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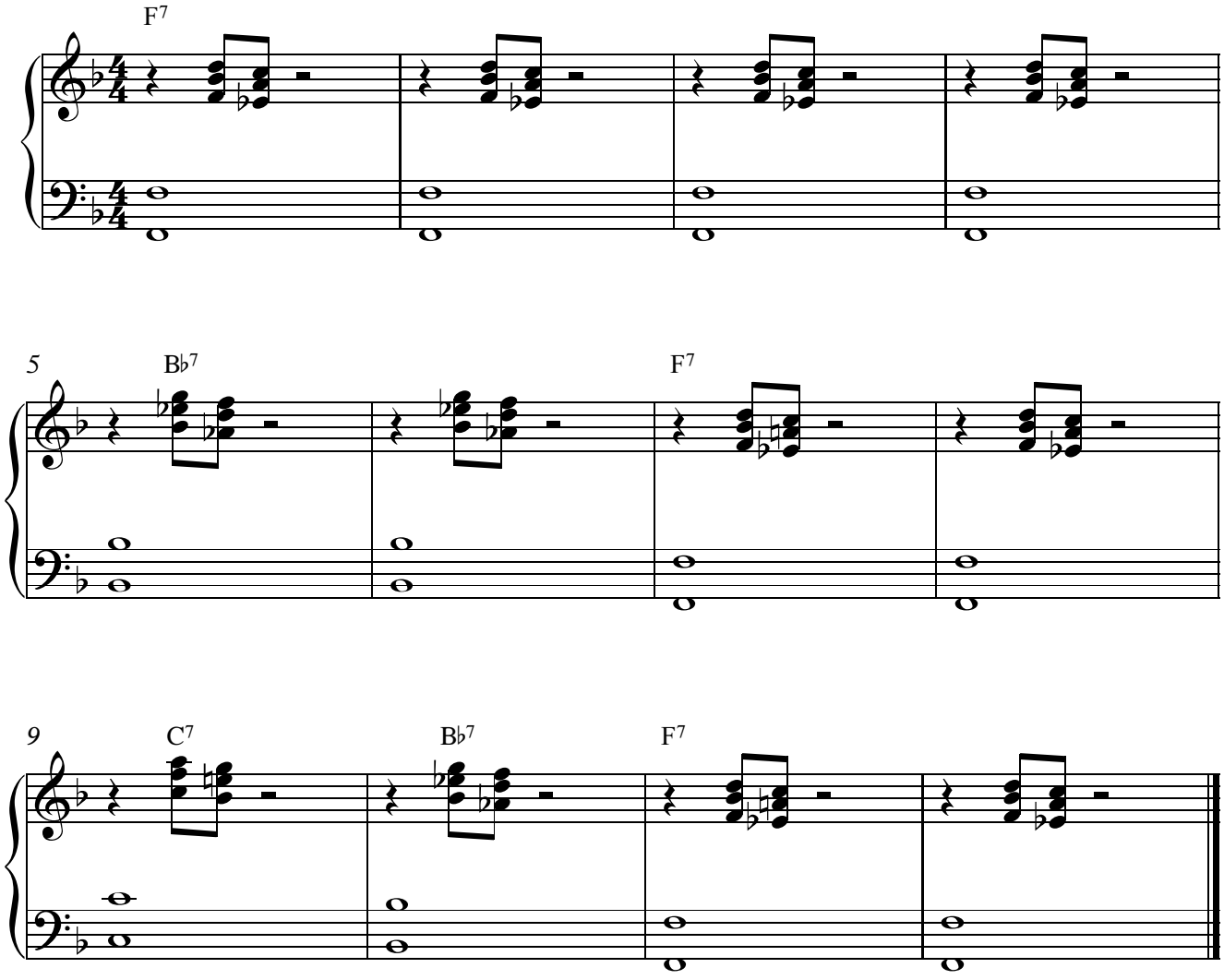
Great Blues Chord Riff



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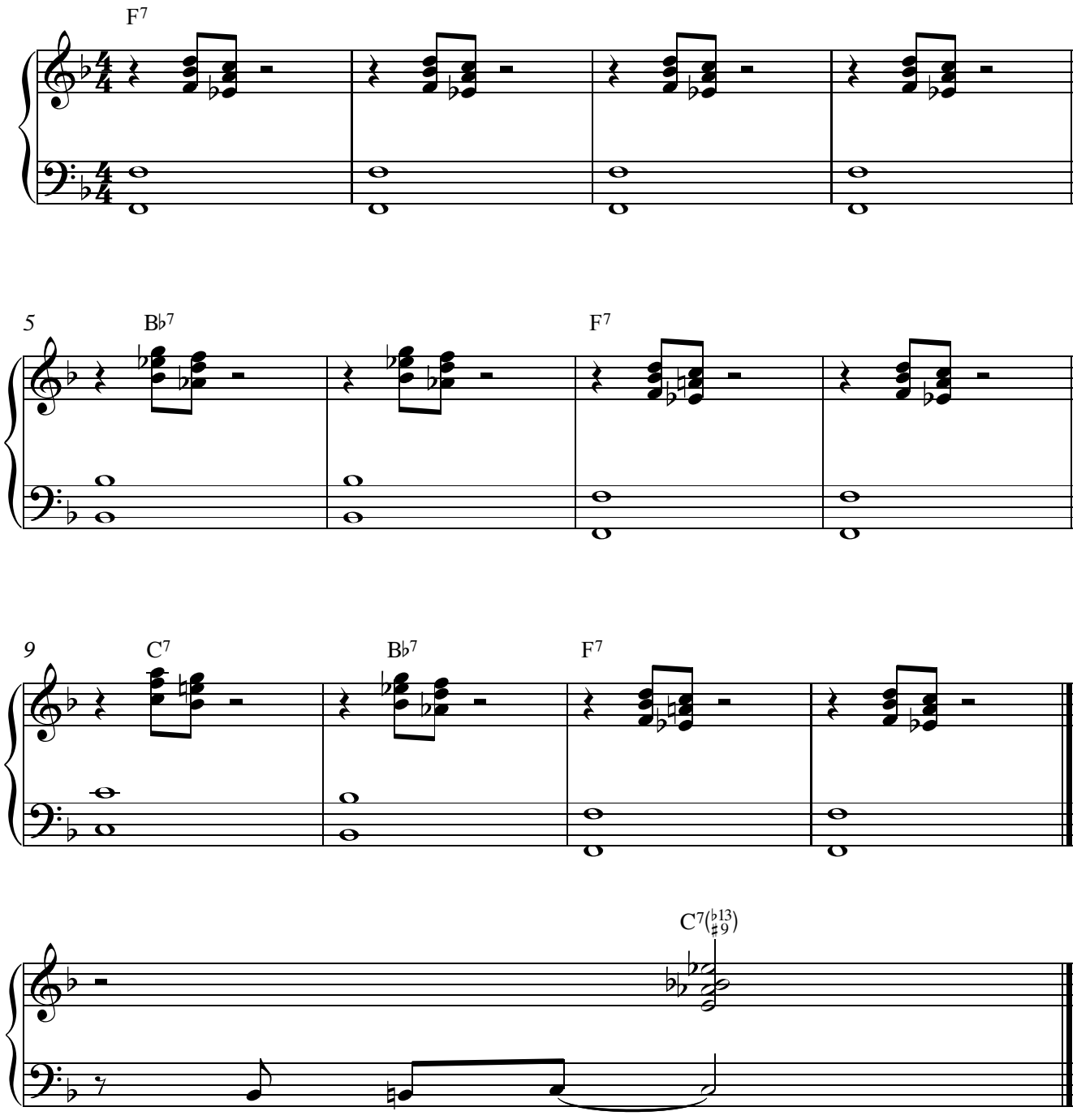
Advanced Turnaround Chord



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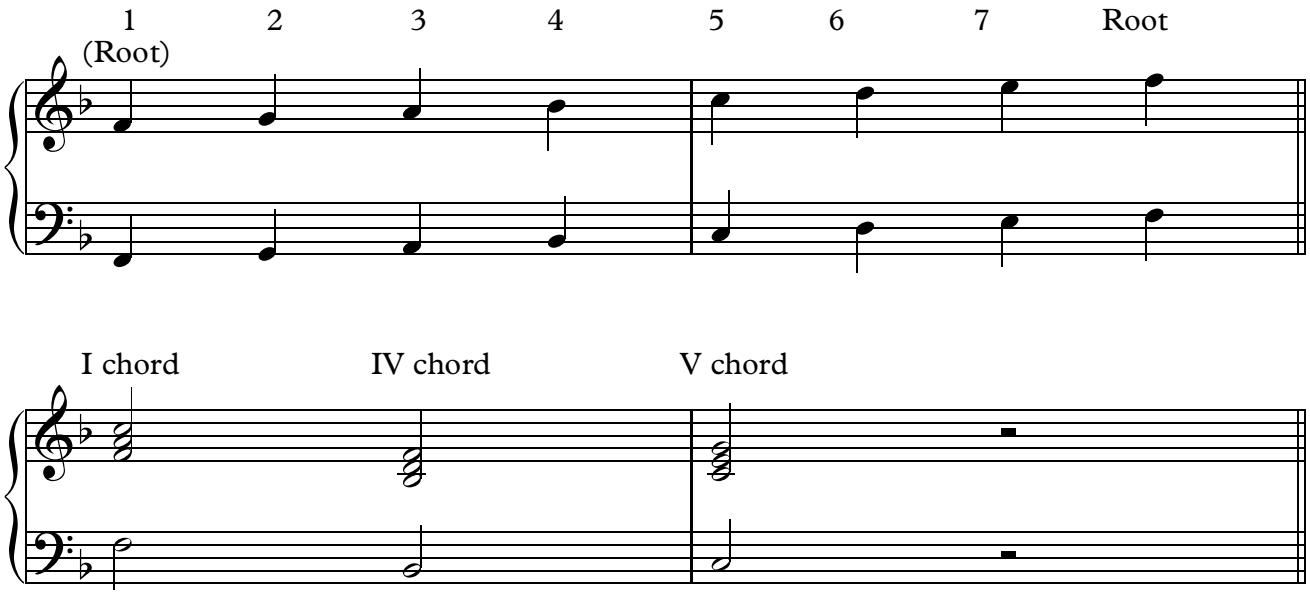
Theory Time



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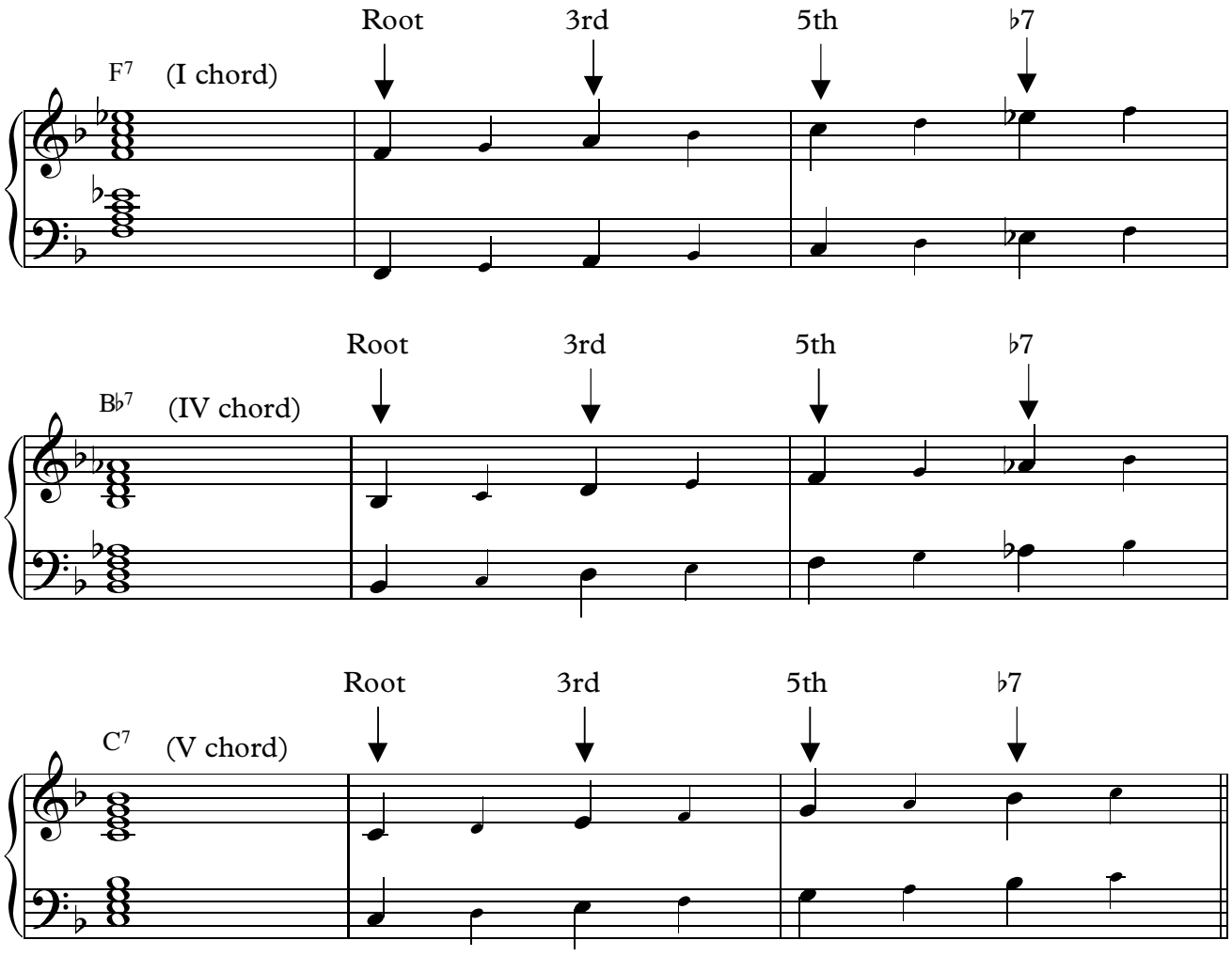
Playing Dominant 7th Chords



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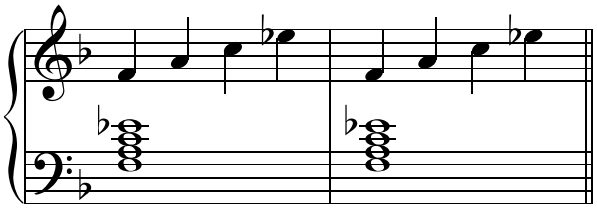
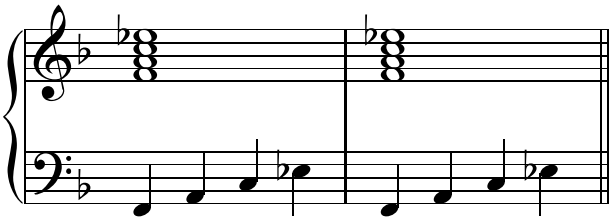
Practice ideas to get you grooving

