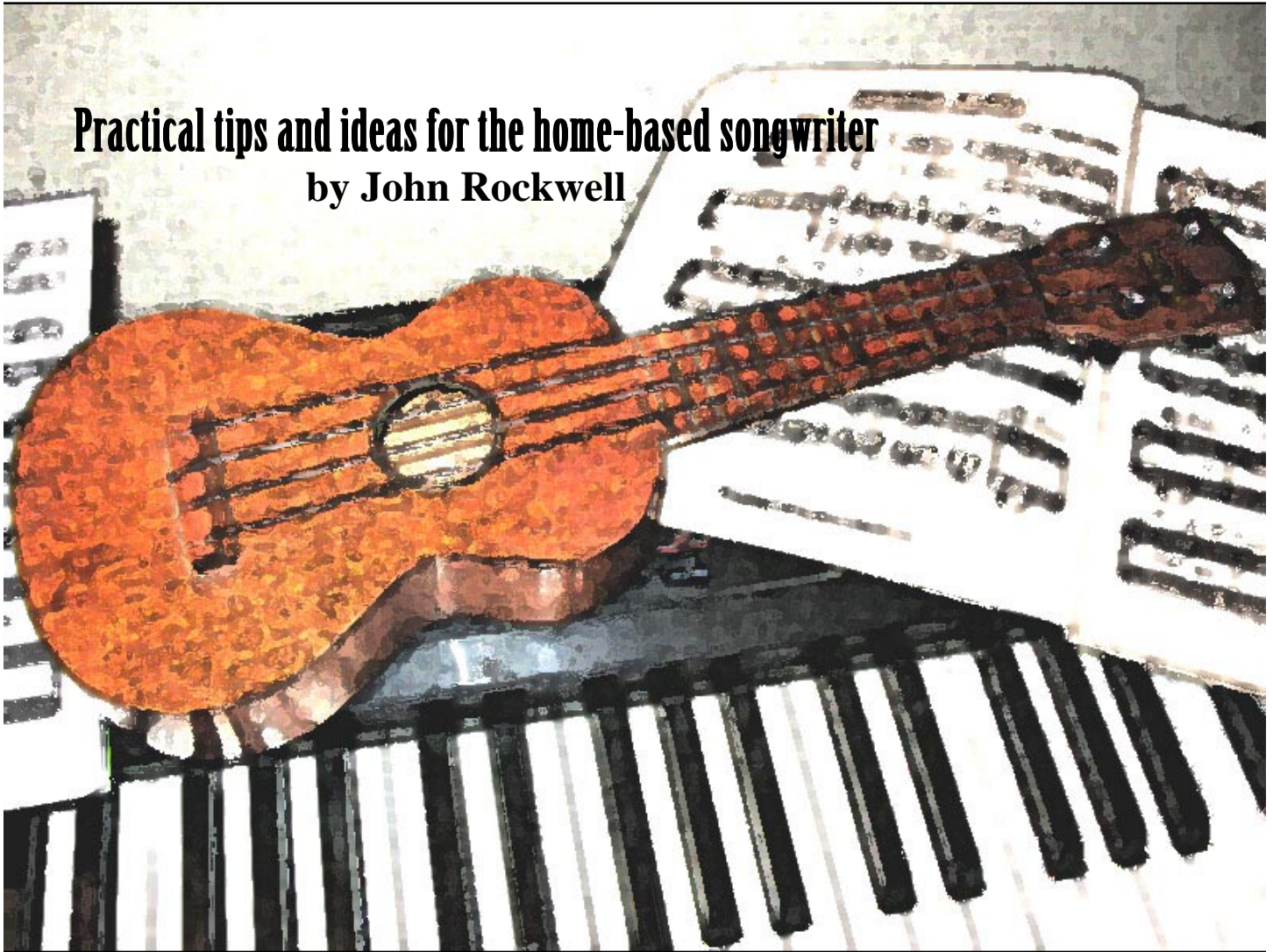


# **Songwriting for Regular Folk**

**Practical tips and ideas for the home-based songwriter**  
by John Rockwell



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## It's for Everyone!

### **But I Don't Write or Sing!**

The next time you are in your car, scan the FM dial. You will find that there are many artists out there who can neither play nor sing, yet manage to make millions of dollars in the music industry. If I drop the cynicism for a moment, what these performers are really successful at doing is connecting with whatever audience they are reaching. You can do that too. Songwriting is a great way to connect with friends, family, fellow hobbyists, and perhaps even a larger audience. Songwriters write to express and please themselves. Right now, songwriting happens to be a medium that is popular and accessible. If those artistic visions happen to connect with an audience, that is the icing on the cake!



**I believe that anyone who plays a musical instrument can write a song.** If you already love to express yourself on your instrument, and if you have made observations about the patterns in the music you are playing, you have met the basic requirements for songwriting. Writing your own songs is just an extension of that natural desire to express yourself. What do you want to tell the world about yourself, about life, about your unique life experience? Try communicating that in a song. Every facet of human experience and discovery is fodder for songs. Package those experiences in a clever metaphor, or just tell it like it is, and you have a song.

The inspiration of songwriting is sometimes seen as a mystical occurrence. That is because everyone does it differently, and no advice should be considered the rule. In these pages, we will look at the elements of songwriting. You will develop ownership of your own songwriting process if you can put these elements together in an order that fits your own style. There will be parts you will learn to ignore, and other parts that may be helpful. The process of songwriting is a little different for everyone, but it is a creative process, and there are no hard and fast rules.

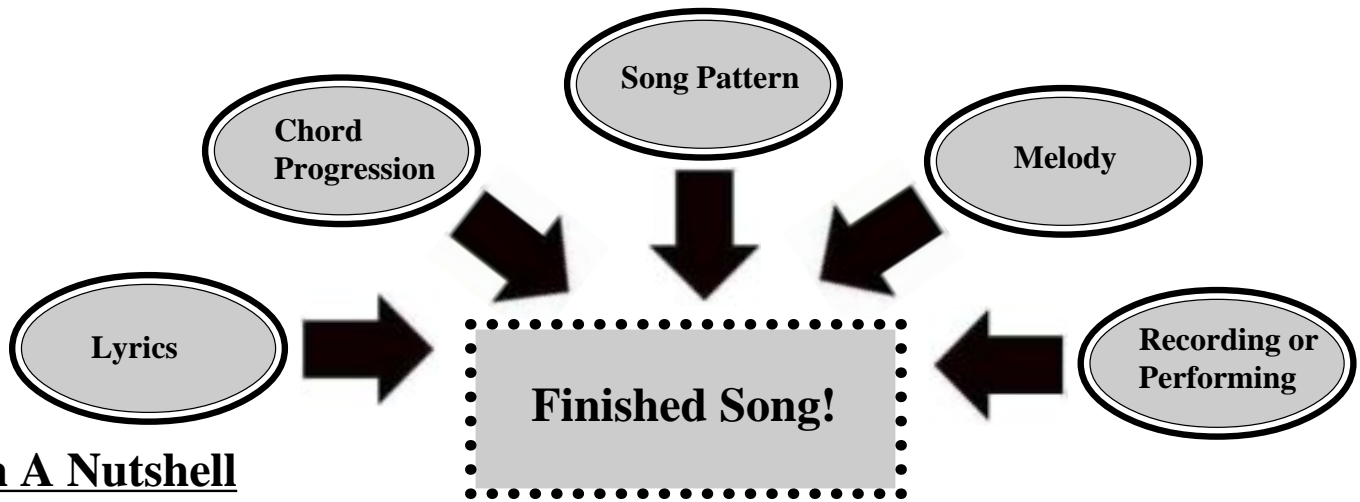
### **Be Like a Child: Play, Don't Practice**

