

**BARRY GALBRAITH**  
**Jazz Guitar Study Series**  
**BOOK THREE**

**GUITAR COMPING**

**with**  
**Bass Lines**  
**in Treble Clef**

**by**

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# INTRODUCTION

Most of the comps (accompaniments) in this book are designed to accompany an improvised solo with bass and without piano. In actual play comps are created as a response to a soloist and putting them on paper is an elusive and somewhat arbitrary task without a given melody line to follow. However, there are certain principles common to all comping:

**Rhythm:** Rhythm takes precedence over harmony in comping. If a comp doesn't swing, it can hinder rather than enhance. Simple, sparse accents are often all you need, especially at bright tempos, where the less you play, the better!

**Harmony:** The harmonic comp line sounds best when it has a direction. Resolve voices of diatonic chords to the closest voices of the following chord. Upper voices of chords should form a simple counter line rather than jumping aimlessly about. However, at times, inversions work well. Using a common upper tone while changing chords is effective (see first two bars of "WIND").

**Chord symbols** in this book relate to function. Example: D7#5#9 in bar 7 of "WIND" could be written as Ab13 but since the bass note is D, the chord functions as an altered D7.

The comp material begins simply with "SHINY" and "WIND" and becomes more elaborate throughout the book exploring the many musical possibilities in comp playing.

**Bass parts** are to be played on another guitar or taped for playback. Chord symbols are given for regular bass. Without any of the above, be sure to use a metronome.

*Some of the studies in this book have chord progressions similar to the following standards: "Shiny Stockings", "Gone With The Wind", "Out Of Nowhere", "You Stepped Out of a Dream", "I Got Rhythm", "Nardis", "Tangerine", "Body And Soul", "Like Someone In Love".*



# SHINY

$\text{♩} = 100 - 120$

① Gm7 C13 C13 FΔ9 Bb13#11

Am7 G#0 Abm7Gm7 Gm7 C13

Am7 Am7 D13 Bm11 Bm9 E13 A6 Am11b5 D7#5

Gm11 C13 FΔ9 Bb13

FΔ9 G#0 Gm9 Gm11 Gm9 C9sus

Am9 Eb13 D13 Gm11 C13 C9sus C9susF6 Am7#5 D7#9

# WIND

♩ = 100 - 126

GΔ9

Fm11 Bb13

Eb<sup>6</sup><sub>9</sub>

C7b9

Fm11

Bb7#5

Eb<sup>6</sup><sub>9</sub>

EbΔ9

Am9

D13

②

E7<sup>b5</sup><sub>b9</sub>

Am9

D7<sup>#5</sup><sub>9</sub>

GΔ9

Em7

EbΔ

F#°

F#°

Fm7

Fm7

B13

Bb13

Bb13

Eb<sup>6</sup><sub>9</sub>

Bb7#5

Bbm6

C7#5

Fm7 Fm7

Fm7 Bb13

Fm9

Bb7#5

EbΔ9

C7#9

Fm7

Bb13

EbΔ9

Eb6

Am9 D7<sup>#5</sup><sub>b9</sub>

GΔ9

E7<sup>#9</sup>

Am7

D7<sup>b9</sup><sub>#5</sub>

G<sup>6</sup><sub>9</sub>

Fm6

Fm<sup>6</sup><sub>9</sub>

Cm7

Cm7

A6

Ab6

Gm11 C13

E° Fm11

Fm7

Bb13

Eb6

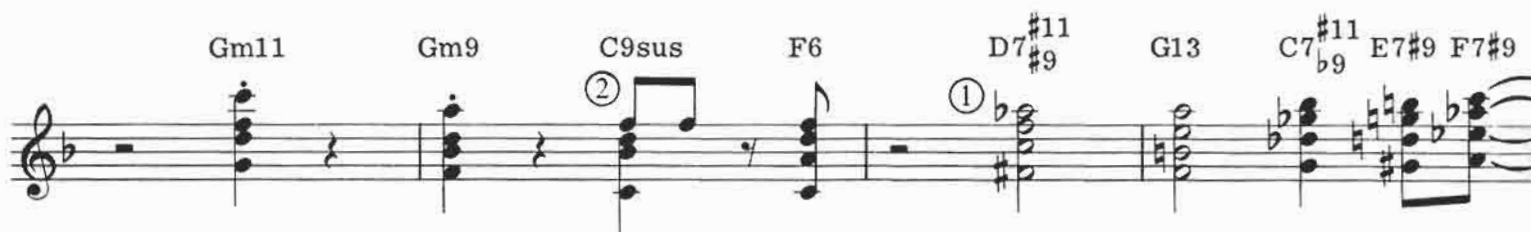
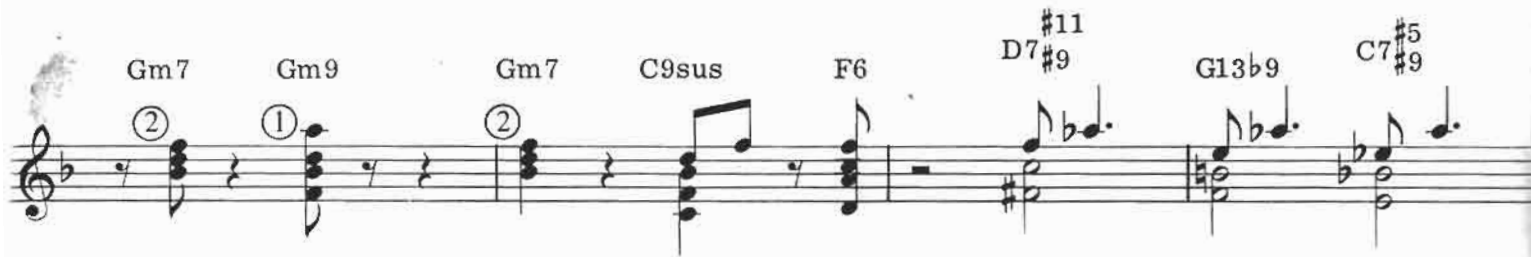
D7b9

