

## Jimmy's Sketchbook Vol. 6

### "Jigsaw"

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

"Jigsaw" is another great composition by Jimmy Wyble. As with many of his etudes, Jimmy recorded this work several 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 23 to the title as in "Etude 21 and 22" as well as moving the title "Jigsaw" down to a sub title. That version is published in the book "The Art of Two Line Improvisation". When Jimmy recorded the solo version, he added a rubato introduction and filled a bit more because he didn't have the rhythm section. He also recorded it slightly slower and added a different melody on the bridge. This version is recorded at a burning tempo and has several improvised choruses.

#### Right and Left Hand Fingerings:

The head to the song is very challenging to play at the tempo of the recording. The secret is in the right hand fingerings. If you are unsure of the right hand fingerings, they are spelled out in the book "The Art of Two Line Improvisation" Mel Bay version. If you are familiar with that version, take some time to study those fingerings however, as with other transcriptions as I have been editing them and have gotten a chance to learn from Jimmy, my fingerings have evolved. I like the way the left hand fingerings that are laid out in this transcription better than the version in "The Art of Two Line Improvisation". This version also adds a few more notes in the low register that gives the song a fuller sound. Jimmy would probably have said that he likes both versions. Jimmy did explain that "Jigsaw" was an effort to use the Van Eps right hand fingering "team" concept. He was referring to the team concept of alternating *p* and *m* and then *i* and *a* on any double stop lines. If you look at measures 9, 11, and 13, he would be alternating his fingers this way in the right hand on those two note lines. Most guitarists would use their thumb exclusively on the bass line but that is not the way this was intended or recorded.

#### The Improvised Solo:

Even though the solos sound like they are being played with a pick, Jimmy assured me that this record was recorded entirely fingerstyle. Jimmy alternated the thumb and index finger all the way through this solo. One exception would be the picked triplets. Jimmy often use a right hand fingering of "*p - m - i*" for those kinds of figures. I would use that fingering on the triplets in measures 45 and 97 in the solo section. It will take some practice to get the tempo of the recording. Take advantage of any and all places to add legatos and slides to keep it swinging. Jimmy would never want you to copy this as much as he would want you to improve on it.

Jimmy went old school on this solo playing more in a tonal center than on the changes. He primarily used a C mixlydian mode with an added b3 to get a bluesy sound on the A sections. He also used some chromatic approaches to strong chord tones. On the bridge, he tended to play more on the changes. This solo takes me back to the Charlie Christian and Lester Young era where we would hear be-bop musicians of that period improvise in a very similar way over fast rhythm changes. This solo really swings as well.

I spoke to Jimmy several months before his passing about this tune and he remembered several things about the solo. First he said that he was scared to death when he recorded this song and he remembers wanting to play something in the last bridge but in his words "I chickened out"! What he was referring to was what he played in measures 86 and 87, he wanted to sequence down in measures 88 and 89 but just left it out. I told him that if it was any consolation, the space that he left sounded good as well. I remember that same idea from the recording "*Two Lines For Barney*".

These were some of the last conversations that I had with Jimmy Wyble. I miss him dearly. Through our efforts, the music will live on. Thank you again and enjoy this music. I look forward to hearing from you,

*David Oakes*  
*April 4, 2010*

# JIGSAW

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

by Jimmy Wyble  
Original Transcription by Rich Carter  
Edited and Revised by David Oakes

**Intro** Dm7 D#dim7 C6 Dm7 D#dim7 C6

①

③

Dm7 D#dim7 C6 Bb13 A13 Eb7 D7 Dm7(b5) C/G

④

⑥

**A** C6 F7 C6 F7

⑨

C6 B7 Bb7 A7(b5) D7 G7 C6 G+7

⑬

**B** D7 G7 C6 B7

⑰

E7 A7

⑳

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25 D7 G7 [C]

29

33 [C] [A] 1st Chorus:  
C7 F7

37 C7 F7 C7 B7 Bb7 A7

41 D7 G7 C7 G C7 F7

45 C7 F7 C7 B7 Bb7 A7

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49 D7 G7 C7 B7

53 E7 A7

57 D7 Dm7 G7 A C7 F7

61 C7 F7 C7 B7 Bb7 A7

65 D7 G7 C7 Chorus #2 C7 F7

69 C7 F7 C7 B7 Bb7 A7

73 D7 G7 C7 G7 C7 F7

77 C7 F7 C7 B7 B $\flat$ 7 A7

81 D7 G7 C6 B7

85 E7 A7

89 D7 G7 C7 F7

93 C7 F7 C7 B7 B $\flat$ 7 A7

97 D7 G7 C6

99 Bass Solo 32 Bass 4 Drums 4 Bass 4 Drums 4 Drums 8 Bass 4 Drums 4

⊕

163

Coda

Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> C<sup>6</sup>

167

Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> C<sup>6</sup> B<sup>b</sup>13 A<sup>13</sup> E<sup>b</sup>7 D<sup>7</sup> Dm<sup>7(b5)</sup> C/G