



PIANO SUCCESS PLAYBOOK

AN ASSESSMENT TOOL
TO HELP YOU SET GOALS,
FIND INSPIRATION, AND REACH
YOUR FULL POTENTIAL.



JAZZ

EDGE

TM

the best music school on the web

SUCCESS/0814 \$19.95 US



Welcome to the 30-day Success Playbook.

This program is designed to get you started successfully playing the piano... *for free!*

In our busy lives it's easy to lose site of our dreams. If you're reading this book, I know that piano is a priority of yours.

I've designed these lessons with that in mind. Each lesson is about 5-10 minutes in length, making them easy to fit into your busy life.

You're free to come back to PianoWithWillie at any time to view these lessons, so don't fret if you miss a day...the lessons will be waiting for you.

Best of all, you are never charged for our 30-day playbook program. I believe that you are serious about learning the piano, so I've created these lessons to help you:

- **Realize your dream of playing the piano.**
- **Know where to go next in your piano practice.**
- **Self-assess your progress to determine how to succeed at the piano**

After completing these 30 lessons, you will be impressed with just how much you can play at the piano...and how much you know about music.

Let's Play!

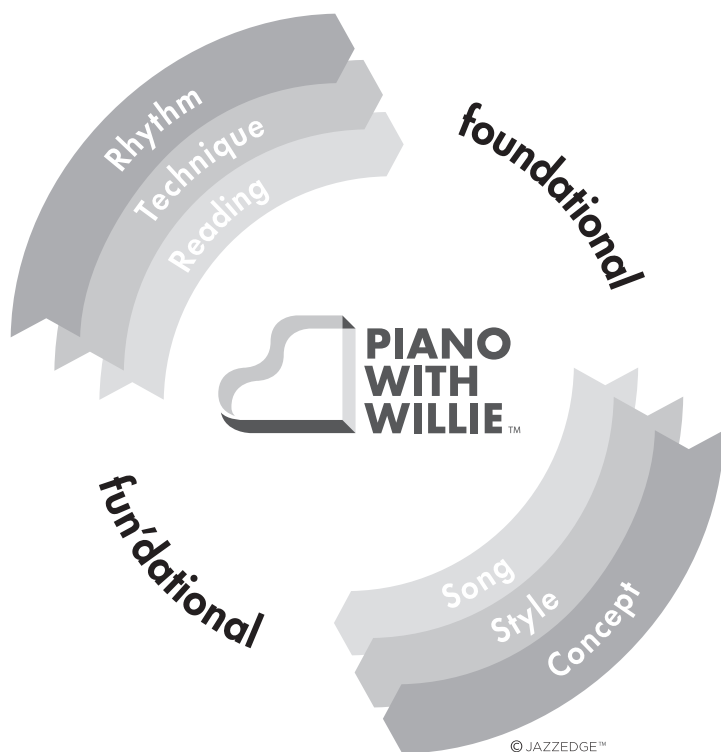
A handwritten signature in black ink that reads "Whynette". The signature is written in a cursive, flowing style.

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There is no glory
in practice, but
without practice,
there is no glory.

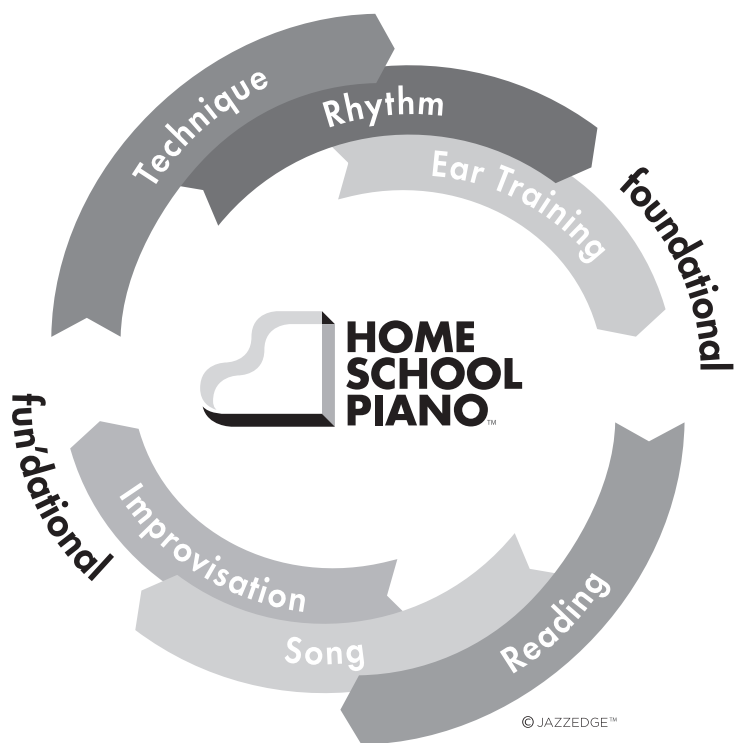




PianoWithWillie is different because of how we structure our lessons. Typical piano methods make you go through sometimes years of boring technical exercises before you begin to play something that is fun and actually sounds like music.

With our program, you learn the necessary foundational material in our rhythm, technique, ear training and reading music lessons. However, we also teach you real music right away in our song, style, improvisation and concept lessons.

“Most students want to learn to play something that sounds like music...not just play scales.” With PianoWithWillie, you get the best of both worlds. Our **foundational** lessons show you the proper technique that makes your playing sound more professional while enjoying our **fun'dational** lessons that teach you songs, grooves, licks and how to create your own music.



For our beginner students, we've created HomeSchoolPiano, a step-by-step program which teaches absolute beginners how to become successful at the piano.

HomeSchoolPiano follows a modified 6-step cycle derived from PianoWithWillie (see above).

In our 30-day Success Playbook lessons you'll learn concepts from both methods. This will give you the chance to see which program best suits your needs.

If lessons 1-19 in this book are "just right" for your playing level (meaning you can understand and play the examples at the piano), then HomeSchoolPiano is a perfect fit for you.

If lessons 1-19 are too easy, then PianoWithWillie is the right option for you!

Piano Practice Success Secrets | How to avoid B.Y.H.A.W.

Like everything in life, there is a right way of doing things and well...a “**B**ang **Y**our **H**ead **A**gainst a **W**all” way of doing things. We want to avoid the B.Y.H.A.W. way ;)

Problem is...most students have no clue how to practice the piano properly. Through no fault of their own, they waste countless hours using brute-force tactics to try and force their brains and fingers to learn faster!

The good news: it's possible to *get better at practicing the piano*. In fact, it's possible to practice less and become more productive. In this article, I'll share some tips that will work for you if you work at them. Some concepts may seem unorthodox or even strange at first, but given time, you'll notice a dramatic effect on your piano playing.

Location, Location, Location

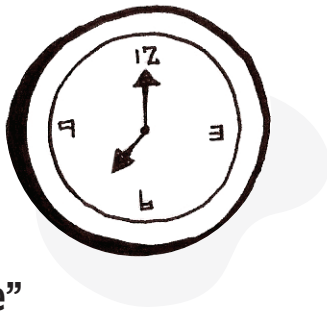
We know that location is important in real estate. In regard to piano practice, your location can mean the difference between a poor practice session or one which allows you to get the most benefit from your time at the piano.

Ask yourself these questions:

1. Is it noisy where I practice?
2. Am I able to practice without being disturbed?
3. Is it convenient to practice?
4. Is my piano in a convenient location?
5. Do I have the tools I need?
(i.e. pencil, paper, proper lighting, etc..)



Practicing in a noisy environment where you are constantly being interrupted will make it extremely difficult for you to achieve piano success. If your bench is too high or low, the temperature too hot or cold, these also can negatively effect your practice.



“I Don’t Have The Time”

I could have come up with a snappier headline for this section, but this statement cuts to the heart of the problem. Some students like to say they don’t practice due to lack of time.” Guess what... *you’ll NEVER have enough time*. Time is one of those things that we have in very short supply and we only get so much of it in our lifetime.

The real question is *Do you want to MAKE the time?*

If so, here’s the good news...**5 minutes of piano practice per day actually yields results**. Yep, five minutes of quality practice can help you to see gains in your piano playing. Of course these gains will be modest putting in only 5 minutes a day.

If you can sit down and practice for only 5 minutes, you’ll most likely stay at the piano longer. This is because the hardest part of finding the TIME to practice is *actually SITTING DOWN to practice*. We think we don’t have the time when in reality we just need to make the time.

If you are the type of student who feels they do not have time to practice, I suggest that you start by practicing only 5 minutes a day. If you do this for 30 days, you’ll be hooked by your new skills at the piano and you’ll naturally start to practice more.

If you have no trouble making time to practice, try finding an alternate time to add an extra 5 minutes to your practice routine. Check out the section Piano Practice at 35,000 feet.

“Play It Again Sam”

Imagine...you sit at the piano to play a new song. You start at the beginning, everything is going fine but then BAM you make a mistake midway through the song.

Does this sound familiar? It should...it happens to all of us. The question is *What do you do next?*

Most of the time, students go back to the beginning of the piece and play it again, hoping that the next time they come to that ‘gotcha’ section they’ll somehow be able to play it without making a mistake.

Unfortunately, we know how that goes as well. The section comes again, the mistake is made, we say to ourselves “I can’t play this @#\$\$!# thing!” then we get up from the piano thinking of the ways we can chop this thing up and burn it in the back yard!

Well...maybe you don’t get that far...but you get the point. Practicing the piano can be FRUSTRATING! That’s why **only a select number of people ever actually learn the instrument.**



Ideas to help you hit your mark:

1. Try not to stop when you make a mistake. Yes, this will be difficult and you will flounder for a bit. The most important thing is to remember to keep going when you make a mistake. DO NOT go back to the beginning of the song, and...
2. I want you to work on sections of music. If you are having difficulty at measure 8, start at measure 7 (notice...this is a measure before the mistake)...continue to measure 8 trying your best to fix the mistake...then play measure 9 (notice... this is a measure after the mistake)



Piano Practice at 35,000 feet

Do you need to be in front of your piano in order to practice? No!

The 6 elements of the PianoWithWillie method are rhythm, technique, reading, song, style and concept. All of these elements can be practiced away from the piano.

*So how do you practice the piano without a piano in front of you?
The answer is...music theory.*

Hold on, hold on...before you think this has to be boring, it doesn't. Well...maybe it will be boring at first, but the more you learn about music theory I promise you'll think it's fun!

Rhythms are easy to practice away from the piano, but what about the other elements? You might think it's impossible to practice the piano at 35,000 feet. It's not...here's how:

1. Make a copy of your music to take with you. This way if you lose it...no problem, it's only a copy.
2. Answer these questions about your music:
 - a. What key is this in?
 - b. What is the time signature? What does the time signature tell you? (i.e. the top number tells you what?)
 - c. What do the symbols mean? (i.e. What does *mf* signify? Identify as many symbols in your music as possible.)
3. Read through the music and follow the form. Where does it repeat? Is there a coda section?
4. Name the notes on the page. Look at the music and ask yourself "What note is this?" This is similar to using your music as a flash card.
5. Place your fingers on a table and try to play just the right or left hand of your music. Try to visualize the stretches that your fingers will make. Most importantly, this is a great opportunity to practice your fingering!



Be curious about your music

These steps are only some of what you can practice away from the piano. Write down your ideas in the back of this book!

The more questions you ask about music, the more you're going to learn. When you are practicing something that is challenging to you, ask yourself *"What can I take away from the piano to practice while I'm not in front of my instrument?"*

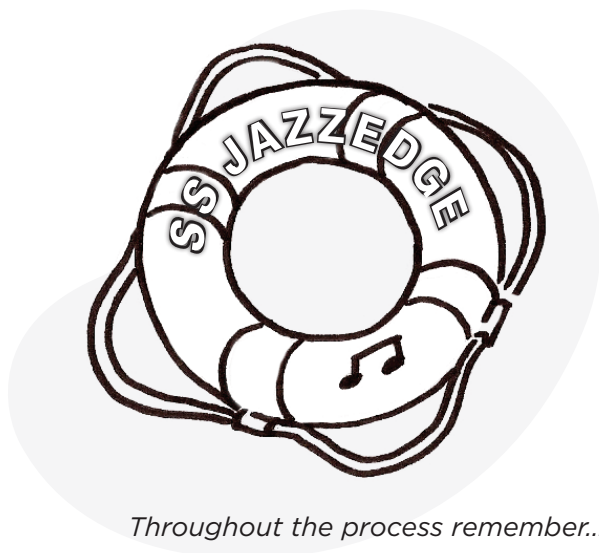
I used to make a photocopy of lead sheets that I was trying to memorize. I would staple them together and put them in my back pocket. Every moment I had, I would take them out and try to memorize the song and its form. This method allowed me to learn over a hundred songs!

Having the "YES I CAN" attitude

My son Connor and I hear about having the "Yes, I can!" attitude weekly in karate. We say "Yes, I can!" over a dozen times in each class. Learning karate, like learning the piano, is challenging and takes a lot of motivation, so these verbal "clues" can help.

The piano is a lonely instrument since you can play the instrument your entire life without ever performing with another musician. This means you need to keep your motivation level up... especially when you are first learning the instrument. There will likely be times when you feel like you "can't do it" and you may even want to quit. Say to yourself "Yes, I can!"

Most students think of quitting at one point or another. Remember that you're in this for the long haul. Learning the piano takes work...but it's work that you can feel extremely proud accomplishing.

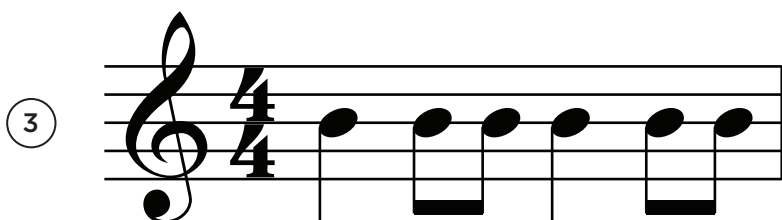
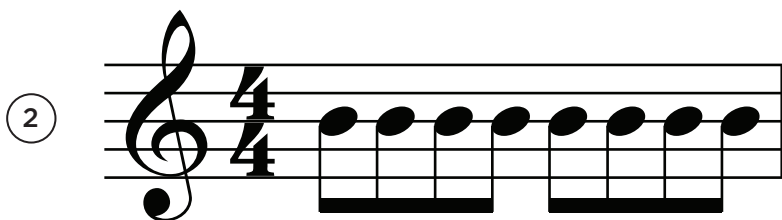
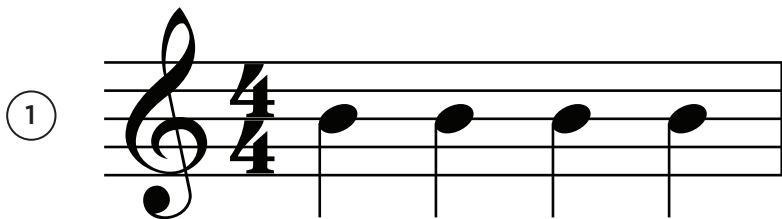


Throughout the process remember...

- Don't compare your piano playing to others. You play the piano the way the universe, your Higher Power, or God intended you to play it.
- Don't use the phrase "*I can't.*" Think... "*I'll try.*"...and keep trying!
- Do feel good about small accomplishments and reward yourself for those accomplishments!
- Even if it is as simple as learning a new scale...feel good about this accomplishment.
- Keeping yourself motivated can be a challenge so remember to engage with other students on our website.
- When you sit to play, begin by saying "*Yes, I can!*"
- Keep quotes and phrases that motivate you by the piano. Surround yourself with positive messages.

Day 1 Rhythm

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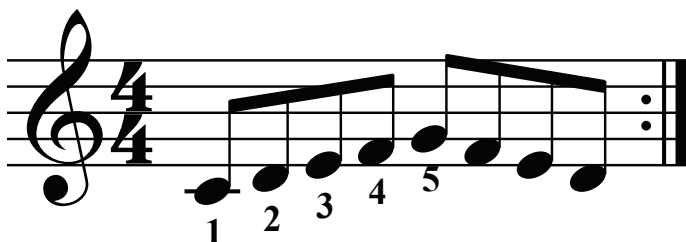
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(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
4. How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 2 Technique

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*Be sure to "grab" at the notes
with each finger,
rather than "pushing"*



SELF-ASSESSMENT (see page 46)

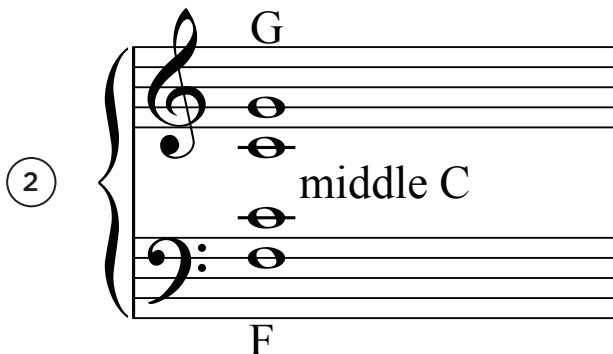
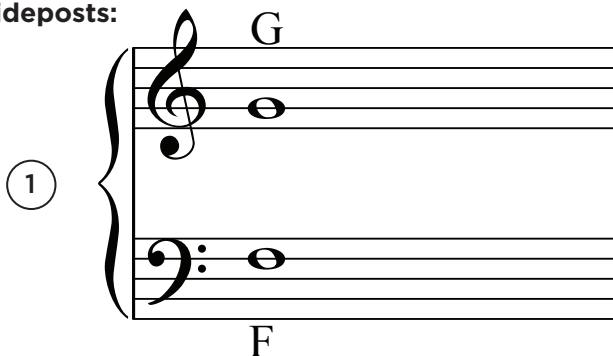
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(If you find these lessons too easy, skip to Day 20)

Day 3 Reading

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Guideposts:



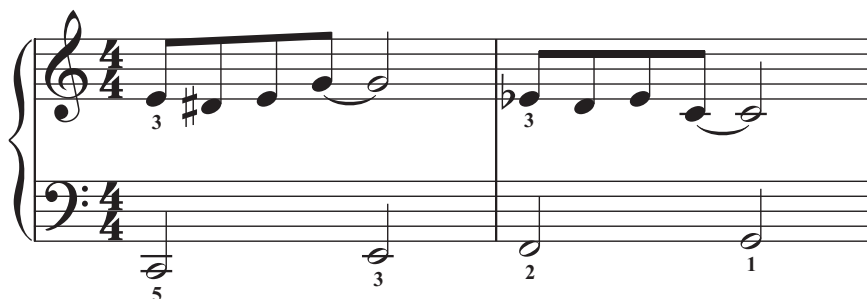
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(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 4 Song-*Dunkin's Blue*

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*Remember to play the
bassline steady!*



SELF-ASSESSMENT (see page 46)

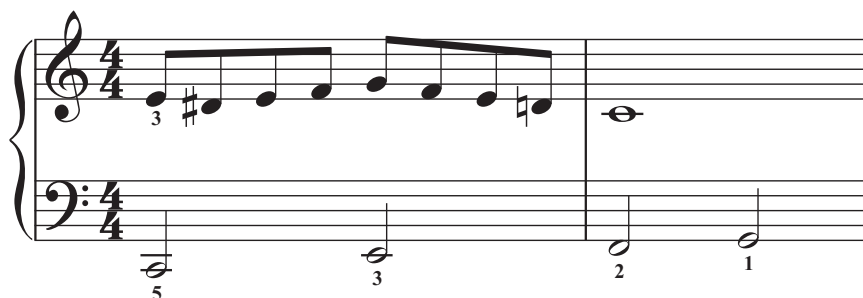
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(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 5 *Dunkin's Blue*, part 2

JAZZ
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3



SELF-ASSESSMENT (see page 46)

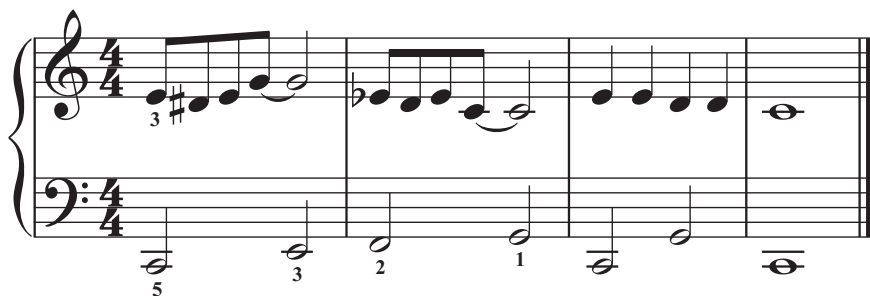
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4. How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 6 *Dunkin's Blue*, part 3

**JAZZ
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5



SELF-ASSESSMENT (see page 46)

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(difficult) **1** | **2** | **3** | **4** | **5** (easy)
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(If you find these lessons too easy, skip to Day 20)

Day 7 Improvisation

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1

2

SELF-ASSESSMENT (see page 46)

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Day 8 Create an Arrangement

Typically, musicians intersperse improvisation into their arrangements. This is especially true of live music. Have you ever seen a musician or band perform where the song is played or sung, then the guitar player takes a rippen' solo before they repeat the song again and end?

This is our typical **HEAD - SOLO - HEAD** song arrangement.

The **HEAD** is what us musicians call the melody of the song. It usually refers to the entire melody. So if the song is a 12-Bar Blues, the HEAD is 12-measures long.

The **SOLO** section can be as long as you want...within reason though. A musician that doesn't know when to "call it quits" with their solo will get looks from both the audience and their fellow musicians!

Finally, after the solos are done, the **HEAD** is usually repeated again and then you end the song.

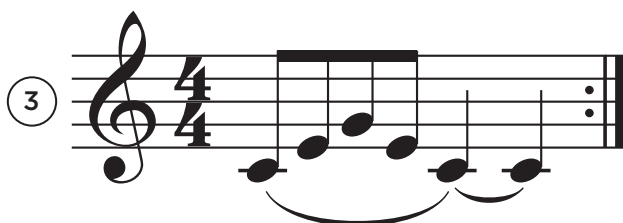
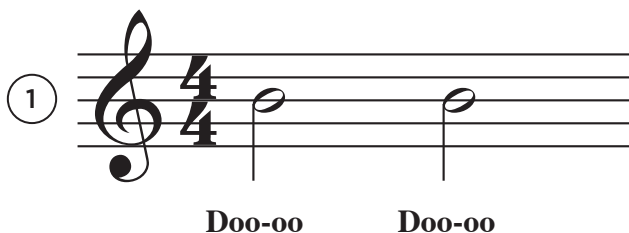
Bear in mind, there are many variations to this form, but this is a typical form that is followed on most of the gigs that I perform. It's a great way to create a quick arrangement for your music... but you are welcome to change it!

SELF-ASSESSMENT (see page 46)

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Day 9 Rhythm

**JAZZ
EDGE**

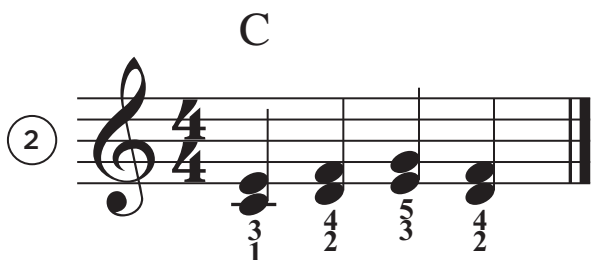
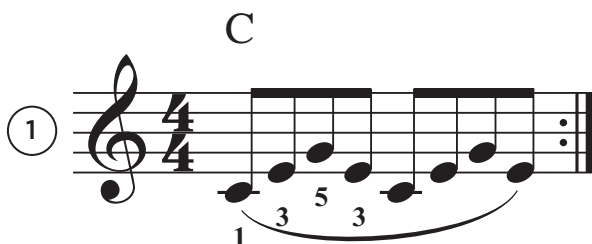


SELF-ASSESSMENT (see page 46)

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Day 10 Technique

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SELF-ASSESSMENT (see page 46)

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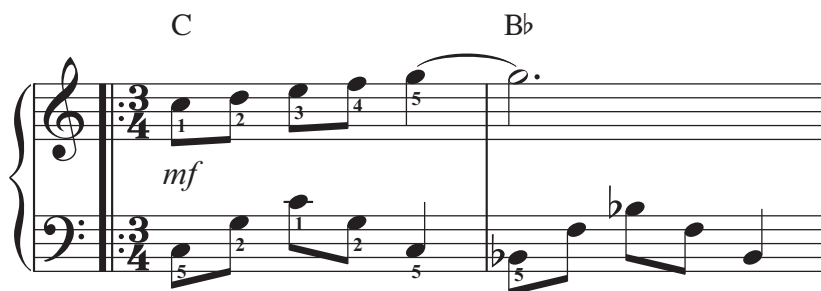
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(If you find these lessons too easy, skip to Day 20)

Day 12 Song-Waves

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*Practice each hand separately,
and remember to go slowly*



SELF-ASSESSMENT (see page 46)

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Day 13 Waves, part 2

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3 C B \flat



*notice, the left hand is
the same as Day 12*

SELF-ASSESSMENT (see page 46)

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(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 14 Waves, part 3

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5 C B \flat

The musical notation is for a piano accompaniment in 3/4 time. It consists of two measures. The first measure is in C major, with a treble clef and a bass clef. The treble clef has a quarter note G4 (fingered 3), a quarter note A4, and a quarter note B4. The bass clef has a quarter note C3 (fingered 5), a quarter note D3 (fingered 2), and a quarter note E3. The second measure is in B-flat major, indicated by a B-flat symbol above the treble clef. It has a repeat sign at the beginning. The treble clef has a quarter note B-flat4, a quarter note C5, and a quarter note D5. The bass clef has a quarter note B-flat3 (fingered 5), a quarter note C4, and a quarter note D4.

SELF-ASSESSMENT (see page 46)

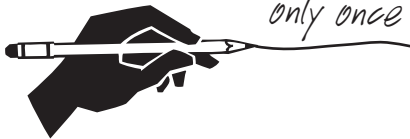
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Day 15 Waves, 1st ending

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7 1. C B \flat

*You play the First ending
only once*



SELF-ASSESSMENT (see page 46)

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(difficult) 1 | 2 | 3 | 4 | 5 (easy)
- How much of the material did you understand?
(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)
- How much of this material was new to you?
(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 16 Waves, 2nd ending

JAZZ
EDGE

9 | 2. C B \flat C

mf *p*

rit.

Repeat the song, skip over
the first ending and play
the second ending



SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) 1 | 2 | 3 | 4 | 5 (easy)
- How much of the material did you understand?
(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)
- How much of this material was new to you?
(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 17 Improvisation

**JAZZ
EDGE**

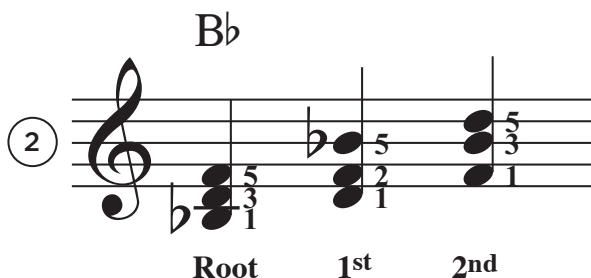
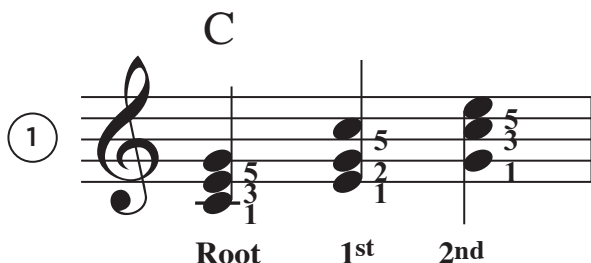
1

2

SELF-ASSESSMENT

- How would you rate the difficulty of this lesson for you?
(difficult) 1 | 2 | 3 | 4 | 5 (easy)
 - How much of the material did you understand?
(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)
 - How much of this material was new to you?
(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
 - How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)
- (If you find these lessons too easy, skip to Day 20)

Day 18 Concept - Triad Inversions



SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
- How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
- How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 19 Chord Improvisation

JAZZ
EDGE



*Take a look at yesterday's lesson
for the chord fingering.*



SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
2. How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
3. How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
4. How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 20: Major Scale Pattern

**JAZZ
EDGE**

C major

Scale degree 1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

W W 1/2 W W W 1/2

G major

1 2 3 4 5

F major

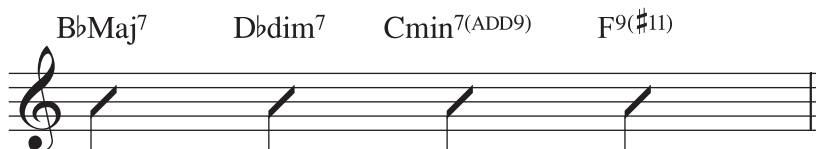
1 2 3 4

SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) 1 | 2 | 3 | 4 | 5 (easy)
- How much of the material did you understand?
(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)
- How much of this material was new to you?
(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 21 Understanding Chord Symbols



The Root of the chord is the letter and sharp or flat that is furthest to the left. If the accidental is right after the chord root...it is part of the root.

For example B^bMaj7, the root is B^b.

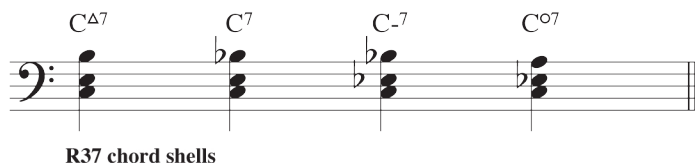
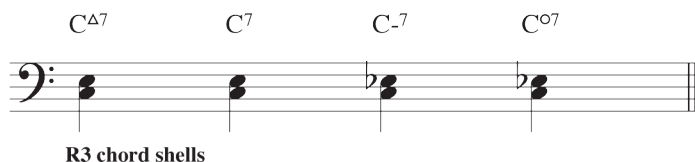
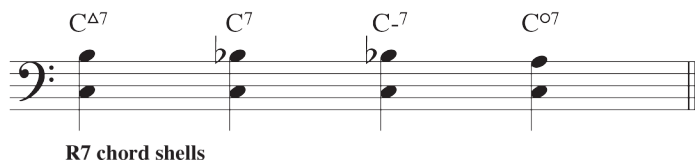
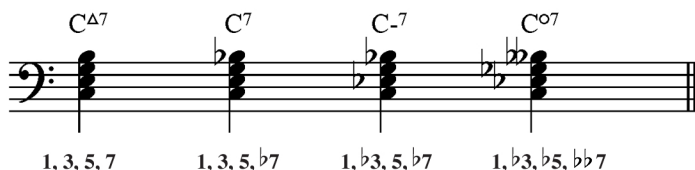
The symbol of the chord is everything AFTER the root. So, in the preceding example B^bMaj7, the chord symbol is Maj 7.

SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
2. How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
3. How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
4. How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 22 7th Chords & Chord Shells



SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
 - How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
 - How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
 - How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)
- (If you find these lessons too easy, skip to Day 20)

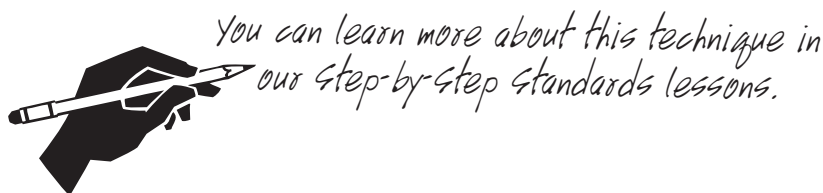
Day 23 *My Romance*, Step 1

**JAZZ
EDGE**

Rogers/Hart

B \flat Δ ⁷ C⁻⁷ D⁻⁷ D \flat Δ ⁷ C⁻⁷ F⁷ B \flat Δ ⁷

In step 1, we're playing only the root of the chord with our left hand while playing the melody with our right hand.



SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
- How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
- How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 24 *My Romance*, Step 2

JAZZ
EDGE

Rogers/Hart

B \flat Δ ⁷ C⁻⁷ D⁻⁷ D \flat ^{°7} C⁻⁷ F⁷ B \flat Δ ⁷

In step 2, we're playing the R7 chord shell with our left hand while playing the melody with our right hand.

SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
2. How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
3. How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
4. How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 25 *My Romance*, Step 3

**JAZZ
EDGE**

In step 3, we're playing the R7 chord shell with our left hand while adding the 3rd of the chord below the melody with our right hand.

SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
- How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
- How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 26 *My Romance*, Step 4

**JAZZ
EDGE**

B \flat Δ ⁷ C⁻⁷ D⁻⁷ D \flat Δ ⁷ C⁻⁷ F⁷ B \flat Δ ⁷

In step 4, we're playing the R7 chord shell with our left hand while playing the 3rd of the chord below the melody with our right hand. On some chords we are adding chord tensions or other chord tones to fill out the sound.

SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
- How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
- How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 27 Tritone Substitution

**JAZZ
EDGE**

- * These two chords have been replaced with tritone substitutions. Watch the video for an explanation of how this is done. Tritone substitutions add spice to your arrangement and allow you to add your own personal touch.

SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
 - How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
 - How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
 - How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)
- (If you find these lessons too easy, skip to Day 20)

Day 28 Creating a Baseline

**JAZZ
EDGE**

①

C^Δ7 A-7 D-7 G7

②

C^Δ7 A-7 D-7 G7

1/2 step from above...

③

C^Δ7 A-7 D-7 G7

1/2 step from below...

④

C^Δ7 A-7 D-7 G7

Mixed...

SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) 1 | 2 | 3 | 4 | 5 (easy)
- How much of the material did you understand?
(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)
- How much of this material was new to you?
(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 29: Rootless Chords

**JAZZ
EDGE**

1

2

3

* As you learn more about rootless chords, you can use inversions to easily move between chords.

SELF-ASSESSMENT (see page 46)

- How would you rate the difficulty of this lesson for you?
(difficult) **1** | **2** | **3** | **4** | **5** (easy)
- How much of the material did you understand?
(I understood very little) **1** | **2** | **3** | **4** | **5** (I understood it all)
- How much of this material was new to you?
(all of it was new) **1** | **2** | **3** | **4** | **5** (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) **1** | **2** | **3** | **4** | **5** (I did great!)

(If you find these lessons too easy, skip to Day 20)

Day 30: Rootless Chords with Bassline

**JAZZ
EDGE**

1

Comping pattern...

2

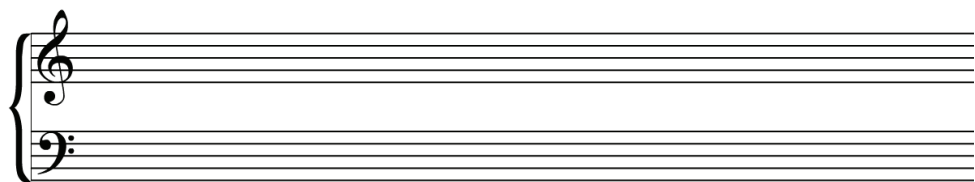
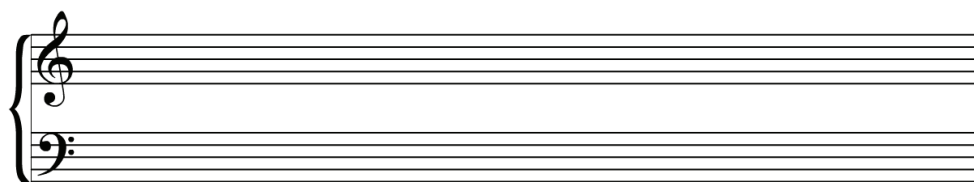
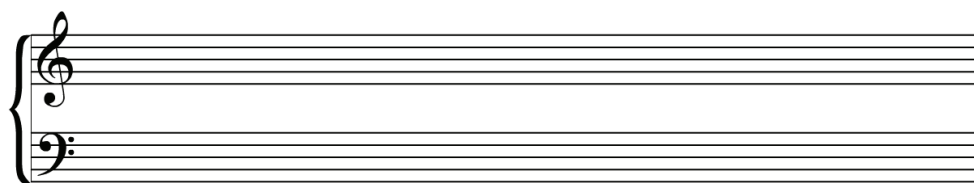
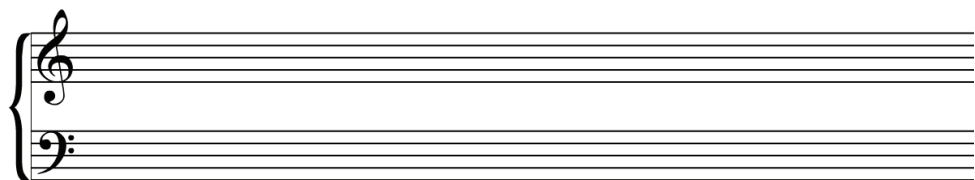
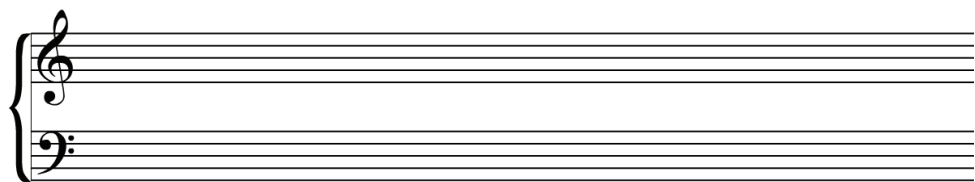
SELF-ASSESSMENT (see page 46)

