



Jim Beloff

Advanced Beginner Ukulele Workshop

For those who know a handful of chords and a basic up/down strum, here's a chance to take your skills to a new level. A dozen or so well-known songs will be played while learning more chords, new fingerings, new strums, transposing on the fly and performance tips, and techniques along the way.

NOTE: *Jim is spreading this out over two sessions and covering a different half dozen songs in each session.*

[Back to Index](#)

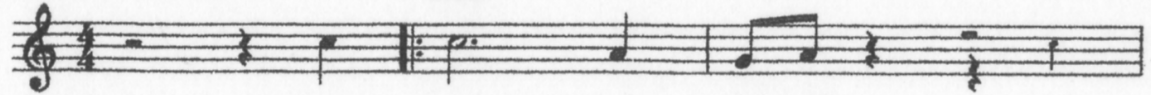
Hey, Good Lookin'

Words and Music by
HANK WILLIAMS

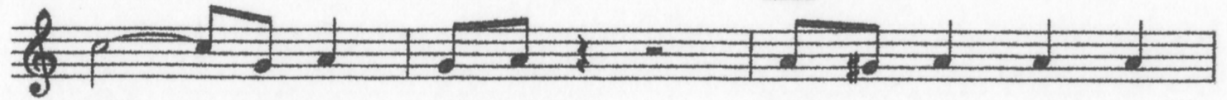
FIRST NOTE



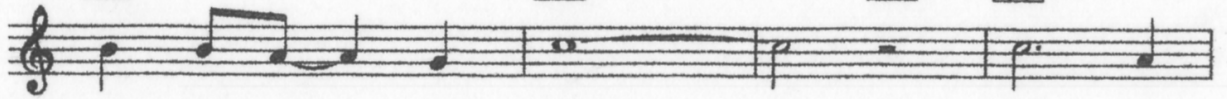
Moderately



1. Hey, hey, good look - in'
free and read - y so



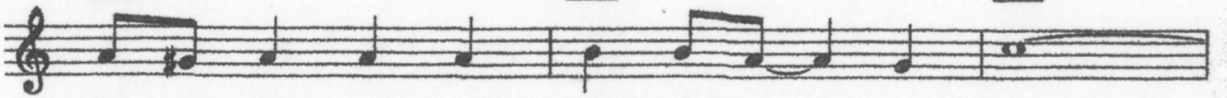
what - cha got cook - in'? How's a - bout cook - in'
we _____ can go stead - y. How's a - bout sav - in'



some - thin' up _____ with me? _____ Hey, sweet
all your time _____ for me? _____ No more



ba - by, don't - you think may - be
look - in', I know _____ I've been took - en,



we could find us a brand new rec - i - pe? _____
how's a - bout keep - in' stead - y com - pa - ny? _____

Copyright © 1951 Sony/ATV Songs LLC and Hiram Music in the U.S.A. Copyright Renewed
This arrangement Copyright © 2005 Sony/ATV Songs LLC and Hiram Music in the U.S.A.
All Rights on behalf of Hiram Music Administered by Rightsong Music Inc.
All Rights outside the U.S.A. Controlled by Sony/ATV Songs LLC
All Rights on behalf of Sony/ATV Songs LLC Administered by Sony/ATV Music Publishing,
8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved



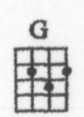
Are You Lonesome Tonight?

Words and Music by
ROY TURK and LOU HANDMAN

FIRST NOTE



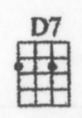
Moderately



Are you lone - some to - night, do you miss me to -



night? Are you sor - ry we drift - ed a - part? _____



_____ Does your mem - o - ry stray to a bright sum - mer





day, when I kissed you and called you sweet - heart? _____






_____ Do the chairs in your par - lor seem emp - ty and



© Copyright 1926 by Bourne Co. and Cromwell Music
Copyright Renewed All Rights Reserved International Copyright Secured
All Rights Reserved Including Public Performance for Profit
Used by Permission

