

**#3**

CD Recording



ENCLOSED

# Barry Galbraith

Jazz Guitar Study Series

## GUITAR COMPING with Bass Lines in Treble Clef

Play-A-Long Book and CD Set



*Jamey Aebersold Jazz, Inc.*

**#3**

# Barry Galbraith

**Jazz Guitar Study Series**

**GUITAR  
COMPING  
with Bass Lines  
in Treble Clef**



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# BARRY GALBRAITH

## Jazz Guitar Study Series

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The Guitar part notations correspond as closely as possible to the recording. Stereo separation on the recording (Bass on Left channel, Guitar on Right channel) enables the guitarist to turn off the Right channel and comp with the bass, either reading from the book or improvising his own comping. Playing both channels furnishes a background for single line improvisation. For this, the player will find it helpful to read the symbols above the bass lines given in the back of the book (pages 37-48).

The tune sequence corresponds to that in Book Three with the exception of the last three cuts (*Wind #2*, *Rhythm #2*, and *Like Someone*) which are for guitar alone.

**Left Channel:**

**Milt Hinton,**

**Bass**



**Right Channel:**

**Barry Galbraith,**

**Guitar**

*Jamey Aebersold Jazz, Inc.*

# 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 other accompaniment, 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," and "Like Someone In Love."*

# SHINY

♩ = 100 - 120

① Gm7 C13 C13 FΔ9 Bb13#11

Am7 G#o Abm7Gm7 Gm7 C13

Am7 Am7 D13 Bm11 Bm9 E13 A6 Am11b5 D7#5 b9

Gm11 C13 FΔ9 Bb13

FΔ9 G#o Gm9 Gm11 Gm9 C9sus

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

Gm7 (2) F#m9 Gm9 (1) Gm9 Db13 C13 (2) FΔ9 (3 4 2)

Bb7#11 (2) FΔ9 A° Ab° Gm7 (2) (2 9 4)

C9 (2) Am7 (2) D9 (2) Bm7 (2) E9 (2 3 4)

E13 (1) AΔ9 F#m7 D7#9 D7#11 Gm9 Gm7 (2)

Gm9 Abm9 Gm9 C9sus (1) C13 (2) FΔ9 Bb9#11

FΔ9 G#° Abm7 Gm7 (2) C9 (1 2 3)

Am7 (2) D9 (1) Gm7 (2) Am7 Gm9 (1) C13

F6 (2) E7#9 (1) Bb6 (2) A7#9 (1) Gm7 GbΔ6#11 FΔ69 (2)

# WIND

♩ = 100 - 126

Fm11 Bb13 Eb<sup>6</sup> C7b9 Fm11 Bb7#5 Eb<sup>6</sup> Eb<sup>Δ</sup>9 Am9 D13 ② G<sup>Δ</sup>9  
 E7<sup>b5</sup> Am9 D7<sup>#5</sup> G<sup>Δ</sup>9 Em7 Eb<sup>Δ</sup> F#<sup>o</sup> F#<sup>o</sup>  
 Fm7 Fm7 B13 Bb13 Bb13 Eb<sup>6</sup> Bb7#5 Bbm6 C7#5 Fm7 Fm7 Fm7 Bb13  
 Fm9 Bb7#5 Eb<sup>Δ</sup>9 C7#9 Fm7 Bb13 Eb<sup>Δ</sup>9 Eb6 Am9 D7<sup>b9</sup> G<sup>Δ</sup>9  
 E7#9 Am7 D7<sup>b9</sup> G<sup>6</sup> Fm6 Fm<sup>6</sup> Cm7 Cm7 A6 Ab6  
 Gm11 C13 E<sup>o</sup> Fm11 Fm7 Bb13 Eb6 D7b9 Db9 C7#9

Detailed description of the musical score: The score is written for piano and consists of ten staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as quarter note = 100-126. The music is primarily chordal, with some melodic movement in the upper voices. Chords are indicated by letters above the notes. Circled numbers 1 and 2 indicate first and second endings. The score ends with a double bar line.

