Twelve Bar Blues

C	C	C	C
F	F	C	C
G7	F	C	C

C

F

G7

I	I	I	I
IV	IV	I	I
V7	IV	I	I

In whatever key you are in, 12-bar blues uses the same basic sequence of **I, IV, and V** chords. It is most easily thought of as three 4-bar sections – the first 4, the middle 4, and the last 4 bars.

I	IV	V7
C	F	G7
D	G	A7
E	A	B7
F	Bb	C7
G	C	D7
A	D	E7
B	E	F#7

Index of Songs

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Song sheets with additional keys for these songs, and additional songs, are available on The 12-Bar Blues Progression web page.

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Blue Suede Shoes (Carl Perkins, 1955) (C)
Blue Suede Shoes by Elvis Presley (1956) (D @ 95)

<mark>Intro</mark> C ↓

```
          C                    C
Well it's a * one for the money, * two for the show
C                        C7
* Three to get ready, now go cat go
      F7                           C
But don't you step on my blue suede shoes
        G7               F7               C      |  G7
You can do anything but lay off of my blue suede shoes


            C              C
Well you can * knock me down, * step in my face
C                      C
* Slander my name all * over the place
      C                    C
And * do anything that you * want to do
      C              C7
But ah ah honey lay off of my shoes
      F7                          C
And don't you step on my blue suede shoes
        G7               F7               C      |  G7
You can do anything but lay off of my blue suede shoes
```

<mark>Instrumental</mark>
C C C C7   F7   F7   C C G7   F7   C G7

```
            C              C
Well you can * burn my house, * steal my car
C                        C
* Drink my liquor from an * old fruit jar
      C                    C
And * do anything that you * want to do
      C              C7
But ah ah honey lay off of my shoes
      F7                          C
And don't you step on my blue suede shoes
        G7               F7               C      |  G7
You can do anything but lay off of my blue suede shoes
```

Instrumental
C   C   C   C7   F7   F7   C   C   G7   F7   C   G7

       C   **C**
Well it's a * one for the money, * two for the show
C   **C7**
* Three to get ready, now go cat go
     F7   **C**
But don't you step on my blue suede shoes
       G7   **F7**   **C**   **| G7**
You can do anything but lay off of my blue suede shoes

Outro (*Quiet start and build to full on last line*)
C
Blue blue, blue suede shoes
C   **C7**   **F7**
Blue blue, blue suede shoes. Blue blue, blue suede shoes.
C
Blue blue, blue suede shoes.
     G7   **F7**   **C**   **| C**
You can do anything but lay off of my blue suede shoes.

Don't You Just Know It
(w/ kazoo verse)
Huey "Piano" Smith and the Clowns

```
 C                                                    C7
I can't lose with the stuff I use (Don't you just know it)
 F                                        C
Baby, don't believe I wear two left shoes   (Don't you just know it)
```

```
      Chorus
      C
      Ah ha ha ha                     (Ah ha ha ha)
                                       C7
      Hey, oh                         (Hey, oh)
                       F
      Gooba gooba gooba gooba          (Gooba gooba gooba gooba)
               C
      Ah ha ha ha                     (Ah ha ha ha)
              G7
      Ah ha ha ha                     (Ah ha ha ha)
           C
      Hey, oh                         (Hey, oh)   Chorus
```

```
       C                                          C7
Hey, pretty baby, can we go strolling   (Don't you just know it)
        F                                      C
You got me rocking when I ought to be rolling  (Don't you just know it).  Chorus
```

```
           C
Kazoo verse: Doo doo-doo doo-doo…doo.. (Don't you just know it)
     F                              C
Doo  doo-doo doo-doo doo……doo        (Don't you just know it)
         C
  Ah ha ha ha                    Kazoo (Doo Doo Doo Doo)
                                    C7
      Hey, oh                       (Do-oo - Doo)
                    F
      Gooba gooba gooba gooba        (Dooda  dooda dooda dooda)
            C
      Ah ha ha ha                   (Da  Da Da Da)
            G7                              F
      Ah ha ha ha                   (Da Da Da Da)
           C
      Hey, oh                       (Do- oo Doo)
      C                                          C7
My  pretty baby she looks so fine   (Don't you just know it)
 F                                      C
She's my baby , gonna make her mine  (Don't you just know it)  end on Chorus
```