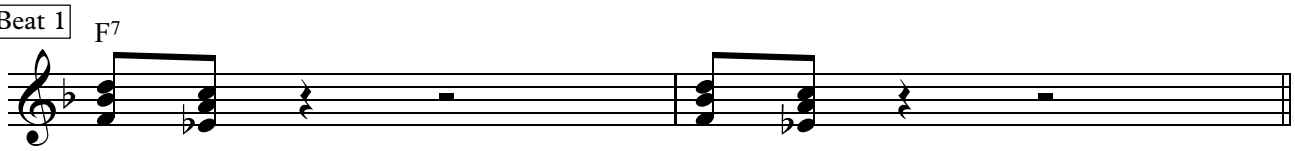
Exercise #1 - LH chord, RH chord tones



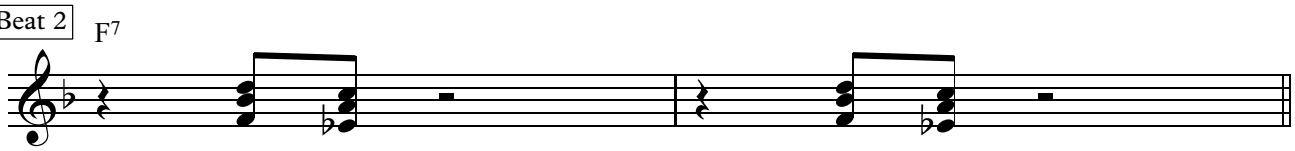
Exercise #2 - RH chord, LH chord tones



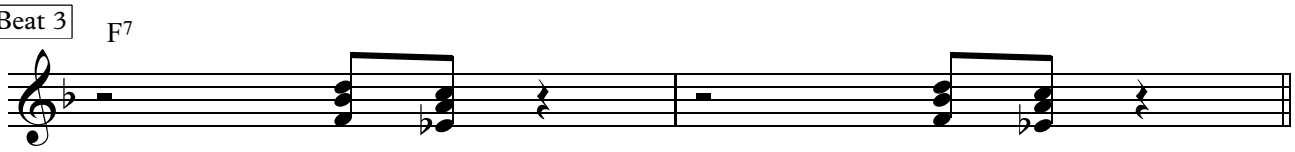
Beat 1



Beat 2



Beat 3



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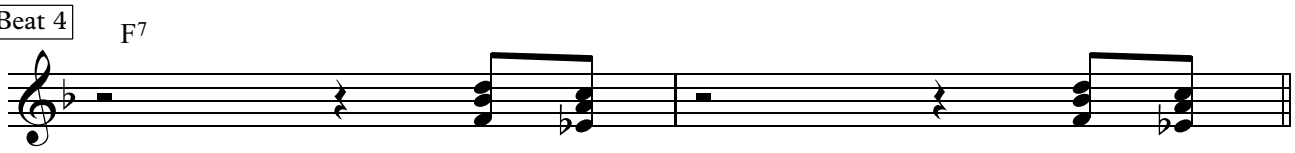

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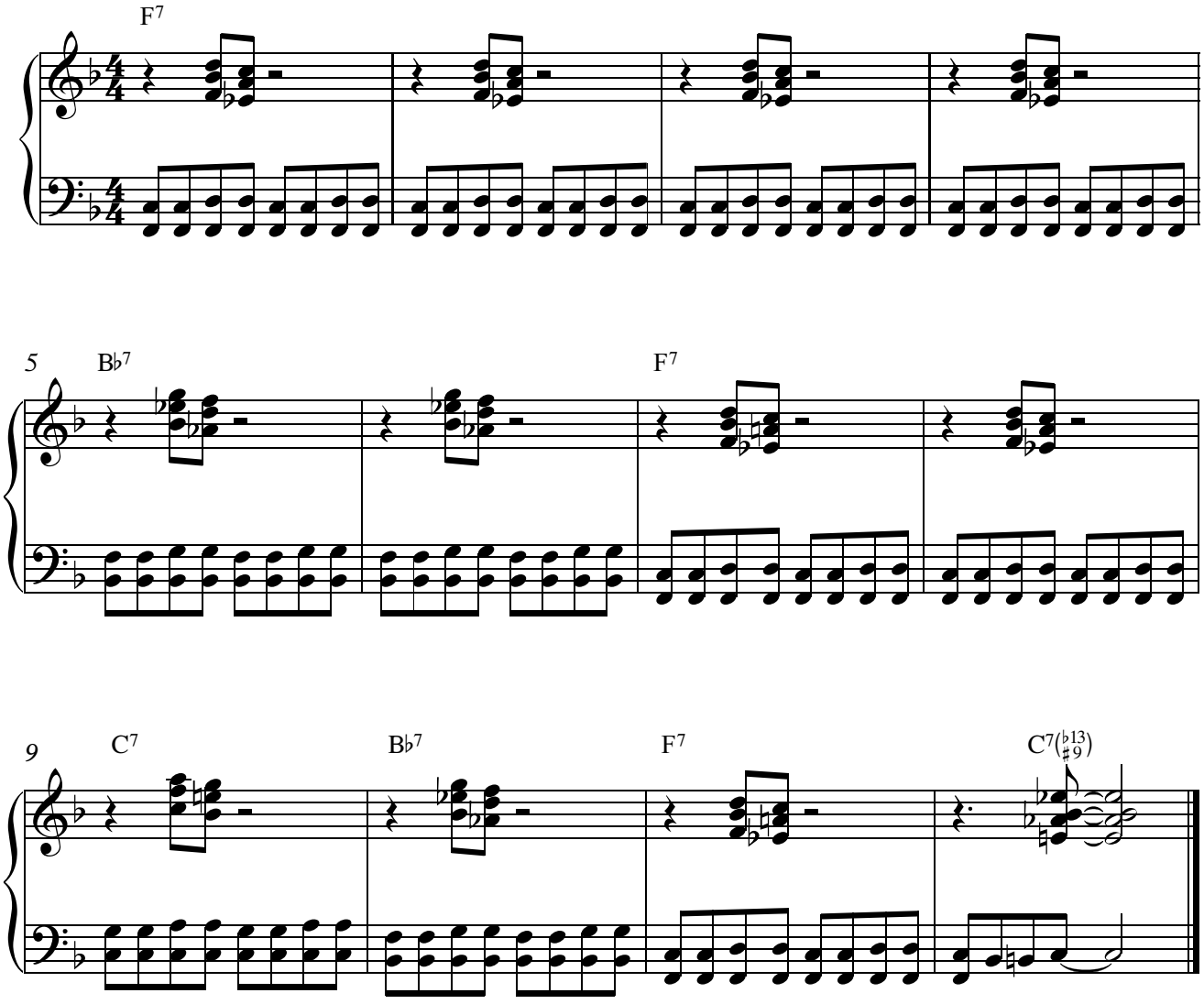
Left Hand Bassline



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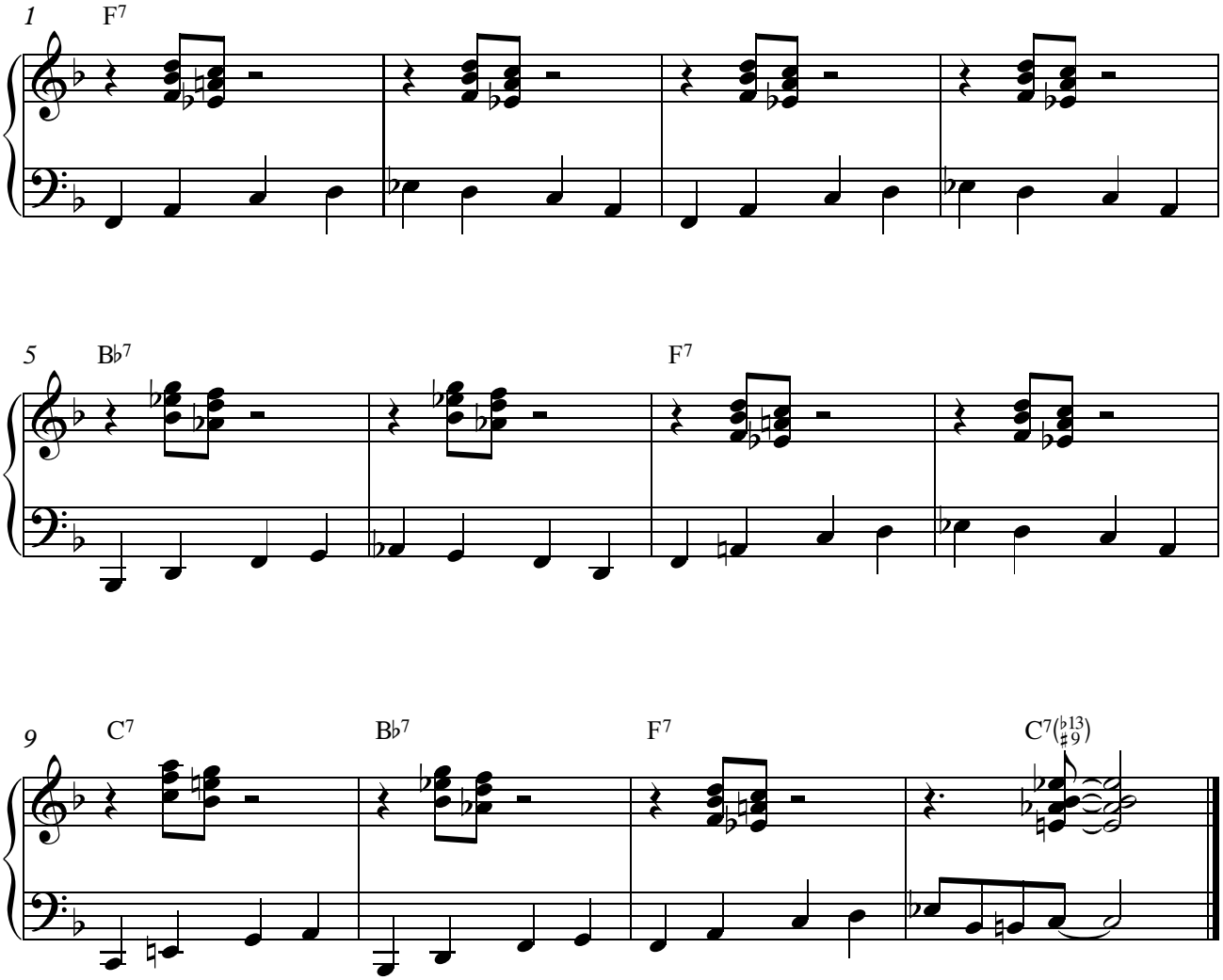
Another Left Hand Bassline



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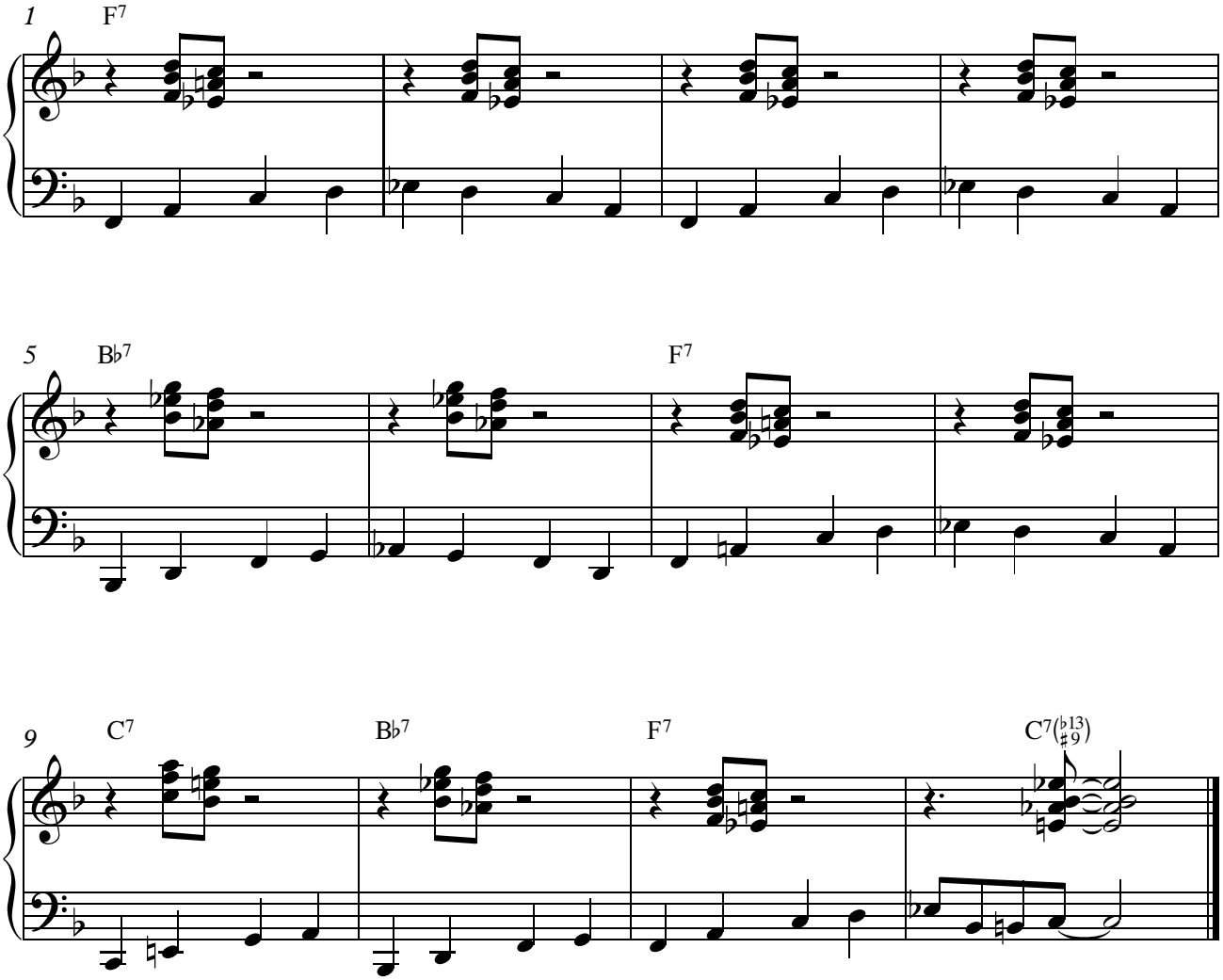
Building a Groove



