BARRY GALBRAITH
Jazz Guitar Study Series

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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.

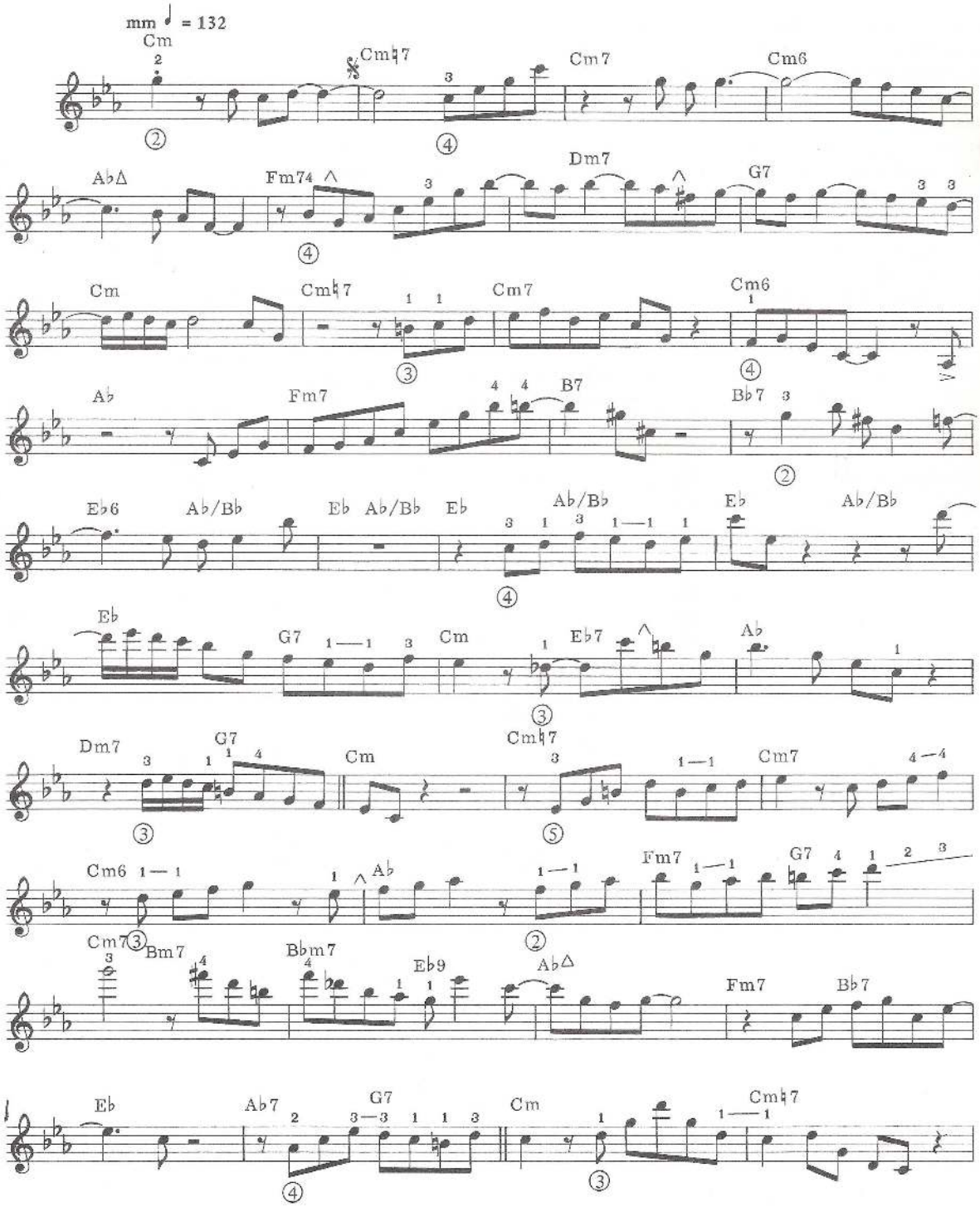
All solos should be analyzed as to the way the scales are mixed with the chord tones, tri-tone substitutions and rhythmic variety such as 3/4 and 3/8 against basic 4/4. Each solo should be played slowly without the companion record until tempo can be increased to the marking at the top of each selection. 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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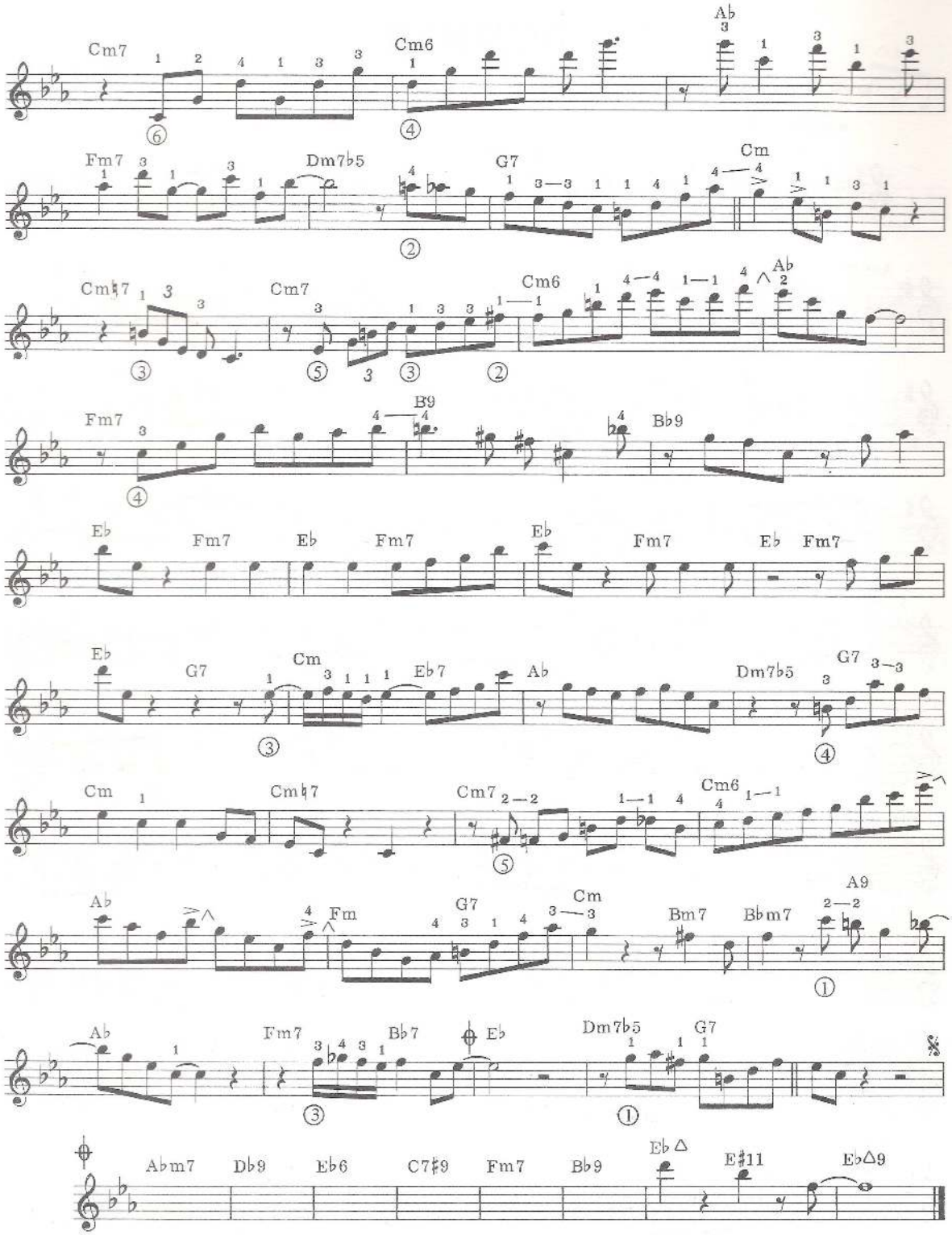
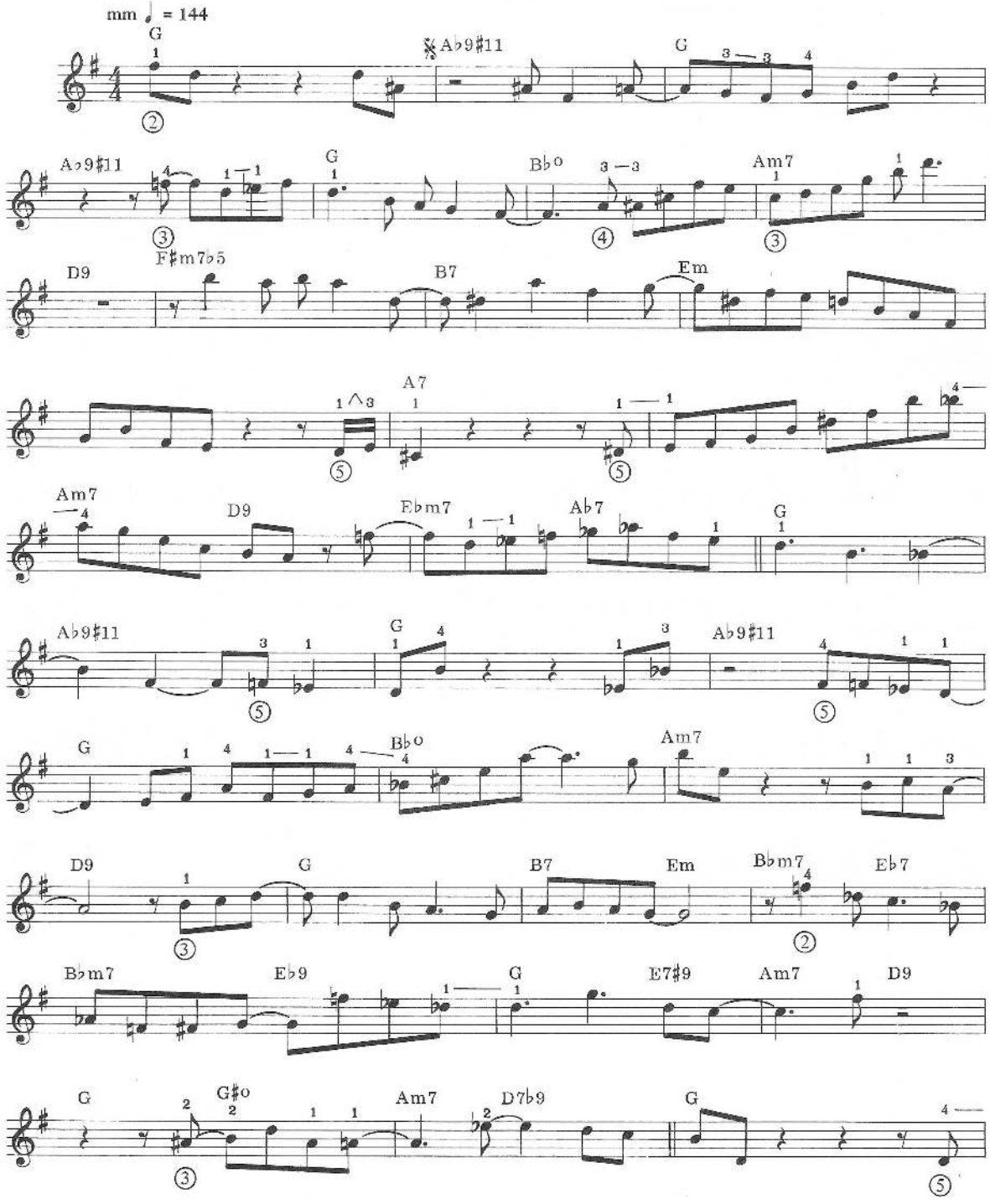
Cm
Cmɬ7
Cm7
Cm6
AbΔ
Fm7♭4
Dm7
G7
Cm
Cmɬ7
Cm7
Cm6
Ab
Fm7
B7
Bb7
Eb6
Ab/Bb
Eb
Ab/Bb
Eb
Ab/Bb
Eb
G7
Cm
Eb7
Ab
Dm7
G7
Cm
Cmɬ7
Cm7
Cm6
Ab
Fm7
G7
Cm7
Bm7
Bbm7
Eb9
AbΔ
Fm7
Bb7
Eb
Ab7
G7
Cm
Cmɬ7


