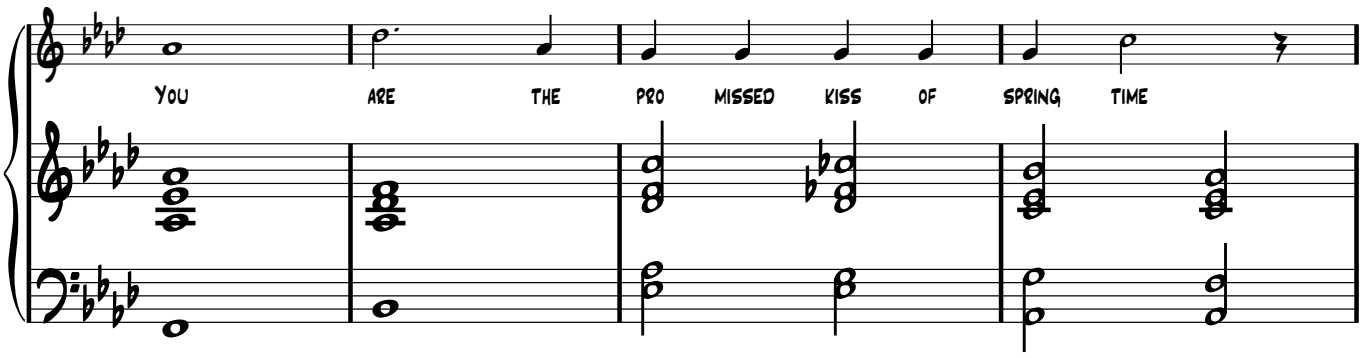
VII

Comping

(rhythm, melody, approach chords)

Of course it's very important to develop your skills as a soloist, but don't forget that in real life most of the pianists are sideman for 80 % of the time! So let's also focus on comping.

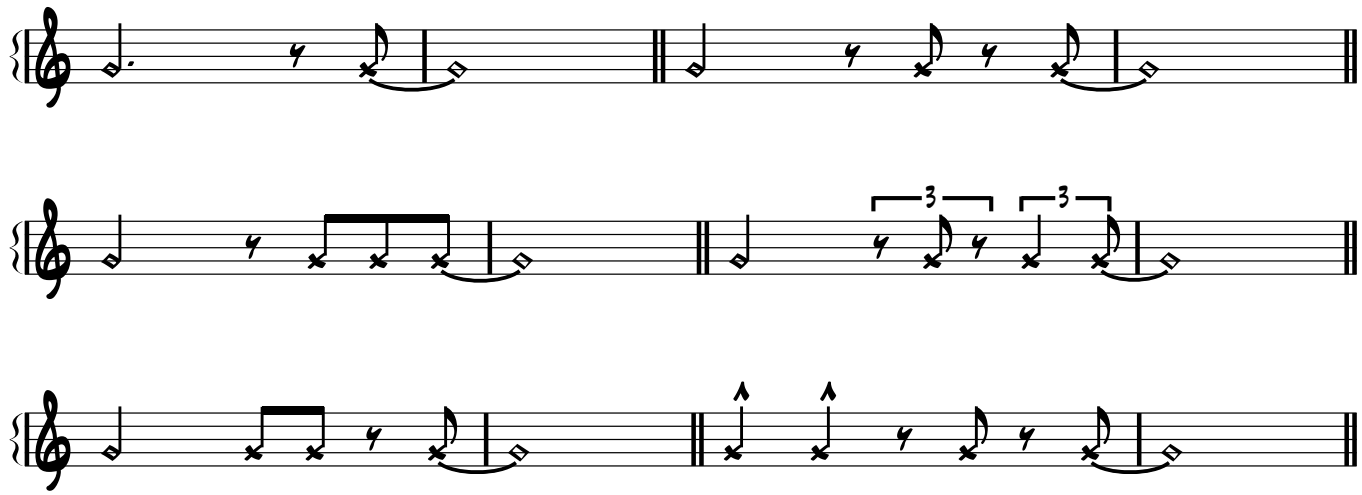
When you comp a singer be carefull with the topnotes of your voicings; use a consonant interval according to the melody! This could be: unison/ third/ sixt/ maybe fourth or fifth.
Example:



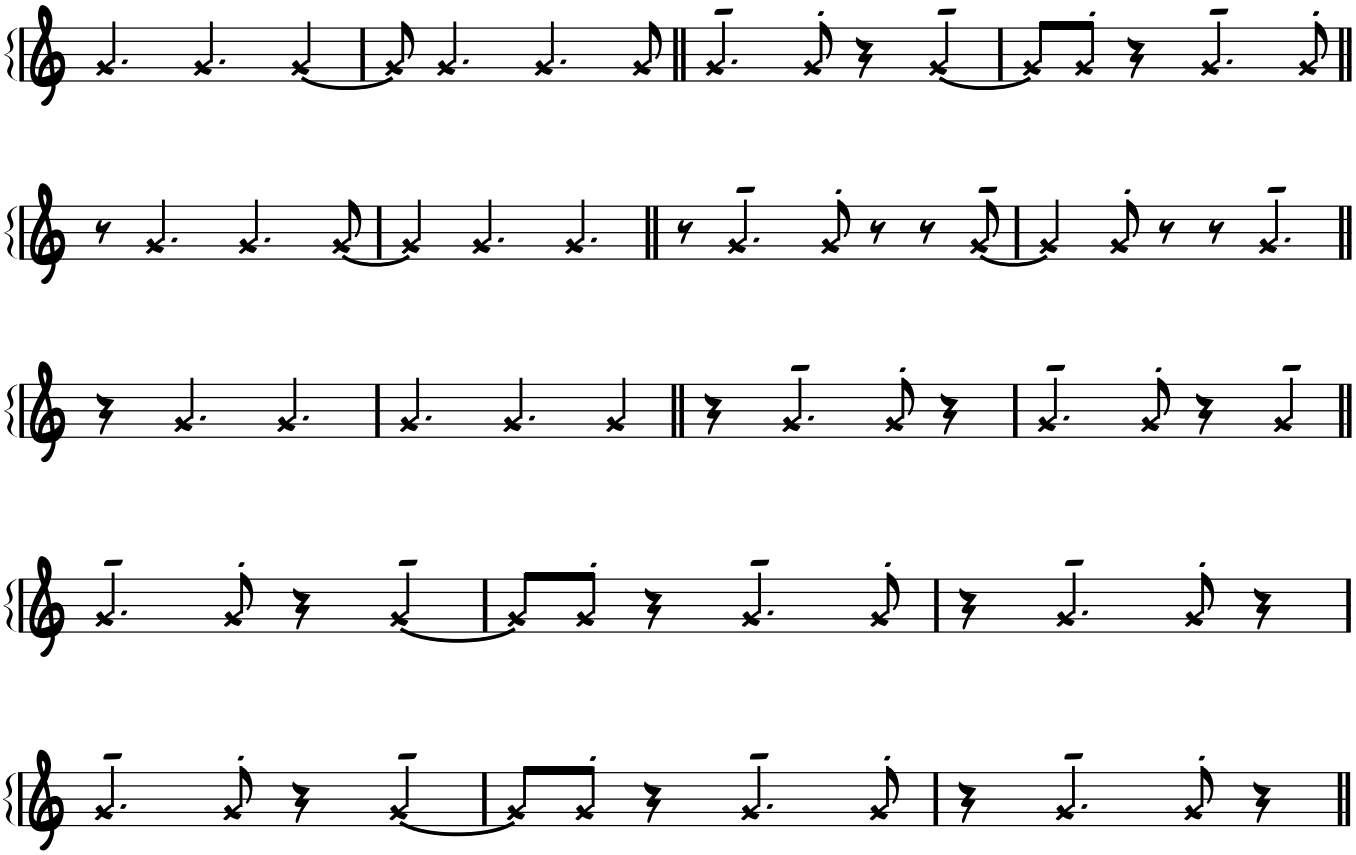
When comping a hornplayer you have more freedom, however always try to play a supporting role; your solo comes later!

