

BARRY GALBRAITH

Jazz Guitar Study Series

GUITAR COMPING

with
**Bass Lines
in Treble Clef**

by

Barry Galbraith

**MUSIC
JUNCTION**

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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.

Benny Galbraith

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

♩ = 100 - 120

The musical score for "SHINY" is written in G major, 4/4 time, with a tempo of 100-120 beats per minute. It consists of six staves of music. The first staff begins with a circled '1' and features chords Gm7, C13, C13, C13, C13, C13, FΔ9, and Bb13#11. The second staff starts with Am7, G#0, Abm7Gm7, Gm7, and C13, with a circled '2' and a 2/3/4 triplet. The third staff includes Am7, Am7, D13, Bm11, Bm9, E13, A6, Am11b5, and D7#5b9, with circled '2's and a 2/3/4 triplet. The fourth staff has Gm11, C13, C13, C13, C13, FΔ9, and Bb13, with circled '2's. The fifth staff contains FΔ9, G#0, Gm9, Gm11, Gm9, and C9sus, with circled '2's. The sixth staff features Am9 Eb13 D13, Gm11, C13, C9sus, C9susF6, Am7#5, and D7#9, with circled '6' and '2'.

① Gm7 C13 C13 C13 C13 C13 FΔ9 Bb13#11

Am7 G#0 Abm7Gm7 Gm7 C13 ② 2/3/4

Am7 Am7 D13 Bm11 Bm9 E13 A6 Am11b5 D7#5b9 ② ② 2/3/4

Gm11 C13 C13 C13 C13 FΔ9 Bb13 ② ②

FΔ9 ② G#0 ② Gm9 Gm11 Gm9 C9sus

Am9 Eb13 D13 Gm11 C13 ⑥ C9sus C9susF6 ② Am7#5 D7#9

Gm7 (2) F#m9 Gm9 (1) Gm9 Db13 C13 (2) FΔ9
 Bb7#11 FΔ9 A° Abo Gm7 (2)
 C9 Am7 (2) D9 (2) Bm7 E9
 E13 (1) AΔ9 F#m7 D7#5 D7#11 Gm9 Gm7 (2)
 Gm9 Abm9 Gm9 C9sus (1) C13 (2) FΔ9 Bb9#11
 FΔ9 G#° Abm7 Gm7 (2) C9
 Am7 (2) D9 Gm7 (2) Am7 Gm9 C13 (1)
 F6 (2) E7#5 (1) Bb6 (2) A7#5 (1) Gm7 GbΔ6#11 FΔ69 (2)

WIND

♩ = 100 - 126

Fm11 Bb13 Eb⁶₉ C7b9 Fm11 Bb7#5 Eb⁶₉ EbΔ9 Am9 D13 ② GΔ9

E7^{b5}₉ Am9 D7^{#5}₉ GΔ9 Em7 EbΔ F#° F#°

Fm7 Fm7 B13 Bb13 Bb13 Eb⁶₉ Bb7#5 Bbm6 C7#5 Fm7 Fm7 Fm7 Bb13

Fm9 Bb7#5 EbΔ9 C7#9 Fm7 Bb13 EbΔ9 Eb6 Am9 D7^{#5}₉ GΔ9 ①

E7#9 ② Am7 D7^{b9}₅ G⁶₉ Fm6 Fm⁶₉ Cm7 Cm7 A6 Ab6

Gm11 C13 E° Fm11 Fm7 Bb13 Eb6 D7b9 Db9 C7#9

Fm9 EbΔ9 A° Fm7 Bb13
 EbΔ9 Eb6 Am9 F#° GΔ9 E° Am7 D7b9 G6
 EbΔ9 Eb° Fm9 B13 Bb13
 EbΔ D+ Bbm C7#5 Fm9 Fm7
 Fm7 Bb7#9 EbΔ Fm7 Bb7#11 EbΔ9
 Am7 D7#11 GΔ9 E7#11 Am7 D7#5 GΔ9 G6
 Fm6 Fm6 Cm11 Cm7 Ab Gm7 C7
 Fm7 Bb13 Eb6 D7b9 Db9
 C7#9 C7#11 Fm9 E#11 EbΔ9

BLUES IN F

♩ = 100 - 120

Chords and notes across the staves:

- Staff 1: F13 (2), Gb13, Bb9, Bb13 (1), F13 (2), Gb13, F13, F13#9, F9
- Staff 2: Bb9 (2), B13, Bb9 (1), B0, F9 (3), E9#5, Eb13, D9
- Staff 3: Gm7 (2), Gm9 (1), Gm7 (2), C9sus, F6, D7#9#11, G13b9, C7#9#5
- Staff 4: F13 (2), Bb9, Bb13, F13, F7#9#5, B9, Bb9
- Staff 5: Bb9, Bb13, F13, Eb7, D7
- Staff 6: Gm11, Gm9, C9sus (2), F6, D7#9#11 (1), G13, C7#9#11b9, E7#9, F7#9

F#7#9 F#7#9 Bb13 Bb13b9 F7#9 F13 B13 Bb13

Bb13#11 Bb Bb13#11 FΔ Eb9 D9 D9 Gm7 Gm9

Abm9 F#m9 Gm9 F6 D7#9 G7 C7#5 F9 Gb9#5 F9 B9#5

Bb9 B9#5 Bb9 F9 Gb9#5 F13 B13 Bb9 Bb9 F7

Eb9 D7#9 Gm7 Gm9 Abm9 C9sus F6 D7

G7 C7 F7 F13 Bb13 F13 F13 F7#5 Bb9

Bb9 F# G# B° F6 E7#5 Eb13 D9 F#m9 Gm9 Abm9

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

The musical score is written for guitar and consists of six staves. The tempo is marked as ♩ = 100 - 120. The key signature is A minor (no sharps or flats). The score includes various chord substitutions and rhythmic markings.

Staff 1: Am[#]7, Am7, B^b13[#]11, B^b9, Am9, A7[#]9[#]5, A7^b9[#]5, Dm9.

