ADVANCED JAZZ PIANO CONCEPTS

Geoffrey Keezer

OPEN STUDIO

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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/

MEET THE ARTIST

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!

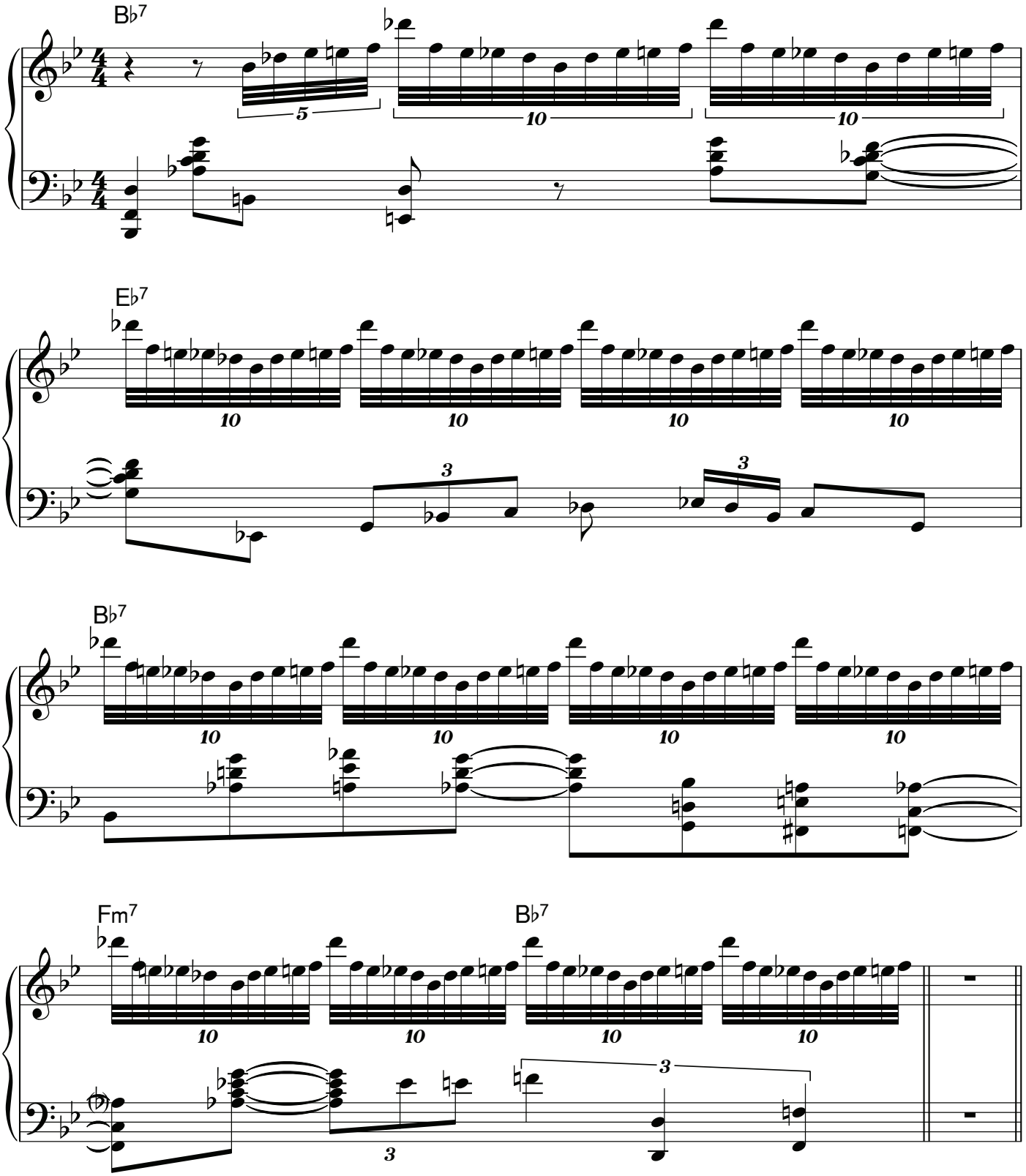
I'm really excited about this because we've got five new trio tunes we've recorded just for you, with the stellar support of Ben Williams on bass and Billy Kilson on drums. These video songs are exclusive to this course and can't be seen anywhere else. You can simply watch and listen to the performances, 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!

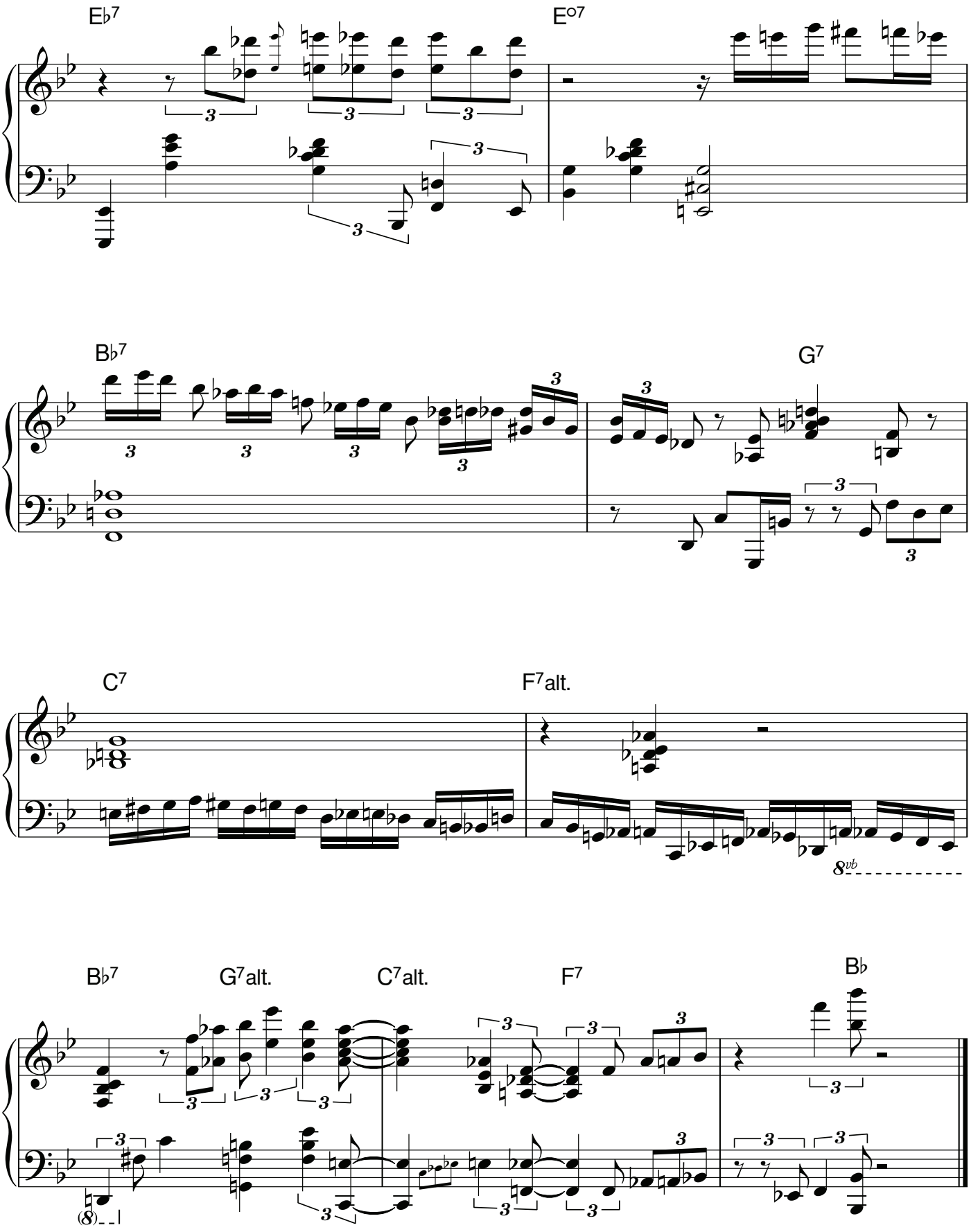
Additionally, there are new lessons on various performance-based jazz piano concepts such as: tone production; independence between the hands, comping, making clear transitions between playing rubato and in tempo, shaping lines, and approaches to playing blues. As always, the lessons include Open Studio's "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.

WELCOME TO ADVANCED JAZZ PIANO CONCEPTS




E♭7
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B♭7
G7
C7
F7alt.
8vb
B♭7
G7alt.
C7alt.
F7
B♭

NOTES

2 "FRACTURED" PERFORMANCE

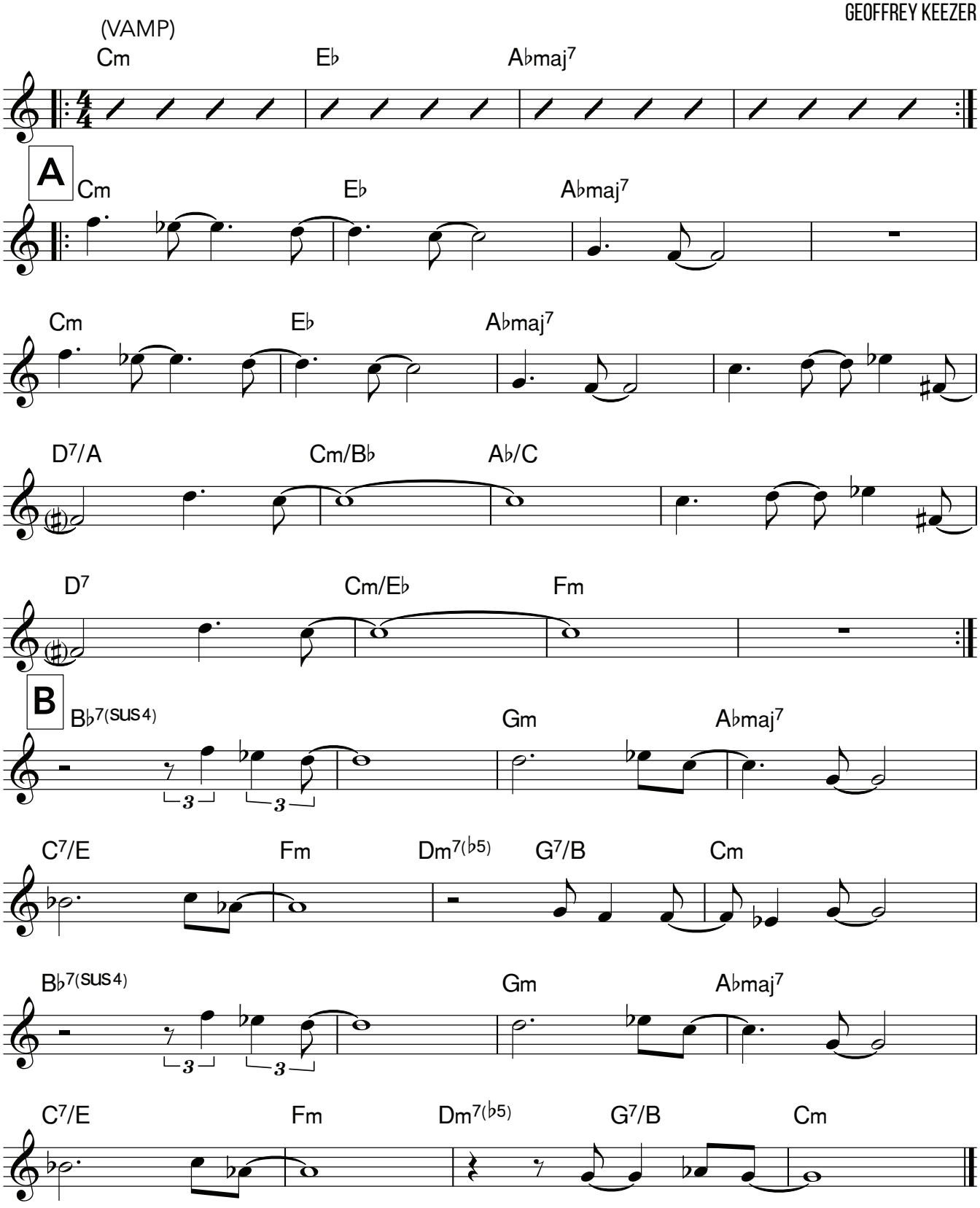
The Geoffrey Keezer Trio plays "Fractured" by Geoffrey Keezer.

