

# **A Three-Chord Workbook**

**Six Popular Songs In Three Chords  
In Each of Three Keys: C, F, and G.**



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In Each of Three Keys: C, F, and G.**

**Douglas D. Anderson, 2018**

**Version 2.0.5**

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# Introduction

While there are 15 Major keys in the Diatonic scales most commonly used in Western music, we rarely see more than a few of them in songbooks and sheet music. As a practical matter, we will mostly see songs in the keys of C Major (no sharps or flats), F Major (one flat), and G Major (one sharp), and occasionally in the keys of D Major (2 sharps), B $\flat$  Major (2 flats), A Major (3 sharps), and E $\flat$  Major (3 flats).

In each key, there are seven primary chords which are identified by Roman numerals: I ii iii IV V vi and vii. The chords in capital letters – I, IV & V – are Major chords. Three chords in lower case letters – ii, iii, & vi – are Minor chords, and the vii chord is a diminished chord.

The seven primary chords in these three keys are:

Key	I	ii	iii	IV	V	vi	vii $^{\circ}$
C	C	Dm	Em	F	G	Am	B dim.
F	F	Gm	Am	B $\flat$	C	Dm	E dim.
G	G	Am	Bm	C	D	Em	F dim.

Note that the V chord may be either the Major chord or the Dominant Seventh chord, which is represented by the number 7, for example G7, C7, and D7.

The Major chords are the chords most often seen in songs in a given key, and there are hundreds and hundreds of songs that only use these three chords. In this workbook, we will see primarily the three Major chords that occur in the three most often seen keys:

Key	I	IV	V / V7
C	C	F	G / G7
F	F	B $\flat$	C / C7
G	G	C	D / D7

You probably noticed that these three keys have several chords in common. The C chord occurs in all three keys, and the F and G chords occur in two of the keys.

An interesting side-note concerns *progressions in songs*. In many songs, you will not only see the above three chords, but you will also see them in this order. This progression is so common that it has a name: the Three-Chord Song; for more information, see the Wikipedia article on this topic: [Three-chord song](#). In this songbook, there is one song with this progression, “Louie Louie.” This progression also flows in reverse; V IV I; see the song “Sweet Home Alabama.” Sometimes only two of the chords are seen, for example the I and the V; see “He’s Got The Whole World In His Hands,” “Jambalaya,” and “Save The Last Dance For Me.” Sometimes, a chord in this progression is repeated, for example, the progression of I IV I V; see “Amazing Grace” and “The Lion Sleeps Tonight.” Finally, the I IV V progression is the basis of the influential “[Twelve-Bar Blues Progression](#).”

In some songs, we may also see minor chords of these keys. The chart below shows the Minor chords in order of most likely appearance in a song:

Key	vi	ii	iii
C	Am	Dm	Em
F	Dm	Gm	Am
G	Em	Am	Bm

One last thing. Near the end of the workbook are four pages of a special type of chord, the Barre Chord. These are chords where all four strings are pressed at the same time. This allows the player to play several chords just by moving your hand up and down the keyboard, creating unique and interesting sounds. This is usually considered to be an intermediate to advanced skill, but it's a technique that the beginner should be aware of for future reference. In the article “Three-chord song,” the Wikipedia authors mentioned “...the Ramones pioneered the three barre chord approach on their debut album *Ramones* [1976], although on this album there were songs with five, six or seven chords.” Wikipedia contributors. "[Three-chord song](#)." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 29 Jun. 2017. Web. 4 Nov. 2018. See also the Wikipedia article, [Barre chord](#).

The songs that were selected for this workbook were transposed into all three keys. The first section will be songs in the key of C, the second section will be songs in the key of F, and the third section will be songs in the Key of G. Each song will have chord charts printed in the margins for both the Standard C Tuning (CGEA) and for G Tuning (DGBE), which is used by the baritone ukulele. Note that at least one company manufactures strings for the tenor ukulele in G Tuning. Following the songs are pages that contain chord charts, a transposition chart, the Circle of Fifth diagram, a listing of the keys in the Diatonic / Western music scales, some common barre chords, and some common chord progressions.

In these songs you will also see a few musical terms:

- Intro – Introduction

- [Tacet] – No Strumming until the next chord symbol.
- [Stop] – A single strum of the preceding chord symbol, and then stop strumming until the next chord symbol.
- Outro – The exiting chords.

By becoming familiar with these chords, you'll find that you will be able to play most of the songs that you come across. And, as you work through each of the songs in this book, your ability and your confidence will increase. Try to play at least five minutes every day. Of course, 15 to 30 minutes would be better, but just five minutes helps to keep building the finger calluses and keeping the fingers flexible.

The sub-title indicates that there are six three-chord songs in this book, but if you looked at the Table of Contents, you saw that there were 12 songs in the workbook. The reason for this discrepancy is that the first two songs are two-chord songs ... something of a warm-up and review of earlier work ... and the last four songs are four-chord songs, stretching you out a little bit and getting you ready for the next steps in the world of playing and singing with a ukulele.

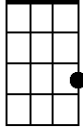
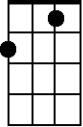
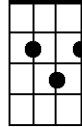
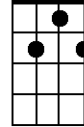
I hope that this workbook will be a helpful tool in advancing your knowledge and proficiency of the ukulele. Where ever you decide to go with the uke, the number one rule is this: *always have fun*. As Willie Nelson wrote, “The life I love is making music with my friends!”

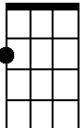
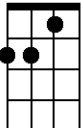
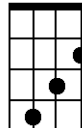
Doug Anderson  
Decatur, Alabama  
November, 2018

Note: The most frequently seen major and minor chords that you will see in this book are found on the following pages.

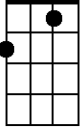
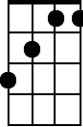
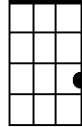
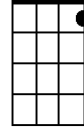
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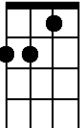
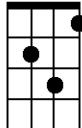
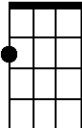
Key of C:

I	IV	V	V7
C	F	G	G7
			

vi	ii	iii
Am	Dm	Em
		

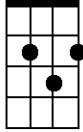
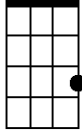
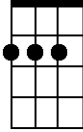
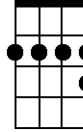
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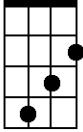
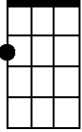
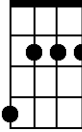
I	IV	V	V7
F	B $\flat$	C	C7
			

vi	ii	iii
Dm	Gm	Am
		



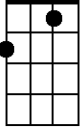
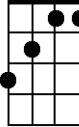
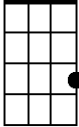
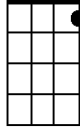
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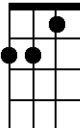
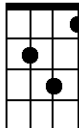
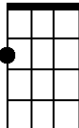
I	IV	V	V7
<p>G</p> 	<p>C</p> 	<p>D</p> 	<p>D7</p> 

vi	ii	iii
<p>Em</p> 	<p>Am</p> 	<p>Bm</p> 

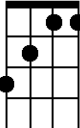
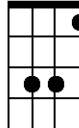
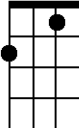
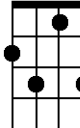
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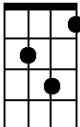
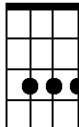
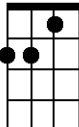
Key of C:

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C	F	G	G7
			

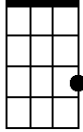
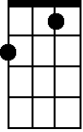
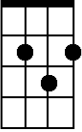
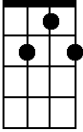
vi	ii	iii
Am	Dm	Em
		

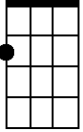
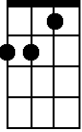
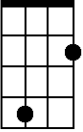
Key of F:

I	IV	V	V7
F	B <sub>b</sub>	C	C7
			

vi	ii	iii
Dm	Gm	Am
		

Key of G:

I	IV	V	V7
G 	C 	D 	D7 

vi	ii	iii
Em 	Am 	Bm 

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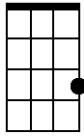
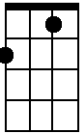
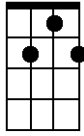
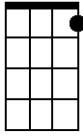
# **Songs In The Keys Of C & A Minor**



# He's Got the Whole World in His Hands

## Traditional African-American Spiritual

First published in the paper-bound hymnal *Spirituals Triumphant, Old and New* (Prof. Edward Boatner and Willa A. Townsend, National Baptist Convention, 1927)  
Loretta Lynn, [https://www.youtube.com/watch?v=FDHCCWM\\_36g](https://www.youtube.com/watch?v=FDHCCWM_36g)

GCEA		Bari
<p>C</p> 	<p>C</p> <p><b>Intro</b> : / / / / / / / (Count: 1 2 3 4, 1 2 3</p>	<p>C</p> 
<p>G7</p> 	<p>C</p> <p>He's got the whole world in his hands</p> <p>G7</p> <p>He's got the whole wide world in his hands</p> <p>C</p> <p>He's got the whole world in his hands</p> <p>G7 C</p> <p>He's got the whole world in his hands.</p>	<p>G7</p> 
	<p>C</p> <p>He's got the little bitty baby in his hands</p> <p>G7</p> <p>He's got the little bitty baby in his hands</p> <p>C</p> <p>He's got the little bitty baby in his hands.</p> <p>G7 C</p> <p>He's got the whole world in his hands.</p>	
	<p>C</p> <p>He's got you and me, brother, in his hands</p> <p>G7</p> <p>He's got you and me, sister, in his hands</p> <p>C</p> <p>He's got you and me, brother, in his hands.</p> <p>G7 C</p> <p>He's got the whole world in his hands.</p>	
	<p><b>(Repeat First Verse)</b></p>	

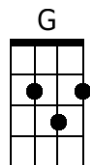
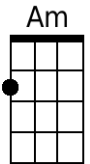


# What Will We Do With a Drunken Sailor?

Traditional Sea Shanty in Dorian Mode

The Irish Rovers, <https://www.youtube.com/watch?v=qGyPuey-1Jw>

## GCEA



## Intro: Am

Am  
What will we do with a drunken sailor?  
G  
What will we do with a drunken sailor?  
Am  
What will we do with a drunken sailor?  
G Am  
Ear-ly in the morning.

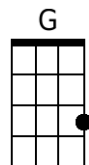
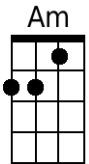
## Chorus:

Am  
Way hey and up she rises  
G  
Way hey and up she rises  
Am  
Way hey and up she rises  
G Am  
Ear-ly in the morning. **Chorus.**

Am  
Shave his belly with a rusty razor  
G  
Shave his belly with a rusty razor  
Am  
Shave his belly with a rusty razor  
G Am  
Ear-ly in the morning. **Chorus.**

Am  
Put him in the longboat until he's sober  
G  
Put him in the longboat until he's sober  
Am  
Put him in the longboat until he's sober  
G Am  
Ear-ly in the morning. **Chorus.**

## Bari



<p><b>Am</b> Stick him in the scuppers with a hosepipe on him <b>G</b> Stick him in the scuppers with a hosepipe on him <b>Am</b> Stick him in the scuppers with a hosepipe on him <b>G</b>                    <b>Am</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Am</b> Put him in the bed with the captain's daughter <b>G</b> Put him in the bed with the captain's daughter <b>Am</b> Put him in the bed with the captain's daughter <b>G</b>                    <b>Am</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Am</b> Make him sing it with a ukulele, <b>G</b> Make him sing it with a ukulele, <b>Am</b> Make him sing it with a ukulele, <b>G</b>                    <b>Am</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Am</b> That's what we do with a drunken sailor <b>G</b> That's what we do with a drunken sailor <b>Am</b> That's what we do with a drunken sailor <b>G</b>                    <b>Am</b> Ear-ly in the morning. <b>Chorus.</b></p>	
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**Note:** The verse “Make him sing it with a ukulele” was added by Doug Anderson, Decatur, Ala., Oct 28, 2018.

# Amazing Grace

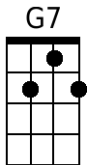
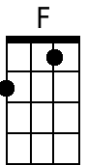
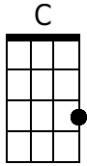
Words: Rev. John Newton, 1779

Tune: "New Britain"

Key of C – ¾ Time

Celtic Woman, [https://www.youtube.com/watch?v=HsCp5LG\\_zNE](https://www.youtube.com/watch?v=HsCp5LG_zNE)

**GCEA**



**Introduction:** C // G7 // C // C //

C F C  
Amazing Grace, how sweet the sound,  
That saved a wretch like me.

C F C  
I once was lost but now am found,  
Was blind, but now I see.

C F C  
T'was Grace that taught my heart to fear.  
And Grace, my fears re-lieved.

C F C  
How precious did that Grace ap-pear  
The hour I first be-lieved.

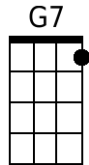
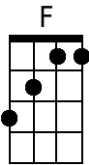
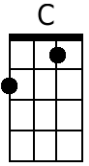
C F C  
Through many dangers, toils and snares  
I have already come;

C F C  
'Tis Grace that brought me safe thus far  
And Grace will lead me home.

C F C  
The Lord has promised good to me.  
His word my hope se-cures.

C F C  
He will my shield and portion be,  
As long as life en-dures.

**Bari**



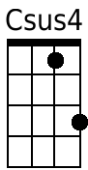
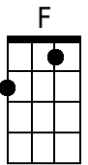
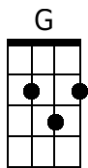
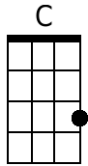
<p>          C                                  F                                  C Yea, when this flesh and heart shall fail,   G7 And mortal life shall cease,           C                                  F                                  C I shall possess within the veil,                                   G7                  C A life of joy and peace.</p> <p>          C                                  F                                  C When we've been here ten thousand years   G7 Bright shining as the sun.           C                                  F                                  C We've no less days to sing God's praise                                   G7                  C Than when we've first be-gun.</p> <p>          C                                  F                                  C Amazing Grace, how sweet the sound,   G7 That saved a wretch like me.           C                                  F                                  C I once was lost but now am found,                                   G7                  C Was blind, but now I see.</p>	
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# I Still Haven't Found What I'm Looking For

Lyrics by Bono; Music by the group U2 (1987)

U2: [https://www.youtube.com/watch?v=O\\_ISAntOom0](https://www.youtube.com/watch?v=O_ISAntOom0) (Capo 1st)

## GCEA



**Intro:** G7 F C G7 F C

C  
I have climbed the highest mountain

I have run through the fields

F C  
Only to be with you, only to be with you

I have run, I have crawled, I have scaled these city walls

F C  
These city walls, only to be with you.

## Chorus:

G7 F C  
But I still haven't found, [STOP] what I'm looking for,

G7 F C  
But I still haven't found, [STOP] what I'm looking for.

