

### INTRODUCTION TO BLUES PIANO LESSON 3 ADDING THE RIGHT HAND/COMPING

Exercise 1, two hands together, right hand 'comping' **ON** the beat:



The exercise is written for piano (PNO.) in 4/4 time. It consists of three systems of music, each with a right hand (RH) and a left hand (LH). The RH plays chords, and the LH plays a steady eighth-note accompaniment. The first system is for the C major chord, with a fingering diagram (4 2 1 / 2 5 / 1 5) shown above the first measure. The second system is for the F major chord, with a C major chord indicated above the second measure. The third system is for the G major chord, with F, C, and G major chords indicated above the first, second, third, and fourth measures respectively.

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Exercise 2, right hand comping on the **OFF** beat:



Exercise 2, right hand comping on the **OFF** beat. The score is in 4/4 time and consists of three systems of piano accompaniment. The right hand plays chords on the off-beats (beats 2 and 4), while the left hand plays a steady eighth-note accompaniment. The first system is in C major with a 4/2 time signature. The second system changes to F major and then back to C major. The third system changes to G major, then F major, then C major, and finally G major.

Exercise 3, a 2 bar right hand rhythmic pattern. This has cross rhythms between the hands:

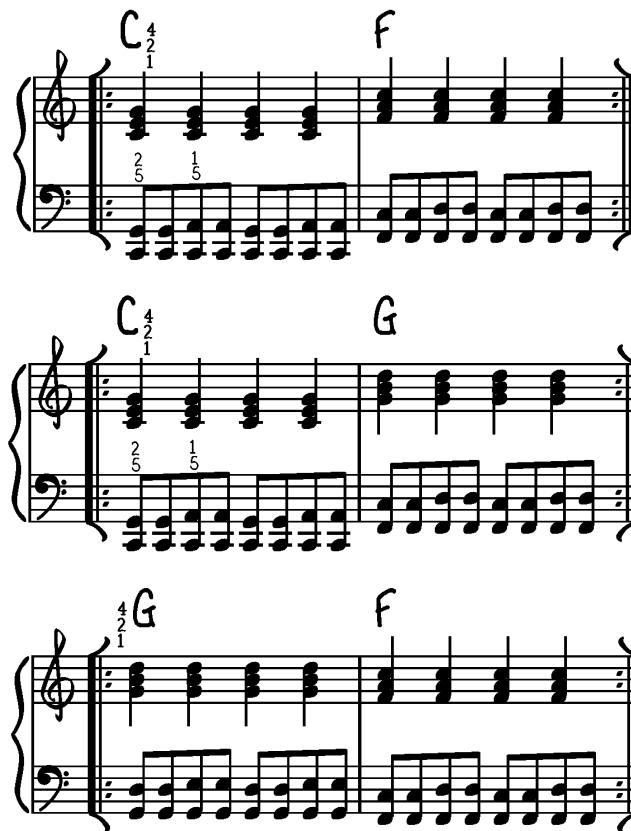


Exercise 3, a 2 bar right hand rhythmic pattern. This has cross rhythms between the hands. The score is in 4/4 time and consists of three systems of piano accompaniment. The right hand plays a rhythmic pattern of quarter notes on the off-beats (beats 2 and 4), while the left hand plays a steady eighth-note accompaniment. The first system is in C major with a 4/2 time signature. The second system changes to F major and then back to C major. The third system changes to G major, then F major, then C major, and finally G major.

## Practice Tips

As with most of the material in this course, you can follow general practice ideas I suggested at the start:

- **Use a metronome**, starting at a speed at which you can play the pattern comfortably before raising the tempo.
- Practice between all the chord changes that occur in the 12 Bar Blues i.e. **C to F** repeatedly, **C to G** repeatedly, and **G to F** repeatedly, until it feels natural and is consistently fluent e.g.



The image displays three musical diagrams, each representing a 12-bar blues progression in 4/2 time. Each diagram consists of a grand staff with a treble clef on the right and a bass clef on the left. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern of eighth notes. The first diagram shows a progression from C major (C4) to F major (F4). The second diagram shows a progression from C major (C4) to G major (G4). The third diagram shows a progression from G major (G4) to F major (F4). Fingerings are indicated with numbers 1, 2, and 5.

- Practice at **different volumes** (very loud, very soft & a moderate volume that feels natural).
- Practice with **different volumes in each hand** – e.g. quiet in the left hand and loud in the right, then swap (a little like tapping your head and rubbing your tummy!).
- **Practice with your eyes shut** so your fingers really get to know the keyboard.

**Try being creative and coming up with your own right hand rhythms. Listen to recordings and see if you can hear which rhythms piano players are using, then try and imitate them.**