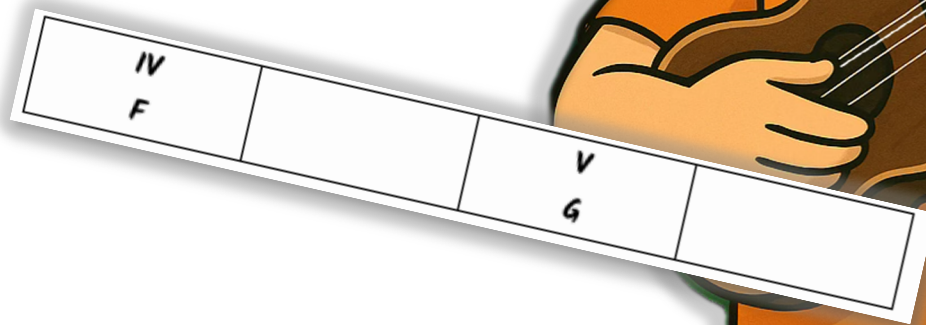


# Kanikapila Mondays



**CLASSIC KANIKAPILA: LAUREL CANYON**

**1ST DECEMBER 2025**

Teach Your Children

Both Sides Now

Turn! Turn! Turn!

Will You Still Love Me Tomorrow

LIVE LINK

Fascinating Facts

Learn Ukulele with Matt



# TEACH YOUR CHILDREN

## C MAJOR

Crosby, Stills and Nash

### INTRO/VERSE/CHORUS/INTERLUDE

Try Sus  
Chords

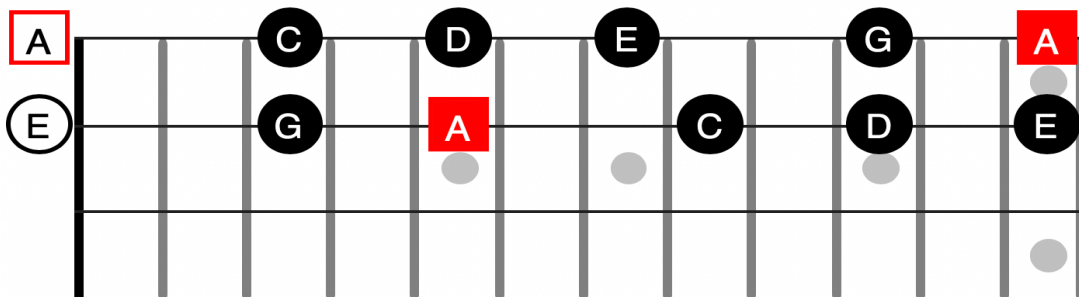
|        |         |        |        |
|--------|---------|--------|--------|
| I<br>C | IV<br>F | I<br>C | V<br>G |
|--------|---------|--------|--------|

### BRIDGE

|         |         |        |          |
|---------|---------|--------|----------|
| I<br>C  | IV<br>F | I<br>C | vi<br>Am |
| IV<br>F | I<br>G  | I<br>C |          |

### SOLO WITH C MAJ / AM PENTATONIC

#### A MINOR PENTATONIC - SIMPLIFIED



## TEACH YOUR CHILDREN

### (Intro)

(C) (F) (C) (G)

### (Verse)

(C) You, who are on the (F) road must have a  
(C) code that you can (G) live by  
And (C) so, become your(F)self  
because the (C) past is just a (G) goodbye

### (Chorus)

(C) Teach your children (F) well  
Their father's (C) hell did slowly (G) go by  
And (C) feed them on your (F) dreams  
The one they (C) picks  
The one you'll (G) know by

### (Bridge)

(C) Don't you ever ask them, (F) "Why?"  
If they told you, you would (C) cry  
So, just look at them and (Am) sigh  
(F) (G) and know they (C) love you

### (Verse)

And (C) you of tender (F) years can't know the  
(C) fears that your elders (G) grew by  
And so (C) please help them with your (F) youth  
They seek the (C) truth before they (G) can die