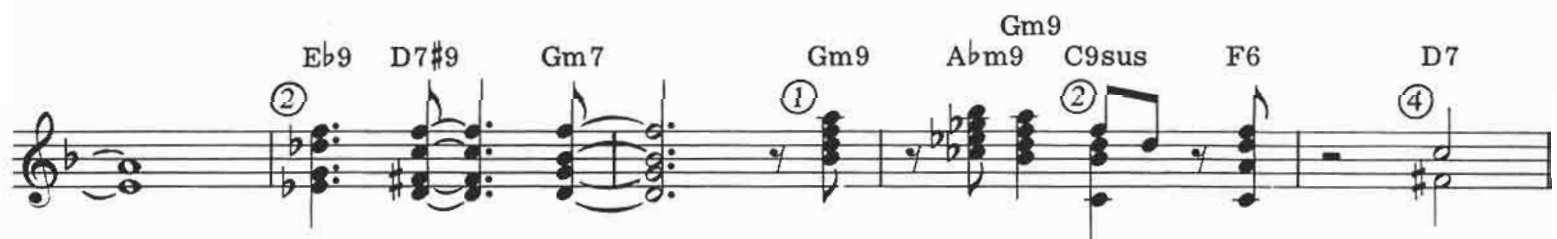
Db9

C7#9

# BLUES IN F

♩ = 100 - 120





Bb9 F° G#° B° F6 E7#5 Eb13 D9 F#m9 Gm9 Abm9 Gm9  
 C13sus F6 D7#5 b9 Db13 Gb13 F9 F7 Bb6 G#° B° F9  
 C9#5 F9 F13 B13 Bb9 F9#5 Bb9 F7#9 Bb13#11 Eb7#9  
 Abm7 Ab13#11 Gm7 Gm9 Bb13 B13 C13 C7#5 F9 D7 G7 C9#5 F13 Bb9  
 Bb13 F9 F13 F13 F13#9 F9 Bb9 Bb9 C9#5 F9 F13  
 F9 Eb9 D9 Gm9 Gm9 C9sus C9sus F6 FΔ Gm7 FΔ9 F13b5

# MINOR BLUES

This comp is a variation of the I-IV-I-V-I minor blues. Each chorus is slightly different and most substitution is done with the cycle of V progression.

♩ = 100 - 120

Am<sup>#</sup>7 Am7 Bb13<sup>#</sup>11 Bb9 Am9 A7<sup>#</sup>9 A7<sup>#</sup>5 Dm9

