

Playing in the Band



Table of Contents

GENERAL INTRODUCTION	4
PIANO AND DRUMS EXERCISES	5
BASIC EXAMPLES.....	5
<i>Example 1</i>	5
<i>Example 2</i>	5
<i>Example 3</i>	6
<i>Example 4</i>	6
<i>Example 5</i>	6
<i>Example 6</i>	7
JAZZ EXAMPLES.....	7
<i>Example 7</i>	7
<i>Example 8</i>	8
<i>Example 9</i>	8
<i>Example 10</i>	8
<i>Example 11</i>	9
<i>Example 12</i>	9
POWER POP EXAMPLES.....	10
<i>Example 13</i>	10
<i>Example 14</i>	10
<i>Example 15</i>	10
<i>Example 16</i>	11
<i>Example 17</i>	11
<i>Example 18</i>	11
FUNK EXAMPLES	12
<i>Example 19</i>	12
<i>Example 20</i>	12
<i>Example 21</i>	13
<i>Example 22</i>	13
THE BAND	14
SYNCHRONIZED BASS AND DRUMS	14
TIGHT BASS AND DRUMS	14
LOOSE BASS AND DRUMS	15
FUNKY BASS AND DRUMS	15
FREE BASS AND DRUMS.....	16
PIANO BASS AND HARMONY	18
BASIC TRIADS.....	18
EXTENDED CHORDS	19
LEADING NOTES	20
MELODIC BASS.....	21
SOLO COMPING	21
PIANO FILLS.....	22
SOLO.....	22

Chapter 4, Playing in the Band, General Introduction

SIGHT-READING	22
PLAY WHAT YOU READ	22
DON'T LEARN THE SCORE BY HEART	23
READING TIPS	23
PLAYING IN SYNC	24
THE TRIO	24
THE LARGE GROUP	24
INDEX PLAYING IN THE BAND	25

All Aspects of ROCK & JAZZ

Volume 5 – Basic Piano

4 of 7 documents

ISBN 9788791995002

1st Edition, 1st Issue

Winter 2006 Produced in Denmark



Digital Books™ is a trademark of
NORDISC Music & Text, DK-2700 Broenshoej, Denmark

www.nordisc-music.com

Text, notes, musical examples, Illustrations, layout and concept
© Copyright H.W. Gade 1984-2006

General Introduction

Playing in a band comes in three flavours: **the Trio**, **the Quartet** and **Larger Bands**, for example Big Bands. What you play and how you play it, depends wholly on the number of musicians and the style. What is appropriate playing in a trio would get you fired in a big band. And playing in a steady backup mode, like in a big band, would get you sacked in a rock band.

In spite of the great differences in playing style, many basic techniques are common for all kinds of bands; phrases, rhythms, solos etc. So, we will start with a number of basic piano patterns, then proceed with the co-operation between piano, drums and bass in various styles and a section on harmonies, especially in the bass. Finally, you will learn about solos and sight-reading.

You should play all the exercises with a bass player, a guitarist and a drummer. Also rehearse the exercises alone or with your teacher. But don't forget to try them with a band!

Piano and Drums Exercises

Before you start learning to play in various styles, you have to master a number of basic arrangements. The following exercises will introduce you to various rock, jazz, pop and funk examples. Play the exercises and after that, the style examples in section The Band – over and over – for a couple of months. The piano phrases in this chapter are chosen from a stylistic point of view and according to complexity.

IMPORTANT The exercises become more and more complicated, so start with exercise one and proceed gradually until exercise 24. You will need help from your teacher; as the technical level will be very high, when you reach the last exercises.

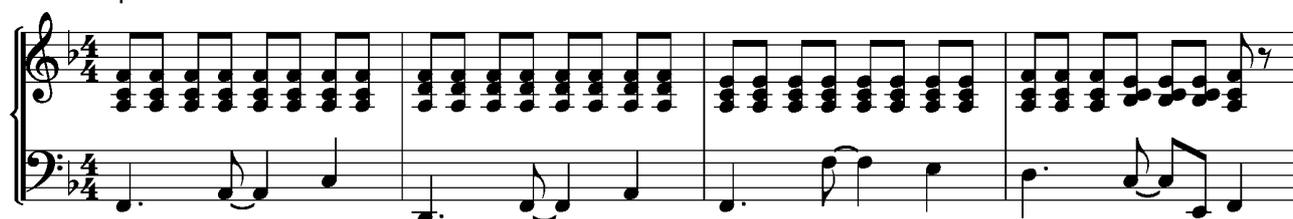
BASIC EXAMPLES

Piano and drums: A study in various ways of comping on piano to fit and complement the drums. The bass is elaborated in the section Harmony.