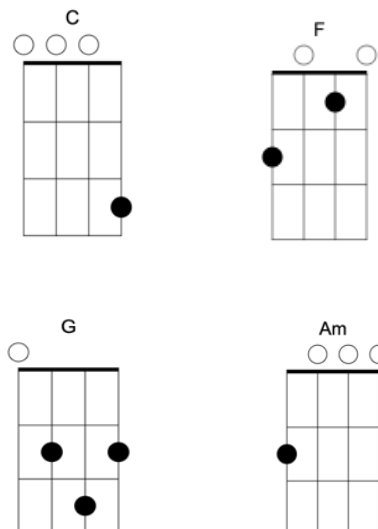
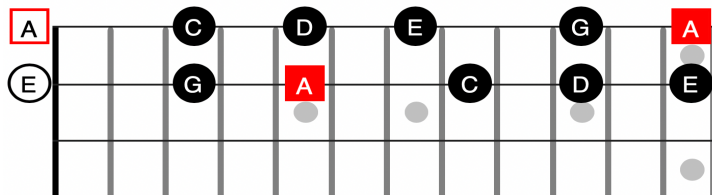
### (Chorus)

(C) Teach your parents (F) well  
Their children's (C) hell will slowly (G) go by  
And (C) feed them on your (F) dreams  
The one they (C) picks  
The one you'll (G) know by

### (Bridge)

(C) Don't you ever ask them, (F) "Why?"  
If they told you, you would (C) cry  
So, just look at them and (Am) sigh  
(F) (G) and know they (C) love you

### A MINOR PENTATONIC - SIMPLIFIED



# BOTH SIDES NOW



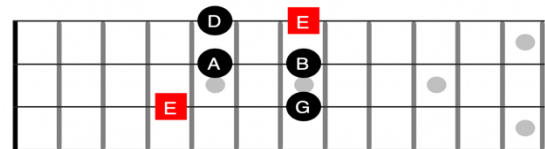
Joni Mitchell

## G MAJOR

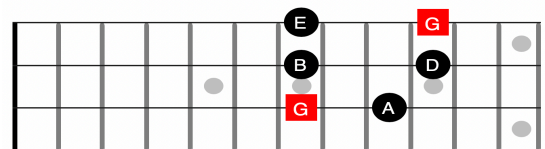
### INTRO + INTERLUDES

|   |       |   |       |
|---|-------|---|-------|
| I | Isus4 | I | Isus4 |
| G | Gsus4 | G | Gsus4 |

E MINOR PENTATONIC - SIMPLIFIED



G MAJOR PENTATONIC - SIMPLIFIED



### VERSES

|   |    |    |     |   |       |    |   |
|---|----|----|-----|---|-------|----|---|
| I | vi | IV | I   | I | Imaj7 | IV | I |
| G | Am | C  | G   | G | Gmaj7 | C  | G |
| I | IV | vi | vi7 | V |       |    |   |
| G | C  | Am | Am7 | D |       |    |   |

### CHORUS

|     |    |    |   |    |   |
|-----|----|----|---|----|---|
| I   | IV | IV | I | IV | I |
| G   | C  | C  | G | C  | G |
| iii | I  | IV | V |    |   |
| Bm  | G  | C  | D |    |   |

## BOTH SIDES NOW

### (Intro)

(G) (Gsus4) (G) (Gsus4)

### (Verse)

(G) Bows and (Am) flocks of  
(C) Angel (G) hair and  
(G) Ice cream (Gmaj7) castles  
(C) In the (G) air and  
(G) Feather (C) canyons (Am) everywhere  
I've (Am7) looked at clouds that (D) way

### (Verse)

But (G) now they (Am) only  
(C) Block the (G) sun  
(G) They rain and (Gmaj7) snow on  
(C) Every(G)one  
(G) So many(C) things I (Am) would have done But  
(Am7) clouds got in my (D) way

### (Chorus)

I've (G) looked at clouds from  
(C) Both sides (G) now, from  
(C) Up and (G) down and  
(C) Still some(G)how  
It's (Bm) cloud (C) illusions (G) I recall  
I (C) really don't know (D) clouds at  
(G) all (Gsus4) (G) (Gsus4)

### (Verse)

(G) Moons and (Am) Junes and  
(C) Ferris (G) wheels, the  
(G) Dizzy (Gmaj7) dancing  
(C) Way you (G) feel, as  
(G) Every (C) fairy (Am) tale comes real  
I've (Am7) looked at love that (D) way

### (Verse)

But (G) now it's (Am) just  
(C) another (G) show, you  
(G) Leave 'em (Gmaj7) laughing  
(C) When you (G) go, and  
(G) If you (C) care don't (Am) let them know  
Don't (Am7) give yourself a(D)way

