

# Comping Rhythms - 10 Examples You Need To Know

Rhythm is everything in Jazz and especially comping. Building a solid vocabulary of great Jazz Comping Rhythms is difficult. In this video, I am going to go over 10 examples of comping rhythms to check out.

I play each example 3 times, so you can either use it as inspiration for your own practice or even use the video as a play along and comp together with me.

For each of the rhythms, I have an illustration of how the basic pattern is and a version that is written out with chord voicings to play on guitar.

All the examples are using a turnaround in C major.

## Rhythm #1 – Charleston



This first example is the “Charleston rhythm” and is very useful also as a repeating riff.

It has the clarity of the changes with the chord on beat 1 and the syncopation with the chord on the 2&

Chord diagrams and notation for the Charleston rhythm:

- Cmaj7**: 8, xx, x
- A7**: 11, xx, x
- Dm7**: 10, xx, x
- G7**: 9, xx, x

Notation: 1 Cmaj7, 2 A7, 3 Dm7, 4 G7

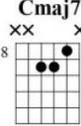
Tablature (T, A, B):

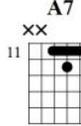
8	8	11	11	10	10	9	9
9	9	12	12	10	10	10	10
9	9	11	11	10	10	9	9

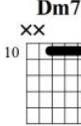
## Rhythm #2 – Shifted Charleston

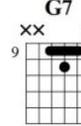


A variation of the Charleston is this 1 bar pattern where the whole rhythm is shifted an 8th note.

**Cmaj7**  


**A7**  


**Dm7**  


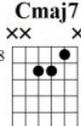
**G7**  




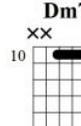
## Rhythm #3 – Forward motion with Syncopation

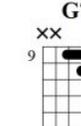


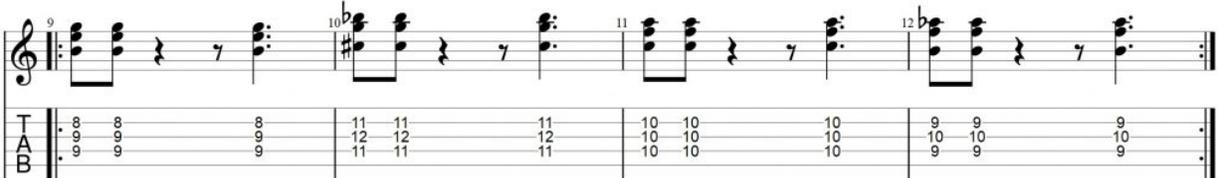
This rhythm uses the tension of the sustained note on the 3& to move the progression forward towards the next chord stated on beat one.

**Cmaj7**  


**A7**  


**Dm7**  


**G7**  




## Rhythm #4 – Red Garland



Red Garland is often associated with this way of mostly comping on the anticipated heavy beats: 2& and 4&.

Example 4

T	8	8	13	13	10	10	11	9	8
A	9	9	12	12	10	10	10	10	9
B	9	9	11	11	10	10	9	9	9

## Rhythm #5 – Basic Syncopation



This rhythm is a great way of turning the basic syncopation rhythm into a riff that sits well on top of a swing groove.

Example 5

T	8	8	8	11	11	13	10	10	10	9	9	11
A	9	9	9	12	12	12	10	10	10	10	10	10
B	9	9	9	11	11	11	10	10	10	9	9	9

## Rhythm #6 – Quarter Note Rhythms



Often the focus in comping is too much on all the 8th note upbeats and we forget that you can do a lot with quarter notes as well.

Chord diagrams for Cmaj7, A7, Dm7, and G7 are shown above the staff. The staff shows a sequence of chords: Cmaj7 (measures 22-23), A7 (measures 23-24), Dm7 (measures 24-25), and G7 (measures 25-26). The bass line is shown below the staff.

