

# Bossa 1 Comping

Though a Brazilian composer didn't write it, Blue Bossa is played in a Brazilian jazz style.

Because of this, you need to treat the comping as if you were playing a tune by Jobim, or other Brazilian composers.

As Brazilian tunes have a different rhythmic groove than standard jazz songs, you start your study of Blue Bossa with rhythms.

The first of these rhythms, five in total, is the traditional bossa groove, which is called bossa 1 in this eBook.

This rhythm, and every rhythm, places the bass note on the 1<sup>st</sup> and 3<sup>rd</sup> beat of each bar.

Then, you place the upper notes of the chord on beats 1, 2, and the & of 3 to finish up this first rhythm.

When playing any Brazilian groove, you want to make everything quiet, except the chords on the up beats, the &'s of the beats.

In this rhythm, you play everything quiet except for the last chord in each bar, which falls on the & of 3.

For that chord, you play it a bit louder than the rest of the bar to give your comping a solid Brazilian swing feel.

Work this pattern over Cm7 at first, then when that's comfortable, take it to the rest of the tune with the second example below.



## Audio Example 1

**Cm<sup>7</sup>**

The musical notation for Audio Example 1 is a piano accompaniment for Cm7. It consists of a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in the treble clef and the bass line is written in the bass clef. The melody consists of a sequence of chords and single notes: Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord). The bass line consists of a sequence of chords and single notes: Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord), Bb2-Gb2-F2 (chord).

You now take the bossa 1 rhythm to the entire form of Blue Bossa.

Start slow with this rhythm, loop the first four bars, then add four bars, etc. until you can play the whole tune.

Do this on your own, then with a metronome, the audio example, and finally over the backing track.

This gives you a solid understanding of this rhythm, which both stands alone and is a foundation for every rhythm in this eBook.

## Audio Example 2



**Cm<sup>7</sup>** **Fm<sup>7</sup>**

T	3	3	3	3	3	3	3	8	8	8	8	8	8	8
A	3	3	3	3	3	3	3	8	8	8	8	8	8	8
B	1	1	1	1	1	1	1	6	6	6	6	6	6	6
	3		3		3		3	8		8		8		8

**Dm<sup>7</sup>(b5)** **G<sup>7</sup>ALT.** **Cm<sup>7</sup>**

T	6	6	6	6	6	6	3	3	3	3	3	3	3
A	5	5	5	5	4	4	3	3	3	3	3	3	3
B	6	6	6	6	6	6	1	1	1	1	1	1	1
	5		5		5		3		3		3		3

**Ebm<sup>7</sup>** **Ab<sup>7</sup>** **Dbmaj<sup>7</sup>**

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

**Dm<sup>7</sup>(b5)** **G<sup>7</sup>ALT.** **Cm<sup>7</sup>** **Dm<sup>7</sup>(b5)** **G<sup>7</sup>ALT.**

T	6	6	6	6	6	3	3	3	6	6	6
A	5	5	5	5	4	3	3	3	5	5	4
B	5	6	5	6	6	1	1	1	6	6	6
	5		5		5	3		3	5		5