Cm7
Cm6
Ab
Fm7
Dm7♭5
G7
Cm
Cm♮7
Cm7
Cm6
Ab
Fm7
B9
Bb9
Eb
Fm7
Eb
Fm7
Eb
Fm7
Eb
Fm7
Eb
G7
Cm
Eb7
Ab
Dm7♭5
G7
Cm
Cm♮7
Cm7
Cm6
Ab
Fm
G7
Cm
Bm7
Bbm7
A9
Ab
Fm7
Bb7
Eb
Dm7♭5
G7
Abm7
Db9
Eb6
C7♯9
Fm7
Bb9
Eb△
E♯11
Eb△9

SUMMER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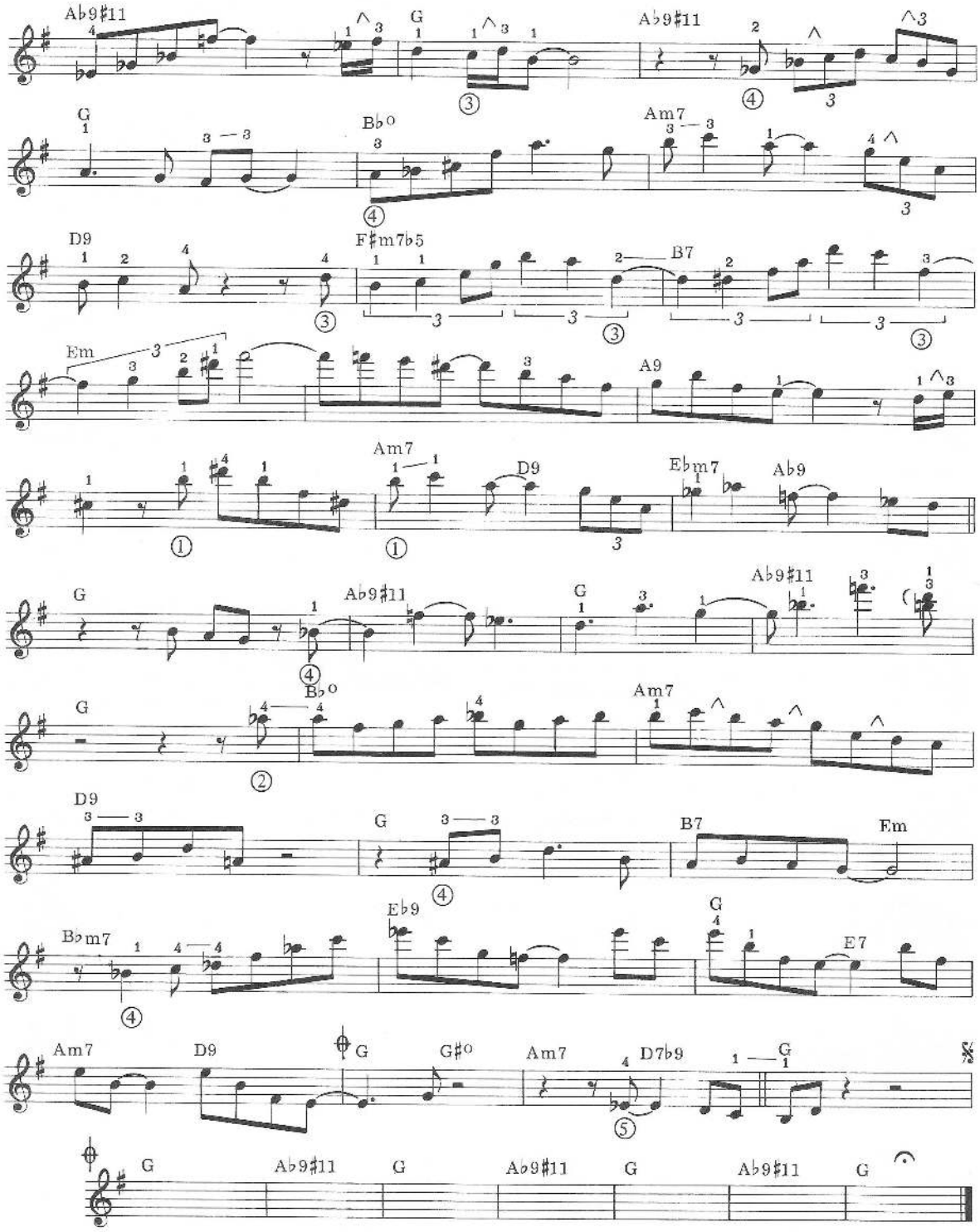
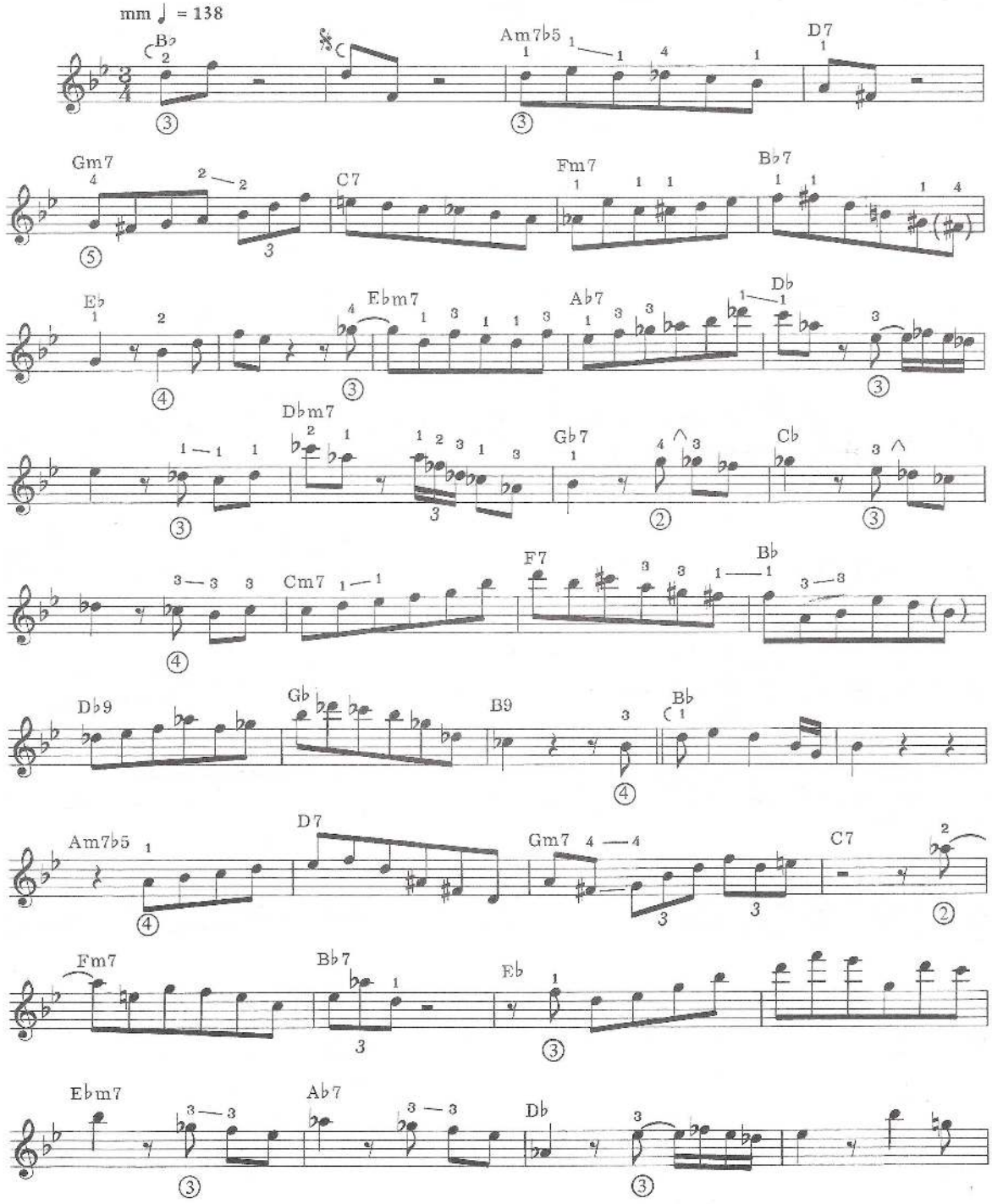
Ab9#11
G
Ab9#11
G
Bbo
Am7
D9
F#m7b5
B7
Em
A7
Am7
D9
Ebm7
Ab7
G
Ab9#11
G
Ab9#11
G
Bbo
Am7
D9
G
B7
Em
Bbm7
Eb7
Bbm7
Eb9
G
E7#9
Am7
D9
G
G#o
Am7
D7b9
G


Ab9#11
G
Ab9#11
G
Bb°
Am7
D9
F#m7b5
B7
Em
A9
Am7
D9
Eb7
Ab9
G
Ab9#11
G
Ab9#11
G
Bb°
Am7
D9
G
B7
Em
Bbm7
Eb9
G
E7
Am7
D9
G
G#°
Am7
D7b9
G
G
Ab9#11
G
Ab9#11
G
Ab9#11
G

