FOREWORD
by Bucky Pizzarelli

Jazz musicians everywhere know Barry Galbraith as one of the all time best jazz guitar players. His concept of chord voicings is unsurpassed, he plays great single lines, has impeccable time, and very few guitarists can match his reading ability. However, many musicians are unaware of his role as a gifted teacher. I have been very impressed with the young players who are studying with him. I've jammed with many of his students in the New York clubs. They are all great players, who don't plug in and try to blow you away. This tells me that in addition to skill, they've picked up on Barry's musical maturity.

For players who have trouble with their chops, and who doesn't, the Bach Inventions are great stuff. They are so precise and such good music that it is fun to work on them. They never get boring. By the time you can play five or six Inventions at tempo with the record, your single-line technique will be really coming together. Best of all, you can believe in the fingerings Barry gives you. Anyone who has muddled through awkward fingerings done by people who play the hard way knows what this means.

I can't think of a better way of perfecting single-line, jazz technique than studying the Bach Inventions and playing along with Bach and Barry Galbraith.

The Two-Part Inventions show the genius of Bach in his most economical form. Each Invention with its rich melody and perfect contrapuntal development gives us a masterpiece in miniature. The music should also provide a source of reference to the jazz guitarist since so much of our present day improvisational material can be traced back to J.S. Bach. The Inventions may be played with almost any two instruments. They sound especially well with flute and guitar. I can only hope that others will have the enjoyment that the Inventions of Bach have brought to me.

Circled numbers indicate the string to be played; other numbers, the fingers of the left hand to be used. When a fingering has been given, stay in that position (one finger to a fret) until the next fingering moves to a new position. Fingerings for Part II are sparse since most of the music falls into 1st or 2nd Position.

Ornamentation, which is an important part of the music, has been omitted, since reading, rather than interpretation, is the main purpose of this book. After the player has mastered the Inventions in the present form, an inexpensive Piano Edition may be obtained which will serve as a guide in the use of ornamentation.

