

AS7



7

FINGER-STYLE GUITAR SOLOS NOTATION WITH TAB
TRANSCRIBED BY
JOHN KNOWLES

JERRY REED HEAVY NECKIN'

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



JERRY REED HEAVY NECKIN'

CONTENTS

INTRODUCTION	2
THE CLAW	4
STRUTTIN'	8
MR. LUCKY	13
REEDOLOGY	16
JIFFY JAM	20
BLUE FINGER	23
THE EARLY DAWN	26
DISCOGRAPHY	32

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.

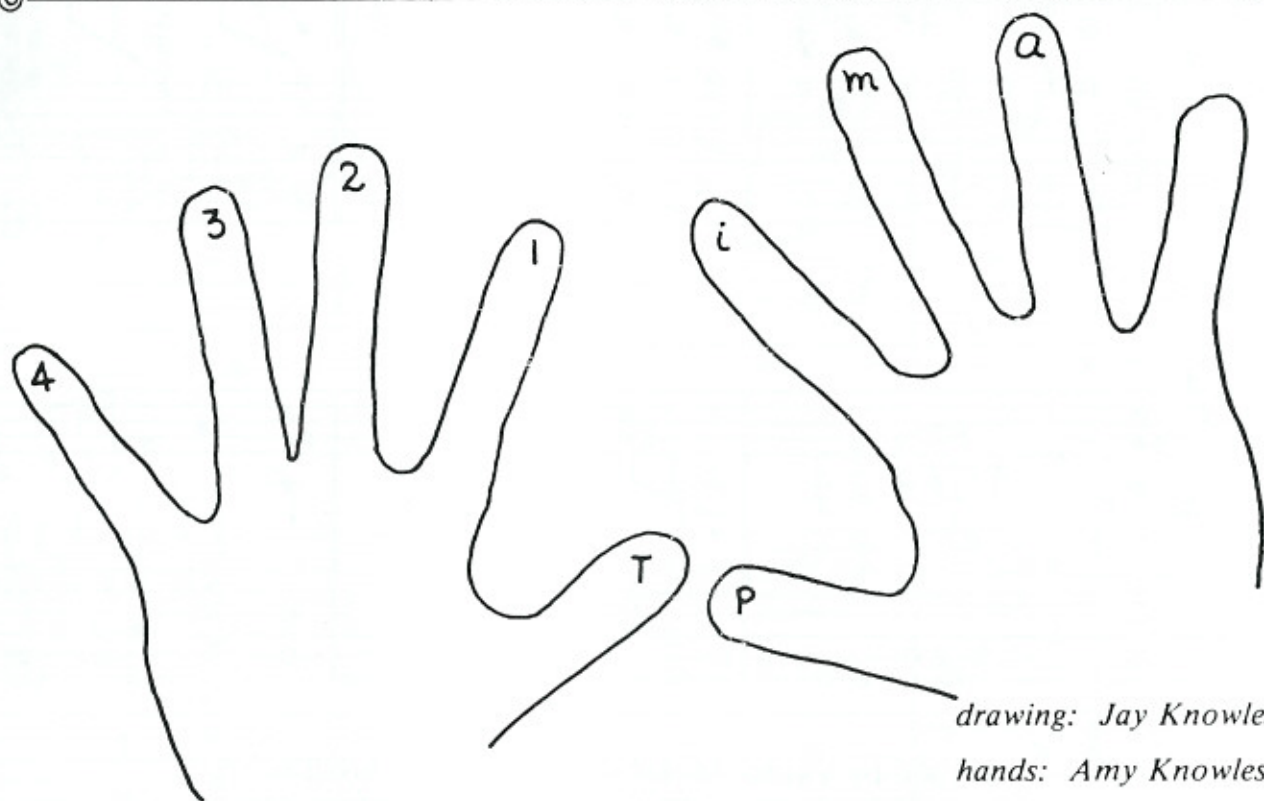
John Knowles

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

1

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

2 - 6 5 7 5 : 4 7 7 5 5 7 5 2 5 2 0

2

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

2 2 3 2 0 2 0 2 0 3 2 0 2 0 0 2 2 0 2 3

3

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

2 2 3 2 0 2 0 2 0 2 0 2 0 2 3 2 0 2 0

© 1966 by Vector Music Corp. (BMI); Nashville, TN
International copyright secured All rights reserved