C  
I have kissed honey lips, felt the healing in her fingertips

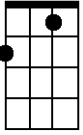
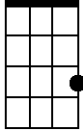
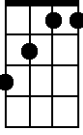
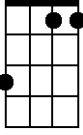
F C  
Burning like a fire, this burning desire

I have spoke with the tongue of angels,

I have held the hand of a devil

F C  
It was warm in the night, was cold as a stone. **Chorus.**

**[Optional Instrumental Verse]**

<p><b>Bari</b></p> <p>C</p>  <p>G</p>  <p>F</p>  <p>Csus4</p> 	<p>C I believe in the kingdom come, Then all the colors will bleed into one Bleed into one, yes I'm still running</p> <p>F C You broke the bonds and you loosed the chains Carried the cross of my shame, of my shame C You know I believed it.</p> <p>G7 F C But I still haven't found, [STOP] what I'm looking for G7 F C But I still haven't found, [STOP] what I'm looking for G7 F C But I still haven't found, [STOP] what I'm looking for G7 F C G7 C But I still haven't found, [STOP] what I'm looking for.</p> <p><b>(Repeat to fade)</b></p>
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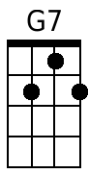
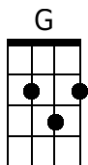
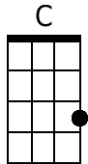
**Note:** In other arrangements, the F Chord is replaced by a Csus4.

# Jambalaya

Written and Recorded by Hank Williams (1952)

Hank Williams - [https://www.youtube.com/watch?v=\\_JX4SQAS9w0](https://www.youtube.com/watch?v=_JX4SQAS9w0) Capo 5

**GCEA**



**Bari**

**Intro:** G / / / G7 / / / C / / / **[Stop]** **[Last line of Chorus]**

**[Tacet]**

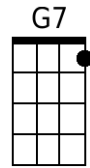
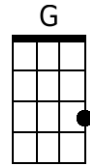
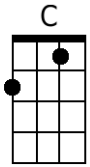
Good-bye Joe, me gotta go, me oh my oh  
Me gotta go pole the pirogue down the bayou  
My Yvonne, the sweetest one, me oh my oh  
Son of a gun, we'll have big fun on the bayou **[Stop]**

**Chorus:** **[Tacet]**

Jamba-laya and a crawfish pie and file' gumbo  
'Cause tonight I'm gonna see my ma cher amio  
Pick guitar, fill fruit jar and be gay-o  
Son of a gun, we'll have big fun on the bayou **[Stop]**

**[Tacet]**

Thibo-deaux, Fontainenot, the place is buzzin'  
Kinfolk come to see Yvonne by the dozen  
Dress in style and go hog wild, me oh my oh  
Son of a gun, we'll have big fun on the bayou. **[Stop]** **Chorus**



**[Tacet]**

Settle down, far from town, get me a pirogue

And I'll catch all the fish in the bayou

Swap my mon to buy Yvonne what she need-o

Son of a gun, we'll have big fun on the bayou. **[Stop] Chorus**

**Outro:**

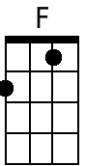
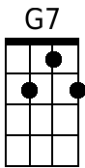
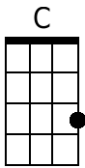
Son of a gun, we'll have big fun on the bayou.



# Save the Last Dance For Me

Written by Doc Pomus and Mort Shuman (1960)  
Recorded by the Drifters (1960), with Ben E. King on lead vocals,  
<https://www.youtube.com/watch?v=n-XQ26KePUQ>  
Emmylou Harris, <https://www.youtube.com/watch?v=wf-8l7pcFBk>

**GCEA**



C  
You can dance .. every dance with the guy  
G7  
Who gave you the eye, let him hold you tight.  
G7  
You can smile .. every smile for the man  
C  
Who held your hand 'neath the pale moonlight. But,

**Chorus.**

F  
Don't for - get who's taking you home  
C  
And in whose arms you're gonna be  
G7  
So darlin', save the last dance for me. C

C  
Oh I know ('Oh I know') that the music's fine  
G7  
Like sparkling wine, go and have your fun

('Yes I know, Oh I know')

G7  
Laugh and sing, but while we're apart,

C  
Don't give your heart to anyone. 'Cause ... **Chorus.**

**Bridge.**

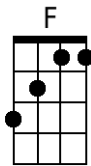
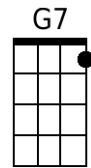
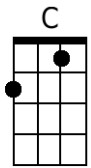
G7  
Baby, don't you know I love you so?

C  
Can't you feel it when we touch?

G7  
I will never, never let you go

C  
I love you, oh, so much.

**Bari**



	<p style="text-align: center;"><b>C</b></p> <p>You can dance ('You can dance'), go and carry on <b>G7</b> Till the night is gone and it's time to go  ( 'You can dance' )</p> <p style="text-align: center;"><b>G7</b></p> <p>If he asks .. if you're all alone, <b>C</b> Can he take you home, you must tell him "no." 'Cause ... <b>Chorus.</b> (x2)</p> <p><b>Outro:</b></p> <p style="text-align: center;"><b>G7</b> <span style="float: right;"><b>C</b></span></p> <p>So Darlin', save the last dance for me (x2)</p>	
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# The Lion Sleeps Tonight

Original Words and Music: "Mbube," Solomon Linda, 1920s;

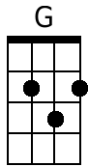
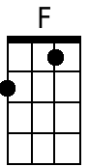
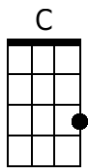
Recorded by Solomon Linda and the Evening Birds, 1939

Adapted by George David Weiss and Al Brackman and

Recorded by The Tokens, 1961

The Tokens: <https://www.youtube.com/watch?v=8E8xMcXmI9E>

**GCEA**



**Intro:**

C F C G  
Eeeeeee Eeeeeee Weee-um-um-ah-way.  
C F C G  
Eeeeeee Eeeeeee Weee-um-um-ah-way.

**Chorus:**

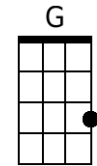
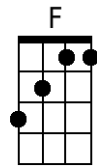
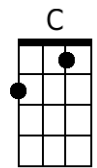
C F  
Wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
C G  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
C F  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
C G  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh.

C F  
1. In the jungle, the mighty jungle,  
C G  
The lion sleeps tonight.  
C F  
In the jungle, the quiet jungle,  
C G  
The lion sleeps tonight. **Chorus**

C F  
2. Near the village the peaceful village  
C G  
The lion sleeps tonight  
C F  
Near the village the quiet village  
C G  
The lion sleeps tonight.

**[High Voices: Intro; Low Voices: Chorus]**

**Bari**



	<p>C F 3. Hush my darling don't fear my darling C G The lion sleeps tonight C F Hush my darling don't fear my darling C G The lion sleeps tonight.</p> <p><b>[High Voices: Intro; Low Voices: Chorus]</b></p>	
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For More Information, see "The Lion Sleeps Tonight," [https://en.wikipedia.org/w/index.php?title=The Lion Sleeps Tonight&oldid=863365190](https://en.wikipedia.org/w/index.php?title=The_Lion_Sleeps_Tonight&oldid=863365190) . Wikipedia contributors. "The Lion Sleeps Tonight." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 10 Oct. 2018. Web. 27 Oct. 2018.

# Louie Louie

Words & Music by Richard Berry (1955) As Performed By The Kingsmen

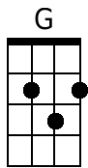
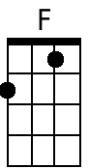
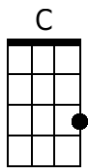
Richard Berry & The Pharaohs (1955) – <https://www.youtube.com/watch?v=z-2CKsaq5r8>

Rockin' Robin Roberts & The Wailers (1961) - <https://www.youtube.com/watch?v=ihpGNoCreyg>

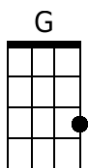
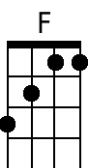
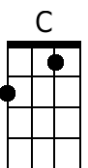
The Kingsmen (April 6, 1963): <https://www.youtube.com/watch?v=AQMIjFDNjs4>

Paul Revere & The Raiders (April 13, 1963) <https://www.youtube.com/watch?v=qiiDBb-Ur8c>

## GCEA



## Bari



## Introduction:

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

C F G F C F  
Louie, Lou-ah-ay, oh no, said we gotta go,

G F  
Yeah, yeah, yeah, yeah, yeah

C F G F C F C F G F  
Louie, Lou-ah-ay, oh baby, said we gotta go.

C F G F  
A fine little girl, she waitin' for me

C F G F  
Me catch a ship a-cross the sea

C F G F  
Me sail that ship ah all a-lone

C F G F  
Me never think how I'll make it home.

C F G F  
Louie, Lou-ah-ay, yeah, nah, nah, now,

C F G F  
Said we gotta go, oh no,

C F G F C F G F  
Said Louie, Lou-ah-ay, oh baby, said a we gotta go.

C F G F  
Three nights and days I sailed the sea

C F G F  
Me think of girl ah constant-ly

C F G F  
Ah on that ship I dream she there

C F G F  
I smell the rose ah in her hair

<p>C F G F C F Louie, Lou-ah-ay, woah no, said we gotta go, G F Yeah, yeah, yeah, yeah, yeah C F G F C F G F Said Louie, Lou-ah-ay, oh baby, said we gotta go.</p> <p>[Intro to optional Instrumental Verse: [OK, let's give it to 'em right now.]</p> <p>C F G F Me see Ja-maica ah moon a-bove C F G F It won't be long me see me love C F G F Me take her in my arms a-gain C F G F I'll tell her I'll never leave again</p> <p>C F G F C F Louie, Lou-ah-ay, oh no, said we gotta go, G F Yeah, yeah, yeah, yeah, yeah C F G F C F Said Louie, Lou-ah-ay, woah baby, said we gotta go G F I said me gotta go now C F G F Let's hustle on outta here C [HOLD] Let's go!</p>
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**Note:** This is an abridged version of the original song as performed by the Kingsmen (1963) based on a I IV V progression.

# Ghost Riders In The Sky

Written by Stan Jones, 1948

Vaughan Monroe, <https://www.youtube.com/watch?v=ais2uSUwluY>

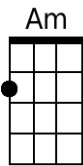
Burl Ives, [https://www.youtube.com/watch?v=j2klh2cTa\\_Q](https://www.youtube.com/watch?v=j2klh2cTa_Q)

Marty Robbins, <https://www.youtube.com/watch?v=V1xSYyMDaq4>

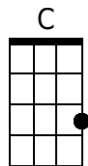
Johnny Cash, <https://www.youtube.com/watch?v=Mynzbrmp9I>

**GCEA**

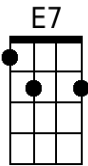
**Introduction:** C Am F Am



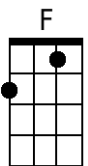
Am C  
An old cowboy went riding out one dark and windy day  
Am C E7  
Upon a ridge he rested as he went along his way



Am  
When all at once a mighty herd of red-eyed cows he saw  
F Am  
Plowing through the ragged skies and up a cloudy draw  
C Am F Am  
Yipie i-oh Yipie i-ay ghost riders in the sky



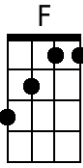
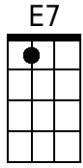
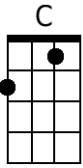
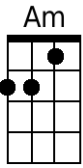
Am C  
Their brands were still on fire and their hooves were made of steel  
Am  
Their horns were black and shiny  
C E7  
and their hot breath he could feel



Am  
A bolt of fear went through him as they thundered through the sky  
F Am  
For he saw the riders coming hard and he heard their mournful cry  
C Am F Am  
Yipie i-oh Yipie i-ay ghost riders in the sky.

Am  
Their faces gaunt their eyes were blurred  
C  
and their shirts all soaked with sweat  
Am C E7  
He's riding hard to catch that herd but he ain't caught 'em yet  
Am  
Cause they've got to ride forever on that range up in the sky  
F Am  
On horses snorting fire as they ride on hear their cry.  
C Am F Am  
Yipie i-oh Yipie i-ay ghost riders in the sky.

**Bari**



**Am** **C**  
 As the riders loped on by him he heard one call his name  
**Am** **C** **E7**  
 If you want to save your soul from hell a riding on our range  
**Am**  
 Then cowboy change your ways today or with us you will ride  
**F** **Am**  
 Trying to catch the devil's herd across these endless skies  
**C** **Am F** **Am**  
 Yipie i-oh Yipie i-ay ghost riders in the sky.  
  
**F** **Am**  
 Ghost riders in the sky  
**F** **Am**  
 Ghost riders in the sky.

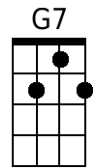
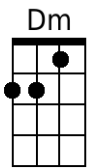
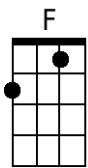
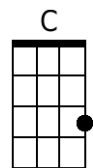


# Leaving On A Jet Plane

Words & Music by John Denver, 1966

Peter Paul & Mary (1967), <https://www.youtube.com/watch?v=zzVdEyHicz8>  
John Denver (1966, 1969), <https://www.youtube.com/watch?v=vLBKOCubHR0>

**GCEA**



          C                                  F  
All my bags are packed I'm ready to go  
          C                                  F  
I'm standing here outside your door  
          C                  Dm                  G7  
I hate to wake you up to say goodbye  
          C                                  F  
But the dawn is breakin' it's early morn  
          C                                  F  
The taxi's waitin' he's blowin' his horn  
          C                  Dm                  G7  
Already I'm so lonesome I could cry.

**Chorus:**

          C                                  F  
So kiss me and smile for me  
          C                                  F  
Tell me that you'll wait for me  
          C                                  Dm                  G7  
Hold me like you'll never let me go  
          C                                  F  
I'm leavin' on a jet plane  
          C                                  F  
Don't know when I'll be back again  
          C  Dm                                  G7  
Oh babe I hate to go.

          C                                  F  
There's so many times I've let you down  
          C                                  F  
So many times I've played around  
          C                                  Dm                  G7  
I tell you now they don't mean a thing  
          C                                  F  
Ev'ry place I go I'll think of you  
          C                                  F  
Ev'ry song I sing I'll sing for you  
          C                                  Dm                  G7  
When I come back I'll wear your wedding ring. **Chorus**



# Sweet Home Alabama

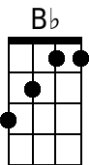
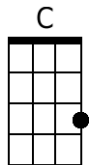
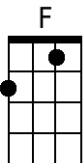
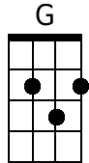
Words: Ronnie Van Zant

Music: Gary Rossington & Ed King

Recorded by Lynyrd Skynyrd; first appeared in 1974 on their second album, "Second Helping."

<https://www.youtube.com/watch?v=5MhOZt5-Jl8>

## GCEA



## Intro: G F C C (2x)

G F C  
Big wheels keep on turning  
G F C  
Carry me home to see my kin

G F C  
Singing songs about the Southland  
G F C [Spoken:]  
I miss ole Bamy once again ... *and I think it's a sin*

## G F C C (2x)

G F C  
Well, I heard Mister Young sing about her

G F C  
Well, I heard ole Neil put her down

G F C  
Well, I hope Neil Young will re-member

G F C  
A southern man don't need him a-round anyhow.

## Chorus:

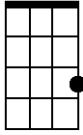
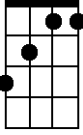
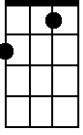
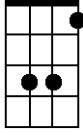
G F C G F C  
Sweet home Ala-bama, Where the skies are so blue  
G F C G F C  
Sweet home Ala-bama, Lord, I'm coming home to you.