Things to work on:

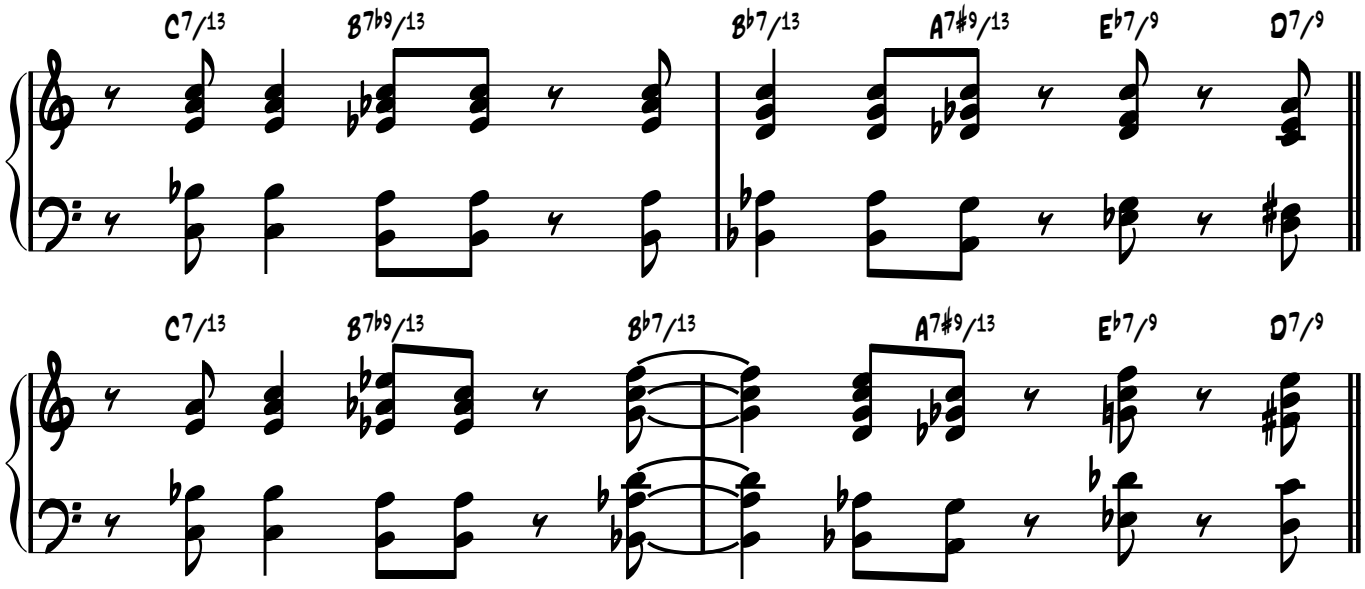
1. **rhythm**; you are totally free in this case; however, things that have proven to work: the use of the "four-and".
   Examples:



rhythmic patterns like the dotted quarter note; practise different variations:

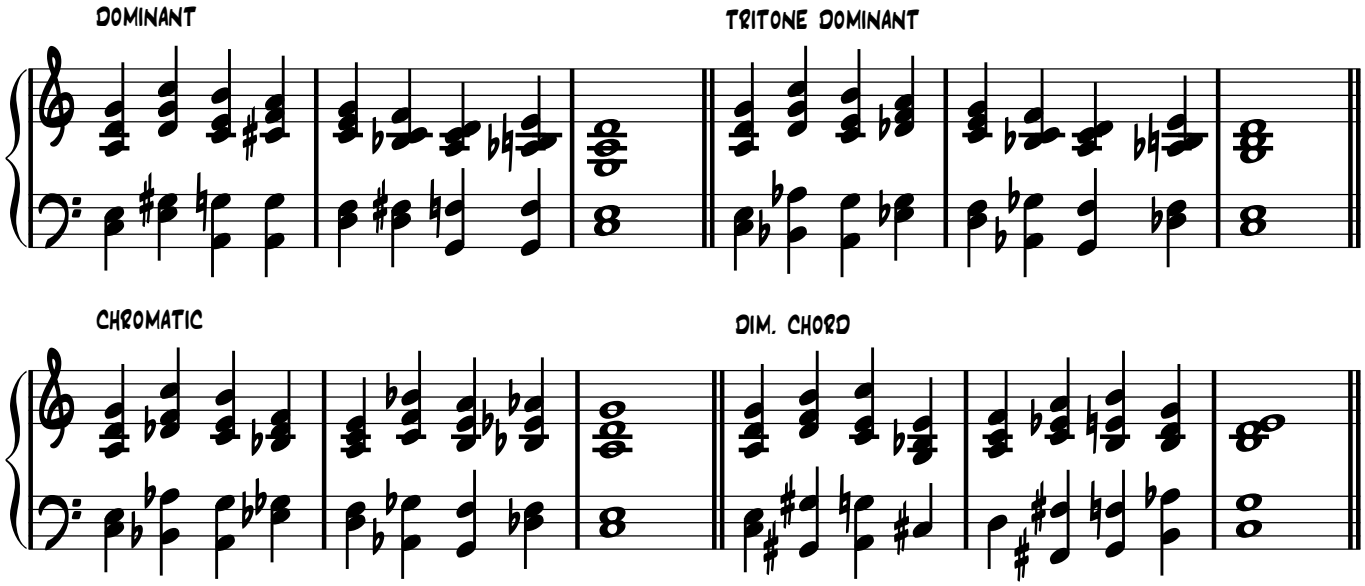
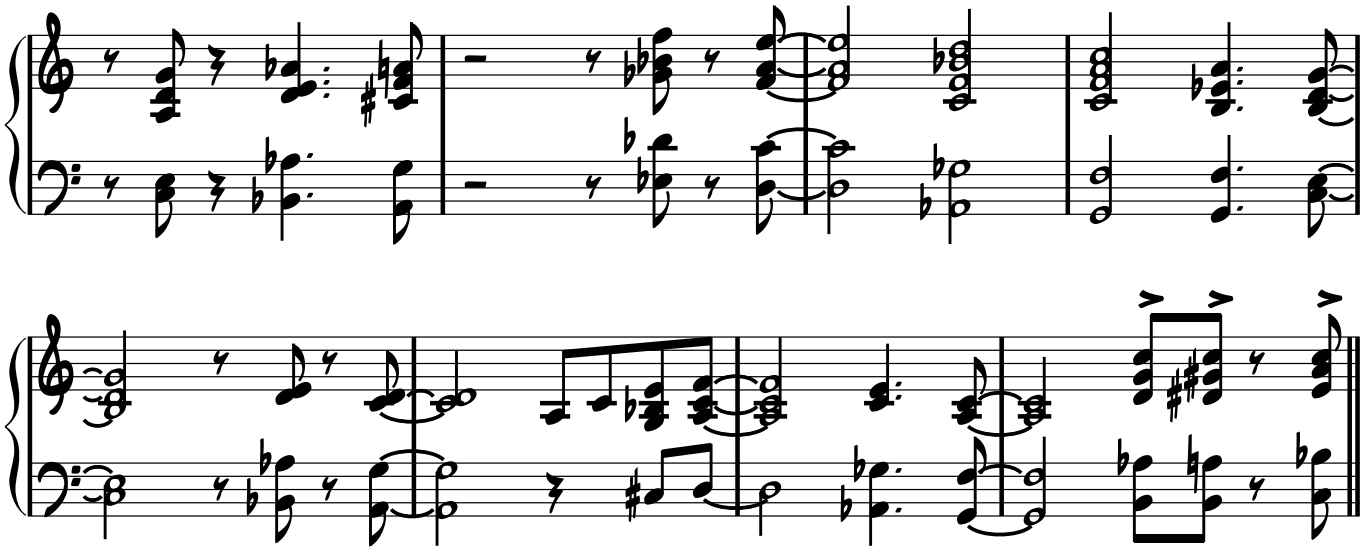


2. **melody**; pay attention to the toptones of your voicings! Use repetition or create a melody.
   Examples:



3. **approach chords**; create some harmonic movement.
You can approach most chords
- by a dominant
- the tritone dominant
- chromatic approach
- a diminished chord (especially to minor)

Examples:
(I-VI-II-V-I)



A combination with rhythm: