



SIX MONTHS TO JAZZ PIANO

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WHY LEARN JAZZ PIANO?

- A. Be able to open any fake book or sheet music with chord symbols and play a tune.
- B. Accompany yourself or another on any type of tune (ballad, swing, Latin)
- C. Understand chord changes better: check lead sheets for accuracy, reharmonize tunes, write intros and endings.
- D. Use the piano as a tool to compose tunes.
- E. Use the piano to practice vocal improvisation.
- F. Get a solo piano/vocal gig.
- G. Become a better-educated singer, instrumentalist or teacher of jazz, with a thorough understanding of the music and the confidence that goes along with it.

BEFORE YOU BEGIN

- A. Music fundamentals

Know music basics such as key and meter signatures, understanding and counting basic rhythms, intervals, triads, major and minor triads, and so on.

- B. Piano chops

There's not much you can do until you have basic facility at the piano. Be able to play all major and minor scales (with at least one hand) up and down one octave, minimum. Be able to play major and minor triads in all keys and use the damper pedal effectively.

- C. Commitment and practice

Making a commitment to do something and then following thru on it is very empowering! Write down your commitment to practice jazz piano, tell it to others, and schedule in specific practice times.

MONTH ONE: Jazz Piano 101

- A. Chord types (Play each in all keys)

Musical notation for five chord types: Cmaj7, C7, Cm7, Cm7b9, and Cø7. Each chord is shown in a grand staff with a treble clef and a bass clef. The bass line consists of a single note (C) for each chord. The treble line shows the chord voicing. Above each staff is the chord symbol: Cmaj7, C7, Cm7, Cm7b9, and Cø7.

B. Quick Fix Voicing

C. ETUDE: (Quick fix voicings with inversions for better voice leading)

"I Got Rhythm"
Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

• ALL MUSICAL EXAMPLES TAKEN FROM "JAZZ PIANO HANDBOOK" (ALFRED PUBLISHING) AND USED WITH PERMISSION •

MONTH TWO: Position #1 (P1)

A. Voicing P1 (Play each in all keys)

B. Pattern P1 (Play each in all keys)

(Practice them down whole steps – key of F, key of Eb, key of Db, and so on:)

Chord progression: Gmi7 C9 Fmaj7 Fmi7 Bb9 Ebmaj7 Ebmi7 Ab9 Dbmaj7 ETC...

C. ETUDE: (P1)

“Emily”

Music by JOHNNY MANDEL
Words by JOHNNY MERCER

EM - I - LY EM - I - LY EM - I - LY HAS THE

MUR - MUR-ING SOUND OF MAY ALL SIL - VER BELLS

Key of Eb Major Key of Ab Major Key of C Major

MONTH THREE: Position #2 (P2)

A. Voicing P2 (Play each in all keys)

Chords: Cmaj7 C7 Cmi7 Cb7

B. Pattern P2 (Play each in all keys, down whole steps as with Pattern P1)

(Voicing P2) (Voicing P4) (Voicing P1)

(Voicing P2) (Voicing P4) (Voicing P2)

C. ETUDE: (P2)

“You’d Be so Nice to Come Home to”

Words and Music by COLE PORTER

Musical score for the song "You'd Be so Nice to Come Home to" by Cole Porter. The score is in 3/4 time and consists of three systems. The first system covers the first line of lyrics: "YOU'D BE SO NICE TO COME HOME TO YOU'D BE SO". The second system covers the second line: "NICE BY THE FIRE WHILE THE SMOKE ON HIGH SANG A". The third system covers the third line: "LULL - LA - BY YOU'D BE ALL THAT I COULD DE - SIRE...". The score includes a vocal line and a piano accompaniment. Chord voicings are indicated above the piano part, and key signatures are noted below the vocal line. The key signature changes from F minor to D-flat major, then to F minor, then to C minor, and finally back to F minor.

