



# ADVANCED JAZZ PIANO CONCEPTS



Geoffrey Keezer



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## 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 lessons anywhere.

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

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# MEET THE ARTIST

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## ABOUT GEOFFREY

With his highly regarded discography, unique compositions, and acclaimed performances in a variety of configurations, multiple GRAMMY®-nominated pianist Geoffrey Keezer commands the attention typically reserved for the living legends of jazz. A native of Eau Claire, Wisconsin, Keezer was playing in jazz clubs as a teenager, holding down the piano chair for Art Blakey at age 18, and touring in the company of Ray Brown, Joshua Redman, Art Farmer, Benny Golson, and Barbara Hendricks in his 20s. More recently he has toured with Wayne Shorter, Dianne Reeves, David Sanborn, Chris Botti, Sting, Joe Locke and Christian McBride; produced and arranged three GRAMMY®-nominated recordings with vocalist Denise Donatelli, and released a series of albums drawing influences from Hawaiian, Okinawan, and Afro-Peruvian folk traditions. Geoffrey's 2013 solo piano release, *Heart of the Piano* (Motema Records), seeks to redefine solo jazz piano as a personal and interactive showcase of melody, energy, and groove, while his newly released album "On My Way to You" is a stunning new set of music featuring his working trio with the addition of guest vocalist Gillian Margot.

Geoffrey's compositions have been commissioned by the Mainly Mozart Festival, Art of Elán ensemble, Saint Joseph Ballet, Zeltsman Marimba Festival, Carnegie Hall Jazz Orchestra, and Scottish National Jazz Orchestra. His music can be heard in the films "*What Happens in Vegas*" and "*Inhale*", and in numerous TV shows including "*The Young and the Restless*" (CBS)", "*Parks and Recreation*" (NBC), "*House of Lies*" (Showtime), and "*Casual*" (Hulu Original).

*Time Magazine* wrote, "Geoffrey has more than enough virtuosity and sheer musical wit and intelligence to weave all of his apparently disparate strands of influence into an original and compelling whole," and pop icon Sting said "In the universe of piano players that I have been exposed to over the years, Geoffrey has proved himself to be not only a superb technician and improviser, but also above and beyond this, a composer and conceptualist who can maintain the overall line and the DNA of the song in everything he plays. A musician's musician."

# 1

# WELCOME

Welcome to my brand new course, **Advanced Jazz Piano Concepts**, at Open Studio!

I'm really excited about this because we've got five new trio tunes we've recorded just for you, with the stellar support of Ben Williams on bass and Billy Kilson on drums. These video songs are exclusive to this course and can't be seen anywhere else. You can simply watch and listen to the performances, or dive deeper into the lessons based on these recordings. We've broken them down into various elements like dynamics, groove, and general trio concepts. In this new course, we're looking at things much more in the context of a trio performance in real time - showing you how things really work on the bandstand, which is ultimately where you want to be!

Additionally, there are new lessons on various performance-based jazz piano concepts such as: tone production; independence between the hands, comping, making clear transitions between playing rubato and in tempo, shaping lines, and approaches to playing blues. As always, the lessons include Open Studio's "Living Notation", where some of what I've played has been expertly transcribed for you to see. But as I always say, real growth and knowledge will come from **YOU** doing your own transcribing, whether it's of my playing or of the great masters that I studied (and whose shoulders we all stand on). And it doesn't stop there - we've got some tools that will take you from simply transcribing a solo to really internalizing the material, building on it, transforming it, and quickly getting into your own style and sound.



Similar to my first series, **Keez to Jazz Piano**, my intention is for you to take my examples as merely a suggestion, and not to repeat them verbatim like you would in a book of exercises. They are meant to be seeds of ideas to inspire you to create YOUR OWN practice routines. These lessons are not so much about *what* to practice as they are *how* to practice. Use your own creativity and imagination and become your own teacher. In this way, we're all really "self-taught." A good teacher can point you in the right direction, which is what I hope to accomplish, but ultimately you have to do the work yourself.

So I think you're really going to dig it! If you have any questions for me about anything I've played or anything that I've taught that is unclear, feel free to contact me at Open Studio. I'm going to be hanging out with you there and I'm available for you. I hope you have a lot of fun with this and I look forward to seeing you at the end.

A handwritten signature in black ink, appearing to read "Keez K". The signature is fluid and expressive, with a large, stylized 'K' on the right side.

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# WELCOME TO ADVANCED JAZZ PIANO CONCEPTS

The image displays four staves of piano sheet music, each featuring a treble clef, a bass clef, and a key signature of one flat (B-flat). The music is set in 4/4 time.

- Staff 1:** Labeled  $B\flat^7$ . The right hand plays a continuous eighth-note pattern across three measures. Measure 1 includes a grace note and a measure repeat sign. Measure 2 has a 5-measure bracket under the right hand's notes. Measures 3 and 4 have 10-measure brackets under the right hand's notes. The left hand provides harmonic support with chords and single notes.
- Staff 2:** Labeled  $E\flat^7$ . The right hand continues the eighth-note pattern from Staff 1. Measures 1 through 4 each contain a 10-measure bracket under the right hand's notes. The left hand provides harmonic support.
- Staff 3:** Labeled  $B\flat^7$ . The right hand plays the eighth-note pattern. Measures 1 through 4 each contain a 10-measure bracket under the right hand's notes. The left hand provides harmonic support.
- Staff 4:** Labeled  $Fm^7$  and  $B\flat^7$ . The right hand plays the eighth-note pattern. Measures 1 through 4 each contain a 10-measure bracket under the right hand's notes. The left hand provides harmonic support, including a bass line and chordal fills. Measures 5 and 6 show a transition with a 3-measure bracket under the right hand's notes.

$E_b^7$

$E^{\circ 7}$

$B_b^7$

$G^7$

$C^7$

$F^7\text{ alt.}$

$8^{vb}$

$B_b^7$

$G^7\text{ alt.}$

$C^7\text{ alt.}$

$F^7$

$B_b$

# NOTES











## 2

## “FRACTURED” PERFORMANCE

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The Geoffrey Keezer Trio plays “Fractured” by Geoffrey Keezer.



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“We sometimes get so focused on being serious artists, but there’s some value in just being a little bit dazzling once in a while just for the audience.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# FRACTURED

GEOFFREY KEEZER

(VAMP)

Cm      Eb      Abmaj<sup>7</sup>

A Cm      Eb      Abmaj<sup>7</sup>

Cm      Eb      Abmaj<sup>7</sup>

D<sup>7</sup>/A      Cm/Bb      Ab/C

D<sup>7</sup>      Cm/Eb      Fm

B B<sub>b</sub>7(SUS4)      Gm      Abmaj<sup>7</sup>

C<sup>7</sup>/E      Fm      Dm<sup>7(b5)</sup>      G<sup>7</sup>/B      Cm

B<sub>b</sub>7(SUS4)      Gm      Abmaj<sup>7</sup>

C<sup>7</sup>/E      Fm      Dm<sup>7(b5)</sup>      G<sup>7</sup>/B      Cm

The musical score consists of eight staves of piano music. The first staff shows chords Cm, Eb, and Abmaj<sup>7</sup>, with the note A boxed in the first measure. The second staff starts with a new key signature. The third staff continues with chords D<sup>7</sup>/A, Cm/Bb, and Ab/C. The fourth staff starts with a new key signature. The fifth staff begins with a new key signature and includes a B<sub>b</sub>7(SUS4) chord. The sixth staff starts with a new key signature. The seventh staff starts with a new key signature. The eighth staff starts with a new key signature.

## NOTES











# 3

# DYNAMICS

Geoffrey Keezer explains how to increase the dramatic impact and overall musicality of your performance with the use of dynamics. He also covers how to affect the rest of your ensemble's dynamics in real time by "leading" from the piano.

## SUB-CHAPTERS

10:48 Taking a Rhythmic Approach to Improvisation

## PRO-TIPS!

- You can lead dynamic changes from the piano. "If you play loud, and your bassist and drummer are listening, they're gonna play loud too."
- "Dont wimp out!" Even when comping at lower dynamic levels behind softer instruments like bass and flute, keep your groove and energy strong.

## GOOGLE IT!

- "Fractured" by Geoffrey Keezer
- McCoy Tyner and his trio
- Rufus Reid
- Art Blakey
- Ray Brown



"Dynamics are what really creates drama in music, and it's what makes the music feel like music."

# 3

## "FRACTURED" DYNAMICS MAP

You can lead dynamics from the piano without talking about it beforehand or notating it, if the bassist and drummer are LISTENING!

INTRO - **f**. Start STRONG. Commitment to groove/vibe.

### MELODY

First "A" - **mf**. Present melody. Bar 13 "**mp**" (subito), then build up

- Second "A" - **f**. Bigger
- Bridge ("B") - **f**. Big
- Vamp - **f**. Strong

### 1st SOLO CHORUS

- Start **mf**. Less loud but still stay in strong groove. Make sure it swings no matter if you're playing loud or soft.
- Bridge ("B"): Gradually build up w/triplet motif

### 2nd SOLO CHORUS

- **f**. Strong rhythmic piano ideas.
- Second "A" - Left hand is **f**, Right hand (ostinato) is **mf**
- Bridge ("B") - both hands **f**

### BASS SOLO

- **mp-mf** range

### DRUM SOLO VAMP

- **f** - strong all the way through, stay in the groove even when not playing! That way you can jump in at any point, and you're right in the pocket!

### HEAD OUT

- First "A" - **mp** (light). At bar 13, duck down to **p** (on triplet figure)
- Second "A" - **mf** building to huge crescendo
- Bridge ("B") - **f**. Strong all the way to end. Stay committed and generate energy/groove until the very last note!

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# DYNAMICS

1:41

1:41

1:53

1:54

1:55

1:56

1:57

1:58

1:59

1:60

1:61

1:62

1:63

1:64

1:65

1:66

1:67

1:68

1:69

1:70

1:71

1:72

1:73

1:74

2:58

1:75

1:76

1:77

1:78

1:79

1:80

1:81

1:82

1:83

1:84

1:85

1:86

1:87

1:88

1:89

1:90

1:91

1:92

1:93

1:94

1:95

1:96

3:27

*p*

*pp*

4:45

*f*

*pp*

*pp*

7:28

10:04

The image shows three staves of musical notation for piano, starting at measure 10:04. The top staff uses a treble clef and has a basso continuo line below it. The middle staff uses a bass clef. The bottom staff uses a treble clef. Measures 1 through 4 show eighth-note chords in the treble and bass. Measures 5 through 8 show eighth-note chords in the treble and bass. Measures 9 through 12 show eighth-note chords in the treble and bass. Measures 13 through 16 show eighth-note chords in the treble and bass. Measures 17 through 20 show eighth-note chords in the treble and bass. Measures 21 through 24 show eighth-note chords in the treble and bass. Measures 25 through 28 show eighth-note chords in the treble and bass. Measures 29 through 32 show eighth-note chords in the treble and bass. Measures 33 through 36 show eighth-note chords in the treble and bass. Measures 37 through 40 show eighth-note chords in the treble and bass. Measures 41 through 44 show eighth-note chords in the treble and bass. Measures 45 through 48 show eighth-note chords in the treble and bass.

## NOTES











# 4

# “FRACTURED” SOLO ANALYSIS

Geoffrey explains ways to develop a stellar solo from beginning to end that matches the attitude and personality of the piece you’re playing.

## SUB-CHAPTERS

- 12:40 Quoting Melodic Ideas in Your Solo
- 16:57 Ending Your Solo

## PRO-TIPS!

- You don’t always have to solo in the upper range of the piano with your right hand!
- Entertainment value is not to be discounted when making decisions in your solos.
- Be sure to end your solo with the same attitude and energy of your entire solo, don’t wimp out at the end.



## GOOGLE IT!

“Faking confidence  
gives you  
confidence!”

- Elvin Jones
- Phineas Newborn, Jr.
- Harold Mabern
- Chucho Valdes
- Al Foster
- Louis Hayes

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# "FRACTURED" SOLO ANALYSIS

The image displays five staves of piano sheet music, each representing a different section of a jazz solo. The music is in 4/4 time and uses a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The first staff begins at 0:08 and includes chords Cm, Eb, and AbΔ7. The second staff begins at 0:54 and includes chords Cm, Eb, and AbΔ7. The third staff begins at 1:31 and includes chords Cm, Eb, and Abmaj7. Various musical markings are present, such as triplets (indicated by a '3' under a bracket), grace notes, and dynamic markings like 'fff' (fortissimo).

2:06

2:54

3:16

3:34

3:40 *8va-*

3:48 *15ma-*

4:14 *15mb-*

4:58

5:51

6:17

6:38

6:50

7:50

8:38

8:42

9:07

9:19

Musical score page 1. Treble and bass staves. Key signature: two flats. Measure 1 consists of six eighth-note chords. Measures 2-5 show a repeating pattern of eighth-note chords. Measures 6-7 show a similar pattern.

9:41

Musical score page 2. Treble and bass staves. Key signature: two flats. Measures 1-12 show a continuous eighth-note chordal pattern.

9:56

Musical score page 3. Treble and bass staves. Key signature: two flats. Measures 1-12 show a continuous eighth-note chordal pattern.

10:12

Musical score page 4. Treble and bass staves. Key signature: two flats. Measures 1-12 show a continuous eighth-note chordal pattern.

Musical score page 5. Treble and bass staves. Key signature: two flats. Measures 1-12 show a continuous eighth-note chordal pattern. The bass staff includes some eighth-note patterns starting around measure 10.

Musical score page 6. Treble and bass staves. Key signature: two flats. Measures 1-12 show a continuous eighth-note chordal pattern. The bass staff includes some eighth-note patterns starting around measure 10.

10:52

13:17 Cm E<sub>b</sub> A<sub>b</sub><sup>Δ7</sup> Cm E<sub>b</sub>

A<sub>b</sub><sup>Δ7</sup> D<sup>7/A</sup> 13:41 D<sup>7/A</sup> Cm/B<sub>b</sub>

Fm/C

14:00

14:11

15:09

19:21

8<sup>vib</sup>

## NOTES











# 5

## “PORT ALEXANDER MOON” PERFORMANCE

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The Geoffrey Keezer Trio plays “Port Alexander Moon” by Geoffrey Keezer.