Example 1

Simple rock piano based on 1/8's and 3-3-2 syncopes..

1



LISTEN to the example [gen53_01.mid](#)

Example 2

Modern Rock'n'roll or Country comping.

2



LISTEN to the example [gen53_02.mid](#)

Example 3

Rock'n'roll intro, Jerry Lee Lewis style with lots of breaks and double octaves.

Musical score for Example 3, a rock'n'roll intro in 4/4 time. The score is written for piano with treble and bass clefs. It features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The right hand includes a break and a double-octave section.

LISTEN to the example [gen53_03.mid](#)

Example 4

Steady rock drums with full chords. Powerful comping.

Musical score for Example 4, a steady rock piano exercise in 4/4 time. The score is written for piano with treble and bass clefs. It features full chords in the right hand and a steady eighth-note bass line in the left hand.

LISTEN to the example [gen53_04.mid](#)

Example 5

Very fast piano in 1/16's, fit for a car chase.

Musical score for Example 5, a very fast piano exercise in 4/4 time. The score is written for piano with treble and bass clefs. It features a rapid sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

LISTEN to the example [gen53_05.mid](#)

Example 6

Phrase for slow half tempo ballads (2/2 feeling).



LISTEN to the example [gen53_06.mid](#)

JAZZ EXAMPLES

Please note that we write the notation of the boogie figure in an unusual way. In the old days, it was noted as a dotted 1/8 and a 1/16 note, but the figure is actually played as a 1/8+1/32 and a dotted 1/16. Looks complicated on paper, but this is how it is played.



Example 7

A lazy bass with a nervous solo in alternating scales.

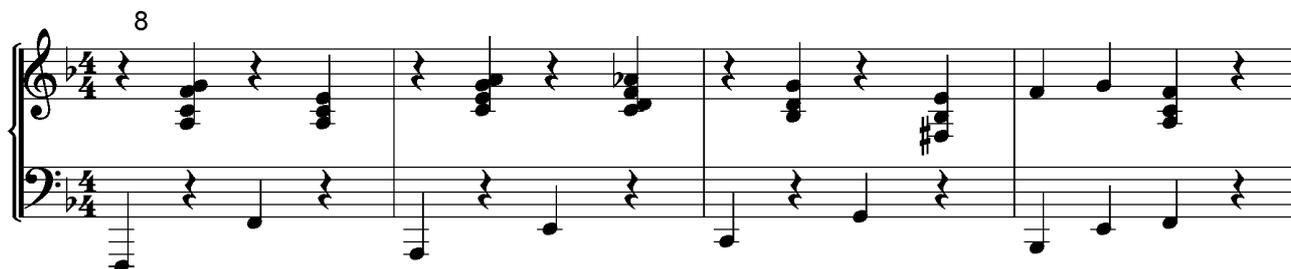


LISTEN to the example [gen53_07.mid](#)

Example 8

Modern variation on a classic jazz stride piano comping (bass – chord – bass – chord pattern).

8



LISTEN to the example [gen53_08.mid](#)

Example 9

The drums play in slow jazz feeling (listen to the MIDI), while the piano plays 1/8's in the bass and solo. Creates an interesting contrast between the relaxed drums and the “stiff” piano.

