



OPEN STUDIO

ELEMENTS OF JAZZ PIANO





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WELCOME

This course is designed to increase your jazz piano knowledge step by step, by giving you specific ideas to implement on common tunes - **"What to play and when to play it"**. We recommend that you watch the course in order once through at your own pace. Once complete, we suggest you use the weekly practice routine from start to finish. This detailed routine incorporates lessons from the course as well as corresponding exercises from our **Creative Scale Practice** and **Creative Chord Practice** sections. When you've completed the practice routine, feel free to design your own, or practice individual elements and exercises at will.

HOW TO USE THIS WORKBOOK

This class workbook follows the course from top to bottom. Each lesson has a corresponding worksheet as does each Creative Scale Practice and Creative Chord Practice video. Use these as reference while you watch the videos and as reference when you practice the concepts and exercises.

TOOLS INCLUDED IN COURSE

With this course we have a variety of tools for our members to use.

Downloadable Audio Download and listen to the audio from these lesson anywhere.

Living Notation Our handy Living Notation feature allows you to see what notes and chords Peter is playing in real time during the Demo and Trade sections of this course. <https://www.openstudio.network.com/living-notation-tutorial/>

Play Alongs Use our play-along videos to practice the concepts from the course or just have fun playing along to a swinging rhythm section.

MEET THE ARTISTS

ABOUT **PETER MARTIN**



Peter Martin is an acclaimed jazz pianist, composer, arranger and educator. His touring career has taken him to six continents numerous times. In January 2011 Peter performed with a select group of jazz artists at the White House for a State Dinner hosted by President Obama, and he returned to perform for the Governor's Dinner in February 2012 for the first family and other guests.

Peter performed on and arranged Dianne Reeves' Grammy® winning release *A Little Moonlight*. He also appeared in George Clooney's 2005 film *Good Night, and Good Luck* as well as being the featured pianist and an arranger on the Grammy® winning soundtrack. Peter has performed, toured and recorded with Wynton Marsalis, Chris Botti, Betty Carter, Christian McBride and Joshua Redman as well as the Berlin Philharmonic, Chicago Symphony Orchestra and the New York Philharmonic. In 2014 Peter was selected to tour with "Newport Now 60", an all-star ensemble that toured nationwide in celebration of the iconic festival's 60th anniversary.

Peter attended the Juilliard School of Music and is a former member of the faculties of Northwestern University and Southern Illinois University (Edwardsville). He has performed workshops and master classes at institutions worldwide, including Oberlin College, Northwestern University, Duke University, the Carnegie Hall Professional Training Workshops, Steinway Piano Gallery, the Rotterdam Conservatory, and the Royal Scottish Academy of Music in Glasgow.



ABOUT **ADAM MANESS**

Adam Maness is a versatile multi-instrumentalist, songwriter, composer, and arranger. Born in Saint Louis, Missouri, Maness has performed around the globe with award-winning artists from a plethora of musical genres. Shortly after beginning his studies in jazz piano as a young man, he began performing in clubs around Saint Louis. In 2001, Maness moved to New York City to attend the acclaimed Jazz and Contemporary Music program at The New School University and was soon deeply immersed in the city's jazz scene. In 2003, he moved home to Saint Louis and began playing with renowned vocalist Erin Bode.

In ten years, Maness recorded six albums and traveled across America, Europe, Japan, and South Africa as Bode's pianist, guitarist, and songwriting partner. In 2011, along with St. Louis Symphony musicians Bjorn Ranneheim and Shawn Weil as well as bassist Syd Rodway, he helped found the acclaimed, genre-bending quartet, The 442s, for which Maness is the primary composer. In the summer of 2014, Maness was commissioned to write an orchestral piece titled *Divides that Bind* for a unity concert in Ferguson, Missouri. In February 2015, the piece was reprised by the St. Louis Symphony Orchestra and IN UNISON Chorus, under the direction of Kevin McBeth, for their Black History Month concert at Powell Hall. The St. Louis Symphony Orchestra, the Colorado Symphony Orchestra, the Metropolitan Orchestra of St. Louis, Peter Martin, Erin Bode, Dianne Reeves, David Halen, Peter Henderson, Karin Bliznik, The Trombones of the St. Louis Symphony, Brian Owens, and Chamber Project St. Louis have performed his compositions and arrangements. Maness frequently performs regularly as "The Adam Maness Trio" featuring bassist Bob DeBoo and drummer Montez Coleman.

ELEMENT BLUES

In the **Lines** lesson we cover the basic scales used to improvise over blues and break down some ways to practice and absorb these sounds into our improvisation. In the **Voicings** lesson we learn some of the most essential chord voicings in jazz - voicings that will act as the foundation of our growing arsenal of chords. In the **Time** lesson we dissect one of the most crucial elements in the course: groove.

Listening to music can serve as inspiration for our tunes as we play. Here are some tracks we think you should check out.

- 9

"Soul Junction" - Red Garland, *Soul Junction*

- 9

"Freddie Freeloader" - Miles Davis, *Kind of Blue* (check out Wynton Kelly's legendary solo)

- 9

"C Jam Blues" - Oscar Peterson Trio, *Night Train*

- ☐

"Blue Monk" - Thelonious Monk, *Thelonious Monk Trio*

- 9

"Blues on the Corner" - McCoy Tyner, *The Real McCoy*

- ☐

"Matrix" - Chick Corea, Now He Sings, Now He Sobs

[illegible]

TUNE: ELEMENT BLUES

NOTES

[illegible]

LINES FOR ELEMENT BLUES

Let's talk about lines over the blues form. We want to think about how we can sculpt our improvisation and, specifically our lines, by using scales as the foundation. If you can get these basic scales in your hands, mind, and most importantly in your ears, you'll be able to create great lines without even having to think about scales because the whole fun of improvisation is being creative. When we put a line together, which is really just telling our story through music, we want to be able to use different scales as that foundation, that building block.

However, we don't want to have to think about scales because then it takes us away from telling the story. If I'm telling you a story about what I did last night, I don't want to be thinking about the vocabulary, the sentences or the grammar. I just want to be free to be creative in my storytelling. But first, you have to really understand these scales because that's really the most important building block for putting your lines together.

As you're learning these scales, you'll want to get the sound of them in your ear, so that they can start to become intuitive when you put your lines together.

Element Blues - Lines

Peter Martin

Three staves of musical notation in 4/4 time, featuring various chords and melodic lines. The first staff starts with an F7 chord, followed by a Bb7 chord, and then an F7 chord. The second staff starts with a Bb7 chord, followed by an F7 chord, and then a (D7) chord. The third staff starts with a (G7) chord, followed by a G-7 chord, then a C7 chord, then an F7 chord, then a (D7) chord, then a G-7 chord, and finally a C7 chord.

Scales

Dominant Scale

Musical notation for the Dominant Scale in G major, showing the scale across four measures with chords F7, Bb7, D7, and C7.

Dorian Scale

Blues Scale

Musical notation for the Dorian Scale and Blues Scale in G major, showing the scale across two measures with a G-7 chord.

Intervals



Element Blues Lines - Demo

Scales

1 2 3 4 5 6 7 8 9 10 11 12

F7 Bb7 F7 Bb7 F7 G-7 C7 F7 G-7 C7

Blues Scale

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

F7 Bb7 F7 Bb7 F7 G-7 C7 F7 G-7 C7 F7 G-7 C7 F7 Bb7

3rds and Triads

27 F7 Bb7

31 F7 G-7 C7

Jazz Arpeggios

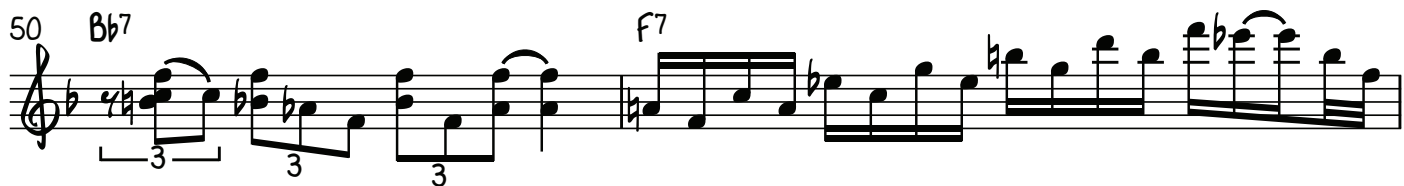
35 F7 G-7 C7 F7

38 Bb7 F7

41 Bb7 F7

44 G-7 C7

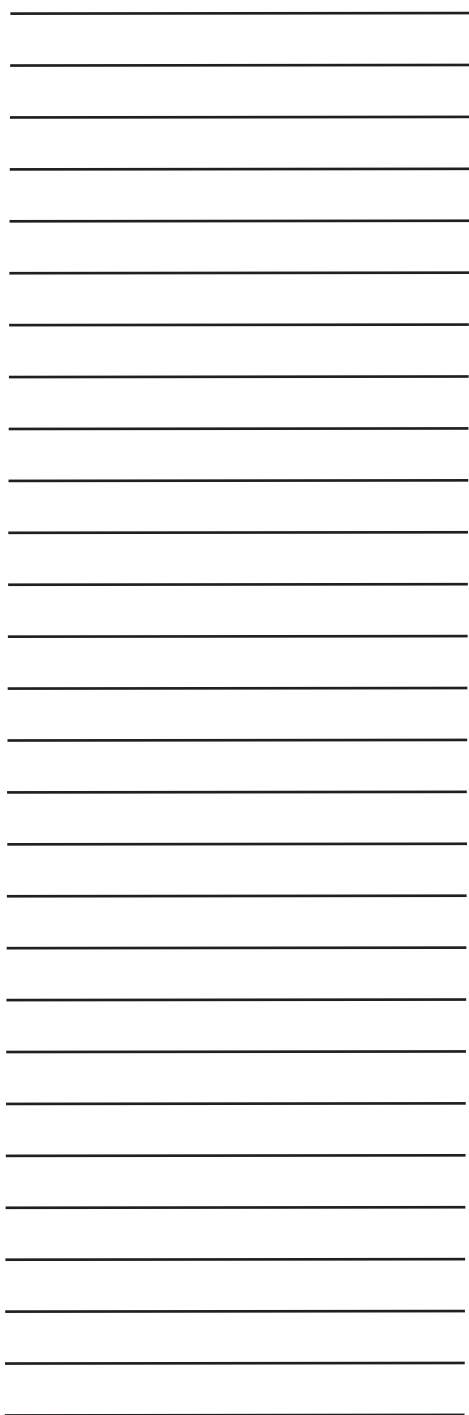
47 F7 G-7 C7 F7 All Elements



NOTES

TUNE: ELEMENT BLUES

NOTES



VOICINGS FOR ELEMENT BLUES

Let's talk about voicings. We're going to build up starting with a very important place which is the root, in the left hand, and the shell in the right hand (third and seventh). For any type of tune, and especially the blues, this is really where you want to start.

Even if this seems a little basic for you, make sure you really have a great handle on the different choices and possibilities that you can use, because we're going to be building from here, adding notes.

So it's not just about being able to play these, but it's being able to hear them, because there's a lot of implications for a harmonic, for melodic lines- they come out of this basic harmony.

Element Blues - Voicings

Three staves of musical notation in 4/4 time, featuring various chords and melodic lines. The first staff starts with an F7 chord, followed by a Bb7 chord, and then an F7 chord. The second staff starts with a Bb7 chord, followed by an F7 chord, and then a (D7) chord. The third staff starts with a (G7) chord, followed by a G-7 chord, then a C7 chord, then an F7 chord, then a (D7) chord, then a G-7 chord, and finally a C7 chord.

Root+Shell

Three staves of musical notation in 4/4 time, showing piano voicings for various chords. The first staff shows F7, Bb7, and F7 chords. The second staff shows Bb7, F7, and D7 chords. The third staff shows G-7, C7, F7, D7, G-7, and C7 chords. The notation includes root and shell voicings for each chord, with the root often in the bass and the shell in the treble.

Root+Shell+1 (9th/13th/5th)

Measures 1-6 of the piano score for the 'Root+Shell+1' exercise. The score is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The notes are as follows:

- Measure 1: Treble clef has a chord of F9 (F, A, C, E, G) with fingerings 9, 7, 3. Bass clef has a whole note F (fingered 1).
- Measure 2: Treble clef has a chord of Bb13 (Bb, D, F, Ab, C) with fingerings 13, 3, 7. Bass clef has a whole note Bb (fingered 1).
- Measure 3: Treble clef has a chord of F9 (F, A, C, E, G) with fingerings 9, 7, 3. Bass clef has a whole note F (fingered 1).
- Measure 4: Treble clef has a whole rest. Bass clef has a whole rest.
- Measure 5: Treble clef has a chord of Bb13 (Bb, D, F, Ab, C) with fingerings 13, 3, 7. Bass clef has a whole note Bb (fingered 1).
- Measure 6: Treble clef has a chord of F9 (F, A, C, E, G) with fingerings 9, 7, 3. Bass clef has a whole note F (fingered 1).

Left Hand Shell+1

Measures 1-6 of the piano score for the 'Left Hand Shell+1' exercise. The score is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The notes are as follows:

- Measure 1: Treble clef has a chord of F13 (F, Ab, C, Eb, G) with fingerings 13, 3, 7. Bass clef has a whole note F (fingered 1).
- Measure 2: Treble clef has a chord of Bb9 (Bb, D, F, Ab) with fingerings 9, 7, 3. Bass clef has a whole note Bb (fingered 1).
- Measure 3: Treble clef has a chord of F13 (F, Ab, C, Eb, G) with fingerings 13, 3, 7. Bass clef has a whole note F (fingered 1).
- Measure 4: Treble clef has a whole rest. Bass clef has a whole rest.
- Measure 5: Treble clef has a chord of Bb9 (Bb, D, F, Ab) with fingerings 9, 7, 3. Bass clef has a whole note Bb (fingered 1).
- Measure 6: Treble clef has a chord of F13 (F, Ab, C, Eb, G) with fingerings 13, 3, 7. Bass clef has a whole note F (fingered 1).

Octave Voicings (root/5th)

First system of octave voicings (root/5th) in B-flat major. The system consists of four measures. The first measure is labeled F13, the second Bb9, and the third F13. The fourth measure contains a repeat sign. The bass clef part shows the root and fifth of each chord, while the treble clef part shows the third, seventh, and extensions.

Second system of octave voicings (root/5th) in B-flat major. The system consists of four measures. The first measure is labeled Bb9, the second F13, and the third D9. The fourth measure contains a repeat sign. The bass clef part shows the root and fifth of each chord, while the treble clef part shows the third, seventh, and extensions.

Third system of octave voicings (root/5th) in B-flat major. The system consists of six measures. The first measure is labeled G-7, the second C9, the third F13, the fourth D9, the fifth G-7, and the sixth C7. The bass clef part shows the root and fifth of each chord, while the treble clef part shows the third, seventh, and extensions.

Octave Voicings (9th/13th)

First system of Octave Voicings (9th/13th) in B-flat major:

- Measure 1: F13 (Treble: F4, A4, C5; Bass: Bb3, D4, F4)
- Measure 2: Bb9 (Treble: Bb4, D5, F5; Bass: Bb3, D4, F4)
- Measure 3: F13 (Treble: F4, A4, C5; Bass: Bb3, D4, F4)
- Measure 4: Repeat sign

Second system of Octave Voicings (9th/13th) in B-flat major:

- Measure 1: Bb9 (Treble: Bb4, D5, F5; Bass: Bb3, D4, F4)
- Measure 2: Repeat sign
- Measure 3: F13 (Treble: F4, A4, C5; Bass: Bb3, D4, F4)
- Measure 4: D9 (Treble: D5, F5, Ab5; Bass: Bb3, D4, F4)

REPLACE 13TH FOR 5TH
ON DORIAN

Third system of Octave Voicings (9th/13th) in B-flat major:

- Measure 1: G-7 (Treble: G4, Bb4, D5; Bass: Bb3, D4, F4)
- Measure 2: C9 (Treble: C5, Eb5, G5; Bass: Bb3, D4, F4)
- Measure 3: F13 (Treble: F4, A4, C5; Bass: Bb3, D4, F4)
- Measure 4: D9 (Treble: D5, F5, Ab5; Bass: Bb3, D4, F4)
- Measure 5: G-7 (Treble: G4, Bb4, D5; Bass: Bb3, D4, F4)
- Measure 6: C7 (Treble: C5, Eb5, G5; Bass: Bb3, D4, F4)

Element Blues - Voicings - Demo

Root & Shell

First system of music (measures 1-4). Chords: F7, Bb7, F7. The notation shows a piano accompaniment in 4/4 time, featuring a bass line and a treble line with chords and single notes.

Second system of music (measures 5-8). Chords: Bb7, F7. The notation continues the piano accompaniment, showing a bass line and a treble line with chords and single notes.

Third system of music (measures 9-12). Chords: G-7, C7, F7, D7, G-7, C7. The notation continues the piano accompaniment, showing a bass line and a treble line with chords and single notes.

Root & Shell + 1

Fourth system of music (measures 13-16). Chords: F7, Bb7, F7, Bb7. The notation continues the piano accompaniment, showing a bass line and a treble line with chords and single notes.

Fifth system of music (measures 17-20). Chords: F7, G-7. The notation continues the piano accompaniment, showing a bass line and a treble line with chords and single notes.

22

C7 F7 D7 G-7 C7

25 Shell + 1

F7 Bb7 F7 Bb7

31

F7 G-7

34

C7 F7 D7 G-7 C7

Add Octaves

37 F7 Bb7 F7 Bb7

42

B $\flat$ 7 F7 D7

45

G-7 C7 F7 D7 G-7 C7

Move Octaves Around

49

F7 B $\flat$ 7 F7 B $\flat$ 7

53

B $\flat$ 7 F7 D7 D7

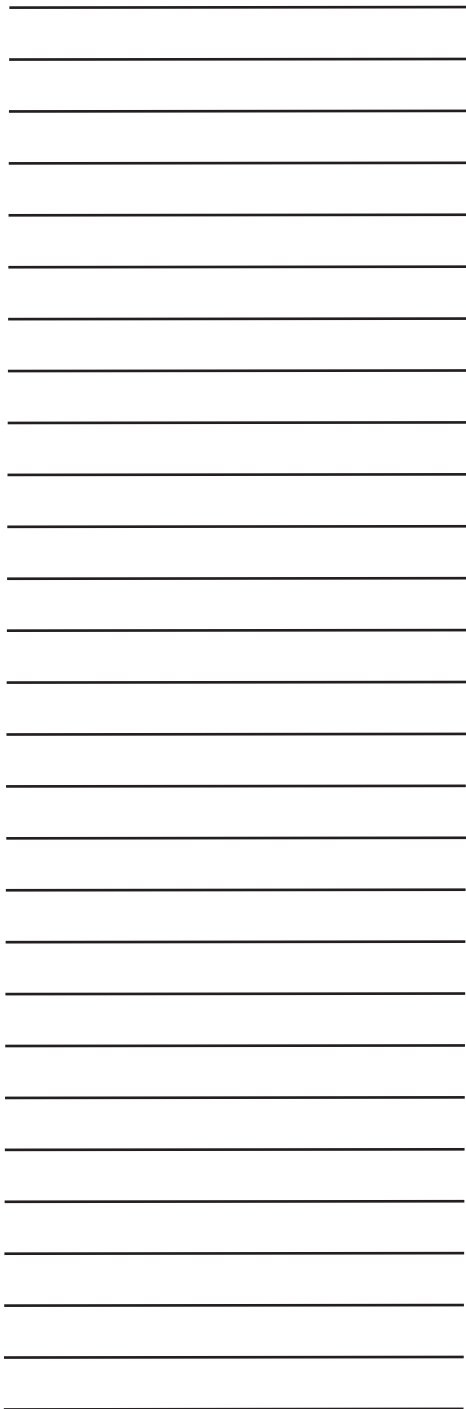
57

G-7 C7 F7 B $\flat$ 7 C7 F13

NOTES

TUNE: ELEMENT BLUES

NOTES



TIME FOR ELEMENT BLUES

Let's talk about time, groove and feel over the blues. Of all the elements of jazz piano, I think these are the most important because they pull everything together. Time pulls the lines together, the harmony together, the voicings together, and it affects everything we do, especially over this F-Blues. Everything needs to sit in the time. If you've got great voicings, great voice leading, but you don't have good time, it's really not going to sound that great. If you have a really nice command over the scales and can come up with nice improvisatory lines but you don't know how to set it within the groove, it's just not gonna work.

The great thing about this is, we all have the ability to feel the groove. Some of us need a little but more work than others, but we all have that innate feeling of groove. In fact, if you are really looking inside yourself, you'll probably find that the feeling of jazz, of groove, of swing, whatever we want to call it, is one of the first things that pulls us into the music.

It certainly pulls the listener into the music. Even as players, we're first and foremost listeners. This is a challenging area, but should be an exciting area for all of us and really a crucial area for us to get a great feel and command for.

Element Blues - Time

Peter Martin

First staff: F7, Bb7, F7

Second staff: Bb7, F7, (D7)

Third staff: (G7), G-7, C7, F7, (D7), G-7, C7

Element Blues - Time - Demo

8ths

F7 Bb7 F7 Bb7

6 F7 D7 G-7

10 C7 F7 D7 G-7 C7 F7

14 Bb7 F7 Bb7

18 F7 D7 G-7 C7

Triplets

23 F7 D7 G-7 C7 F7 Bb7

27 F7 Bb7

31 *F7* *D7* *G-7*

34 *C7* *F7* *D7* *G-7* *C7* *F7*

38 *Bb7* *F7*

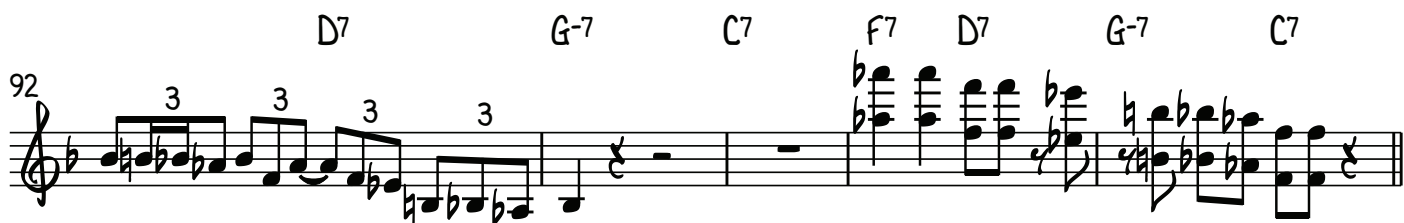
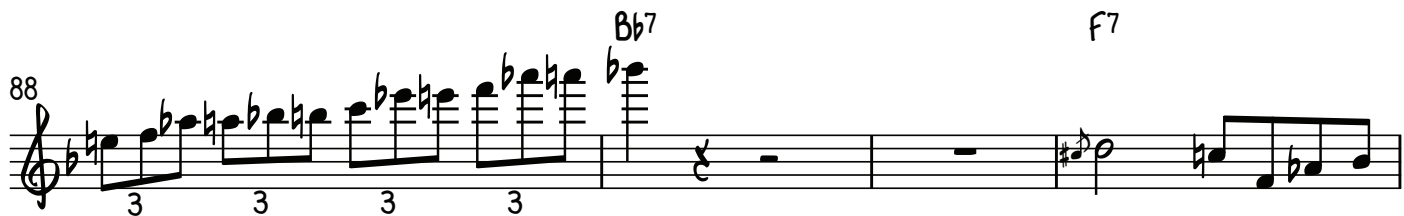
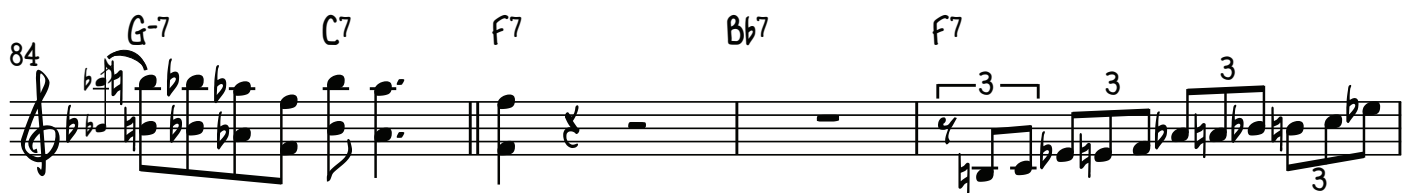
41 *Bb7* *F7*

44 *D7* *G-7* *C7*

47 *F7* *D7* *G-7* *C7* Trade *F7* *Bb7* *F7*

52 *Bb7* *F7* *D7* *G-7*

58 *C7* *F7* *D7* *G-7* *C7* *F7* *Bb7*



Time Practice

This sheet music is for a jazz piano exercise titled "Time Practice". It consists of six staves of music, each starting with a measure number (97, 101, 105, 109, 113, 117). The key signature is B-flat major (two flats). The exercise features a variety of chords and rhythmic patterns. Chords are indicated by letters with superscripts (e.g., F⁷, B^b7, G⁻⁷, C⁷, D⁷). Rhythmic patterns are indicated by numbers (e.g., 3 for triplets) and stems with flags. The music is written in a single melodic line on a treble clef staff.

97 F⁷ B^b7 F⁷

101 B^b7 F⁷ D⁷

105 G⁻⁷ C⁷ F⁷ D⁷ G⁻⁷ C⁷

109 F⁷ B^b7 F⁷

113 B^b7 F⁷ D⁷

117 G⁻⁷ C⁷ F⁷

NOTES

2

Known in Portuguese as “Corcovado”, this beautiful tune by Antonio Carlos Jobim has become a Brazilian jazz standard the world over. Written in 1960, it has been recorded hundreds of times by some of the biggest names in music. For the purposes of this course, it serves as a jumping off point to several different elements. Bossa Nova rhythms, melodic minor harmony, diminished chords and so much more can be learned from mastering this timeless tune.

INSPIRATION

Listening to music can serve as inspiration for our tunes as we play. Here are some tracks we think you should check out.

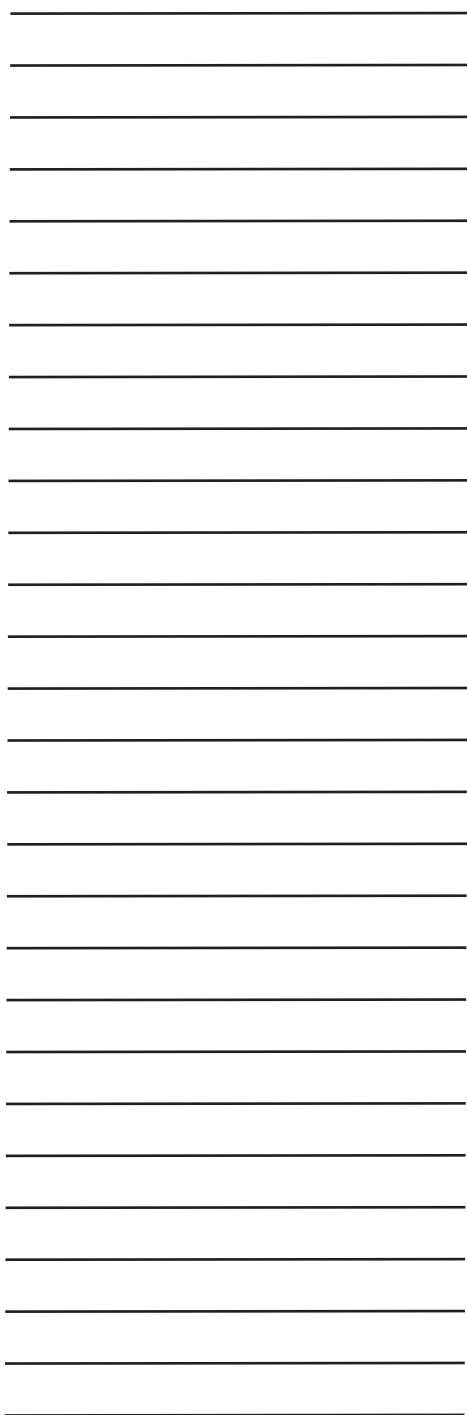
- ☐ João Gilberto - *O Amor, o Sorriso e a Flor*
- ☐ Miles Davis - *Quiet Nights*
- ☐ Stan Getz, Antonio Carlos Jobim, João Gilberto and Astrud Gilberto - *Getz/Gilberto*
- ☐ Oscar Peterson - *We Get Requests*

NOTES

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins or other markings on the paper.

TUNE: QUIET NIGHTS

NOTES



LINES FOR QUIET NIGHTS

Let's talk about lines over "Quiet Nights", our first element of jazz piano. We're going to expand to a couple of new scales in addition to the ones that we know.

We've looked at the major, we've looked at the dominant, and we've already looked at the Dorian. Remember when we talked about really being able to hear these scales and to understand them as a continuum. That is how they relate to the major scale.

Quiet Nights - Lines

Antonio Carlos Jobim

Am G#o7

Gm7 C7(SUS4) Fo Fmaj7

Fm7 Bb7 Em7 A7(b13)

D7 Dm7 G7 G#o7

Am G#o7

Gm7 C7(SUS4) Fo Fmaj7 Fmaj7

Fm7 Bb7 Em7 Am7

Dm7 G7(b9) Em7 A7

Dm7 G7 E7/B



Quiet Nights - Lines - Demo

A-6
 Ab^o
 5 G-7 C7(SUS4) F^o 3 FΔ7 FΔ7
 9 F-7 Bb7 E-7 A7(b13)
 13 D7 3 D-7 3 Ab^o 3 3 3 3
 17 A-6 3 Ab^o
 20 3 3 3 3 C7(SUS4) F^o FΔ7
 23 FΔ7 3 3 3 F-7 F-6

26 E-7 A-7 D-7

29 G7(b9) E-7 A7 D-7 G7

34 A-6 Ab0

38 G-7 C7(SUS4) F0 FΔ7

41 FΔ7 F-7 Bb7

44 E-7

45 A7(b13) D7 D-7

49 Ab0 A-6 Ab0

54 G-7 C7(SUS4) F^o FΔ7 FΔ7 F-7 F-6

60 E-7 A-7 D-7

63 G7(b9) E-7

65 A7 D-7 G7

68 A-6 A^bo

72 G-7 C7(SUS4)

74 F^o FΔ7

76 F-7 Bb7 E-7

79 $A7(b13)$ $D7$

82 $D-7$ $A\flat^o$

84 $A-6$ $A\flat^o$

88 $G-7$ $C(SUS)$ F^o $F\Delta7$

91 $F\Delta7$ $F-7$ $F-6$ $E-7$

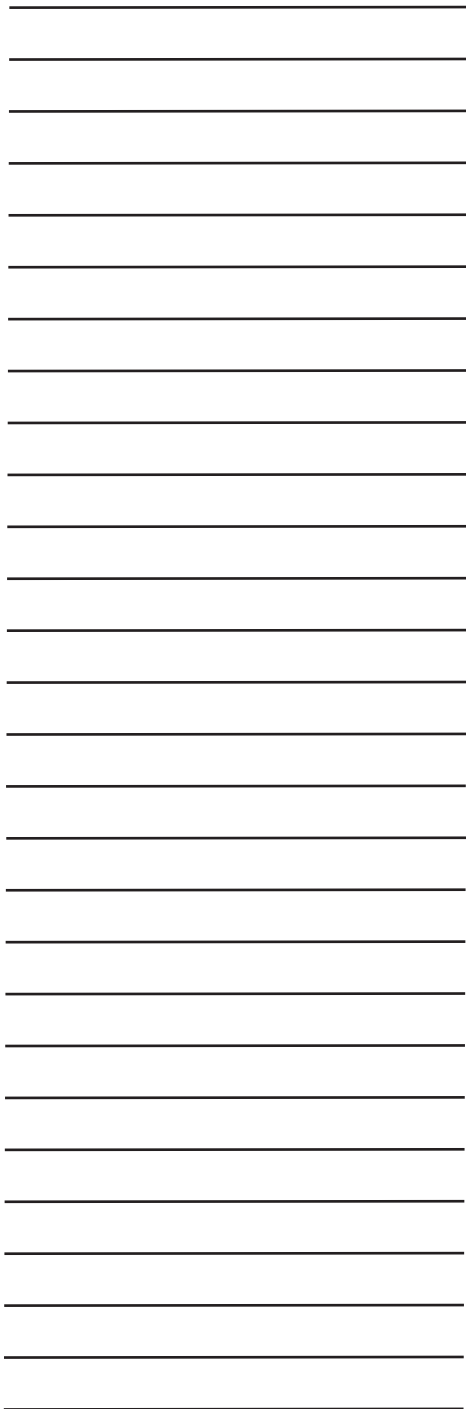
95 $A-7$ $D-7$ $G7(b9)$ $E-7$ $A7$

100 $D-7$ $G7$ C^6

NOTES

TUNE: QUIET NIGHTS

NOTES



VOICINGS FOR QUIET NIGHTS

Let's talk about voicings over "Quiet Nights". This is such a cool tune with such interesting harmony! It really gives us a chance to start to apply what we've learned in some different situations with different harmonic areas in terms of our voicings both one handed and two handed.