### (Chorus)

I've (G) looked at love from  
(C) Both sides (G) now, from  
(C) Give and (G) take and  
(C) Still some(G)how  
It's (Bm) love's (C) illusions (G) I recall  
I (C) really don't know (D) love at  
(G) all (Gsus4) (G) (Gsus4)

### (Instrumental)

(G) (Am) (C) (G)  
(G) (Gmaj7) (C) (G)  
(G) (C) (Am) (Am7) (D)

### (Verse)

(G) Tears and (Am) fears and  
(C) Feeling (G) proud, to  
(G) Say "I (Gmaj7) love you"  
(C) Right out (G) loud,  
(G) Dreams and (C) schemes and  
(Am) circus crowds  
I've (Am7) looked at clouds that (D) way

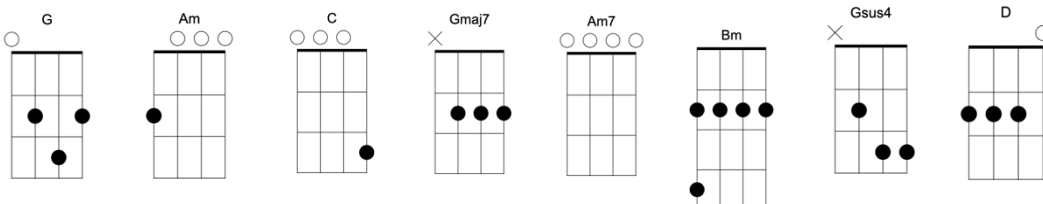
### (Verse)

But (G) now old (Am) friends are  
(C) Acting (G) strange, they  
(G) Shake their (Gmaj7) heads, they  
(C) Say I've (G) changed, well  
(G) Something's (C) lost, but  
(Am) Something's gained  
In (Am7) living every (D) day

### (Chorus)

I've (G) looked at life from  
(C) Both sides (G) now, from  
(C) Win and (G) lose and  
(C) Still some(G)how  
It's (Bm) life's (C) illusions (G) I recall  
I (C) really don't know (D) life at  
(G) all (Gsus4) (G) (Gsus4)

### (Repeat final chorus)





C MAJOR

# TURN! TURN! TURN!

The Byrds

## CHORUS

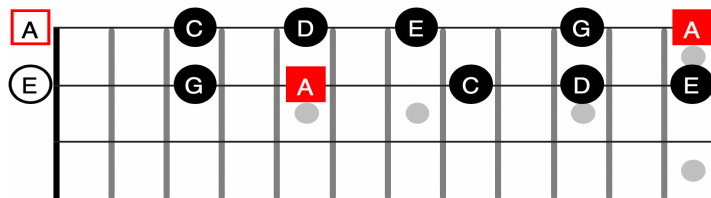
|         |         |           |        |        |                      |           |        |
|---------|---------|-----------|--------|--------|----------------------|-----------|--------|
| I<br>C  | IV<br>F | iii<br>Em | V<br>G | I<br>C | IV<br>F              | iii<br>Em | V<br>G |
| IV<br>F | I<br>C  | ii<br>Dm  | V<br>G | I<br>C | Try adding sus notes |           |        |

## VERSES

|        |        |         |        |
|--------|--------|---------|--------|
| V<br>G | I<br>C | V<br>G  | I<br>C |
| V<br>G | I<br>C | IV<br>F | I<br>C |
| I<br>C |        |         |        |

## SOLO USING THE CMAJ / AM PENTATONIC SCALES OVER CHORUS + VERSE CHORDS

### A MINOR PENTATONIC - SIMPLIFIED



## TURN! TURN! TURN!

### (Chorus)

To every(C)thing – (F)turn (Em) turn (G) turn  
(C)There is a (F) season (Em) turn (G) turn  
And (F) a time to (C) every (Dm) purpose (G) under (C) heaven

### (Verse)

A time to be (G) born, a time to (C) die  
A time to (G) plant, a time to (C) reap  
A time to (G) kill, a time to (C) heal  
A time to (F) laugh (C) (Dm) a (G) time to (C) weep

### (Chorus)

To every(C)thing – (F)turn (Em) turn (G) turn  
(C)There is a (F) season (Em) turn (G) turn  
And (F) a time to (C) every (Dm) purpose (G) under (C) heaven

