

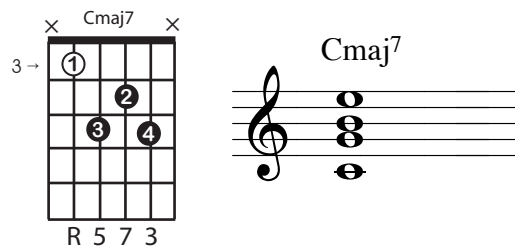
Two Line Primer

By Jimmy Wyble edited by David Oakes

Editors Note: This material is an excerpt from Jimmy's lecture at Musicians Institute on July 10, 2008. This was the first class of the new summer quarter. These students are in their final quarter at Musicians Institute and have been through more than a year of training on their instruments. My point is that these are not beginning guitar students but they are also not familiar with Jimmy's concepts of contrapuntal playing. This lesson covers the way Jimmy likes to first expose a student to this style of playing. Some of these techniques have been covered in previous lessons. My objective here is to organize Jimmy's lectures into lesson plans and not to write a book. As a teacher, I have always found value in being able to present similar information in different ways. This has always been a beneficial teaching technique that I have used to help my students to understand any musical concept. Jimmy will use these concepts as a beginning but will also develop these ideas throughout his lectures. This is why you will see information from time to time both repeated and developed in these lessons. I hope that you benefit from this lesson as well.

David Oakes July 12, 2008

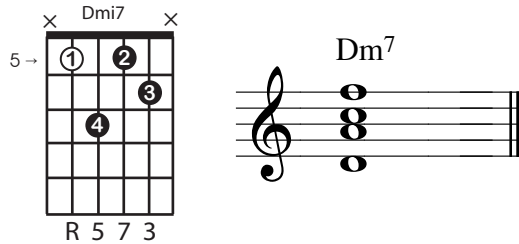
We will begin by looking at a harmonized scale. Lets use C major chord voiced: root – 5th – 7th – 3rd or 10th as I like to call it. Lets use 4 fingers in the left hand to play the chord and four fingers in the right hand to pluck the chord.



Make sure that you are playing on your fingertips in your fretting hand. Don't use a bar with your index finger. Also, when you pluck the strings, play from the string. In other words, touch the strings with your right hand fingers before you pluck them.

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Lets move up to the next harmonized chord/scale shape. C will move up a whole step to D on the 5th string, G will move up a whole step to A on the 4th string, B will move up a half step to C on the 3rd string and E will move up a half step to F on the 2nd string. We are now playing a Dmi7th chord shape but I don't want you to think that you are moving from chord to chord. Again, the concept is moving up the scale on four different strings at the same time.



Notice that the left hand fingering shows no bar is being used to play the Dmi7 chord shape. I feel that the bar is a very legitimate technique, but also developing the ability to play without using the bar will become very beneficial to your playing skills.

Lets practice these two shapes by breaking up the chord into two-two note voicings. Exercise 1 works the root and the 7th, then the 5th and the 3rd. Lift up your 1st and 2nd fingers when playing with your 3rd and 4th fingers and vice versa. Don't let the notes ring through each other. Now move up to the Dmi7 chord and do the same thing. Again, four fingers in the right hand and four fingers in the left hand playing together as teams.

Cmaj⁷

Exercise 1 for Cmaj7 in 4/4 time. The notation shows a sequence of two-note voicings: (C, G) and (C, F). The first two voicings are played with fingers 1 and 3, then 2 and 4, then 1 and 3, then 2 and 4. The notes are marked with 'm' (middle) and 'p' (piano) for the first two, and 'a' (annoy) and 'i' (innocent) for the next two, followed by 'etc.'. The exercise is marked with a box containing the number 1.

Dm⁷

Exercise 1 for Dm7 in 4/4 time. The notation shows a sequence of two-note voicings: (D, A) and (D, F). The first two voicings are played with fingers 2 and 4, then 3 and 1, then 2 and 4, then 3 and 1. The notes are marked with 'm' (middle) and 'p' (piano) for the first two, and 'a' (annoy) and 'i' (innocent) for the next two, followed by 'etc.'.