A7  D7 

bare? Do you gaze at your door - step and pic - ture me

G  G7  A 

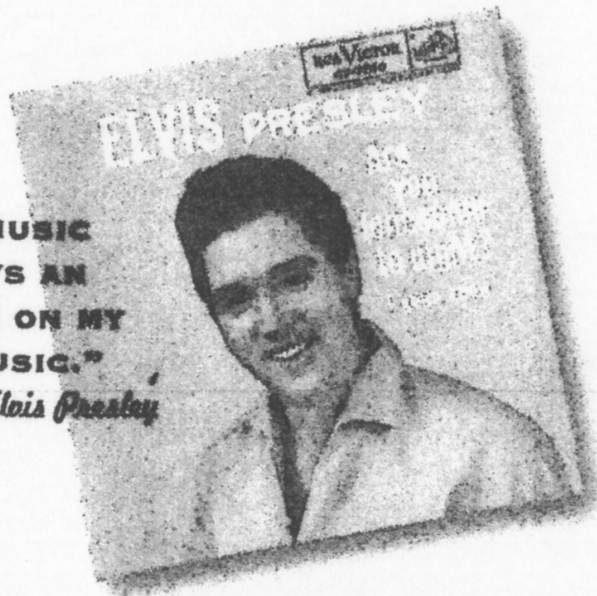
there? Is your heart filled with pain, shall I come back a -

D7  G 

gain? Tell me, dear, are you lone - some to - night? _____

**"COUNTRY MUSIC
WAS ALWAYS AN
INFLUENCE ON MY
KIND OF MUSIC."**

★ — *Elois Presley*



ELVIS COUNTRY



Jamaica Farewell

Words and Music by
IRVING BURGIE

FIRST NOTE



Light Calypso



1., 4. Down the way where the nights are gay and the
2. Sounds of laugh - ter ev - 'ry - where and the
3. Down at the mar - ket you can hear la - dies

G7

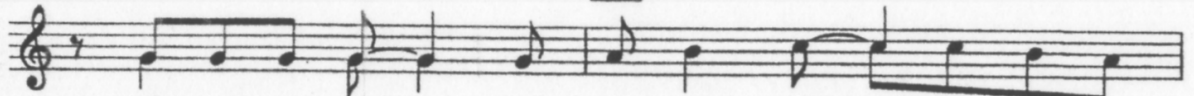


C



sun shines dai - ly on the moun - tain top,
danc - ing girls on sway - ing to and fro,
cry out while on their heads they bear

F



I took a trip on a sail - ing ship and when I
I must de - clare my heart is there, though I've
ac - kie, rice; salt fish are nice, and the

G7

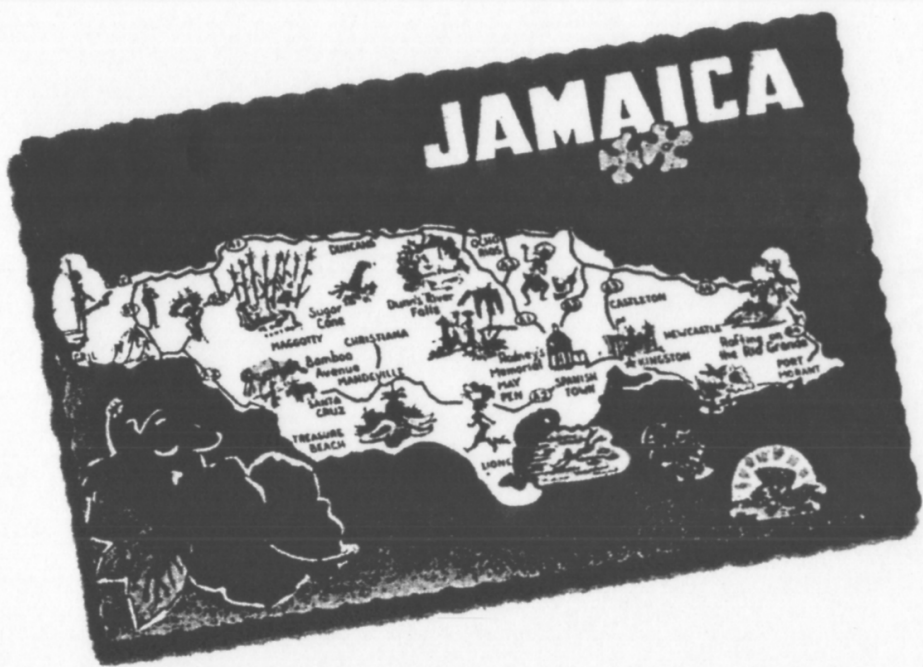
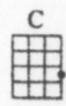
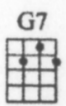
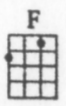
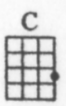


reached Ja - mai - ca, I made a stop.
been from Maine to Mex - i - co. } But I'm
rum is fine an - y time of year.

