

Bossa Nova Comping 1

The first comping study in this eBook uses the most common and important rhythm in Brazilian jazz, the bossa 1 pattern.

As this is the basis for each of the rhythms below, make sure to nail this study before moving on to the other 3 in this eBook.

This rhythm is built by playing the bass notes on beat 1 and 3 of each bar.

From there, you play the upper notes of each chord on beats 1 and 2, then the & of 3 in each measure.

To get an authentic Brazilian feel, you can add an accent to the upbeat notes in each bar.

To begin, here's the bossa 1 comping pattern over the turnaround chords at the end of the A section.

These are included in case you want to use those chords in one, some, or every, chorus.

If you don't plan on using these chords, at least for now, just skip down to the full comping study below.

Audio Example 1

Am7 Ab7 Dbmaj9 Gb7(11)

5 5 4 4 4 1 3 2 5 4 2

Here's the full comping study, without the turnaround changes above, to learn and add to your rhythm playing over Ipanema.

Start slow; work the first few bars on their own until the rhythm is solid, then add in the rest of the chords from there.

If you can nail the rhythm in the first few bars, the rest of the study is the same groove, just different chord shapes.

This makes it easier to learn.

But, if you don't nail the rhythms, the chords will always be tough to add and you won't get the most out of this study.

Have fun working this essential Brazilian rhythm and chord shapes over Ipanema in your comping workout.

Audio Example 2

Fmaj7 **G13**

1 1 1 1 3 3 3 3

Gm7 **Gb7(#11)** **Fmaj7** **Gb7(#11)** **Fmaj7**

3 3 2 1 2 1

Gbmaj7 **B9**

2 2 2 2 2 2 2 2

Gbm7 **D9**

2 2 2 2 5 5 5 5

Gm⁷ **E^b₉**

T 3 3 3 3 3 3 6 6 6 6 6 6
 A 3 3 3 3 3 3 6 6 6 6 6 6
 B 3 3 3 3 3 3 5 5 5 5 5 5

3 3 3 3 6 6

A^m₇ **D⁷_{b9}** **G^m₇** **C⁷_{b9}**

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

5 5 5 5 5 3 3 3 3 3

F^{maj}₇ **G¹³**

T 1 1 1 1 1 1 5 5 5 5 5 5
 A 2 2 2 2 2 2 4 4 4 4 4 4
 B 0 0 0 0 0 0 3 3 3 3 3 3

1 1 1 1 3 3 3 3

G^m₇ **G^b₇ (#11)** **F^{maj}₇** **G^b₇ (#11)**

T 1 1 1 1 1 1 1 1 1 1 1 1
 A 3 3 3 3 3 3 2 2 2 3 3 3
 B 3 3 3 2 2 2 0 0 0 2 2 2

3 3 2 2 1 1 2 2