



Guitar Program
at Musicians Institute



The Art of TWO-LINE IMPROVISATION

by Jimmy Wyble

Monday Final.

Room 216 2:40 pm
or 201

A & B Pack



GUITAR PROGRAM

THE ART OF TWO-LINE IMPROVISATION COURSE SYLLABUS (REVISED 03/01/2012)

CURRICULUM	ELE	GUIT-155E	1 CREDIT
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Quarter: _____ Instructor: _____ Days/Times: _____

Prerequisites: GUIT-405 Single-String/Improv 4

Contact Hours: Two lecture hours per week

Course Description

Developed by contrapuntal jazz pioneer and longtime MI instructor Jimmy Wyble, this course provides step-by-step development of the harmonic awareness, right- and left-hand techniques, and intervallic designs necessary for contrapuntal improvisation. Emphasis is placed on development of intervals, chord structures, vocabulary and phrases that exemplify two-line artistry.

Objectives

Learn to play, improvise and compose using the contrapuntal two-line guitar techniques of Jimmy Wyble, with an emphasis on the second topic.

Required Media and Materials

The Art of Two-Line Improvisation – A Pack, MI Curriculum by Jimmy Wyble

The Art of Two-Line Improvisation – B Pack, MI Curriculum by Jimmy Wyble

Grade Calculation

- | | |
|-----------------|-------------|
| • Attendance | 40% |
| • Participation | 30% |
| • Final Exam | 30% |
| Total: | 100% |

Course Content

Exact order and pacing of topics is subject to change.

Unit 1:

Overview of the class. Manipulation of triads, and handling two moving voices. Exercises in sound.

Unit 2:

Manipulation of diatonic and altered scales using contrapuntal motion. Learning the opening section of "Noodlin".

Unit 3:

Further evolution of fretboard counterpoint skills. "Noodlin" continued.

Unit 4:

Further manipulation of diatonic and altered scales using contrapuntal motion. Learning opening section of "Noodlin' Part II".

Unit 5:

Completion of "Noodlin' Part II." Additional studies in contrapuntal motion.

Unit 6:

Review of 1379 voicing and a new set of alterations. Complete review of "Noodlin" and "Noodlin' Part II."

Unit 7:

Synchronization of fretting and plucking hands while launching Etude #1. Contrapuntal solo development strategies.

Unit 8:

Completion of Etude #1. Observation of the harmonic relationships between chords.

Unit 9:

Launch of Etude #2. Chord melody solo development strategies.

Unit 10:

Complete review, including in-class performances of the two Etudes.

Finals Week:

Final Exam Day/Time: _____ Room Number: _____

The Art of Two Line Improvisation

Unit One

Objectives:

- The Challenge
- Exercises in Sound
- Manipulating the Triad and moving voices

EFFICIENCY — HARMONIC AWARENESS

The Chord Scales are presented in their **Basic** Form, with the various voicings:

1, 3, 5, 7 — 1, 5, 7, 3 — 1, 7, 3, 5 — 5, 1, 3, 7 — 3, 1, 5, 7 — 1, 3, 7, 9 — 1, 7, 9, 11

We will use the **C Scale** as our key signature.

The left-hand concept is that of four fingers, four voices and four strings. The Bar is used only when necessary.

When the player has acquired a degree of efficiency with the Basic Forms, the process of extending the Harmonic Awareness begins. By simply altering various degrees of the scale the hands and the ears are introduced to new sounds and new shapes, thereby extending one's harmonic consciousness and increasing one's efficiency.

Here are some possible alterations of the Scale:

(1) b3 (2) +4 (3) +5 (4) b3 +4 (5) b3 +5 (6) +4 +5 (7) b3 +4 +5

The alterations are of the Scale and NOT of each Chord. The Chord must be re-shaped if the altered degree of the Scale appears as one of the voices of the Chord.

The left-hand fingering must be adjusted: in some instances the fingering can remain the same (except for the half-step up or down). Combining alterations often create completely new fingering.

These seven alterations mentioned will expand each Basic Form into seven additional harmonic areas.

There is the process of altering each step of the Scale, thus producing a completely different harmonic movement through the Scale. A few of these possibilities:

(1) 3rd down with a 1/2 step (On each step of the Scale)
5th down with a 1/2 step

(2) 7th down with a 1/2 step (On each step of the Scale)
Root 1 up a 1/2 step

In playing the ninths (1, 3, 7, 9) move the 3rd up a 1/2 step — and the 7th down a 1/2 step. These two degrees must move together.

The voicing of the eleventh 1, 7, 9, 11 has the 7th moving down a 1/2 step and the 11th moving up a 1/2 step. Again, these two voices must move together. This produces a flowing chromatic movement through the Scale. The approach, four fingers controlling four lines, (four voices) brings about an awareness of line. When the altered possibilities are employed, this brings about a more chromatic, pianistic way of creating sound the the Guitar.

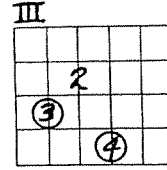
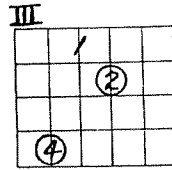
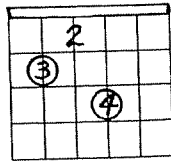
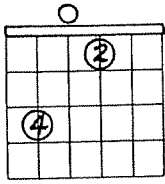
Exercises in Sound

All of the exercises contained in this section actually serve a two-fold purpose. The first is to introduce you to some of the new sounds we've been talking about so that you can get used to hearing them and possibly use them in some of the things you now play. The second, and very important purpose, is to prepare you to play the etudes in later sections of the book at their given tempo markings. Playing the etudes up to tempo is the only way you can get the full effect of the really incredible way they sound. It is very important, therefore, that you be able to play exercises 24 through 50 smoothly, fluently, and fairly rapidly. Exercises 24, 25 and 26, on this page, are in chordal form to get you used to the fingering. The chords should be studied in pairs. Play each exercise separately at first, and then combine them by playing straight through from one to the next. Start at a metronome marking of about 60 and then get it up to about 160.

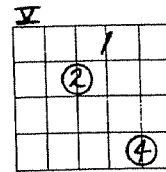
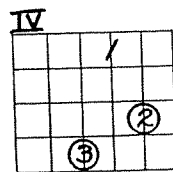
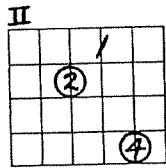
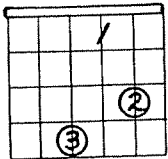
Top G# Dim scale
Bottom voices A Dim scale

Top voice
A Dim scale

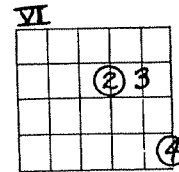
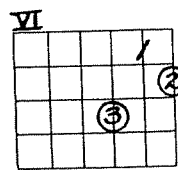
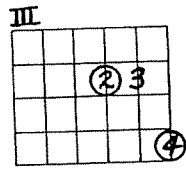
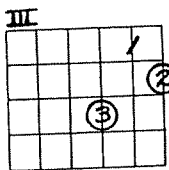
Here are the same chords in outline form. Make sure the circled notes in the diagrams ring while the following notes are being sounded.



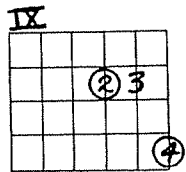
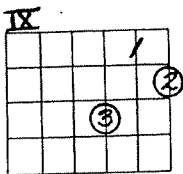
Musical notation for exercise 27, showing a sequence of notes and chords on a staff.



Musical notation for exercise 28, showing a sequence of notes and chords on a staff.



Musical notation for exercise 29, showing a sequence of notes and chords on a staff.



Musical notation for exercise 30, showing a sequence of notes and chords on a staff.

C SCALE SUPPORTED BY INTERVAL DESIGNS

① ②

2nd's m a m a

② ①

3rd's p i p i p i p i

③ ② ①

4th's

④ ② ①

5th's

⑤ ② ①

6th's

⑥ ② ①

7th's

Octaves

③ ② ③ ② ③ ② ③ ② ③ ② ③ ② ③

m a m a

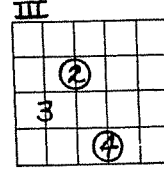
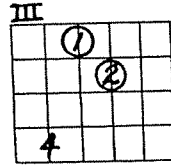
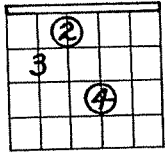
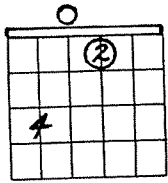
The Art of Two Line Improvisation

Unit Two

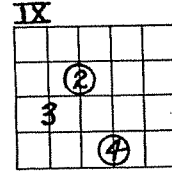
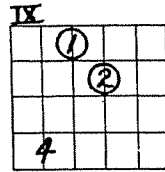
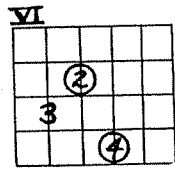
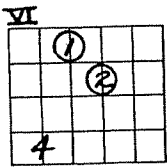
Objectives:

- Manipulating Scales both diatonic and altered using contrapuntal motion
- Working on right hand techniques alternating the thumb and index fingers.
- Learn the first section of “Noodlin” part 1

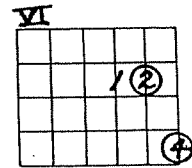
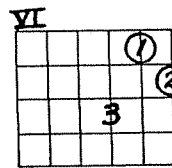
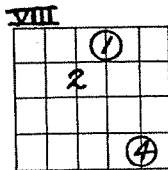
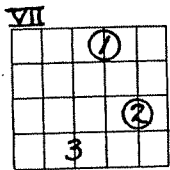
Same fingerings again, only here the note order is changed a little.



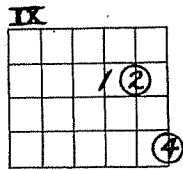
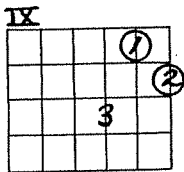
Musical staff for measure 30. Notes and fingerings: 2# (0), 4# (4), 2b (2), 3b (3), 2# (1), 4# (4), 2# (2), 3b (3).



Musical staff for measure 31. Notes and fingerings: 2# (1), 4# (4), 2b (2), 3b (3), 2# (1), 4# (4), 2# (2), 3b (3).



Musical staff for measure 32. Notes and fingerings: 2b (1), 3# (3), 1b (1), 2# (2), 1b (1), 3# (3), 2# (2), 1b (1).



Musical staff for measure 33. Notes and fingerings: 2# (1), 3# (3), 2# (2), 1b (1).