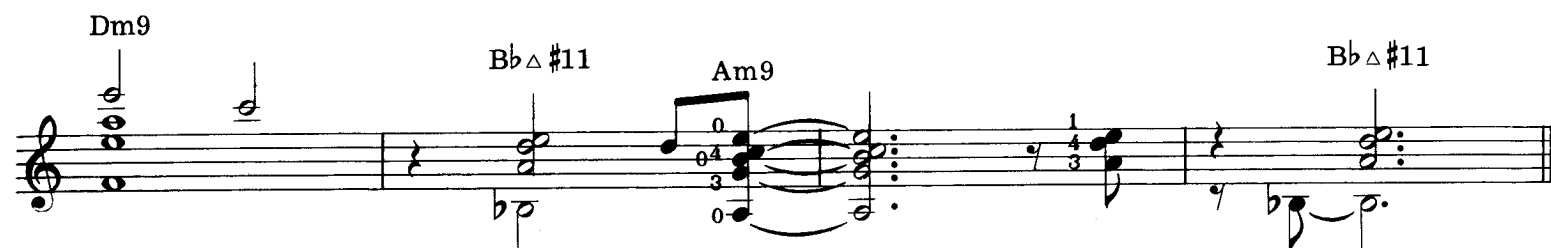
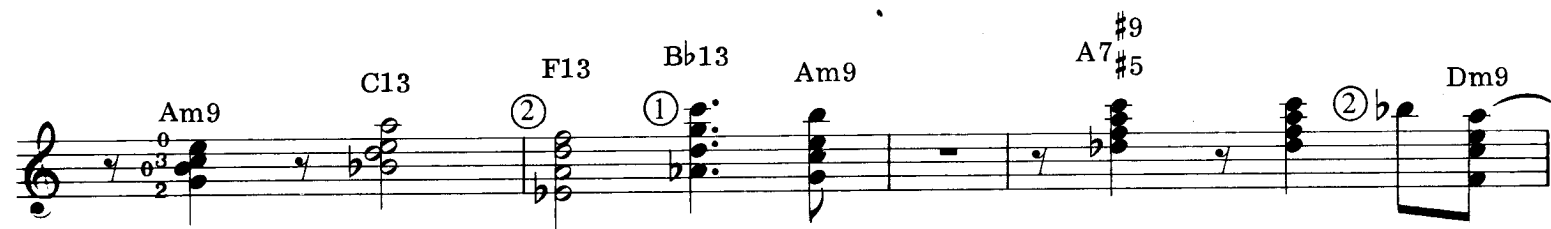
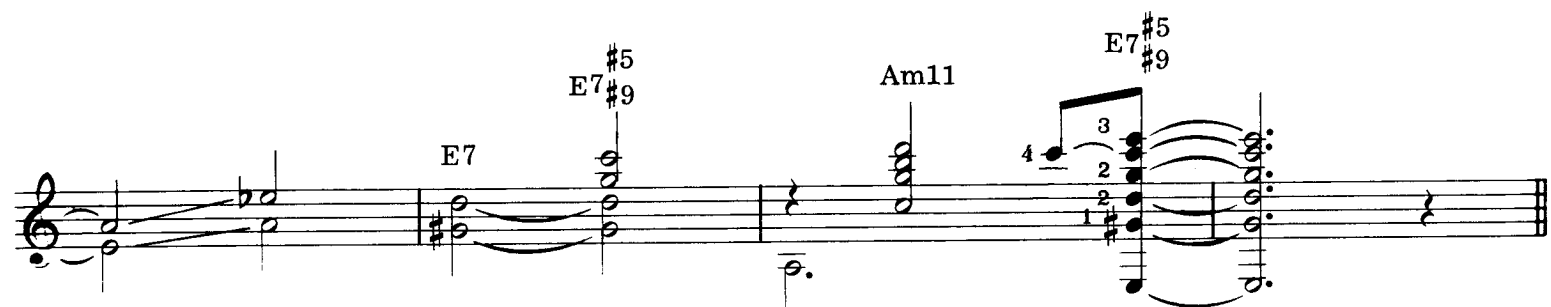
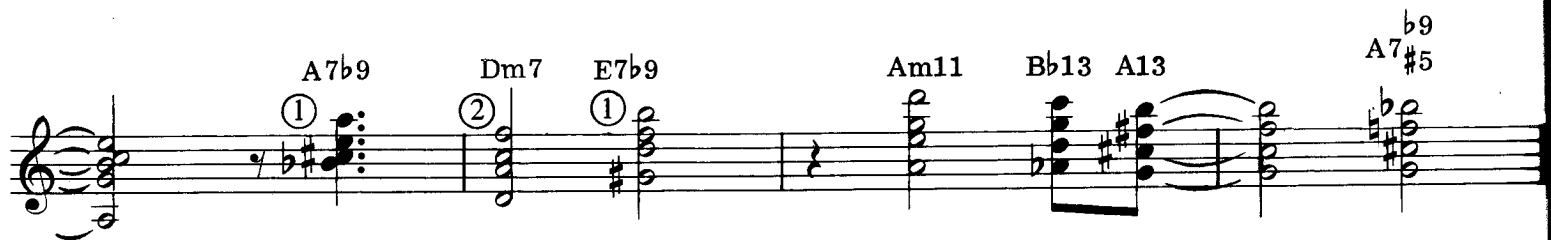
Staff 2: F13, B^b13, Am9^b7, Am⁶₉, G13, C13.

Staff 3: F13, F9, B^b9[#]11, Am7, C7, F13, E7[#]9.

Staff 4: Am9, C13, F13, B^b13, Am9^b7, A7[#]9[#]5, A7^b9.

Staff 5: Dm9, Dm6, E7[#]9^b5, E7^b9, Am7, Am⁶₉.

Staff 6: F13[#]9, B^b13, Am9, C13, F13, B^b9[#]11, Am9.



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

First staff of music. Chords: Am7, Am11, Bm11, E7#9 Am9, B13b9, E7#9, A13b9. Includes a triplet of eighth notes.

Dm9 Bb13#11 Am9 Am11 Am9b7 Dm9 Dm7 E7#9

Second staff of music. Chords: Dm9, Bb13#11, Am9, Am11, Am9b7, Dm9, Dm7, E7#9. Includes a triplet of eighth notes.

Am9⁶ E7#9^{#5} Am7 Am7

Third staff of music. Chords: Am9⁶, E7#9^{#5}, Am7, Am7. Includes a triplet of eighth notes.

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

Fourth staff of music. Chords: B/A, Bb/A, Am7, B/A, Bb/A, A7#5, Dm9. Includes a triplet of eighth notes.

Fm9 Bb9 Am9 D9 Gm9 C9 FΔ9

Fifth staff of music. Chords: Fm9, Bb9, Am9, D9, Gm9, C9, FΔ9. Includes a triplet of eighth notes.

E7#9^{#5} E7b9 Am9b7 Am11 (6) ⑥ Harmonic 9th fret

Sixth staff of music. Chords: E7#9^{#5}, E7b9, Am9b7, Am11 (6), ⑥ Harmonic, 9th fret. Includes a triplet of eighth notes and a ritard marking.

NOWHERE

♩ = 108 - 144

GΔ9 GΔ9 Bbm9 Eb9 Bbm7 Eb7 GΔ9
 ② ① ②

GΔ Bm7 E7#9 E7b9 Am7 E7
 ③ 2

Am Am7 Am Bbm9 Eb9 Bbm11 Eb13 Am9 Am11 D13 D13
 ③ 4 3 1# 3

GΔ⁶₉ Bbm7 (Eb) Bbm7 Eb GΔ⁶₉ Am9
 ② 1b

GΔ⁶₉ Cm7 Bm7 E7b9 Am9 D9 E7^{#5}_{b9}
 ②

Am9 Cm7 Bm7 C#° Am7 D7b9 Bm7 Bb13 Am7 D7b9
 ③ ②

The musical score for 'NOWHERE' is written for piano. It consists of six staves of music. The first staff begins with a tempo marking of 108-144 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes a variety of chords, including triads, dyads, and complex extended chords like Bbm11 Eb13 and E7#9. There are also melodic lines with triplets and slurs. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings like 'p' (piano). The piece concludes with a final chord of 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



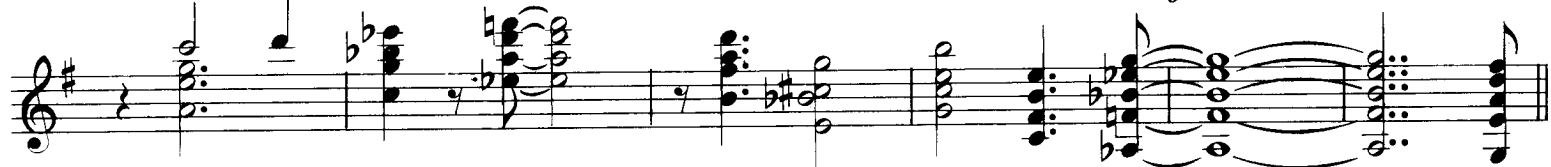
GΔ Am7 Bm7 GΔ Bbm7 Cm7 Bbm7 Eb7 GΔ Am7 Bm7



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



Am7 Cm7 F13 Bm7 Bb0 Am9 D13 AbΔ6 GΔ6



DREAM

♩ = 132 - 192

D Δ 9 D6 D Δ D6 E \flat Δ 9 E \flat 6 E \flat Δ E \flat 6 F13 F \sharp 13 \flat 9 F13

B \flat 9 B \flat 9 B \flat 9 \sharp 11 B \flat 9 Am11 Am11 D7 G Δ 9

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

D Δ D6 D Δ D6 D Δ E \flat Δ E \flat 6 E \flat Δ E \flat 6 E \flat Δ Dm7 C \sharp m7 \sharp 5 Cm \flat 7

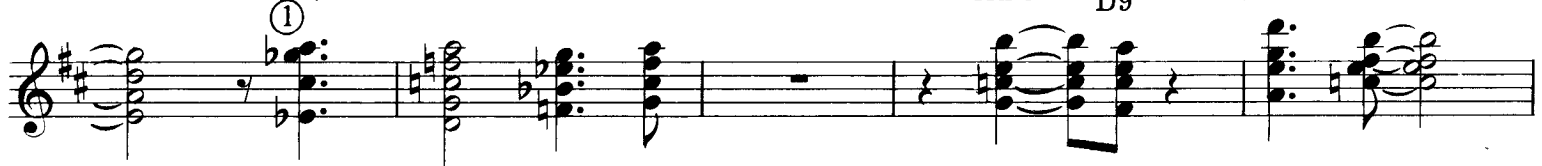
F13 A \flat 13 \sharp 11 A \flat 7 G7 C13 \sharp 11 C7 C \sharp 0

D \flat 9 G13 F \sharp m7 Fm7(6) Em7 Em7 A13 A7 \sharp 9 D Δ 9

D Δ Em7 D Δ 9 D Δ E $\flat\Delta$ Fm7 E $\flat\Delta$ 9 Cm11 Dm11 F13



F7 \flat 9 \sharp 5 B $\flat\Delta$ 9 F9sus B $\flat\Delta$ 9 Am9 D9 Am11 D13



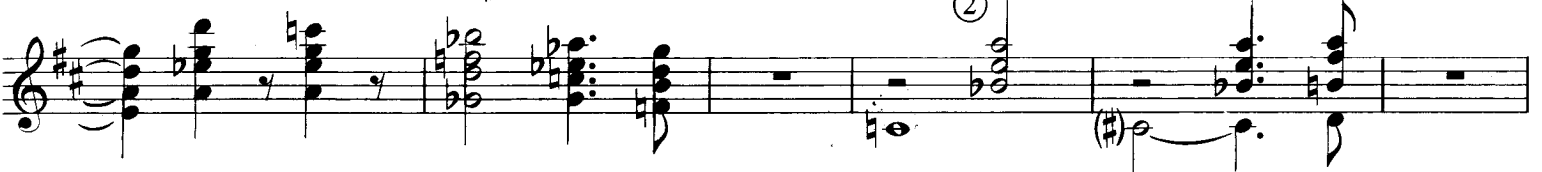
G Δ 9 G6 G Δ 9 G Δ 9 Gm9 C9 Gm11 C13 Fm11 B \flat 13



Em11 A13 D Δ 9 E $\flat\Delta$ 9 F13



F13 F9 A \flat 13 \sharp 11 A \flat 7 G7 C13 C \sharp 0 D6



F \sharp m7 Fm9 Em11 A7 \sharp 5 \sharp 9 D Δ \sharp 11



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 a soloist should have the changes as a guide when playing this blues.

♩ = 92 - 120

The musical score consists of six staves of music, each containing a series of chords and some melodic lines. The chords are labeled with standard notation (e.g., CΔ, C9, F6, F#o, C9, F#m7 Gm7, C13, Cm9, F9, Cm9, F13, CΔ Dm7 D#m7, Em7, A7^{b9}, Dm9, Dm7, Dm9, G13, G13, C6, B6, C6, Gm7, C13, EΔ, FΔ, Em7, A7^{#5}, Dm7, D^bm7, Cm7, Cm9, F7^{#5} ^{b9}, B^bΔ⁹, A^b° B^b6, B^bm9, E9, E^b9, A^bΔ⁹, G^b° A^b6, A^bm9, D9, D^b9, Gm7, Gm9, Gm11, C9sus, F6, D^b7, Cm11, B13, B9 B^b9). Some measures include circled numbers 1 and 2, and some have fingerings (1, 2, 3, 4) written below the notes.

Bb9#5 Eb9

F9#5 Bb9

F9#5 Bb9

Bb9#5 Eb9



Eb9#5 Ab9

F9#5 Bb9

Ab9 G9

G7#5



C#m9 F#9

Cm9 F9

Bb13

B13 C13 C#13 D13 Eb13



A13

Ab13

F°

F#°

A°

EbΔ9

Bbm7



A13#11

A9 Ab9

Ab13

F#°

A°

Eb⁶₉

D7b9

Db9

C7#9



B9

B9 Bb9sus

Bb13

Eb

Bm11

Bbm7

A13



AbΔ AΔ AbΔ AbΔ AΔ AbΔ AbΔ AΔ AbΔ Ab6 Ebm7 Ab13
 Db13 C13#9 Db13 Dbm9 Gb9 AbΔ AΔ AbΔ Ab6 C7#5 F7#9 B>6
 B9 Bb9 Bbm7 B⁰ Ab6 Ab13 A13 Ab13 C6 D>6
 Bm9 E9 AΔ9 Am9 D9 Db⁶₉ Db9sus Db13
 Gb6 Am9 D9 DbΔ9 Bb13b9 Bb7^{#9}_{#5} E9 Eb9
 Eb13 D13 D9 DbΔ9 G⁰ Abm7 Bb⁰ Db13 Db7^{b9}_{#5}

$G\flat_9^6$ $E\flat 13\flat 9$ $A\flat 7\sharp 9$ $D\flat 13\flat 9$ $G\flat_9^6$ $C13\sharp 9$ $C13\sharp 9$ $C13$
 $C\flat 13$ $G\flat m7$ $G\flat m9$ $C\flat 9$ $G\flat$ $A\flat m7$ $A\flat m9$ $B\flat m7$ $E\flat 7\flat 9^{\sharp 11}$ $A\flat m11$
 $A\flat m9$ $D\flat 9sus$ $A\flat m9$ $A\flat m9$ $G\flat 6$ $G\flat 13$ $G13$ $A\flat 13$ $B\flat 13$ $B13$
 $A13$ $D13$ $G13$ $C9$ B_9^6 $F\sharp m11$ $B13$ $B7\sharp 5$ $E9$
 $A13$ $D13$ $G13$ $C9$ B_9^6 $G\sharp 13$ $A13$ $G\sharp 13$
 $Cm9$ $C\sharp m9$ $Cm7$ $C\sharp m7$ $F\sharp 13$ B_9^6 D_9^6 E_9^6 D_9^6 B_9^6 $F13$ $E9$

A13#11 A7 F13 E9 Bm7 E7 E9 E13 Bb13 A9
 A13 A7b9 A7b9 E₉⁶ Eb9#5 D13 C#7#9
 F#m9 F#m9 F#m11 B13 E6 Bm11 E13
 A_Δ F#7₉^{#5} B13 E7₉^{#5} A13 Bb13 A7 D9
 D7b9 C#7 D7 A⁰ A6 F#13 F#7₉^{#5}
 Bm9 Bm7 Bm7 Bm7 G#6 A6 F7 Bb_Δ Eb9#11
 short



RHYTHM #1

♩ = 144 - 208

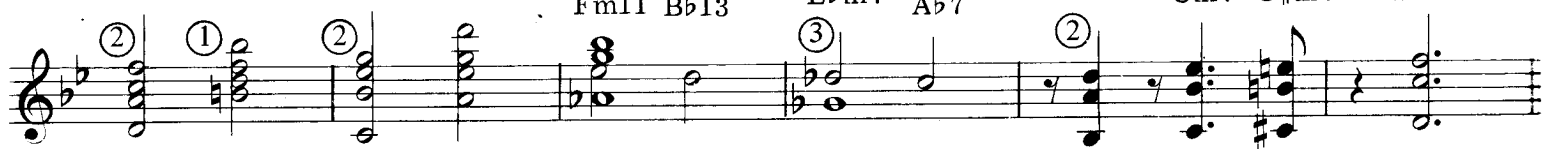
B \flat Δ B \circ Cm7 C \sharp \circ Dm7 G7 \sharp 5 Cm7 F13 B \flat 13



E \flat Δ 9 D7 \flat 5 G7 \sharp 5 C7 \flat 5 B9 B \flat Δ B \circ Cm7 C \sharp \circ



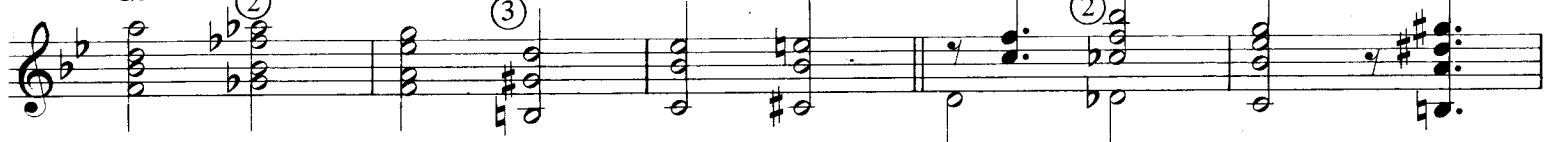
Dm7 G7 \sharp 9 Cm7 F13 Fm11 B \flat 13 E \flat m7 A \flat 7 B \flat Δ Cm7 C \sharp m7 Dm7



