

**My Father My King**

**Mogwai**

Open D tuning: D-A-D-F#-A-D

This is more or less how it goes, all my own interpretation though, of course. It s in open tuning, so you can strum open strings along with the melody however you want and it should sound alright.

It s 4/4 time, a bit syncopated; each hyphen or number represents one quaver (or eighth note, if you prefer).

First section:

```
D:-----|-----|-----|-----|-----|-----|-----|
-----|
A:9--9--9-|9b10--9--6-|5--5--3-|3/5--5--5-|9--9--9-|9b10--9--6-|5--5--3-|3/5-5--
5--|
F#:0-----|0-----|0--0--0-|0---0--0-|0-----|0-----|0--0--0-|0---0--
0--|
D:0-----|0-----|0--0--0-|0---0--0-|0-----|0-----|0--0--0-|0---0--
0--|
A:0-----|0-----|0--0--0-|0---0--0-|0-----|0-----|0--0--0-|0---0--
0--|
D:0-----|0-----|0--0--0-|0---0--0-|0-----|0-----|0--0--0-|0---0--
0--|
```

```
D :-----|-----|-----|-----|
A :12--12--12-|13--12--10-|10/12--12--12-|13--12--10-|
F#:0---0---0--|0---0---0--|0-----0---0--|0---0---0--|
D :0---0---0--|0---0---0--|0-----0---0--|0---0---0--|
A :0---0---0--|0---0---0--|0-----0---0--|0---0---0--|
D :0---0---0--|0---0---0--|0-----0---0--|0---0---0--|
```

```
D :-----|-----|-----|-----|
A :9--9--9-|9b10--9--6-|5--5--3-|3/5--5--5-|
F#:0--0--0-|0-----0--0-|0--0--0-|0---0--0-|
D :0--0--0-|0-----0--0-|0--0--0-|0---0--0-|
A :9--9--9-|9b10--9--6-|5--5--3-|3/5--5--5-|
D :0--0--0-|0-----0--0-|0--0--0-|0---0--0-|
```

N.B. When you re doing the bend on both A strings, bend away from the low D string, otherwise you ll mute it (and it sounds better ringing out)

Play the first bit over and over again, start quietly and get gradually louder, and when you feel like it, add in this harmony to the second line:

```
D :-----|-----|-----|-----|
A :12--12--12-|13--12--10-|10/12--12--12-|13--12--10-|
F#:12--12--12-|13--12--9--|9/12---12--12-|13--12--9--|
D :0---0---0--|0---0---0--|0-----0---0--|0---0---0--|
```

```

A :0---0---0--|0---0---0--|0-----0---0--|0---0---0--|
D :0---0---0--|0---0---0--|0-----0---0--|0---0---0--|

```

Get as loud a you can, then gradually die away again, slow down a bit, and start playing the second section quietly... this bit is in 3/4, by the way.

Second section:

```

D :0-----|0-----|0-----|-----|0-----|0-----|0-----|-----|
A :13---12-|13---12-|10-----|-----|9---10-|9---10-|9-----|-----|
F#:13-----|13-----|9-----|-----|9-----|9-----|8-----|-----|
D :0-----|0-----|0-0-0--|0-0-0-|0-----|0-----|0-0-0-|0-0-0-|
A :0-----|0-----|0-0-0--|0-0-0-|0-----|0-----|0-0-0-|0-0-0-|
D :0-----|0-----|0-0-0--|0-0-0-|0-----|0-----|0-0-0-|0-0-0-|

```

```

D :0-----|0-----|0-----0--0--|0-----|0--0--0--|0--0--0-|0-----|-----|
A :13---12-|13---12-|12/15-15-13-|12-----|9--10-12-|10-9--6-|5-----|-----|
F#:13-----|13---13-|12/15-15-13-|12-----|12-13-15-|13-12-9-|8-----|-----|
D :0-----|0-----|0-----0--0--|0--0-0-|0--0--0--|0--0--0-|0-0-0-|0-0-0-|
A :0-----|0-----|0-----0--0--|0--0-0-|0--0--0--|0--0--0-|0-0-0-|0-0-0-|
D :0-----|0-----|0-----0--0--|0--0-0-|0--0--0--|0--0--0-|0-0-0-|0-0-0-|

```

Again, keep playing over, and get louder and louder. At one point, the guitar just does this for a bit, while another guitar does nasty feedback over it:

```

D :-----|-----|-----|-----|
A :-----|----5b6-|----5b6-|----5b6-|...
F#:-----|-----|-----|-----|
D :0---0---|0---0---|0---0---|0---0---|
A :5---5b6-|5---5b6-|5---5b6-|5---5b6-|.. etc
D :0---0---|0---0---|0---0---|0---0---|

```

And that s pretty much it; slow down again and get quieter, and then for the last line of the phrase, play it really quietly and slowly like this:

```

D :-----|-----|-----|
A :8/9--9--9/12--|12/9--9--9/6--|5-----|
F#:-----|-----|-----|
D :-----|-----|-----|
A :-----|-----|-----|
D :-----|-----|-----|

```