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“The idea of a solo is that you want to go somewhere with it, you want it to have a bit of a story arc.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# PORT ALEXANDER MOON

♩ = c. 116

GEOFFREY KEEZER

The sheet music consists of six staves of piano notation. The first three staves are in 3/4 time, while the last three are in 4/4 time. The key signature changes throughout the piece, indicated by various sharps and flats. The first staff starts with Amaj9, followed by Fmaj9, and Gm11. The second staff continues with Amaj9, Fmaj9, and Gm11, ending with a bracket labeled '(last x)'. The third staff begins with a section labeled 'A' in a box, featuring Amaj9, Fmaj9, and Gm11. The fourth staff starts with Amaj9, followed by E/F, and Gm11. The fifth staff starts with Am11, followed by Fm11, and Gm11. The sixth staff concludes the piece with a dynamic 'f' and a final measure ending with a bracket labeled '3'.

Amaj9      1. Fmaj9(#11)      Gm<sup>11</sup>

2. Fmaj9(#11)      Gm<sup>11</sup>

**B** Play 3x's  
B<sub>b</sub>maj7(#11)

Build

**C**

**D** Solos

Amaj9      Fmaj9      Gm<sup>11</sup>

Amaj9      E/F      Gm<sup>11</sup>      Am<sup>9</sup>      Gm<sup>9</sup>

Gm<sup>11</sup>      Amaj9      Fmaj9      Gm<sup>11</sup>

**E**B<sub>b</sub>maj7(#11)

4



8

12

B<sub>b</sub><sup>2</sup> C<sup>2</sup>C<sup>2</sup> D<sup>2</sup>Repeat to **D** for more solos

## NOTES











# 6

## SHAPING LINES

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Geoffrey explains and demonstrates different options for shaping your lines in your solo playing, and how to keep your solo interesting while playing in different registers of the keyboard.



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“I’m trying to use all ten of my fingers a lot of the time.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# SHAPING LINES

The musical score consists of five staves of piano sheet music. The first staff begins at 0:41 with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth-note patterns with various accidentals. The second staff begins at 0:50 with a bass clef, a key signature of one flat, and a 4/4 time signature. It includes a dynamic marking *8va*. The third staff begins at 0:57 with a treble clef, a key signature of one flat, and a 4/4 time signature. The fourth staff begins at 1:10 with a bass clef, a key signature of one flat, and a 4/4 time signature. The fifth staff begins at 1:27 with a treble clef, a key signature of one flat, and a 4/4 time signature.

Musical score page 1. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The treble staff features a series of chords and single notes, while the bass staff provides harmonic support with sustained notes.

1:43

Musical score page 2. The score continues with two staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff remains mostly silent. Measure number 1:43 is indicated in the top right corner.

Musical score page 3. The score continues with two staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff remains mostly silent.

2:32

Musical score page 4. The score continues with two staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff remains mostly silent. Measure number 2:32 is indicated in the top right corner.

Musical score page 5. The score continues with two staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff remains mostly silent.

2:42

3:15

Musical score page 6. The score continues with two staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff remains mostly silent. Measure numbers 2:42 and 3:15 are indicated in the top right corner.

A musical score for piano, showing measures 11 through 15. The score consists of two staves: a treble staff on top and a bass staff on the bottom. The key signature is one flat, indicating F major or A minor. Measure 11 starts with a half note in the bass followed by a sixteenth-note pattern in the treble. Measure 12 begins with a half note in the bass. Measures 13 and 14 are entirely blank. Measure 15 starts with a half note in the bass, followed by a sixteenth-note pattern in the treble.

Musical score for piano, page 10, measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). Measure 11: Treble staff has eighth-note pairs (A, G); Bass staff has eighth-note pairs (D, C). Measure 12: Treble staff has eighth-note pairs (E, D); Bass staff has eighth-note pairs (G, F). Measure 13: Treble staff has eighth-note pairs (F, E); Bass staff has eighth-note pairs (A, G). Measure 14: Treble staff has eighth-note pairs (B, A); Bass staff has eighth-note pairs (D, C). Measure 15: Treble staff has eighth-note pairs (C, B); Bass staff has eighth-note pairs (E, D).

Musical score for piano, page 10, measures 8-11. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from one flat to one sharp between measures 8 and 9. Measure 8 starts with a dotted half note followed by a eighth note, then a eighth note followed by a eighth note. Measure 9 starts with a eighth note followed by a eighth note, then a eighth note followed by a eighth note. Measure 10 starts with a eighth note followed by a eighth note, then a eighth note followed by a eighth note. Measure 11 starts with a eighth note followed by a eighth note, then a eighth note followed by a eighth note.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a continuous eighth-note pattern starting with a sharp, followed by a series of naturals and sharps. The bottom staff is in bass clef, B-flat key signature, and common time. It shows a bass line with quarter notes and rests. Measure 11 ends with a repeat sign and a bass note. Measure 12 begins with a bass note and continues the eighth-note pattern from the top staff.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains a melodic line with various note heads and stems. The bottom staff is in bass clef, B-flat key signature, and common time. It features sustained notes and rests. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a fermata.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It contains measures 11 and 12, which begin with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one flat. It contains measures 11 and 12, showing sustained notes and rhythmic patterns that correspond to the top staff.

(8)-----

*8vb*-----

(8)-----

*8vb*-----

(8)-----

*8vb*-----

(8)-----

*8vb*-----

(8)-----

Musical score page 1. The top two staves show melodic lines for the left hand. The first staff uses eighth-note patterns with grace notes. The second staff uses sixteenth-note patterns with grace notes. Measure 1 ends with a bass note and a 32nd-note pattern. Measure 2 ends with a bass note and a 32nd-note pattern.

Musical score page 2. The top two staves continue the melodic lines from page 1. Measure 1 ends with a bass note and a 32nd-note pattern. Measure 2 ends with a bass note and a 32nd-note pattern. The bass line includes a sustained note followed by a 32nd-note pattern.

Musical score page 3. The top two staves continue the melodic lines. Measure 1 ends with a bass note and a 32nd-note pattern. Measure 2 ends with a bass note and a 32nd-note pattern. The bass line includes a sustained note followed by a 32nd-note pattern.

Musical score page 4. The top two staves continue the melodic lines. Measure 1 ends with a bass note and a 32nd-note pattern. Measure 2 ends with a bass note and a 32nd-note pattern. The bass line includes a sustained note followed by a 32nd-note pattern.

Musical score page 5. The top two staves continue the melodic lines. Measure 1 ends with a bass note and a 32nd-note pattern. Measure 2 ends with a bass note and a 32nd-note pattern. The bass line includes a sustained note followed by a 32nd-note pattern.

Musical score page 6. The top two staves continue the melodic lines. Measure 1 ends with a bass note and a 32nd-note pattern. Measure 2 ends with a bass note and a 32nd-note pattern. The bass line includes a sustained note followed by a 32nd-note pattern.

The musical score consists of two staves (treble and bass) across six systems. The notation includes various note heads, stems, and rests, with specific markings like "8vb" and measure numbers (5, 7, 12).

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with rests.

**Staff 1:** Treble clef, B-flat key signature. Measures 12, 12, 12.

**Staff 2:** Bass clef, B-flat key signature. Measures 12, 12, 12.

**Staff 3:** Treble clef, B-flat key signature. Measures 12, 12, 12.

**Staff 4:** Treble clef, B-flat key signature. Measure 12, followed by a dotted line.

**Staff 5:** Treble clef, B-flat key signature. Measures 8<sup>vb</sup>, followed by a dotted line.

**Staff 6:** Treble clef, B-flat key signature. Measures 3, 3, 5, 5.

The image displays three staves of musical notation, likely for a basso continuo part, arranged vertically. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The notation consists primarily of eighth notes and sixteenth notes, with some quarter notes and half notes interspersed. The basso continuo part uses a bass clef. Measure lines are present between the staves. In the first staff, there is a dynamic instruction '8vb' (fortissimo) with a dashed line underneath. In the second staff, there is another '8vb' instruction with a dashed line underneath. In the third staff, there is a dynamic instruction '8vb' with a dashed line underneath.