BLUES IN 3/4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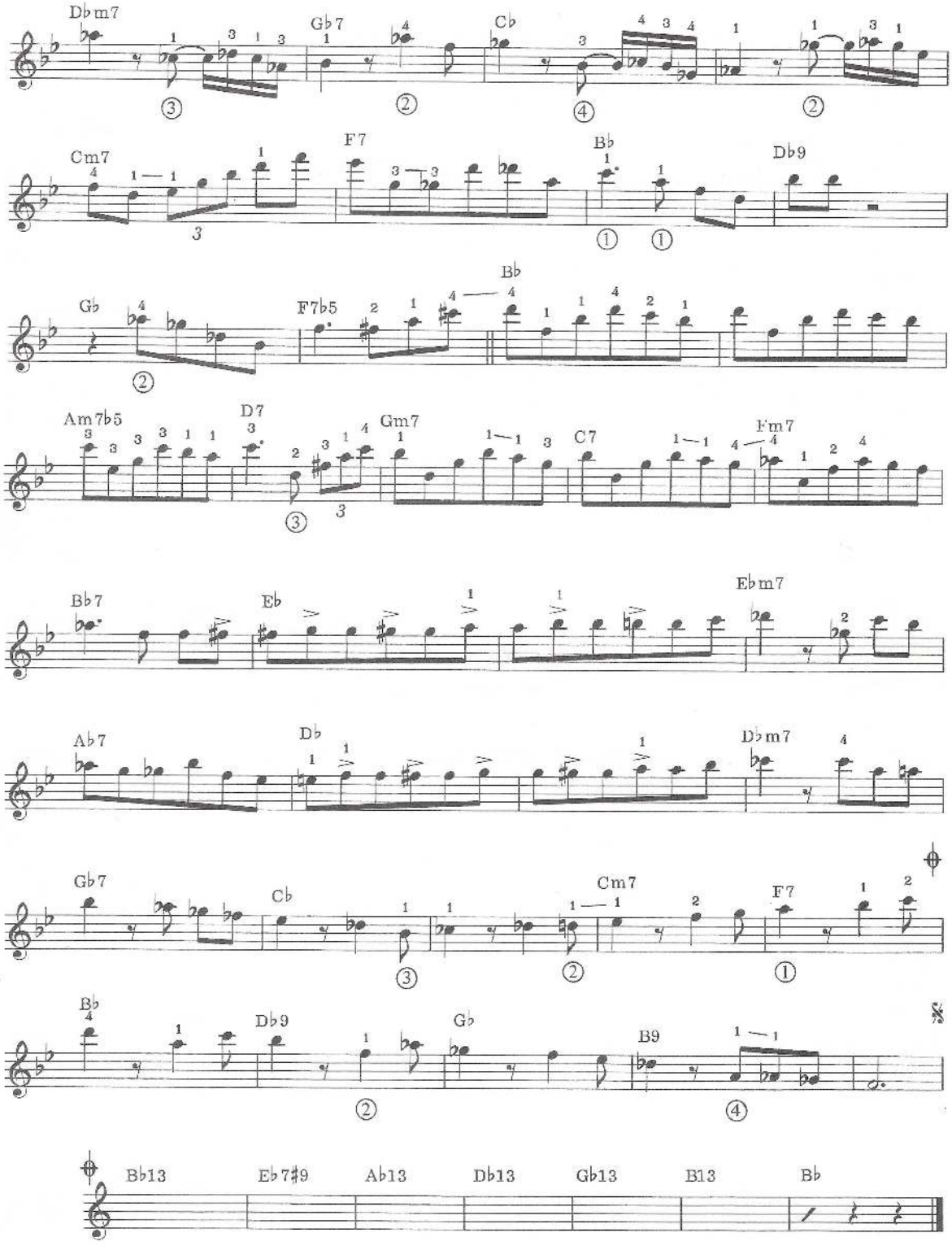
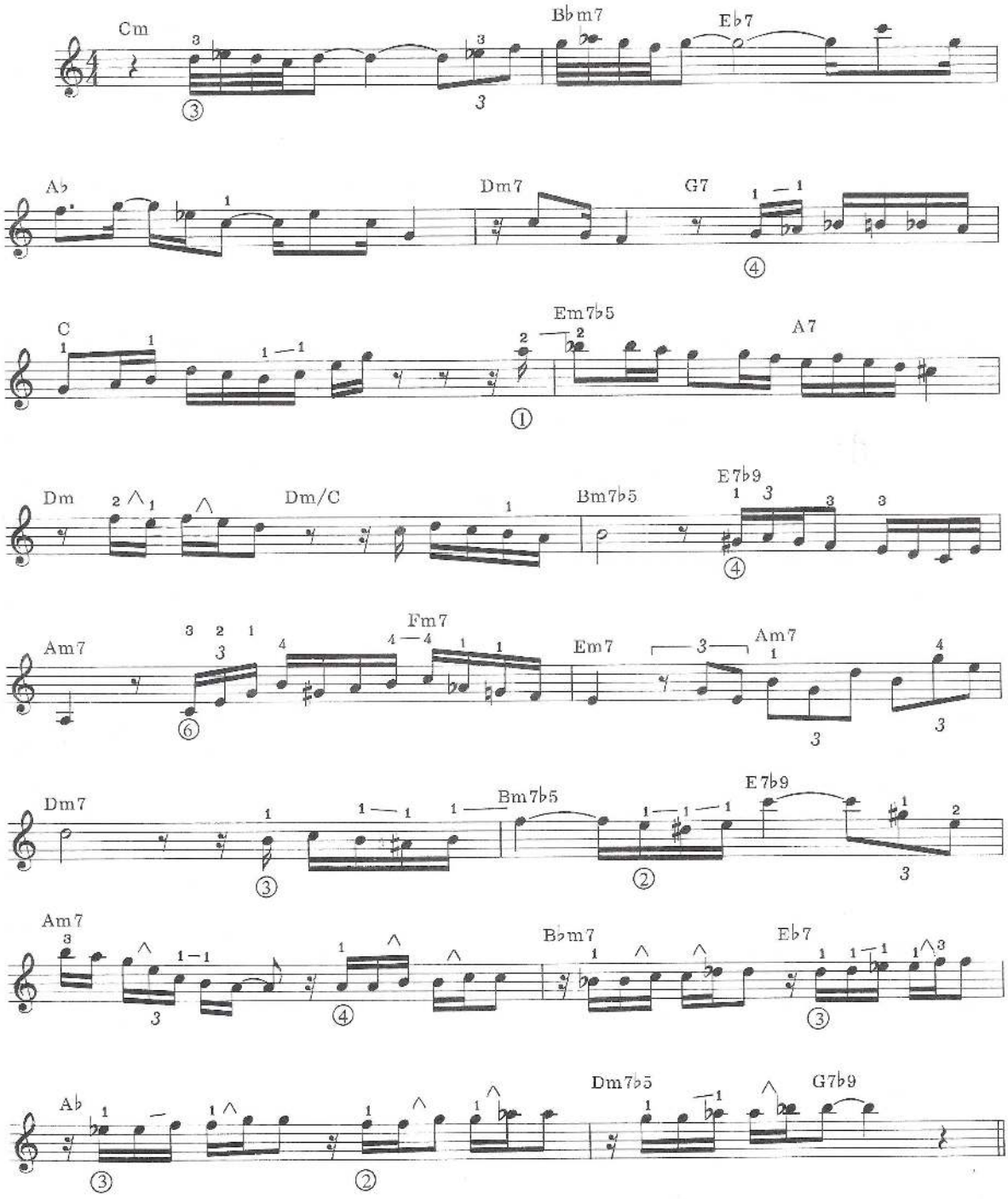
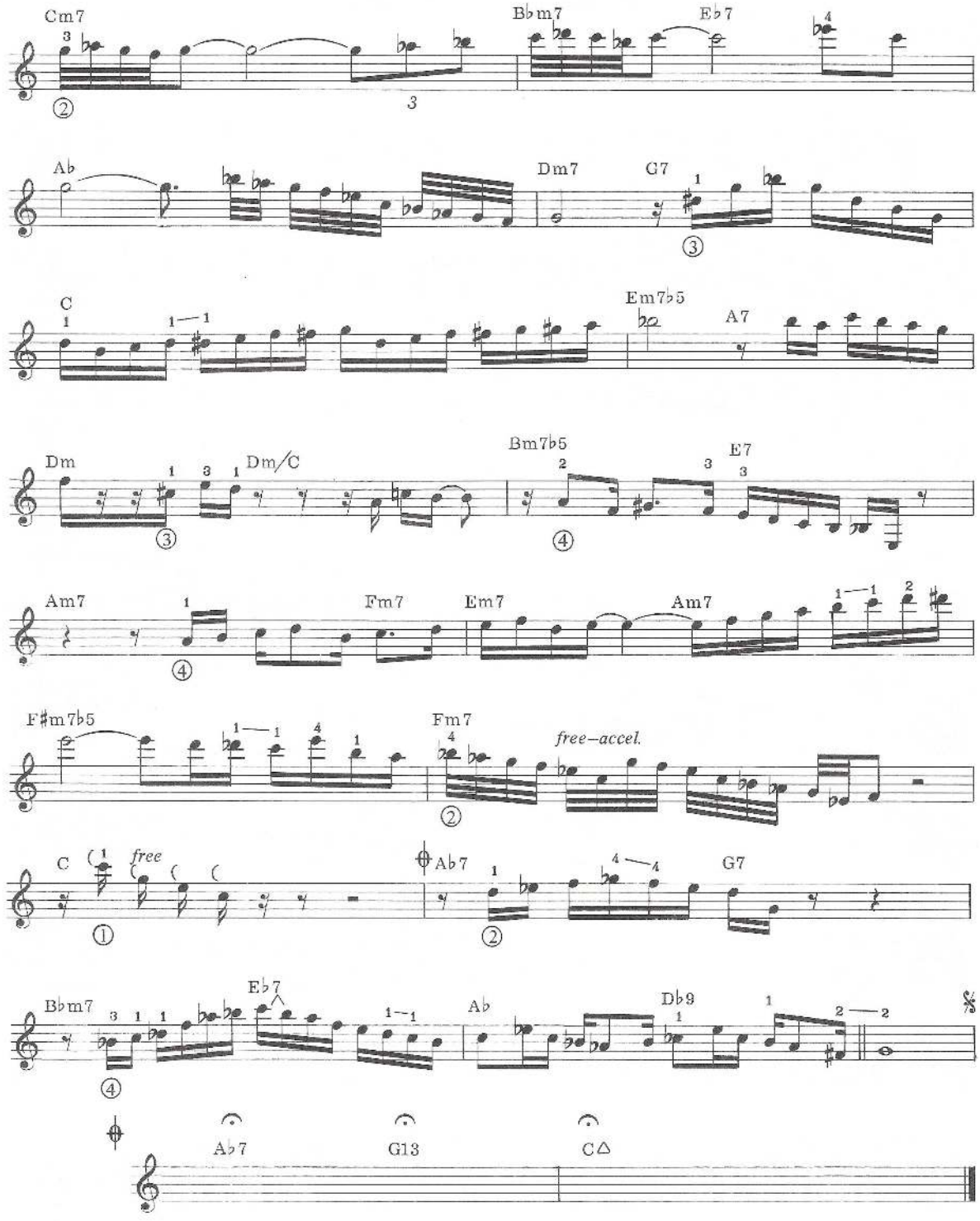
B♭
Am7♭5
D7
Gm7
C7
Fm7
B♭7
E♭
Ebm7
Ab7
Db
Dbm7
Gb7
Cb
Cm7
F7
Bb
Db9
Gb
B9
Bb
Am7♭5
D7
Gm7
C7
Fm7
Bb7
Eb
Ebm7
Ab7
Db