Always look for different ways to vary and play an exercise. One way to do this is to change the order of the notes. Here is exercise 2 with the notes playing what I would call “outside/in” motion. This kind of motion takes a wide interval (10th interval from C to E) and moves each voice to a smaller interval (3rd from G to B). This is one of the most fundamental thought processes that needs to happen to play this style: Thinking of chord shapes as voices that have the ability to move.

2

Cmaj⁷

a m a m a m a m etc.
p i p i p i p i

Dm⁷

a m a m a m a m etc.
p i p i p i p i

Exercise 3 reverses this alternation one more time with what I would call an “inside/out” motion. The inside out motion is a smaller interval expanding outward to a larger interval.

3

Cmaj⁷

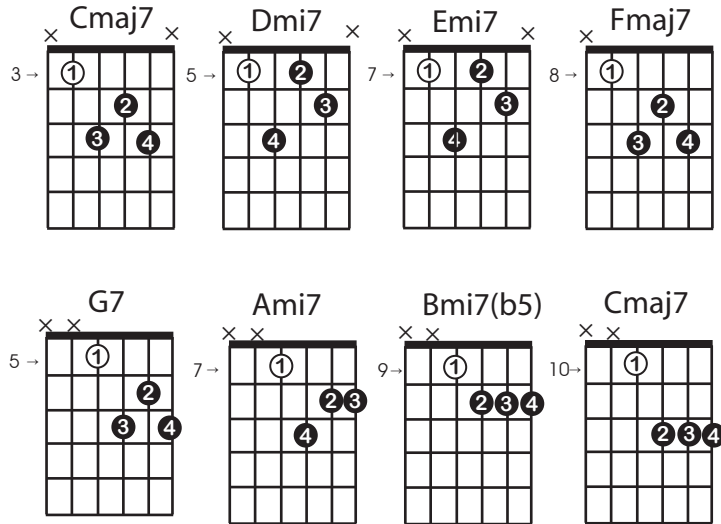
m a m a m a m a etc.
i p i p i p i p

Dm⁷

m a m a m a m a etc.
i p i p i p i p

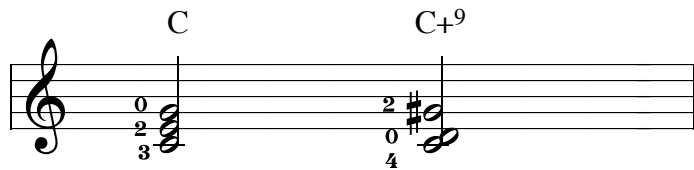
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With these techniques, let's play the entire harmonized C major scale through all seven harmonized major scale chord voicings. Again, be aware of the fact that we are not using a bar chord in any of these shapes. Observe the fingering closely. Try not to think about block shapes moving up and across the fingerboard, but voices moving to the next diatonic scale tone in each voicing on the different string sets.

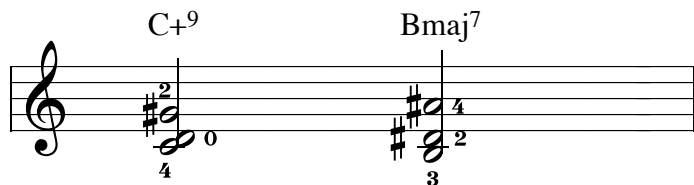


Try adding the techniques of breaking these chords up into two-two note voicings as in exercises 1 - 3 as you practice this harmonized chord scale. Please practice these exercises until they feel very natural.

Let's try something new! We will begin by taking a simple root position C major triad and let's move the 5th up a half step and let's lower the 3rd degree down a whole step. For now, let's just call the 2nd shape C+9 (C9 with a sharp 5th).



Let's take the C+9 shape and move the top voice up a whole step, the middle voice up a 1/2 step and the root down a half step creating a major 7th chord from the 5th string root. Once again, it is important to be able to see each voice move rather than thinking chord shape to chord shape.