## NOTES











## 7

## TRANSITIONING FROM RUBATO TO TEMPO

Geoffrey demonstrates how to transition from a rubato intro to an in-tempo beginning of a ballad.

### PRO-TIPS!

- Rubato - the temporary disregarding of strict tempo to allow a free, expressive quickening or slackening, usually without altering the overall pace.
- Playing confidently doesn't mean playing loudly!
- Be sure to give your bandmates a clear cue on where to come in when your intro is finished.



“When you’re working with other people, when you set up the time, you have to be really clear about what the tempo is so that they know to come in.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# TRANSITIONING FROM RUBATO TO TEMPO

The musical score consists of five staves of piano music. The first staff starts at 1:32 and ends at 2:47. The second staff begins at 2:47. The third staff begins at 3:11. The fourth staff begins at 3:11. The fifth staff begins at 3:11.

Performance markers include:

- Measure 1: Measure start at 1:32. Measure end at 2:47.
- Measure 2: Measure start at 2:47. Measure end at 3:11.
- Measure 3: Measure start at 3:11. Measure end at 3:11.
- Measure 4: Measure start at 3:11. Measure end at 3:11.
- Measure 5: Measure start at 3:11. Measure end at 3:11.

Tempo changes indicated by '3' over a bracket:

- Measure 1: Between measures 1 and 2.
- Measure 2: Between measures 2 and 3.
- Measure 3: Between measures 3 and 4.
- Measure 4: Between measures 4 and 5.

Measure 4 includes a 4:6 time signature change.

Musical score page 1, measures 3:52-3:55. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one flat. The bottom staff is in bass clef and 4/4 time, with a key signature of one flat. Measure 3:52 starts with a dotted half note followed by a quarter note and a half note. Measure 3:53 begins with a bass note followed by a series of eighth-note patterns. Measure 3:54 continues the eighth-note patterns. Measure 3:55 concludes with a half note and a half note.

3:52

Musical score page 1, measures 3:56-4:05. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one flat. The bottom staff is in bass clef and 4/4 time, with a key signature of one flat. Measures 3:56-4:05 show a continuation of eighth-note patterns, with measure 4:05 ending with a half note and a half note.

Musical score page 1, measures 4:06-4:15. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one flat. The bottom staff is in bass clef and 4/4 time, with a key signature of one flat. Measures 4:06-4:15 show a continuation of eighth-note patterns, with measure 4:15 ending with a half note and a half note.

4:16

Musical score page 1, measures 4:16-4:25. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one flat. The bottom staff is in bass clef and 4/4 time, with a key signature of one flat. Measures 4:16-4:25 show a continuation of eighth-note patterns, with measure 4:25 ending with a half note and a half note.

8va-----1

4:37

Musical score page 1, measures 4:26-4:37. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one flat. The bottom staff is in bass clef and 4/4 time, with a key signature of one flat. Measures 4:26-4:37 show a continuation of eighth-note patterns, with measure 4:37 concluding with a half note and a half note.

Musical score page 1. The top system shows two staves. The treble staff has a quarter note followed by a dotted half note, then a eighth-note triplet group. The bass staff has a eighth-note triplet group followed by a eighth-note group. Measure numbers 3 and 3 are indicated above the notes.

5:11

Musical score page 2. The top system shows two staves. The treble staff has a eighth-note group followed by a eighth-note group. The bass staff has a eighth-note group followed by a eighth-note group. Measure number 5:11 is indicated.

*8va*

Musical score page 3. The top system shows two staves. The treble staff has a eighth-note group followed by a eighth-note group. The bass staff has a eighth-note group followed by a eighth-note group.

5:41

Musical score page 4. The top system shows two staves. The treble staff has a eighth-note group followed by a eighth-note group. The bass staff has a eighth-note group followed by a eighth-note group.

Musical score page 5. The top system shows two staves. The treble staff has a eighth-note group followed by a eighth-note group. The bass staff has a eighth-note group followed by a eighth-note group.

6:03

Musical score page 6. The top system shows two staves. The treble staff has a eighth-note group followed by a eighth-note group. The bass staff has a eighth-note group followed by a eighth-note group.

6:12

6:43

7:23

Musical score for piano in 3/4 time, featuring treble and bass staves. The key signature is B-flat major (two flats). Measure 7:46 starts with a sixteenth-note pattern in the right hand and eighth-note chords in the left hand. Measure 7:47 begins with a rest followed by eighth-note patterns.

7:47

Continuation of the musical score for piano. The right hand plays eighth-note patterns, and the left hand provides harmonic support with eighth-note chords. Measure 7:47 concludes with a half note in the right hand and a chord in the left hand.

Continuation of the musical score for piano. The right hand plays eighth-note patterns, and the left hand provides harmonic support with eighth-note chords. Measure 7:48 concludes with a half note in the right hand and a chord in the left hand.

## NOTES











# 8

## "HEY, IT'S SNOWING!" PERFORMANCE

The Geoffrey Keezer Trio plays "Hey, It's Snowing!" by Geoffrey Keezer.



“You have to be very clear inside of yourself where the time is.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# HEY, IT'S SNOWING!

BALLAD

KEEZER/MARGOT

[Gmaj7( $\#11$ ) 1st x only]

Em                    B $\flat$ ( $\flat5$ )                    Gmaj7( $\#11$ )                    Bm                    E $7$  alt.

E $\flat$ maj7( $\#11$ )                    D $7$  alt.                    GSUS                    G $+7$

G $\flat$ 7 alt.                    B $7$  alt.                    Em $9$

## NOTES











Geoffrey explains different methods of using both hands equally in your solo.



## PRO-TIPS!

- Ostinato- a continually repeated musical phrase or rhythm.
- Practice everything that you play in your right hand with your left hand as well.
- You have to comp for yourself while you're soloing; your comping should be a dialogue with the melody you're playing.
- Consider the context and storyline around your piece when choosing the way and attitude in which you're comping and soloing.

“Make your hands serve the music, rather than the other way around.”

## GOOGLE IT!

- Phineas Newborn, Jr.
- Bob Florence
- Bill Evans
- Herbie Hancock
- Ahmad Jamal
- Duke Ellington
- Billy Strayhorn
- Maurice Ravel’s “Bolero”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# BECOMING A TWO-HANDED PIANIST

2:06

Em                      B<sub>b</sub>(b<sub>5</sub>)

Gmaj7(#11)              Bm                      E<sup>7</sup> alt.

E<sub>b</sub>maj7(#11)

D<sup>7</sup> alt.

3:05

Gmaj7(#11)

Em

E<sup>7</sup> alt.

