

song forms for songwriters
harmonic function template workbook

jameslinderman

WHEN I STARTED WORKING ON THE TEMPLATES

THAT WENT INTO THIS BOOK 10 YEARS AGO, no one was interested in using them and I eventually learned that they hated the work of building the template itself; the very platform that was needed to start the writing process in this way. That is when I decided to build the **100 templates** to put into this book so that songwriters could open it to any page and instantly start the creative part of the process by having the templates already there.

The templates were all selected in an academic process whereby each template had to be from a song that was already successful (as the framework for a very popular song) and had to then be similar to at least 5 other song templates that were also from songs with the same success. That way, I could be certain that the song form was already proven to be a reliable vehicle to drive the song ideas for the songwriters using the book, the same way a minuet or sonata form does in classical music or a sonnet or a haiku does as a literary form.

I also used this writing method to write 3 songs that got radio play to help prove the premise of this theory. I did not continue to pursue that writing career when I started to focus on the book and on my singular interest in applied music academia (taking music theoretical materials to artists in the marketplace).

The templates in this book provide songwriters with song forms derived from the theoretical concept that each chord in a song has a function (they either create tension or resolves tension to varying degrees). **By building templates of these functions it is possible for songwriters to write an unlimited number of new songs within each pre-existing song form and derive some invaluable benefits from that kind of writing experience.**

Firstly, they are not starting from a blank page so writers block is instantly eradicated. As they are working from an established form, they are not attempting to build the actual song form as they write the creative elements into their song. The other advantage to using these templates is that a large number of the chord choices in each function grouping are included and so it provides the greatest number of harmonic options for each bar of the song.

When writers write within a properly functioning song form the song instantly provides a far better work experience for the songwriter and a far superior listening experience for their audience.

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Song Forms for Songwriters - Harmonic Function Template Workbook by James Linderman

INTRODUCTION

In my day to day work, teaching songwriting and composition, students often enter into lessons still embracing the commonly perceived notion that creating music is primarily an inspired endeavour.

There is even a prevailing scepticism and fear, especially among songwriters in particular, that delving too deep into academia will destroy music's magical quality.

Celebrity songwriters in particular will often promote, and then have to live up to, a mystique that portrays them as tortured and haunted mediums for music's spiritual essence, rather than having people think of them as technicians, labouring over formulas and patterns.

This is not only unfair to listeners, who actually require songwriters to build them music that adheres to many of the traditional rules of form and function; elements that require study, but it is also incredibly unfair to the songwriters themselves. They now have to try to build a lifetime of creative work, that is well informed but must rely only on emotion and opinion to inform it.

This also forces songwriters to have to just wait around for inspiration to strike. They become prisoners of inspiration, as much as they are also the occasional beneficiaries of it.

Songwriters, having very little control over their writing process, also find that this often leads to periods when they cannot write, commonly referred to as "writers block". The primary negative feature of not being able to write for any period of time, other than not having any new songs to take to market, is that songwriters do not get nearly enough practice at writing, and it is proven that, although practice does not always make perfect, as the idiom suggests, it is the single fastest, and most reliable vehicle on the road to improvement.

Most songwriters and contemporary composers, who come to express a desire to practice their craft, still face a formidable challenge of figuring out what to practice. There are many terrific books on writing music but most of them are concept driven; they teach the core concepts that songwriting is framed within, and also often do a great job of inspiring music creators to adopt them into practice, but leave the "nuts and bolts" work of how to set that up, to the songwriters themselves. Many potentially great music creators struggle greatly with this administration of the craft aspect of their art.

There are also lots of books on songwriting specifically but many of those books chronicle the particular writing practices or career experiences of the author rather than drive a concept to the reader that can be directly adapted into new art.

What I hoped to do in this book was to stand on the shoulders of the great music educators that have developed solid core concepts, and perhaps take a few of those concepts to the next level if I could, but to primarily develop the actual examples as templates. My hope was that these templates would save songwriters from having to design and then build these patterns themselves on paper, or harder still, try and have the patterns assimilated perfectly into their thought process, as they attempt to create new work.