Barry Galbraith

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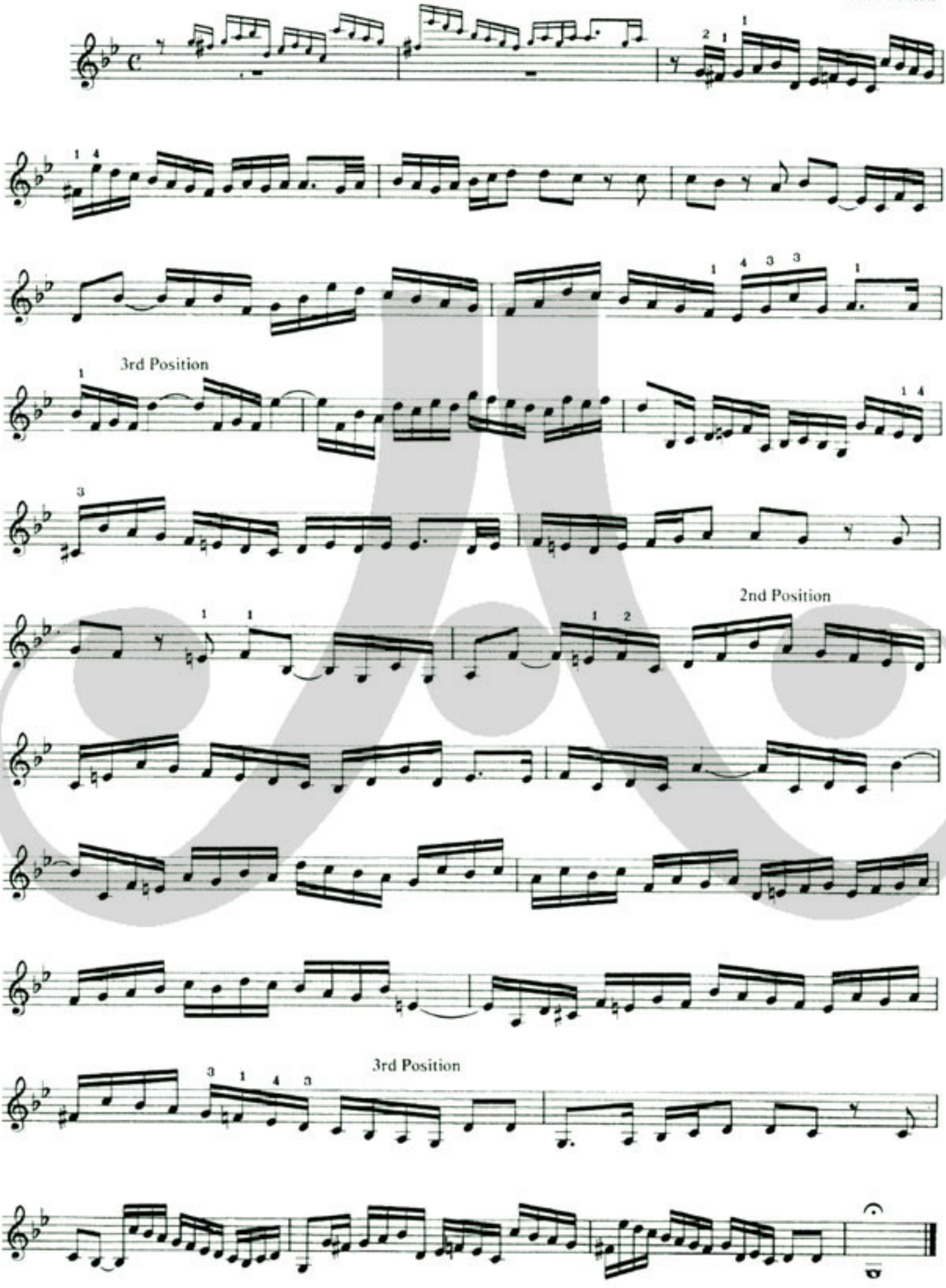
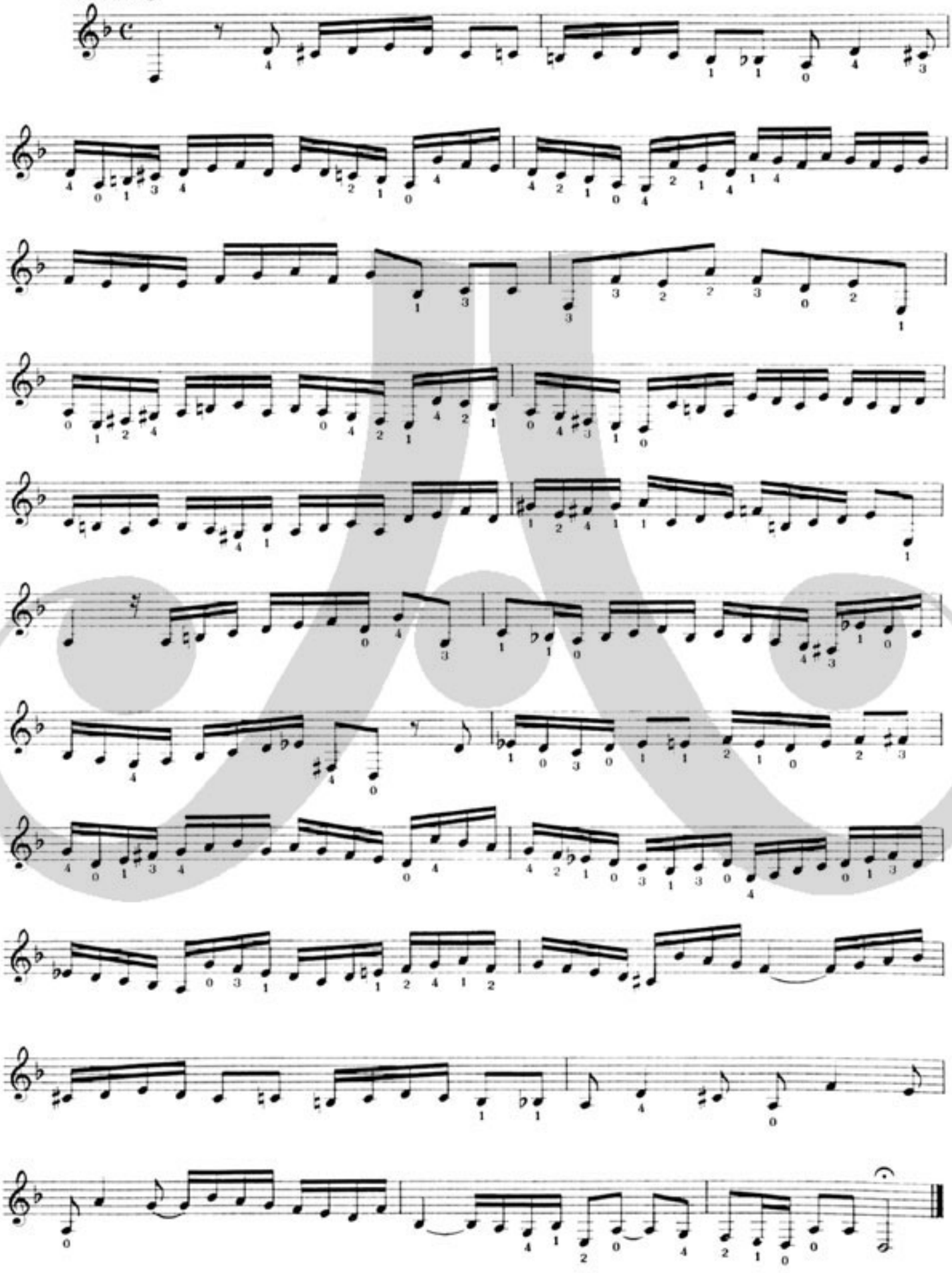
INVENTION II

Part II

5th Position



INVENTION XI

Part II

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