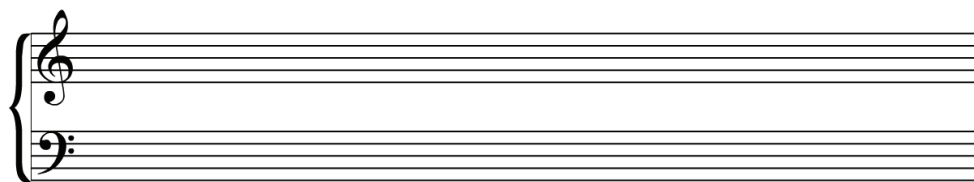
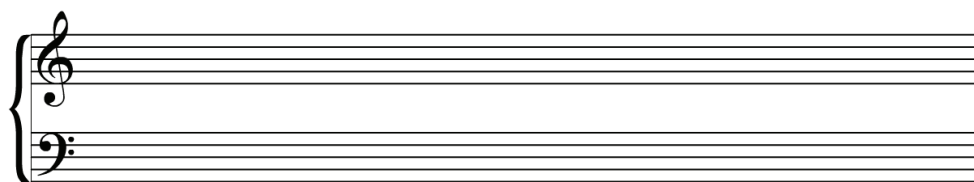
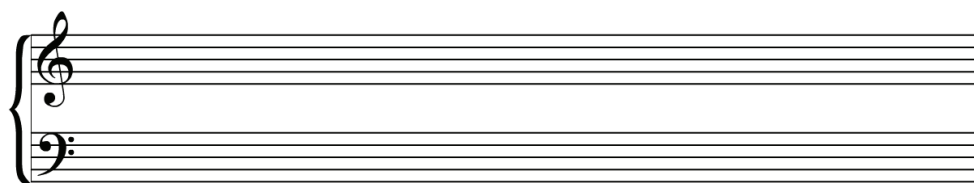
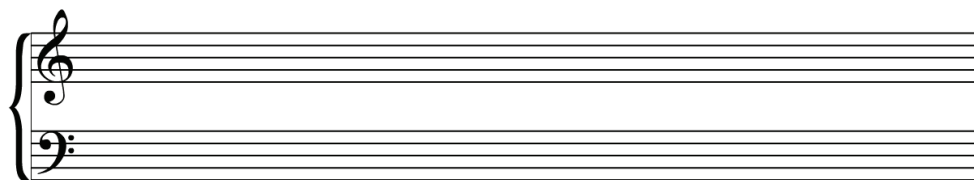
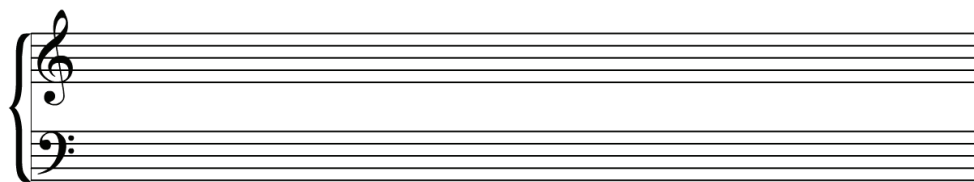
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(difficult) 1 | 2 | 3 | 4 | 5 (easy)
- How much of the material did you understand?
(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)
- How much of this material was new to you?
(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)
- How well do you think you did on this lesson?
(not so great) 1 | 2 | 3 | 4 | 5 (I did great!)

(If you find these lessons too easy, skip to Day 20)

NOTES

NOTES







Self Assessment: What have I learned & where do I go from here?

I've listed four questions for each lesson for you to answer. These questions are designed to help you become more introspective about your piano playing.

At first, you might think you deserve all "1's" if you can not grasp a lesson right away. Good self-assessment needs a dose of reality. In reality, these lessons will take you time to learn and absorb. So, go easy on your assessment. This doesn't mean you should give yourself all 5's every day.

I suggest that you work with the lesson for about an hour, then fill out your assessment using a pencil. After a few days of working with the lessons you might find that you were going too hard (or easy) on yourself.

The goal of the self-assessment is to help us find the right path for your piano practice. In other words, we want to determine if you would benefit most from HomeSchoolPiano or PianoWithWillie.

The assessment also allows you to see changes in your piano playing. Come day 10, you might very well find that you are now giving yourself higher marks because you are learning and feeling more confident in your new piano knowledge!

An Easy Way to Create Seventh Chords

HANDY CHARTS FOR QUICK REFERENCE

Chord Type	Common Chord Symbol	Written Example	The seventh is down a __ step
Major 7th	$\triangle 7$, Maj7, MA7, MAJ7, M7	C $\triangle 7$ or EMaj7 or GMA7	Half
Minor 7th	-7, min7, mi7, m7	B \flat -7 or Fmin7 or Am7	Whole
Dominant 7th	7	B7 or A \flat 7 or D \flat 7	Whole
Dimished 7th	$\circ 7$, dim7	B $\circ 7$ or Cdim7	Whole and Half (Min 3rd)
Minor 7th $\flat 5$	-7 $\flat 5$, min7 $\flat 5$, mi7 $\flat 5$, m7 $\flat 5$	B \flat -7 $\flat 5$, Fmin7 $\flat 5$ or Am7 $\flat 5$	Whole
Augmented 7th	+7, aug 7, 7 $\sharp 5$	C+7, Gaug7, or B \flat 7 $\sharp 5$	Whole

Chord Type	From The Major Scale	The Triad	The seventh is down a __ step
Major 7th	1, 3, 5, 7	Major	Half Step
Minor 7th	1, $\flat 3$, 5, $\flat 7$	Minor	Whole Step
Dominant 7th	1, 3, 5, $\flat 7$	Major	Whole Step
Dimished 7th	1, $\flat 3$, $\flat 5$, $\flat \flat 7$	Diminished	Whole and Half Step
Minor 7th $\flat 5$	1, $\flat 3$, $\flat 5$, $\flat 7$	Diminished	Whole Step
Augmented 7th	1, 3, $\sharp 5$, $\flat 7$	Augmented	Whole Step

*Keep this handy chart by your piano
to help you figure out most chords!*



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