

# I GOT RHYTHM

## Comping

Key of Bb

Alternate:

Basic changes:

I got rhy - thm,

I got mu - sic,

I got my [man.] Who could [gal.]

ask for an - y - thing more?

"I Got Rhythm" - Ted Greene Comping p.2

Anticipations and such are necessary to bring these ideas to life.

Bridge:

III<sup>7</sup> D7 VI<sup>7</sup> G7

①

②

③

D7 G7

Old Man Troub - le I don't mind him.

II<sup>7</sup> C7 V<sup>7</sup> F7

①

②

③

C7 F7

You won't find him round my door.

Comping for 'I GOT RHYTHM' by George Gershwin  
 (RHYT)

Key of Bb




# Comping on the Bridge of "I GOT RHYTHM"

© J. Greene  
4-1-03

Key of Bb  
①  
Anticipate such are necessary to bring these ideas to life.

III<sup>7</sup> D<sup>7</sup> VI<sup>7</sup> G<sup>7</sup> II<sup>7</sup> C<sup>7</sup> V<sup>7</sup> F<sup>7</sup> D<sup>7</sup>

D Ab G Db C Gb F F or F D<sup>7</sup>

②

D G

C F

③

D A D Ab G Db G G7 D

C G C F C F

as above

up at left

# *I Got Rhythm*

Ted Greene Comping Study — 2003, April 1

Ted wrote up two separate comping study pages for “I Got Rhythm”—one for the A section and another for the B or “Bridge” section. I’ve combined both studies onto one “compilation” page. Ted referred to these comping pages during his California Vintage Guitar Seminar on May 18, 2003. Please watch these video clips located on the TedGreene.com website (also available on YouTube).

I utilized a lead sheet format with the “standard” chord changes as a reference. For the A section Ted wrote out only one version (except 4 optional chords for the first two measures. On the Bridge section he made three versions, which I stacked above one another. I tried to space them according to their rhythmic placement in the bars, as indicated by Ted’s slash marks. On Ted’s Bridge page he wrote, “Anticipates & such are necessary to bring these to life”—so once you’ve learned the chord moves you should feel free to play around with the rhythms and break up the chords with “delay,” arpeggios and “right hand rolls” as Ted often suggested.

None of the chords are difficult to play, however, just to clarify: for the F7b9 in the second measure of the A section (alternate version) Ted provided an optional voicing which includes a C# and an E note (the unfilled dots). If you play these notes instead of the D# and Gb notes, then the chord becomes a Bb<sup>o</sup>Δ9. Ted wrote “i<sup>o</sup>Δ9” to indicate a “one” diminished chord with an added natural 7th and 9th.

For most of the chord diagrams Ted wrote only the letter name of the chord. The chord quality was left for the student to write in. We’ve taken the liberty to add those in blue. The Eb/9 in measure 6 of the A section was unnamed and no fret number was given. I believe Ted intended this to be at the 4th fret as we’ve marked. Another possibility would be at the first fret, making it an Eb9/11 chord (or Db/Eb), but this just doesn’t sound right to my ears in the flow of the progression.

We hope these pages help you to add a few new moves to your comping bag of tricks.  
Enjoy!