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  
 Fm9 Fm6 Cm11 Cm7 Ab Gm7 C7  
 Fm7 Bb13 Eb6 D7b9 Db9  
 C7#9 C7#11 Fm9 E#11 EbΔ9



# BLUES IN F

♩ = 100 - 120

② F13 Gb13 Bb9 Bb13 ① F13 Gb13 F13 F13#9 F9

Bb9 B13 Bb9 B° F9 E9#5 Eb13 D9

Gm7 Gm9 Gm7 C9sus F6 D7#11#9 G13b9 C7#5#9

F13 Bb9 Bb13 F13 F7#9#5 B9 Bb9

Bb9 Bb13 F13 Eb7 D7

Gm11 Gm9 C9sus F6 D7#11#9 G13 C7#11#9 Eb7#9 F7#9

F#7b9 F7#9 Bb13 Bb13b9 F7#9 F13 B13 Bb13

Bb13#11 Bb FΔ Eb9 D9 D9 Gm7 Gm9

Gm9 Abm9 F#m9 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 Gm9

C13sus F6 D7#5 Db13 Gb13 F9 F7 Bb6 G#° B° F9

C9#5 F9 F13 B13 Bb9 F9#5 Bb9 F7#9 Bb13#11 Eb7#9

Abm7 Gm7 Gm9 Bb13 B13 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#7 Am7 Bb13#11 Bb9 Am9 A7#9 A7#5 Dm9

F13 Bb13 Am9b7 Am9 G13 C13

F13 F9 Bb9#11 Am7 C7 F13 E7#9

Am9 C13 F13 Bb13 Am9b7 A7#5/b9 A7b9

Dm9 Dm6 E7#5/b9 E7b9 Am7 Am9

F13#9 Bb13 Am9 C13 F13 Bb9#11 Am9

A7<sup>b</sup>9 (1) Dm7 (2) E7<sup>b</sup>9 (1) Am11 B<sup>b</sup>13 A13 A7<sup>b</sup>9<sup>#</sup>5

This staff contains five measures of music. The first measure has a chord A7<sup>b</sup>9 with a circled '1' above it. The second measure has a chord Dm7 with a circled '2' above it. The third measure has a chord E7<sup>b</sup>9 with a circled '1' above it. The fourth measure has a chord Am11. The fifth measure has a chord B<sup>b</sup>13. The sixth measure has a chord A13. The seventh measure has a chord A7<sup>b</sup>9<sup>#</sup>5.

Dm7 (2) Cm7 Bm7<sup>b</sup>5 B<sup>b</sup>9<sup>#</sup>11 Am7 (3) D7 G7 C7 F7

This staff contains eight measures of music. The first measure has a chord Dm7 with a circled '2' above it. The second measure has a chord Cm7. The third measure has a chord Bm7<sup>b</sup>5. The fourth measure has a chord B<sup>b</sup>9<sup>#</sup>11. The fifth measure has a chord Am7 with a circled '3' above it. The sixth measure has a chord D7. The seventh measure has a chord G7. The eighth measure has a chord C7. The ninth measure has a chord F7.

E7 E7<sup>#</sup>5<sup>#</sup>9 Am11 E7<sup>#</sup>5<sup>#</sup>9

This staff contains four measures of music. The first measure has a chord E7. The second measure has a chord E7<sup>#</sup>5<sup>#</sup>9. The third measure has a chord Am11. The fourth measure has a chord E7<sup>#</sup>5<sup>#</sup>9 with a triplet of notes (1, 2, 3) and a fourth note (4) indicated below the staff.

Am9 C13 F13 (2) B<sup>b</sup>13 (1) Am9 A7<sup>#</sup>9<sup>#</sup>5 (2) Dm9

This staff contains seven measures of music. The first measure has a chord Am9 with a circled '2' above it. The second measure has a chord C13. The third measure has a chord F13 with a circled '2' above it. The fourth measure has a chord B<sup>b</sup>13 with a circled '1' above it. The fifth measure has a chord Am9. The sixth measure has a chord A7<sup>#</sup>9<sup>#</sup>5 with a circled '2' above it. The seventh measure has a chord Dm9 with a circled '2' above it.

C13 (2) F13 B<sup>b</sup>13 Am7 Am6<sup>b</sup>7 (3)

This staff contains five measures of music. The first measure has a chord C13 with a circled '2' above it. The second measure has a chord F13. The third measure has a chord B<sup>b</sup>13. The fourth measure has a chord Am7. The fifth measure has a chord Am6<sup>b</sup>7 with a circled '3' above it.

Dm9 B<sup>b</sup>Δ<sup>#</sup>11 Am9 B<sup>b</sup>Δ<sup>#</sup>11

This staff contains four measures of music. The first measure has a chord Dm9. The second measure has a chord B<sup>b</sup>Δ<sup>#</sup>11. The third measure has a chord Am9 with a circled '3' above it. The fourth measure has a chord B<sup>b</sup>Δ<sup>#</sup>11.

