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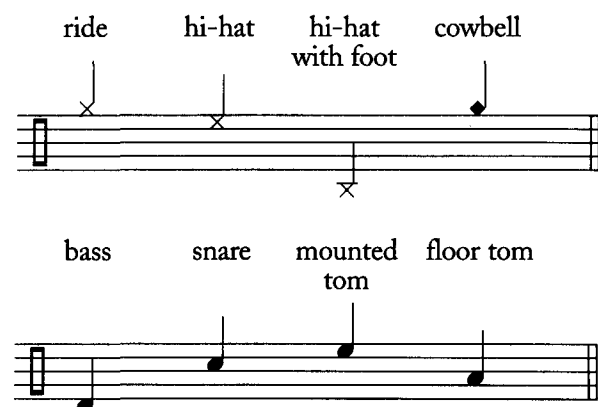
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Key



Comping

Once you've developed a flowing ride cymbal pattern, the next step is to work on *comping*. The word "comp" comes from *accompany* or *complement*. Comping ideas are designed to accompany and complement both your swinging ride cymbal and the entire band.

Comping is done for several reasons:

- To enhance the groove;
- To add variety to the time flow;
- To support or stimulate the soloist;
- As a response to an idea just played by another band member.

Comping is *not* done:

- To display technique;
- To disrupt the time flow;
- To overshadow the soloist;
- Because you are bored "just playing time."

Interdependence

The comping exercises in this book combine a steady ride cymbal and hi-hat pattern with "moving" parts on the snare and bass drum. In the past, exercises like these have been called "independence studies." Independence is a misnomer because the last thing a drummer wants is his limbs to work independently. What you should work for is what I call *interdependence*, where each limb knows exactly what the others are doing and how they work *together*, not independently. When you can hear how a complex syncopated comping idea relates to the ride cymbal, it becomes easier to learn and will *sound* better when you play it. Don't think of your limbs as having four independent brains. Instead, visualize four *interdependent* parts that work together to create the whole swinging groove.

You will notice that these comping exercises are not written using triplets but *are* played with a triplet feeling. This is achieved by "swinging the eighth-notes." In jazz, all the eighth-notes are swung. In order to swing the eighth-notes you must learn to "feel" the upbeat as the third note of a triplet.

Here is a bar of "straight" 8th-notes:



Now played with a swing feel:



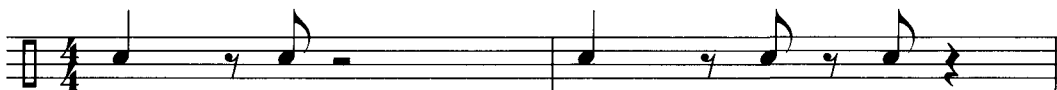
Off-beat 8th-notes:



are phrased like this:



This 8th-note phrase:



sounds like this:

