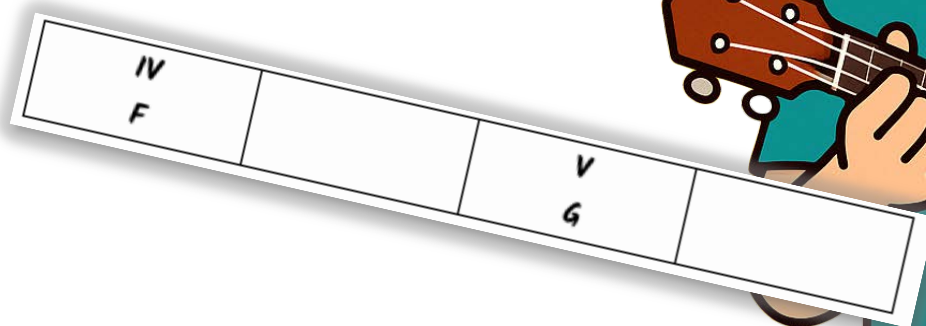


Kanikapila Mondays



LOST IN THE SUPERMARKET

MONDAY 3RD AUGUST 2026

Lost In The Supermarket
Shoplifters of The world unite

Matt's Musical Colours

Focus on Technique

LIVE LINK

Fascinating Facts

Learn Ukulele with Matt

MATT'S MUSICAL COLOURS

	<i>Personality</i>	<i>3 part type</i>	<i>4 part type</i>	<i>Musical name</i>
I	Home	MAJOR	Maj7	Tonic
ii	Upbeat minor	minor	m7	Supertonic (pre-dominant)
iii	Sad	minor	m7	Mediant
IV	Change	MAJOR	Maj7	Subdominant
V	Tension	MAJOR	7	Dominant
vi	Melancholy	minor	m7	Submediant (relative minor)
vii	Jazzy	diminished	m7b5	Subtonic (leading)

WHY THESE COLOURS?

- This is how I visualise them
- Minor chords are darker in colour / Major chords are brighter. Songs/parts with more major chords appear brighter. Minor key songs appear darker
- IV (orange) 'changes' neatly from I (yellow) and into V red
- V is stark for tension - red
- I is a happy home colour - resolution
- vii is 'cool'

THE NATURAL MINOR COLOURS

	PERSONALITY	3 PART TYPE	4 PART TYPE	MUSICAL NAME
i	MELANCHOLY HOME	MINOR	m7	TONIC
ii	FRAGILE	DIMINISHED	m7b5	SUPERTONIC
III	HOPEFUL	MAJOR	Maj7	MEDIAN
iv	EMOTIONAL	MINOR	m7	SUBDOMINANT
v	GENTLE PULL	MINOR	m7	DOMINANT
VI	COMFORTING	MAJOR	Maj7	SUBMEDIAN
VII	FLOATING	MAJOR	7	SUBTONIC

Compared to major keys, a few important things change:

- Home is now a dark green, introspective space
- The ii chord becomes unstable (m7b5) — more fragile and searching
- The III chord brings warmth and light
- The v chord is softer — it suggests movement rather than demands it
- The VI chord feels comforting and nostalgic
- The VII chord is open and unresolved (subtonic, not leading tone)

Overall, minor keys feel **more spacious, less driven toward resolution** The overall sound of common chord progressions eg i, iv, v is softer, less driven toward resolution. This gives natural minor a more relaxed, sometimes unresolved feel.

LOST IN THE SUPERMARKET



The Clash

G MAJOR

G, AM, BM, C, D, EM, F#DIM

INTRO + CHORUS

I G		vi7 Em7	
IVmaj7 Cmaj7		I G	iii Bm7

CHORUS

I G	V D	vi Em	IV C	V D	I G
vi Em	V D	IV C	IVmaj7 Cmaj7	V D	I G

OUTRO

I G		vi7 Em7		
IVmaj7 Cmaj7		I G	V D	I G

LOST IN THE SUPERMARKET

(Intro)

(G) / (G) / (Em7) / (Em7) /
(Cmaj7) / (Cmaj7) / (G) / (Bm7) /

(Chorus)

(G) I'm all lost in the supermarket
(Em7) I can no longer shop happily
(Cmaj7) I came in here for the special offer
(G) Guaranteed perso(Bm7)nality

(Verse)

(G) I wasn't born so
(D) much as I (Em) fell out
(C) Nobody seemed to (D) notice (G) me
(Em) We had a hedge back
(D) home in the (C) suburb
(Cmaj7) Over which I (D) never could (G) see

(G) I heard the people who
(D) live on the (Em) ceiling
(C) Scream and fight most (D) scari(G)ly
(Em) Hearing that noise was my
(D) first ever (C) feeling
(Cmaj7) That's how it's been (D) all around (G) me

(Chorus)

(G) I'm all lost in the supermarket
(Em7) I can no longer shop happily
(Cmaj7) I came in here for the special offer
(G) Guaranteed perso(Bm7)nality

(Verse)

(G) I'm all tuned in I
(D) see all the (Em) programs
(C) I save the coupons from (D) packets of (G) tea
(Em) I've got my giant hit
(D) discotheque (C) album
(Cmaj7) I empty a bottle I (D) feel a bit (G) free

(G) The kids in the halls and the
(D) pipes in the (Em) walls
(C) make me noises for (D) compan(G)y
(Em) Long distant callers make
(D) long distance (C) calls
(Cmaj7) And the silence makes (D) me lone(G)ly

(Instrumental)

(G) / (G) / (Em7) / (Em7) /
(C) / (C) / (G) / (Bm7) /

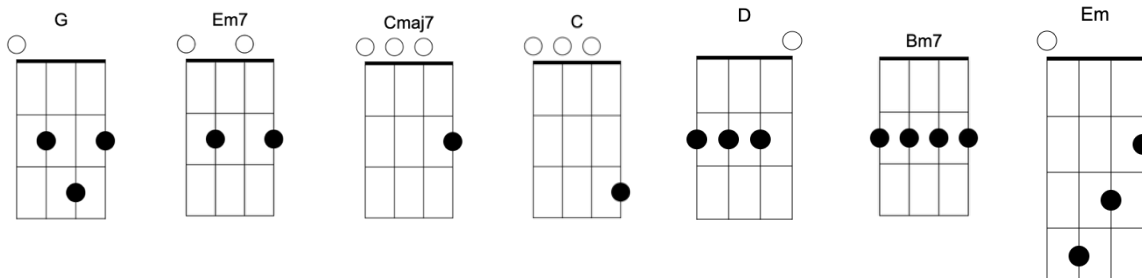
(Chorus)

(G) I'm all lost in the supermarket
(Em7) I can no longer shop happily
(Cmaj7) I came in here for the special offer
(G) Guaranteed perso(Bm7)nality

(Outro)

I'm all (G) lost
I'm all (Em7) lost
I'm all (Cmaj7) lost
(G) / (D) (G)

Repeat



SHOPLIFTERS OF THE WORLD UNITE



The Smiths

A MAJOR + C MAJOR

INTRO (C MAJOR)

I
C

VERSE (A MAJOR)

I				G	IV D
A					
I				G	IV D
A					
I				G	IV D
A					
I				I A	V of C G
A					

CHORUS (C MAJOR) + OUTRO (ON OUTRO KEEP PLAYING 1ST LIVE OVER AND OVER)

I C	IV F	ii Dm		IV F	V G
I C	IV F	ii Dm		IV F	V G
I C	IV F	ii Dm		IV F	V G
I C	IV F	ii Dm		I C	

INSTRUMENTAL = VERSE + CHORUS (END CHORUS WITH F/G)

SHOPLIFTERS OF THE WORLD UNITE

(Intro) (C//)

(Verse)

(A) Learn to love me, assemble the ways (G/) (D/)
 (A) Now, today, tomorrow and always (G/) (D/)
 (A) My only weakness is a listed crime (G/) (D/)
 (A) My only weakness is well, nevermind,
 nevermind (A/) (G/)

(Chorus)

(C) Shop(F)lifters of the (Dm) world (F/) (G/)
 (C) U(F)nite and take (Dm) over (F/) (G/)
 (C) Shop(F)lifters of the (Dm) world (F/) hand (G/) it
 (C) Over, hand it (F) over, hand it (Dm) over (C//)

(Verse)

(A) Learn to love me, assemble the ways (G/) (D/)
 (A) Now, today, tomorrow and always (G/) (D/)
 (A) My only weakness is a listed crime (G/) (D/)
 (A) But last night the plans for a future war
 was all I saw on Channel 4 (A/) (G/)

(Chorus)

(C) Shop(F)lifters of the (Dm) world (F/) (G/)
 (C) U(F)nite and take (Dm) over (F/) (G/)
 (C) Shop(F)lifters of the (Dm) world (F/) hand (G/) it
 (C) Over, hand it (F) over, hand it (Dm) over (C//)

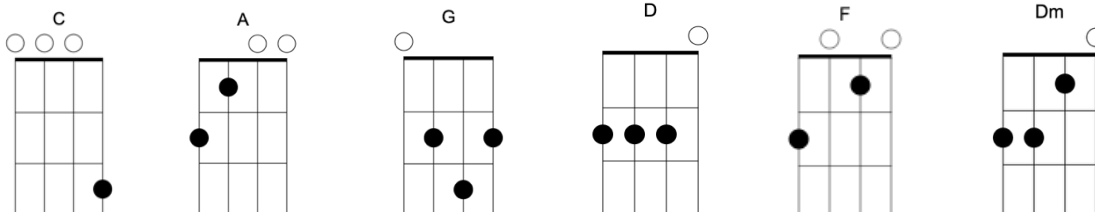
(Instrumental)

(A) / (A) / (A) / (A//) (G/) (D/) /
 (A) / (A) / (A) / (A//) (G/) (D/) /
 (A) / (A) / (A) / (A//) (G/) (D/) /
 (A) / (A) / (A) / (A//) (A/) (G/) /
 (C) / (F) / (Dm) / (Dm//) (F/) (G/) /
 (C) / (F) / (Dm) / (Dm//) (F/) (G/) /
 (C) / (F) / (Dm) / (Dm//) (F/) (G/) /
 (C) / (F) / (Dm) / (Dm//) (F/) (G/) /

(Outro)

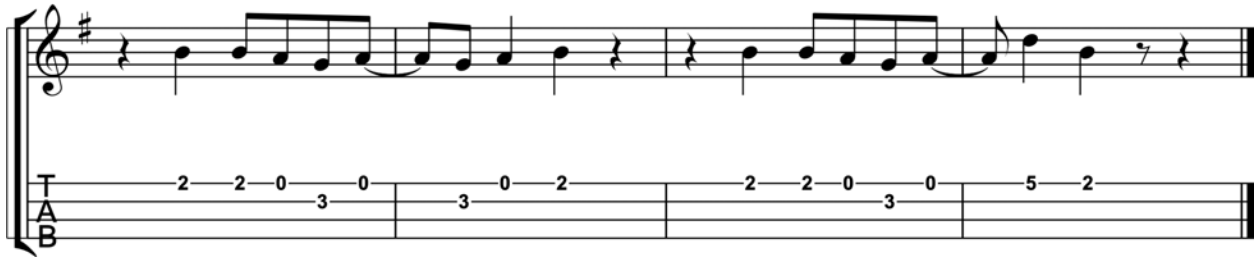
(C) A heartless (F) hand on my shoulder
 (Dm) A push and it's over (F/) (G/)
 (C) Ala(F)baster crashes down
 (Dm) Six months is a long time (F/) (G/)
 (C) Tried (F) living in the real
 (Dm) world in(F/)stead(G/) of a
 (C) Shell but be(F)fore I be(Dm)gan (F/) I (G/) was
 (C) Bored before I (F) even be(Dm)gan (F/) (G/) /

(C) Shop(F)lifters of the (Dm) world (F/) (G/)
 (C) U(F)nite and take (Dm) over (F/) (G/)
 (C) Shop(F)lifters of the (Dm) world (F/) (G/)
 (C) U(F)nite and take (Dm) over (F/) (G/)
 (C) Shop(F)lifters of the (Dm) world (F/) (G/)
 (C) U(F)nite and take (Dm) over (F/) (G/)
 (C) Shop(F)lifters of the (Dm) world (F/) (G/) take
 (C) over

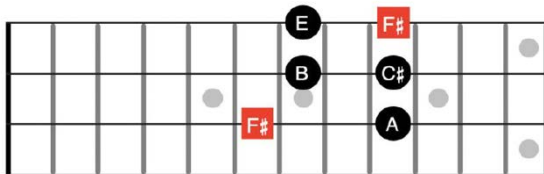


FOCUS ON TECHNIQUE

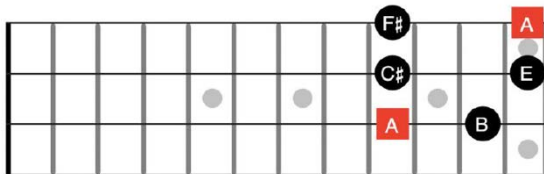
LOST IN THE SUPERMARKET RIFF



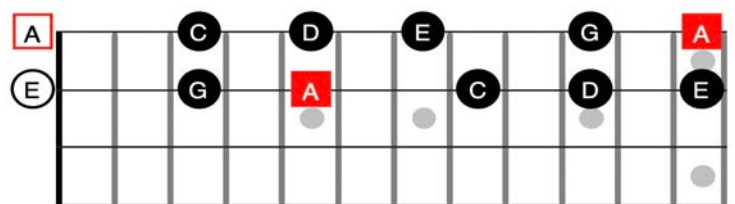
F# MINOR PENTATONIC - SIMPLIFIED



A MAJOR PENTATONIC - SIMPLIFIED



A MINOR PENTATONIC - SIMPLIFIED



Q + A

GOT A QUESTION?

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FASCINATING FACTS

Lost in the Supermarket — The Clash (London Calling 1979)

Joe Strummer wrote it specifically for Mick Jones to sing. Jones later said Strummer had imagined what his childhood might have been like. Some details were remarkably close, although Jones pointed out that he had not actually grown up in the suburbs. Strummer's rougher voice would have made it a very different song; Jones's sweet, slightly weary vocal is perfect for its loneliness.

The chorus began life on the back of an Ernie Ball guitar-string packet. The original packet, carrying Strummer's handwritten first lines, survived in The Clash's archive. It is rather lovely that one of their most thoughtful songs started on something normally thrown away—especially given the song's subject!

The supermarket was probably a real one. It is generally identified as the International supermarket beneath the World's End Estate on King's Road, close to where Strummer was then living.

Shoplifters of the World Unite — The Smiths (Non album single 1987)

The title mischievously rewrites the revolutionary slogan "Workers of the world, unite!" It turns Karl Marx into the sort of slogan you might see scribbled on the side of a record shop. The title may also nod towards the 1960s pop song *Lovers of the World Unite*.

Morrissey insisted that it wasn't simply encouraging people to steal groceries. He described it as "spiritual" or "cultural" shoplifting: taking ideas, art and experiences that society has withheld from you and using them for yourself.

It was originally a standalone single, released on 26 January 1987 rather than as part of a Smiths studio album. It reached number 12 in the UK chart and remained in the Top 20 for two weeks.



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