"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



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

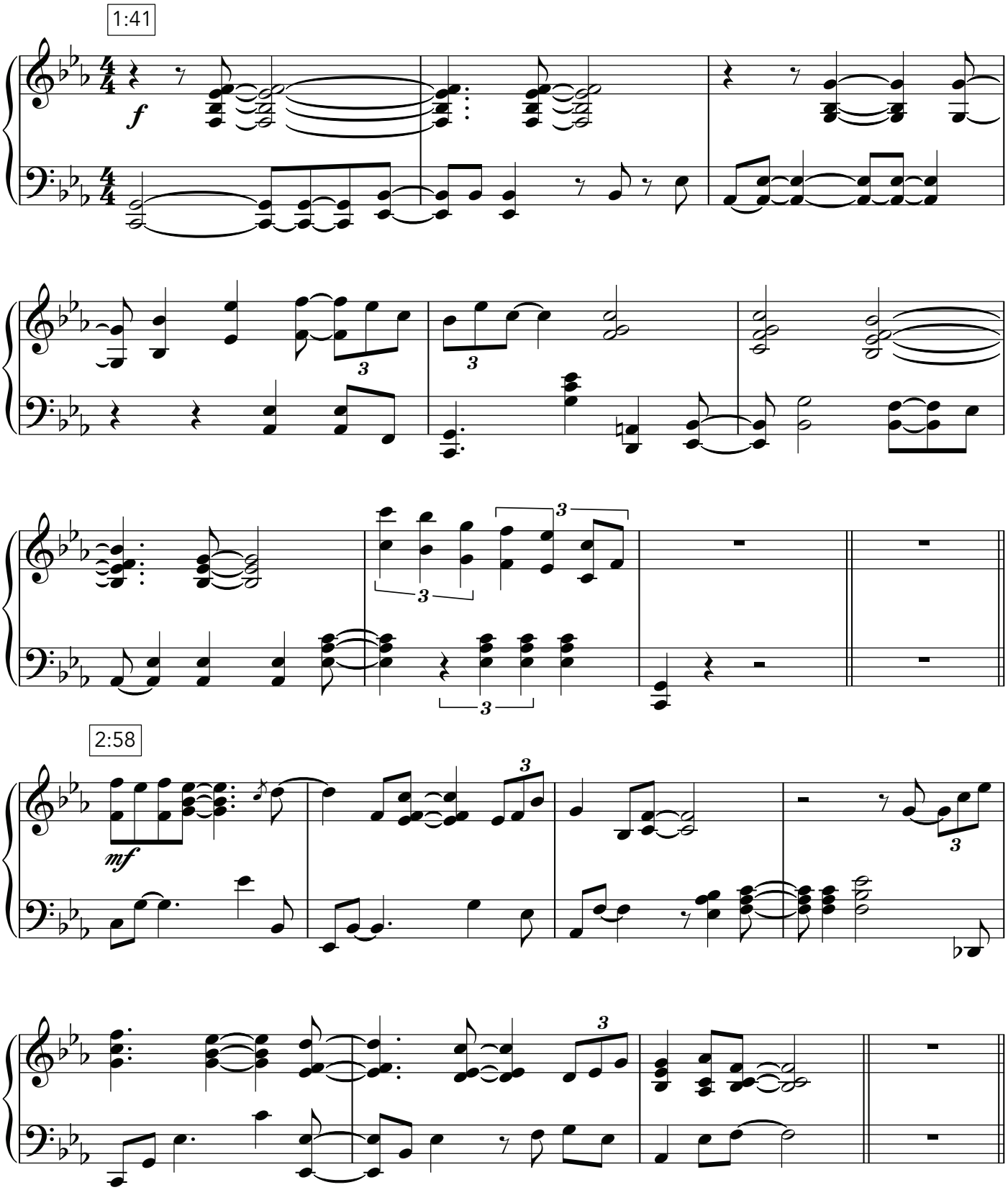
DRUM SOLO VAMP

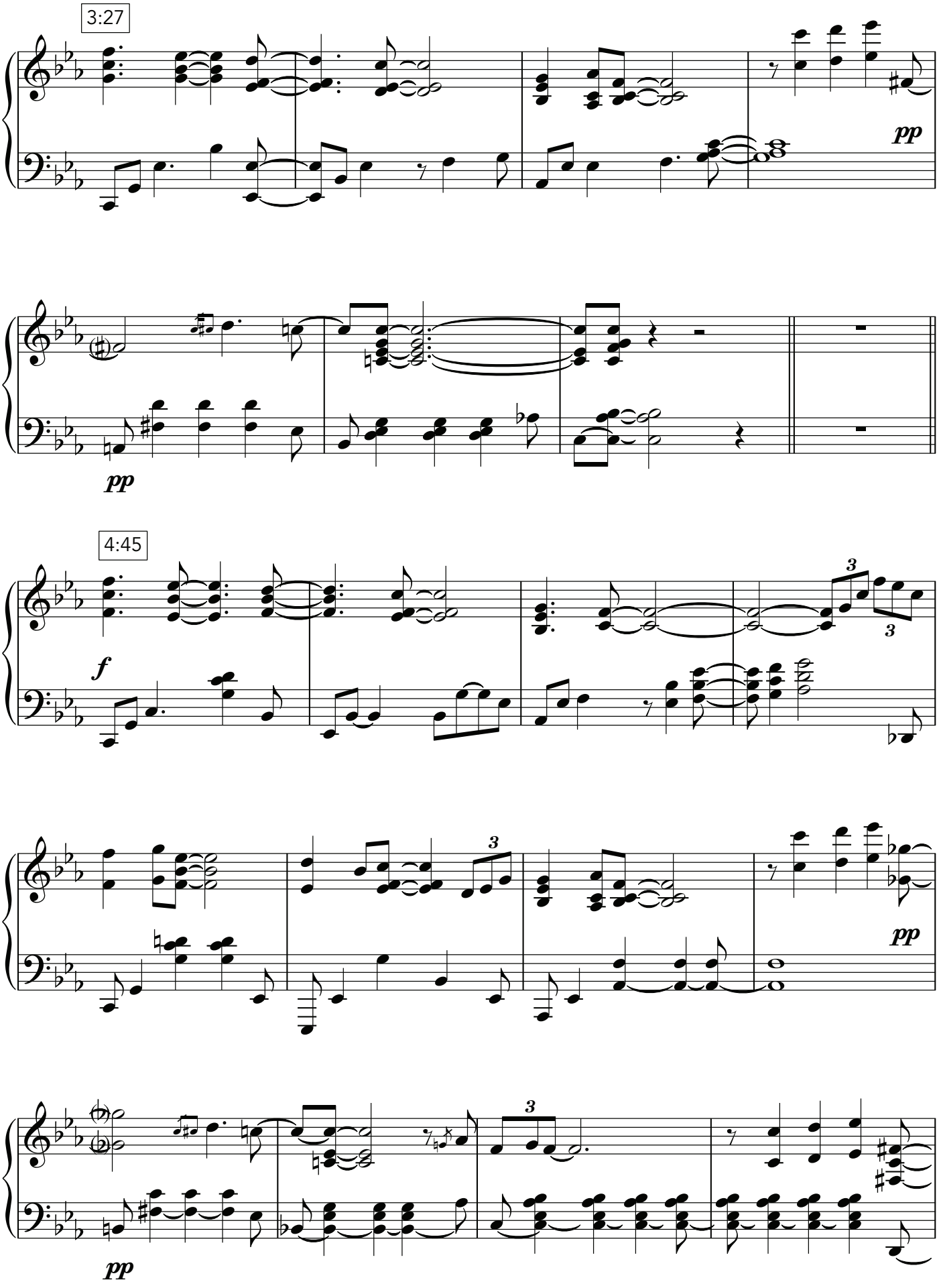
- ***f*** - strong all the way through, stay in the groove even when not playing! That way you can jump in at any point, and you're right in the pocket!

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!

DYNAMICS

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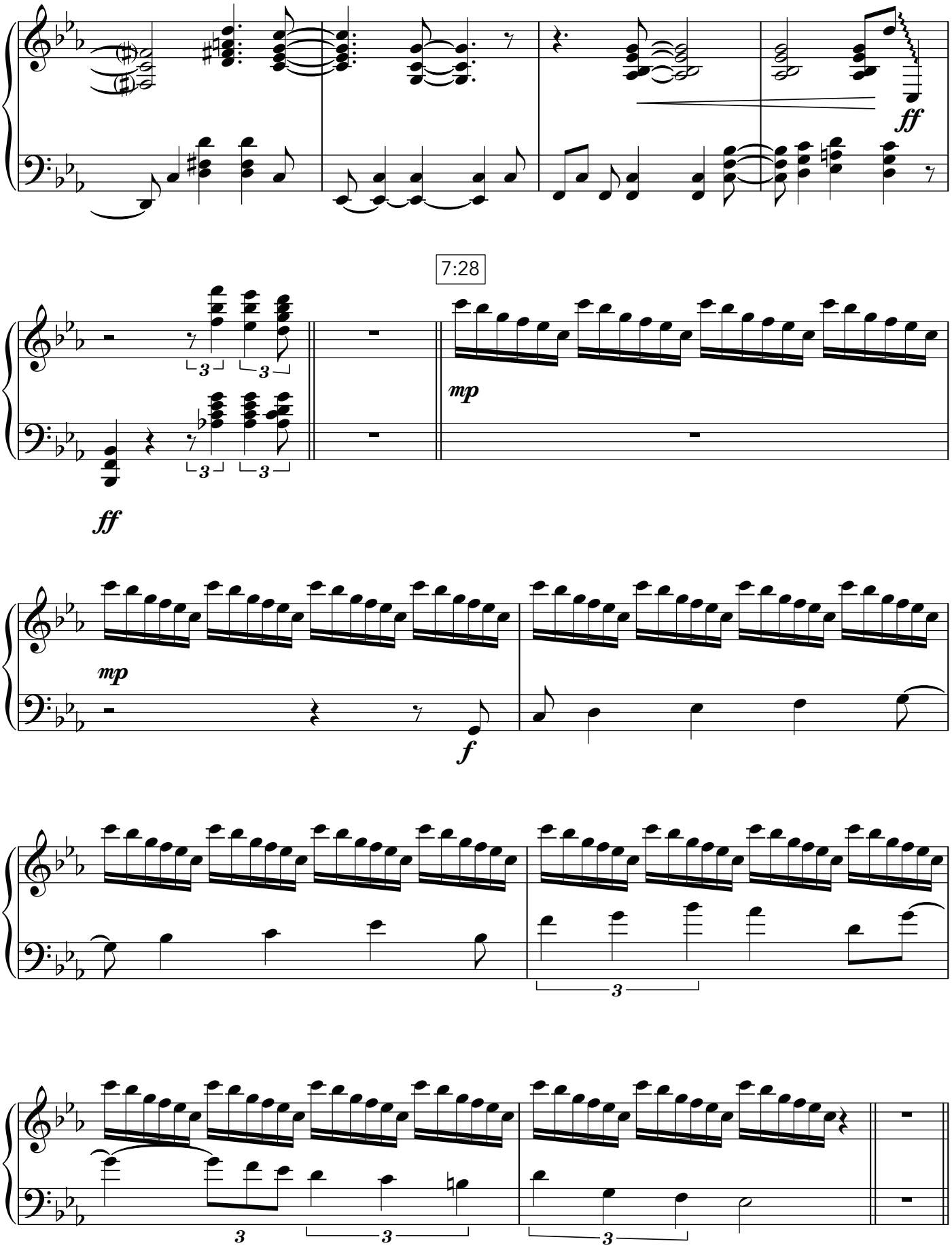
pp
pp
4:45
f
3
3
pp
3
pp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mp
ff
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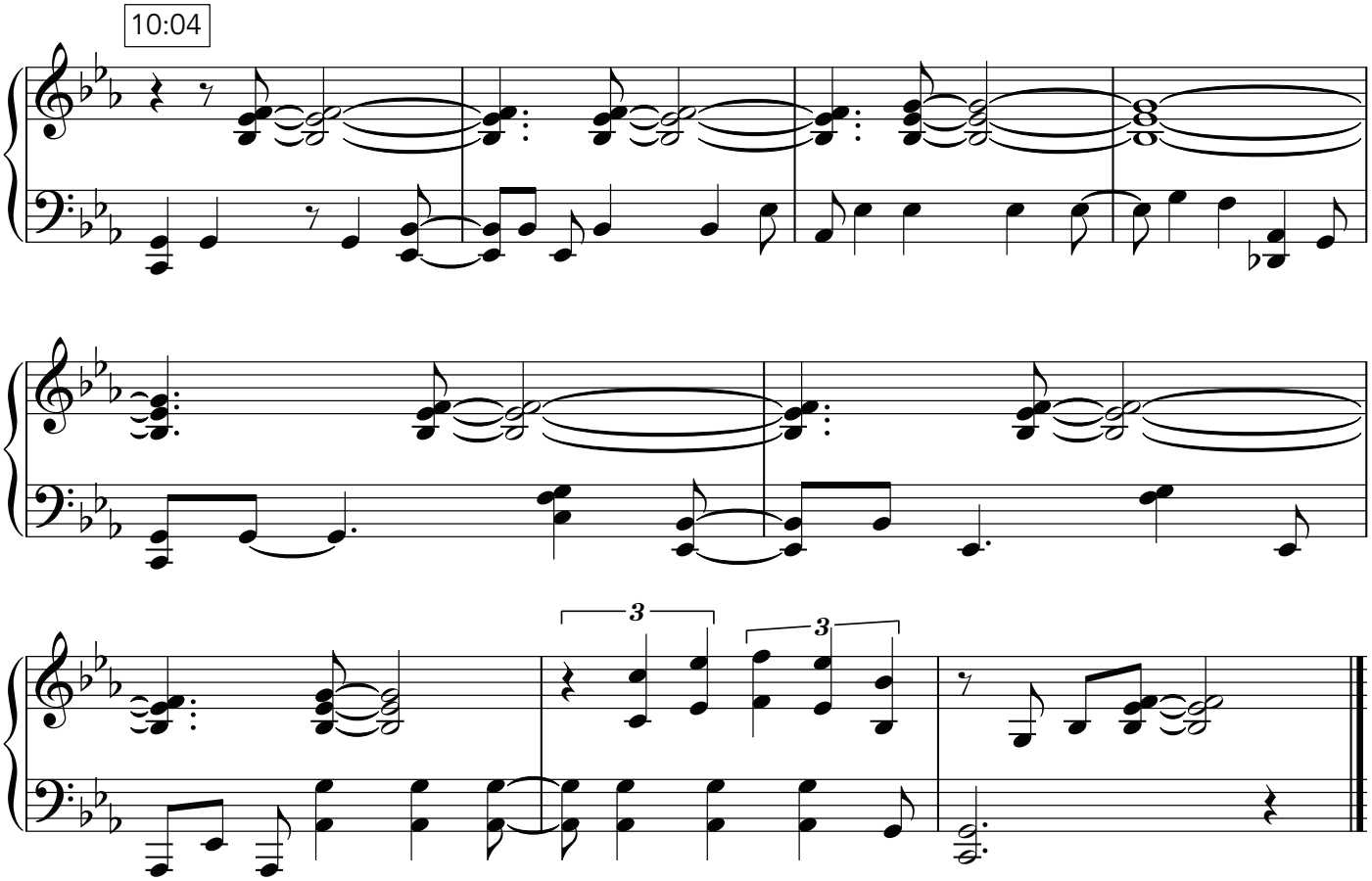
3