G F C Bb F G  
In Birming-ham they love the Gov'nor Boo boo boo

G F C  
Now we all did what we could do

G F C  
Now Water-gate does not bother me

G F C [Spoken:]  
Does your conscience bother you? ... *tell the truth.* **Chorus.**

<p><b>Bari</b></p> <p>G</p>  <p>F</p>  <p>C</p>  <p>B<sub>b</sub></p> 	<p>G                    F                    C</p> <p>Now Muscle Shoals has got the Swampers</p> <p>G                    F                    C</p> <p>And they've been known to pick a song or two</p> <p>G            F                    C</p> <p>Lord they get me off so much</p> <p>G            F                    C                    <b>[Spoken:]</b></p> <p>They pick me up when I'm feeling blue ... <i>now how about you?</i></p> <p>G            F                    C            G                    F                    C</p> <p>Sweet home Ala-bama, Where the skies are so blue</p> <p>G            F                    C            G                    F                    C</p> <p>Sweet home Ala-bama, Lord, I'm coming home to you.</p>
---	---

**Note.** This song is in the key of C, not the key of G as we might expect. It has the somewhat unusual progression of V IV I. None of the three men who wrote this song was originally from Alabama.

The following is an excerpt from an interview by CJ Lotz with Gary Rossington in *Garden & Gun*, August 13, 2015, <https://gardenandgun.com/articles/the-story-behind-sweet-home-alabama/>

**The lyrics were a response to a Neil Young song, right?**

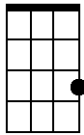
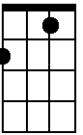
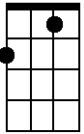
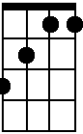
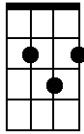
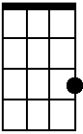
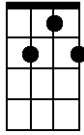
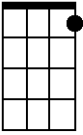
Everyone thought it was about Neil Young, but it was more about Alabama. We had toured there, going all around playing clubs and National Guard armories. Everyone was real nice. When we were out in the country driving all the time, we would listen to the radio. Neil Young had “Southern Man,” and it was kind of cutting the South down. And so Ronnie just said, We need to show people how the real Alabama is.

We loved Neil Young and all the music he’s given the world. We still love him today. It wasn’t cutting him down, it was cutting the song he wrote about the South down. Ronnie painted a picture everyone liked. Because no matter where you’re from, sweet home Alabama or sweet home Florida or sweet home Arkansas, you can relate.

# Since I Met You Baby

Written as a 12-bar blues song and recorded by Ivory Joe Hunter (1956)

[https://www.youtube.com/watch?v=eSMP\\_VvzxJo](https://www.youtube.com/watch?v=eSMP_VvzxJo)

GCEA	Intro: C F G7 C	Bari
<p>C</p> 	<p>C F C</p> <p>1. Since I met you baby my whole life has changed</p> <p>F C F C</p> <p>Since I met you baby my whole life has changed</p> <p>G G7 C F G7</p> <p>And everybody tells me that I am not the same.</p>	<p>C</p> 
<p>F</p> 	<p>C F C</p> <p>2. I don't need nobody to tell my troubles to</p> <p>F C F C</p> <p>I don't need nobody to tell my troubles to</p> <p>G G7 C F G7</p> <p>Cause since I met you baby all I need is you.</p>	<p>F</p> 
<p>G</p> 	<p>C F C</p> <p>3. Since I met you baby I'm a happy man</p> <p>F C F C</p> <p>Since I met you baby I'm a happy man</p> <p>G G7 C F G7</p> <p>I'm gonna try to please you in every way I can.</p>	<p>G</p> 
<p>G7</p> 	<p>(Repeat first verse)</p> <p>G G7 C F C</p> <p>And everybody tells me that I am not the same.</p>	<p>G7</p> 

Note. At the end of the first line of each verse an optional transition is "C - C7."

# **Songs In The Keys Of F & D Minor**

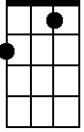
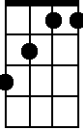
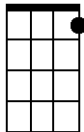
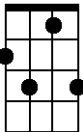


# He's Got the Whole World in His Hands

## Traditional African-American Spiritual

First published in the paper-bound hymnal *Spirituals Triumphant, Old and New* (Prof. Edward Boatner and Willa A. Townsend, National Baptist Convention, 1927)

Loretta Lynn, [https://www.youtube.com/watch?v=FDHCCWM\\_36g](https://www.youtube.com/watch?v=FDHCCWM_36g)

GCEA		Bari
<p>F</p> 	<p>F</p> <p>Intro : / / / / / / / (Count: 1 2 3 4, 1 2 3)</p>	<p>F</p> 
<p>C7</p> 	<p>F</p> <p>He's got the whole world in his hands</p> <p>C7</p> <p>He's got the whole wide world in his hands</p> <p>F</p> <p>He's got the whole world in his hands</p> <p>C7</p> <p>He's got the whole world in his hands.</p>	<p>C7</p> 
	<p>F</p> <p>He's got the little bitty baby in his hands</p> <p>C7</p> <p>He's got the little bitty baby in his hands</p> <p>F</p> <p>He's got the little bitty baby in his hands.</p> <p>C7</p> <p>He's got the whole world in his hands.</p>	
	<p>F</p> <p>He's got you and me, brother, in his hands</p> <p>C7</p> <p>He's got you and me, sister, in his hands</p> <p>F</p> <p>He's got you and me, brother, in his hands.</p> <p>C7</p> <p>He's got the whole world in his hands.</p>	
	<p>[Repeat First Verse]</p>	

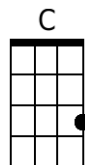
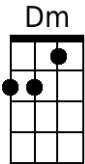


# What Will We Do With a Drunken Sailor?

Traditional Sea Shanty in Dorian Mode

The Irish Rovers, <https://www.youtube.com/watch?v=qGyPuey-1Jw>

**GCEA**



**Intro: Dm**

**Dm**  
What will we do with a drunken sailor?  
**C**  
What will we do with a drunken sailor?  
**Dm**  
What will we do with a drunken sailor?  
**C**                    **Dm**  
Ear-ly in the morning.

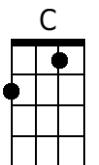
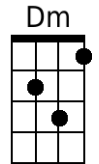
**Chorus:**

**Dm**  
Way hey and up she rises  
**C**  
Way hey and up she rises  
**Dm**  
Way hey and up she rises  
**C**                    **Dm**  
Ear-ly in the morning

**Dm**  
Shave his belly with a rusty razor  
**C**  
Shave his belly with a rusty razor  
**Dm**  
Shave his belly with a rusty razor  
**C**                    **Dm**  
Ear-ly in the morning. **Chorus.**

**Dm**  
Put him in the longboat until he's sober  
**C**  
Put him in the longboat until he's sober  
**Dm**  
Put him in the longboat until he's sober  
**C**                    **Dm**  
Ear-ly in the morning. **Chorus.**

**Bari**



<p><b>Dm</b> Stick him in the scuppers with a hosepipe on him <b>C</b> Stick him in the scuppers with a hosepipe on him <b>Dm</b> Stick him in the scuppers with a hosepipe on him <b>C</b>                    <b>Dm</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Dm</b> Put him in the bed with the captain's daughter <b>C</b> Put him in the bed with the captain's daughter <b>Dm</b> Put him in the bed with the captain's daughter <b>C</b>                    <b>Dm</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Dm</b> Make him sing it with a ukulele, <b>C</b> Make him sing it with a ukulele, <b>Dm</b> Make him sing it with a ukulele, <b>C</b>                    <b>Dm</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Dm</b> That's what we do with a drunken sailor <b>C</b> That's what we do with a drunken sailor <b>Dm</b> That's what we do with a drunken sailor <b>C</b>                    <b>Dm</b> Ear-ly in the morning. <b>Chorus.</b></p>	
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**Note:** The verse “Make him sing it with a ukulele” was added by Doug Anderson, Decatur, Ala., Oct 28, 2018.

# Amazing Grace

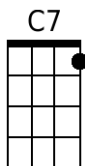
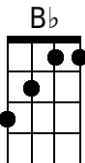
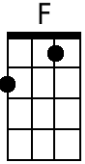
Words: Rev. John Newton, 1779

Tune: "New Britain"

Key of F – ¾ Time

Celtic Woman, [https://www.youtube.com/watch?v=HsCp5LG\\_zNE](https://www.youtube.com/watch?v=HsCp5LG_zNE)

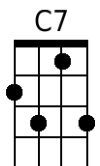
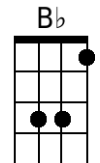
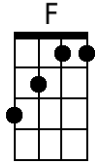
## GCEA



## Introduction: C // G7 // C // C //

F                      B $\flat$               F  
Amazing Grace, how sweet the sound,  
   C7  
That saved a wretch like me.  
F                      B $\flat$               F  
I once was lost but now am found,  
   C7      F  
Was blind, but now I see.  
F                      B $\flat$               F  
T'was Grace that taught my heart to fear.  
   C7  
And Grace, my fears re-lieved.  
F                      B $\flat$               F  
How precious did that Grace ap-pear  
   C7              F  
The hour I first be-lieved.  
F                      B $\flat$               F  
Through many dangers, toils and snares  
   C7  
I have already come;  
F                      B $\flat$               F  
'Tis Grace that brought me safe thus far  
   C7              F  
And Grace will lead me home.  
F                      B $\flat$               F  
The Lord has promised good to me.  
   C7  
His word my hope se-cures.  
F                      B $\flat$               F  
He will my shield and portion be,  
   C7              F  
As long as life en-dures.

## Bari



<p>F B<math>\flat</math> F Yea, when this flesh and heart shall fail, C7 And mortal life shall cease, F B<math>\flat</math> F I shall possess within the veil, C7 F A life of joy and peace.</p> <p>F B<math>\flat</math> F When we've been here ten thousand years C7 Bright shining as the sun. F B<math>\flat</math> F We've no less days to sing God's praise C7 F Than when we've first be-gun.</p> <p>F B<math>\flat</math> F Amazing Grace, how sweet the sound, C7 That saved a wretch like me. F B<math>\flat</math> F I once was lost but now am found, C7 F Was blind, but now I see.</p>	
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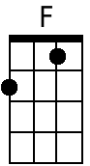
# I Still Haven't Found What I'm Looking For

Lyrics by Bono; Music by the group U2 (1987)

U2: [https://www.youtube.com/watch?v=O\\_ISAntOom0](https://www.youtube.com/watch?v=O_ISAntOom0) (Capo 1<sup>st</sup>)

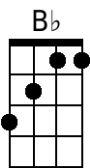
## GCEA

**Introduction:** C7 B $\flat$  F C7 B $\flat$  F



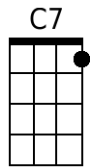
F  
I have climbed the highest mountain

I have run through the fields



B $\flat$  F  
Only to be with you, only to be with you

I have run, I have crawled, I have scaled these city walls



B $\flat$  F  
These city walls, only to be with you.

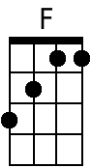
## Chorus:

C7 B $\flat$  F  
But I still haven't found, [STOP] what I'm looking for

C7 B $\flat$  F  
But I still haven't found, [STOP] what I'm looking for.

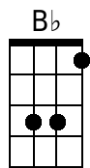
## Bari

C  
I have kissed honey lips, felt the healing in her fingertips



B $\flat$  F  
Burning like a fire, this burning desire

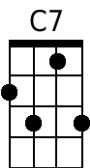
I have spoke with the tongue of angels,



I have held the hand of a devil

B $\flat$  F  
It was warm in the night, was cold as a stone. **Chorus.**

## [Optional Instrumental Verse]



**C**  
I believe in the kingdom come,  
Then all the colors will bleed into one  
**B $\flat$**  **F**  
Bleed into one, yes I'm still running  
You broke the bonds and you loosed the chains  
**B $\flat$**   
Carried the cross of my shame, of my shame  
**F**  
You know I believed it.

**C7** **B $\flat$**  **F**  
But I still haven't found, **[STOP]** what I'm looking for  
**C7** **B $\flat$**  **F**  
But I still haven't found, **[STOP]** what I'm looking for  
**C7** **B $\flat$**  **F**  
But I still haven't found, **[STOP]** what I'm looking for  
**C7** **B $\flat$**  **F** **C7** **F**  
But I still haven't found, **[STOP]** what I'm looking for.

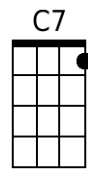
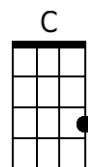
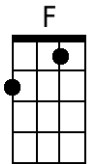
**(repeat to fade)**

# Jambalaya

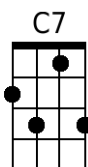
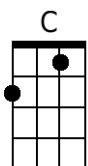
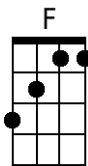
Written and Recorded by Hank Williams (1952)

Hank Williams - [https://www.youtube.com/watch?v=\\_JX4SQAS9w0](https://www.youtube.com/watch?v=_JX4SQAS9w0) Capo 5

## GCEA



## Bari



**Intro:** F / / / C / / / C7 / / / **[Stop]** (**Last line of Chorus**)

Good-bye Joe, me gotta go, me oh my oh  
Me gotta go pole the pirogue down the bayou  
My Yvonne, the sweetest one, me oh my oh  
Son of a gun, we'll have big fun on the bayou **[Stop]**

**Chorus:** **[Tacet]** F C  
Jamba-laya and a crawfish pie and file' gumbo  
'Cause tonight I'm gonna see my ma cher amio  
Pick guitar, fill fruit jar and be gay-o  
Son of a gun, we'll have big fun on the bayou **[Stop]**

**[Tacet]** F C  
Thibo-deaux, Fontainenot, the place is buzzin'  
Kinfolk come to see Yvonne by the dozen  
Dress in style and go hog wild, me oh my oh  
Son of a gun, we'll have big fun on the bayou. **[Stop]** **Chorus**

**[Tacet]**

F C  
Settle down, far from town, get me a pirogue  
C7 F  
And I'll catch all the fish in the bayou  
C  
Swap my mon to buy Yvonne what she need-o  
C7 F  
Son of a gun, we'll have big fun on the bayou. **[Stop] Chorus**

**Outro:**

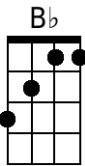
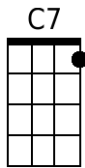
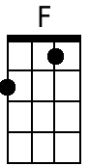
C C7 F  
Son of a gun, we'll have big fun on the bayou.



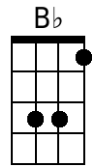
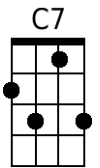
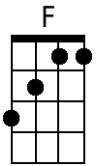
# Save the Last Dance For Me

Written by Doc Pomus and Mort Shuman (1960)  
Recorded by the Drifters (1960), with Ben E. King on lead vocals,  
<https://www.youtube.com/watch?v=n-XQ26KePUQ>  
Emmylou Harris, <https://www.youtube.com/watch?v=wf-8I7pcFBk>

## GCEA



## Bari



F  
You can dance .. every dance with the guy  
C7  
Who gave you the eye, let him hold you tight.  
C7  
You can smile .. every smile for the man  
F  
Who held your hand 'neath the pale moonlight. But,

### Chorus.

C7 Bb  
Don't for - get Who's taking you home  
F  
And in whose arms you're gonna be  
C7 F  
So darlin', save the last dance for me.

F  
Oh I know ('Oh I know') that the music's fine  
C7  
Like sparkling wine, go and have your fun  
(*'Yes I know, Oh I know'*)

C7  
Laugh and sing, but while we're apart,  
F  
Don't give your heart to anyone. 'Cause, ... **Chorus.**

### Bridge.

C7  
Baby, don't you know I love you so?  
F  
Can't you feel it when we touch?  
C7  
I will never, never let you go  
F  
I love you, oh, so much.