Bbmaj7(#11)

3:32

Em

B<sub>b</sub>(b5)

Gmaj7(#11)

Bm

E<sub>b</sub>maj7(#11)

4:23

Em                          B<sub>b</sub>(<sup>b5</sup>)                          Gmaj7(<sup>#11</sup>)

3        3        3        3        3        3        3

Bm

E<sup>7</sup> alt.E<sub>b</sub>maj7(<sup>#11</sup>)

3        3        3        3        3        3

4:45

Em

5        5        5        5        5

6

B<sub>b</sub>(<sup>b5</sup>)

5        5        5        5        5        5        5        5

6        5        5        5        5

Gmaj7(<sup>#11</sup>)

F

4:57

Em

Bb(b5)

Gmaj7(#11)

Bm

E7 alt.

Ebmaj7(#11)

5:21

Em

Musical score for the Em chord progression. The treble clef staff shows a continuous eighth-note pattern of '5' over six measures, with a bracket under each group of six notes labeled '6'. The bass clef staff shows a bass note on the first measure, followed by eighth-note patterns of '3' and '3' over the next two measures, with a bracket under each group labeled '6'.

B<sub>b</sub>(b5)

Musical score for the B<sub>b</sub>(b5) chord progression. The treble clef staff shows a continuous eighth-note pattern of '5' over six measures, with a bracket under each group of six notes labeled '6'. The bass clef staff shows a bass note on the first measure, followed by eighth-note patterns of '3' and '3' over the next two measures, with a bracket under each group labeled '6'.

Gmaj7(#11)

Musical score for the Gmaj7(#11) chord progression. The treble clef staff shows a continuous eighth-note pattern of '5' over six measures, with a bracket under each group of six notes labeled '6'. The bass clef staff shows a bass note on the first measure, followed by eighth-note patterns of '3' and '3' over the next two measures, with a bracket under each group labeled '6'.

Bm

E<sup>7</sup>alt.

Musical score for the Bm and E<sup>7</sup>alt. chord progressions. The treble clef staff shows a continuous eighth-note pattern of '5' over six measures, with a bracket under each group of six notes labeled '6'. The bass clef staff shows a bass note on the first measure, followed by eighth-note patterns of '3' and '3' over the next two measures, with a bracket under each group labeled '6'.

$E_b\text{maj7}(\#11)$

6:53 Em

$B_b(\flat 5)$

$G\text{maj7}(\#11)$

Bm

$E^7\text{alt.}$

7:12 Em

$B_b(\flat 5)$

$G\text{maj7}(\#11)$

Bm

$E^7\text{alt.}$

$E_b\text{maj7}(\#11)$

$D^7\text{alt.}$

$G(\text{sus})$

$G^7(\#5)$

$G_b^+7(\#9)$

B<sup>7</sup>alt.

Em

B<sub>b</sub>(<sub>b5</sub>)

*8vb*

Gmaj7(#11)

Bm

E<sup>7</sup>alt.

E<sub>b</sub>maj7(#11)

(8)

## NOTES











It's important to always keep the groove of a tune going even while comping for various solos. Keezer gives some tips for comping under other instruments, especially bassists.

#### SUB-CHAPTERS

- 6:40 Other Notes on Comping

#### GOOGLE IT!

- Rufus Reid
  - Ron Carter
  - Lewis Nash
  - Hank Jones
  - Herbie Hancock
- 

“It’s really about **listening**, really keying into what the bassist is doing and being sensitive to what’s actually happening in the moment.”

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#### PRO-TIPS!

- Don't be a #CompersationalNarcissist
- Always keep the groove going when you're comping.

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# COMPI NG FOR A BASS SOLO

The musical score consists of four staves of jazz piano chords, each with a specific harmonic progression and time signature.

**Staff 1:** 4/4 time. Chords: C<sup>7(#9)</sup>, Eb<sup>13</sup>, D<sup>7(#9)</sup>, G<sup>7(#5)</sup>, G<sup>7(#9)</sup>. Time markers: 2:05, 3:32.

**Staff 2:** 4/4 time. Chords: Cm<sup>6/9</sup>, Cm<sup>7</sup>, Bbm<sup>11</sup>, Eb<sup>7(#11)</sup>, Abmaj<sup>7</sup>.

**Staff 3:** 4/4 time. Chords: G<sup>7(#9)</sup>, Cm<sup>11</sup>, Bbm<sup>9</sup>, Eb<sup>7(#11)</sup>, Ab<sup>6/9</sup>.

**Staff 4:** 4/4 time. Chords: G<sup>7(#5)/B</sup>, Cm<sup>6/9</sup>, Db/Eb, Eb<sup>7 alt.</sup>, Abmaj<sup>7</sup>, G<sup>7(#9)</sup>, Cm<sup>6/9</sup>.

Time markers: 3:47.

5:36 B<sub>b</sub>m<sup>11</sup> E<sub>b</sub>7(<sup>#11</sup><sub>9</sub>) A<sub>b</sub>maj13

6:36 F<sup>7</sup>

B<sub>b</sub>7 F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sub>b</sub>7

8<sup>vb</sup>

(8)

7:31 B<sub>b</sub>m<sup>9</sup> E<sub>b</sub>7(<sup>#11</sup><sub>9</sub>) A<sub>b</sub>maj7 G<sup>7(b9)</sup> Cm<sup>11</sup> B<sub>b</sub>m<sup>11</sup>

E<sub>b</sub>7(<sup>#11</sup><sub>9</sub>) A<sub>b</sub>maj7 G<sup>7 alt.</sup> Cm<sup>11</sup>

8:31 G<sup>13</sup> B<sub>b</sub><sup>13</sup> C<sup>13</sup> F<sup>13</sup> G<sub>b</sub><sup>13</sup> G<sup>13</sup>

Dm<sup>11</sup> G<sup>7(#9)</sup> C<sup>13</sup>

8:52 C<sup>7</sup>

C<sup>7</sup>

Bb6/9 C6/9

9:49 Bb6/9 C6/9

## NOTES











## 11

## "FAST BLUES" PERFORMANCE

The Geoffrey Keezer Trio plays "Fast Blues" by Geoffrey Keezer.



“Most often, drummers seem to enjoy having something to play over when they’re soloing.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# "FAST BLUES" PERFORMANCE