9

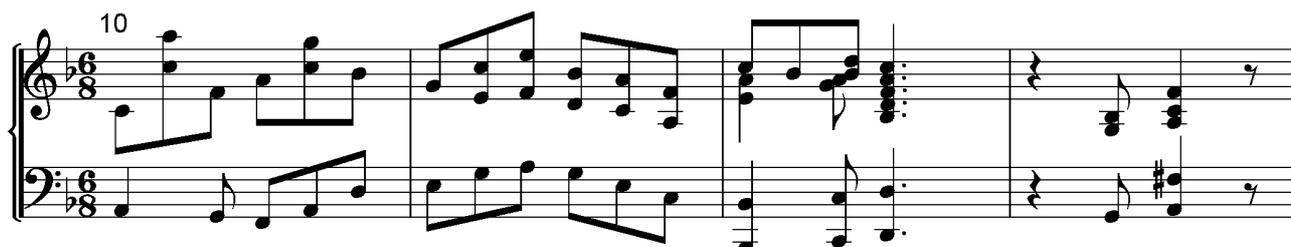


LISTEN to the example [gen_3_09.mid](#)

Example 10

Jazz waltz in 6/8 with a little trick: Add some high notes to play a third voice over the bass and the arpeggio.

10



LISTEN to the example [gen_3_10.mid](#)

Example 11

Brutal blues piano with ultra low bass and daring harmonies and alternations.

The musical score for Example 11 consists of two systems. The first system has a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It contains a complex melodic line with many beamed notes and rests, including several triplet markings (indicated by a '3' over a bracket). The bass staff features a dense, rhythmic accompaniment with many beamed notes. The second system continues the piano staff with more melodic material, including triplets, while the bass staff continues with its accompaniment. The piece concludes with a final chord in the piano staff.

LISTEN to the example [gen53_11.mid](#)

Example 12

Cool jazz ballad with some challenging transitive harmonies (see All Aspects of ROCK & JAZZ/1 Music Theory).

The musical score for Example 12 consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It contains a melodic line with a ballad feel, featuring a mix of eighth and quarter notes, some accidentals, and a final chord. The bass staff provides a simple accompaniment with a few notes per measure. The number '12' is written above the first measure of the piano staff.

LISTEN to the example [gen53_12.mid](#)

POWER POP EXAMPLES

Power drumming. Here are the phrases – you fill in the energy.

Example 13

Light hearted feeling with funky drums.



LISTEN to the example [gen53_13.mid](#)

Example 14

1980-ies pastiche with 1/16's and a strange power bass line.



LISTEN to the example [gen53_14.mid](#)

Example 15

Latin ballad based on my 1976 song “Limbo” (Limbo is a Latin style in itself). Complicated counterpoint between the bass and the chord rhythms.



LISTEN to the example [gen53_15.mid](#)

Example 16

Syncopated chords over a complex drum pattern. Note the difference between the 1/8 early beats in bar 1 and 2 and the 1/4 early beat in bar 3-4.

16

The musical notation for Example 16 consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a series of syncopated chords and melodic fragments. The bottom staff is in bass clef with the same key signature and time signature, showing a rhythmic bass line with eighth and quarter notes. The number '16' is written above the first measure of the top staff.

LISTEN to the example [gen53_16.mid](#)

Example 17

An example of the piano bass following the bass drum. The 1-2 – pause – 1-2 figure is expanded into a little “rhythm melody”. Always listen to the other players; imitate, tease, combine, invent.

17

The musical notation for Example 17 consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a series of chords and melodic fragments. The bottom staff is in bass clef with the same key signature and time signature, showing a rhythmic bass line with eighth and quarter notes. The number '17' is written above the first measure of the top staff.

LISTEN to the example [gen53_17.mid](#)

Example 18

Heavy pop rock with a deep bass and surprising off beats. Cute ending.

18

The musical notation for Example 18 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords and melodic fragments. The bottom staff is in bass clef with the same key signature and time signature, showing a rhythmic bass line with eighth and quarter notes. The number '18' is written above the first measure of the top staff.

LISTEN to the example [gen_3_18.mid](#)

FUNK EXAMPLES

The first insight into the rhythmically exiting world of funk.

Example 19

A typical funk phrase with 1/16 off beats on 1 and 3. The piano sound should be “electric piano” on the digital piano, unless you are the lucky owner of a Fender Rhodes piano.

19 Electric Piano

LISTEN to the example [gen53_19.mid](#)

Example 20

Fast synthesizer loop with alternating scales and a pretty complicated bass line. Use the standard MIDI Bass&Lead sound.

20 Bass&Lead (synt)

LISTEN to the example [gen53_20.mid](#)

Example 21

Another 1970-ies synt example. Here we use the famous MIDI Saw Wave sound for a piano passage, opposite its traditional role as a synthesiser gimmick.

