

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, a key signature of one sharp, and a 4/4 time signature. The melody is written on a single staff with fingerings indicated by numbers 1-4. The bass line is written on a three-line staff with fret numbers 0-8. The piece ends with 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, a key signature of one sharp, and a 4/4 time signature. The melody is written on a single staff with fingerings indicated by numbers 1-3. The lyrics are "i p m i p m i p m p i m i p". The bass line is written on a three-line staff with fret numbers 0-10. The piece starts with the instruction "open G tuning" and ends with 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, a key signature of three sharps, and a 4/4 time signature. The melody is written on a single staff with fingerings indicated by numbers 1-3. The lyrics are "i p m i p m i p i m p m p i m p i". The bass line is written on a three-line staff with fret numbers 0-12. The piece ends with 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, a key signature of three sharps, and a 4/4 time signature. The melody is written on a single staff with fingerings indicated by numbers 1-3. The lyrics are "m p i m p i". The bass line is written on a three-line staff with fret numbers 0-9. The piece ends with the word "etc.".

Alternate fingerings and corrections

Ex. 8- Today Is Mine

The image shows a musical score for the piece "Today Is Mine" in G major and 4/4 time. The score is presented in two systems: a standard musical notation system and a guitar fretboard diagram system. The musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is indicated by a dotted line. The guitar fretboard diagram consists of six staves, each representing a string. Fingerings are indicated by numbers 1-4 above notes. The diagram shows the following fret positions for each string across five measures:

Measure	String 1 (High E)	String 2 (B)	String 3 (G)	String 4 (D)	String 5 (A)	String 6 (Low E)
1	4	1	2	3	0	0
2	4	1	2	3	0	0
3	4	1	2	3	0	0
4	4	1	2	3	0	0
5	4	1	2	3	0	0

The final measure of the diagram shows a chord voicing for Dsus2, with the following fret positions: String 1 (5), String 2 (5), String 3 (7), String 4 (7), String 5 (7), and String 6 (5). The label "V Dsus2" is placed above this final measure.