

Song Book

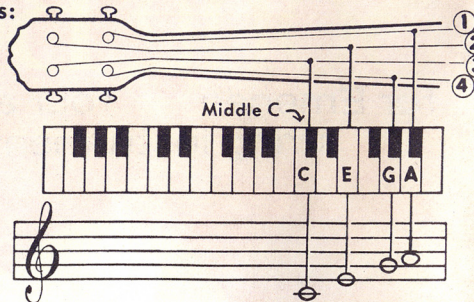
for Emenee four and six
string instruments



HOW TO TUNE YOUR STRING INSTRUMENTS

ALL 4 STRING UKES AND BANJOS—Tune to a piano
as illustrated, or by ear as follows:

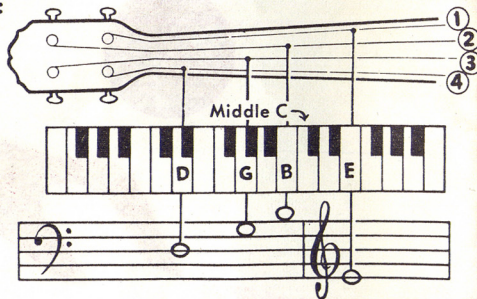
1. Tighten the third string (not too tight)
as the first note to **GONE ARE THE
DAYS** from "My Old Kentucky Home"
2. Tighten the second string so that it
sounds like the word "ARE"
3. Tighten the fourth string so that it
sounds like the word "DAYS"
4. Tighten the first string so that it
sounds like the word "HEART"



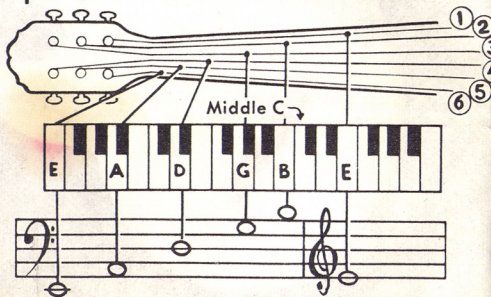
ALL 4 STRING GUITARS—Tune to a piano
as illustrated, or by ear as follows:

*EVERYBODY KNOWS THE OPENING NOTES
TO "THE CAMPBELLS ARE COMING"*

1. Tighten the fourth string (not too tight)
as the first note to "THE"
2. Tighten the third string so that it
sounds like the syllable "CAMP"
3. Tighten the second string so that it
sounds like the syllable "BELLS"
4. Tighten the first string so that it
sounds like the word "ARE"



ALL 6 STRING GUITARS—Tune to piano as illustrated.



ALTERNATIVE METHOD OF TUNING A SIX STRING GUITAR

Step 1. Tighten 5th string until it is fairly taut and does not sound "wobbly" when strummed in the open ("free") position.

Step 2. Press 6th string at the 5th fret and tighten it until when pressed at the 5th fret it sounds like the 5th string strummed in the open position.

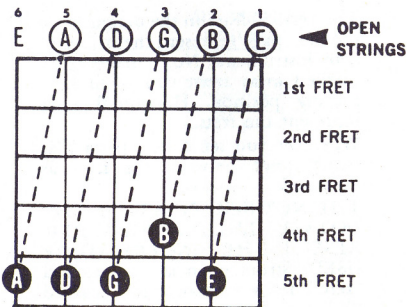
Step 3. String #4 is tuned if when strummed in the open position it sounds like string #5 when string #5 is pressed at the 5th fret.

Step 4. String #3 is tuned if when strummed in the open position it sounds like string #4 when string #4 is pressed at the 5th fret.

Step 5. String #2 is tuned if when strummed in the open position it sounds like string #3 when string #3 is pressed at the 4th fret.

Step 6. String #1 is tuned if when strummed in the open position it sounds like string #2 when string #2 is pressed at the 5th fret.

Step 7. Recheck each string. Adjust if necessary until guitar is tuned.



PLEASE NOTE!