Give Me One Reason (D)
[Give Me One Reason](#) by Tracy Chapman

<mark>**Chorus**</mark>

  D   D7
Give me one reason to stay here and I'll turn right back around
     G   D
Give me one reason to stay here and I'll turn right back around
         A   (G*)   G   D
Said I don't want leave you lonely,… You got to make me change my mind

D   D7
Baby, I got your number and I know that you got mine
        G   D
But you know that I called you, I called too many times
        A   (G*) G   D
You can call me baby, you can call me anytime… You got to call me

<mark>**Chorus**</mark>

  D   D7
I don't want no one to squeeze me, they might take away my life
 G   D
I don't want no one to squeeze me, they might take away my life
      A   (G*)   G   D
I just want someone to hold me… and rock me through the night

<mark>**Chorus**</mark>

    D   D7
This youthful heart can love you and give you what you need
      G   D
This youthful heart can love you and give you what you need
        A   (G*)   G   D
But I'm too old to go chasing you around …wasting my precious energy

<mark>**Chorus**</mark>

D   D7
Baby, just give me one reason, Give me just one reason why
G   D
Baby, just give me one reason, Give me just one reason why I should stay
    A-   (G*)   G   A7   D
Said I told you that I loved you …And there ain't no more to say

*Optional walk down at …   G string   5 4 3

Hound Dog (Jerry Leiber & Mike Stoller, 1952) (C)
Hound Dog by Elvis Presley (1956) (C @ 87)
Hound Dog by Big Mama Thornton (1952) (A @ 133)

Intro   C ↓

Verse 1
```
                        C
You ain't nothin' but a hound dog, cryin' all the time.
                        F                     C
You ain't nothin' but a hound dog, cryin' all the time.
            G7                              F            C
Well, you ain't never caught a rabbit, and you ain't no friend of mine.
```

Verse 2
```
                        C
Well they said you was high-classed, well, that was just a lie.
                        F                          C
Yeah they said you was high-classed, well, that was just a lie.
            G7                          F            C
Well, you ain't never caught a rabbit, and you ain't no friend of mine.
```

Repeat Verse 1

Optional Solo (Verse)   C C C C - F F C C - G7 F C C

Repeat Verse 2

Optional Solo (Verse)   C C C C - F F C C - G7 F C C

Repeat Verse 2

Repeat Verse 1

Outro
G7 | C

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In the Summertime (Ray Dorset, 1970) (G)
Ukulele Parody adaptation by Holly Soptick from the *Uke On! Group in Kansas
In the Summertime by Mungo Jerry (Original Music Video)
In the Summertime by Ray Dorset and Mungo Jerry, the Ealing Blues Festival, 23 July 2017
In the Summertime (Ukulele Parody) by Patsy Walker
In the Summertime (Ukulele Parody) by Robin Tricker

<mark>Intro 1 (4 Measures)</mark>

                                                      D d U u d u
[Scratch] | [Scratch] | [Scratch] | [Scratch] / (Island strum pattern)

<mark>Intro 2</mark>
    G   **G**
    Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-Uh,
    C   **G**
    Chh chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-uh, Chh-chh-chh-Uh,
    D7   **C**   **G**   **G**
    Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-ch-ch.

     G
In the summertime, when the weather is hot
                       G7
You can stretch right up and touch the sky
             C   **G**
When the weather's fine, you got ukin', you got ukin' on your mind
        D7   **C**   **G**
Play a chord, don't be bored, just go out and see what you can find.