Everyone knows that practice can get dull and boring. It's more fun to approach practice time as playing time. This mindset might be necessary for songwriting. If you play your instrument like a child at play, the so-called screw-ups and side-trips can become a prime opportunity for discovery--and for discovering your own songs. Say you're practicing a musical selection and you finger some strings the "wrong" way or strum a chord with a slightly different voicing than the music calls for. Maybe you misread the chord progression, but the new chord progression works. Does it sound good to you? Stop "practicing" and "play" with your discovery for awhile. Experiment by substituting different chords into the progression. Do you hear a melody? Lyrics? This could be the core of the idea that turns into your new song. Many great songs begin this way. When you're 'playing' and not so worried about getting it right, you're going to be able to hear your mistakes as possibilities. Where is your instrument leading you?

### **Finding your own style without ignoring others**

In songwriting, as with most creative endeavors, it is important to begin from a place where you are comfortable and happy. If you like Country and Western, write in that style. If you like roots music, blues, jazz, pop, or island reggae, write in those styles. The best songwriting teacher is listening to other songs. What works for those songs? For you? What do you think makes a song great? What do you want to hear? Where do you want to hear the instrument go when you are playing it? Songwriting is about exploration.

# The Process



## In A Nutshell

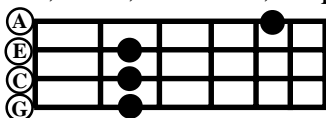
Which comes first--the chicken or the egg? Order doesn't matter. Some begin with a chord progression, others hear a melody first, and some prefer to write lyrics before any music is made. The process is different for everyone. But it is a process. While the occasional song might come quickly, one can approach songwriting like a craft, experimenting with the pieces until something comes together. So while this booklet takes you through some possible steps, those steps are really just suggestions and directions to take for musical brainstorming. Don't look at the coming pages as formulas, but as ways to clear writer's block. This booklet is far from exhaustive, but it is my hope that it will open up some avenues to the process via knowing the instrument better. Songwriting is rewarding and fun. It's a great way to communicate with other folk.



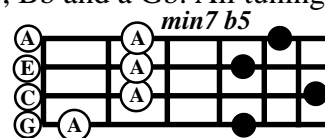
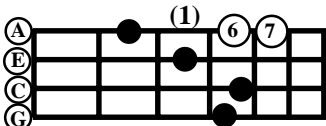
Accomplished songwriter Richard Thompson says this about songwriting: "I think it's an unpredictable struggle, and it's always difficult. It's endlessly frustrating, and occasionally rewarding. There's no real way of knowing how to write a song. I think you sit down, and you either start playing an instrument, or you get an idea in your head, or you start writing down some lyrics. There are endless ways to start, and whichever way you start really doesn't matter. It's what you end up with that counts."

If, at the end of this process, you end up with a song, you're a songwriter.

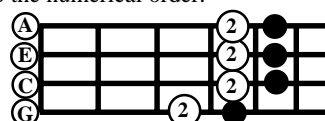
**How to Use This Booklet:** This is not tablature! It is a representation of your fretboard the way you look at it while you are holding your ukulele. Too long have players had to look at chord fingerings from an unnatural position. Most of the patterns in this booklet are outgrowths of the basic shapes on the GCEA strings--1114, 3211, and 3121; shapes you might use to make a Db, Bb and a Gb. All tunings are GCEA re-entrant.



For the "1114" shape above, the chords shown will usually be exactly relative to that fretboard position; however, as you see below, there is a (1) on the third fret; that (1) corresponds to the first fret on the fretboard above. The six and seven indicate the sixth and seventh quality.



The "A" dots in the top graphic indicates an alternate fingering for the same chord. Below, the "2" dots indicate the chord to play second; play the black dots first, then the chords that correspond to the numerical order.

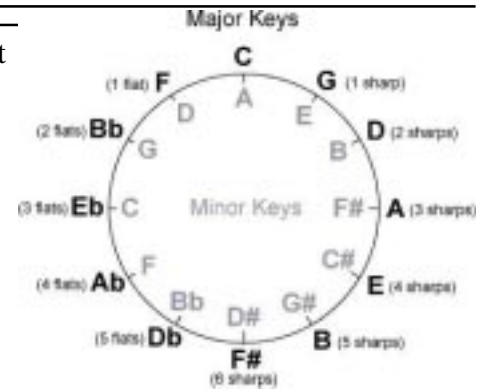


### KEY TO SYMBOLS

- Normal play.
- Ⓐ Alternate fingering.
- ⑥ Altered sixth.
- ⑦ Altered seventh.
- ② ③ Play in numerical order.
- (1) Relative fret.

# Chord Progressions

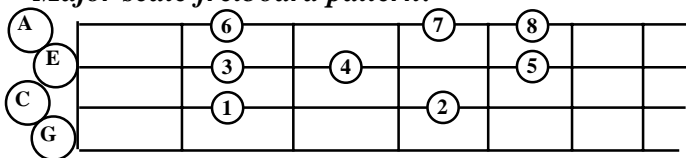
The chord progression is the harmonic backbone of most songs. It's the part you play while you sing your melody. As you have noticed from playing songs, many of them share similar or identical chord progressions; it's the melody, the rhythm, and spacing of the chords that is different. In Western music, nobody has the corner on the market for chord progressions. Even popular songs that sound complex usually have simple underlying chord progressions with some modified or altered chords thrown in for style. The circle of fifths (pictured right) allows you to see the relationship between chord progressions in an orderly fashion. For example, if you are in the key of Ab, the IV chord is counter-clockwise, and the V chord is clockwise. The ii (*lower-case means minor*) chord will be 10 minutes away clockwise, and the vi minor 15 minutes away clockwise. This is a great reference chart if you need actual chord names once you are in any given key.