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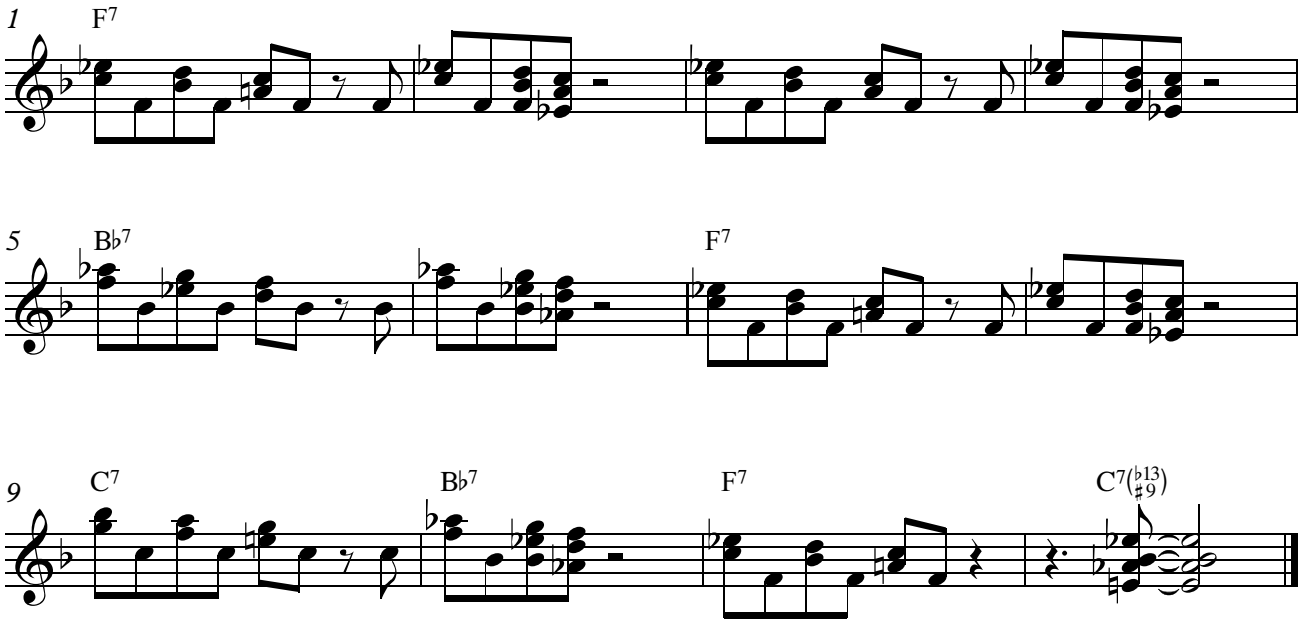
Right Hand Rhythm Riff



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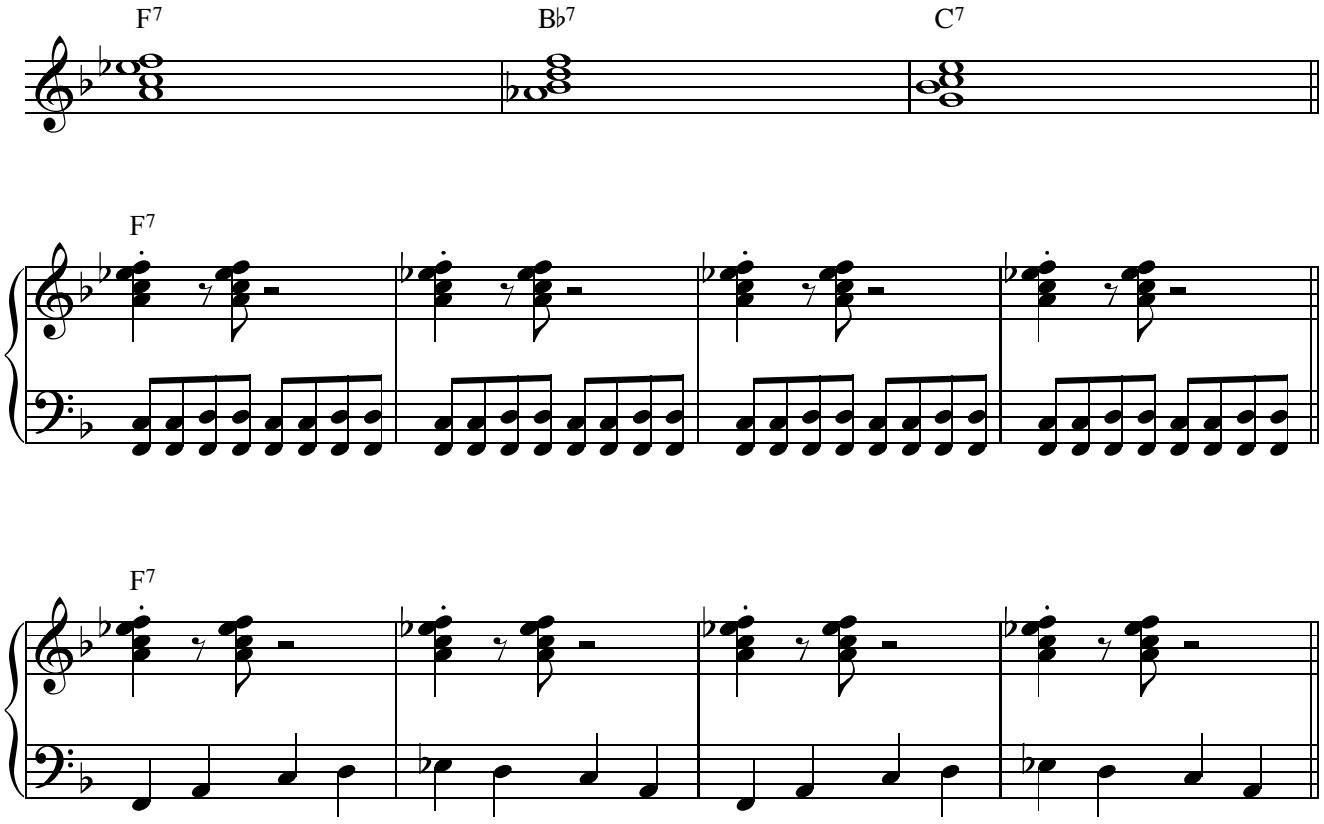
Comping Practice



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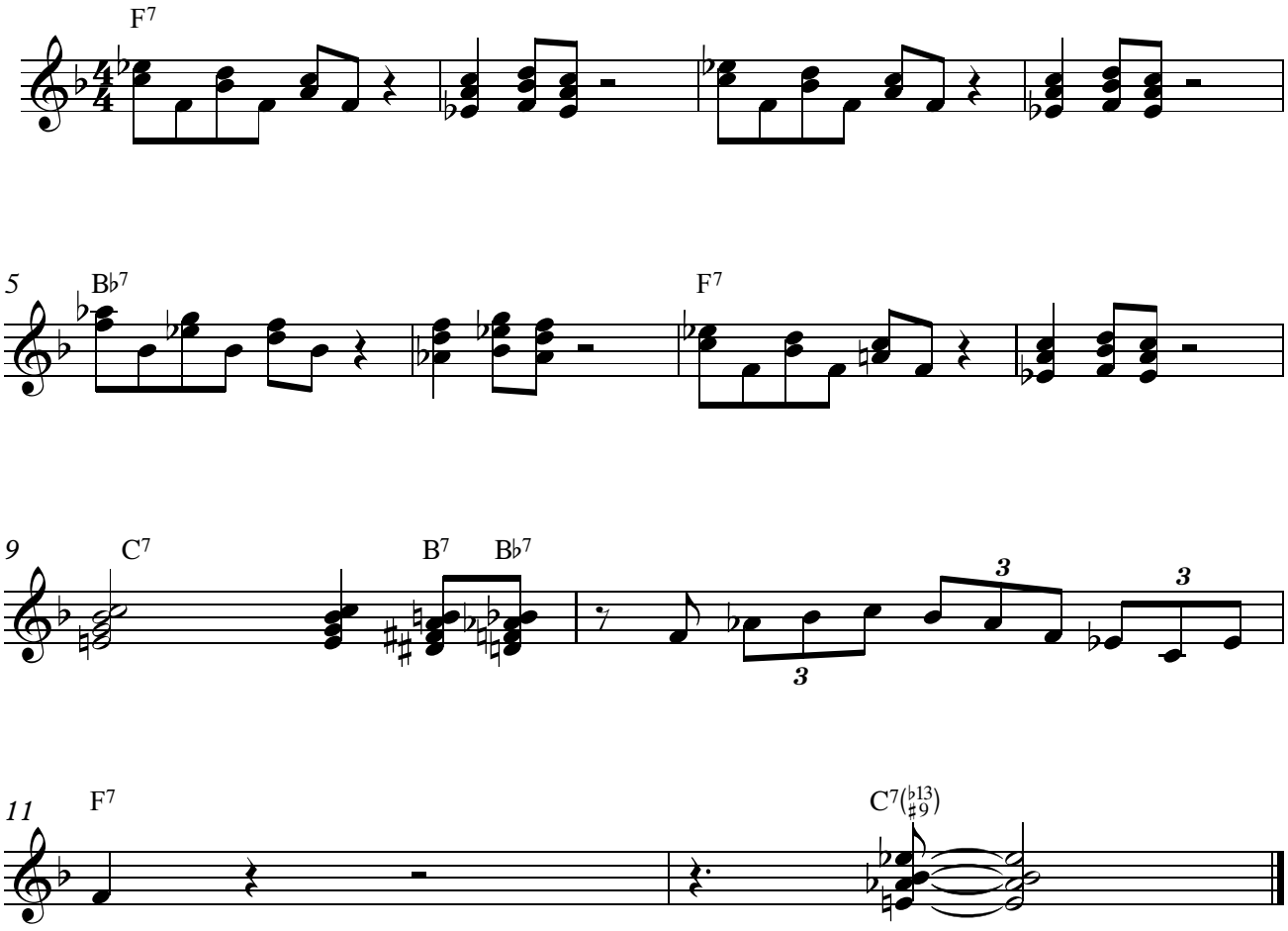
Learning the Right Hand Melody



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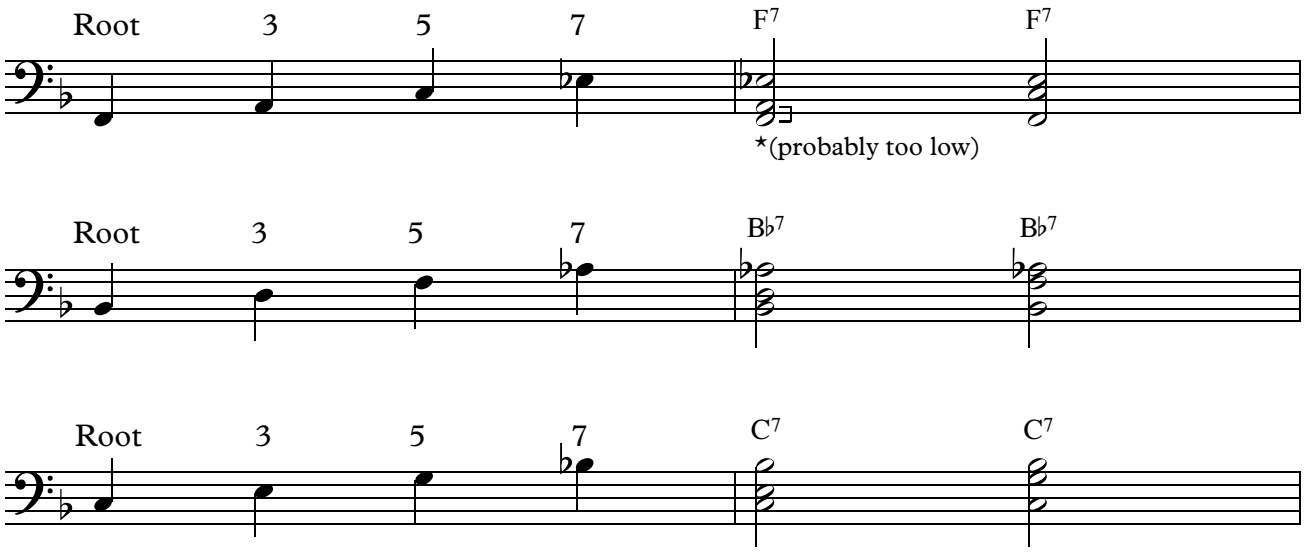
Left Hand Shell Voicings



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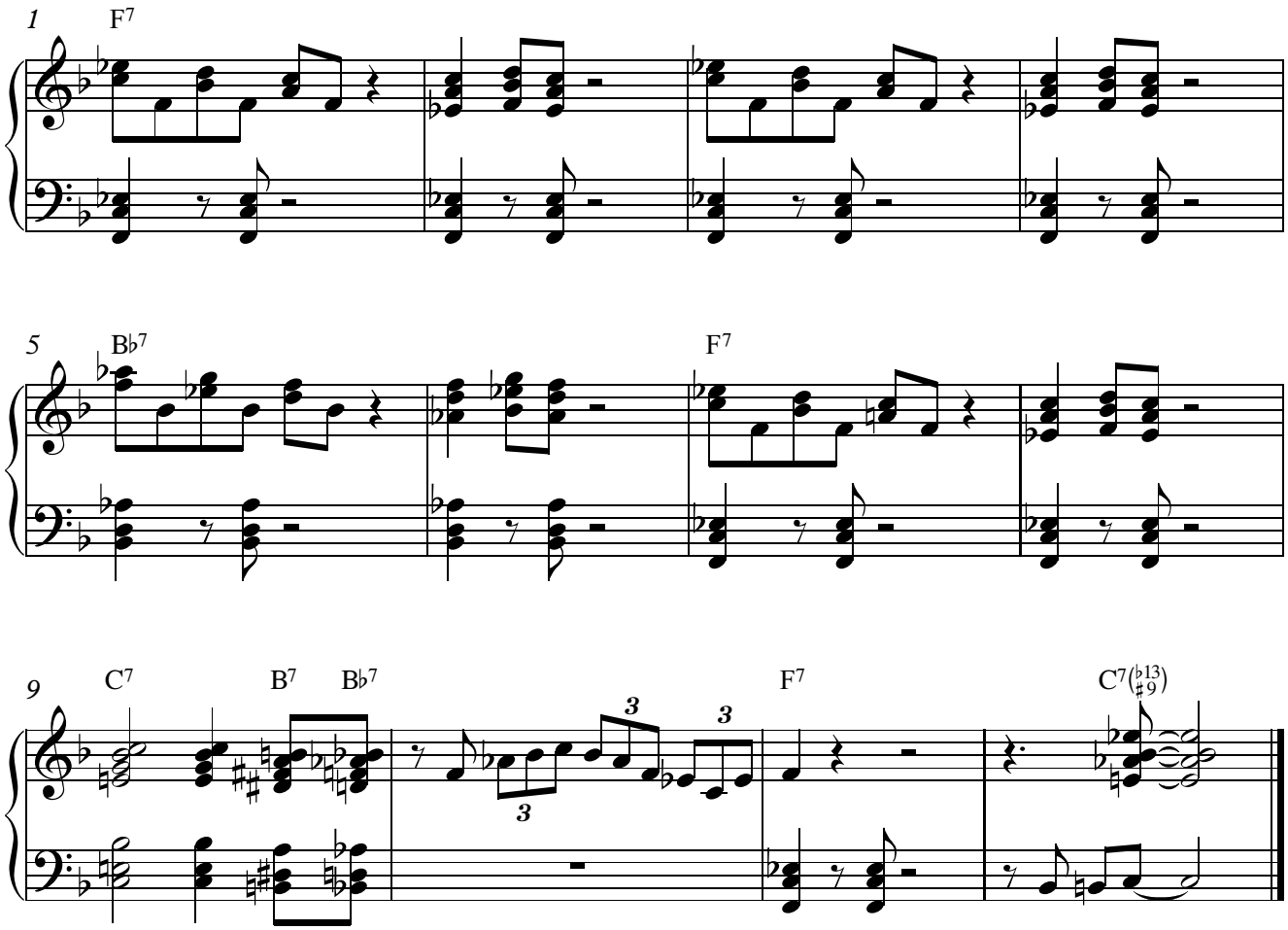
Putting Hands Together