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) 6 Harmonic 9th fret

*ritard*

# NOWHERE

♩ = 108 - 144

Chords: G $\Delta$ 9, G $\Delta$ 9, B $\flat$ m9 E $\flat$ 9, B $\flat$ m7 E $\flat$ 7, G $\Delta$ 9

Chords: G $\Delta$ , Bm7, E7 $\sharp$ 9, E7 $\flat$ 9, Am7, E7

Chords: Am, Am $\flat$ 7 Am, B $\flat$ m9 E $\flat$ 9, B $\flat$ m11 E $\flat$ 13, Am9 Am11, D13, D13

Chords: G $\Delta$ <sup>6</sup><sub>9</sub>, B $\flat$ m7 (E $\flat$ ), B $\flat$ m7 E $\flat$ , G $\Delta$ <sup>6</sup><sub>9</sub>, Am9

Chords: G $\Delta$ <sup>6</sup><sub>9</sub>, Cm7 Bm7, E7 $\flat$ 9, Am9, D9, E7 $\sharp$ <sub>9</sub><sup>5</sup>

Chords: Am9, Cm7, Bm7 C $\sharp$ 0, Am7, D7 $\flat$ 9, Bm7 B $\flat$ 13, Am7, D7 $\flat$ 9

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 E7b9#5 Am7 Am7 E7b9 E7b9

Am7 Cm7 F13 Bm7 Bb° Am9 D13 AbΔ6 GΔ6



# 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 $\flat$ 9 B $\flat$ 9 B $\flat$ 9 $\sharp$ 11 B $\flat$ 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 $\flat$ 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 $\Delta$ 9

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

F7 $\flat$ 9 $\sharp$ 5 B $\flat$  $\Delta$ 6<sub>9</sub> F9sus B $\flat$  $\Delta$ 6<sub>9</sub> Am9 D9 Am11 D13

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

Em11 A13 D $\Delta$ 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 $\flat$ 9 D $\Delta$  $\sharp$ 11

# BLUES IN TWELVE KEYS

This comp illustrates the variety of progressions that can be used on the blues. Each key has its 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 seven staves of guitar chords and some melodic lines. The chords are written in treble clef with various accidentals and extensions. Some staves include fingerings and rhythmic markings.

Staff 1: C $\Delta$  (2), C9, F6, F $\sharp$ ° (1), C $\flat$ 9, F $\sharp$ m7 Gm7, C13

Staff 2: Cm9, F9, Cm9 (2), F13, C $\Delta$  Dm7 D $\sharp$ m7, Em7 (1 4), A7 $\flat$ 9

Staff 3: Dm9, Dm7, Dm9, G13 (1), G13, C6, B6, C6, Gm7, C13, E $\Delta$  (2)

Staff 4: F $\Delta$ , Em7 (1 4 3 2), A7 $\sharp$ 5, Dm7 (4 3 2), D $\flat$ m7, Cm7, Cm9, F7 $\sharp$ 5 $\flat$ 9

Staff 5: B $\flat$  $\Delta$ 9, A $\flat$ °, B $\flat$ 6, B $\flat$ m9, E9, E $\flat$ 9, A $\flat$  $\Delta$ 9, G $\flat$ °, A $\flat$ 6, A $\flat$ m9, D9, D $\flat$ 9

Staff 6: Gm7 (2 3 4), Gm9, Gm11, C9sus (2), F6, D $\flat$ 7, Cm11, B13, B9 B $\flat$ 9

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° Eb9<sup>6</sup> 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 Bb9

B9 Bb9 Bbm7 B° Ab6 Ab13 A13 Ab13 C6 Db6

Bm9 E9 AΔ9 Am9 D9 Db9<sup>6</sup> Db9sus Db13

Gb6 Am9 D9 DbΔ9 Bb13b9 Bb7#9<sup>5</sup> E9 Eb9

Eb13 D13 D9 DbΔ9 G° Abm7 Db13 Db7#5<sup>b9</sup>

$G\flat_9$   $E\flat 13\flat 9$   $A\flat 7\sharp 9$   $D\flat 13\flat 9$   $G\flat_6$   $C13\sharp 9$   $C13\sharp 9$   $C13$

$C\flat 13$   $G\flat m7$   $G\flat m9$   $C\flat 9$   $G\flat$   $A\flat m9$   $A\flat m7$   $B\flat m7$   $E\flat 7\flat 9$   $A\flat m11$

