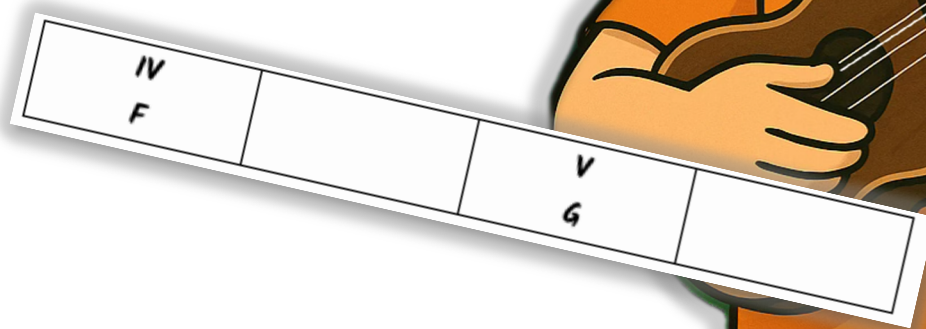


Kanikapila Mondays



WALK ON BY

10TH NOVEMBER 2025

walk on By

walk Away, Renée

I'd Like To walk Around In Your Mind

True Colors

LIVE LINK

Fascinating Facts

Learn Ukulele with Matt

WALK ON BY



F MAJOR

Dionne warwick

VERSES

iii7 Am7			VI D
iii7 Am7	VI D	iii7 Am7	VI D
ii7 Gm7		iii7 Am7	
ii7 Gm7		iii7 Am7	

PRE-CHORUS

vi Dm		iii7 Am7	
IV Bb		V C	

CHORUS (SECOND CHORUS ADD EXTRA LINE OF Fmaj7 TO Bb)

I maj7 Fmaj7		IV Bb	
I maj7 Fmaj7		IV Bb	
I maj7 Fmaj7		IV Bb	
I maj7 Fmaj7			

WALK ON BY

(Verse)

(Am7) If you see me walking down the street
And (D) I start to (Am7) cry (D) each time we
(Am7) meet
(D) Walk on (Gm7) by, (Am7) walk on (Gm7) by
(Am7) Make believe that

(Pre-chorus)

(Dm) You don't see the tears
Just (Am7) let me grieve
in (Bb) private, 'cause each time
I (C) see you, I break down and

(Chorus)

(Fmaj7) cry. (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Walk on
(Fmaj7)

(Verse)

(Am7) I just can't get over losing you
And (D) so if I (Am7) seem (D) broken and
(Am7) blue
(D) walk on (Gm7) by, (Am7) walk on (Gm7) by
(Am7) Foolish pride

(Pre-chorus)

(Dm) That's all that I have left
So (Am7) let me hide
the (Bb) tears and the sadness
you (C) gave me when you said good -

(Chorus)

(Fmaj7) -bye (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Walk on

(Verse - first half instrumental)

(Am7)
(D) (Am7) (D) (Am7)

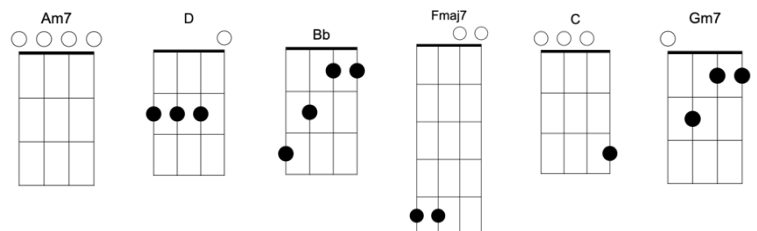
(D) Walk on (Gm7) by, (Am7) walk on (Gm7) by
(Am7) Foolish pride

(Pre-chorus)

(Dm) Is all that I have left
So (Am7) let me hide
the (Bb) tears and the sadness
you (C) gave me when you said good -

(Chorus)

(Fmaj7) -bye (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Walk on
(Fmaj7) by (Don't stop) (Bb) Now you really
gotta go so walk on
(Fmaj7) by (Don't stop) (Bb) Baby never
even see the tears I
(Fmaj7) cry (Don't stop) (Bb) Now you really
gotta go so walk on
(Fmaj7) by (Don't stop)