Copyright © 1955; Renewed 1983 Cherry Lane Music Publishing Company, Inc. (ASCAP),
Lord Burgess Music Publishing Company (ASCAP) and DreamWorks Songs (ASCAP)
This arrangement Copyright © 2004 Cherry Lane Music Publishing Company, Inc. (ASCAP),
Lord Burgess Music Publishing Company (ASCAP) and DreamWorks Songs (ASCAP)
Worldwide Rights for Lord Burgess Music Publishing Company and DreamWorks Songs
Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved



40



Island STRUM - 1 MEASURE

1	+	2	+	3	+	4	+
↓		↓	↓		↓	↓	↓
D		R	U		U	D	U



For Me And My Gal

For Me And My Gal

Words by
EDGAR LESLIE and E. RAY GOETZ

Music by
GEORGE W. MEYER

FIRST NOTE



Moderately, flowing

Gm7



The bells are ring - ing



for me and my gal. The birds are



sing - ing for me and my gal.



Ev - 'ry - bod - y's been know - ing to a wed - ding they're



go - ing and for weeks they've been sew - ing.



© 1917 (Renewed 1945) EMI MILLS MUSIC, INC.
This Arrangement © 2003 by FLEA MARKET MUSIC, INC. (USA) and EMI MILLS MUSIC, INC. (elsewhere)
Print Rights on behalf of EMI MILLS MUSIC, INC. Administered by WARNER BROS. PUBLICATIONS U.S. INC.
All Rights Reserved Used by Permission

C7

Ev - 'ry Su - sie and Sal, they're con - gre -

Gm7 C7 F

gat - ing for me and my gal.

Gm7 C7

The Par - son's wait - ing for me and my

A7 C7 F7

gal and some - time I'm goin' to build a lit - tle

Bb Bdim

home for two, for three or four or more, in

C7 F

love - land, for me and my gal.



Prologue

The four substitution ideas used in "Red River Valley," below, are used in *all* the tunes that follow, so it's crucial that you understand them before moving on!

Before diving head first into the jazz tunes, get your feet wet with a simple, three-chord folk tune (just to give you an idea of how chord substitution works). There are twenty-four substitution ideas in this book, but you'll deal with four of them here:

Four Substitution Concepts

- **Direct substitution:** You can substitute any chord from the same chord type as the given chord. For example, for C7 you could play C9, C7+ or C13, just to name a few, because all these chords are C7 with an extra note added (a 9th, a sharp 5th, etc.). They're variants of a C7 chord.
- **Relative minor substitution:** For a major chord, you can often substitute or add the relative minor. That's the minor chord that's a 6th above the major chord. For example, A is the sixth note in the C major scale, so Am is the relative minor of C. Given a C chord, you can play Am, or a C followed by an Am.
- **Dominant minor substitution:** Given a 7th chord, you can add or substitute the minor chord that is a 5th above it. For example, given a C7 you can substitute Gm (a 5th above C7), or play Gm followed by C7.
- **Ascending or descending melodic lines:** A series of chords can contain an ascending or descending melodic line that harmonizes with the song's melody. You'll find a few examples in the sample tune below. The effect is like ear candy—two melodies happening simultaneously that harmonize with each other.

Now, you can put these four concepts to use in the old cowboy song, "Red River Valley." First, listen to the basic tune as written below, and then play along with the recording using simple, first-position chords:



TRACK 1

RED RIVER VALLEY

C G7 C G7
Come and sit by my side if you love me. Do not hasten to bid me adieu.

C C7 F G7 C
But remember the Red River Valley, and the cowboy who loved you so true.

