

# 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#1: ②

Am7 G#0 Abm7Gm7 Gm7 C13 ②

Am7 Am7 D13 Bm11 Bm9 E13 A6 Am11b5 D7#5 b9 ②

Gm11 C13 FΔ9 Bb13 ②

FΔ9 G#0 Gm9 Gm11 Gm9 C9sus ②

Am9 Eb13 D13 Gm11 C13 C9sus C9susF6 Am7#5 D7#9 ⑥ ②

# 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