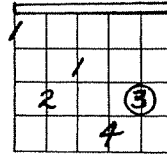
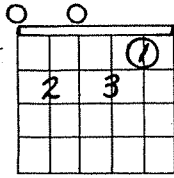
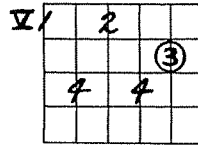
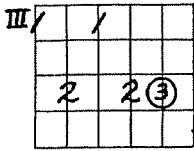
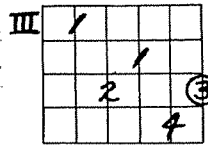
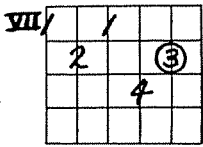
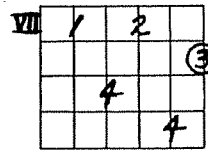
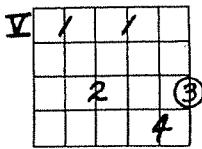
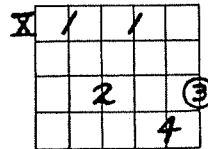
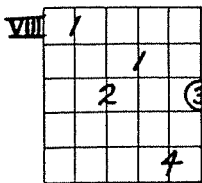
Pg 3

UNIT TWO

Middle
Thumb
Index
Thumb
Index

"Line
on top
Motion
on
Bottom"

32

The Art of Two Line Improvisation

Unit Three

Objectives:

- Continuation of contrapuntal moves of both chords and scales from weeks 1 and 2.
- Learn the second section of “Noodlin” part 1

① C Δ 7

Third
Seventh
Fifth
Root

T 5
A 4
B 3

Formula:
Root moves up the scale
Chord tones support the
movement.

②

T 5
A 4
B 3

③ C Δ 7

Am triad

④ D-7

T 5 4 5 4 5
A 3 5 7 7 5 3
B 3 5 7 7 5 3

T 6 5 6
A 5 7 7 5 6
B 5 7 8 8 7 5

⑤ E-7

⑥ F Δ 7

T 8 7 8 7 8
A 9 9 9 7 8
B 7 7 8 10 10 8 7

T 10 9 10
A 10 9 10 9 10
B 8 8 10 10 10 8

⑦ G7

⑧ A-7

T 7 6 7
A 6 7 9 9 7 5
B 5 5 7 9 9 7 5

T 8 8 8
A 8 8 9 9 8 8
B 7 7 9 10 10 9 7

⑨ B-7b5

T 13 10 10 10 10
A 14 10 10 10 10
B 9 9 10 12 12 10 9

Possible alterations of the Scale

(1) b3 (2) #4 (3) #5 (4) b3 #4

(5) b3 #5 (6) #4 #5 (7) b3 #4 #5

Make every E in to Eb we have melodic minor

Chord Scale Voicing #6 #4

Jimmy Wyble

① C Δ 7

Formula:
7th moves down the scale,
Chord tones support the
movement

②

Contrary motion

④ D-7 high note moves Down and low note moves up to the interval

③ C Δ 7

⑤ E-7

⑥ F Δ 7

⑦ G7

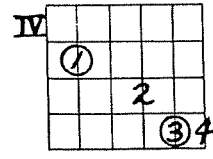
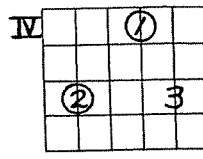
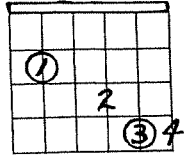
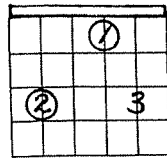
⑧ A-7

⑨ B-7b5

Possible alterations of the Scale

- (1) b3 (2) #4 (3) #5 (4) b3 #4
- (5) b3 #5 (6) #4 #5 (7) b3 #4 #5

In example 33, octave notes are added.



33
Musical notation for example 33, first system, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingering numbers 1, 2, 3, and 4 are written below the notes. The bass line consists of quarter notes with fingering numbers 1 and 2.

Same fingering as above.

Musical notation for example 33, second system, continuing the melody and bass line from the first system. Fingering numbers are clearly visible below the notes.

34
Fingerboard diagram for example 34, first fret, showing fingering 1, 2, 3, 4.
Musical notation for example 34, first system, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes with various accidentals. Fingering numbers 1, 2, 3, and 4 are written below the notes. The bass line consists of quarter notes with fingering numbers 1, 2, 3, and 4.

35
Fingerboard diagram for example 35, first fret, showing fingering 1, 2, 3, 4.
Musical notation for example 35, first system, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes with various accidentals. Fingering numbers 1, 2, 3, and 4 are written below the notes. The bass line consists of quarter notes with fingering numbers 1, 2, 3, and 4.

36
Fingerboard diagram for example 36, first fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 36, third fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 36, fifth fret, showing fingering 1, 2, 3, 4.
Musical notation for example 36, first system, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes with various accidentals. Fingering numbers 1, 2, 3, and 4 are written below the notes. The bass line consists of quarter notes with fingering numbers 1, 2, 3, and 4.

37
Fingerboard diagram for example 37, first fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 37, second fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 37, third fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 37, third fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 37, third fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 37, third fret, showing fingering 1, 2, 3, 4.
Fingerboard diagram for example 37, third fret, showing fingering 1, 2, 3, 4.
Musical notation for example 37, first system, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes with various accidentals. Fingering numbers 1, 2, 3, and 4 are written below the notes. The bass line consists of quarter notes with fingering numbers 1, 2, 3, and 4.

The Art of Two Line Improvisation

Unit Four

Objectives:

- Contrapuntal variations on chord scales both diatonic and chromatic.
- Continue working on contrapuntal scale techniques.
- Learn the first part of Noodlin' part II

Page 2 Whole tone scale!

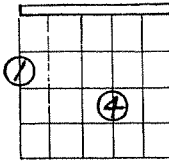
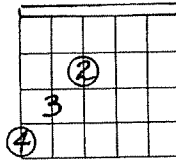
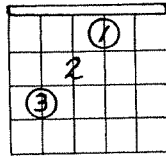
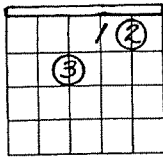
C9 $\frac{E}{B^b}$
D

UNIT FOUR

Exercises 39 and 40 are the same as 38 only moved up in major thirds (4 frets).

C9

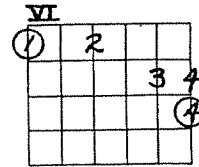
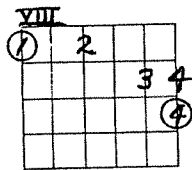
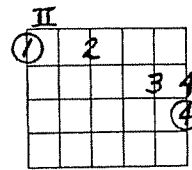
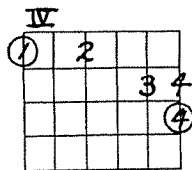
38



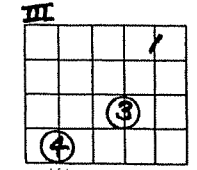
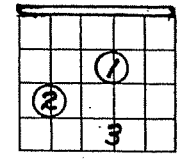
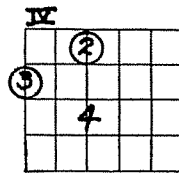
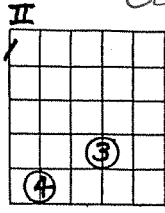
Same fingering.

Same fingering.

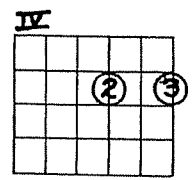
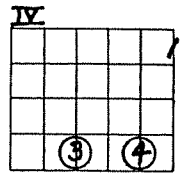
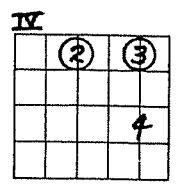
In 41, hold down all notes as much as possible after they are played. Each diagram covers a whole measure.

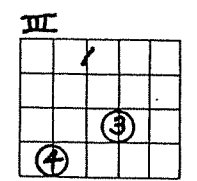
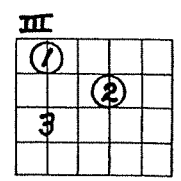
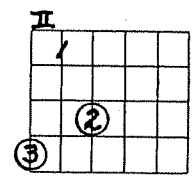
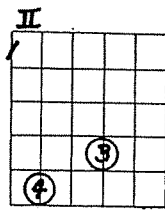
~~F~~
~~Cubate~~
~~Forte~~
~~C #/b5~~



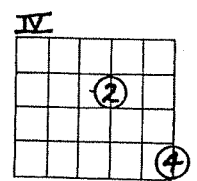
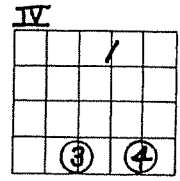
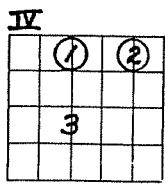
42



Baton is the Diminished scale



43



starts at 0:46
of track 11

Page 4

NOODLIN'

Part II

UNIT FOUR

Jimmy Wyble

to Howard Alden

Whisk tone
(G7)

Cmaj7 Fmaj7 Em7b5 A7 Dm7

T 5 0 2 0 5 7 9 10 8 10 11 5 5 0 0 6 8 6 3
 A 3 0 2 0 5 7 9 10 8 10 11 5 5 0 0 6 8 6 3
 B 3 7 8 8 6 7 8 8 5 5 3 6 8

Cmaj7 Bb7 Ebmaj7 Abmaj7 Dm7 G7

3 2 4 5 6 5 3 5 3 6 4 3 6 4 3 6 8 7 9 6 0 0 5 6 6 7 8
 3 4 5 6 5 3 5 3 6 4 3 6 4 3 6 8 7 9 6 0 0 5 6 6 7 8
 3 4 5 6 5 3 5 3 6 4 3 6 4 3 6 8 7 9 6 0 0 5 6 6 7 8

Fm7 Bb7 Em7 A7

8 6 6 5 8 7 8 9 10 8 0 0 2 3 4 0
 8 6 6 5 8 7 8 9 10 8 0 0 2 3 4 0
 8 6 6 5 8 6 8 9 10 7 7 7 0 2 3 4

Ebm7 Ab7 Bbmaj7 Ebmaj7 Abmaj7 Dbmaj7

4 1 2 2 1 1 3 3 0 3 3 3 5 8 8 8 10 8 8 8 7 9 8
 3 4 3 1 4 4 1 0 4 4 0 1 2 2 3 3 3 6 6 6 6 6 6 7
 4 4 3 1 4 4 1 0 4 4 0 1 2 2 3 3 3 6 6 6 6 6 6 7

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Cmaj7 Fmaj7 Em7b5 A7 Dm7 G7

The first system of music features a treble clef staff with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The guitar fretboard diagram below shows fingerings for the strings: 8-1-3-0-1, 3-8-8-8, 3-2-2-1-0, 0-1-0-3-3, and 7-3-2, 3-7-0-0, 3-3-3-0, 3-3-3-2.

Cmaj7 Bb7 Ebmaj7 Abmaj7 Dm7 G7

The second system continues the melody with a treble clef staff. The guitar fretboard diagram shows fingerings: 3-3-3, 3-3-3, 3-3-3, 3-3-1, 4-3-3, 1-1-5, 4-3-6, 2-6-6-0-3-1, 1-3-0-1-1, 3-3-0-0, and 2-6-6.