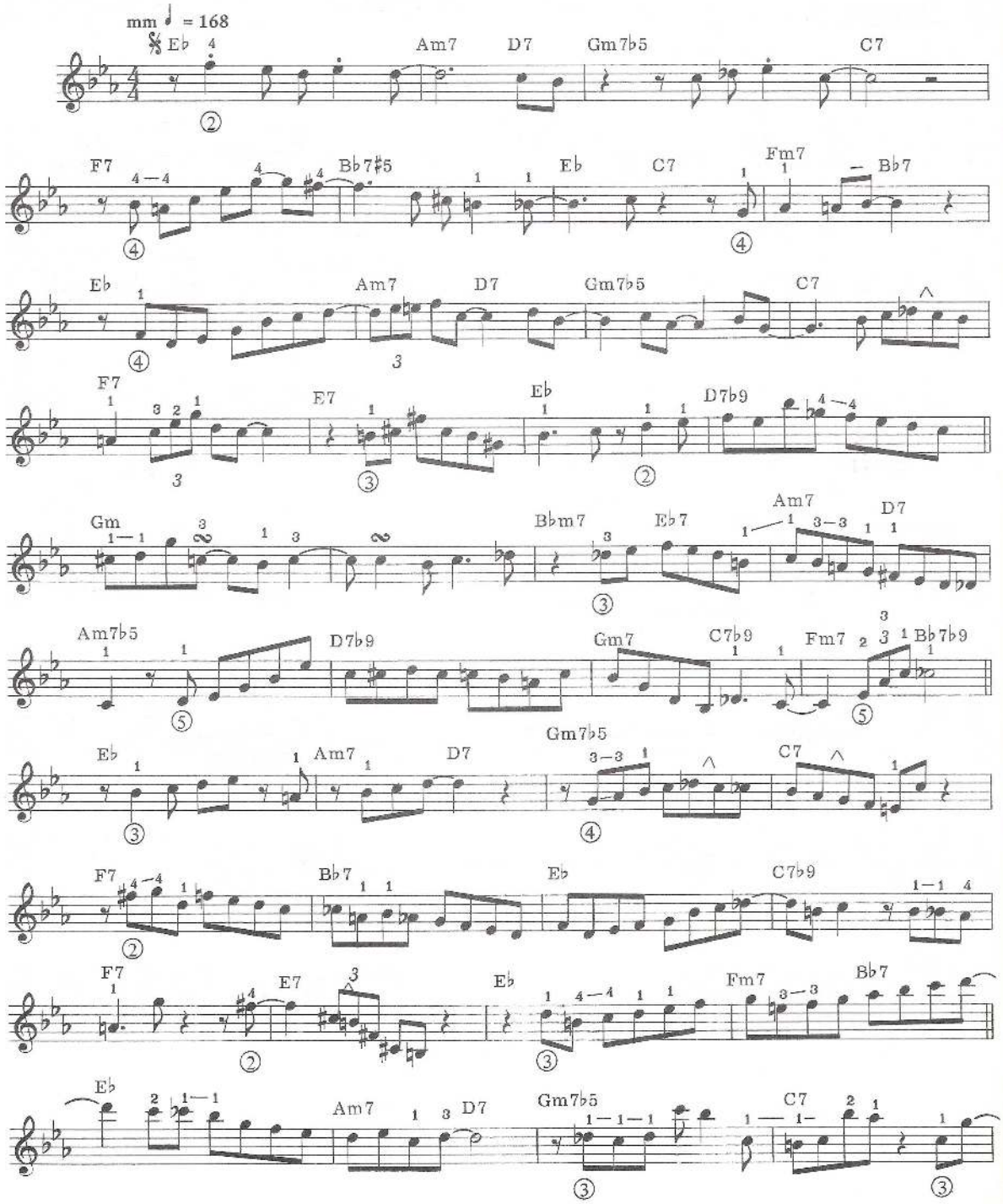

Dbm7
Gb7
Cb
Cm7
F7
Bb
Db9
Gb
F7b5
Bb
Am7b5
D7
Gm7
C7
Fm7
Bb7
Eb
Ebm7
Ab7
Db
Dbm7
Gb7
Cb
Cm7
F7
Bb
Db9
Gb
B9
Bb13
Eb7#9
Ab13
Db13
Gb13
B13
Bb

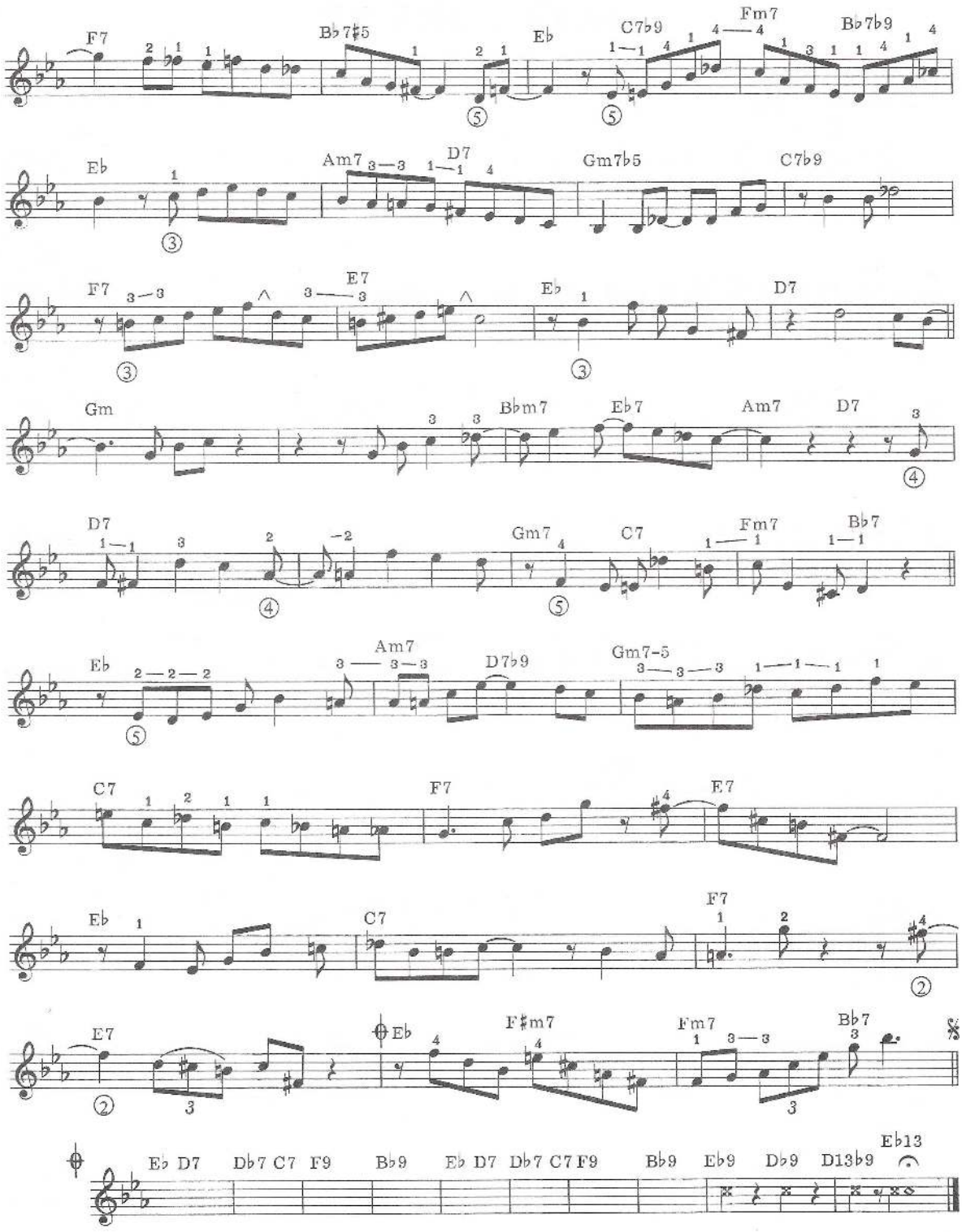
DOLOROSO


Cm
Bbm7
Eb7
Ab
Dm7
G7
C
Em7b5
A7
Dm
Dm/C
Bm7b5
E7b9
Am7
Fm7
Em7
Am7
Dm7
Bm7b5
E7b9
Am7
Bbm7
Eb7
Ab
Dm7b5
G7b9

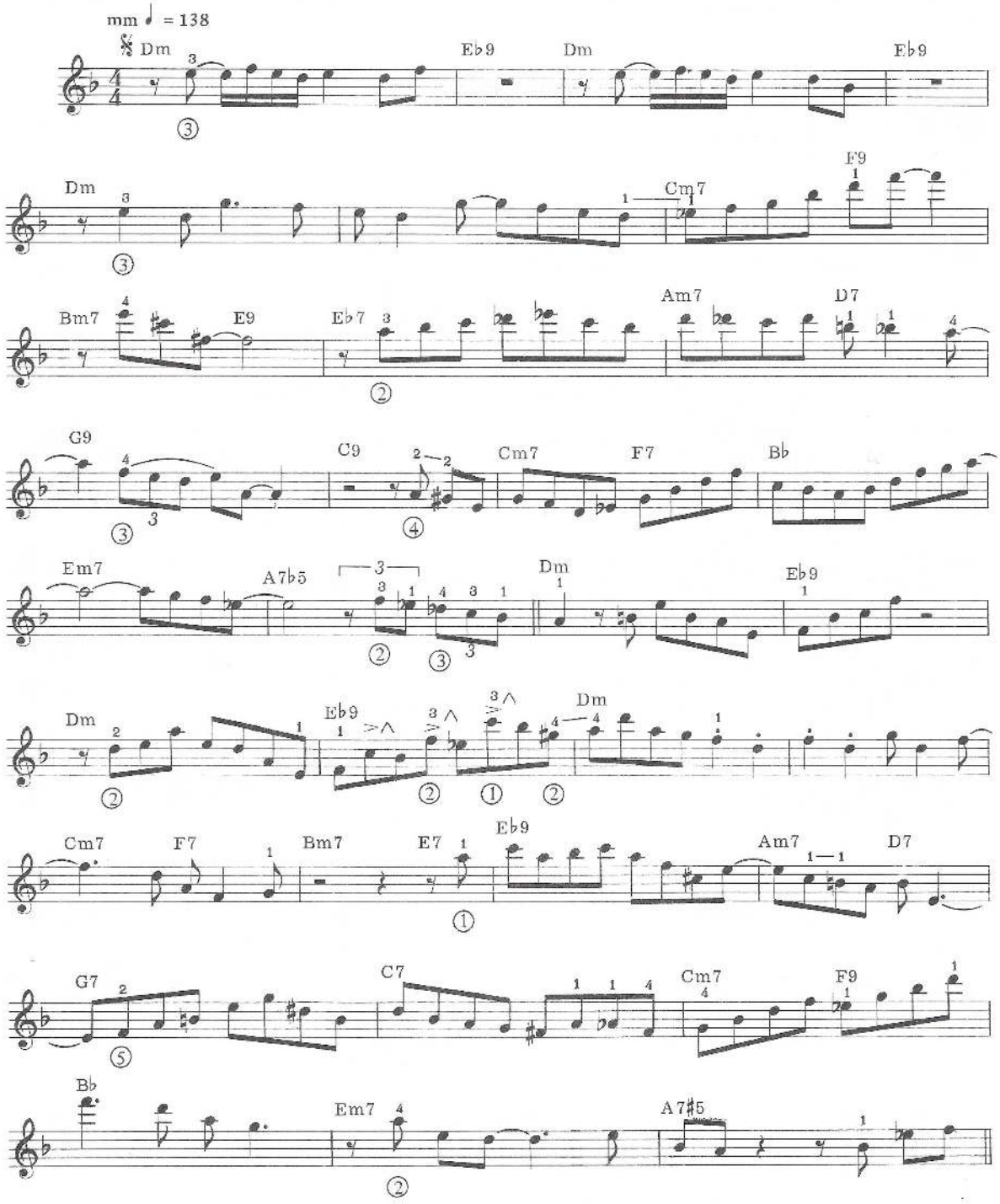

Cm7
Bbm7
Eb7
Ab
Dm7
G7
C
Em7b5
A7
Dm
Dm/C
Bm7b5
E7
Am7
Fm7
Em7
Am7
F#m7b5
Fm7
free–accel.
C
free
Ab7
G7
Bbm7
Eb7
Ab
Db9
Ab7
G13
C△