     G
If your wallet's rich, you can play solid wood
                      G7
If your wallet's poor, just play one that sounds good
            C   **G**
Play your uke today, play one song or two or maybe twenty-five
        D7   **C**   **G**
When the sun goes down, you can pick it, and just kick it, feel a-live

G
We're four-string people: G, C, E, and A
G   **G7**
We like every chord, but there's some we can't play
                C   **G**
When the weather's fine, we go pickin', or go pluckin' 'cause it's free
                D7   **C**   **G**
We're always happy, life's for ukin',yeah, that's our philoso-phy

G
Strum along with us   Dee-dee-dee, dee-dee
G   **G7**
Dah-dah-dah, dah-dah Yeah we're hap-happy Dah dah
C   **G**
Dee-dah-do,   Dah dee-dah   Dah-de-do-de-dah
        D7   **C**   **G**
Yeah, Dah-dah-do, Dah-dah-dah Dah-dah-dah, do-dah-dah.

        G   **G**
        Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-Uh,
        C   **G**
        Chh chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-uh, Chh-chh-chh-Uh,
        D7   **C**   **G**   **G**
        Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-chh-chh-Uh, Chh-ch-ch.

G
When the summer's here, yeah it's "*Uke On!" time[1]
                                                G7
Bring your uke, eat some cukes, we'll be feelin' fine.
                C   **G**
And we'll sing again, we'll be strummin', we'll be comin' to share a song.
        D7   **C**   **G**
Join the crowd, sing out loud, bring your friends, and we'll all play a-long.

<mark>**Outro**</mark>
[Scratch] Chh-chh-chh [Scratch] Chh-chh-chh [Scratch] Chh-chh-chh [Scratch]

_____

1 Or your group name

Johnny B. Goode (Chuck Berry, 1957) (A)
Johnny B. Goode by Chuck Berry (1958) (Bb @ 168)

<mark>Intro</mark> A D A E D A E

A
Deep down Louisiana close to New Orleans, way back up in the woods among the evergreens
   D
There stood a log cabin made of earth and wood
   A
Where lived a country boy named Johnny B. Goode
   E
Who never ever learned to read or write so well
     A   D   A
But he could play the guitar just like a ringing a bell

  <mark>Chorus:</mark>
  A   D   A
  Go go, Go Johnny go - Go, Go Johnny go. Go, Go Johnny go - Go, Go Johnny go
  E D   A   E
  Go, Johnny B. Goode
     <mark>Outro</mark>: A | E | A |

    A
He used to carry his guitar in a gunny sack, go sit beneath the tree by the railroad track
   D
Oh, the engineers would see him sitting in the shade
A
Strumming with the rhythm that the drivers made
E   A   D   A
People passing by they would stop and say "Oh my that little country boy could play." <mark>Chorus</mark>

   A
His mother told him "Someday you will be a man, and you will be the leader of a big old band.
D   A
Many people coming from miles around, to hear you play your music when the sun go down
E   A   D   A
Maybe someday your name will be in lights, saying "Johnny B. Goode to-night." <mark>Chorus</mark>
     A   D   A
Saying Johnny B. Goode to-night." <mark>Chorus</mark>

Kansas City (Jerry Leiber & Mike Stoller, 1952) (C)
Kansas City by Wilbert Harrison (1959) (C# @ 110)
Kansas City (as K.C. Lovin') by Little Willie Littlefield (1952) (C @ 121)

Intro   G7 | F7 | C | C

```
C                                                    | C
I'm goin' to Kansas City, Kansas City here I come,
          F                                 C   | C
I'm goin' to Kansas City, Kansas City, here I come.
            G7                      F7              C | C
They got some crazy little women there and I'm gonna get me one.


            C                                        | C
I'm gonna be standin' on the corner, Twelfth Street and Vine.
            F                                 C | C
I'm gonna be standin' on the corner, Twelfth Street and Vine.
       G7                      F7              C  | C
With my Kansas City baby, and a bottle of Kansas City wine.


       C
    Well I might take a train, I might take a plane,
    but if I have to walk I'm going just the same,
          F                             C | C
I'm going to Kansas City, Kansas City here I come
               G7                      F7              C | C
They got some crazy little women there and I'm gonna get me one.
```

Optional Instrumental of First Verse

```
       C
    Now, if I stay with that woman, I know I'm going to die.
    Gotta find a brand new baby, that's the reason why . . .
          F                        C   | C
I'm goin' to Kansas City, Kansas City, here I come.
             G7                       F7            C  | C
They got some crazy little women there and I'm gonna get me one.
             G7                       F7            C  | C
They got some crazy little women there and I'm gonna get me one.
             G7                       F7            C  | C
They got some crazy little women there and I'm gonna get me one.
```