I was also inspired to develop these approaches, and to doing the administration of drafting all of the templates for this book, partially due to my own difficulty in launching these same theoretical concepts that I had learned as a student. As teachers, it is often our own difficulties and limitations that inspire and inform our strongest solutions to share with those we teach.

It has also been helpful to have been hired for teaching positions that offered me the opportunity to "test drive" this particular approach to the practical application of traditional music theory and along with my students, we discovered what worked and what did not, and I found myself documenting more and more of these findings as I went along.

What I was able to conclude was that, once music creators understood the concepts and were given a collection of pre-made templates, they were able to instantly create new work, eradicating any writer's block that they may have been experiencing, or would experience in the future. Writers block never returned for these music creators. The other very interesting conclusion I was able to draw from template-based writing was that it opened up new styles and forms for composers and songwriters which also eradicated self plagiarism and provided a controlled environment to monitor the risk of plagiarism in general.

The concern that this was not inspired writing also disappeared in the test field, as I found that, instead of inspiration being the vehicle driving writers to craft, craft was actually now inspiring the inspiration. As the late comedian Jonathan Winters once wrote, "I couldn't wait for success, so I started without it" so these music students were finding that, even though they did not

start with inspiration, they were able to start without it and found, on a surprisingly consistent basis, that inspiration would show up.

It was no longer like their muses were just casually strolling in, whenever they felt like it, but more like the writers were pulling their muse into the room and getting them excited about what they were going to work on together. Working from templates; also meant that more of these writers were developing completed songs, since they were working from templates that provided whole song patterns. It also seemed to help these writers develop a better sense of song form as well, and got them writing with greater consistency and unity of vision, even when that vision was not determinable, even to them, till very late in the writing process.

My next step was to establish a parent concept for the development and the use of these templates we were using; one that would be clearer and easier to understand for music creators of all types. As an academic, I also wanted to make sure that I did my due diligence in researching all of the existing theories connected with this way of making new art, and also drawing from the parallels in other disciplines, that might use the same kind of technique. I discovered that the kind of music templates that I was developing, were similar to ones illustrated in other fields of study that were commonly referred to as "abstraction".

Abstraction is a term taken from the Latin *abs*, which means "away from", and from the word *trahere*, which means "to draw". Abstraction is therefore the process of extracting or removing a feature or characteristic from a larger entity in order to isolate a version that only displays that particular feature. It is a term that is liberally used in the tech world, and they also use the phrase *data hiding* which I also thought was a great piece of terminology and offers another way of looking at this kind of academic framework.

Through the process of abstraction, we can illustrate a particular feature as a template. The visual template that we produce, will display the information we require with a clarity that the source materials inherent complexity, obscures from plain sight in its complete form. The template will also increase the academic efficiency, when we proceed to use it for the study of that element, and also increase the creative efficiency, when we use it as a template for producing a new work.

One of my teaching mantras is " my goal is to help you

take the next step in your development as a musician and new music creator, even if your next step is your first step" and although I really like the sentiment in this statement, this particular book requires some musical functionality. It does not, however, require a formal academic background as the book provides a full explanation of the concepts needed on the page titled, "Everything You Will Need to Know About Harmonic Quality and Function to Use This Book".

Each template page in the book features a short analysis, an optional assignment to illustrate a specific way a writer might apply each template, a list of chords used in the Harmonic Options Template, and a guitar fingerboard and piano keyboard displaying notes in the parent key of that template. The right side of each template page displays a Harmonic Function Template that maps out the song forms and functions and the page also includes the Harmonic Options Template that adds chord suggestions in a particular key, and also sometimes the chords used for a particular style.

The back portion of the book is filled with work sheets for each template that can be used over and over again to produce hundreds of thousands of songs in various styles, tempos, and keys.