We're going to take our basic concept of root and shell and start there.

Quiet Nights - Voicings

Antonio Carlos Jobim

Am G#o7

Gm7 C7(SUS4) Fo Fmaj7

Fm7 Bb7 Em7 A7(b13)

D7 Dm7 G7 G#o

Am G#o7

Gm7 C7(SUS4) Fo Fmaj7 Fmaj7

Fm7 Bb7 Em7 Am7

Dm7 G7(b9) Em7 A7

Dm7 G7 E7/B

rh = Shell+1
lh = Root

A-6 G#o7 G-7 C9 FΔ7

lh = Shell+1

A-6 G#o7 G-7 C9 FΔ9 FΔ13 FΔ7

3+2 Voicings

A-6 G#o7 G-7 C7(b9) FΔ7

Quiet Nights - Voicings - Demo

Root & Shell +1

The score is written for piano in 4/4 time, featuring a bass line and a right-hand line with chords. The key signature has one sharp (F#). The score is divided into five systems, each containing four measures. The chords and voicings are as follows:

- System 1 (Measures 1-4):**
 - Measure 1: Am (Root & Shell +1)
 - Measure 2: Am (Root & Shell +1)
 - Measure 3: G#o7 (Root & Shell +1)
 - Measure 4: G#o7 (Root & Shell +1)
- System 2 (Measures 5-8):**
 - Measure 5: G-7 (Root & Shell +1)
 - Measure 6: C7(SUS4) (Root & Shell +1)
 - Measure 7: F#o (Root & Shell +1)
 - Measure 8: F#Δ7 (Root & Shell +1)
- System 3 (Measures 9-12):**
 - Measure 9: F-7 (Root & Shell +1)
 - Measure 10: Bb7 (Root & Shell +1)
 - Measure 11: E-7 (Root & Shell +1)
 - Measure 12: A7(#5) (Root & Shell +1)
- System 4 (Measures 13-16):**
 - Measure 13: D7 (Root & Shell +1)
 - Measure 14: D-7 (Root & Shell +1)
 - Measure 15: G#o (Root & Shell +1)
 - Measure 16: G#o (Root & Shell +1)
- System 5 (Measures 17-20):**
 - Measure 17: Am (Root & Shell +1)
 - Measure 18: Am (Root & Shell +1)
 - Measure 19: G#o7 (Root & Shell +1)
 - Measure 20: G#o7 (Root & Shell +1)

21 G-7 C7(SUS4) F^o FΔ7 FΔ7

25 F-7 Bb7 E-7 A-7

29 D-7 G7(b9) E-7 A7 D-7 G7

35 Am G#o7

LH Shell + 1

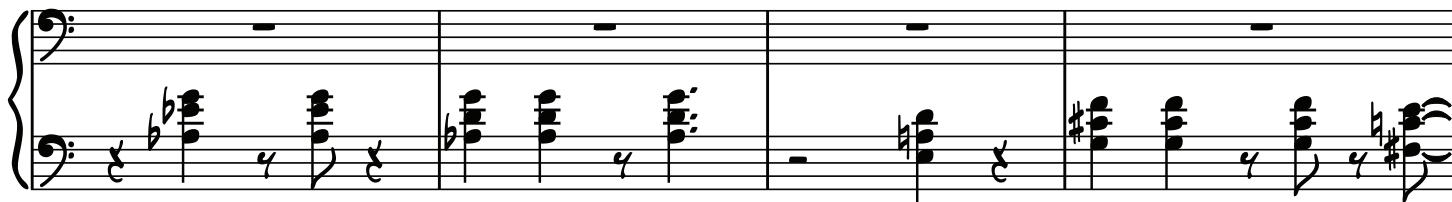
39 G-7 C7(SUS4) F^o FΔ7 FΔ7

43 F-7

Bb7

E-7

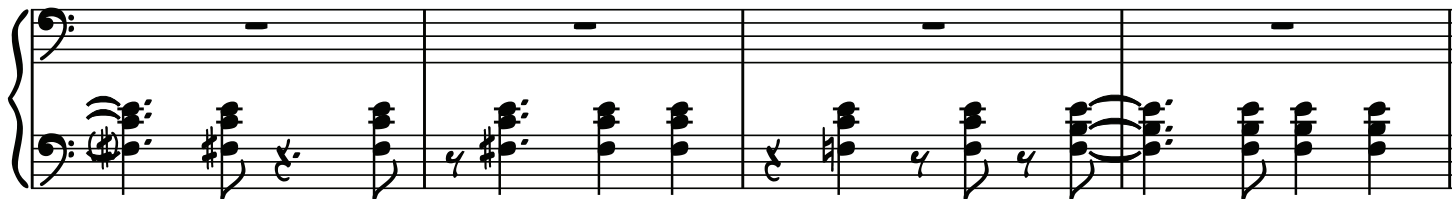
A7(#5)



47 D7

D-7

G#0



51 Am

G#07



55 G-7

C7(SUS4)

F0

FΔ7

FΔ7



59 F-7

Bb7

E-7

A-7



63 D-7 G7(b9) E-7 A7 D-7 G7

69 2 + 3 Am G#o7 G-7

74 C7(SUS4) F0 FΔ7 FΔ7 F-7 Bb7

79 E-7 A7(#5) D7

83 D-7 G#o Am G#o7

88 G-7 C7(SUS4) F^o FΔ7 FΔ7

93 F-7 Bb7 E-7 A-7 D-7

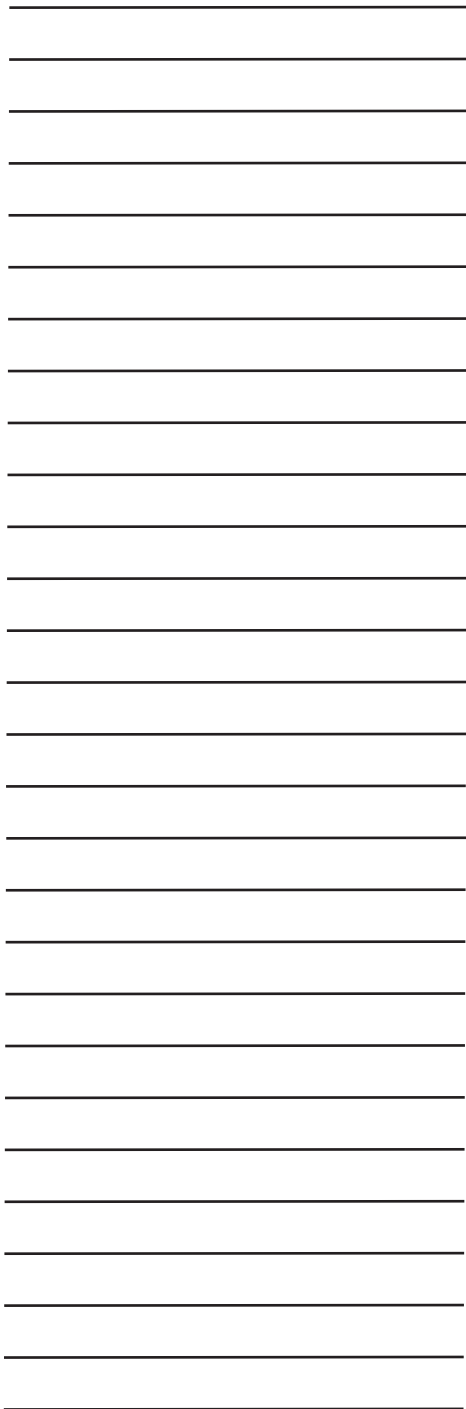
98 G7(b9) E-7 A7

101 D-7 G7 A-6

NOTES

TUNE: QUIET NIGHTS

NOTES



TIME FOR QUIET NIGHTS

Let's explore the feel for "Quiet Nights". The feel and the groove are always important, but on this kind of tune, it's crucial. This is what frames the entire feel of this tune, and it's so unique that I want to help you to get a good foundation of this groove, because I think everything else, in terms of your lines and the harmony and the voices can flow a lot easier when you get a good handle on this groove.

What we're talking about is a Brazilian bossa nova feel. We want to establish the tempo. It is a different groove in the blues, and it's a different feel. What's the same about it is the importance of the pulse, and that's the continual spacing of the general timing of the feel.

Quiet Nights - Time

Antonio Carlos Jobim

Am G#o7

5 Gm7 C7(SUS4) Fo Fmaj7 Fmaj7 Fm7

10 Bb7 Em7 A7(b13) D7

15 Dm7 G7 G#o7 Am G#o7

20 Gm7 C7(SUS4) Fo Fmaj7 Fmaj7

25 Fm7 Bb7 Em7 Am7 Dm7

30 G7(b9) Em7 A7 Dm7 G7

Quiet Nights - Time - Demo

Musical notation for measures 1-4. Chords: A_m^6 , $G\#^o7$.

Musical notation for measures 5-9. Chords: G_m^9 , $C7(\#11)$, F^o7 , F^{MAJ7} , F_m^9 .

Musical notation for measures 10-13. Chords: Bb^7 , E_m^{11} , $A7(b9)$, $D^{13}(\#11)$.

Musical notation for measures 14-17. Chords: D^o7 , $G\#^o7$, A_m^6 . Includes a "Melodic Approach" section.

Musical notation for measures 18-21. Chords: $G\#^o7$, G_m^9 .

22 $C7(\sharp 11)$ $F\flat 7$ $F\flat M\flat 7$ $F\flat 9$

26 $B\flat 7$ $E\flat 11$ $A7(\flat 9)$ $D\flat 7$

30 $G7(\flat 13)$ $E\flat 7$ $A7(\flat 13)$

33 $D\flat 7$ $G7$ $G\sharp 7$ $A\flat 6$ Trade

37 $G\sharp 7$ $G\flat 9$ $C7(\sharp 11)$

41 $F\flat 7$ $F\flat \text{maj} 7$ $F\flat 9$ $B\flat 7$ $E\flat 11$

46 $A7(b9)$ $D13(\sharp 11)$ $D\flat 7$

50 $G\sharp 7$ $A\flat 6$ $G\sharp 7$

54 $G\flat 9$ $C7(\sharp 11)$ $F\flat 7$ $F\flat \text{maj} 7$

59 $F\flat 9$ $B\flat 7$ $E\flat 11$ $A7(b9)$ $D\flat 7$ $G7(\flat 13)$

65 E7($\sharp 13$) A7($\flat 13$) D7 G7 G $\sharp$ 07 A $\flat$ 6 Time Practice

70

G#°7

Gm°9

70

G#°7

Gm°9

74 C7(#11) F#m7 F#m7 F#m7 F#m7

The musical notation for exercise 74 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The exercise is divided into four measures. The first measure contains a C7(#11) chord in the bass staff and a melody in the treble staff. The second measure contains an F#m7 chord in the bass staff and a melody in the treble staff. The third measure contains an F#m7 chord in the bass staff and a melody in the treble staff. The fourth measure contains an F#m7 chord in the bass staff and a melody in the treble staff.

78 Bb7 Eb11 A7(b9) D13(#11)

78 Bb7 Eb11 A7(b9) D13(#11)

82

D^ø7

G[♯]o7

A^m6

86 $G^{\#}o7$ Gm^9

90 $C7(\#11)$ $Fo7$ $Fmaj7$ Fm^9

94 Bb^7 E_m^{11} $A7(b9)$

97 $D7$ $G^{13}(b9)$ $E7(\#9)$ $A7(b^{13}_{\#9})$

101 $D7$ $G7(b9)$ $G^{\#}o7$ A_m^6

NOTES

3

OLEO

Oleo was composed by saxophonist Sonny Rollins in 1954 and has since become part of the standard repertoire for generations of jazz musicians. Based on the chord changes of George Gershwin's "I Got Rhythm", it's known as a "rhythm changes" form.

In the **Lines** lesson we demonstrate the bebop scale and its crucial functions in this style of tune. In **Voicings**, we cover "Shearing" style block chords and Drop 2 style melodic voicings. The **Time** lesson covers techniques to help make your phrasing feel more natural and melodic.

INSPIRATION

Listening to music can serve as inspiration for our tunes as we play. Here are some tracks we think you should check out.

☐

Sonny Rollins - *Oleo*

☐

Miles Davis - *Relaxin' With The Miles Davis Quintet*

☐

Bill Evans - *Everybody Digs Bill Evans*

☐

Phineas Newborn Jr. - *Fantastic Phineas Newborn!*

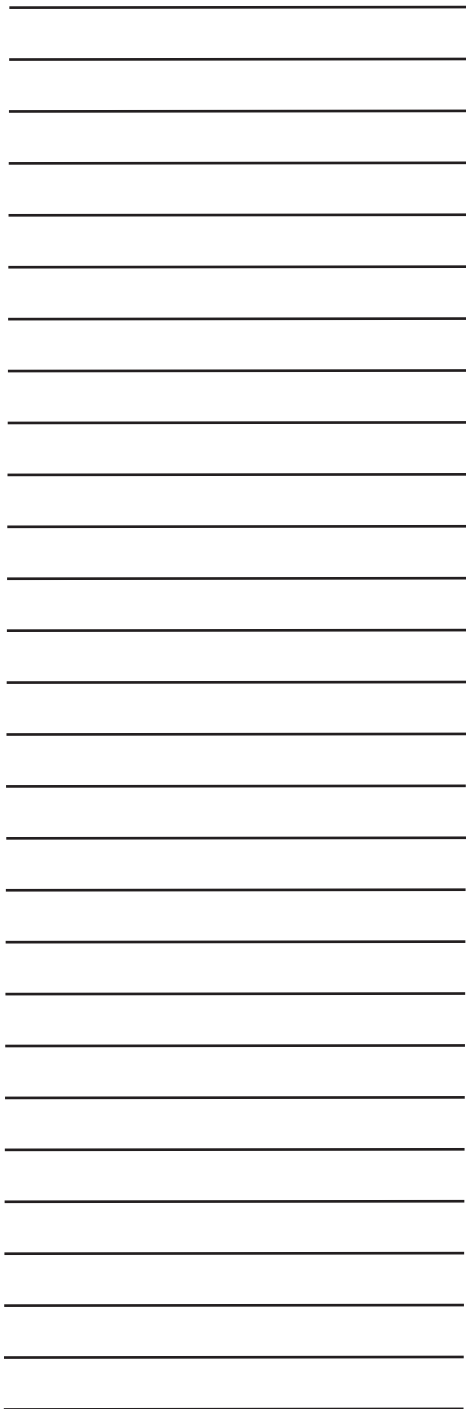
☐

Keith Jarrett - *At The Blue Note*

NOTES

TUNE: OLEO

NOTES



LINES FOR OLEO

Let's take a look at lines over "Oleo", by Sonny Rollins. We're going to really delve into some ideas for constructing melodic lines, based on the bebop style.

