

# Texas Fiddle Back-Up (G Major)

Chords: G G9 C C#dim. G E7 Eb7 D7

Fret numbers: 3 2 3 4 5 7 6 5

Chords: G G9 C C#dim. D7 G

Fret numbers: 3 2 3 4 5 5 5 3

**G**

1 3 4 2 1 1

**C#dim.**

x 2 3 1 4 x

**D7**

3 3 2 4 1 x

**G9**

x 1 2 1 3 x x

**E7**

x 3 2 4 1 x

5th fr.

**C**

x 1 3 3 3 x

**Eb7**

x 3 2 4 1 x

4th fr.

It is important when playing these chords to make sure you are picking the correct bass note of each chord as you are not only providing a chord backing, but also a bass run, "two for the price of one" so to speak. In the D7 chord in Bar 7 you will see a hollowed circle (5th fr./6th string). You will play this note after you play the bass note directly below it.

A high degree of accuracy is required to play this accompaniment and it will require a lot of practice to nail it, perhaps a lot more than you might at first plan on. Persist and you will master it. It's also worth noting that this progression, with a bit of alteration here and there, can fit many western swing songs, and in any case there would be parts of some tunes where you can use it as is, and other parts where some change is required. Some of the tunes I play using this pattern, or a variant, would include "Tom and Jerry", "Grey Eagle", both in A, and Bitter Creek(G). Note that in Tom and Jerry there is at least one part that would/could be played with just three chords. The same could be true of Grey Eagle, depending on the version being played. "Stay All Night" is one of the many songs that would use this type of progression, or something similar. But bear in mind the fiddle tunes I referred to, when played for instance in bluegrass style, would use a more "bluegrass friendly" chord progression. Probably the best examples I can think of would be Byron Berline's "Grey Eagle" with The Dillards, played as a bluegrass fiddle tune, and Mark O'Connor's version on his second LP when he was 14 years "old", a Texas style version. Both versions are of the highest grade in their respective genres.