1. For "peg" type guitars or ukes, push the peg into guitar or uke to lock the tuned string.
2. Some type guitars are supplied with professional type nylon or metal-wound nylon guitar strings. These strings have a certain amount of "stretch" when new, and string adjustments will be required before each playing for a short period of time. The strings eventually become stabilized and stop stretching. Tuning will then only be required occasionally.

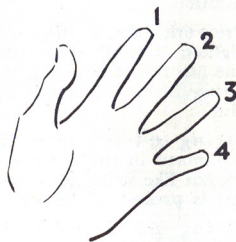
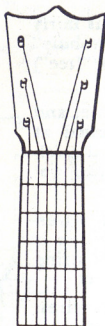
INSTRUCTIONS FOR PLAYING CONVENTIONAL STRING INSTRUMENTS

On conventional string instruments, the chord must be formed by using the first four fingers of the left hand to press down strings between the frets.

The vertical lines in the diagrams on the next page represent the strings of your instruments, No. 1 string being furthest away from you when in a playing position. Horizontal lines represent the frets.

Wherever you see a dot, press that string down between the frets as indicated.

THE NUMBERS NEXT TO THE DOTS ON THE DIAGRAMS REPRESENT THE FINGERS TO BE USED. Strum open strings marked "zero." Do not strum strings marked "X."



EXAMPLE: To play the "C" chord on a six string guitar, the "C" chord diagram and the corresponding "fingering" on the guitar are shown below:

"C" CHORD DIAGRAM

"C" CHORD FINGER POSITIONS ON GUITAR

6 5 4 3 2 1

STRING
NUMBERS

6 5 4 3 2 1



X O O

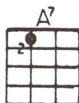
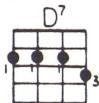
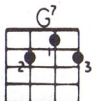
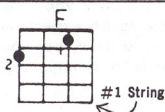
DO NOT STRUM
THIS STRING

STRUM THESE STRINGS

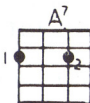
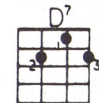
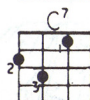
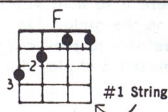


CHORD DIAGRAMS

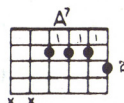
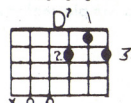
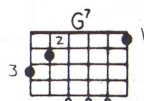
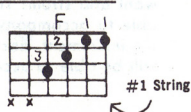
FOUR STRING UKES AND BANJOS



FOUR STRING GUITARS



SIX STRING GUITARS

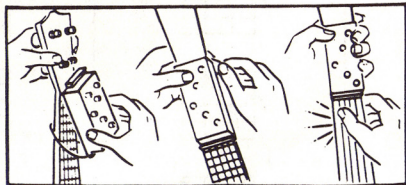


HOW TO USE UKE PLAYER (FOR UKES ONLY)

As you probably know, stringed instruments are accompanying instruments. You sing a melody and strum the proper chords to give you a musical background.

Under normal procedure, you would have to learn these chords by name and master the fingering for each one. All of which is fine if you want to become an expert player. However, if you'd like to play and not have to study, this Player is for you. Simply press the button bearing the name of the chord you want and strum! That's all there is to it. If you can hum a simple tune you'll be able to accompany yourself on the guitar. No, you won't become an expert on the instrument, nor will you be able to play any song in the world on it, but you will be able to accompany yourself and play thousands of your favorite melodies.

To set up the Player on your instrument, place it over the first five frets as shown in the illustration with the two prongs placed before the nut. Like this.



When you have placed the Player on the instrument as directed, fasten the device securely with the plastic rubber bands. You are now ready to play. Here is a simple melody everyone knows.

CLEMENTINE

F
OH, MY DAR-LING, OH, MY DAR-LING
C7
OH, MY DAR-LING CLEM-EN-TINE
F
YOU ARE LOST AND GONE FOR-EVER
C7 **F**
DREAD-FUL SOR-RY CLEM-EN-TINE.
The only chords involved are F and C7.