$A\flat m9$   $D\flat 9sus$   $A\flat m9$   $A\flat m9$   $A\flat m9$   $A\flat m9$   $A\flat m9$   $G\flat 6$   $A13$   $G\flat 13$   $G13$   $A\flat 13$   $B\flat 13$   $B13$

$A13$   $D13$   $G13$   $C9$   $B_9^6$   $F\sharp m11$   $B13$   $B7\sharp 5$   $E9$

$A13$   $D13$   $G13$   $C9$   $B_9^6$   $G\sharp 13$   $A13$   $G\sharp 13$

$Cm9$   $C\sharp m9$   $Cm7$   $C\sharp m7$   $F\sharp 13$   $B_9^6$   $D_9^6$   $E_9^6$   $D_9^6$   $B_9^6$   $F13$   $E9$

A7  
A13#11 F13 E9 Bm7 E7 E9 E13 Bb13 A9

This staff contains a sequence of chords and notes. The chords are A7, A13#11, F13, E9, Bm7, E7, E9, E13, Bb13, and A9. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#). There are some accidentals and a circled '2' above the E13 chord.

A13 A7b9 A7b9 E9 Eb9#5 D13 C#7#9

This staff contains a sequence of chords and notes. The chords are A13, A7b9, A7b9, E9, Eb9#5, D13, and C#7#9. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#).

F#m9 F#m9 F#m11 B13 E6 Bm11 E13

This staff contains a sequence of chords and notes. The chords are F#m9, F#m9, F#m11, B13, E6, Bm11, and E13. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#). There is a circled '2' above the E13 chord.

AΔ F#7#9#5 B13 E7#9#5 A13 Bb13 A7 D9

This staff contains a sequence of chords and notes. The chords are AΔ, F#7#9#5, B13, E7#9#5, A13, Bb13, A7, and D9. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#).

D7b9 C#7 D7 A° A6 F#13 F#7#9#5

This staff contains a sequence of chords and notes. The chords are D7b9, C#7, D7, A°, A6, F#13, and F#7#9#5. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#). There is a circled '2' above the F#13 chord.

Bm9 Bm7 Bm7 Bm7 G#6 A6 F7 BbΔ Eb9#11

This staff contains a sequence of chords and notes. The chords are Bm9, Bm7, Bm7, Bm7, G#6, A6, F7, BbΔ, and Eb9#11. The notes are written in a treble clef with a key signature of three sharps (F#, C#, G#).

D6 D7 G6 F<sup>o</sup> G<sup>o</sup> D $\Delta$ 9 G<sup>o</sup> Am7 D13 D7<sup>#5</sup><sup>#9</sup>

G9 A $\flat$ 13 G9 D<sup>o</sup> D $\Delta$  Fm9 B $\flat$ 13

Em7 Em7 Em9 A13 A7<sup>#9</sup><sup>#5</sup> D $\Delta$ 9 B $\flat$ m7 Am9 D13<sup>#9</sup>

G6 C $\sharp$ m7 $\flat$ 5 Cm7 Bm7 $\sharp$ 5 E7 $\sharp$ <sub>b9</sub><sup>#11</sup> Am9 D7 $\sharp$ <sub>b9</sub><sup>#5</sup> G6 G7 $\sharp$ <sub>b9</sub><sup>#5</sup> C9

B7 $\sharp$ <sub>b9</sub><sup>#5</sup> E7 $\sharp$ <sub>b9</sub><sup>#5</sup> A7 $\sharp$ <sub>b9</sub><sup>#5</sup> D7 $\sharp$ <sub>b9</sub><sup>#5</sup> G6 B7 $\sharp$ <sub>b9</sub><sup>#5</sup> E7 $\sharp$ <sub>b9</sub><sup>#11</sup>

Am9 B $\flat$ 13 E $\flat$  $\Delta$  Am7 G6



# RHYTHM #1

♩ = 144 - 208

B $\flat$  $\Delta$  B $^{\circ}$  Cm7 C $\sharp^{\circ}$  Dm7 G7 $\sharp$ 5 Cm7 F13 B $\flat$ 13

E $\flat$  $\Delta$  9 D7 $\flat$ 5 G7 $\sharp$ 5 C7 $\flat$ 5 B9 B $\flat$  $\Delta$  B $^{\circ}$  Cm7 C $\sharp^{\circ}$

Dm7 G7 $\sharp$ 9 Cm7 F13 Fm11 B $\flat$ 13 E $\flat$ m7 A $\flat$ 7 B $\flat$  $\Delta$  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 $\flat$  $\flat$ 6 G7 $\sharp$ 5 Cm7 F13 B $\flat$ 13 Cm7 C $\sharp^{\circ}$  B $\flat$ 6

