

Jazz Blues Solo Comping

Welcome to this solo blues comping etude, where you comp with a bassline over a jazz blues progression in G.

The chords, phrases, and techniques in this study are inspired by Joe Pass, and how he comps in solo & duo situations.

In the study below, I've written the standard chord changes on top of the form, like you'd see in a lead sheet or play at a jam session.

Then, in the second half of this PDF, I give you each individual chord shape from the study with the exact colors written in the chord symbol.

This way, you see how these shapes are used over the standard chord progression, and you check out the exact chord colors in the fingerings as well.

Here's a breakdown of the main concepts used in this study to check out and explore further in your playing.

Half-Time Bassline – With this concept, you focus on half notes in the bassline, and variations of half notes. You can have some walking, just mostly half notes.

Walking Bassline – Here, you play quarter notes on each beat of the bar, so you “walk” on every beat as you lay down the groove and outline the chord changes.

Now that you know what to expect in the study, grab your guitar, learn 1-2 bars at a time, and build up to playing one, then both choruses below.

Have fun playing this study and adding these chords and basslines to your comping vocabulary.

G⁷ C⁷ G⁷

Half Time Bassline

T							
A	4	5	6	4	4	4	3
B	3	5	4	5	3	3	2
	3	2	3	4	5	4	3

C⁷ C[#]°7 G⁷/D E⁷(#9)

T				
A		5	6	8
B		3	5	7
	3	4	5	6

A^m7 D⁷ G⁷ E⁷(b9) A^m7 D⁷

T						
A	5	5	4	3	7	5
B	5	3	4	5	6	4
	5	3	4	5	6	4

G⁷ C⁷ G⁷

Walking Bassline

T				
A	4	3	4	4
B	3	2	3	3
	3	5	1	2

C⁷ **G⁷** **E7(b⁹)**

T
A
B

3 2 3 5 4 3 2 3 1 2 3 5 5 6 7 6 5 7 6

A^m7 **D⁷** **G⁷** **E7(b⁹)** **A^m7** **D⁷**

T
A
B

5 5 5 3 4 5 4 5 4 2 3 8 7 6 5 6 5 4 5 5 4

Chord Voicings

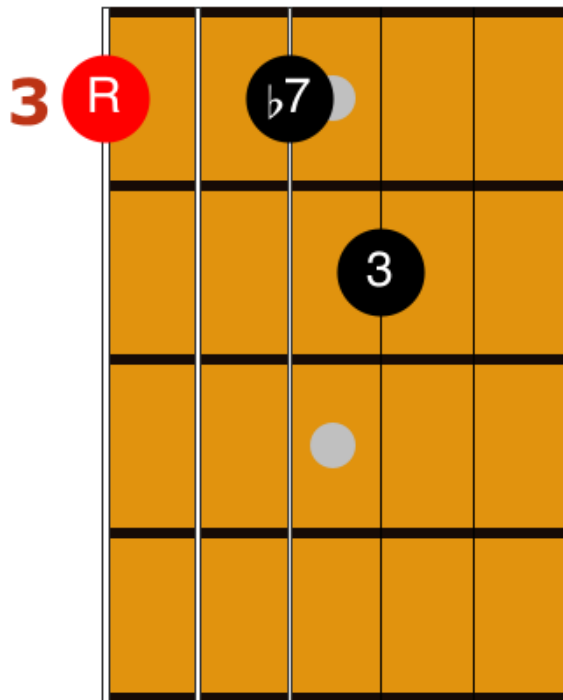
Here are the chord shapes that I used in the above study.

Each shape is grouped by chord symbol, so all the Bb7 chords are together, all the Eb7 chords are together, etc.

If a chord is used as both Bb7 and Eb7, I put it under Bb7, then you can transpose it to other keys from there.

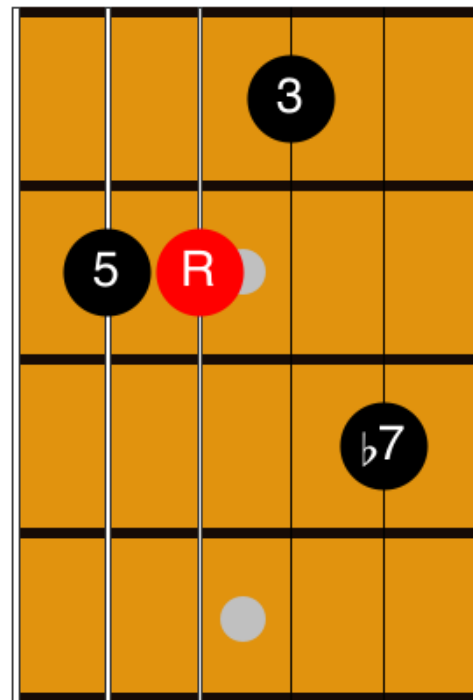
Explore these voicings, experiment with them, and have fun added them to your comping over jazz blues, and other standard progressions.