	<p style="text-align: center;">F</p> <p>You can dance ('You can dance'), go and carry on</p> <p style="text-align: center;">C7</p> <p>Till the night is gone and it's time to go ('You can dance',)</p> <p style="text-align: center;">C7</p> <p>If he asks .. if you're all alone,</p> <p>Can he take you home,</p> <p style="text-align: center;">F</p> <p>You must tell him "no." 'Cause ... <b>Chorus.</b></p> <p><b>Outro:</b></p> <p style="text-align: center;">C7</p> <p style="text-align: right;">F</p> <p>So darlin', save the last dance for me.</p>	
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# The Lion Sleeps Tonight

Original Words and Music: "Mbube," Solomon Linda, 1920s;

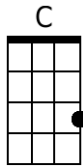
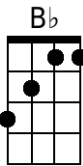
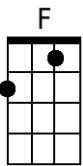
Recorded by Solomon Linda and the Evening Birds, 1939

Adapted by George David Weiss and Al Brackman and

Recorded by The Tokens, 1961

The Tokens: <https://www.youtube.com/watch?v=8E8xMcXm19E>

**GCEA**



**Intro:**

F B $\flat$  F C  
Eeeeeee Eeeeeee Weee-um-um-ah-way.

F B $\flat$  F C  
Eeeeeee Eeeeeee Weee-um-um-ah-way.

**Chorus:**

F B $\flat$   
Wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
F C  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
F B $\flat$   
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh  
F C  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh.

F B $\flat$   
1. In the jungle, the mighty jungle,

F C  
The lion sleeps tonight.

F B $\flat$   
In the jungle, the quiet jungle,

F C  
The lion sleeps tonight. **Chorus:**

F B $\flat$   
2. Near the village the peaceful village

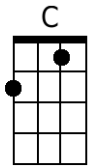
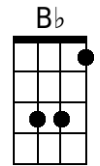
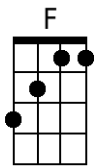
F C  
The lion sleeps tonight

F B $\flat$   
Near the village the quiet village

F C  
The lion sleeps tonight.

**[High Voices: Intro; Low Voices: Chorus]**

**Bari**



	<p>F B<math>\flat</math> 3. Hush my darling don't fear my darling F C The lion sleeps tonight F B<math>\flat</math> Hush my darling don't fear my darling F C The lion sleeps tonight.</p> <p><b>[High Voices: Intro; Low Voices: Chorus]</b></p>	
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For More Information, see "The Lion Sleeps Tonight," [https://en.wikipedia.org/w/index.php?title=The Lion Sleeps Tonight&oldid=863365190](https://en.wikipedia.org/w/index.php?title=The_Lion_Sleeps_Tonight&oldid=863365190) . Wikipedia contributors. "The Lion Sleeps Tonight." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 10 Oct. 2018. Web. 27 Oct. 2018.

# Louie Louie

Words & Music by Richard Berry (1955) As Performed By The Kingsmen

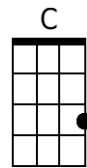
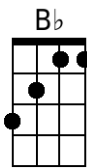
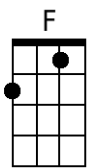
Richard Berry & The Pharaohs (1955) – <https://www.youtube.com/watch?v=z-2CKsaq5r8>

Rockin' Robin Roberts & The Wailers (1961) - <https://www.youtube.com/watch?v=ihpGNoCreyg>

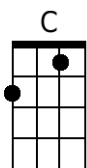
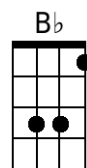
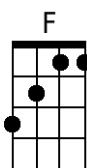
The Kingsmen (April 6, 1963): <https://www.youtube.com/watch?v=AQMIjFDNjs4>

Paul Revere & The Raiders (April 13, 1963) <https://www.youtube.com/watch?v=qiiDBb-Ur8c>

## GCEA



## Bari



F F F B $\flat$  B $\flat$  C C C B $\flat$  B $\flat$   
F F F B $\flat$  B $\flat$  C C C B $\flat$  B $\flat$

F B $\flat$  C B $\flat$  F B $\flat$   
Louie, Lou-ah-ay, oh no, said we gotta go,  
C B $\flat$   
Yeah, yeah, yeah, yeah, yeah

F B $\flat$  C B $\flat$  F B $\flat$  F B $\flat$  C B $\flat$   
Louie, Lou-ah-ay, oh baby, said we gotta go.

F B $\flat$  C B $\flat$   
A fine little girl, she waitin' for me  
F B $\flat$  C B $\flat$   
Me catch a ship a-cross the sea  
F B $\flat$  C B $\flat$   
Me sail that ship ah all a-lone  
F B $\flat$  C B $\flat$   
Me never think how I'll make it home.

F B $\flat$  C B $\flat$   
Louie, Lou-ah-ay, yeah, nah, nah, now,  
F B $\flat$  C B $\flat$   
Said we gotta go, oh no,  
F B $\flat$  C B $\flat$  F B $\flat$  C B $\flat$   
Said Louie, Lou-ah-ay, oh baby, said a we gotta go.

F B $\flat$  C B $\flat$   
Three nights and days I sailed the sea  
F B $\flat$  C B $\flat$   
Me think of girl ah constant-ly  
F B $\flat$  C B $\flat$   
Ah on that ship I dream she there  
F B $\flat$  C B $\flat$   
I smell the rose ah in her hair

F B $\flat$  C B $\flat$  F B $\flat$   
Louie, Lou-ah-ay, woah no, said we gotta go,  
C B $\flat$   
Yeah, yeah, yeah, yeah, yeah  
F B $\flat$  C B $\flat$  F B $\flat$  C B $\flat$   
Said Louie, Lou-ah-ay, oh baby, said we gotta go.

**[Intro to optional Instrumental Verse:  
[OK, let's give it to 'em right now.]**

F B $\flat$  C B $\flat$   
Me see Ja-maica ah moon a-bove  
F B $\flat$  C B $\flat$   
It won't be long me see me love  
F B $\flat$  C B $\flat$   
Me take her in my arms a-gain  
F B $\flat$  C B $\flat$   
I'll tell her I'll never leave again

F B $\flat$  C B $\flat$  F B $\flat$   
Louie, Lou-ah-ay, oh no, said we gotta go,  
C B $\flat$   
Yeah, yeah, yeah, yeah, yeah  
F B $\flat$  C B $\flat$  F B $\flat$   
Said Louie, Lou-ah-ay, woah baby, said we gotta go  
C B $\flat$   
I said me gotta go now  
F B $\flat$  C B $\flat$   
Let's hustle on outta here  
F  
Let's go!

# Ghost Riders In The Sky

Written by Stan Jones, 1948

Vaughan Monroe, <https://www.youtube.com/watch?v=ais2uSUwluY>

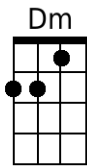
Burl Ives, [https://www.youtube.com/watch?v=j2klh2cTa\\_Q](https://www.youtube.com/watch?v=j2klh2cTa_Q)

Marty Robbins, <https://www.youtube.com/watch?v=V1xSYyMDaq4>

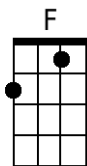
Johnny Cash, <https://www.youtube.com/watch?v=Mynzbrmp9I>

## GCEA

**Intro:** F Dm B $\flat$  Dm



Dm F  
An old cowboy went riding out one dark and windy day

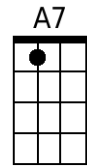


Dm F A7  
Upon a ridge he rested as he went along his way

Dm  
When all at once a mighty herd of red-eyed cows he saw

B $\flat$  Dm  
Plowing through the ragged skies and up a cloudy draw

F Dm B $\flat$  Dm  
Yipie i-oh Yipie i-ay ghost riders in the sky.



Dm F  
Their brands were still on fire and their hooves were made of steel

Dm  
Their horns were black and shiny

F A7  
and their hot breath he could feel

Dm  
A bolt of fear went through him as they thundered through the sky

B $\flat$  Dm  
For he saw the riders coming hard and he heard their mournful cry

F Dm B $\flat$  Dm  
Yipie i-oh Yipie i-ay ghost riders in the sky.

Dm  
Their faces gaunt their eyes were blurred

F  
and their shirts all soaked with sweat

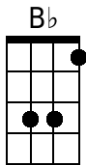
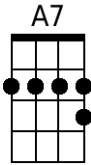
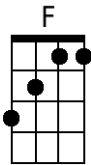
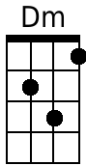
Dm F A7  
He's riding hard to catch that herd but he ain't caught 'em yet

Dm  
Cause they've got to ride forever on that range up in the sky

B $\flat$  Dm  
On horses snorting fire as they ride on hear their cry.

F Dm B $\flat$  Dm  
Yipie i-oh Yipie i-ay ghost riders in the sky.

**Bari**



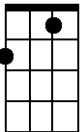
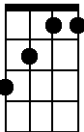
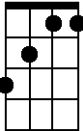
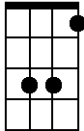
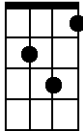
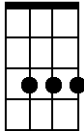
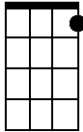
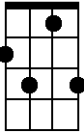
**Dm** As the riders loped on by him he heard one call his name  
**F**  
**Dm** If you want to save your soul from hell a riding on our range  
**F** **A7**  
**Dm** Then cowboy change your ways today or with us you will ride  
**Bb** **Dm**  
 Trying to catch the devil's herd across these endless skies  
**F** **Dm Bb** **Dm**  
 Yipie i-oh Yipie i-ay ghost riders in the sky  
**Bb** **Dm**  
 Ghost riders in the sky  
**Bb** **Dm**  
 Ghost riders in the sky



# Leaving On A Jet Plane

Words & Music by John Denver, 1966

Peter Paul and Mary (1967) - <https://www.youtube.com/watch?v=zzVdEyHicz8>  
 John Denver (1966, 1969) - <https://www.youtube.com/watch?v=vLBKOcUbHR0>

GCEA		Bari
<p>F</p> 	<p>F B<math>\flat</math>                      All my bags are packed I'm ready to go</p>	<p>F</p> 
<p>B<math>\flat</math></p> 	<p>F B<math>\flat</math>                      I'm standing here outside your door</p>	<p>B<math>\flat</math></p> 
<p>Gm</p> 	<p>F Gm C7                      I hate to wake you up to say goodbye</p>	<p>Gm</p> 
<p>C7</p> 	<p>F B<math>\flat</math>                      But the dawn is breakin' it's early morn</p>	<p>C7</p> 
	<p>F B<math>\flat</math>                      The taxi's waitin' he's blowin' his horn</p> <p>F Gm C7                      Already I'm so lonesome I could cry.</p>	
	<p><b>Chorus:</b></p> <p>F B<math>\flat</math>                      So kiss me and smile for me</p> <p>F B<math>\flat</math>                      Tell me that you'll wait for me</p> <p>F Gm C7                      Hold me like you'll never let me go</p> <p>F B<math>\flat</math>                      I'm leavin' on a jet plane</p> <p>F B<math>\flat</math>                      Don't know when I'll be back again</p> <p>F Gm C7                      Oh babe I hate to go.</p>	
	<p>F B<math>\flat</math>                      There's so many times I've let you down</p> <p>F B<math>\flat</math>                      So many times I've played around</p> <p>F Gm C7                      I tell you now they don't mean a thing</p> <p>F B<math>\flat</math>                      Ev'ry place I go I'll think of you</p> <p>F B<math>\flat</math>                      Ev'ry song I sing I'll sing for you</p> <p>F Gm C7                      When I come back I'll wear your wedding ring. <b>Chorus</b></p>	



# Sweet Home Alabama

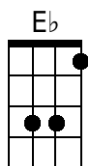
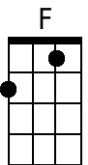
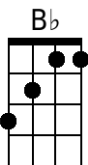
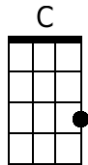
Words: Ronnie Van Zant

Music: Gary Rossington & Ed King

Recorded by Lynyrd Skynyrd; first appeared in 1974 on their second album, "Second Helping."

<https://www.youtube.com/watch?v=5MhOZt5-Jl8>

## GCEA



## Intro: C B $\flat$ F F (2x)

C B $\flat$  F  
Big wheels keep on turning

C B $\flat$  F  
Carry me home to see my kin

C B $\flat$  F  
Singing songs about the Southland

C B $\flat$  F [Spoken:]  
I miss ole Bamy once again ... *and I think it's a sin.*

## C B $\flat$ F F (2x)

C B $\flat$  F  
Well, I heard Mister Young sing about her

C B $\flat$  F  
Well, I heard ole Neil put her down

C B $\flat$  F  
Well, I hope Neil Young will re-member

C B $\flat$  F  
A southern man don't need him a-round anyhow.

## Chorus:

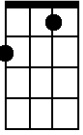
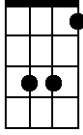
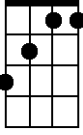
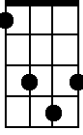
C B $\flat$  F C B $\flat$  F  
Sweet home Ala-bama, Where the skies are so blue  
C B $\flat$  F C B $\flat$  F  
Sweet home Ala-bama, Lord, I'm coming home to you.

C B $\flat$  F E $\flat$  B $\flat$  C  
In Birming-ham they love the Gov'nor (Boo boo boo).

C B $\flat$  F  
Now we all did what we could do

C B $\flat$  F  
Now Water-gate does not bother me

C B $\flat$  F [Spoken:]  
Does your conscience bother you? ... *tell the truth.* **Chorus**

<p><b>Bari</b></p> <p>C</p>  <p>B<math>\flat</math></p>  <p>F</p>  <p>E<math>\flat</math></p> 	<p>C                    B<math>\flat</math>                    F</p> <p>Now Muscle Shoals has got the Swampers</p> <p>C                    B<math>\flat</math>                    F</p> <p>And they've been known to pick a song or two</p> <p>C                    B<math>\flat</math>                    F</p> <p>Lord they get me off so much</p> <p>C                    B<math>\flat</math>                    F                    <b>[Spoken:]</b></p> <p>They pick me up when I'm feeling blue ... <i>now how about you?</i></p> <p>C                    B<math>\flat</math>                    F                    C                    B<math>\flat</math>                    F</p> <p>Sweet home Ala-bama, Where the skies are so blue</p> <p>C                    B<math>\flat</math>                    F                    C                    B<math>\flat</math>                    F</p> <p>Sweet home Ala-bama, Lord, I'm coming home to you.</p>
---	---

**Note.** This song is in the key of F, not the key of C as we might expect. It has the somewhat unusual progression of V IV I. None of the three men who wrote this song was originally from Alabama.

The following is an excerpt from an interview by CJ Lotz with Gary Rossington in *Garden & Gun*, August 13, 2015, <https://gardenandgun.com/articles/the-story-behind-sweet-home-alabama/>

**The lyrics were a response to a Neil Young song, right?**

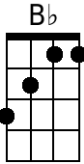
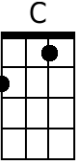
Everyone thought it was about Neil Young, but it was more about Alabama. We had toured there, going all around playing clubs and National Guard armories. Everyone was real nice. When we were out in the country driving all the time, we would listen to the radio. Neil Young had “Southern Man,” and it was kind of cutting the South down. And so Ronnie just said, We need to show people how the real Alabama is.