Now you can start singing and accompanying yourself. Using a felt pick, strum with a downward stroke for every word and syllable you sing. The letter name over the words shows you what button to press down on your Player. Keep it pressed down while strumming and change to the various other chord buttons as indicated over the words of your songs.

RED RIVER VALLEY

C C C7 F C
 FROM THIS VAL - LEY THEY SAY YOU ARE GO - ING
 C A7 D7 G7
 WE WILL MISS YOUR BRIGHT EYES AND SWEET SMILE
 C C7 F
 FOR THEY SAY YOU ARE TAK - ING THE SUN - SHINE
 C G7 C
 THAT BRIGHT - ENS OUR PATH - WAY A - WHILE

BACK IN THE SADDLE AGAIN

G7 C G7 C F C C7
 I'M BACK IN THE SAD - DLE A - GAIN
 F C G7 C
 OUT WHERE A FRIEND IS A FRIEND
 C7 F C
 WHERE THE LONG HORN CAT - TLE FEED ON THE LOW - LY
 A7
 JIM - SON WEED
 D7 G7
 I'M BACK IN THE SAD - DLE A - GAIN
 C G7 C F C C7
 RID - IN' THE RANGE ONCE MORE
 F C G7 C
 TOT - IN' MY OLD FOR - TY FOUR
 C7 F
 WHERE YOU SLEEP OUT EV' - RY NIGHT
 C A7
 WHERE THE ON - LY LAW IS RIGHT
 D7 G7 C F C
 I'M BACK IN THE SAD - DLE A - GAIN
 C7 F C
 WHOO - PI — TI - YI - YO/ ROCK - IN' TO AND FRO
 G7 F G7
 BACK IN THE SAD - DLE A - GAIN
 C7 F C
 WHOO - PI — TI - YI - YA I GO MY WAY
 D7 G7 C F C
 BACK IN THE SAD - DLE A - GAIN

COMIN' 'ROUND THE MOUNTAIN

G7 C C F C
 SHE'LL BE COM - IN' 'ROUND THE MOUN - TAIN WHEN SHE COMES,
 C G7
 SHE'LL BE COM - IN' 'ROUND THE MOUN - TAIN WHEN SHE COMES,
 C
 SHE'LL BE COM - IN' 'ROUND THE MOUN - TAIN
 C7 F
 SHE'LL BE COM - IN' 'ROUND THE MOUN - TAIN
 C G7 C
 SHE'LL BE COM - IN' 'ROUND THE MOUN - TAIN WHEN SHE COMES

GOODBYE OLD PAINT

G7 C
 GOOD - BYE OLD PAINT
 G7 C
 I'M A - LEAV - ING CHEY - ENNE
 GOOD - BYE OLD PAINT
 G7 C
 I'M A - LEAV - ING CHEY - ENNE

THE COWBOYS MEDITATION

C
 AT MID - NIGHT WHEN THE CAT - TLE ARE SLEEP - ING
 G7 C G7
 ON MY SAD - DLE I PIL - LOW MY HEAD
 C
 AND UP AT THE HEAV - ENS LIE PEEP - ING
 G7 C
 FROM OUT OF MY COLD GRAS - SY BED
 G7 C
 OF - TEN AND OF - TEN I WON - DER
 G7 C G7
 AT NIGHT WHEN I'M LY - ING A - LONE
 C
 IF EV - 'RY BRIGHT STAR - UP YON - DER
 G7 C
 IS A BIG PEOP - LED WORLD LIKE OUR OWN