### (Verse)

A time to build (G) up, a time to break (C) down  
A time to (G) dance, a time to (C) mourn  
(G) A time to cast away (C) stones  
A time to (F) ga(C)ther (Dm) (G) stones to(C)gether

### (Chorus)

To every(C)thing – (F)turn (Em) turn (G) turn  
(C)There is a (F) season (Em) turn (G) turn  
And (F) a time to (C) every (Dm) purpose (G) under (C) heaven

### (Instrumental Chorus)

(C) (F) (Em) (G) (C) (F) (Em) (G) (F) (C) (Dm) (G) (C)

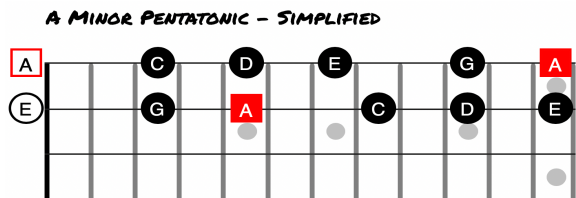
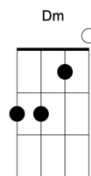
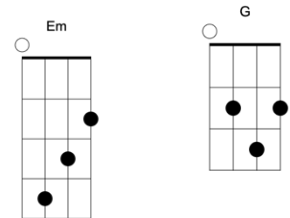
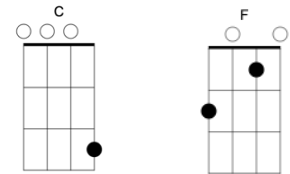
### (Instrumental Verse)

(G) (C) (G) (C) (G) (C) (F) (C) (Dm) (G) (C)

A time of (G) love, a time of (C) hate  
A time of (G) war, a time of (C) peace  
(G) A time you may em(C)brace  
A time to (F) re(C)frain (Dm) from (G) em(C)bracing

### (Chorus)

To every(C)thing – (F)turn (Em) turn (G) turn  
(C)There is a (F) season (Em) turn (G) turn  
And (F) a time to (C) every (Dm) purpose (G) under (C) heaven



# WILL YOU STILL LOVE ME TOMORROW



Carole King

## C MAJOR

### VERSES

|            |        |          |                                    |
|------------|--------|----------|------------------------------------|
| I<br>C     |        | IV<br>F  | V<br>G                             |
| I<br>C     |        | V<br>G   | V7<br>G7                           |
| III7<br>E7 |        | vi<br>Am | vi /// V /<br>Am /// G /           |
| IV<br>F    | V<br>G | I<br>C   | V<br>G <span>1st verse only</span> |

### BRIDGE

|          |         |           |         |
|----------|---------|-----------|---------|
| IV<br>F  |         | iii<br>Em | IV<br>C |
| IV<br>F  | V<br>G  | I<br>C    |         |
| IV<br>F  |         | iii<br>Em |         |
| vi<br>Am | II<br>D | V<br>G    |         |

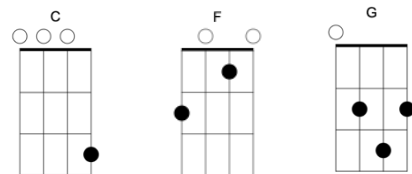
### INTERLUDE: SOLO USING CMAJ / AM PENTATONIC SCALES OVER THE VERSE CHORDS



## WILL YOU STILL LOVE ME TOMORROW?

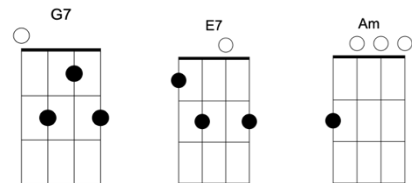
### (Verse)

(C) Tonight you're mine com(F)pletely (G)  
 (C) You give your love so (G) sweetly (G7)  
 To(E7)night the light of  
 (Am) love is in your eyes (G)  
 (F) Will you still (G) love me to(C)morrow? (G)



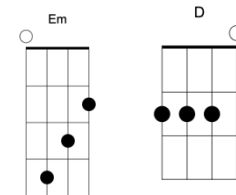
### (Verse)

(C) Is this a lasting (F) treasure (G)  
 (C) Or just a moment's (G) pleasure? (G7)  
 Can (E7) I believe the  
 (Am) Magic of your sighs? (G)  
 (F) Will you still (G) love me to(C)morrow?



### (Bridge)

(F) Tonight with words un(Em)spoken  
 (F) And you say that (G) I'm the only (C) one  
 (F) But will my heart be (Em) broken when the  
 (Am) Night meets the (D) morning (G) star?

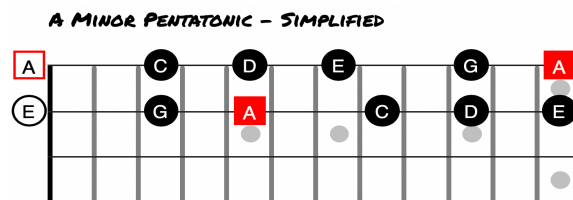


### (Interlude)

(C) (F) (G) (C) (G) (G7)  
 (E7) (Am) (G) (F) (G) (C)

### (Verse)

(C) I'd like to know that (F) your love (G)  
 (C) Is love I can be (G) sure of (G7)  
 So (E7) tell me now 'cause  
 (Am) I won't ask again (G)  
 (F) Will you still (G) love me to(C)morrow? (G)  
 (F) Will you still (G) love me to(C)morrow? (G)  
 (F) Will you still (G) love me to(C)morrow? (G)



## FASCINATING FACTS

### **Teach Your Children Well – Crosby, Stills, Nash and Young 1968**

*“Teach Your Children” was written by Graham Nash in 1968 while he was still a member of the British pop group The Hollies — but it was never recorded by them in the studio. Instead, the song found its home with the West-Coast supergroup Crosby, Stills & Nash, who first recorded it on their 1969 debut album, and then again — in a fuller, richer version — with Neil Young for their landmark album Déjà Vu (1970).*

*The recording features a beautifully atmospheric pedal-steel guitar part played by legendary Jerry Garcia (of Grateful Dead fame) — who was often found hanging out in and around the Laurel Canyon music scene at the time. Lyrically, the song channels Nash’s complicated childhood and reflects a longing to break cycles.*

### **Both Sides Now – Joni Mitchell 1967**

*“Both Sides, Now” was written in 1967 — when Joni Mitchell was just about 21 — after she looked out of an aeroplane window while reading the novel Henderson the “Rain King” by Saul Bellow, and was struck by how different clouds looked from above compared to below.*

*Surprisingly, Joni’s wasn’t the first version released: the song was first recorded (and became a hit) by Judy Collins in 1968 — reaching the US Top 10 and earning her a Grammy Award for Best Folk Performance. Joni then included it on her 1969 album “Clouds”, and over the decades “Both Sides, Now” has become one of her signature songs — covered by dozens of artists worldwide.*

### **Turn! Turn! Turn! – The Byrds 1965**

[“Turn! Turn! Turn!”](#) was actually written not by The Byrds, but by folk legend Pete Seeger — in 1959 — drawing almost verbatim on verses 1–8 of the third chapter of the book Ecclesiastes in the Bible.

The Byrds’ version — released on 1 October 1965 — transformed Seeger’s folk-oriented song into folk-rock magic, complete with jangly 12-string guitar and a fresh, evocative arrangement by band member Roger McGuinn. The recording is said to have taken a gruelling 78 takes over five days before the band nailed the master. When it hit the airwaves, “Turn! Turn! Turn!” struck a chord — the single soared to number 1 on the U.S. Billboard Hot 100, becoming one of the high-water marks of the folk-rock era.

Beyond its musical achievement, the song’s message — that there is “a time to be born, and a time to die... a time for war, and a time for peace” — resonated deeply in the turbulent 1960s, giving voice to a generation wrestling with change, conflict and hope.

## **Will You Still Love Me Tomorrow – Carole King 1965**

[“Will You Still Love Me Tomorrow”](#) was written by Gerry Goffin and Carole King, and first became a hit in 1960 for the girl group The Shirelles — reaching #1 on the U.S. pop charts. Over time it became one of the most frequently covered songs of the 20th century. When Carole King later included the song on her 1971 album “Tapestry” — recorded during the height of the singer-songwriter movement — her version brought a more intimate, mellow, piano-driven reflection that matched the mood of the early-70s soft-rock and folk-rock scenes.

Although “Will You Still Love Me Tomorrow” predates the classic 1960s Laurel Canyon heyday, Carole King herself became an iconic figure in the broader L.A. singer-songwriter community that followed. Her work — along with that of peers like Joni Mitchell, James Taylor and Jackson Browne — helped define the introspective, emotionally honest style associated with the Laurel Canyon scene’s second wave.

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