We loved Neil Young and all the music he’s given the world. We still love him today. It wasn’t cutting him down, it was cutting the song he wrote about the South down. Ronnie painted a picture everyone liked. Because no matter where you’re from, sweet home Alabama or sweet home Florida or sweet home Arkansas, you can relate.

# Since I Met You Baby

Written as a 12-bar blues song and recorded by Ivory Joe Hunter (1956)

[https://www.youtube.com/watch?v=eSMP\\_VvzxJo](https://www.youtube.com/watch?v=eSMP_VvzxJo)

GCEA	Intro: F B $\flat$ C C7	Bari
	F B $\flat$ F 1. Since I met you baby my whole life has changed B $\flat$ F B $\flat$ F Since I met you baby my whole life has changed C C7 F B $\flat$ C7 And everybody tells me that I am not the same.	
	F B $\flat$ F 2. I don't need nobody to tell my troubles to B $\flat$ F B $\flat$ F I don't need nobody to tell my troubles to C C7 F B $\flat$ C7 Cause since I met you baby all I need is you.	
	F B $\flat$ F 3. Since I met you baby I'm a happy man B $\flat$ F B $\flat$ F Since I met you baby I'm a happy man C C7 F B $\flat$ C7 I'm gonna try to please you in every way I can.	
	<p style="text-align: center;"><b>(Repeat first verse)</b></p> C C7 F B $\flat$ F And everybody tells me that I am not the same.	

Note. At the end of the first line of each verse an optional transition is "F - F7."

# **Songs In The Keys Of G & E Minor**

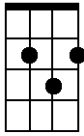
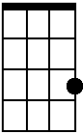
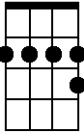
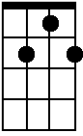


# He's Got the Whole World in His Hands

## Traditional African-American Spiritual

First published in the paper-bound hymnal *Spirituals Triumphant, Old and New* (Prof. Edward Boatner and Willa A. Townsend, National Baptist Convention, 1927)

Loretta Lynn, [https://www.youtube.com/watch?v=FDHCCWM\\_36g](https://www.youtube.com/watch?v=FDHCCWM_36g)

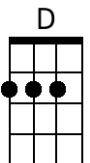
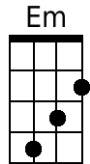
GCEA	Intro: G / / / / / / / (Count: 1 2 3 4, 1 2 3)	Bari
<p>G</p> 	<p>G He's got the whole world in his hands</p>	<p>G</p> 
	<p>D7 He's got the whole wide world in his hands</p>	
	<p>G He's got the whole world in his hands</p>	
<p>D7</p> 	<p>D7 G He's got the whole world in his hands.</p>	<p>D7</p> 
	<p>G He's got the little bitty baby in his hands</p>	
	<p>D7 He's got the little bitty baby in his hands</p>	
	<p>G He's got the little bitty baby in his hands</p>	
	<p>D7 G He's got the whole world in his hands.</p>	
	<p>G He's got you and me, brother, in his hands</p>	
	<p>D7 He's got you and me, sister, in his hands</p>	
	<p>G He's got you and me, brother, in his hands</p>	
	<p>D7 G He's got the whole world in his hands.</p>	
	<p>G He's got a little ukulele in his hands</p>	
	<p>D7 He's got a little ukulele in his hands</p>	
	<p>G He's got a little ukulele in his hands</p>	
	<p>D7 G He's got the whole world in his hands.</p>	



# What Will We Do With a Drunken Sailor?

Traditional Sea Shanty in Dorian Mode  
The Irish Rovers, <https://www.youtube.com/watch?v=qGyPuey-1Jw>

**GCEA**



**Intro:** Em

Em  
What will we do with a drunken sailor?  
D  
What will we do with a drunken sailor?  
Em  
What will we do with a drunken sailor?  
D                      Em  
Ear-ly in the morning.

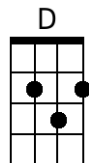
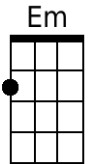
**Chorus:**

Em  
Way hey and up she rises  
D  
Way hey and up she rises  
Em  
Way hey and up she rises  
D                      Em  
Ear-ly in the morning. **Chorus.**

Em  
Shave his belly with a rusty razor  
D  
Shave his belly with a rusty razor  
Em  
Shave his belly with a rusty razor  
D                      Em  
Ear-ly in the morning. **Chorus.**

Em  
Put him in the longboat until he's sober  
D  
Put him in the longboat until he's sober  
Em  
Put him in the longboat until he's sober  
D                      Em  
Ear-ly in the morning. **Chorus.**

**Bari**



<p><b>Em</b> Stick him in the scuppers with a hosepipe on him <b>D</b> Stick him in the scuppers with a hosepipe on him <b>Em</b> Stick him in the scuppers with a hosepipe on him <b>D</b>                    <b>Em</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Em</b> Put him in the bed with the captain's daughter <b>D</b> Put him in the bed with the captain's daughter <b>Em</b> Put him in the bed with the captain's daughter <b>D</b>                    <b>Em</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Em</b> Make him sing it with a ukulele, <b>D</b> Make him sing it with a ukulele, <b>Em</b> Make him sing it with a ukulele, <b>D</b>                    <b>Em</b> Ear-ly in the morning. <b>Chorus.</b></p> <p><b>Em</b> That's what we do with a drunken sailor <b>D</b> That's what we do with a drunken sailor <b>Em</b> That's what we do with a drunken sailor <b>D</b>                    <b>Em</b> Ear-ly in the morning. <b>Chorus.</b></p>	
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**Note:** The verse “Make him sing it with a ukulele” was added by Doug Anderson, Decatur, Ala., Oct 28, 2018.

# Amazing Grace

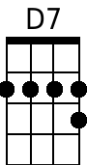
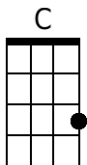
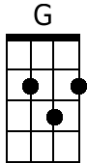
Words: Rev. John Newton, 1779

Tune: "New Britain"

Key of `G – ¾ Time

Celtic Woman, [https://www.youtube.com/watch?v=HsCp5LG\\_zNE](https://www.youtube.com/watch?v=HsCp5LG_zNE)

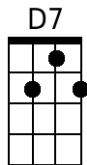
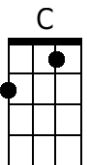
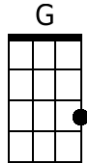
## GCEA



## Introduction: G // D7 // G // G //

G C G  
Amazing Grace, how sweet the sound,  
D7  
That saved a wretch like me.  
G C G  
I once was lost but now am found,  
D7 G  
Was blind, but now I see.  
G C G  
T'was Grace that taught my heart to fear.  
D7  
And Grace, my fears re-lieved.  
G C G  
How precious did that Grace ap-pear  
D7 G  
The hour I first be-lieved.  
G C G  
Through many dangers, toils and snares  
D7  
I have already come;  
G C G  
'Tis Grace that brought me safe thus far  
D7 G  
And Grace will lead me home.  
G C G  
The Lord has promised good to me.  
D7  
His word my hope se-cures.  
G C G  
He will my shield and portion be,  
D7 G  
As long as life en-dures.

## Bari



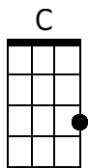
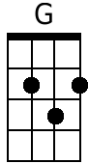


# I Still Haven't Found What I'm Looking For

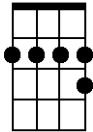
Lyrics by Bono; Music by the group U2 (1987)

U2: [https://www.youtube.com/watch?v=O\\_ISAntOom0](https://www.youtube.com/watch?v=O_ISAntOom0) (Capo 1st)

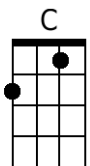
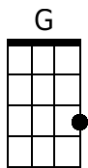
## GCEA



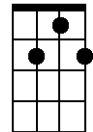
## D7



## Bari



## D7



## Introduction: D7 C G D7 C G

G  
I have climbed the highest mountain

I have run through the fields

C G  
Only to be with you, only to be with you

I have run, I have crawled, I have scaled these city walls

C G  
These city walls, only to be with you.

## Chorus:

D7 C G  
But I still haven't found, [STOP] what I'm looking for

D7 C G  
But I still haven't found, [STOP] what I'm looking for.

G  
I have kissed honey lips, felt the healing in her fingertips

C G  
Burning like a fire, this burning desire

I have spoke with the tongue of angels,

I have held the hand of a devil

C G  
It was warm in the night, was cold as a stone. **Chorus.**

## [Optional Instrumental Verse]

**G**  
I believe in the kingdom come,  
Then all the colors will bleed into one  
**C** **G**  
Bleed into one, yes I'm still running  
You broke the bonds and you loosed the chains  
**C**  
Carried the cross of my shame, of my shame  
**G**  
You know I believed it.

**D7** **C** **G**  
But I still haven't found, **[STOP]** what I'm looking for  
**D7** **C** **G**  
But I still haven't found, **[STOP]** what I'm looking for  
**D7** **C** **G**  
But I still haven't found, **[STOP]** what I'm looking for  
**D7** **C** **G** **D7** **G**  
But I still haven't found, **[STOP]** what I'm looking for

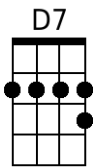
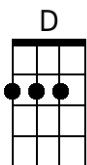
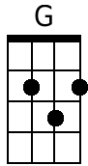
**(Repeat to fade)**

# Jambalaya

Written and Recorded by Hank Williams (1952)

Hank Williams - [https://www.youtube.com/watch?v=\\_JX4SQAS9w0](https://www.youtube.com/watch?v=_JX4SQAS9w0) Capo 5

**GCEA**



**Intro:** D / / / D7 / / / G / / / **[Stop]** (Last line of Chorus)

Good-bye Joe, me gotta go, me oh my oh  
 Me gotta go pole the pirogue down the bayou  
 My Yvonne, the sweetest one, me oh my oh  
 Son of a gun, we'll have big fun on the bayou **[Stop]**

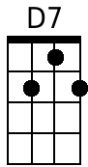
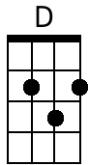
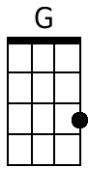
**Chorus:** **[Tacet]**

Jamba-laya and a crawfish pie and file' gumbo  
 'Cause tonight I'm gonna see my ma cher amio  
 Pick guitar, fill fruit jar and be gay-o  
 Son of a gun, we'll have big fun on the bayou **[Stop]**

**[Tacet]**

Thibo-deaux, Fontainenot, the place is buzzin'  
 Kinfolk come to see Yvonne by the dozen  
 Dress in style and go hog wild, me oh my oh  
 Son of a gun, we'll have big fun on the bayou. **[Stop]** **Chorus**

**Bari**



**[Tacet]**

Settle down, far from town, get me a pirogue

And I'll catch all the fish in the bayou

Swap my mon to buy Yvonne what she need-o

Son of a gun, we'll have big fun on the bayou. **[Stop] Chorus**

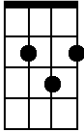
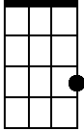
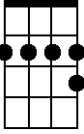
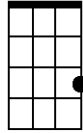
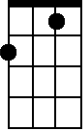
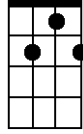
**Outro:**

Son of a gun, we'll have big fun on the bayou.



# Save the Last Dance For Me

Written by Doc Pomus and Mort Shuman (1960)  
Recorded by the Drifters (1960), with Ben E. King on lead vocals,  
<https://www.youtube.com/watch?v=n-XQ26KePUQ>  
Emmylou Harris, <https://www.youtube.com/watch?v=wf-8I7pcFBk>

<p><b>GCEA</b></p> <p>G</p>  <p>C</p>  <p>D7</p> 	<p>G You can dance .. every dance with the guy D7 Who gave you the eye, let him hold you tight. D7 You can smile .. every smile for the man G Who held your hand 'neath the pale moonlight. But ...</p> <p><b>Chorus.</b></p> <p>C But don't for - get who's taking you home G and in whose arms you're gonna be D7 So darlin', save the last dance for me. G</p> <p>G Oh I know ('Oh I know') that the music's fine D7 Like sparkling wine, go and have your fun ( 'Yes I know, Oh I know' ) D7 Laugh and sing, but while we're apart, G Don't give your heart to anyone. 'Cause ... <b>Chorus</b></p> <p><b>Bridge.</b></p> <p>D7 Baby, don't you know I love you so? G Can't you feel it when we touch? D7 I will never, never let you go G I love you, oh, so much.</p>	<p><b>Bari</b></p> <p>G</p>  <p>C</p>  <p>D7</p> 
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	<p style="text-align: center;"><b>G</b></p> <p>You can dance ('<i>You can dance</i>'), go and carry on <b>D7</b> Till the night is gone and it's time to go</p> <p style="text-align: center;">(''<i>You can dance</i>' ,)</p> <p style="text-align: center;"><b>D7</b></p> <p>If he asks .. if you're all alone, <b>G</b> Can he take you home, you must tell him "no."</p> <p>'Cause ... <b>Chorus</b>.</p> <p><b>Outro:</b></p> <p style="text-align: center;"><b>D7</b> <span style="float: right;"><b>G</b></span></p> <p>So darlin', save the last dance for me (x2)</p>	
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# The Lion Sleeps Tonight

Original Words and Music: "Mbube," Solomon Linda, 1920s;

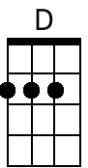
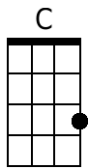
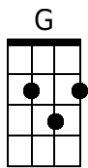
Recorded by Solomon Linda and the Evening Birds, 1939

Adapted by George David Weiss and Al Brackman and

Recorded by The Tokens, 1961

The Tokens: <https://www.youtube.com/watch?v=8E8xMcXmI9E>

**GCEA**



**Intro:**

G C G D  
Eeeeeee Eeeeeee Weee-um-um-ah-way.  
G C G D  
Eeeeeee Eeeeeee Weee-um-um-ah-way.

**Chorus**

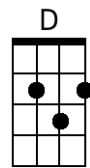
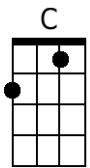
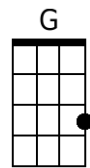
G C  
Wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
G D  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
G C  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh,  
G D  
A-wimoweh, a-wimoweh, a-wimoweh, a-wimoweh.

G C  
1. In the jungle, the mighty jungle,  
G D  
The lion sleeps tonight.  
G C  
In the jungle, the quiet jungle,  
G D  
The lion sleeps tonight.

G C  
2. Near the village the peaceful village  
G D  
The lion sleeps tonight  
G C  
Near the village, the quiet village  
G D  
The lion sleeps tonight.

**[High Voices: Intro; Low Voices: Chorus]**

**Bari**



	<p>G C 3. Hush my darling don't fear my darling G D The lion sleeps tonight G C Hush my darling don't fear my darling G D The lion sleeps tonight.</p> <p><b>[High Voices: Intro; Low Voices: Chorus]</b></p>	
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For More Information, see "The Lion Sleeps Tonight," [https://en.wikipedia.org/w/index.php?title=The\\_Lion\\_Sleeps\\_Tonight&oldid=863365190](https://en.wikipedia.org/w/index.php?title=The_Lion_Sleeps_Tonight&oldid=863365190) . Wikipedia contributors. "The Lion Sleeps Tonight." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 10 Oct. 2018. Web. 27 Oct. 2018.

