

# Sally Goodin

OK, so, on to the first tune. This is an arrangement of "Sally Goodin," a great old Texas fiddle tune. The backup part is from an article in a 1990 issue of Acoustic Guitar magazine. This is the same TAB that I posted out to the net a few months ago. The backup part will also fit with the arrangement of "Grey Eagle" that I posted to the net some time ago.

Here's TAB for Sally Goodin, a traditional fiddle tune, and a Texas-style/Western Swing accompaniment for it. This is from the article "Swinging With Sally Goodin" by Jim Wood, from the Sept/Oct 1990 issue of Acoustic Guitar magazine.

I have tabbed the melody as if it were played in G. The accompaniment is in A, though, so you'll have to capo at the second fret to make the melody work with the accompaniment. Each "|" above the staff represents a quarter note.

Sally Goodin (traditional)  
arr. Jim Wood, TAB by Bo Parker

Melody:  
(Don't worry about the chord symbols - fingerings are given below.  
D#o7 means D# diminished 7th.)

A	A9/C#	D	D#o7	A	A#o7	Bm7	E7
-----	-----	-----	-----	-----	-----	-----	-----
---0---0-----	---0-----	---0-----	---0---0-----	---0---0-----	-----	-----	-----
0---2---0---0-0-	0---2-0---0-0-0-	0---2-0---0-0-0-	0---2---0-2-0---	0---2---0-2-0---	-----	-----	0-0-0-
-----	-----	-----2-----	-----2-----	0---0-0-2-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----
A	A9/C#	D	D#o7	E7	F#m	E7/G#	A
-----	-----	-----	-----	-----	-----	-----	-----
---0---0-----	---0-----	---0-----	---0---0-----	---0---0-----	-----	-----	-----
0---2---0---0-0-	0---2-0---0-0-0-	0---2-0---0-0-0-	0---2---0-2-0---	0---2---0-2-0---	-----	-----	0-0-0-
-----	-----	-----2-----	-----2-----	0---0-0-2-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----
A	A7/G	D/F#	Dm/F	A/E	D#o7	E7/D	E7/B
-----	-----	-----3-0-----	-----3-0-----	-----3-0-----	-----	-----	-----
---0-1-3---3-3-	3-----3-0-3-3-3-	3-----3-0-3-3-3-	3-----3-0-----	3-----3-0-----	-----	-----	-----
0-2-----	-----	-----	-----	-----2-0---	-----	-----	0-0-0-
-----	-----	-----	-----	-----2-----	0---0-0-2-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----

```

A          A9/C#      D          D#o7      E7          E7/B      E7/G#      A
| | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|
|-----0-1-3---3-3-| -3-----3-0-3-3-3-| -3-----3-0-----|-----|
| -0-2-----|-----|-----|-----|-----2-0-----|-----0-0-0-|
|-----|-----|-----|-----|-----2-| -0---0-0-2-----|
|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|

```

OK - now the accompaniment. Note the nice walking bass lines. The whole thing is done bass-strum, bass-strum, etc.

```

A          A9/C#      D          D#o7      A          A#o7      Bm7      E7
| | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|
|-----2-----5---|-----3-----1---|-----2-----2---|-----3-----0---|
|-----2-----4---|-----2-----2---|-----2-----0---|-----2-----1---|
|-----2-----5---| -0-----1-----|-----2-----2---|-----(0)-----0---|
| -0-----4-----|-----|-----| -0-----1-----| -2-----2-----|
|-----|-----|-----|-----|-----|-----|

```

```

A          A9/C#      D          D#o7      E7          F#m      E7/G#      A
| | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|
|-----2-----5---|-----3-----1---|-----4-----5---|-----7-----5---|
|-----2-----4---|-----2-----2---|-----3-----5---|-----5-----5---|
|-----2-----5---| -0-----1-----|-----4-----6---|-----7-----6---|
| -0-----4-----|-----|-----| -2-----4-----| -6-----7-----|
|-----|-----|-----|-----|-----|-----|

```

```

A          A7/G      D/F#      Dm/F      A/E      D#o7      E7/D      E7/B
| | | | | | | | | | | | | | | | | | | | | |
|-----5-----5---|-----|-----|-----|-----|-----|-----|
|-----5-----5---|-----7-----6---|-----5-----7---|-----5-----0---|
|-----6-----6---|-----7-----7---|-----6-----5---|-----4-----1---|
| -7-----5-----|-----7-----7---|-----7-----7---|-----6-----0---|
|-----|-----| -9-----8-----| -7-----6-----| -5-----2-----|
|-----|-----|-----|-----|-----|-----|

```

```

A          A9/C#      D          D#o7      E7          E7/B      E7/G#      A
| | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|
|-----2-----5---|-----3-----1---|-----5-----5---|-----3-----2---|
|-----2-----4---|-----2-----2---|-----7-----7---|-----4-----2---|
|-----2-----5---| -0-----1-----|-----6-----6---|-----2-----2---|
| -0-----4-----|-----|-----| -7-----|-----|-----0-----|
|-----|-----|-----|-----|-----7-----| -4-----|

```

An important point about this backup style is the articulation. You should strive for a sound like this:

```

boom-CHUNK-boom-CHUNK-boom-CHUNK-boom-CHUNK...
1      2      3      4      1      2      3      4

```

"Boom" is the bass note (which is allowed to ring), and "CHUNK" is an accented, muted chord strum. So in other words, the chords should not be allowed to ring out - they should be cut short by lifting the fingers of your fretting hand as soon as you strike the strings. This gives a little rhythmic jab or "sock" on the backbeat, and leads, BTW, to this style sometimes being referred to as "sock guitar." This also is why we use primarily closed-voiced chords - it's hard to properly mute open-voiced chords.

Another way these chords are articulated sometimes is like this:

```
CHUNK-CHUNK-CHUNK-CHUNK-CHUNK-CHUNK-CHUNK-CHUNK...
1      2      3      4      1      2      3      4
```

i.e. with no separate bass note - just the whole chord strummed staccato on beats 1, 2, 3, and 4. This is more like the way that big-band guitarists play, for example Freddie Green with the Count Basie Orchestra.

Another point to note is that we don't always use chords voiced with the root in the bass. A good example is this voicing, which appears in the first measure:

```
      A9/C#
+++++-----+
|  o  |  o  |  |
+++++-----+
|  |  o  |  o  |
5 +++++-----+
```

Such voicings are used primarily to keep the bass line moving. Another point about this chord is that it provides a I dominant (I9), which leads very strongly to the IV chord in the next measure.

An example of a passing chord, as mentioned above, is the D#dim7 chord found in measure 2:

```
      D#dim7
0 +++++-----+
|  |  o  |  o  |
+++++-----+
|  |  |  o  |  o
+++++-----+
```

This chord adds interest to the progression in two ways: First, it provides an interesting harmonic transition between the IV chord (D) and the I chord (A/E). Second, the D, D#, A run in the bass gives a very nice jazzy, chromatic sound to the progression. A similar use of a passing chord (an A#dim7) is found in measure 3. In fact, just playing through measures 1 through 4 will give you a good idea of where this stuff is coming from.