SENTIMENTAL




F7
B♭7♯5
E♭
C7♭9
Fm7
B♭7♭9
E♭
Am7
D7
Gm7♭5
C7♭9
F7
E7
E♭
D7
Gm
B♭m7
E♭7
Am7
D7
D7
Gm7
C7
Fm7
B♭7
E♭
Am7
D7♭9
Gm7-5
C7
F7
E7
E♭
C7
F7
E7
F♯m7
Fm7
B♭7
E♭
E♭ D7
D♭7 C7
F9
B♭9
E♭ D7
D♭7 C7 F9
B♭9
E♭9
D♭9
D13♭9
E♭13

DAYS GONE BY


mm ♩ = 138
Dm
Eb9
Dm
Eb9
Dm
Cm7
F9
Bm7
E9
Eb7
Am7
D7
G9
C9
Cm7
F7
Bb
Em7
A7b5
Dm
Eb9
Dm
Eb9
Dm
Cm7
F7
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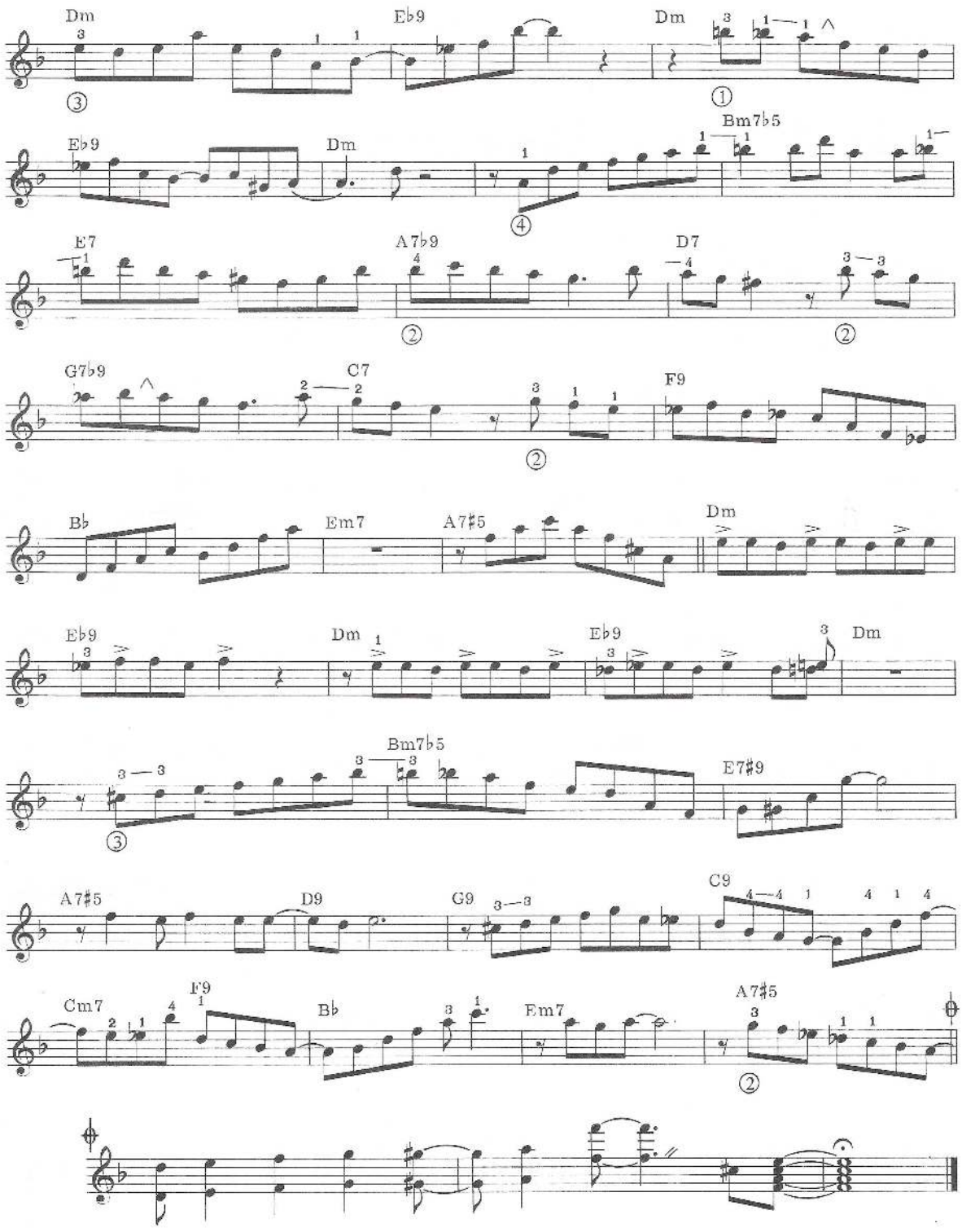
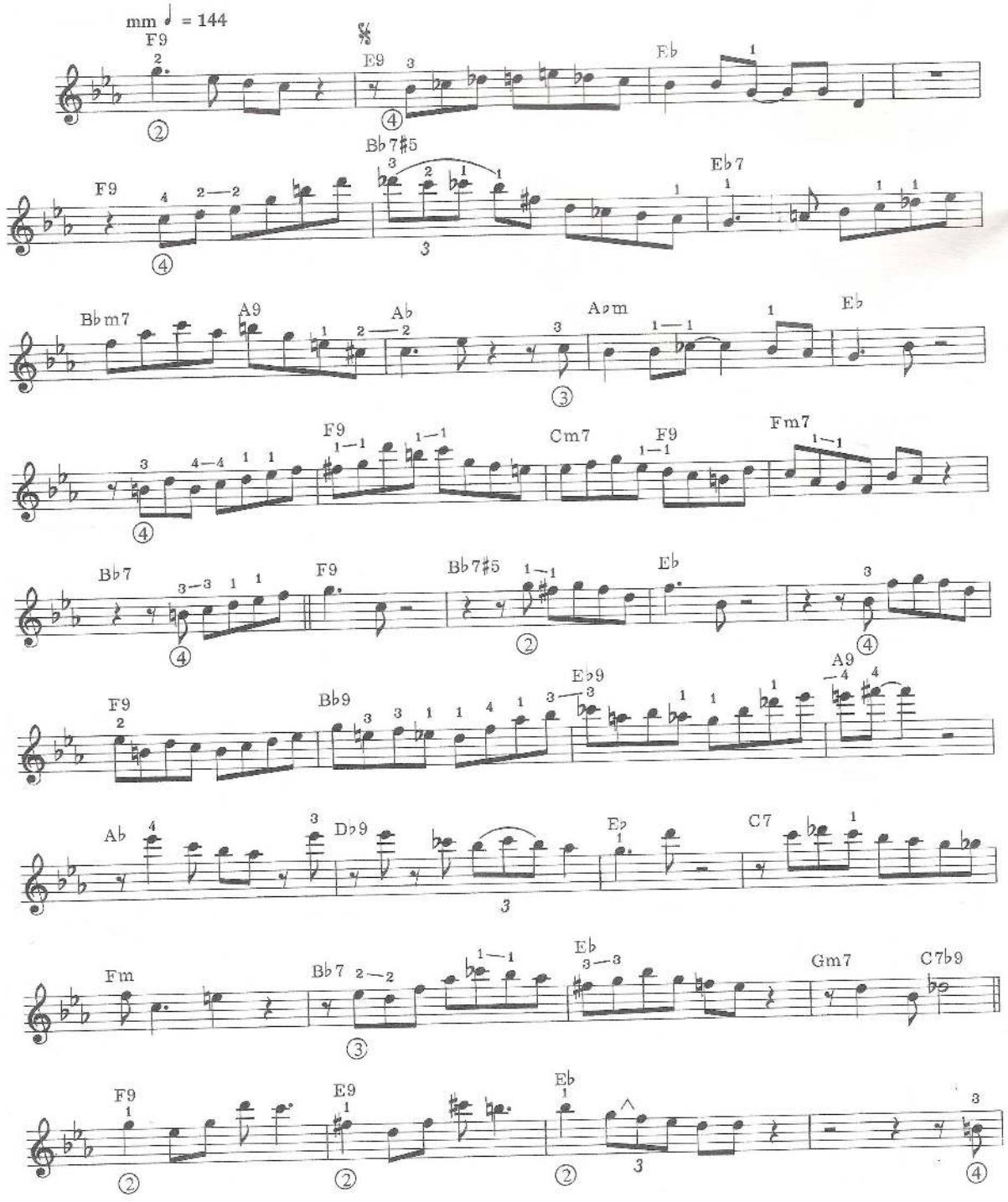
G7
C7
Cm7
F9
Bb
Em7
A7#5


Dm
Eb9
Dm
Eb9
Dm
Bm7b5
E7
A7b9
D7
G7b9
C7
F9
Bb
Em7
A7#5
Dm
Eb9
Dm
Eb9
Dm
Bm7b5
E7#9
A7#5
D9
G9
C9
Cm7
F9
Bb
Em7
A7#5