These ideas can form a great foundation for all of your lines and for your melodic playing as an improviser. This a great place to really study them. The rhythm changes form, and because there's so many tunes that are written over 32 bar, it's a great way to master it. B flat is the most common key that we see this in, so we're going to look at it there.

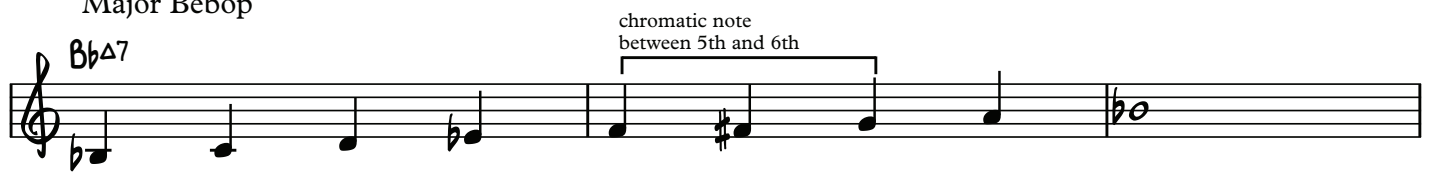
Remember, just like a blues, rhythm changes can be repeated, and can occur in any key. So we're going to extend out on the scales that we have been learning in the previous lessons: the Major, the Dominant, Dorian, the Melodic Minor, the Diminished. Now we're going to move to the Bebop Scale. Just like we learned all these other scales, we want to think about it in relation to the Major Scale.

Oleo - Lines

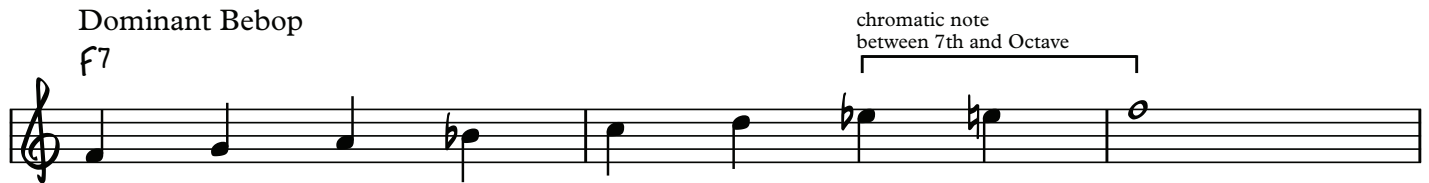
Sonny Rollins

Bb^{maj7} G^7 Cm^7 F^7 Bb^{maj7} G^7 Cm^7 F^7
 Bb Bb^7 $Ebmaj7$ Ebm^6 Bb^{maj7} G^7 1. Cm^7 F^7
 2. Bb^{maj7} D^7 G^7
 C^7 F^7
 Bb^{maj7} G^7 Cm^7 F^7 Bb^{maj7} G^7
 Cm^7 F^7 Bb Bb^7 $Ebmaj7$ Ebm^6 Bb^{maj7} G^7
 Cm^7 F^7 Bb^{maj7}

Major Bebop



Dominant Bebop



$G7(b9)$
or
 $B\flat 7$

G half/whole (B diminished)



Lydian Dominant



$C7(\#11)$



Bb Blues Scale



Oleo - Lines - Demo

Sheet music for "Oleo - Lines - Demo" in B-flat major, 4/4 time. The music is written in treble clef and includes various chords and melodic lines.

Chords and Melodic Lines:

- 1-4: Bbmaj7, G7, Cm7, F7, Bbmaj7, G7, Cm7, F7
- 5-8: Bb, Bb7, Ebmaj7, Ebm6, Bbmaj7, G7, Cm7, F7
- 9-12: Bbmaj7, G7, Cm7, F7, Bbmaj7, G7, Cm7, F7
- 13-16: Bb, Bb7, Ebmaj7, Ebm6, Bbmaj7
- 17-20: D7, G7
- 21-24: C7, F7
- 25-28: Bbmaj7, G7, Cm7, F7, Bbmaj7, G7, Cm7, F7
- 29-32: Bb, Bb7, Ebmaj7, Ebm6, Bbmaj7, G7, Cm7, F7

The music features a variety of melodic patterns, including eighth notes, quarter notes, and triplet eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Diminished Scales

33 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

37 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7 G7 Cm7 F7

41 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

45 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7

49 D7 G7

53 C7 F7

57 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

61 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7 G7 Cm7 F7

Chromatic Enclosures

65 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

69 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7 G7 Cm7 F7

73 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

77 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7

81 D7 G7

85 C7 F7

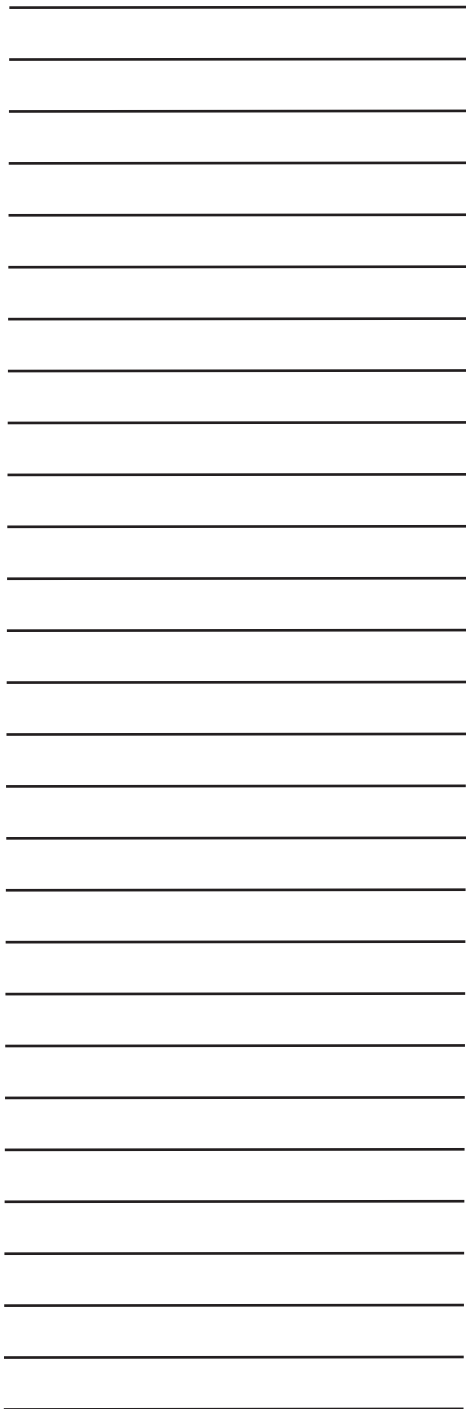
89 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

93 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7 G7 Cm7 F7

NOTES

TUNE: OLEO

NOTES



VOICINGS FOR OLEO

We're going to talk about block chord voicings. This goes really well with the bebop lesson that we just came from for a couple of reasons. The first is the sound.

In this bebop era, a lot of pianist were playing block chord voicings. It's good to have an idea of how this sound works, even if you're not gonna ultimately play like this. We're gonna start with just building some basic four-note block chord voicings in our left hand. These are great for comping for yourself.

Oleo - Voicings

4

Bb6

8

G7(b9)

C-7

12

C-7

Bb6 G7(b9) C-7

17

Bb6

Bb6

25

Bb6

31

Bb6

The musical score for 'Oleo - Voicings' is presented in six systems, each corresponding to a specific measure number. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is primarily for piano voicings, with some systems including bass line notation. The chords and voicings are as follows:

- Measure 4:** Bass staff, Bb6 chord, piano (p).
- Measure 8:** Bass staff, G7(b9) and C-7 chords, piano (p).
- Measure 12:** Bass staff, C-7, Bb6, G7(b9), and C-7 chords, piano (p).
- Measure 17:** Treble and bass staves, Bb6 and Bb6 chords, piano (p).
- Measure 25:** Treble and bass staves, Bb6 chord, piano (p).
- Measure 31:** Treble and bass staves, Bb6 chord, piano (p).

36 G7(b9)

42 C-7

Oleo - Voicings - Demo

Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7 Bb Bb7

6 Ebmaj7 Eo7 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

11 Bbmaj7 G7 Cm7 F7 Bb Bb7 Ebmaj7 Eo7 Bbmaj7

16 D7 G7 C7

22 F7 Bbmaj7 G7 Cm7 F7

27 Bbmaj7 G7 Cm7 F7 Bb Bb7 Ebmaj7 Eo7 Bbmaj7 G7

5-Note Block Chords

32 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

37 Bb Bb7 Ebmaj7 Eo7 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7

42 Cm7 F7 Bbmaj7 G7 Cm7 F7 Bb Bb7 Ebmaj7 Eo7

47 Bbmaj7 D7 G7

52 C7 F7

57 $B\flat\text{maj}7$ $G7$ $C\text{m}7$ $F7$ $B\flat\text{maj}7$ $G7$ $C\text{m}7$ $F7$ $B\flat$ $B\flat7$

Diminished Voicings

62 $E\flat\text{maj}7$ $E\text{o}7$ $B\flat\text{maj}7$ $G7$ $C\text{m}7$ $F7$ $B\flat\text{maj}7$ $G7$ $C\text{m}7$ $F7$

67 $B\flat\text{maj}7$ $G7$ $C\text{m}7$ $F7$ $B\flat$ $B\flat7$ $E\flat\text{maj}7$ $E\text{o}7$ $B\flat\text{maj}7$ $G7$

72 $C\text{m}7$ $F7$ $B\flat\text{maj}7$ $G7$ $C\text{m}7$ $F7$ $B\flat\text{maj}7$ $G7$

76 $C\text{m}7_3$ $F7$ $B\flat$ $B\flat7$ $E\flat\text{maj}7$ $E\text{o}7$ $B\flat\text{maj}7$

81 D7 G7

85 C7 F7

89 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7

93 Bb Bb7 Ebmaj7 Ebm6 Bbmaj7 G7 Cm7 F7

NOTES

TUNE: OLEO

NOTES

[illegible]

TIME FOR OLEO

Let's talk about time and feel within the context of this bebop lesson. The best way to get good time, or good feel, for any style of music, is to really just listen to the music as much as possible.

You want to be listening to people like Charlie Parker or Bud Powell, someone who has a really strong bebop feel on the piano. Even Thelonious Monk was of that era, and has this way of syncopating the rhythms that should get into your rhythmic vocabulary.

There are certain things, that we can do, to practice this, just on our own, outside of listening. One thing is to get lines that end in different places, feeling the same. What I mean by this is, if your phrase ends on the beat, that might feel or lay differently than if it ends off the beat. Not just in relation to where you are in the grid of the time, but also to how it feels in the line.

There are many different things that we can do to get this feel, when practicing on the piano by ourselves. One of the most important things, is to practice starting and ending your phrases at different places within the time. It does feel different on our hands to start a phrase on the upbeat versus the downbeat. It feels way different to end a phrase on the upbeat versus the downbeat. You should be comfortable with both of those things.

Oleo - Time

Sonny Rollins

Bb^{maj7} G^7 Cm^7 F^7 Bb^{maj7} G^7 Cm^7 F^7

Bb Bb^7 $Ebmaj7$ Ebm^6 Bb^{maj7} G^7 1. Cm^7 F^7

2. Bb^{maj7} D^7 G^7

C^7 F^7

Bb^{maj7} G^7 Cm^7 F^7 Bb^{maj7} G^7

Cm^7 F^7 Bb Bb^7 $Ebmaj7$ Ebm^6 Bb^{maj7} G^7

Cm^7 F^7 Bb^{maj7}

Oleo - Time - Demo

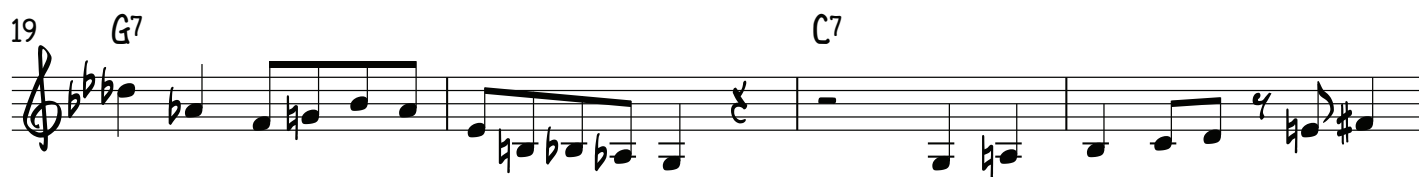
End On Beat



End Off Beat



Start On Beat



Start Off Beat



Sing And Play

31 B♭maj7 G7 C♯m7 F7 B♭maj7 G7 C♯m7 F7 B♭maj7 G7

36 C♯m7 F7 B♭ B♭7 E♭maj7 E♭7 B♭maj7 G7

40 C♯m7 B♭maj7 G7 C♯m7 F7 B♭maj7 G7

44 C♯m7 F7 B♭ B♭7 E♭maj7 E♭7 B♭maj7

48 D7 G7

52 C7 F7

57 B♭maj7 G7 C♯m7 F7 B♭maj7 G7 C♯m7 F7

61 Bb Bb7 Ebmaj7 Eo7 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Trade

61 Bb Bb7 Ebmaj7 Eo7 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Trade

66 C_m⁷ F⁷ B^bMAJ⁷ G⁷ C_m⁷ F⁷ B^b B^b⁷ E^bMAJ⁷ E^o⁷

71 $B\flat$ maj7 G7 Cm7 F7 $B\flat$ maj7 G7 Cm7 F7 $B\flat$ maj7 G7

76 Cm7 F7 Bb Bb7 Ebmaj7 Eo7 Bbmaj7 3

85 

89 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7 Cm7 F7 Bb Bb7 Ebmaj7 Ebm6

95 B♭maj7 G7 C♯m7 F7 B♭maj7 G7 C♯m7 F7 B♭maj7 G7

100 C♯m7 F7 B♭ B♭7 3 B♭7 3 E♭maj7 E♭7 B♭maj7 3 G7 3

104 C♯m7 F7 B♭maj7 G7 C♯m7 F7 B♭maj7 G7 C♯m7 F7 B♭ B♭7

110 E♭maj7 E♭7 3 B♭maj7 D7

114 G7 C7

119 F7 B♭maj7 G7 C♯m7 F7 B♭maj7 G7 C♯m7 F7

125 B♭ B♭7 E♭maj7 E♭7 B♭maj7 G7 C♯m7 F7 B♭maj7 G7

Time Practice

130 C♯m7 F7 B♭maj7 G7 C♯m7 F7 B♭ B♭7

134 Ebmaj7 Eo7 Bbmaj7 G7 Cm7 F7 Bbmaj7 G7

138 Cm7 F7 Bbmaj7 G7 Cm7 F7 Bb Bb7

142 Ebmaj7 Eo7 Bbmaj7 D7

146 G7b C7

150 F7 Bbmaj7 G7

154 Cm7 F7 Bbmaj7 G7 Cm7 F7 Bb Bb7

158 Ebmaj7 Eo7 Bbmaj7 G7 Cm7 F7 Bb7

NOTES

WHEN I FALL IN LOVE

Listening to music can serve as inspiration for our tunes as we play. Here are some tracks we think you should check out.

