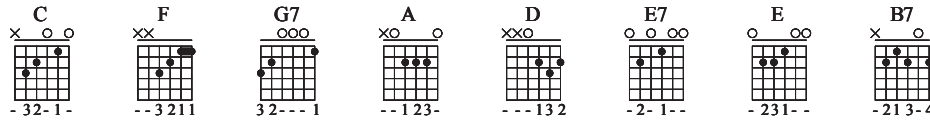


Alternating Bass - Jerry Reed Style

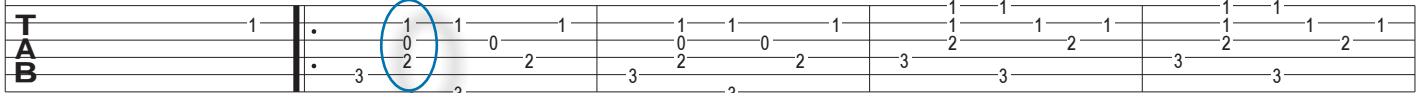


Moderate ♩ = 120

Kick-off the start of the rhythm chords with this pickup note. It appears at the end of each measure although it is hard to see.

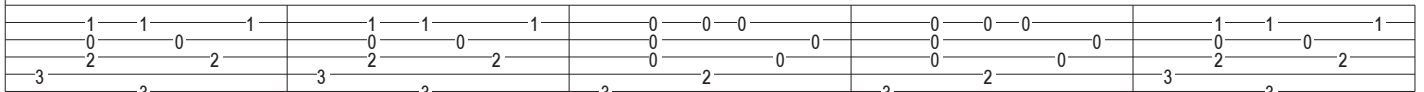
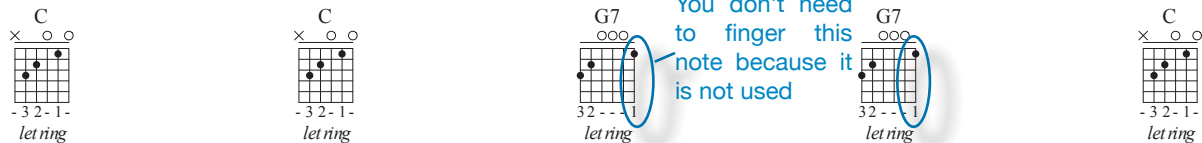


Another variation that Jerry used was to add a second note to the 3rd beat of the measure, giving a more "driving sound"



T M M I T M T M M I T M T M M I T I T M I T I

Be sure to let these chord notes ring through while playing the last two beats of the measure. Hold that chord for too!



T M M I T M T M M I T M T M M I T I T M I T I T M I T M

Jerry Reed and Chet Atkins have a lot in common with their playing styles, after all Jerry studied Chets playing for a long time and they were very good pickin' buddies. They also cut a few records together.

Jerry went on to be a frequent guest on the Glen Campbell Show and also had starring roles in movies such as Smokey and the Bandit.

Jerry branched off from Chet's style with his own brand of fingerstyle guitar. Jerry usually played classic guitars and could he ever make them "talk". Just give a listen to some of his songs such as The Claw or Jerry's Breakdown. Incredible player. Jerry did a lot with a method that is often employed on the five string banjo and developed by Bill Kieth. It is called melodic style. Melodic style guitar utilizes as many open strings as possible, mixed in with fretted notes to provide a very smooth and fast sound. Jerry uses this method in both The Claw and Jerry's Breakdown.

His rhythm method varies a bit from Chets in that he uses pickup notes prior to the chord. Notice how this piece kicks off with a pickup note and is carried through the entire piece (it is hard to notice because it is concealed within the grouping of 4 notes in the last 2 beats of each measure)

Note the pickup notes in the Key of A Major

Key change to the Key of A Major

11

Chord diagrams: C (x02321), A (x02221), A (x02221), D (xx0232), D (xx0232). All are labeled "let ring".

Bass staff: 0 1 4 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

Lyrics: T A M | T M M I T M | T M M I T M | T M M I T M | T M M I T M

Let the chords ring through the last 2 beats of each measure.

16

Chord diagrams: A (x02221), A (x02221), E7 (02210), E7 (02210), A (x02221). All are labeled "let ring".

Bass staff: 2 2 2 | 2 2 2 | 3 3 1 | 3 3 1 | 2 2 2

Lyrics: T M M I T M | T M M I T M | T M M I T M | T M M I T M | T M M I T M

Key change to the Key of E Major

Can play this note with open 2nd string in lieu of a fretted note.

21

Chord diagrams: A (x02221), E (02210), E (02210), A (x02221), A (x02221). All are labeled "let ring".

Bass staff: 0 2 2 | 0 0 0 | 0 0 0 | 2 2 2 | 2 2 2

Lyrics: T A M | T M M M T I | T M M M T I | T M M M T I | T M M M T I

26

Chord diagrams and tabs for measures 26-30:

- Measure 26: E chord (-2 3 1 --)
- Measure 27: E chord (-2 3 1 --)
- Measure 28: B7 chord (-2 1 3 -4) with F# circled
- Measure 29: B7 chord (-2 1 3 -4) with F# circled
- Measure 30: E chord (-2 3 1 --)

Tab notation for measures 26-30:

```

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0
1 1 1 | 1 1 1 | 2 2 2 | 2 2 2 | 1 1 1
2 2 2 | 2 2 2 | 1 1 1 | 1 1 1 | 2 2 2
0      | 0      | 2      | 2      | 0

```

Strumming patterns for measures 26-30:

```

T M M M T I | T M M M T I | T M M M T I | T M M M T I | T M M M T I
  I T        | I T        | I T        | I T        | I T
  T          | T          | T          | T          | T

```

This F# notes does not need to be fretted in this lesson, as it is not used. You can however still finger this note as part of the B7th chord and make a variation to play the 1st string as part of the measure.

31

Chord diagram and tab for measure 31:

- Measure 31: E chord (-2 3 1 --)

Tab notation for measure 31:

```

0
1
2
0

```

Strumming pattern for measure 31:

```

T M
I
T

```