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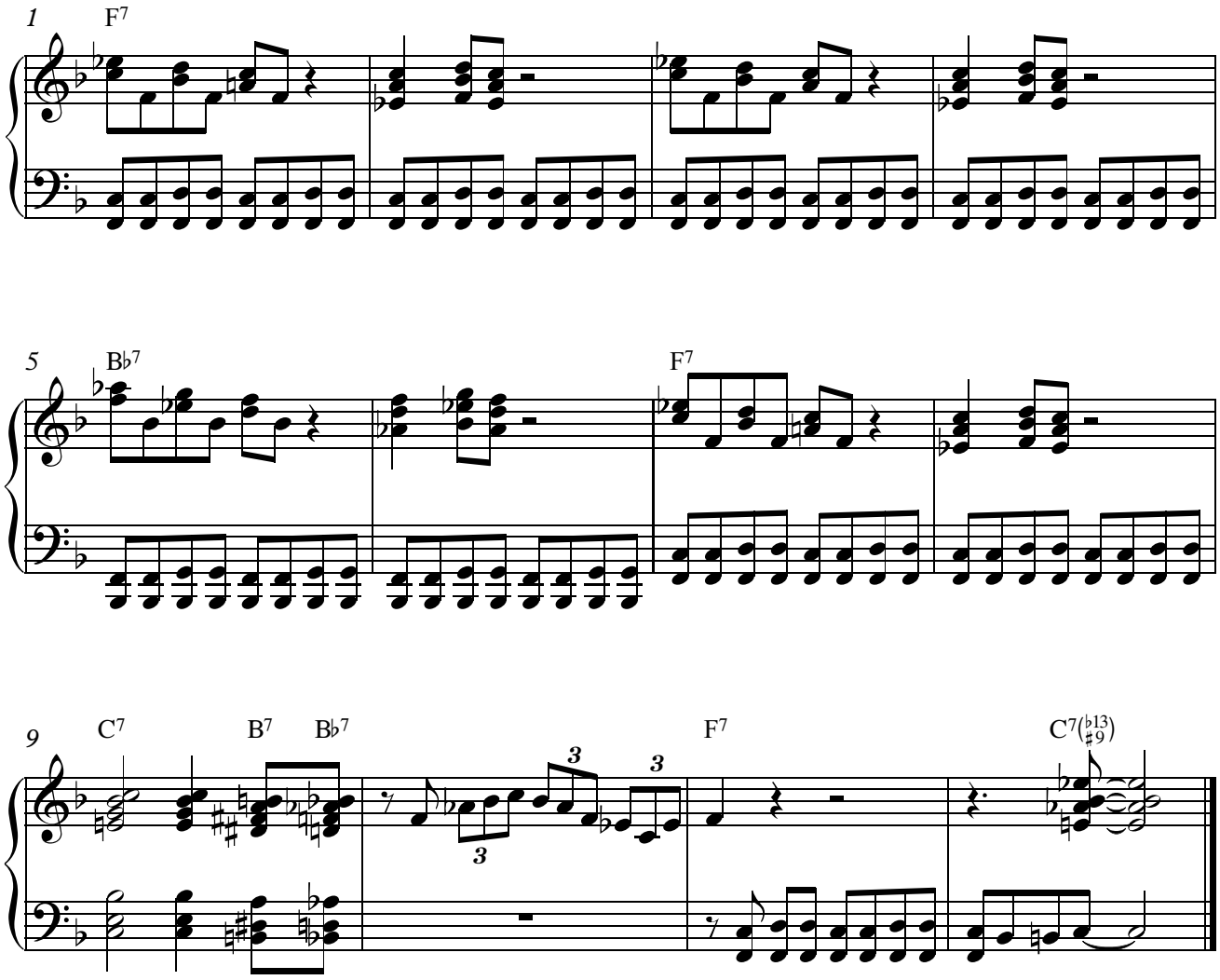
Using Left Hand Basslines



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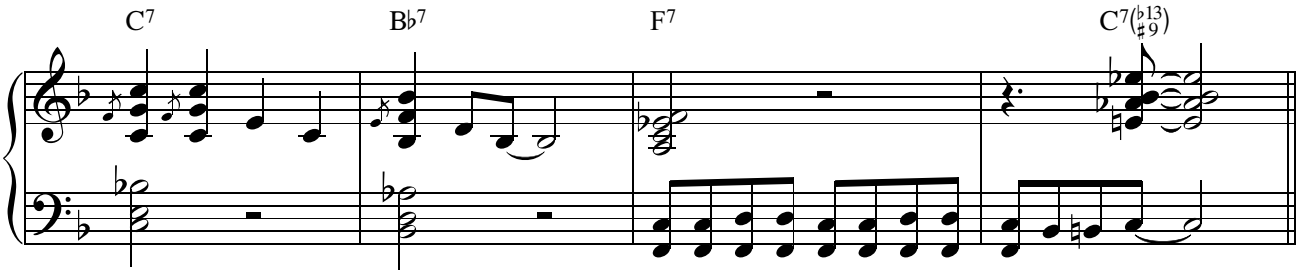
Creating an Intro



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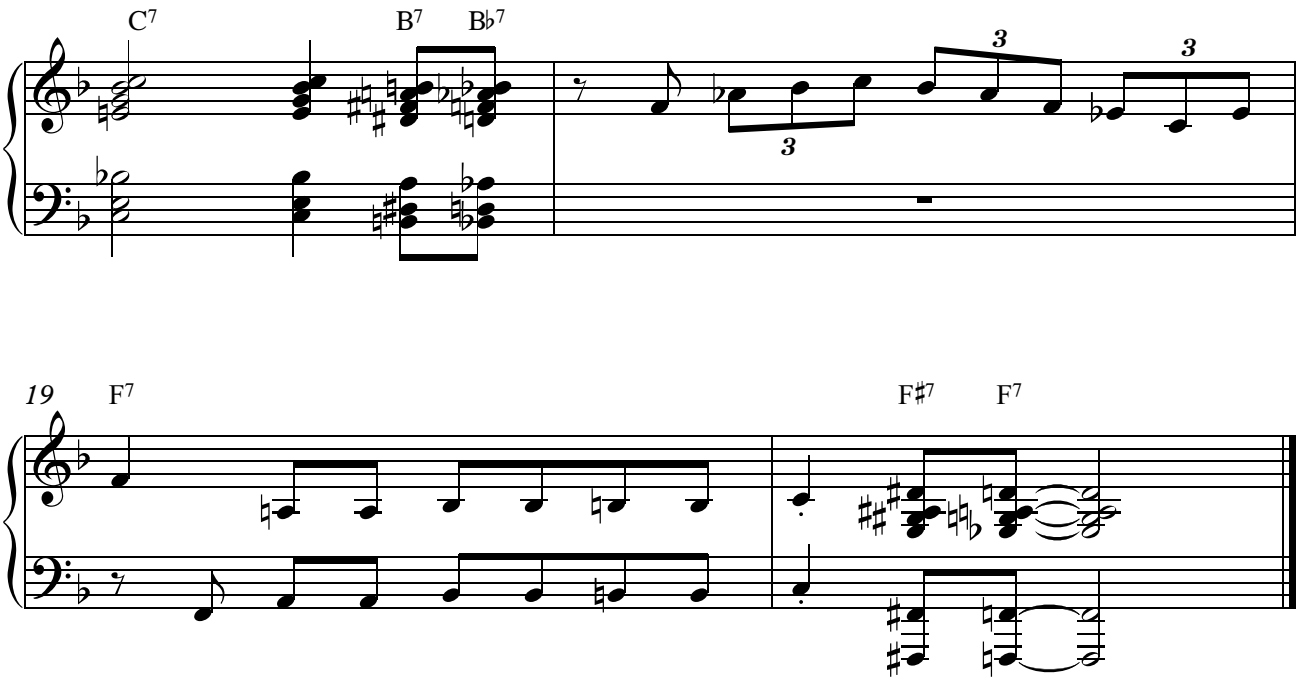
Classic Blues Ending



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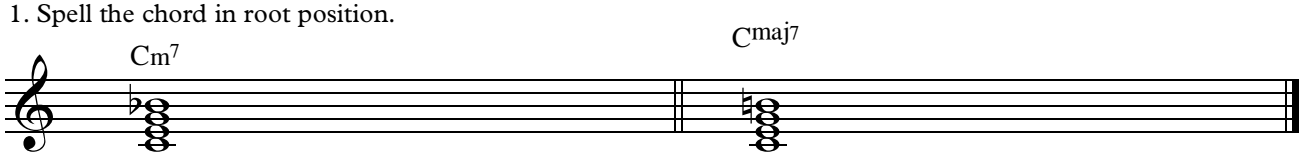
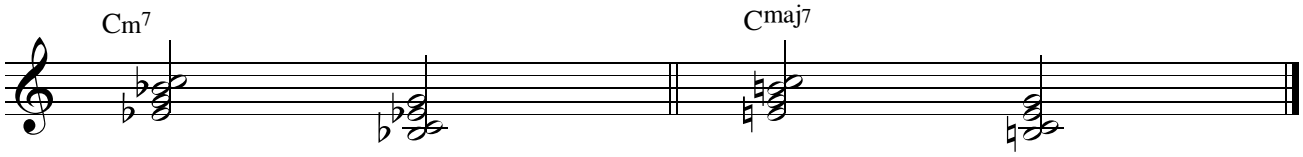
Building Rootless Voicings

For Major and Minor 7th chords:

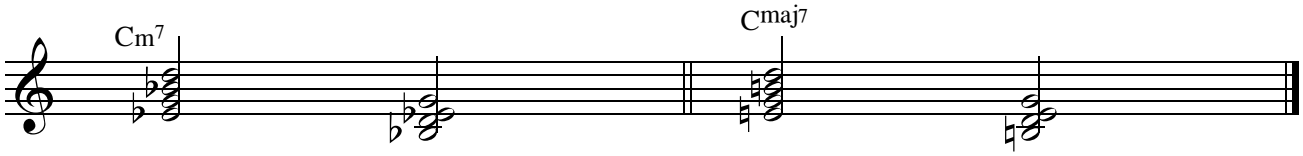
1. Spell the chord in root position.



2. Invert the chord so that the 3rd or 7th is in the bass.



3. Replace the root with the 9th.



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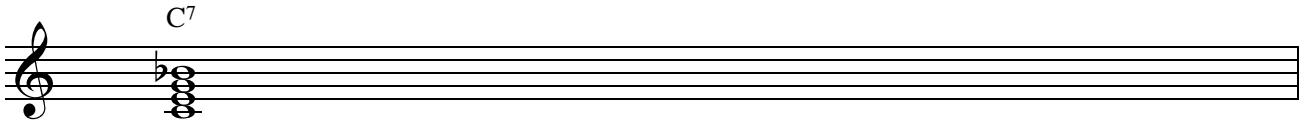
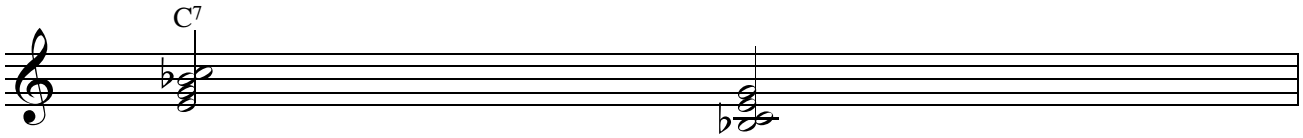
Building Rootless Voicings

For Dominant 7th chords:

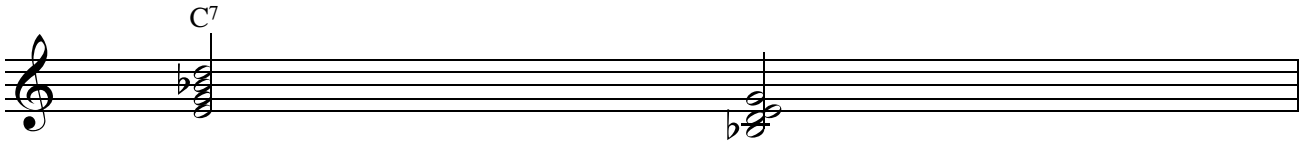
1. Spell the chord in root position.



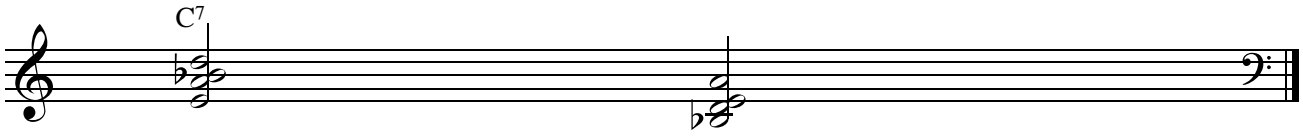
2. Invert the chord so that the 3rd or 7th is in the bass.



