A57

7 FINGER-STYLE GUITAR SOLOS NOTATION WITH TAB

TRANSCRIBED BY
JOHN KNOWLES

SOUNDHOLE

JERRY REED
HEAVY NECKIN'

THE CLAW
STRUTTIN'
MR. LUCKY
JIFFY JAM
REEDOLOGY
BLUE FINGER
THE EARLY DAWN

JERRY REED
HEAVY NECKIN'

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THANKS,

MELISSA MORGAN
for your help in transcribing BLUE FINGER
JERRY ROBERTS
for your help in transcribing THE EARLY DAWN
BILL CLARK, BYRON FOGO, CLYDE KENDRICK,
KATHY LAZENBY and SKIP SORELLE
for your help in finding my mistakes.

John Knowles

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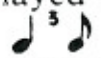
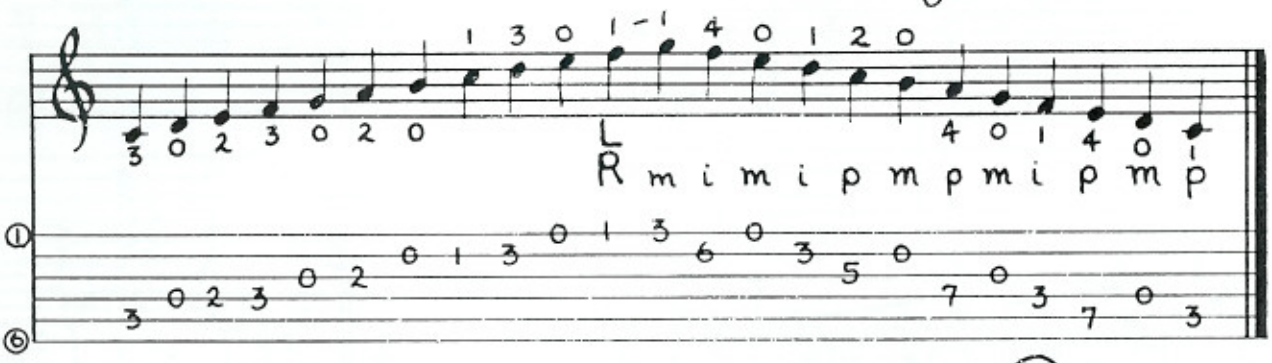
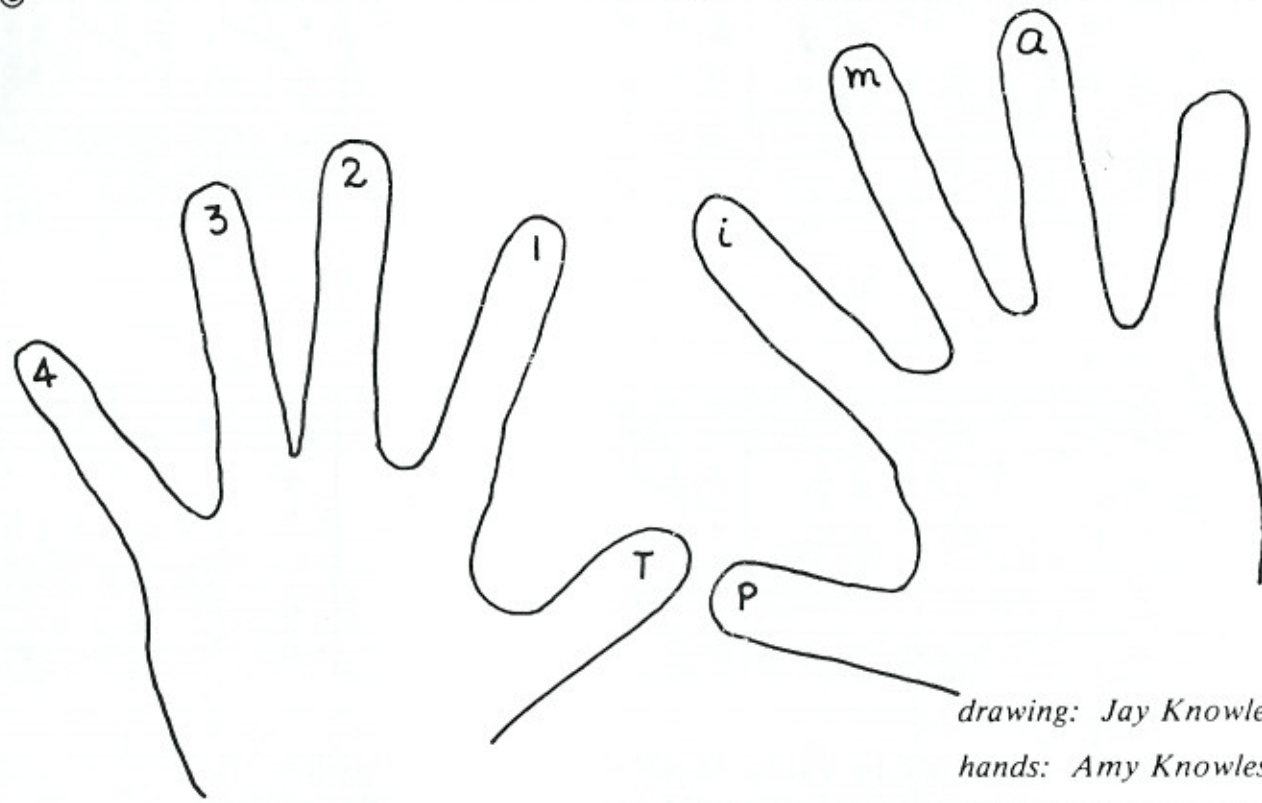
The left and right hand fingering can make you or break you on these tunes so keep your eyes open. I have marked a couple of spots with an "L" or an "R", meaning "WATCH OUT FOR FUNKY FINGERING."

Several of the tunes should be played with a swing feel. That is, pairs like should be played or  . On Chet's performance of MR. LUCKY, he begins with a swing feel and then goes to straight eighths when the rhythm section comes in. REEDOLOGY, BLUE FINGER, and JIFFY JAM are also played with a swing feel.

Finally, none of these tunes is easy but all of them are possible. Good luck, work hard, enjoy yourself.