Gm7 C7 Fmaj7 Fm7 Bb7

The third system features a treble clef staff with a key signature of two flats (Bb, Eb). The guitar fretboard diagram shows fingerings: 6-0-3-3, 1-2-3-1-3, 0-4-3-3-3-4-0, 4-5-4-3-3-3-4-0, 3-3, 1-3-2, 1-3-3, 3-1-1, and 3-3.

Em7 A7 Dm7 G7 Cmaj7

The fourth system features a treble clef staff with a key signature of two sharps (F#, C#). The guitar fretboard diagram shows fingerings: 3-4-3-2-2-2-3-4, 1-2-1-0-0-0-1-2, 3-3-3, 0-0, 3-3, 3-3, 3-3, 3-3, and 2-2-2-3.

F

TR
em

8

① 3 3 3 3 7 3 3 3 3

① ⑥ ⑤ ④ ③ ③ ④ ⑤ ⑥

m i p i p i p i p i i p i p i p i p

T 10 8 7 5 5 7 8 10

A 5 4 7 6 9 6 10 8

B 8 10 6 9 6 7 4 5

9

① 4 4 2 2 7 2 4 4 4

① ⑥ ⑤ ④ ③ ③ ④ ⑤ ⑥

m i p i p i p i p i i p i p i p i p

T 8 7 5 4 4 5 7 8

A 5 4 7 6 4 6 5 8

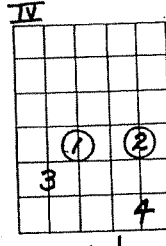
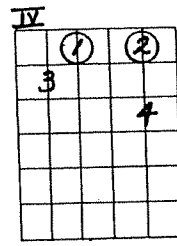
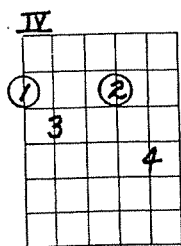
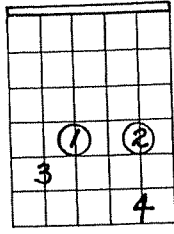
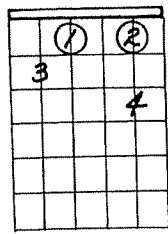
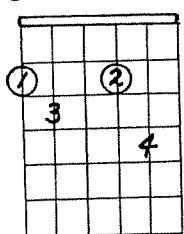
B 8 5 6 4 6 7 4 5

The Art of Two Line Improvisation

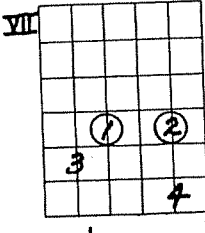
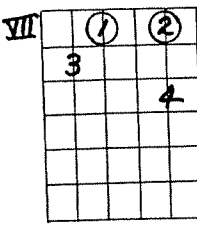
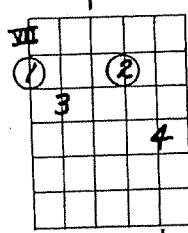
Unit Five

Objectives:

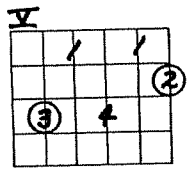
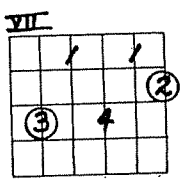
- Contrapuntal studies
- Finish Noodlin' part 2.



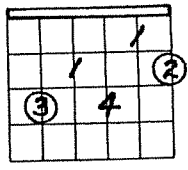
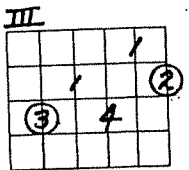
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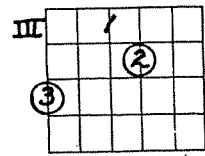
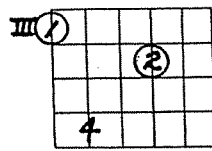
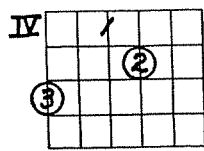
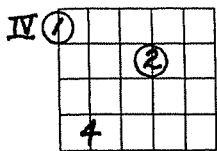


In Exercise 45, the after notes are the same ascending and descending. Make sure the circled notes ring through the whole bar.

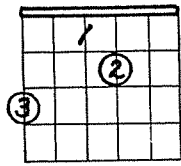
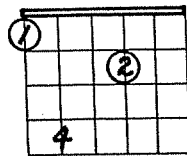
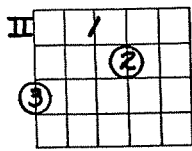
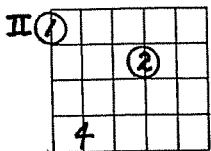


45

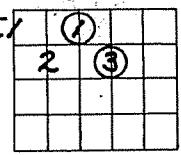
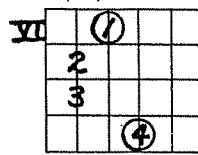
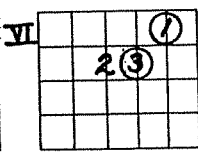
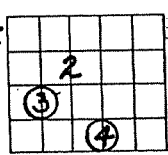
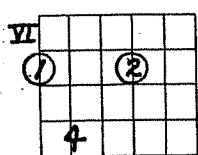




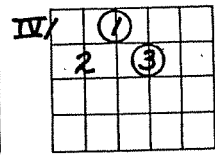
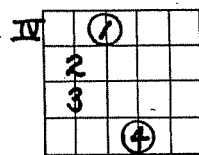
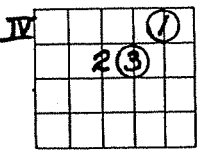
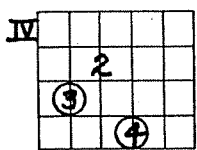
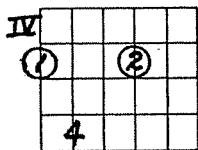
Musical staff for measures 46-47. Measure 46: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter). Measure 47: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter).



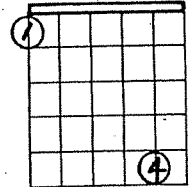
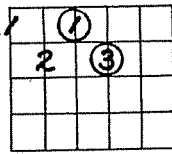
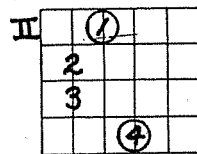
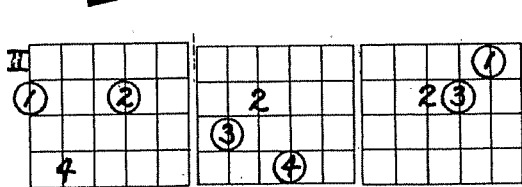
Musical staff for measures 48-49. Measure 48: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter). Measure 49: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter).



Musical staff for measures 50-51. Measure 50: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter). Measure 51: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter).



Musical staff for measures 52-53. Measure 52: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter). Measure 53: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter).



Musical staff for measures 54-55. Measure 54: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter). Measure 55: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Bass clef: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter).

10

① ②

⑤ ④ ③ ④ ⑤

T 7 5 4 7 5 7

A 3 5 6 4 6 7 4 5

B 3 5 6 4 6 7 4 5

11

② ②

⑥ ⑤ ④ ③ ③ ④ ⑤ ⑥

T 10 9 7 4 4 5 5 4 7 9 10

A 8 10 6 9 6 7 4 5 7 6 9 6 10 8

B 8 10 6 9 6 7 4 5 7 6 9 6 10 8

12

① ② ①

⑤ ④ ③ ④ ⑤

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

T 4 7 4 3 4 5 5 3 4 7 4

A 3 5 6 4 6 7 4 5 7 6 4 6 5 3

B 3 5 6 4 6 7 4 5 7 6 4 6 5 3

13

① ② ①

③ ④ ③ ④ ⑤

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

T 2 4 3 1 4 5 5 1 2 3 4 2

A 3 0 1 4 1 2 4 5 5 4 2 1 4 1 0 3

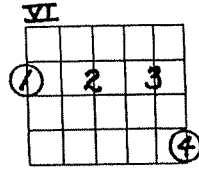
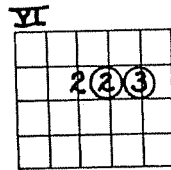
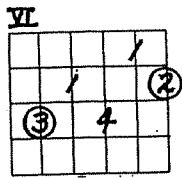
B 3 0 1 4 1 2 4 5 5 4 2 1 4 1 0 3

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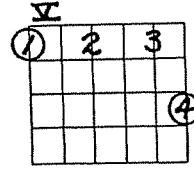
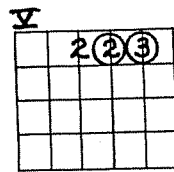
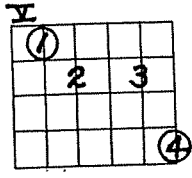
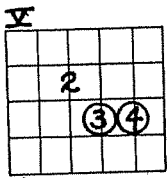
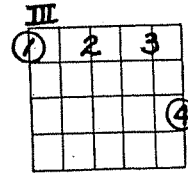
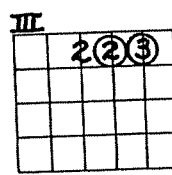
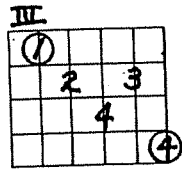
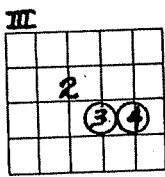
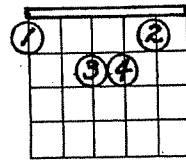
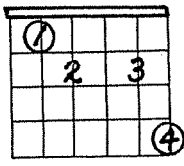
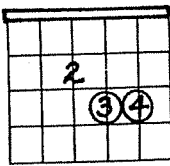
Unit Six

Objectives:

- Review week – All scales, chord scales, contrapuntal techniques studied up to this point will be reviewed.
- Review both Noodlin' part 1 and part 2.



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14

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

T 10 8 7 5 4 7 4 3 3 4 7 4 5 7 8 10

A 8 5 6 4 6 7 4 5 5 4 7 6 4 6 5 8

B 8 5 6 4 6 7 4 5 5 4 7 6 4 6 5 8

15

T 8 7 5 4 7 4 3 1 1 3 4 7 4 5 7 8

A 8 5 6 4 6 7 4 5 5 4 7 6 4 6 5 8

B 8 5 6 4 6 7 4 5 5 4 7 6 4 6 5 8

16

T 12 10 9 7 4 3 1 0 0 1 3 4 7 9 10 12

A 8 10 6 4 6 2 4 5 5 4 2 6 4 6 10 8

B 8 10 6 4 6 2 4 5 5 4 2 6 4 6 10 8

17

T 5 4 7 4 3 0 5 5 0 3 4 7 4 5

A 3 5 6 4 6 5 4 5 5 4 5 6 4 6 5 3

B 3 5 6 4 6 5 4 5 5 4 5 6 4 6 5 3

18

1

2

3

4

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B

C(b5/b9) F(13) Bb(b5/b9)

Handwritten musical notation for system B. The system consists of five staves. The first staff is in 3/4 time and contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a series of chords: C(b5/b9), E4(13), A b(b5/b9), D b(13), Eb(13), Ab(7), B b(7), and C(-7/+5). The fourth and fifth staves contain additional chordal accompaniment.

