



PODCAST 44 PRACTICE MATERIALS

SINGER ACCOMPANYING

1. TRIO VS SOLO ACCOMPANYING (OVER "ALMOST LIKE BEING IN LOVE")

A

A) ACCOMPANYING A SINGER WITH A TRIO: LH LESS ACTIVE, HIGHER RANGE, VOICINGS ARE DROP 2 OR QUARTAL

A

B) ACCOMPANYING A SINGER SOLO PIANO: LH MORE ACTIVE, LOWER RANGE, RH ROOTLESS VOICINGS LH BASS

2. DIFFERENT TEMPOS: GOAL #1 IS TO ESTABLISH THE TIME

A) "BODY AND SOUL": BALLAD

$E^b \text{MIN}^7$
 B^b7
 $E^b \text{MIN}^7$
 A^b7
 $D^b \text{MAJ}^7$
 G^b7
 $F \text{MIN}^7$
 E^o7

*TO ESTABLISH THE TEMPO FOR BALLAD, MAINTAIN QUARTER NOTE PULSE

B) "ALL OF ME": UP-TEMPO

*TO ESTABLISH THE TEMPO FOR UP-TEMPO SWING, BACK OFF A LITTLE BIT (SHELLS VOICINGS)
AND PLAY RHYTHMIC PATTERNS LIKE SO:

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*ONCE THINGS ARE MOVING
AND YOU ESTABLISH THE TEMPO,
THEN YOU CAN OPEN UP:

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- RANGE-WISE,
- VOICING-WISE, AND
- RHYTHMICALLY

3. INTROS: LAST 8 BARS

*INTROS ARE ANOTHER GOOD OPPORTUNITY TO SET-UP THE TIME FOR THE SINGER

*OFTEN TIMES, AS A PIANIST ACCOMPANYING A SINGER YOU WILL BE ASKED TO SET UP A SMALL INTRO

**YOU CAN SET UP A SMALL INTRO BY PLAYING THE LAST 8 BARS

4. MOVEMENT: TRI-TONE SUB APPROACH

HOW CAN YOU CREATE MOVEMENT FROM THE E^bMAJ7 GOING TO F7?

37

E^bMAJ7

F7

1) APPROACH THE F7 WITH A C7
(ALL DOMINANTS RESOLVE DOWN BY A 5TH)

39

E^bMAJ7

C7

F7

2) SUBSTITUTE F#7, THE TRI-TONE OF C7,
FOR C7 (TRI-TONE SUB)

41

E^bMAJ7

F#7

F7

* BECAUSE OF THIS YOU CAN APPROACH ANY CHORD WITH A HALF-STEP FROM ABOVE DOMINANT