John



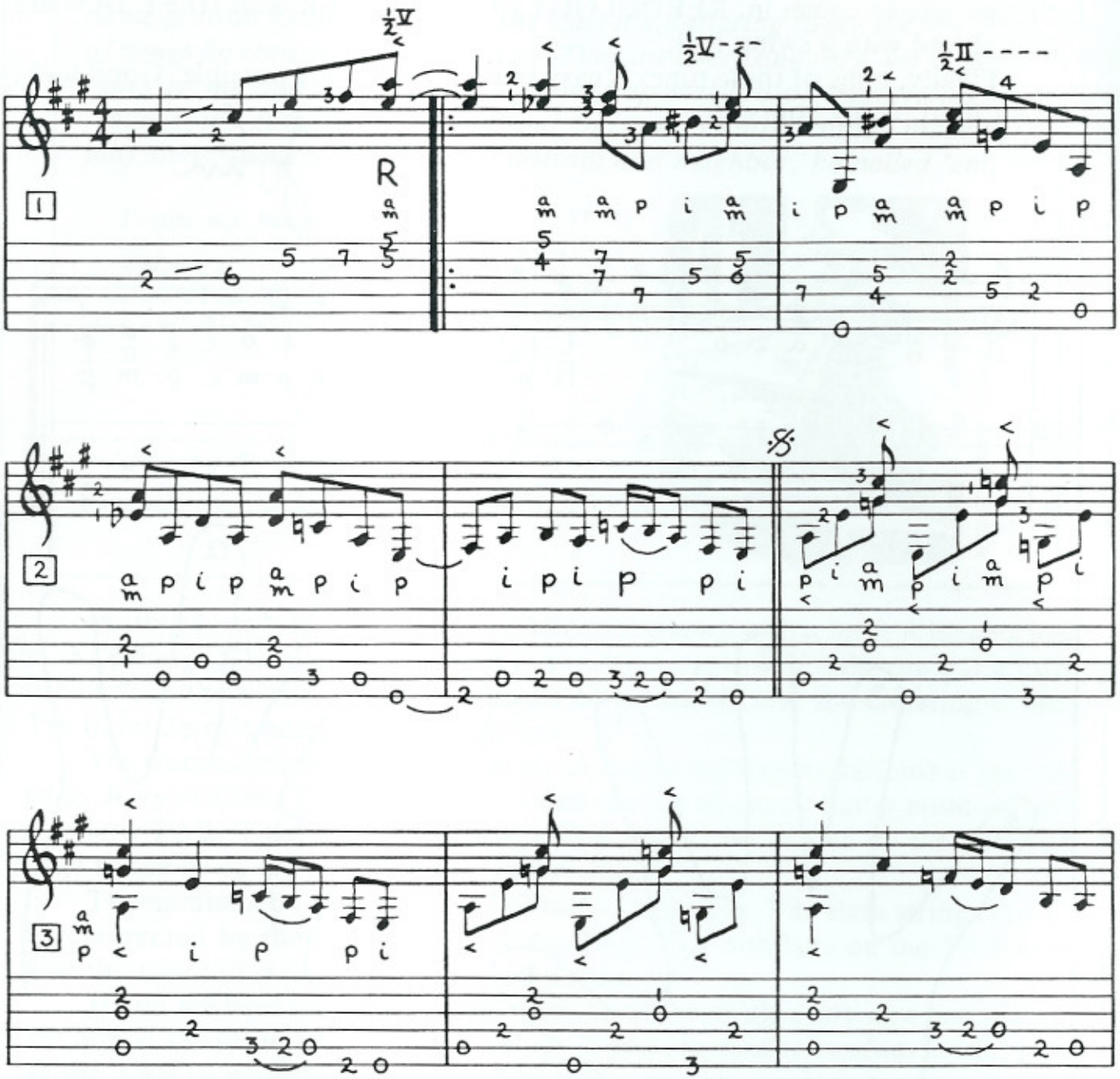


drawing: Jay Knowles

hands: Amy Knowles

THE CLAW

music by
JERRY R. HUBBARD



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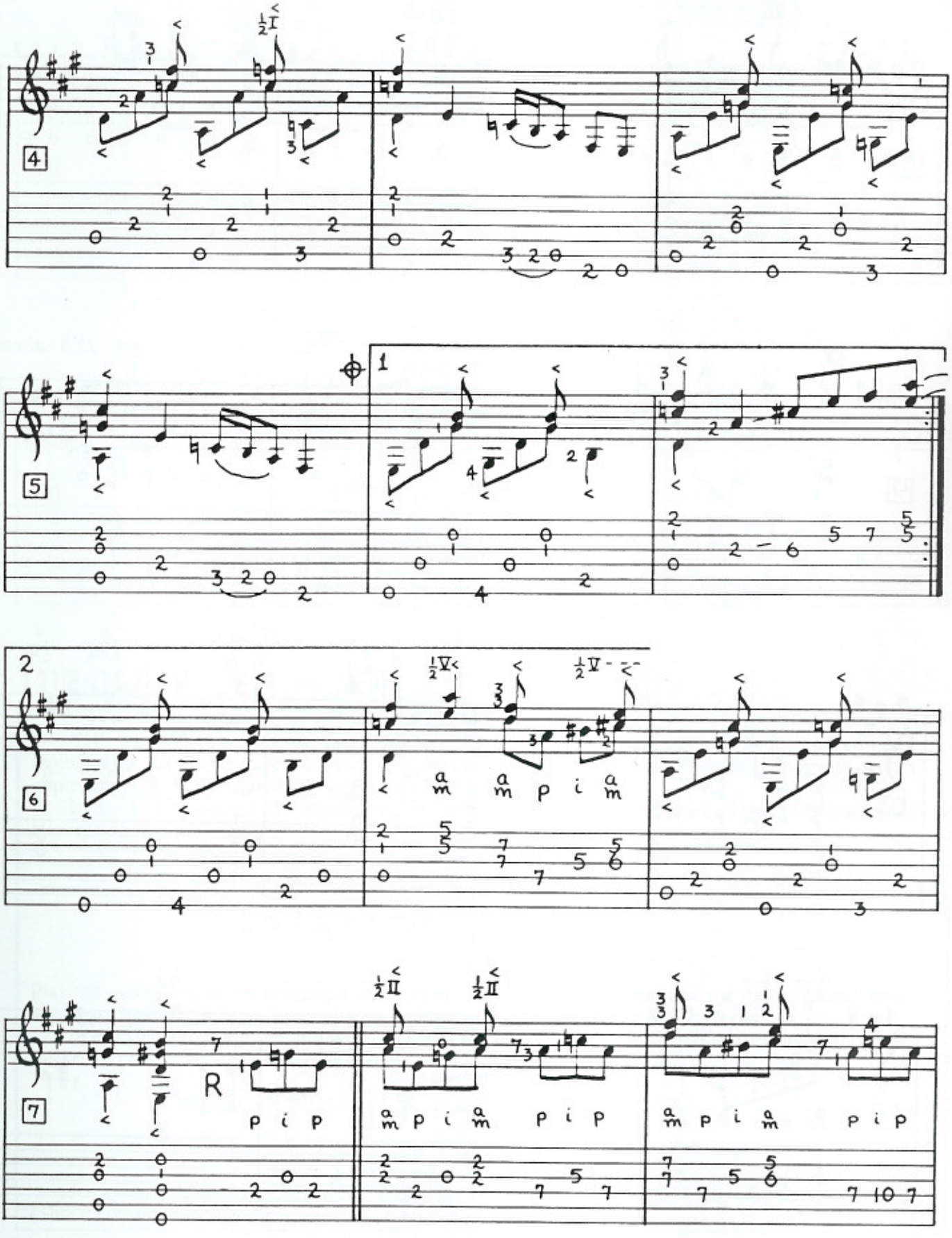
4
½I
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½IV
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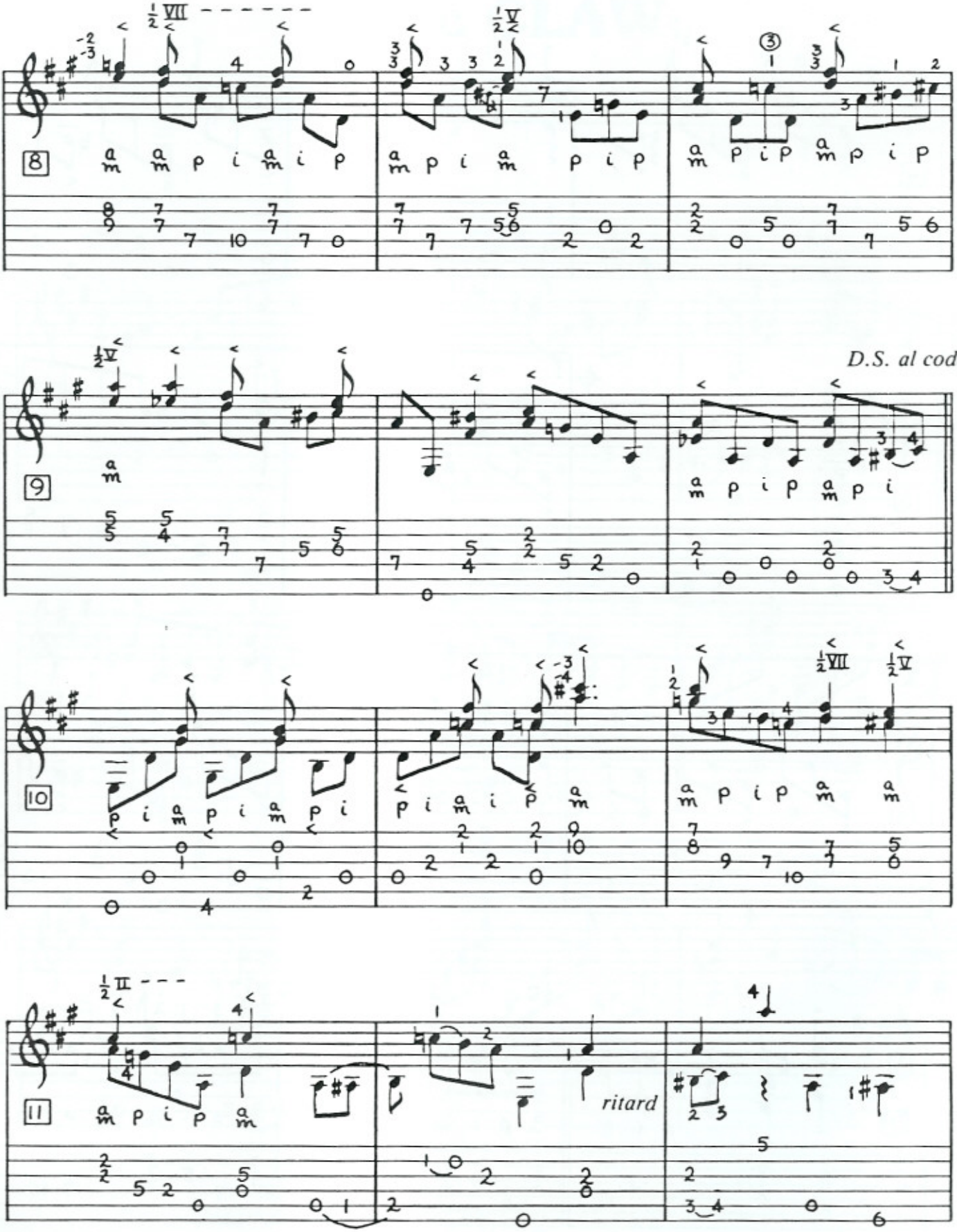
R
½II
½II
p i p
a m p i a m p i p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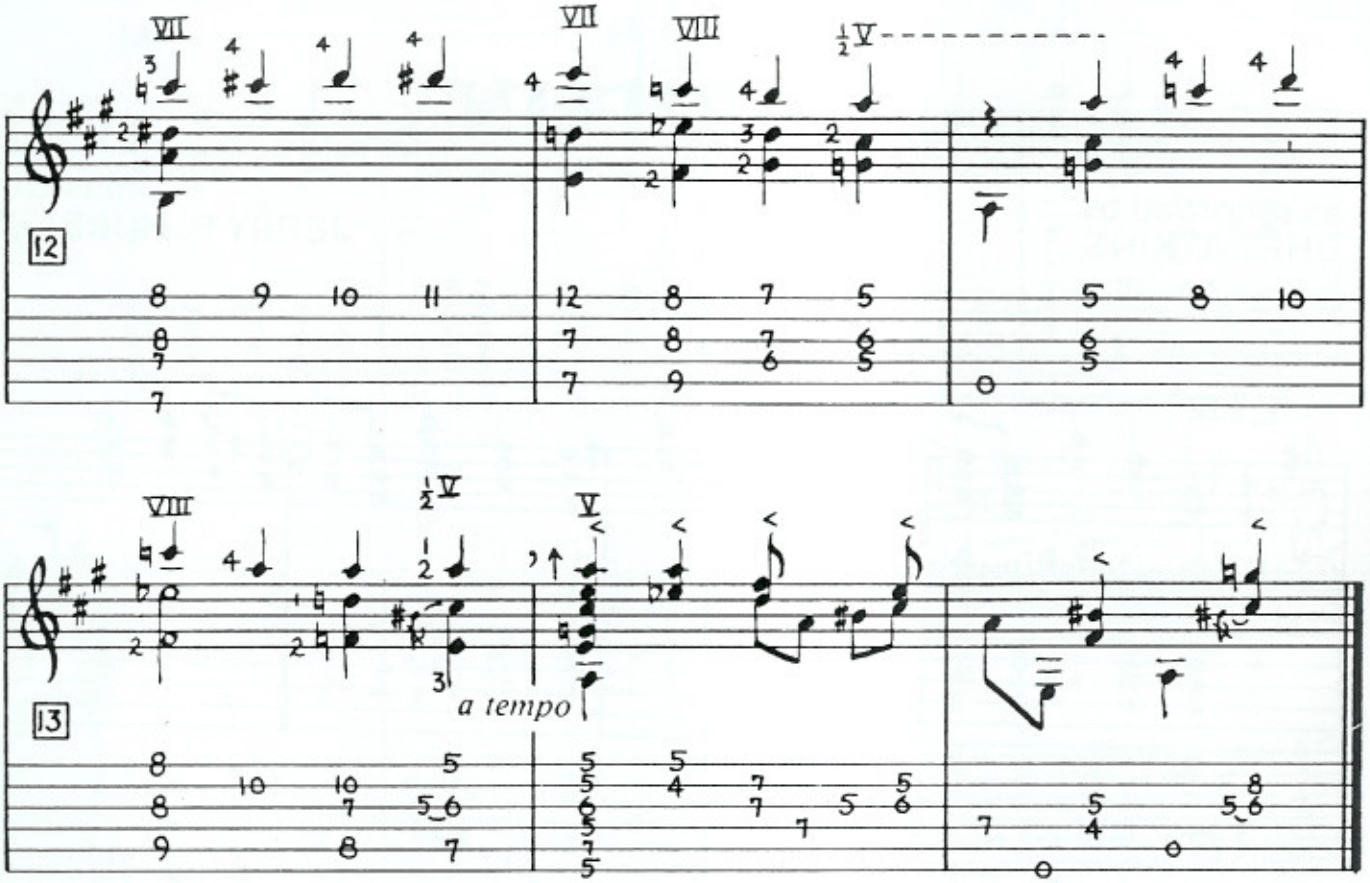
D.S. al coda
ritard



THE CLAW

THE CLAW gets a lot of its feel from Jerry's use of the right hand pattern, p i $\frac{a}{m}$. This group of three, makes for surprise accents which give the piece its unpredictability. (Combine that with Jerry's unpredictability and it's anybody guess what will happen next.)

In line [2] measure 3, the accents fall on the bass notes, and on the pairs of notes being sounded by ring and middle fingers.

Count:	1	&	2	&	3	&	4	&	1
	p	i	$\frac{a}{m}$	p	i	$\frac{a}{m}$	p	i	$\frac{a}{m}$ p

Play this measure (and the downbeat of the next measure) until you can hear the thumb accents making a bass melody and the finger accents coming in like an R&B sax section. Yeah!

In line [7] second half of measure 1, the accents fall on the fingers ($\frac{a}{m}$) while the thumb and index finger work like "up and down flat picking."

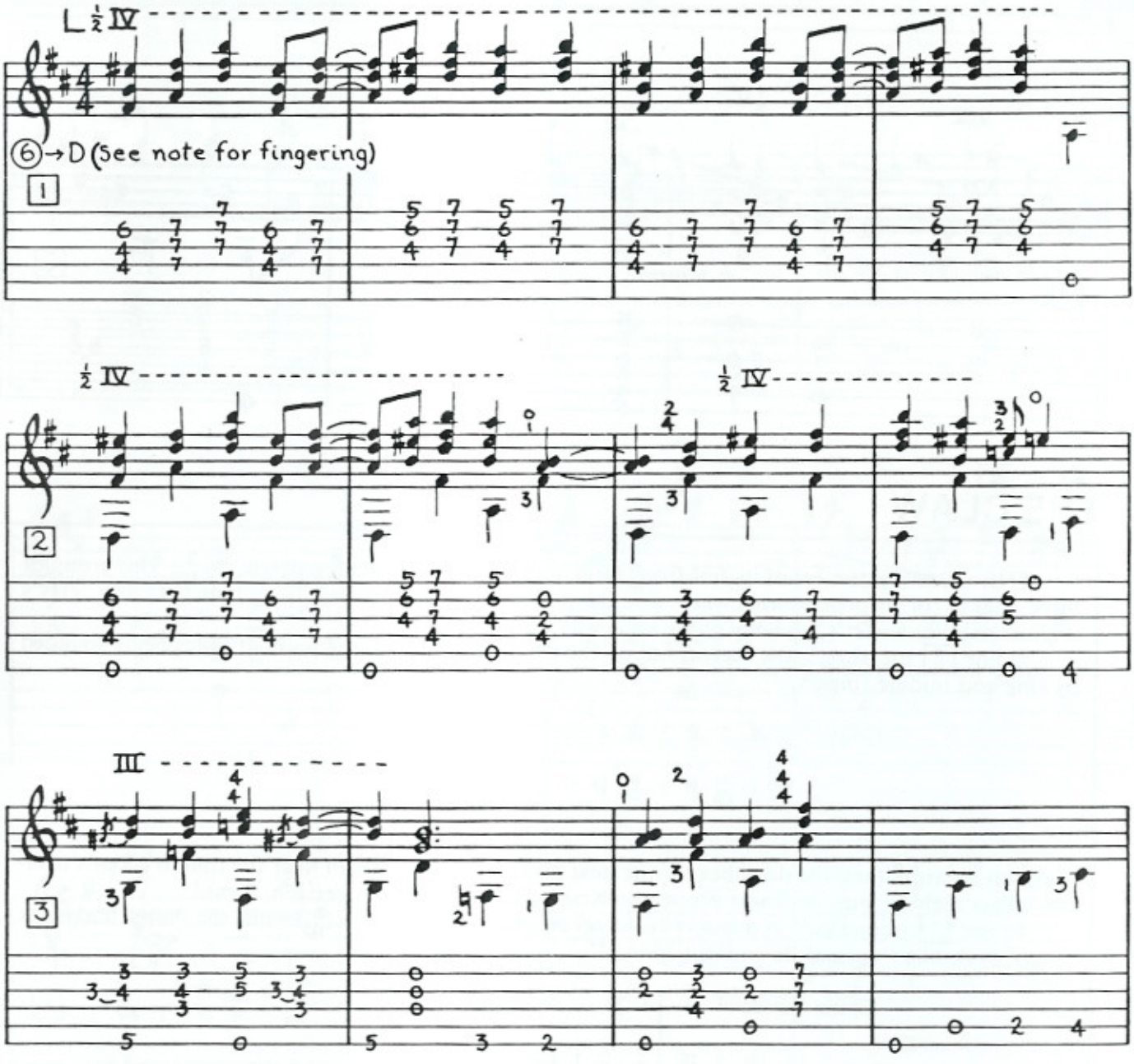
Count:	3	&	4	&	1	&	2	&
	p	i	p		$\frac{a}{m}$	p	i	$\frac{a}{m}$

Jerry is tuned down one fret on his recording. You will need to tune down to play along with him. (That's not all you'll need.)

STRUTTIN'

as recorded by
CHET ATKINS

music by
JERRY R. HUBBARD



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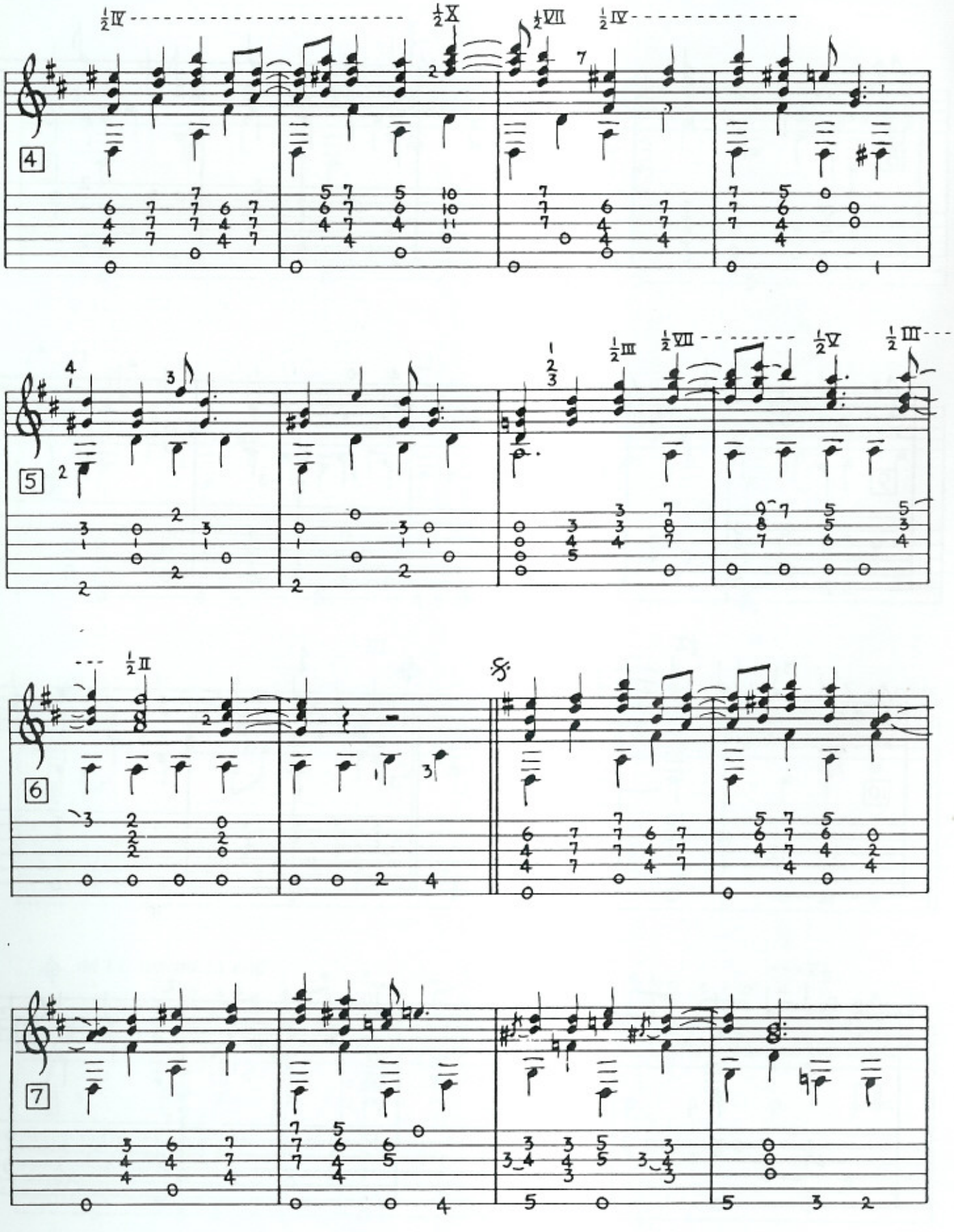
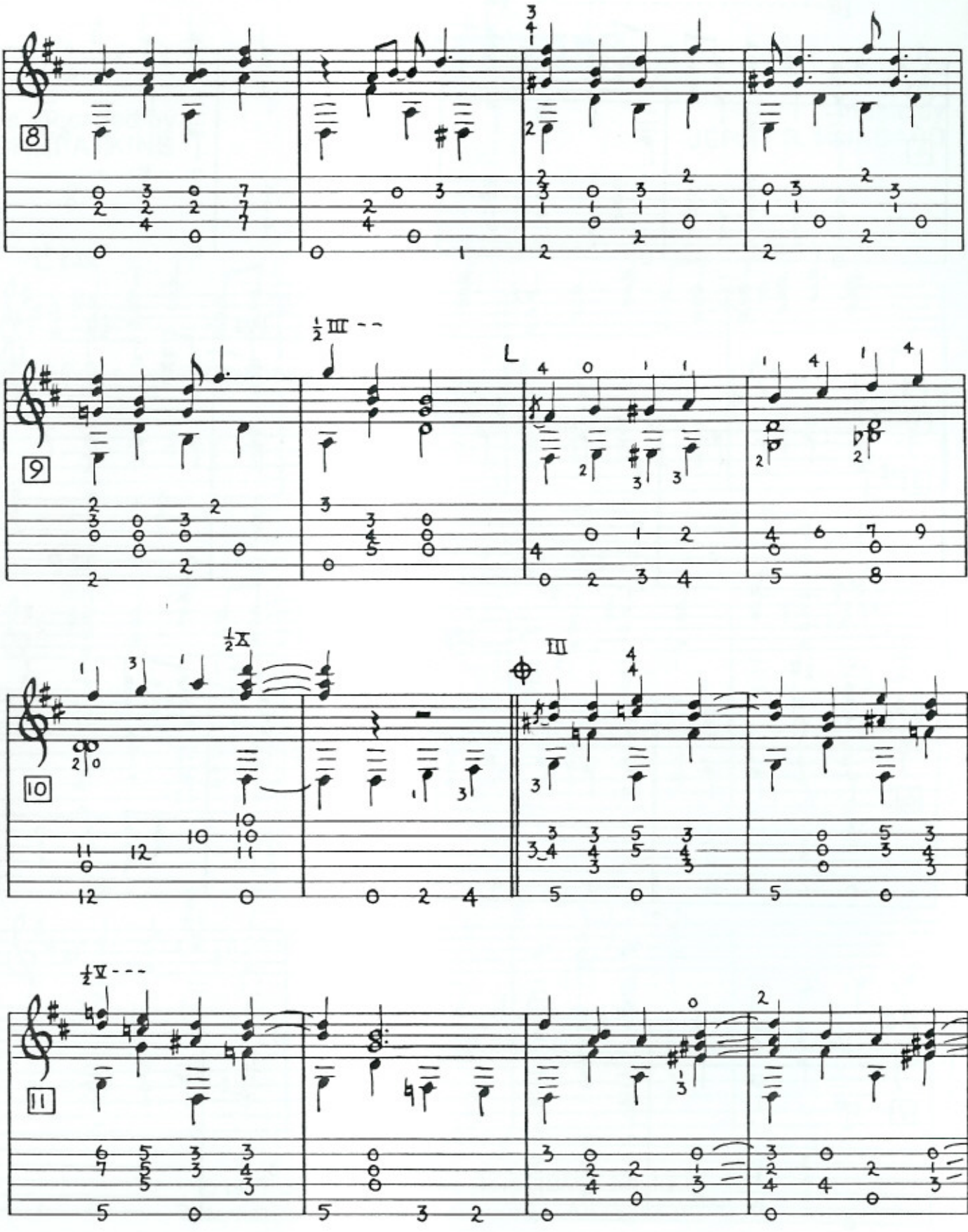

½IV
½X
½VII
½IV
4
5
½III
½VII
½V
½III
6
½II
7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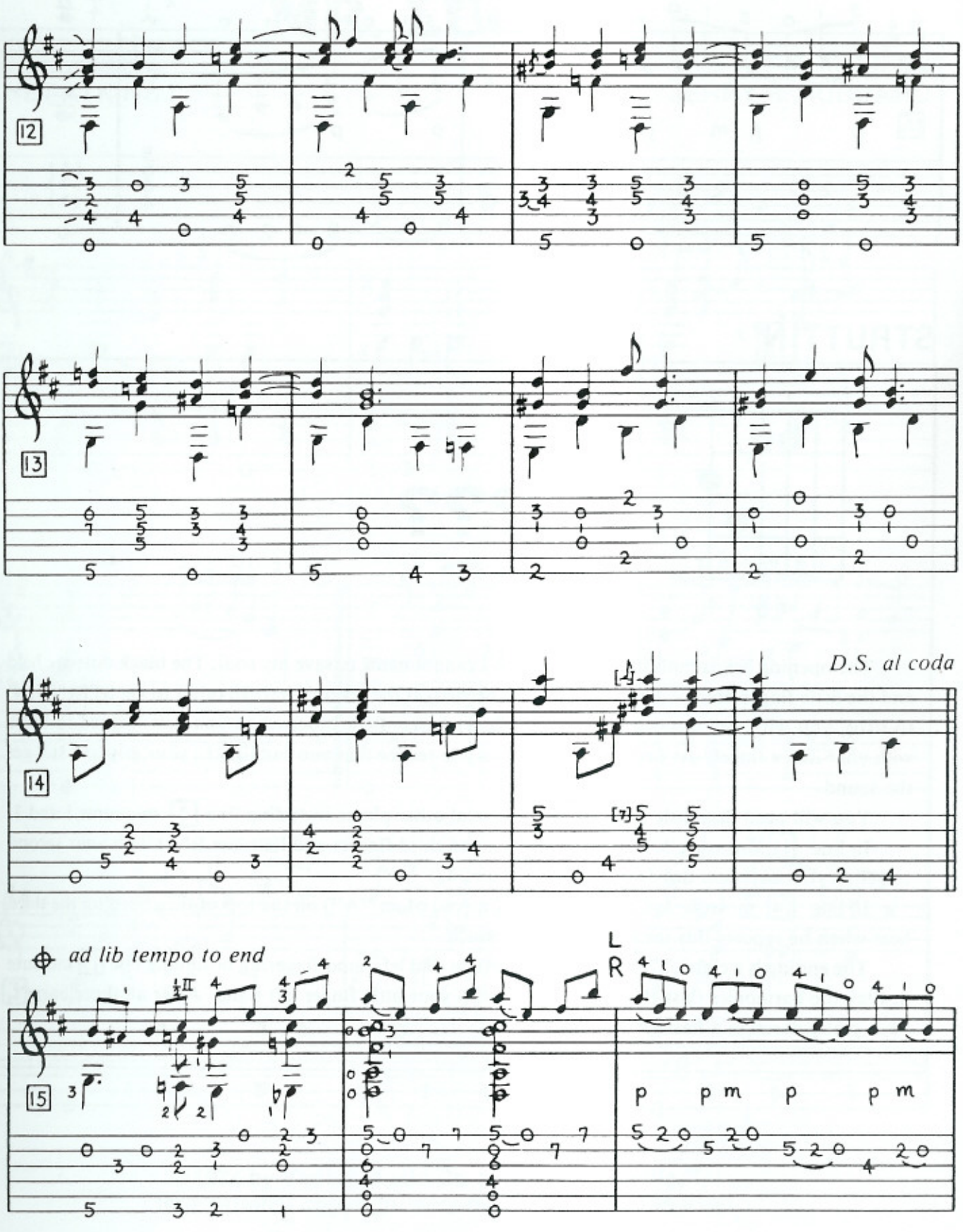
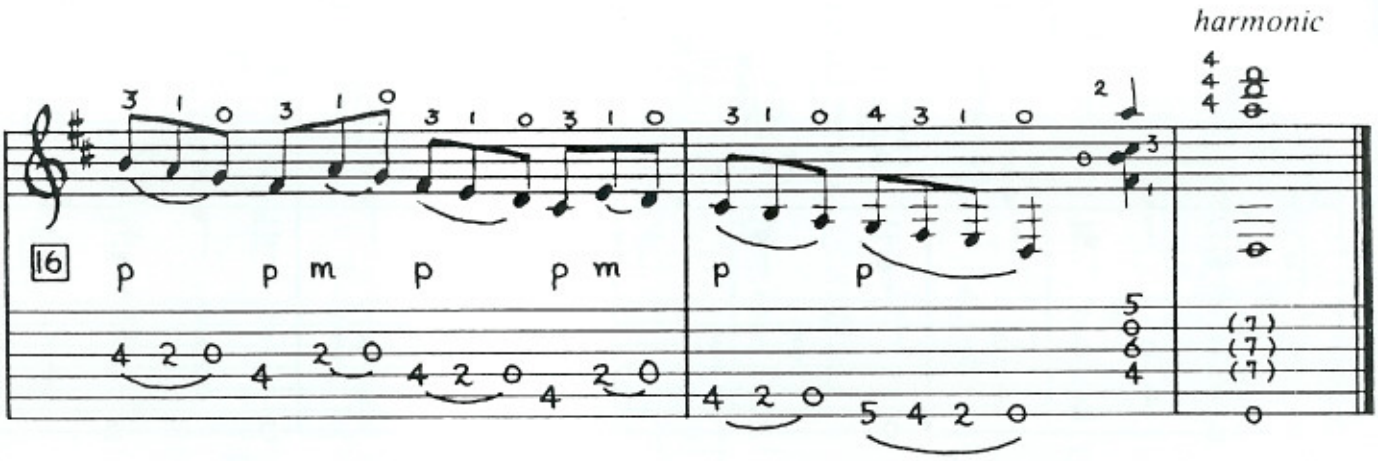
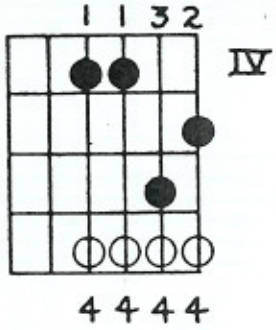

12
13
D.S. al coda
14
ad lib tempo to end
15
L
R
p p m p p m



STRUTTIN'



...???

The opening lick is built on a chord which I cannot name to save my soul. The black dots are held and the little finger holds 3 or 4 strings (as needed) at the seventh fret. In order to get STRUTTIN' to strut, you will need a quick, secure little finger barre. Remember when you first learned to barre with your index finger? At first it hurts but then you realize that you can lighten your grip and still get the sound.

You will need that little finger barre in several other places including line [3] measures 1 and 3.

In line [11] measure 3, slide on your first and third fingers and hammer (slur) with your second finger as you arrive on the downbeat of measure 4.

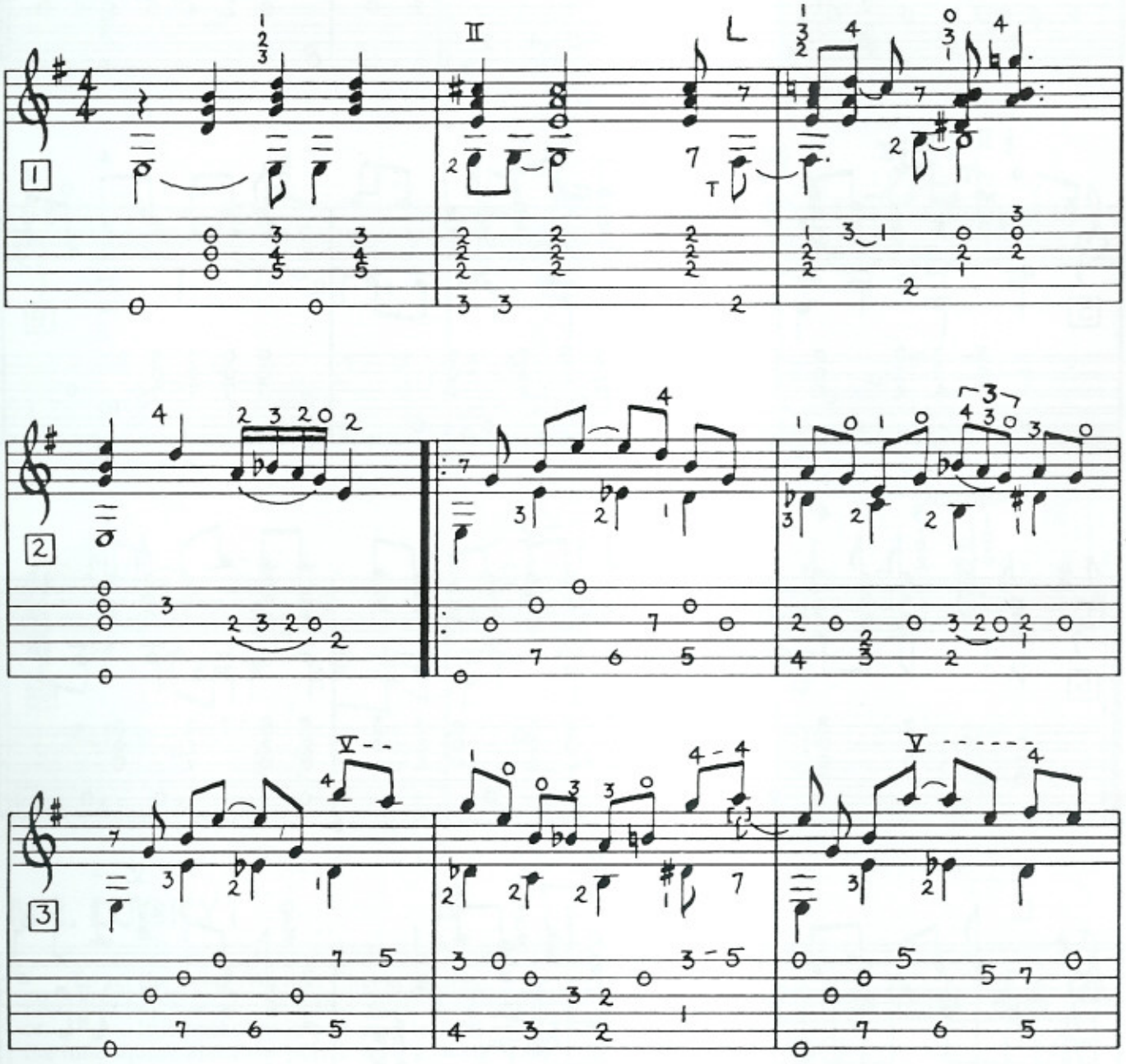
In line [14] measure 3, Chet plays a [B] (instead of an "A") on the top of the chord on the third beat when he repeats this section. It's a nice touch.

The ending is a classic. Watch out for the right and left hand fingering beginning line [15] measure 3. Play the harmonics (last chord line [16]) with your little finger left hand. After all those barre's, your pinky deserves a harmonic.

MR. LUCKY

as recorded by
CHET ATKINS

music by
JERRY R. HUBBARD



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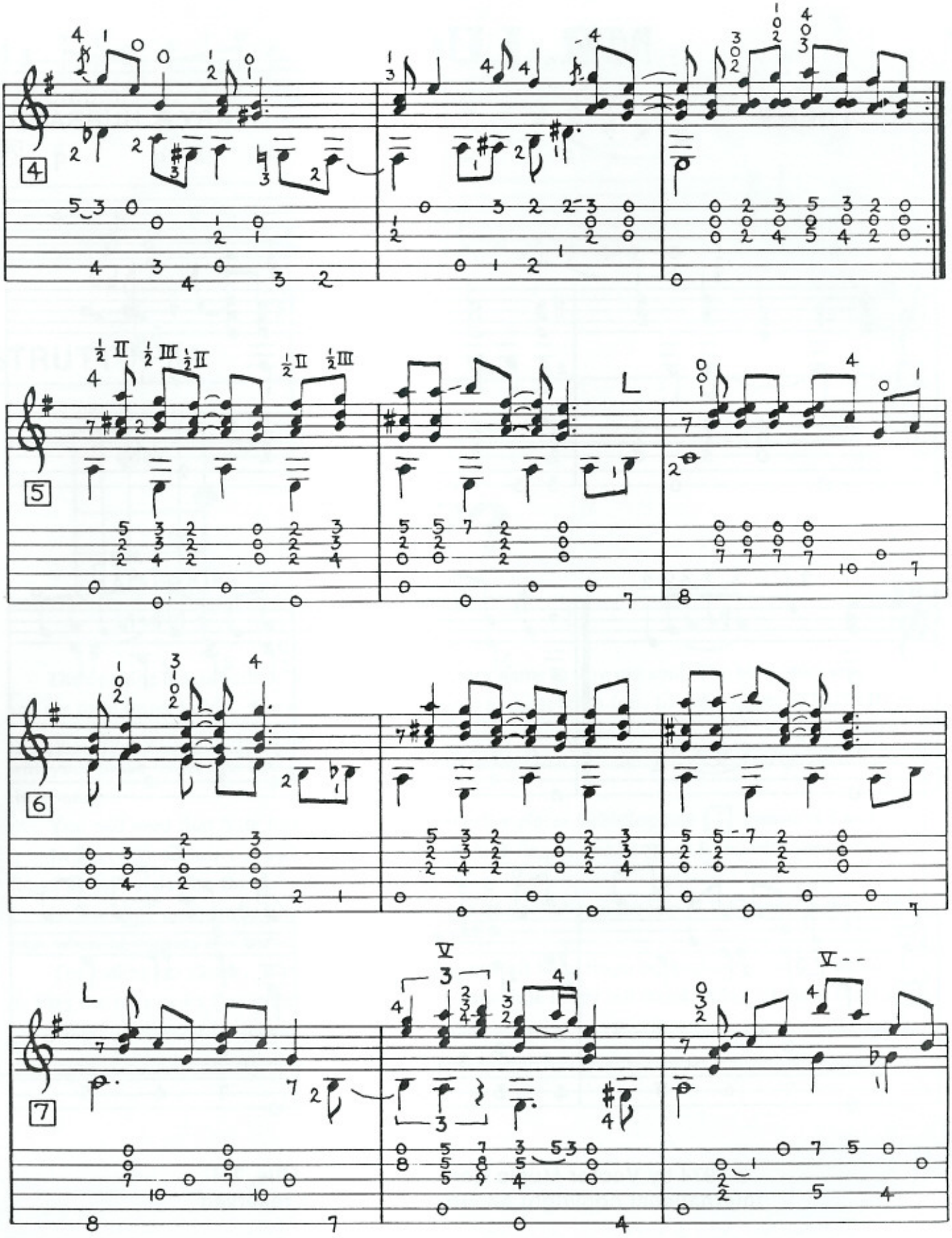
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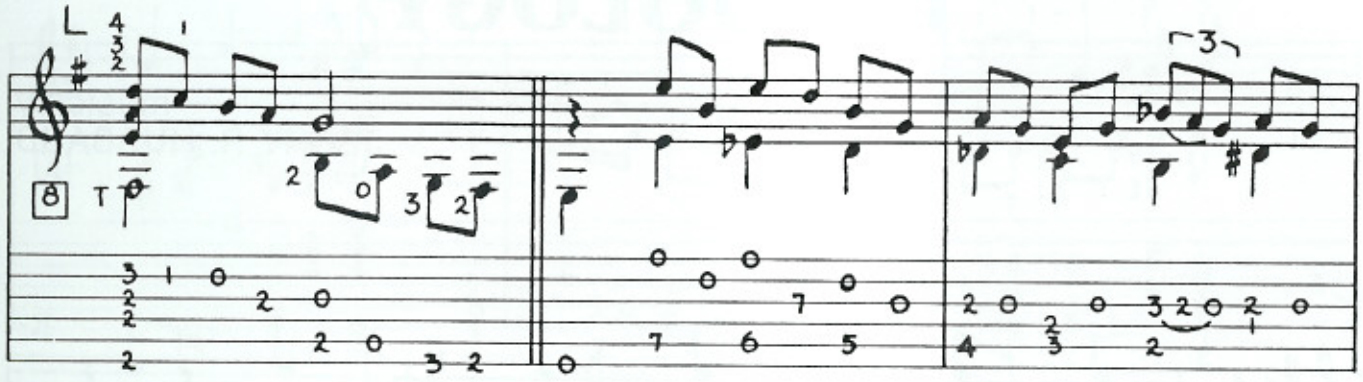
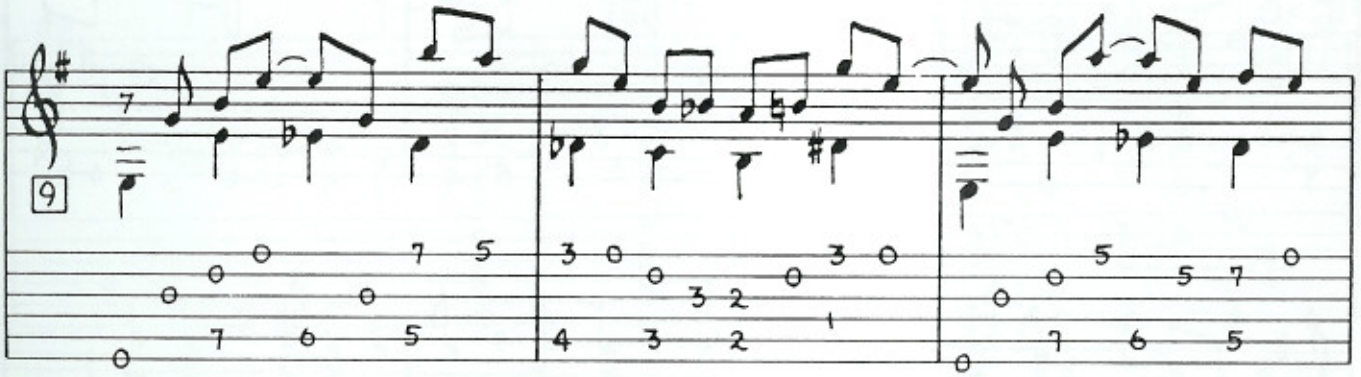
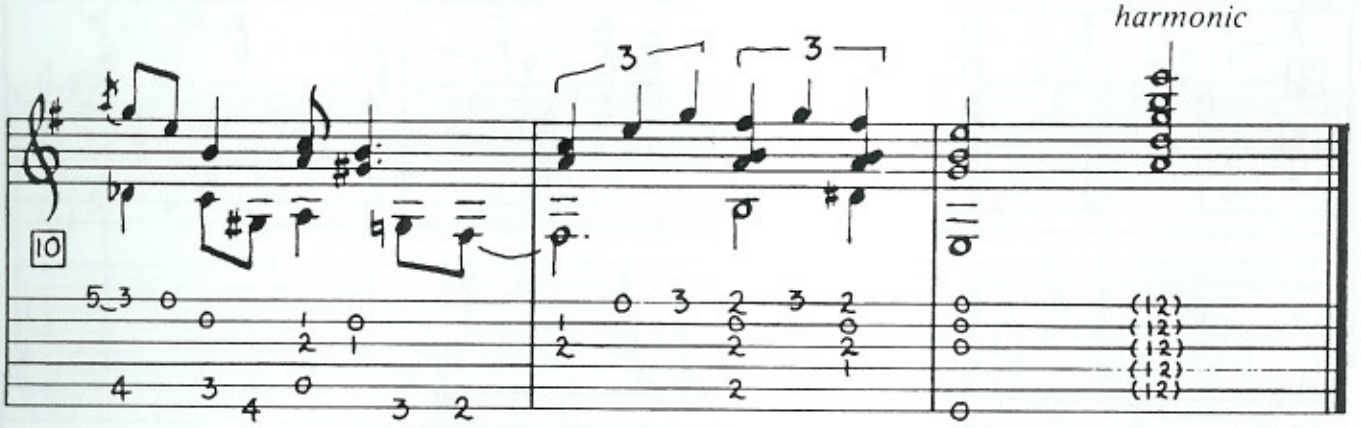


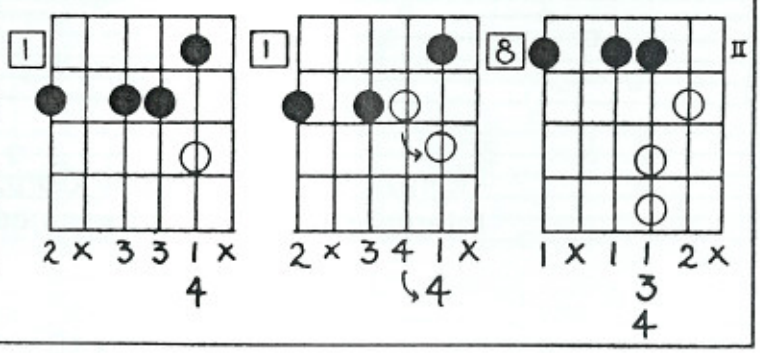




MR. LUCKY

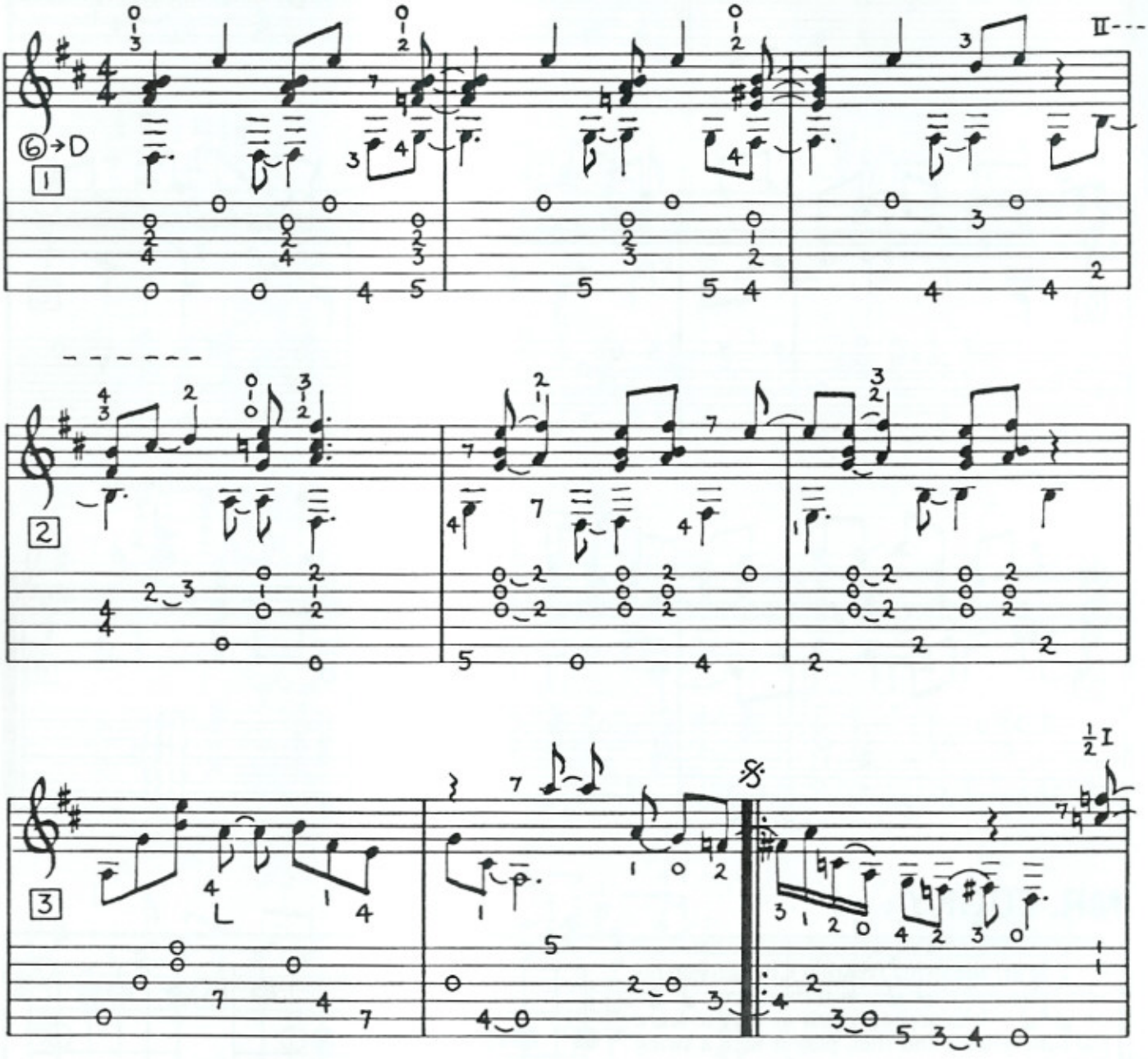
To get the swing feel that Chet gets on his solo, play pairs, ♫ as if they were ♩. ♪ or ♩ ³ ♪ . It is probably just as easy to learn the tune square and then play it with a swing feel.

If you are not used to playing the sixth string with your thumb, try one of these fingerings for the chord in line [1] measure 3. Line [8] measure 1 is similar. It can also be played with a barre on the second fret.