THE LITTLE BROWN JUG

MY ^C WIFE AND I ^F LIVED ALL A-LONE IN A ^{G7} LIT-TLE LOG HUT WE
^C CALLED OUR OWN

^C SHE ^F LOVED GIN AND I ^{G7} LOVED RUM I TELL YOU WHAT
^C WE'D LOTS OF FUN

^C HA HA HA ^F YOU AND ME ^{G7} "LIT-TLE BROWN JUG"
^C DON'T I LOVE THEE

^C HA HA HA ^F YOU AND ME ^{G7} "LIT-TLE BROWN JUG"
^C DON'T I LOVE THEE

BILLY BOY

^{G7} ^C OH — WHERE HAVE YOU BEEN BIL-LY BOY BIL-LY BOY

^{G7} OH — WHERE HAVE YOU BEEN CHARM-ING BIL-LY

^C I HAVE BEEN TO SEEK A WIFE SHE'S THE JOY- OF MY LIFE

^F ^C SHE'S A YOUNG THING AND ^{G7} CAN-NOT LEAVE HER ^C MOTH-ER

THE DYING COWBOY

^C "O BUR-Y ME NOT ON THE LONE PRAI-RIE"

^{G7} ^F ^C THESE WORDS CAME LOW AND MOURN-FUL-LY

^C FROM THE PAL-LID LIPS OF A YOUTH WHO LAY

^{G7} ^F ^C ^F ^C ON HIS DY-ING BED AT THE CLOSE OF DAY

BIRMINGHAM JAIL

C G7
WRITE ME A LET - TER WRITE IT TO - DAY
G7 C
STAMP IT TO - MOR - ROW SEND IT A - WAY
C G7
WRITE ME A LET - TER SEND IT BY MAIL
G7 C
SEND AND DI - RECT IT TO BIR - MING - HAM JAIL

CLEMENTINE

C G7
IN A CAV - ERN IN A CAN - YON EX - CA - VA - TING FOR A MINE
C G7
DWELT A MI - NER FOR - TY NI - NER AND HIS DAUGH - TER
C
CLE - MEN - TINE
C
OH MY DAR - LING OH MY DAR - LING OH MY DAR - LING
G7
CLEM - EN - TINE
C G7
YOU ARE LOST AND GONE FOR - E - VER DREAD - FUL SOR - RY
C
CLE - MEN - TINE

FRANKIE AND JOHNNY

C C F C
FRANK - IE AND JOHN - NY WERE LOV - ERS
C C C7
OH LORD - Y HOW THEY COULD LOVE
F F
THEY SWORE TO BE TRUE TO EACH OTH - ER
F C
JUST AS TRUE AS THE STARS A - BOVE
G7
HE WAS HER MAN
C
BUT HE DONE HER WRONG

FOR HE'S A JOLLY GOOD FELLOW

FOR — HE'S A JOL - LY GOOD FEL - LOW

FOR HE'S A JOL - LY GOOD FEL - LOW

FOR HE'S A JOL - LY GOOD FEL - LOW

WHICH NO - BOD - Y CAN DE - NY

WHICH NO - BOD - Y CAN DE - NY

WHICH NO - BODY CAN DENY

FOR — HE'S A JOL - LY GOOD FEL - LOW

FOR HE'S A JOL - LY GOOD FEL - LOW

FOR HE'S A JOL - LY GOOD FEL - LOW

WHICH NO - BOD - Y CAN DE - NY

SWEET BETSY FROM PIKE

OH DON'T YOU RE - MEM - BER SWEET BET - SY FROM PIKE

WHO CROSSED THE BIG MOUN - TAINS WITH HER LOV - ER IKE

WITH TWO YOKE OF CAT - TLE A LARGE YEL - LOW DOG

A TALL SHANG - HAI ROOST - ER AND ONE SPOT - TED HOG

SAY - ING GOOD - BYE PIKE COUN - TY FARE - WELL FOR A WHILE

WE'LL COME BACK A - GAIN WHEN WE'VE PANNED OUT OUR PILE

BUFFALO GALS

C
BUF - FA - LO GALS WON - CHA COME OUT TO - NIGHT
G7 C
COME OUT TO - NIGHT COME OUT TO - NIGHT
C
BUF - FA - LO GALS WON - CHA COME OUT TO - NIGHT
G7 C
AND DANCE BY THE LIGHT OF THE MOON
C
I DANCED WITH THE GAL WITH THE HOLE IN HER STOCK - IN'
G7 C
AND HER HEEP KEP' A - ROCK - IN' AND HER TOE KEP' A - KNOCK - IN'
C
I DANCED WITH THE GAL WITH THE HOLE IN HER STOCK - IN'
G7 C
AND WE DANCED BY THE LIGHT OF THE MOON