3. Replace the root with the 9th.



4. Replace the 5th with the 13th.



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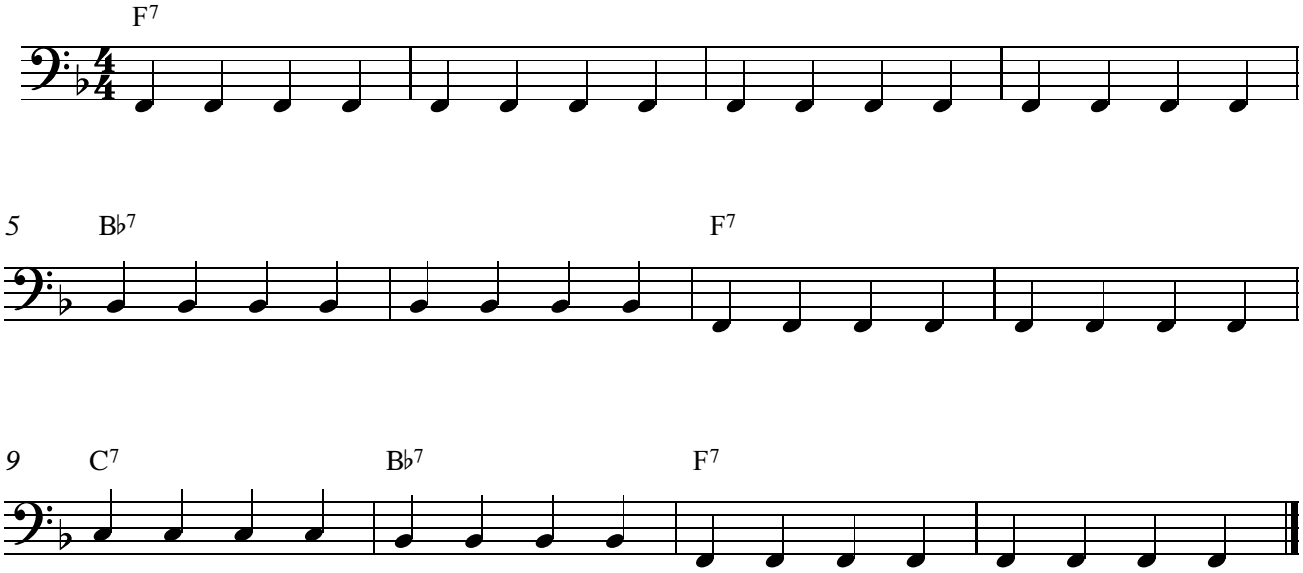
Walking Basslines Exercise 1

1. Play roots on quarter notes:



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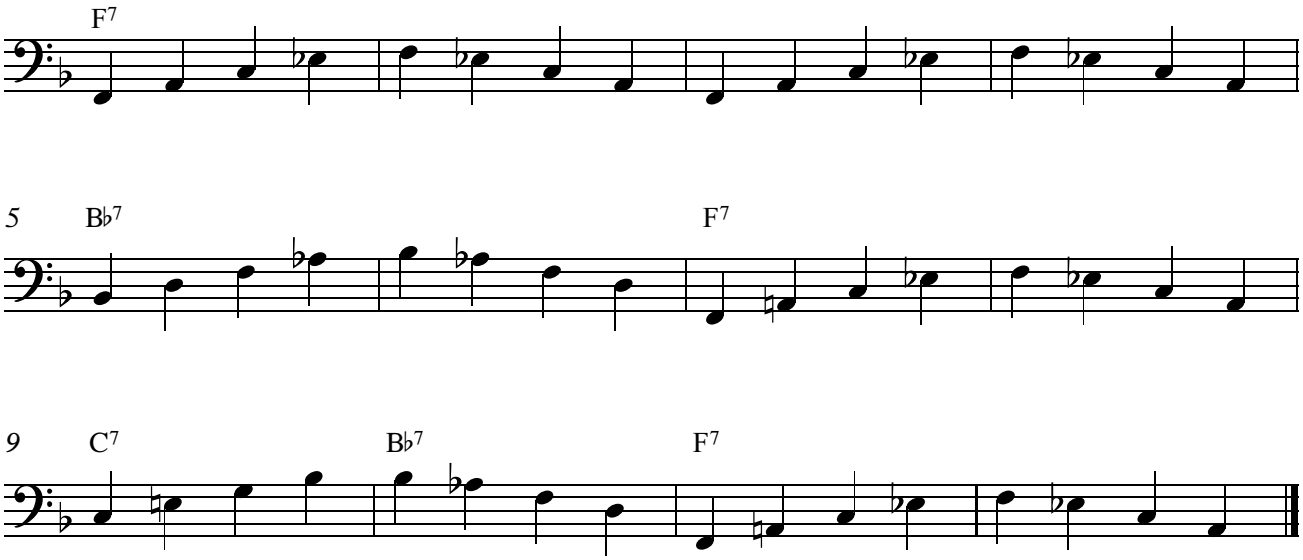
Walking Basslines Exercise 2

2. Play chord tones in step-wise motion:



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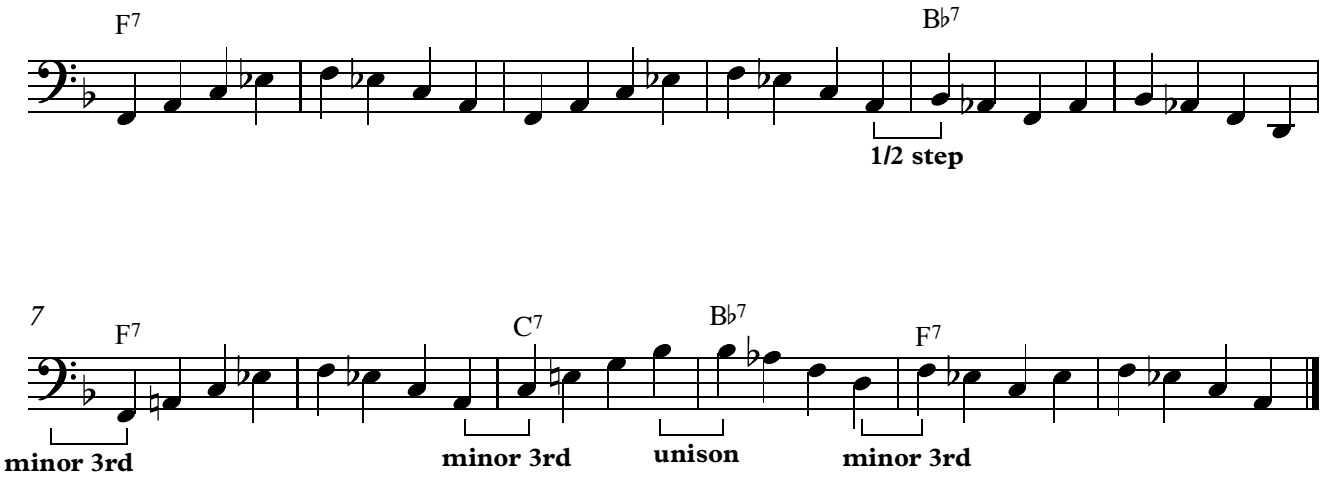
Walking Basslines Exercise 3

3. Play chord tones in step-wise motion, resolving to root of new chord by smallest interval possible:



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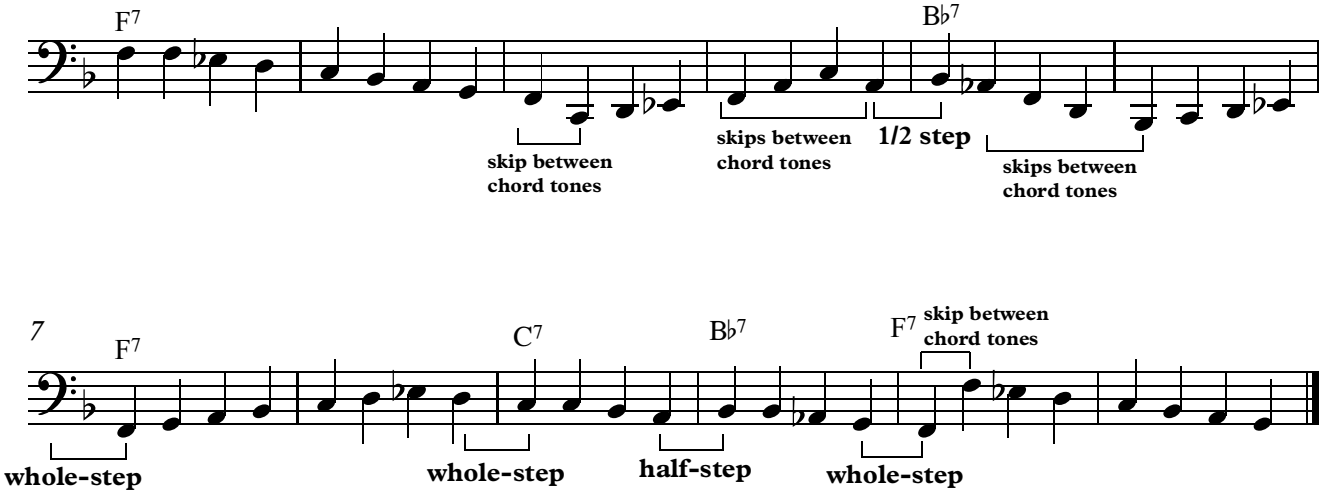
Walking Basslines Exercise 4

4. Use chord tones and scale tones in step-wise motion. Use skips only between chord tones. Resolve to root of new chord on first beat of each measure by half- or whole-step.



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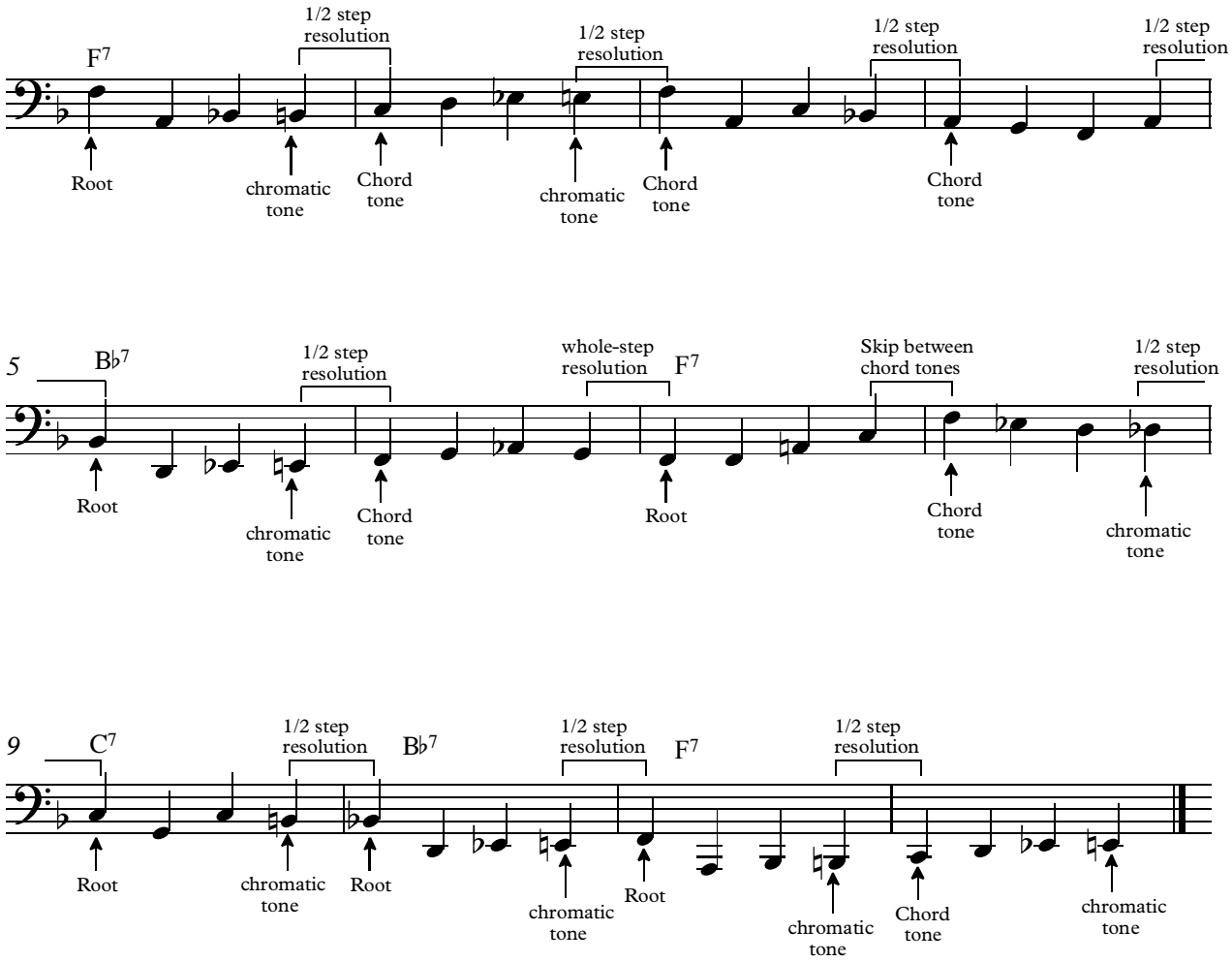
Walking Basslines Exercise 5

5. Use chord tones, scale tones, and chromatic tones. Resolve to root of new chord at start of measure. Half- and whole-step motion is strong motion. Use skips only between chord tones.