REEDOLOGY

music by
JERRY R. HUBBARD



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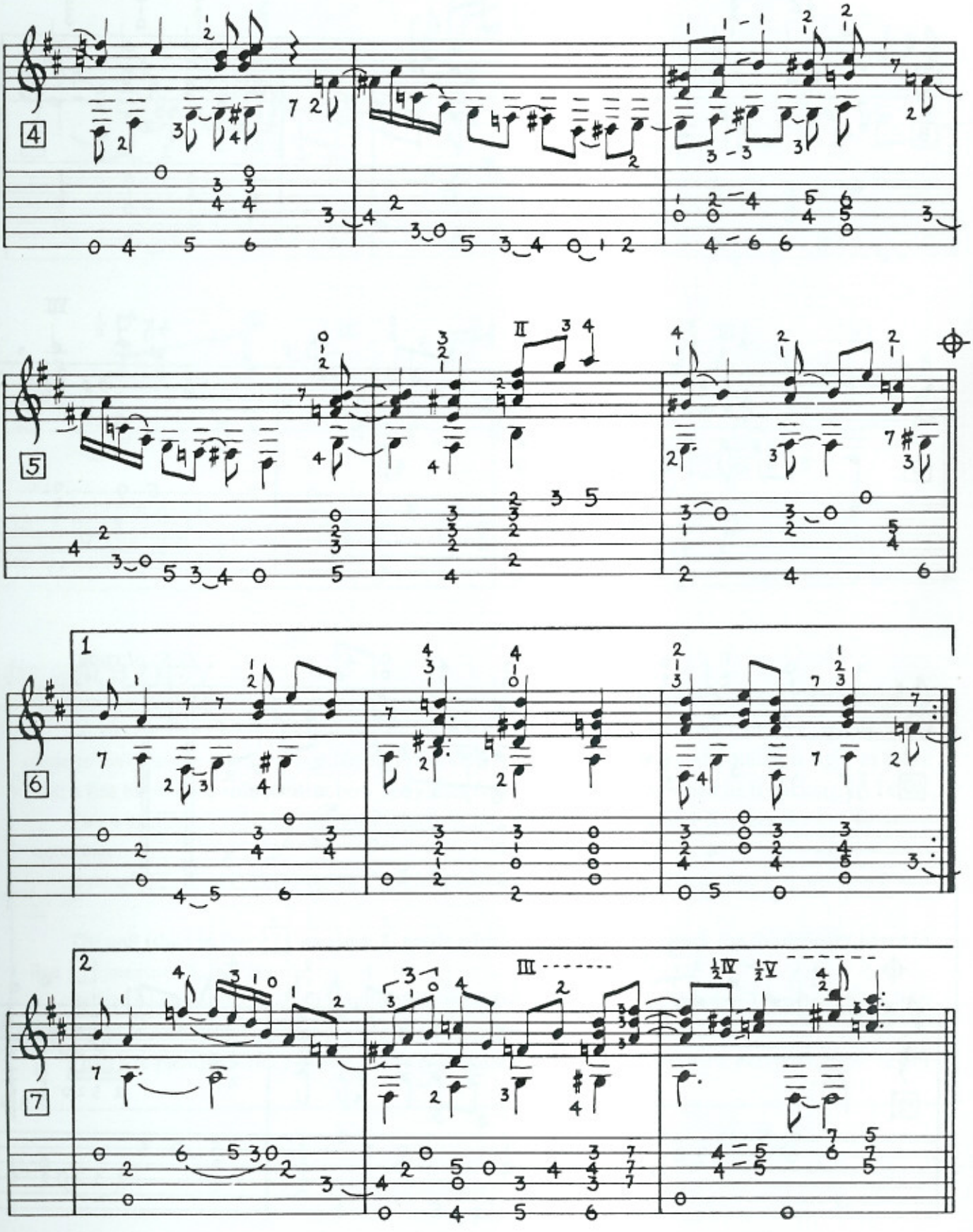
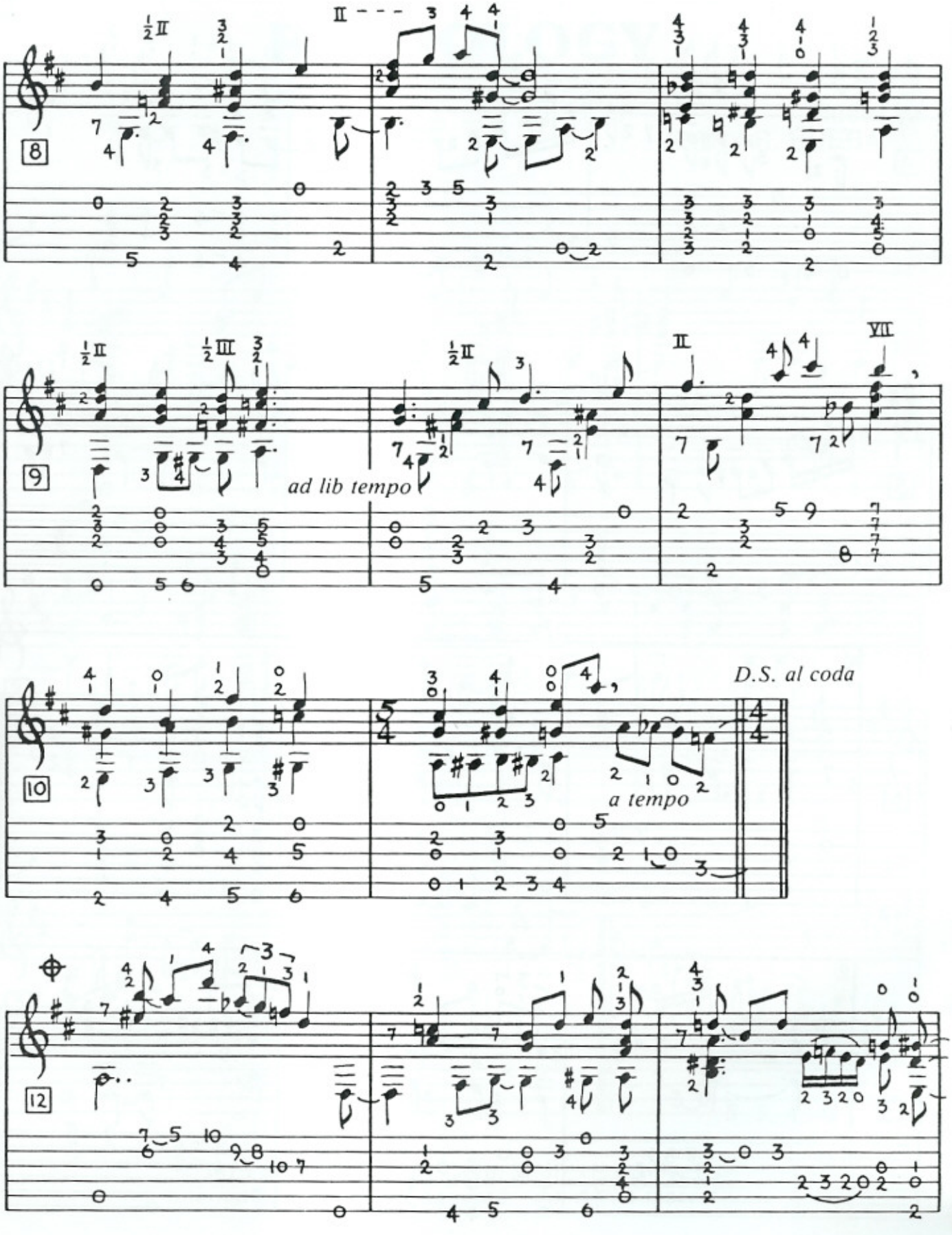
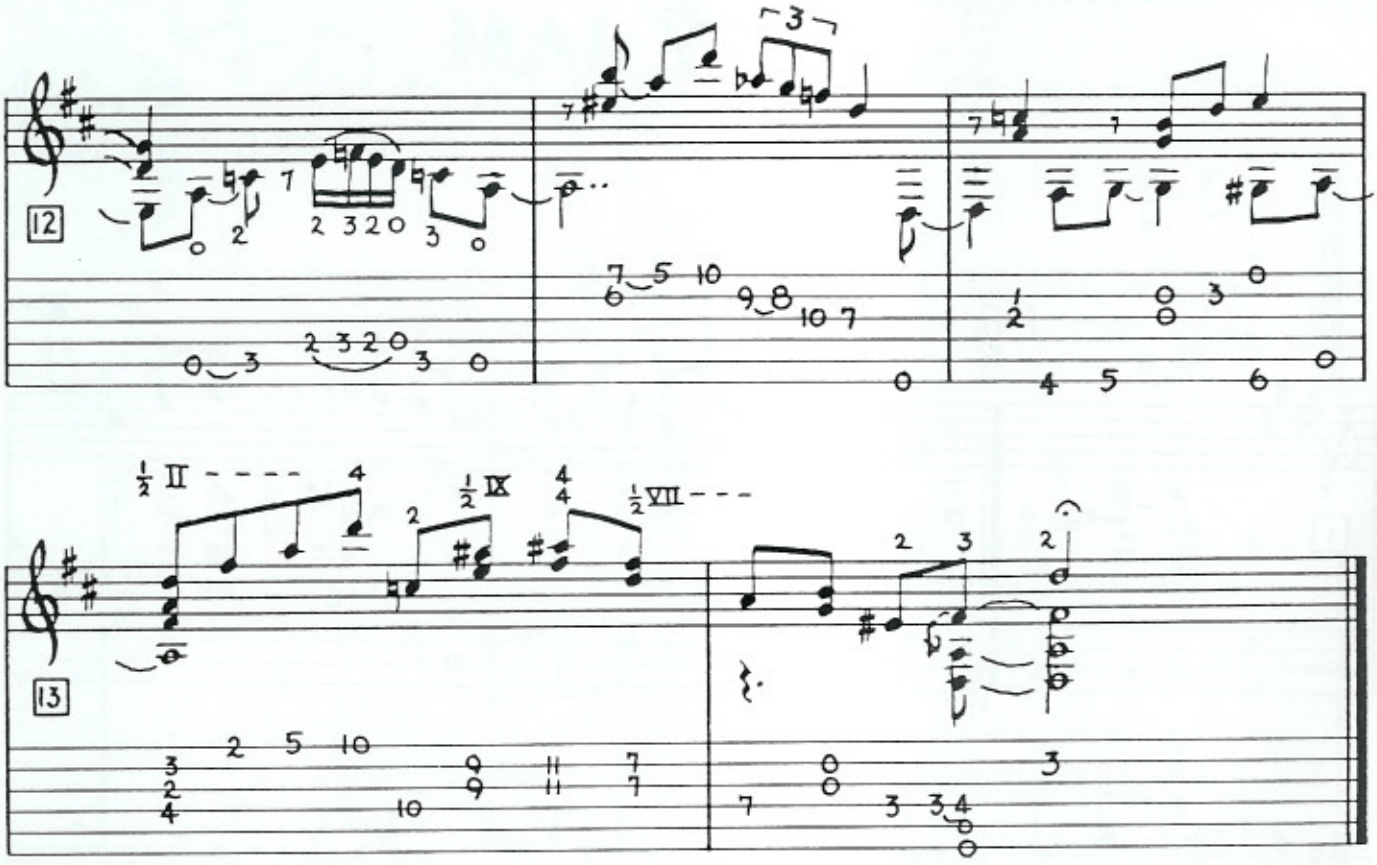

4
5
6
7
1
2
II
III
½IV
½V


8
9
ad lib tempo
10
D.S. al coda
a tempo
12



REEDOLOGY

Listen carefully to Jerry's recording of REEDOLOGY. He is using a phaser and the bass player is close to Jerry in the mix so it is difficult to pick Jerry's guitar out. Terry McMillian is right in there with a fine harmonica solo. Notice how Jerry uses fragments of the tune when he is backing up Terry.

You will need to practice the pulls (slurs) in line [3] measures 2 and 3 to get the line to move smoothly.

A lot of the chord changes require careful planning and execution. Check line [5] measure 2 and 3.

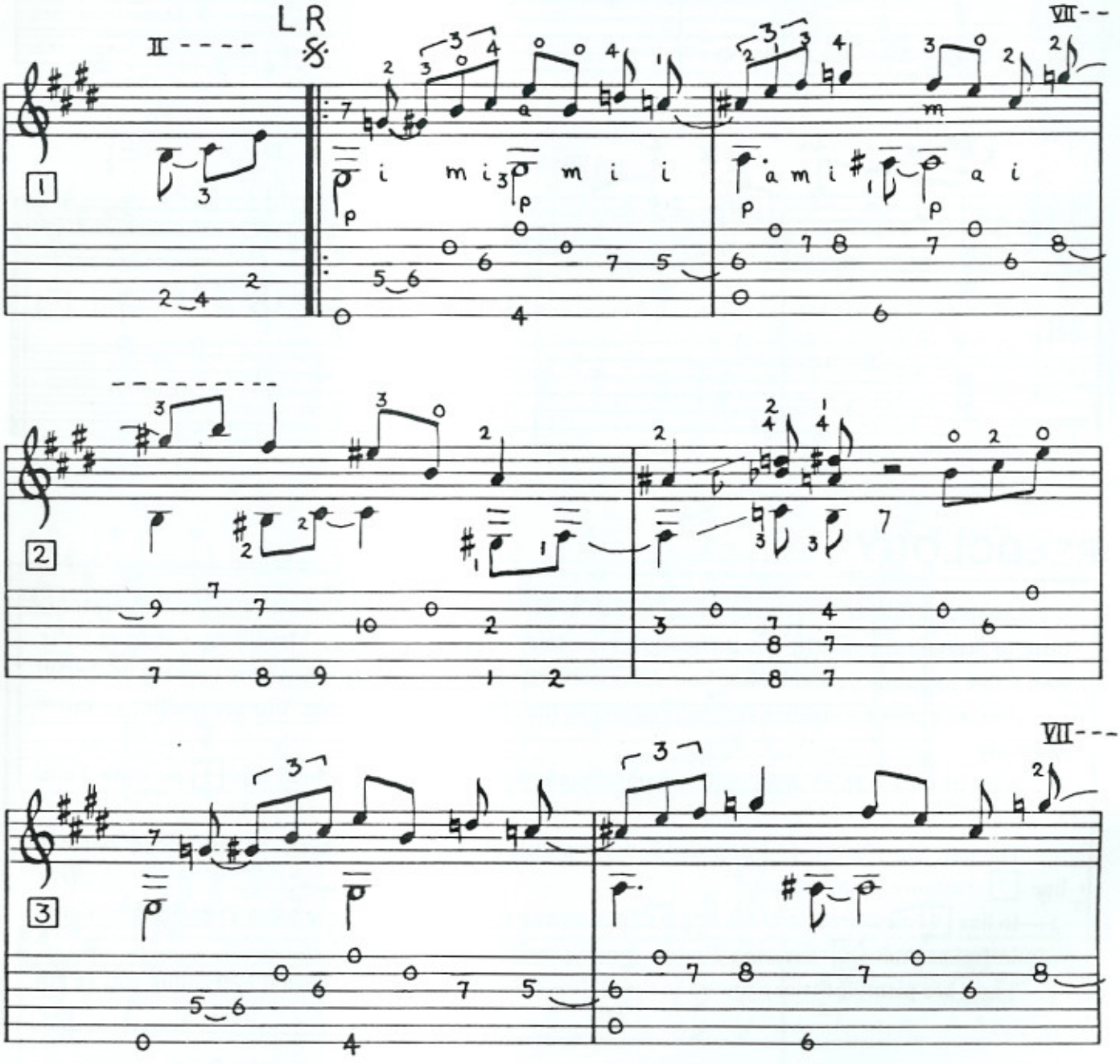
The pull (slur) in line [7] measure 2, needs a little attention. Also check the third finger barre in line [7] measure 2, last chord.

In line [9] measure 2, make it sing for four measures when the tempo relaxes. Then head back into a solid feel at line [10] measure 2 when the original theme comes back in.

There are plenty of tricky moves in the ending (line [11] to finish). Give it everything you've got.

JIFFY JAM

music by
JERRY R. HUBBARD



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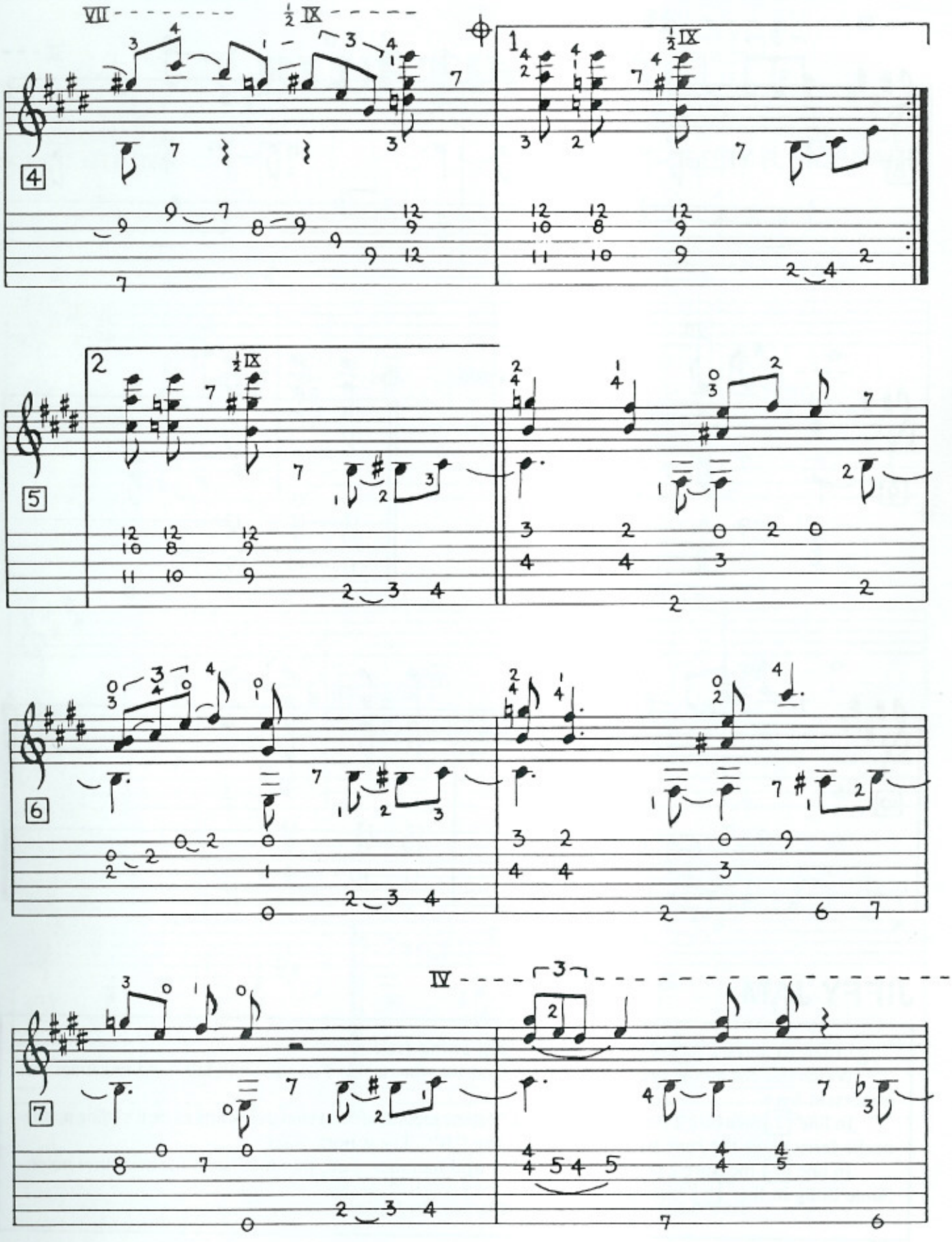
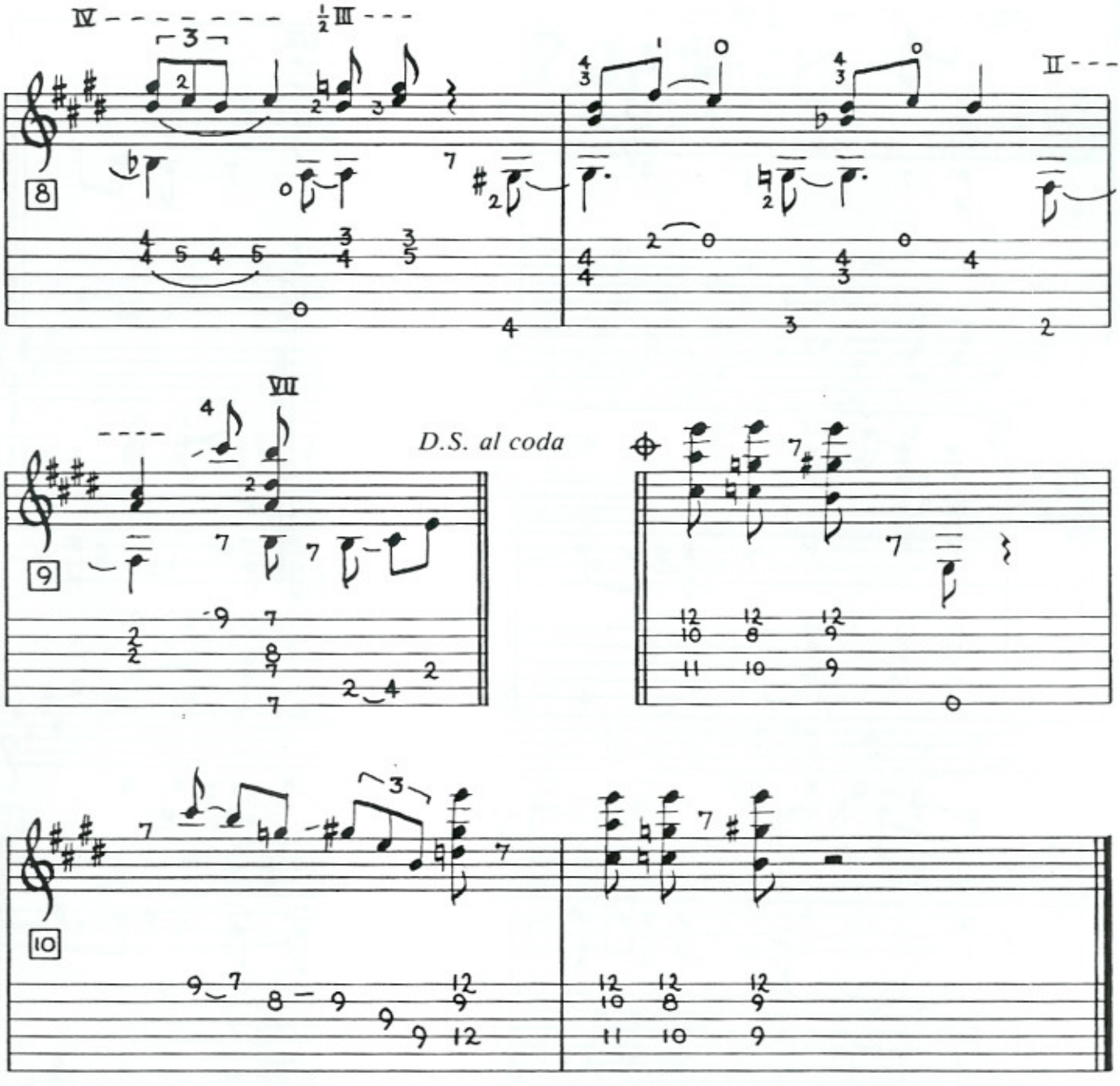

VII
½ IX
4
1
½ IX
5
2
½ IX
6
7
IV



JIFFY JAM

Listen to Jerry's recording and try for that swing feel.

Watch out for all the open strings in the first two measures. The right and left hand fingerings are important here.

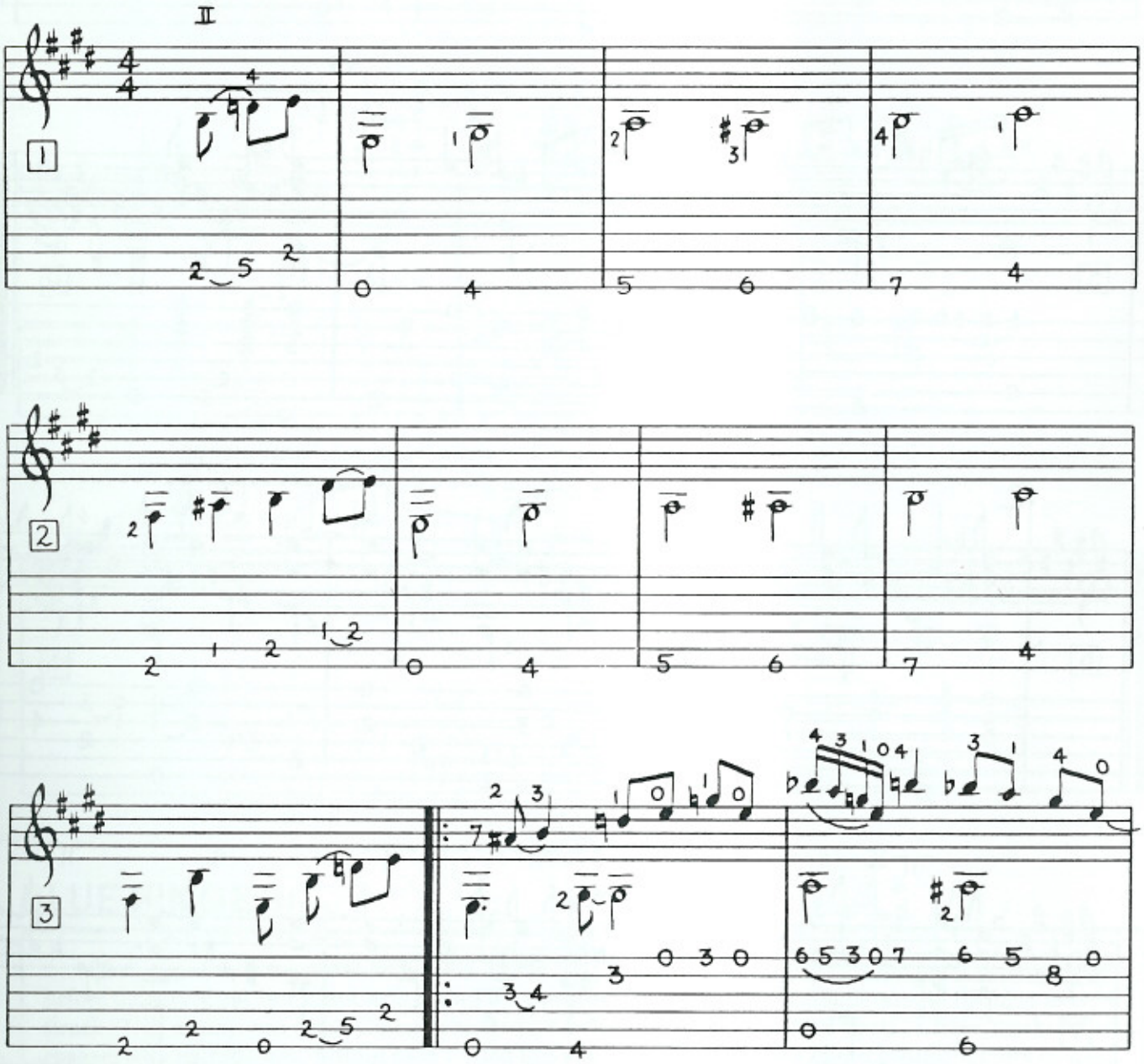
In line [2] measure 2 there is a small "B" (open second string) that Jerry hits as he is sliding up the neck. Jerry plays the tune with and without the "B". Try it both ways.

In line [7] measure 2 barre the fourth fret and hammer, pull, hammer (slur) the next three notes. Same thing in line [8] measure 1.

BLUE FINGER

as recorded by
CHET ATKINS

music by
JERRY R. HUBBARD



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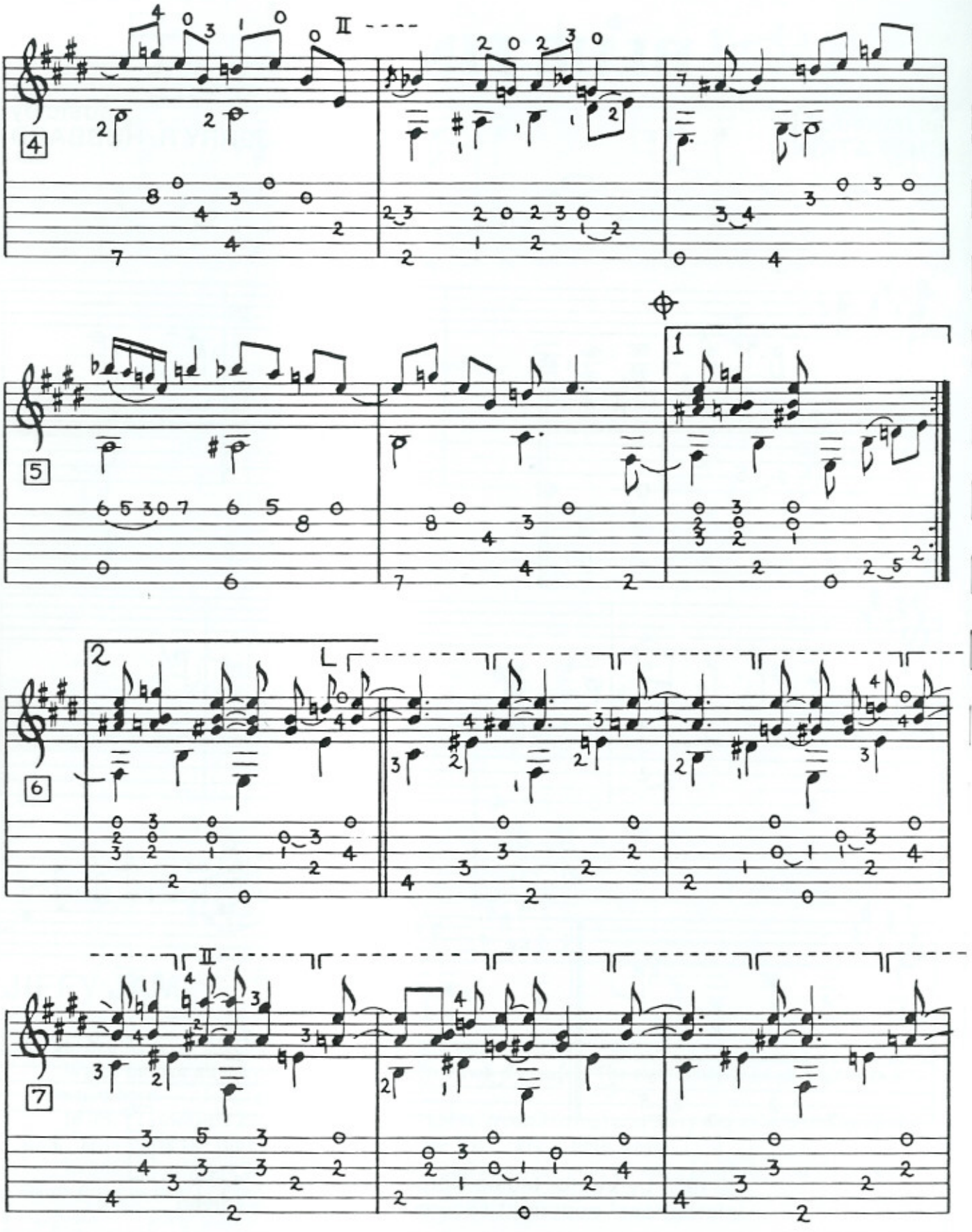
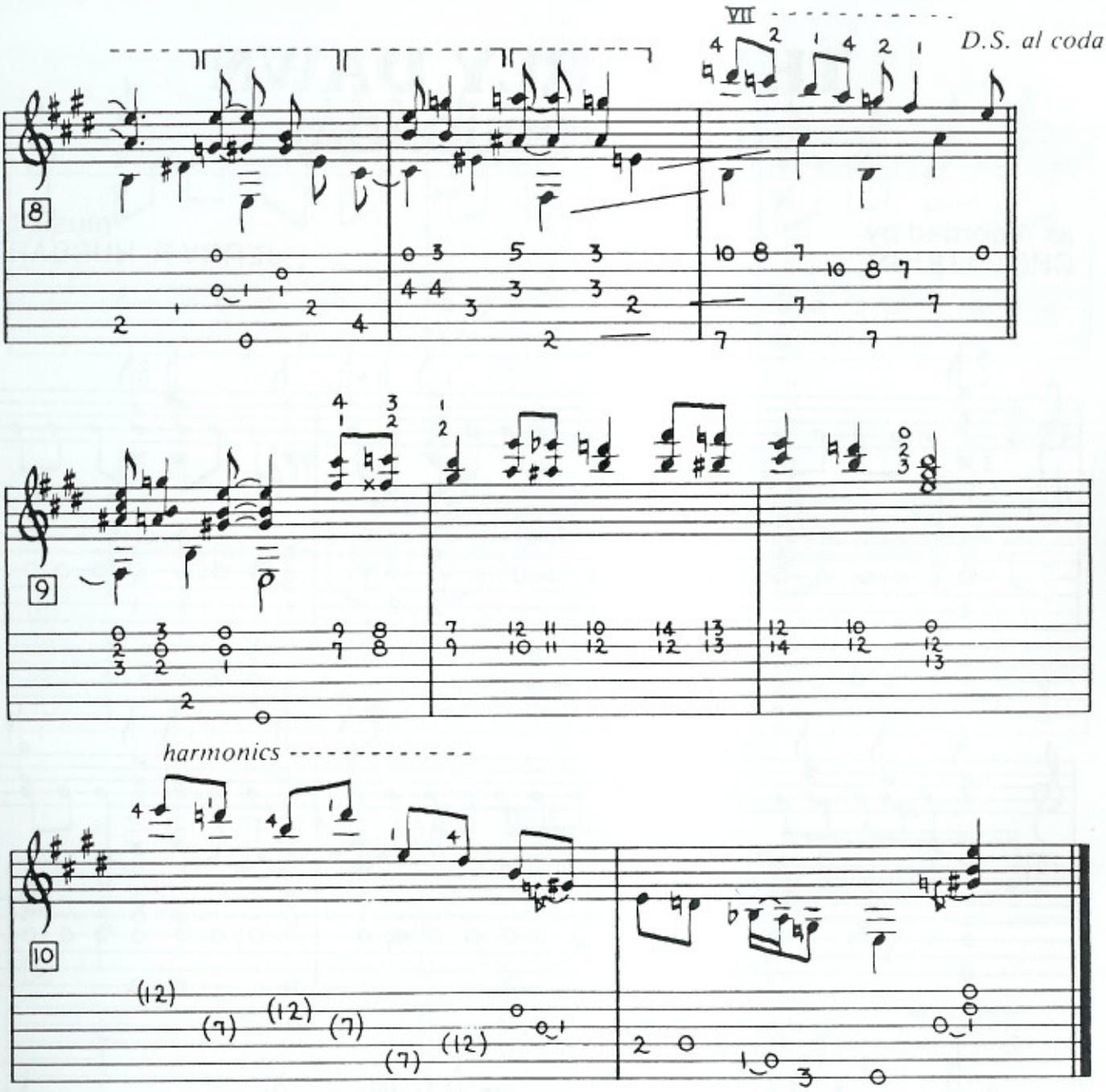




BLUE FINGER

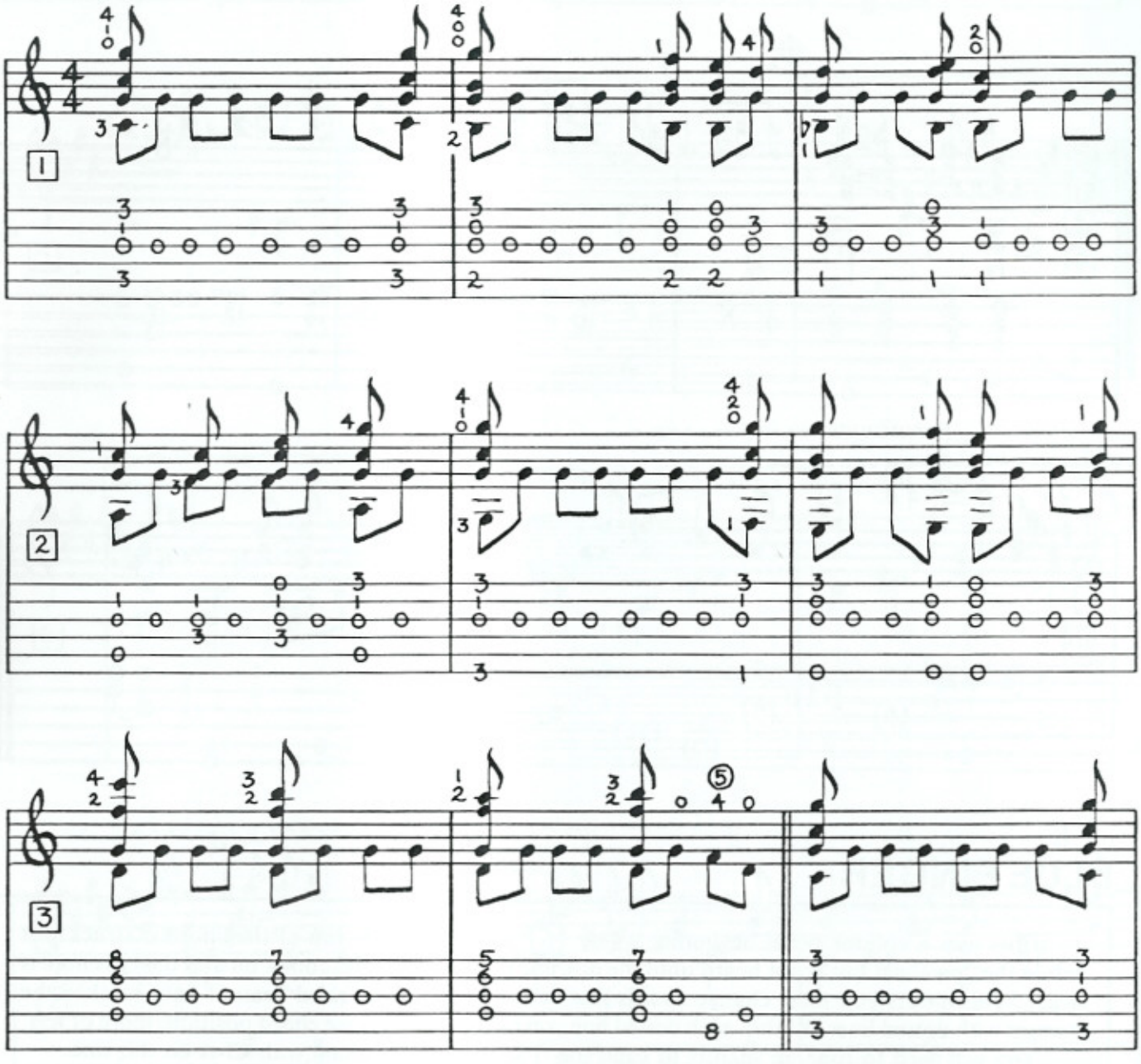
Chet uses a volume pedal beginning at line [6] measure 2. The top of the chord is struck just before the downbeat but is not heard until the downbeat when the pedal comes on and the bass note is struck. This means you must change chords just before the first and third beats. I have marked the changes with dotted lines. Within each dotted line you can play off of one chord position, more or less.

You will need to tune up slightly or capo the first fret to play along with Chet on this one.

THE EARLY DAWN
(LA MADRUGADA)

as recorded by
CHET ATKINS

music by
JERRY R. HUBBARD



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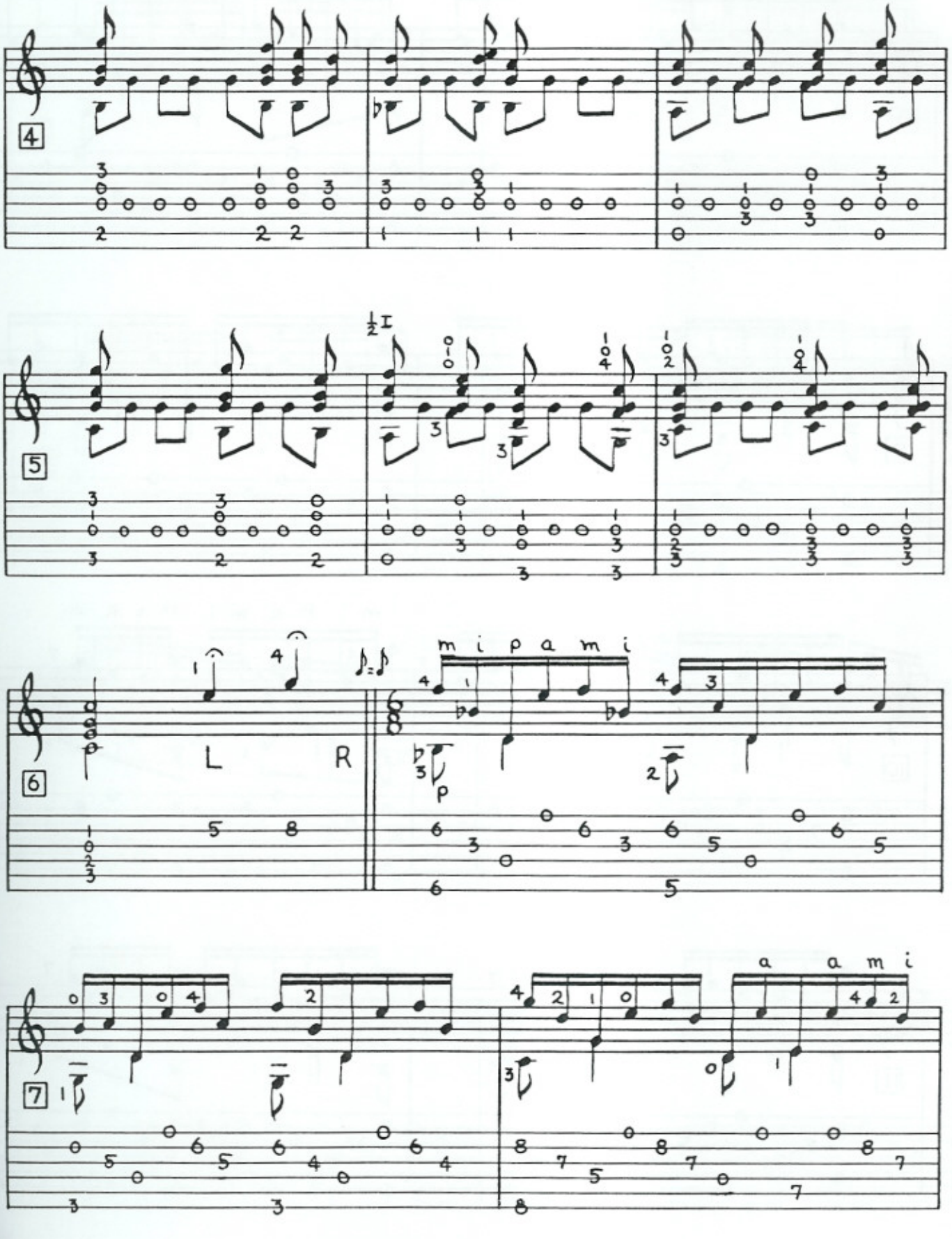
4
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L
R
m i p a m i
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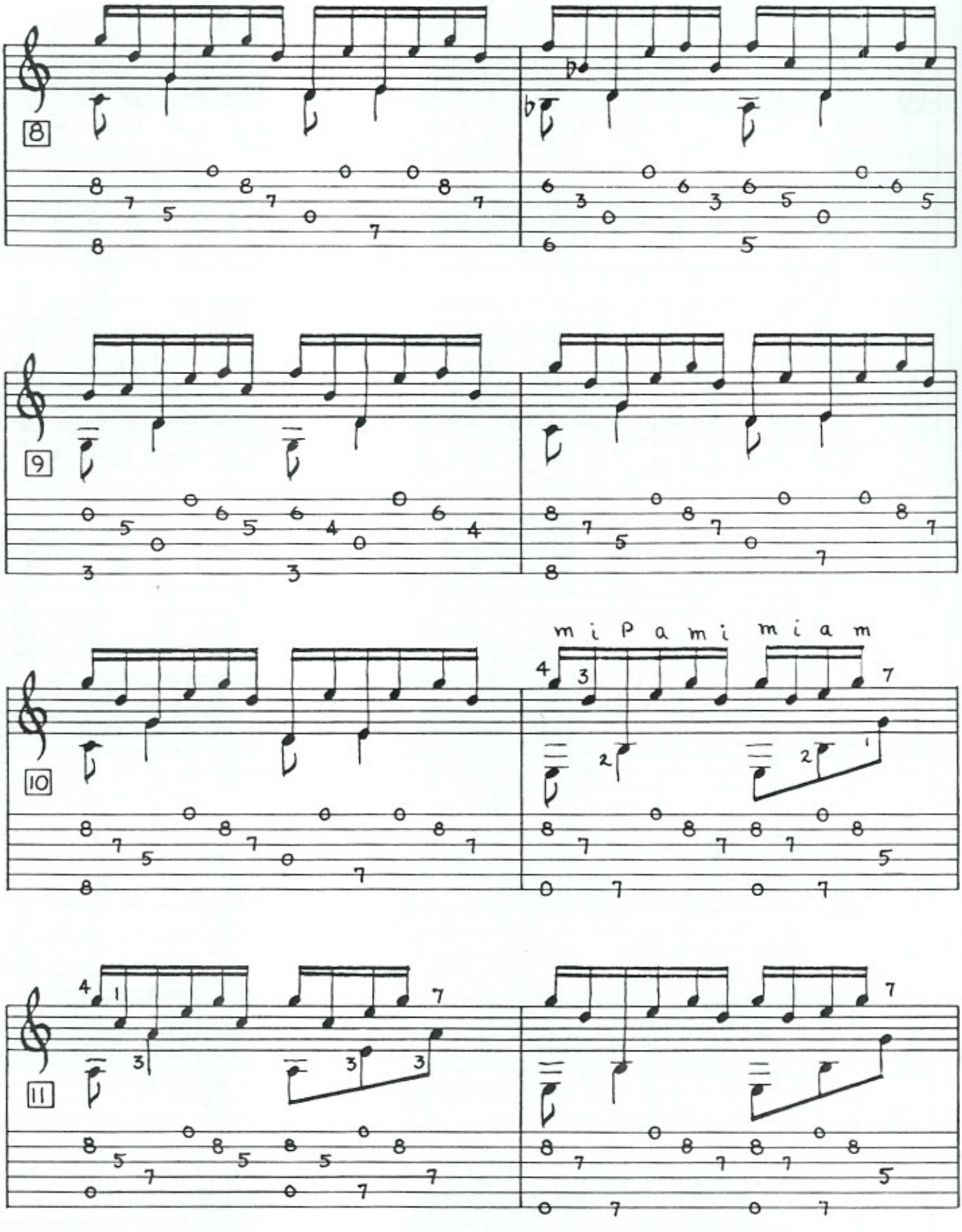
a a m i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m i P a m i m i a m
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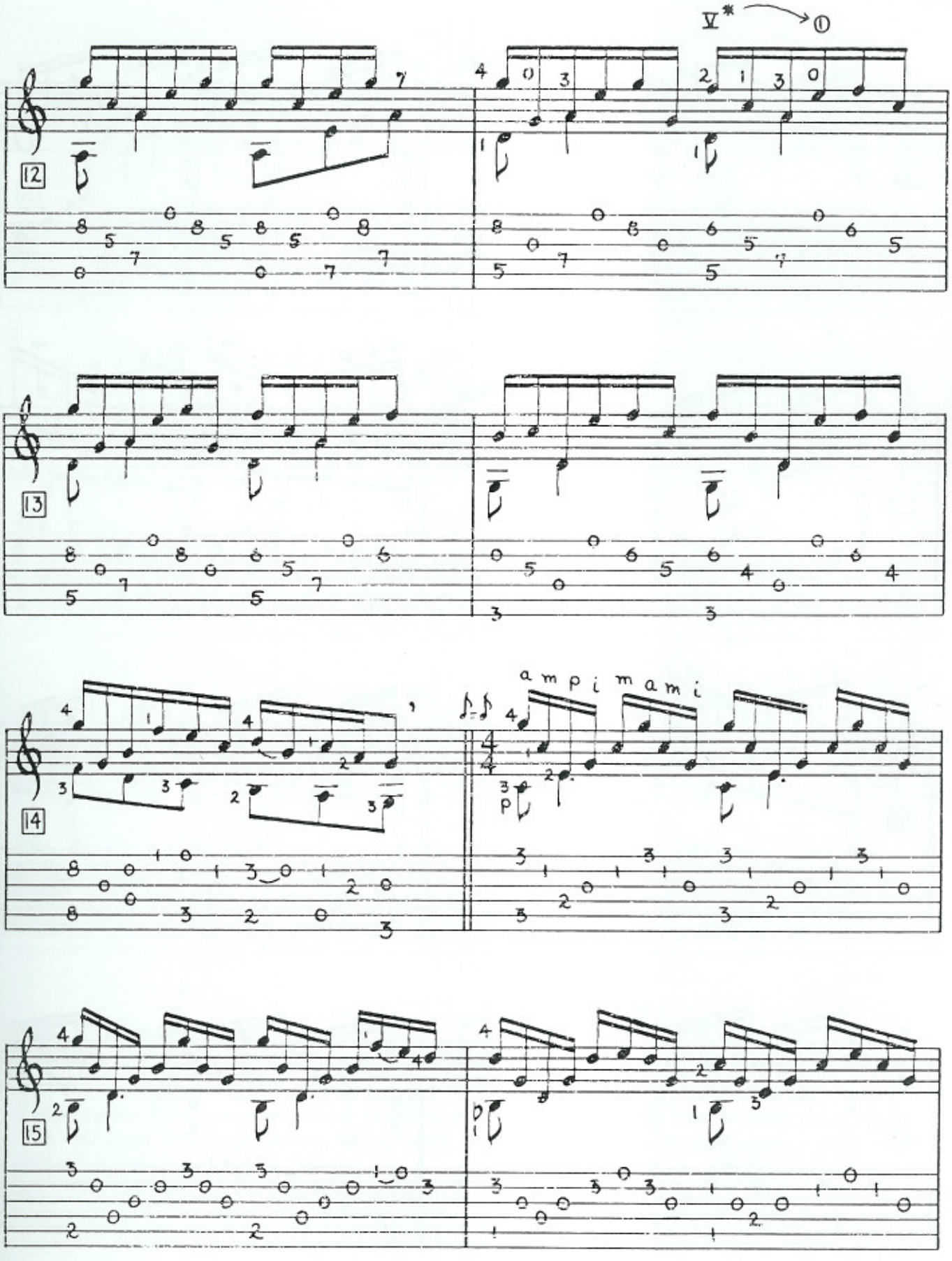
V*
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12
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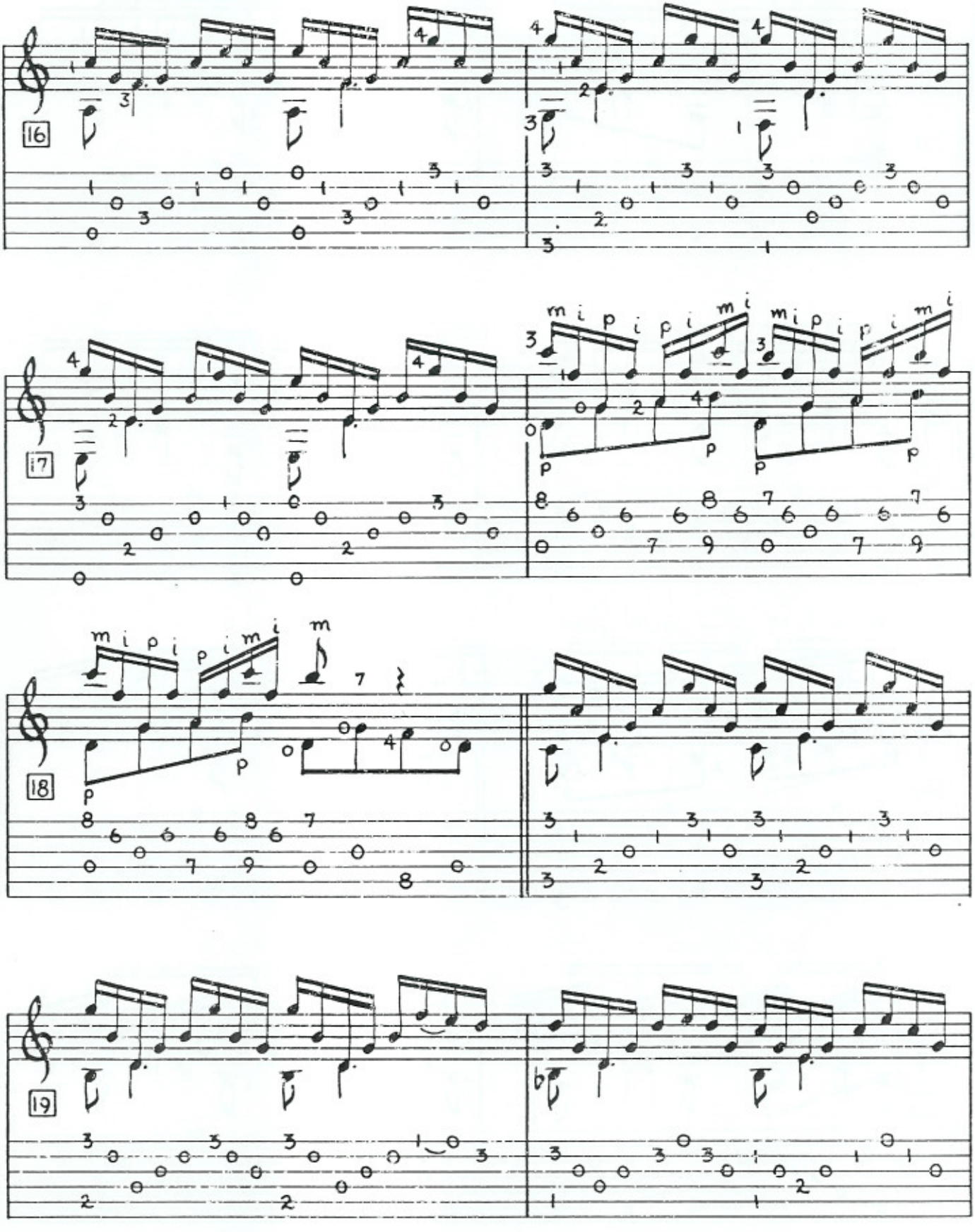
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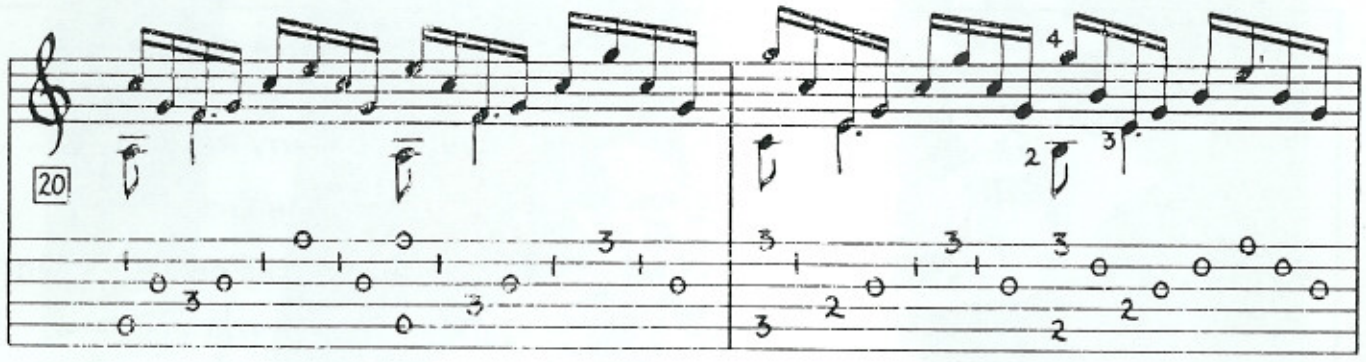

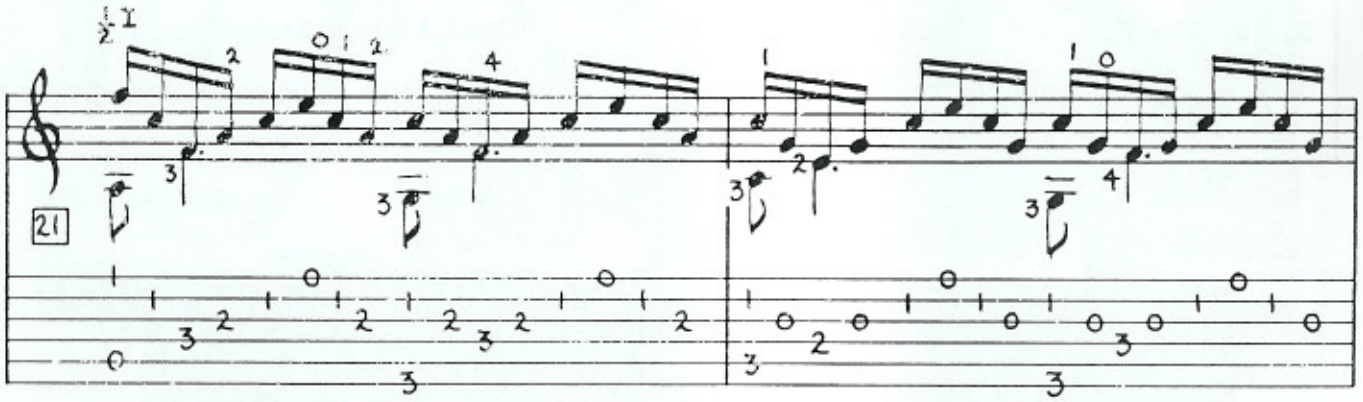

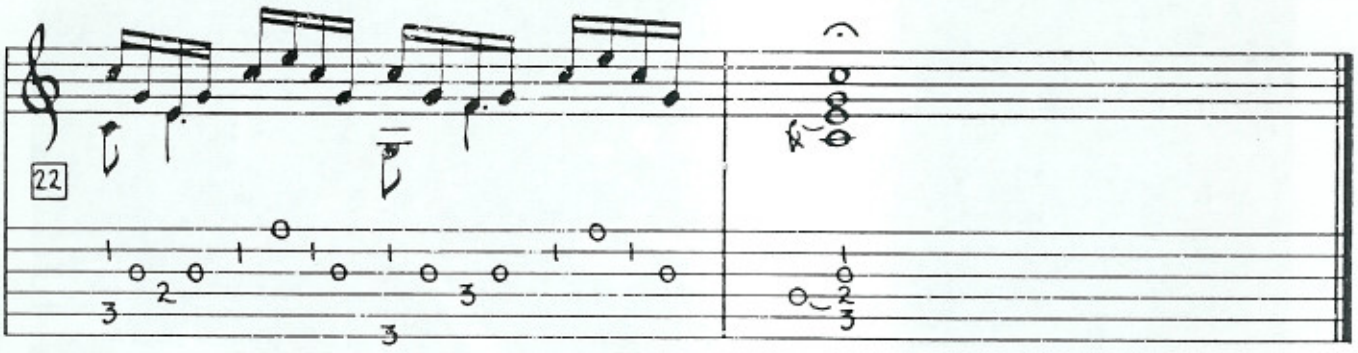

THE EARLY DAWN

This one is pretty straight until the center section beginning at line 6 measure 2. The change in feel here comes from grouping notes in 3's instead of 2's. The left and right hand fingerings are critical. The right hand is fairly patterned, like a banjo roll. The chord changes come once or twice in a measure so hold on when you can.

When you have got this one worked out try it on a sunrise.

DISCOGRAPHY

THE CLAW	RCA-LSP-3756	"The Unbelievable Guitar and Voice of Jerry Reed"
	RCA-LSP-4729	"The Best of Jerry Reed"
STRUTTIN'	RCA-APL1-2405	"Chet Atkins, Me and My Guitar"
MR. LUCKY	RCA-APL1-0545	"Chet Atkins Picks on Jerry Reed"
REEDOLOGY	RCA-APL1-1226	"Jerry Reed, Red Hot Picker"
JIFFY JAM	RCA-AHL1-3359	"Jerry Reed, Half and Half"
BLUE FINGER	RCA-APL1-0159	"Chet Atkins, Alone"
THE EARLY DAWN	RCA-APL1-0545	"Chet Atkins Picks on Jerry Reed"

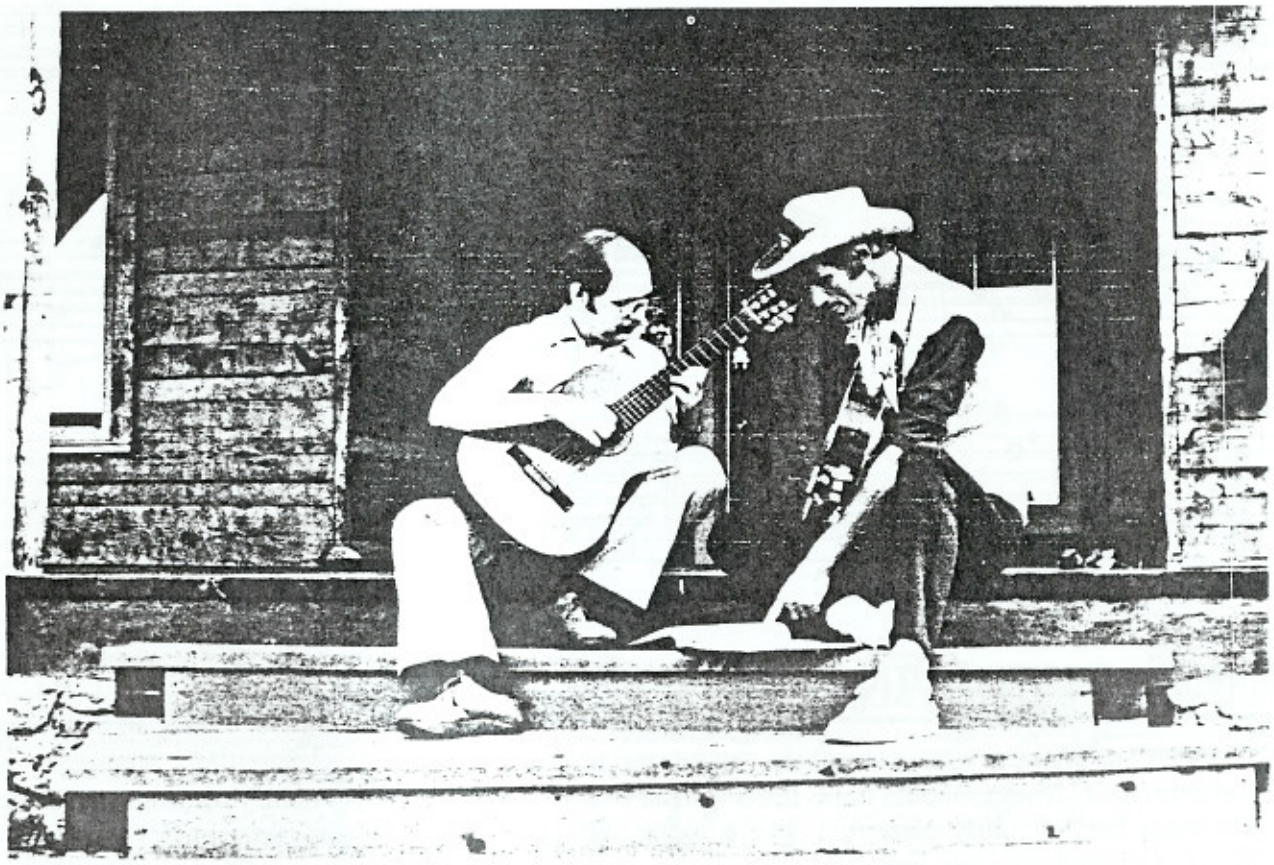

Photo: Raegan Echols