10:04
3
3

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.

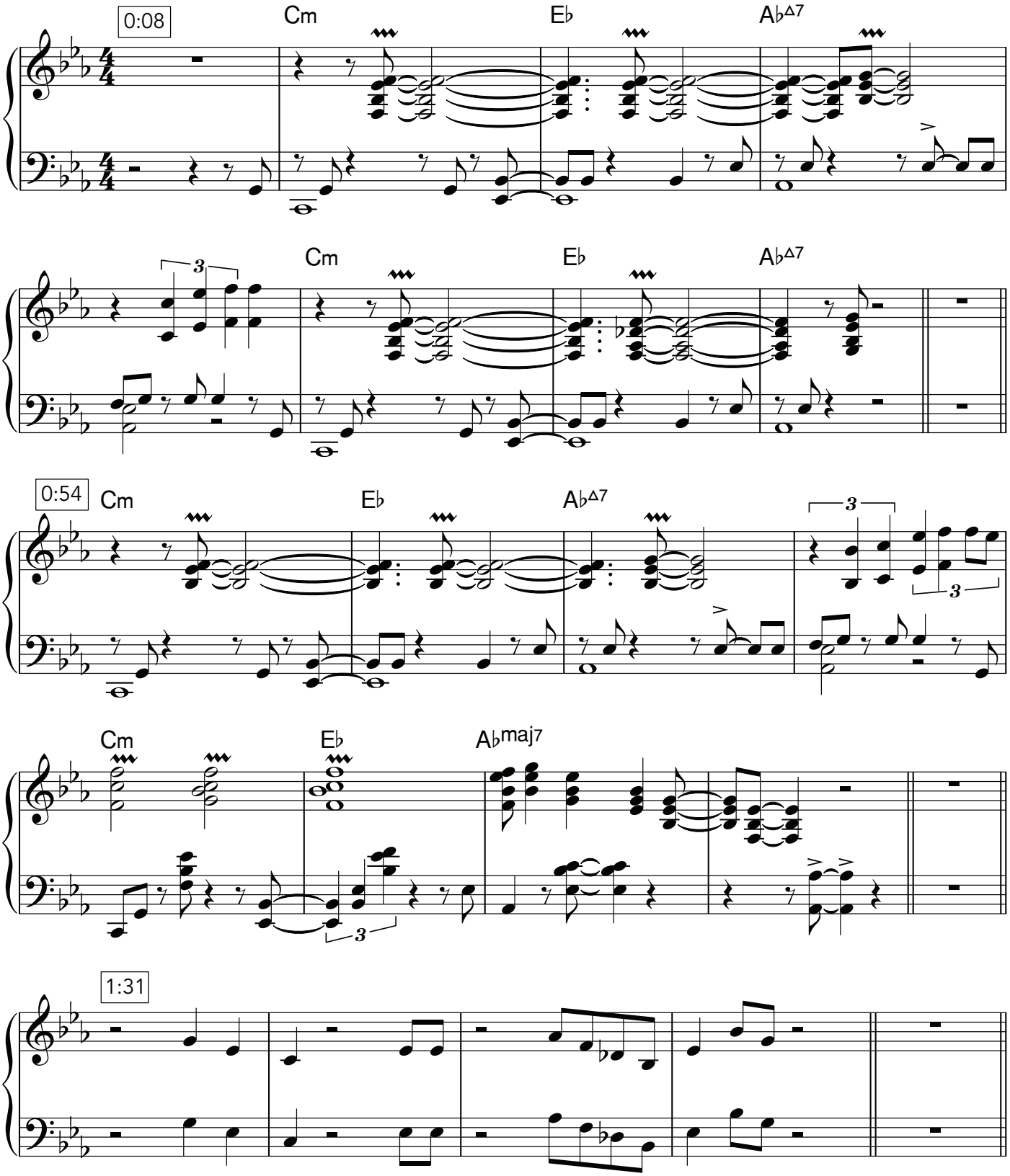
"Faking confidence gives you confidence!"

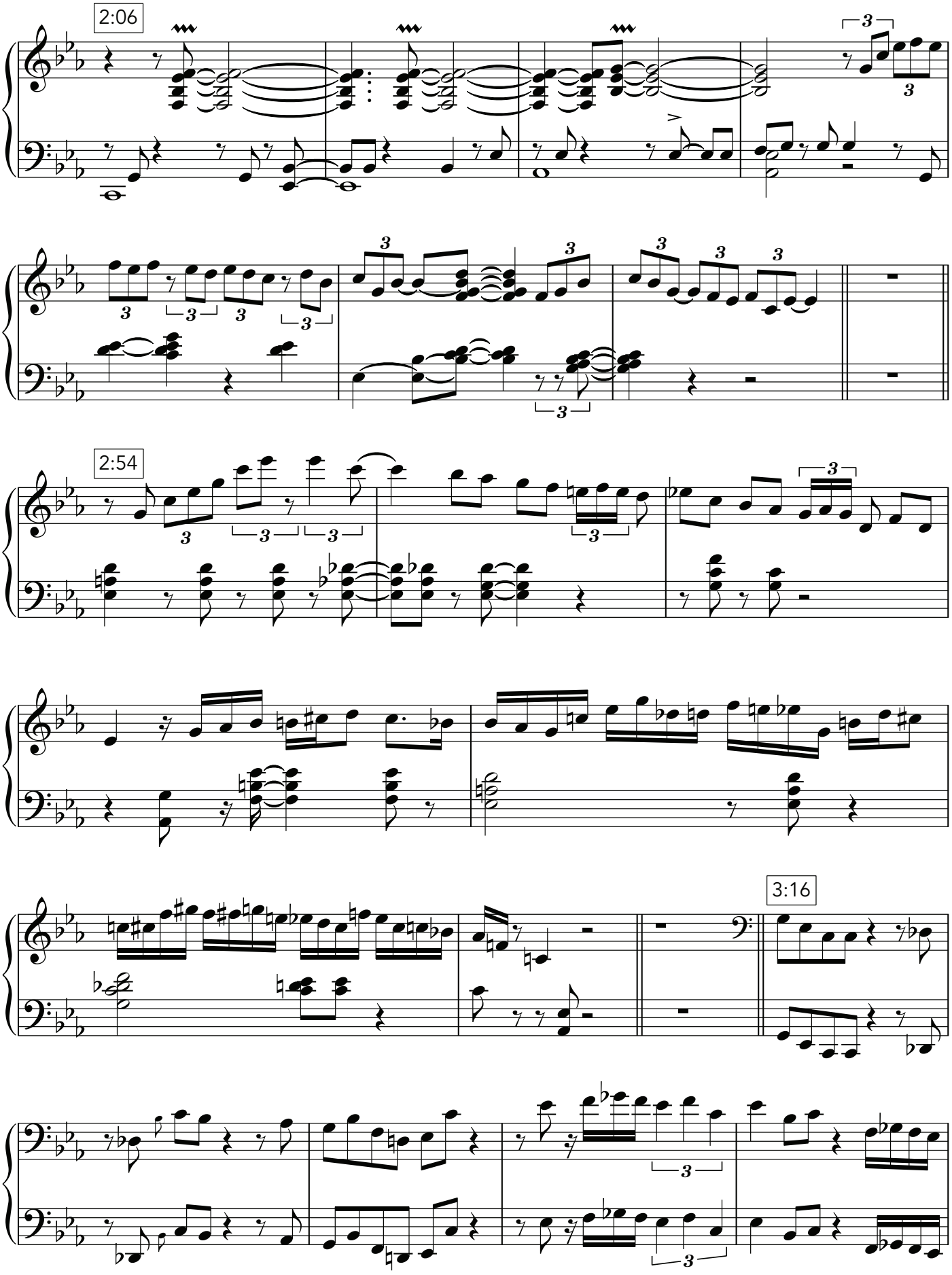
GOOGLE IT!

