

## FOR PIANO ONLY - JAMMIN' WITH CHARLIE

As a member of a rhythm section, you help establish a **groove** over which the rest of the band performs. The chords on which the groove is based appear over the music in the form of **chord symbols**, a shorthand form of chord notation.

As you play, carefully consider both your articulation and rhythmic interpretation. Strive for a clean, percussive style. The sustain (damper) pedal should not be used, as it can muddy the sound. Let your ears be your guide.

Rock ♩=116-120

**A** (LISTEN 1ST TIME, PLAY 2ND TIME)



- ▶ Play the rhythms and articulations using the accompaniment recording as a model. Be sure to play the staccato (·) notes short.
- ▶ Chord symbols are generally not repeated. A new chord symbol appears only when the chord changes. Exceptions are often made for new sections or the final bar of the piece.

Playing in a rhythm section requires that you **lock up** (play tightly together) with the other members of the section. Always listen to both yourself and the rest of the section, making adjustments to your performance as you play.

**B**



- ▶ The piano part is omitted on the accompaniment recording. As you play, listen carefully, and lock up with the rest of the rhythm section. Notice how your right hand plays the same rhythm as the guitar and your left hand **doubles** the **bass line** played by the electric bass.

## FOR PIANO ONLY - JAMMIN' WITH CHARLIE, cont.

**Comping** is a technique used to accompany and complement the parts played by the other members of the ensemble. It involves creating a rhythmically appropriate part that follows the chord **changes** of the music. In a rock tune, repeating the same rhythm pattern throughout a tune is not uncommon, though the rhythm pattern is often changed as a new section of the piece begins to provide interest and variety.

**Chord voicing** refers to the order, doubling, and distribution of notes within a chord structure. Every chord has many different voicing possibilities. As with rhythm patterns, the voicing of a particular chord may be varied when comping (several voicings of the same chord may be used during the course of a tune).

**C**

Musical notation for exercise C, showing a piano accompaniment in 4/4 time. The key signature is B-flat major (two flats). The notation includes a treble clef and a bass clef. The right hand plays chords in a rhythmic pattern, and the left hand plays a bass line. Chords are labeled as B<sup>b</sup>7, E<sup>b</sup>7, and F7.

- ▶ Play exercise B using the above chord voicings and rhythm patterns. Practice first with a metronome, and then with the accompaniment recording.

**D**

Musical notation for exercise D, showing a blank piano accompaniment in 4/4 time. The key signature is B-flat major (two flats). The notation includes a treble clef and a bass clef. Chords are labeled as B<sup>b</sup>7, E<sup>b</sup>7, and F7. The right hand staff is blank for the student to write their own comping part.

- ▶ Using the chord voicings from exercise C and your own rhythm pattern, create a right hand comping part for each chord, and write it on the blank treble clef staff. On the blank bass clef staff, write the bass line exactly as it appears in exercise C. Then, play exercise B with the accompaniment recording using what you have written.

## RHYTHM STUDIES - JAMMIN' WITH CHARLIE

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### 1-6 ACCOMPANIMENT GROOVE

Musical notation for the 1-6 Accompaniment Groove, showing a piano accompaniment in 4/4 time. The key signature is B-flat major (two flats). The notation includes a treble clef and a bass clef. The right hand plays a rhythmic pattern of chords, and the left hand plays a bass line. A B<sup>b</sup>7 chord is labeled.

- ▶ Use this ACCOMPANIMENT GROOVE with all JAMMIN' WITH CHARLIE RHYTHM STUDIES.
- ▶ To sing and play the JAMMIN' WITH CHARLIE RHYTHM STUDIES in unison with the ensemble, turn to page 48.