F13 Bb13 Am9<sup>b</sup>7 Am<sup>6</sup>9 G13 C13

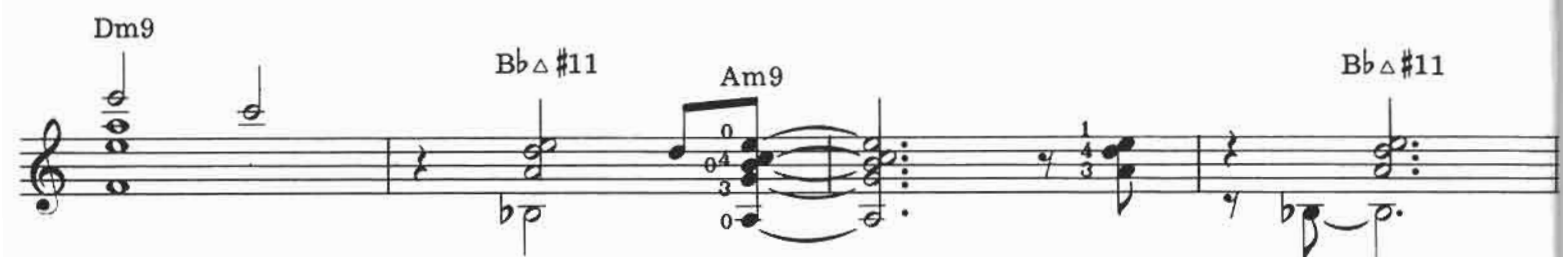
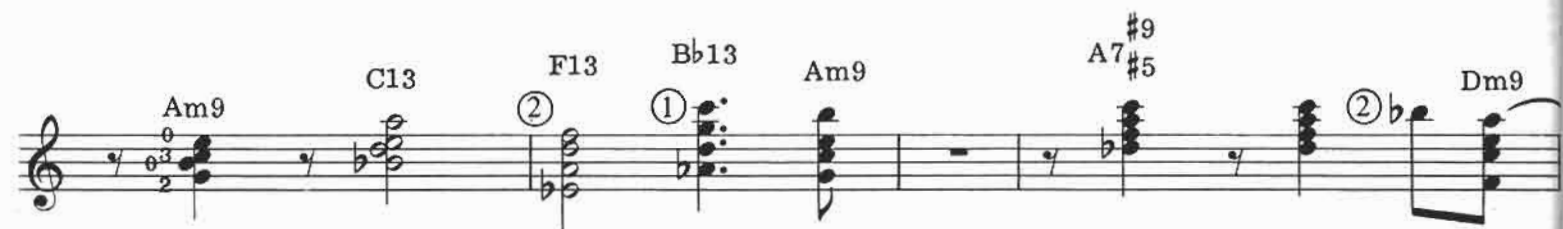
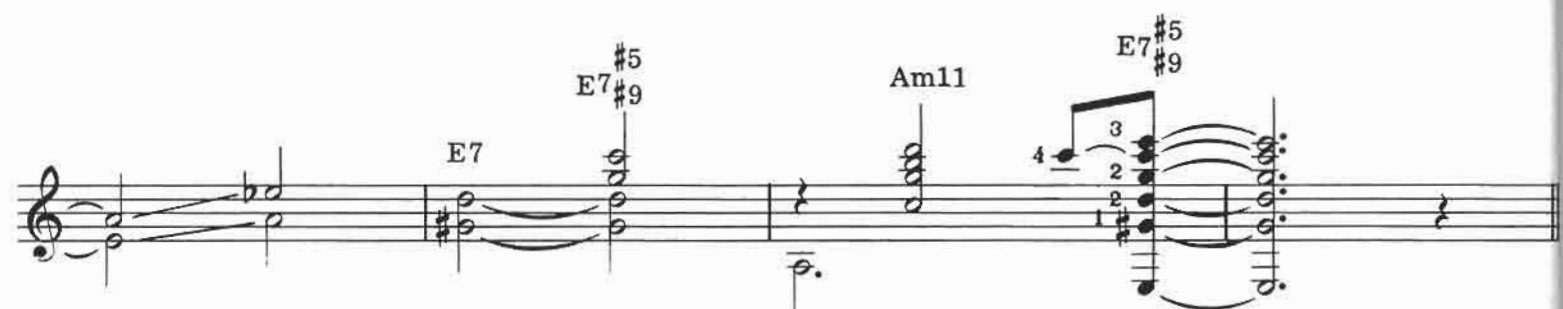
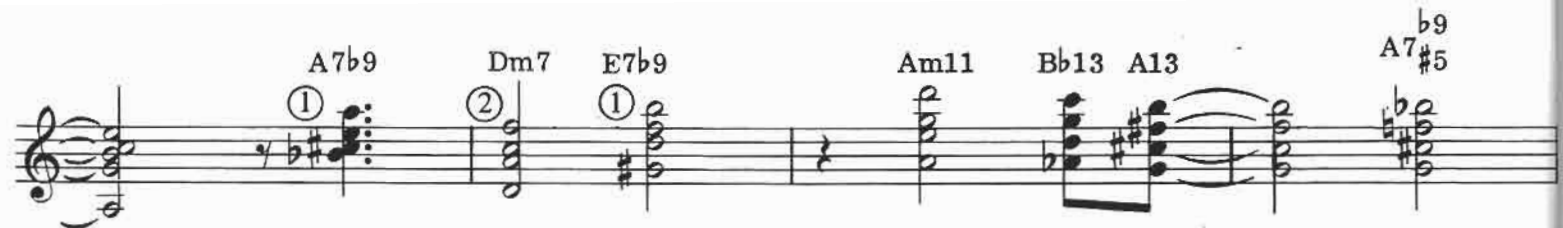
F13 F9 Bb9<sup>#</sup>11 Am7 C7 F13 E7<sup>#</sup>9