## Major Scale Cheater Guide

Have you every wondered why music teachers make their students learn scales? It's not just for muscle memory and exercise. It also serves the purpose of memorizing the order of the 12 notes of each key with the sharps or flats. Learning the notes of your major scales have the side benefit of allowing you to speak the language of chord progressions. Try saying the notes as you practice the scales. (There are six keys not shown.)

### Major scale fretboard pattern:



Key of C

I	ii	III	IV	V	vi	VII	I
C	D	E	F	G	A	B	C

Key of D

I	ii	III	IV	V	vi	VII	I
D	E	F#	G	A	B	C#	D

Key of E

I	ii	III	IV	V	vi	VII	I
E	F#	G#	A	B	C#	D#	E

Key of F

I	ii	III	IV	V	vi	VII	I
F	G	A	Bb	C	D	E	F

Key of G

I	ii	III	IV	V	vi	VII	I
G	A	B	C	D	E	F#	G

Key of A

I	ii	III	IV	V	vi	VII	I
A	B	C#	D	E	F#	G#	A

## Common Progressions

Far from an exhaustive list, below are some common chord progressions. As you continue in songwriting, you will want to experiment and alter some of these simpler progressions as you write your own songs. Then again, many, many songs have been written using only these patterns. A V chord commonly includes the seventh because it puts two notes--the third and the seventh--a half step from the tonic triad. The ear loves resolution.

Here are some common 3- and 4-chord major progressions that are repeated in popular and folk music:

- |                       |                       |
|-----------------------|-----------------------|
| I - IV - V(7)         | I - V - IV            |
| I - bVII - IV         | I - ii - V(7)         |
| I - III(7) - IV       | I - vi - IV - V       |
| I - ii - IV - V       | I - iii - ii7 - V     |
| I - iii - IV - V      | I - VII - IV - V      |
| iii - vi - IV - V - I | iii - vi - ii - V - I |
| I - IV - I - V        |                       |

Here are some common minor progressions repeated in popular and folk music:

- |                   |                    |
|-------------------|--------------------|
| i - VII - iv      | i - VII - iv - V7  |
| i - VII - iv - VI | i - VI - III - VII |
| i - III - iv - VI | i - iv - V7        |

# “Tight” Shapes for Progressions

*Chord patterns out of a 3211 shape. (Major.)*

Diagram showing chord patterns for a 3211 shape in a major key. The fretboard is divided into four columns. The first column contains I, IV, bVII, and iii(m). The second column contains vi(m), V7, ii7(m7), and III7. Each diagram shows the string layout (A, E, C, G) and the fret positions for the notes.

*Chord patterns out of a 3121 shape. (Major.)*

Diagram showing chord patterns for a 3121 shape in a major key. The fretboard is divided into four columns. The first column contains I, IV, bVII, and iii(m). The second column contains vi(m), V7, ii(m), and III7. Each diagram shows the string layout (A, E, C, G) and the fret positions for the notes.

*Chord patterns out of a 3331 shape. (Major.)*

Diagram showing chord patterns for a 3331 shape in a major key. The fretboard is divided into four columns. The first column contains I, IV, bVII, and iii(m). The second column contains vi(m), V, ii7(m), and III7. Each diagram shows the string layout (A, E, C, G) and the fret positions for the notes.

## Your Ukulele is a Songwriter's Dream!

This page unlocks the fretboard relationships between chord shapes and chord degrees. Your ukulele is set up so that some of the chord relationships observed in the circle of fifths and in the chord progressions on the prior page create “tight” fingering patterns--patterns and shapes within five frets--using four-finger chords. If you know the name of your I chord, that is your key. The relationships on this page work *anywhere* on the neck of the ukulele, allowing you to compose and play most songs in any key. (The key to symbols is on page 3.) Don't look at these as formulas, but as possible ways to move your progression when you're stuck.

*Chord patterns out of an 3321 shape. (Minor.)*

Diagram showing chord patterns for a 3321 shape in a minor key. The fretboard is divided into four columns. The first column contains i(m), iv(m), V7, and VI (VII up whole step). Each diagram shows the string layout (A, E, C, G) and the fret positions for the notes.

*Chord patterns out of a 3111 shape. (Minor.)*

Diagram showing chord patterns for a 3111 shape in a minor key. The fretboard is divided into four columns. The first column contains i(m), iv(m), V7, and VI (VII up whole step). The second column contains II and III. Each diagram shows the string layout (A, E, C, G) and the fret positions for the notes.

### Major Pop!

La Bamba--Ritchie Valens  
I - IV - V  
Earth Angel  
I - vi - IV - V

### Minor Pop!

One of Us--Joan Osborne  
i - VI - III - VII  
House of the Rising Sun  
i - III - iv - VI - i - III - V7

# Varying Chord Structure

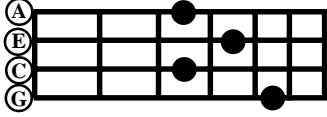
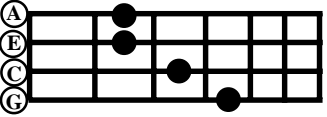
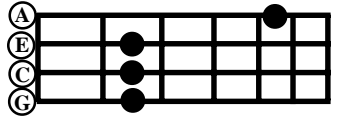
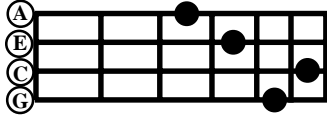
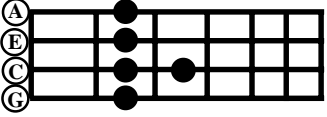
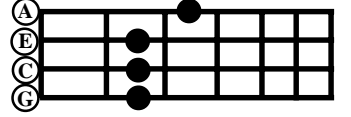
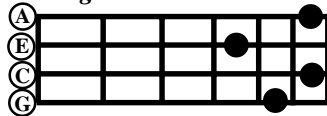
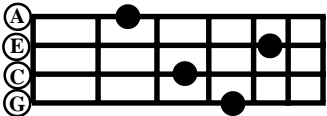
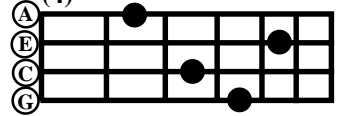
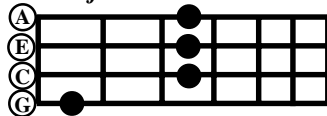
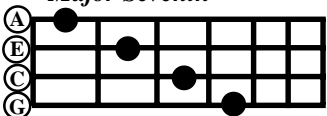
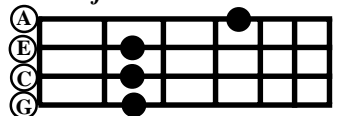
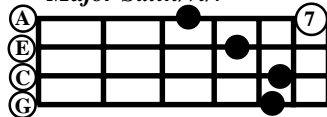
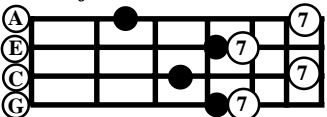
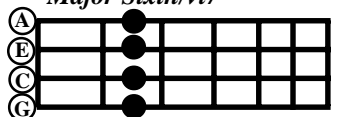
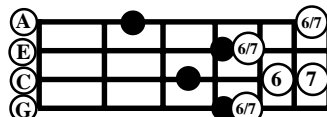
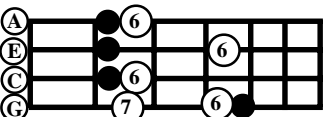
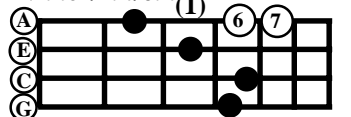
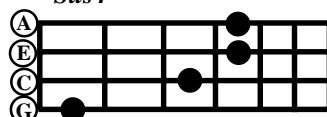
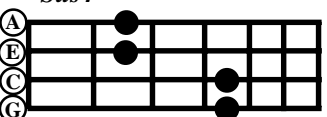
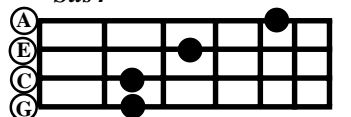
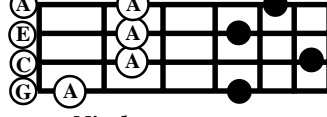
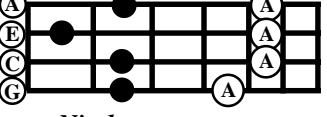