It is my goal to introduce function template writing to all music creators so I've added just enough instructions to help those writers who have a vision for how they want their music to sound, but do not necessarily have an academic background. I want those writers to be able to write songs from templates that are every bit as well put together as their schooled-up counterparts. I also, however, made certain that the book had some templates that would even challenge very informed music creators and composers, In many regards, academic musicians also have much to gain from using the forms displayed in this book so they can also get to the creative part of their process faster and have their work need fewer edits in the back end of the writing process.

It is my sincere hope that you enjoy this book and that it serves you well for the remainder of your writing lifetime.

_James Linderman

Everything You Will Need to Know About Harmonic Quality and Function to Use This Book

CHORDS HAVE TWO MAIN FEATURES; THEY HAVE A QUALITY, AND THEY HAVE A FUNCTION.

The quality of a chord is based on whether it is major, minor, diminished or augmented and it is the main factor in determining what kind of mood that the chord will help create.

Major chords tend to sound happy, while minor chords evoke a feeling of sadness. Diminished chords can help create a feeling of anticipation or a discontented mood (depending on their application) and augmented chords tend to sound anxious or uneasy. If you are not sure how to find all of these kinds of chords I would recommend a guitar or keyboard chord dictionary which can be found at any music store, or ordered online from a site like www.musicbooksplus.com.

If we look at the **Transposition Chart**, (on the opposite page) it is interesting to note that in any given key there are 3 major chords; found in the first (I), fourth (IV) and fifth (V) position, three minor chords featured in the second (II), third (III) and sixth (VI) position and a diminished chord in the seventh (VII) position of the harmonized scale. Augmented chords are found in minor scales, and therefore, are most prevalent in songs that are in minor keys.

Once it has been determined that a writer is working in a particular key, they can begin to look at these seven chords as being like the primary colours a painter would use to paint a background, if we also, perhaps think of the melody as being like the subject, in the foreground of the painting. If the quality of the chord has to do with the mood it evokes, then it stands to reason that the choice of chord quality will influence and enhance the mood being conveyed by a certain melodic phrase or a particular lyric line.

The function of the chord has to do with the job that it does, and that job is to create or remove tension, within the context of the progression.

Tension can be understood as the feeling you get when you play a "C" chord for four bars, followed by a "G" chord for four bars and you then get the impression that the tension, that the "G" chord creates, can only be relieved by restating the "C" chord. Tension creates a feeling of forward motion and interest, whereby, resolution makes the progression seem complete, at rest, and finished. Most songs require a chord progression to be a systematic interplay of tension and resolution.

If you look at the top row of the Transposition Chart you will see the function designations for the chords in the various positions of the key.

"T" chords are **Tonic functioning**, and you will find that they are the first (I), sixth (VI) and (to a lesser degree) the third (III) chords of the key. These chords do the job of relieving tension created by chords that come before them, as they are the chords that reinstate the sound of the key.

"SD" chords are **Subdominant** and they are found in the second (II) and fourth (IV) positions of the key. They are considered the filler chords of a progression and can be used to create a small amount of tension, known as "soft tension" or a gradual resolution, known as a "soft resolution".

"D" chords are **Dominant** and they are found in the fifth (V) and seventh (VII) positions of the key. These chords create tension and require resolution by a tonic functioning chord. They create tension by having the fewest notes in common with the tonic functioning chords that represent the sound of the key.

SO HOW HAS THIS BOOK MADE USE OF ALL OF THIS INFORMATION?

Each page displays two templates that map out the chords functions of an existing song, like this: **I T I T SD I D I T I T I D I T I**. This would be considered the function template for the progression **I C I C I F I G I Am I Am I G I C I** for example. The tensions and resolutions in this progression can now be viewed as a pattern unto itself. With this template of **I T I T SD I D I T I T I D I T I** we can now build new progressions in any key, by merely plugging the new chords that share the same function, into the template. Our new progression in say, the key of **"D"** might be **I Bm I Bm I Em I A I Bm I Bm I A I Bm I**.

