Music Healing Veterans Canada

BEGINNER GUITAR STUDENT WORKBOOK

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www.musichealingveteranscanada.org

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Introduction

On behalf of Music Healing Veterans Canada, we would like to take this time to welcome you, and hopefully help you on your journey to finding healing through music. We are all in this together.

ABOUT MUSIC HEALING VETERANS CANADA

Music Healing Veterans Canada is a not-for-profit organization of dedicated volunteers, both veterans and civilian, that all agree that music can be a tool to help settle the mind, and aid in the recovery of mental injuries.

Music can have amazing effects on mood. I am sure we all have that one song that just gets us pumped, or a song or two that calms us down. Some that can make us sad or happy, and that's just from listening. Now, take that ability that music has, and throw trying to learn it into the mix. It might take a few tries, but it brings changes. It forces our injured minds to focus; what strings do I hit, what is the tempo, what is my right hand doing while my left hand is doing something else.....it can become almost meditative. All the distractions can drift away for a little while, while that instrument is in your hands.

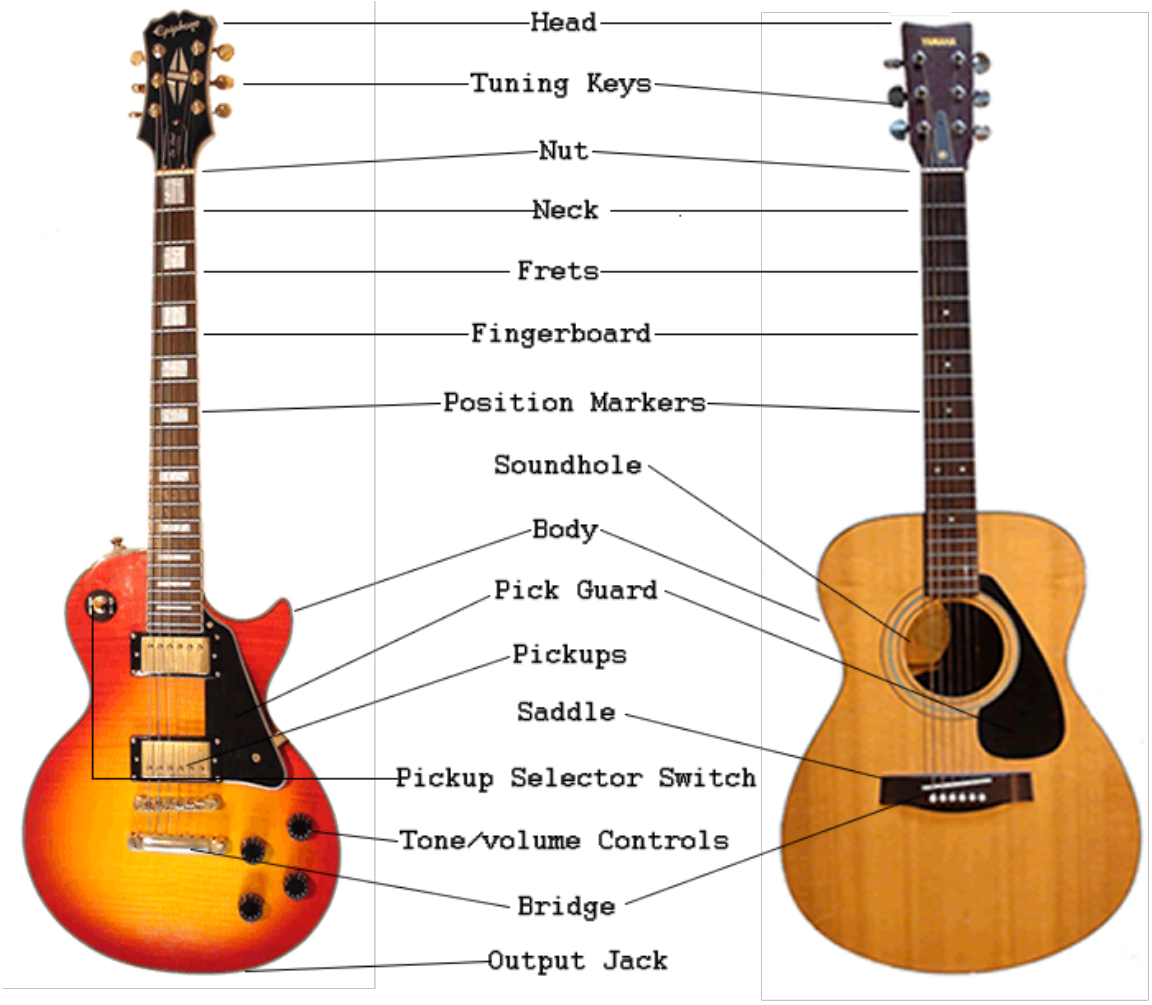
That's what we aim for. A safe place, amongst similar people, with the goal of learning an instrument, learning some songs, and smiling and having fun doing it. For the next 10 weeks, we will work through a little bit of theory, a whole lot of strumming, maybe some painful singing by the instructors, and some laughs and smiles along the way.

COURSE OBJECTIVES:

1. Learn parts of a guitar and guitar maintenance.
2. Understand tuning notes on strings
3. Understand and play open chords
4. Add songs to your repertoire

Introduction to Guitars

PARTS OF A GUITAR



HEAD: The HEAD or PEGHEAD or HEADSTOCK is part of a guitar or similar stringed instrument such as a lute, mandolin, banjo, ukulele and others of the lute lineage. The main function of a HEAD is to house the TUNING KEYS or mechanism that holds the strings at the "HEAD" of the instrument. At the "Tail" of the instrument the strings are usually held by a TAILPIECE or BRIDGE.

TUNING KEYS: TUNING KEYS or PEGS or MACHINES are commonly used to tune the instrument by adjusting the tension of strings and, consequentially, the pitch of sound they produce

NUT: The NUT is a small strip of bone, plastic, brass, corian, graphite, stainless steel, or other medium-hard material, at the joint where the HEADSTOCK meets the FRETBOARD. Its grooves guide the strings onto the FRETBOARD, giving consistent lateral string placement

NECK: The NECK is the part of certain stringed instruments that projects from the main body and is the base of the FINGERBOARD, where the fingers are placed to stop the strings at different pitches. Guitars, banjos, ukeleles, lutes, the violin family, and the mandolin family are examples of instruments which have necks.

FRET: A FRET is a raised element on the NECK of a stringed instrument. Frets usually extend across the full width of the neck. On most modern western fretted instruments, frets are metal strips inserted into the FINGERBOARD. On some historical instruments and non-European instruments, frets are made of pieces of string tied around the neck.

FRETS divide the neck into fixed segments at intervals related to a musical framework. On instruments such as guitars, each FRET represents one semitone in the standard western system, in which one octave is divided into twelve semitones. FRET is often used as a verb, meaning simply "to press down the string behind a FRET". FRETTING often refers to the FRETS and/or their system of placement.

FINGERBOARD: The FINGERBOARD or FRETBOARD is an important component of most stringed instruments. It is a thin, long strip of material, usually wood, that is laminated to the front of the NECK of an instrument. The strings run over the FINGERBOARD, between the NUT and BRIDGE. To play the instrument, a musician presses strings down to the FINGERBOARD to change the vibrating length, changing the pitch.

POSITION MARKERS: POSITION MARKERS are often small single dots on the FRETBOARD or on its edge that usually point the 3rd, 5th, 7th and 9th frets — and the octaves of those positions higher up the neck, and a double dot or some other variation marks the 12th and 24th frets.

SOUND HOLE: A SOUND HOLE is an opening in the upper sound board of a stringed musical instrument. The sound holes can have different shapes:

- **round** in flat-top guitars and traditional bowl-back mandolins;
- **F-holes** in instruments from the violin family, archtop mandolins and in archtop guitars;
- **C-holes** in violas da gamba;
- **Rosettes** in lutes;
- **D-holes** in Bowed lyras;

Some instruments can have different styles (mandolins may have F-holes, round or oval holes). A round or oval hole or a rosette is usually a single one, under the strings. C-holes, D-holes and F-holes are usually made in pairs placed symmetrically on both sides of the strings. Most hollow body and semi-hollow electric guitars also have F-holes.

Though the purpose of SOUND HOLES is to help acoustic instruments project their sound more efficiently, the sound does not emanate solely (nor even mostly) from the location of the sound hole. The majority of sound emanates from the surface area of both sounding boards, with sound holes playing a part by allowing the sounding boards to vibrate more freely, and by allowing some of the vibrations which have been set in motion inside the instrument to travel outside the instrument.

BODY: The BODY of a guitar holds all of the components of the guitar together. An acoustic guitar has a hollow BODY that vibrates and amplifies sound when you pluck or strum the strings. An electric guitar has a solid BODY and plugs into an amplifier which projects the sound.

PICK GUARD: A PICK GUARD does exactly that. It protects the body of the guitar from being damaged by the guitar pick while strumming.

PICKUP: A PICKUP device is a transducer (specifically a variable reluctance sensor) that captures or senses mechanical vibrations produced by musical instruments. This signal is then sent to an amplifier and speaker to project the sound coming from the instrument.

SADDLE: The SADDLE is the strip of hard material set into the BRIDGE that lifts the strings to their appropriate height and angle.

PICKUP SELECTOR SWITCH: A standard Strat (or Strat copy) uses 3 pickups: a BRIDGE PICKUP (closest to the BRIDGE), a middle PICKUP (in the middle) and a NECK PICKUP (closest to the NECK). Moving the PICKUP SELECTOR SWITCH allows you to choose which PICKUP you want to use. The position of the switch matches the position of the PICKUP.

Each PICKUP has a different tone and sound to it. As a general rule, the closer to the BRIDGE, the brighter and more trebly your sound will be. The closer to the NECK, the more full and bassy your sound will be. It is a matter of personal preference on which PICKUP you like to use, and also the kind of sound you want to achieve.

Other makes and models of guitars may use only two PICKUPS, and the selector switch will only move between two positions. Some guitars allow you to use multiple PICKUPS at the same time.

TONE/VOLUME CONTROLS: TONE/VOLUME CONTROLS act much like the modern stereo. These controls alter the electronic signal sent to the amplifier/speaker.

BRIDGE: A BRIDGE is a device that supports the strings on a stringed musical instrument and transmits the vibration of those strings to another structural component of the instrument—typically a soundboard, such as the top of the guitar.

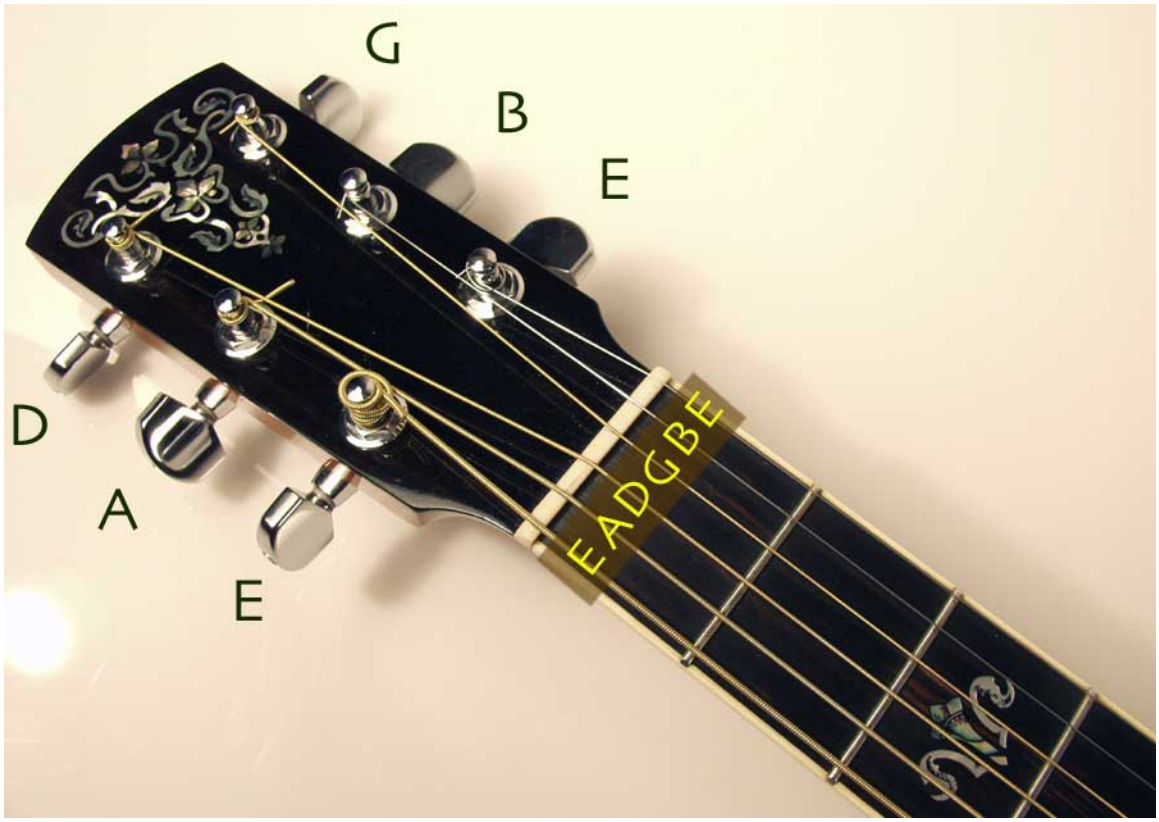
OUTPUT JACK: For guitars equipped with PICKUPS (can be electric or acoustic/electric guitars), plugging a patch cord into the OUTPUT JACK and the other end into an Amplifier will transmit the sound from the guitar to the Amplifier/Speaker.

STANDARD TUNING

Guitar tunings assign pitches to the open strings of guitars, including acoustic guitars, electric guitars and classical guitars, among others. Tunings can be described by the particular pitches that are denoted by notes in Western music. By convention, the notes are ordered from lowest-pitched string (i.e., the deepest bass note) to the highest-pitched (thickest string to the thinnest).

The phrase “guitar tuning” also refers to the adjusting of the string-pitches to their desired tuning to a reference pitch–often a note from a piano or Hammond organ and/or tuning the guitar strings so that the strings are in tune relative to each other.

Standard tuning defines the string pitches as E, A, D, G, B, and E, from lowest (low E) to highest (high E). Standard tuning is used by most guitarists, and frequently used tunings can be understood as variations on standard tuning. “Nonstandard” tunings are also called “alternative” or “alternate”. Some tunings are used for particular songs by professional musicians, and may be called after the song's title. There are hundreds of such tunings, which are often minor variants of established tunings. Communities of guitarists who share a musical tradition often use the same or similar tunings.



THE ELECTRONIC TUNER

An electronic tuner is a device that detects and displays the pitch of musical notes played on a musical instrument. "Pitch" is the highness or lowness of a musical note, which is typically measured in Hertz. Simple tuners indicate—typically with an analog needle-dial, LEDs, or an LCD screen—whether a pitch is lower, higher, or equal to the desired pitch. In the modern age, software applications can turn a smartphone, tablet, or personal computer into a tuner. More complex and expensive tuners indicate pitch more precisely. Tuners vary in size from units that fit in a pocket to rack-mount units. Instrument technicians, piano tuners, and violin-family luthiers typically use more expensive, accurate tuners.

The simplest tuners detect and display tuning only for a single pitch—often "A" or "E"—or for a small number of pitches, such as the six used in the standard tuning of a guitar (E,A,D,G,B,E). More complex tuners offer chromatic tuning for all 12 pitches of the equally tempered octave. Some electronic tuners offer additional features, such as pitch calibration, temperament options, the sounding of a desired pitch through an amplifier plus speaker, and adjustable "read-time" settings that affect how long the tuner takes to measure the pitch of the note.

GUITAR PICKS

A guitar pick is a plectrum used for guitars. Picks are generally made of one uniform material—such as some kind of plastic (nylon, Delrin, celluloid), rubber, felt, tortoiseshell, wood, metal, glass, tagua, or stone. They are often shaped in an acute isosceles triangle with the two equal corners rounded and the third corner less rounded. They are used to strum chords or to sound individual notes on a guitar.

In British English, guitar picks are referred to as plectrums reserving the term "pick" to identify the difference between this and finger picks.

THE CAPO

A capo, is a device used on the neck of a stringed (typically fretted) instrument to shorten the playable length of the strings, hence raising the pitch. It is frequently used on guitars, mandolins, banjos, and ukuleles. The word derives from the Italian "capotasto" which means the NUT of a stringed instrument.

Musicians commonly use a capo to raise the pitch of a fretted instrument so they can play in a different key using the same fingerings as playing *open* (i.e., without a capo). In effect, a capo uses a fret of an instrument to create a new NUT at a higher note than the instrument's actual NUT.

There are several different capo designs, but most commercial capos consist of a rubber-covered bar that clamps to the instrument's neck in some way to hold down the strings. Capos come in different sizes and shapes for different instruments and fretboard curvatures. The most relevant mechanical factors that vary by type of capo are ease of use, size, degree of interference with the player's hands, and ability to hold down strings uniformly without affecting tuning. All types of capo should be applied after a fresh tuning by laying the barre, descending from above, and directly behind the fret, so that all of the strings have uniform position and pressure. If the strings are bent or mispositioned, the instrument will sound out of tune in the new key. Some types of capo can mar the neck of the guitar if applied incorrectly.

Musicians use capos on many stringed instruments, virtually any instrument that has strings suspended over a fretted fingerboard. Capos exist for square-necked resonator guitars, some of which do not contact the neck, but clamp above and below the strings.

READING CHORD CHARTS

Visualization

The grid of six vertical and five horizontal lines represents the guitar fretboard. If you're having trouble understanding the basic layout of the image below, hold your guitar in front of you so that the strings are facing you and the headstock is pointing up. The image of the chord chart represents this same view of your guitar, with strings running vertically and frets horizontally.

Which End Is Up?

Chord charts are more commonly situated vertically (like below) rather than horizontally, especially in songbooks. It's good to learn to interpret both vertical and horizontal grids though.

Righty or Lefty?

Since chord chart are typically written for right-handed guitarists, they provide a challenge to left- handed players, who have to do a bit of revisualization by flipping the chart around. If a given source doesn't provide a left-handed version, you can download left-handed charts online.

Chord Name

The letter at the top of the chart is the name of the chord.

Vertical Lines

The vertical lines on a chord chart represent the six strings of the guitar. The low E string (the thickest one) is on the left of the diagram, followed by the A, D, G, B and high E string, which is on the right of the diagram. The string names are sometimes noted at the bottom of the chord chart.

Horizontal Lines

The horizontal lines on the chart represent the metal frets on the neck of the guitar. The top line will generally be bolded or marked by a double line, which indicates the guitar's NUT. Fret numbers are sometimes noted to the left of the sixth string.

Chords Beyond the Fourth Fret

If the chord chart is depicting frets higher than the fourth fret, the top line on the chart will not be bolded (or doubled) and fret numbers will be shown, either to the left of the sixth string or to the right of the first string, to help orient you on the fretboard.

Black Dots

The black (or red or any other color) dots on the diagram tell you which frets and strings to place your fingers on. The numbers inside the dots indicate which fingers to use on each of the frets. They correspond to the four fingers of the fretting hand.

Number 1 is the index finger, 2 is the middle finger, 3 is the ring finger, and 4 is your pinky. You don't use the thumb to fret, except in certain unusual circumstances. In those cases there would be a "T" inside the black dot.

Fingerings can also sometimes be found written along the bottom of the strings of a chord chart or between the nut mark and the chord name instead of inside the dots.

X's and O's

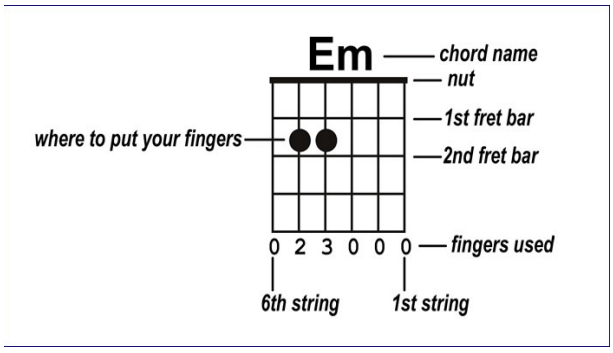
An "X" above the bolded nut mark indicates a string you don't pick or strum. An "O" in the same location means to play the string open.

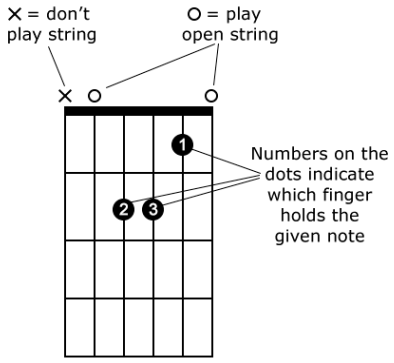
Alternate Fingerings

You may come across a suggested chord fingering that you simply cannot contort your fingers to play. In this case try experimenting with alternate fingerings. The most commonly used chord fingerings, however, will work for most guitarists.

How a Barre Chord Is Charted

As you probably already know, barre chords are chords that involve using one finger, usually your index finger, to hold down multiple strings in a single fret simultaneously. A barre is noted on a chord chart by a curved or solid line running through a fret from the first note to the last note of the chord, or by a series of dots in the same fret that all bear the same number.



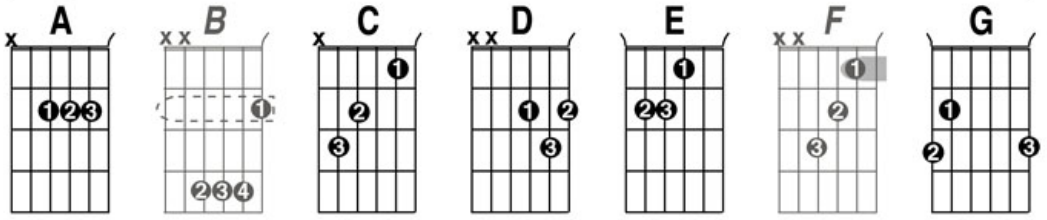


Open chords

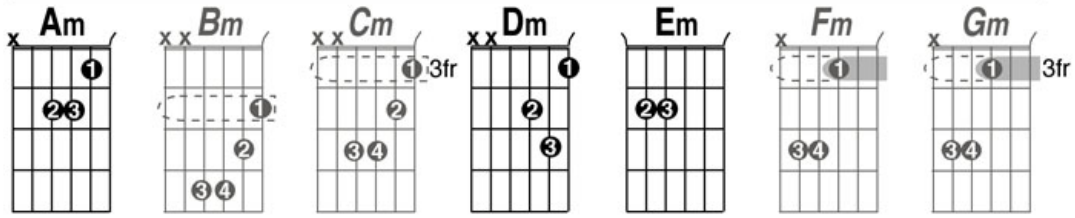
Open chords, unlike closed chords, must be played in only one location on the fretboard, since one or more open strings are part of the chord.

Note: Where no open chord exists for a particular note, a *closed chord* will be inserted (in grey) to maintain the alphabetical order.

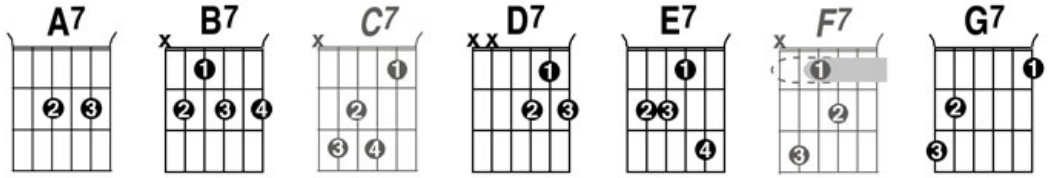
Major Open Chords:



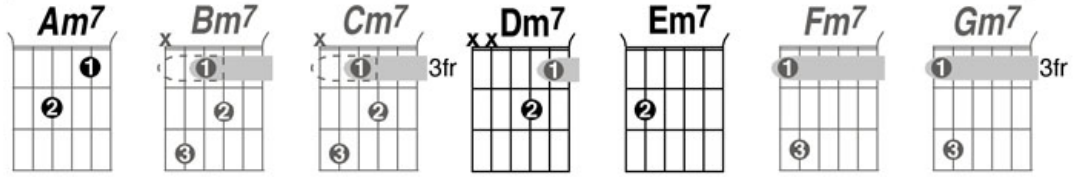
Minor Open Chords:



Seventh Open Chords:



Minor seventh Open Chords:



Key: x = Don't play (applies to open chords only) 1 = Barre (1st finger) = Optional barre 3fr... = Fret #

TABLATURE

TAB or tablature is a method of writing down music played on guitar or bass. Instead of using symbols like in standard musical notation, it uses ordinary ASCII characters and numbers, making it ideal for places like the internet where anybody with any computer can link up, copy a TAB file, and read it.

What Tab Will Tells You

TAB will tell you what notes to play - it will tell you which string to hit and which fret to fret it at. TAB will tell you where hammer-ons, pull-offs, bends, slides, harmonics and vibrato are used. TAB will tell you what tuning the piece is in. If this isn't given explicitly, assume normal tuning. TAB should also give you information on use of capos etc.
TAB will give you an indication of the ryhthm of the piece - I. e it will tell you which are the long notes and which are the short notes. However it will not tell you exactly how long or how short they are. This leads me on to.

What Tab Will Not Tell You

TAB will (usually) not tell you the note lengths of the notes - so in most cases you will have to listen to the song yourself, with the TAB in front of you to work out the rhythm of the notes. TAB will not tell you which fingers you use to fret which note. TAB will (usually) not tell you anything about picking and strumming - you will have to decide for yourself where to use upstrokes/downstrokes and so on.

Tab Notation - The Basics

TAB is simple to read. The idea is this: you start out with 6 lines (or four for bass). These correspond to the strings of the instrument. The top line is the highest pitch string, and the bottom line is the lowest pitch string. Below is a blank bit of TAB with the string names at the left.

```
E-------------------------------------------------------------
B-------------------------------------------------------------
G-------------------------------------------------------------
D-------------------------------------------------------------
A-------------------------------------------------------------
E-------------------------------------------------------------
```

Numbers are written on the lines to show you where to fret the string with the left hand. If a zero appears, this means play the open string. Like standard musical notation, you read from left to right to find out what order to play the notes. The following piece of TAB would mean play the sequence of notes (E F F# G G# A) on the bottom E string by moving up a fret at a time, starting with the open string.

```
E-----------------------------------------------------------
B-----------------------------------------------------------
G-----------------------------------------------------------
D-----------------------------------------------------------
A-----------------------------------------------------------
E---0--1--2--3--4--5-----------------------------------------
```

OK so far? Here we have notes being played one at a time. If two or more notes are to be played together, they are written on top of one another, again just like standard notation. In the next example we have a G bar chord.

```
E----3------------------------------------------------------
B----3------------------------------------------------------
G----4------------------------------------------------------
D----5------------------------------------------------------
A----5------------------------------------------------------
E----3------------------------------------------------------
```

So this means play all these notes together as a chord. You might see the same chord written like this:

```
E--------3---------------------------------------------------
B-------3----------------------------------------------------
G------4-----------------------------------------------------
D-----5------------------------------------------------------
A----5-------------------------------------------------------
E---3--------------------------------------------------------
```

Which would mean strum the same shape starting at the bottom string, so that each string is hit slightly later than the last string, but all notes will ring together. Below is am example of the same shape again, but now the gaps between the notes are bigger - so you would probably pick the strings separately instead of slowly strumming the shape.

```
E-----------------3-------------------------------------------
B--------------3-----3---------------------------------------
G-----------4----------4-------------------------------------
D---------5----------------5---------------------------------
A------5---------------------5-------------------------------
E---3-----------------------------3----------------------------
```

You might ask: "How do I know how fast or slow to play this? Are all the notes supposed to be the same length?" This is where TAB differs from standard notation. Most often TAB will not give you any information on the note lengths. It is usually left up to you to listen to the song to pick up the rhythm. However don't despair. TAB should give you some indications of timing. In the example above all the notes are evenly spaced so you can reasonably assume that the notes are the same length (maybe all eighth notes or quavers) but this may not always be true - it depends on who wrote the TAB. As a general rule, the spacing of the notes on the TAB should tell you which notes are the long ones, and which are the short and fast ones, but obviously it won't tell you if a note is a triplet or anything like that. Again, this will depend strongly on the person who wrote the TAB. As an example, here are the first few notes of the American National Anthem in TAB. You should see fairly clearly that the different spacing corresponds to the different note lengths.

```
E----------------------0--------4--2-0-------------------------
B---0--------------0---------------------------------0----------
G------1------1---------------------------1----3---------------
D--------2-----------------------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

Obviously it will be a lot easier to play the TAB for a song you know well than for a song you've never heard of because you will already be familiar with the rhythms of the familiar song.

Other Symbols Used In Tab

A lot of other important information can be included in a piece of TAB. This includes hammer-ons, pull-offs, slides, bends, vibrato and so on. The standard practice is to write extra letters or symbols between notes to indicate how to play them. Here are the letters/symbols most often used:

h - hammer on
p - pull off
b - bend string up
r - release bend
/ - slide up
\ - slide down
v - vibrato (sometimes written as ~)
t - right hand tap
x - play 'note' with heavy damping

That last one, the x, is used to get a choppy, percussive sound. You usually use your fretting hand to lightly damp the strings so that when you pick the note it sounds dead. Note that the use of 'x' is totally different from the use of an 'x' when giving chord shapes. There are a number of other symbols for things like whammy bar bends, pick scrapes and so on. There seems to be no particular standard way of writing these - details should be given in the TAB to explain what the symbols mean. Bass TAB will probably need a few extra symbols to cope with the different techniques used in bass playing - for example slapping and 'popping' the string with thumb or middle finger. You could use 's' for slap and 'p' for pop as long as you wrote them underneath the lines of tab to distinguish them from slide and pull off which would be written on the lines of tab.

Hammer-Ons And Pull-Offs

With hammer-ons and pull-offs you might find things like these:

```
E-----------------------------------------------------------
B-----------------------------------------------------------
G-----------------------------------------------------------
D-----------------------------------------------------------
A---------5h7----------5h7-----------------------------------
E---0--0----------0--0---------------------------------------
```

which would mean play the open E twice, then hit the A string at the 5th fret and hammer on to the 7th fret. Pull offs look very similar:

```
E----3p0-----------------------------------------------------
B---------3p0------------------------------------------------
G-------------2p0--------------------------------------------
D------------------2-----------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

Bends

When bends are involved you need to know how much to bend the note up. This is indicated by writing a number after the 'b'. For example, if you see this:

```
E-----------------------------------------------------------
B------7b9---------------------------------------------------
G-----------------------------------------------------------
D-----------------------------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

It means strike the B string at the 7th fret, then bend the note up two semitones (one whole step) so that it sounds the same pitch as a note fretted at the 9th fret would do. (Sometimes the bend is written with the second part in brackets, like this ---7b(9)---). Something like this:

```
E-----------------------------------------------------------
B------7b9--9r7-----------------------------------------------
G-----------------------------------------------------------
D-----------------------------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

means play the note at the 7th fret, bend up two semi-tones, strike the note again whilst it is stillbent, then release the bend so that the note has it's normal pitch. You sometimes get a note which is bent up only a quarter of a tone or so.

if you have to bend it up half a fret's worth. Instead it's written as:

```
 bend up 1/4 tone
E-----------------------------------------------------------
B------7b-----------------------------------------------------
G-----------------------------------------------------------
D-----------------------------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

with instructions on how much to bend written above the note.

Slides

The most common symbols used for slides are / for a slide up and \ for a slide down. You might also see 's' used to mean slide. You don't always need separate symbols for 'up' and 'down' slides since a line of TAB reading:

```
E-----------------------------------------------------------
B------7/9-----------------------------------------------------
G-----------------------------------------------------------
D-----------------------------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

is clearly a slide up from 7th to 9th fret. However you might also see things like these:

E----------
B------/7-9-7\----------
G----------
D----------
A----------
E----------

Where the exact start or finish of a slide is not given. Here you have to know whether you're sliding up or down. In these cases use your judgment to choose the starting or finishing fret. The effect usually desired is to have a note 'swooping in' from a lower pitch or dropping suddenly in pitch as the note fades. You could have a whole series of slides running together, like this

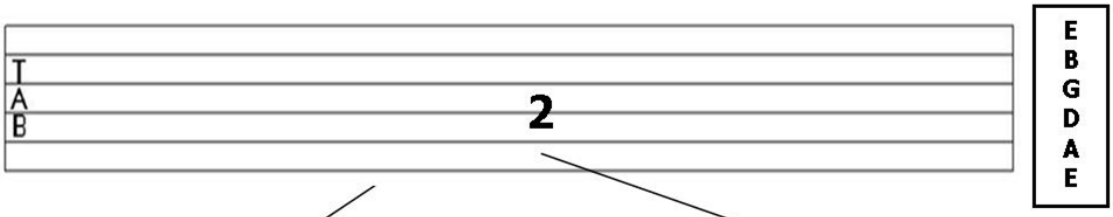
E----------
B------7/9/11\9\7\6\7----------
G----------
D----------
A----------
E----------

which would mean you only strike the first note with the pick using the sustain to produce the other notes.

Note Length Information

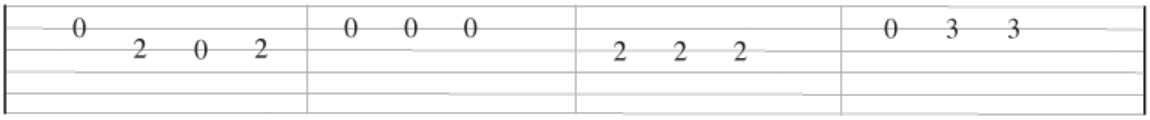
Occasionally you will find TAB which includes information on all of the note lengths. There seems to be no particular 'standard' way of doing this, but it usually involves a line of letters or symbols above the TAB. If the explanation of the timing symbols is not given in the TAB then you've got a problem! In this case a quick email to the author to ask for enlightenment is the only way forward.

Reading Guitar TAB

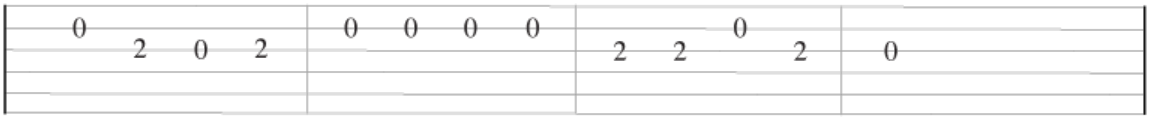


TAB is short for "tablature." The six (6) lines of Guitar TAB represent the six (6) strings of the guitar.	The numbers on each line represent the number of the FRET on which a note is played.

