

The Guitar Style of Jerry Reed

Thank you for purchasing **The Guitar Style of Jerry Reed**. I hope you will make the effort to track down the original records (now available on CD, YouTube, download, and streaming), so you can hear the tunes as Jerry or Chet played them. I have listed the tunes below, in order of their appearance in the book, along with a few notes and alternate fingerings. I hope these materials will be of help as you continue your study of “Reedology.”



1. SWINGIN’ ‘69

Ex. 1 shows another way to play measures 4 and 5 (the first two measures after the sign). The fingering is critical here.

2. SWARMIN’

Try the alternate fingering in **Ex. 2** for the first lick (measures 1 and 2, and thereafter).

3. STUMPWATER

The fingering in **Ex. 3** makes the lick in measures 13-16 (top of page 22) almost possible. Also, notice the corrected note sequence G- F#- E- D in measure 15. By the way, on the record label, it’s STUMP WATER.

4. NUT SUNDAE

5. THE MAD RUSSIAN

Measures 7 and 11 should be played as shown in **Ex. 4**.

6. JERRY’S BREAKDOWN

The intro should be played as shown in **Ex. 5**.

7. PICKY, PICKY, PICKY

On the record label, it's PICKIE, PICKIE, PICKIE. At the end of each "verse" section, Jerry bends the 3rd string behind the nut up a whole step, from G to A.

8. TWO-TIMIN'

On the original recording, Jerry is capoed at the 2nd fret.

9. STEEPLECHASE LANE

Chet cut the nylon string solo version in 1974. The original recording (on electric guitar) appeared on the 1970 LP **Yestergroovin'** (RCA LSP 4331). You can play along with this version by capoing to the 5th fret. There are a few minor differences in the arrangements, but hey, if you've gotten this far, you can figure it out for yourself.

10. FUNKY JUNK

The second time around, Chet plays a slide from the 7th to the 9th frets in measure 6. See **Ex. 6**.

11. A MAJOR ATTEMPT AT A MINOR THING

12. FIRSTBORN

... and the musical examples from the book:

1. PLAYING BACK-UP, REED STYLE

2. GUITAR MAN

The tuning for the original recording is D-A-D-G-C#-E, 6th-1st strings. Live, Jerry would sometimes play it in drop-D tuning, or even in standard tuning (in the key of E).

3. WOMAN SHY

4. A THING CALLED LOVE

This intro should be played as shown in **Ex. 7**. On the record, Jerry is tuned down about a half step.

5. TODAY IS MINE

The turnaround should be played as shown in **Ex. 8**.

6. BLUEGRASS (WITH GUTS)

7. AMOS MOSES

8. TALK ABOUT THE GOOD TIMES (album version)

On the original recording, Jerry is capoed at the 4th fret (key of B). I am capoed at the 2nd fret (key of A), where Jerry usually performed the song live.

9. TURNED ON

Jerry bent the 3rd string behind the nut on this one.

10. HELLACIOUS

11. YOU TOOK ALL THAT RAMBLIN' OUTA ME

On the record, it's YOU TOOK ALL THE RAMBLIN' OUT OF ME.

12. LORD, MR. FORD

13. TWO-TIMIN'

On the original recording, Jerry is capoed at the 2nd fret.

14. HONKIN'

Again, on the original recording, Jerry is capoed at the 2nd fret.

15. MIND YOUR LOVE

16. STRUTTIN'

17. RED HOT PICKER

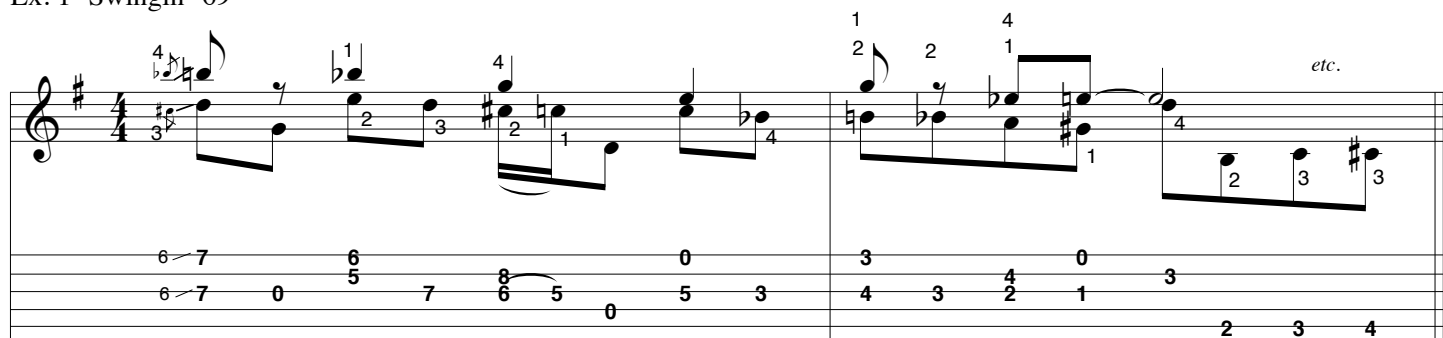
18. TALK ABOUT THE GOOD TIMES (live version)

All selections written by Jerry Reed (except THE MAD RUSSIAN by Jerry Reed and Paul Yandell) and published by Sixteen Stars Music (BMI) and Vector Music (BMI). Used by permission. (HELLACIOUS was written by Jerry Reed and Paul Yandell; LORD, MR. FORD was written by Dick Feller; RED HOT PICKER was written by John Knowles.)

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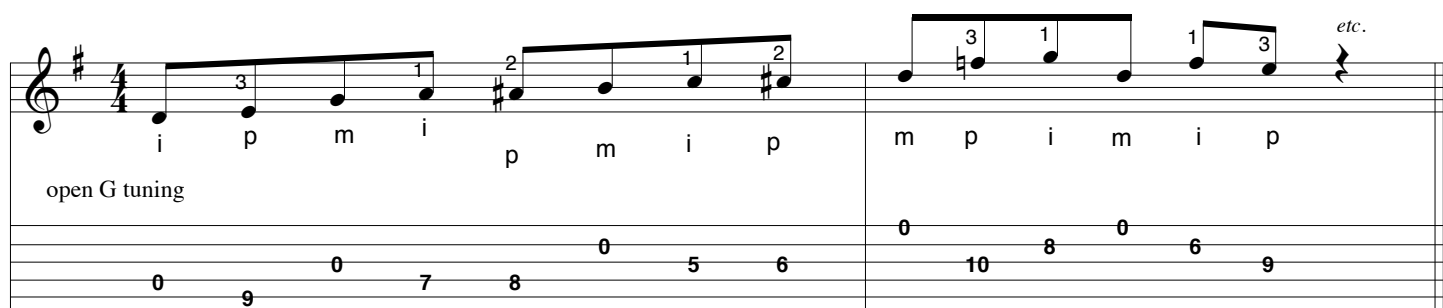
Alternate fingerings and corrections

Ex. 1- Swingin' '69



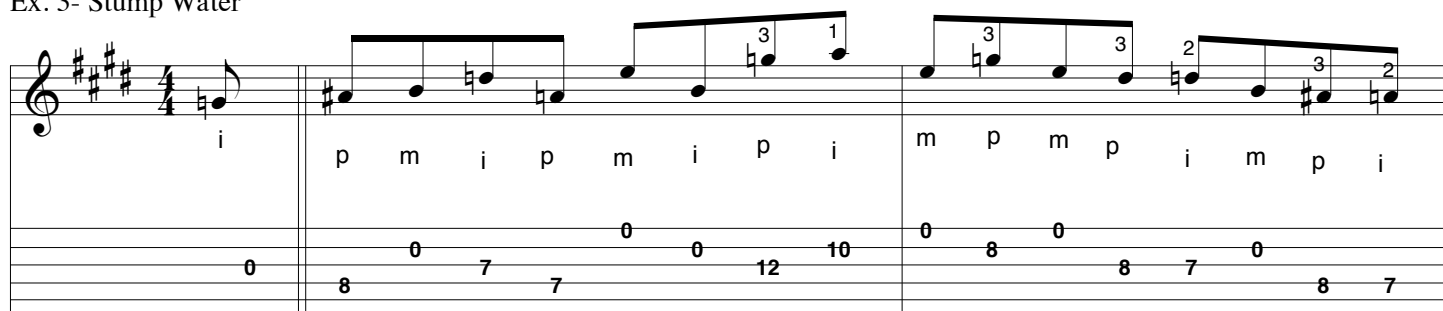
Musical notation for Ex. 1- Swingin' '69. The piece is in 4/4 time with a key signature of one sharp (F#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features various fingerings (1, 2, 3, 4) and includes a trill. The bass line includes a trill and a sequence of notes. The piece ends with a double bar line and the word "etc.".

