

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.

INTRODUCTION

The Fingerboard Workbook presents a number of basic concepts in logical fingering patterns. Guitarists generally visualize the fingerboard both in terms of basic **scale patterns** and of **arpeggio relationships** to various chord functions. Connecting these two visual elements into flowing lines often produces erroneous fingering. Here are some rules which will help you in forming the most economical fingering concepts for traversing the neck.

1. The term **position** means one finger to each consecutive fret without shifting the hand. Playing from position offers a stable base to move **to** or **from** (Example 1). Position limitations may be extended by sliding either the **first** or **fourth** finger out of position by one fret (Example 1a). Slides with the **first** finger are preferable to stretching the **fourth**, and offer the possibility of **slurring**.

2. One way to move to a new position is by using **extended fingering**, sometimes combined with a **one-fret slide** (Example 2).

3. Another way to move on the neck is by a **skip** or **jump**, usually of two or three frets. The safest finger for this is the **first** (Example 3). To skip with the **fourth** finger is risky. However, there are exceptions, usually when playing in the upper positions where the frets are smaller, and executing a skip to the highest note of a phrase (Example 3a).

4. When Skipping to an **arpeggiated phrase**, the skip should be to the finger which would ordinarily play that particular note in the arpeggio (Example 4).

5. For **triad arpeggios** within a phrase, the finger-to-fret principal will usually apply (Example 5). When playing **seventh chords** it is frequently necessary to use extended fingering. These are best kept on three adjacent strings to facilitate picking. (Example 5a).

6. For moving long distances on the neck, the use of consecutive **first** and **fourth** fingers on adjacent strings is comfortable in dealing with **diminished**, **minor eleventh** or **major ninth** phrases (Example 6).

7. **Sequences** (repeated phrases moving up and down in pitch) are usually best not played in position. After finding a good fingering for the first phrase, the sequential phrases should use the same fingering (Example 7).

An analysis of one of the exercises is given on pages 9 & 10. This shows the components which should be recognized before attempting to play a new exercise, enabling the player to read in groups of notes rather than by consecutive single notes. This recognition will also aid in the placement of various phrases on the neck.

The first seven exercises on **major chords** are given without fingering so that the student may devise his own fingering and shifting. The same exercises are then repeated with fingering. These are not exclusive fingerings since there are several logical ways to finger any of the exercises. Fingerings have been kept to a minimum since they tend to distract from the notes being read.

When a fingering is given, stay in that position (finger to a fret) until the next fingering moves to a new position.

The exercises, with the exception of the **cycle of fifths** section, have been written with continuous **eighth notes** so that the shifting must be done on the move. When played against a gradually increased metronome speed, they will prove beneficial as an aid to technique. All studies, except those in the **keys of G and C**, are written in **flat keys**. To play the studies in **sharp keys**, change the signature (**four flats** to **three sharps**, etc.). A **sharp** on the written music then becomes a **double sharp**, a **natural** becomes a **sharp**, and a **flat** becomes a **natural**. Remember that a **bar line** cancels any added accidentals in the previous bar, and that an accidental on any given note does **not** apply to its octaves. Another important point: The finger tip should be rolled, not lifted, when consecutive notes appear on adjacent strings of the same fret.

These few principles will prove helpful in visualizing the neck while providing technical challenge for the student.

Ex. 6.

Ex. 6. Musical notation showing two measures of a scale with various fingerings indicated by circled numbers 1-4. The first measure is in G major and the second is in G minor.

Ex. 6. Using the same fingering for major ninth.

Ex. 6. Using the same fingering for major ninth. Musical notation showing two measures of a major ninth scale with various fingerings indicated by circled numbers 1-4.

Ex. 6. Major ninth using the one - - four fingering.

Ex. 6. Major ninth using the one - - four fingering. Musical notation showing two measures of a major ninth scale using the one-four fingering, with circled numbers 1-4 and 5.

Ex. 7. Sequence.

Ex. 7. Sequence. Musical notation showing a sequence of notes with various fingerings indicated by circled numbers 1-4.

Ex. 7.

Ex. 7. Musical notation showing a sequence of notes with various fingerings indicated by circled numbers 1-5.

Ex. 7.

Ex. 7. Musical notation showing a sequence of notes with various fingerings indicated by circled numbers 1-4.

Bb MAJOR

This page contains a musical score for the key of Bb Major, labeled as page 14. The score is written on 11 staves, each beginning with a treble clef and a key signature of two flats (Bb). The first staff includes a circled number '1' below the first measure. The notation consists of a series of eighth and sixteenth notes, often beamed together, with some rests. A large, semi-transparent watermark is centered over the middle of the page, partially obscuring the musical notation. The score concludes with a double bar line at the end of the final staff.