In this example, the "2" on the 4th or D string represents playing a note on the 2nd fret, or an "E" note.



Ma - ry had a lit - tle lamb lit - tle lamb lit - tle lamb



Ma - ry had a lit - tle lamb, It's fleece was white as snow.

TIME SIGNATURES:

The time signature (also known as meter signature or measure signature) is a notational convention used in Western musical notation to specify how many beats (pulses) are to be contained in each measure (bar) and which note value is equivalent to one beat. In a music score, the time signature appears at the beginning, as a time symbol or stacked numerals. There are various types of time signatures, depending on whether the music follows simple rhythms or involves unusual shifting tempos.

	**2 Beats per bar**	**1 2 1 2 1 2 1 2 1 2 1 2**
	**3 Beats per bar**	**1 2 3 1 2 3 1 2 3 1 2 3**
 OR 	**4 beats per bar**	**1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4**

References:

www.Wikipedia.org

www.Ultimate-Guitar.com

Eleanor Rigby

The Beatles

Intro:

C 8x Em 8x

Ahhh, look at all the lonely people.

C 8x Em 8x

Ahhh, look at all the lonely people.

Verse:

Em 12x C 6x Em 4x

Eleanor Rigby picks up the rice in a church where a wedding has been, lives in a dream

Em 12x C 6x Em 4x

Waits at the window, wearing a face that she keeps in a jar by the door, who is it for?

Chorus:

Em 8x C 4x Em 4x

All the lonely people, where do they all come from?

Em 8x C 4x Em 4x

All the lonely people, where do they all belong?

Intro

Verse 2:

Em 12x C 6x Em 4x

Father McKenzie, writing the words to a sermon that no one will hear, no one comes near.

Em 12x C 6x Em 4x

Look at him working, darning his socks in the night when there's nobody there, what does he care?

Chorus, Intro

Em 12x C 6x Em 4x

Eleanor Rigby died in the church and was buried along with her name, nobody came.

Em 12x C 6x Em 4x

Father Makenzie, wiping the dirt from his hands as he walked from the grave, no one was saved.

Sweet Home Alabama

Lynyrd Skynyrd

Intro: D 2x C 2x G 4x D 2x C 2x G 4x

Verse:

D 2x C 2x G 4x

Big wheels keep on turning

D 2x C 2x G 4x

Carry me home to see my kin

D 2x C 2x G 4x

Singing songs about the south land

D 2x C 2x G 4x

I miss 'ole' 'bamy once again and I think it's a sin

Intro

Verse:

D 2x C 2x G 4x

Well I heard Mr. Young sing about her

D 2x C 2x G 4x

Well I heard old Neil put her down

D 2x C 2x G 4x

Well I hope Neil Young will remember

D 2x C 2x G 4x

A southern man don't need him around, anyhow

Chorus:

D 2x C 2x G 4x D 2x C 2x G 4x

Sweet home Alabama, where the skies are so blue

D 2x C 2x G 4x D 2x C 2x G 4x

Sweet home Alabama, lord I'm coming home to you.

Intro

Verse:

D 2x C 2x G 4x

In Birmingham they love the Gov'nor, boo-hoo-hoo

D 2x C 2x G 4x

Now we all did what we could do

D 2x C 2x G 4x

Now watergate doesn't bother me

D 2x C 2x G 4x

Does you conscience bother you, (now tell the truth!)

Chorus

Intro

D 2x C 2x G 4x

Now Muscle Shoals has got the Swappers

D 2x C 2x G 4x

And they've been known to pick a song or two (yes we do)

D 2x C 2x G 4x

Lord they get me off so much

D 2x C 2x G 4x

They pick me up when I'm feeling blue, Now how about you?

Chorus x2

Intro x2

Wheat Kings

The Tragically Hip

Intro: G C G C

Verse 1

G C G C G C G C

Sun down in the Paris of the prairies, wheat kings of all the treasures buried.

G C G C G C G C G C G C

And all you hear are the rusty breezes, pushing around weathervane Jesus.

G C G C G C G C

In his Zippo lighter he sees the killers face, maybe its someone, standing in a killers place

G C G C G C G C

Twenty years for nothing well theres nothing new, nobody interested in something you didn't do.

Chorus:

D G C G C D G C G C

Wheat Kings and pretty things, Lets just see what tomorrow brings

G C G C

Theres a dream he dreams where the high school is dead and stark,

G C G C G C G C

It's a museum and were all locked up in it after dark. The walls are lined all yellow grey and sinister,

G C G C

Hung with pictures of our parents prime ministers

CHORUS

G C G C G C G C

Late breaking story on the CBC, a nation wispers, we always knew that, he'd go free.

G C G C G C G C

They also add you can't go living in the past, cause if you are, then theres no way that your gonna last.

CHORUS 2x

OUTRO: C G C G C G C D G