Here's a jazzed-up version. Listen to the recording and play along with it:

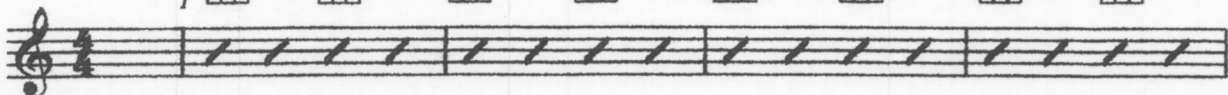
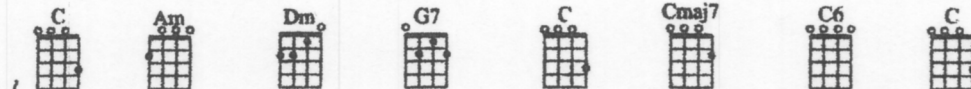


TRACK 2

RED RIVER VALLEY

With Substitutions

FIRST NOTE



Come and sit by my side if you love me. Do not

5

has - ten to bid me a - dieu. But re -

9

mem - ber the Red Riv - er Val - ley, and the

13

cow - boy who loved you so true.

The first bar is a “pickup bar,” and the song actually starts at the bar numbered as “1” (“sit by my...”). Now if you compare the basic progression to the fancier comping (backup) chords, most of the differences between the two can be explained in terms of the four substitution concepts above.

Bar 1: Am is a *relative minor substitution* for C.

Bar 2: Dm is a *dominant minor substitution* for G7, as Dm is a fifth above G.

Bars 3–4: Cmaj7 and C6 are *direct substitutions* for C. The series of chords (C, Cmaj7, C6, C) contain a *descending melodic line*: C, B, A, G.

Bar 5: Am is a *relative minor substitution* for C.

Bar 7: Dm is a *dominant minor substitution* for G7.

Bar 8: G7+ (G augmented, or a G chord with a sharp fifth) is a *direct substitution* for G.

Bars 9–10: Cmaj7 is a *direct substitution* for C, and C9 is a *direct substitution* for C7. The series of chords (C, Cmaj7, C7) contain a *descending melodic line*: C, B, B \flat , similar to the melodic line in bars 3–4.

Bars 11–12: F+ is a *direct substitution* for F, and Dm is a *relative minor substitution* for F.

Bar 13: Dm is a *dominant minor substitution* for G7.

Bar 16: C6 is a *direct substitution* for C.

I know, I know, some things are unexplained! What about the G diminished chords in bar 6, or the Fm6 chords (there are four of them)? Remember, there are twenty more substitution principles that haven't been described yet. Read on, and expand your chord consciousness!

* The “3” next to the Gdim grid indicates that this chord is played on the 3rd fret.

G7 F7

He makes the comp-'ny jump when he plays re - veil - le, he's the

C To Coda ⊕ D.S. al Coda ⊕ Coda

boo - gie woo - gie bu - gle boy of Com - pa - ny B. He Com - pa - ny B.

Down whole step to F
 Up whole step to A
 up minor 3rd to Bb
 up fourth to C

Bring Me Sunshine

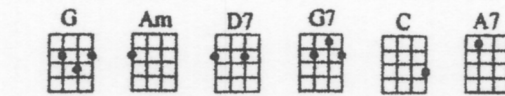
Words by SYLVIA DEE

Music by ARTHUR KENT

FIRST NOTE



Moderately



G Am D7 G7 C A7

Bring me sun - shine in your smile; bring me
 hap - py through the years; nev - er

D7 G

laugh - ter all the while. In this
 bring me an - y tears. Let your

G7 C To Coda ⊕

world where we live, there should be more hap - pi - ness So much
 arms be as warm as the sun from up a - bove,

A7 D7 D.S. al Coda

joy you can give to each brand new bright to - mor - row! Make me

⊕ Coda A7 Am D7 G

bring me fun, bring me sun - shine, bring me love.