21 Saw Wave

The musical score for Example 21 is written for piano in 4/4 time. It consists of two systems. The first system contains four measures. The second system contains three measures, with the first measure of this system being a continuation of the first measure of the first system. The music is characterized by a complex, syncopated rhythmic pattern, primarily using eighth and sixteenth notes. There are several chords, some of which are tied across bar lines. The overall texture is dense and rhythmic.

LISTEN to the example [gen53_21.mid](#)

Example 22

Funky drums with intricate cymbals. The electric piano plays a little trick on you. Note that the first bar expands into the next bar with 1/4. Bar 3 has an 1/4 early beat in bar 2, creating a mirrored or reversible figure. If you count the beats, we actually play two 5/4 figures over a 4/4 basic rhythm with 2/4 in between. Just for fun.

22 Electric Piano

The musical score for Example 22 is written for piano in 4/4 time. It consists of two systems. The first system contains four measures. The second system contains two measures. The music is characterized by a complex, syncopated rhythmic pattern, primarily using eighth and sixteenth notes. There are several chords, some of which are tied across bar lines. The overall texture is dense and rhythmic.

LISTEN to the example [gen53_22.mid](#)

LOOSE BASS AND DRUMS

The US band R.E.M. is an example of a band, which plays rock yet has a much more relaxed rhythmic feeling than the early rock bands. Throughout the 1990-ies, many new rock bands, especially the so-called “Brit rock”, e.g. Oasis and Blur, have begun playing a lighter and more interesting kind of rock rhythms than old “dinosaurs” and heavy bands. An example of “loose” playing:

Musical notation for a piano piece in 4/4 time, key of D major. The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays chords and single notes, while the left hand plays a simple bass line. The piece is divided into four measures. Above the first measure is the chord 'Em', above the second is 'G', above the third is 'Am', and above the fourth are 'Am / / G'. The notation includes various note values, rests, and dynamic markings like 'p'.

Listen: [54loose.mid](#)

FUNKY BASS AND DRUMS

The huge influence of the black hip-hop in the 1980-ies has led to a general change in the rhythmic conception of modern bands in the 1990-ies and early 2000s. The basic 1/8s and 1/4s's of rock have become highly syncopated 1/16's and 1/32's. The first principle in funky playing is *never play straight*. Whenever you can, place the beat a little before or after the basic pulse. The rhythmic feeling should be very lively, often with lots of fast figures. Here is an example in a moderate tempo. Use the Saw Wave sound for the piano.

Musical notation for a piano piece in 4/4 time, key of D major. The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays a complex, syncopated melody with many sixteenth and thirty-second notes. The left hand plays a rhythmic bass line with eighth and sixteenth notes. The piece is divided into four measures. Above the first measure is the chord 'Em', above the second is 'Gm', above the third is 'Bm', and above the fourth are 'Em A'. The notation includes various note values, rests, and dynamic markings like 'p'.

*) Excerpt from the funk opera Stella © H.W. Gade 1998-99

Listen: [54funk.mid](#)

FREE BASS AND DRUMS

In the 1960-ies, there was a movement in jazz renouncing firm meters and tonality. The movement, called “Free Jazz”, did move very far away from the old jazz styles to the point where only the sound of the instruments were recognisable as jazz. In the mid 1970-ies, I found myself recording with the famous free jazz musician Dollar Brand^{*)}. I tried desperately to play as weird as I could, but he told me that it was not *free* enough. I skipped my scales and my basic rhythm and pulse, playing randomly with long pauses. And that was it – that was free jazz. I have never tried free jazz again, but I admit it was interesting to throw away all I had learned; just being free. Strange...

A score or note example would be frozen and dead as far as the free spirit goes, but let’s see an example any way:

^{*)} South African bass and piano player, living for many years in Denmark

Listen: [avant.mid](#)

The first system of the musical score is written in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is highly rhythmic and complex, featuring many beamed notes and rests. The key signature has one flat (B-flat). The piece begins with a series of chords and single notes in the bass, followed by more complex rhythmic patterns in both hands.

5

The second system of the musical score starts at measure 5. It continues the complex rhythmic and harmonic language of the first system. The notation is dense with many beamed notes and rests, particularly in the bass line. The treble clef staff features more melodic lines with some grace notes. The overall texture is very busy and non-linear.

