

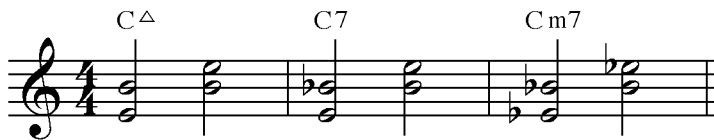
Jazz Comping

Listen to great pianists and guitarists. Wynton Kelly, Red Garland, Bud Powell, Tommy Flanagan, Bill Evans and Herbie Hancock are great examples of magnificent pianists who make an art of accompanying. Check out Miles Davis' album *Kind of Blue* and Bill Evans' recording of *Interplay*. Jim Hall on the Sonny Rollins recording *The Bridge* and Kenny Burrell on *Midnight Blue* are two recordings that allow you to hear great guitar comping. Take note of rhythmic figures, the density of sound, length of notes, size of voicings and phrasing. There are several ways to look at typical bebop comping style. Unless it is a Freddie Green style or a repetitive blues shuffle the sound of the chord remains in the listener's ear until the next chord change. There is no need to keep playing the same chord too much.

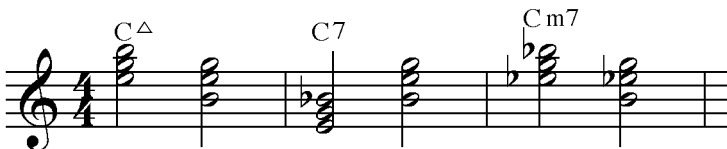
1. Practice putting chords on the beat and off the beat. The chord should usually come at the beginning of the measure. Practice putting the chord right on beat one through the duration of a harmonic progression, then the "and" of one, then beat two, "and" of two, etc. Vary the length of the chords with long and short notes.
2. The "Charleston" rhythm consists of two notes a beat and a half apart. They can be placed in several places in a measure:



3. Practice specific voicing styles such as two-note third and seventh shells.



4. Three note rootless voicings.



5. Roots and fifths may be replaced by ninths and sixths

The first part of the exercise shows three chords in 4/4 time: C Δ , C7, and Cm7. The second part shows the same three chords in 8/8 time, followed by a sequence of notes labeled "1 to 9, 5 to 6" with the instruction "move the root from low E to high E".

6. The following pattern works well in bossa nova and samba grooves. This rhythm is called the *partito alto*. Listen to Joao Gilberto on the album *The Girl from Ipanema* by Stan Getz, Sergio Mendez and Brazil 66, or *The Brazilian Project* by Toots Thielmans as representative comping in this style. For a jazz approach that is a looser approach, listen to McCoy Tyner on *Blue Bossa* from Joe Henderson's *Page One*.

The notation shows a 4/4 staff with a rhythmic pattern consisting of eighth and quarter notes.

It can be started in the middle of either measure or at the beginning of the second measure. Once you begin the pattern stay with it for a while. Use the form to dictate when you will change the big groove. Listen to the rest of the band for clues. Most jazz musicians will use these as starting points and treat them rather loosely.

Three staves of musical notation showing the rhythmic pattern in 4/4 time, illustrating different starting points and variations.