WALK AWAY, RENÉE



C MAJOR

The Left Banke

INTRO

IV	I	ii	I
F / I	C /	Dm /	C

VERSES

I	V	bVII	IV
C	G	Bb	F
iv	I	IV I	II7
Fm	C	F C	D7

CHORUS

I	vi	IV	I V
C	Am	F	C G
I	vi	IV	iii
C	Am	F	Em
IV I ii	I		
F / I C / Dm /	C		

INSTRUMENTAL

vi			
Am			
IV	I	IV	II7
F	C	F	D7

WALK AWAY, RENÉE

(Intro)

F // C / Dm / (C)

(Verse)

(C) And when I (G) see the sign that (Bb) points one (F) way
(Fm) The lot we (C) used to pass by (F) (C) every (D7) day

(Chorus)

(C) Just walk a(Am)way, Renée
You (F) won't see me follow (G) you back (C) home
(C) The empty (Am) sidewalks on my (F) block are not the (Em) same
(F) You're (C) not (Dm) to (C) blame

(Verse)

(C) From deep in(G)side the tears that (Bb) I'm forced to (F) cry
(Fm) From deep in(C)side the pain that (F) I (C) chose to (D7) hide

(Chorus)

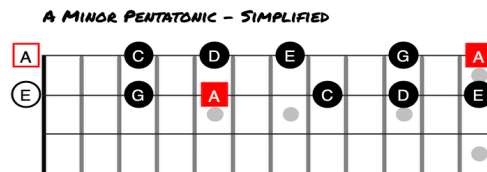
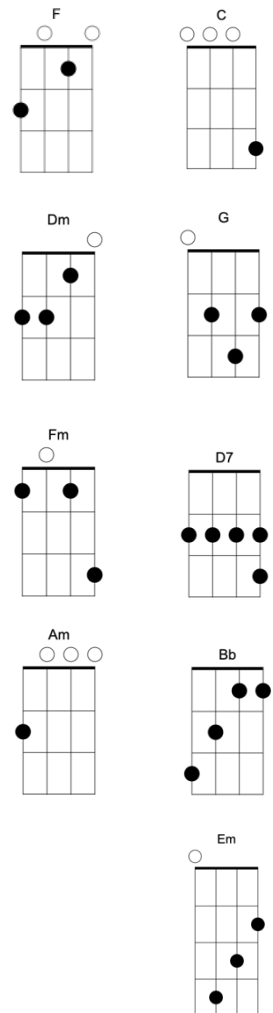
(C) Just walk a(Am)way, Renée
You (F) won't see me follow (G) you back (C) home
(C) Now as the (Am) rain beats down up(F)on my weary (Em) eyes
(F) For (C) me (Dm) it (C) cries

(Instrumental)

(Am) (Am) (Am) (Am)
(F) (C) (F) (D7)

(Chorus)

(C) Just walk a(Am)way, Renée
You (F) won't see me follow (G) you back (C) home
(C) Now as the (Am) rain beats down up(F)on my weary (Em) eyes
(F) For (C) me (Dm) it (C) cries



ID LIKE TO WALK AROUND IN YOUR MIND



vashti Bunyan

D MAJOR

VERSES + INSTRUMENTAL

ii Em	V A	I D	iii F#m	ii Em	V A
----------	--------	--------	------------	----------	--------

BRIDGE

I C		I D	iii F#m	V A
I C		I D	iii F#m	ii Em



Eb MAJOR

VERSE 3 KEY CHANGE

ii Fm	V Bb	I Eb	iii Gm	ii Fm	V Bb
ii Fm	V Bb	I Eb	V Bb	ii Fm	V Bb
#I E	I Eb				

'Backdoor' chord

I'D LIKE TO WALK AROUND IN YOUR MIND

(Verse)