4

2 3 2 1 2 3 2 1 2 3 2 1

5

2 3 2 0 2 3 2 0 2 3 2 0

6

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

a m p i a m

7

7 0 2 2 2 0 2 7 5 7 3 3 1 2 7 4

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

8

a m p i a m p i p

9

a m p i p a m p i

D.S. al coda

10

i a m p i a m a m

11

a m p i p a m

ritard

THE CLAW

THE CLAW gets a lot of its feel from Jerry's use of the right hand pattern, $p i \overset{a}{m}$. 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

$p i \overset{a}{m} p i \overset{a}{m} p i$ | $\overset{a}{m}$
 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 ($\overset{a}{m}$) while the thumb and index finger work like "up and down flat picking."

Count: 3 & 4 & | 1 & 2 &

$p i p$ | $\overset{a}{m} p i \overset{a}{m}$

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.)

1/2 IV ----- 1/2 X 1/2 VII 1/2 IV -----

4

6 7 7 6 7 5 7 5 10 7 7 6 7 7 5 0 0

4 7 7 4 7 4 4 4 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5

3 0 2 3 0 0 3 3 7 0 7 5 5

1 0 1 0 0 1 1 4 4 7 7 6 4

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

1/2 II

6

3 2 0 6 7 5 7 5 0 0

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

0 0 0 0 0 0 2 4 0 4 4 4 4 4 0 4

7

3 6 7 7 5 3 3 5 3 3 0 0 0

4 4 7 7 4 6 4 5 4 4 0 0 0

0 0 4 0 4 4 5 3 5 5 3 5 5 3 2

8

0 2 3 4 7 7 0 1 2 2 0 2 0 2 0

9

$\frac{1}{2}$ III ---

L

2 3 0 0 3 2 0 3 4 5 0 0 4 0 1 2 4 0 6 7 9 5 8

10

$\frac{1}{2}$ VI

III

11 12 10 10 11 0 2 4 5 0 3 4 3 5 3 4 3 0 5 3 5

11

$\frac{1}{2}$ VII ---

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

12

13

14

D.S. al coda

ad lib tempo to end

15

L R

p p m p p m

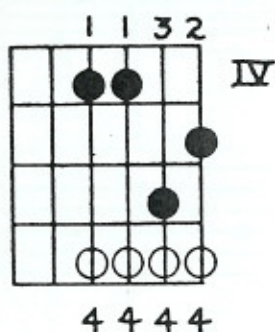
harmonic

16 p p m p p m p p

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 5 4 2 0

4 4 4

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

The first system of musical notation for 'Mr. Lucky' consists of a treble clef staff in 4/4 time with a key signature of one sharp (F#). It is divided into three measures. The first measure contains a whole note chord with a '1 2 3' fingering above it. The second measure contains a whole note chord with a 'II' fingering above it. The third measure contains a whole note chord with a '7' fingering above it. Below the staff are guitar chord diagrams for each measure, with fingerings indicated by numbers 1-4 and 7. A circled '1' is in the bottom left corner.

The second system of musical notation consists of a treble clef staff in 4/4 time with a key signature of one sharp. It is divided into three measures. The first measure contains a whole note chord with a '4' fingering above it. The second measure contains a whole note chord with a '2 3 2 0 2' fingering above it. The third measure contains a whole note chord with a '3 2 1' fingering above it. Below the staff are guitar chord diagrams for each measure, with fingerings indicated by numbers 1-4 and 7. A circled '2' is in the bottom left corner.

The third system of musical notation consists of a treble clef staff in 4/4 time with a key signature of one sharp. It is divided into three measures. The first measure contains a whole note chord with a 'V--' fingering above it. The second measure contains a whole note chord with a '4-4' fingering above it. The third measure contains a whole note chord with a 'V--' fingering above it. Below the staff are guitar chord diagrams for each measure, with fingerings indicated by numbers 1-4 and 7. A circled '3' is in the bottom left corner.

© 1974 by Vector Music Corp. (BMI); Nashville, TN
International copyright secured All rights reserved

4

5

6

7

8

9

10

harmonic

MR. LUCKY

To get the swing feel that Chet gets on his solo, play pairs, as if they were or . 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.

1

2 x 3 3 1 x

4

1

2 x 3 4 1 x

4

8

1 x 1 1 2 x

3

4

REEDOLOGY

music by
JERRY R. HUBBARD

System 1: Treble clef, key signature of one sharp (F#), 4/4 time. The first measure is marked with a circled 6 and an arrow pointing to D, and a boxed 1. The notation includes a melodic line with a triplet of eighth notes (0-3), a quarter note (0-2), and a half note (0-2). The bass line consists of whole notes: 4, 4, 5, 5, 4, 4, 2. A double bar line with a repeat sign is at the end of the system.

System 2: Treble clef, key signature of one sharp (F#), 4/4 time. The first measure is marked with a boxed 2. The notation includes a melodic line with a triplet of eighth notes (4-3), a quarter note (2), and a half note (0-3). The bass line consists of whole notes: 4, 2-3, 0-2, 0-2, 5, 0, 4, 2, 2, 2. A double bar line with a repeat sign is at the end of the system.

System 3: Treble clef, key signature of one sharp (F#), 4/4 time. The first measure is marked with a boxed 3. The notation includes a melodic line with a quarter note (4), a half note (1), and a quarter note (4). The bass line consists of whole notes: 0, 7, 4, 7, 4-0, 2-0, 3, 4, 2, 3, 0, 1. A double bar line with a repeat sign is at the end of the system.

© 1975 by Vector Music Corp. (BMI); Nashville, TN
International copyright secured All rights reserved

4

5

6

7

8

9

10

12

Line 12, measures 1-3. The top staff shows a melodic line with a triplet in measure 3. The bottom staff shows guitar fretting with fingerings like 2, 3, 2, 0, 3, 0 and 7, 5, 10, 9, 8, 10, 7.

Line 13, measures 1-3. The top staff shows a melodic line with a slur over measures 2 and 3. The bottom staff shows guitar fretting with fingerings like 2, 5, 10, 0, 11, 7 and 7, 0, 3, 3, 4, 3.

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

II ----- LR $\frac{8}{8}$ VII--

1

p i mi *p* mi i *p* a mi *p* a i

2 4 2 5 6 6 7 5 6 7 8 7 6 8

2

9 7 7 10 0 2 3 0 7 4 0 6

7 8 9 1 2 8 7 8 7

VII--

3

5 6 6 7 5 6 7 8 7 6 8

0 4 0 6

© 1979 by Guitar Man Music Corp. (BMI); Nashville, TN
International copyright secured All rights reserved

VII ----- $\frac{1}{2}$ IX -----

4

2

5

6

IV -----

7

IV - - - 3 - - - $\frac{1}{2}$ III - - -

8

----- 4 VII

D.S. al coda

9

10

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.

4

5

6

7

VII *D.S. al coda*

8

9

harmonics -----

10

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

The first system of music consists of three measures. The top staff is in treble clef with a 4/4 time signature. Measure 1 starts with a circled '1' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 contains a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff shows guitar chord diagrams: measure 1 has a 3-finger barre on the 3rd fret, measure 2 has a 3-finger barre on the 2nd fret, and measure 3 has a 3-finger barre on the 1st fret.

The second system of music consists of three measures. The top staff is in treble clef with a 4/4 time signature. Measure 1 starts with a circled '2' and contains a quarter note D4, a quarter note E4, and a quarter note F4. Measure 2 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 3 contains a quarter note C5, a quarter note B4, and a quarter note A4. The bottom staff shows guitar chord diagrams: measure 1 has a 3-finger barre on the 3rd fret, measure 2 has a 3-finger barre on the 2nd fret, and measure 3 has a 3-finger barre on the 1st fret.

The third system of music consists of three measures. The top staff is in treble clef with a 4/4 time signature. Measure 1 starts with a circled '3' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 contains a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff shows guitar chord diagrams: measure 1 has a 3-finger barre on the 3rd fret, measure 2 has a 3-finger barre on the 2nd fret, and measure 3 has a 3-finger barre on the 1st fret.