- ☐ Nat King Cole - *Love Is The Thing*
- ☐ Ben Webster - *Portrait*
- ☐ Bill Evans - *Portrait In Jazz*
- ☐ Miles Davis Quintet - *Steamin'*
- ☐ Dianne Reeves - *Good Night, and Good Luck*
(w/ Peter Martin)

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TUNE: WHEN I FALL IN LOVE

NOTES

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LINES FOR WHEN I FALL IN LOVE

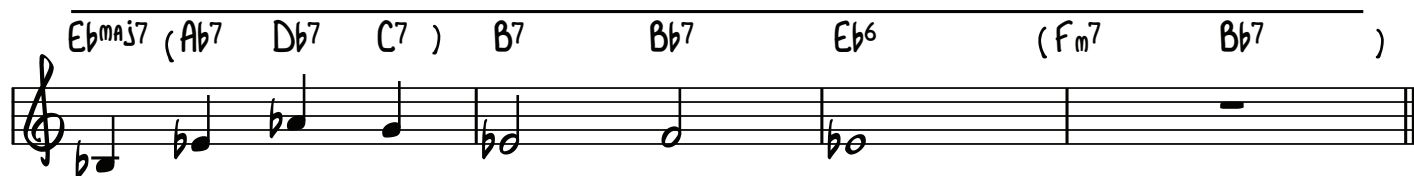
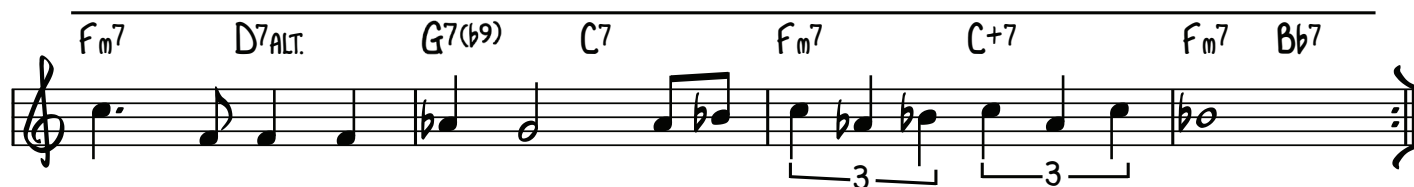
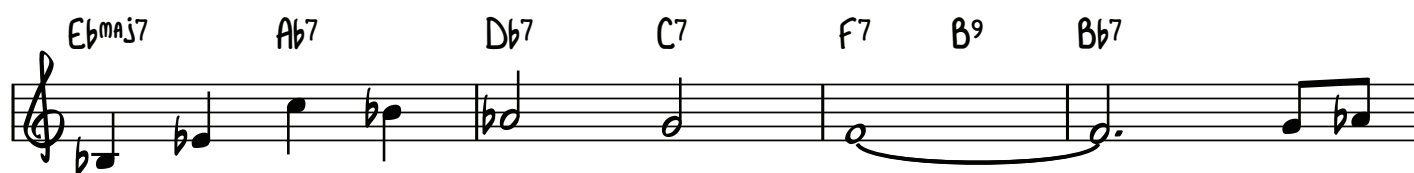
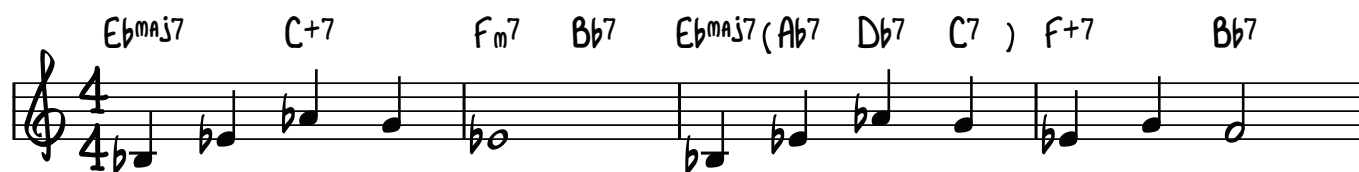
Let's look at lines for ballads. We're doing "When I Fall In Love", and I love this tune, it's such a beautiful standard. When we think about developing lines and strategies for playing lines over ballads, probably the best practice technique I can give you is to pick great tunes. That will give you the inspiration, but also the responsibility to really develop interesting and beautiful lines that segway with the melody that's already there. That's your entry point.

This is a very simple melody, as are many ballad standards within jazz as you're going to see. The challenge is to start your improvisation and to create your own lines as you're going back through this form that are inspired by that melody but really your own thing.

We're going to look at scales first, the scales that we've already learned, and then some kind of application of those, ways in which they're a little bit different over a ballad.

When I Fall in Love - Lines

Heyman/Young



Major Scale

E $\flat$ Δ 7



Dorian Scale

F-7



Half/Whole Diminished

C7(b9)



Half/Whole Diminished

B $\flat$ 7(b9)



Full Diminished

E $\flat$ $\flat$ 7



Altered Scale

C7 Δ LT.



When I Fall In Love - Lines

This musical score is for a jazz piano piece titled "When I Fall In Love - Lines". It is written in the key of E-flat major (three flats) and 4/4 time. The score consists of 12 measures, each with a measure number and a chord symbol above it. The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests, along with complex rhythmic patterns like triplets, sextuplets, and a decuplet. Fingering numbers (1-5) are provided for many notes. The chords used are: Ebmaj7, C+7, Fm7, Bb7, Ebmaj7, C7, F-7, EbΔ7, Ab7, Db7, C7, F7, F-7, Bb7, Ebmaj7, A7, Abmaj7, Db7, Gm7, Abmaj7, Gm7(b5), C7ALT., Fm7, and D7ALT.

Measure 1: Ebmaj7, 3
Measure 2: C+7, 3
Measure 3: Fm7, 3
Measure 4: Bb7, 3
Measure 5: Ebmaj7, 3
Measure 6: C7, 3
Measure 7: F-7, 5
Measure 8: EbΔ7, 3
Measure 9: Ab7, 3
Measure 10: Db7, 6
Measure 11: C7, 6
Measure 12: F7, 6
Measure 13: F-7, 3
Measure 14: Bb7, 3
Measure 15: Ebmaj7, 3
Measure 16: A7, 3
Measure 17: Abmaj7, 3
Measure 18: Db7, 10
Measure 19: Gm7, 4
Measure 20: Abmaj7, 4
Measure 21: Gm7(b5), 6
Measure 22: C7ALT., 6
Measure 23: Fm7, 3
Measure 24: D7ALT., 3

14 $G7(b13)$ $C7$

15 $Fm7$ $C+7$ $Fm7$ $Bb7$ $Ebmaj7$ $C+7$ OCTAVES

18 $Fm7$ $Bb7$ $Ebmaj7$ $C7$ $F+7$ $Bb7$ 8va

21 $Ebmaj7$ $Ab7$ $Db7$ $C7$

23 $F7$ $B9$ $Bb7$

25 $Ebmaj7$ $A7ALT.$ $Abmaj9$ $D9$

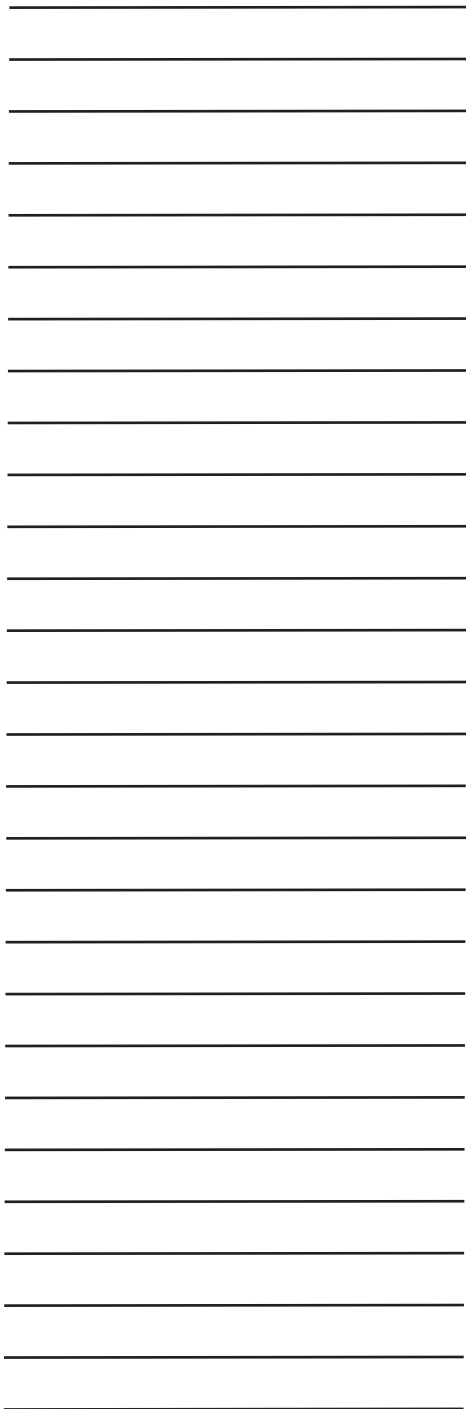
27 $Gm7$ $C7ALT.$ $Fm7$ $Db7$

29 $Ebmaj7$ $C7$ $F-7$ $Bb7$ $Eb6$

NOTES

TUNE: WHEN I FALL IN LOVE

NOTES



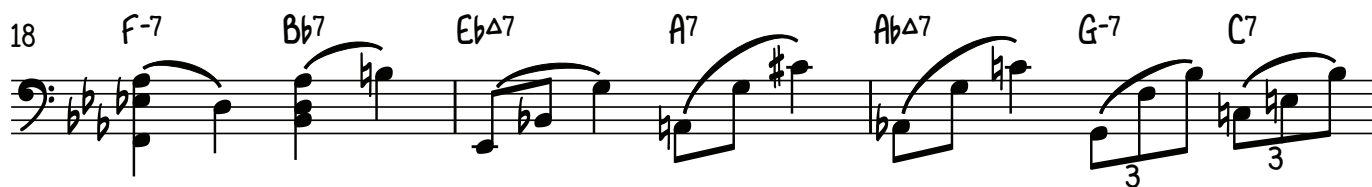
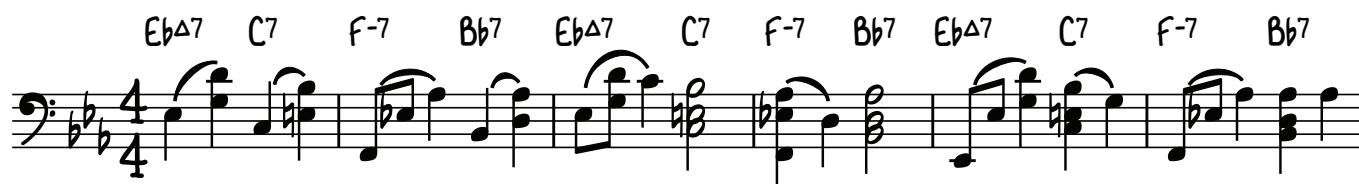
VOICINGS FOR WHEN I FALL IN LOVE

Let's get into voicings over ballads. Now we have a lot different choices and a lot of exposure on ballads, so this an important area for us to really master or at least begin our journey towards mastery.

The different situations we'd be looking at would be mainly based upon if you have a bass player or not. If you're in a trio situation or even a duo with a bass versus playing solo piano. But my concept is that we play in a way that, as much as possible, works in both situations.

We're going to be looking at rooted voicings, but don't feel like you can't use these when you're playing with a bass player as well. You just have to be listening to what's happening around you and make sure that you're not clashing.

When I Fall In Love - Voicings



[illegible]

32

E $\flat$ 6

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 6/8. The score begins with a treble clef and a key signature of three flats. The first measure contains a complex chord structure with multiple notes and accidentals. The second measure is a whole rest. The third measure contains a chord with a flat. The fourth measure contains a chord with a flat. The fifth measure contains a chord with a flat. The sixth measure contains a chord with a flat. The seventh measure contains a chord with a flat. The eighth measure contains a chord with a flat. The ninth measure contains a chord with a flat. The tenth measure contains a chord with a flat. The eleventh measure contains a chord with a flat. The twelfth measure contains a chord with a flat. The thirteenth measure contains a chord with a flat. The fourteenth measure contains a chord with a flat. The fifteenth measure contains a chord with a flat. The sixteenth measure contains a chord with a flat. The seventeenth measure contains a chord with a flat. The eighteenth measure contains a chord with a flat. The nineteenth measure contains a chord with a flat. The twentieth measure contains a chord with a flat. The twenty-first measure contains a chord with a flat. The twenty-second measure contains a chord with a flat. The twenty-third measure contains a chord with a flat. The twenty-fourth measure contains a chord with a flat. The twenty-fifth measure contains a chord with a flat. The twenty-sixth measure contains a chord with a flat. The twenty-seventh measure contains a chord with a flat. The twenty-eighth measure contains a chord with a flat. The twenty-ninth measure contains a chord with a flat. The thirtieth measure contains a chord with a flat. The thirty-first measure contains a chord with a flat. The thirty-second measure contains a chord with a flat. The thirty-third measure contains a chord with a flat. The thirty-fourth measure contains a chord with a flat. The thirty-fifth measure contains a chord with a flat. The thirty-sixth measure contains a chord with a flat. The thirty-seventh measure contains a chord with a flat. The thirty-eighth measure contains a chord with a flat. The thirty-ninth measure contains a chord with a flat. The fortieth measure contains a chord with a flat. The forty-first measure contains a chord with a flat. The forty-second measure contains a chord with a flat. The forty-third measure contains a chord with a flat. The forty-fourth measure contains a chord with a flat. The forty-fifth measure contains a chord with a flat. The forty-sixth measure contains a chord with a flat. The forty-seventh measure contains a chord with a flat. The forty-eighth measure contains a chord with a flat. The forty-ninth measure contains a chord with a flat. The fiftieth measure contains a chord with a flat. The fifty-first measure contains a chord with a flat. The fifty-second measure contains a chord with a flat. The fifty-third measure contains a chord with a flat. The fifty-fourth measure contains a chord with a flat. The fifty-fifth measure contains a chord with a flat. The fifty-sixth measure contains a chord with a flat. The fifty-seventh measure contains a chord with a flat. The fifty-eighth measure contains a chord with a flat. The fifty-ninth measure contains a chord with a flat. The sixtieth measure contains a chord with a flat. The sixty-first measure contains a chord with a flat. The sixty-second measure contains a chord with a flat. The sixty-third measure contains a chord with a flat. The sixty-fourth measure contains a chord with a flat. The sixty-fifth measure contains a chord with a flat. The sixty-sixth measure contains a chord with a flat. The sixty-seventh measure contains a chord with a flat. The sixty-eighth measure contains a chord with a flat. The sixty-ninth measure contains a chord with a flat. The seventieth measure contains a chord with a flat. The seventy-first measure contains a chord with a flat. The seventy-second measure contains a chord with a flat. The seventy-third measure contains a chord with a flat. The seventy-fourth measure contains a chord with a flat. The seventy-fifth measure contains a chord with a flat. The seventy-sixth measure contains a chord with a flat. The seventy-seventh measure contains a chord with a flat. The seventy-eighth measure contains a chord with a flat. The seventy-ninth measure contains a chord with a flat. The eightieth measure contains a chord with a flat. The eighty-first measure contains a chord with a flat. The eighty-second measure contains a chord with a flat. The eighty-third measure contains a chord with a flat. The eighty-fourth measure contains a chord with a flat. The eighty-fifth measure contains a chord with a flat. The eighty-sixth measure contains a chord with a flat. The eighty-seventh measure contains a chord with a flat. The eighty-eighth measure contains a chord with a flat. The eighty-ninth measure contains a chord with a flat. The ninetieth measure contains a chord with a flat. The ninety-first measure contains a chord with a flat. The ninety-second measure contains a chord with a flat. The ninety-third measure contains a chord with a flat. The ninety-fourth measure contains a chord with a flat. The ninety-fifth measure contains a chord with a flat. The ninety-sixth measure contains a chord with a flat. The ninety-seventh measure contains a chord with a flat. The ninety-eighth measure contains a chord with a flat. The ninety-ninth measure contains a chord with a flat. The hundredth measure contains a chord with a flat.

40

Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time, key of B-flat major (two flats), and common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The score consists of 40 measures. The melody features a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a steady eighth-note pattern in the bass, with some measures featuring a whole note. The score is written on a grand staff with a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score is numbered 40 at the beginning.

45

This block contains measures 45 through 48 of the musical score. Measure 45 features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line consists of a single half note Bb3. Measure 46 is a whole rest for both staves. Measure 47 features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line consists of a single half note Bb3. Measure 48 features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line consists of a single half note Bb3.

When I Fall In Love - Voicings - Demo

EbΔ7 C7 F-7 Bb7 EbΔ7 C7 F-7 Bb7 EbΔ7 Ab7 Db7 C7

7 F7 B7 Bb7(SUS4) Bb7 EbΔ7 A7(#11) AbΔ7 Db7 G-7 AbΔ7 G-7 C7

13 F-7 D7ALT. G-7(b5) C7 F-7 C+7 F-7 Bb7 EbΔ7 C7 F-7 Bb7

19 EbΔ7 C7 F-7 Bb7 EbΔ7 Ab7 Db7 C7 F7 B7 Bb7(SUS4) Bb7

25 EbΔ7 A7(#11) AbΔ7 D7 G-7 C+7 F-7 Db7 EbΔ7 C7

30

F-7 Bb7 EbΔ7 C7 F-7 Bb7 EbΔ7 C7

The image displays a musical score for the song "When I Fall In Love". It consists of six staves of music. The first five staves are in bass clef, and the sixth staff is in grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. Above each staff, chord voicings are indicated. The bass line features a mix of eighth and quarter notes, while the piano part (in the grand staff) provides harmonic support with chords and some melodic lines. The score is divided into measures, with measure numbers 7, 13, 19, 25, and 30 marked at the beginning of their respective staves.

36 F-7 Bb7 EbΔ7 Ab7 Db7 C7 F7 B7 Bb7(SUS4) Bb7 EbΔ7 A7(♯11) AbΔ7 Db7

43 G-7 AbΔ7 G-7 C7 F-7 D7ALT. G-7(b5) C7 F-7 C+7 F-7 Bb7 EbΔ7 C7

50 F-7 Bb7 EbΔ7 C7 F-7 Bb7 EbΔ7 Ab7 Db7 C7

55 F7 B7 Bb7(SUS4) Bb7 EbΔ7 A7(♯11) AbΔ7 D7 G-7 C+7

60 F-7 Db7 EbΔ7 C7 F-7 Bb7 EbΔ7

NOTES

TUNE: WHEN I FALL IN LOVE

NOTES

[illegible]

TIME FOR WHEN I FALL IN LOVE

Let's talk about time, feel, and groove over the ballad. If you can get the feel of a ballad, you will be far along your journey towards being able to really execute playing jazz piano. This is something that's really worth us digging our teeth into.

A lot of times, when we hear good pianists playing successful ballads we think it's because of the amazing lines and voicings, and all the harmonic substitutions. That's all important, but if you don't have that underlying groove then all that all other stuff doesn't work.

If you check out Oscar Peterson, Art Tatum, Bud Powell, Herbie Hancock, Keith Jarrett, Chick Corea, or any of the great jazz pianists when they play ballads, they *really* play the ballad. There's a real sense of security and groove at that slow tempo, so it's something we can all learn from just by listening to the masters.

When I Fall in Love - Time

Heyman/Young

$E\flat^{maj}7$ $C^{+}7$ $Fm7$ $B\flat7$ $E\flat^{maj}7$ ($A\flat7$ $D\flat7$ $C7$) $F^{+}7$ $B\flat7$ $E\flat^{maj}7$ $A\flat7$ $D\flat7$ $C7$ $F7$ B^9

8 $B\flat7$ $E\flat^{maj}7$ $A7$ $A\flat^{maj}7$ $D\flat7$ $Gm7$ $A\flat^{maj}7$ $Gm7(b5)$ $C7^{ALT.}$ $Fm7$ $D7^{ALT.}$

14 $A\flat7$ $C7$ $Fm7$ $C^{+}7$ $Fm7$ $B\flat7$ || 2. $E\flat^{maj}7$ $A7^{ALT.}$ $A\flat^{maj}9$ D^9

19 $Gm7$ $C7^{ALT.}$ $Fm7$ $D\flat7$ $E\flat^{maj}7$ ($A\flat7$ $D\flat7$ $C7$) $B7$ $B\flat7$ $E\flat6$ ($Fm7$ $B\flat7$)

NOTES

CREATIVE PRACTICE

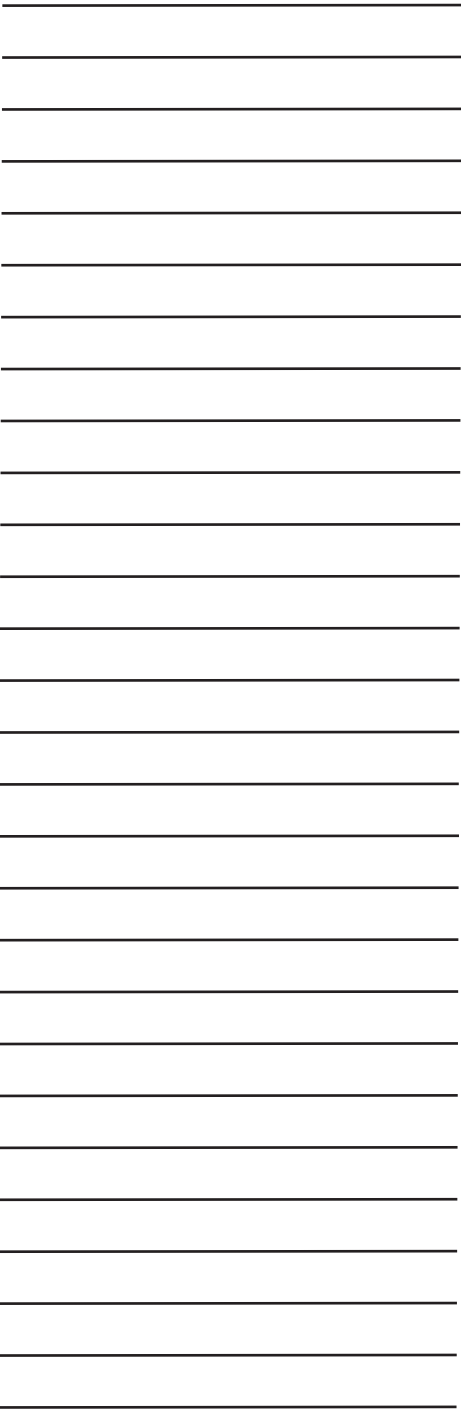
Of course, you still can, and should, practice your scales the old school way by yourself, maybe with the metronome, too. However, we've put together some melodic patterns in which you can go up one scale and come down another scale, so that it really should never get old.

We want you to get the scale practice to organically flow for you as part of your practice routine. In the lesson on how to practice we've got time allocated for that. However, it's really about going through these scales in a systematic way.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

CREATIVE PRACTICE

NOTES



HOW TO USE

Our **Creative Scale Practice** and **Creative Chord Practice** exercises and play-alongs are designed to be a fun way to practice and integrate scales and voicings. Follow these exercises through all 12 keys and then create your own patterns and voicings over our play-alongs to create a customized practice regiment.

Creative Scale Practice #1

Level 1: Major - Dominant Scales

Level 2: Major - Dominant Thirds Up

Level 3: Major - Dominant Thirds Down

Continue this pattern through all keys.
Experiment by starting on different points on the scale
ETC...

Level 4: Major - Dominant Thirds UP/Down

Continue this pattern through all keys.
Experiment by starting on different points on the scale

Level 5: Major - Dominant Triads Up

Continue this pattern through all keys.
Experiment by starting on different points on the scale

ETC...

Level 7: Major - Dominant Triads Down

Continue this pattern through all keys.
Experiment by starting on different points on the scale

ETC...

Level 8: Major - Dominant Triads Up/Down

$C\Delta^7$
 C^7
 $F\Delta^7$
 F^7
 $Bb\Delta^7$

Continue this pattern through all keys.
Experiment by starting on different points on the scale

Creative Scale Practice #2

Level 1: Major Bebop - Bebop Scales

Level 1: Major Bebop - Bebop Scales

Staff 1: C Δ 7, C7

Staff 2: F Δ 7, F7

Staff 3: B $\flat$ Δ 7, B $\flat$ 7, ETC...

Level 2: Lydian - Lydian Dominant 3rds up

Level 2: Lydian - Lydian Dominant 3rds up

Staff 1: Cmaj7(#11), C7(#11)

Staff 2: Fmaj7(#11), F7(#11), ETC...

Level 3: Lydian - Lydian Dominant 3rds down

Level 3: Lydian - Lydian Dominant 3rds down

Staff 1: Cmaj7(#11), C7(#11)

Staff 2: Fmaj7(#11), F7(#11), ETC...

Level 4: Lydian - Lydian Dominant 3rds up/down

Cmaj7(#11) C7(#11)

Fmaj7(#11) F7(#11)

ETC...

Level 5: Lydian - Lydian Dominant Triads Up

Cmaj7(#11) C7(#11)

Fmaj7(#11) F7(#11)

ETC...

Level 6: Lydian - Lydian Dominant Triads Down

Cmaj7(#11) C7(#11)

Fmaj7(#11) F7(#11)

ETC...

Level 7: Lydian - Lydian Dominant Triads Up/Down

Cmaj7(#11) C7(#11)

Fmaj7(#11) F7(#11)

Creative Scale Practice #3

Level 1: Dorian - Half/Whole Diminished Scales

C-7

C7(b9)

F7(b9)

ETC...

Level 2: Dorian - Half/Whole Diminished 3rds Up

C-7

C7(b9)

F-7

F7(b9)

ETC...

Level 3: Dorian - Half/Whole Diminished 3rds Down

ETC...

Level 4: Dorian - Half/Whole Diminished Thirds UP/Down

ETC...

Level 5: Dorian - Half/Whole Diminished Triads Up

Level 5: Dorian - Half/Whole Diminished Triads Up

Staff 1: C-7

Staff 2: C7(b9)

Staff 3: F-7

Staff 4: F7(b9) (8) ETC...

Level 6: Dorian - Half/Whole Diminished Triads Down

Level 6: Dorian - Half/Whole Diminished Triads Down

Staff 1: C-7

Staff 2: C7(b9)

Staff 3: F-7

Staff 4: F7(b9) (8) ETC...

Level 7: Dorian - Half/Whole Diminished Triads UP/Down

The exercise consists of four staves of music, each featuring a sequence of eighth-note triplets. The first staff is labeled $C-7$. The second staff is labeled $C7(b9)$ and includes a tritone substitution key signature change to F major (one sharp). The third staff is labeled $F-7$ and includes an octave sign ($8va$) for the final triplet. The fourth staff is labeled $F7(b9)$ and includes an octave sign (8) for the first triplet. The exercise concludes with "ETC..."

Creative Scale Practice #4

Level 1: Melodic Minor - Altered

C⁻⁶ *C7^{ALT.}*

F⁻⁶ *F7^{ALT.}*

ETC...

Level 2: Melodic Minor - Altered 3rds Up

C⁻⁶ *C7^{ALT.}*

F⁻⁶ *F7^{ALT.}*

ETC...

Level 3: Melodic Minor - Altered 3rds Down

C⁻⁶ *C7^{ALT.}*

F⁻⁶ *F7^{ALT.}*

ETC...

Level 4: Melodic Minor - Altered 3rds Up/Down

C⁻⁶ *C7^{ALT.}*

F⁻⁶ *F7^{ALT.}*

Level 5: Melodic Minor - Altered Triads Up

Level 5: Melodic Minor - Altered Triads Up

Chords: C-6, C7^{ALT.}, F-6, F7^{ALT.}

Level 6: Melodic Minor - Altered Triads Down

Level 6: Melodic Minor - Altered Triads Down

Chords: C-6, C7^{ALT.}, F-6, F7^{ALT.}

Level 7: Melodic Minor - Altered Triads Up/Down

Level 7: Melodic Minor - Altered Triads Up/Down

Chords: C-6, C7^{ALT.}, F-6, F7^{ALT.}

Creative Scale Practice #5

Level 1: WHOLE/HALF Diminished Scale

Level 1: WHOLE/HALF Diminished Scale

Staff 1: C^{°7}

Staff 2: E^b_b^{°7}

Staff 3: G^b_b^{°7}

Staff 4: A^{°7}

Staff 5: D^b_b^{°7}

ETC...

Level 2: WHOLE/HALF Diminished Scale

Staff 1: E^{°7}, G^{°7}, B^b_b^{°7}

Level 3: WHOLE/HALF Diminished Scale

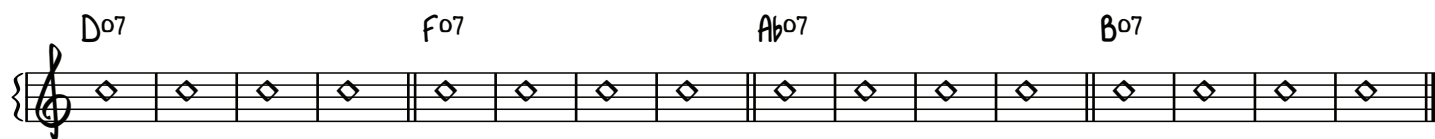
Staff 1: D^{°7}, F^{°7}, A^b_b^{°7}, B^{°7}

Level 2: WHOLE/HALF Diminished 3RDS UP

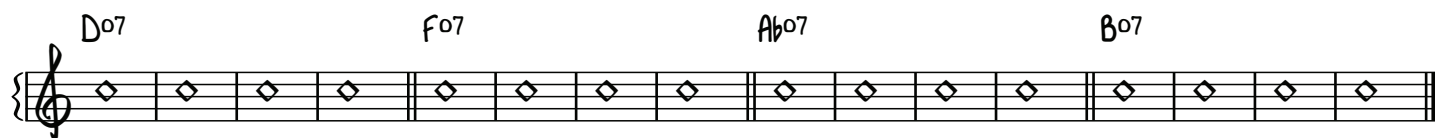
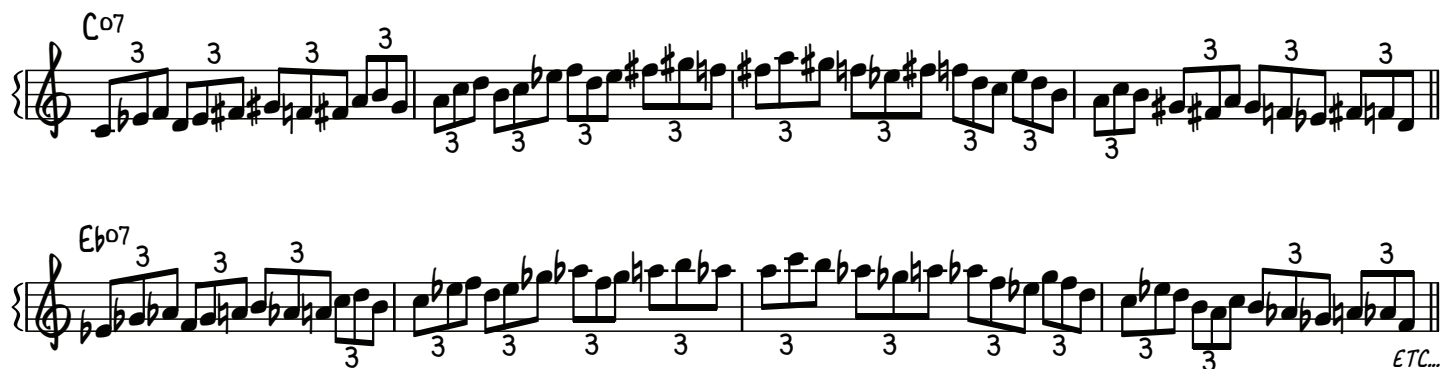
The image shows a musical score for guitar, consisting of a sequence of chords and a melodic line. The chords are: C07, Eb07, Gb07, A07, Db07, E07, G07, Bb07, D07, F07, Ab07, and B07. The melodic line consists of eighth notes, some beamed in groups of three, and some with accidentals. The score ends with 'ETC...'.