Lets practice moving this voice movement up in minor 3rds on the same string sets similar to the way we would move diminished shapes. Use your thumb, index and middle fingers to pluck the strings in your right hand. (Exercise 4 below)

4

C+⁹ Bmaj⁷ E^b+⁹ Dmaj⁷ G^b+⁹ Fmaj⁷ A+⁹ A^bmaj⁷

⑤ -----

Lets change this exercise by breaking up the 3 note clusters by using the “outside/in” right hand techniques. (Exercise 5 below)

5

C+⁹ Bmaj⁷ E^b+⁹ Dmaj⁷ G^b+⁹ Fmaj⁷ A+⁹ A^bmaj⁷

m i m i
p p

Finally, lets move this idea across string sets. Notice that this adds the element of a finger stretch to the exercise. (Exercise 6 below)

6

C+⁹ Bmaj⁷ E^b+⁹ Dmaj⁷ G^b+⁹ Fmaj⁷ A+⁹ A^bmaj⁷

m i m i
p p

④ -----

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Editors note: Jimmy continued this exercise to the top three string sets as well and then asked the students to practice this material throughout the week in order to start developing the necessary skills to play contrapuntal music. These last five examples came from the “*Classic Country*” book. Excerpts of this book are part of the student’s curriculum. Since that book is completely out of print, I might suggest purchasing the book “*Concepts for the Classical and Jazz Guitar*” by Jimmy Wyble and Ron Berman. The previous exercises are the basis for this book and the concept of changing and developing ideas and constantly manipulating ideas not to mention the independence of both hands is the goal of this book.

I always bring Jimmy’s concepts and lesson material home with me and go to work on them. Is Jimmy’s music just this simple? I would like to take a line of Jimmy’s and analyze it for these ideas. My first impressions of Jimmy’s music are that it is very complicated. Once I break it down, it seems very understandable and easy to learn. Here is a line from his tune “Two Lines For Barney”. You can hear Jimmy play this line in the packet “Jimmy’s Sketchbook Volume 2” although he is up a half step from this example. I moved the line down a half step to make it easier to read and learn:

The musical notation is in 4/4 time and G major. It consists of five measures. Measure 1 starts with a G4 quarter note (finger 1), followed by a dotted quarter note (finger 5), an eighth note (finger 4), and a quarter note (finger 4). Measure 2 starts with a quarter note (finger 3), followed by a dotted quarter note (finger 3), an eighth note (finger 4), and a quarter note (finger 1). Measure 3 starts with a quarter note (finger 2), followed by a dotted quarter note (finger 1), an eighth note (finger 3), and a quarter note (finger 4). Measure 4 starts with a quarter note (finger 1), followed by a dotted quarter note (finger 3), an eighth note (finger 4), and a quarter note (finger 3). Measure 5 starts with a quarter note (finger 4), followed by a dotted quarter note (finger 1), an eighth note (finger 3), and a quarter note (finger 2). The lyrics 'm i p i i p i m i m i m i p i m i' are written below the notes, with a 'p' (piano) dynamic marking under the first 'm' of each measure.

1 : The first beat is an A minor triad played “outside/in”. Jimmy loves to take a chord like this and then play a line around it. The rest of the measure is the line evolving from this simple triad shape.

2 : Beat one of measure 2 is the same shape that we were working with earlier. With the previous exercises, we would have called this a “E+9” voicing. In the example above, we will analyze this shape as an Ami6 chord. Notice that we are also playing “outside/in” with our fingering. If you ever wonder how you might use some of the more outside sounding things that Jimmy plays, look no further than how beautiful this shape sounds in this line.

3 : Measure 2 beat 2 is an “E7” chord shape still played with our “outside/in” fingering but the “+ of 2” is part of an ascending moving line from the “E7” shape. For lack of a better term, let’s call this a “modified outside/in” right hand fingering.

4 : Beat 3 is our Am⁶ chord shape again just a different voicing and this shape is supporting the ascending line in the top voice. Again the “modified outside/in” fingering is being applied in the right hand.

5 : Beat 1 of the final bar is once again an “A minor triad” played again with a “modified outside/in” right hand fingering.

I hope that this lesson will inspire you to learn how to play in this wonderful style. Jimmy told the students this past Thursday that this will continually be a work in progress and a challenge that will last for years to come. This has always been the way Jimmy has approached playing this style and it has led him down a wonderful path of musical enjoyment and creativity.