Bb<sup>6</sup><sub>9</sub> Db<sup>13</sup> C<sup>13</sup> B<sup>13</sup> Bb<sup>6</sup><sub>9</sub> Db<sup>9</sup> C<sup>9</sup> F<sup>7#5</sup> Bb<sup>9</sup>

Ebm<sup>9</sup><sub>7</sub> Bb Cm<sup>7</sup> C#<sup>0</sup>

Dm<sup>7</sup> Db<sup>13</sup> C<sup>9</sup> B<sup>13</sup> Bb<sup>9</sup> Ebm<sup>6</sup><sub>9</sub> Bb<sup>Δ</sup>

Am<sup>11</sup> D<sup>7b9</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> G<sup>7#5</sup> Gm<sup>7</sup>

Gm<sup>11</sup> C<sup>13#11</sup> F<sup>9sus</sup> Bb<sup>Δ</sup> G<sup>13#9</sup> C<sup>13#9</sup> F<sup>13#11</sup>

Bb<sup>6</sup><sub>9</sub> G<sup>7#9</sup> C<sup>7</sup> F<sup>13#9</sup> Bb<sup>13</sup> Cm<sup>7</sup> C#<sup>0</sup> Bb

# 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" consists of six systems of music. Each system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 120 - 132. The score includes various guitar chord voicings and melodic lines. Chord voicings are indicated by letters and numbers above the staff, and circled letters (E, B, G) indicate notes to be played as open strings. Fingerings and accents are also shown.

**System 1:** Em9, FΔ#11, EΔ9, C(add9), Am9 (circled E, B), FΔ#11 (circled E, B).

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

**System 3:** E6#11, CΔ9, Am9 (circled E, B, G), FΔ#11 (circled E, B), Em9#7.

**System 4:** Am9 (circled E), FΔ#11 (circled E, G), Am9 (circled E, B), FΔ#11 (circled E, B).

**System 5:** Dm11, G7, G7#5#9, CΔ9 (circled E, B, G), FΔ#11.

**System 6:** Em11, FΔ9, F(add9), E6#11, CΔ9 (circled E, B, G), Am9 (circled E, B, 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 $\Delta$   $_9^6$       F $\Delta$  #11      Em9

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



Dm9 Dm11 (2) G13 C<sup>b</sup>Δ9 C<sup>Δ</sup>9 Em7 (2) F#<sup>o</sup> C#m7

Dm7 (4) (3) G13 C<sup>Δ</sup>9 Bb9 A9

Dm11 G13 G7#5 C<sup>6</sup><sub>9</sub> F9#11 Em7 B7<sup>b</sup><sub>9</sub>#5

E<sup>Δ</sup> (2) E<sup>6</sup><sub>9</sub> (1) F#m11 B13 E<sup>Δ</sup><sub>9</sub> (2) Bb7 (3) A7

Dm9 Dm7 Em7 Dm9 G7<sup>#</sup><sub>9</sub> Em7 Em7 Am7 Em7 Eb<sup>o</sup>

Dm7 Dm7 Em7 Dm7 G7b5 Bb13 A9 Dm9

Em9 D#m9 Fm9 Bb13 Em7 Dm7 D#m7 Em7 A7<sup>#</sup><sub>9</sub>#11

Dm9 Dm7 G13 G13 (1) Em7 (2) Ebm7 (1) Dm7 Db13 C<sup>Δ</sup><sub>9</sub><sup>6</sup>

# 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

Ebm9 D° Ebm9 Ab13 DbΔ9 Gb13 Fm7 E° Ebm9 3  
 Cm11 F7b5 Bbm7 Ebm11 D9 DbΔ9 B9b5 Bb9#5 Ebm9 D° Ebm9 Ab13 DbΔ9  
 Gb13#11DbΔ E° Ebm9 Cm11 F7b5 Eb9 D13 Bbm7 Ebm11  
 DbΔ9 Em9 A13 DΔ Em7 F#m7 Gm7 C7 F#m7 Bm7 A7 Em7  
 Dm7 G13 CΔ9 Eb° Ebm9 Dm9 G13 C13 B13 Bb13 Em9  
 Ebm9 D° Ebm9 Ab13 D9 DbΔ Gb13 Fm7 E° Ebm7

