

## A Synopsis of Etude #3

*Edited and written by David Oakes*

**Editors Note:** I noticed today that Amazon.com has started carrying “*The Art Of Two Line Improvisation*” again. If you like the ideas on this website, then realize that this book is a “mother load” of ideas like the etudes that we are working on from “*Classic Country*”. If you have the original book, I would encourage you to purchase this new edition as well. It is much easier to read, everything is fingered and many mistakes have been fixed from the original edition. Plus, there is a CD included of me playing all of the etudes as well.

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When I first started working on Etude #3, my first impressions were. Wow, this music is really dissonant! Then wow, this is really hard to play! Initial thoughts ran through my mind like “move on and try to find something easier and more tonal to practice”. My gut instincts told me that whenever I have practiced and learned any of Jimmy’s materials, new sounds and cool moves always come from the effort. Lets see if Etude #3 will yield the same results.

I instantly noticed several of Jimmy’s compositional devices in the first measures. One way Jimmy likes to create music is by starting with a wide interval and then try to write something in-between the interval. The first two notes in beat one is this kind of interval. The D# up to a B is a minor 13<sup>th</sup> interval. We could also look at it as the 3<sup>rd</sup> up to a root of a B major chord. The in-between notes could be analyzed as harmony from a B7 chord with the G acting as a #5.

Another way Jimmy likes to create sounds is to take a very basic chord shape like a G major 7<sup>th</sup> chord voiced (1 – 5 – 7 – 3) with the root G on the 4<sup>th</sup> string 5<sup>th</sup> fret. Then lets raise the 5<sup>th</sup> up a ½ step to D# and then lets lower the major 7 “F#” down to a b7 “F natural”. This is very much in line with his “*Harmonic Awareness*” concepts.

After these types of compositional techniques have put Jimmy in a writing mood, he will write something working off of these chord voices or intervallic shapes. We have analyzed these notes two different ways. In paragraph 2, we called the first measure B7(#5). In the third paragraph, we analyzed these same notes as a Gma7(#5) voicing with a fourth string root. Here we already have harmonic comparisons at work and remember that so far we only discussed the first three beats of measure one. In the following musical arrangements, I will base both arrangements off of the opening chord using both the different methods of analysis.

### The Misty Arrangement:

This arrangement hints at the theme to Misty but is based principally on playing on the changes. The arrangement covers the first 8 bars of the song. The boxed letters below correspond to the boxed letters on the arrangement giving details and information about how this arrangement was put together using many of Jimmy's ideas.

**A** uses the first three beats of Etude #3 as a Ebma7(#5) chord at the first fret. This type of move creates a delayed resolution of the Eb chord and to help it out I resolved it to an Eb6 chord on beat three of the first complete measure.

**B** uses measure 16 from Jimmy's sketchbook Volume 3 "Two Lines From Nowhere" in a different setting. I am still thinking Bbm7 to Eb7 in the bar but it is going to resolve to an AbMaj9 chord. Always try and find different ways and places to use these ideas.

**C** uses the same idea that was in the packet "A Lesson From Jimmy Wyble" page 6. Again, finding another place to put the same idea in a different context.

**D** comes from Etude #1, measure 7. In the etude 1 synopsis packet, I also moved this same idea around in example 1f, and used it in a "Black Orpheus" arrangement in example 1g.

**E** uses the "C" section of etude #3 and sequences the same idea down in whole steps. The bar harmony at this point is a III – VI – II – V turnaround at the end of the first "A" section of the tune "Misty"

**F** uses material from Etude #3 (the last two beats of measure 2). Use your "Harmonic Comparison" knowledge and analyze those two beats as a Bb13(#11) chord.

**G** uses the first beat of measure 4 but we are calling it a EbMa7(#11) rather than the F13(#11) chord in etude 3. Again, harmonic comparisons at work.

A chord melody etude based on Etude #3 and the changes to:

# MISTY

For Jimmy Wyble

arr. David Oakes

*Rubato - improvised feel*

The musical score for "Misty" is presented in seven measures, labeled A through G. The notation is in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and chords. Fingerings are indicated by circled numbers 1-5. Measure A starts with a 4/4 time signature and a key signature of one flat. Measure B continues with similar notation. Measure C includes a 3/4 time signature change. Measure D includes a 2/4 time signature change. Measure E includes a key signature change to two flats (Bb, Eb). Measure F includes a key signature change to one flat (Bb). Measure G ends with a double bar line and a key signature change to one flat (Bb).

### The Stella Arrangement:

This arrangement uses more of the melody to “Stella” but my goal was to use material from Etude #3 and incorporate it into a chord melody. I look at this kind of arranging more as an educational exercise than I think of it as a publishable arrangement. Many people are always asking: “How can this material be applied to a standard arrangement”? Hopefully, these questions are being answered a little at a time here. Just like the “Misty” arrangement, I added boxed letters showing where and how I used Jimmy’s ideas in the arrangement.