Copyright © 1966 (Renewed) by Music Sales Corporation (ASCAP)

JIVE Aces Bb → C

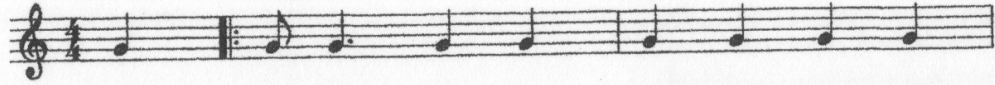
Gentle On My Mind

Words and Music by
JOHN HARTFORD

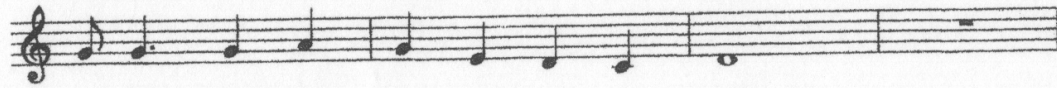
FIRST NOTE



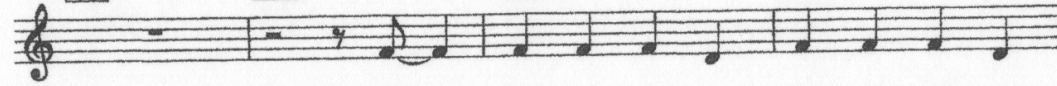
Smoothly



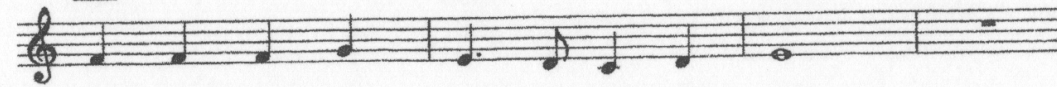
It's know - ing that your door is al - ways



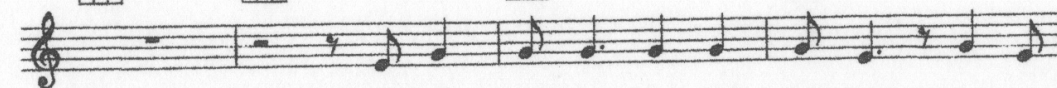
o - pen and your path is free to walk,



that — makes me tend to leave my sleep - ing



bag rolled up and stashed be - hind your couch.



And it's know - ing I'm not shack - led by for -



Copyright © 1967, 1968 (Renewed 1995, 1996) by Ensign Music Corporation
This arrangement Copyright © 2005 by Ensign Music Corporation
International Copyright Secured All Rights Reserved

Picking pattern: 1 + 2 + 3 + 4 +
STRINGS: 4(T) 3(T) 2(F) 4(T) 1(M) 3(T)
(Fingers) 1(M)

T = THUMB
M = Middle F.
I = Index F.

C6 Cmaj7 C

got - ten words and bonds — and the ink stains that have dried up - on some

Dm Dm7 Dm6 Dm7 Dm Dm7

line. That — keeps you in the back roads by the

Dm6 Dm7 G7sus4

riv - ers of my mem - 'ry, that keeps you ev - er gen - tle on my

C Cmaj7 1. C6 Cmaj7 2. C6 C

mind. 2. It's not

Additional Lyrics

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'.
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind,
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a rough'nin' coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend I hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smillin'
Ever gentle on my mind.



Chorale

From *The Anna Magdalena Bach Notebooks*

Johann Sebastian Bach
(1685-1750)

TRACK 1

Ukulele

A
E
C
G

8

14

20

26

© 2012 Flea Market Music, Inc.
International Copyright Secured Made in U.S.A. All Rights Reserved



TRACK 1

All The Things You Are

Words by
OSCAR HAMMERSTEIN II

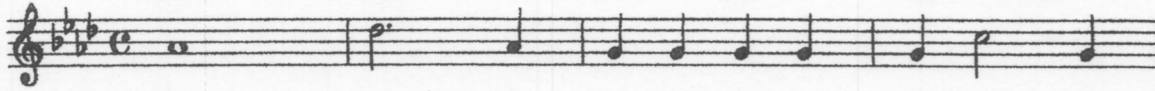
Music by
JEROME KERN

Brighter ballad tempo

FIRST NOTE



Standard



FIRST NOTE



Tenor



You are the prom - ised kiss of spring - time that

Dbmaj7



Db6



Dm7



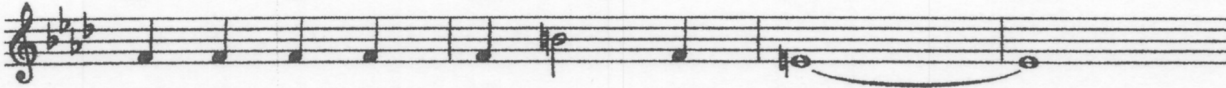
G7



Cmaj7



C6



makes the lone - ly win - ter seem long.