The musical score consists of six staves of music in E-flat major. The first staff begins with a tempo of 66-72 bpm and a 'Finger Style' instruction. The chords listed above the staves are: Ebm9, D°, Ebm9, Ab13, DbΔ9, Gb13, Fm7, E°, Ebm9, Cm11, F7b5, Bbm7, Ebm11, D9, DbΔ9, B9b5, Bb9#5, Ebm9, D°, Ebm9, Ab13, DbΔ9, Gb13#11DbΔ, E°, Ebm9, Cm11, F7b5, Eb9, D13, Bbm7, Ebm11, DbΔ9, Em9, A13, DΔ, Em7, F#m7, Gm7, C7, F#m7, Bm7, A7, Em7, Dm7, G13, CΔ9, Eb°, Ebm9, Dm9, G13, C13, B13, Bb13, Em9, Ebm9, D°, Ebm9, Ab13, D9, DbΔ, Gb13, Fm7, E°, Ebm7. The notation includes various chord voicings, triplets, and melodic lines with fingerings indicated by circled numbers (1-6). The piece concludes with a final chord of Ebm7.

Ab13 A13 Bb13 F7#9 Eb9 Ab7#5 Bbm9 Ebm9 DbΔ9 B7 Bb7 Swing eighth Ebm7 Ebm9 Ab13 Gb13#11

DbΔ9 E° Even eighth Ebm9 Ebm7 Ebm9 Ab13 F7#9 F7#11 Eb9 D7 Bbm9 Ebm11 DbΔ9 B7sus Bb7

Ebm7 F°Eb7 Ebm9 Ebm7 Fm7 Fm7 Ebm9 D9 DbΔ9 G13 Fm7 E° Ebm7

F7#9 F7#5 Eb7 Ab9 Db6 A7 DΔ Em7 F#m7 Bbm7 Ab9sus DbΔ9 A13sus Em11 Gm7 C13

DΔ E7#11 A7#9 DΔ9 D9 DΔ6 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

Fm9 Bb13 EbΔ C7#9 Fm7 Bb7

EbΔ Am7 D9 GΔ E7 Am7 D9

GΔ EbΔ F#° Fm7 Fm

Bb7 Fm7 C#° B6 Eb Bb+ Bbm C7 Fm7 Fm

Bb7 Gm7 F#m7 Fm7 Bb13 EbΔ Gm7 C7 Fm7 Bb7



# 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 G7b5	Cm7 G♭9 F9 F7b5	B♭6 A♭7 G7 C♯m7	Cm7 G♭7 F7 F7b5			

Fm7	B♭7	E♭	E♭m	B♭	F7	B♭	F7
Fm7 Fm7b5B♭7 E9	E♭Δ9 E♭ E♭m7 A♭7	Dm7 A♭° Cm7 F7b5	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 G7b5 Cm7 F7b5	B♭6 Cm7 C♯° B♭				

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 G7b5

C7 C7 F7 Cm7 F7

C7 Gm7 C Gm7 C7 Gm Am7 Gm7 F7 Cm7 F B<sup>o</sup> Cm Gb7 F7 F7b5

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb6 Ab7 G7 G7b5 Cm7 Gb7 F7 F7b5 Bb6 Ab7 G7 C#m7 Cm7 Gb7 F7 F7b5

Bb7 Eb Ebm Bb F7 Bb F7

Bb7 Fm7 Bb E9 EbΔ Eb6 Cb Ebm6 Dm7 Db7 Cm7 F7b5 Bb6 B<sup>o</sup> Cm7 C#<sup>o</sup>

# LIKE SOMEONE

♩ = 116-138

Eb $\Delta$  G7
Cm7 Cm7/Bb F/A
Ab<sup>o</sup> Eb/G C7#9
Fm7 Fm

Bb7 Bb9sus
Eb $\Delta$  Bbm7 Eb9
Ab $\Delta$  Dm7 G7

C $\Delta$  Cm7
F7 F9sus Bb9sus
Bm7 E9

Eb $\Delta$  G7
Cm Cm/Bb F/A
Abm6 Gm7 C7#9
Fm7 Fm Bb7

Eb $\Delta$  Bm7 Bbm7
A13 Ab $\Delta$  Dm7 G7
C $\Delta$

F#m7 B7
Gm7 C7 Fm7 Bb7
E $\Delta$ 9 Eb $\Delta$ 9

# SHINY

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

The musical score for 'SHINY' is written in G minor (one flat) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The notes are primarily eighth and quarter notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff introduces some dotted rhythms and eighth-note patterns. The fourth and fifth staves conclude the piece with various rhythmic values, including quarter and eighth notes, and a final cadence.