Level 3: WHOLE/HALF Diminished 3RDS Down

The image displays a musical score for guitar, consisting of four staves. The first two staves contain complex melodic lines with triplets and various accidentals. The third staff shows a sequence of chords: Gb07, A07, and Eb07. The fourth staff shows a sequence of chords: Db07, E07, G07, and Bb07. The score is labeled 'ETC...' at the end of the second staff.



Level 4: WHOLE/HALF Diminished 3RDS Up/Down



Level 5: WHOLE/HALF Diminished Triads Up



Level 6: WHOLE/HALF Diminished Triads Down



Level 7: WHOLE/HALF Diminished Triads Up/Down



Creative Scale Practice #6

Level 1: Dorian - Half/Whole Diminished - Lydian Scales

Level 1: Dorian - Half/Whole Diminished - Lydian Scales

The first system shows the D-7 scale (Dorian) and the G7(b9) scale (Half/Whole Diminished). The second system shows the Cmaj7(#11) scale (Lydian) and the Eb-7 scale (Dorian). The third system shows the Ab7(b9) scale (Half/Whole Diminished) and the Dbmaj7(#11) scale (Lydian). The notation includes treble clefs, key signatures, and scale runs. The Dbmaj7(#11) scale ends with "ETC..."

Level 2: Dorian - Half/Whole Diminished - Lydian 3rds Up

Level 2: Dorian - Half/Whole Diminished - Lydian 3rds Up

The first system shows the D-7 scale (Dorian) and the G7(b9) scale (Half/Whole Diminished). The second system shows the Cmaj7(#11) scale (Lydian 3rds Up) and the Eb-7 scale (Dorian). The third system shows the Ab7(b9) scale (Half/Whole Diminished) and the Dbmaj7(#11) scale (Lydian 3rds Up). The notation includes treble clefs, key signatures, and scale runs. The Dbmaj7(#11) scale ends with "ETC..."

Level 3: Dorian - Half/Whole Diminished - Lydian 3rds Down

D-7 G7(b9)

Cmaj7(#11)

E $\flat$ -7 A $\flat$ 7(b9)

D $\flat$ maj7(#11) ETC...

Level 4: Dorian - Half/Whole Diminished - Lydian 3rds Up/Down

D-7 G7(b9)

Cmaj7(#11)

E $\flat$ -7 A $\flat$ 7(b9)

D $\flat$ maj7(#11) ETC...

Level 5: Dorian - Half/Whole Diminished - Lydian Triads Up

D-7
 Cmaj7(#11)
 Eb-7
 Dbmaj7(#11)

ETC...

Level 6: Dorian - Half/Whole Diminished - Lydian Triads Down

D-7
 Cmaj7(#11)
 Eb-7
 Dbmaj7(#11)

ETC...

Level 7: Dorian - Half/Whole Diminished - Lydian Triads Up/Down

D-7 **G7(b9)**

Cmaj7(#11)

Eb-7 **Ab7(b9)**

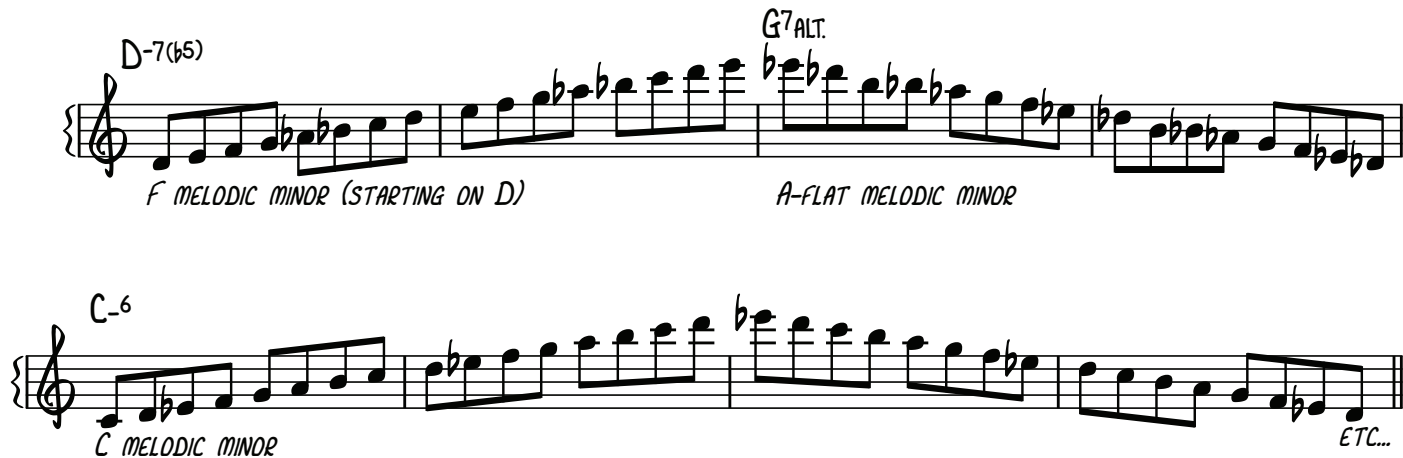
Dbmaj7(#11)

ETC...

Creative Scale Practice #7

LEVEL 1: LOCRIAN - ALTERED - MELODIC MINOR SCALES

D-7(b9)



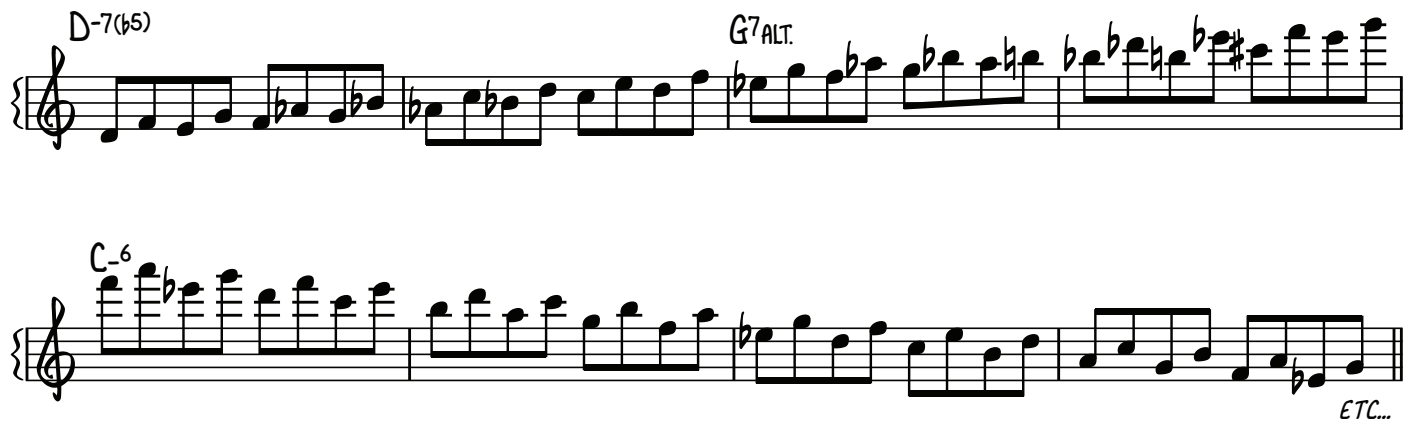
F MELODIC MINOR (STARTING ON D) *A-FLAT MELODIC MINOR*

C-6

C MELODIC MINOR *ETC...*

LEVEL 2: LOCRIAN - ALTERED - MELODIC MINOR 3RDS UP

D-7(b9)



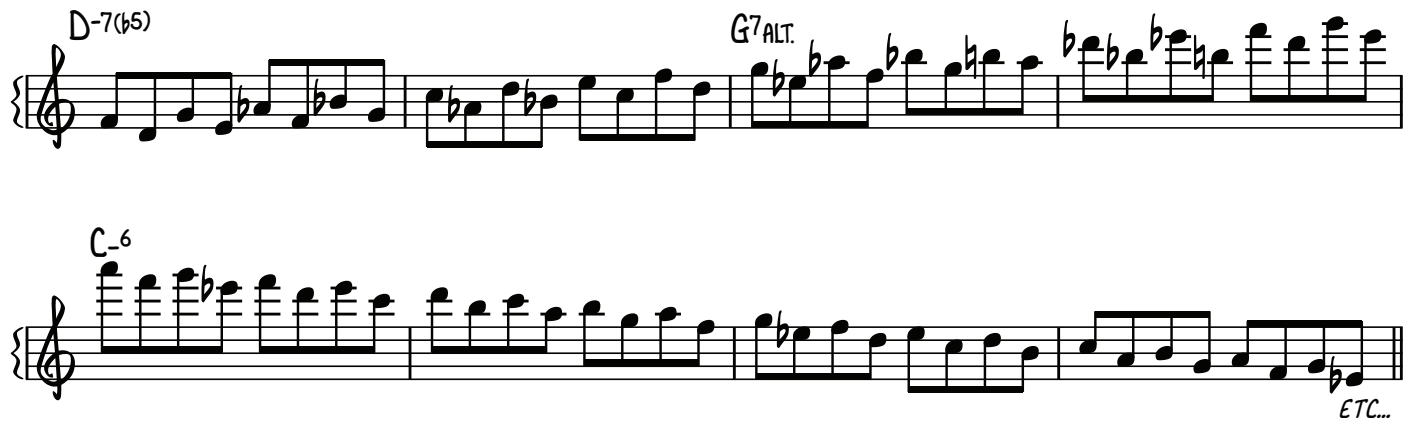
G7ALT.

C-6

ETC...

LEVEL 3: LOCRIAN - ALTERED - MELODIC MINOR 3RDS DOWN

D-7(b9)



G7ALT.

C-6

ETC...

LEVEL 4: LOCRIAN - ALTERED - MELODIC MINOR 3RDS UP/DOWN

LEVEL 5: LOCRIAN - ALTERED - MELODIC MINOR TRIADS UP

LEVEL 6: LOCRIAN - ALTERED - MELODIC MINOR TRIADS DOWN

The musical score is written for a single melodic line in treble clef. It consists of two staves of music. The first staff is labeled $D-7(b9)$ and $G7ALT$. It begins with a series of eighth-note triads, with some groups of three notes beamed together and marked with a '3'. The second staff is labeled $C-6$ and continues the sequence of eighth-note triads, also featuring some beamed groups of three notes marked with a '3'. The music is in a key signature of one flat (Bb) and a time signature of 4/4.

NOTES

Creative Chord Practice #1

Level 1: Root & Shell + 1

Level 1: Root & Shell + 1

$C\Delta 7$

$C7$

Level 2: LH Shell + 1

Level 2: LH Shell + 1

$C\Delta 7$

$C7$

Level 3: LH Shell + 2

Level 3: LH Shell + 2

$C\Delta 7$

$C7$

Level 4: LH Shell + 1 RH Octaves

Level 4: LH Shell + 1 RH Octaves

$C\Delta 7$

$C7$

Level 5: 2+3

Level 5: 2+3

$C\Delta 7$

$C7$

Creative Chord Practice #2

Level 1: Root & Shell + 1

Cmaj7(#11)

C7(#11)

Level 2: LH Shell + 1

CΔ7

Level 3: LH Shell + 2

Cmaj7(#11)

Level 4: LH Shell + 1 RH Octaves

CΔ7

C7

Level 5: 2+3

Cmaj7(#11)

C7(#11)

Creative Chord Practice #3

Level 1: Root & Shell + 1

C-7

C7(b9)

Level 2: LH Shell + 1

C-7

Level 3: LH Shell + 2

C-7

C7(b9)

Level 4: LH Shell + 1 RH Octaves

C-7

C7(b9)

Level 5: 2+3

C-7

C7(b9)

Creative Chord Practice #4

Level 1: Root & Shell + 1

C⁻⁶

C⁷ALT.

Level 2: LH Shell + 1

C⁻⁶

C⁷ALT.

Level 3: LH Shell + 2

C⁻⁶

C⁷ALT.

Level 4: LH Shell + 1 RH Octaves

C⁻⁶

C⁷ALT.

Level 5: 2+3

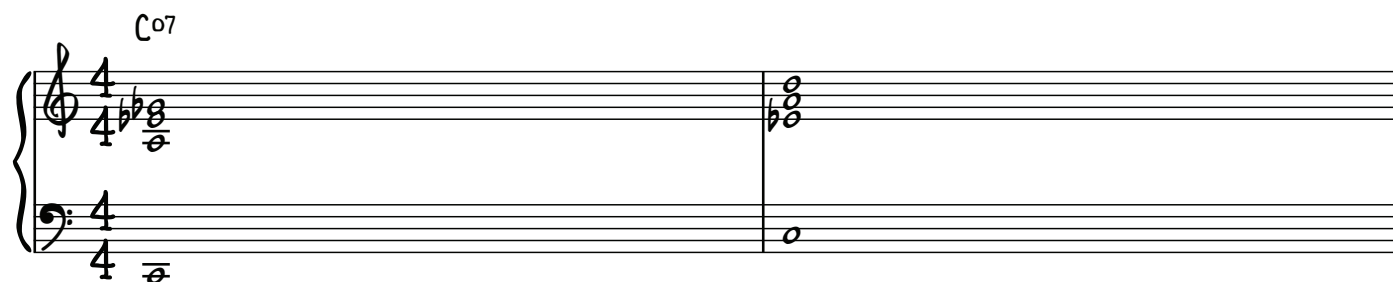
C⁻⁶

C⁷ALT.

Creative Chord Practice #5

Level 1: Root & Shell + 1

C^{o7}



Level 2: LH Shell + 1

C^{o7}



Level 3: LH Shell + 2

C^{o7}



Level 4: LH Shell + 1 RH Octaves

C⁻⁶



Level 5: 2+3

C^{o7}



Creative Chord Practice #6

Level 1: Root & Shell + 1

Handwritten musical notation for Level 1, first system. It shows two measures in 4/4 time. The first measure is labeled **D-7** and contains a D4 quarter note in the bass and a D5-E5-F5-G5 shell triad in the treble. The second measure is labeled **G7** and contains a G3 quarter note in the bass and a G4-A4-B4-C5 shell triad in the treble.

Handwritten musical notation for Level 1, second system. It shows two measures in 4/4 time. The first measure is labeled **Cmaj7(#11)** and contains a C3 quarter note in the bass and a C4-D4-E4-F#4-G4-A4 shell triad in the treble. The second measure is also labeled **Cmaj7(#11)** and contains a C3 quarter note in the bass and a C4-D4-E4-F#4-G4-A4 shell triad in the treble.

Level 2: LH Shell + 1

Handwritten musical notation for Level 2, first system. It shows four measures in 4/4 time, all in the bass clef. The first measure is labeled **D-7** and contains a D4 quarter note and a D5-E5-F5-G5 shell triad. The second measure is labeled **G7** and contains a G4 quarter note and a G5-A5-B5-C6 shell triad. The third measure is labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad. The fourth measure is also labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad.

Handwritten musical notation for Level 2, second system. It shows four measures in 4/4 time, all in the bass clef. The first measure is labeled **D-7** and contains a D4 quarter note and a D5-E5-F5-G5 shell triad. The second measure is labeled **G7** and contains a G4 quarter note and a G5-A5-B5-C6 shell triad. The third measure is labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad. The fourth measure is also labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad.

