



Comping

To comp is to accompany. This booklet teaches how to play 'fancy' chords, not just mere strumming, but instead incorporating passing notes and passing chords.

This booklet is for intermediate to advanced guitar students who already play and understand scales, chords, and chord construction.

2 resources for comping are presented in this book.

- 1) Notes from scales can be used as passing/connecting notes in-motion to chord tones. PP. 2 – 20.
- 2) Diatonic chords can be used as passing/connecting chords. PP. 21 – 40.

Reference pages showing how to play triads, 7th chords, and scales. PP. 42 – 50.

Blues Turnarounds PP. 51 – 53.

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EXAMPLE OF A 2ND GUITAR PART BASED ON CHORD LICKS.

ONE GUITAR STRUMS THE CHORDS, THE 2ND GUITAR PLAYS THE NOTES (FILLS).

D A C G AMI G D

AMI PASSING CHORD

D A C G

D A D A C G

D A C G

LET'S SAY IT'S A TRIO: GUITAR, BASS, AND DRUMS. HERE'S AN EXAMPLE OF A SINGLE GUITAR PART USING CHORD LICKS AND SIMPLE MELODIES TO CREATE THE COMP (ACCOMPANIMENT). ADVANCED PLAYERS SOMETIMES PLAY FEWER NOTES AND DON'T STRUM CHORDS ALL THE TIME. THE BASS AND DRUMS HOLD DOWN THE SONG, TOO.

A G B MIN E

F# IS A PASSING NOTE

A G B MIN E

A G B MIN E

F# IS A PASSING NOTE

E IS A PASSING NOTE

Mixolydian Scale Diatonic Harmony

<i>Triads:</i>	I maj	II mi	III^o	IV maj	V mi	VI mi	bVII maj
<i>7th Chords:</i>	I7	II mi7	III mi7b5	IV maj7	V mi7	VI mi7	bVII maj7

<i>Triads:</i>	C	D mi	E^o	F	G mi	A mi	B^b
<i>7th Chords:</i>	C7	D mi7	E mi7b5	F maj7	G mi7	A mi7	Bb maj7

G	A mi	B^o	C	D mi	E mi	F
G7	A mi7	B mi7b5	C maj7	D mi7	E mi7	F maj7

D	E mi	F^o	G	A mi	B mi	C
D7	E mi7	F# mi7b5	G maj7	A mi7	B mi7	C maj7

A	B mi	C^o	D	E mi	F# mi	G
A7	B mi7	C# mi7b5	D maj7	E mi7	F# mi7	G maj7

E	F# mi	G^o	A	B mi	C# mi	D
E7	F# mi7	G# mi7b5	A maj7	B mi7	C# mi7	D maj7

B	C# mi	D^o	E	F# mi mi	G# mi	A
B7	C# mi7	D# mi7b5	E maj7	F#7	G# mi7	A maj7

F#	G# mi	A^o	B	C# mi	D# mi	E
F#7	G# mi7	A# mi7b5	B maj7	C# mi7	D# mi7	E maj7

F	G mi	A^o	B^b	C mi	D mi	E^b
F7	G mi7	A mi7b5	Bb maj7	C mi7	D mi7	Eb maj7

B^b	C mi	D^o	E^b	F mi	G mi	A^b
Bb7	C mi7	D mi7b5	Eb maj7	F mi7	G mi7	Ab maj7

E^b	F mi	G^o	A^b	Bb mi	C mi	D^b
Eb7	F mi7	G mi7b5	Ab maj7	Bb mi7	C mi7	Db maj7

A^b	Bb mi	C^o	D^b	Eb mi	F mi	G^b
Ab7	Bb mi7	C mi7b5	Db maj7	Eb mi7	F mi7	Gb maj7

D^b	Eb mi	F^o	G^b	Ab mi	Bb mi	C^b
Db7	Eb mi7	F mi7b5	Gb maj7	Ab mi7	Bb mi7	Cb maj7

G^b	Ab mi	Bb^o	C^b	Db mi	Eb mi	F^b
Gb7	Ab mi7	Bb mi7b5	Cb maj7	Db mi7	Eb mi7	Fb maj7

CIMPING EXAMPLE

12-BAR BLUES IN 'G'

FUNDAMENTALLY 4 BARS OF G7. F, C, AND A MI ARE PASSING/CONNECTING CHORDS FROM THE G MIXOLYDIAN SCALE.

FUNDAMENTALLY 2 BARS OF C7. B_b, A MI, AND

BACK TO G MIXOLYDIAN.

G MI ARE PASSING/CONNECTING CHORDS FROM THE C MIXOLYDIAN SCALE. NOTICE: C7 TAKES C MIXOLYDIAN.

B MI AND A MI ARE FROM D MIXOLYDIAN.

A MI AND G MI ARE FROM C MIXOLYDIAN.

E MI AND D MI ARE FROM G MIXOLYDIAN.