

Lesson 3 - Jazzy Comping with Shell Chords

- Hello, and welcome to lesson three so now that you have a Blues melody so you have a head it's your first head for Jazz, you have a Blues melody down we're gonna focus on comping a little bit for Blues comping, C.O.M.P.I.N.G. Actually like camping but with an O. Comping is a short for accompaniment and we often use, it's a Jazz slang. People will say, "Can you comp behind the singer?" meaning can you accompany the singer with chords. So what we are going to do is learn basic chords, and I like this thought that people believe that Jazz is complicated but actually when we start learning chords in Jazz we make them even simpler than bar chords. They're stripped down, and we will use shell Voicings. Shell Voicings are, you probably know a bit of harmony at this point, and harmony is, say you build a chord from one, three, five, and seven in the scales. So if it's the C major scale you're gonna use one, two, three, four, five, six, seven, one, three, five, seven barber shop style you know? Barber shop singing style. What we do with the Shell Voicings we strip down everything and we keep the root, the third and the seventh. So we would say this is the guy tone stuff.

Those are the three most important notes in the chord. What I want to show you so, okay this is Lesson three, so in Lesson four sorry brain fart in Lesson four what we have is these two We have this going to this So this is a C minor seven. If you're a rocker or a pop guitarist if someone tells you C minor seven you probably go like this bar chord or you go like this which is totally fine but for the purpose of Jazz if we want to add extensions and fancy notes on top like nines and 13s stuff like that we want to make sure we have less stuff to hold down with our fingers and we rely less on these heavy shapes that are barred. So what we'll do is just use the root of C minor seven, the third and the seven And that's your stating point for what we call a Shell Voicing. Later on as you get experience you can even

do Shell's without the root because you can assume that a base player will play that root for you. And now we can also play root, third, and seven. Or we can play root, seventh and third. That's like the opposite direction but it's still a C minor seven. And for now we'll be focusing on a C minor shell, and on the F7 shell. So F7 shell is root, seven, and third and here's root, third, and seven. So these two are detailed in the next lesson and later what's going to happen as you see the next lesson where you take this and you go yeah let me add the second strings so that's a C minor nine and then do the same thing for your F7, do F13. It's that D note that you play with your pinky.

Now I don't wanna go into too much detail but the interest is there's a color that we add here. If you're curious as to how to build chords, triads, intervals, extensions, we have the series of course called Harmony 10X, so, 101, 102, 103 actually I haven't published 102 at the time filming this I should rush and finish that but the point is we don't really have time to get deeply into what it means to add a 13 and how it works, but you can rely on the shapes in the scores on the sheet music and the chords symbols to be accurate so that's all you need to think of. Secondly Jazz is about rhythm, about freezing, about swing right? So we're going to look at the Charleston rhythm, the swing rhythm that will be giving drive to this music we're playing and basically the Charleston is a dotted quarter, and an 1/8th note so one, two, a three, four you've heard this probably a million times. And we do the same thing for the other chord and you do the same rhythm. Alright? So you will see this all written in the following video and lecture, Lesson four there's me doing this with a sparkly blue guitar and basic shells first then your extended shells And Lesson five, which is coming after contains that same information except it's done for the B flat blues that we've already played the melody for. So we're preparing you with shells on a C minor seven F7 which if you're familiar with this is a two, five indicative B flat. And then we're doing this over B flat Blues same as the two, five in Lesson four the B flat Blues we do it here and then we go with different shapes that are higher that are still producing the same sound or the same functional results as far as chords. So go ahead and learn this, take all the time you need looping it or making it slower with a sound slice. Practice section by section so if anything is bugging you you can loop it. That's a

function on sound slice you can just drag and drop. You drag a part and you let this part repeat and that's really useful by the way. You can repeat a part and play it at 80 percent of speed something like that. If you find something really really more difficult for your fingers make sure your posture is good and that you can use a metronome to practice to make sure you nailed the transition because we all know learning a chord is fine. The problem comes when you have to switch your next chord that's where you walk into issues and make sure you, on the B flat Blues in lesson five that you can do the basic things first before adding the extension. So if you nail the shells then there's nothing to adding one more note per chord it's just these transitions will be already anchored in your brain and fingers and ears. Alright? So have fun with Lessons four and five and I'll see you in the next videos.