Level 3: LH Shell + 2

Handwritten musical notation for Level 3, first system. It shows four measures in 4/4 time, all in the bass clef. The first measure is labeled **D-7** and contains a D4 quarter note and a D5-E5-F5-G5 shell triad. The second measure is labeled **G7** and contains a G4 quarter note and a G5-A5-B5-C6 shell triad. The third measure is labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad. The fourth measure is also labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad.

Handwritten musical notation for Level 3, second system. It shows four measures in 4/4 time, all in the bass clef. The first measure is labeled **D-7** and contains a D4 quarter note and a D5-E5-F5-G5 shell triad. The second measure is labeled **G7** and contains a G4 quarter note and a G5-A5-B5-C6 shell triad. The third measure is labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad. The fourth measure is also labeled **Cmaj7(#11)** and contains a C4 quarter note and a C5-D5-E5-F#5-G5-A5 shell triad.

Level 4: LH Shell + 1 RH Octaves

Level 4: LH Shell + 1 RH Octaves

Chords: D-7, G7, Cmaj7(#11)

Level 5: 2+3

Level 5: 2+3

Chords: D-7, G7, Cmaj7(#11)

Level 5: 2+3

Chords: D-7, G7, Cmaj7(#11)

Creative Chord Practice #7

Level 1: Root & Shell + 1

D-7(b5) G7ALT.

C-6

Level 2: LH Shell + 1

D-7(b5) G7ALT. C-6

D-7(b5) G7ALT. C-6

Level 3: LH Shell + 2

D-7(b5) G7ALT. C-6

D-7(b5) G7ALT. C-6

Level 4: LH Shell + 1 RH Octaves

D-7(b5) G7^{ALT.} C-⁶

Level 5: 2+3

D-7(b5) G7^{ALT.} C-⁶

D-7(b5) G7^{ALT.} C-⁶

NOTES

6

PRACTICE ROUTINE

How to Get Better. An Efficient and Inspired Practice Routine.

That sounds great, how do we actually implement it? In the last four tunes, through all these lessons, we've thrown a lot of information at you. Some of that you probably know and are just reexamining. Some of it might be new to you. We've also been ramping it up as we've gone along. So how do we take this information now, and actually see improvements in our play?

We are going to guide you through an example practice routine with a little bit of room for adaption but I'm hoping what we've laid out for you is a simplified guide to your daily time at the piano.

I spent a lot of time coming up playing classical music and jazz and I was always looking for the perfect practice routine, so Adam and I have developed this as the best of our “best practices” and things that we do on an on-going basis. We left a little bit of room in there for you guys to adapt it to your personal needs and definitely adapt it to the amount of time that you have available.

The first thing that I want everyone to keep in mind on this routine is **simplify and isolate**. I say this so much because it's just so important. So each part of this practice routine keeps that in mind and hopefully gives you an opportunity to really simplify your approach to the instrument and isolate specific parts of your playing that you want to work on. That's really the way to get that inspired and efficient practice routine so that in 25 minutes, you can really have that daily development in your jazz piano playing.



NOTES

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins or other markings on the paper.

01

ELEMENT BLUES

SESSION 1

	SESSION 1
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the linear scales covered in "Element Blues" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the Root and Shell voicings covered in "Element Blues" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Element Blues" – Time. Use the Trade or Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "Element Blues".

SESSION 2

	SESSION 2
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the 3rds and triads covered in "Element Blues" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the Root and Shell+1 voicings covered in "Element Blues" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Element Blues" – Time. Use the Trade or Play-along. Set speed at 80%.
STEP 5 PERFORMANCE	Practice performing "Element Blues".

01

ELEMENT BLUES

SESSION 3

	SESSION 3
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the jazz arpeggios covered in "Element Blues" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the LH Shell+1 voicings covered in "Element Blues" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Element Blues" – Time. Use the Trade or Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "Element Blues".

SESSION 4

	SESSION 4
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your 3rds up and down by using the Creative Scale Practice # 1 – Levels 2-4.
STEP 3 VOICINGS	Work through the changes using the BH Shell+1+Octavesvoicings covered in "Element Blues" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Element Blues" – Time Use the Trade or Play-along. Set speed at 80%.
STEP 5 PERFORMANCE	Practice performing "Element Blues".

01

ELEMENT BLUES

SESSION 5

	SESSION 5
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your triads up and down by using the Creative Scale Practice # 1 – Levels 5-7.
STEP 3 VOICINGS	Work through the changes using the BH Shell+1+Octaves voicings covered in “Element Blues” – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in “Element Blues” – Time. Use the Trade or Play-along. Set speed at 150%.
STEP 5 PERFORMANCE	Practice performing “Element Blues”.

NOTES

02

QUIET NIGHTS

SESSION 1

	SESSION 1
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the linear scales covered in "Quiet Nights" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the Root and Shell + 1 voicings covered in "Quiet Nights" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Quiet Nights" – Time. Use the Trade or Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "Quiet Nights".
STEP 6 REVIEW	Practice triads up and down using Creative Scale Practice 1 – Major – Dominant (Long).

SESSION 2

	SESSION 2
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the 3rds and triads covered in "Quiet Nights" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the LH Shell + 1 voicings covered in "Quiet Nights" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Quiet Nights" – Time. Use the Trade or Play-along. Set speed at 80%.
STEP 5 PERFORMANCE	Practice performing "Quiet Nights".
STEP 6 REVIEW	Practice performing "Element Blues".

02

QUIET NIGHTS

SESSION 3

	SESSION 3
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the chromaticism covered in "Quiet Nights" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the 2+3 voicings covered in "Quiet Nights" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Quiet Nights" – Time. Use the Trade or Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "Quiet Nights".
STEP 6 REVIEW	Work through the changes of "Element Blues" using the BH Shell + 1 + Octaves voicings covered in "Element Blues" – Voicings. Use the Trade or Play-along.

SESSION 4

	SESSION 4
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your 3rds up and down by using the Creative Scale Practice # 3.
STEP 3 VOICINGS	Work through the changes of "Quiet Nights" using the BH Shell + 1 + Octaves voicings covered in "Element Blues" – Voicings. Use the Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Quiet Nights" – Time. Use the Trade or Play-along. Set speed at 120%.
STEP 5 PERFORMANCE	Practice performing "Quiet Nights" – Lines.
STEP 6 REVIEW	Work through the changes of "Quiet Nights" using the Root and Shell + 1 voicings covered in "Quiet Nights" – Voicings. Use the Trade or Play-along.

02

QUIET NIGHTS

SESSION 5

SESSION 5	
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your triads up and down by using the Creative Scale Practice # 3.
STEP 3 VOICINGS	Work through the changes using the 2+3 voicings covered in "Quiet Nights" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Quiet Nights" – Time.
STEP 5 PERFORMANCE	Practice performing "Element Blues" and "Quiet Nights".
STEP 6 REVIEW	Work through all of the Voicings elements (Root + Shell+1, LH Root and Shell, 2+3) using the Trade/Play-along.

NOTES

03

OLEO

SESSION 1

	SESSION 1
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the bebop scales covered in "Oleo" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the LH block chord voicings covered in "Oleo" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Oleo" – Time. Use the Trade or Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "Oleo".
STEP 6 REVIEW	Work through the changes of "Quiet Nights" using the 3rds and triads covered in "Quiet Nights" – Lines. Use the Trade or Play-along.

SESSION 2

	SESSION 2
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the bebop scales and half/whole diminished scales covered in "Oleo" – Lines. Use the Trade.
STEP 3 VOICINGS	Work through the changes using the 5-note block chord voicings covered in "Oleo" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Oleo" – Time. Use the Trade or Play-along. Set speed at 80%.
STEP 5 PERFORMANCE	Practice performing "Oleo".
STEP 6 REVIEW	Practice performing "Quiet Nights".

03

OLEO

SESSION 3

STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the chromatic enclosures covered in "Oleo" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes of "Oleo" using the 2+3 voicings covered in "Quiet Nights" – Voicings. Use the Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Oleo" – Time. Use the Trade or Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "Oleo".
STEP 6 REVIEW	Work through the changes of "Element Blues" using the BH Shell + 1 + Octaves voicings covered in "Element Blues" – Voicings. Use the Trade or Play-along.

SESSION 4

STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your bebop scales by using the Creative Scale Practice # 2 – Level 1.
STEP 3 VOICINGS	Work through the changes of "Oleo" using the BH Shell + 1 + Octaves voicings covered in "Element Blues" – Voicings. Use the Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in "Oleo" – Time. Use the Trade or Play-along. Set speed at 120%.
STEP 5 PERFORMANCE	Practice performing "Element Blues".
STEP 6 REVIEW	Work through the changes of "Oleo" using the LH block chord voicings covered in "Oleo" – Voicings. Use the Trade or Play-along.

03

OLEO

SESSION 5

	SESSION 5
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your dorian, half/whole diminished, and lydian scales by using the Creative Scale Practice # 6 – Lv 1-7.
STEP 3 VOICINGS	Work through the changes using the 5-note block chord voicings covered in “Oleo” – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Work through the tune using the concepts covered in “Oleo” – Time. Use the Trade or Play-along. Set speed at 150%.
STEP 5 PERFORMANCE	Practice performing “Oleo”.
STEP 6 REVIEW	Practice performing “Element Blues” and “Quiet Nights”.

NOTES

04

WHEN I FALL IN LOVE

SESSION 1

	SESSION 1
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the linear scales covered in "When I Fall In Love" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the rolling voicings covered in "When I Fall In Love" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Practice soloing on "When I Fall In Love" using the Play-along. Set speed at 120%.
STEP 5 PERFORMANCE	Practice performing "When I Fall In Love".
STEP 6 REVIEW	Work through the changes of "Oleo" using the 3rds and triads covered in "Element Blues" – Lines. Use the Trade or Play-along.

SESSION 2

	SESSION 2
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the melodic octaves covered in "When I Fall In Love" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the walking ballad feel covered in "When I Fall In Love" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Practice soloing on "When I Fall In Love" using the Play-along. Set speed at 100%.
STEP 5 PERFORMANCE	Practice performing "When I Fall In Love".
STEP 6 REVIEW	Practice performing "Element Blues".

04

WHEN I FALL IN LOVE

SESSION 3

STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes of "When I Fall In Love" using the 3rds and triads covered in "Element Blues" – Lines. Use the Trade or Play-along.
STEP 3 VOICINGS	Work through the changes using the walking ballad feel covered in "When I Fall In Love" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Practice soloing on "When I Fall In Love" using the Play-along. Set speed at 80%.
STEP 5 PERFORMANCE	Practice performing "When I Fall In Love".
STEP 6 REVIEW	Practice performing "Oleo".

SESSION 4

STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Practice your melodic minor and altered by using the Creative Scale Practice # 4 – Lv 1 -7.
STEP 3 VOICINGS	Work through the changes using the rolling voicings covered in "When I Fall In Love" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Practice soloing on "When I Fall In Love" using the Play-along. Set speed at 50%.
STEP 5 PERFORMANCE	Practice performing "Quiet Nights".
STEP 6 REVIEW	Work through the changes of "Oleo" using the BH Shell + 1 + Octaves voicings covered in "Element Blues" – Voicings. Use the Play-along.

04

WHEN I FALL IN LOVE

SESSION 5

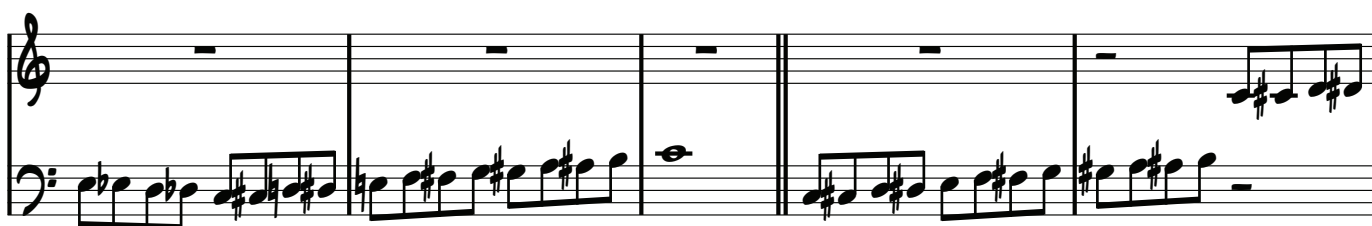
SESSION 5	
STEP 1 CALL TO PRACTICE	Chromatic warm up.
STEP 2 LINES	Work through the changes using the linear scales, 3rds, triads, and jazz arpeggios covered in "Element Blues" – Lines. Use the Play-along.
STEP 3 VOICINGS	Work through the changes using the walking ballad feel covered in "When I Fall In Love" – Voicings. Use the Trade or Play-along.
STEP 4 TIME	Practice soloing on "When I Fall In Love" using the Play-along. Set speed at 100%..
STEP 5 PERFORMANCE	Practice performing "When I Fall In Love".
STEP 6 REVIEW	Practice performing "Element Blues", "Quiet Nights", and "Oleo".

NOTES

	SESSION ____
STEP 1 CALL TO PRACTICE	
STEP 2 LINES	
STEP 3 VOICINGS	
STEP 4 TIME	
STEP 5 PERFORMANCE	
STEP 6 REVIEW	

	SESSION ____
STEP 1 CALL TO PRACTICE	
STEP 2 LINES	
STEP 3 VOICINGS	
STEP 4 TIME	
STEP 5 PERFORMANCE	
STEP 6 REVIEW	

Call To Practice



CONGRATULATIONS!

You did it! With these tools and a regular practice routine you should be well on your way to becoming a jazz pianist that can hold their own on the bandstand. When you're ready, we'd like to encourage you to check out Peter Martin's advanced ongoing jazz piano course, [The Jazz Piano Method](#). With a new lesson every week and an archive of hundreds of lessons, it's the premiere online jazz piano resource for players of intermediate and advanced skill level.

If you have any musical questions about [Elements of Jazz Piano](#) please don't hesitate to reach out to Open Studio creative content manager, Adam Maness at adam@openstudio.network.

For technical questions contact support@openstudio.network.

Happy Practicing!

THANK YOU

We hope you enjoyed these tunes! If you have any suggestions for how we could improve this course or workbook in the future let us know.

HOW TO GET INVOLVED OUTSIDE THIS COURSE

There are lots of ways for you to interact with the creators, musicians, and fellow students of the class.



Go see live music! This is by far the best way to absorb jazz, or any music. Find the good local players in your area and do what they do. Ask questions, take lessons, and just hang around. Immersing yourself in a scene and playing with other musicians will only help speed up your progress.



Join our Facebook group If you don't have a big local scene we have the next best thing. We've cultivated a community of hundreds of jazz pianists in our Jazz Piano Studio private facebook group.



Always be listening For over a century, jazz has been passed down from one musician to another, either in person, or via recordings. There is no substitute for listening to great players play this music.

COURSE CATALOGUE

BASS



Fundamentals of Jazz Bass and Beyond

DRUMS



Finding Your Beat



Hutchology
Fundamentals of Jazz Drumming



Brazilian Jazz Drumming

TRUMPET



Jazz Trumpet Fundamentals Vol. 1
Jazz Trumpet Fundamentals Vol. 2

MULTI-INSTRUMENT



Improvisation for All

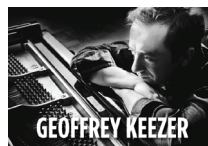


Rhythm Section Fundamentals



Brazilian Rhythm Section

PIANO



Keez to Jazz Piano
Advanced Jazz Piano Concepts



Jazz Piano for Beginners
Elements of Jazz Piano
The Jazz Piano Method



Brazilian Jazz Piano

GUITAR



Great Guitar Covers
Jazz Guitar Foundations



Lubambo Method
Brazilian Jazz Guitar
Brazilian Jazz Guitar (em Português)

VOCALS



Define Your Voice

SAXOPHONE



Fundamentals of Jazz Saxophone