Am11 B \flat m9 Am9 D9 Dm11 Dm7 G13 G9 Gm11 A \flat m9

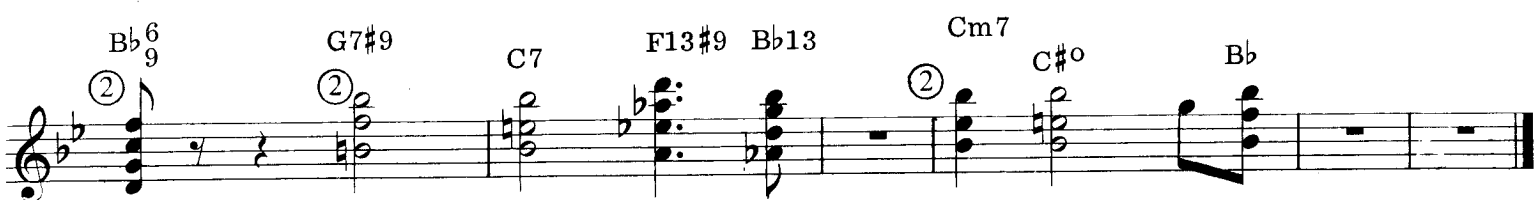
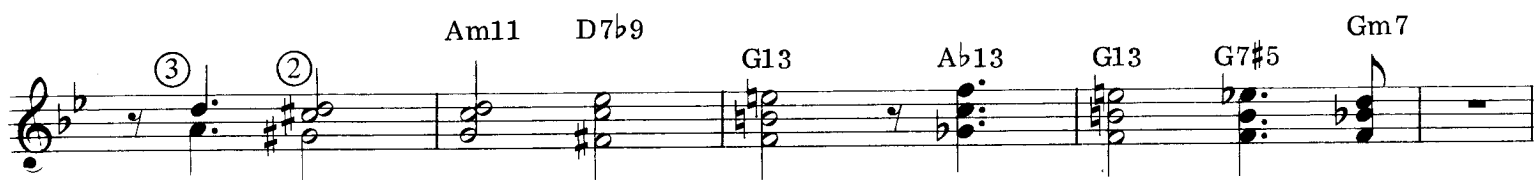
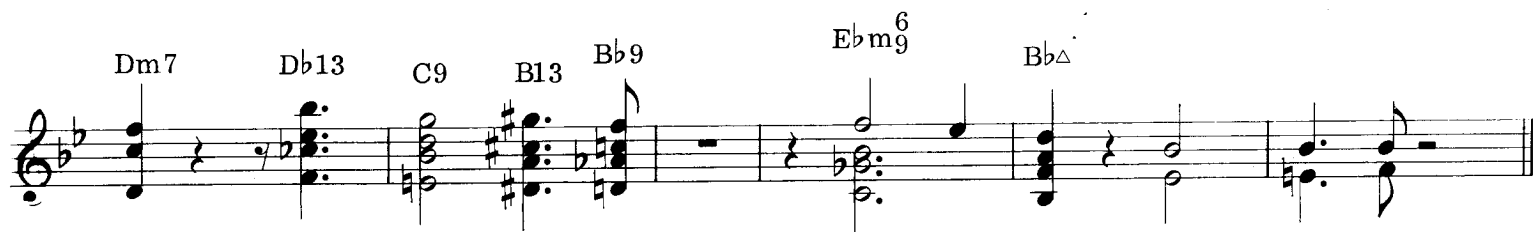
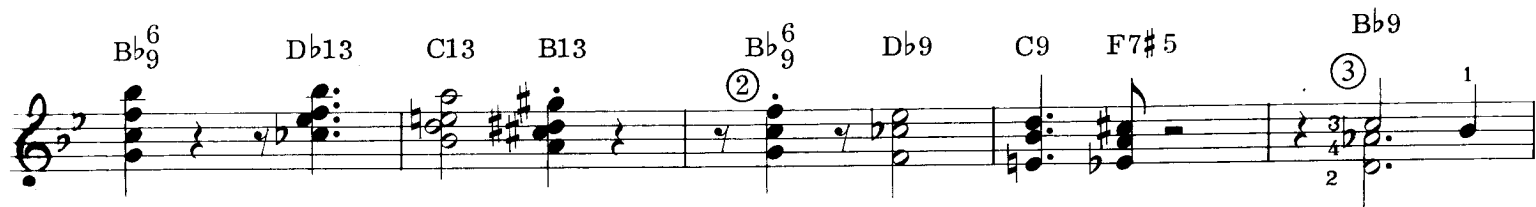


Gm9 G \flat 9 F9 B \circ Cm7 C \sharp \circ Dm7 D \flat 13 Cm7 B13



B \flat $\frac{6}{9}$ G7 \sharp 5 Cm7 F13 B \flat 13 Cm7 C \sharp \circ B \flat 6





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 is written for guitar and includes the following chords and melodic details:

- Staff 1:** Em9, F Δ #11, E Δ 9, C(add9), Am9 (with circled E and B), F Δ #11 (with circled E and B).
- Staff 2:** Em11, Em11, E \flat /F, F(add9), Em9, F #11.
- Staff 3:** E \flat 9#11, C Δ 9, Am9 (with circled E, B, and G), F Δ #11 (with circled E and B), Em9#7.
- Staff 4:** Am9 (with circled E), F Δ #11 (with circled E and G), Am9 (with circled E and B), F Δ #11 (with circled E and B). Includes fingerings 2, 5, 2, and 3.
- Staff 5:** Dm11, G7, G7#5/9 (with circled E, B, and G), C Δ 9, F Δ #11. Includes fingerings 5, 4, 3, 1, 2, 3, and 1.
- Staff 6:** Em11, F Δ 9, F(add9), E \flat 9#11, C Δ 9 (with circled E, B, and G), Am9 (with circled E and G). Includes fingerings 2, 1, 1, 2, 1, 3, and 0.

First staff of music. Chords: F Δ #11, Em9, Em11, Em11, Em9, F Δ , E Δ , C Δ . Includes a circled 2 and a circled B.

Second staff of music. Chords: Am, F Δ #11, Em $_9^6$, D4, E4. Includes a circled 2 and a circled 1.

Third staff of music. Chords: Em9, F(add9), F $_9^6$, E $_9^6$, E $_9^6$ #11, C Δ_9^6 , Am9, F Δ #11, F, Em9. Includes circled 2, 3, and 4.