F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

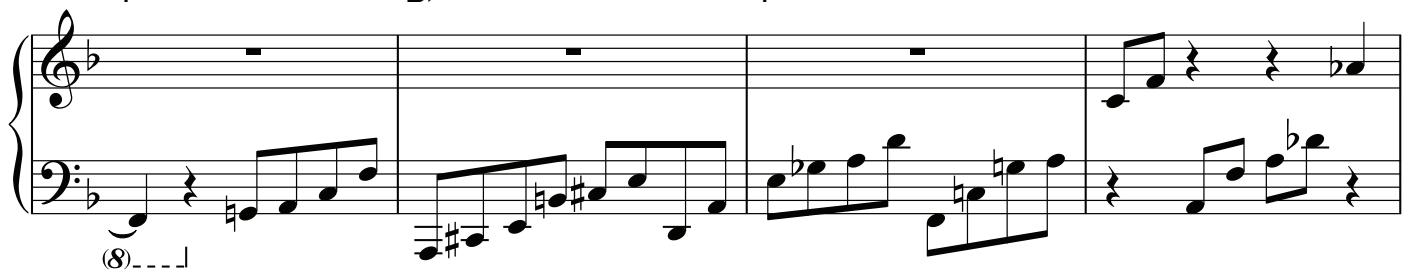
B<sub>b</sub><sup>7</sup>

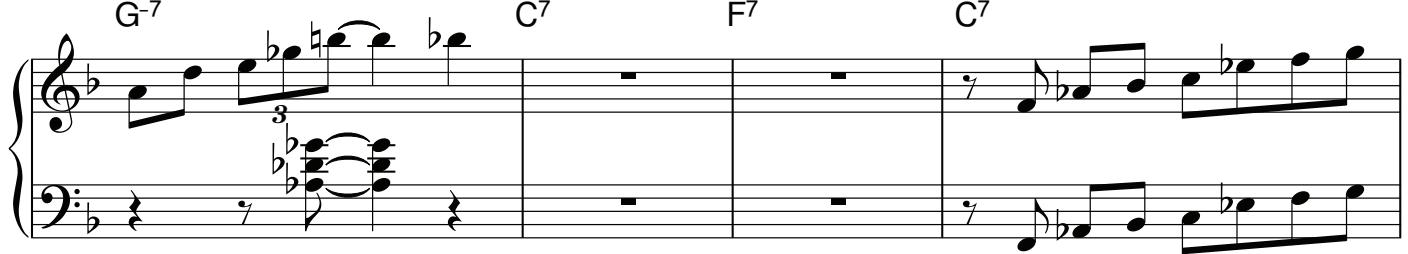
G-7      C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>

F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

G<sup>7</sup>                    C<sup>7</sup>                    F<sup>7</sup>                    C<sup>7</sup>  

  
 F<sup>7</sup>                    B<sub>b</sub><sup>7</sup>                    F<sup>7</sup>  

  
 B<sub>b</sub><sup>7</sup>                    F<sup>7</sup>  

  
  
 G<sup>7</sup>                    C<sup>7</sup>                    F<sup>7</sup>                    C<sup>7</sup>  

  
 F<sup>7</sup>  
 8<sup>va</sup>  

  
 B<sub>b</sub><sup>7</sup>  
 (8)  


C<sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

G<sup>-7</sup>

C<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

G<sup>-7</sup>

*8va*

C<sup>7</sup> (8) F<sup>7</sup> C<sup>7</sup>  
  
 F<sup>7</sup> 8va B<sub>b</sub>7 F<sup>7</sup> 8va  
  
 B<sub>b</sub>7 (8) F<sup>7</sup> 8va F<sup>7</sup> 8va  
  
 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>  
  
 F<sup>7</sup> B<sub>b</sub>7 F<sup>7</sup> B<sub>b</sub>7  
  
 8vb F<sup>7</sup> B<sub>b</sub>7 F<sup>7</sup> B<sub>b</sub>7  
  
 B<sub>b</sub>7 F<sup>7</sup> B<sub>b</sub>7 F<sup>7</sup>

G<sup>-7</sup>

F<sup>7</sup> (8) C<sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup>

G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup>

F<sup>7</sup> G<sup>-7</sup>

C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>

B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>

F<sup>7</sup>      8<sup>va</sup>-      G<sup>7</sup>

(8) C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>

F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

B<sub>b</sub><sup>7</sup> (8) F<sup>7</sup>  
  
 G<sup>7</sup> (8) C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>  
  
 F<sup>7</sup> 8va B<sub>b</sub><sup>7</sup> F<sup>7</sup>  
  
 B<sub>b</sub><sup>7</sup> (8) F<sup>7</sup>  
  
 (8) G<sup>7</sup> 1 F<sup>7</sup> 3  
  
 C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup>                    B<sub>b</sub><sup>7</sup>                    F<sup>7</sup>

B<sub>b</sub><sup>7</sup>                    F<sup>7</sup>

G<sup>-7</sup>                    C<sup>7</sup>                    F<sup>7</sup>                    C<sup>7</sup>

F<sup>7</sup>                    B<sub>b</sub><sup>7</sup>                    F<sup>7</sup>                    F<sup>7</sup>

B<sub>b</sub><sup>7</sup>                    F<sup>7</sup>

G<sup>-7</sup>                    C<sup>7</sup>                    F<sup>7</sup>                    C<sup>7</sup>

**Chords:**  
 F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>

**Performance Instructions:**  
 Measures 1-4: Measure length 3 (indicated by a bracket under each measure).  
 Measure 5: 8va (Octave up) indicated above the staff.  
 Measures 6-8: Measure length 3 (indicated by a bracket under each measure).

F<sup>7</sup>                      B<sub>b</sub><sup>7</sup>                      F<sup>7</sup>                      B<sub>b</sub><sup>7</sup>

B<sub>b</sub><sup>7</sup>                      F<sup>7</sup>

G<sup>7</sup>                      C<sup>7</sup>                      F<sup>7</sup>                      C<sup>7</sup>

F<sup>7</sup>                      B<sub>b</sub><sup>7</sup>                      F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

F<sup>7</sup>                      B<sub>b</sub><sup>7</sup>                      F<sup>7</sup>

G<sup>7</sup>

F<sup>7</sup>                      B<sub>b</sub><sup>7</sup>                      F<sup>7</sup>

F<sup>7</sup>                      G<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

*8va*

B<sub>b</sub><sup>7</sup>  
(8)

F<sup>7</sup>

G<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

*8vb*

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

*8vb*

*8vb*

F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup> F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      G<sup>-7</sup>      C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>

F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      8va

(8) B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      G<sup>-7</sup>      C<sup>7</sup>

F<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      8va

B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      G<sup>-7</sup>      C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>

B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>
  
 F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup>
  
 F<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>
  
 F<sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup>
  
 B<sub>b</sub><sup>7</sup> F<sup>7</sup>
  
 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>

F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

B<sub>b</sub><sup>7</sup>      F<sup>7</sup>

G<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>      C<sup>7</sup>

*8vb*

*8va*

(8)

A six-page musical score for piano, featuring two staves (treble and bass) and various dynamics, articulations, and performance instructions.

**Page 1:** Measures 1-4. Treble staff: eighth-note patterns with grace notes. Bass staff: sustained notes with dynamic markings (p, f).

**Page 2:** Measures 5-8. Treble staff: eighth-note patterns. Bass staff: sustained notes with dynamic markings (p, f).

**Page 3:** Measures 9-12. Treble staff: eighth-note patterns. Bass staff: sustained notes with dynamic markings (p, f).

**Page 4:** Measures 13-16. Treble staff: eighth-note patterns. Bass staff: sustained notes with dynamic markings (p, f).

**Page 5:** Measures 17-20. Treble staff: eighth-note patterns. Bass staff: sustained notes with dynamic markings (p, f). Performance instruction: *ad libitum*.

**Page 6:** Measures 21-24. Treble staff: eighth-note patterns. Bass staff: sustained notes with dynamic markings (p, f).

Musical score page 1, measures 1-2. Treble and bass staves. Key signature changes from B-flat major to A minor.

Musical score page 1, measures 3-5. Treble and bass staves. Includes dynamic markings like *8va* and *8vb*, and measure numbers 1, 2, and 3.

## NOTES











# 12

## “FAST BLUES” BREAKDOWN

Geoffrey breaks down his solo in “Fast Blues” and gives you some tips for playing fast solos and comping with your trio.



### PRO-TIPS!

- Play a phrase and let your bandmates respond to it. Let there be a conversation.
- Try using some 3-4 note phrases, or just rhythmic concepts in your fast solos.