NOT ME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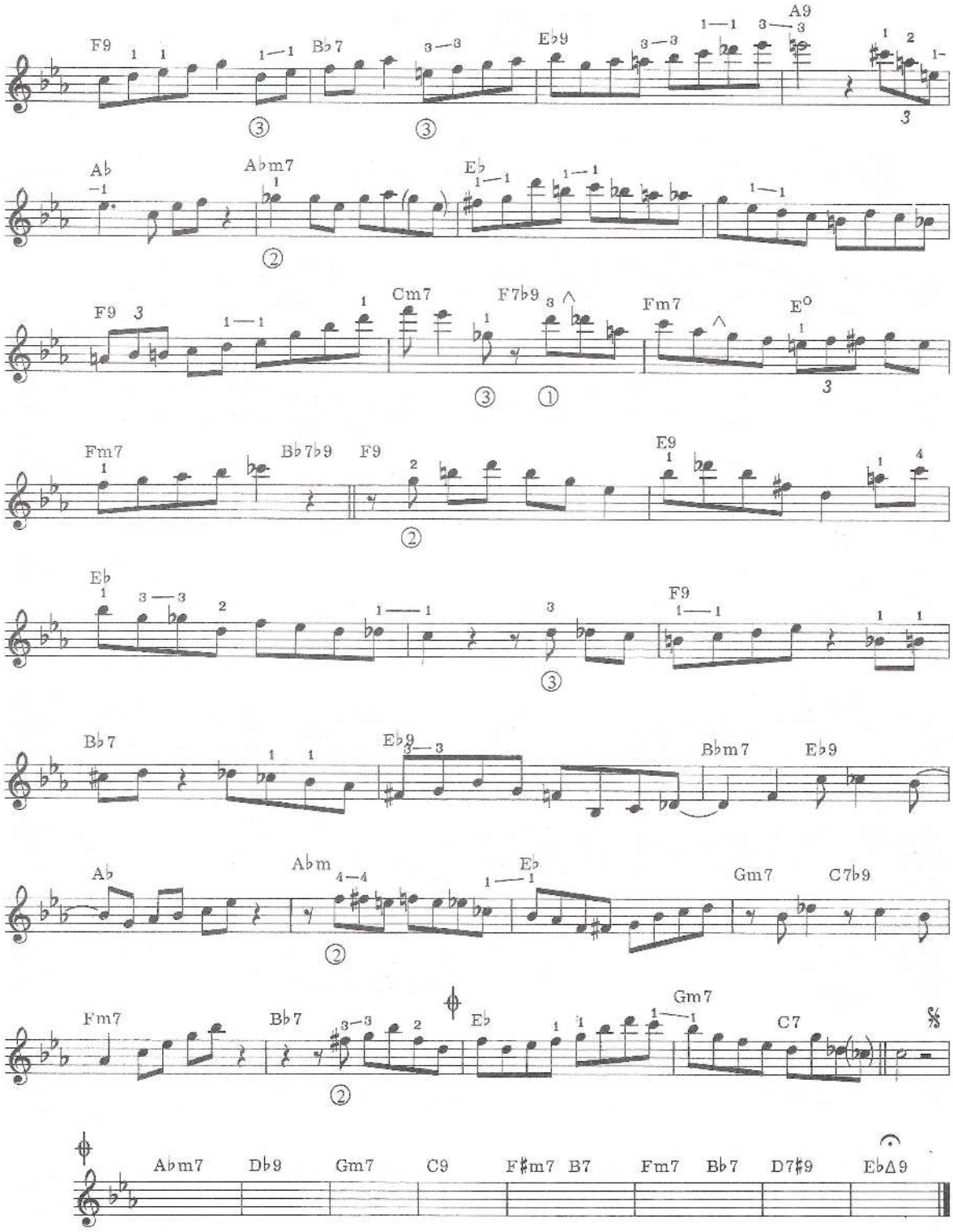
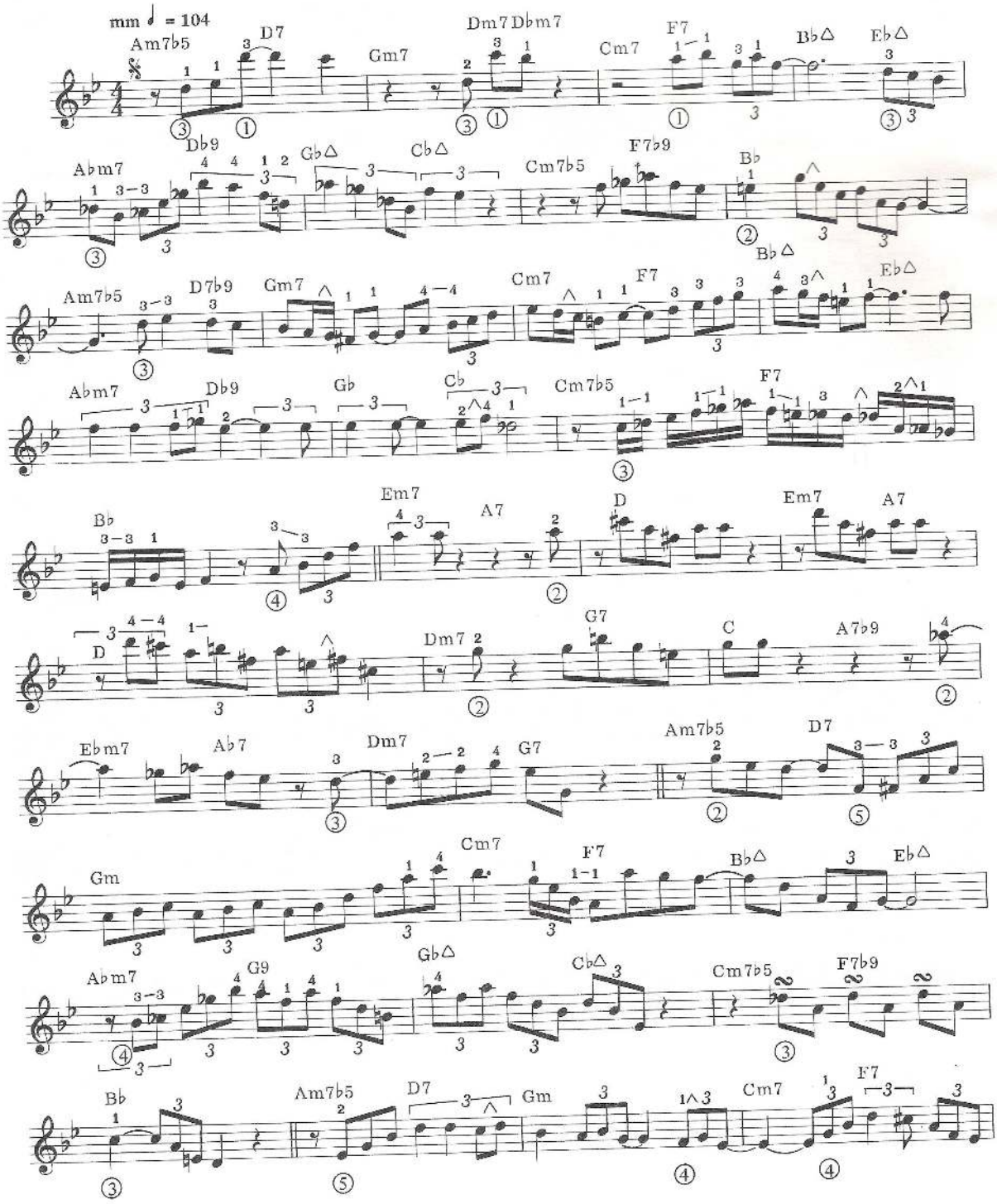
F9
E9
Eb
Bb7#5
Eb7
Bbm7
A9
Ab
Abm
Eb
F9
Cm7
F9
Fm7
Bb7
F9
Bb7#5
Eb
F9
Bb9
Eb9
A9
Ab
Db9
Eb
C7
Fm
Bb7
Eb
Gm7
C7b9
F9
E9
Eb


F9
B♭7
E♭9
A9
A♭
A♭m7
E♭
F9
Cm7
F7♭9
Fm7
E°
Fm7
B♭7♭9
F9
E9
E♭
F9
B♭7
E♭9
B♭m7
E♭9
A♭
A♭m
E♭
Gm7
C7♭9
Fm7
B♭7
E♭
Gm7
C7
A♭m7
D♭9
Gm7
C9
F♯m7
B7
Fm7
B♭7
D7♯9
E♭Δ9