Under each Harmonic Function Template is a Harmonic Options Template that shows the same functions as the template above, but also displays the chords that are available in one particular key. Progressions can, therefore, be written by merely selecting chords from the options offered up in each position. This Harmonic Options Template is added only to indicate some of the chords that are available and you are encouraged to develop progressions in other keys, as well as with a wider range of altered and extended chords, and with tonicization and modulation.

By crafting chord progressions with the templates found in this book, you will be placing the tensions and

resolutions of your new chords, in the same positions as some of the most iconic songs in popular music. Because chord function patterns are not copyrightable, and because you are applying new and different chords to the templates, you are now free to create your own 100% original work from them. Consider these templates as royalty free forms that you can now pour your original and unique harmonic materials into.

The two main advantages of writing from a template is that you have more control of matching chord quality

to the mood of the melody and lyric, and that you will write a whole progression based on the fact that, you are using a template that is a complete song form. This will also give you the greatest opportunity to write a complete melody, and a complete lyric as well. In other words, the best platform for writing whole songs every time you endeavour to write a song.

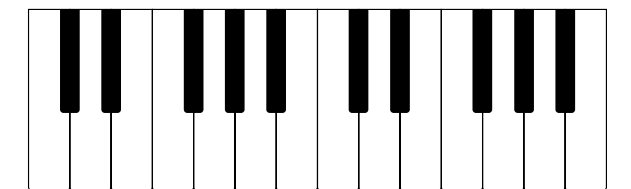
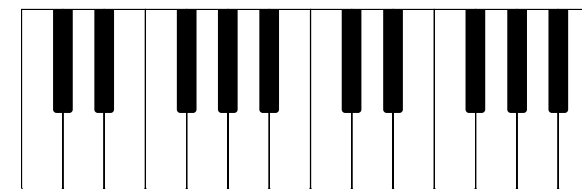
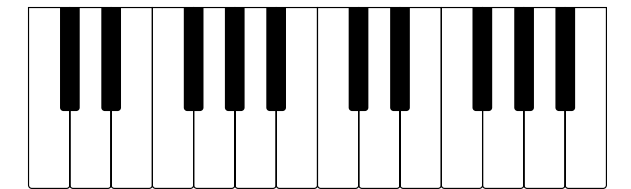
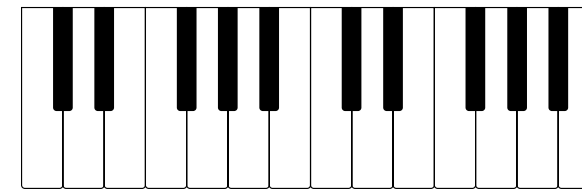
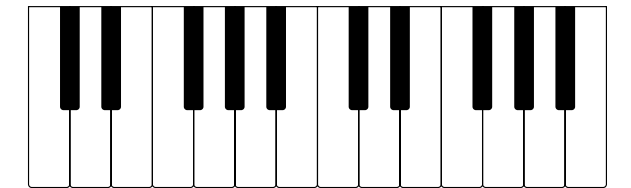
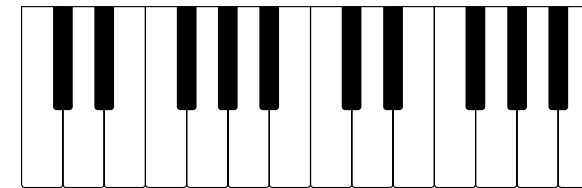
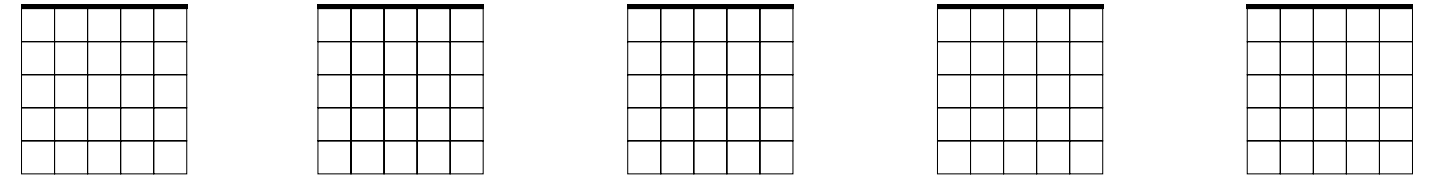
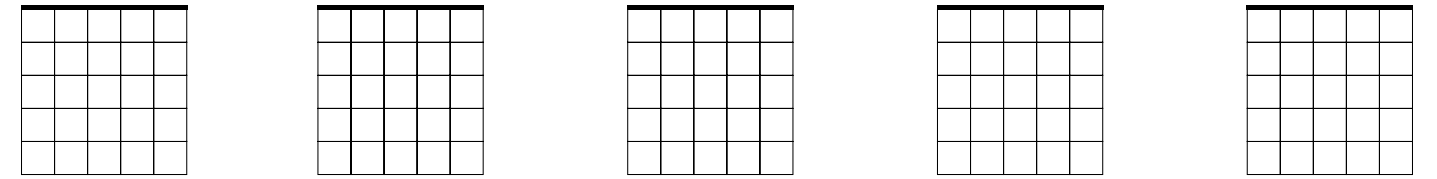
Transposition Chart