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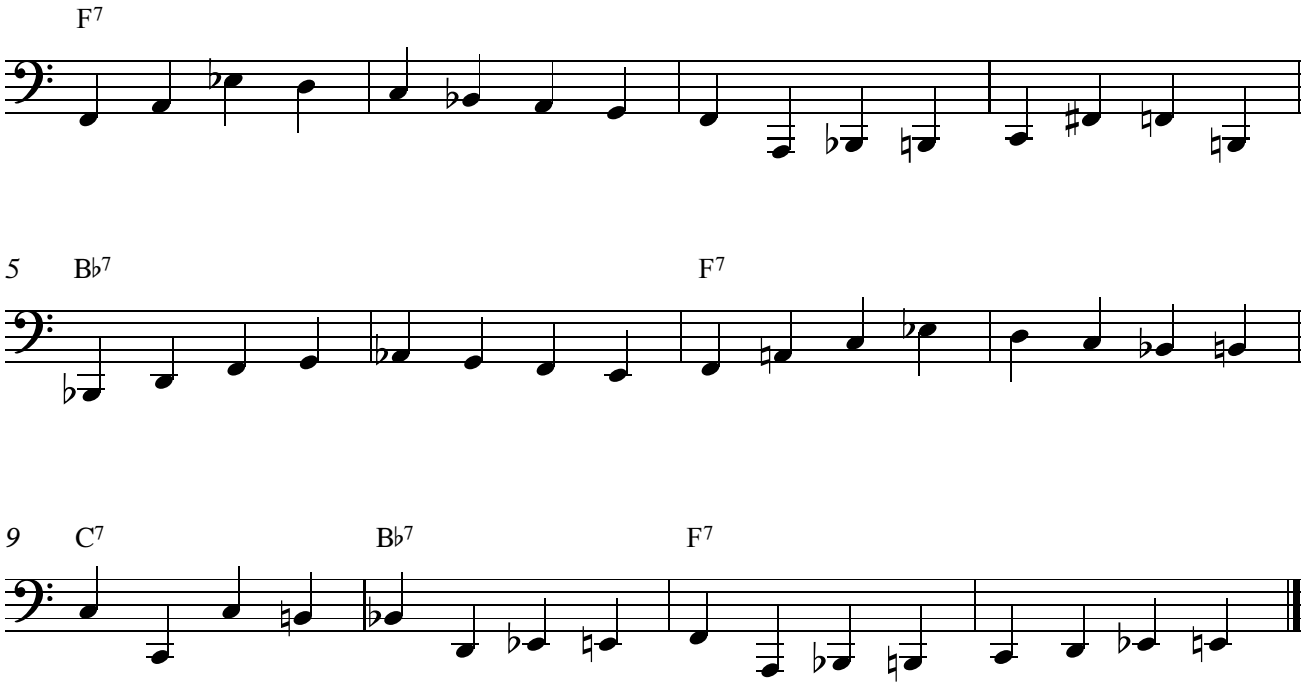
Sample Basslines

Sample Bass Line #1



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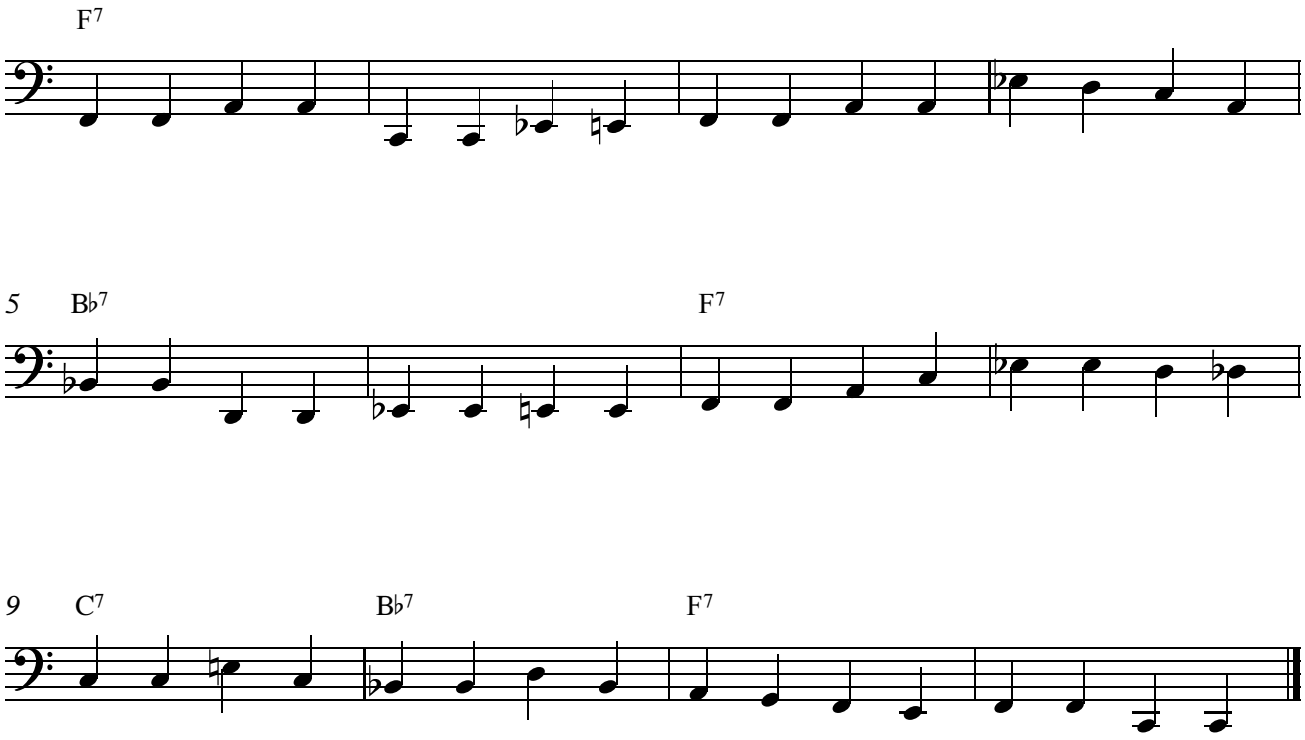
Sample Basslines

Sample Bass Line #2



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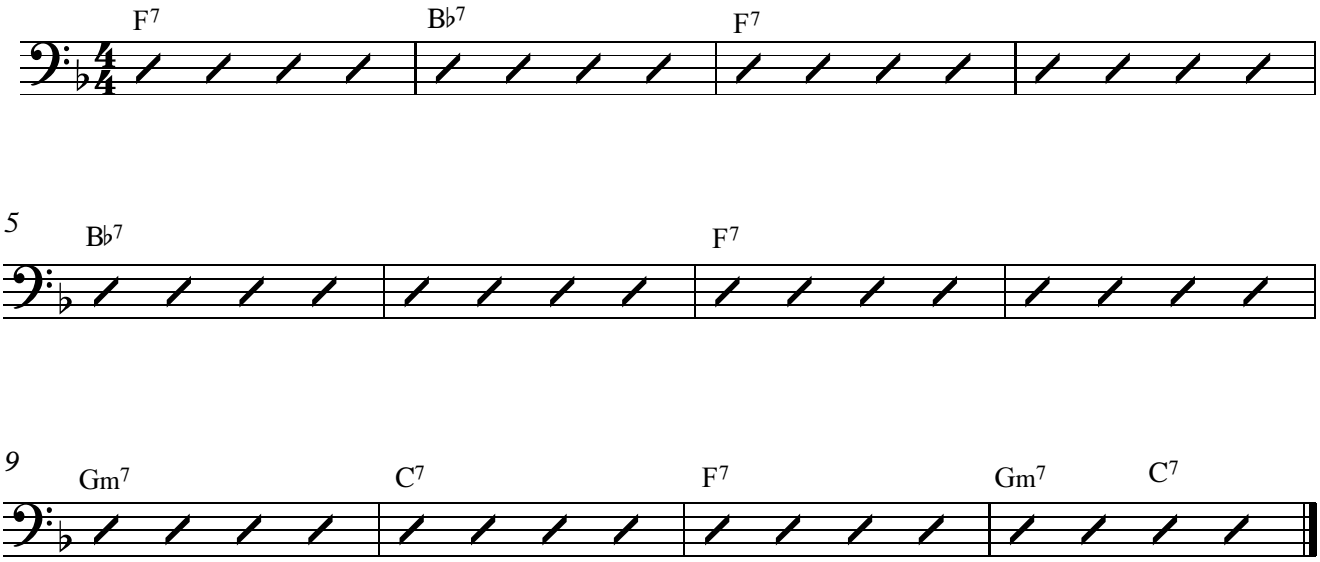
Common Alternate Changes



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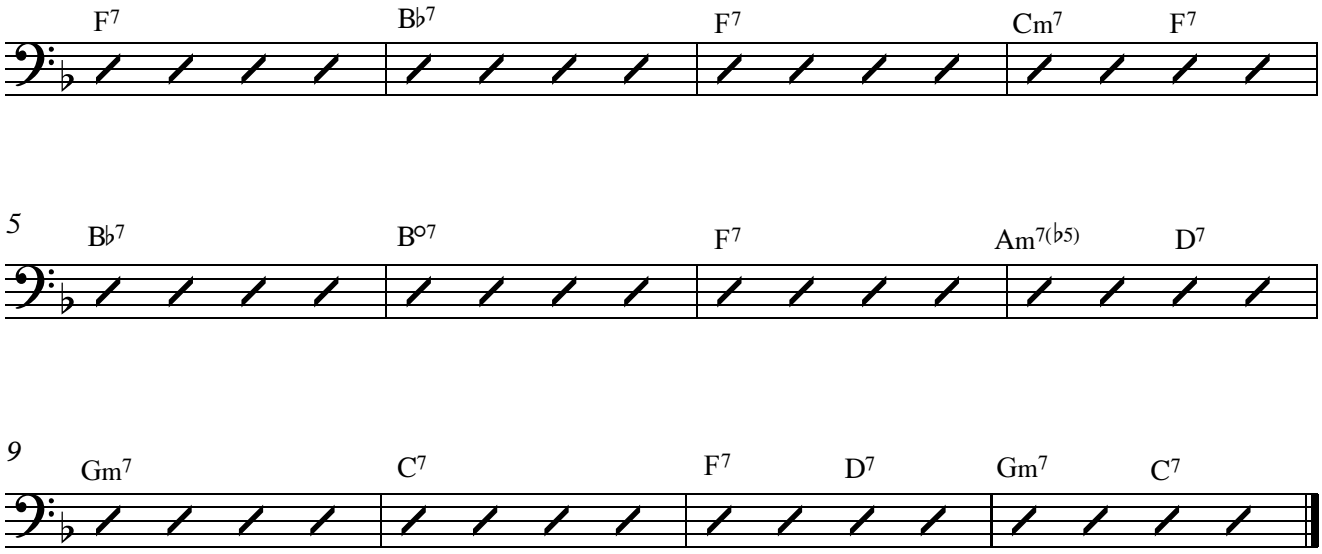
More Advanced Changes



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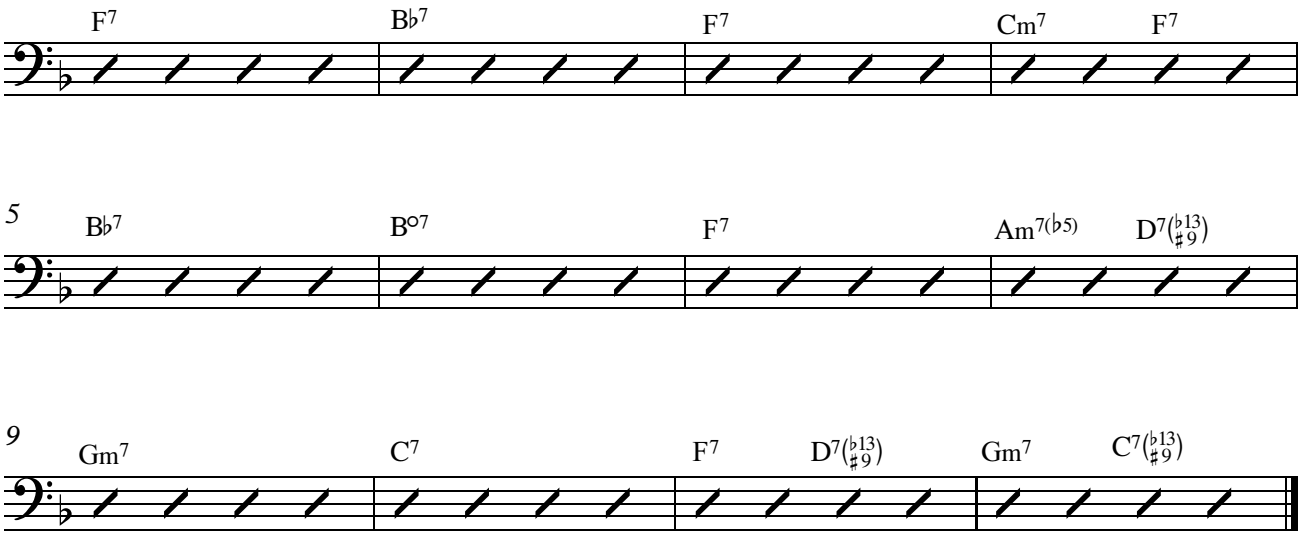
Altered Extensions

*Use altered extensions when going from V to a minor i chord (ie, D7 going to G-7 in bars 8 and 9)



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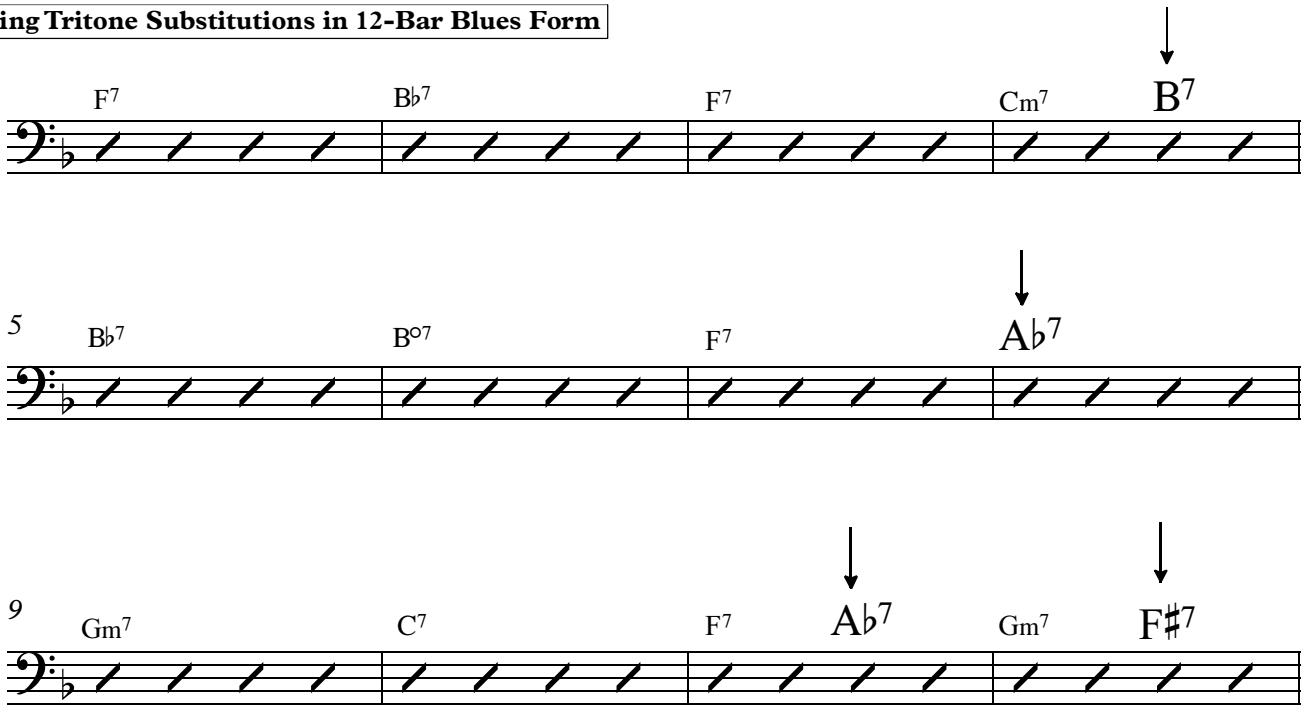
Tritone Substitutions

