

Jimmy's Sketchbook Vol. 2

"Two Lines For Barney"

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

"Two Lines For Barney" is one of Jimmy's finest compositions. Jimmy has recorded this work two different times. The first recording was in 1977 as you hear it here in this transcription as a trio jazz work. The second recording came shortly thereafter from the "*Etudes*" record where Jimmy made a solo work out of this piece. He then added the number 21 to the title as in "*Etude 21*" as well as moving the title "*Two Lines For Barney*" down to a sub title. That version is published in the book "*The Art of Two Line Improvisation*". The solo version differs from this transcription in the sense that it has a beautiful introduction added to it as well as the fact that it has a slightly different rhythmic lay. I think that is due primarily to the difference between playing the piece solo vs. playing the piece with a jazz rhythm section. This version also includes an improvised solo over the form.

Larry Koonse, a great guitarist from the Los Angeles area, has recently recorded "Two Lines for Barney" on a CD titled: "*What's In The Box*". This is a tribute album for Larry's good friend and former teacher Jimmy Wyble. A literal "A-team" of local jazz giants joined Larry for this recording. Larry's CD is available from many places. I downloaded my copy from the iTunes store. Jimmy and I both highly recommend that you seek out and purchase this CD. I know that Jimmy loves and respects many guitarists. He always holds these guitarist and musicians in very high regard but none more than Larry Koonse.

About the transcription:

The head to the song is very challenging to play at the tempo of the recording. Take advantage of all of the legato markings. These will take a lot of pressure off of the right hand to play all of those notes in tempo. With a little practice, the music will start to flow. Another important element here is fingerings. Some of the fingerings and notes have changed from "*The Art of Two Line Improvisation*" version. If you are familiar with that version, take some time to compare both the notes and fingerings. Jimmy would not be upset by the fact that there are different fingerings. Instead, he would celebrate the fact that as guitarist, we have many different choices that could be made on our instrument in regard to fingering. Jimmy has always considered his musical life to be a "*work in progress*" that is constantly changing. I know that I have grown quite a bit as a guitarist and musician in the past decade since I first edited "*The Art of Two Line Improvisation*" for Mel Bay. Seeing different ways to play the same thing is part of that growth.

Jimmy made a few mistakes in this recording. They were small and did not rub so the mistakes were left in because the overall quality of the take was excellent.

Pg 1 - line 4 - measure 3 - beat 2 - Jimmy played an "A" instead of the "F natural" as well as an "A" instead of the Bb. He wants you to please play the "F and Bb" on beat two and the "+" of two in the lower voice.

Pg 2 - line 4 - measure 4 - beat 1 - Jimmy played a "Db" instead of the "Eb". The Eb makes more sense and that is the note Jimmy wished that he played. Other than those corrections, this transcription is as accurate a transcription as you will ever find.

The improvised solo:

As musicians, we tend to be blown away by the latest and greatest fast blazing guitar player. The first thing that strikes me about this solo is space. Jimmy lets the drums set up the groove to help set up the head of the song. He also lets the drums bring him back into the melody after the solo. I asked Jimmy about the space and he said that in all of his years of playing that he learned how to let a rhythm section help him to improvise through a solo.

Chet Atkins always said that playing a solo is learning the importance of space by learning where not to play. Larry Carlton has spoken of the importance of editing your playing. Howard Roberts said that music always begins with silence. This solo is a perfect example of playing sparse and letting the rhythm section groove help carry you through the solo. This is an important lesson for anyone to learn and the principal reason that we should all learn this solo.

Jimmy played every note on this album with his right hand fingers without any help from a pick. In this solo section, he is mainly alternating his thumb and index with a little help from the ring and middle fingers when he gets in trouble crossing strings. For me, his tone is so strong and focused that the only reason that I know he didn't use a pick is because he told me so. Having said that, I have also learned this solo with a pick as well.

Jimmy seems to be thinking more in terms of playing inside tonal centers rather than playing over the changes. The changes are from the head of the tune and the blowing changes could also be a little simpler especially in the bass line under the guitar solo. There are many places where his note choices seem to be of the Bb minor tonality and not of the specific chord change. I would have never thought to play the notes that Jimmy played at different point in the solo, but Jimmy makes it work. A strong sense of line and melody is important to pull this off. Another reason that this is an important work to learn.

In the bridge, Jimmy played six quarter note C's over a Bb7 chord. That was probably the easiest bar of music that I have ever transcribed! My first question for Jimmy was: "Jimmy, can't you find anything better to play than that"? Jimmy laughed and said that he was thinking about Count Basie at that moment and just letting that repeating note help the music to breathe. The line that follows is truly inspirational, and now I understand the line over the Eb7 and Ab7 change wouldn't have had the same effect if that same line had followed a lot of notes over the Bb7 change.

For me, fully understanding this concept will help me grow as a musician. I hope that learning this solo will help your musical "*work in progress*" to grow and develop as well.

I would also like to thank Brandon Bernstein for his invaluable help in proofreading this manuscript and helping find some mistakes that have been around for decades. This is truly the cleanest version that exists of this classic Jimmy Wyble composition.

David Oakes

July 6, 2008

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TWO LINES FOR BARNEY

From "Jimmy Wyble Trio - Classical Jazz"
Jazz Chronicles JCS 77 1 & 2

by Jimmy Wyble
Solo Transcribed by David Oakes

The musical score is presented in five systems, each on a single staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system begins with a drum solo, indicated by the word "(Drums)" and a square box containing a drum set icon. The piano accompaniment starts with a B-flat minor chord (B^bm) and a G-flat dominant seventh chord (G^b7). The second system continues with piano accompaniment, featuring chords G^b7, F7, B^bm, G^b7, and F7. The third system includes chords B^bm, B^bm, B^b7, and E^bm. The fourth system features chords B7, B^b7, E^bm, B7, and F7. The fifth system concludes with chords B^bm⁶, G^b7, F7, B^bm, and B^b. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 in circles. The drum solo in the first system consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

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B \flat 13 B7 B \flat 13 E 9 E \flat 9 E 9

⑥

E \flat 9 A13 A \flat 13 A13 A \flat 13 D7(#9)

D \flat 9 G \flat 13 C7(#9) F7 B \flat m G \flat 7 F7

m a m a m a m a m a m
p i p i p i p i p i p

B \flat m 6 G \flat 9 F 9 B \flat m 6 G \flat 7 F7

⑥ ⑤

B \flat m

① Bass Solo:
Fine

⑥

Begin Guitar Solo:

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① ② ③ ⑥

B^bm G^b7 B^bm G^b7 F7

④ ④ ⑤

E^bm B⁷ B^b7 E^bm B⁷ B^b7

E^bm G^b7 F7 B^bm B^b

④ ④ ⑤ ④

B^b7 E^b7

④ ③ ⑤

A^b7 D^b7 C⁷ F7

④ ④ ③

B^bm G^b7 F7 B^bm G^b7 F7

③

B^bm G^b7 F7 B^bm

③ ④ ⑥

Drums: *D.S. al Fine*