

BARRY GALBRAITH
Jazz Guitar Study Series



© Weybridge Productions, Inc. 1982
3 Park Street, Middlebury, Vermont 05753

From The
BARRY GALBRAITH
Jazz Guitar Study Series

- **Guitar Improv.** Fingered Solos on 10 Standard Progressions.
- **Guitar Comping** with Bass Lines in Treble Clef.
- **The Fingerboard Workbook.** Basic concepts in logical fingering.
- **Daily Exercises** in The Melodic and Harmonic Minor Modes.

- **Play Along with Bach**

15 two-part inventions arranged for guitar by Barry

STEREO SEPARATED

COMPANION RECORDINGS

for Guitar Comping:

(Barry & Milt Hinton, Bass)

for Guitar Improv:

(Barry, Milt & Mark Slifstein)

for Play Along with Bach:

(Barry plays both parts. 15 Inventions at tempo,
11 Inventions at practice tempo.)

Prices and Ordering Information from:

Weybridge Productions, Inc.

3 Park Street

Middlebury, Vermont 05753

INTRODUCTION

These solos on standard progressions were written to aid the serious student in reading and improvising. Although there is ample published solo material by many of the best guitarists, to the best of my knowledge, none of it has been fingered. I feel fingering is very important in giving the student an insight into soloist's concept of the neck, making the solos much easier to play.

All solos should be analyzed as to the way the scales are mixed with the chord tones, tri-tone substitutions and rhythmic variety such as 3/4 and 3/8 against basic 4/4. Each solo should be played slowly without the companion record until tempo can be increased to the marking at the top of each selection. Should the student not be able to play a solo straight through, play what is possible, leaving out the difficult parts and practicing them separately until mastered.

Each track is twice as long as the written solo allowing the student to play along with the solo, then

either play the solo again, or improvise on his own. Another approach is to listen to the recorded solo paying attention to phrasing, accents, and then play the written solo during the repeated part of the track. In most cases, phrasing on the eighth notes should be *even* with slight accents on the up beats and stronger accents where the player might feel them. Slides (—), pull-offs and hammer ons (∧) should be observed to add interest and avoid dull monotonous phrasing. Stay in position (one finger to each consecutive fret) until another fingering moves you to a new position, except where extended fingering is indicated.

Moderate tempos have been chosen to make the solos available to the greatest number of players. However, advanced players should still be challenged. When the solos are learned the record may be used as a straight play-along by turning off the left track.



Some of the studies in this book have chord progressions similar to the following standards: "My Funny Valentine", "Indian Summer", "Bluesette", "Lament", "I'm Getting Sentimental Over You", "Yesterdays", "But Not For Me", "In Your Own Sweet Way", "I Hear A Rhapsody", and "You Stepped Out Of A Dream".

VALENTINE

mm $\text{♩} = 132$

The musical score for "Valentine" is written in C minor (three flats) and 3/4 time. The tempo is marked as "mm" (moderato) with a quarter note equal to 132 beats per minute. The score consists of ten staves of piano accompaniment. The first staff begins with a C minor chord (Cm) and a fingered eighth-note pattern. Subsequent staves feature a variety of chords including Cm7, Cm6, AbΔ, Fm7, Dm7, G7, Ab, Fm7, B7, Bb7, Eb6, Ab/Bb, Eb, Ab/Bb, Eb, Eb7, Ab, Dm7, G7, Cm, Cm7, Cm6, Ab, Fm7, G7, Cm7, Cm7, Bm7, Bbm7, Eb9, AbΔ, Fm7, Bb7, Eb, Ab7, G7, Cm, and Cm7. Fingerings are indicated by numbers 1-4, and accents are marked with ^ symbols. Circled numbers (2, 3, 4, 5) are placed below the staves, likely indicating measure numbers or specific rhythmic patterns. The score concludes with a final Cm7 chord.

Cm7 1 2 4 1 3 3 Cm6 1 3 1 3 1 3
 ⑥ ④

Fm7 1 3 1 3 1 3 Dm7b5 4 4 G7 1 3-3 1 1 4 1 4-4 Cm 1 1 3 1
 ②

Cm7 1 3 3 Cm7 3 1 3 3 1-1 Cm6 1 4-4 1-1 4 ^ Ab 2
 ③ ⑤ ③ ③ ②

Fm7 3 4 B9 4 Bb9 4
 ④

Eb Fm7 Eb Fm7 Eb Fm7 Eb Fm7

Eb G7 Cm 1 1 1 1 Eb7 Ab Dm7b5 G7 3-3
 ③ ④

Cm 1 Cm7 Cm7 2-2 1-1 4 Cm6 1-1
 ⑤

Ab Fm G7 Cm Bm7 Bbm7 2-2 A9
 ①

Ab Fm7 Bb7 Eb Dm7b5 G7
 ③ ①

Abm7 Db9 Eb6 C7#9 Fm7 Bb9 EbΔ E#11 EbΔ9

SUMMER

mm $\text{♩} = 144$

The musical score for "SUMMER" is written in G major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of "mm ♩ = 144". The first measure of the first staff has a circled number 2 below it. The score includes various guitar chords such as G, A \flat 9#11, B \flat 7, Am7, D9, F#m7b5, B7, Em, A7, Ebm7, Ab7, and G# \flat 9. Fingerings are indicated by numbers 1-4 above notes. Some measures have circled numbers 3, 4, 5, and 2 below them. The score concludes with a circled number 5 in the final measure of the tenth staff.

Musical notation for guitar, featuring various chords and techniques. The notation includes:

- Chords: $A\flat 9 \# 11$, G , $B\flat 0$, $A m 7$, $D 9$, $F \# m 7 b 5$, $B 7$, $E m$, $A 9$, $E \flat m 7$, $E 7$, $G \# 0$, $D 7 \flat 9$.
- Techniques: Fingering numbers (1, 2, 3, 4), circled numbers (1, 2, 3, 4, 5), and accents (^).

The notation concludes with a double bar line and a repeat sign.

BLUES IN 3/4

mm ♩ = 138

The musical score consists of ten staves of music in 3/4 time, marked with a tempo of mm ♩ = 138. The key signature is B-flat major (two flats). The notation includes various chords and fingerings:

- Staff 1: Chords B[♭] (circled 2), Am7b5 (circled 3), D7 (circled 1). Fingerings: 1, 1, 4, 1.
- Staff 2: Chords Gm7 (circled 4), C7, Fm7 (circled 1), B[♭]7 (circled 1). Fingerings: 2-2, 3, 1, 1, 1, 1, 4.
- Staff 3: Chords E[♭] (circled 1), Ebm7 (circled 3), Ab7 (circled 3), D[♭] (circled 3). Fingerings: 2, 4, 1, 3, 1, 1, 3, 1, 3, 1, 1, 3, 1, 3.
- Staff 4: Chords Dbm7 (circled 3), G[♭]7 (circled 2), C[♭] (circled 3). Fingerings: 1-1, 1, 2, 3, 1, 3, 4, 3, 3, 3.
- Staff 5: Chords Cm7 (circled 4), F7, B[♭] (circled 3). Fingerings: 3-3, 3, 1-1, 3-3, 1-1, 3-3.
- Staff 6: Chords D[♭]9, G[♭], B9, B[♭] (circled 4). Fingerings: 3, 1.
- Staff 7: Chords Am7b5 (circled 4), D7, Gm7 (circled 4), C7 (circled 2). Fingerings: 1, 4-4, 3, 3, 2.
- Staff 8: Chords Fm7, B[♭]7 (circled 3), E[♭] (circled 3). Fingerings: 3, 1, 3.
- Staff 9: Chords Ebm7 (circled 3), Ab7 (circled 3), D[♭] (circled 3). Fingerings: 3-3, 3-3, 3.

Dbm7 Gb7 Cb
 Cm7 F7 Bb Db9
 Gb F7b5 Bb
 Am7b5 D7 Gm7 C7 Fm7
 Bb7 Eb Ebm7
 Ab7 Db Dbm7
 Gb7 Cb Cm7 F7
 Bb4 Db9 Gb B9
 Bb13 Eb7#9 Ab13 Db13 Gb13 B13 Bb

DOLOROSO

The musical score for "DOLOROSO" consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various chords and fingerings:

- Staff 1: Cm, Bbm7, Eb7. Fingerings: 3, 3.
- Staff 2: Ab, Dm7, G7. Fingerings: 1, 1-1.
- Staff 3: C, Em7b5, A7. Fingerings: 1, 1-1, 2, 2.
- Staff 4: Dm, Dm/C, Bm7b5, E7b9. Fingerings: 2 ^ 1, 1, 1, 1 3, 3, 3.
- Staff 5: Am7, Fm7, Em7, Am7. Fingerings: 3 2 1, 3, 4, 4-4, 1, 1, 3, 1, 4, 3, 3.
- Staff 6: Dm7, Bm7b5, E7b9. Fingerings: 1, 1-1, 1, 1-1, 1-1, 1, 2, 3.
- Staff 7: Am7, Bbm7, Eb7. Fingerings: 3, 1-1, 1, 1, 1, 1, 1, 1, 1, 3.
- Staff 8: Ab, Dm7b5, G7b9. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1.

Cm7 3 Bbm7 Eb7 4

Ab Dm7 G7 1 3

C 1 1-1 Em7b5 A7

Dm 1 3 1 Dm/C Bm7b5 2 E7 3 3

Am7 1 Fm7 Em7 Am7 1-1 2

F#m7b5 1-1 4 1 Fm7 4 free-accel.

C 1 free Ab7 1 4-4 G7

Bbm7 3 1 1 Eb7 1-1 Ab Db9 1 2-2

Ab7 G13 CΔ

SENTIMENTAL

mm $\text{♩} = 168$
 $\text{♩} \text{ Eb } 4$

Am7 D7 Gm7b5 C7

F7 4-4 4 4 Bb7#5 1 1 Eb C7 Fm7 Bb7

Eb 1 Am7 D7 Gm7b5 C7

F7 1 3 2 1 E7 1 Eb D7b9 4-4

Gm 1-1 3 1 3 Bbm7 Eb7 1 1 3-3 1 1 Am7 D7

Am7b5 1 1 D7b9 Gm7 C7b9 Fm7 2 3 1 Bb7b9

Eb 1 Am7 D7 Gm7b5 C7

F7 4-4 1 1 Bb7 1 1 Eb C7b9 1-1 4

F7 1 E7 3 Eb 1 4-4 1 1 Fm7 3-3 Bb7

Eb 2 1-1 Am7 1 3 D7 Gm7b5 C7 2 1

DAYS GONE BY

mm ♩ = 138

The musical score for "Days Gone By" consists of ten staves of guitar notation. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as mm ♩ = 138. The score includes various chords and fingerings:

- Staff 1: Dm (3), Eb9, Dm, Eb9
- Staff 2: Dm (3), Cm7, F9
- Staff 3: Bm7 (4), E9, Eb7 (3), Am7, D7 (1, 1, 4)
- Staff 4: G9 (4, 3), C9 (2-2), Cm7, F7, Bb
- Staff 5: Em7, A7b5 (3), Dm (1), Eb9 (1)
- Staff 6: Dm (2), Eb9 (1), Eb9 (3), Dm (4), Dm (1)
- Staff 7: Cm7, F7 (1), Bm7, E7 (1), Eb9, Am7 (1-1), D7
- Staff 8: G7 (2), C7 (1, 1, 4), Cm7 (4), F9 (1)
- Staff 9: Bb, Em7 (4), A7#5 (1)

NOT ME

mm $\text{♩} = 144$

The musical score for "NOT ME" is written in F major (one flat) and 4/4 time. The tempo is marked as mm $\text{♩} = 144$. The score consists of ten staves of music, each containing a single melodic line with various chords and fingering instructions. The chords used include F9, Eb, Bb7#5, Eb7, Bbm7, A9, Ab, A9m, Cm7, Fm7, Bb7, F9, Bb7#5, Eb, F9, Bb9, Eb9, Ab, Db9, Eb, C7, Fm, Bb7, Eb, Gm7, C7b9, F9, Eb, and Eb. Fingering instructions are provided for many notes, including circled numbers 2, 3, 4, and 1-1, and slurs. The score ends with a double bar line.

F9 1 1 1-1 Bb7 3-3 Eb9 3-3 1-1 3-3 A9 1 2 1-

Ab -1 Abm7 1 Eb 1-1 1-1 1-1

F9 3 1-1 1 Cm7 F7b9 3 ^ Fm7 ^ Eo 3

Fm7 1 Bb7b9 F9 2 E9 1 4

Eb 1 3-3 2 1-1 3 F9 1-1 1 1

Bb7 1 1 Eb9 3-3 Bbm7 Eb9

Ab Abm 4-4 Eb 1-1 Gm7 C7b9

Fm7 Bb7 3-3 2 Eb 1 1 Gm7 1-1 C7

Abm7 Db9 Gm7 C9 F#m7 B7 Fm7 Bb7 D7#9 EbΔ9

SWEETNIN'

mm $\text{♩} = 104$

The musical score consists of ten staves of piano notation in 4/4 time, with a tempo of 104 mm. The key signature has two flats (Bb and Eb). The score includes various chords and fingerings:

- Staff 1: Am7b5, D7, Gm7, Dm7 Dbm7, Cm7, F7, BbΔ, EbΔ
- Staff 2: Abm7, Db9, GbΔ, CbΔ, Cm7b5, F7b9, Bb, BbΔ
- Staff 3: Am7b5, D7b9, Gm7, Cm7, F7, EbΔ
- Staff 4: Abm7, Db9, Gb, Cb, Cm7b5, F7
- Staff 5: Bb, Em7, A7, D, Em7, A7
- Staff 6: D, G7, C, A7b9
- Staff 7: Ebm7, Ab7, Dm7, G7, Am7b5, D7
- Staff 8: Gm, Cm7, F7, BbΔ, EbΔ
- Staff 9: Abm7, G9, GbΔ, CbΔ, Cm7b5, F7b9
- Staff 10: Bb, Am7b5, D7, Gm, Cm7, F7

RHAPSODY

mm ♩ = 152

Chords and fingerings shown in the score include: Cm7, Gb9, Fm7, Bb7, Eb, D7#9, Db9, C7b9, Fm7, Abm7, Bm7, E9, Eb, A7#5, D7#9, G7, Cm7, Gb9, Fm7, Bb7, Eb, D7#5, Db9, C7#9, Fm7, Abm7, Bm7, E9, Eb, Bbm7, Am7, D7b9, Gm, Am7, D7, Gm, Cm7, F7b9, Bb, Fm7, Ab13, G7b9, Cm, Gb9, Fm7, Bb7, Eb, D7, Db7, C7, Fm7, Abm7, Bm7, E7, Eb, A7#5, D7#9, G7b9.

Cm7 G7#9 Fm7 Bb7 Eb D7b9
 Db9 C7#5 Fm7 Abm7 Bm7 E9
 Eb A7#5 D7b9 G7b9 Cm7 Gb9
 Fm7 Bb7 Eb D7b9 Db9 C7#5 Fm7 Abm7
 Bm7 E9 Eb Bbm7 Am7 D7b9
 Gm Am7 D7 Gm7
 Cm7 F7b9 Bb Fm7 Ab7
 G7 Cm Gb9 Fm7 Bb7
 Eb D7b9 Db9 C7 Fm7 Abm7
 Bm7 E9 Eb A7#5 D7b9 G7b9 Cm Gb7
 EbΔ9 D7#9 DbΔ9 C7#9 BΔ9 Bb7 E9 EbΔ9

DREAM

mm ♩ = 176

The musical score for "DREAM" is written in G major (one sharp) and 4/4 time. The tempo is marked as "mm" (moderato) with a quarter note equal to 176 beats per minute. The score consists of nine staves of music, each containing a single melodic line with guitar-specific notation. Chord diagrams are placed above the notes to indicate fingerings. Circled numbers (1-4) are placed below the staff to indicate fret positions for bends or slides. The notation includes various chord types such as triads, dyads, and extended chords (7th, 9th, 11th, 13th, and altered chords like 7b9, 7#9, 7b9#9, and 7#9b9). The score is as follows:

- Staff 1: Chords D, Eb. Fingerings: 2, 2-2, 1, 1, 1, 4, 4, 4, 4, 1. Circled numbers: 4, 3.
- Staff 2: Chords F7, Bb. Fingerings: 1, 8. Circled number: 4.
- Staff 3: Chords Am, D9, G. Fingerings: 1, 1. Circled number: 2.
- Staff 4: Chords Gm7, C9, Fm7, Bb7, Em7, A7. Fingerings: 4, 4. Circled numbers: 3, 3.
- Staff 5: Chords D, Eb. Fingerings: 1, 1. Circled numbers: 4, 3.
- Staff 6: Chords F9, Ab9, G7. Fingerings: 1-1, (1), 1-1, 3, 3, 1. Circled number: 2.
- Staff 7: Chords C9, C#o, DΔ, G9, F#m7, Fm7. Fingerings: 3, 1, 1, 1, 1, 1, 2, 4-4. Circled numbers: 4, 3, 4.
- Staff 8: Chords Em7, A7, D, Em7, A7. Fingerings: 4, 3, 1, 1, 1. Circled numbers: 3, 4.
- Staff 9: Chords D, Eb. Fingerings: 1, 1. Circled number: 3.

Stereo 0903

Intermediate/Advanced

BARRY GALBRAITH
Jazz Guitar Study Series

W
GUITAR IMPROV

by

Barry Galbraith

Milt Hinton,
Bass

Mark Slifstein,
Solo Guitar

Barry Galbraith,
Comp Guitar

Play-along Companion Stereo Recording

Stereo 0903

Intermediate/Advanced

BARRY GALBRAITH
Jazz Guitar Study Series
GUITAR IMPROV

Play-along Companion Stereo Recording

SIDE 1

Valentine
Summer
Blues in 3/4
Dolorosa
Sentimental

SIDE 2

Days Gone By
Not Me
Sweetenin'
Rhapsody
Dream

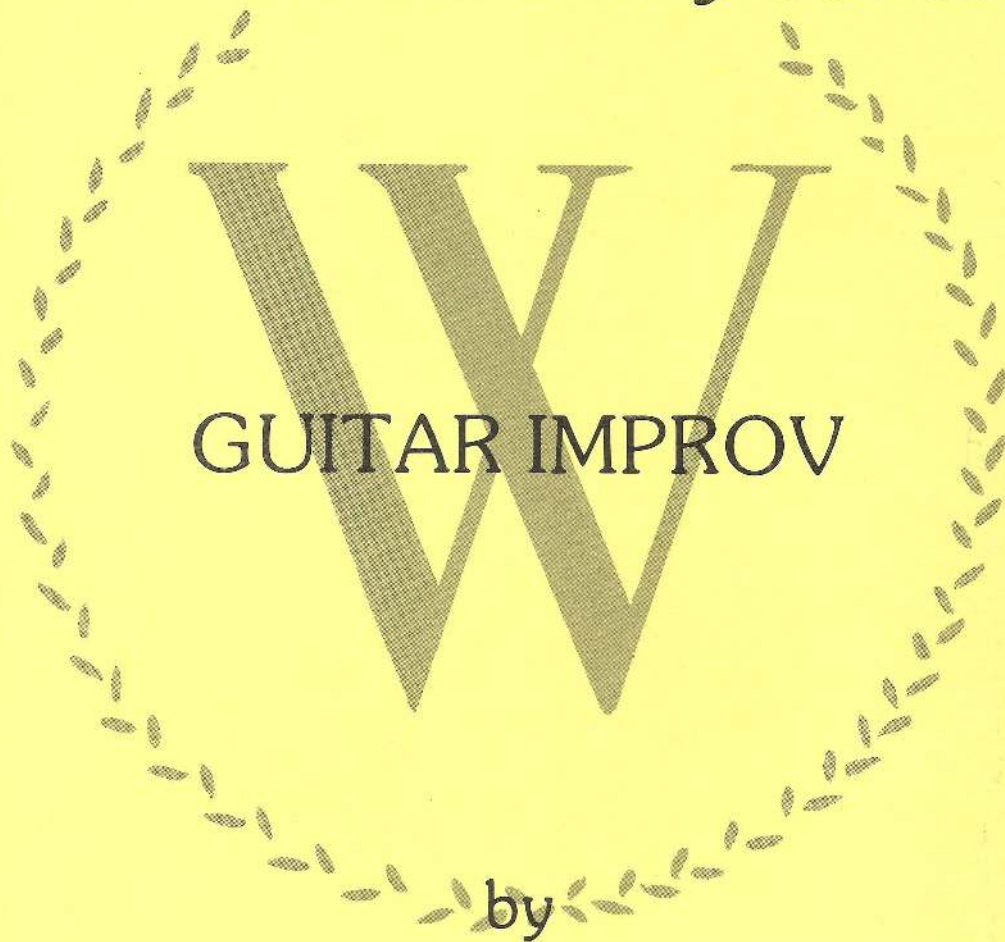
Milt Hinton,
Bass

Mark Slifstein,
Solo Guitar

Barry Galbraith,
Comp Guitar

Produced by Allen Johnson, Jr. for
WEYBRIDGE PRODUCTIONS, INC.
Middlebury, Vt. 05753

BARRY GALBRAITH
Jazz Guitar Study Series



Barry Galbraith

WEYBRIDGE PRODUCTIONS, INC.



BARRY GALBRAITH
Jazz Guitar Study Series
GUITAR IMPROV

SIDE 1

STEREO
0903

Valentine • Summer • Blues in 3/4
Dolorosa • Sentimental

Milt Hinton,
Bass

Mark Slifstein,
Solo Guitar

Barry Galbraith,
Comp Guitar

WEYBRIDGE PRODUCTIONS, INC.

Middlebury, Vt. 05753

© 1982

BARRY GALBRAITH
Jazz Guitar Study Series
GUITAR IMPROV

SIDE 2

STEREO
0903

Days Gone By • Not Me • Sweetenin'
Rhapsody • Dream

Milt Hinton,
Bass

Mark Slifstein,
Solo Guitar

Barry Galbraith
Comp Guitar

WEYBRIDGE PRODUCTIONS, INC.
Middlebury, Vt. 05753
© 1982