Using Tritone Substitutions in 12-Bar Blues Form



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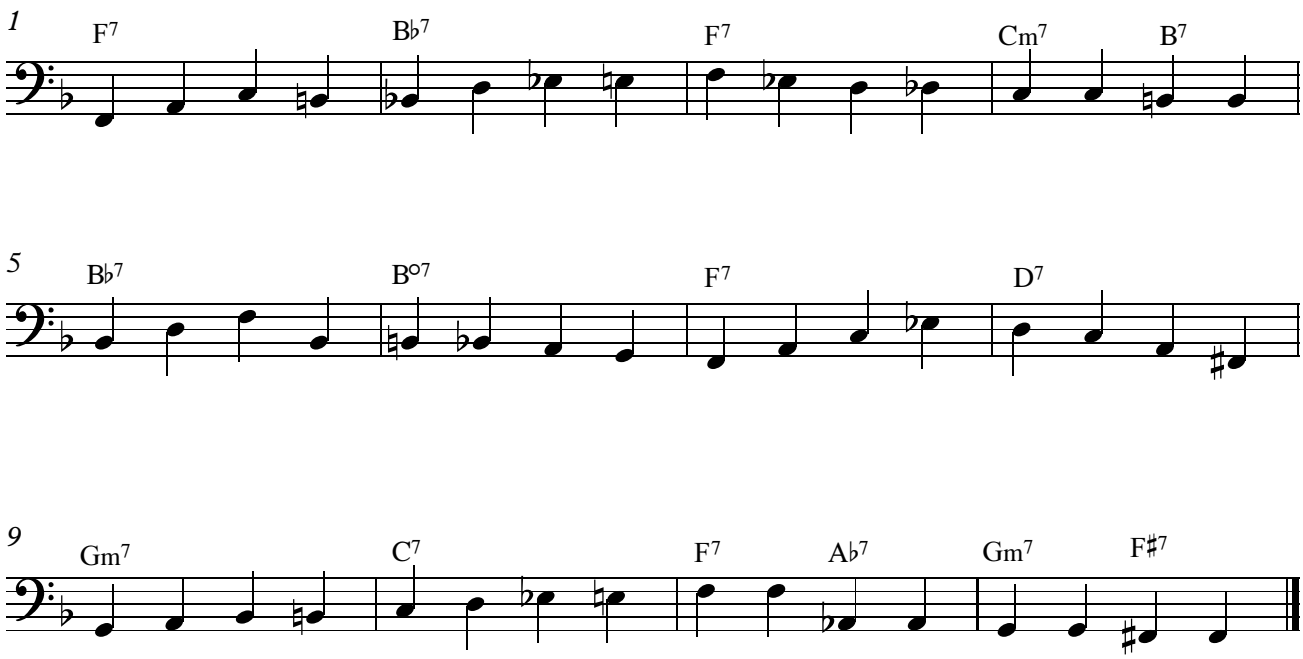
Working With Basslines

Creating Walking Bass Lines Using Alternate Blues Changes

Bass Line #1



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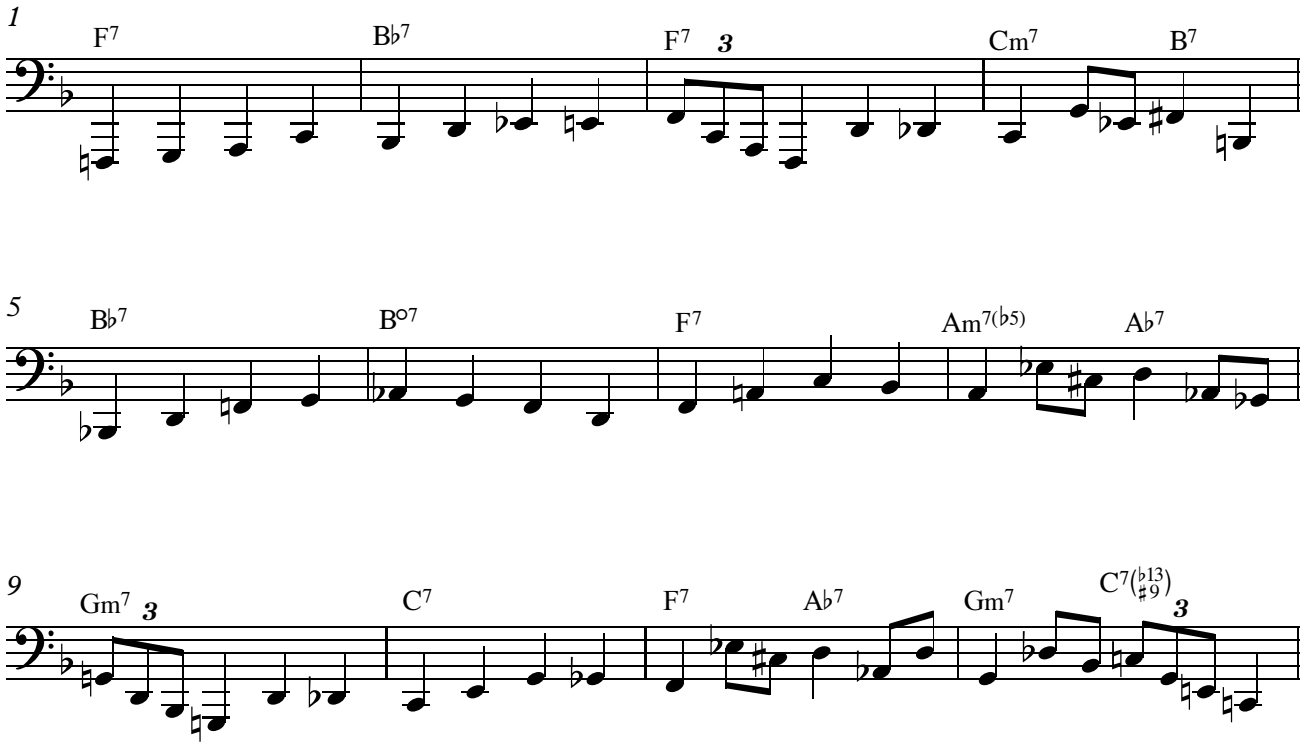
Bass Player Licks

Bass Line #2 - with bass player "licks"



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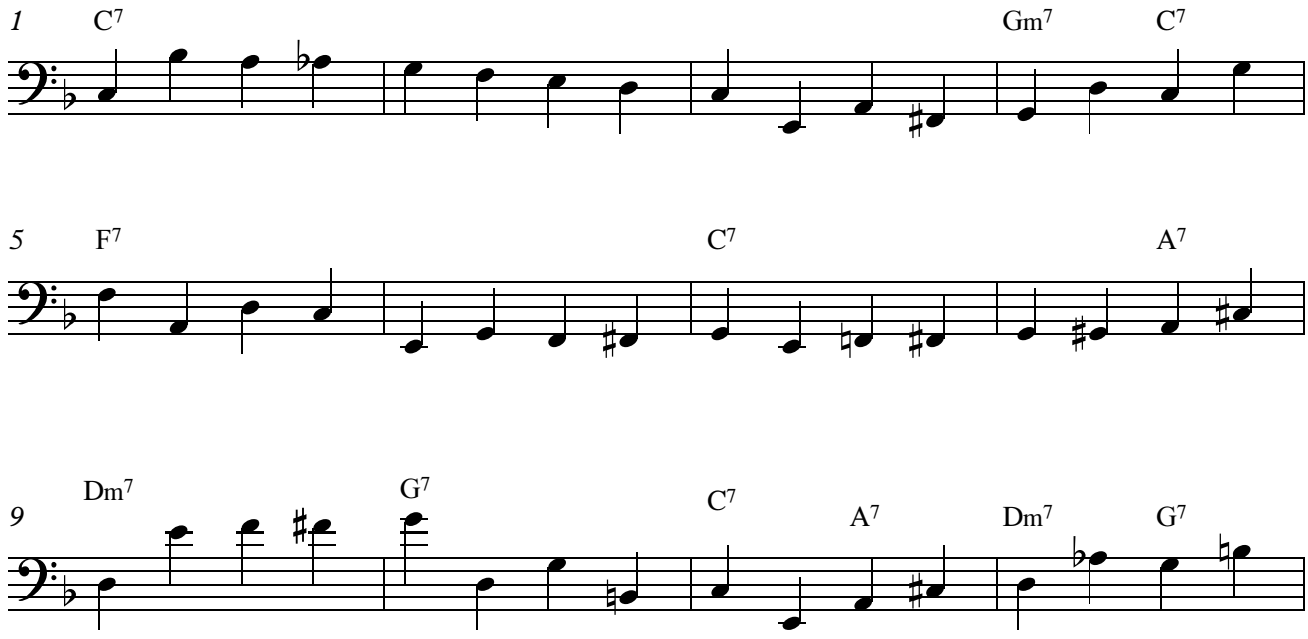
Transcribe Basslines

1:42 - Ray Brown, "C-Jam Blues," from the album 'Night Train'



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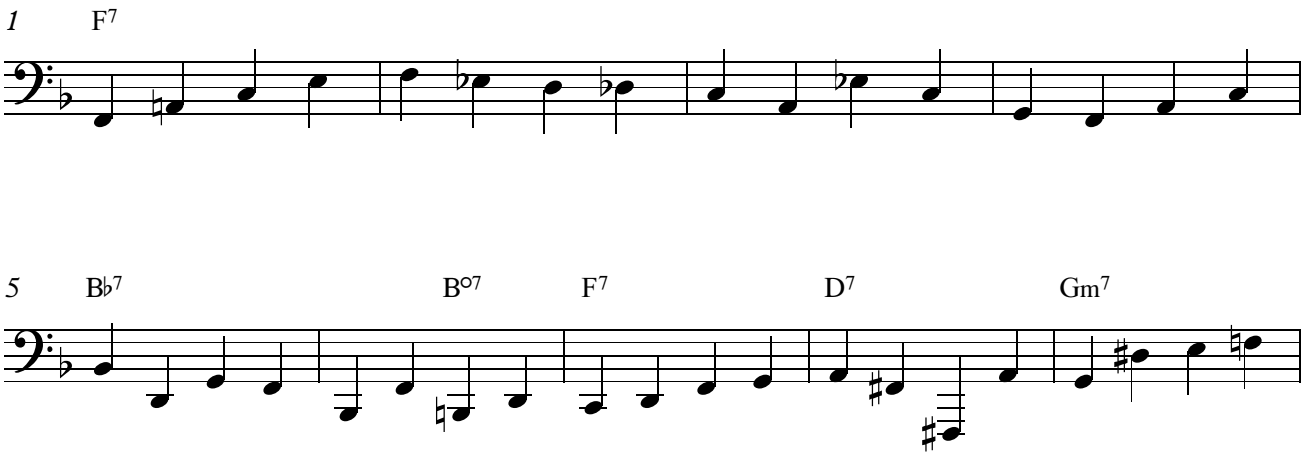
Transcribe Basslines

0:35 - Percy Heath, "Now's The Time," from the album 'Charlie Parker [Verve]'



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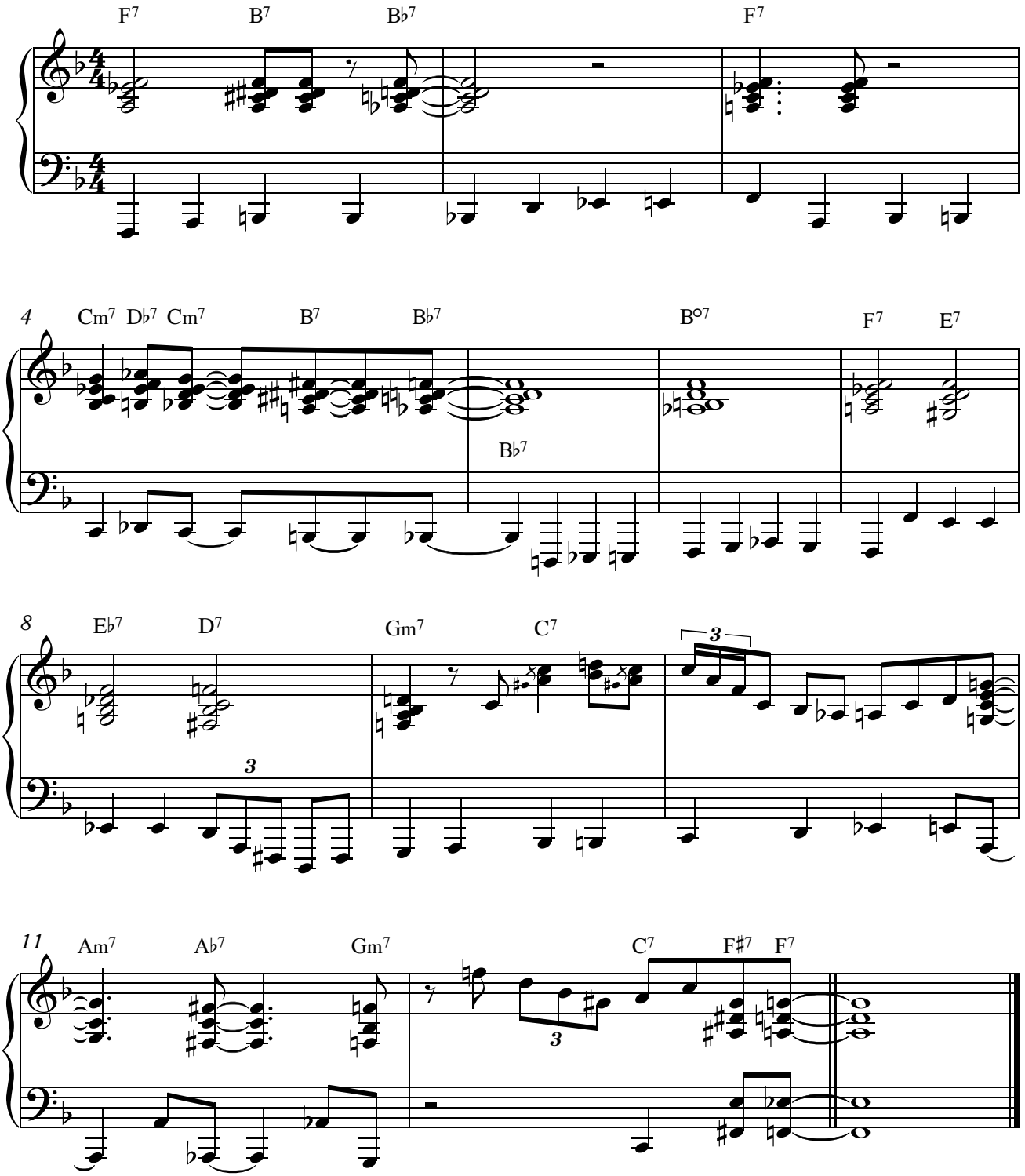
Using Chord Substitutions in 12 Bar Blues Form