COWBOY JACK

C G7
HE WAS JUST A LONE - LY COW - BOY
C
WITH A HEART SO BRAVE AND TRUE
G7 C G7
AND HE LEARNED TO LOVE A MAID - EN
G7 C
WITH EYES OF HEAV'N'S OWN BLUE

THE OLD CHISHOLM TRAIL

G7 C
WELL COME A - LONG BOYS AND LIS - TEN TO MY TALE
I'LL TELL YOU OF MY TROU - BLES ON THE OLD CHIS - HOLM TRAIL
G7 C
CO - MA - TI - YI YOU - PY YOU - PY YA YOU - PY YA
C G7 C
CO - MA TI - YI YOU - PY YOU - PY YA

LITTLE STAR

(Twinkle, Twinkle Little Star)

C F C
 GOT A HORSE NAMED "LIT - TLE STAR"
 F C G7 C
 HE'S THE FIN - EST HORSE BY FAR
 C G7 C G7
 GAL - LOPS FAST OR GAL - LOPS SLOW
 C G7 C G7
 AN - Y - WHERE I WANT TO GO
 C F C
 POP CAN KEEP HIS FAN - CY CAR
 F C G7 C
 I'D RATH - ER RIDE MY "LIT - TLE STAR"

LISTEN TO THE MOCKING BIRD

G7 C
 I'M DREAM - ING NOW OF SWEET HAL - LY
 G7 C
 MY SWEET HAL - LY MY SWEET HAL - LY
 G7 C C7
 I'M DREAM - ING NOW OF SWEET HAL - LY
 F G7 C
 FOR THE THOUGHT OF HER IS ONE THAT NEV - ER DIES
 G7
 LIS - TEN TO THE MOCK - ING BIRD
 C
 LIS - TEN TO THE MOCK - ING BIRD
 G7 C
 THE MOCK - ING BIRD SING - ING O'ER HER GRAVE
 G7
 LIS - TEN TO THE MOCK - ING BIRD
 C
 LIS - TEN TO THE MOCK - ING BIRD
 C7 F G7 C
 STILL SING - ING WHERE THE WEEP - ING WIL - LOWS WAVE

JACK O'DIAMONDS

G7 C
 OH — MOL - LY OH MOL - LY 'TIS FOR YOUR SAKE A - LONE
 G7 C
 THAT I LEAVE MY OLD PAR - ENTS MY HOUSE AND MY HOME
 THAT I LEAVE MY OLD PAR - ENTS YOU CAUSED ME TO ROAM
 G7 C
 I'M AN OLD RAB - BLE SOL - DIER AND DIX - IE'S MY HOME

BEAUTIFUL BEAUTIFUL BROWN EYES

C C7 F
 BEAUT - I - FUL BEAUT - I - FUL BROWN EYES
 C D7 G7
 BEAUT - I - FUL BEAUT - I - FUL BROWN EYES
 C C7 F
 BEAUT - I - FUL BEAUT - I - FUL BROWN EYES
 G7 C
 I'LL NEV - ER LOVE BLUE EYES A - GAIN
 C C7 F
 DOWN TO THE BAR ROOM HE STAG - GER - ED
 C A7 D7 G7
 AND FELL DOWN BY THE DOOR
 C C7 F
 THE VER - Y LAST WORDS THAT HE UTT - ER - ED
 G7 C
 "I'LL NEV - ER SEE BROWN EYES NO MORE"

RIDIN' THE RANGE (The Mulberry Bush)

C
 I'M JUST A COW - BOY RID - IN' THE RANGE
 G7
 RID - IN' THE RANGE RID - IN' THE RANGE
 C
 I'M JUST A COW - BOY RID - IN' THE RANGE
 G7 C
 RID - IN' THE RANGE THIS MORN - ING