9

The third system of the musical score starts at measure 9. It maintains the same complex and non-linear style. The bass line continues with intricate rhythmic patterns, while the treble clef staff has more melodic and harmonic development. The piece concludes with a final chord in the bass and a melodic phrase in the treble.

13



Musical notation for measures 13-16. The piece is in 4/4 time. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and chords. Measure 14 continues the melodic line with a triplet of eighth notes. Measure 15 shows a change in the bass line with a half note and a quarter note. Measure 16 concludes the phrase with a half note and a quarter note.

17



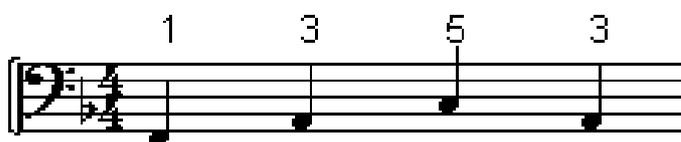
Musical notation for measures 17-20. Measure 17 continues the melodic line with a half note and a quarter note. Measure 18 features a half note and a quarter note. Measure 19 has a half note and a quarter note. Measure 20 ends with a half note and a quarter note.

Piano Bass and Harmony

The piano bass lines should follow the electric or acoustic bass very closely. It would however, be very wrong to make “rules” as to which notes are allowed in which chords. The only reasonable thing to do in nowadays multi ethnic musical world is to show some examples of how you could do. The sections on harmony are hints and frames you should fill-in yourself.

BASIC TRIADS

In the old days, i.e. the 1950-ies, the bass players used the three basic triad intervals, first, third and fifth.



Most piano players today use the first note of the chord with the occasional third or fifth. There are, however, many other notes to use, and it all depends on the style and what the other instruments play.

Within the basic triads, the pianist can play almost what he/she wants provided he follows the general tonality. In certain cases, especially when using many leading notes*), the difference between basic triad playing and melodic bass*) becomes a little blurred.

The primary task of basic triad playing is to make the tonal gender and character clear to the listener, and if the bass creates a firm impression of the chord progressions, the mission has been accomplished.

*) See later in this chapter

EXTENDED CHORDS

Consonant Chords have an extra parameter besides the tonal gender: the colour note (sixth, major seventh, ninth etc.). The bass player is supposed to “reveal” the coloured note now and then, for example like this:

Tempo = 60

Piano

Bass

Eb6 / Cm7 / Fm7 / / Abmaj7 Gm9 / Bb7 / Eb

Bass

Eb6 / Cm7 / Fm7 / / Abmaj7 Gm9 / Bb7 / Eb

The blue squares □ mark the colour notes. **The piano may use the same bass line.**

Another method is to use alternating leading notes (see below), playing on the colour note(s) and the first note on the accentuated beats. This way, the basic triad and the colour note(s) become clear to the audience.

In the case of **Dissonant Chords**, the bass player should be careful, mostly playing first and fifth. If the bass player persists in playing the sharp dissonances, it will often sound like the bass is out of tune.

Melodic Bass

A Melodic Bass is a bass that frees itself from its harmonic support functions, becoming a melodic voice without being a real solo. This type of piano basses is very difficult to define precisely. It depends on the individual player's melodic and harmonic talents. You may however, line out a couple of important issues:

The Rhythm will often deviate from the standard accentuation of the meter. This deviation will automatically take on a melodic "counterpoint" character.

The **Melodic Phrases** should be "cantabile" (singing) and consistent with the harmonic character of the song. This means no involuntary, sharp dissonances, but often leading notes in coloured notes like ninth or major seven.

Melodic bases work best in slow ballads and instrumental pieces or as a counterpoint to a voice or a guitar. In fast rock songs, blues etc., a melodic bass will have a problem, unless created by a spectacular genius like Niels Henning Ørsted Pedersen.

SOLO COMPING

Solo Comping is an art form, no matter the size of the orchestra. Discretion is the major responsibility of the piano player.

As the soloist plays single notes, the pianist is responsible for all harmonies, and he/she often works as a co-improvisator and co-soloist. Many of the mental jumps in modern rock were born out of seemingly long and boring solos. Although solo comping is a matter of individual talent, two general rules are valid.

Rhythm Many fast notes, strictly applying to the whereabouts of the solo player. The piano player, the bass player, the drummer or the soloist should overlap or render the playing of the other musicians unclear through bad phrasing or noisy, unnecessary show-offs. But still there should be tempo and lively, interesting rhythms. And all the time, a pulse supporting and inspiring the solo player to dig further and further into the solo.

Harmony The usual triad voicings and leading notes apply to solo comping, whereas the demands of showing the tonal gender and the colour notes are much higher. Every chord progression must be unmistakable and clear. The interplay with the soloist is also very important and comes from the musicians being well rehearsed and knowing each other's style.

Double Solo (Question/Answer) Occasionally, the musicians duel according to the old blues formula *question* (guitar, for example) *and answer* (piano, for example). In these kinds of duels, the bass player will have to live up to high expectations. He/she must be able to answer in an unthinkable scale in double tempo preferably better than the opponent, the guitar player. The possibilities are endless, so try to experiment, the wilder the better. This is the optimal training for two musicians to learn by challenging their skills and knowledge in a fair musical fight with their peers in the band.

PIANO FILLS

Playing solos is a matter of talent and I do not believe any musician can be taught to play a beautiful or raunchy solo without an inborn talent. So, I will not try to teach you to play solos, which suits me absolutely fine as I'm not a very good solo player myself.

But **fills** are necessary. You have already met fills in many of the exercises. A fill is a small figure played between two chords or during a pause. The difference between a solo and a fill is the length. Often the fills are more “mechanical” than a melodic mini solo. Here are a couple of ideas:

- A couple of notes leading from one chord to another, maybe in third intervals.
- An inversion of a chord combined with a few melodic tones above the chord.
- A riff (an aggressive fill) pushing the melody in a new direction. Usually an accentuated note is followed by a melodic turn.

SOLO

Follow the harmonies closely, but remember to provide new exciting riffs – and they have better be intelligent as well. The melody must be beautiful and original. A couple of rules for solos:

- 1 Exciting rhythms
- 2 Daring harmonies
- 3 Beautiful melodies
- 4 Not too long
- 5 Do not disagree with the drummer
- 6 Do not clash with the harmonies

SIGHT-READING

When you play in a professional band, especially in jazz, you are supposed to master sight-reading, i.e. reading the notes while you play. This is hard to begin with, but you will eventually catch up with the other musicians. Here are a couple of tricks.

Play what you Read

The trap when sight-reading, is to play what you expect to see, not the actual notes. It's a dangerous habit, faking to read the notes, while in fact playing by ear.

Stick to the notes you read. You will have to read notes for 1-2 years before you can mix the score with your own fills.

Don't learn the Score by Heart

When you are sight-reading, you are supposed to play the arrangement exactly as it is, not the way you hope it is. You will be surprised how many odd phrases and fills a jazz composer can prepare for the piano. It can be tricky, but that's the way you learn both to read the score, and a growing amount of handy fills and phrases, you can use later on, when you are ready to improvise over the score.

Learning the score by heart is cheating yourself – and the composer. What will you do, if the score is revised, which is very common in jazz?

Reading Tips

You will have to learn to combine the various voices in one glance. Start scanning the right hand chords and the melody. Then add the bass line. If you miss some of the notes in the chord or a make a rhythm mistake, while you are learning to read, what the heck – but don't miss the melody or the feeling.

When you become familiar with reading the basic parts, then concentrate on adding the other parts – all of them.

Practise reading every day for at least one hour. If you want to be a pro, make it two or three hours. Yes, that's how the pros rehearse – every day. This is not a hobby but a living. To be a good sight-reader, play all the scores you can get hold on, preferably scores, you don't know.

Playing in Sync

Further remarks to the varying demands of trios and larger groups:

THE TRIO

The pianist in a trio has a lot more to do than his/her colleagues in a big band. The trio pianist can use standard phrases to a certain extent, but he/she should **not** use them very often. A good trio player should either use the phrases in a creative way or come up some new phrases instead.

Alpha and omega in the trio is the perfect symbiosis within the rhythm group, the pianist, the drummer and the bass player. Building such a lasting relationship does not come naturally, you have to rehearse and work hard and determined to get to the point where the players are like one person, one brain. But sometimes two musicians match each other perfectly, the first time they meet. I know, I have worked with such a drummer more than once.

