



Barry Galbraith

Guitar Comping Chord Diagrams



Jerry Battista & Robert Weeks

Jamey Abersold Jazz®



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INTRODUCTION

Barry Galbraith (1919-1983) had a brilliant career as a studio musician. He played with many of the jazz greats and accompanied leading vocalists of his time. He was also a jazz guitar educator at City University of New York (CUNY) and the New England Conservatory of Music.

This compendium of approximately 1,800 chord diagrams is intended to serve as companion to the book *Guitar Comping* (Barry Galbraith Jazz Guitar Study Series #3, Jamey Aebersold Jazz®, 2010 version). This book continues to serve as an important reference book for learning creative jazz voicings and comping patterns for solo guitar or for accompaniment in a jazz ensemble. Barry explored the full range of the guitar fretboard with multipurpose chord voicings that mesh with the rhythm section. In the original book, he recorded 14 comping études with chord progressions adapted from standard jazz repertoire. These studies are written in musical notation only, without tablature (TAB) or chord diagrams. The purpose of this book is to remove any barriers that may exist for guitarists by providing corresponding chord diagrams with labelled musical intervals. Graphical visualization accelerates learning, rapid recall, and practical application of **Galbraith's techniques** to many other jazz standards. Think of this book as a fretboard GPS mapping tool – Guitar (or Galbraith) Positioning System!

How to Use this Book

This book is to be explored side-by-side with the [original book](#). We recommend that guitarists learn the tunes in same order, as they become progressively more complex. Here is a step-by-step procedure for efficient learning:

- Become familiar with the harmonic progressions (e.g., iim7-V7-I) and compositional form (e.g., AABA) of each study. At the back of the book, *Guitar Comping* shows the bass lines in treble clef and simplified chord names. This is a great place to start because the chords are greatly simplified before embellishment with substitutions and extensions. Play through the basic chord progressions using a Freddie Green comping style with shell chords at a slower tempo. Analyse the harmonic content and movements.
- Each étude has a brief introduction on the history of the original jazz standard that inspired these studies and highlights the devices **used in Barry's creative comping**. Listen to original recordings by different artists, paying particular attention to lyrics and melody lines that establish the mood of each arrangement. Finally, listen

to the audio tracks provided with the original book CD (or on-line), as played at full tempo by Barry Galbraith and bassist Milt Hinton.

The layout of the chord diagrams is illustrated below. Chord positions on the staff lines are referenced by a staff locator box at the upper left of each page. The chord locations are tracked by staff line number and bar number along that line. This greatly facilitates cross-referencing between the two books. *Number the staff lines of each study in the original book.* Chord diagrams are indexed from 1 to 9 on each page, in reading order, but they are not labelled explicitly. This secondary index is only used when there are several chords of the same name on a page.

Étude name & page index

Dream 9

Locator Box

Line 10, bar 4

E_bΔ9

F13 Actually F13(9).

F13

F9

AΔ13#11

AΔ7 Down 1 fr to next chord.

Bar #

1

2

3

4

5

6

Staff Line #

10








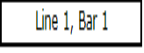





Staff Line #

11

2

- The two words - page and fret – have been **abbreviated to “pg” and “fr”**. The page refers to a page number *within a study*, *not* to book pages.
- Studies are presented in the same sequence as in the original book, with chord diagrams and explanatory tips. There are intentional gaps in the diagrams where a previous chord has already been charted. Redundant chords are referenced back to a previous page *of the study*. If there are several chords of the same name on that page, an additional chord index is added (e.g., pg 3-7, meaning page 3 of the study, diagram 7).
- Fretboard diagrams are presented in standard vertical orientation with the thick bass string (6th) on the left side, appropriate for right-handed guitarists. For left-handed guitarists, the diagrams need to be reversed laterally (i.e., flipped right-left).
- Diagrams are named by original chord names on the staves. A hollow triangle in the chord name is the standard symbol for Major 7th chords. In some cases, a related chord *shape* is mentioned as a tool for quick visualization, recall, and finger mapping to the fretboard.
- Played notes are shown as solid dots; silent notes are notated by hollow dots. Similarly, played roots **are designated by an “R” within a solid dot**, or **“R” within** a hollow dot when silent. Some chord notes marked as solid dots may be played earlier and sustained into the chord time domain. Extra notes that are played alone, before or after a chord, are marked by a small hollow triangle on the fretboard.
- The roots marked on the fretboard are intended to be landmarks to facilitate quick visualization of the chord. They do not necessarily represent the lowest root of the chord playable on the guitar. Rootless guitar voicings are often complemented by a deeper root that is supplied by the bassist or keyboardist.
- Musical intervals are shown for each fretted and some muted notes. The interval names are matched purposely to the alterations and extensions stated in the chord name. These intervals do not necessarily align frequency-wise with a root displayed on the fretboard as a landmark. **Intervals preceded by a “p” are perfect intervals; intervals preceded by a hollow triangle are major intervals.**