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

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

"FRACTURED" SOLO ANALYSIS

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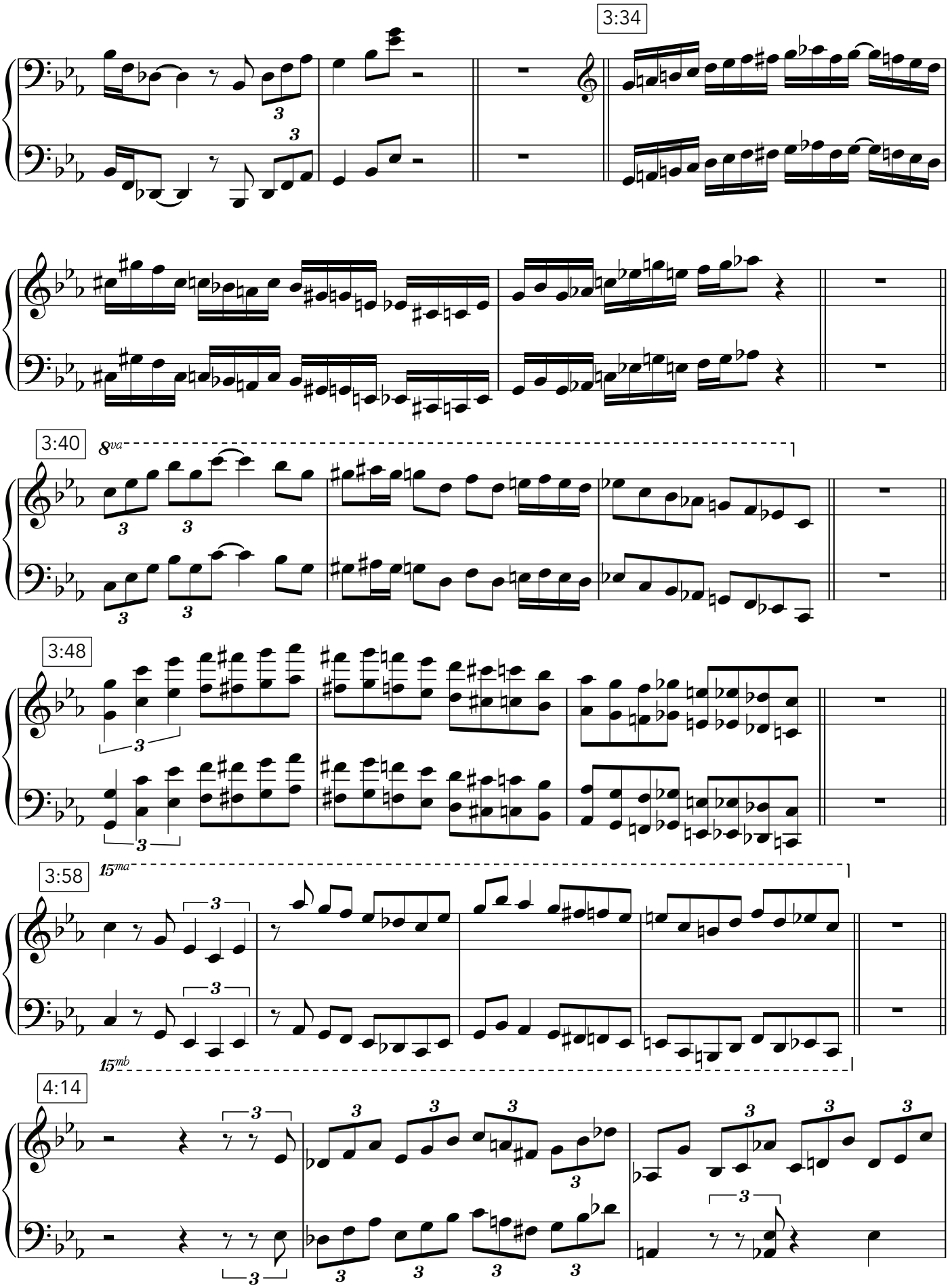
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15mb
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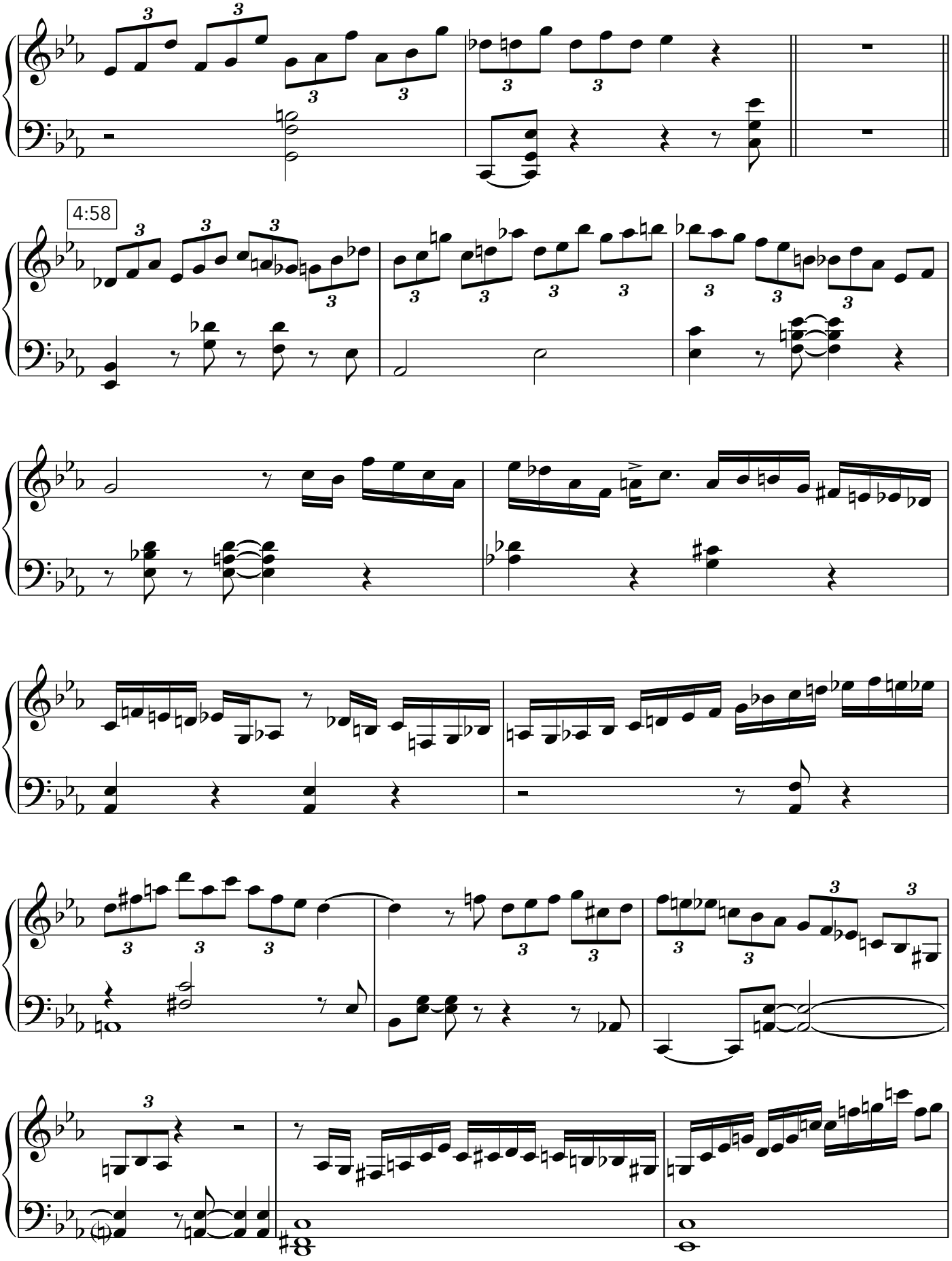
