

Sweet Mr. Soul

By Jerry Jemmott

4

This half-time shuffle is so effective because it sets a groove that is in itself a sub-melody. It was a real challenge to create a line similar to the one I played on "Soul Serenade" for so long with King Curtis. That one was a classic and I think this one could become one as well.

Technically speaking, the vamp at the end of the song is formed by the descending line (over the $D\flat$ chord) that begins on the $G\flat$. It sustains the melodic idea and has the effect of providing a never-ending trip into the soul.

The aspects demonstrated on this track are nos. 1, 2, 3, 8, 16 and 20.

A Intro

$\text{♩} = 84$ ($\text{♩} = \text{♩}$)

Chords: $A\flat$, $D\flat$, $A\flat 7$

play 1st & 2nd times

Chords: $D\flat 7$, $A\flat$, $D\flat$, $A\flat$

play 3 times

B

Chords: $D\flat 7$, $G\flat$, $D\flat$