(Em) I'd like to (A) walk around in your (D) mind some (F#m) day (Em) (A)
 (Em) I'd like to (A) walk all over the (D) things you (F#m) say to (Em) me (A)
 (Em) I'd like to (A) run and jump on your (D) soli(F#m)tude (Em) (A)
 (Em) I'd like to (A) rearrange your (D) atti(F#m)tude to (Em) me (A)

(Chorus)

(C) You say you just want peace and you'd (D) never hurt any(F#m)one (A)
 (C) You see the end before the be(D)ginning has (F#m) ever be(Em)gun (A)

(Verse)

(Em) I would dis(A)turb your easy tran(D)quili(F#m)ty (Em) (A)
 (Em) I'd turn a(A)way the sad impossi(D)bility(F#m) of your (Em) smile (A)

(Instrumental)

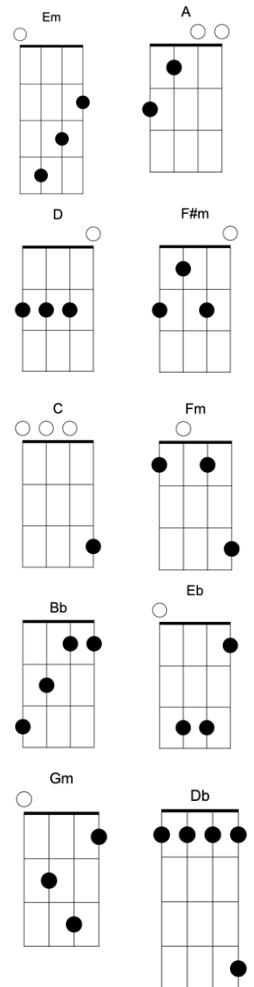
(Em) | (A) | D// F#m// | Em// A// |
 (Em) | (A) | D// F#m// | Em// A// |

(Chorus)

(C) I'd sit there in the sun of the (D) things I like about (F#m) you (A)
 (C) I'd sing my songs and find out just (D) what (F#m) they mean to (Em) you (A)

(Verse)

(Fm) But most of (Bb) all I'd like you to be (Eb)una(Gm)ware (Fm) (Bb)
 (Fm) Then I'd just (Bb) wander away, trailing (Eb) palm leaves be(Bb)hind me
 (Fm) So you don't even (Bb) know that I've been (Db) there (Eb)





TRUE COLORS

Cyndi Lauper

A MINOR

INTRO + INTERLUDE

<i>i</i>	<i>VII</i>	<i>III</i>	<i>VI</i>	<i>i</i>	<i>VII</i>	<i>III</i>	<i>VI</i>
<i>Am</i>	<i>G</i>	<i>C</i>	<i>F</i>	<i>Am</i>	<i>G</i>	<i>C</i>	<i>F</i>

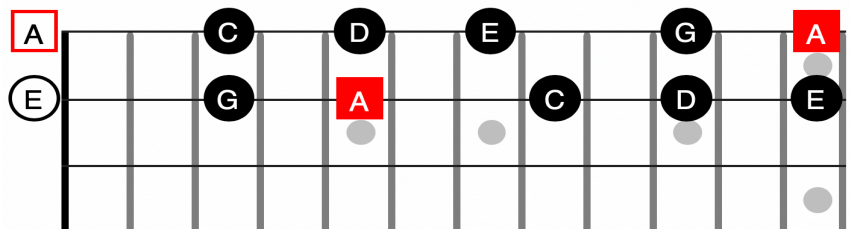
VERSE

<i>i</i>	<i>VII</i>	<i>III</i>	<i>VI</i>	<i>i</i>	<i>VII</i>
<i>Am</i>	<i>G</i>	<i>C</i>	<i>F</i>	<i>Am</i>	<i>G</i>
<i>III</i>	<i>iv</i>	<i>III</i>	<i>VI</i>	<i>i</i>	<i>VII</i>
<i>C</i>	<i>Dm</i>	<i>C</i>	<i>F</i>	<i>Am</i>	<i>G</i>
				<i>iv</i>	<i>III</i>
				<i>Dm</i>	<i>C</i>

CHORUS

<i>VI</i>	<i>III</i>	<i>VII</i>	<i>VI</i>	<i>III</i>	<i>VI</i>	<i>VII</i>
<i>F</i>	<i>C</i>	<i>G</i>	<i>F</i>	<i>C</i>	<i>F</i>	<i>G</i>
<i>VI</i>	<i>III</i>	<i>iv</i>	<i>i</i>	<i>VI</i>	<i>III</i>	<i>VI</i>
<i>F</i>	<i>C</i>	<i>Dm</i>	<i>Am</i>	<i>F</i>	<i>C</i>	<i>F</i>
						<i>III</i>
						<i>C</i>
<i>VII</i>		<i>i</i>				
<i>G</i>		<i>Am</i>				

A MINOR PENTATONIC - SIMPLIFIED



TRUE COLORS

(Verse)

(Am) You with the (G) sad eyes
 (C) Don't be discouraged
 Oh I (F) realize
 It's (Am) hard to take (G) courage
 In a (C) world full of (Dm) people
 You can (C) lose sight of it (F) all
 And the (Am) darkness in (G) side you
 Can (Dm) make you feel so (C) small

(Chorus)

But I see your (F) true (C) colors
 (G) Shining through
 I see your (F) true (C) colors
 And (F) that's why I (G) love you
 So (F) don't be a (C) afraid to
 (Dm) Let them (Am) show
 Your (F) true (C) colors
 (F) True (C) colors are (G) beautiful
 (Am) Like a rainbow

(Interlude)

(Verse)

(Am) Show me a (G) smile then
 (C) Don't be unhappy
 Can't (F) remember
 When I (Am) last saw you (G) laughing
 If this (C) world makes you (Dm) crazy
 And you've (C) taken all you can (F) bear
 You (Am) call me (G) up
 Because you (Dm) know I'll be (C) there

(Chorus)

But I see your (F) true (C) colors
 (G) Shining through
 I see your (F) true (C) colors
 And (F) that's why I (G) love you
 So (F) don't be a (C) afraid to
 (Dm) Let them (Am) show
 Your (F) true (C) colors
 (F) True (C) colors are (G) beautiful
 (Am) Like a rainbow

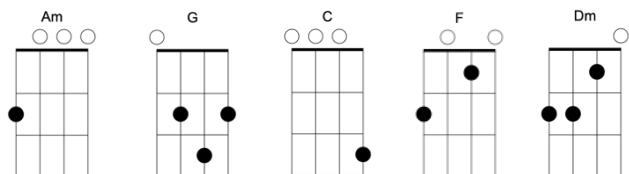
(Interlude)

(Second half of verse)

If this (C) world makes you (Dm) crazy
 And you've (C) taken all you can (F) bear
 You (Am) call me (G) up
 Because you (Dm) know I'll be (C) there

(Chorus)

But I see your (F) true (C) colors
 (G) Shining through
 I see your (F) true (C) colors
 And (F) that's why I (G) love you
 So (F) don't be a (C) afraid to
 (Dm) Let them (Am) show
 Your (F) true (C) colors
 (F) True (C) colors are (G) beautiful
 (Am) Like a rainbow



FASCINATING FACTS

****Walk On By (Dionne Warwick, 1964)**

Burt Bacharach and Hal David wrote [Walk on By for Dionne Warwick](#) and it became one of her biggest hits. But the weird thing was that Scepter, the record label, issued it as the B-side of **Any Old Time of The Day**, because the suits weren't convinced **Walk** was a single. Here's where a disc jockey comes into the picture. Murray the K had a show on NYC's WINS radio station, one of the USA's most popular radio shows in 1964, and he knew in his gut that Scepter had bet on the wrong song. So instead of playing the A-side of the record, he would only play the B-side. He was on to something: the song reached number 6 on Billboard and number 1 on the Cash Box Rhythm and Blues Recording chart. **Walk on By** has been covered and reinvented by many artists over the years, including a [psychedelic punk version by the Stranglers](#). After Bacharach's death in 2023, Billboard chose **Walk on By** as singular and possibly Bacharach's and David's best work, and gives the reader [10 reasons why in this piece](#).

