

Good Time Boogie - Willie Trice

intro/break

1					2					3					4				
	-4	-	-	-	(4)	-	-	-	-	-7	-	-	-	-	(7)	-	-	-	-
	-	-	-	-	0	-	-	-	-	-	-	-	-	-	0	-	-	-	-
	-	-	-	-	4	↑	-	-	-	-	-	-	-	-	7	↑	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	-0	-	-	-	-	-	-	-	-	-0	-	-	-	-	-	-0	-	-	-
	#1				#2										#3	#4			

<-----repeat a few times ----->

					E					(A7)					E					(A7)
5					6					7					8					
	s4	-	s4	-	s4	-	s4	-	-	-0	-	-	-	-	-0	-	-	-	-	
	-	-	-	-	(0)	-	-	-	-	-	-	-	-	-	(0)	-	-	-	-	
	-	-	s4	-	-	-	s4	-	-	-	-	-	-	-	-	-	-	-	-	
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
	-0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
					#5					#6					#6					

<-----repeat ad infinitum ----->

					E					(A)					E				
9					10					11					12				
	-0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	(0)	-	-	-	-	-	-	-	-	-	-	-	-	-	(0)	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	-0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
					#8					#9					#10	#11			

ending

13								14								15								16								
		-4								-7									-4							-0		-0		-0		
																										-2						

17								18								19																
		-0		-0		s4		s4		s4		s4		-0															-0			
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NOTES:

#1a – This is intro/break variation 1. Variation 2 is similar, except the 3 beats/1 beat feel is done a third time on the 9th fret. This shifts the rhythmic feel of the whole thing in the next few bars.

#1b – The bass notes, in particular the low E, are written but not always played.

#2 – The intro/break basically slides this 1st string/3rd string pair up and down with an open 2nd string. I finger it similar to a D7 chord with the index finger lifted.

#3 – The open 4th string bass, a D, was a surprising thing to find in here! But, no doubt, sometimes he plays it that way. Sort of atonal – it goes by so fast that it is mostly just a rhythmic thing.

#4 – There is at least one point where the 2nd string 12th fret sounds clearly. I can only assume he brought his index finger up to that position for some reason. Not necessary (its an octave of course) – sounds fine either way.

#5 – Here and throughout he gets LOTS of secondary tones. He was clearly picking the open 1st string but getting plenty of drive through to the open 2nd string.

#6 – I think that both of the repeating 2-bar phrases are best characterized as 3 beats of E (I) and 1 beat of A (IV) in each bar. In this first phrase, you can pick up the A feel by lifting the index finger out of the E chord while you place your pinky on the 2nd fret of the second string, thereby creating an A7 chord on the high strings. Lifting the index is not necessary, but gives a different chordal feel. Could mix it up, too. I can't swear what Trice was doing, here.

#7 – A little variation at points throughout is an index finger roll on the bass strings on the “&” before the bass note.

#8 – Same point about the A feel. Only here I am 100% certain that he gets the A feel by lifting his middle finger out of the E chord while placing his pinky on the 2nd fret of the 3rd string. I think he picks the bass on that open 5th string, although maybe it is just a secondary tone – either way, you can clearly hear the A bass. I find it easier to also lift the index finger in preparation for the following hammer. Keep the ring finger on the 4th string, however, as you don't want the D.

#9 – This hammer is essential to the feel of the lick, I think. You will really be hammering back into the full E chord with both the index and middle fingers, although only plucking the 3rd string index hammer. Sometimes you can hear the hammer on the 5th string, sometimes not.

#10 – A very elusive but important note is the open 3rd string (G) on the walkup. Listen and you will hear it – it is very important to the tonal feel. However, I am ~convinced that Trice never actually picked that open 3rd string. Instead the thumbstroke on the preceding beat must be played *very hard*. Then you simply pullup off of the 3rd string as the walkup begins – the G will sound if you hit the preceding beat hard enough.

#11 – I play this by sliding my middle finger up to two frets. I am sure someone with better hands than me could play the 5th string 4th fret with their pinky. Note also that this note is a C#, i.e. part of an A chord, consistent with the 3 beats E/1 beat A feel.

#12 – Similar to above, hammer the entire E chord here.

#13 – A slow thumbled arpeggio – somehow skips the 3rd string!