FUNCTIONS	T	SD	T	SD	D	T	D	T	
Key	I	II	III	IV	V	VI	VII	I	Signature
C	C	Dm	Em	F	G	Am	B°	C	Ø
G	G	Am	Bm	C	D	Em	F#°	G	F#
D	D	Em	F#m	G	A	Bm	C#°	D	FC
A	A	Bm	C#m	D	E	F#m	G#°	A	FCG
E	E	F#m	G#m	A	B	C#m	D#°	E	FCGD
B	B	C#m	D#m	E	F#	G#m	A#°	B	FCGDA
F#	F#	G#m	A#m	B	C#	D#m	E#°	F#	FCGDAE
C#	C#	D#m	E#m	F#	G#	A#m	B#°	C#	FCGDAEB
C	C	Dm	Em	F	G	Am	B°	C	Ø
F	F	Gm	Am	Bb	C	Dm	E°	F	Bb
Bb	Bb	Cm	Dm	Eb	F	Gm	A°	Bb	BE
Eb	Eb	Fm	Gm	Ab	Bb	Cm	D°	Eb	BEA
Ab	Ab	Bbm	Cm	Db	Eb	Fm	G°	Ab	BEAD
Db	Db	Ebm	Fm	Gb	Ab	Bbm	C°	Db	BEADG
Gb	Gb	Abm	Bbm	Cb	Db	Ebm	F°	Gb	BEADGC
Cb	Cb	Dbm	Ebm	Fb	Gb	Abm	Bb°	Cb	BEADGCF

Transposition Chart

FUNCTIONS	T	SD	T	SD	D	T	D	T	
Key	I	II	III	IV	V	VI	VII	I	Signature
C	C	Dm	Em	F	G	Am	B°	C	∅
G	G	Am	Bm	C	D	Em	F#°	G	F#
D	D	Em	F#m	G	A	Bm	C#°	D	FC
A	A	Bm	C#m	D	E	F#m	G#°	A	FCG
E	E	F#m	G#m	A	B	C#m	D#°	E	FCGD
B	B	C#m	D#m	E	F#	G#m	A#°	B	FCGDA
F#	F#	G#m	A#m	B	C#	D#m	E#°	F#	FCGDAE
C#	C#	D#m	E#m	F#	G#	A#m	B#°	C#	FCGDAEB
C	C	Dm	Em	F	G	Am	B°	C	∅
F	F	Gm	Am	Bb	C	Dm	E°	F	Bb
Bb	Bb	Cm	Dm	Eb	F	Gm	A°	Bb	BE
Eb	Eb	Fm	Gm	Ab	Bb	Cm	D°	Eb	BEA
Ab	Ab	Bbm	Cm	Db	Eb	Fm	G°	Ab	BEAD
Db	Db	Ebm	Fm	Gb	Ab	Bbm	C°	Db	BEADG
Gb	Gb	Abm	Bbm	Cb	Db	Ebm	F°	Gb	BEADGC
Cb	Cb	Dbm	Ebm	Fb	Gb	Abm	Bb°	Cb	BEADGCF

Songwriters Scratch Pad



Please photocopy this page and the adjacent page to take with you as you navigate through this book.

Abbreviations, Terms, and Definitions

Altered Bass Chords - Chords that feature a note other than their root as the bass note. For example, an Am chord with an F# in the bass would be written as Am/F#.

Alternating Bass - Bass notes that go back and forth under a single chord. For example: / C / C/G / C / C/G /.

Anacrusis - Pick-up bar at the beginning of the piece that has melodic notes that precede the first downbeat of the actual song. In laymen's terms, it is singing that starts during the count-in.

Balanced - Inducting that a section, or subsection has an even number of bars or phrase lines

Bass Motif - A bass line that is a repeated melodic riff.

Blues Chords - The dominant 7th versions of the I, IV, V chords of the key. For example, in the key of C they would be C7, F7 and G7.

BPM - Beats per minute, refers to the tempo speed set on a metronome often using a single beat as a single unit.

Call and Response - Two phrases where the second phrase acts as a comment or answer to the first. Sometimes framed as a question and answer. The lyric content usually mirrors the sound of this musical device.

Chord Extensions and Alterations - Notes that are changed in the chord or added to the chord that are then denoted numerically in the name of the chord such as C7 or Asus4.

Displacement - Using the same chords and/or functions as another section of the song form but changing the order.

Dominant Function - Chords that create tension and require resolution.

Dorian - A mode derived from a scale that uses the II chord as the tonal centre and the resolving chord.

Double Themed - Templates that have two alternating parts, either verse and choruses or verses and a bridge.

Extended Cadence - A cadence that is delayed by having an extended period of tension before the resolving chord.

Fade Out - The gradual decrease in volume to silence sometimes used at the end of a song on a repeated pattern.

Fundamental Chords - The basic chords of the parent key. For example, in the key of C they would be C, Dm, Em, F, G, Am and Bdim.

Harmonic Function - The relationship between the

chords in a song with regard to their role in producing or resolving tension.

Hard Tension Ramp - The abrupt move from tonic function to dominant function.

Hard Resolution Ramp - The abrupt move from dominant function to tonic function.

Imperfect Cadence - Theoretical term for a I chord to V chord that is an ending that creates tension at the end of a phrase. Also known as Dominant Delayed Resolution since it creates tension that does not resolve till the first chord of the next section.

Like Function Substitution - The substitution of one chord for another where both chords are of the same function type.

Lydian - A mode derived from a scale that uses the IV chord as the tonal centre and the resolve chord,

Lyric Premise - The description of the overall concept of the lyric storyline.

Lyric Title Hook - The catchy lyric word or phrase usually found in the chorus or the refrain line that identifies the song premise and is also the title of the song.

Melodic Phrase Placement - The rhythmic positioning of the melody on the chord progression of a phrase line.

Melodic Range - The range of notes found in a section of melody from the lowest to the highest.

Middle Section - A song part that is similar to a bridge but does not tell the moral of the story in the lyric. If it is 8 bars long it is often referred to as a "middle 8"

Modulation - A temporary change of key.

Outside the Key - Chords that are added to the progression that are not found in the parent key. They include the secondary dominant, secondary subdominant and the tritone substitutions.

Parallel Song Form - Templates with two parts that have identical chord function patterns.

Parent Key - The key that the song is in.

Perfect Cadence - Theoretical term for a resolution of the V chord to the I chord. Also referred to as a Tonic Resolution, Closed Resolution or Tonic Resolve.

Plagal Cadence - Theoretical term for a IV chord to I chord resolution also know as the "amen cadence".

