

JAZZ PIANO COMPING WITH TWO HAND VOICINGS

Drop 2 Voicings (Advanced)

Comping Example

The image displays a musical score for piano comping, featuring two systems of music. Each system consists of a grand staff (treble and bass clefs) and a series of chord voicings in the right hand, with corresponding bass line notes in the left hand. The key signature is one flat (B-flat major or F minor).

System 1:

- Measure 1: Right hand voicing is F6 (F4, A4, C5, E5). Left hand notes are F3, B2, C3, D3. Chord label below: F: I6.
- Measure 2: Right hand voicing is C9 (C4, E4, G4, Bb4, C5). Left hand notes are F3, B2, C3, D3. Chord label below: V9.
- Measure 3: Right hand voicing is F6 (F4, A4, C5, E5). Left hand notes are F3, B2, C3, D3. Chord label below: I6.
- Measure 4: Right hand voicing is F6 (F4, A4, C5, E5). Left hand notes are F3, B2, C3, D3. Chord label below: I6.

System 2:

- Measure 5: Right hand voicing is F9 (F4, Ab4, C5, Eb5, F6). Left hand notes are F3, B2, C3, D3. Chord label below: V9 / IV.
- Measure 6: Right hand voicing is Bb6 (Bb4, D5, F5, Ab5, Bb6). Left hand notes are F3, B2, C3, D3. Chord label below: IV6.
- Measure 7: Right hand voicing is G9 (G4, Bb4, D5, F5, G6). Left hand notes are F3, B2, C3, D3. Chord label below: V9 / V.
- Measure 8: Right hand voicing is C9 (C4, E4, G4, Bb4, C5). Left hand notes are F3, B2, C3, D3. Chord label below: V9.
- Measure 9: Right hand voicing is F6 (F4, A4, C5, E5). Left hand notes are F3, B2, C3, D3. Chord label below: I6.
- Measure 10: Right hand voicing is F6 (F4, A4, C5, E5). Left hand notes are F3, B2, C3, D3. Chord label below: I6.

Jazz Piano Comping Patterns

Tom Anderson



Jazz Piano Comping Patterns:

Jazz Piano Fundamentals – Book 1: Months 1-6 Jeremy Siskind, 2024-01-16 Jazz Piano Fundamentals is master teacher Jeremy Siskind's welcoming clear and detailed guide to the first stages of jazz piano study. Each of the book's twelve units presents lessons, exercises, licks, activities, listening guides, and practice plans to keep studies organized, productive, and creative. Step by step lessons guide students towards mastery in improvisation, chord symbols, lead sheet reading, voicings, swing rhythm, and articulation, comping, playing basslines, personalizing a melody, the blues, bossa nova, and more. Every unit includes frequently asked questions and exclusive video content to ensure that all subjects are presented clearly and with sufficient depth. This book is designed to be used in conjunction with The Real Book Volume 6. Recommended for pianists with knowledge of all major scales and coordination to play a Chopin Nocturne or Bach Invention.

Jazz Piano Fundamentals (Book 2) Jeremy Siskind, 2024-01-19 Jazz Piano Fundamentals Book 2 is master teacher Jeremy Siskind's welcoming clear and detailed guide to intermediate jazz piano study. Jazz Piano Fundamentals Book 2 guides intermediate jazz students through six months or more of jazz piano instruction by providing clear, thoughtful, and progressive lessons, improvisation exercises, rote exercises, written exercises, listening guides, transcription projects, and practice plans. Every unit includes frequently asked questions and exclusive video content to ensure that all subjects are presented clearly and with sufficient depth. Subjects include scale patterns, improvising with non-chord tones, improvising in minor keys, motivic development, advanced comping styles, closed position and drop two voicings, shout chorus voicings, rhythm changes, playing intros and endings, shell voicings, ballad playing, walking basslines, upper structures, and much more. In the five guided transcription projects, students are coached through completing their own transcriptions of solos by Miles Davis, Hank Mobley, Illinois Jacquet, Horace Silver, and Bud Powell. Then they are shown how to assimilate elements of these masters' styles into their own improvisations. This book is designed to be used in conjunction with The Real Book Volume 6.