Fourth staff of music. Chords: Em9, Em $_9^6$, Em11, Am11, F $_9^6$, Am11, F $_9^6$. Includes a circled 2.

Fifth staff of music. Chords: Dm11, G13, G7#5, C Δ_9 , F Δ #11, Em9. Includes circled 2, 3, 4, and 5.

Sixth staff of music. Chords: F Δ , E $_9^6$ #11, C Δ_9 , Am $_7^6$ 9, F Δ #11, Em9. Includes a circled G.

TAN-GEE

The musical score for "TAN-GEE" consists of ten staves of music. The notation includes various chords and fingerings:

- Staff 1:** Chords include G13, C^Δ9, F13^b5, F9, and Em7. Fingerings are indicated with circled numbers 2, 4, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.
- Staff 2:** Chords include Em7, Eb^o, Dm7, G13, Dm7, F#13, G13, C^Δ9, Em7, Bb13, and A13. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 3:** Chords include Dm11, G13, G13, F13, Em11, and B7[#]9. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 4:** Chords include E⁶9, F#m7, B13, E6, Bb13, and A7[#]5. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 5:** Chords include Dm9, Dm7, G13, F13[#]11, F9[#]11, C⁶9, and Ebm11. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 6:** Chords include Dm11, Dm7, G7, Bb13, and A7. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 7:** Chords include Dm9, Bb13, Bb13, Bb9, C^Δ, Em7, A7^b9, and A7[#]11. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 8:** Chords include Dm7, Dm9, G7^b9, C^Δ, B7[#]5, Bb13, and A7^b9. Fingerings are indicated with circled numbers 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

Dm9 Dm11 (2) G13 C \flat Δ 9 C Δ 9 Em7 F \sharp \circ C \sharp m

Dm7 (4) (3) G13 C Δ 9 B \flat 9 A9

Dm11 G13 G7 \sharp 5 C \flat 9 F9 \sharp 11 Em7 B7 \flat 9 \sharp 5

E Δ (2) E \flat 9 (1) F \sharp m11 B13 E Δ 9 (2) B \flat 7 (3) A7

Dm9 Dm7 Em7 Dm9 G7 \sharp 5 \flat 9 Em7 Em7 Am7 Em7 E \flat \circ

Dm7 Dm7 Em7 Dm7 G7 \flat 5 B \flat 13 A9 Dm9

Em9 D \sharp m9 Fm9 B \flat 13 Em7 Dm7 D \sharp m7 Em7 A7 \sharp 11 \flat 9

Dm9 Dm7 G13 G13 (1) Em7 (2) E \flat m7 (1) Dm7 D \flat 13 C Δ \flat 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.

Finger Style $\text{♩} = 66 - 72$

The musical score for "SOLE" is written in E-flat major (three flats) and 4/4 time. It consists of six staves of music, each with a treble clef and a key signature of three flats. The notation is finger style, with numbers 1-4 indicating fingerings. Chords are indicated by letters above the staff, and some are marked with a triangle (Δ) for barre. The score includes various musical notations such as triplets, slurs, and dynamic markings like (b) for breath or (f) for forte.

Staff 1: Chords: Ebm9, D^o, Ebm9, Ab13, DbΔ9, Gb13, Fm7, E^o, Ebm9. Fingerings: ①, ②, ③, ⑤.

Staff 2: Chords: Cm11, F7b5, Bbm7, Ebm11, D9, DbΔ9, B9b5, Bb9#5, Ebm9, D^o, Ebm9, Ab13, DbΔ9. Fingerings: ③, ③, ③, ②, ①, ②, ③, ②, ①, ③, ②.

Staff 3: Chords: Gb13#11, DbΔ, E^o, Ebm9, Cm11, F7b5, Eb9, D13, Bbm7, Ebm11. Fingerings: ③, ④, ⑥, ③, ②, ①.

Staff 4: Chords: DbΔ9, Em9, A13, DΔ, Em7, F#m7, Gm7, C7, F#m7, Bm7, A7, Em7, DΔ. Fingerings: ⑤, ③, ②, ③, ②.

Staff 5: Chords: Dm7, G13, CΔ9, Eb^o, Ebm9, Dm9, G13, C13, B13, Bb13, Em9. Fingerings: ②, ②.

Staff 6: Chords: Ebm9, D^o, Ebm9, Ab13, D9, DbΔ, Gb13, Fm7, E^o, Ebm7. Fingerings: ①, ②, ③, ④, ④, ③.

Ab13 A13 Bb13 F7#9 Eb9 Ab7#5 B7 Bb7 Swing eighth Ebm7 Ebm9 Ab13 Gb13
 DbΔ9 E° Even eighth F7#9 F7#11 Eb9 D7 Bbm9 Ebm11 DbΔ9 B7sus Bb7
 Ebm9 Ebm7 Ebm7 Fm7 Fm7 Ebm9 D9 DbΔ9 Gb13 Fm7 E° Ebm7
 Ebm7 F°Eb7 Ebm9 D9 DbΔ9 G13 Fm7 E° Ebm7
 F7#9 F7#5 Eb7 Ab9 Db6 A7 DΔ Em7 F#m7 Gm7 C13
 Bbm7 Ab9sus DbΔ9 A13sus DΔ Em11
 DΔ E7#11 A7#9 D9 DΔ6 Dm9 G13 Dm9#5 CΔ9 Eb° Dm7 Dm7 G13
 DΔ9 D9 DΔ9 Dm9 G13 G7b9 CΔ9 Eb° Dm7 Dm7 G13
 C7 B7 Bb7 Ebm9 Ebm7 Ab13 Ebm9 Ebm7 Ebm7 Ebm7 Ebm7 Gb9#11 Gb13
 Ebm7 Em7 DbΔ9
 DbΔ9 E° Ab13 F7#11 Bbm9 Eb9 Ebm11 C7#9 DbΔ9
 Ebm9 Ebm7

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

Chords: Fm9, Bb13, EbΔ, C7#9, Fm7, Bb7

Handwritten: Full Bar

Chords: EbΔ, Am7, D9, GΔ, E7, Am7, D9

Handwritten: Full Bar

Chords: GΔ, EbΔ, F#° (Handwritten: Full Bar), Fm7, Fm

Chords: Bb7, Fm7, C#° B6, Eb (circled 3), Bb+, Bbm, C7, Fm7, Fm

Chords: Bb7, Gm7, F#m7, Fm7, Bb13, EbΔ, Gm7, C7, Fm7, Bb7

EbΔ Am9 D13 D7#5 GΔ9 E7#9 Am7 D9

The first line of the exercise is written on a single staff in G minor (one flat). It begins with a whole note EbΔ chord, followed by a quarter rest, then a quarter note G (labeled '1'), a quarter note A (labeled '1'), a quarter note B (labeled '3'), and a quarter note C (labeled '4'). This is followed by a half note D (labeled '2') and a half note E (labeled '1'). The line continues with a series of chords: Am9, D13, D7#5, GΔ9, E7#9, Am7, and D9. The melodic line consists of eighth and quarter notes, often beamed together, and includes some grace notes.