Am9 C13 F13 Bb13 Am9<sup>b</sup>7 A7<sup>#</sup>5 A7<sup>b</sup>9

Dm9 Dm6 E7<sup>#</sup>5 E7<sup>b</sup>9 Am7 Am<sup>6</sup>9

F13<sup>#</sup>9 Bb13 Am9 C13 F13 Bb9<sup>#</sup>11 Am9





Am7 Am11 Bm11 E7#9 Am9 B13b9 E7#9 A13b9

Dm9 Bb13#11 Am9 Am11 Am9#7 Dm9 Dm7 E7#9#5

Am9#6 E7#9#5 Am7 Am7

B/A Bb/A Am7 B/A Bb/A A7#5 Dm9

Fm9 Bb9 Am9 D9 Gm9 C9 F#9

E7#9#5 E7b9 Am9#7 Am11(6) 6th Harmonic 9th fret

*ritard*

# NOWHERE

♩ = 108 - 144

GΔ9 GΔ9 Bbm9 Eb9 Bbm7 Eb7 GΔ9  
 GΔ Bm7 E7#9 E7b9 Am7 E7  
 Am Am7 Am Bbm9 Eb9 Bbm11 Eb13 Am9 Am11 D13 D13  
 GΔ<sup>6</sup><sub>9</sub> Bbm7 (Eb) Bbm7 Eb GΔ<sup>6</sup><sub>9</sub> Am9  
 GΔ<sup>6</sup><sub>9</sub> Cm7 Bm7 E7b9 Am9 D9 E7<sup>#5</sup><sub>b9</sub>  
 Am9 Cm7 Bm7 C#° Am7 D7b9 Bm7 Bb13 Am7 D7b9

The musical score for 'NOWHERE' is written for guitar in standard notation. It consists of six staves of music. The key signature has one sharp (F#), and the tempo is marked as 108-144 beats per minute. The score includes various guitar-specific notations such as triplets, slurs, and accidentals. Chord symbols are placed above the staff, indicating the harmonic structure. The progression starts with GΔ9 and moves through various chords including Bbm9, Eb9, Bbm7, Eb7, GΔ9, GΔ, Bm7, E7#9, E7b9, Am7, E7, Am, Am7, Am, Bbm9, Eb9, Bbm11, Eb13, Am9, Am11, D13, D13, GΔ<sup>6</sup><sub>9</sub>, Bbm7 (Eb), Bbm7, Eb, GΔ<sup>6</sup><sub>9</sub>, Am9, GΔ<sup>6</sup><sub>9</sub>, Cm7, Bm7, E7b9, Am9, D9, E7<sup>#5</sup><sub>b9</sub>, Am9, Cm7, Bm7, C#°, Am7, D7b9, Bm7, Bb13, Am7, and D7b9.

G Am Bm Am G Bbm7 Cm7 Bbm7 Cm7 Bbm7 G Am Bm



Am7 Bm7 Bm11 Bm9 E13 E7b9 Am7 Am7 E7b9 E7b9



Am7 E7b9 Am9 Bbm11 Bbm9 Eb13 Am11 Am9 D13 GbΔ



GΔ Am7 Bm7 GΔ Bbm7 Cm7 Bbm7 Eb7 GΔ Am7 Bm



Am9 G6 Bm11 Bm7(6) E13 E7#5/9 Am7 Am7 E7b9 E7b9



Am7 Cm7 F13 Bm7 Bb0 Am9 D13 AbΔ6/9 GΔ6/9



# DREAM

♩ = 132 - 192

D $\Delta$ 9 D6 D $\Delta$  D6 E $\flat$  $\Delta$ 9 E $\flat$ 6 E $\flat$  $\Delta$  E $\flat$ 6 F13 F $\sharp$ 13 $\flat$ 9 F13

B $\flat$  $\Delta$ 9 B $\flat$  $\Delta$ 9 B $\flat$  $\Delta$ 9 B $\flat$  $\Delta$ 9 Am11 Am11 D7 G $\Delta$ 9

G(add9) G Gm9 C9 $\flat$ 5 C9 Fm9 B $\flat$ 7 Em9 A13

D $\Delta$  D6 D $\Delta$  D6 D $\Delta$  E $\flat$  $\Delta$  E $\flat$ 6 E $\flat$  $\Delta$  E $\flat$ 6 E $\flat$  $\Delta$  Dm7 C $\sharp$ m7 $\sharp$ 5 Cm

F13 A $\flat$ 13 $\sharp$ 11 A $\flat$ 7 G7 C13 $\sharp$ 11 C7 C $\sharp$ 0

D $\Delta$ 9 G13 F $\sharp$ m7 Fm7(6) Em7 Em7 A13 A7 $\sharp$ 9 D $\Delta$ 9



# BLUES IN TWELVE KEYS

This comp illustrates the variety of progressions that can be used on the blues. Each key has it's own set of changes, and soloist should have the changes as a guide when playing this blues.

