

Jimmy's Sketchbook Vol. 3

"Two Lines From Nowhere"

*From "The Jimmy Wyble Trio: Classical Jazz
Jazz Chronicles JCS 77 1 & 2*

This track was recorded on January 15, 1977 and released shortly thereafter. The song is based on the changes to "Out of Nowhere". The original transcription was done by Rich Carter and published by Flat Five Publications in a book titled: "*Jazz Guitar Masterpieces*". This book has been out of print for several decades. I used this transcription as a point of reference and then went to work editing, correcting any mistakes that I could find, and finally adding fingerings. Rich Carter had the rhythm written in a 16th note feel. I disagreed with his interpretation of the swing time so that aspect of his transcription has also been completely revised.

Let me say that the entire guitar world including myself owe Rich Carter a big thank you for all that he did in blazing the concept of jazz guitar transcriptions. Without his work, we might have never known how wonderful the music of Jimmy Wyble truly is. He was one of the first people out there transcribing and publishing. I hope that I am taking what he did and trying in my own way to improve on it. I hope that someday, someone will come along and improve on my lesson materials, transcriptions and arrangements as well. This is how we all learn and grow as musicians.

I would like to take the opportunity to both recognize and thank James Seaberry for his help in proof reading of this transcription as well as his valuable input into many of the lessons in the Jimmy Wyble section of this web site. I would also like to thank Brandon Bernstein for his help in proofreading and helping make this transcription as clean as possible.

I asked Jimmy about the Rich Carter transcription and his only comment was that he was aware of it but wasn't sure of its accuracy. He had never read through it. When I played this new transcription for him with his recording playing in the background, all he could do was smile. He thought that writing out this transcription was too much work. I respectfully disagree with Mr. Wyble on this point. I feel like this is a very important work that many guitarists will benefit from.

What I personally love about this improvisation is that it combines so many different aspects of Jimmy's style. There are many elements in this solo that can be traced directly back to the Harmonic Awareness, Contrapuntal Concepts, and Contrapuntal scales packets. Combine these two line contrapuntal ideas with some great single line soloing and you have many elements of Jimmy's style in one solo. In my humble opinion, this solo is worth learning by anyone who is interested in learning more about Jimmy's style.

About this transcription:

- My main goal was to notate this music as simply as possible. I would say that it is already complicated enough. There were many places where Jimmy simply laid back on the beat. I notated the music as if Jimmy played in time and just wrote "**Lay Back**" around that area of the improvisation. I didn't want to notate where Jimmy was placing each note inside each beat. That would have made this transcription very hard to read, learn and understand.

- Every slide mark is a half step approach from a note, chord or double stop one fret lower than the note that is written. Again to simplify the arrangement, I didn't add grace notes in the transcription. Play these phrases with an improvised feel the same way that Jimmy did.
- There are several places where Jimmy sweeps his index finger upward similar to the effect that pick style guitarist would use. Try not to be accurate with this technique as far as playing what is written. I am sure that in different improvised situations, this type of fingerstyle technique will have a slightly different outcome every time.
- There are a few notes that I can't be sure if Jimmy played or not. Anything that I wasn't sure of, I placed the note or notes in parenthesis. For example, in measure 5, I am not sure if Jimmy played a G in the Ami chord on beat 1. Usually when Jimmy is playing a line, he likes to start with a wide interval like the 10th interval from A and C on measure 5 beat 1. Then he will move a line through it, above it or below it. When he is playing a chord, many times he will fill out the two notes with a third and possibly a fourth voice. This is the reason I filled out the harmony on that chord.

Another place is bar 11. I don't think Jimmy played the low Bb note in parenthesis, but it is certainly within the scope of his harmonic approach and it sounds great. When I played it for Jimmy, he also liked it better than what he played and asked if I would leave it in. I have never known Jimmy to be interested in a perfect transcription. His interest is rooted in constantly trying something different, and improving on an idea. So for the purist out there, I think that he played a low A in that measure instead of the Bb. Everybody else, play the low Bb.

- I didn't add many right hand fingerings, but if you have been working through the other lessons, you should be very familiar with how Jimmy would want you to play this solo. On single lines use the thumb and index as much as you are comfortable with. If you feel the need to add the middle or ring fingers on single lines feel free to do so. On the two line sections, alternate P and M on downbeats with I and A playing on upbeats.
- Use your discretion about letting notes ring. From all of the lessons, you should be very familiar with Jimmy's concept of breaking up four note chord voicings into two - two note lines. An example of this is measure 64. The two notes on beat one ring into the two notes on the and of one. Together, they spell out the bar harmony nicely. Measures 13 and 14 are another example of this technique. Again, to simplify the notation, I am not adding tied notes to show note durations.

There are still several places in this solo where I am still not completely sure of my note choices or fingerings. If you find any places where you hear it differently or would make an alternate fingering suggestion, please let me know. I am always trying to improve on all of these packets, transcriptions and arrangements. I welcome your input.

Making this transcription was a true labor of love. I hope that this music will continue to inspire you to play the guitar at a higher level.

David Oakes
July 1, 2008

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25 $E\flat 9$ Am^7 D^7

Lay Back...

B 29 $Gmaj^7$ $B\flat m^7$ $E\flat 7$

33 $Gmaj^7$ $Bm^7(\flat 5)$ $BV^{E7(\flat 9)}$

BIV-----

37 Am^7 $E7(\flat 9)$ Am^7 Cm^7

BV-----

41 Bm^7 E^7 Am^7 D^7

Lay Back. . .

Chorus #2:

A 45 $Gmaj^7$ $B\flat m^7$ $E\flat 7$

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49 Gmaj7 Bm7(b5) E7(b9)

53 Am7 E7(b9) lay back Am7

57 Eb9 BXL----- Am7 D7

B 61 Gmaj7 Bbm7 Eb7

65 Gmaj7 Bm7(b5) E7(b9)

69 Am7 E7(b9) Am7 Cm7

73 Bm7 E7(b9) Am7 D7(alt) Gmaj7 E7(b9) Am7 D7 **A** Gmaj7

Begin Chorus #3 comp.