**A** uses the first three beats of Etude #3 as an A7(#5) chord at the third fret. I added the (b5) move at the beginning of the 2<sup>nd</sup> full measure. Notice that this idea is sandwiched in-between the melody notes of the opening phrase. I have moved away from the standard chord changes and used this chord as a cluster of dissonant sound. It still implies the A7 bar harmony.

**B** uses measure 12 from Etude #3. It is from the **B** section and marked as *Free Time* in the composition. My first analysis of this bar is F#m7(b5) or 11 going to a b5 sub of F7. To make this idea work we have to know that a Dm7(b5) chord and a Fm6 chord are the same notes just different roots. The bar harmony of Stella at this point is Fmi7 with a 9<sup>th</sup> as a melody note. Dmi11(b5) will fit very nicely in this section. If you are missing the “F” in the bass, so am I but my ear has adjusted to the new sound and is happier than when I first started practicing it.

**C** uses the idea from Etude #3 measure 4 first 3 beats of the measure. This idea incorporates the b5 dominant harmonic comparison. It would be completely legit to analyze this idea as a Bb7 or as a E7 change resolving to the Eb6/9 chord.

**D** uses the 13(#11) sound from the first beat of the 3<sup>rd</sup> measure of Etude #3. Between Misty and Stella, this sound has really started to grow on me.

**E** was a copout by me. I used the same idea that I used in Stella in the “*Harmonic Comparisons*” packet. I like the idea and I want to use it as much as possible to get it into my vocabulary. My goal for this arrangement was to primarily use Etude 3 for material for Stella.

**F** comes from Etude #3, measure 7. I changed the rhythm to make it work in time with the bar and had to transpose it down a whole step but other than that, it is the same.

**G** I stole this idea from Etude #1. I had to change the rhythm to make it work in common time but that was about it. The idea continues for several more measures. I also used this idea in the “Alone Together” solo.

**H** This idea comes from Etude #3 – measure 4. This is a very interesting harmonic comparison. We have already used this idea as a dominant 7<sup>th</sup> chord with b5 sub possibilities. (B7 and F7) In this example, we are using this idea as an extension the G whole tone idea from etude #1.

## *A Synopsis of Etude #3*

**I** comes from Etude #3 – measure 9. Again, a cluster of sound around the melody notes that imply the bar harmony and adds some wonderful dissonance at this point in the arrangement.

**J** comes from Etude #3 – measure 14 – section C. I sequenced this idea down in whole steps as it did a beautiful job implying both the melody and the harmony in the last 8 bars of the tune.

I ended the arrangement by going into swing time. When I finished, I wanted to pick up the tempo and play the tune. I was very inspired by what came out of Etude #3. Etude #3 has definitely given me some new vocabulary and ideas that I would have never thought of before learning that piece. I hope that learning Etude #3 will inspire you to develop new sounds and vocabulary in your own playing.

David Oakes  
July 2008

A chord melody etude based on Etude #3 and the changes to:

# STELLA BY STARLIGHT

For Jimmy Wyble

arr. by David Oakes

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of six sections, each with a lettered label in a box above the staff:

- Section A:** Starts at measure 1. Includes a guitar chord diagram for a Bb7 chord (x2 3 3 0 0 0) and a fingering of 3 for the first note. The melody features eighth and quarter notes with various fingerings (1, 2, 3, 4).
- Section B:** Starts at measure 4. Includes guitar chord diagrams for Bb7 (x2 3 3 0 0 0) and Bb9 (x2 3 3 1 0 0). Fingering includes 1, 2, 3, 4, and 5.
- Section C:** Starts at measure 7. Includes guitar chord diagrams for Bb7 (x2 3 3 0 0 0) and Bb9 (x2 3 3 1 0 0). Fingering includes 1, 2, 3, 4, and 5.
- Section D:** Starts at measure 10. Includes guitar chord diagrams for Bb7 (x2 3 3 0 0 0) and Bb9 (x2 3 3 1 0 0). Fingering includes 1, 2, 3, 4, and 5.
- Section E:** Starts at measure 13. Includes guitar chord diagrams for Bb7 (x2 3 3 0 0 0) and Bb9 (x2 3 3 1 0 0). Fingering includes 1, 2, 3, 4, and 5.
- Section F:** Starts at measure 16. Includes guitar chord diagrams for Bb7 (x2 3 3 0 0 0) and Bb9 (x2 3 3 1 0 0). Fingering includes 1, 2, 3, 4, and 5.
- Section G:** Starts at measure 19. Includes guitar chord diagrams for Bb7 (x2 3 3 0 0 0) and Bb9 (x2 3 3 1 0 0). Fingering includes 1, 2, 3, 4, and 5.

Stella based on etude 3 page 2 of 2

16 H

19 I

22

25 J

28

31

Swing B<sup>b</sup>6/9 A<sup>b</sup>13 Gm<sup>7</sup> Fm<sup>11</sup> E<sup>b</sup>m<sup>11</sup> A7(<sup>b</sup>9)