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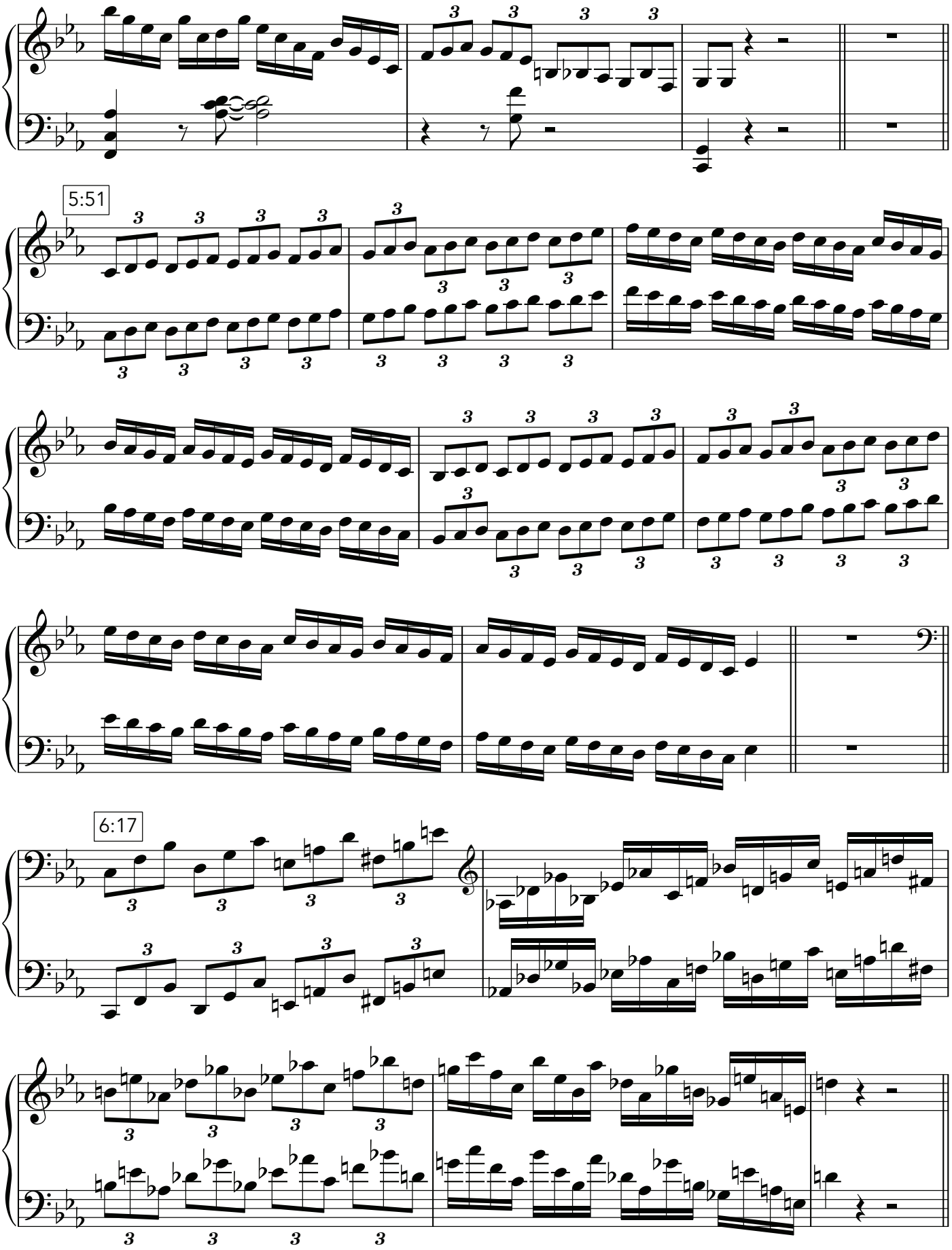
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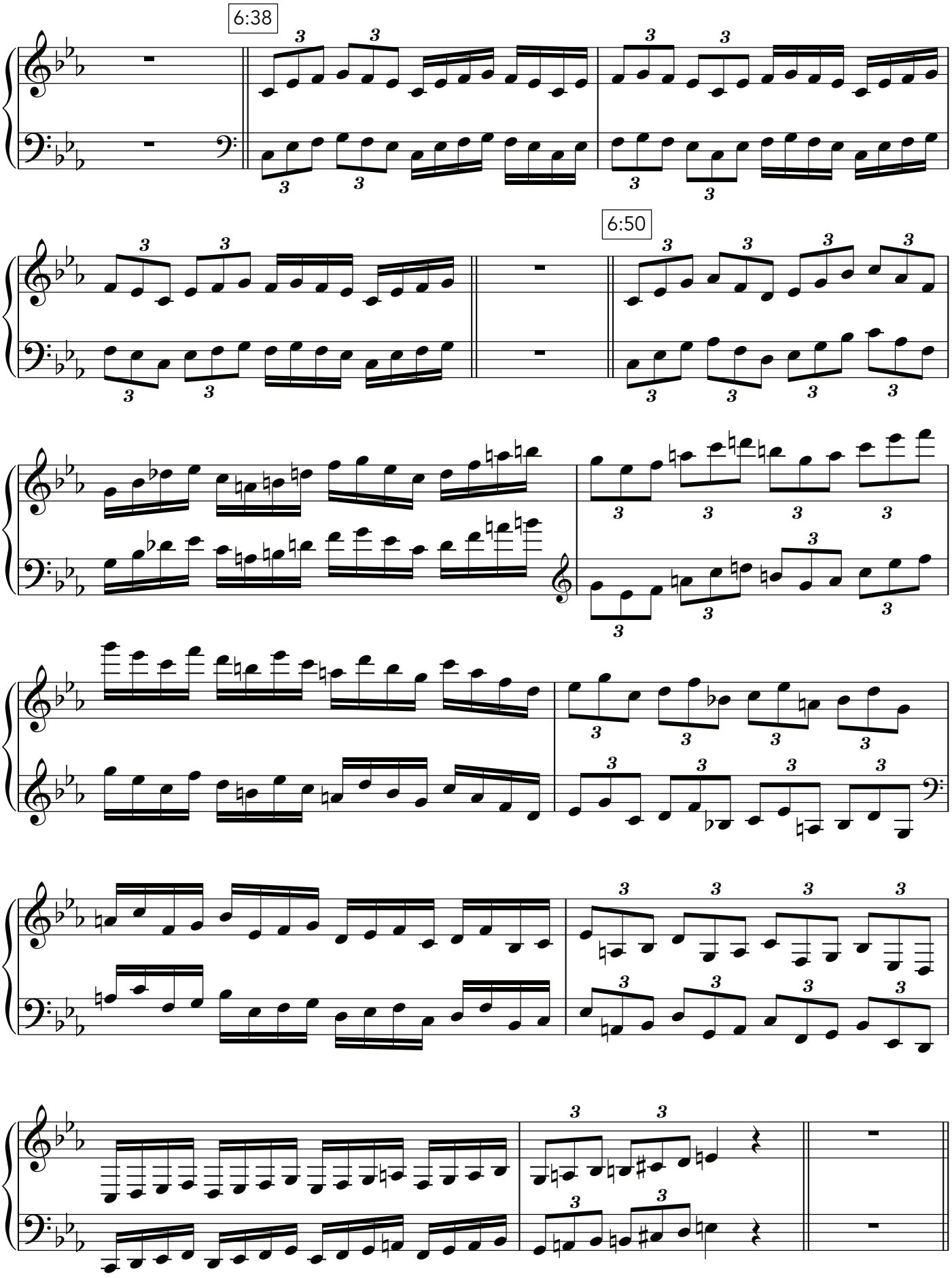
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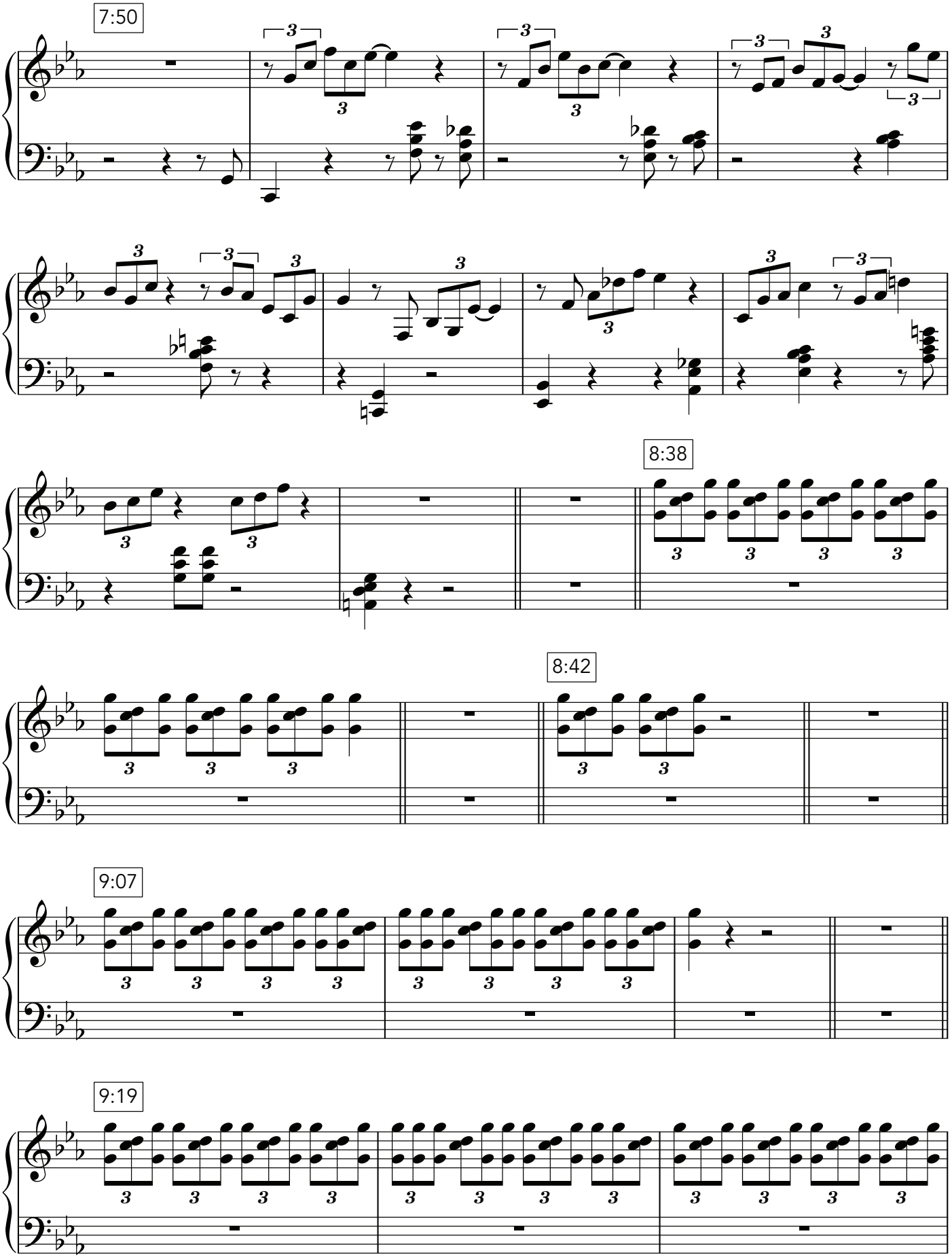
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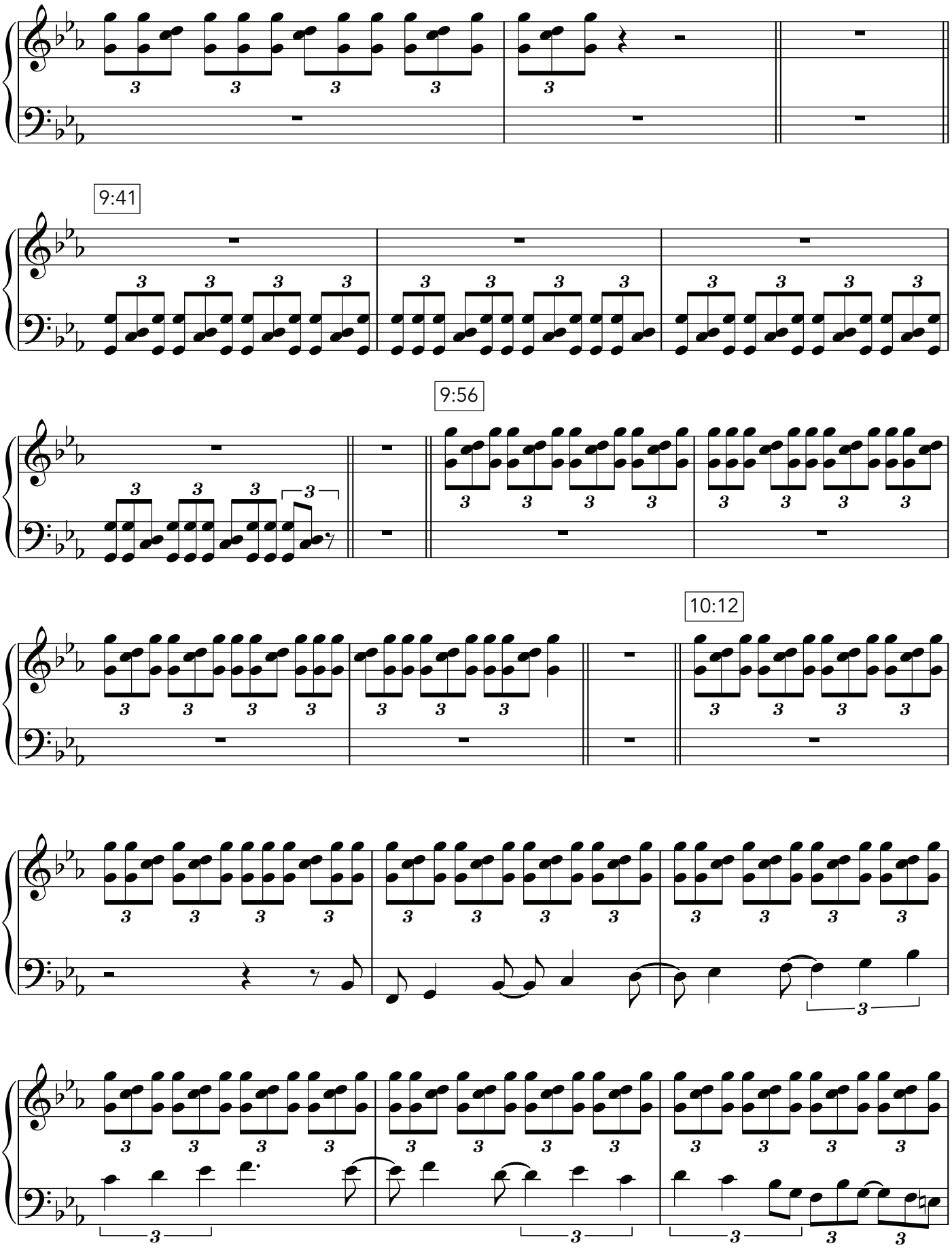
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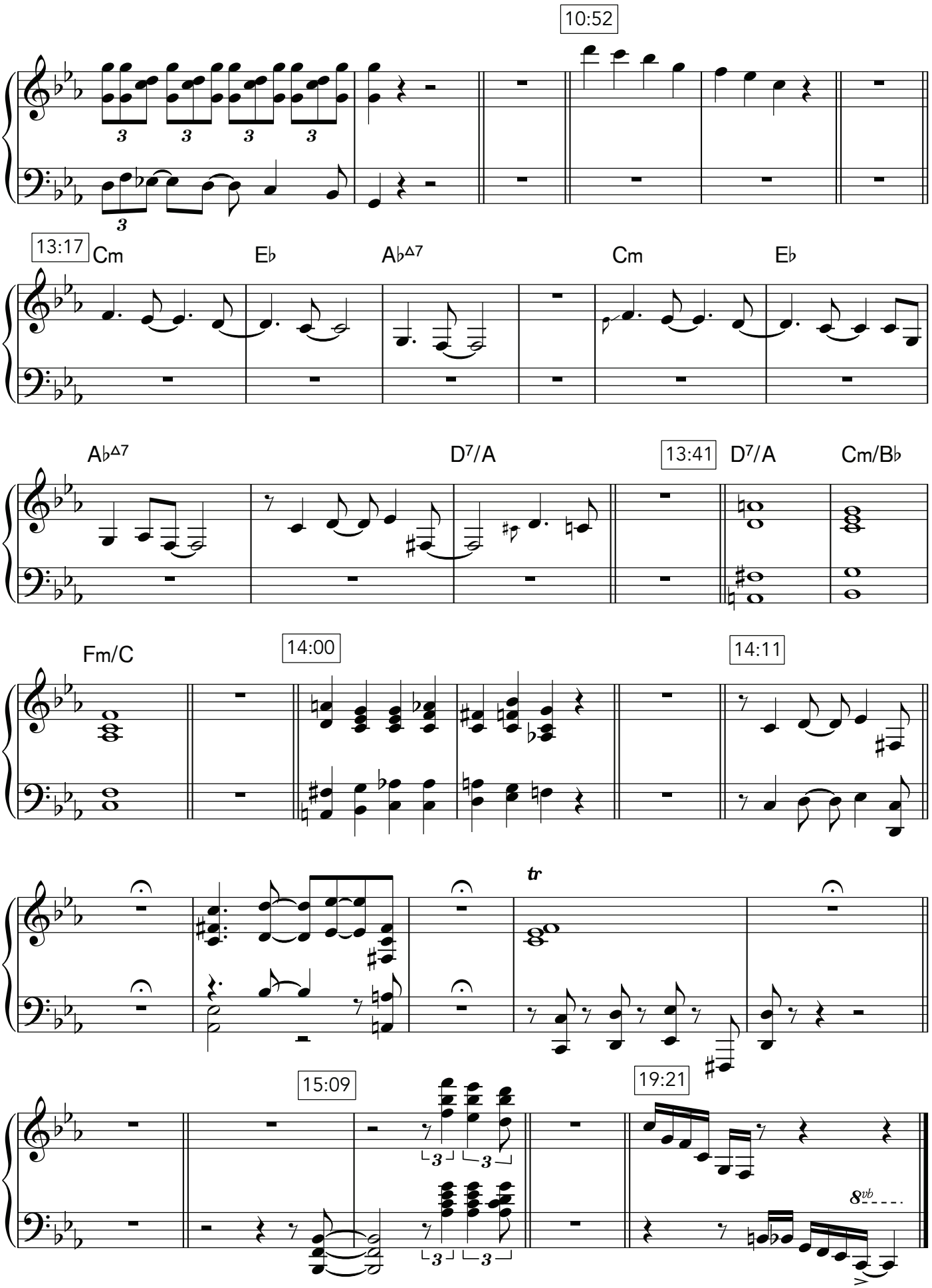

