

Bruce Watson



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Ukulele Fun (with songs that don't suck!)



These tunes can be found at www.brucewatsonmusic.com/uke.html

And Bruce will email you a handout pdf version if you give him your email address.

Bruce Watson's 2 rules for how to learn the ukulele

1. When you get your ukulele home, take it out of its bag/case and leave it somewhere you will see it.
2. Play it for 5 minutes every day

ZITS

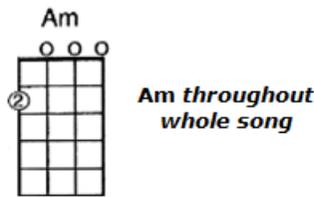
by Jerry Scott and Jim Borgman



All songs arranged by
Bruce Watson
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Not for Sale

WE WILL ROCK YOU

Queen

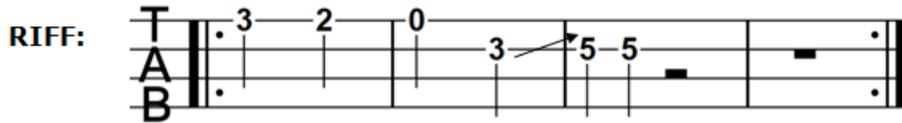


Basic rhythm:

1	2	3	4
↓	↓	slap	

Z chord part:

1	2	3	4
↓	↓	↓	↑
Z	Z	Z	Z



RIFF

Buddy you're a boy make a big noise
 Playin' in the street gonna be a big man some day
 You got mud on your face, you big disgrace
 Kickin' your can all over the place
 We will we will rock you
 We will we will rock you

RIFF

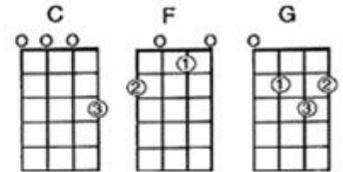
Buddy you're a young man hard man
 Shouting in the street gonna take on the world some day
 You got blood on your face, you big disgrace
 Wavin' your banner all over the place
 We will we will rock you
 We will we will rock you

RIFF

Buddy you're an old man poor man
 Pleadin' with your eyes gonna make
 You some peace some day
 You got mud on your face, you big disgrace
 Somebody betta put you back into your place
 We will we will rock you
 We will we will rock you
 We will we will rock you
 We will we will rock you

THROW YOUR ARMS AROUND ME

Hunter and Collectors



I will come for you at night time
 I will raise you from your sleep
 I will kiss you in four places
 As I go running along your street
 I will squeeze the life out of you
 You will make me laugh and make me cry
 And we will never forget it
 You will make me call your name
 And I'll shout it to the blue summer sky ...

CHORUS:

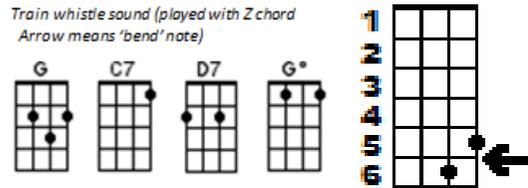
And we may never meet again
 So shed your skin and let's get started
 And you will thr-ow-ow your arms around me
 Yeah, you will thr-ow-ow your arms around me

I dreamed of you at night time
 And I watched you in your sleep
 I met you in high places
 I touched your head and touched your feet
 So if you disappear out of view
 You know I will never say goodbye
 And though I try to forget it
 You will make me call your name
 And I'll shout it to the blue summer sky...

CHORUS

Repeat last line of chorus several times

CHOO CHOO CH'BOOGIE



4 TRAIN WHISTLES

I'm [G] heading for the station with a pack on my back
I'm tired of transportation in the back of a hack
I [C7] love to hear the rhythm of the clickety clack
I [G] hear the lonesome whistle, see the smoke from the stack
I [D7] pal around with democratic fellows named Mack
So [G] take me right [G^o] back to the [G] track, Jack

CHORUS: [C7] Choo-choo, choo-choo, ch'boogie,
[G] Woo-woo, woo-woo, ch'boogie,
[C7] Choo-choo, choo-choo, ch'boogie.
[G] Take me right [G^o] back to the [G] track, Jack

2 TRAIN WHISTLES

Well you [G] reach your destination but alas and alack
You need some compensation to get back in the black
You [C7] take a morning paper from the top of the stack
[G] Read the situations from the front to the back
The [D7] only job that's open needs a man with a knack
So [G] put it right [G^o] back in the [G] rack, Jack