G7



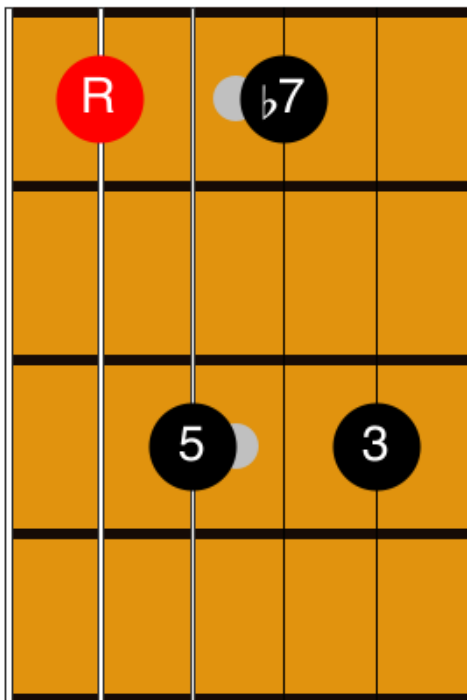
G7/D

4



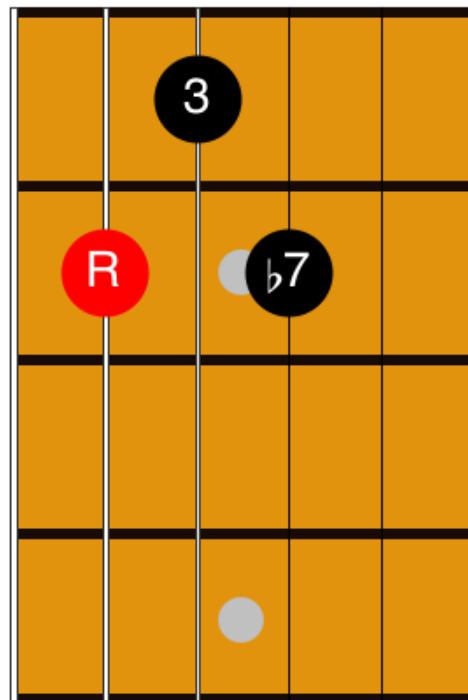
C7

3



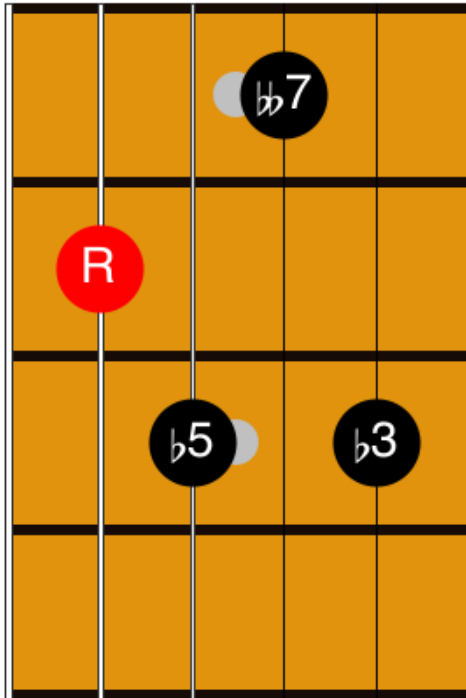
C7

2



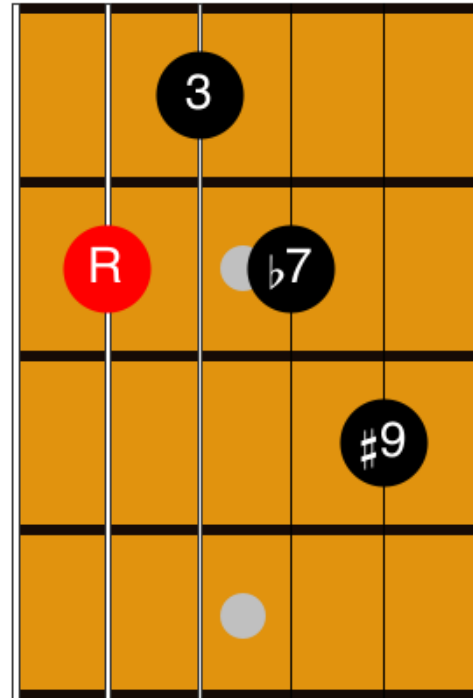
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3

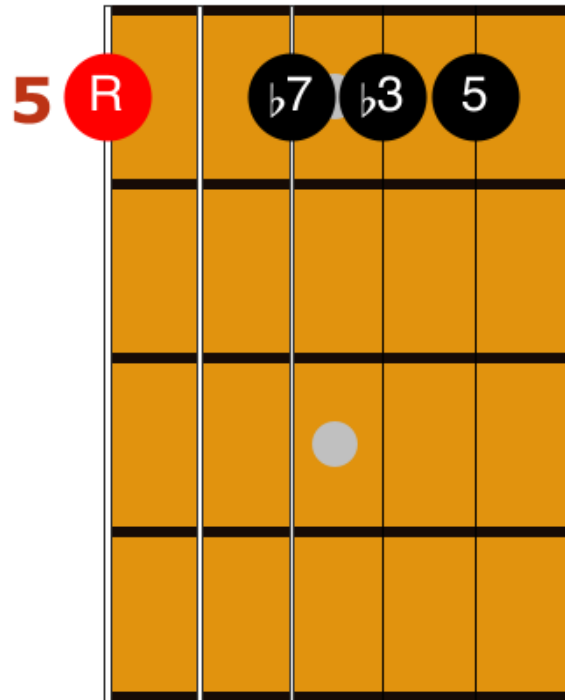


E7#9

6



Am7



Am7