OH! SUSANNAH

C G7
 I- CAME TO A-LA-BAM-A WID MY BAN-JO ON MY KNEE
 C G7 C
 I'M G'WAN TO LOU-SI-AN-A MY- TRUE LOVE FOR TO SEE
 F C G7
 OH SU-SAN-NA OH DON'T YOU CRY FOR ME
 C G7 C
 I'VE COME FROM A-LA-BAM-A WID MY BAN-JO ON MY KNEE

A STRANGE DREAM (Bring Back My Bonnie To Me)

G7 C F C
 LAST NIGHT AS I LAY ON MY PIL-LOW
 D7 G7
 I DREAMED SOME-THING TER-RI-BLY STRANGE
 C F C
 'CAUSE IN THIS DREAM I WAS GENE AU-TRY
 F G7 C
 AND BAD-MEN SUR-ROUND-ED THE RANGE
 C F
 BANG! BANG! BANG! BANG!
 G7 C
 I SHOT ALL THOSE BAD-MEN RIGHT THROUGH THE HEAD
 C D7
 BANG! BANG! BANG! BANG!
 G7 C
 I WOKE UP AND FELL OUT OF BED

HOP, HOP, HOP

C G7 C
 HOP HOP HOP CLIMB THE MOUN-TAIN TOP
 G7 C
 THOUGH THE ROAD IS ROUGH AND STON-Y
 G7 C
 WE CAN MAKE IT CAN'T WE PON-Y
 C G7 C
 WE WILL NEV-ER STOP 'TILL WE REACH THE TOP

AMERICA THE BEAUTIFUL

OH BEAUTIFUL FOR SPACIOUS SKIES, FOR AMBER WAVES OF GRAIN.
 FOR PURPLE MOUNTAIN MAJESTIES ABOVE THE FRUITED PLAIN.
 AMERICA, AMERICA, GOD SHED HIS GRACE ON THEE,
 AND CROWN THY GOOD WITH BROTHERHOOD FROM SEA TO
 SHINING SEA.

*G DIMINISHED CHORD—PRESS DOWN C7 AND A7 TOGETHER.

POLLY-WOLLY-DOODLE

OH, I WENT DOWN SOUTH FOR TO SEE MY SAL,
 SING POLLY - WOLLY - DOODLE ALL THE DAY.
 MY SALLY AM A SPUNKY GAL,
 SING POLLY - WOLLY - DOODLE ALL THE DAY.
 FARE THEE WELL, FARE THEE WELL,
 FARE THEE WELL MY FAIRY FAY, FOR I'M GOING TO LOUISIANA,
 FOR TO SEE MY SUSYANNA, SINGING POLLY - WOLLY - DOODLE ALL
 THE DAY.
 OH, MY SAL, SHE AM A MAIDEN FAIR,
 SING POLLY - WOLLY - DOODLE ALL THE DAY.
 WITH CURLY EYES AND LAUGHING HAIR,
 SING POLLY-WOLLY-DOODLE ALL THE DAY.

I'VE BEEN WORKIN' ON THE RAILROAD

C C7 F C
I'VE BEEN WORKING ON THE RAILROAD ALL THE LIVE LONG DAY,

C C D7
I'VE BEEN WORKING ON THE RAILROAD, JUST TO EARN

G7
MY BOARD AND PAY.

C C7 F
DON'T YOU HEAR THE ENGINES HUMMIN'? GET UP SO

C
EARLY IN THE MORN,

F C D7 C F G7 C
CAN'T YOU HEAR THE FIREMAN SHOUTIN'—DINAH BLOW YOUR HORN.

THE FARMER IN THE DELL

F
THE FARMER IN THE DELL, THE FARMER IN THE DELL,

C7 F
HIGH OH THE CHERRY OH, THE FARMER IN THE DELL.

F
THE FARMER TAKES THE WIFE, THE WIFE TAKES THE CHILD

C7 F
HIGH OH THE CHERRY OH, THE FARMER IN THE DELL.