CHORUS

2 TRAIN WHISTLES

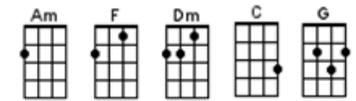
I'm [G] gonna settle down by the railroad track
And live the life of Riley in the beaten down shack
So when I [C7] hear the whistle I could peep thru the crack
And [G] watch the train a-rollin' when it's ballin' the jack
Well [D7] I just love the rhythm of the clickety clack
So [G] take me right [G^o] back to the [G] track, Jack

CHORUS **Sudden stop**

NEVER TEAR US APART

Andrew Farris, Michael Hutchence. INXS

Intro: [Am] [F] [Am] [F] 2 bars (= 12 strums) each chord

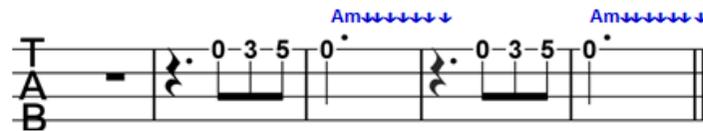


Don't [Am] ask me
What you [F] know is true
Don't have to [Dm] tell you
I [F] love your precious heart [C]

Strumming pattern:

1	2	3	4	5	6	1	2	3	4	5	6
↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓

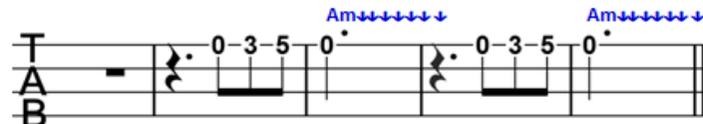
[C] I [F] — I was [C] standing [F]
You were [C] there [F]
Two worlds col-[C]-lided [F]
And they could [G] never tear us apart [G] [G] ↓



We could [Am] live
For a [F] thousand years
But if I [Dm] hurt you
I'd make [F] wine from your tears

I told [Am] you
That we could [F] fly
'Cause we [Dm] all have wings
But [F] some of us don't know why [C]

[C] I [F] — I was [C] standing [F]
You were [C] there [F]
Two worlds col-[C]-lided [F]
And they could [G] never tear us apart [G] [G] ↓



[C] I [F] — I was [C] standing [F]
You were [C] there [F]
Two worlds col-[C]-lided [F]
And they could [G] never tear us apart [G]
[C] [F] — You were [C] standing [F]
I was [C] there [F]
Two worlds col-[C]-lided [F]
And they could [G] never tear us apart [G]

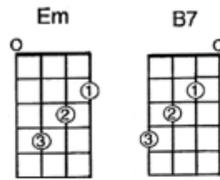
Repeat chorus & fade

ISTANBUL NOT CONSTANTINOPLE

Jimmy Kennedy & Nat Simon 1953

Intro/riff:

Em↓ Em↓ Em↓ Em↓ B7↓



Em
Istanbul was Constantinople, now it's Istanbul, not Constantinople

B7
Been a long time gone, Constantinople

Em B7 Em B7
Now it's Turkish delight on a moonlit night

Em
Every gal in Constantinople lives in Istanbul, not Constantinople

B7 Em B7 Em↓
So if you've a date in Constantinople, she'll be waiting in Istanbul

Em↓ ↓ ↓ ↓
Even old New York was once New Amsterdam

B7 Em B7
Why they changed it I can't say, people just liked it better that way

Em
Take me back to Constantinople, no you can't go back to Constantinople

B7 Em B7 Em↓
Now it's Istanbul, not Constantinople, why did Constantinople get the works?

First time: (2nd time straight to last line)

B7 Em
That's nobody's business but the Turks

Em B7 Em Em↓ B7↓
Aah, ah ah ah aah, ah ah ah aah, Istanbul

Em B7 Em
Aah, ah ah ah aah, ah ah ah aah, Istanbul

REPEAT from top (Including intro/riff)

Second time: ←

B7 Em Em↓
That's nobody's business but the Turks **ISTANBUL !**

THESE BOOTS ARE MADE FOR WALKIN'

Lee Hazelwood

RIFF:

D

D
You keep sayin' you've got somethin' for me

D7
Somethin' you call love but confess

G
You've been messin' where you shouldn't have been a messin'

D
And now someone else is gettin' all your best

CHORUS:

F D
These boots are made for walkin'

F D
And that's just what they'll do

F D↓ RIFF
One of these days these boots are gonna walk all over you

D
You keep lyin' when you oughta be truthin'