# Louie Louie

Words & Music by Richard Berry (1955) As Performed By The Kingsmen

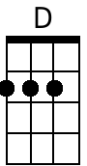
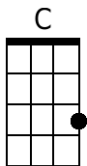
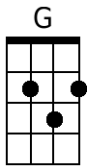
Richard Berry & The Pharaohs (1955) – <https://www.youtube.com/watch?v=z-2CKsaq5r8>

Rockin' Robin Roberts & The Wailers (1961) - <https://www.youtube.com/watch?v=ihpGNoCreyg>

The Kingsmen (April 6, 1963): <https://www.youtube.com/watch?v=AQMIjFDNjs4>

Paul Revere & The Raiders (April 13, 1963) <https://www.youtube.com/watch?v=qiiDBb-Ur8c>

**GCEA**



**Intro:**

G G G C C D D D C C  
G G G C C D D D C C

G C D C G C  
Louie, Lou-ah-ay, oh no, said we gotta go,  
D C

Yeah, yeah, yeah, yeah, yeah

G C D C G C G C D C  
Louie, Lou-ah-ay, oh baby, said we gotta go.

G C D C  
A fine little girl, she waitin' for me

G C D C  
Me catch a ship a-cross the sea

G C D C  
Me sail that ship ah all a-lone

G C D C  
Me never think how I'll make it home.

G C D C  
Louie, Lou-ah-ay, yeah, nah, nah, now,

G C D C  
Said we gotta go, oh no,

G C D  
Said Louie, Lou-ah-ay, oh baby,  
C G C D C  
said a we gotta go.

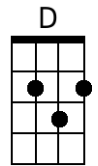
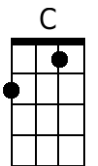
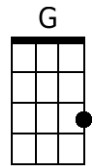
G C D C  
Three nights and days I sailed the sea

G C D C  
Me think of girl ah constant-ly

G C D C  
Ah on that ship I dream she there

G C D C  
I smell the rose ah in her hair

**Bari**



G C D C G C  
Louie, Lou-ah-ay, woah no, said we gotta go,  
D C  
Yeah, yeah, yeah, yeah, yeah  
G C D  
Said Louie, Lou-ah-ay, oh baby,  
C G C D C  
said we gotta go.

[Intro to optional Instrumental Verse:  
[OK, let's give it to 'em right now.]

G C D C  
Me see Ja-ma-ica ah moon a-bove  
G C D C  
It won't be long me see me love  
G C D C  
Me take her in my arms a-gain  
G C D C  
I'll tell her I'll never leave again

G C D C G C  
Louie, Lou-ah-ay, oh no, said we gotta go,  
D C  
Yeah, yeah, yeah, yeah, yeah  
G C D C G C  
Said Louie, Lou-ah-ay, woah baby, said we gotta go  
D C  
I said me gotta go now  
G C D C  
Let's hustle on outta here  
G  
Let's go!

# Ghost Riders In The Sky

Written by Stan Jones, 1948

Vaughan Monroe, <https://www.youtube.com/watch?v=ais2uSUwluY>

Burl Ives, [https://www.youtube.com/watch?v=j2klh2cTa\\_Q](https://www.youtube.com/watch?v=j2klh2cTa_Q)

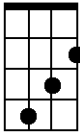
Marty Robbins, <https://www.youtube.com/watch?v=V1xSYyMDaq4>

Johnny Cash, <https://www.youtube.com/watch?v=Mynzbmrtp9I>

## GCEA

## Introduction: G Em C Em

Em



Em G  
An old cowboy went riding out one dark and windy day

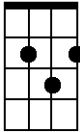
Em G B7  
Upon a ridge he rested as he went along his way

Em  
When all at once a mighty herd of red-eyed cows he saw

C Em  
Plowing through the ragged skies and up a cloudy draw

G Em C Em  
Yipie i-oh Yipie i-ay ghost riders in the sky

G



Em G  
Their brands were still on fire and their hooves were made of steel

Em  
Their horns were black and shiny

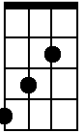
G B7  
and their hot breath he could feel

Em  
A bolt of fear went through him as they thundered through the sky

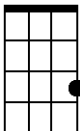
C Em  
For he saw the riders coming hard and he heard their mournful cry

G Em C Em  
Yipie i-oh Yipie i-ay ghost riders in the sky

B7



C



Em  
Their faces gaunt their eyes were blurred

G  
and their shirts all soaked with sweat

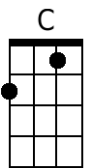
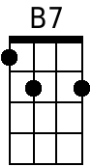
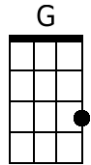
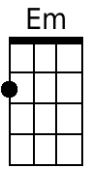
Em G B7  
He's riding hard to catch that herd but he ain't caught 'em yet

Em  
Cause they've got to ride forever on that range up in the sky

C Em  
On horses snorting fire as they ride on hear their cry.

G Em C Em  
Yipie i-oh Yipie i-ay ghost riders in the sky

**Bari**



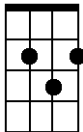
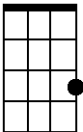
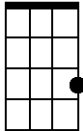
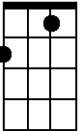
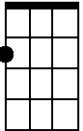
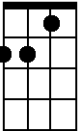
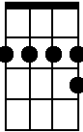
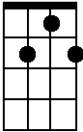
**Em** **G**  
 As the riders loped on by him he heard one call his name  
**Em** **G** **B7**  
 If you want to save your soul from hell a riding on our range  
**Em**  
 Then cowboy change your ways today or with us you will ride  
**C** **Em**  
 Trying to catch the devil's herd across these endless skies  
**G** **Em C** **Em**  
 Yipie i-oh Yipie i-ay ghost riders in the sky  
  
**C** **Em**  
 Ghost riders in the sky,  
**C** **Em**  
 Ghost riders in the sky.



# Leaving on a Jet Plane

Words & Music by John Denver, 1966

Peter Paul & Mary (1967) - <https://www.youtube.com/watch?v=zzVdEyHicz8>  
 John Denver (1966, 1969) - <https://www.youtube.com/watch?v=vLBKOcUbHR0>

GCEA		Bari
<p>G</p> 	<p>G C All my bags are packed I'm ready to go</p>	<p>G</p> 
<p>C</p> 	<p>G C I'm standing here outside your door</p>	<p>C</p> 
<p>Am</p> 	<p>G Am D7 I hate to wake you up to say goodbye</p>	<p>Am</p> 
<p>D7</p> 	<p>G C But the dawn is breakin' it's early morn</p>	<p>D7</p> 
	<p>G C The taxi's waitin' he's blowin' his horn</p>	
	<p>G Am D7 Already I'm so lonesome I could cry.</p>	
	<p><b>Chorus:</b>                  G C                  So kiss me and smile for me                  G C                  Tell me that you'll wait for me                  G Am D7                  Hold me like you'll never let me go                  G C                  I'm leavin' on a jet plane                  G C                  Don't know when I'll be back again                  G Am D7                  Oh babe I hate to go.</p>	
	<p>G C There's so many times I've let you down</p>	
	<p>G C So many times I've played around</p>	
	<p>G Am D7 I tell you now they don't mean a thing</p>	
	<p>G C Ev'ry place I go I'll think of you</p>	
	<p>G C Ev'ry song I sing I'll sing for you</p>	
	<p>G Am D7 When I come back I'll wear your wedding ring. <b>Chorus</b></p>	

<p>G C Now the time has come to leave you G C One more time let me kiss you G Am D7 Then close your eyes, I'll be on my way G C Dream about the days to come G C When I won't have to leave alone G Am D7 About the times I won't have to say. <b>Chorus</b>  G I hate to go.</p>	
---	--

**Performance Note.** Where the D7 chord occurs at the end of a line in the verses and the chorus, you can also use a V – V7 turnaround, that is, the D – D7 chord combination.

In some arrangements, the Em chord (vi) is substituted for the Am (ii) chord.

# Sweet Home Alabama

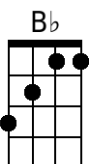
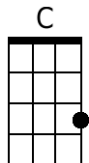
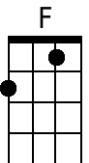
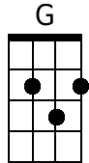
Words: Ronnie Van Zant

Music: Gary Rossington & Ed King

Recorded by Lynyrd Skynyrd; first appeared in 1974 on their second album, "Second Helping."

<https://www.youtube.com/watch?v=5MhOZt5-Jl8>

## GCEA



## Intro: D C G G (2x)

D C G  
Big wheels keep on turning

D C G  
Carry me home to see my kin

D C G  
Singing songs about the Southland

D C G [Spoken:]  
I miss ole Bamy once again ... *and I think it's a sin.*

## D C G G (2x)

D C G  
Well, I heard Mister Young sing about her

D C G  
Well, I heard ole Neil put her down

D C G  
Well, I hope Neil Young will re-member

D C G  
A southern man don't need him a-round anyhow

## Chorus:

D C G D C G  
Sweet home Ala-bama, Where the skies are so blue

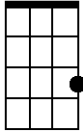
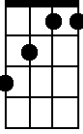
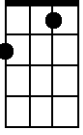
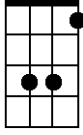
D C G D C G  
Sweet home Ala-bama, Lord, I'm coming home to you.

D C G F C D  
In Birming-ham they love the Gov'nor Boo boo boo

D C G  
Now we all did what we could do

D C G  
Now Water-gate does not bother me

D C G [Spoken:]  
Does your conscience bother you? ... *tell the truth.* **Chorus.**

<p><b>Bari</b></p> <p>G</p>  <p>F</p>  <p>C</p>  <p>B<sub>b</sub></p> 	<p>D                    C                                    G</p> <p>Now Muscle Shoals has got the Swampers</p> <p>D                    C                                    G</p> <p>And they've been known to pick a song or two</p> <p>D                    C                                    G</p> <p>Lord they get me off so much</p> <p>D                    C                                    G                                    <b>[Spoken:]</b></p> <p>They pick me up when I'm feeling blue ... <i>now how about you?</i></p> <p>D                    C                                    G                    D                    C                                    G</p> <p>Sweet home Ala-bama, Where the skies are so blue</p> <p>D                    C                                    G                    D                    C                                    G</p> <p>Sweet home Ala-bama, Lord, I'm coming home to you.</p>
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**Note.** Although we would expect this song to be in the key of D, it is in the key of G. The song has the somewhat unusual progression of V IV I. None of the three men who wrote this song was originally from Alabama.

The following is an excerpt from an interview by CJ Lotz with Gary Rossington in *Garden & Gun*, August 13, 2015, <https://gardenandgun.com/articles/the-story-behind-sweet-home-alabama/>

**The lyrics were a response to a Neil Young song, right?**

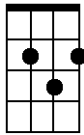
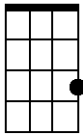
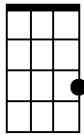
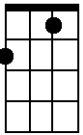
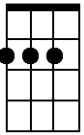
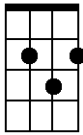
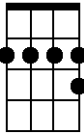
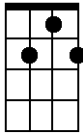
Everyone thought it was about Neil Young, but it was more about Alabama. We had toured there, going all around playing clubs and National Guard armories. Everyone was real nice. When we were out in the country driving all the time, we would listen to the radio. Neil Young had “Southern Man,” and it was kind of cutting the South down. And so Ronnie just said, We need to show people how the real Alabama is.

We loved Neil Young and all the music he’s given the world. We still love him today. It wasn’t cutting him down, it was cutting the song he wrote about the South down. Ronnie painted a picture everyone liked. Because no matter where you’re from, sweet home Alabama or sweet home Florida or sweet home Arkansas, you can relate.

# Since I Met You Baby

Written as a 12-bar blues song and recorded by Ivory Joe Hunter (1956)

[https://www.youtube.com/watch?v=eSMP\\_VvzxJ0](https://www.youtube.com/watch?v=eSMP_VvzxJ0)

GCEA	Intro: G C D D7	Bari
<p>G</p> 	<p>G C G</p> <p>1. Since I met you baby my whole life has changed</p> <p>C G C G</p> <p>Since I met you baby my whole life has changed</p> <p>D D7 G C D7</p> <p>And everybody tells me that I am not the same.</p>	<p>G</p> 
<p>C</p> 	<p>G C G</p> <p>2. I don't need nobody to tell my troubles to</p> <p>C G C G</p> <p>I don't need nobody to tell my troubles to</p> <p>D D7 G C D7</p> <p>Cause since I met you baby all I need is you.</p>	<p>C</p> 
<p>D</p> 	<p>G C G</p> <p>3. Since I met you baby I'm a happy man</p> <p>C G C G</p> <p>Since I met you baby I'm a happy man</p>	<p>D</p> 
<p>D7</p> 	<p>D D7 G C D7</p> <p>I'm gonna try to please you in every way I can.</p> <p><b>(Repeat first verse)</b></p>	<p>D7</p> 
	<p>D D7 G C G</p> <p>And everybody tells me that I am not the same.</p>	

Note. At the end of the first line of each verse an optional transition is “G – G7.”

# Charts

- Chord Charts for C Tuning (CGEA) – Soprano, Concert and Tenor Ukuleles
- Chord Charts for G Tuning (DGBE) – Baritone Ukuleles
- Transposing Charts
  - Major Keys
  - Minor Keys
- Circle of Fifths
- Major And Minor Keys In Western Music
- Primary Barre Chords for C Tuning
  - Major
  - Minor
  - Minor 7th
  - Dominant 7th
- Primary Barre Chords for G Tuning
  - Major
  - Minor
  - Minor 7th
  - Dominant 7th
- Common Progressions
  - C Tuning (GCEA)
  - G Tuning (DGBE)

# Chord Chart for C Tuning (CGEA) Soprano, Concert and Tenor Ukuleles

## Key of C

I	ii	iii	IV	V	V7	vi	vii	vii dim
C	Dm	Em	F	G	G7	Am	Bm	B°

Key of A Minor (Am), the relative minor of the major key of C.

i	ii dim	III	iv	v	VI	VII
Am	B°	C	Dm	Em	F	G

## Key of F

I	ii	iii	IV	V	V7	vi	vii	vii dim
F	Gm	Am	B♭	C	C7	Dm	Em	E°

Key of D Minor (Dm), the relative minor of the major key of F.

i	ii dim	III	iv	v	VI	VII
Dm	E°	F	Gm	Am	B♭	C

Key of G

I	ii	iii	IV	V	V7	vi	vii	vii dim
G 	Am 	Bm 	C 	D 	D7 	Em 	F#m 	F#° 

Key of E Minor (Em), the relative minor of the major key of G.

i	ii	III	iv	v	VI	VII
Em 	F#° 	G 	Am 	Bm 	C 	D 

**Note:** The chord charts on the following two pages are courtesy of the Tennessee Valley Ukulele Club, Huntsville, Ala.



