

# SECTION 10:

## Single Offbeat Eighth- and Quarter-note Combinations

With these exercises you are really going to start playing realistic “comping” patterns. “Comping” is a short term for accompanying. Other instruments in the rhythm section “comp” too. The pianist, guitarist, or vibraphonist play rhythms, i.e. comp, behind soloists. The bass player comps by adding syncopations and rhythmic subdivisions (just like the subdivisions of a ride pattern) to the quarter-note bass line.

These exercises are simply to familiarize you with the coordination and dynamic balance required to comp in a musical way. What you actually play as comping figures when you are playing music with other musicians can come from many sources: the use of specific rhythmic “motifs” or patterns that are actually part of the tune to delineate the form of the tune (like the rhythm in the ninth bar of Sonny Rollins’ *Doxy*; see the **Discography** on page 60); the response to riffs, or repetitive rhythms, played as part of the melody (Like the melody of Miles Davis’ *So What*); the response to something the soloist plays (or doesn’t play!); how you “hear” the tune and how you decide to comp to delineate the form of the tune; and, all of the above. **If you know the tune—can “sing” the melody—you will be able to accompany the other musicians in a musical way. If you don’t know the tune, the best that you can do is to, hopefully, keep good time for those who do.**

1. Play-along with tracks 13–14.
2. Play the exercises with the two primary ride patterns before playing them with the written ride rhythms; hi-hat on beats 2 and 4.
3. Play the drum rhythms on the snare drum; on the bass drum; hi-hat on beats 2 and 4.
4. Play the quarters on the snare drum, eighths on the bass drum; hi-hat on beats 2 and 4.
5. Play the quarters on the bass drum; eighths on the snare drum; hi-hat on beats 2 and 4.
6. Improvise.

## 13

## Twelve-measure Single Eighth- and Quarter-note Combinations

**Ex. 61**

Example 61 is a twelve-measure exercise in 4/4 time. It features a treble clef and a key signature of one sharp (F#). The exercise is divided into three systems of four measures each. The first system begins with a tempo marking: a quarter note followed by an equals sign and a triplet of eighth notes. The notation consists of a single melodic line with eighth and quarter notes, and a bass line with quarter notes and rests. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12, ending with a double bar line.

**Ex. 62**

Example 62 is a twelve-measure exercise in 4/4 time, identical in notation to Example 61. It features a treble clef and a key signature of one sharp (F#). The exercise is divided into three systems of four measures each. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12, ending with a double bar line.

**Ex. 63**

Example 63 is a twelve-measure exercise in 4/4 time, identical in notation to Examples 61 and 62. It features a treble clef and a key signature of one sharp (F#). The exercise is divided into three systems of four measures each. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12, ending with a double bar line.

**Ex. 64**

**Ex. 65**

**Ex. 66**

14

# Sixteen-measure Single Eighth- and Quarter-note Combinations

**Ex. 67**

Ex. 67 consists of four staves of music in 4/4 time. Each staff contains a sequence of notes and rests, with 'x' marks above the notes indicating specific rhythmic patterns. The first three staves each have four measures, and the fourth staff has four measures, ending with a double bar line.

**Ex. 68**

Ex. 68 consists of four staves of music in 4/4 time. Each staff contains a sequence of notes and rests, with 'x' marks above the notes indicating specific rhythmic patterns. The first three staves each have four measures, and the fourth staff has four measures, ending with a double bar line.

**Ex. 69**

Musical notation for Exercise 69, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The second and third staves continue the pattern with various rests and note values. The fourth staff concludes the exercise with a double bar line.

**Ex. 70**

Musical notation for Exercise 70, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The second and third staves continue the pattern with various rests and note values. The fourth staff concludes the exercise with a double bar line.