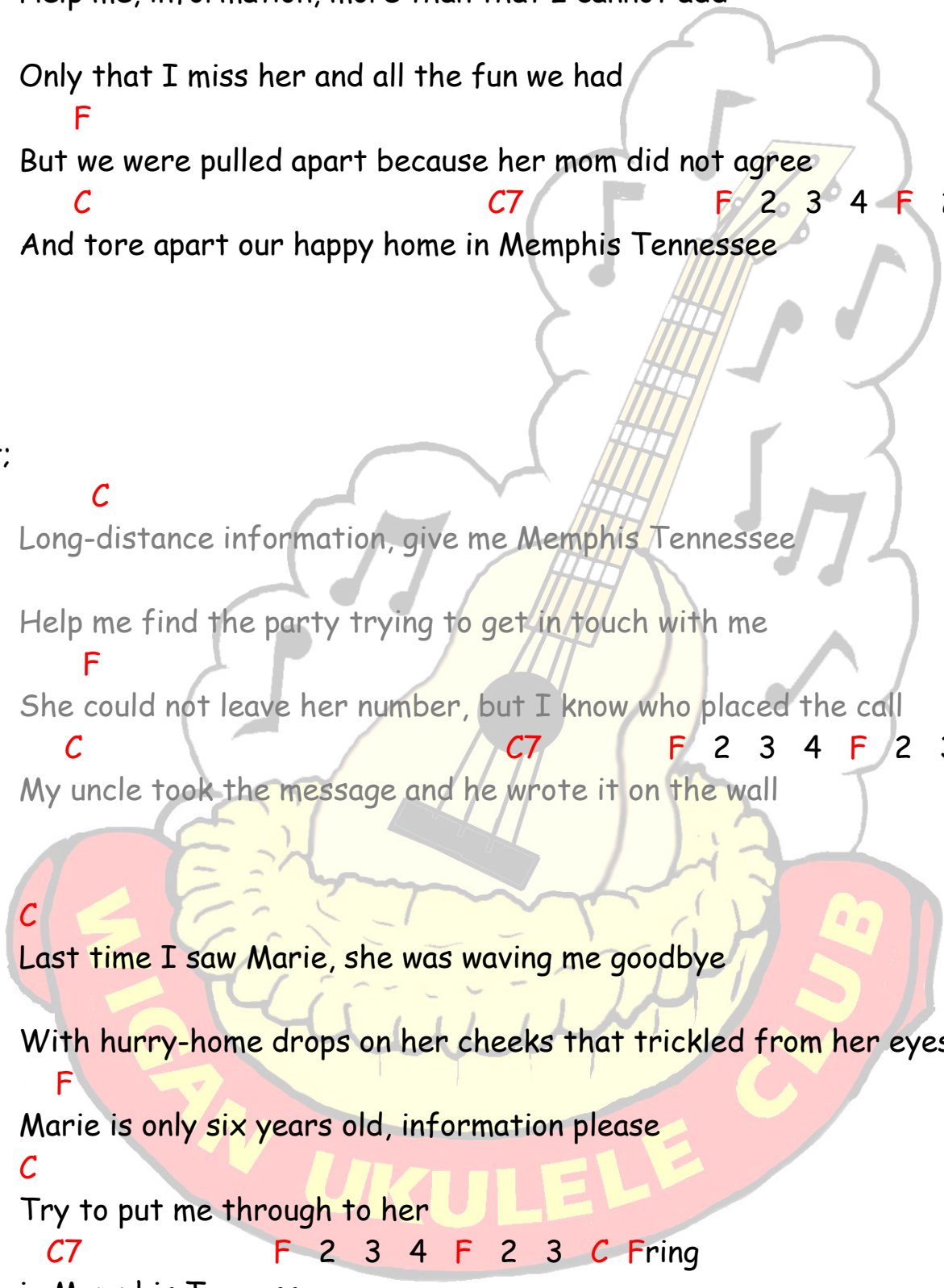
2

3

C

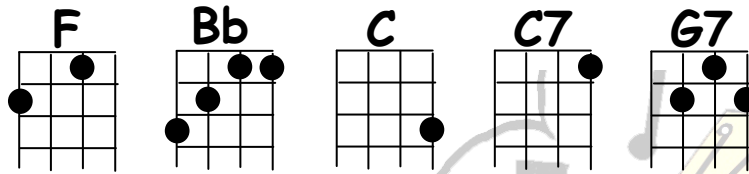
Fring

in Memphis Tennessee



This song introduces you to the **Bb** chord, mentioned earlier as a good example of a moveable chord shape.

## Cigarettes and Whiskey and Wild, Wild Women



BPM; 180

Count: 1, 2, 3, 2, 2, 3,

Intro: **F** 2 3 **Bb** 2 3 **F** 2 3 **C7** 2 3 **F** 2 3 **Bb** 2 3 **F** 2 3 **C7** 2 3

**F** **Bb** **F** 2 3 **F** 2  
Once I was happy and had a good wife

**F** **G7** **C7** 2 3 **C7** 2  
I had enough money to last me for life

**F** **Bb** **F** 2 3 **F** 2  
I met with a gal and we went on a spree,  
**F** **C7** **F** stop  
She taught me to smoke and drink whusky

**F** **Bb** **F**  
Cigareetes and whusky and wild, wild women

**F** **G7** **C** 2 3 **C** 2 3 **C7** 2 3 **C7** 2  
They'll drive you crazy they'll drive you insane

**F** **Bb** **F**  
Cigareetes and whusky and wild, wild women

**F** **C7** **F** 2 3 **F** 2 3 **F** 2 3 **F** 2  
They'll drive you crazy they'll drive you insane

**F** **Bb** **F** 2 3 **F** 2  
And now I am feeble and broken with age

**F** **G7** **C7** 2 3 **C7** 2  
The lines on my face make a well-written page

**F** **Bb** **F** 2 3 **F** 2  
I'm weaving this story how sadly how true

F C7 Fstop  
On women and whusky and what they can do

F Bb F  
Cigareetes and whusky and wild, wild women

F G7 C 2 3 C 2 3 C7 2 3 C7 2  
They'll drive you crazy they'll drive you insane

F Bb F  
Cigareetes and whusky and wild, wild women

F C7 F 2 3 F 2 3 F 2 3 F 2 3  
They'll drive you crazy they'll drive you insane

F Bb F 2 3 F 2  
Write on the cross at the head of my grave

F G7 C7 2 3 C7 2  
For women and whusky, here lies a poor slave!

F Bb F 2 3 F 2  
Take warning dear stranger, take warning dear friend

F C7 Fstop  
Then write in big letters these words at the end

F Bb F  
Cigareetes and whusky and wild, wild women

F G7 C 2 3 C 2 3 C7 2 3 C7 2  
They'll drive you crazy they'll drive you insane

F Bb F  
Cigareetes and whusky and wild, wild women

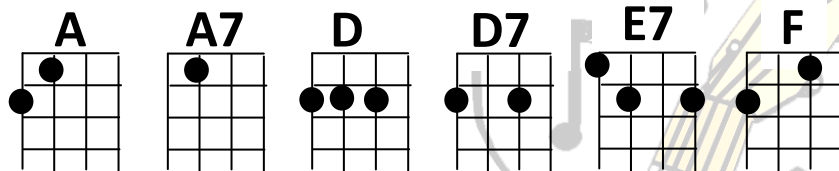
F C7 F 2 3 F 2  
They'll drive you crazy they'll drive you insane

F (slowing) C7 Fshuffle  
They'll drive you crazy they'll - drive - you - in-sane Hallelujah, brother!

Moving onto the key of A, though not often used, introduces the E7 chord.

Whilst learning, you can still substitute this with an E chord, as with other 7<sup>th</sup> chords. The E chord though, is a little trickier to play, so I wouldn't recommend it on this occasion!!

## I Saw Her Standing There



BPM; 165

Count: 1, 2, 3, 4, 1, Well she was ...

N/C                    A7                    D7                    A7  
Well, she was just, seventeen, you know what I mean

And the way she looked, was way beyond compare

A                    A7                    D                    F  
So how, could I dance, with another, Ooooooh

A                    E7                    A  
When I saw her stan-din' there

A7                    D7                    A7  
Well, she, looked at me, and I, I could see

A7                    E7  
That be-fore too long I'd fall in love with her

A                    A7                    D                    F  
She wouldn't dance, with an-other, Ooooooh

A                    E7                    A                    A7  
When I saw her standin' there

D7  
Well, my heart went boom, when I crossed that room

E7 2 3 4 E7 2 3 4 D7 2 3 4 D7 2  
And I held her hand, in mi - - - - - ine Well ...

<sup>A7</sup> Well, we danced, through the night, <sup>D7</sup> and we held each other tight <sup>A7</sup>

<sup>A7</sup> And be-fore too long, I fell in love with her <sup>E7</sup>

<sup>A</sup> Now, I'll, <sup>A7</sup> never dance, <sup>D</sup> with an-other, <sup>F</sup> Ooooooh

<sup>A</sup> Since I saw her standin' there <sup>E7</sup> <sup>A</sup> <sup>A7</sup>

<sup>D7</sup> Well, my heart went boom, when I crossed that room

<sup>E7</sup> 2 3 4 <sup>E7</sup> 2 3 4 <sup>D7</sup> 2 3 4 <sup>D7</sup> 2  
And I held her hand, in mi - - - - - ine <sup>A7</sup> Oh...

<sup>A7</sup> Oh, we danced, through the night, <sup>D7</sup> and we held each other tight <sup>A7</sup>

<sup>A7</sup> And be-fore too long, I fell in love with her <sup>E7</sup>

<sup>A</sup> Now, I'll, <sup>A7</sup> never dance, <sup>D</sup> with an-other, <sup>F</sup> Ooooooh

<sup>A</sup> Since I saw her standin' there <sup>E7</sup> <sup>A</sup>

<sup>A</sup> Since I saw her standing there <sup>E7</sup> <sup>A</sup>

<sup>A</sup> Yeah, since I saw her standing there <sup>E7</sup> <sup>D</sup> 2 3 4 <sup>A</sup> <sup>A</sup> <sup>A</sup> <sup>A</sup> ring

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That's it for this book.

Remember to practice regularly, and if you get stuck with anything, all you have to do is ask someone for help.

Happy Strumming!!