### GOOGLE IT!

- David Kikoski
- Joey Calderazzo
- Benny Green
- Dizzy Gillespie
- John Coltrane - Live at the Village Vanguard

“Don’t ever feel with any kind of tune that you’re limited in any way by your own ideas. **The sky’s the limit.”**

*FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"*

# FAST BLUES

The musical score consists of three staves of piano notation in 4/4 time, starting with a key signature of one flat (F#). The first staff begins with F<sup>7</sup>, followed by B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, and F<sup>7</sup>. The second staff begins with B<sub>b</sub><sup>7</sup>, followed by B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The third staff begins with Gm<sup>7</sup>, followed by C<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, and C<sup>7</sup>. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm.

## NOTES











# 13

## “SLOW BLUES” PERFORMANCE

The Geoffrey Keezer Trio plays “Slow Blues” by Geoffrey Keezer.



“You can use the beautiful space that’s created when the tempo is really slow to play some really melodic stuff.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# SLOW BLUES

The musical score for "Slow Blues" is presented in three staves, each consisting of five horizontal lines. The key signature is G major, indicated by three sharp signs (F#, C#, G#) at the beginning of each staff. The time signature is 4/4.

- Top Staff:** Contains four measures of chords. The first measure is E<sup>7</sup>, followed by A<sup>7</sup>, E<sup>7</sup>, and E<sup>7</sup>.
- Middle Staff:** Contains four measures of chords. The first measure is A<sup>7</sup>, followed by A<sup>7</sup>, E<sup>7</sup>, and C<sup>#7</sup>.
- Bottom Staff:** Contains four measures of chords. The first measure is F<sup>#m9</sup>, followed by B<sup>7</sup>, E<sup>7</sup>, and B<sup>7</sup>.

A vertical bar line is positioned after the fourth measure in each staff, indicating a repeat or section change.

## NOTES











## 14 “SLOW BLUES” BREAKDOWN

Geoffrey breaks down his solo in “Slow Blues” and discusses ideas for playing a slow, bluesy solo.



### PRO-TIPS!

- You can use a Mixolydian scale, rather than just a blues scale in your blues playing
- Don't always play block chords loudly!

“Don’t be scared of styles that you may not be 100% comfortable with, even if it’s not your background or something that you do all the time.  
**Just make music.**  
Enjoy it!”

## NOTES











Geoffrey explains how to transcribe the solos of legendary jazz pianists and how to incorporate these transcriptions into your everyday practicing.

## SUB-CHAPTERS

6:11 Practicing With Your Transcription

## PRO-TIPS!

- Be sure to transcribe all the accents, dynamics, etc., not just the notes.
- Transcribe short solos, not entire tunes with all their choruses.
- Practice slow!
- If one hand is weaker than the other, practice the same material with both hands individually. Then, when hands are together, practice letting the weaker hand lead.

## GOOGLE IT!

- Bud Powell - "Parisian Thoroughfare"
- "Amazing Slow Downer" App
- "Bebop" Genre
- Thelonious Monk
- Chick Corea
- Herbie Hancock
- Charlie Parker
- Oscar Peterson



“Take a transcription through all the keys, and keep all the accents, style, and vibe in your playing.”

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# HOW TO PRACTICE WHAT YOU'VE TRANSCRIBED PT. 1

2:47

(8) ... |

Piano sheet music in G minor (two sharps). The right hand plays eighth-note patterns, while the left hand provides harmonic support with sustained notes and chords. Measure numbers 6 and 3 are indicated above the staves.

Piano sheet music in G minor (two sharps). The right hand continues eighth-note patterns, and the left hand provides harmonic support. Measure numbers 6 and 3 are indicated above the staves.

Piano sheet music in G minor (two sharps). The right hand plays eighth-note patterns, and the left hand provides harmonic support. Measure numbers 6 and 3 are indicated above the staves.

Piano sheet music in G minor (two sharps). The right hand plays eighth-note patterns, and the left hand provides harmonic support. Measure number 3 is indicated above the staves. Pedal markings "8vb" appear below the bass staff.

Piano sheet music in G minor (two sharps). The right hand plays eighth-note patterns, and the left hand provides harmonic support. Pedal markings "8vb" appear below the bass staff.

Piano sheet music in G minor (two sharps). The right hand plays eighth-note patterns, and the left hand provides harmonic support. Pedal markings "8vb" appear below the bass staff.

3:40

3

6:54

3

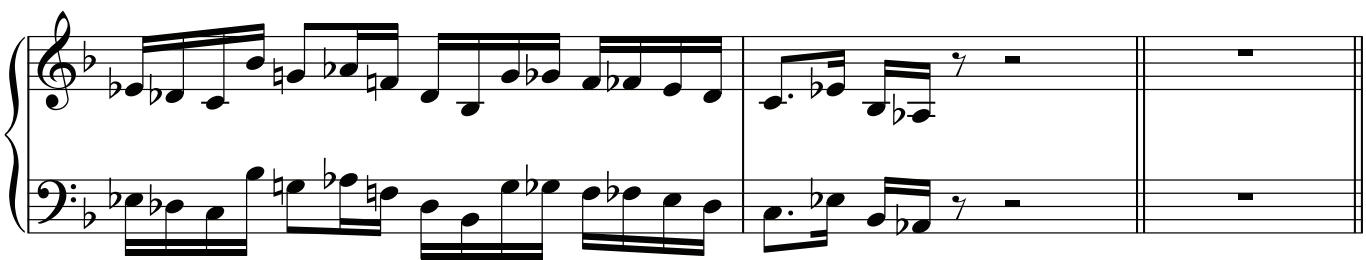
7:08

3

7:18



A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one flat. The music consists of six measures. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-5 show eighth-note patterns primarily on the upper staff. Measure 6 concludes with a fermata over the first note of the measure. Measure 7 begins with a half note followed by eighth-note pairs. Measure 8 ends with a fermata over the first note of the measure. Measure 9 concludes with a fermata over the first note of the measure.



A continuation of the musical score from the previous page. It consists of six measures. Measures 1-5 feature eighth-note patterns on both staves. Measure 6 concludes with a fermata over the first note of the measure.

7:30



A continuation of the musical score from the previous page. It consists of six measures. Measures 1-5 feature eighth-note patterns on both staves. Measure 6 concludes with a fermata over the first note of the measure.



A continuation of the musical score from the previous page. It consists of six measures. Measures 1-5 feature eighth-note patterns on both staves. Measure 6 concludes with a fermata over the first note of the measure.



A continuation of the musical score from the previous page. It consists of six measures. Measures 1-5 feature eighth-note patterns on both staves. Measure 6 concludes with a fermata over the first note of the measure.

8:06

8:25

8:46

3

3

3

3



## NOTES











Geoffrey gives you a more in-depth explanation of how to take a transcribed lick and make it your own with practice, permutations, and exercises.