Phrase Line Length - The length of a line in a template that will be used to produce the chord progression for a single melodic phrase.

Quote - Term used for an exact replication of another section. Can be a function quote, harmonic quote (same chords), melodic quote, production quote (same instrumentation).

Refrain / Refrain Line - The phrase line at the end of each verse that holds the lyric title hook when there is no chorus in the template.

Relative Major and Minor Chords-Chords with two of their three notes in common are called relative and are the chords that most directly substitute for one another. They are the I chord and the VI chord, the II chord and the IV chord, and the V chord and the VII chord.

Ritardando - A gradual decrease in tempo often found at the end of a song.

Secondary Dominant - The chord that is the V chord of any chord in the parent key other than the I chord.

Secondary Subdominant - The chord that is the II chord, or the IV chord that can precede the secondary dominant chord. This will either create a II, V, I or a IV, V, I pattern.

Single Themed - Templates with only one kind of part, usually only verses.

Soft Tension Ramp - Moving from the tonic function to the dominant but with subdominant functions between them to make the rise of tension seem more gradual.

Soft Resolution Ramp - Moving from the dominant function to the tonic but with subdominant function between them to make the descent to resolution seem more gradual.

Split Bar - A bar with two functions in it, even if it is two of the same function as this can be a chord change within the same function group. For example: / T T / or / T SD /.

Static Tonic Pedal - A sustained tonic functioning chord with no movement in the bass

Subdominant Function - Chords that produce a small amount of tension. Not enough to require resolution.

Subdominant Mode - A song form or section where one of the subdominant chords, either the II chord or the IV chord, acts as the resolving chord.

Tag - A short section that is often an extension added onto the tail end of one of the main sections of the song form but is not part of it

Tonic Function - Chords that resolve the tension created from a chord that has come before it

Tritone Substitution - The substitution of a dominant 7th chord with the dominant 7th chord that shares the same tritone. For example G7 can be replaced by Db7.

Unbalanced - Inducting that a section, or subsection has an odd number of bars or phrase lines.

Vamp - A simple repeated harmonic pattern that is often made up of 2 alternating chords or a single chord with two alternating bass notes.

Walking Bass - A bass line that ascends or descends by step, either diatonic or chromatic.

Western Art Music - A term that is often used to refer to all music from the Western part of the world dating back to from 1200 B.C. to the present.

Harmonic Function Template #1

ANALYSIS:

- Template #1 is a single-theme **A-A-A** song form designed for three to five verses.
- Each **A** section is designed to be a verse and is 16 bars long with a single chord per bar.
- The **A** section is built to be subdivided into two 8 bar subsections that are identical in the top 4 bars of each subsection but then cadence differently in the back 4 bars.
- The top 8 bar subsection of the **A** verse ends with dominant tension that delays the resolution to the top of the next section.
- The bottom 8 bar system resolves to a tonic in a perfect cadence.
- There is no function variance in this song form but this template can be adapted to a more dynamic use, with chord substitutions and perhaps a key change in the last verse, like a semitone or whole tone lift.
- This template does not have a chorus and so the lyric title hook should appear in the **A** verse section, either in the top line of the theme, or as a refrain in the bottom line, or both.
- Since this template does not have a bridge, it is customary to include some "moral of the story" lyric content into the verses as well.
- This is a terrific song form to use for very traditional writing in older genres such as country, folk, gospel, or any old-world styles you might want to write in.