Praise for Jazz Piano Fundamentals Book 1: I love this book and plan on using it in at my own school. A must for any beginning jazz piano student. Martin Bejerano, jazz pianist, composer, and professor, Frost School of Music, University of Miami. Jeremy Siskind's book creates a methodology and answers questions in a way that I have almost never seen done in a jazz educational tome. He breaks down the practice of improvisation to its smallest building blocks and is careful to relate each lesson to real life examples from the jazz canon. This book will be excellent for jazz beginners, players of other instruments who wish to bone up on their piano skills, and advanced improvisers may find ways to fill in gaps in their skill sets. Mark Shilansky, pianist, composer, professor, Berklee College of Music. Jeremy's book is a reflection on who he is as a pianist, a true artist who has done his homework. Behind the meticulous attention to detail is a respect for jazz tradition and a desire to help pianists explore their own creativity. Aimee Nolte, jazz pianist, vocalist, and YouTube Star. Jeremy's book is not only perfect to start this wonderful journey called Jazz Piano, but also one to come back to. Thank you, Otmaro Ruiz, Grammy nominated jazz pianist, and

professor UCLA **Playing Solo Jazz Piano** Jeremy Siskind, 2024-01-16 Playing Solo Jazz Piano is an essential new book for creative jazz pianists The second edition adds two new chapters and audiovisual content to the original Readers will learn essential solo jazz piano concepts like stride piano one handed shell voicings comping using basslines shared hand voicings leaving out the bass and playing ballads Plus the book explores modern approaches to solo jazz piano including perpetual motion counterpoint and borrowing from classical music With over 200 musical examples references to over 100 jazz pianists and numerous hands on exercises Playing Solo Jazz Piano is the perfect how to for passionate innovative pianists Jeremy has done a remarkable job of organizing the whole history of jazz piano in the book you now hold It is concise and yet open ended simultaneously All of the important concepts and historical styles are here and presented in a way that is thorough and that will also stimulate you to investigate listen experiment and have fun with the world of solo jazz piano Fred Hersch jazz pianist fifteen time Grammy nominee Jeremy Siskind s book takes solo pianists on a journey from basic concepts to a real musical conversation between both hands across jazz tradition with textures and rhythms counterpoint and new harmonies There s a wealth of musical ideas here how to efficiently practice creatively delve into a song and musically tell a story Tamir Hendelman pianist Jeff Hamilton Trio UCLA lecturer recording artist I ve been waiting for this book Jeremy Siskind presents a cogent and stimulating series of techniques and approaches to creative solo piano playing rooted in the tradition while inviting both students and professionals to find their own voice and musical personality The material is historically informed well organized and specific yet quite open ended and fun to read and practice Early and often the book provides excellent guidance on how to develop the oft neglected left hand Finally the lists of recommended recorded examples from the music s solo piano masters are an invaluable asset Jason Yeager Assistant Professor of Piano Berklee College of Music Playing Solo Jazz Piano is an extraordinarily comprehensive text on a complex subject Jeremy expertly covers a breadth of techniques and styles while introducing fresh concepts drawn from his own unique artistic experience This book is an invaluable resource for the beginner and advanced student alike David Meder Assistant Professor of Piano University of North Texas Author Jeremy Siskind is the student of Fred Hersch and the teacher of widely hailed prodigy Justin Lee Schultz A top finisher in several national and international jazz piano competitions Siskind is a two time laureate of the American Pianists Association and the winner of the Nottingham International Jazz Piano Competition Besides a performance career in which he has been praised as a genuine visionary Indianapolis Star who seems to defy all boundaries JazzInk Siskind is an active teacher including as a faculty member at Western Michigan University and Fullerton College The author of over fifteen pedagogical books Siskind chairs the Creative Track for the National Conference for Keyboard Pedagogy and serves as a regular clinician for Yamaha Music Education He regularly travels too spread peace through music in places like Lebanon Cyprus Thailand China India Colombia and Tunisia with the organization Jazz Education Abroad *Jazz Arranging and Orchestration* Leslie M. Sabina, 2002 Working on the premise that readers learn by doing Sabina takes readers step by step through the basics of

arranging for the big band Over 200 music examples support the theory presented in this text and over 60 of the most valuable examples also appear on a dynamic interactive CD ROM that is shrink wrapped with every new copy of the book Music examples appear in two formats with synthesizer sound locked Finale files for analysis and unlocked Standard MIDI Format files that allow readers to experiment with sound and technique as they change the musical examples Using the MIDI files readers can manipulate print and save their arrangements The text and CD ROM also include three complete arrangements that span from swing to jazz rock Back matter includes a comprehensive glossary bibliography and discography

