

"Good Ol' Boys" (Theme From "The Dukes of Hazzard") Waylon Jennings



By Douglas Baldwin

If muscle cars, dumb cops, crooked politicians, and Jessica Simpson in cutoffs appeal to you, you're gonna love the big screen version of *The Dukes of Hazzard*, due out August 5th. Waylon Jennings wrote the original TV theme, and he recently rerecorded it—complete with a more authentic outlaw vibe—for the flick. Even if you think a Dodge Charger is a shady credit-card user, the guitars on this tune are proof that "Southern culture" ain't no oxymoron.

THE OUTLAW ATTITUDE

Waylon Jennings, who, along with Willie Nelson, cofounded "outlaw" country music, has always favored the kind of straightforward and serious guitar playing found in "Good Ol' Boys." Although our transcription's tempo is indicated at 144 bpm, it has a loping half-time feel, courtesy of the bass line's presence on the first and third beats. If you're handling rhythm chores, avoid the "boom-chuck" cliché of classic country and use a full, open down-up strum. Since there are only three chords

to grab, put the emphasis on an even sound, and add just a few accented "kicks."

Before you play a single note of lead guitar on an outlaw country tune, you've got to know how to stay out of the way of the vocalist. It's best to work with the other melody instruments, trading off fills in between the lyrics. For example, listen to how the piano, acoustic guitar (Gtr. 2), and two electric guitars (Gtrs. 3 and 4) respectfully respond in turn during the opening verses and first chorus. It's also wise to use melodic lines that echo the range and direction of the vocalist, as Gtr. 2 does at the end of the first verse.

BARE-FISTED FURY

When it's time to lay down a solo, you'd better be ready to rip everyone's head off with your bare hands. Check out the Tone Zone (below) for a full appreciation of the appropriate tools and settings, then spend some time woodshedding your bends, slides, and double-note leads.

Also, note that while the song is played with a 1st-fret capo, it could easily be played without one, as indicated in the following figures. At any rate, the first guitar break, played by Gtrs. 3 and 4, uses a well-mannered yet bluesy hybrid of the Mixolydian mode

and the blues scale (Fig. 1), with rhythmically precise bends targeted to dead-on pitches. Play the leads in the guitar break using hybrid picking—both for extra snap and for grabbing those double stops.

Some of the bends are indicated "w/ B-bender," in reference

to a device invented by Clarence White and Gene Parsons (both members of the Byrds during the band's brilliant country-rock phase). The B-bender is a custom option that is built right into a standard Fender Telecaster body, and attaches to the upper bout's strap pin. With a B-bender installed, pulling down on the guitar's neck causes increased tension on the B string, thus raising its pitch a predetermined amount—usually a whole step, as found here. B-bender licks are sometimes impossible to execute on standard guitars, but the one in the fifth measure of the guitar break can be nailed using the alternate fingering shown in Fig. 2. The precision of country bends, as well as the invention of the B-bender, can be attributed to the mighty influence of the pedal-steel guitar. Apply Fig. 3 to the scale shown in Fig. 1 and you'll be ready to lay rubber from here to Hazzard County. ♪



ALBUM
Music Man
(RCA)

Fig. 1

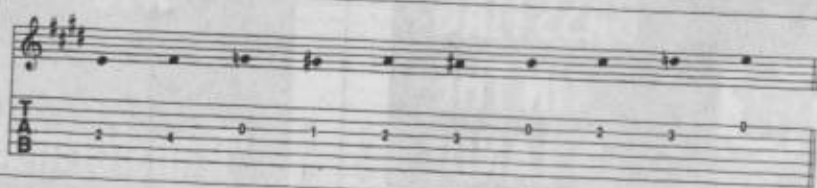


Fig. 2

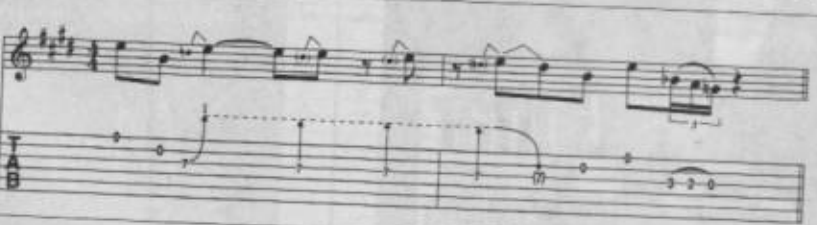
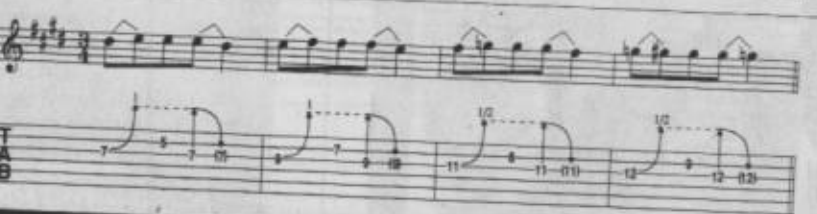
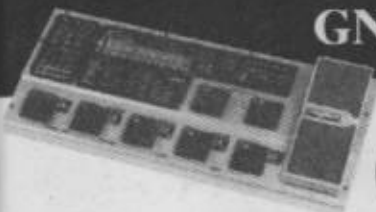


Fig. 3



TONE ZONE

GUITARS 2 & 3: Bolt-neck solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 3
EQ: Bass/Mid/Treble: 4/4/7
FX: Compressor



GOOD OL' BOYS

As Recorded by Waylon Jennings
(From the RCA Recording MUSIC MAN)

Transcribed by Jordan Baker

Words and Music by Waylon Jennings

Lyrics

Verse 1

Just two good old boys,
Never meanin' no harm.
Beats all you never saw,
Been in trouble with the law
Since the day they was born.

Verse 2

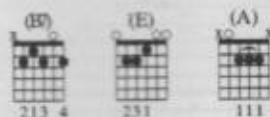
Straightenin' the curves,
Flattenin' the hills.
Someday the mountain might get 'em
But the law never will.

Chorus

Makin' their way
The only way they know how.
That's just a little bit more
Than the law will allow.

Verse 3

I'm a good ol' boy.
You know my momma loves me.
But she don't understand,
They keep a showin' my hands,
And not my face on TV.



All Gtrs. Capo 1

Intro

Upbeat Country ♩ = 144

Gtr. 1 (acous.) *mf*

C7
*(B7)

F
(E)

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above represent sounding chords. Capoed fret is "0" in tab.

0:06

Verse 1

F
(E)

Bb
(A)

1. Just two good old boys,

never meanin' no harm.

F
(E)

C7
(B7)

Beats all you never saw, been in trouble with the law since the day they was born.

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Good Ol' Boys

0:20 Verse 2

Gtr. 2 tacet

F
(E)

F
(E)

Rhy. Fig. 1

Gtr. 1
Gtr. 2 (acous.)

Gtr. 3 (elec.)

mf *mf*
w/ clean tone

2. Straightenin' the curves.

5 4 2 | 5 4 0 | 2 4 | 2 1 0

B \flat
(A)

F
(E)

'flattenin' the hills. Someday the mountain might

0 2 4 0 | 5 0 4 2 4 | 2 | 0 1

C7
(B7)

F
(E)

End Rhy. Fig. 1

get 'em but the law never will. Makin' their way.

0 0 1 | 2 4 2 | 2 1

0:34 Chorus 1

C7
(B7)

Rhy. Fig. 2

the only way they know how.

2 | 2 2 2 | 2 2 4 2

Good Ol' Boys

F
(E)

End Rhy. Fig. 2

That's just a little bit more than the law will allow.

0:46

Guitar Break

Gr. 1: w/ Rhy. Fig. 1 (2 times)

F
(E)

Bb
(A)

Gr. 3

Gr. 4 (elec.)

f
w/ clean tone

F
(E)

C7
(B7)

Good Ol' Boys

Gr. 4 tacet

F (E)

Bb (A)

F (E) **C7 (B7)** **F (E)**

Good Ol' Boys

1:13 Chorus 2

Gr. 1: w/ Rhy. Fig. 2
Gr. 2: tacet

Gr. 3: tacet

C7
(B7)

Gr. 3

Makin' their way...

Gr. 3: tacet

Gr. 3 F
(E)

That's just a little bit more... I'm a good old boy.

1:26 Verse 3

Gr. 1: w/ Rhy. Fig. 1

F
(E)

Bb
(A)

3. You know my momma loves me.

F
(E)

C7
(B7)

But she don't understand, they keep a showin' my hands, and not my

1:39 Outro-Solo

Gr. 1: w/ Rhy. Fig. 1 (2 times)

F
(E)

F
(E)

face on TV.

*w/ B-bender

Good Ol' Boys

B \flat (A)

F (E) C7 (B7) F (E)

Gr. 5 (acous.) w/ slide Gr. 3 tacet Gr. 3 divisi

B \flat (A) F (E)

C7 (B7) F (E) Fade Out

By Douglas K

Desp...
(an...
observers o...
wrote off Gr...
of skinny-ti...
Nothing on th...
Insomniac, s...
that judgem...
sounded like...
friendly ode...
But in light o...
visionary *Am...
Stew*" could

Figs. 1A-D



Fig. 2