Cm7



Fm7



Bb7



Bb7+5



Ebmaj7



Eb6



You are the breath - less hush of eve - ning that



Abmaj7



Ab6



Am7b5



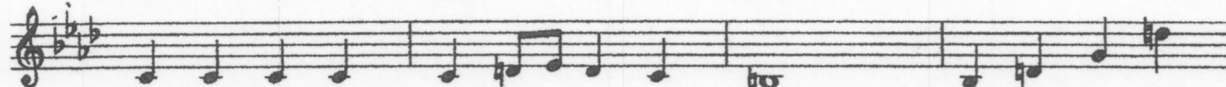
D7



Gmaj7



G6



trem - bles on the brink of a love - ly song. You are the



© 1939 Universal - PolyGram International Publishing, Inc.
Copyright Renewed
All Rights Reserved Used by Permission

by
ERN



6maj?

6maj?
~~Gmaj~~

Am7

D9

G6

an - gel glow _____ that lights a star, _____ the dear - est

F#m7b5

B9

B7

Emaj7

E6

C7+5

things I know _____ are what you are. _____

Fm7

Bbm7

Em7

A7

Abmaj7

Some day my hap - py arms will hold you, and

Dbmaj7

Dbm7

Gb9

Cm7

B°7

some day I'll know that mo - ment di - vine, when

Bbm7

Bbm7

Eb9

A7

Abmaj7

Ab6/9

~~Ab9~~

Ab6/9

all the things you are are mine. _____



Edelweiss

(From *The Sound Of Music*)

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Waltz ♩ = 100

(Bass)

F F C7 F x x x

E del weiss, e del

B^b F Dm x x x Dm7

weiss, ev 'ry morn ing you

Gm7 C7 F C7

greet me. Small and white,

F x x x B^b F

clean and bright, you look

C7 C9 C7 F F^{sus} F

hap py to meet me.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II
Copyright Renewed
This arrangement Copyright © 2008 WILLIAMSON MUSIC
WILLIAMSON MUSIC owner of publication and allied rights throughout the world
International Copyright Secured All Rights Reserved

C7 x x x C C7 C9 C7 F C

Blos som of snow, may you bloom and

F B \flat Fsus G G7

grow, bloom and grow for

C7 C7 F F

ev er. E del

F9 B \flat 9 F9 E \flat 9 F F

weiss, e del weiss, bless my

C7 C9 C7 F Fsus F

home land for ev er.

ritard

11

D D D UD

All My Loving

Words and Music by
JOHN LENNON and PAUL McCARTNEY

FIRST NOTE



Brightly



1. Close your eyes and I'll kiss you to - mor - row I'll miss -
2. tend that I'm kiss - ing the lips I am miss -

Am F Dm Bb

you; re - mem - ber I'll al - ways be true
ing and hope that my dreams will come true

G7 Dm G7 C Am

And then while I'm a - way, I'll write home ev - 'ry day and I'll

F G7 C Tacet C

1. send all my lov - ing to you I'll pre - you
2., 3.

Tacet Am G#+ C

All my lov - ing I will send to you, all my

To Coda C D.S. al Coda

Am G#+ C

lov - ing dar - ling, I'll be true. Close your

Coda C Am C

All my lov - ing all my lov - ing

Am C

oo All my lov - ing I will send to you

FF: WRITER: Paul
 LYRICS WRITER: JOHN
 JOHN WAS A B16 ADMIRER OF THE SART.

Copyright © 1963, 1964 Sony/ATV Music Publishing LLC
 Copyright Renewed
 All Rights Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203