© 1974 by Vector Music Corp. (BMI); Nashville, TN
International copyright secured All rights reserved

8

9

10

mi Pa mi mia m

11

12

8 5 7 8 5 8 5 8 7 7

8 0 3 8 2 1 3 0 8

8 0 8 0 6 5 0 6 5

5 7 5 7

V* → 0

13

8 0 8 0 6 5 7 6

0 5 0 6 5 6 4 0 6 4

5 7 5 7

3 3

14

ampiamani

8 0 1 0 1 3 0 2 0

8 0 3 2 0 3

3 1 3 1 3 1 3 1 0

3 2 0 3 2 0

15

3 0 3 0 3 0 1 0 3

2 0 2 0 0 0 0 0

3 0 3 0 3 0 1 0 1 0

1 0 2 0 0 0 0 0

16

17

18

19

20

21

22

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"

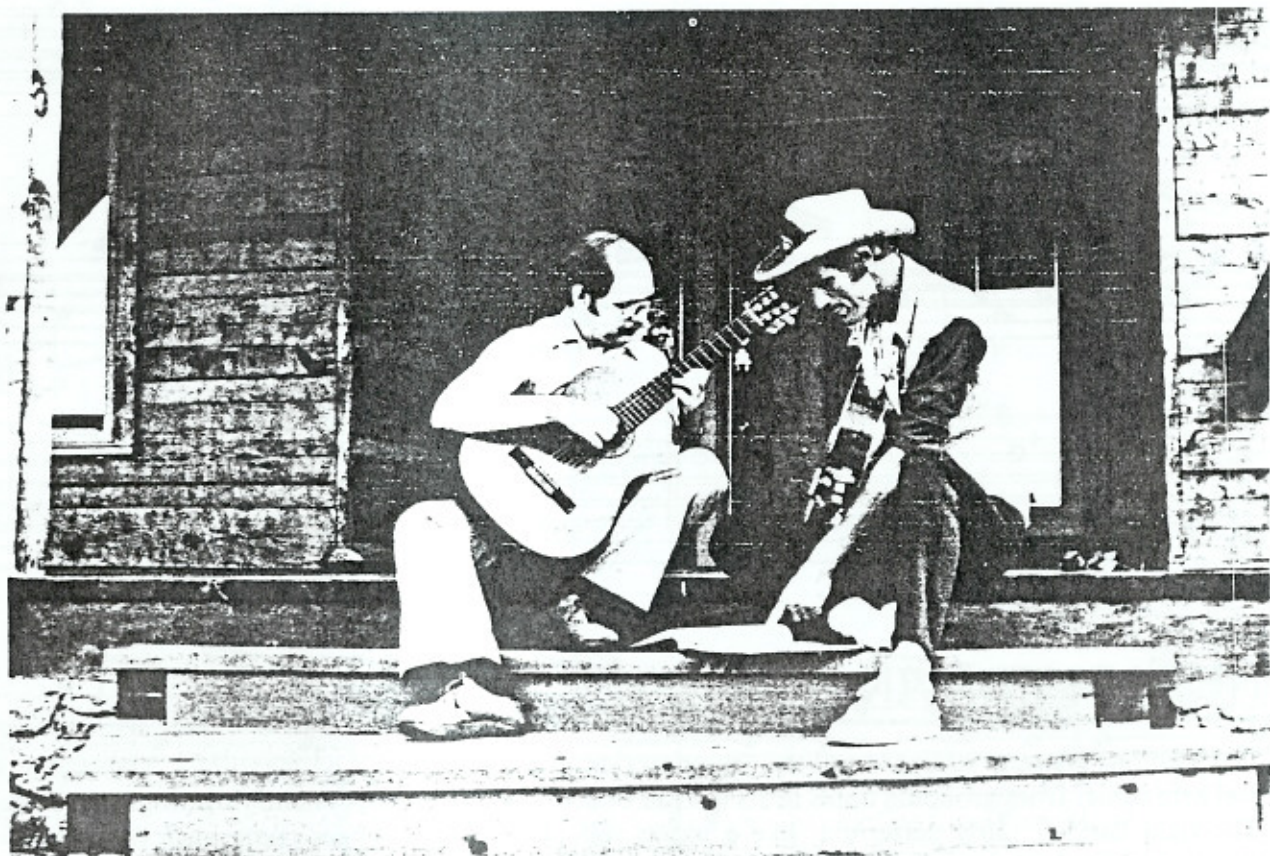


Photo: Raegan Echols