# WIND

Fm7 Bb7 Eb C7 Fm7 Bb7 Eb Am7 D7 G E7  
 Am7 D7 G Eb F#° 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

The musical score for 'WIND' is written in F minor (two flats) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The notes are primarily eighth and quarter notes. The second staff continues the melody. The third staff features more complex rhythmic patterns, including dotted rhythms and eighth-note groups. The fourth and fifth staves conclude the piece with various rhythmic values, including quarter and eighth notes, and a final cadence.

# BLUES IN F

The musical score for "Blues in F" is written in F major and consists of 12 measures. The chords for each measure are as follows:

- Measure 1: F7
- Measure 2: Gb7
- Measure 3: Bb7
- Measure 4: F7
- Measure 5: Gb7
- Measure 6: F7
- Measure 7: Bb7
- Measure 8: B7
- Measure 9: Bb7
- Measure 10: B°
- Measure 11: F
- Measure 12: F

The notation includes a triplet of eighth notes in measure 11. The key signature has one flat (F major), and the time signature is 4/4.

F7 Eb7 D7 Gm7 C7 F D7 G7 C7

F7 Bb7 F7 Bb7 B°

F E7 Eb7 D7 Gm7 C7 F D7 G7 C7

F7 Bb B° F7 Bb7

F7 Bb7 Eb7 Ab7 Gm7 C7 F D7 G7 C7

F7 Bb F7 Bb7

F7 Eb7 D7 Gm7 C7 F



# MINOR BLUES

Am7 Bb7 Am7 A7 Dm F7 E7

Am D7 G7 C7 F7 E7 Am C7 F7 E7

Am C7 F7 E7 Am A7 Dm E7

Am D7 F7 E7 Am C7 F7 E7

Am A7 Dm E7 Am A7 Dm Cm Bm7b5 E7

Am D7 G7 C7 F7 E7 Am E7

Am C7 F7 Bb7 Am A7 Dm C7 F7 Bb7

Am D7 Dm Bb Am Bb

Am Bm E7 Am B7 E7 A7 Dm Bb7

Am Dm E7 Am E7

Am B/A Bb/A Am B/A Bb/A A7 Dm Fm7 Bb7

Am D7 Gm C7 F E7 Am 2

# NOWHERE

The musical score for "NOWHERE" consists of ten staves of music. Each staff contains a series of notes, primarily eighth and quarter notes, with various chords indicated above the notes. The chords are as follows:

- Staff 1: G, Bbm7 Eb7, Bbm7 Eb7, G
- Staff 2: Bm7, E7, Am7, E7, Am
- Staff 3: Bbm7 Eb7, Bbm7 Eb7, Am7, D7, G
- Staff 4: Bbm7 Eb7, Bbm7 Eb7, G, Bm7
- Staff 5: E7, Am, E7, Am, Cm7 F7, Bm7 Bb°
- Staff 6: Am7 D7, Bm7 Bb7, Am7 D7, G, Bbm7
- Staff 7: Eb7, G, Bm7, E7, Am7
- Staff 8: E7, Am7, Bbm7, Eb7, Am7
- Staff 9: D7, G, Bbm7 Eb7, Bbm7 Eb7, G
- Staff 10: Bm7, E7, Am7, E7, Am7
- Staff 11: Cm7 F7, Bm7 Bb°, Am7 D7, Ab, G

# DREAM

The musical score for "DREAM" consists of ten staves of music in the key of D major (two sharps). The notation includes eighth and quarter notes, rests, and bar lines. Chord annotations are placed above or below the notes to indicate the harmonic structure. The chords used include D, Eb, F7, Bb, Am7, D7, G, Gm7, C7, Fm7, Bb7, Em7, A7, Eb, F7, Ab7, G7, C7, C#o, D, G7, F#m7, Fm7, Em7, A7, D, A7, D, Eb, Cm7, F7, Bb, Am7, D7, G, Gm7, C7, Gm7, C7, Fm7, Bb7, Em7, A7, D, Eb, F7, Ab7, G7, C7, C#o, D, F#m7, Fm7, Em7, A7, and D.

# BLUES IN 12 KEYS

The image displays ten staves of musical notation for a blues piece in 12 keys. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes treble clefs, a common time signature, and various chord progressions. The chords are labeled above the notes, and the melody is written on a single line for each staff. The progression of chords across the staves is as follows:

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

B $\flat$  B $^{\circ}$  Cm7 C $\sharp^{\circ}$  Dm7 G7 Cm7 F7 B $\flat$ 7  
 E $\flat$  D7 G7 C7 F7 B $\flat$  B $^{\circ}$  Cm7 C $\sharp^{\circ}$  Dm7 G7  
 Cm7 F7 Fm7 B $\flat$ 7 Ebm7 Ab7 B $\flat$  Cm7 C $\sharp$ m7 Dm7 Am7  
 D7 Dm7 G7 Gm7 Gm7 G $\flat$ 7 F7 B $^{\circ}$   
 Cm7 C $\sharp^{\circ}$  Dm7 D $\flat$ 7 Cm7 B7 B $\flat$  G7 Cm7 F7 B $\flat$ 7  
 Cm7 C $\sharp^{\circ}$  B $\flat$  F7 B $\flat$  D $\flat$ 7 C7 B7 B $\flat$  D $\flat$ 7  
 C7 F7 B $\flat$ 7 Ebm B $\flat$  D $\flat$ 7 Cm B7 B $\flat$   
 Cm7 C $\sharp^{\circ}$  Dm7 D $\flat$ 7 C7 B7 B $\flat$ 7 Ebm6 B $\flat$  Cm7  
 C $\sharp^{\circ}$  B $\flat$  Am Am D7 G7 G7 Gm7  
 C7 F7 B $\flat$ 7 G7 C7 F7 B $\flat$  G7  
 C7 F7 B $\flat$ 7 Cm7 C $\sharp^{\circ}$  B $\flat$

# S-MILES

The musical score for "S-MILES" is presented in 12 staves, each containing a bass line and a set of guitar chords. The key signature is G major (one sharp). The chords used throughout the piece are: Em7, F, E, C, Am7, F, Em7, Am7, Dm7, G7, C, F, Em7, E, C, Am7, F, Em, E, C, Am7, F, Am, F, Dm7, G7, C, F, Em, F, E, C, Am, F, Em.

# TAN-GEE

The musical score for 'TAN-GEE' consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat major). The chords are written above the notes. The notes are primarily eighth and quarter notes, with some rests and accidentals. The chords are: Dm7, G7, C, F7, Em7, Eb°, Dm7, G7, Dm7, G7, C, Bb7, A7, Dm7, G7, C, F7, Em7, B7, E, F#m7, B7, E, Bb7, A7, Dm7, G7, C, F7, Em7, Ebm7, Dm7, G7, Bb7, A7, Dm7, Bb7, C, Em7b5, A7, Dm7, Dm7, G7, C, Em7, Eb°, Dm7, G7, Dm7, Bb7, A7, Dm7, G7, C, F7, Em7, B7, E, F#m7, B7, E, Bb7, A7, Dm7, Dm7, G7, C, Em7, Eb°, Dm7, Dm7, G7, Bb7, A7, Dm7, Fm7, Bb7, C, Dm7, D#m7, A7, Dm7, G7.



# SOLE

Ebm D° Ebm Ab7 Db Gb7 Fm7 E° Ebm7 Cm F7b5  
 Bbm7 Ebm7 D7 Db B7 Bb7 Ebm7 D° Ebm7 Ab7 Db Gb7 Db E°  
 Ebm7 Cm F7b5 Bbm7 Eb9 D7 Db Em7 A7 D Em7 F#m7 Gm7 C7  
 Bm7 F#m7 Em7 A7 D Dm7 G7 C Eb° Dm7 G7 C7 B7 Bb7  
 Ebm7 D° Ebm7 Ab7 Db 3 Gb7 Fm7 E° Ebm7  
 Ab7 3 F7 Bbm7 Ebm7 D7 Db B7 Bb7 Ebm7 Ebm7 Ab7 Db Gb7  
 Db E° Ebm7 Ab7 F7 Bbm7 Eb7 D7 Db B7 Bb7 Ebm7  
 Ebm7 Ab7 Db Gb7 Fm7 E° Ebm7 F7  
 Bbm7 Eb7 Ab7 Db A7 D Em7 F#m7 Gm7 C7 D E7 Em7 A7 D  
 Dm7 G7 Em7 Eb° Dm7 G7 C7 B7 Bb7 Ebm7 Ab7  
 Db Gb7 Db E° Ebm7 Ab7 F7 Bbm7 Eb7 D7 C7 Db

The musical score consists of ten staves of music. The key signature is three flats (Bb, Eb, Ab). The chords are written above the notes. The notation includes eighth and quarter notes, rests, and triplets. There are some key signature changes, notably to two sharps (F#m7, Gm7, C7) in the third and seventh staves, and back to three flats in the eighth and tenth staves.