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Barry Galbraith

Jazz Guitar Study Series

DAILY EXERCISES In the Melodic Minor and Harmonic Minor modes



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BARRY GALBRAITH

(December 18, 1919 - January 13, 1983)

Born in Vermont, Guitar legend Barry Galbraith moved to New York in the early 1940s and found work playing with Art Tatum, Red Norvo, Hal McIntyre, and many others. After serving in the military, he was Claude Thornhill's guitarist in 1941-42, and 1946-49, and toured with Stan Kenton in 1953.

The 50's and 60's found Galbraith doing extensive studio work for the major networks, developing a reputation for versatility, musicality, and reliability that made him one of the most in-demand guitarists of all time. During this period, he played with Jazz great Miles Davis, Michel Legrand, Tal Farlow, Coleman Hawkins, John Lewis, Hal McKusick, Oscar Peterson, Max Roach, George Russell, and Tony Scott, in addition to accompanying singers Anita O'Day, Chris Connor, Billie Holiday, Helen Merrill, Sarah Vaughan and Dinah Washington on various recordings.

He appeared in the 1961 film *After Hours*, and played on the album *The Individualism of Gil Evans* in 1964. In 1965 he appeared on the soundtrack to *Mickey One* featuring Stan Getz. While his career found him on numerous albums as a sideman (seems nearly everyone wanted to hire him) it is unfortunate that he did not record more as a leader. After a medical condition diminished his playing ability, he began teaching at CUNY from 1970-75 and began writing his famous guitar methods in that same period. From 1976-77 Galbraith taught guitar at the New England Conservatory.

INTRODUCTORY NOTES

Many of my students, both amateur and professional, have come to me with an inadequate knowledge of the Melodic and Harmonic Minor Modes. The exercises in this book will prove helpful in mastering this very important material.

- Along with its primary function, the **melodic minor** is a valuable substitute scale in improvisation, and the **harmonic minor** is much used in the minor seventh-flat five to dominant seventh-flat nine progression.
- Wherever possible I have kept the modes in their pure form to eliminate doubt as to the exact notes in each scale.
- Although the lowered seventh of the **harmonic minor** is often used in improvising (usually as the sharp nine of the dominant seventh chord) I have avoided using it to help the player get used to the minor third interval between the sixth and seventh steps, a characteristic of this scale which often poses awkward fingering problems on the guitar.
- In the **melodic minor**, the sixth and seventh in the descending scale have been disregarded as this rule is not observed in jazz improvising.
- You will find the scale in each exercise harmonized in seventh chords either by itself or with connecting scale tones. Because of their importance, these scales are to be memorized and played as separate exercises using as many alternate fingerings as possible.
- To minimize distraction from the notes, fingerings have been kept to a minimum. Where they are given, stay in position (one finger to each consecutive fret) until another fingering moves you to a new position, except where extended fingering is indicated.
- Picking is alternate down-up in all except $\frac{3}{4}$ and $\frac{9}{8}$ rhythms which may be picked alternate down-up or down-up-down for each three note series.
- No rests or held notes are employed in these exercises, eliminating time for shifting. It is most important, when consecutive notes appear on the same fret but on different strings, to roll the finger. Do not lift off!
- The most common single note and harmonized scales are found on pages four through seven. They are to be transposed into all keys. Excepting the keys of E minor (G) and A-minor (C) flat keys have been used. When transposing from flat to sharp keys (four flats to three sharps, etc.) play a written sharp as a double sharp, a natural as a sharp, and a flat as a natural.



"C" HARMONIC MINOR

⑤

The musical score consists of ten staves of music in 3/4 time, written in the key of C harmonic minor (three flats). The notation includes various chords and fingerings:

- Staff 1:** Starts with a circled 5 and a finger number 1. Chords: Bo, Cm, Do, Eb+, Fm.
- Staff 2:** Chord: Ab.
- Staff 3:** Chords: Bo, Cm, Do, Eb+, Fm. Fingerings: 3 2 4 1 1.
- Staff 4:** Chord: G. Fingerings: 1 4, 1 4.
- Staff 5:** Chord: Ab Δ. Fingerings: 1 1 1 1 0, 4 1, 1 1.
- Staff 6:** Chords: G7, Fm7, Eb Δ#5. Fingerings: 3 1, 2 1, 1 1, 3 1.
- Staff 7:** Chords: Dg, Cm b7. Fingerings: 1 1 3, 1 1, 1.
- Staff 8:** Fingerings: 1.
- Staff 9:** Fingerings: 1 1, 1 1.

"Bb" MELODIC MINOR

⑥

4 1 3 2 1 1

1 3 1 1 1

Bbm Cm Db+

1 1 1 4

3 1 2 F Go

1 1 1 3

Ao Bbm Ao Go F

1 2 1 1 3 1 3 1

Eb Db+ Cm Bbm b7

1 4 2 1 3

Cm7 DbΔ#5 Eb7

F7 Gø Aø

1 1 1 1 3 1 3 1 1 3

4 4 1 1 1 1 2

Detailed description: This page contains ten staves of musical notation for the 'Bb' Melodic Minor scale. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The notation includes various chords such as Bbm, Cm, Db+, Eb, F, Go, Ao, Bbm b7, Cm7, DbΔ#5, Eb7, F7, Gø, and Aø. Fingering numbers (1-4) are provided for many notes. A circled '6' is at the top left, and a circled '2' is on the fourth staff. A large watermark 'SAMPLE' is overlaid diagonally across the page.

This page of musical notation is for guitar and is written in a key with three flats (B-flat major or D-flat minor). It consists of ten staves of music. The notation includes various chords and technical markings:

- Staff 1:** Fingerings: 3 2 3 1, 1
- Staff 2:** Fingerings: 1, 1 1 4, 4, 1 2 4 1, 2. Chord: Bbm7
- Staff 3:** Fingerings: 1 4 4, 1 1, 4 4 1 2 4 4 1. Chords: Aø, Gø, F7, Eb7, DbΔ#5, Cm7
- Staff 4:** Chords: Bbm7, Aø, Gø, F7. Fingerings: 4 1, 4 1 2, 4 1 2, 4, 1, 1, 1
- Staff 5:** Fingerings: 3 1 1 4 3 3, 4
- Staff 6:** Chord: Bbm. Circled number: ④. Fingerings: 3, 3, 1, 1, 3
- Staff 7:** Chords: Aø, Gø, F. Circled number: ④. Fingerings: 1 2 3 1 1, 1, 1 3 4 1 1
- Staff 8:** Chords: Eb, Db+. Circled number: ⑥. Fingerings: 1 3 3, 3, 1 4 2 1, 1
- Staff 9:** Fingerings: 1 1, 1 2, 1, 4 4 2 2, 3, 1