STANDARD CHORDS (GCEA)

The image displays 54 guitar chord diagrams for standard chords in GCEA tuning, arranged in six rows and nine columns. Each diagram shows a 6-string guitar neck with frets 1-4 and fingerings 1-4. The chords are arranged as follows:

- Row 1: C, Cm, C7, Cm7, C# (marked with a lightning bolt), Cdim, Cmaj7, Csus4
- Row 2: C#/Db, C#/Db m, C#/Db 7, C#/Db m7, C#dim
- Row 3: D, Dm, D6, D7, D7, Dm7, Ddim, Dmaj7
- Row 4: D#/Eb, D#/Eb m, D#/Eb 7, D#/Eb m7, D#/Eb dim, Dsus4
- Row 5: E, E, Em, Em, E7, Em7, Edim
- Row 6: F, Fm, F7, Fm7, Fdim

Version 2.2.2

STANDARD CHORDS (CONT)

The image displays 35 guitar chord diagrams arranged in a grid. Each diagram shows a six-string guitar neck with fret numbers and fingerings. The chords are:

- F#/Gb: 1-1-1-1, 2, 3
- F#/Gb m: 1, 2, 3, 4
- Gbm: 1, 2, 3
- F#/Gb 7: 1, 2, 3, 4
- F#/Gb m7: 1, 2, 3, 4
- G: 1, 2, 3
- Gm: 1, 2, 3
- G7: 1, 2, 3
- Gm7: 1, 1, 2, 3
- Gdim: 1, 2
- Gmaj7: 1, 2, 3, 4
- Gsus4: 1, 2, 3, 4
- G#/Ab: 1, 1, 1, 1, 2, 3
- G#/Ab m: 1, 1, 1, 1, 2, 3, 4
- G#7: 1, 2, 3, 4
- G#/Abm7: 1, 2, 2, 3, 4
- G#/Abdim: 1, 2, 3, 4
- A: 1, 2
- Am: 1, 2, 3, 4
- A7: 1, 2, 3, 4
- Am7: 1, 2, 3, 4
- Adim: 1, 2, 3, 4
- Amaj7: 1, 2, 3, 4
- A#/Bb: 1, 1, 2, 3
- A#/Bb m: 1, 1, 1, 1, 2, 3
- A#/Bb 7: 1, 1, 1, 1, 2, 3
- A#/Bb m7: 1, 1, 1, 1, 2, 3
- Bb dim: 1, 2
- B: 1, 1, 2, 3
- Bm: 1, 1, 1, 1, 2, 3
- B7: 1, 1, 1, 1, 2, 3
- Bm7: 1, 1, 1, 1, 2, 3
- Bdim: 1, 2, 3, 4

# Chord Chart for G Tuning (DGBE) Baritone Ukuleles

Note that some companies make strings that allow the Tenor ukulele to be put into G Tuning.

## Key of C

I	ii	iii	IV	V	V7	vi	vii	vii dim
C	Dm	Em	F	G	G7	Am	Bm	B°

Key of A Minor (Am), the relative minor of the major key of C.

i	ii dim	III	iv	v	VI	VII
Am	B°	C	Dm	Em	F	G

## Key of F

I	ii	iii	IV	V	V7	vi	vii	vii dim
F	Gm	Am	B $\flat$	C	C7	Dm	Em	E°

Key of D Minor (Dm), the relative minor of the major key of F.

i	ii dim	III	iv	v	VI	VII
Dm	E°	F	Gm	Am	B $\flat$	C

Key of G

I	ii	iii	IV	V	V7	vi	vii	vii dim
G 	Am 	Bm 	C 	D 	D7 	Em 	F#m 	F#° 

Key of E Minor (Em), the relative minor of the major key of G.

i	ii dim	III	iv	v	VI	VII
Em 	F#m 	G 	Am 	Bm 	C 	D 

**Note:** The chord charts on the following two pages are courtesy of the Tennessee Valley Ukulele Club, Huntsville, Ala.

BARITONE CHORDS (DGBE)

The following table lists the chords shown in the diagram, organized by row and column:

Row	Column 1	Column 2	Column 3	Column 4	Column 5	Column 6	Column 7	Column 8
1	C	Cm	C7	Cm7	Cdim	Cmaj7		
2	C#/Db	C#/Db m	C#/Db 7	C#/Db m7	C#/Db dim	D/G	Dsus4	
3	D	Dm	D7	Dm7	Ddim	Dmaj7	D/F	D/B
4	D#/Eb	D#/Eb m	D#/Eb 7	D#/Eb m7	D#/Eb dim			
5	E	Em	E7	Em7	Edim	Emaj7		
6	F	Fm	F 7	Fm7	Fdim			

BARITONE CHORDS (CONT.)

The following table lists the chord names shown in the diagrams, organized by row and column:

F#/Gb	F#/Gb m	F#/Gb 7	F#/Gb m7	F#/Gb dim			
G	Gm	G7	Gm7	G6	Gdim	Gmaj7	Gsus4
A	Am	A6	A7	A7	Am7	Adim	Amaj7
A#/Bb	A#/Bb m	A#/Bb 7	A#/Bb m7	Bb dim	A	Asus4	
B	B	B	Bm	B7	Bm7	Bdim	

## Transposing Charts

Transposition Chart- Major Keys

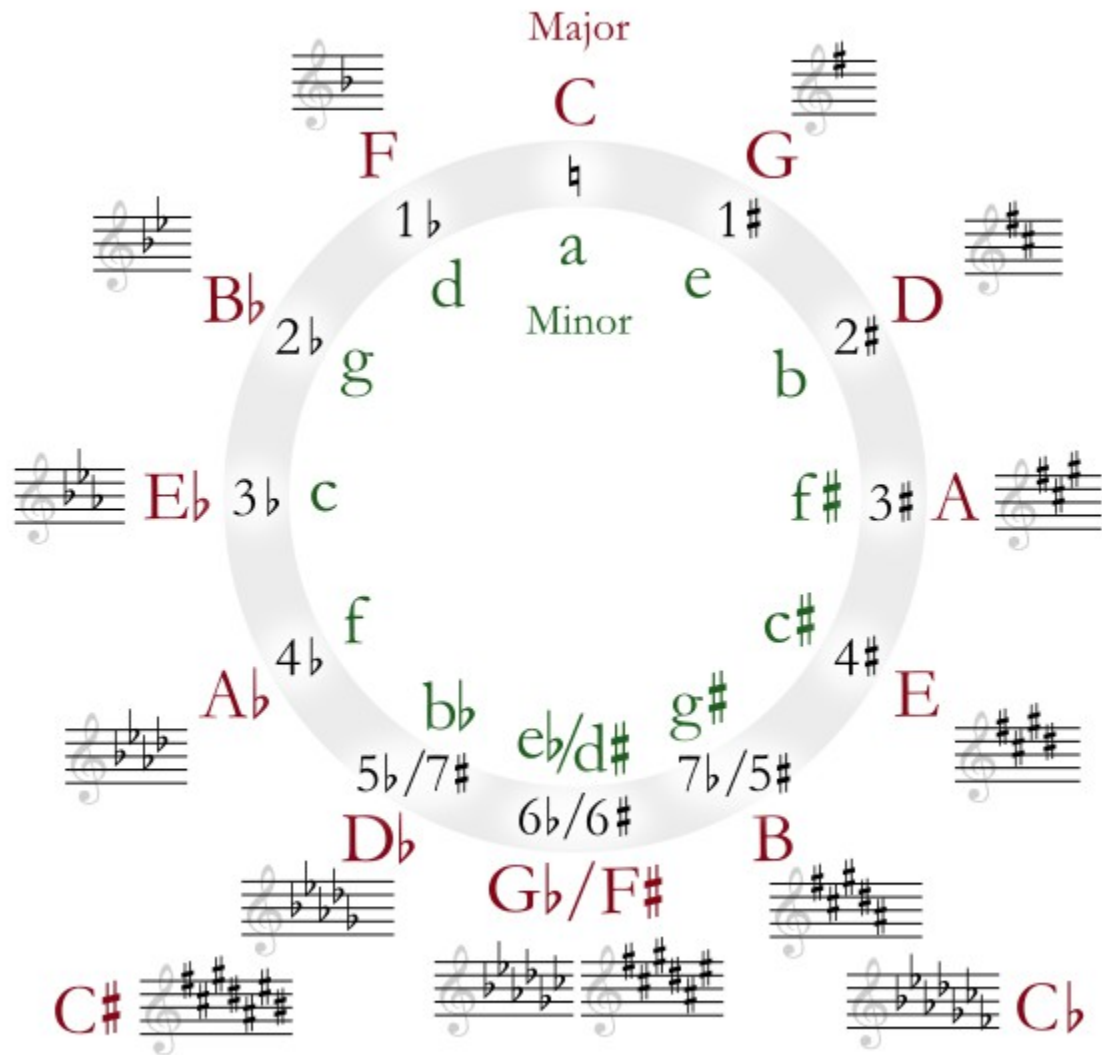
Key	I	ii	iii	IV	V	vi	vii dim
<b>C</b>	C	D	E	F	G	A	B
<b>Db</b>	Db	Eb	F	Gb	Ab	Bb	C
<b>D</b>	D	E	F#	G	A	B	C#
<b>Eb</b>	Eb	F	G	Ab	Bb	C	D
<b>E</b>	E	F#	G#	A	B	C#	D#
<b>F</b>	F	G	A	Bb	C	D	E
<b>Gb</b>	Gb	Ab	Bb	Cb	Db	Eb	F
<b>G</b>	G	A	B	C	D	E	F#
<b>Ab</b>	Ab	Bb	C	Db	Eb	F	G
<b>A</b>	A	B	C#	D	E	F#	G#
<b>Bb</b>	Bb	C	D	Eb	F	G	A
<b>B</b>	B	C#	D#	E	F#	G#	A#

Transposition Chart- Minor Keys

Keys	i	ii dim	III	iv	v	VI	VII
<b>Am</b>	A	B	C	D	E	F	G
<b>Bbm</b>	Bb	C	Db	Eb	F	Gb	Ab
<b>Bm</b>	B	C#	D	E	F#	G	A
<b>Cm</b>	C	D	Eb	F	G	Ab	Bb
<b>C#m</b>	C#	D#	E	F#	G#	A	B
<b>Dm</b>	D	E	F	G	A	Bb	C
<b>Ebm</b>	Eb	F	Gb	Ab	Bb	Cb	Db
<b>Em</b>	E	F#	G	A	B	C	D
<b>Fm</b>	F	G	Ab	Bb	C	Db	Eb
<b>F#m</b>	F#	G#	A	B	C#	D	E
<b>Gm</b>	G	A	Bb	C	D	Eb	F
<b>G#m</b>	G#	A#	B	C#	D#	E	F#



# Circle of Fifths



# Major And Minor Keys In Western Music

Table of Keys		
Flats / Sharps	Major Key	Relative Minor Key
7 b	C <sub>b</sub>	A <sub>b</sub> m
6 b	G <sub>b</sub>	E <sub>b</sub> m
5 b	D <sub>b</sub>	B <sub>b</sub> m
4 b	A <sub>b</sub>	Fm
3 b	E <sub>b</sub>	Cm
2 b	B <sub>b</sub>	Gm
1 b	F	Dm
C	C	Am
1 #	G	Em
2 #	D	Bm
3 #	A	F#m
4 #	E	C#m
5 #	B	G#m
6 #	F#	D#m
7 #	C#	A#m

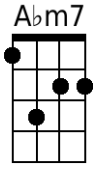
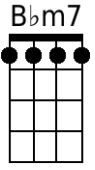
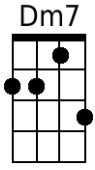
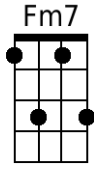
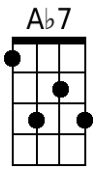
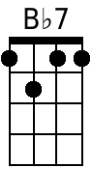
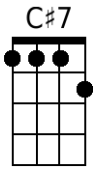
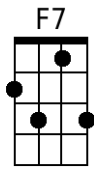
# Primary Barre Chords for C Tuning

Soprano, Concert & Tenor

Major			
1 = Ab / G# 2 = A 3 = A# / Bb 4 = B 5 = C 6 = C# / Db 7 = D 8 = D# / Eb 9 = E 10 = F 11 = F# / Gb 12 = G	1 = Bb / A# 2 = B 3 = C 4 = C# / Db 5 = D 6 = D# / Eb 7 = E 8 = F 9 = F# / Gb 10 = G 11 = G# / Ab 12 = A	1 = C# / Db 2 = D 3 = D# / Eb 4 = E 5 = F 6 = F# / Gb 7 = G 8 = G# / Ab 9 = A 10 = A# / Bb 11 = B 12 = C	1 = F# / Gb 2 = G 3 = G# / Ab 4 = A 5 = A# / Bb 6 = B 7 = C 8 = C# / Db 9 = D 10 = D# / Eb 11 = E 12 = F
Minor			
1 = Abm / G#m 2 = Am 3 = A#m / Bbm 4 = Bm 5 = Cm 6 = C#m / Dbm 7 = Dm 8 = D#m / Ebm 9 = Em 10 = Fm 11 = F#m / Gbm 12 = Gm	1 = A#m / Bbm 3 = Bm 4 = Cm 5 = C#m / Dbm 6 = Dm 6 = D#m / Ebm 7 = Em 8 = Fm 9 = F#m / Gbm 10 = Gm 11 = Abm / G#m 12 = Am	1 = C#m / Dbm 2 = Dm 3 = D#m / Ebm 4 = Em 5 = Fm 6 = F#m / Gbm 7 = Gm 8 = G#m / Abm 9 = Am 10 = A#m / Bbm 11 = Bm 12 = Cm	1 = Ebm / D#m 2 = Em 3 = Fm 4 = F#m / Gbm 5 = Gm 6 = G#m / Abm 7 = Am 8 = A#m / Bbm 9 = Bm 10 = Cm 11 = C#m / Dbm 12 = Dm

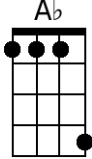
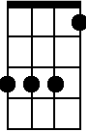
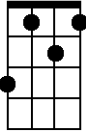
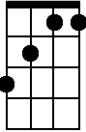
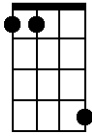
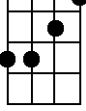
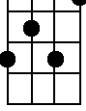
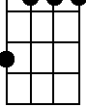
# Primary Barre Chords for C Tuning

## Soprano, Concert & Tenor

Minor 7 <sup>th</sup>			
			
1 = A $\flat$ m7 / G $\sharp$ m7 2 = A m7 3 = A $\sharp$ m7 / B $\flat$ m7 4 = B m7 5 = C m7 6 = C $\sharp$ m7 / D $\flat$ m7 7 = D m7 8 = D $\sharp$ m7 / E $\flat$ m7 9 = E m7 10 = F m7 11 = F $\sharp$ m7 / G $\flat$ m7 12 = G m7	1 = B $\flat$ m7 2 = B m7 3 = C m7 4 = C $\sharp$ m7 / D $\flat$ m7 5 = D m7 6 = D $\sharp$ m7 / E $\flat$ m7 7 = E m7 8 = F m7 9 = F $\sharp$ m7 / G $\flat$ m7 10 = G m7 11 = A $\flat$ m7 / G $\sharp$ m7 12 = A m7	1 = Dm7 2 = D $\sharp$ m7 / E $\flat$ m7 3 = E m7 4 = F m7 5 = F $\sharp$ m7 / G $\flat$ m7 6 = G m7 7 = G $\sharp$ m7 / A $\flat$ m7 8 = A m7 9 = A $\sharp$ m7 / B $\flat$ m7 10 = B m7 11 = C m7 12 = C $\sharp$ m7 / D $\flat$ m7	1 = F m7 2 = F $\sharp$ m7 / G $\flat$ m7 3 = G m7 4 = G $\sharp$ m7 / A $\flat$ m7 5 = A m7 6 = A $\sharp$ m7 / B $\flat$ m7 7 = B m7 8 = C m7 9 = C $\sharp$ m7 / D $\flat$ m7 10 = D m7 11 = D $\sharp$ m7 / E $\flat$ m7 12 = E m7
Dominant 7 <sup>th</sup>			
			
