

Murder On Music Row

Album: George Strait -- Straitest Greatest Hits

[Intro]

{D} {A} {E} {A} {A}

[GS Verse]

{A} Nobody saw them running
 From 16th Ave-{D}-nue
 They never found the {A} fingerprints
 Or the weapon that was {E} used
 But some-{A}-one killed country music
 Cut out its heart and {D} soul
 They got away with {A} murder
 {E} Down on music {A} row

[AJ Verse]

{A} The almighty dollar
 And the lust for worldwide {D} fame
 Slowly killed tra-{A}-dition
 And for that, someone should {E} hang ("Ahh, you tell 'em Alan")
 {A} They all say "Not Guilty!"
 But the evidence will {D} show
 That murder was com-{A}-mitted
 {E} Down on music {A} row

[Chorus (Walking bassline first 8 bars, 2/4 beat last 9 bars)]

For the {D} steel guitars no longer cry
 And the {A} fiddles barely play
 But {B} drums and rock 'n' roll guitars
 Are {E} mixed up in your face
 {A} Ol' Hank wouldn't have a chance
 On today's {D} radio
 Since they committed {A} murder
 {E} Down on music {A} row

[Turnaround]

{D} {A} {E} {A} {A}

[Split Verse]

GS: They {A} thought no one would miss it
 Once it was dead and {D} gone
 They said no one would {A} buy them ol'
 Drinkin' and cheatin' {E} songs ("Oh, but I still buy 'em")
 AJ: Well there {A} ain't no justice in it
 And the hard facts are {D} cold
 Murder's been com-{A}-mitted
 {E} Down on music {A} row

[Chorus (Walking bassline first 8 bars, 2/4 beat last 9 bars)]

For the {D} steel guitars no longer cry
 And you {A} can't hear fiddles play
 With {B} drums and rock 'n' roll guitars
 Mixed {E} right up in your face
 Why the {A} Hag wouldn't have a chance
 On today's {D} radio
 Since they committed {A} murder
 {E} Down on music {A} row

[Tag (Walking bassline)]

Why they {A} even tell the Possum
 To pack up and go back {D} home
 There's been an awful {A} murder
 {E} Down on music {A} row

{{{Nashville Numbers}}}

This is the standard charting style that most Nashville session and sit-in musicians use to read songs. It tells you the key of the song, what the chords and chord inversions are, how they fall in the measure structure of the song, and other rhythmic differences, if there are any. It would behoove

anyone that is serious about being a musician, especially in Nashville or Branson, to learn to read these kinds of charts!

Murder On Music Row -- George Strait -- Key Of A

[Intro]

4 1 5 1 1

[GS Verse]

1 1 1 4
4 1 1 5 5
1 1 1 4
4 1 5 1 1

[AJ Verse]

1 1 1 4
4 1 1 5 5
1 1 1 4
4 1 5 1 1

[Chorus]

4 4 1 1 (4/4 walking)
2 2 5 5
1 1 1 4 (2/4 root-fifth)
4 1 5 1 1

[Turnaround]

4 1 5 1 1

[Split Verse]

1 1 1 4
4 1 1 5 5
1 1 1 4
4 1 5 1 1

[Chorus]

4 4 1 1 (4/4 walking)
2 2 5 5 ><>
1 1 1 4 (2/4 root-fifth)
4 1 5 1 1

[Tag]

1 1 1 4 (4/4 walking)
4 1 5 1

Note... the little "><>" figure after the second line of the last chorus is my own little notation for "Bucket-a-fish"... it's a common rhythmic figure in old country and western swing when passing from the 5 chord to the 1 chord

or the 1 chord to the 4 chord, at the end of a phrase. It is called a "Bucket-a-fish" because of the rhythm of it... it is a triplet ("Buck-et-a")

and a quarter note ("fish"), followed by the common quarter-note walkup to the next chord. It is usually played only by the bass and drums, though sometimes other members of the band will play it to make the lick more pronounced. In the key of A, passing from the 5 chord to the 1 chord, the lick would look like this:

E	C#	B	E	F#	G#	A
/	/	/	/	/	/	/

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Where the E goes down to C#, down to B, down to the next E (the octave below the first E), and then walks up the quarter notes back to the A (1) chord.

Not only a musician, but a computer geek as well... check out my site on my bass playing at:

<http://hometown.aol.com/jrandorff/index.html>

Good luck with the song, y'all! :)