SWEETNIN'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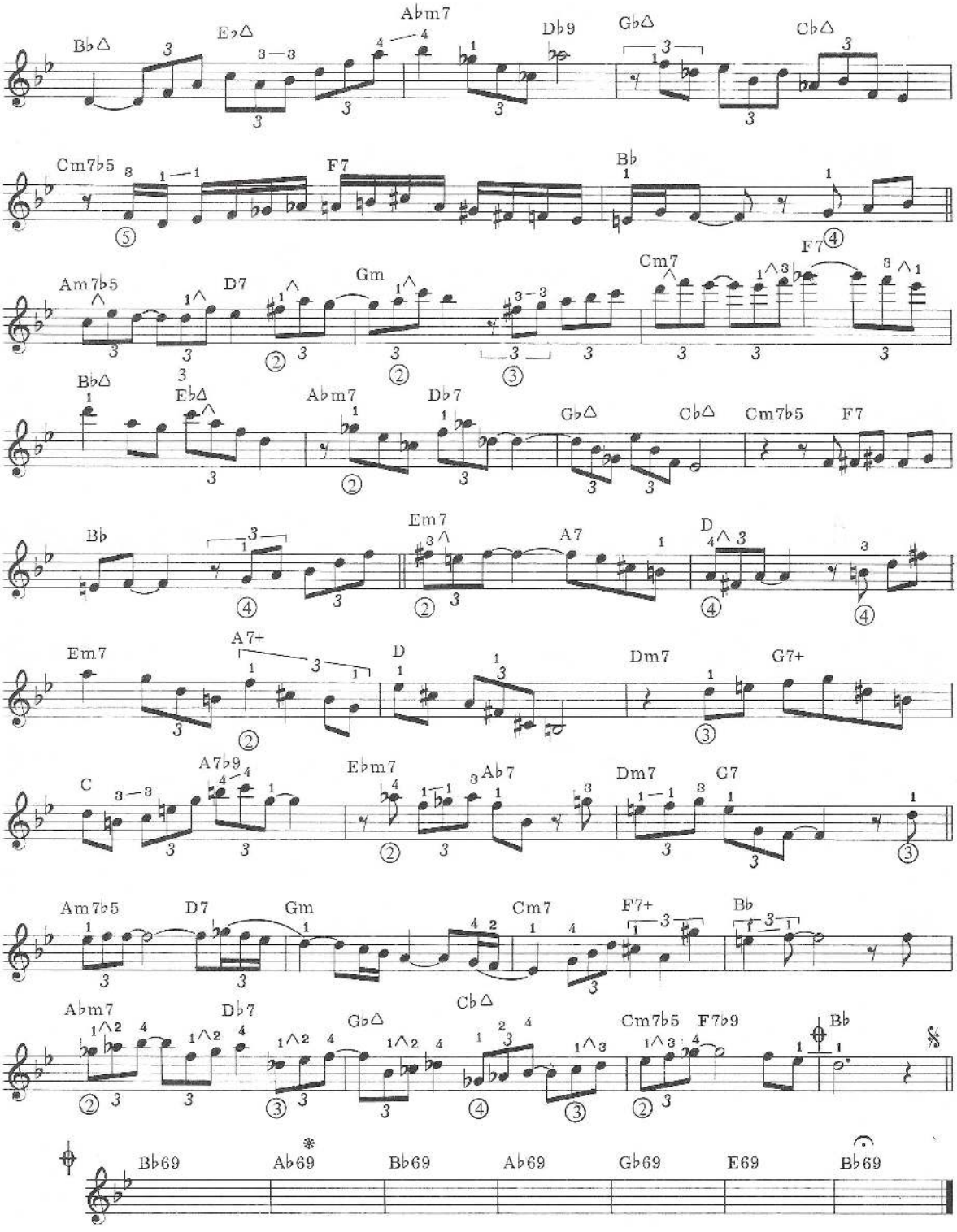
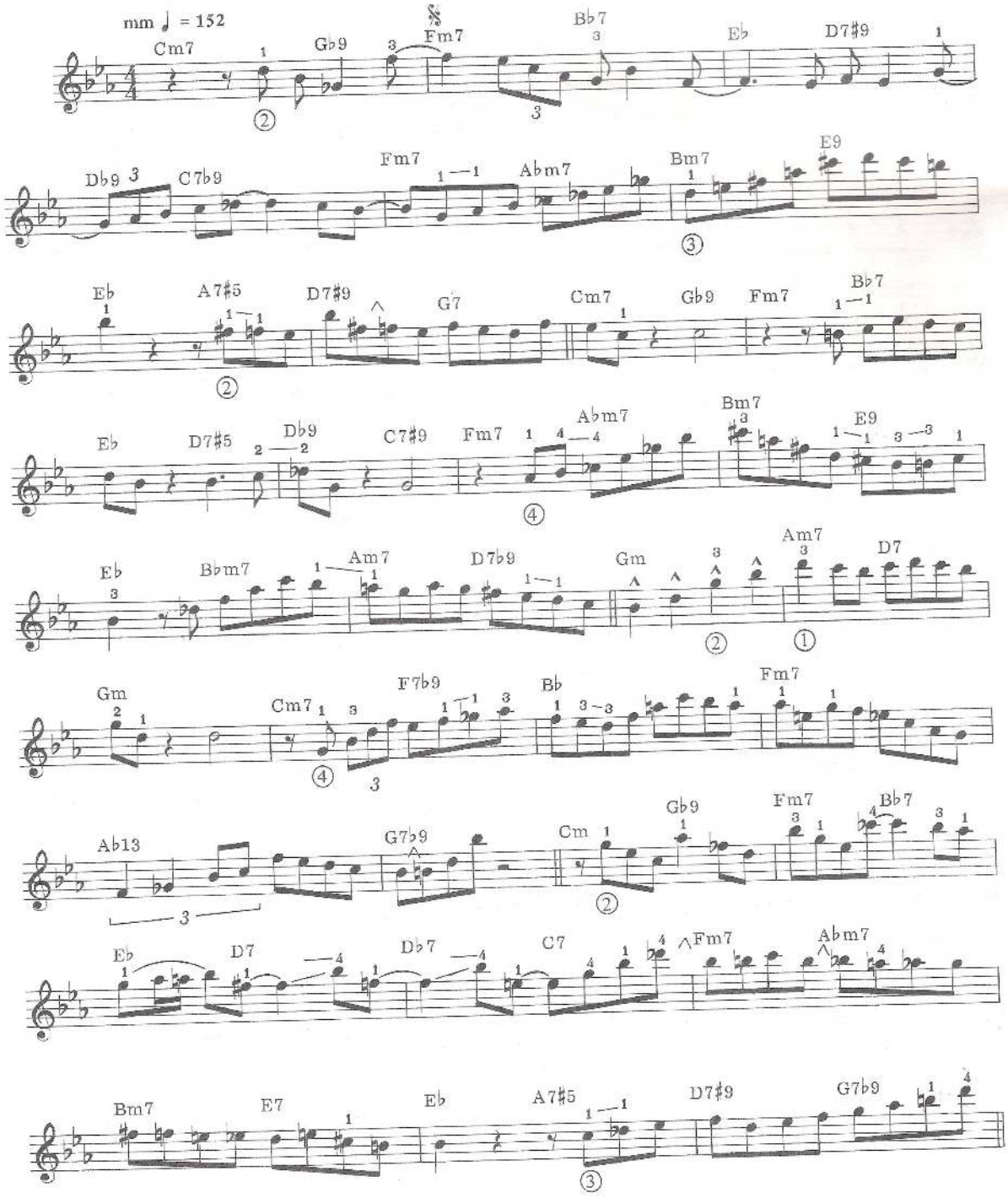
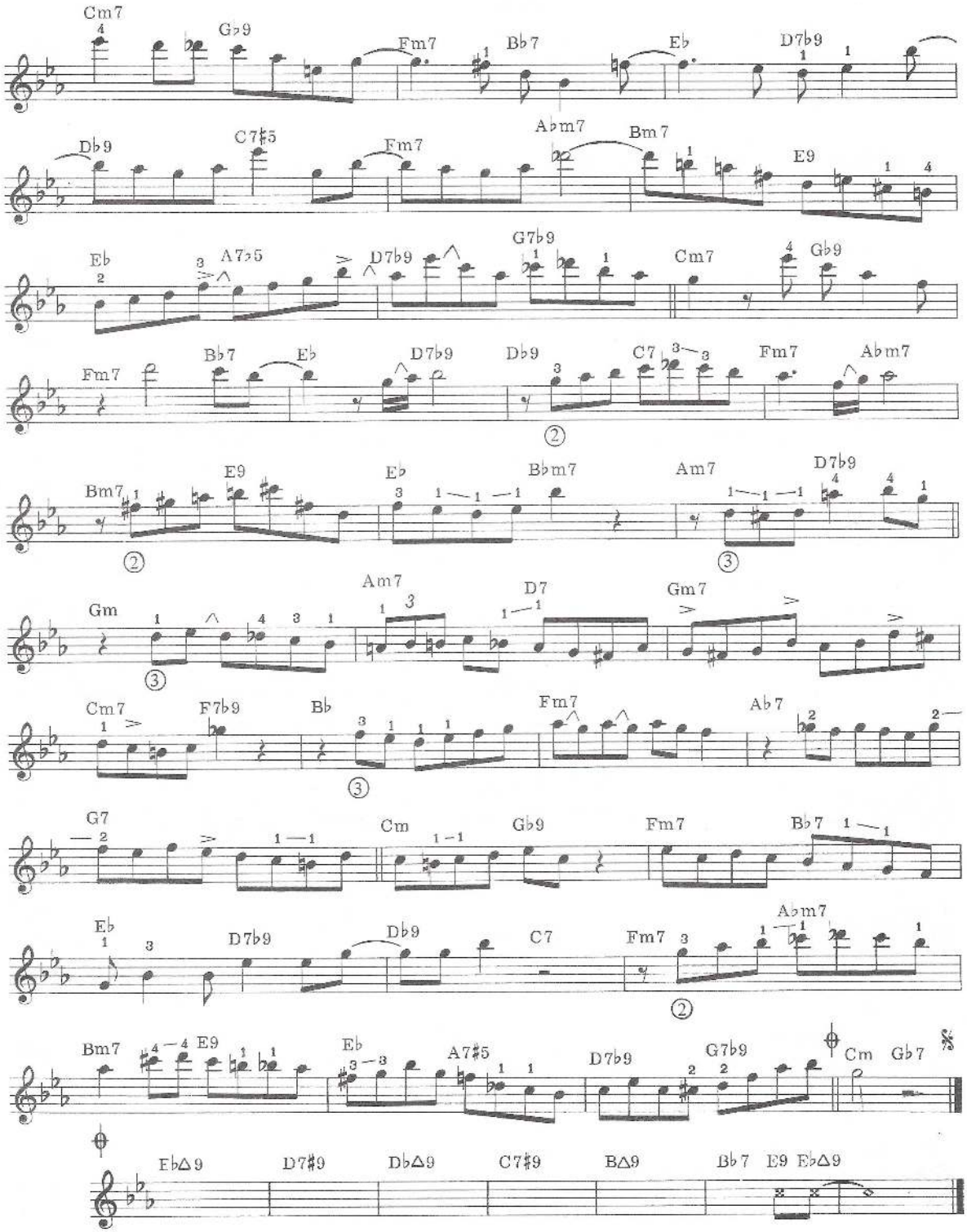
Am7b5
D7
Gm7
Dm7 Dbm7
Cm7
F7
Bb△
Eb△
Abm7
Db9
Gb△
Cb△
Cm7b5
F7b9
Bb
Bb△
Am7b5
D7b9
Gm7
Cm7
F7
Eb△
Abm7
Db9
Gb
Cb
Cm7b5
F7
Bb
Em7
A7
D
Em7
A7
D
Dm7
G7
C
A7b9
Ebm7
Ab7
Dm7
G7
Am7b5
D7
Gm
Cm7
F7
Bb△
Eb△
Abm7
G9
Gb△
Cb△
Cm7b5
F7b9
Bb
Am7b5
D7
Gm
Cm7
F7

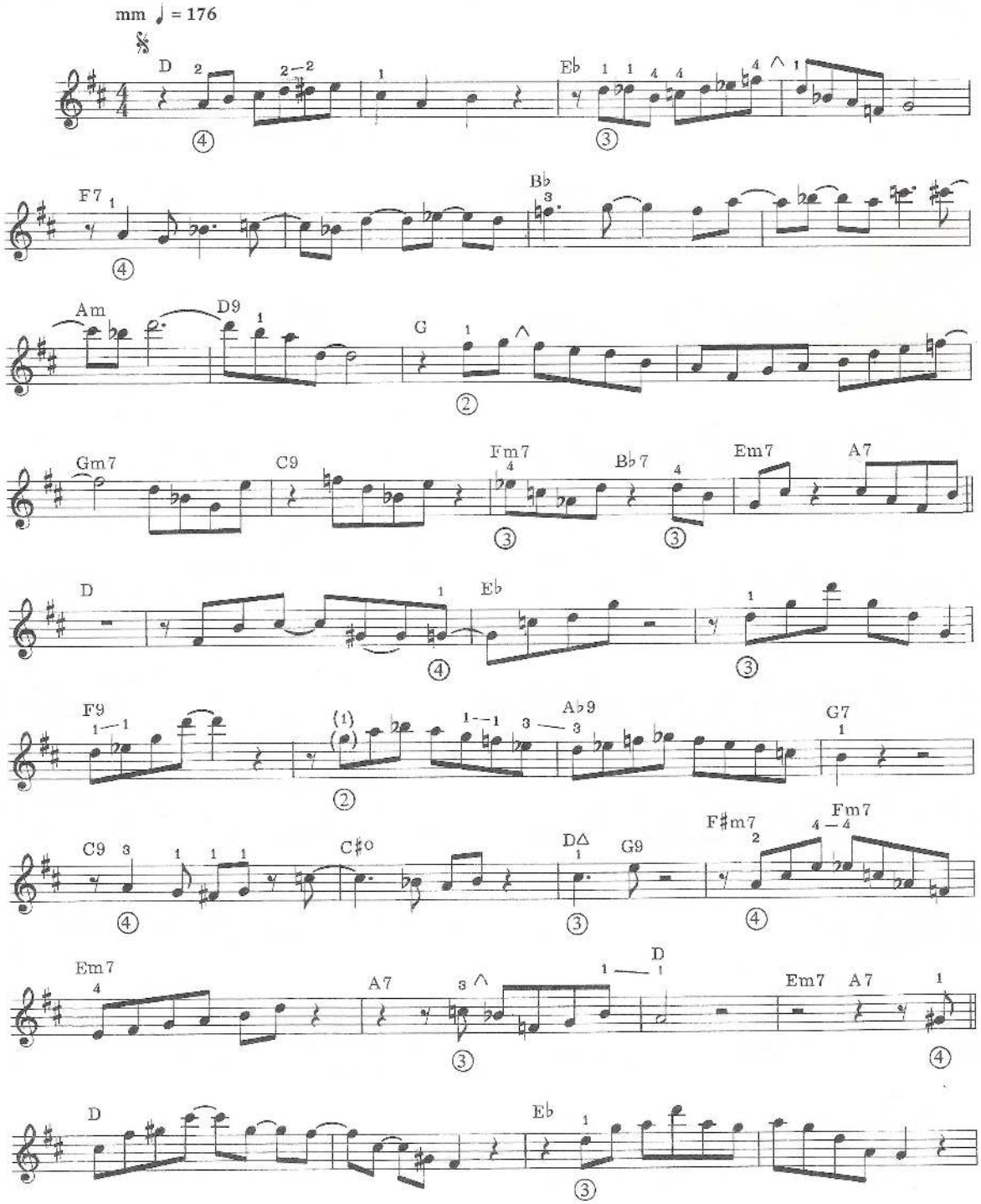

B♭△ E♭△ A♭m7 D♭9 G♭△ C♭△
Cm7♭5 F7 B♭
Am7♭5 D7 Gm Cm7 F7
B♭△ E♭△ A♭m7 D♭7 G♭△ C♭△ Cm7♭5 F7
B♭ Em7 A7 D
Em7 A7+ D Dm7 G7+
C A7♭9 E♭m7 A♭7 Dm7 G7
Am7♭5 D7 Gm Cm7 F7+ B♭
A♭m7 D♭7 G♭△ C♭△ Cm7♭5 F7♭9 B♭
B♭69 A♭69 B♭69 A♭69 G♭69 E69 B♭69