Two empty musical staves, likely for a second system of music.

C

Handwritten musical notation for system C. The system consists of five staves. The first staff is in 3/4 time and contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third, fourth, and fifth staves contain a series of chords and accompaniment.

Two empty musical staves, likely for a second system of music.



The Art of Two Line Improvisation

Unit Seven

Objectives:

- Begin Etude #1 by working on both right and left hand fingerings as well as learning sections.
- Study the composition and provide an analysis of the Etude with the idea of developing ideas for your own contrapuntal solos.

ETUDE ONE UNIT SEVEN

In Etude One, you get your first chance to put the exercises to practice. You'll find they are used many times throughout the Etudes. Go through this piece in short sections slowly at first and gradually build up to the metronome of 144 beats per minute.

C+ *Fmaj7* *C+*

Three guitar chord diagrams are shown. The first is C+ (C major with natural 7th), the second is Fmaj7 (F major with natural 7th), and the third is C+ (C major with natural 7th). Each diagram shows fingerings for the strings.

$\text{♩} = 144$

Musical notation for the first staff, starting with a treble clef and a 3/4 time signature. It contains a sequence of notes with fingerings (1-4) and a repeat sign.

Gm7 *G#dim7* *Amin7(b5)*

Three guitar chord diagrams are shown. The first is Gm7 (G minor 7), the second is G#dim7 (G# diminished 7), and the third is Amin7(b5) (A minor 7 with flat 5). Each diagram shows fingerings for the strings.

Musical notation for the second staff, continuing the sequence of notes with fingerings and a repeat sign.

Chromatic passing tone

D7

Four guitar chord diagrams are shown. The first is D7 (D dominant 7), the second is D7 (D dominant 7), the third is G7 (G dominant 7), and the fourth is D7 (D dominant 7). Each diagram shows fingerings for the strings.

Musical notation for the third staff, continuing the sequence of notes with fingerings and a repeat sign.

D^b whole tone

Gmi7mi7

C7#9

Fmi7 (Guide tones)

SLOWER

The Art of Two Line Improvisation

Unit Eight

Objectives:

- Week 8 will be a continuation of week 7. Finish working on Etude #1.

The Art of Two Line Improvisation

Unit Nine

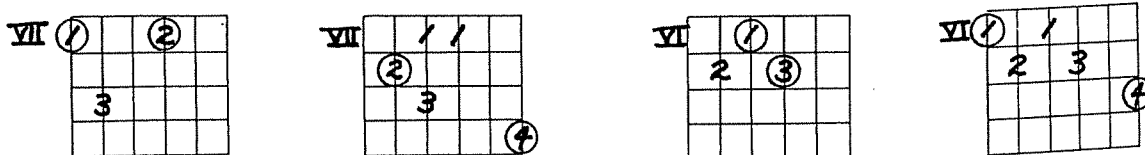
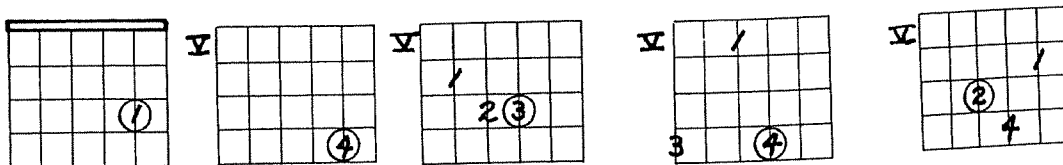
Objectives:

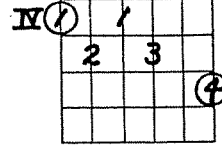
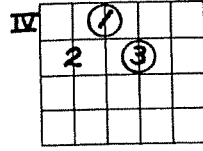
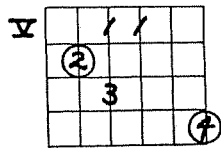
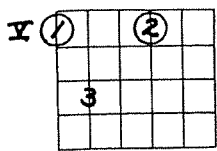
- Begin working on Etude #2 by learning phrases and learning both right and left hand fingerings.
- Students will analyze the composition with an emphasis of using ideas in their own chord melody solos.

ETUDE TWO UNIT NINE

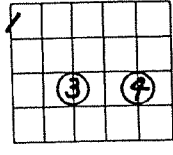
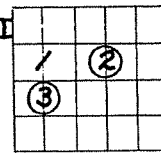
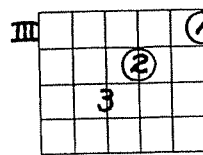
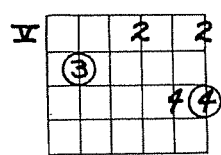
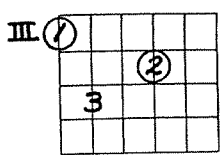
The second Etude is an especially important one from an educational standpoint, as it can be related very nicely to standard harmony. Even though it was written without regard for key signature, it can easily be thought of as being in the key of G, with the resultant harmony being altered at times to include flatted 5ths, 9ths, etc. The basic chord changes to relate to are given below.

- Line 1 - Cm7, Cm6
- Line 2 - Bm7, E7
- Line 3 - Am7, D7
- Line 4 - G, F#dim7, G
- Line 5 - F#7, F7, E7
- Line 6 - C#m7-5, Cm7, D7
- Line 7 - G, Am7, Cdim7
- Line 8 - Bm7, E7
- Line 9 - Am7, D7
- Line 10 - G, F#dim7, G, C#m7, C9
- Line 11 - F#m7, F7-5
- Line 12 - E7, C#m7, Cmaj7, Cm/maj9
- Line 13 - G, F7-5
- Line 14 - Cm7, Cm6

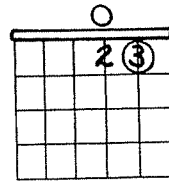
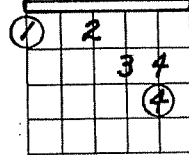
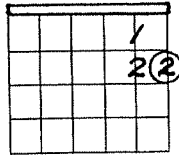
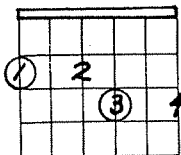




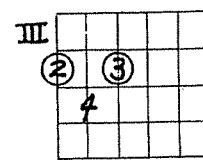
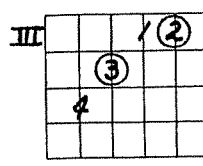
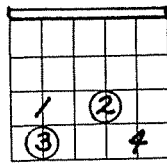
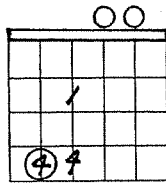
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III ① ② ③ ④
 III ① ② ③ ④
 III ① ② ③ ④
 V ① ② ③ ④
 V ① ② ③ ④

Musical staff for exercise 7. The staff contains a sequence of notes: 2, 1, 3, 1# (with a 4 above), 3, 2, 2, 4 (with a 4 above), 1, 3# (with a 1 above), 1 (with a 3 above), 2, 1 (with a 3 above).

VII ① ② ③ ④
 VII ① ② ③ ④
 VI ① ② ③ ④
 VI ① ② ③ ④

8

Musical staff for exercise 8. The staff contains a sequence of notes: 2, 1, 3, 1# (with a 4 above), 3, 2, 1, 3, 1 (with a 4 above), 1# (with a 4 above), 2, 1, 2, 1, 3.

V ① ② ③ ④
 V ① ② ③ ④
 IV ① ② ③ ④
 IV ① ② ③ ④

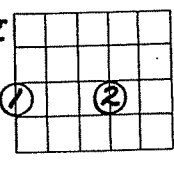
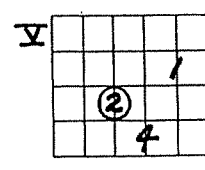
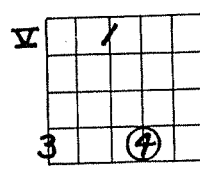
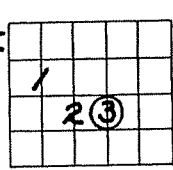
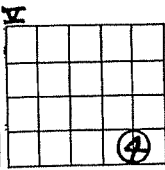
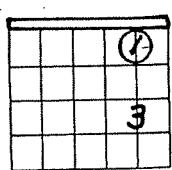
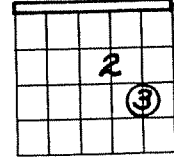
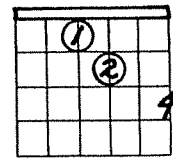
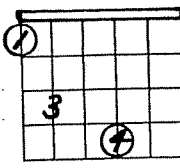
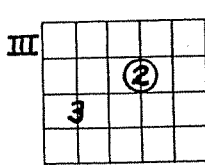
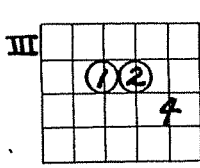
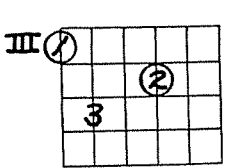
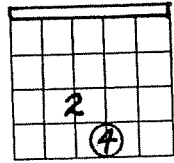
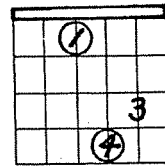
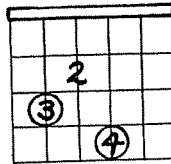
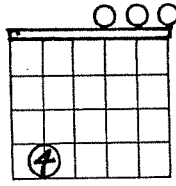
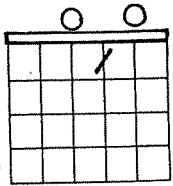
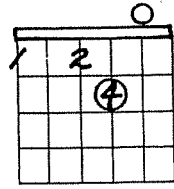
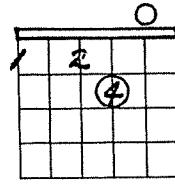
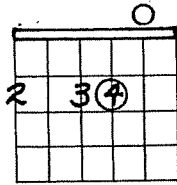
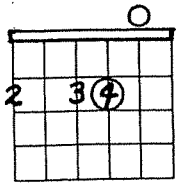
9

Musical staff for exercise 9. The staff contains a sequence of notes: 2, 1, 3, 2, 1, 3, 1 (with a 4 above), 3, 1# (with a 4 above), 2, 1, 2, 1, 3.

III ① ② ③ ④
 V ① ② ③ ④
 III ① ② ③ ④
 II ① ② ③ ④
 II ① ② ③ ④

10

Musical staff for exercise 10. The staff contains a sequence of notes: 2, 1, 3, 3# (with a 4 above), 2, 4# (with a 4 above), 2, 1, 4, 3, 4, 3, 2, 1, 2.



The Art of Two Line Improvisation

Unit Ten

Objectives:

- Finish working on Etude #2.
- Review of both Etude's 1 and 2.