Chord diagrams:

- Cmaj7: xx0233
- A7: xx0222
- Dm7: xx0232
- G7: xx0233

Staff notation (measures 22-26):

22: Cmaj7 (quarter), Cmaj7 (quarter), Cmaj7 (quarter), Cmaj7 (quarter)

23: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter)

24: Dm7 (quarter), Dm7 (quarter), Dm7 (quarter), Dm7 (quarter)

25: G7 (quarter), G7 (quarter), G7 (quarter), G7 (quarter)

Bass line (measures 22-26):

T	8	8	8	11	13	11	10	10	10	9	11	9
A	9	9	9	12	12	12	10	10	10	10	10	10
B	9	9	9	11	11	11	10	10	10	9	9	9

## Rhythm #7 – Dotted Quarter notes



Using the dotted quarter note rhythms in jazz comping is very common and very worth incorporating into your vocabulary.

Chord diagrams for Cmaj7, A7, Dm7, and G7 are shown above the staff. The staff shows a sequence of chords: Cmaj7 (measures 26-27), A7 (measures 27-28), Dm7 (measures 28-29), and G7 (measures 29-30). The bass line is shown below the staff.

Chord diagrams:

- Cmaj7: xx0233
- A7: xx0222
- Dm7: xx0232
- G7: xx0233

Staff notation (measures 26-30):

26: Cmaj7 (dotted quarter), Cmaj7 (dotted quarter), Cmaj7 (dotted quarter), Cmaj7 (dotted quarter)

27: A7 (dotted quarter), A7 (dotted quarter), A7 (dotted quarter), A7 (dotted quarter)

28: Dm7 (dotted quarter), Dm7 (dotted quarter), Dm7 (dotted quarter), Dm7 (dotted quarter)

29: G7 (dotted quarter), G7 (dotted quarter), G7 (dotted quarter), G7 (dotted quarter)

Bass line (measures 26-30):

T	8	8	11	(11)	13	11	10	10	9	(9)	11	9
A	9	9	12	(12)	12	12	10	10	10	(10)	10	10
B	9	9	11	(11)	11	11	10	10	9	(9)	9	9

## Rhythm #8 – Shifting motif



Another great way to work with rhythm is to shift a motif around. This example is a very basic version of this.

**Cmaj7**      **A7(#9)**      **Dm7**      **G7(#9)**

T	8	8	8	13	(13)	10	10	10	11	(11)
A	9	9	9	12	(12)	10	10	10	10	(10)
B	9	9	9	11	(11)	10	10	10	9	(9)

## Rhythm #9 – Call-Response phrases



Besides motifs you can also use call-response as a way of generating phrases in your comping.

**Cmaj7**      **A7(#9)**      **Dm7**      **G7(#9)**

T	8	8	8	8	13	11	10	10	10	10	11	9
A	9	9	9	9	12	12	10	10	10	10	10	10
B	9	9	9	9	11	10	10	10	10	10	9	9

## Rhythm #10 – Anticipated Beat 4



This rhythm is often left out but is very common in a lot of themes (and pretty much all of Salsa), so it is very worthwhile to know and feel comfortable with.

Chord diagrams for Cmaj7, A7, Dm7, and G7 are shown above the musical notation. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The rhythm is: quarter note, quarter note, quarter note, quarter note. The notes are G4, A4, B4, and C5.

Chord diagrams:

- Cmaj7: x x x x x
- A7: x x x x x
- Dm7: x x x x x
- G7: x x x x x

Musical notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The rhythm is: quarter note, quarter note, quarter note, quarter note. The notes are G4, A4, B4, and C5.

Tablature:

T	8	8	11	(11)	13	11	10	10	9	(9)	11	9
A	9	9	12	(12)	12	12	10	10	10	(10)	10	10
B	9	9	11	(11)	11	11	10	10	9	(9)	9	9

## Take the Comping Rhythms Further

### F Blues Comping Etude #2 – Riffs and Rhythm



€8.00

This 2nd lesson on Blues comping on an F blues is based around using riffs and developing a way to take riffs through the form. If you listen to piano players like Wynton Kelly, Horace Silver or Red Garland you will often hear them take a specific pattern and repeat it to create an interesting groovy background for a soloist.

This lesson is for the biggest part about creating and using these riff rhythms, but to make it easy to work with them.