The Jazz Ensemble Director's Manual Richard Lawn,1995 Macworld ,1990 *Conductors Anthology: Conducting and musicianship* ,1993 **Free Jazz** Ekkehard Jost,1981-10-21 **Intermediate Jazz Piano Comping** Tom Anderson,1995-03 Follows Jazz piano comping from the top gives the intermediate jazz piano player the basics he or she needs to play piano in either a big jazz band setting or a combo setting Useful on its own it also correlates and can be used along with the following books for other rhythm section players I walk the line creating a bass line for the beginning jazz bass player Groove master playing drum set in a jazz rhythm section Playing guitar in a jazz big band for the beginning jazz guitarist Back cover *Jazz Piano Fundamentals (Books 1 and 2)* Jeremy Siskind,2024-02-24 Jazz Piano Fundamentals is master teacher Jeremy Siskind s welcoming clear and detailed guide to the first stages of jazz piano study This two book set contains enough material to study for more than a year Each book contains twelve units that each present lessons exercises licks activities listening guides and practice plans to keep studies organized productive and creative Book 1 presents improvisation chord symbols leadsheet reading voicings swing rhythm and articulation comping playing basslines personalizing a melody the blues bossa nova and more Book 2 presents shout chorus voicings transcription projects closed position voicings drop two voicings altered scales coordination exercises minor ii V i s rhythm changes and more Praise for Jazz Piano Fundamentals Book 1 Jeremy s book is a reflection on who he is as a pianist a true artist who has done his homework Behind the meticulous attention to detail is a respect for jazz tradition and a desire to help pianists explore their own creativity Aimee Nolte jazz pianist vocalist and YouTube Star I love this book and plan on using it in at my own school A must for any beginning jazz piano student Martin Bejerano jazz pianist composer and professor Frost School of Music University of Miami Jazz Piano Fundamentals creates a methodology and answers questions in a way that I have almost never seen done in a jazz educational tome Jeremy breaks down the practice of improvisation to its smallest building blocks and is careful to relate each lesson to real life examples from the jazz canon This book will be excellent for jazz beginners players of other instruments who wish to bone up on their piano skills and advanced improvisers may find ways to fill in gaps in their skill sets Mark Shilansky pianist composer professor Berklee College of Music Jeremy s book is not only perfect to start this wonderful journey called Jazz Piano but also one to come back to Thank you Otmaro Ruiz Grammy nominated jazz pianist and professor UCLA **Piano & Keyboard** ,1997 **Jazz Theory Resources** Bert Ligon,2001 Jazz Book Jazz Theory

Resources is a jazz theory text in two volumes Volume I includes review of basic theory rhythm in jazz performance basic tonal materials triadic generalization diatonic harmonic progressions and harmonic analysis substitutions and turnarounds common melodic outlines and an overview of voicings Volume II includes modes and modal frameworks quartal harmony other scales and colors extended tertian structures and triadic superimposition pentatonic applications coloring outside the lines and beyond analysis and expanding harmonic vocabulary Appendices on chord scale relationships elaborations of static harmony endings composing tips and theory applications are also included **Introduction to Jazz History** Donald D. Megill, Richard S. Demory, 2004 For courses in Introduction to Jazz and Jazz History Widely adopted for its well balanced approach this classic chronological survey of jazz history brings the various historical styles to life by exploring them through the lives of the musicians and a study of their recordings Keyboard ,2007 *Intro to Jazz Piano* Mark Harrison, 2011-09-01 Keyboard Instruction This comprehensive book with audio is the perfect Intro to Jazz Piano From comping to soloing you ll learn the theory the tools and the techniques used by the pros The audio demonstrates most of the music examples in the book The full band tracks feature the rhythm section on the left channel and the piano on the right channel so that you can play along with the band Covers jazz chords and progressions jazz swing and bossa nova comping voicings and patterns melodic treatment soloing techniques how to play from a fake book and more Get started today *Clavier* ,2008 **Jazz** Paul Tanner, David W. Megill, Maurice Gerow, 2005 Accompanying CD ROM contains demonstration recordings to illustrate jazz styles instrument film clips flashcards to review key terms timelines matching quizzes Page 4 of cover *The Piano Quarterly* ,1987 **Jazz Forum** ,1982 *The New Grove Dictionary of Jazz* Barry Dean Kernfeld, 2002

Whispering the Strategies of Language: An Mental Quest through **Jazz Piano Comping Patterns**

In a digitally-driven earth where screens reign great and quick conversation drowns out the subtleties of language, the profound techniques and mental nuances hidden within phrases often move unheard. However, situated within the pages of **Jazz Piano Comping Patterns** a interesting fictional prize pulsing with raw thoughts, lies a fantastic journey waiting to be undertaken. Composed by a talented wordsmith, that marvelous opus encourages visitors on an introspective journey, delicately unraveling the veiled truths and profound influence resonating within the material of each and every word. Within the emotional depths with this emotional review, we can embark upon a sincere exploration of the book is primary styles, dissect its fascinating publishing style, and succumb to the strong resonance it evokes strong within the recesses of readers hearts.

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