The Art of TWO-LINE IMPROVISATION

by Jimmy Wyble

B pack

The Art of Two Line Improvisation

Unit One

Objectives:

- Harmonic Awareness
- Exercises in Sound
- Manipulating the Triad and moving voices

Harmonic Awareness:

The chord scales will be presented with various voicings and in the key of C major. The left hand fingering uses four fingers for four notes. The bar is used only when necessary.

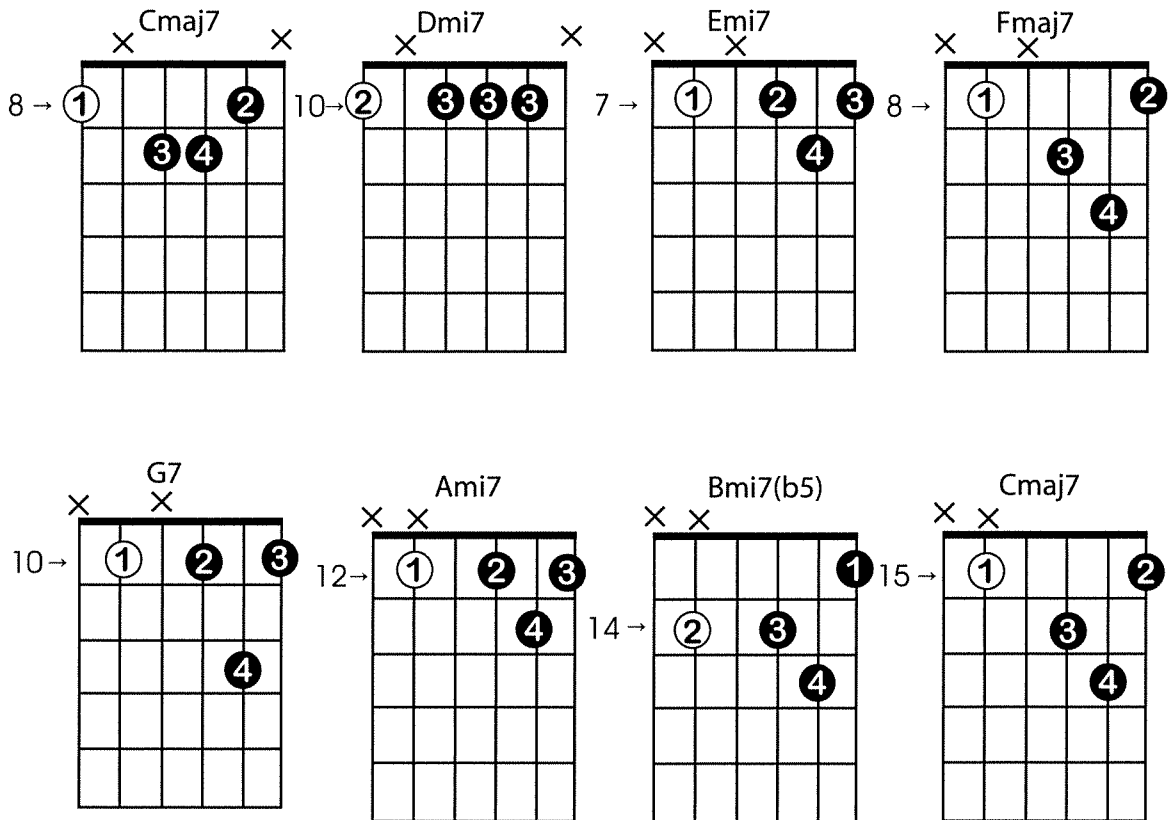
Below is a C major chord/scale using the 1 5 7 3 voicing:

The diagrams show the following chords and their fingerings:

- Cmaj7**: Fingering 1-2-3-4 on strings 1-4. Bar on strings 5-6.
- Dmi7**: Fingering 1-2-3-4 on strings 1-4. Bar on strings 5-6.
- Emi7**: Fingering 1-2-3-4 on strings 1-4. Bar on strings 5-6.
- Fmaj7**: Fingering 1-2-3-4 on strings 1-4. Bar on strings 5-6.
- G7**: Fingering 1-2-3-4 on strings 2-5. Bar on strings 1-2.
- Ami7**: Fingering 1-2-3-4 on strings 2-5. Bar on strings 1-2.
- Bmi7(b5)**: Fingering 1-3-3-3 on strings 2-5. Bar on strings 1-2.
- Cmaj7**: Fingering 1-3-3-3 on strings 2-5. Bar on strings 1-2.

The Art Of Two Line Improvisation

Below is a C major chord/scale using the 1735 voicing:



The Art Of Two Line Improvisation

Unit Two

Objectives:

- Manipulating Scales both diatonic and altered using contrapuntal motion
- Working on right hand techniques alternating the thumb and index fingers.
- Learn the first section of “Noodlin” part 1

Harmonic Awareness:

Below is a C major chord/scale using the 5 1 3 7 voicing:

The diagrams show the following chord voicings and fretting:

- Cmaj7** (x x): Fret 3, fingers 2, 3, 4, 1.
- Dmi7** (x x): Fret 5, fingers 2, 3, 4, 1.
- Emi7** (x x): Fret 7, fingers 2, 3, 4, 1.
- Fmaj7** (x x): Fret 8, fingers 2, 3, 4, 1.
- G7** (x x): Fret 5, fingers 2, 3, 4, 1.
- Ami7** (x x): Fret 7, fingers 2, 3, 4, 1.
- Bmi7(b5)** (x x): Fret 9, fingers 2, 3, 4, 1.
- Cmaj7** (x): Fret 10, fingers 2, 3, 4, 1.

The Art Of Two Line Improvisation

Below is a C major chord/scale using the 1 5 7 3 voicing with a lowered 3rd scale degree:

Diagram 1: Cmi ma7 (3 →). Fingering: 1 (1st fret), 4 (3rd fret), 3 (4th fret), 2 (4th fret).

Diagram 2: Dmi7 (5 →). Fingering: 1 (1st fret), 4 (3rd fret), 3 (4th fret), 2 (5th fret).

Diagram 3: Eb ma7 (#5) (6 →). Fingering: 1 (1st fret), 4 (3rd fret), 3 (5th fret), 2 (6th fret).

Diagram 4: F7 (8 →). Fingering: 1 (1st fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 5: G7 (5 →). Fingering: 1 (2nd fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 6: Ami7 (b5) (7 →). Fingering: 1 (2nd fret), 4 (3rd fret), 3 (4th fret), 2 (4th fret).

Diagram 7: Bmi7(b5) (9 →). Fingering: 1 (2nd fret), 4 (3rd fret), 3 (4th fret), 2 (4th fret).

Diagram 8: Cmi ma7 (10 →). Fingering: 1 (2nd fret), 3 (4th fret), 4 (4th fret), 2 (5th fret).

Below is a C major chord/scale using the 1 7 3 5 voicing with a raised 4th scale degree:

Diagram 1: Cmaj7 (3 →). Fingering: 1 (1st fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 2: D7 (5 →). Fingering: 1 (1st fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 3: Emi7 (7 →). Fingering: 1 (1st fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 4: F#mi7(b5) (8 →). Fingering: 1 (5th fret), 2 (2nd fret), 3 (3rd fret), 4 (4th fret).

Diagram 5: Gmaj7 (10 →). Fingering: 1 (2nd fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 6: Ami7 (12 →). Fingering: 1 (2nd fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 7: Bmi7 (2 →). Fingering: 1 (2nd fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

Diagram 8: Cmaj7 (3 →). Fingering: 1 (2nd fret), 3 (3rd fret), 4 (4th fret), 2 (5th fret).

The Art of Two Line Improvisation

Unit Three

Objectives:

- Continuation of contrapuntal moves of both chords and scales from weeks 1 and 2.
- Learn the second section of "Noodlin" part 1

Major Chord Scale 3, 1, 5, 7 voicing:

The image displays eight guitar chord diagrams arranged in two rows of four. Each diagram shows a six-string guitar fretboard with a specific chord name above it and a voicing pattern of 3, 1, 5, 7. The diagrams are as follows:

- Emi7:** Fret 2, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.
- FMa7:** Fret 3, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.
- G7:** Fret 5, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 4), 3 (string 2), 4 (string 5). X marks on strings 1 and 6.
- Ami7:** Fret 7, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.
- Bmi7(b5):** Fret 9, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.
- CMa7:** Fret 5, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.
- Dmi7:** Fret 7, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.
- Emi7:** Fret 9, strings 2, 3, 4, 5. Fingers: 1 (string 3), 2 (string 2), 3 (string 4), 4 (string 5). X marks on strings 1 and 6.

The Art Of Two Line Improvisation

C Major Chord Scale Voiced 1, 3, 7, 9:

Diagram 1: CMa9 (Barre 2, Fingering: 1, 2, 3, 4)
 Diagram 2: Dmi9 (Barre 3, Fingering: 1, 2, 3, 4)
 Diagram 3: Emi(b9) (Barre 5, Fingering: 1, 2, 3, 4)
 Diagram 4: FMa9 (Barre 7, Fingering: 1, 2, 3, 4)
 Diagram 5: G9 (Barre 9, Fingering: 1, 2, 3, 4)
 Diagram 6: Ami9 (Barre 5, Fingering: 1, 2, 3, 4)
 Diagram 7: Bmi7(b9) (Barre 7, Fingering: 1, 2, 3, 4)
 Diagram 8: CMa9 (Barre 9, Fingering: 1, 2, 3, 4)

c scale supported by interval designs - 4th Intervals:

4th's ②
 ①

T	1	3	5	6	3	5	7	8
A	3	3	5	5	7	7	7	9
B	3	3	5	5	7	7	7	9

The Art of Two Line Improvisation

Unit Four

Objectives:

- Contrapuntal variations on chord scales both diatonic and chromatic.
- Continue working on contrapuntal scale techniques.
- Learn the first part of Noodlin' part II

C major chord scale voiced: 1 - 7 - 9 - 11

The image displays two rows of guitar chord diagrams and their corresponding musical notation. Each diagram shows a six-string guitar fretboard with fingerings (1-4) and barre positions (1, 3, 5, 8, 10, 12, 13). The first row includes: CMa11 (barre 1), Dmi11 (barre 3), Emi11(b9) (barre 5), and FMa9(#11) (barre 1). The second row includes: G11 (barre 8), Ami11 (barre 10), Bmi11(b9) (barre 12), and CMa11 (barre 13). Below each diagram is a musical staff showing the chord voicing on a treble clef staff.

The Art Of Two Line Improvisation

C major chord scale voiced: 1 - 7 - 3 - 5 w/b3 and #4

Diagram 1: Cmi maj7 (3rd fret, x0234x) | Diagram 2: D7 (5th fret, x0234x) | Diagram 3: Ebma7#5 (6th fret, x0234x) | Diagram 4: F#dim7 (8th fret, x0234x)

Diagram 5: Gmaj7 (10th fret, x0234x) | Diagram 6: Ami7b5 (12th fret, x0234x) | Diagram 7: Bmi7 (2nd fret, x0234x) | Diagram 8: Cmi maj7 (3rd fret, x0234x)

Below each diagram is a musical staff showing the chord voicing in treble clef.

C Major Scale supported by 5th intervals:

5th's ② ----- ①

Musical notation in 4/4 time, showing a C major scale with 5th intervals. The scale is: C4, G4, A4, B4, C5, G5, F5, E5, D5, C5.

Guitar Tablature:

T	1	0	3	2	5	4	6	5	8	7	10	9	7	8
A	3	0	2	1	2	4	3	5	5	7	7	9	9	10
B	3	5			2	3			5	7	7		9	10

The Art of Two Line Improvisation

Unit Five

Objectives:

- Contrapuntal studies
- Finish Noodlin' part 2.

Harmonic Awareness: 1 5 7 3 voicing:

Four guitar chord diagrams are shown, each with a treble clef and a 6-string guitar fretboard. The diagrams are labeled as follows:

- Cmaj7_x**: Fret 3, strings 1-4 are circled with numbers 1, 2, 3, 4 respectively. String 5 has an 'x' above it.
- Dmi7_x**: Fret 5, strings 1-3 are circled with numbers 1, 2, 3 respectively. String 4 is circled with number 4. String 5 has an 'x' above it.
- Emi7_x**: Fret 7, strings 1-3 are circled with numbers 1, 2, 3 respectively. String 4 is circled with number 4. String 5 has an 'x' above it.
- Fmaj7_x**: Fret 8, strings 1-4 are circled with numbers 1, 2, 3, 4 respectively. String 5 has an 'x' above it.

A musical staff in treble clef showing the 1 5 7 3 voicing for the four chords above. The notes are: Cmaj7 (C4, E4, G4, Bb4), Dmi7 (D4, F4, Ab4, C5), Emi7 (E4, G4, Bb4, D5), and Fmaj7 (F4, A4, C5, Eb5).

Four guitar chord diagrams are shown, each with a treble clef and a 6-string guitar fretboard. The diagrams are labeled as follows:

- G7_x**: Fret 5, strings 1-4 are circled with numbers 1, 2, 3, 4 respectively. Strings 5 and 6 have 'x' above them.
- Ami7_x**: Fret 7, strings 1-3 are circled with numbers 1, 2, 3 respectively. String 4 is circled with number 4. Strings 5 and 6 have 'x' above them.
- Bmi7(b5)_x**: Fret 9, strings 1-4 are circled with numbers 1, 2, 3, 4 respectively. Strings 5 and 6 have 'x' above them.
- Cmaj7_x**: Fret 10, strings 1-4 are circled with numbers 1, 2, 3, 4 respectively. Strings 5 and 6 have 'x' above them.

A musical staff in treble clef showing the 1 5 7 3 voicing for the four chords above. The notes are: G7 (G4, B4, D5, F#5), Ami7 (A4, C5, Eb5, G5), Bmi7(b5) (B4, D5, F#5, A5), and Cmaj7 (C5, E5, G5, B5).

The Art Of Two Line Improvisation

1 5 7 3 with an added #4 and #5

Cmaj7(#5) D7 E7 F#mi7(b5)

G#mi7(b5) Am(Ma7) Bmi7 Cmaj7(#5)

1 7 3 5 voicing:

Cmaj7 Dmi7 Emi7 Fmaj7

G7 Ami7 Bmi7(b5) Cmaj7

1 5 7 3 with an added b3, #4 and #5

Abmi/C CmiMa7(#5) D7 Ebma11(#5) F#dim7

G#mi7(b5) Ab/A AmiMa7(b5) Bmi7 Abmi/C CmiMa7(#5)

C scale supported by 6th intervals:

The Art of Two Line Improvisation

Unit Six

Objectives:

- Review 1379 voicing and add a new set of alterations.
- Review both Noodlin' part 1 and part 2.

1 - 3 - 7 - 9 diatonic chord scale:

The image displays two rows of guitar chord diagrams and their corresponding musical notation. Each diagram shows a six-string guitar fretboard with fingerings (1-4) and barre positions (2, 3, 5, 7, 9). The first row includes CMa9, Dmi9, Emi7(b9), and FMa9. The second row includes G9, Ami9, Bmi7(b9), and CMa9. Below each diagram is a musical staff with a treble clef, showing the chord voicing as a pair of octaves on the strings.

Row 1 Chords:

- CMa9:** Barre 2, fingers 1, 2, 3, 4.
- Dmi9:** Barre 3, fingers 1, 2, 3, 4.
- Emi7(b9):** Barre 5, fingers 1, 2, 3, 4.
- FMa9:** Barre 7, fingers 1, 2, 3, 4.

Row 2 Chords:

- G9:** Barre 9, fingers 1, 2, 3, 4.
- Ami9:** Barre 5, fingers 1, 2, 3, 4.
- Bmi7(b9):** Barre 7, fingers 1, 2, 3, 4.
- CMa9:** Barre 9, fingers 1, 2, 3, 4.

The Art Of Two Line Improvisation

1 - 3 - 7 - 9 voicing with raised 3rd and lowered 7th:

Four guitar chord diagrams are shown:

- C9sus**: Fingering 1-1-1-1 on strings 2, 3, 4, 5.
- D6/9**: Fingering 1-2-3-4 on strings 2, 3, 4, 5.
- Db/E**: Fingering 1-1-1-2 on strings 2, 3, 4, 5.
- F9sus**: Fingering 1-1-1-1 on strings 2, 3, 4, 5.

Musical staff showing the harmonic structure for the first four chords: C9sus, D6/9, Db/E, and F9sus.

Four guitar chord diagrams are shown:

- Ami7**: Fingering 1-2-3-4 on strings 2, 3, 4, 5.
- A6/9**: Fingering 1-2-3-4 on strings 2, 3, 4, 5.
- B13(b9)**: Fingering 1-2-3-4 on strings 2, 3, 4, 5.
- C9sus**: Fingering 1-2-3-4 on strings 2, 3, 4, 5.

Musical staff showing the harmonic structure for the last four chords: Ami7, A6/9, B13(b9), and C9sus.

C major scale supported by 7th intervals:

Musical staff showing the C major scale supported by 7th intervals. The scale is written in 4/4 time. The 7th intervals are indicated by circled numbers 1, 2, and 3 above the notes.

1 - 7 - 3 - 13 diatonic voicing:

The image displays eight guitar chord diagrams and their corresponding musical notations, arranged in two rows. Each diagram shows a six-string guitar fretboard with fingerings (circled numbers) and muting (X's) for the 12th and 13th frets. Below each diagram is a musical staff in treble clef showing the chord's voicing as a block of notes.

- CMa13:** Fret 3, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: C4, E4, G4, Bb4, C5, E5.
- Dmi13:** Fret 5, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: D4, F4, Ab4, Bb4, D5, F5.
- Emi7(b13):** Fret 7, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: E4, G4, Bb4, D5, E5, G5.
- FMa13:** Fret 8, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: F4, A4, C5, D5, F5, A5.
- G13:** Fret 10, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: G4, B4, D5, F5, G5, B5.
- Ami7(b13):** Fret 12, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: A4, C5, Eb5, F5, A5, C6.
- Bmi7(b13)(no5):** Fret 2, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: B3, D4, F4, G4, B4, D5.
- CMa13:** Fret 3, strings 1-6: 1, 2, 3, 4, 3, 2. Notes: C4, E4, G4, Bb4, C5, E5.

The Art of Two Line Improvisation

Unit Seven

Objectives:

- Begin Etude #1 by working on both right and left hand fingerings as well as learning sections.
- Study the composition and provide an analysis of the Etude with the idea of developing ideas for your own contrapuntal solos.

C Major chord scale voiced 1 5 3 7:

The diagram illustrates the C Major chord scale voiced 1 5 3 7. It consists of two rows of four chords each, with corresponding musical notation below.

Row 1 Chords:

- Cmaj7:** Fret 3, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).
- Dmi7:** Fret 5, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).
- Emi7:** Fret 7, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).
- Fmaj7:** Fret 8, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).

Row 2 Chords:

- G7:** Fret 10, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).
- Ami7:** Fret 12, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).
- Bmi7(b5):** Fret 2, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).
- Cmaj7:** Fret 3, X on strings 1 and 2. Fingering: 1 (1), 2 (2), 3 (3), 4 (4).

The musical notation below each row shows the notes of each chord on a treble clef staff, with the root note on the bottom line (C4) and the other notes on the lines above.

The Art Of Two Line Improvisation

C major chord scale voiced 1 3 9 11:

Diagram 1: Cadd9,11 (3rd fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 2: Dm9,11 (5th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 3: Em11,b9 (7th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 4: Fadd9, #11 (8th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 5: G11 (10th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 6: Am11 (12th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 7: Bmi11,b9 (14th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Diagram 8: Cadd9,11 (15th fret). Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). X marks on 1st and 2nd strings.

Musical notation shows two staves of chords corresponding to the diagrams above.

C Major Scale supported by Octaves:

Octaves

Musical notation in 4/4 time, showing a C major scale with octave support. The upper staff has notes with fingering (1-4) and circled numbers (1-4) above them. The lower staff has notes with fingering (1-4) and circled numbers (1-4) below them. A dashed line with a circled 5 is at the bottom.

Db/E Eb9sus Db/F E6

6- → 6- → 6- → 6- →

E6/9 E13(b9) E13(b9) E6(b9)

6- → 5- → 12- → 9- →

C#m7 C#7(b9) F#m7 Eb9

BIV----- BVII----- BV-----

A/D Bm7 Bm7/E E6(b9) Amaj9

BV----- BVII----- BVI----- BIX-----

The Art of Two Line Improvisation

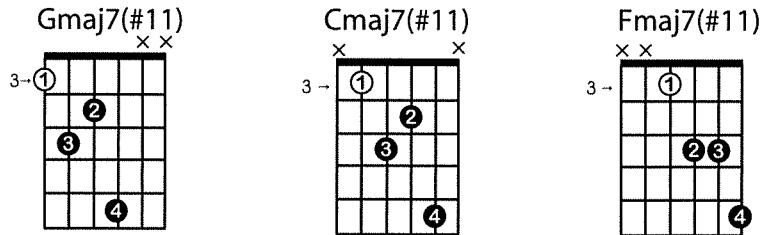
Unit Eight

Objectives:

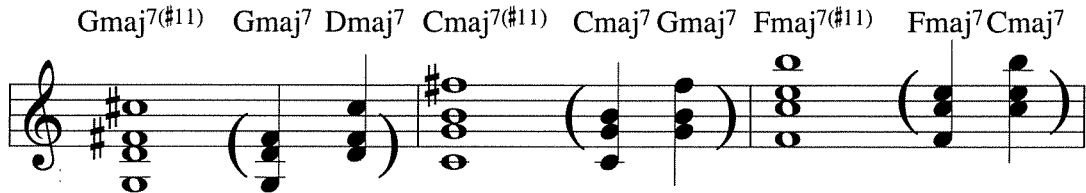
- Week 8 will be a continuation of week 7. Finish working on Etude #1.
- Work on Harmonic relationships between chords.

Harmonic Relationships:

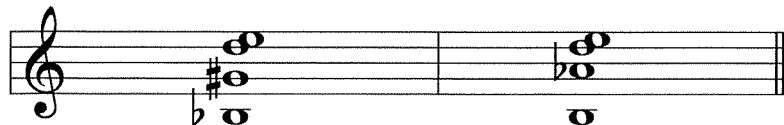
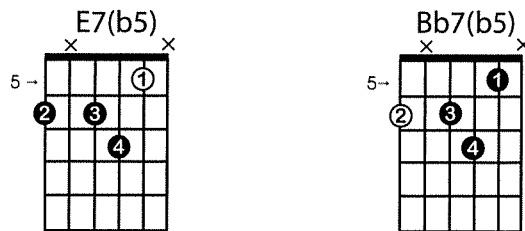
Gmaj7(#11) Cmaj7(#11) Fmaj7(#11)



Gmaj7(#11) Gmaj7 Dmaj7 Cmaj7(#11) Cmaj7 Gmaj7 Fmaj7(#11) Fmaj7 Cmaj7



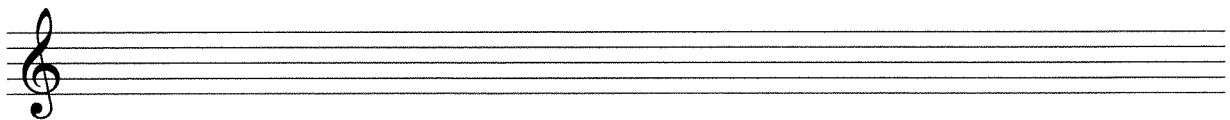
E7(b5) Bb7(b5)



The Art Of Two Line Improvisation

II - V - I Progression

The musical score is in 4/4 time and consists of three measures. The first measure contains the chords E7(b5) and A13. The second measure contains the chord A9(b5). The third measure contains the chord Dmaj13. The vocal line has lyrics: *m i p i p i p i p m a m a m i a*. The guitar line shows the following chord voicings: E7(b5) (5-2-3-4), A13 (5-1-2-3-4), A9(b5) (6-1-2-3-4), and Dmaj13 (8-1-2-3-4). Each chord is accompanied by a fretboard diagram showing the fingerings for the notes.



The Art of Two Line Improvisation

Unit Nine

Objectives:

- Begin working on Etude #2 by learning phrases and learning both right and left hand fingerings.
- Students will analyze the composition with an emphasis of using ideas in their own chord melody solos.

The image displays three systems of musical notation for a two-line improvisation exercise. Each system consists of a right-hand melody line and a left-hand accompaniment line.

- System 1:** The right hand plays a sequence of eighth-note triplets. The left hand plays a sequence of quarter notes, each with a '2' below it, indicating a second finger. A circled '4' is positioned above the first measure of the right hand.
- System 1a:** The right hand continues with eighth-note triplets. The left hand plays eighth-note triplets, each with a '3' below it, indicating a third finger. A circled '4' is positioned above the first measure of the right hand.
- System 1b:** The right hand continues with eighth-note triplets. The left hand plays eighth-note triplets, each with a '3' below it, indicating a third finger. A circled '4' is positioned above the first measure of the right hand, and a circled '6' is positioned below the first measure of the left hand.

The Art Of Two Line Improvisation

2

Two staves of musical notation for improvisation exercise 2. Each staff contains a sequence of notes with fingerings (1-4) and slurs. Circled numbers 1-4 are placed above the notes, and circled numbers 3-6 are placed below the notes. The first staff starts with a circled '2' in a box. The second staff starts with a circled '3' in a box.

3

A single staff of musical notation for improvisation exercise 3. It features a sequence of notes with fingerings (1-4) and slurs. Circled numbers 1-4 are placed above the notes, and circled numbers 1-5 are placed below the notes. The staff starts with a circled '3' in a box.

A single staff of musical notation for improvisation exercise 3, showing a continuation of the sequence with fingerings (1-2) and slurs. Circled numbers 1-2 are placed above the notes. The staff starts with a circled '1' in a box.

4

Bill-----

Bill-----

6

5

The Art of Two Line Improvisation

Unit Ten

Objectives:

- Finish working on Etude #2.
- Review of both Etude's 1 and 2.

12

Cmaj7 Dm7

3 0 2 3 0 2 2 4 1 2 4 1

6 5 4 6 5 4

m p i p i p i

Em7 Fmaj7

2 4 1 2 4 1 2 0 1 2 0 1

6 5 4 5 4 3

G7 Am7

1 3 4 1 3 4 1 1 4 1 3 4

5 4 5 4

Bm7(b5)

1 3 1 2 3 1

5 4 3

YOU STEPPED OUT OF A DREAM

Gus Kahn & Herb Brown

System 1:

Chords: Cmaj7, (D^{b7}) D^bmaj7

System 2:

Chords: (B^bm7) E^b7, E^b7, A^bmaj7



GUITAR PROGRAM

THE ART OF TWO-LINE IMPROVISATION PART 2 COURSE SYLLABUS (REVISED 4/8/2013)

SYLLABUS

ELE

GUIT-255E

1 CREDIT

Quarter: _____ Instructor: _____ Days/Times: _____

Prerequisites: GUIT-155 The Art of Two-Line Improvisation Part 1

Contact Hours: Two lecture hours per week

Course Description

The Art of Two-Line Improvisation Part 2 continues where the first class, The Art of Two-Line Improvisation Part 1 ends. The etudes from Jimmy Wyble's seminal books are vehicles for solo guitar pieces as well as lessons in contrapuntal techniques, and serve as a bridge between classical guitar technique and jazz harmony. The class will focus on how Wyble's groundbreaking principles can be applied to your own playing.

Objectives

The course examines the harmonic material found in several of Wyble's etudes, and by isolating some of the moves and transposing them to different keys, the material will be made applicable to students' own arrangements and improvisations. Some of the etudes will also be prepared for performances.

Required Media and Materials

GUIT-255 Packet: Section 1: Counterpoint Concepts by Sid Jacobs, Section 2: Classical Country by Jimmy Wyble, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble

Grade Calculation

• Attendance	40%
• Participation	20%
• Midterm	15%
• Final performance	25%
Total	100%

Course Content

Exact order and pacing of topics is subject to change

Unit 1: Simple contrapuntal techniques, intervals and their inversions to create contrary motion. The concept of contrary motion from major and minor 3rds and their inversions is illustrated. The harmony of "All The Things You Are" is used as a template for the discussion and illustration. We will be taking an idea through all keys. We will work through the first four pages of text. In the B Pack the focus will be on fingerings and harmonic awareness.

Unit 2: Play a simple progression with major and minor 3rd intervals and inversions. We will continue with "All the Things" harmony and "Autumn Leaves. Embellishment of triads and guide tones will also be discussed.

Unit 3: Etude #5. Isolate moves from the etude and transpose them into all twelve keys. Harmonic and contrapuntal devices from the etude will be highlighted. Fingerings will be illustrated in details as well.

Unit 4: Etude #5 continued. Harmonic and contrapuntal devices from the etude will be highlighted. Prepare for midterm performance.

Unit 5: Midterm.

Harmonic and contrapuntal devices from Etude #7 will be highlighted. Fingerings will be illustrated.

Unit 6: Contrapuntal moves from Etude #7 will be transposed to all twelve keys.

Unit 7: Harmonic and contrapuntal devices from Etude #9 will be highlighted. Fingerings will be illustrated.

Unit 8: Contrapuntal moves from Etude #9 will be transposed to all twelve keys.

Unit 9: Etude #10. Harmonic and contrapuntal devices from the etude will be highlighted. Fingerings will be illustrated.

Unit 10: Contrapuntal moves from Etude #10 will be transposed to all twelve keys.

Finals Week:

Final Exam Day/Time: _____ Room Number: _____



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 1 (REVISED 4/8/2013)

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

In this unit you will be introduced to the concept of contrary motion from major and minor 3rds. The inversions of these intervals will also be discussed

Upon completion of this unit, you should be able to:

- Understand the concept of contrary motion based on major and minor 3rds and their inversions
- Embellish melody with scale step from above
- Understand new fingering principles, options for different fingerings on alternate string sets, limited use of the barre, and finger independence

Required Reading

- GUIT-255 Packet, Section 1: Counterpoint Concepts by Sid Jacobs pages 1-5

Lecture

- The concept of contrary motion from major and minor 3rds and their inversions is illustrated
- The harmony from "All The Things You Are" is used as a template for the discussion and illustration

Homework

- Review this weeks lesson material
- Read pages 6-9 in GUIT-255 Packet, Section 1: Counterpoint Concepts by Sid Jacobs to prepare for next weeks lesson



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 2

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

In this unit you will be introduced to the concept of melodic embellishments in two voices; Scale-step from above, chromatic from below. The first class meeting will focus on fingering and performance, the second class meeting will focus on harmonic analysis

Upon completion of this unit, you should be able to:

- Play a simple progression with only major and minor 3rd intervals and inversions
- Play 2 notes against 1 or (2:1) ideas from J.S. Bach pages 6-9 from GUIT-255 Packet, Section 1: Counterpoint Concepts by Sid Jacobs

Required Reading

- GUIT-255 Packet, Section 1: Counterpoint Concepts by Sid Jacobs pages 10-16

Lecture

- Melodic embellishments create independent melodies from basic harmony
- New two-line phrases with fingerings illustrated

Homework

- Review and practice pages 1-5 GUIT-255 Packet, Section 1: Counterpoint Concepts by Sid Jacobs based on "All The Things You Are"
- Review and practice pages 6-9 GUIT-255 Packet, Section 1: Counterpoint Concepts by Sid Jacobs based on "Autumn Leaves"



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 3

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Begin work on Etude 5 by Jimmy Wyble

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand new fingering principles, options for different fingerings on alternate string sets, limited use of the barre, and finger independence. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 2: Classical Country by Jimmy Wyble pages 38-43

Lecture

- Jimmy Wyble's Etude 5
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Review this weeks lesson material



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 4

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Continued work on Etude 5 by Jimmy Wyble

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 2: Classical Country by Jimmy Wyble pages 38-43

Lecture

- Jimmy Wyble's Etude 5 continued
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Review this weeks lesson material
- Read GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble pages 6-7 to prepare for next weeks lesson
- Prepare Etude 5 for performance, GUIT-255 Packet, Section 2: Classical Country by Jimmy Wyble pages 38-43



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 5

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Begin work on Etude 7 by Jimmy Wyble

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble pages 6-7

Lecture

- Jimmy Wyble's Etude 7
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Review this weeks lesson material



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 6

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Continued work on Etude 7

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble page 6-7

Lecture

- Jimmy Wyble's Etude 7 continued
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Practice this weeks lesson material



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 7

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Begin to work on Etude 9 by Jimmy Wyble

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble page 30-33

Lecture

- Jimmy Wyble's Etude 9
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Practice this weeks lesson material



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 8

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Continued work on Etude 9

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble page 30-33

Lecture

- Jimmy Wyble's Etude 9 continued
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Review and practice this weeks lesson material
- Read GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble pages 21-23 to prepare for next weeks lesson



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 9

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Begin work on Etude 10

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble pages 21-23

Lecture

- Jimmy Wyble's Etude 10
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Review and practice this weeks lesson material



GUITAR PROGRAM

ART OF TWO LINE IMPROVISATION PART 2 UNIT 10

LESSON
GUIDE

ELE

GUIT-255

1.5 CREDITS

Description

Continued work on Etude 10

Upon completion of this unit, you should be able to:

- Play two-line ideas from the etude and move the devices through all 12 keys
- Understand basic fingering principles. Each etude presents challenges with finger independence, for example holding a note while another is being played and alternate options for fingerings on different string sets

Required Reading

- GUIT-255 Packet, Section 3: The Art of Two-Line Improvisation by Jimmy Wyble pages 21-23

Lecture

- Jimmy Wyble's Etude 10 continued
- Harmonic and contrapuntal devices from the etude will be highlighted and fingerings will be illustrated

Homework

- Review and practice this weeks lesson material
- Review for final



Guitar Program
at Musicians Institute



GUIT-255

Section 1

Counterpoint Concepts

Counterpoint Concepts

The Art of Two-Line Improvising Continued

Counterpoint is the system of organizing sound that musicians first examined before the study of harmony. Harmony is what occurs when two or more melodies combine. The study of harmony was born naturally from counterpoint as triads and cadences were created from simultaneously occurring melodies. But somehow, over time the study of harmony became the accepted norm as a preliminary to counterpoint.

There are many facets to counterpoint and the study can go quite deep. Yet there are certain principles of melodic development that are quite simple and speak directly to the concept of the sub-dominant and dominant cadences. Understanding some of these simple moves fills in the holes that might remain from a strictly harmonic perspective.

The aim of this course is to recognize some of these fundamental principles and put them into practice. By creating cadences with two melodies (two lines) we put into practice the fundamentals of music composition and begin to discover the art of two line improvising.

The first step in the study of music is recognizing major and minor. We begin by observing the difference between a major and minor 3rd. The logical next step would deal with the inversion of the same two notes. The plan now is to get a few basic moves under our fingers. We will begin with the major and minor 3rd. Every chord that can be named (major, minor, and dominant) has that name based on the root and the 3rd.

Let's begin with simple intervals of major and minor 3rds and their inversions. It is a simple contrapuntal technique that goes back to the days of Bach. Even then, it was a common device. In this first example we see a familiar chord progression, "All The Things", with only Root and 3rd, followed by the inversion, 3rd and root.

The image shows a musical score for a chord progression in F major. The top staff is in treble clef and contains four measures of music. Each measure shows a root note (F, Bb, Eb, A) and a third note (Ab, D, Ab, C) with a whole note value. Above the staff, Roman numerals I, IV, V, and II are written in blue ink. Chord symbols Fm7, Bbm7, Eb7, and A°M7 are written above the notes. The bottom staff shows a guitar fretboard with strings T, A, and S labeled. Fingering numbers (1-4) are placed on the strings for each note.

Measure	Root	3rd	Inversion
1	F	Ab	Ab
2	Bb	D	D
3	Eb	Ab	Ab
4	A	C	C

2 $D^{\flat}M_A7$ $G7$ $CMA7$

5

1 2 3 5 5 0

4 3 3 2 2 2

9 $Cm7$ $Fm7$ $B^{\flat}7$ $E^{\flat}M_A7$

8 9 7 6 3 4

8 6 8 6 5 6 5

13 $A^{\flat}M_A7$ $D7$ $GMA7$

5 2 3 3 3

4 3 5 4 2 2

There are only two shapes for major and two shapes for minor. One with the root on the 5th string and one with the root on the 6th string. Become familiar with the fingering for each pair of major and minor intervals.

It's a good practice to go through the chord changes of a standard tune using the major and minor shapes you have just learned.

Then we can add notes between the inverted intervals in one of the voices for contrast. This makes the new melody rhythmically distinct. Some notes are scalar and some are chromatic. In the next example we begin by embellishing the upper melody line with a simple melodic device which is a scale step from above. Later we add the melodic embellishment of a half-step (chromatic) from below.

Like the many words Eskimos have for snow, this technique has different names depending on how its used. For the sake of simplicity we will refer to them as passing tones and appoggiatura, the passing tone on the weak part of the beat and the appoggiatura on the strong part.

17

F_{Mi}7 B^bMi7 E^b7 A^bM_A7

9 8 6 8 6 4 3 6 4 6 5 4 3

8 11 6 4 6 5 6 5 3

8 6 4 6 5 6 4 3

21

D^bM_A7 G7 C_MA7

1 4 2 5 4 3 6 5 3 5 4 5 7 8 6

4 3 4 3 6 5 3 5 4 5 5 7 8

4 3 3 2 3 5 6 7 5 7

37 $F\sharp M7$ 87 $EM7$ $C7$

T 7 10 7

A 7 9

B 9 7

41 $Fm7$ ($F7$) $B\flat M7$ ($B\flat7$) $E\flat7$ $A\flat M7$

T 9 8 5 6

A 8 5

B 8 5 6

45 $D\flat M7$ $D\flat M7$ $Cm - (A\flat M7)$ $A\flat$

T 1 4 2

A 4 3 5

B 9 6

49 $B\flat M7$ $E\flat7$ $A\flat M7$ $D\flat7$ $C7$

T 6 6 9 9

A 6 8 6

B 6 10 11 11

From the Bach lute suites, a beautiful II-V-I made from the simplest elements, a descending scale (from the 3rd) in quarter notes and ascending scale (from the root) in half notes. The 2:1 ratio makes each line distinct. The harmonic progression, frequently used by Bach, is familiar to contemporary listeners as "Autumn Leaves".

53

G_M7 C⁷ F_MA⁷ B^bM_A7

57

E_M7(b9) A⁷ D_M D⁷

61

G_M7 C⁷ F_MA⁷ B^bM_A7

65 *E_M7(b₉)* *A⁷* *D_M*

69 *G_M7* *C⁷* *F_MA⁷* *B^b_MA⁷*

73 *E_M7(b₉)* *A⁷* *D_M*

77

G_M7 C7 F_MA7 B^bM_A7

6 10 8 10 6 8 6 5 8 6 9 5 6 5

81

E_M7(b9) A7 D_M A7 D_M

3 6 5 7 3 5 6 8 6 5 7 6 8 7 5 3

The B section has a different progression, but the same concepts are at work in the following examples.

85

E_M7(b9) A7 D_M

5 7 8 7 5 5 7 5 6 7 5 6 6 5 6

89 *G*_M7 C7 *F*_MA7 *B*^b*M*A7

8 8 8 6 5 8 6 9 7 6 5

8 8 7 5 8 7 8 7 6 5

93 *E*_M7(*b*5) A7 *D*_M7 *G*7 *C*_M7 *F*7

6 5 8 6 5 3 5 3 6 5 3 3 1 4 3 1 3 2 6

7 5 7 8 7 4 5 3 5 2 3 1 3 3 5 6

97 *E*_M7(*b*5) A7 *D*_M A7 *D*_M

*D*_M(4-3) *B*^b*M*A7 *E*7 *A*7

8 6 6 5 5 3 2 3 3 5 6 6 8 6 5 9 10 10 6

7 7 6 5 7 3 3 5 7 7 8 7 6 9 10 0 6

5 6 7 5 5 0 0 0 0 0 0 0 0 0 0 0

Lets take a look at the melodic embellishment of a triad. The simplest and most common are chromatic from below, scale from above. We can't begin to discuss two lines without first looking at the contrapuntal nature of one line. Guide tones can clearly outline a chord progression, the implied root movement being understood. The chromatic descent from the suspended 4th to the 3rd in the context of a dominant chord, or more commonly the 7th to 3rd in the context of a *ii-V* and a *V-I*, is a familiar sound, common in popular music and well-known by all contemporary arrangers and composers. Even the untrained ear can intuitively sense a harmonic progression.

102 CMA

107

113

These are the guide tones for II-V-I.
This phrase is simply 3rd, 7th, 3rd. 7th. 3rd.

The third is approached chromatically from below
in this and the next example

116

D_M7 G7 C_MA D_M7 G7 C_MA7

Here two chromatic notes approach the
major third from below.

Here the 3rds are approached by scale steps
from above.

120

D_M7 G7 C_MA7 D_M7 G7 C_MA7

The following two lines are based on the subdominant cadence. It is basis of many of the progressions we often hear in the blues, in church music, and in popular music. You start home, you leave home, you arrive somewhere, then return home. Harmonically, both lines imply a progression starting from I (home) and going to IV by way of the I dominant 7 (V of IV). The return home can be seen as: IV-IVminor-I in the descending line, and IV-I diminished-I in the ascending line. The I diminished is sometimes referred to as a passing chord.

136 C_MA C⁷ F F^Mi C G⁷ C

This descending line follows the voice leading of chord above progression.

140

This ascending line is another approach to the subdominant cadence.

144 C_MA C⁷ F_MA C⁰ C_MA D_Mi⁷ C₀ C_MA

This line follows the chords written above. You might recognize the subdominant cadence in measures 5 through 8 of "I Got Rhythm" changes.

148

C C⁷ F F[#]07 C

Often the line or the voice leading says more than the symbol. The chord symbol alone can have confusing harmonic implications (voice leading, scale choices, etc.), whereas the line is clear. The following example is a combination of the ascending and descending lines that suggest the subdominant cadence.

152

C C⁷ F F[#]07 C G⁷ C

This often-heard ending is another example of contrary motion in the subdominant and dominant cadence.

156

This is a progression of open voiced triads and their inversions in the key of D minor. Each voice appears on top, in the middle and on the bottom. There is a dominant cadence and a sub-dominant cadence. Observe the individual voices moving in each of the inversions. Each voice behaves the same in all 3 examples.

160

160

T	10	9	9	7	7	7	6	7
A	7	7	7	5	5	5	5	3
S	10	9	8	7	6	5	5	5

164

164

T	14	14	14	12	12	12	12	10
A	12	11	10	9	8	7	7	7
S	13	12	12	10	10	10	9	10

168

168

T	7	6	5	4	3	2	2	2
A	3	2	2	0	0	0	0	0
S	5	5	5	3	3	3	3	1

Here are a few exercises to work with through the cycle of fifths. The first is from Bach. The next is from Jimmy Wyble. I have forgotten from where the others were stolen.

172

G⁷ C⁷ F⁷ B^{b7}

176

E^{b7} A^{b7} D^{b7} G^{b7} etc...

180

G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} etc...

186

G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} etc...

192

G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} etc...

And some ii-V's

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G^{mi7} C⁷ F^{mi7} B^{b7} E^{bmi7} A^{b7} etc...