10:52
13:17
Cm
E♭
A♭Δ7
Cm
E♭
A♭Δ7
D7/A
13:41
D7/A
Cm/B♭
Fm/C
14:00
14:11
tr
15:09
19:21
8vb

NOTES

5 "PORT ALEXANDER MOON" PERFORMANCE

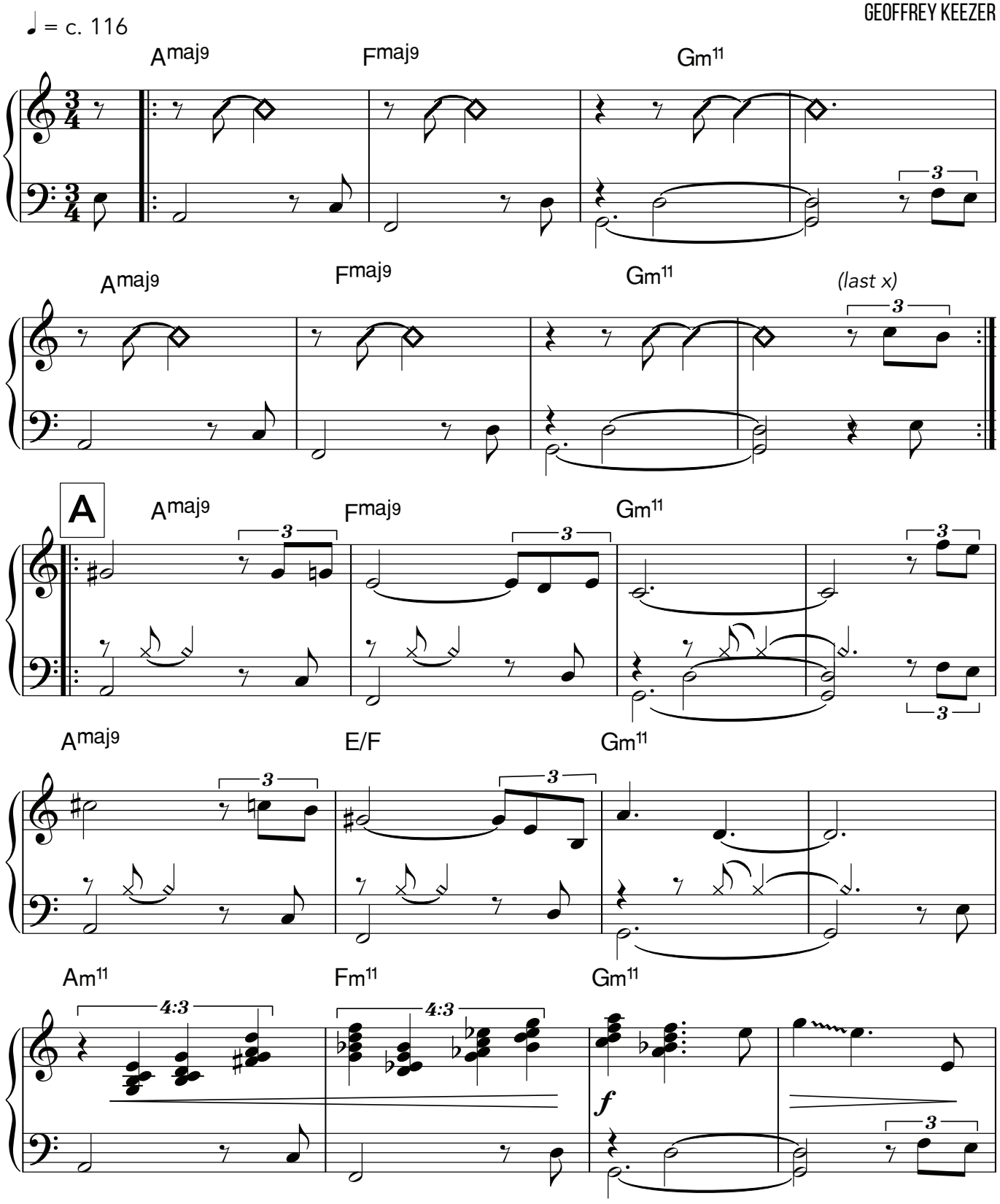
The Geoffrey Keezer Trio plays "Port Alexander Moon" by Geoffrey Keezer.

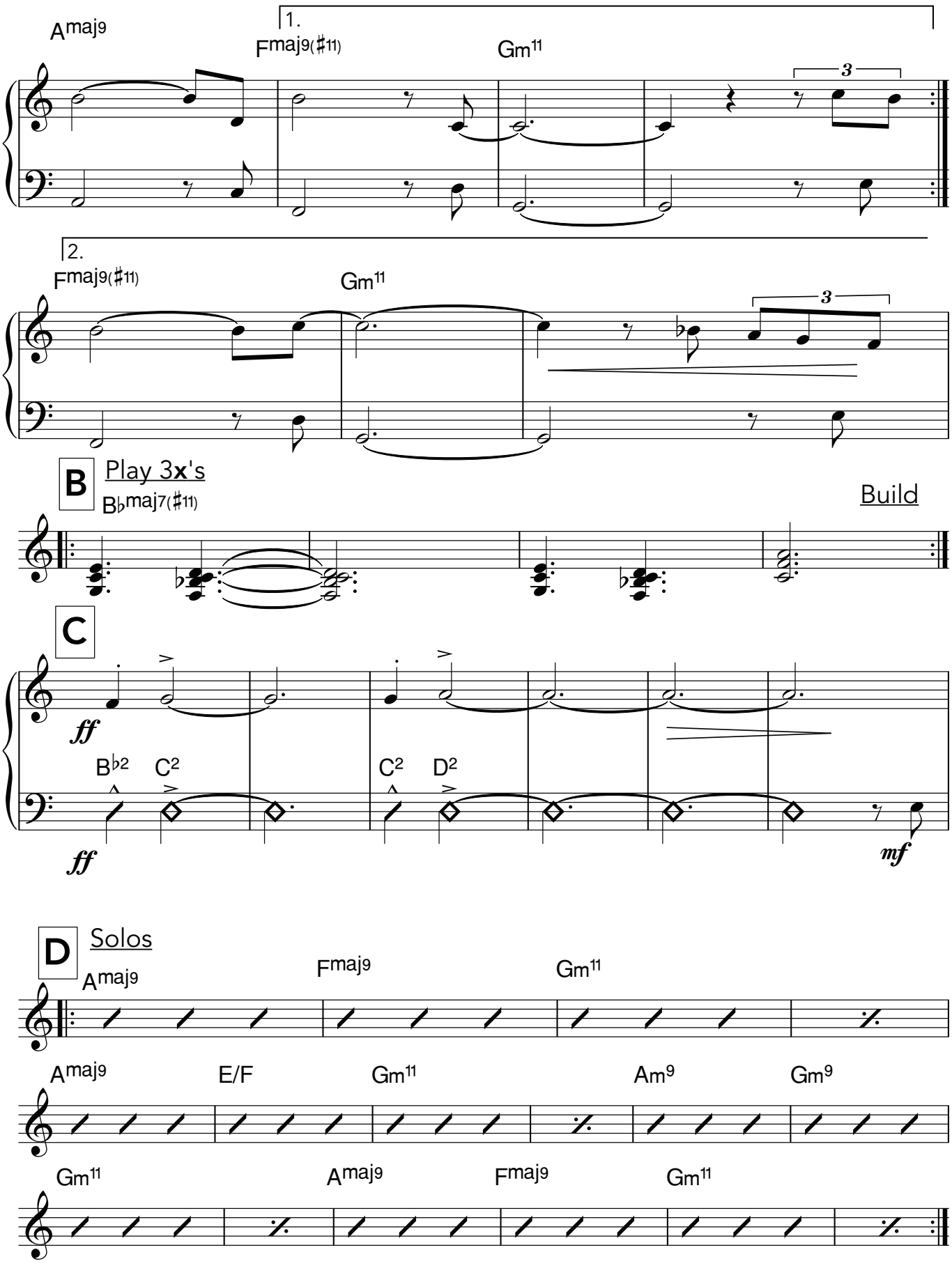
"The idea of a solo is that you want to go somewhere with it, you want it to have a bit of a story arc."