1 = A $\flat$ 7 / G $\sharp$ 7 2 = A7 3 = A $\sharp$ 7 / B $\flat$ 7 4 = B7 5 = C7 6 = C $\sharp$ 7 / D $\flat$ 7 7 = D7 8 = D $\sharp$ 7 / E $\flat$ 7 9 = E7 10 = F7 11 = F $\sharp$ 7 / G $\flat$ 7 12 = G7	1 = A $\sharp$ 7 / B $\flat$ 7 2 = B7 3 = C7 4 = C $\sharp$ 7 / D $\flat$ 7 5 = D7 6 = D $\sharp$ 7 / E $\flat$ 7 7 = E7 8 = F7 9 = F $\sharp$ 7 / G $\flat$ 7 10 = G7 11 = G $\sharp$ 7 / A $\flat$ 7 12 = A7	1 = C $\sharp$ 7 / D $\flat$ 7 2 = D7 3 = D $\sharp$ 7 / E $\flat$ 7 4 = E7 5 = F7 6 = F $\sharp$ 7 / G $\flat$ 7 7 = G7 8 = G $\sharp$ 7 / A $\flat$ 7 9 = A7 10 = A $\sharp$ 7 / B $\flat$ 7 11 = B7 12 = C7	1 = F7 2 = F $\sharp$ 7 / G $\flat$ 7 3 = G7 4 = G $\sharp$ 7 / A $\flat$ 7 5 = A7 6 = A $\sharp$ 7 / B $\flat$ 7 7 = B7 8 = C7 9 = C $\sharp$ 7 / D $\flat$ 7 10 = D7 11 = D $\sharp$ 7 / E $\flat$ 7 12 = E7

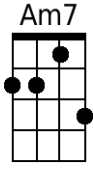
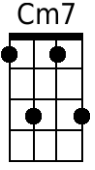
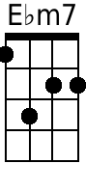
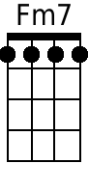
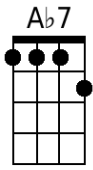
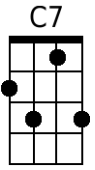
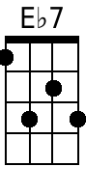
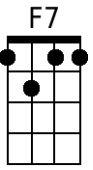
# Primary Barre Chords for G Tuning

## Baritone Ukulele

<b>Major</b>			
			
1 = G# / Ab 2 = A 3 = A# / Bb 4 = B 5 = C 6 = C# / Db 7 = D 8 = D# / Eb 9 = E 10 = F 11 = F# / Gb 12 = G	1 = Bb 2 = B 3 = C 4 = C# / Db 5 = D 6 = D# / Eb 7 = E 8 = F 9 = F# / Gb 10 = G 11 = G# / Ab 12 = A	1 = C# / Db 2 = D 3 = D# / Eb 4 = E 5 = F 6 = F# / Gb 7 = G 8 = G# / Ab 9 = A 10 = A# / Bb 11 = B 12 = C	1 = F 2 = F# / Gb 3 = G 4 = G# / Ab 5 = A 6 = A# / Bb 7 = B 8 = C 9 = C# / Db 10 = D 11 = D# / Eb 12 = E
<b>Minor</b>			
			
1 = G#m / Abm 2 = Am 3 = A#m / Bbm 4 = Bm 5 = Cm 6 = C#m / Dbm 7 = Dm 8 = D#m / Ebm 9 = Em 10 = Fm 11 = F#m / Gbm 12 = Gm	1 = Bbm 2 = Cm 3 = C#m / Dbm 4 = Dm 5 = D#m / Ebm 6 = Em 7 = Fm 8 = F#m / Gbm 9 = Gm 10 = G#m / Abm 11 = Am 12 = A#m / Bbm	1 = Dm 2 = D#m / Ebm 3 = Em 4 = Fm 5 = F#m / Gbm 6 = Gm 7 = G#m / Abm 8 = Am 9 = A#m / Bbm 10 = Bm 11 = Cm 12 = C#m / Dbm	1 = Gm 2 = F#m / Gbm 3 = Gm 4 = G#m / Abm 5 = Am 6 = A#m / Bbm 7 = Bm 8 = Cm 9 = C#m / Dbm 10 = Dm 11 = D#m / Ebm 12 = Em

# Primary Barre Chords for G Tuning

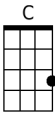

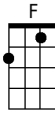
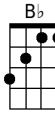
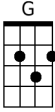
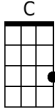
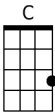
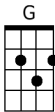
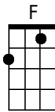
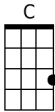
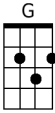
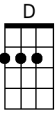
## Baritone Ukulele




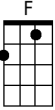
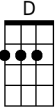
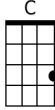
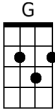
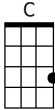
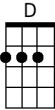
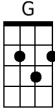
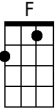
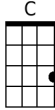
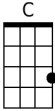
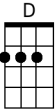
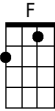
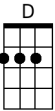
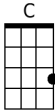
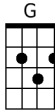
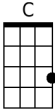
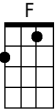
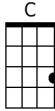
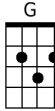
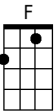
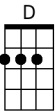
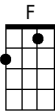

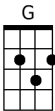
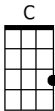
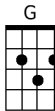
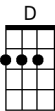
Minor 7 <sup>th</sup>			
 <p>Am7</p>	 <p>Cm7</p>	 <p>Ebm7</p>	 <p>Fm7</p>
1 = Am7 2 = A#m7 / Bbm7 3 = Bm7 4 = Cm7 5 = C#m7 / Dbm7 6 = Dm7 7 = D#m7 / Ebm7 8 = Em7 9 = Fm7 10 = F#m7 / Gbm7 11 = Gm7 12 = G#m7 / Abm7	1 = Cm7 2 = C#m7 / Dbm7 3 = Dm7 4 = D#m7 / Ebm7 5 = Em7 6 = Fm7 7 = F#m7 / Gbm7 8 = Gm7 9 = G#m7 / Abm7 10 = Am7 11 = A#m7 / Bbm7 12 = Bm7	1 = D#m7 / Ebm7 2 = Em7 3 = Fm7 4 = F#m7 / Gbm7 5 = Gm7 6 = G#m7 / Abm7 7 = Am7 8 = A#m7 / Bbm7 9 = Bm7 10 = Cm7 11 = C#m7 / Dbm7 12 = Dm7	1 = Fm7 2 = F#m7 / Gbm7 3 = Gm7 4 = G#m7 / Abm7 5 = Am7 6 = A#m7 / Bbm7 7 = Bm7 8 = Cm7 9 = C#m7 / Dbm7 10 = Dm7 11 = D#m7 / Ebm7 12 = Em7
Dominant 7 <sup>th</sup>			
 <p>Ab7</p>	 <p>C7</p>	 <p>Eb7</p>	 <p>F7</p>
1 = Ab7 / G#7 2 = A7 3 = A#7 / Bb7 4 = B7 5 = C7 6 = C#7 / Db7 7 = D7 8 = D#7 / Eb7 9 = E7 10 = F7 11 = F#7 / Gb7 12 = G7	1 = C7 2 = C#7 / Db7 3 = D7 4 = D#7 / Eb7 5 = E7 6 = F7 7 = F#7 / Gb7 8 = G7 9 = G#7 / Ab7 10 = A7 11 = A#7 / Bb7 12 = B7	1 = D#7 / Eb7 2 = E7 3 = F7 4 = F#7 / Gb7 5 = G7 6 = G#7 / Ab7 7 = A7 8 = A#7 / Bb7 9 = B7 10 = C7 11 = C#7 / Db7 12 = D7	1 = F7 2 = F#7 / Gb7 3 = G7 4 = G#7 / Ab7 5 = A7 6 = A#7 / Bb7 7 = B7 8 = C7 9 = C#7 / Db7 10 = D7 11 = D#7 / Eb7 12 = E7

# Common Progressions

## C Tuning (GCEA)





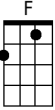
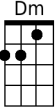
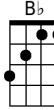
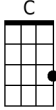
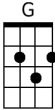
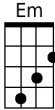
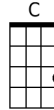
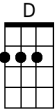
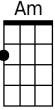
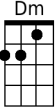
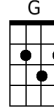
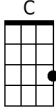
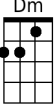
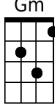

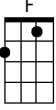
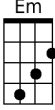
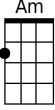
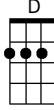
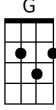
Key	I	ii	iii	IV	V	vi	vii
C	C	Dm	Em	F	G	Am	B Dim
F	F	Gm	Am	B	C	Dm	E Dim
G	G	Am	Bm	C	D	Em	F Dim

Progression	Chords				
I IV	C F				
	F B $\flat$				
	G C				
<b>Example: I Still Haven't Found What I'm Looking For</b>					
IV	C G				
	F C				
	G D				
<b>Examples: He's Got The Whole World In His Hands, Jambalaya, Save The Last Dance For Me</b>					

<b>I IV V</b>	<b>C F G</b>				
	<b>F B<math>\flat</math> C</b>				
	<b>G C D</b>				
<b>Example: Louie Louie</b>					
<b>V IV I</b>	<b>G F C</b>				
	<b>C B<math>\flat</math> F</b>				
	<b>D C G</b>				
<b>Example: Sweet Home Alabama</b>					
<b>I IV I V</b>	<b>C F C G</b>				
	<b>F B<math>\flat</math> F C</b>				
	<b>G C G D</b>				
<b>Examples: Amazing Grace, The Lion Sleeps Tonight</b>					



A Three-Chord Workbook

<b>I vi IV V</b>	<b>C Am F G</b>				
	<b>F Dm B<math>\flat</math> C</b>				
	<b>G Em C D</b>				
<p>This is sometimes called "The 50s Progression." See the Wikipedia article, "<a href="#">50s Progression</a>." See also "<a href="#">List of songs containing the 50s progression</a>." Using the same chords is the "<a href="#">I-V-vi-IV progression</a>." And see the "<a href="#">List of songs containing the I-V-vi-IV progression</a>."</p>					
<b>vi ii V I</b>	<b>Am Dm G C</b>				
	<b>Dm Gm C F</b>				
	<b>Em Am D G</b>				
<p>Sometimes called the "Circle Progression," it has been said to be "undoubtedly the most common and the strongest of all harmonic progressions," according to Bruce Benward and Marilyn Nadine Saker, <i>Music In Theory and Practice</i>, 7th Ed. (Boston: McGraw-Hill, 2003). See The <a href="#">vi-ii-V-I Progression</a>.</p>					

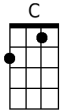
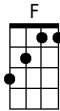
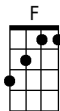
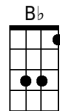

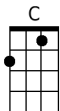
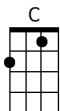

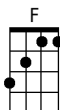
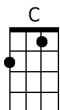

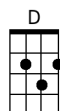
Note: The complete Circle Progression is **I IV vii $^{\circ}$  iii vi ii V I**. There are several popular excerpts.

This is just a small list of the very large number of chord progressions that exist. For more information, see the Wikipedia article, "[Chord Progression](#)." and the "[List of chord progressions](#)."

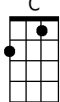
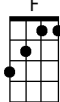
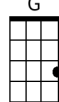
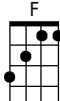
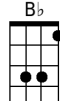
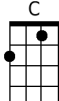

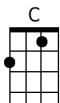
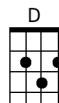
# Common Progressions

## G Tuning (DGBE)

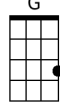
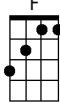
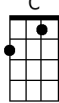
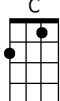
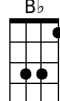
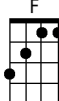
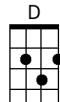
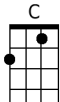

Key	I	ii	iii	IV	V	vi	vii
C	C	Dm	Em	F	G	Am	B Dim
F	F	Gm	Am	B	C	Dm	E Dim
G	G	Am	Bm	C	D	Em	F Dim

Progression	Chords				
I IV	C F				
	F B $\flat$				
	G C				
<b>Example: I Still Haven't Found What I'm Looking For</b>					
IV	C G				
	F C				
	G D				
<b>Examples: He's Got The Whole World In His Hands, Jambalaya, Save The Last Dance For Me</b>					

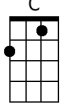
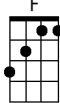
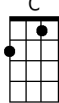
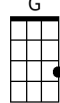
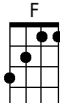
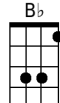
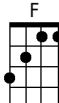
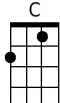
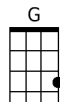
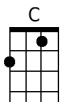
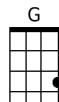
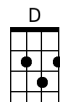
*A Three-Chord Workbook*

<b>I IV V</b>	<b>C F G</b>				
	<b>F B<math>\flat</math> C</b>				
	<b>G C D</b>				





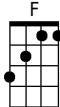
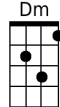
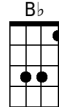
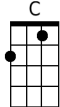

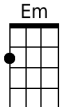
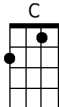
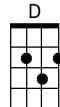
**Example: Louie Louie**

<b>V IV I</b>	<b>G F C</b>				
	<b>C B<math>\flat</math> F</b>				
	<b>D C G</b>				

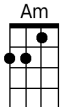
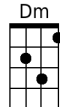
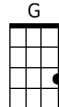
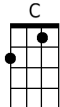
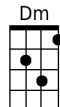
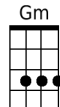
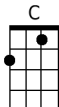
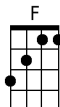
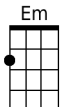
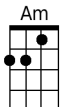
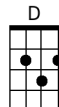
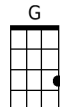
**Example: Sweet Home Alabama**

<b>I IV I V</b>	<b>C F C G</b>				
	<b>F B<math>\flat</math> F C</b>				
	<b>G C G D</b>				

**Examples: Amazing Grace, The Lion Sleeps Tonight**

I vi IV V	C Am F G				
	F Dm B $\flat$ C				
	G Em C D				

This is sometimes called "The 50s Progression." See the Wikipedia article, "[50s Progression](#)." See also "[List of songs containing the 50s progression](#)." Using the same chords is the "[I-V-vi-IV progression](#)." And see the "[List of songs containing the I-V-vi-IV progression](#)."

vi ii V I	Am Dm G C				
	Dm Gm C F				
	Em Am D G				

Sometimes called the "Circle Progression," it has been said to be "undoubtedly the most common and the strongest of all harmonic progressions," according to Bruce Benward and Marilyn Nadine Saker, *Music In Theory and Practice*, 7th Ed. (Boston: McGraw-Hill, 2003). See The [vi-ii-V-I Progression](#).

Note: The complete Circle Progression is I IV vii $^{\circ}$  iii vi ii V I. There are several popular excerpts.

This is just a small list of the very large number of chord progressions that exist. For more information, see the Wikipedia article, "[Chord Progression](#)." and the "[List of chord progressions](#)."

*Have Fun !!*

“The life I love is making music with my friends!”

– Willie Nelson

The End