♩ = 92 - 120

The musical score is written for a blues progression in twelve keys. It consists of six staves of music. The chords and melodic lines are as follows:

- Staff 1: C $\Delta$  (2), C9, F6, F $\sharp$ <sup>o</sup>, C $\overset{6}{9}$  (1), F $\sharp$ m7 Gm7, C13
- Staff 2: Cm9, F9, Cm9 (2), F13, C $\Delta$ , Dm7, D $\sharp$ m7, Em7, A7 $\sharp$ 5 (1, 4, b)
- Staff 3: Dm9, Dm7, Dm9, G13 (1), G13, C6, B6, C6, Gm7, C13, E $\Delta$  (2)
- Staff 4: F $\Delta$ , Em7, A7 $\sharp$ 5, Dm7, D $\flat$ m7, Cm7, Cm9, F7 $\sharp$ 5
- Staff 5: B $\flat$  $\Delta$ 9, A $\flat$ <sup>o</sup>, B $\flat$ 6, B $\flat$ m9, E9, E $\flat$ 9, A $\flat$  $\Delta$ 9, G $\flat$ <sup>o</sup>, A $\flat$ 6, A $\flat$ m9, D9, D $\flat$ 9
- Staff 6: Gm7 (2), Gm9, Gm11, C9sus (2), F6, D $\flat$ 7, Cm11, B13, B9, B $\flat$ 9













# RHYTHM #1

♩ = 144 - 208

BbΔ

B<sup>o</sup>

Cm7

C#<sup>o</sup>

Dm7

G7#5

Cm7

F13

Bb13



EbΔ 9

D7b5

G7#5

C7b5

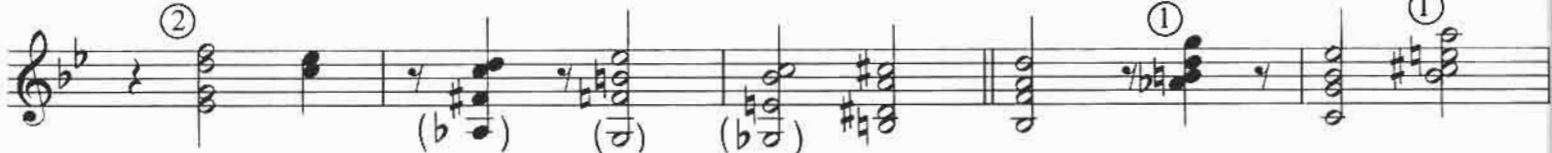
B9

BbΔ

B<sup>o</sup>

Cm7

C#<sup>o</sup>



Dm7 G7#9

Cm7

F13

Fm11 Bb13

Ebm7

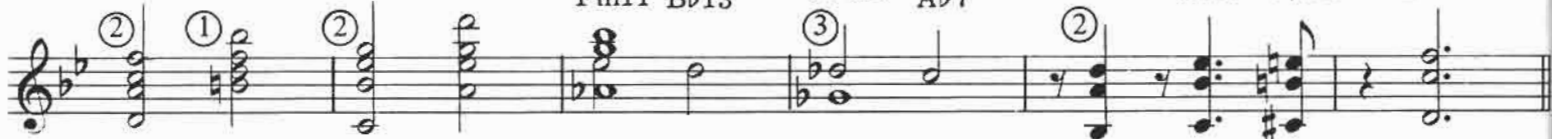
Ab7

BbΔ

Cm7

C#m7

Dm7



Am11

Bbm9

Am9

D9

Dm11

Dm7

G13

G9

Gm11

Abm9



Gm9

Gb9

F9

B<sup>o</sup>

Cm7

C#<sup>o</sup>

Dm7

Db13

Cm7

B13



Bb6

G7#5

Cm7

F13

Bb13

Cm7

C#<sup>o</sup>

Bb6



B $\flat$ 9 D $\flat$ 13 C13 B13 B $\flat$ 9 D $\flat$ 9 C9 F7 $\sharp$ 5 B $\flat$ 9  
 E $\flat$ m9 7 B $\flat$  Cm7 C $\sharp$ 0  
 Dm7 D $\flat$ 13 C9 B13 B $\flat$ 9 E $\flat$ m9 6 B $\flat$  $\Delta$   
 Am11 D7 $\flat$ 9 G13 A $\flat$ 13 G13 G7 $\sharp$ 5 Gm7  
 Gm11 C13 $\sharp$ 11 F9sus B $\flat$  $\Delta$  G13 $\sharp$ 9 C13 $\sharp$ 9 F13 $\sharp$ 11  
 B $\flat$ 9 G7 $\sharp$ 9 C7 F13 $\sharp$ 9 B $\flat$ 13 Cm7 C $\sharp$ 0 B $\flat$

# S-MILES

This comp uses open strings to broaden our range of chord voicings. Wherever a circled E, B or G occurs play the corresponding note as an open string.

♩ = 120 - 132

The musical score for "S-MILES" is written for guitar and consists of six staves. The tempo is marked as ♩ = 120 - 132. The key signature has one sharp (F#). The score includes various guitar chords and melodic lines with fingerings and articulations.

**Staff 1:** Em9, F#11, EΔ9, C(add9), Am9 (with circled E and B), F#11 (with circled E and B).

**Staff 2:** Em11, Em11, Eb/F, F(add9), Em9, F#11.

**Staff 3:** E9#11, CΔ9, Am9 (with circled E, B, and G), F#11 (with circled E and B), Em9#7.

**Staff 4:** Am9 (with circled E and G), F#11 (with circled E and G), Am9 (with circled E and B), F#11 (with circled E and B).

**Staff 5:** Dm11, G7, G7#5#9 (with circled E, B, and G), CΔ9, F#11.

**Staff 6:** Em11, FΔ9, F(add9), E9#11, CΔ9 (with circled E, B, and G), Am9 (with circled E and G).

F $\Delta$  #11      Em9      Em11      Em11      Em9      F $\Delta$       E $\Delta$       C $\Delta$

Am      F $\Delta$  #11      Em $_9^6$       D4      E4

Em9      F(add9)      F $_9^6$       E $_9^6$       E $_9^6$  #11      C $\Delta_9^6$       Am9      F $\Delta$  #11      F      Em9

Em9      Em $_9^6$       Em11      Am11      F $_9^6$       Am11      F $_9^6$

Dm11      G13      G7#5      C $\Delta_9$       F $\Delta$  #11      Em9

F $\Delta$       E $_9^6$  #11      C $\Delta_9$       Am $_7^6$       F $\Delta$  #11      Em9



# TAN-GEE

④ ② G13 G13 C<sup>Δ</sup>9 F13<sup>b</sup>5 F9 Em7

Em7 ② E<sup>b</sup>o Dm7 G13 Dm7 F#13 G13 C<sup>Δ</sup>9 Dm7 Em7 B<sup>b</sup>13 A13

Dm11 ② G13 G13 F13 Em11 B7<sup>#</sup>9

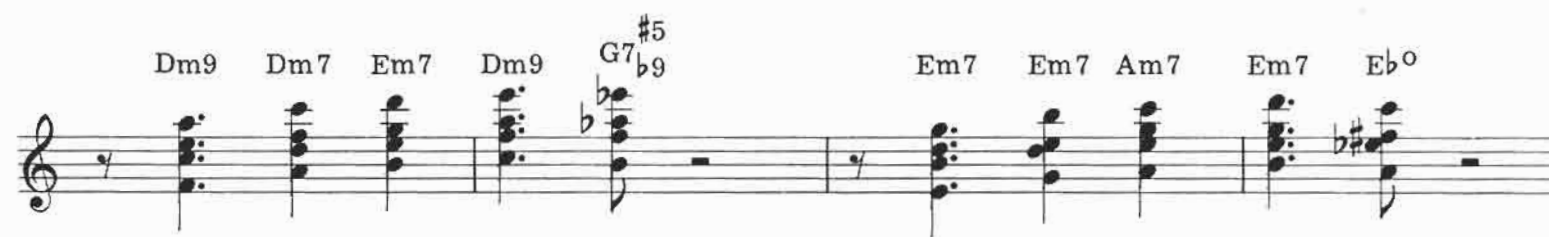
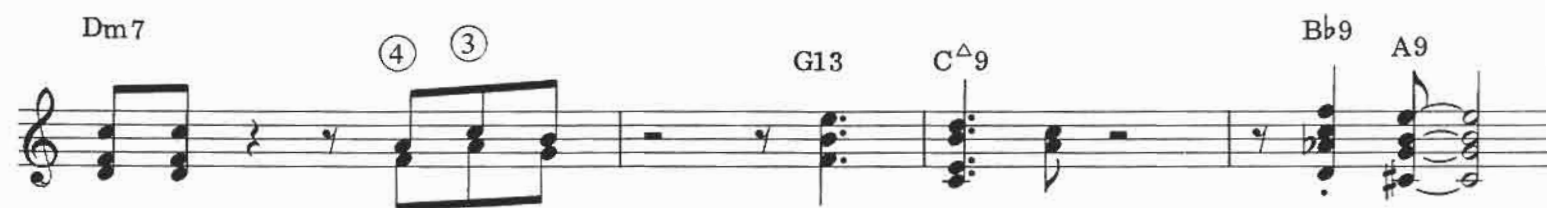
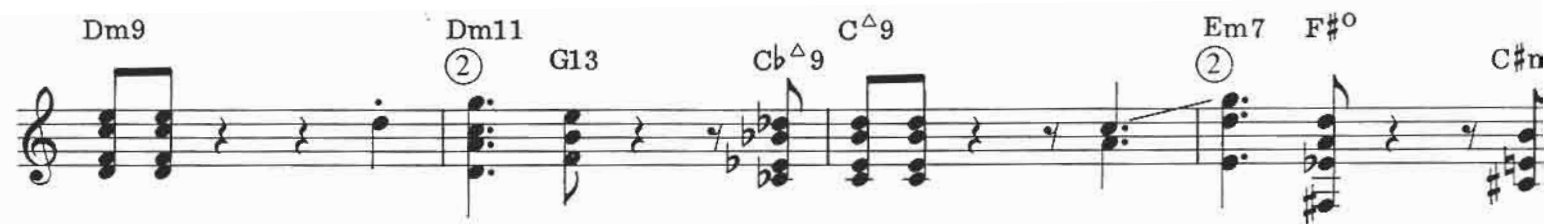
E<sup>6</sup>9 F#m7 B13 E6 B<sup>b</sup>13 A7<sup>#</sup>9

Dm9 Dm7 G13 F13<sup>#</sup>11 F9<sup>#</sup>11 C<sup>6</sup>9 E<sup>b</sup>m11

Dm11 Dm7 G7 ⑥ B<sup>b</sup>13 A7

Dm9 B<sup>b</sup>13 B<sup>b</sup>13 B<sup>b</sup>9 C<sup>Δ</sup> Em7 A7<sup>b</sup>9 A7<sup>#</sup>11

Dm7 Dm9 G7<sup>b</sup>9 C<sup>Δ</sup> B7<sup>#</sup>5 B<sup>b</sup>13 A7<sup>b</sup>9



# SOLE

The following piece is more melodic than any of the previous comps and would almost form a duet with the soloist. For an accompaniment to assume this importance would require sensitive rapport with the other player.

♩ = 66 - 72

Finger Style

Chord progression for the first staff: Ebm9, D<sup>o</sup>, Ebm9, Ab13, DbΔ9, Gb13, Fm7, E<sup>o</sup>, Ebm9.

Chord progression for the second staff: Cm11, F7b5, Bbm7, Ebm11, D9, DbΔ9, B9b5, Bb9#5, Ebm9, D<sup>o</sup>, Ebm9, Ab13, DbΔ9.

Chord progression for the third staff: Gb13#11DbΔ, E<sup>o</sup>, Ebm9, Cm11, F7b5, Eb9, D13, Bbm7, Ebm11.

Chord progression for the fourth staff: DbΔ9, Em9, A13, DΔ, Em7, F#m7, Gm7, C7, F#m7, Bm7, A7, Em7, DΔ.

Chord progression for the fifth staff: Dm7, G13, CΔ9, Eb<sup>o</sup>, Ebm9, Dm9, G13, C13, B13, Bb13, Em9.

Chord progression for the sixth staff: Ebm9, D<sup>o</sup>, Ebm9, Ab13, D9, DbΔ, Gb13, Fm7, E<sup>o</sup>, Ebm7.

Ab13 A13 Bb13 F7#9 Eb9 Ab7#5 DbΔ9 B7 Bb7 Swing eighth Ebm7 Ebm9 Ab13 Gb13#11

DbΔ9 E° Even eighth Ebm9 Ebm7 Ebm9 Ab13 F7#9 F7#11 Eb9 D7 DbΔ9 B7sus Bb7

Ebm9 Ebm7 Ebm7 Fm7 Fm7 Ebm9 D9 DbΔ9 Gb13 Fm7 E° Ebm7

F7#9 F7#5 Eb7 Ab9 Db6 A7 DΔ Em7 F#m7 Gm7 C13

DΔ E7#11 A7#9 DΔ9 D9 DΔ9 Dm9 G13 Dm9#5 CΔ9 Eb° Dm7 Dm7 G13

C7 B7 Bb7 Ebm9 Ebm7 Ab13 Ebm9 Ebm7 Ebm7 Em7 DbΔ9 Gb9#11 Gb13

DbΔ9 E° Ab13 F7#11 Bbm9 Eb9 Ebm11 C7#9 DbΔ9

## WIND #2

“Wind” and “Like Someone” show another way of comping in the absence of a bass. Here the thumb plays the bass line while the fingers punctuate the chords.