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

PORT ALEXANDER MOON

GEOFFREY KEEZER




Amaj9
1.
Fmaj9(♯11)
Gm11
3
2.
Fmaj9(♯11)
Gm11
3
B
Play 3x's
B♭maj7(♯11)
Build
C
ff
B♭2
C2
C2
D2
ff
mf
D
Solos
Amaj9
Fmaj9
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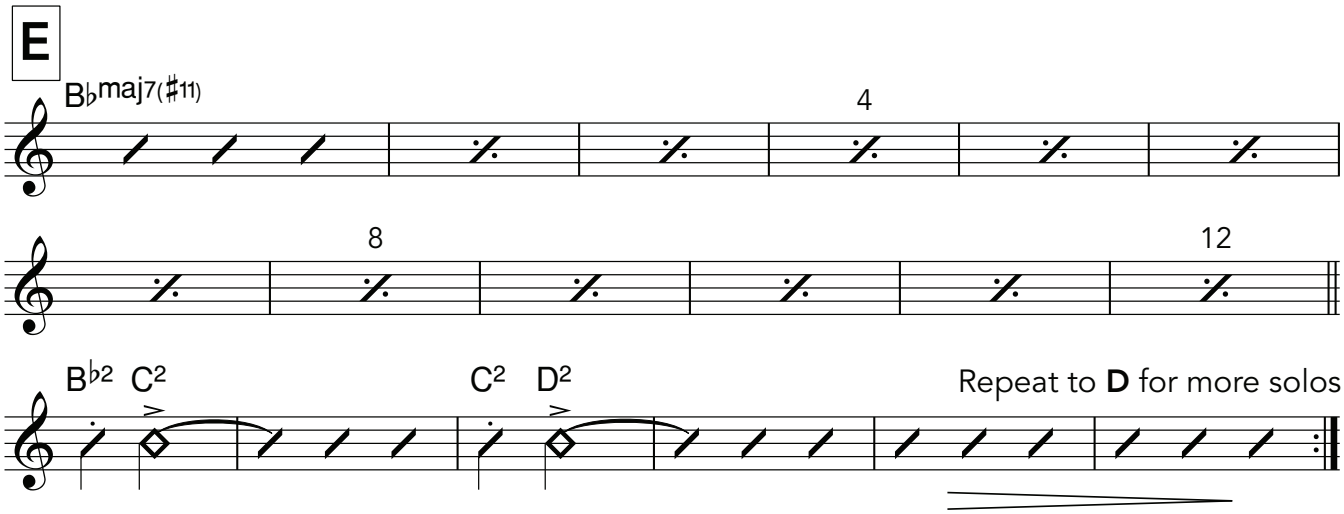
Fmaj9
Gm11


E
B♭maj7(♯11)
4
8
12
B♭2
C2
C2
D2
Repeat to **D** for more solos

NOTES

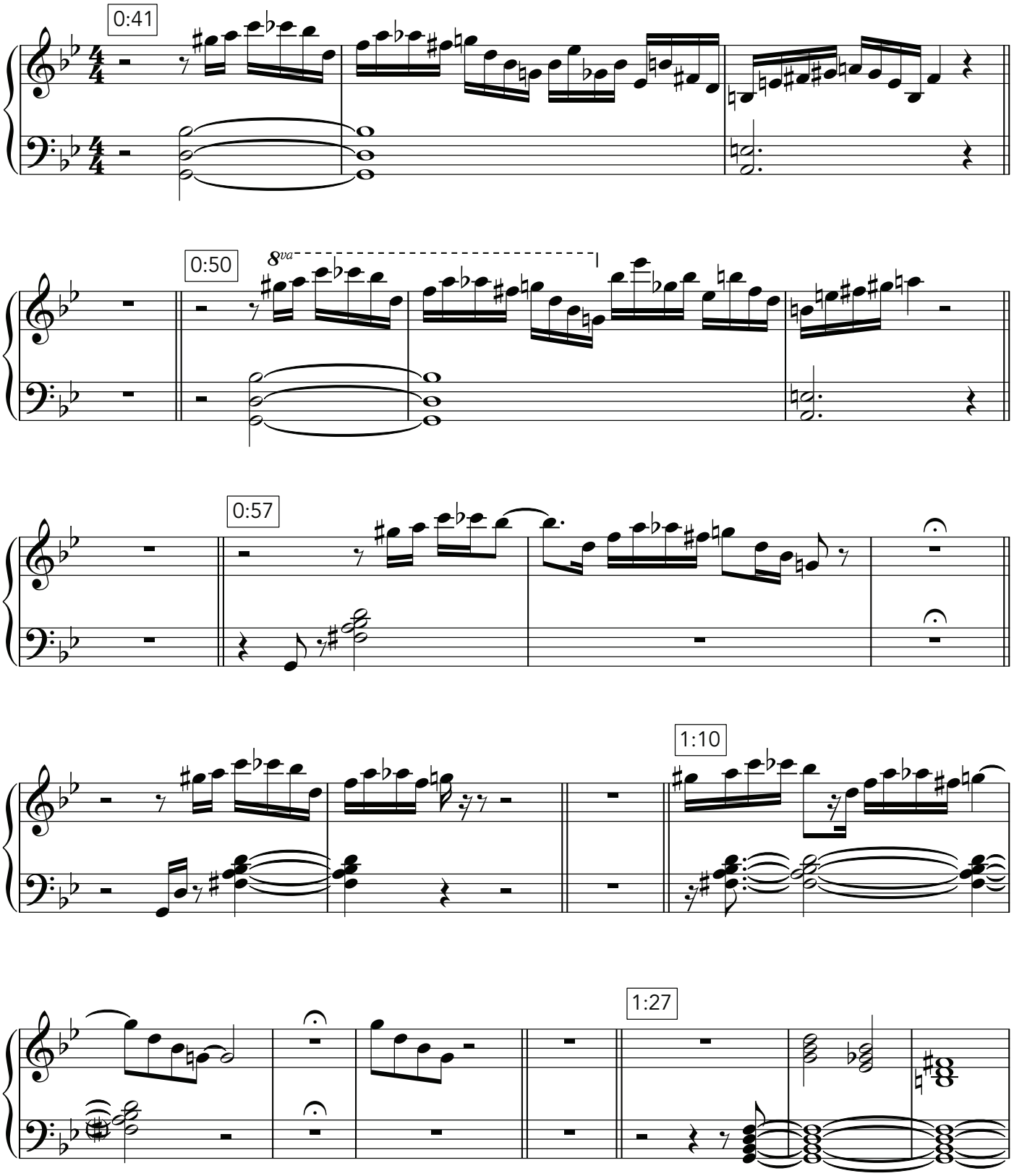
6 SHAPING LINES

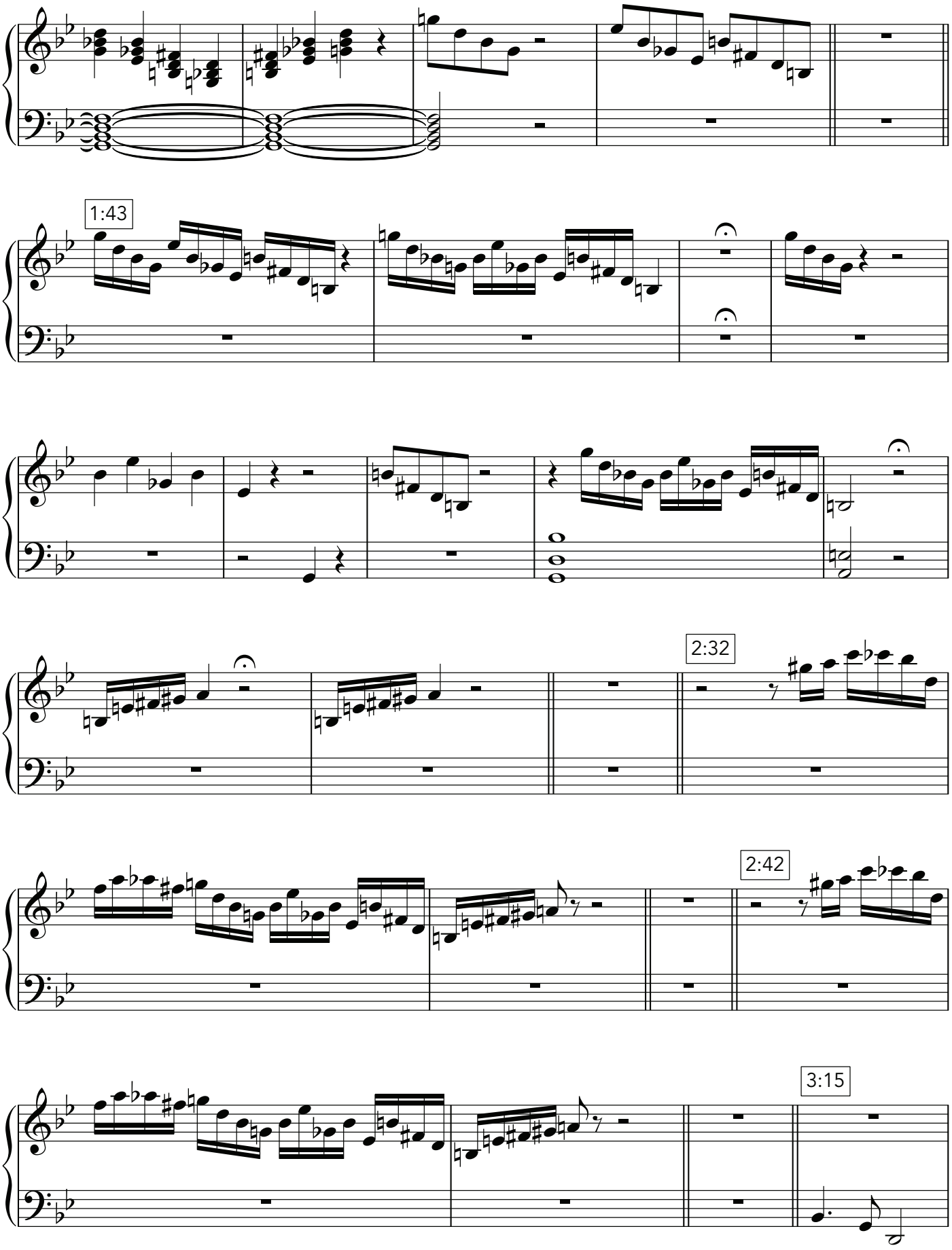
Geoffrey explains and demonstrates different options for shaping your lines in your solo playing, and how to keep your solo interesting while playing in different registers of the keyboard.

