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CHAPTER 1

Review

The material in this book begins where *Beginning Jazz Keyboard* left off. This chapter will provide a quick review of some of the concepts and techniques covered in the first book. If anything seems hazy to you as you go through the review, go back to the first book and look over the original, more thorough explanation. The review won't cover more abstract issues like swing feel, syncopation in solo lines and melodic embellishment, since those are things we're all constantly working on regardless of our level.

INTERVALS

An interval is the distance between two notes. Intervals have formal names from classical music theory (minor 2nd, Perfect 4th, Augmented 5th), and they can also be named as scale degrees using the number system (♭2, 4, #5).

Number	Number of ½ Steps	Interval	Abbreviation
1	0	Perfect unison	PU
♭2	1	Minor 2nd	min2
2	2	Major 2nd	Maj2
♭3	3	Minor 3rd	min3
3	4	Major 3rd	Maj3
4	5	Perfect 4th	P4
#4	6 ("tritone")	Augmented 4th	A4
♭5	6	Diminished 5th	dim5
5	7	Perfect 5th	P5
#5	8	Augmented 5th	Aug5
♭6	6	Minor 6th	min6
6	9	Major 6th	Maj6
♭7	10	Minor 7th	min7
7	11	Major 7th	Maj7
1	12	Perfect octave	P8

We can also turn the intervals upside down using interval inversion and find equivalents of each interval.

Interval Inversion Chart

Perfect inverts to perfect
Major inverts to minor
Augmented inverts to diminished
2nd inverts to 7th
3rd inverts to 6th
4th inverts to 5th

CHAPTER 8

Comping

We first looked at comping back in Chapter 5 of *Beginning Jazz Keyboard*. The same concepts still apply, only now we have a lot more skills to bring to our comping. Our voicings are more sophisticated and varied and we're more experienced playing and listening to different kinds of tunes. Comping (short for "accompanying" and/or "complementing") is what we do when we're improvising accompaniment for a soloist. The soloist could be a horn player, guitarist or bassist, or it could be ourselves, with our left hand comping for our right hand. Tuning in with the soloist and giving him or her your support is the most obvious element of comping and a substantial one. Equally important is functioning well within the rhythm section.

WORKING WITHIN THE RHYTHM SECTION

When jazz musicians and fans talk about the swingiest bands of all time, they're usually bands that were anchored by exceptional rhythm sections. Here are some examples:

- Count Basie (piano), Freddie Green (guitar), Walter Page (bass) and "Papa" Jo Jones (drums) in the Count Basie Orchestra.
- Red Garland (p), Paul Chambers (b), and Philly Joe Jones (d) in the Miles Davis Quintet.
- Jimmy Smith (organ), Kenny Burrell (gtr), and Donald Bailey (d) in the Jimmy Smith Quartet.
- McCoy Tyner (p), Jimmy Garrison (b), and Elvin Jones (d) in the John Coltrane Quartet.

The rhythm section is the heart and soul of any jazz ensemble. If they sound good, the band will inevitably sound good. If they're not swingin', the band will most likely struggle. Typically a rhythm section has a chordal instrument, a bass instrument and a percussion instrument. The most common lineup is keyboard, bass and drum set but there are variations. Guitar or vibraphone can replace (or join) the keyboard. An organ can cover bass lines and in recordings of the 1920's, it is common to hear tuba playing the bass parts. Auxiliary percussion can be added to the drum set, especially in Latin jazz. Sometimes there are even more surprising variations. The classic Ornette Coleman quartet of the late 1950's used no chordal instrument at all, just bass and drums. On the other hand, Miles Davis had three keyboardists playing at the same time (Chick Corea, Herbie Hancock and Joe Zawinul, later of Weather Report) on his pioneering fusion album *In A Silent Way*.