♩ = 120 - 144

### Finger Style

$E\flat\Delta$        $A\flat m7$        $D9$        $G\Delta$        $E7$        $A\flat m7$        $D9$

The first system of musical notation for 'The Girl on the Train' is written on a single staff. It begins with a treble clef and a key signature of two flats (Bb and Eb). The notation includes several measures with chords and fingerings. Above the staff, the chords GΔ, EbΔ, F#o, Fm7, and Fm are indicated. A circled number 5 is placed above the second measure. The notes are written in a way that suggests a specific fingering, with numbers 1, 4, 1, 2, 1, 1, 3, and 1 written below the notes.

Bb7 Fm7 C#° B6 Eb Bb+ Bbm C7 Fm7 Fm

[illegible]





# RHYTHM #2

This is basically the same progression as RHYTHM NO. 1. The upper staff indicates the given chord changes, while the bottom staff is a walking chord line.

♩ = 132 - 208

Chord progression for the first system:

Bb G7 Cm F7 Bb G7 Cm F7

Walking chord line (treble clef, key of Bb):

Bb Cm7 Dm7 G7b5 Cm7 Gb9 F9 F7b5 Bb6 Ab7 G7 C#m7 Cm7 Gb7 F7 F7b5

Chord progression for the second system:

Fm7 Bb7 Eb Ebm Bb F7 Bb F7

Walking chord line (treble clef, key of Bb):

Fm7 Fm7b5Bb7 E9 EbΔ9 Eb Ebm7 Ab7 Dm7 Ab° Cm7 F7b5 Bb6 Db7 Gb7 B7

Chord progression for the third system:

Bb B° Cm F7 Bb Dm7 Cm7 F7

Walking chord line (treble clef, key of Bb):

BbΔ Bb6 B° Bm7 Cm7 B° F7 C#° Dm7 Bb Dm B° Cm Cm#5 F7 B9

Chord progression for the fourth system:

Bb7 Eb Ebm Bb F7 Bb

Walking chord line (treble clef, key of Bb):

Bb9 Fm7 Bb7 Bb9 EbΔ Eb6 Ebm7 Ab7 Dm7 G7b5 Cm7 F7b5 Bb6 Cm7 C#° Bb

D7 D7 G7 G7

D7 Am7 D Am7 D7 Am Bm7 Am7 G7 G<sup>o</sup> G7 Dm7 G C<sup>#o</sup> G7 G7<sup>b</sup>5

C7 C7 F7 Cm7 F7

C7 Gm7 C Gm7 C7 Gm Am7 Gm7 F7 Cm7 F B<sup>o</sup> Cm Gb7 F7 F7<sup>b</sup>5

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb6 Ab7 G7 G7<sup>b</sup>5 Cm7 Gb7 F7 F7<sup>b</sup>5 Bb6 Ab7 G7 C<sup>#</sup>m7 Cm7 Gb7 F7 F7<sup>b</sup>5

Bb7 Eb Ebm Bb F7 Bb F7

Bb7 Fm7 Bb E9 EbΔ Eb6 Cb Ebm6 Dm7 Db7 Cm7 F7<sup>b</sup>5 Bb6 B<sup>o</sup> Cm7 C<sup>#o</sup>



# LIKE SOMEONE

♩ = 116-138

EbΔ G7 Cm7 Cm7/Bb F/A Ab° Eb/G C7#9 Fm7 Fm  
 Bb7 Bb9sus EbΔ Bbm7 Eb9 AbΔ Dm7 G7  
 CΔ Cm7 F7 F9sus Bb9sus Bm7 E9  
 EbΔ G7 Cm Cm/Bb F/A Abm6 Gm7 C7#9 Fm7 Fm Bb7  
 EbΔ Bm7 Bbm7 A13 AbΔ Dm7 G7 CΔ  
 F#m7 B7 Gm7 C7 Fm7 Bb7 EΔ9 EbΔ9

The musical score is written for piano and consists of six staves. Each staff contains a series of chords and their corresponding fingerings. The chords are: EbΔ, G7, Cm7, Cm7/Bb, F/A, Ab°, Eb/G, C7#9, Fm7, Fm, Bb7, Bb9sus, EbΔ, Bbm7, Eb9, AbΔ, Dm7, G7, CΔ, Cm7, F7, F9sus, Bb9sus, Bm7, E9, EbΔ, G7, Cm, Cm/Bb, F/A, Abm6, Gm7, C7#9, Fm7, Fm, Bb7, EbΔ, Bm7, Bbm7, A13, AbΔ, Dm7, G7, CΔ, F#m7, B7, Gm7, C7, Fm7, Bb7, EΔ9, and EbΔ9. Fingerings are indicated by circled numbers 1 through 5. The tempo is marked as 116-138 beats per minute.