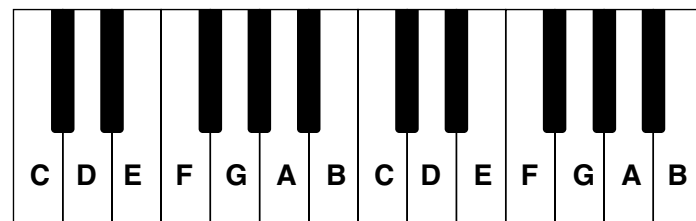
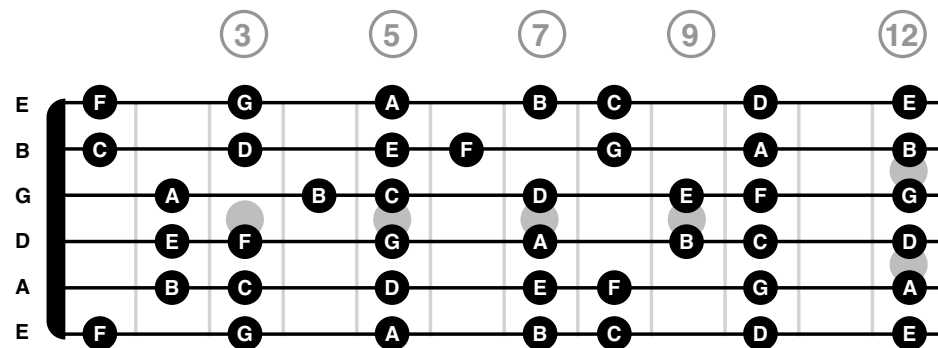
• With the use of Dominant 7th chords, added to the Harmonic Options Template, this could also be adapted to a be a very good 16 bar blues.

• Because of the 16 bar format, mixing some regular "key of C" chords with some dominant 7th chords will work very well for writing a classic rock or blues-rock song.

ASSIGNMENT:

- Write a traditional song with template #1 that draws inspiration and reference from already existing pieces in your favourite traditional genre.
- Listen through 5 to 10 pieces and write a contemporary take on one or more of the songs you select.
- Your song could take the storyline of the lyric into a contemporary context or your melody could be derived from a vocal harmony of one of your reference pieces, or any number of other ways to bring these traditional elements into today's writing session.
- A secondary assignment could be to write a 16 bar blues-rock song with this form, making use of the regular key of C chords and some Dominant 7th (C7, F7, G7) chords found in the Harmonic Options Template.
- Before writing a vocal melody, or lyric to this progression, consider recording it and using it as a top-line co-write with a songwriter that works specifically in this genre.
- Consider that a strong and supportive melody will help smooth out any chord changes that seem abrupt or jarring. Keep working out the melody to get it to do this work.

Key of C Elements



CHORD EQUATIONS

C	=	C	E	G	
Dm	=	D	F	A	
Em	=	E	G	B	
F	=	F	A	C	
G	=	G	B	D	
Am	=	A	C	E	
B dim	=	B	D	F	
C7	=	C	E	G	Bb
F7	=	F	A	C	Eb
G7	=	G	B	D	F

Harmonic Function Template # 1 - 3/4 Time

I - Intro	T	D	T	T
A - Verse 1	T	T	SD	T
	T	T	D	D
	T	T	SD	T
	T	D	T	T
A - Verse 2	T	T	SD	T
	T	T	D	D
	T	T	SD	T
	T	D	T	T
A - Verse 3	T	T	SD	T
	T	T	D	D
	T	T	SD	T
	T	D	T	T
A - Verse 4	T	T	SD	T
	T	T	D	D
	T	T	SD	T
	T	D	T	T

Harmonic Options Template # 1 - 3/4 Time - Key of C

I - Intro	T C Am C7	D G Bdim G7	T C Am C7	T C Am C7
A - Verse 1	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	T C Am C7	D G Bdim G7	D G Bdim G7
	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	D G Bdim G7	T C Am C7	T C Am C7
A - Verse 2	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	T C Am C7	D G Bdim G7	D G Bdim G7
	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	D G Bdim G7	T C Am C7	T C Am C7
A - Verse 3	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	T C Am C7	D G Bdim G7	D G Bdim G7
	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	D G Bdim G7	T C Am C7	T C Am C7
A - Verse 4	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	T C Am C7	D G Bdim G7	D G Bdim G7
	T C Am C7	T C Am C7	SD F Dm F7	T C Am C7
	T C Am C7	D G Bdim G7	T C Am C7	T C Am C7