THE LARGE GROUP

The big band player should be very steady and simple in his/her play. Do not go against the drummer, but follow the general rhythm tightly. Do not use too many strange leading notes, stick to the triad standards.

Even though a big band pianist has limited responsibility compared to the trio player, being in a large orchestra can be very awarding in itself, with all the other instruments, the beautiful and challenging arrangements and the many excellent soloists.

So you see, every kind of orchestra has its benefits and disadvantages.

We have learned to play together at a beginners level. Now we will start learning the tricky scales and the difficult chords. This is especially important for jazz players, but rock players should stick around to add to their knowledge of leading notes and extended chords / variations.



[Home](#)

Index Playing in the Band

Use the Index! By looking up in the index, you can find much more than you were looking for! Follow the strange leads and weird words. Learn by accident. **Be curious!**

A

accents, 14
accentuated, 19, 22
add, 23, 24
alternating, 7, 12, 19
arpeggio, 8
automatically, 21

B

ballads, 7
band, 4, 22
bass, 4, 5, 7, 8, 9, 10, 11,
12, 14, 16, 18, 19, 20, 21,
23, 24
Bass&Lead, 12
beat, 11, 13, 15
beautiful, 22, 24
blues, 9, 20, 21
Blur, 15
boogie, 7

C

can, 25
cantabile, 21
chromatic, 20
Chromatic, 20
colour, 19, 21
comping, 5, 6, 8, 21
complex, 11
concentrate, 23
conception, 15
consideration, 20
contrast, 8
Cool, 9
co-operation, 4, 14
counterpoint, 10, 21
creative, 24

D

deviate, 21
disagree, 22
dissolving, 20
dissonant, 19, 20
drum, 11, 14
drums, 14, 15, 16
duel, 21

E

electric, 12, 13, 18
ethnic, 18
Excerpt, 15

F

feeling, 7, 8, 10, 14, 15, 23
fill, 10, 18, 22
fills., 11, 22
flavours, 4
free, 14, 16
functional, 20
funk, 5, 12, 15
funky, 15

G

gender, 18, 19, 21

H

harmonic, 20, 21
Harmony, 1, 5, 18, 20, 21
hi hat., 23
high, 5, 8, 21
hip-hop, 15
hobby, 23

I

imitate, 11
inborn, 22
influence, 15
insight, 12
inspiring, 21
interplay, 14, 21
intervals., 18
intricate, 13, 14
inversion, 22
involuntary., 21

J

jazz, 5, 9, 22, 23
jazz., 16, 20

K

knowledge, 21, 24

L

Latin, 10
lazy, 7
lead, 20
leading note, 18, 19, 20, 21,
24
Limbo, 10
loose, 15
lucky, 12

M

mark, 19
match, 24
mediocre, 20
melodic bass, 18, 21
melody, 11, 22, 23
meter, 14, 21

method, 19
MIDI, 8, 12, 13
mix, 22
Mixolydian, 20
mixture, 20
modulation, 20
Motown, 14

O

orchestra, 21, 24

P

pause, 11, 22
peers, 21
Phrases, 21
piano, 4
progression, 21
pulse, 14, 15, 16, 21
pushing, 22

Q

Quartet, 4
question, 21

R

R.E.M., 15
raunchy, 22
recognisable, 16
relaxed, 8, 15
Rhodes, 12
rhythm, 14, 16, 21, 24
ride cymbal, 9
riff, 22
rock, 14, 15, 21, 24

S

same, 14, 19
scales, 16, 24
sight-reading, 4, 22, 23
Sight-Reading, 2, 22
sixth, 19, 20
snare drum, 10
solos, 4
studies, 20
style, 4, 5, 6, 10, 14, 18, 21
symbiosis, 24
synchronized, 14
Syncopated, 11

T

third, 18
tonal, 18, 19, 21
tonality, 16, 18, 20
transitive, 9
triad, 18, 19, 21, 24
trick, 8, 13
trio, 4, 24

U

unmistakable, 21
unstoppable., 14
unthinkable, 21

V

variation, 8

W

whereabouts, 21