****Walk Away Renee (The Left Banke, 1966)**

The story behind this 'Baroque pop' song is that the real Renée (the girlfriend of the Left Banke's bass player) was the not-so-secret crush of Michael Brown, the harpsichord player. Brown said he wrote it a month after meeting her. In fact, Renée was in the studio when [The Left Banke recorded Walk Away Renée](#), and 16 year old Brown was so nervous he couldn't play properly so returned later to record his part. Brown never did get the girl. Less than a year later, the song was covered in a great soul version by The Four Tops. For a real treat, check out Rickie Lee Jones' [inventive version from 1983](#), with an instrumental intro called **Letters From the 9th Ward**.

****I'd Like To Walk Around In Your Mind**

In her late teens, Vashti Bunyan attended art school at Oxford University until being expelled for writing songs and playing guitar rather than doing her art assignments. She took off for New York City and discovered the music of Bob Dylan, which encouraged her to become a professional musician. A friend of her mother's introduced Vashti to Andrew Look Oldham, manager of the Rolling Stones. Bunyan's first single was **Some Things Just Stick in Your**

Mind, written by Mick Jagger and Keith Richards. Jimmy Page plays guitar on it. But Vashti wanted to write her own songs and also escape the modern world, so she and her romantic partner, Robert Lewis, bought a Romany wagon and horse and travelled north from London, to experience “the feeling of childlike wonder; to remember what it was like to find the world extraordinary.” During the harsh winter of 1968 while on a trip to the Netherlands, she met an American friend of Donovan’s, Derroll Adams, who convinced her to record her songs.

[I’d Like to Walk Around in Your Mind](#) is another song of unrequited love, inspired by frustration in writer/singer Vashti Bunyan’s romantic life. It is track 16 on her first record, **Just Another Diamond Day** (1970) which never really found an audience. Around the same time she saw Joni Mitchell on television and quit the music business. “I could never do that,” she said later in an interview, and in fact, gave up on music for almost 30 years. Meanwhile, she wasn’t aware that her album had become sought-after, selling for thousands of pounds/dollars. In 2000, the album was re-released and Bunyan was introduced to an entirely new audience. Five years later, she released her second album, **Lookaftering**, 35 years after her first.

****True Colors (Cyndi Lauper, 1986)**

The songwriting duo of Billy Steinberg and Tom Kelly wrote **True Colors**. (These are the same people who wrote Madonna’s **Like a Virgin**, and Cyndi Lauper’s **I Drove All Night**). Lyricist Steinberg originally wrote the song about his mother. Seeing that the chorus had universal appeal, he decided to rewrite the verses. He nearly didn’t finish it as he developed writer’s block. But, when The Beatles producer, George Martin, heard the demo and said he loved it, the duo decided to crack on and finish it.

[True Colors](#) is the only original song that Cyndi did not collaborate on. She heard it soon after the death of her dear friend Gregory Natal from AIDS. It touched her deeply, resulting in a different interpretation from what was intended by the songwriters. Rather than it being a “belter”, Cyndi preferred a softer version that spoke to the heart.

The song has been covered by many artists and has been used in ads for Kodak cameras, as the theme song for the 1988 Summer Olympics and the 2003 Rugby World Cup.

Cyndi is a woman of many talents and interests. In 2013 she was the first woman to win a Tony award for best musical score, for [Kinky Boots](#). She was instrumental in fund-raising for the creation of the True Colors Residence for homeless LGBTQ youth in New York city. The residence takes its name from the song. She advocates for women's reproductive rights as well as many other humanitarian causes. When she turned 70, she thought the time was right for a documentary about her life and her career. [Let The Canary Sing](#) is available on the Paramount Plus and Apple TV streaming services.

- Fascinating Facts brought to you by Barbara Gabriel and Karen Morrow

LEARN UKULELE WITH MATT



Join my online community
and learn ukulele the **FUN** way at
learnukulele.com
and



[Uke Students Hangout - Student Community](#)

Many structured sequential courses - Beginners to Advanced

Record your progress and send Matt videos

Fun Kanikapila Mondays

*Fortnightly **LIVE** lessons*

Your own personal ukulele tutor - ask questions anytime