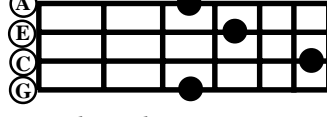

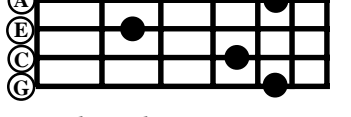
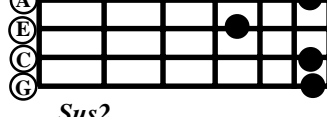


The ukulele seems predestined for greater chords than those of the simple major and minor variety. However, quickly finding that seventh or ninth can be somewhat of a challenge.

The graphics to the right aim to fix that by showing the relationships between the three basic major chord shapes and their added qualities.

But how does a songwriter know when to use a 7th, 9th, 11th, 13th, or suspended chord? Well, there is no easy answer. It all depends on the melody you have and how you want the chords to play against your melodies. Experimentation is a must. The more you play with these alterations, the more interesting your music will get. This list is NOT exhaustive.

**Key:** The black dots show the basic chord shapes, and the open circles show alternates-- a circle with a "7" means that fretting that space will change the chord quality to a seventh. A circle with a "6" changes the quality to a sixth. A circle with the letter "A" means that this is an alternate fingering for the same chord. When there is a number above the fret, it is a fret number related to the starting positions at the top of the column.

## Broadening Chord Qualities

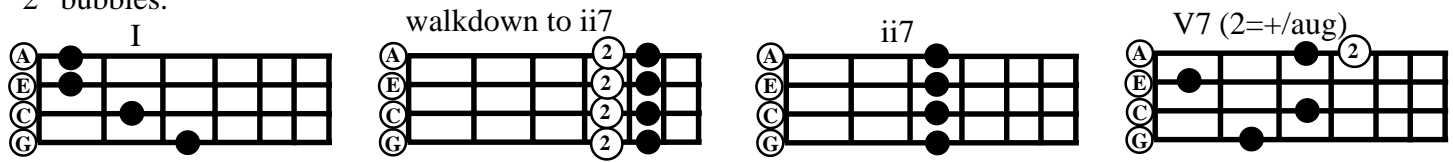
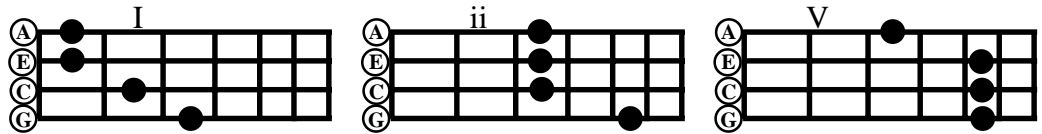
<i>Finding the altered chord from the 3121 shape.</i>	<i>Finding the altered chord from the 3211 shape.</i>	<i>Finding the altered chord from the 1114 shape.</i>
 <p>Seventh</p>	 <p>Seventh</p>	 <p>Seventh</p>
 <p>High Seventh</p>	 <p>High Seventh</p>	 <p>High Seventh</p>
 <p>Major Seventh</p>	 <p>Major Seventh</p>	 <p>Major Seventh</p>
 <p>Major Sixth/vi/7</p>	 <p>Major Sixth/vi/7</p>	 <p>Major Sixth/vi/7</p>
 <p>Minor/7th/6th</p>	 <p>Minor/7th/6th</p>	 <p>Minor/7th/6th</p>
 <p>Sus4</p>	 <p>Sus4</p>	 <p>Sus4</p>
 <p>min7 b5</p>	 <p>min7 b5</p>	 <p>min7 b5</p>
 <p>Ninth</p>	 <p>Ninth</p>	 <p>Ninth</p>
 <p>Eleventh</p>	 <p>Eleventh</p>	 <p>Eleventh</p>
 <p>Sus2</p>	 <p>Thirteenth</p>	 <p>Thirteenth</p>

# Progressive Progressions

## Adding Some Spice

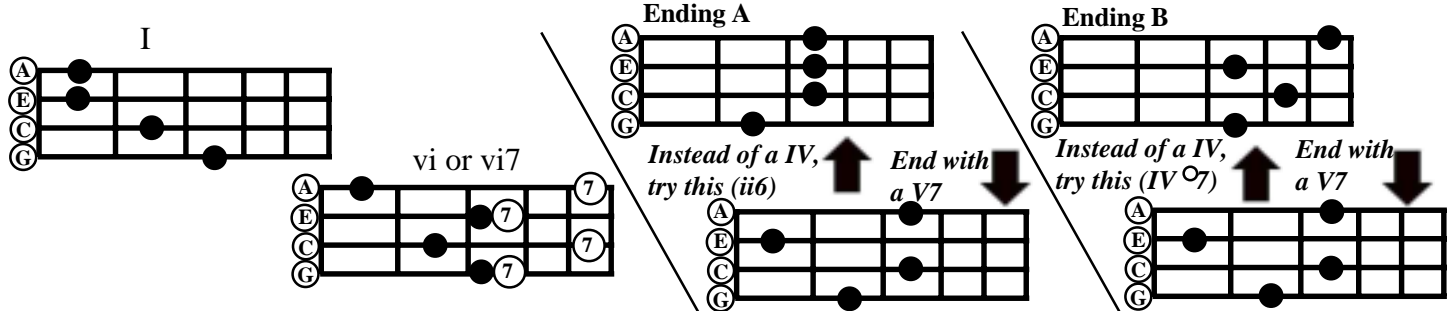
To the lower right is a simple I, ii, V progression. Nice, but not very interesting. We can add a little spice by adding some sevenths and walking into the ii chord. In the lower row, play the black bubbles first, then the "2" bubbles.