- Coaching instructions are added for specific chord diagrams and sequences. Important fingering and barréd patterns are shown for some diagrams, to facilitate playing of melodic lines and smooth voice-leading with neighbouring chords. Note that these are only suggested fingerings, and they should be modified to accommodate **the guitarist's** finger lengths and hand flexibility. Some chords have silent in-between strings that must be muted by the fretting hand or skipped by the strumming hand. Hybrid picking or finger picking is often necessary to avoid ringing muted notes.
- If you require on-line visual instruction, Marc-André Seguin, a jazz guitarist and educator, provides excellent [videos](#). Marc-**André's** finger selections may vary from fingering suggested in this book.
- For stretched chords that are difficult to grip, arpeggiate the chord notes or drop some lower chord voices. Alternatively, split the chord into lower and upper register voices. Then the notes can be played sequentially as smaller dyads or triads, respecting the duration within the bar.
- Diminished chords in the original book are simply labelled by the symbol °. However, they are most often diminished 7th chords, with a bb7 note. In some cases, the b5 note is replaced by a #5 note, forming an altered diminished 7th chord (e.g., b13). In other cases, the bb7 interval is replaced by a major 7th interval, forming a diminished major 7th chord. The following legend summarizes diagram annotations.

Symbol	Meaning	Symbol	Meaning
	Note that is part of the chord		Extra note played separately
	Root note played (may not be the deepest root)		Root note landmark (not played)
	Barre (one finger across notes at the same fret position)		Muted string (not played)
	Two notes played together (dyad)		Locator box (references staff line, bar number)
	Major 7 th chord		Diminished Chord
	Flat		Natural
	Sharp	-	-

Setting Your Goal

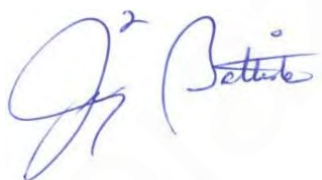
Many études will be challenging to master in their entirety, even for an advanced guitarist. It is recommended that you select your favourite musical passages and apply them to other familiar standards. This final step of application and reflection is very important to retaining the wealth of information presented in this book.

It is hoped that after learning these jazz voicings, they will be absorbed firmly into your own chord vocabulary and repertoire, achieving the ultimate goal of studying this book. The unique chords and comping style played by Barry Galbraith will continue to inspire generations of aspiring jazz guitarists.

Acknowledgements

The authors thank the developers and software support team associated with the software product [Neck Diagrams](#). We were originally inspired to create these diagrams by [Marc-André Seguin](#). We also express our sincere appreciation to another Canadian jazz guitar educator, [Matt Warnock](#) for his advice on chord and harmony nomenclature and his lightning speed response to many questions during the preparation of our book.

We appreciated the understanding of our families, fellow musicians, and friends who tolerated our absence while we meticulously plotted approximately 7,200 dots onto 1,800 chord diagrams.



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Shiny
by Barry Galbraith

Chord Diagrams
Created by
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This jazz guitar study uses chord progressions similar to those found in *Shiny Stockings* composed by Frank Foster (1955). It was popularized as an instrumental by Count Basie and his Orchestra on the album *April in Paris*. Different sets of lyrics were added later by Ella Fitzgerald and Jon Hendricks (1963).

Highlights:

This is the simplest tune in your journey to better comping. It is entirely in the key of F.

Barry uses **chord "shots"** similar to what Count Basie played in his piano introduction. The two chords (Gm9-C13) are almost both identical with the exception of a moving inner voice.

There are many instances of chromatic passing chords, (e.g., staff 5, bar 2) approaching a target chord from a fret below or above.

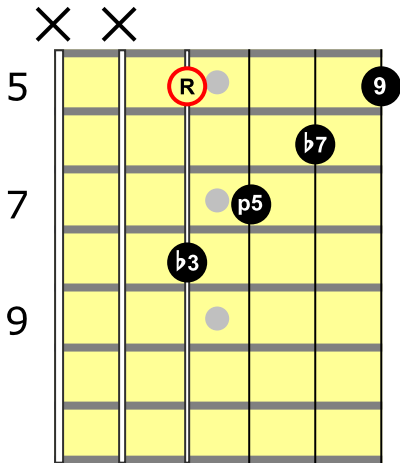
In some diminished passing chords (staff 8) the b5 interval is replaced by #5 (or b13), producing interesting voice leading across neighbouring chords.

Walking bass lines are sometimes used. Open string chords resonate for added dramatic effect and contrast, such as the E7#5#9 with an open E-string in the ending chord progression (staff 14).

The final two chord *shapes* are identical but shifted up by a major 3rd interval along the fretboard, resulting in different chords. Parallel movement occurs quite **often in Barry's** comping. Chord shapes are recycled and take on a different character, harmonic role, and name (staff 14).