D7
And you keep losin' when you oughta not bet

G
You keep samin' when you oughta be a changin'

D
Now what's right is right but you ain't been right yet

CHORUS
RIFF

D
You keep playin' where you shouldn't be playin'

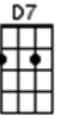
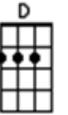
D7
And you keep thinkin' that you'll never get burnt — **HAI!**

G
I just found me a brand new box of matches — yeah

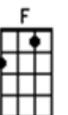
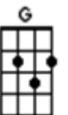
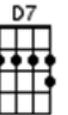
D
And what he knows you ain't had time to learn

CHORUS
RIFF

D
Are you ready boots? start walkin'
Da da da dah! Da da da dah! Da da da dah! Da da da dah!
Repeat and fade



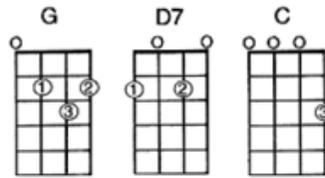
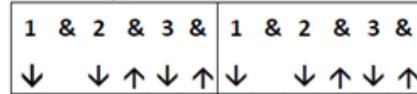
or



OLD T.I.

T.I. is Thursday Island
[Waiben]
Sung by Seaman Dan

Strumming pattern



[G] Why are you looking so [D7] sad,
Why are you looking so [G] blue?
Are you thinking of someone so [D7] far away
In that beautiful place called T.[G] I.?

CHORUS:

[G] Old T.I. my beautiful [D7] home
It's the place where I was [G] born
Where the moon and stars that [C] shine
Makes me longing for [G] home
— Old T.[D7] I. my beautiful [G] home

Take me across the [C] sea
[D7] Over the deep blue [G] sea
Darling won't you take [D7] me
Back to my home T.[G] I.

CHORUS

[G] Old T.I. my beautiful [D7] home
It's the place where I was [G] born
Where the moon and stars that [C] shine
Makes me longing for [G] home
— Old T.[D7] I. my beautiful [G] home

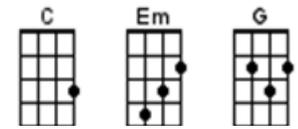
T I my beautiful [C] home,
[D7] T.I. my home sweet [G] home,
I'll be there for [D7] ever [G]
In that beautiful place called T.[G] I.

CHORUS

[G] Old T.I. my beautiful [D7] home
It's the place where I was [G] born
Where the moon and stars that [C] shine
Makes me longing for [G] home
— Old T.[D7] I. my beautiful [G] home

ALL I WANT IS YOU

U2



INTRO: G 2 2 2 C 3 3 3 G 2 2 2 C 3 3 3

VERSE: G 2 2 2 C 3 3 3 G 2 2 2 C 3 3 3

You say you want diamonds & a ring of gold

G 2 2 2 C 3 3 3 G 2 2 2 C 3 3 3

You say you want your stor-y to remain untold

CHORUS: Em 2 2 2 C 3 3 3 Em 2 2 2 C 3 3 3

But all the promises we made from the cradle to the grave

G 2 2 2 C 3 3 3 RIFF: G 0 2 0 2 2 0 2 0 2 0 2 3 C G 0 2 0 2 2 0 2 0 2 3 C

Whenall I want is you * = Hammer-on to the 2

You [G] say you'll [C] give me a [G] highway with no-one [C] on it
A [G] treasure just to look u[C]-pon it, all the [G] riches in the [C] night
You [G] say you'll [C] give me [G] eyes in a moon of [C] blindness
A [G] river in a time of [C] dryness, a [G] harbour in the [C] tempest

CHORUS

But all the [Em] promises we [C] made from the [Em] cradle to the [C] grave
When [G] all I [C] want is [G] you
RIFF [G] [C] [G] [C]

You [G] say you [C] want your [G] love to work out [C] right
To [G] last with me through the [C] night
You [G] say you [C] want [G] diamonds and a ring of [C] gold
Your [G] story to remain un[C]-told, your [G] love not to grow [C] cold

CHORUS (& RIFF twice)

[G] You [C]-ou, all I want is [G] you [C]-ou,
All I want is [G] you [C]-ou,
All I want is [G] you [C]-ou

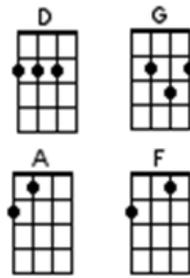
SHOULD I STAY OR SHOULD I GO

The Clash

Strumming patterns:

Verse:
 /1 2 3 4 /1 2 3 4 /1 2 3 4 /1 2 3 4 /1
 ↓↓ ↓↓ ↓↓ ↓↓ ↓↓ ↓↓ ↓↓ ↓↓ (all down strokes)

Chorus:
 /1 2 3 4 /1 2 3 4 /1 2 3 4 /1 2 3 4 /
 ↓(↑) ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓(↑) ↓ ↑ ↓ ↑ ↓ ↑ ↓(↑) ↓ ↑ ↓ ↑ ↓ ↑ ↓



(n.c.) = no chord

(n.c) Darling you got to let me know [D] [G] [D] ↓
 (n.c) Should I stay or should I go [D] [G] [D] ↓
 (n.c) If you say that you are mine [G] [F] [G] ↓
 (n.c) I'll be here 'til the end of time [D] [G] [D] ↓
 (n.c) So you got to let me know [A] ↓
 (n.c) Should I stay or should I go [D] [G] [D] ↓

(n.c) It's always tease tease tease [D] [G] [D] ↓
 (n.c) You're happy when I'm on my knees [D] [G] [D] ↓
 (n.c) One day is fine and next it's black [G] [F] [G] ↓
 (n.c) So if you want me off your back [D] [G] [D] ↓
 (n.c) Well come on and let me know [A] ↓
 (n.c) Should I stay or should I go [D] [G] [D] ↓

CHORUS:

(n.c) Should I stay or should I go [D] now [G] [D]
 [D] Should I stay or should I go now [G] [D]
 [D] If I go there will be [G] trouble [F] [G]
 [G] And if I stay it will be [D] double [G] [D]
 [D] So come on and let me know (verse pattern strum) [A] ↓
 (n.c) Should I stay or should I go [D] [G] [D] ↓

(n.c) This indecision's bugging me [D] [G] [D] ↓
 (n.c) If you don't want me set me free [D] [G] [D] ↓
 (n.c) Exactly whom I supposed to be? [G] [F] [G] ↓
 (n.c) Don't you know which clothes even fit me [D] [G] [D] ↓
 (n.c) Come on and let me know [A] ↓
 (n.c) Should I cool it or should I blow [D] [G] [D] ↓

CHORUS x 2

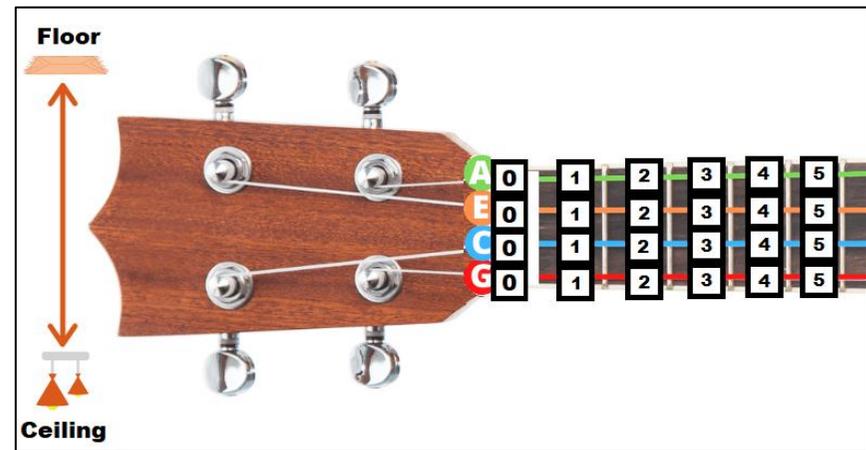
Reading Ukulele Tabs

Tablature notation (TAB) represents individual notes. It's great for writing out melodies, rather than chords.

In TAB, the numbers represent the fret number, the horizontal lines represent the strings.

The trick is that the TOP LINE is the A (No. 1) string and the bottom line is the G (No. 4) string! This seems upside down – but it's the way it is! The reason is because it makes TAB notation more like normal sheet music, where the higher notes are higher up on the musical staves.

The open string TAB is 0 (on whatever string), the first fret is 1, the second fret is 2, etc.



This picture shows the strings and the numbers, so it's sort of like a TAB with a note on every string and fret. Note that the FLOOR is at the top.

If you look down at your ukulele, and turn the face of the uke to your face, this is how the strings appear, with the A (No. 1) string on top.

This TAB notation below shows the relationship between TAB notation and regular music notation. Can you pick the tune?

A
E
C
G

T
A
B

4/4

0 0 3 3 0 0 3 1 1 0 0 2 2 0