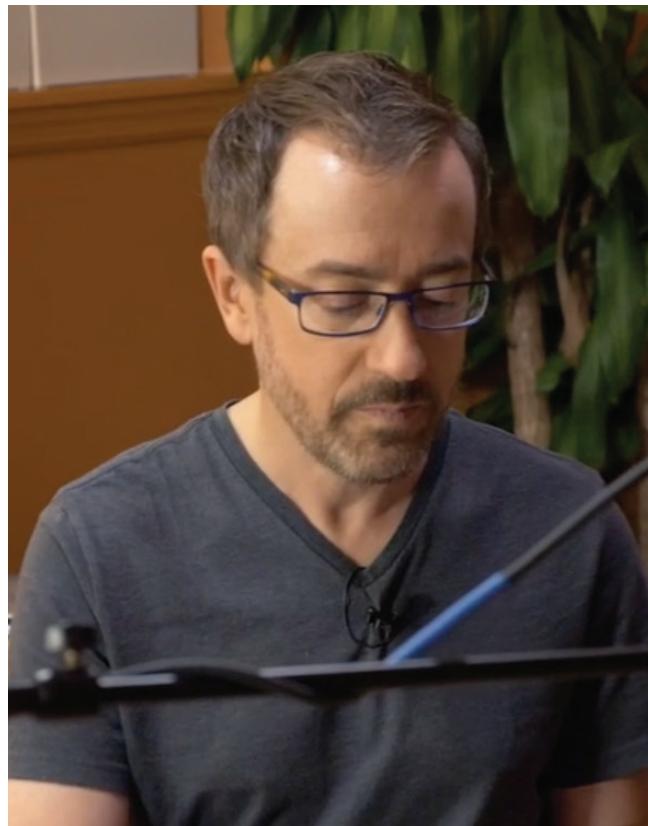
#### SUB-CHAPTERS

6:16     Breaking Down and Practicing the Lick

#### PRO-TIPS!

- Listen to what the soloist is playing in context to the other instruments.
- Transcribe comping of pianists and the solos of other instruments too, not just solos on the piano.
- Practice all licks in both hands with all twelve keys, and change their rhythms to make it more challenging.
- Keep the rhythmic quality and style of the lick even when you create your permutations.
- You can add your own material before and after the lick for context.
- Make harder passages into short, two beat phrases, and create an exercise with it that you can practice up and down the keyboard and in all keys.

“I want you to do your own stuff... think about these concepts. This is about you really finding your own sound.”



FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

# HOW TO PRACTICE WHAT YOU'VE TRANSCRIBED PT. 2

2:29 Cm<sup>7</sup>

3 3

B♭maj7

3 3

3:53 Cm<sup>7</sup> F<sup>7</sup> B♭maj7 G<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup>

B♭maj7

3 3

4:11

C<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>maj<sup>7</sup>

G<sup>7</sup>

C<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>maj<sup>7</sup>

G<sup>7</sup>

C<sub>m</sub><sup>7</sup>

4:44 G<sup>7</sup>

C<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>maj<sup>7</sup>

G<sup>7</sup>

C<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>maj<sup>7</sup>

G<sup>7</sup>

C<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>maj<sup>7</sup>

4:54

G<sup>7</sup>                    Cm<sup>7</sup>                    5:02 G<sup>7</sup>                    Cm<sup>7</sup>

F<sup>7</sup>                    B<sub>b</sub>maj<sup>7</sup>                    G<sup>7</sup>                    Cm<sup>7</sup>

5:20 Cm<sup>7</sup>                    F<sup>7</sup>                    B<sub>b</sub>maj<sup>7</sup>

5:47 C<sub>#</sub>m<sup>7</sup>                    F<sub>#</sub><sup>7</sup>                    B<sup>maj</sup><sub>7</sub>

Dm<sup>7</sup>                    G<sup>7</sup>                    C<sup>maj</sup><sub>7</sub>

6:45 Cm<sup>7</sup> 3 3 F<sup>7</sup> 3

7:17 Cm<sup>7</sup> 3 3 F<sup>7</sup> B<sub>b</sub>maj7

7:53 G<sup>7</sup> Cm<sup>7</sup> 3 3

F<sup>7</sup> B<sub>b</sub>maj7

8:05 G<sup>7</sup> Cm<sup>7</sup> 3 F<sup>7</sup> B<sub>b</sub>maj7

8:23 G<sup>7</sup> Cm<sup>7</sup> 3 3

F<sup>7</sup>                          B<sub>b</sub>maj7

8:56                          G<sup>7</sup>                          Cm<sup>7</sup>                          F<sup>7</sup>

B<sub>b</sub>maj7

9:04

10:01                          Cm<sup>7</sup>                          F<sup>7</sup>                          B<sub>b</sub>maj7                          10:08                          Cm<sup>7</sup>

F<sup>7</sup> 3      B<sub>b</sub>maj7      Cm<sup>7</sup> 3 3

F<sup>7</sup> 3 3      B<sub>b</sub><sup>A7</sup>      10:23 Cm<sup>7</sup>

F<sup>7</sup> 3 3      B<sub>b</sub>maj7 3 3

10:50

11:04 G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sub>b</sub>maj<sup>7</sup>

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>maj<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup> B<sub>b</sub>maj<sup>7</sup>

11:34 G<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> B<sub>b</sub>maj<sup>7</sup>

**12:44**

**13:15**

Cm<sup>7</sup>                    F<sup>7</sup>                    B<sub>b</sub>maj7

Cm<sup>7</sup>                    F<sup>7</sup>                    B<sub>b</sub>maj7

13:45

13:58

Cm<sup>7</sup>                    F<sup>7</sup>                    B<sub>b</sub>maj7

3 3 3 3 3 3

3 3 3 3 3 3

14:23

- -

- -

3

3

3 3 3 3 3 3

- - - - - -

3 3 3 3 3 3

- - - - - -

3 3 3 3 3 3

- - - - - -

3 3 3 3 3 3

- - - - - -

## NOTES











Geoffrey Keezer discusses ways to practice and build up your legato touch so you can play without relying on the sustain pedal.

#### SUB-CHAPTERS

- 7:45 Legato Touch With Thirds
- 9:56 Legato Broken Triads
- 14:57 Playing a Tune Without Pedal



#### GOOGLE IT!

- Bill Evans
- Keith Jarrett
- Herbie Hancock
- Fender Rhodes
- Duke Ellington
- Billy Strayhorn
- Thad Jones
- Donald Brown
- Wayne Shorter
- "All the Things You Are"
- "Body and Soul"

#### PRO-TIPS!

- Legato Touch - Playing with no space in between the tones.
  - Too much pedal = a muddy sound
  - Sometimes you need to move your wrist in an awkward manner in order to play without space in between your notes.
-

## NOTES











Hey, I hope you had a great time with this course. I just want to thank you for signing up and checking out these lessons. I hope you have found some useful information to help you with your playing. We talked about just focusing on the groove and always keeping that happening, working on your dynamics whether you're playing solo piano or in a group setting, getting those hands thinking independently, and just getting out of the box in general, in terms of the roles of your hands. It doesn't always have to be right hand soloing and left hand comping. There are so many different ways you can do it.

I hope this has been inspirational to you. I hope that the lesson on transcribing has inspired you to come up with your own licks and get off the page and find your own voice. That's what it's all about. So again, thank you so much for going on this journey with me and I'll see you over at The Hang. If you have any questions, hit me up! I'm here. Thank you!

Happy Practicing!



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## 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, Jazz Piano Method. With a new lesson every week and an archive of hundreds of lessons, it's the premier online jazz piano resource for players of intermediate and advanced skill level.

If you have any musical questions about Advanced Jazz Piano Concepts please don't hesitate to reach out to Open Studio's creative content manager Adam Maness at [adam@openstudionetwork.com](mailto:adam@openstudionetwork.com).

For technical questions contact us at [support@openstudionetwork.com](mailto:support@openstudionetwork.com).

### THANK YOU

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

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ULYSSES OWENS JR.

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Fundamentals of Jazz Drumming



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