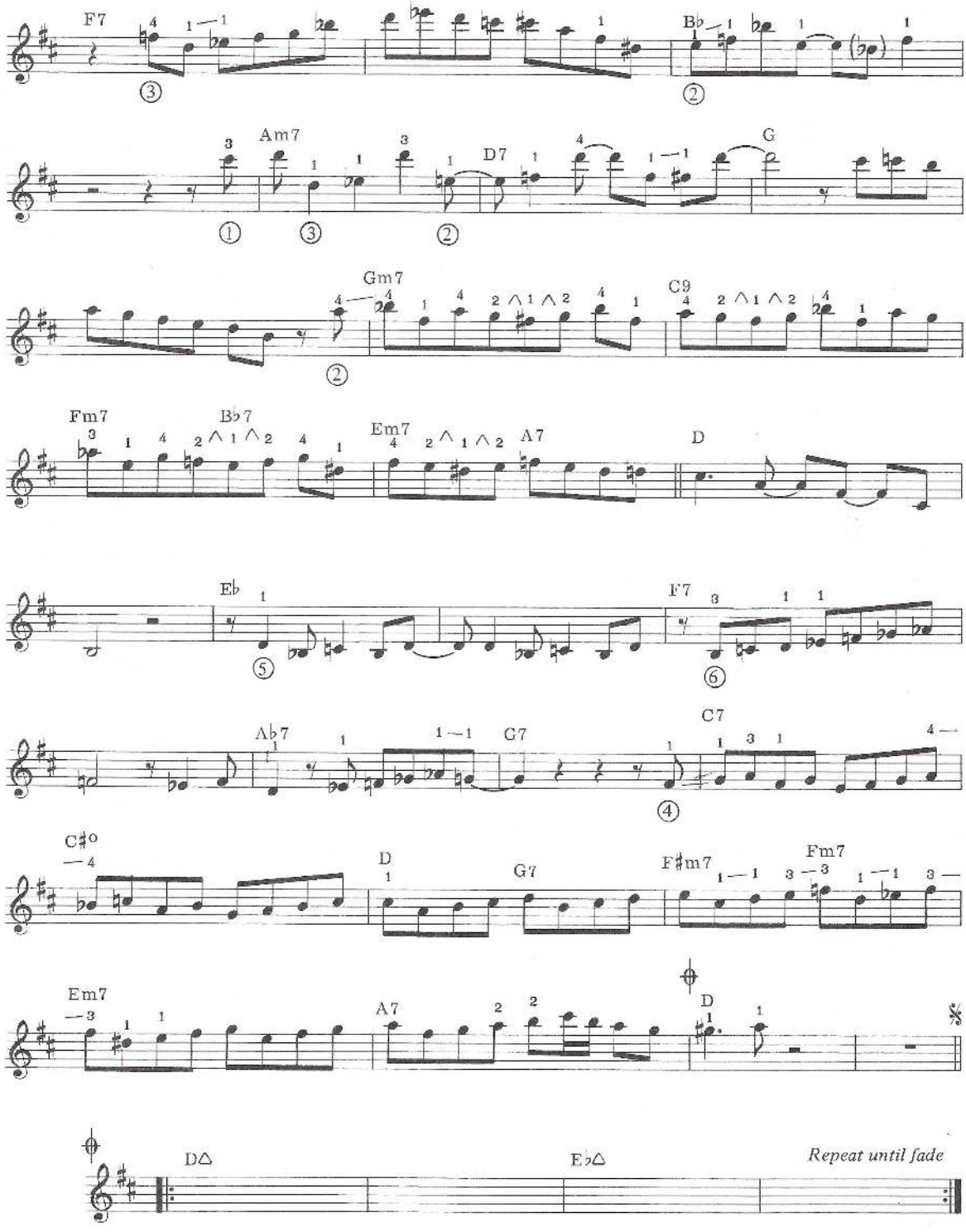
RHAPSODY


mm ♩ = 152
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 G♭9 Fm7 B♭7 E♭ D7♭9
D♭9 C7♯5 Fm7 A♭m7 Bm7 E9
E♭ A7♭5 D7♭9 G7♭9 Cm7 G♭9
Fm7 B♭7 E♭ D7♭9 D♭9 C7 Fm7 A♭m7
Bm7 E9 E♭ B♭m7 Am7 D7♭9
Gm Am7 D7 Gm7
Cm7 F7♭9 B♭ Fm7 A♭7
G7 Cm G♭9 Fm7 B♭7
E♭ D7♭9 D♭9 C7 Fm7 A♭m7
Bm7 E9 E♭ A7♯5 D7♭9 G7♭9 Cm G♭7
E♭△9 D7♯9 D♭△9 C7♯9 B△9 B♭7 E9 E♭△9

DREAM


mm ♩ = 176
D
Eb
F7
Bb
Am
D9
G
Gm7
C9
Fm7
Bb7
Em7
A7
D
Eb
F9
Ab9
G7
C9
C♯o
D△
G9
F♯m7
Fm7
Em7
A7
D
Em7
A7
D
Eb

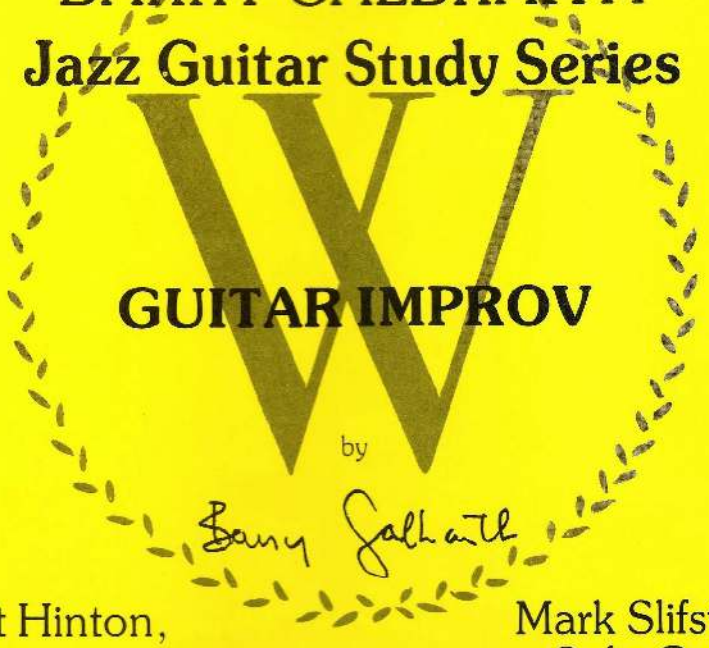

F7
B♭
Am7
D7
G
Gm7
C9
Fm7
B♭7
Em7
A7
D
E♭
F7
A♭7
G7
C7
C♯o
D
G7
F♯m7
Fm7
Em7
A7
D
D△
E♭△
Repeat until fade

Stereo 0903

Intermediate/Advanced

BARRY GALBRAITH

Jazz Guitar Study Series



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

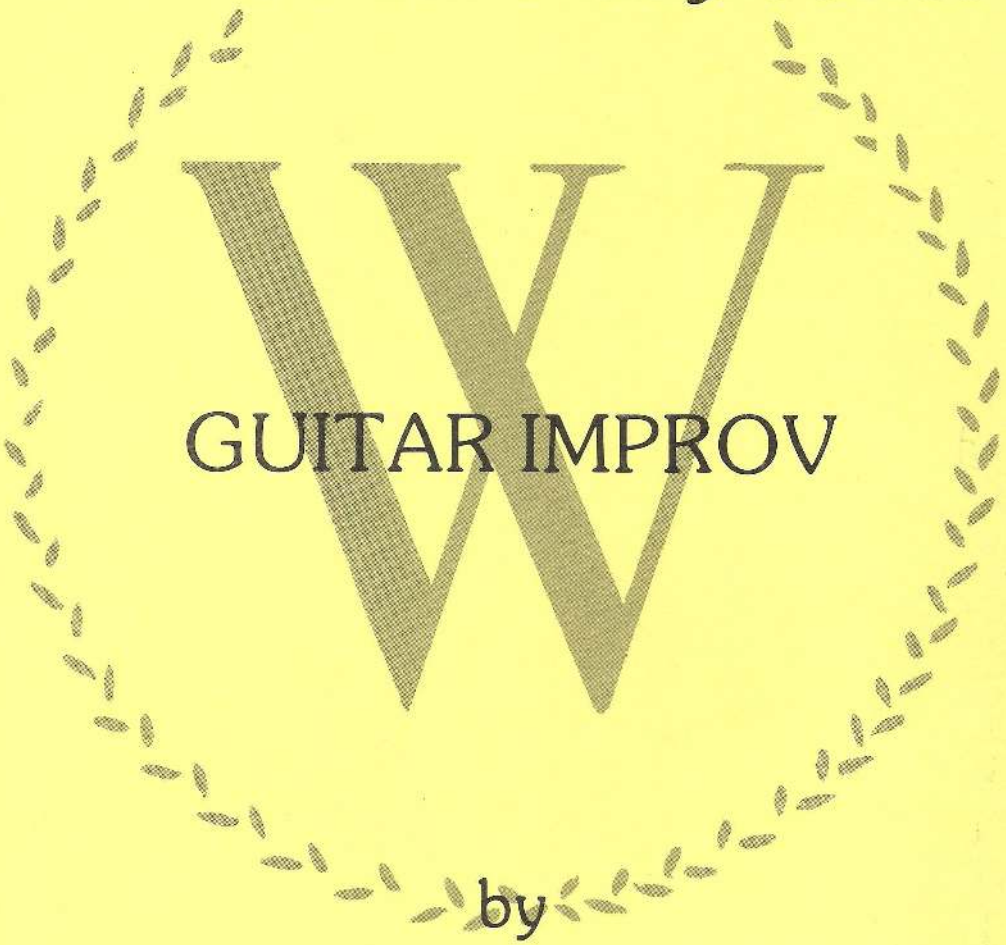
Mark Slifstein,
Solo Guitar

Barry Galbraith,
Comp Guitar

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

BARRY GALBRAITH

Jazz Guitar Study Series



GUITAR IMPROV

by

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
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