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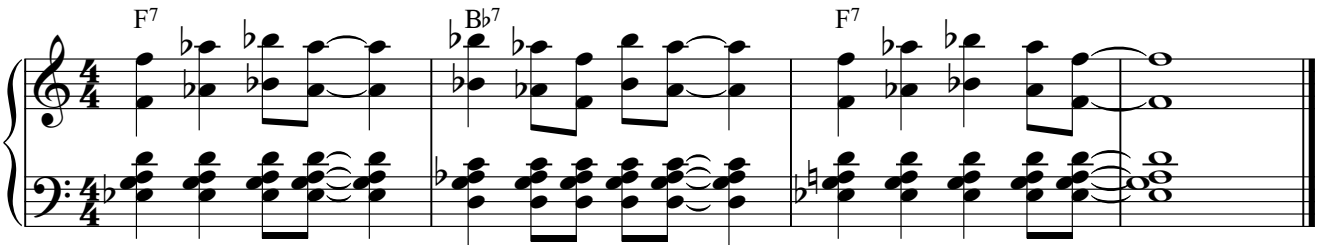
Concerted Comping



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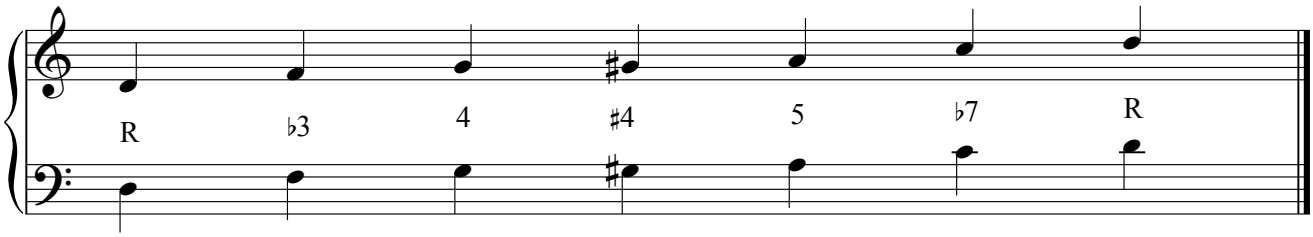
Another Blues Scale



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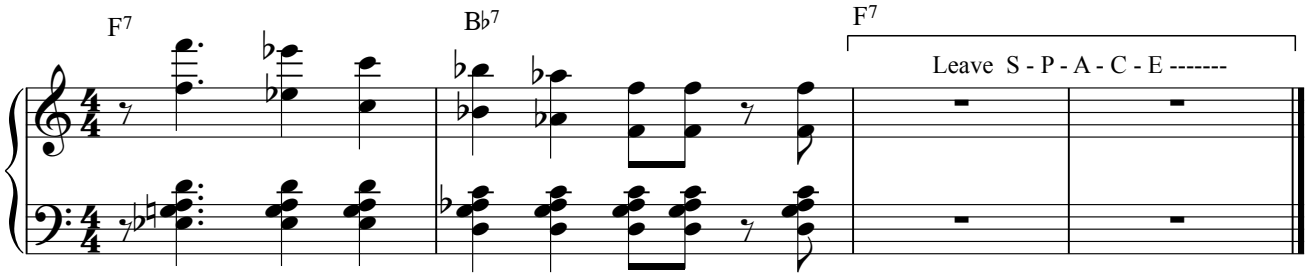
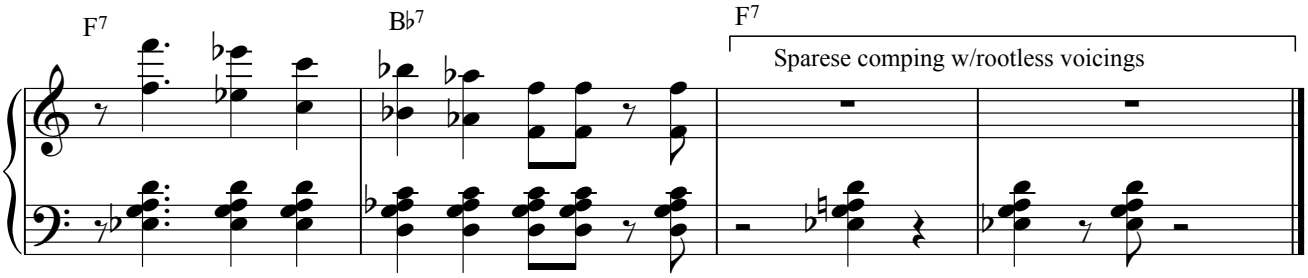
3 Ways to Fill Space

Idea #1 = Leave space/silence/rest



Idea #2 = Sparsely comp using left-hand rootless voicings; right-hand rests



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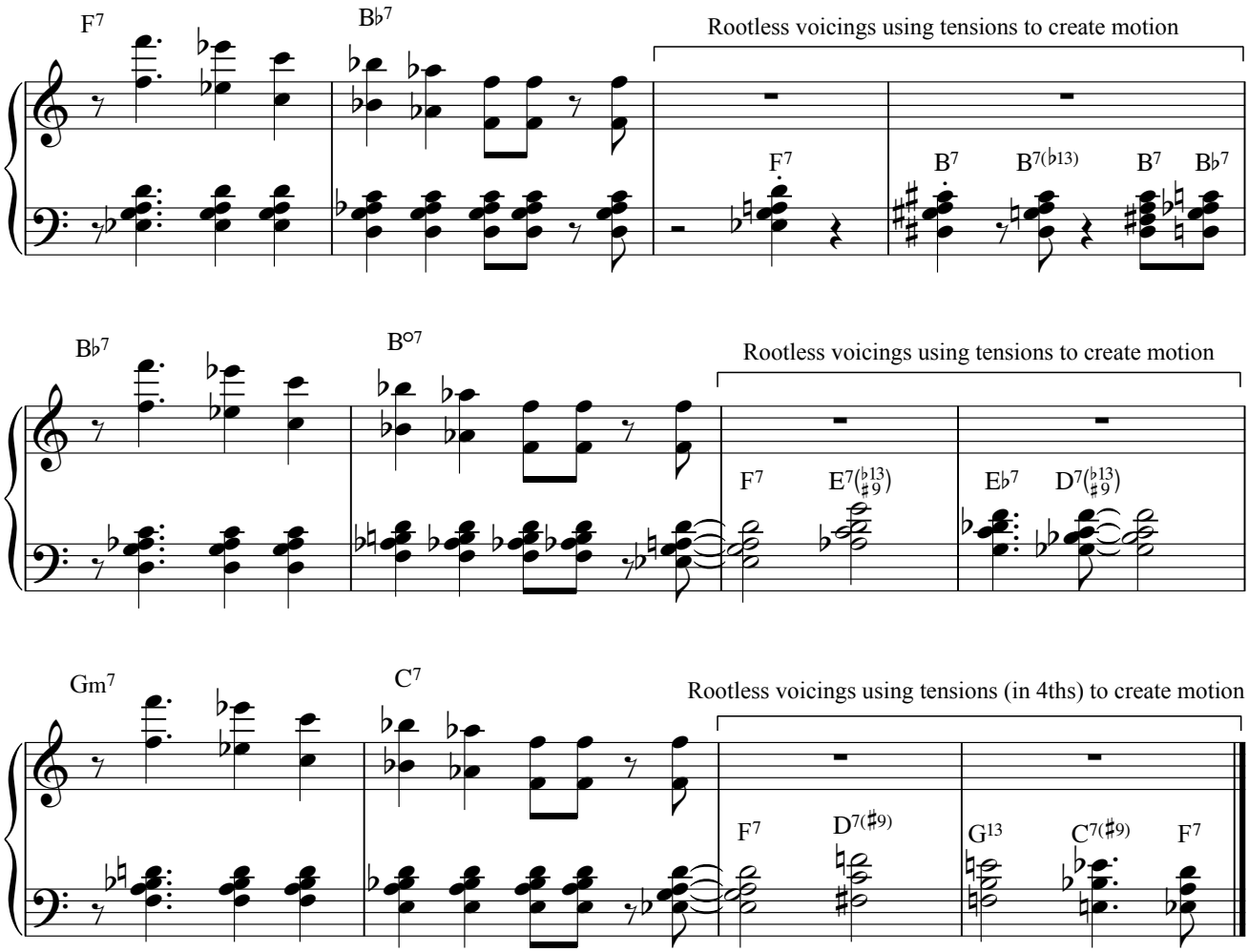
LESSONS

Jazz and Blues Piano

3 Ways to Fill Space

Idea #3 = Left-hand uses tensions to create "harmonic melody" and motion



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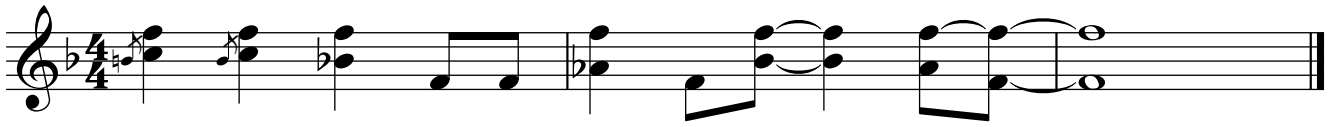
PBP Part 13

lesson by Willie Myette

03-Generating improvisation ideas



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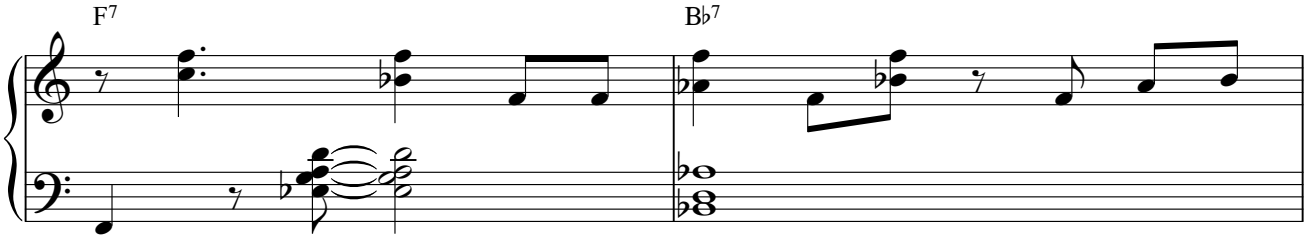
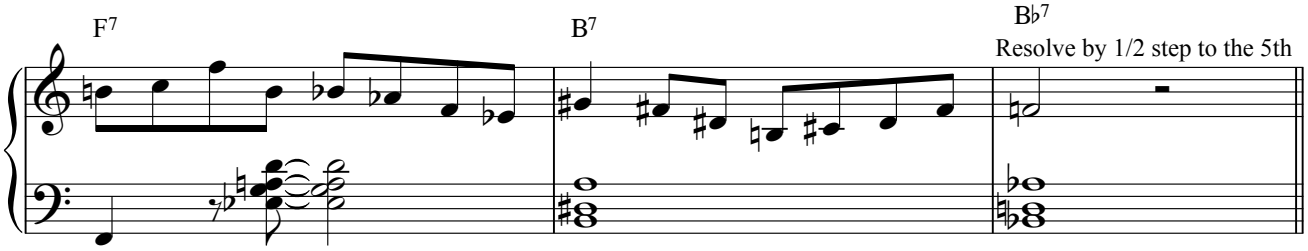
Jazz and Blues Piano

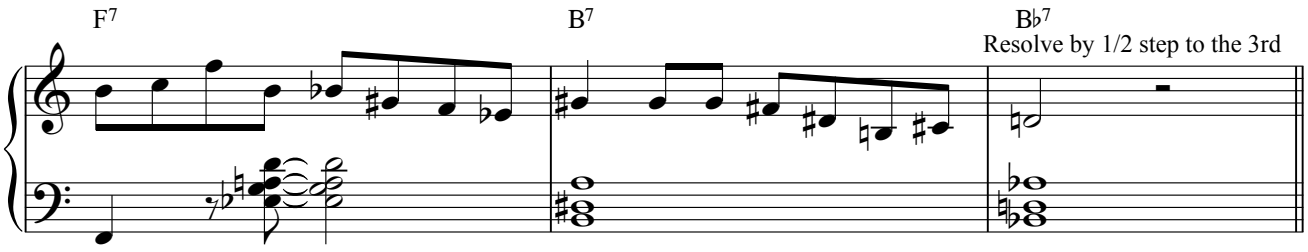
Taking it out in M4

Example 1





Example 2



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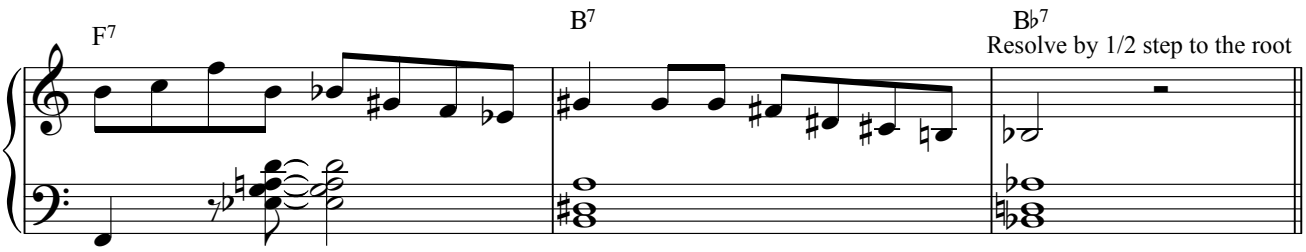
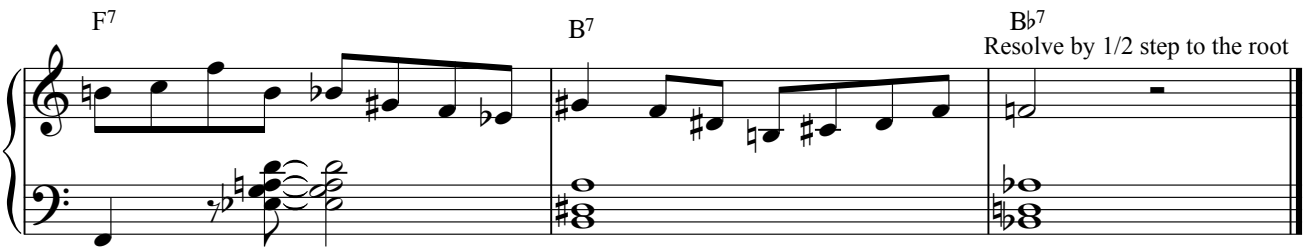
Jazz and Blues Piano

Taking it out in M4

Example 3



Example 4



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