Play That Ukulele – Pete McCarty (C)

Example of 12 bar blues

C C C C   C C C C7   F F F F   C C C C7   G7 G7 G7 G7   C C C G7

C   **C**   **C** *////*   **C7***////*
Play that ukulele, Play it all day long
 F   **F**   **C***////*   **C7***////*
Play that ukulele, Play it all day long
    G7   **F**   **C** *////*   **G7** *///*
Now play that ukulele until the cows come home

           C   **C**   **C***///*   **C7***////*
Now , if your're playin' ukulele, you know you can't do no wrong
      F   **F**   **C** *////*   **C7***////*
If you're playin' ukulele, you know you can't do no wrong
       G7   **F**   **C***////*   **G7***///*
'Cuz when you're playin' ukulele, you're spreadin' that love from above

Make up your own verse if you'd like, here's mine:

 C   **C**   **C** *////*   **C7***////*
I love my ukulele, I play it night and day
 F   **F**   **C** *////***n C7** *////*
Love my ukulele, I play it night and day
    G7   **F**   **C** *////*   **C** */* **G7***/*   **C***/*
Cuz only ukulele can make me feel this way! (ending – 1 downstroke each chord)

Rock Around the Clock (A)

Max C. Freedman & James E. Myers, 1952
Rock Around the Clock by Bill Haley & His Comets (1954) (A @ 182)

A
↓↓ One, two, three o'clock, four o'clock rock
Five, six, seven o'clock, eight o'clock rock
Nine, ten, eleven o'clock, twelve o'clock rock
           E7
We're gonna rock around the clock tonight.

    A
Put your glad rags on and join me hon',
We'll have some fun when the clock strikes one

Chorus
        D7
We're gonna rock around the clock tonight,
       A
We're gonna rock, rock, rock, 'till broad daylight.
       E7   **A | A**
We're gonna rock, gonna rock around the clock to-night

Outro A | E7 ↓ _ ↓ ↑ ↓ | A
           (**Hold**)

    A
When the clock strikes two, three and four, if the band slows down we'll yell for more.
            Chorus

Instrumental (*chords to verse & chorus*) A D7 A E7 A

    A
When the chimes ring five, six, and seven, we'll be right in seventh heaven. **Chorus**

    A
When it's eight, nine, ten, eleven too, I'll be goin' strong and so will you. **Chorus**

Instrumental (*chords to verse & chorus*) A D7 A E7 A

    A
When the clock strikes twelve we'll cool off then start rockin' 'round the clock again.
            Chorus

Roll Over Beethoven (Chuck Berry, 1956) (D)

Intro | D | G | A7 | D |

```
D                                    G                    D
I'm gonna write a little letter, gonna mail it to my local D.J.
          G                                         D
Yeah an' it's a rockin' little record I want my jockey to play.
                    G         A7              D | A7
    Roll over Beethoven, I gotta hear it again to-day.


              D                      G                D
You know, my temperature's risin', the jukebox's blowin' a fuse.
      G                                            D
My heart's beatin' rhythm and my soul keeps a-singin' the blues.
                    G         A7              D  | A7
    Roll over Beethoven and tell Tschaikowsky the news.


        D                 G                  D
I got the rockin' pneumonia, I need a shot of rhythm and blues.
              G                                  D
I caught the rollin' arthiritis sittin' down at a rhythm re-view.
                    G            A7            D | A7
    Roll over Beethoven they're rockin' in two by two.


              D
    Well, if you feelin' like it, go get your lover, then reel and rock it.
                    G
    Roll it over and move on up just a trifle further
        D
    And reel and rock with it, roll it over,
                    G       A7                  D | A7
    Roll over Beethoven, dig these rhythm and blues.


        D                      G
Well, early in the mornin' I'm a-givin' you a warnin'
            D
Don't you step on my blue suede shoes.
G                                   D
Hey diddle diddle, I am playin' my fiddle, ain't got nothin' to lose.
                    G          A7              D | A7
    Roll over Beethoven and tell Tschaikowsky the news.
```

```
          D                         G                   D
You know she wiggles like a glow worm, dance like a spinnin' top.
       G                                       D
She got a crazy partner, Ya oughta see 'em reel and rock.
          G                    A7              D  |  A7
    Long as she got a dime the music wont never stop.


D
Roll over Beethoven, roll over Beethoven,
                 G                  D
Roll over Beethoven, roll over Beethoven,
          A7                             D    |  G  |  A7  |  D  |
Roll over Beethoven, dig these rhythm and blues.
```

Sweet Potato Fry Blues (C)
Sweet Potato Fry Blues (excerpt) by Janet Bright (1958-2019)
The Pensacola Ukulele Players Society (PUPS)

Intro   G7 F7

C
Well here's a friendly warning you'd be wise to heed.
                                  C7
I'm a lover not a fighter 'less you come between me
        F7   C   C7 C C7
And my sweet potato, sweet potato fries.
            G7   F7   C   C7 C C7
Keep your hands off my yams and your eyes off my sweet potato fries.

C
Now you can have my cornbread and homemade apple pie,
                                  C7
Wash it down with sweet tea, but I ain't about to lie.
            F7   C   C7 C C7
You better keep your eyes off my sweet potato fries.
            G7   F7   C   C7 C C7
Keep your hands off my yams and your eyes off my sweet potato fries.

Instrumental G7   F7   C

C
Well if you listened closely you know just what to do.
                              C7
If I'm eatin' sweet potato fries they ain't for you.
        F7   C   C7 C C7
And you will avert your eyes from my sweet potato fries.
            G7   F7   C   C7 C C7
Keep your hands off my yams and your eyes off my sweet potato fries.
            G7   F7   C   C7 C C7 C
Keep your hands off my yams and your eyes off my sweet potato fries.

Tutti Frutti (Little Richard & Dorothy LaBostrie, 1955) (A)

Tutti Frutti by Little Richard (1955) (F @ 185)

A
A wop ba pa loo mop, a lop bom bom.

    <mark>**Chorus**</mark>
       A
Tutti frutti, oh rutti -- Tutti frutti, oh rutti
      D   **A**
Tutti frutti, oh rutti --Tutti frutti, oh rutti
     E   **D**   **A**
Tutti frutti, oh rutti -- A wop ba pa loo mop, a lop bom bom.

    A
I got a girl named Sue, she knows just what to do
    D   **A**
I got a girl named Sue, she knows just what to do
She rock to the east, She rock to the west
But she's the girl that I love best. <mark>**Chorus**</mark>

    A
I got a girl named Daisy, she almost drive me crazy
    D   **A**
I got a girl named Daisy, she almost drive me crazy
She knows how to love me, yes, indeed
Boy, you don't know what she do to me <mark>**Chorus**</mark>

    A   **D A E D A**
    Ooow! (*Tenor Sax Solo*) Ooh! <mark>**Chorus**</mark>

    A
I got a girl named Daisy, she almost drive me crazy
    D   **A**
I got a girl named Daisy, she almost drive me crazy
She knows how to love me, yes, indeed
Boy, you don't know what she do to me <mark>**Chorus**</mark>

Ukulele Lounge

Ukephoric   Jona Lewie -Topic
https://www.youtube.com/watch?v=yr0NoDAIg5E (original key G)
From London UkeFest 2009

Twelve bar blues in C (with boogie woogie shuffle pattern[2])

C   C   C C   F F   C C   G7 F   C C   - (G7)

C /   C7 /   C /   C7
Ukulele left, Ukulele right Everybody got their ukulele all night
   F   C
At the ukulele lounge, at the ukulele lounge,
 G7   F   F7   C   G7
Get your ukulele and ukulele all night long

C /   C 7/   C /   C7
Ukulele up, Ukulele down, ukulele in and shake it all around
         F   C
At the ukulele lounge, at the ukulele lounge
G7   F   F7   C   G7
Get your ukulele and ukulele all night long

<mark>**Instrumental**</mark>

C /   C7 /   C /   C7
Ukulele in, ukulele out, ukulele upside- down and about
F   C
At the ukulele lounge, at the ukulele lounge (at the ukulele lounge)
G7   F   F7   C
Ukulele, baby, and ukulele all night long

        C   C7
At the ukulele lounge, (echo) at the ukulele lounge, (echo)
         F   F7   C   C7
At the ukulele lounge, (echo)   at the ukulele lounge (echo)
G7   F7   C   C7
Get your ukulele and ukulele all night long   Dig it, baby

---

2 Boogie woogie shuffle tutorial https://www.youtube.com/watch?v=nbgAfAGvJ9w

Music Theory notes:

Background

The blues originated from a combination of work songs, spirituals, and early southern country music. The music was passed down through oral tradition. It was first written down by W. C. Handy, an African American composer and band leader. Its popularity lead to the creation of "race records" and the popularity of blues singers like Bessie Smith and Ma Rainy. The style of music heard on race records was later called "rhythm and blues" (R & B). As the music became more popular, more people wanted to perform it. General patterns that existed in the blues were formalized, one of these being the 12-bar blues.

Basic progression

The basic progression for a 12-bar blues may be represented in several ways. It is shown in its simplest form, without the common "quick change", turnarounds, or seventh chords. For variations, see the following section.

- Chord notation in the key of C:

C	C	C	C
F	F	C	C
G	G	C	C

- **Functional notation** – chords are represented by **T** to indicate the tonic, **S** for the subdominant, and **D** for the dominant:

T	T	T	T
S	S	T	T
D	D	T	T

- **Roman numeral notation** – **I** represents the tonic, **IV** the sub-dominant, and **V** the dominant:

I	I	I	I
IV	IV	I	I
V	V	I	I

Variations

Shuffle blues

In the original form, the dominant chord continued through the tenth bar; later on the V–IV–I–I "shuffle blues" pattern became standard in the third set of four bars:

I	I	I	I
IV	IV	I	I
V	**IV**	I	I

Quick to four

The common quick-change, quick to four, or quick four variation uses the subdominant or IV chord in the second bar.

I	**IV**	I	I
IV	IV	I	I
V	V	I	I

Seventh chords

Seventh chords are a type of chord that includes the 7th scale degree (that is, the 7th note of the scale). There are different types of 7th chords such as major 7ths, dominant 7ths, minor 7ths, half diminished 7ths, and fully diminished 7ths. These chords are similar with slight changes, but are all centered around the same key center. Dominant 7th chords are generally used throughout a blues progression. The addition of dominant 7th chords as well as the inclusion of other types of 7th chords (i.e. minor and diminished 7ths) are often used just before a change, and more

changes can be added. A more complicated example might look like this, where "7" indicates a seventh chord:

I	IV	I	I^7
IV	IV^7	I	I^7
V	IV	I	V^7

Bebop blues

This progression is similar to [Charlie Parker](#)'s "[Now's the Time](#)", "[Billie's Bounce](#)", [Sonny Rollins](#)'s "[Tenor Madness](#)", and many other [bop](#) tunes. Peter Spitzer describes it as "a bop [soloist's](#) cliche to [arpeggiate](#) this chord [$A^{7\flat9}$ ([V/ii](#) = $VI^{7\flat9}$)] from the [3](#) up to the [$\flat9$](#)."

I^7	IV^7	I^7	I^7
$IV^7\ I^7$	$\sharp IV^{\circ7}$	I^7	$V/ii^{\flat9}$
ii^7	V^7	$I^7\ V/ii^{\flat9}$	$ii^7\ V^7$

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Minor blues

There are also minor twelve-bar blues, such as [John Coltrane](#)'s "[Equinox](#)" and "[Mr. P.C.](#)". The chord on the fifth [scale degree](#) may be major (V^7) or minor (v^7). Major and minor can also be mixed together, a signature characteristic of the music of [Charles Brown](#).

i^7	i^7	i^7	i^7
iv^7	iv^7	i^7	i^7
$\flat VI^7$	V^7	i^7	i^7

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See: [Twelve-bar blues](#), Wikipedia.