



How To Use This Course, and Review

Jazz Guitar Comping 103

Hello, my name is Mark from jazzguitarlessons.net, and I'd like to welcome you to the course Jazz Guitar Comping 103, and as the name suggests, this is the third installment of our signature course series on jazz guitar accompaniment, in short, comping, accompaniment, that's why we use the short version. So in previous courses, we focused on giving you the basic tools to jump right in and accompany other jazz musicians on the bandstand. In Comping 101, you'd recall that we began three main core types, so the two-chord, the five-chord, and the one-chord, otherwise represented by minor-seven chord, dominant seventh, major seventh, for instance, Dm7, G7, C major in the key of C major. Then we learned the simple shell voicings for these chords. A shell is the root, the third and the seventh of the chord, with the root starting on the sixth string or the fifth string, your two bottoms on the guitar. From there, we explored swing and Latin rhythms. Remember, we added extensions to the chords on the second strings to beef up our shells, and we taught you how to simply navigate the two-five-one progression, and how to comp on a simple blues form. Comping 102 expanded on all of these topics by taking your basic shells and altering their extensions, further fleshing out a more advanced jazz blues form, and teaching you about cycles of fourth and their importance in jazz chord progressions. Of course, we showed you how to play this minor two-five-one progression, and again, about everything we learned was based around those first simple shell voicings you started with in Comping 101, so 102 really is this extension of 101. Now, in Comping 103, welcome. We're going to turn what you know on its head. Not completely, but you'll see. As guitarists, learning chord voicings based on

finding the root on the sixth and fifth string is like learning to swim with a life jacket. Love this analogy. You know, it can help you stay afloat, but eventually, you need to learn to let go if you wanna become a great swimmer or a great comper. Now's the time to start letting go of your rooted shell voicings and dive into the deep end, swimming analogy once again, of jazz comping, making full use of your fret board. In Comping 102, we saw hints of what was to come when you learned how to practice your shell voicings without the root, when you learned drop-two chord voicings, basically. So we kinda touched on it. So Comping 103, now, is definitely a little more sink or swim. Sorry, swimming analogy a little more again. Don't worry, though. I'll be your lifeguard throughout the whole process, so I'll walk you through each video. Of course, remember that you can always comment directly below each video, or use the little help button at the bottom, the little widget, or email me directly at admin@jazzguitarlessons.net with any questions. Keep in mind that Comping, like most jazz discipline, is based in improvisation. So this means that I definitely want you to practice the exercises as they are written, but to truly get the most out of this course and all courses on the website, you have to take the specific techniques that you learned here, and you have to apply them on real songs in real time. This is to do on your own time. And so for now, have fun. Welcome to Jazz Guitar Comping 103, and I'll see you in the next video.