Walkarounds, turnarounds, and altered chords are all good tricks in the songwriter's handbag. Throwing them in can change a "simple" progression to a something sublime. It can be as simple as shifting a barre chord by a half-step or adding some extras. As usual, experimentation is key.



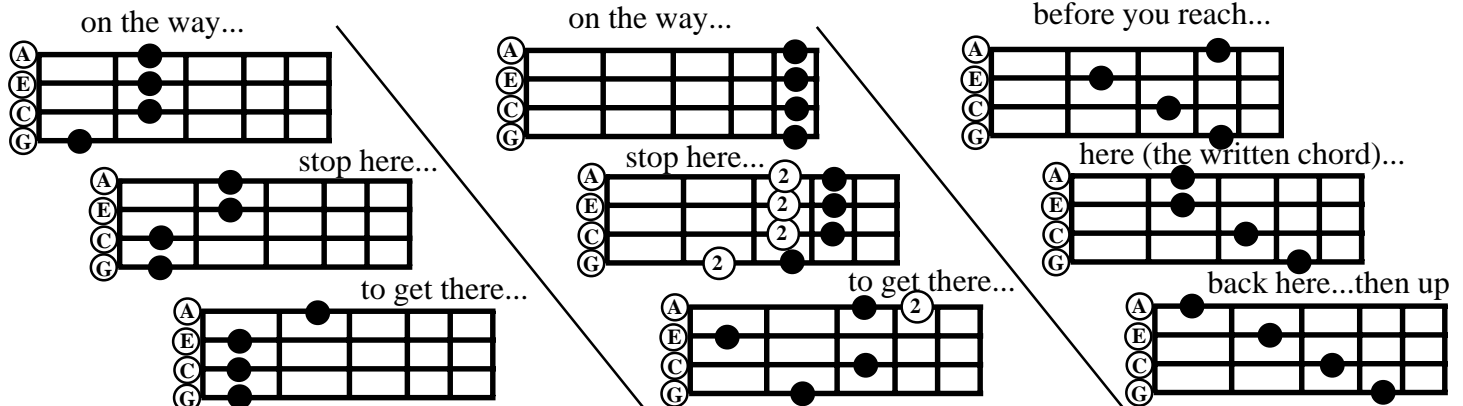
## Spice up standard progressions...

Ever get bored with standard progressions, like I, vi, IV V? Here are a couple of ways to modify it.



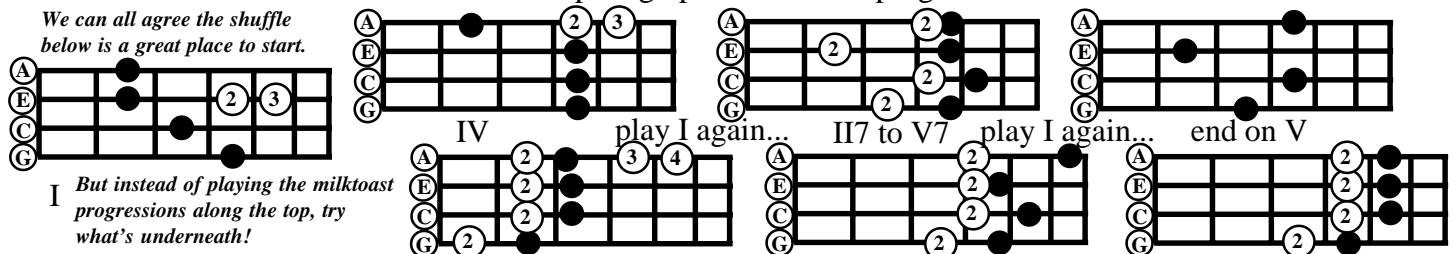
## On the way to there, try going here...

Sometimes half the fun of going somewhere is what you do to get there. Music is no different. The lowest tiers of these columns (and the middle in the last) represent places you might want to go in your songs--



## Blue Cheese: Like the blues? Howabout spicing up that standard progression with some altered chords?

We can all agree the shuffle below is a great place to start.



I But instead of playing the milktoast progressions along the top, try what's underneath!

# Lyrics for Songs

Perhaps there is nothing more intensely personal and subjective in songwriting as writing lyrics. There are books and books filled with advice and guidelines, but the truth is, everybody has something different to say, and different subjects interest different folk. While I may prefer to spare myself the emotive love songs, young, good-looking songwriters do a fairly convincing job with them. Some even make a fairly decent living at it.

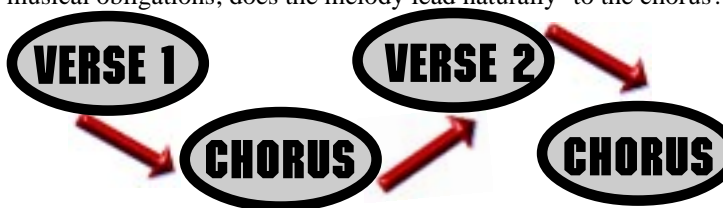
I think the best advice for lyric writers was the advice given to Smokey Robinson by his mentor Berry Gordon. Robinson, speaking about that advice, says, “When I first used to write, I could always rhyme very well. But my songs had no continuity because the first verse had nothing to do with the second verse, nor did the second or first verse have anything to do with the bridge. They were all different stories within the same song. Berry taught me to make my songs have continuity. He said to think of songs like a short story or a short film, where everything tied in. He used to say that a song should have beginning, a middle and an ending that tied together and told the person what you’re trying to convey.” What I like about this, especially, is that the content of the song takes priority over clever rhymes. So without beating it to death, here’s the short list, the fab four:

- 1. Think about your audience**--who are you singing to? Do your words show that what you’re singing is important to you? Would the subject matter to your audience or be of interest to them? I have found the more you try to relate to your audience through your song, the stronger their response.
- 2. Tell a story**--this has already been mentioned above, but I can’t say enough about it. Listen to folk singers who tell good stories. TPA tunes from the early part of the 20th century also weave some nice stories together.
- 3. Show, don’t tell**--an axiom of all journalism, it works for songs; don’t say that you’re in love, reveal what you do when you’re in love; don’t say she betrayed you, instead show listeners what that feels like.
- 4. Avoid Cliché**--Everyone’s lover seems to have great eyes. And most everyone seems to think about his or her lover during the nighttime. All experience loneliness, and everyone wants to “just hold on” or spend “one more minute” with his or her respective lover, especially while walking down by the river or waking up in the morning.

## Song Patterns

The song pattern found below is one among infinite possibilities. As with all aspects of songwriting, this too is open to artistic license. You may hear this pattern in a lot of pop music today, but many folk tunes of the past have deviated from this formulaic path.

Your **verse** work is the meat of the song; that’s where you tell your story and follow up on it throughout the song. The fewer verses you can say it in, the better, but that’s just my opinion. Verses benefit from a strong melody and a solid progression; fulfill your musical obligations; does the melody lead naturally -to the chorus?



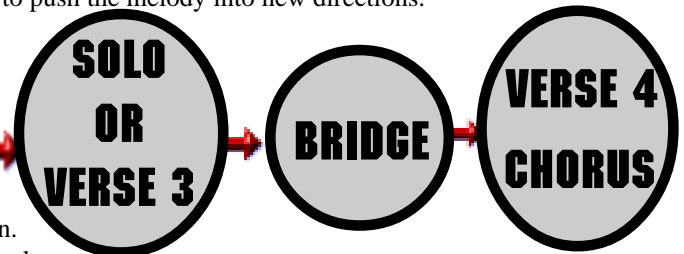
**Chorus or refrain?** If it’s long, it’s a chorus. If it’s a line, it’s a refrain. However good your verse melody was, this has to be better. Chorus work does not benefit from too many chords in the progression; simple changes and strong melodies make for strong hooks. If you can’t stop singing it, it’s a great chorus, and will probably hook listeners too. Lyrically, the chorus is the main point, the thesis (if you will), of the song.

## Melody & Hook

Carly Simon says, “Melodies bring lyrics to life.” I like to think of good melody as an interplay between tension and resolution; think of it as a sentence with notes. A great melody hooks you; that hook is the part that gets “stuck” in listeners’ heads.

**To Solo or Not to Solo?** That’s up to you, but if you want to explore that verse or chorus progression, go for the solo; it’s a nice break from the words, and a great opportunity to push the melody into new directions.

**End it, already!** Enough said, but try not to bore listeners.



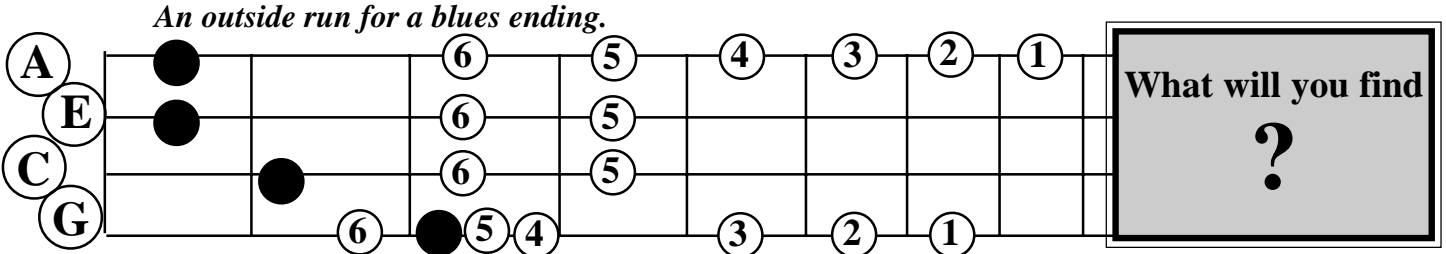
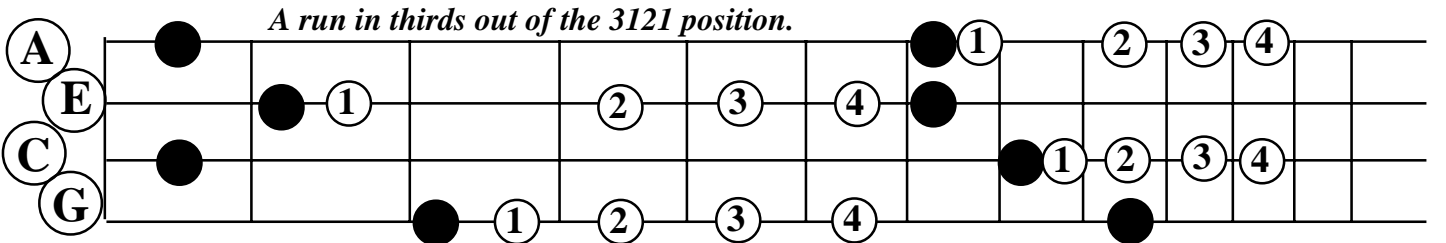
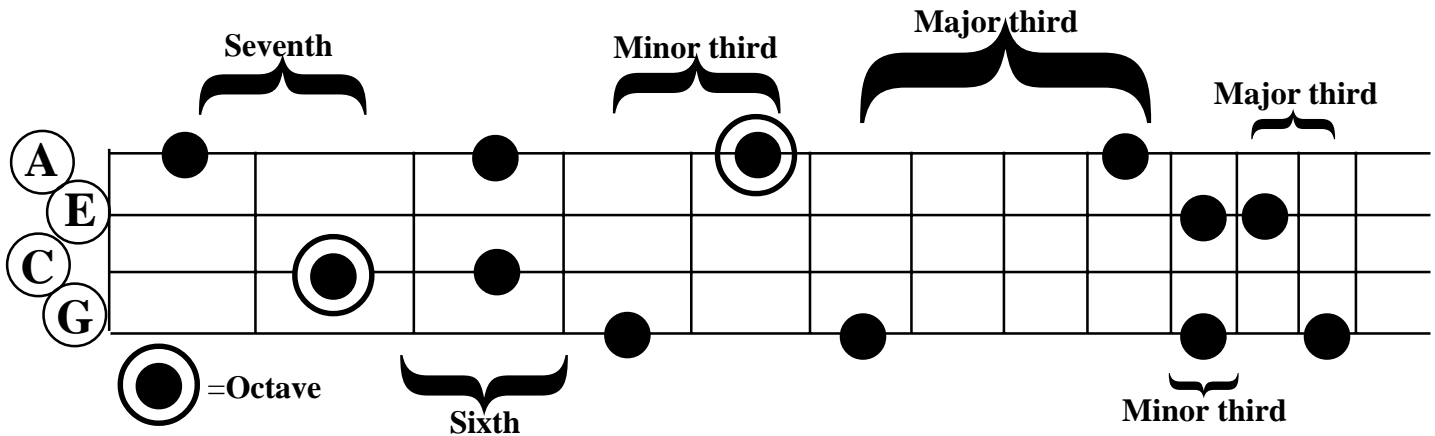
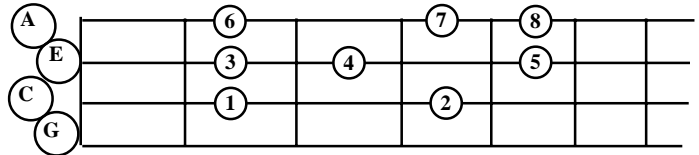
**Bridges of Understanding:** The elusive bridge has a musical and lyrical function. The musical function is to break the monotony, and gets a new progression and new melody. Lyrically, the bridge can further explain the story, or introduce a twist or “clinch”.



# Embellishments

## “Run, Forrest, Run!”

Remember that major scale? Not only can you use it to build chords and compose melody, but you can also use it to inject harmonic runs into your songs. This is where the uke gets cool (as if you were not already convinced). Not only do you have the intervals in the major scale, but the fourth string (the G string on a GCEA tuned uke) is tuned a fifth away from your tonic on the same fret. That means you not only have the opportunity to pluck thirds using the second and fourth string, but also the outside strings! Let’s look at some fretboard interval relationships instead of chord relationships and some runs. Practice plucking the two strings at once.



What will you find  
?

**What the hey is an inversion? Can I do ‘em on the uke?**  
 Maybe you’ve seen something that looked like this: **G/D**, **C/E**, etc. These slash chords are not two chords in one; the second letter signifies that a bass note should be played in place of the root. If the second note is part of the major triad, it is called an inversion because if one were playing the chord on a piano keyboard, one would begin with the note under the slash. Although the uke does not technically have a bass note, the 3211 major shape actually carries the third of the chord on the third string--the lowest string. The 3121 major shape carries the fifth on the lowest string. So when you play a Bb (or any related shape) on the uke, you are really playing Bb/D. If you are playing a Gb (or any related shape), you are actually playing Gb/Db. My practical advice when seeing slash chords is to play the basic chord that is charted. Later, you can go back and see if it is possible to voice the chord the way it is written.

# Saving Your Ideas & Songs

## Holding on to Song Ideas

Like Bon Jovi said in that horrible song, “You’ve got to hold on to what you’ve got.” Truer (and more cliché) words have never been sung. Once you start writing songs, the ideas will flow. With the help of modern technology, you can catalogue those ideas for later. In the old days, my piano teacher would call it a “sock drawer tape,” but with a home computer, a duplex sound card, and PC microphone, it takes but a moment to record your ideas and keep them safe for later.

The benefit of saving song ideas is that it allows you to finish the songs you are already working on, and to worry about other ideas later. Once you have a catalogue of ideas, you may find that as you audition them, a couple of ideas work together to make a song. Such is the magic of songwriting; some ideas, like, well, good wine, need time to develop.



And although most PCs are already set up to do basic sound recording, you may find that the sound quality is not what you envisioned when you wrote the song. Maybe you want to share your music with friends, family, or even demo your music so you can play gigs.

All of that can be done in a PC-based home studio. What used to cost thousands of dollars now costs a bit over \$300. Sure, we’re not talking studio mastering and crystal clear production. But it’s pretty darn wonderful nevertheless.

## Polishing and Recording: Three Simple Items

Want that professional sound? Three (relatively) cheap items can do wonders for your computer-based sound.



You can get a good quality condenser microphone for around \$100. This is not a gigging mic, but one that uses a preamp to boost sensitivity. There are several on the market in this price range, and most are more than adequate for good home recording productions.



The Breakout Box/Input Box packages on the market (firewire or USB) are a great way to pack some needed features into one unit; through multiple inputs, you can record in real time with other musicians, set channel levels for different instruments, and best of all is that it’s portable. No strain on the CPU, and no soundcard to install. You various versions of these from \$100 to \$500 and up.



Sonar, ProTools, and other software-based hard-disk recording programs are excellent and packed with features. But if you’re not the payin’ type, try Audacity at <http://audacity.sourceforge.net>. You can multitrack to your heart’s content, adding backup vocals and instrumentation.

# Songwriter Resources



<http://www.ezfolk.com>

ezFolk.com is where the home-based folkies hang out. This online community not only shares and trades a wealth of information about ukulele, but also includes other instruments: dulcimer, banjo, guitar, mandolin, and anything else that might be considered a folk instrument. The best part about this site is that we also share songs: everyone's invited, and everyone's music has the chance to be appreciated, whether you're a pro with a band or a home-based musician willing to share some acoustic recordings. The .mp3 hosting is currently FREE with unlimited uploads, and there are about 300 contributing artists. The forum community likes to talk about new music and is very encouraging to songwriters. This is a place worth visiting, and it's a music sharing website where your music will actually get played.



<http://www.justplainfolks.org>

Just Plain Folks is a national networking community of songwriters, producers, and others who want to share their knowledge of the music biz. Although there is no audio hosting here, if you sign up for their forum, members are more than happy to give some honest critiques of your work--you just have to link to the .mp3 file. You're more likely to get help if you comment on the work of others. This organization also franchises itself for grass-roots songwriting clubs.



<http://www.sdsongwriters.org/>

The San Diego Songwriters Guild has a chapter that meets in San Diego County, but many major cities have songwriter guilds that get together for critiques, discussions, and sometimes, opportunities to pitch original work.



<http://audacity.sourceforge.net/>

What are you waiting for? Take advantage of some free multitracking software and start recording at home today!



<http://www.performingsongwriter.com/>

This bi-monthly journal publication is available at Borders bookstores. While the songwriting styles vary, the interviews often center around the songwriting process. In the current July/August 2005 issue, Dwight Yoakam, Richard Thompson, Carly Simon, Smokey Robinson, Rickie Lee Jones, and Brian Setzer are interviewed and all share about the songwriting process. There's even a shot of Jake Shimabukuro in the issue, whom the editor claims to love. Who knows--maybe he'll get an interview in a future issue.

<http://www.openmikes.org/>

Got an itch to play in front of an audience? This is a community-input model that seems to work: if you know about an open mike in your area, you can send the info and they'll post it. There might be something in your area--just click on your state and browse the calendar.

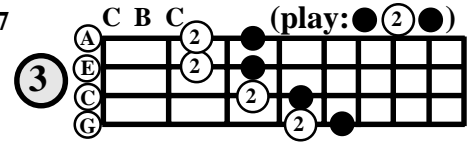
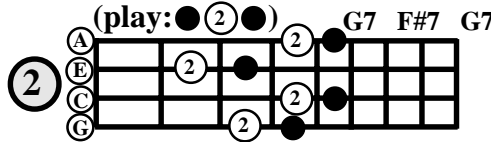
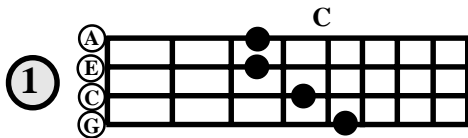
# Appendix A

## Flukified

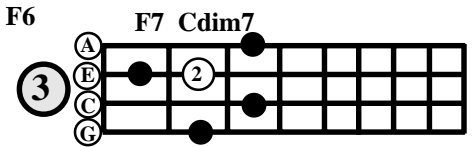
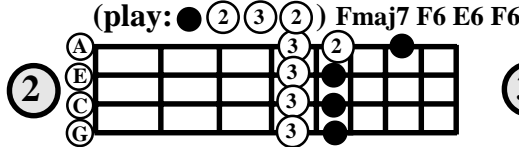
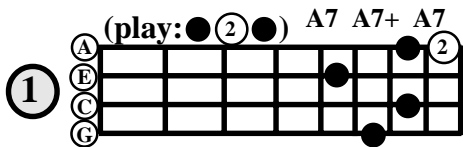
Words & Music: John Rockwell

**Intro: Vamp on I - IV in the key of C.**

*How to use these diagrams: the lyrics have markers for which chord chart you should be using; once you get to the chart, play the black chord shapes first, and then move on to the other shapes in numerical order.*

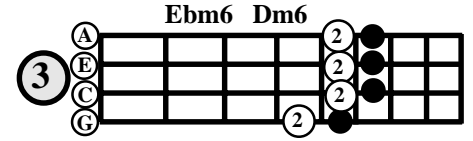
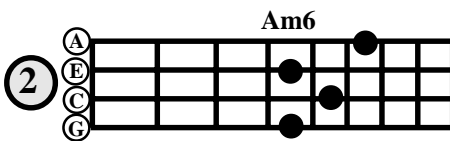
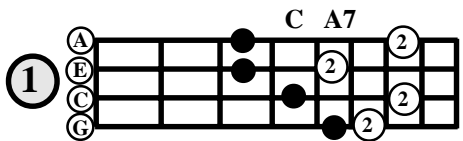


[V1] You have (1) Martin and Kamaka, KoAl(2) oha and the like. They are all good ukes but they will set you(3) quite a ways behind.  
[V2] There are (1) those who need that flashy uke to(2) match that playing style--but I'm not a fancy, jazz-romancy,(3) fingerpickin' guy.



By the(1) time you finally pay them off you won't(2) have another dime. And you'll  
If you(1) saw the way I treat my ukes, it'd(2) make you want to cry. And

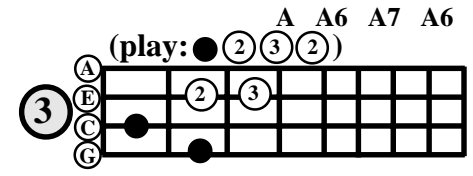
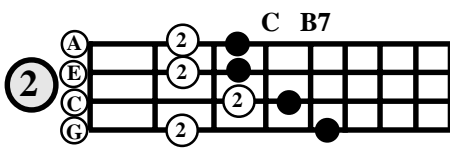
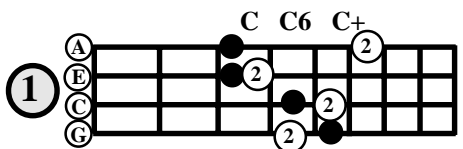
(3) never want to pull them out, for  
(3) even at the ukie show, you



(1) fear you'll commit that mortal crime and  
(1) see the nice ones and you know: don't

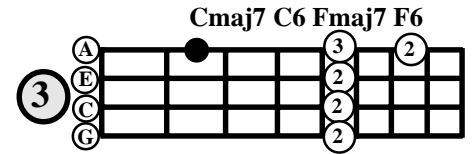
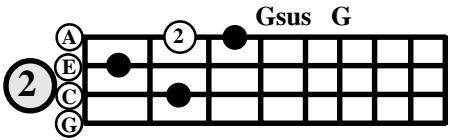
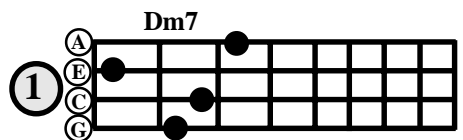
(2) ruin that  
(2) touch, they're

(3) perfect  
(3) just for



(1) shine. **CHORUS:** That's why I'm (2) Flukified, ukified,  
(1) show. If I'm (2) ever caught on a desert isle,  
That's why I'm (2) Flukified, ukified, in  
Does it cost too much for a (2) hoop-pine top, if it  
cost?

(3) infatuated with rubber sides  
(3) Flukie Ukie by my side  
(3) polystyrene paradise:  
(3) sounds as good as ukes twice its



(1) Expensive wood is  
(1) It's perfect for the  
(1) Built by friends and  
(1) Who cares if it starts

(2) drastic, so  
(2) shipwrecked:  
(2) neighbors:  
(2) rainin'?

(3) dip me in platstic.  
(3) food bowl, head-rest.  
(3) no child labor!  
(3) I'll still be playin!

# Appendix B

## I Love My Ukulele!

Words & Music: John Rockwell

Order:  
Verse 1  
Verse 2  
Bridge  
Intro  
Verse 3  
Bridge

*How to use these diagrams: the lyrics have markers for which chord chart you should be using; once you get to the chart, play the black chord shapes first, and then move on to the other shapes in numerical order.*

Intro: Play twice.

(2x) B Bdim7 Gdim7 Edim7

1 B B6 B7 B6 B B6

[V1] (1)I love my ukulele it's with me all the  
[V2] (1)I love my ukuleles, I have one of every  
[V3] (1)I take my ukulele with me for every thing I

2 D#7

(2)time: it's  
(2)kind: (3) baritone and tenor for candlelit dinners and concert when I'm playin'  
(2)do: If there's a

3 (3X) C#m6 F#7+ (play 3X)

(3) better than a pretty girl cause it doesn't nag or  
(3)lull in conversation, I pull it out and play a

1 (play 2X) (2X) B B6 B7 B6

(1)whine. I love my ukulele, it's my favorite little  
(1)Hawai'ian. For ragtime applications, this  
(1)tune. If ever you should see me alone in my street

2 D#7 E7

(2)axe; it don't talk  
(2)soprano does just fine--I like to  
(2)car--a traffic

3 Gdim7 B

(3)back unless I  
(3)'yuck it up' with some corny  
(3)jam is just another

1 Cdim7 C#7

(1) ask and if I want it quiet, I just  
(1) stuff and fade into a  
(1) chance to strum a few

2 Dm6 C#m6

(2) put it in its  
(2) better  
(2) familiar

3 B B6 F#7+

(3) sack.  
(3) time.  
(3) bars.

1 C#m6 F#7+

Bridge: (1) Life played some lousy games on (2) me, yes it did, baby. My

1 Dm6 B B6 B7 B6

(1) dogs and now all I have is this

2 Cdim7 C#7

(2) ukulele to get me through the night--it's a

3 Dm6 C#m6

(3) wife left me, took the  
(3) lonely, lonely plight

1 B B6 B7 B6

(1) but I will do just fine with my

2 Cdim7 C#7

(2) four-string wonders, do-do-do-do-do,

3 Dm6 C#m6

(3) do-do-do-do-do