HOW TO ACCOMPANY SONGS "BY EAR"

You don't have to be a genius to get the right chords to your melodies. Of course a good ear helps but almost anyone who can carry a tune can learn a few simple chord progressions to amuse himself.

Every song has chords that are related. The Player is constructed so that the related chords of the Key of C or F can be used quickly and easily.

Here is a simple rule that will help.

When you play G7 and you feel a Chord Change use C or C7

"	"	"	D7	"	"	"	"	"	"	G7
"	"	"	A7	"	"	"	"	"	"	D7
"	"	"	C7	"	"	"	"	"	"	F

Play the following chord progression until you can get them with ease and without looking at the buttons:

C-G7-C	D7-D7-G7-G7-C	C-C-A7-A7-D7-D7-G7-G7-C
G7-G7-C	C-C-D7-D7-G7-G7-C	C-A7-D7-G7-C
C-F-C	C-D7-G7-C	F-F-A7-A7-D7-D7-G7-G7-C
C-F-G7-C	C-C-C7-C7-F-G7-C	C-F-F-C-A7-D7-G7-C
F-F-G7-G7-C	F-F-G7-G7-C7-C7-F	A7-D7-G7-C

The above chord progressions are typical of countless folk songs, popular songs and hymns.

There is one more chord available on the Player. It is the G diminished chord. It is written G dim. It is played by depressing the C7 and the A7 together at the SAME TIME.

C-C-Gdim-G7-G7-G7-G7-(Repeat several times)

You will recognize it as a famous vamp (introduction). Wherever it is used it always precedes a G7 chord.

THIRTY STANDARD SONGS

Blue Room C*	Marie F	Chinatown C
Chloe G7	My Blue Heaven C	Exactly Like You C
Sweet Sue G7	Pagan Love Song F	Honeysuckle Rose G7
Stormy Weather C	Sleepy Time Gal C	Shine On Harvest Moon D7
Dreams Of Love F	The Sheik F	Sunny Side Of The Street C
Who's Sorry Now F	Miami Shore F	I Can't Give You Anything But Love C
At Sundown G7	Oh How He Lied F	By The Light Of The Silvery Moon C
I'm Confessin' C	You Are My Sunshine C	Alexander's Ragtime Band C
Ja-da F	It Had To Be You C	Linger Awhile F
		Margie C

*The name of the chord which starts the song is given after each title.

HOW TO PLAY FROM SHEET MUSIC

Practically all sheet music has chord names printed over the melody.

The average song usually demands no more than the six basic chords given on the Player. To use them for sheet music, however, it will be necessary for the song to be transposed to the Key of C.

To do this the following chart will be helpful.

At the beginning of every song you will find a G clef. Immediately after the G clef the key signature appears.



Immediately after the

G clef the key signature appears.

You will see one of the following:



To transpose to the Key of C to accommodate the Player, first find out what key the song is in. Then, keeping your eye in that line below you will see that chord given in the sheet music and immediately following the chord to use on your Player.

	C	G7	F	A7	Am Play D7	Gm Play C7
Key of C no #'s or b's Play chords you see						
Key of F 1 Flat	F Play C	C7 Play G7	Bb Play F	D7 Play A7	G7 Play D7	F7 Play C7
Key of Bb 2 Flats	Bb Play C	F7 Play G7	G Play F	G7 Play A7	C7 Play D7	Bb7 Play C7
Key of Eb 3 Flats	Eb Play C	Bb7 Play G7	Ab Play F	C7 Play A7	F7 Play D7	Eb7 Play C7
Key of G 1 Sharp	G Play C	D7 Play G7	C Play F	E7 Play A7	A7 Play D7	G7 Play C7

NOTE: Try to use only one chord to the measure. In many cases chords not given on the Player may be omitted without disturbing the basic harmony of a song.

Some songs are too involved harmonically to be played with the Player. These will simply have to be eliminated from the player's repertoire.

If the song is too high for a singer's range, retune guitar so that it sounds lower. In some songs, the Key of F may be used without transposing unless a Bb chord is encountered. In such a case try the Key of C.

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