

# Jimmy Wyble's Sketchbook Vol. I

## *Improvisation based on the changes to:* **Sweet Georgia Brown**

*by Jimmy Wyble edited by David Oakes*

**Editors Note:** Welcome to Jimmy Wyble's sketchbook Volume I. Jimmy has written out many solos and improvisations based on the changes to standard tunes. I look at this material not as chord melody arrangements but as beautiful compositions and studies based on a famous progression or tune. All the music in these volumes will be either composed and worked out by Jimmy himself or a transcription that Jimmy has personally approved both the fingering and notation.

At his seminars at Musicians Institute, Jimmy constantly relays the importance of writing music as a critical part of every practice session. He means with a pencil and manuscript paper not on the latest multitrack digital recorder. Jimmy has done this kind of writing so much in his life that when he sees music on the staff, his hands know instinctively where to go to play those notes in the most musical way. Music reading skills are greatly enhanced from writing down ideas and arrangements on paper. You can begin to understand how much Jimmy has written by looking at the vast amount of music and musical ideas on this website and then add in the four or five books that he has also published along the way. I can honestly say that writing music, arranging, as well as composing have made me a much better guitarist and musician. Some people even think that I have developed into a pretty decent sight-reader as well. I would like to challenge you to add writing of music as part of every practice session. In other words, a daily composition assignment is necessary even if it is one little idea or motif, phrase, arrangement or transcription. Just write it down on paper!

Jimmy said that this arrangement was written as a retrospect of playing with Red Norvo. Red used to play this tune with Jimmy adding a counter line to Red playing the melody. Jimmy said that they use to perform "*Sweet Georgia Brown*" at a very fast tempo.

There are three different types of motion in two-line music. Parallel motion when both parts are moving together in the same direction. Oblique motion when one part stays the same and the other part moves. The third kind of motion is contrary motion when both parts move in opposite directions. This arrangement uses all three types of motion in this arrangement. Be aware of how the lines are moving.

**One final comment:** The top line of musical notation is heavily edited with right and left hand fingerings. Practice that line until you have it down. That will make the rest of this study much easier.

David Oakes  
June 2008

Improvisation Based On the Changes to:  
**SWEET GEORGIA BROWN**

Jimmy Wyble

2-feel

keep these right hand fingerings throughout...

1 **F7** m i 2 m a m a 3 m a m i 4 m >

5 **B $\flat$ 7** 6 4 2 4 7 4 2 1 8 >

9 **E $\flat$ 7** 10 11 12

13 **A $\flat$**  **E $\flat$ 7** **A $\flat$**  **Gm7( $\flat$ 5)** **C7( $\flat$ 9)** *D.C. al coda*

17 **Fm** **C7** **Fm** **C7**

22 **A $\flat$**  **G $\flat$ 7** **F7** **B $\flat$ 7** **E $\flat$ 7** **A $\flat$**  25