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

B♭	G7	Cm	F7	B♭	G7	Cm	F7
B♭	Cm7 Dm7 G7♭5	Cm7 G♭9	F9 F7♭5	B♭6 A♭7 G7 C♯m7	Cm7 G♭7 F7 F7♭5		
Fm7	B♭7	E♭	E♭m	B♭	F7	B♭	F7
Fm7 Fm7♭5 B♭7 E9	E♭Δ9 E♭ E♭m7 A♭7	Dm7 A♭° Cm7 F7♭5	B♭6 D♭7 G♭7 B7				
B♭	B°	Cm	F7	B♭	Dm7	Cm7	F7
B♭Δ B♭6 B° Bm7	Cm7 B° F7 C♯°	Dm7 B♭ Dm B°	Cm Cm♯5 F7 B9				
B♭7	E♭	E♭m	B♭	F7	B♭		
B♭9 Fm7 B♭7 B♭9	E♭Δ E♭6 E♭m7 A♭7	Dm7 G7♭5 Cm7 F7♭5	B♭6 Cm7 C♯° B♭				

D7 D7 G7 G7

D7 Am7 D Am7 D7 Am Bm7 Am7 G7 G^o G7 Dm7 G C^{#o} G7 G7^b5

C7 C7 F7 Cm7 F7

C7 Gm7 C Gm7 C7 Gm Am7 Gm7 F7 Cm7 F B^o Cm G^b7 F7 F7^b5

B^b G7 Cm7 F7 B^b G7 Cm7 F7

B^b6 A^b7 G7 G7^b5 Cm7 G^b7 F7 F7^b5 B^b6 A^b7 G7 C^{#m}7 Cm7 G^b7 F7 F7^b5

B^b7 E^b E^bm B^b F7 B^b F7

B^b7 Fm7 B^b E9 E^bΔ E^b6 C^b E^bm6 Dm7 D^b7 Cm7 F7^b5 B^b6 B^o Cm7 C^{#o}

LIKE SOMEONE

♩ = 116-138

EbΔ G7 Cm7 Cm7/Bb F/A Ab° Eb/G C7#9 Fm7 Fm (3)

Bb7 Bb9sus EbΔ Bbm7 Eb9 AbΔ Dm7 G7 (3)

CΔ Cm7 F7 F9sus Bb9sus Bm7 E9

EbΔ G7 Cm Cm/Bb F/A Abm6 Gm7 C7#9 Fm7 Fm Bb7 (3)

EbΔ Bm7 Bbm7 A13 AbΔ Dm7 G7 CΔ (3)

F#m7 B7 Gm7 C7 Fm7 Bb7 EΔ9 EbΔ9

The musical score is written for guitar in E-flat major (three flats). It consists of six staves of music. The first staff begins with a tempo marking of 116-138 beats per minute. The notation includes various chords such as 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 numbers 1-4 in circles, and some notes are marked with circled numbers 2, 3, 4, 5. The score ends with a double bar line.

SHINY

Bass Lines in Treble Cleff

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Bb7
 Am7 G#0 Gm7 C7 Am7 D7
 Bm7 E7 A Am7b5 D7 Gm7 C7 Gm7 C7
 Gm7 C7 Gm7 C7 F Bb7 F G#0 Gm7
 C7 Am7 D7 Gm7 C7 F Am7b5 D7

WIND

Fm7 Bb7 Eb C7 Fm7 Bb7 Eb Am7 D7 G E7
 Am7 D7 G Eb F#0 Fm7 Bb7
 Eb Bb7#5 Bbm6 C7#5 Fm7 Bb7 Fm7 Bb7 Eb C7 Fm7 Bb7
 Eb Am7 D7 G E7 Am7 D7 G Fm6
 Cm7 Ab Gm7 C7 Fm7 Bb7 Eb D7 Db7 C7

BLUES IN F

Staff 1: F7 Gb7 Bb7 F7 Gb7 F7 Bb7 B7 Bb7 B°

Staff 2: F Eb7 D7 Gm7 C7 F D7 G7 C7

Staff 3: F7 Bb7 F7 F7 Bb7

Staff 4: F7 Eb7 D7 Gm7 Gm7 C7 F D7 G7 C7

Staff 5: F7 Bb7 F7 Bb7

Staff 6: F Eb7 D7 Gm7 C7 F D7 G7 C7

Staff 7: F7 Bb7 F7 B7 Bb7 B°



MINOR BLUES

The musical score for "MINOR BLUES" consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of blues, with a focus on chord progressions and melodic lines. The chords are indicated by letters above the staff, and the melody is written as a series of notes. The final staff ends with a double bar line and a '2' indicating a repeat.

Chord progressions across the staves include:

- Staff 1: Am7, Bb7, Am7, A7, Dm, F7, E7
- Staff 2: Am, D7, G7, C7, F7, E7, Am, C7, F7, E7
- Staff 3: Am, C7, F7, E7, Am, A7, Dm, E7
- Staff 4: Am, D7, F7, E7, Am, C7, F7, E7
- Staff 5: Am, A7, Dm, E7, Am, A7, Dm, Cm, Bm7b5, E7
- Staff 6: Am, D7, G7, C7, F7, E7, Am, E7
- Staff 7: Am, C7, F7, Bb7, Am, A7, Dm, C7, F7, Bb7
- Staff 8: Am, D7, Dm, Bb, Am, Bb
- Staff 9: Am, Bm, E7, Am, B7, E7, A7, Dm, Bb7
- Staff 10: Am, Dm, E7, Am, E7, Am, B/A, Bb/A, Am, B/A, Bb/A, A7, Dm, Fm7, Bb7
- Staff 11: Am, D7, Gm, C7, F, E7, Am, 2