Ex. 2- Swarmin'

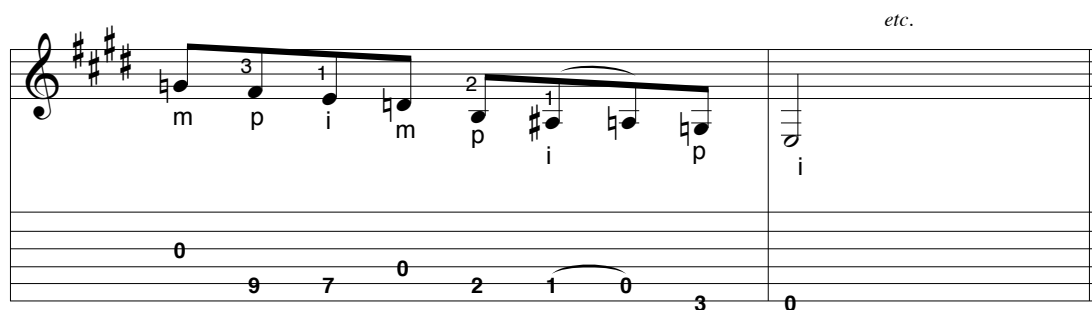


Musical notation for Ex. 2- Swarmin'. The piece is in 4/4 time with a key signature of one sharp (F#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features various fingerings (1, 2, 3) and includes a trill. The bass line includes a trill and a sequence of notes. The piece ends with a double bar line and the word "etc.".

Ex. 3- Stump Water



Musical notation for Ex. 3- Stump Water. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features various fingerings (1, 2, 3) and includes a trill. The bass line includes a trill and a sequence of notes. The piece ends with a double bar line and the word "etc.".



Continuation of musical notation for Ex. 3- Stump Water. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features various fingerings (1, 2, 3) and includes a trill. The bass line includes a trill and a sequence of notes. The piece ends with a double bar line and the word "etc.".

Alternate fingerings and corrections

Ex. 4- The Mad Russian

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Em

etc.

p i p m i p m i

11 8 0 0 0 0

0 2 0 2

Ex. 5- Jerry's Breakdown

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m p p i p m i p m i p i p m i

0 0 0 0 0 0

1 2 3 3 4 4 0 4 0 4 0

Ex. 6- Funky Junk

E

etc.

p m i p

4 0 3 4 0 0 1 0

2 1 2 1

Ex. 7- A Thing Called Love

Ex. 7- A Thing Called Love

D A G/D D/A N.C. G Em D/F#

p a m i p i a m p p i a m i p p i m p p i m p i m p

5 7 7 4 5 6 3 6 7 0 3 0 3 2 0 0 0 0 0 0 2 0 2

Alternate fingerings and corrections

Ex. 8- Today Is Mine

The image displays a musical score for the exercise "Ex. 8- Today Is Mine". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is presented on a single staff, with alternate fingerings indicated by numbers 1 through 4 above the notes. The piece concludes with a final chord labeled "V Dsus2". Below the main staff, there are four lines of fretboard diagrams, each corresponding to a measure of the piece. These diagrams use numbers 0 through 10 to indicate the fret position for each finger, providing a visual guide for the player's hand placement. The diagrams are arranged in a way that shows the progression of the fretboard across the four measures, with the final measure showing the Dsus2 chord.