MONTH FOUR: Connecting the Dots

A. ETUDE: (Combined Voicing and Patterns P1 and P2)

“Emily”

Music by JOHNNY MANDEL
Words by JOHNNY MERCER

Musical score for the etude "Emily". The score is in 3/4 time and consists of two systems of piano accompaniment. The first system is divided into three sections: "(Voicing P2)" with chords Ebmaj7, Cmi7, and Fmi7; "(Voicing P1)" with chord Bb9; and "(Pattern P2)" with chord Bb9. The second system is divided into three sections: "(Pattern P2)" with chord Ebmaj7; "(Pattern P1)" with chords Bbmaj7, Eb9, and Abmaj7; and "(Pattern P2)" with chords Dmi7, G9, and Cmaj7.

B. ETUDE: (P1 and P2 with broken chords and passing notes)

"All the Things You Are"

Musical score for the etude "All the Things You Are". The score is in 3/4 time and consists of two systems of piano accompaniment. The first system includes chords Fmi7 (NOTE, NOTE, CHORD), Bbmaj7, Eb9 (PASSING BASS NOTE), Abmaj7 (MELODIC FILL), and Dbmaj7 (OUTER NOTES, INNER NOTES). The second system includes chords D#7, G7(b9), Cmaj7 (MELODIC FILL), Cmaj7 (CHANGE OF INVERSION), and Cmi7. The score ends with "ETC...".

MONTH FIVE: Swing Feel

A. Construction of a bass line

1. PLAY THE ROOT WHEN THE CHORD CHANGES

2. CONNECT THE CHORDS WITH STEPWISE AND ARPEGGIATED NOTES

3. ADD OCCASIONAL CHROMATIC PASSING NOTES, MAKING SURE THEY LEAD TO A CHORD TONE

4. ADD RHYTHMIC VARIATION

B. Right hand comping patterns

C. Put the two hands together

MONTH SIX: Bossa Nova

A. Short exercises

1. (3 TIMES) Fm7, Bb9, Ebm7

2. (3 TIMES) Fm6, Dm7(b9), Gm7(b9), C7(b9), Fm6

ABOVE AND BEYOND

A. Patterns P1, P2, P3 and P4 with color notes

PATTERN P1
 Chords: Dmi9, G9(b9), Cm9

PATTERN P2
 Chords: Dmi7, G7(b9), Cm9

PATTERN P3
 Chords: Dmi9, G9(b9), Cm9

PATTERN P4
 Chords: Dmi9, G9, Cm7

B. Open voicings

(Voicing P1) (Voicing P1)
 Close position Open position

(Voicing P2) (Voicing P2)
 Close position Open position

(Voicing P3) (Voicing P3)
 Close position Open position

(Voicing P4) (Voicing P4)
 Close position Open position

C. ETUDE: (Open voicings with broken chords and passing notes)

“The Shadow of Your Smile”
 Music by JOHNNY MANDEL
 Lyric by PAUL FRANCIS WEBSTER

Bass note, then chord
 Chords: Fmi9, G7(b9), A9(b9), Fmi9

Inner passing note
 Chords: B7(b9), (b9)

Note, note, then chord
 Melodic passing note: Emi9

Roll
 4-3 suspension: A9sus(b9), A9(b9)

Chord, then bass note
 Chords: Am9, G7(b9), Gmaj9, Cm9

Passing bass notes
 Chords: D7(b9), (b9)

Ascending 5th
 Melodic passing note: Gmaj9, Gmaj9(b9)

(Delay of chord)
 Chords: F#mi7(b9), (b9)

Roll
 Melodic passing note: B7(b9), (b9)

Melodic passing note
 Chords: Emi9, (b9)

Melodic passing notes
 Chords: (b9), (P4)

Outer notes, then inner notes
 Chords: C#mi7(b9), (b9)

Roll
 Chords: F#7(b9), (b9)

Melodic passing note
 Chords: F#mi9, (b9)

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