NOWHERE

G Bbm7 Eb7 Bbm7 Eb7 G
 Bm7 E7 Am7 E7 Am
 Bbm7 Eb7 Bbm7 Eb7 Am7 D7 G
 Bbm7 Eb7 Bbm7 Eb7 G Bm7
 E7 Am E7 Am Cm7 F7 Bm7 Bb°
 Am7 D7 Bm7 Bb7 Am7 D7 G Bbm7
 Eb7 G Bm7 E7 Am7
 E7 Am7 Bbm7 Eb7 Am7
 D7 G Bbm7 Eb7 Bbm7 Eb7 G
 Bm7 E7 Am7 E7 Am7
 Cm7 F7 Bm7 Bb° Am7 D7 Ab G

DREAM

This musical score for the piece "DREAM" is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The score is organized into ten staves, each containing a sequence of notes and rests. Above the notes, a series of chords are indicated, providing harmonic context for the melody. The chords include major, minor, and dominant seventh chords, as well as diminished and half-diminished chords. The notation includes eighth and sixteenth notes, often beamed together, and various rests. The piece concludes with a final whole note chord and a fermata over the last measure.

Chords indicated in the score:

- Staff 1: D, Eb, F7
- Staff 2: Bb, Am7, D7, G
- Staff 3: Gm7, C7, Fm7, Bb7, Em7, A7, D
- Staff 4: Eb, F7, Ab7, G7
- Staff 5: C7, C#o, D, G7, F#m7, Fm7, Em7, A7
- Staff 6: D, A7, D, Eb
- Staff 7: Cm7, F7, Bb, Am7, D7
- Staff 8: G, Gm7, C7, Gm7, C7, Fm7, Bb7, Em7, A7
- Staff 9: D, Eb, F7
- Staff 10: Ab7, G7, C7, C#o, D, F#m7, Fm7
- Staff 11: Em7, A7, D

BLUES IN 12 KEYS

The following table lists the chords for each staff in the 'BLUES IN 12 KEYS' score:

Staff	Chords
1	C, C7, F, F#° (F#), C, Gm7, C7, Cm7, F7, Cm7, F7
2	C, Dm7, D#m7, Em7, A7, Dm7, G7, C, Gm7, C7
3	F, Em7b5, A7, Dm7, Dbm7, Cm7, F7, Bb, Bbm7, Eb7
4	Ab, Abm7, Db7, Gm7, C7, F, Db7, Cm7, B7
5	Bb7, Eb7, Bb7, Eb7, Ab7
6	Bb7, G7, C#m7, F#7, Cm7, F7, Bb
7	Eb7, A7, Ab7, A° (A), Eb, Bbm7, A7, Ab7, A°
8	Eb, D7, Db7, C7, B7, Bb7, Eb, Bm7, Bbm7, A7
9	Ab, A, Ab, Ab, A, Ab, Ab, A, Ab, Ebm7, Ab7, Db7, C7, Db7, Dbm7, Gb7
10	Ab, A, Ab, C7, F7, Bb7, Bbm7, B° (B), Ab, Ab A7, Ab7, Dsus, Db
11	Bm7, E7, A, Am7, D7, Db, Db7, Gb, Am7, D9
12	Db, Bb7, Eb7, D7, Db, Abm7, Db7, G7

Gb Eb7 Ab7 Db7 Gb Gb7 Cb7 Gbm7 Cb7
 Gb Abm7 Bbm7 Eb7 Abm7 Db7 Gb Gb7 G7 Ab7 Bb7 A7 B7
 A7 D7 G7 C7 B F#m7 B7 E7 A7 D7 G7 C7
 B A7 G#7 C#m7 F#7 B D E D B F7
 E7 A7 E7 E7 Bb7 A7 Bb°
 E D#7 D7 C#7 F#m7 B7 E Bm7 E7
 A F#7 B7 E7 A7 D7 D#°
 A F#7 Bm7 E7 A F7 Bb A7
 D D7 G G#° D G#° Am7 D7 G7 G#°
 D Fm7 Bb7 Em7 A7 D Bbm7 Am7 D7
 G C#m7b5 Cm7 Bm7 E7 Am7 D7 G G7 C7 B7 E7 A7 D7
 G F7 E7 Am7 Bb7 Eb D7 G

RHYTHM #1

Bb B⁰ Cm7 C^{#0} Dm7 G7 Cm7 F7 Bb7

Eb D7 G7 C7 F7 Bb B⁰ Cm7 C^{#0} Dm7 G7

Cm7 F7 Fm7 Bb7 Ebm7 Ab7 Bb Cm7 C^{#m7}Dm7 Am7

D7 Dm7 G7 Gm7 Gm7 Gb7 F7 B⁰

Cm7 C^{#0} Dm7 Db7 Cm7 B7 Bb G7 Cm7 F7 Bb7

Cm7 C^{#0} Bb F7 Bb Db7 C7 B7 Bb Db7

C7 F7 Bb7 Ebm Bb Db7 Cm B7 Bb

Cm7 C^{#0} Dm7 Db7 C7 B7 Bb7 Ebm6 Bb Cm7

C^{#0} Bb Am Am D7 G7 G7 Gm7

C7 F7 Bb G7 C7 F7 Bb G7

C7 F7 Bb7 Cm7 C^{#0} Bb

S-MILES

This musical score for 'S-MILES' consists of ten staves of music, each featuring a series of chords and a corresponding melodic line. The chords are written above the staves, and the melodic lines are written on the staves themselves. The key signature is one sharp (F#), and the time signature is 4/4. The chords are as follows:

- Staff 1: Em7, F, E, C, Am7
- Staff 2: F, Em7, Em7, F, Em7, F
- Staff 3: E, C, Am7, F, Em
- Staff 4: Am7, F, Am7, F, Dm7, G7
- Staff 5: C, F, Em7, F, E, C
- Staff 6: Am7, F, Em7, Em7, F
- Staff 7: E, C, Am7, F, Em
- Staff 8: Em, F, E, C, Am7, F
- Staff 9: Em, Am7, F, Am, F
- Staff 10: Dm7, G7, C, F, Em, F
- Staff 11: E, C, Am, F, Em

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.

Barry Galbraith

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".



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