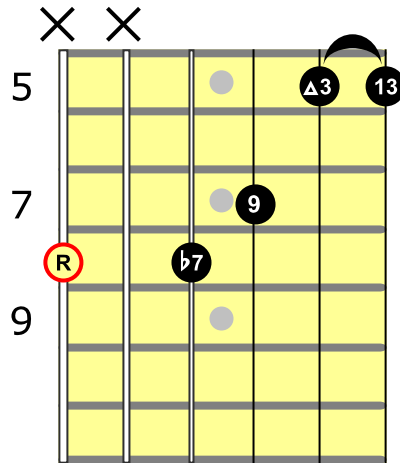
Shiny
Barry Galbraith

Gm7 (Actually Gm9)

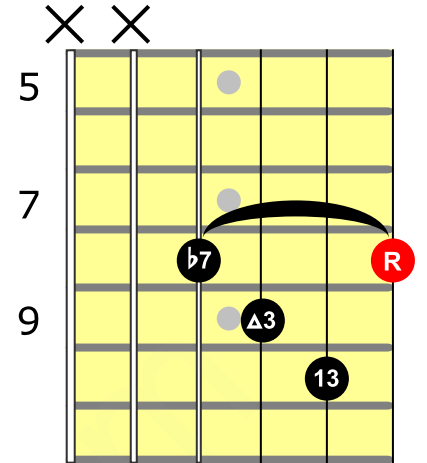


C13

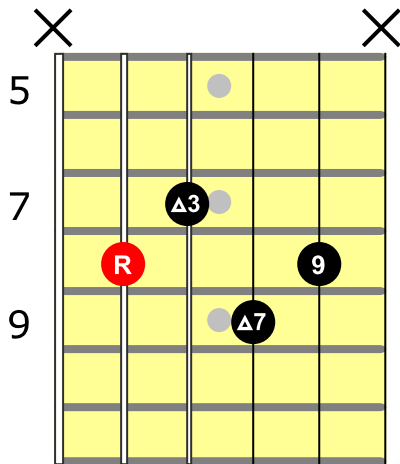
Repeat Gm7 and C13, 2x.
Then unmarked Gm7.



C13

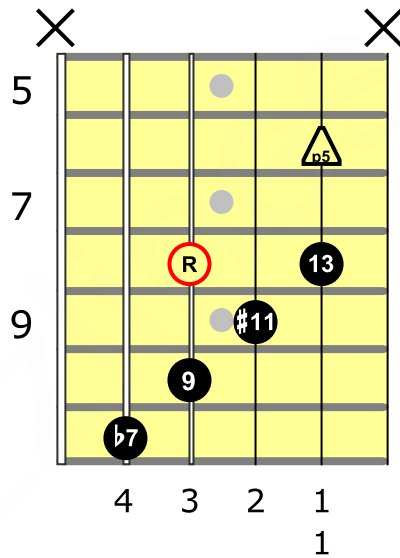


FΔ9

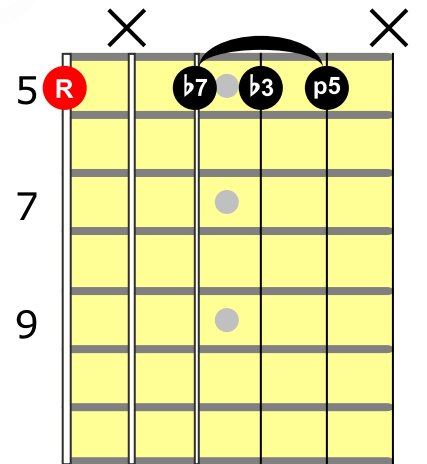


Bb13#11

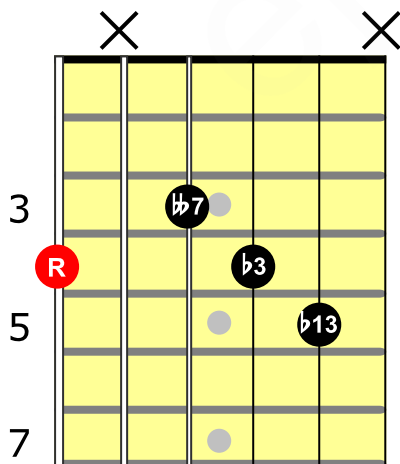
Play F-note first.
Fingering below.



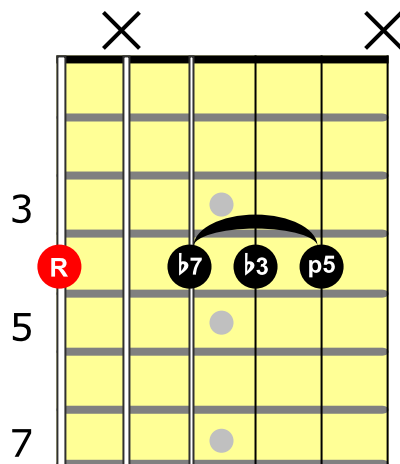
Am7



G#° G13/b9 shape.



Abm7



Gm7