"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

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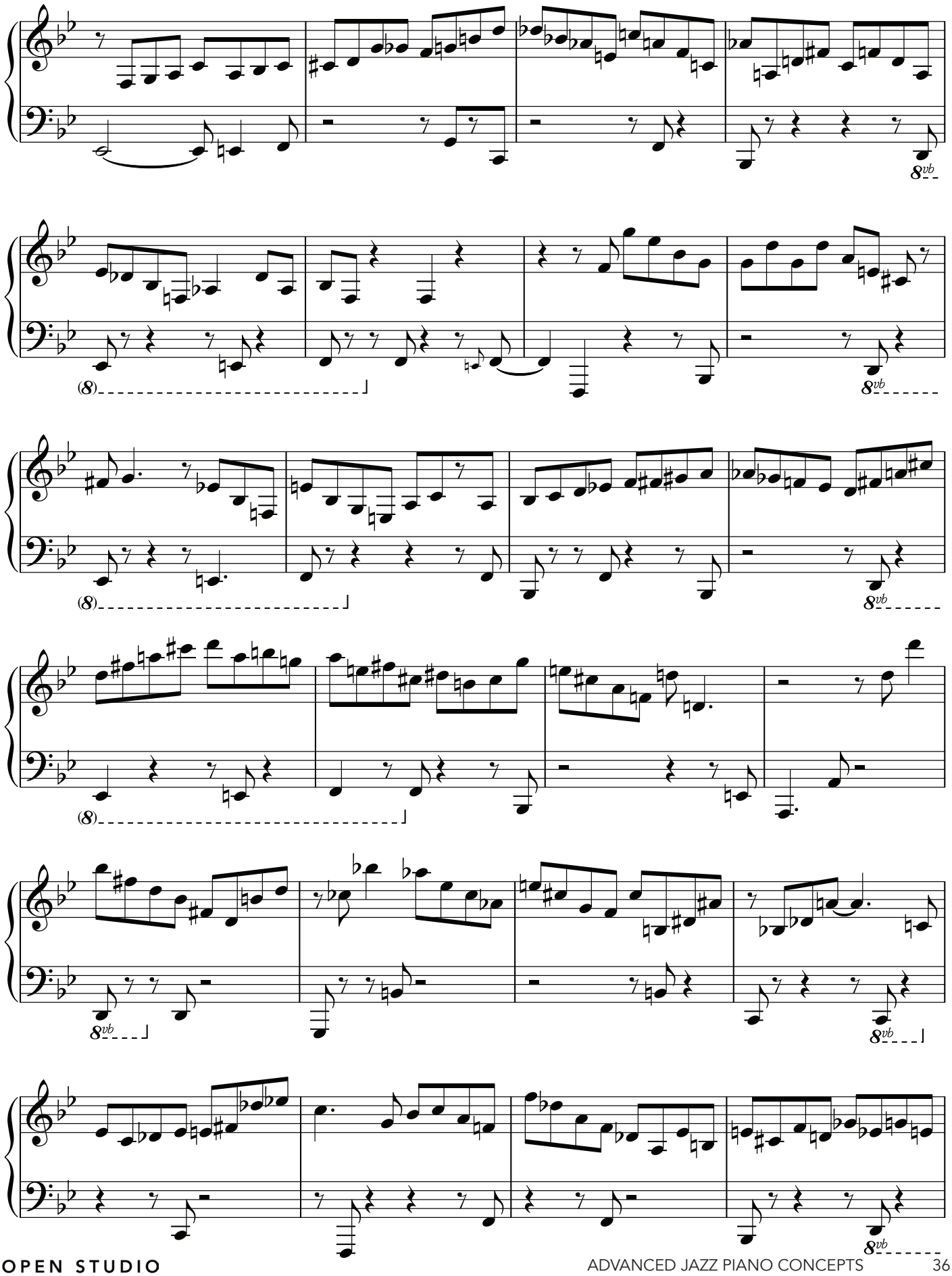
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(8)
8vb
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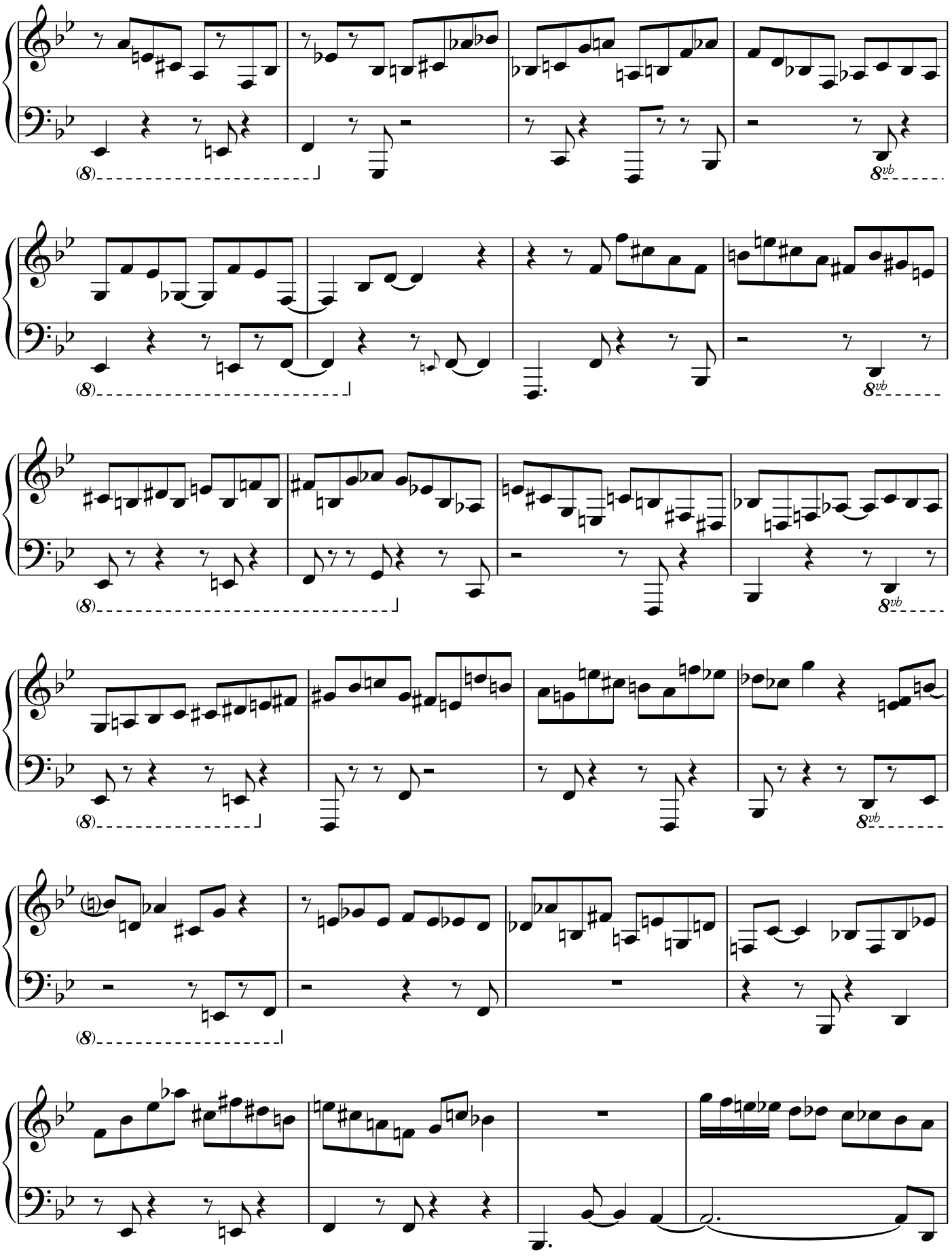
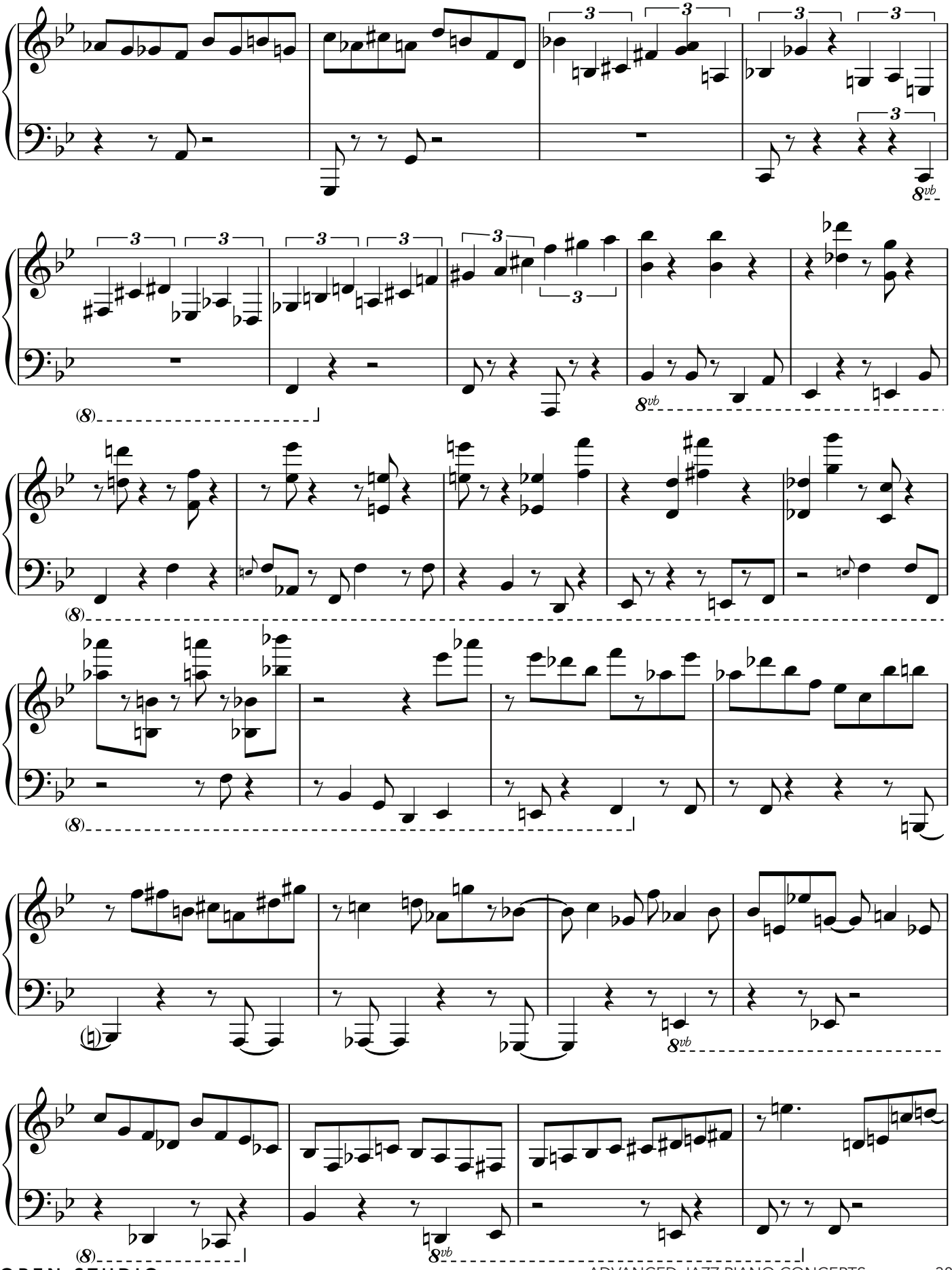
8vb
8vb
8vb

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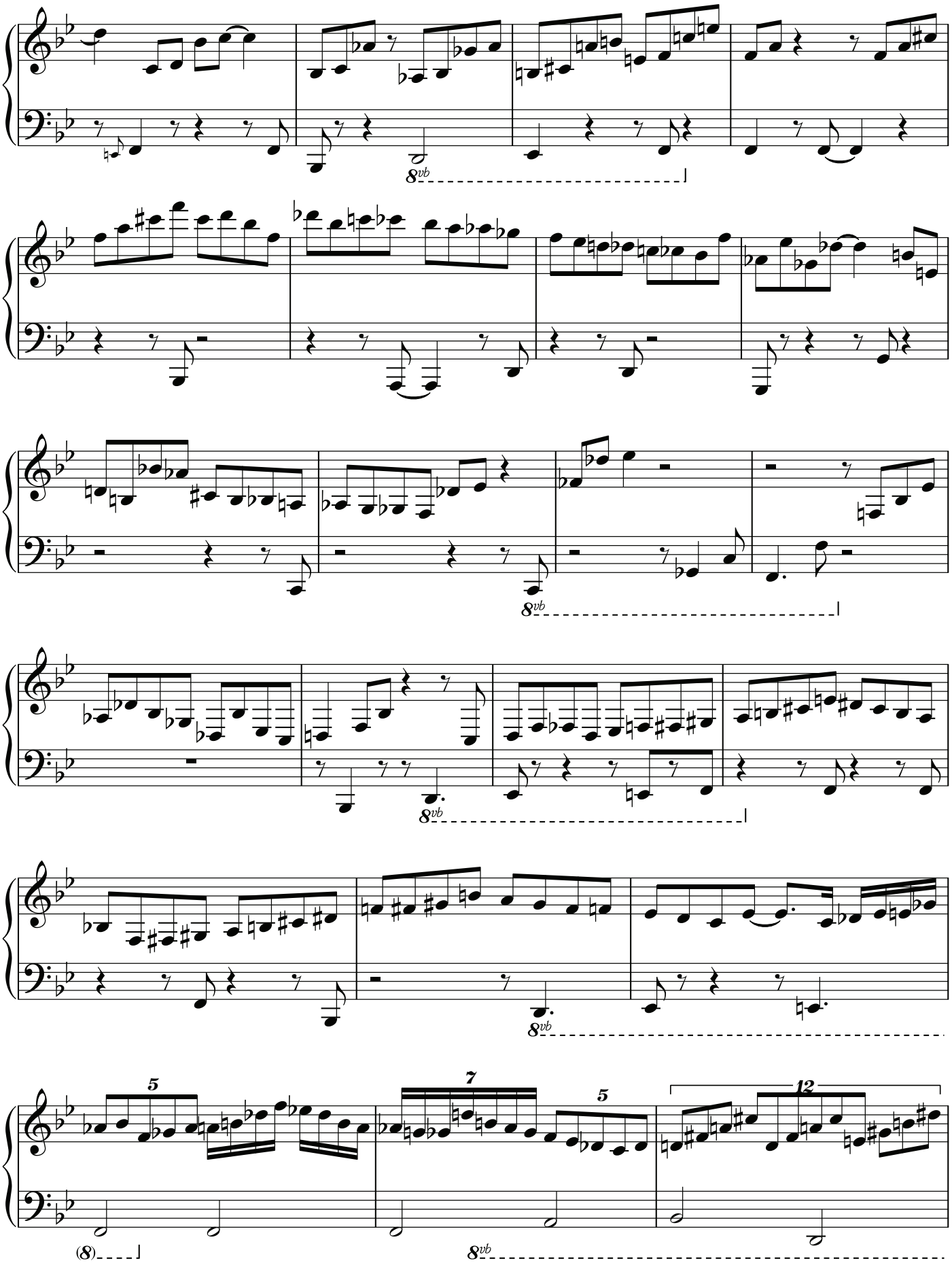
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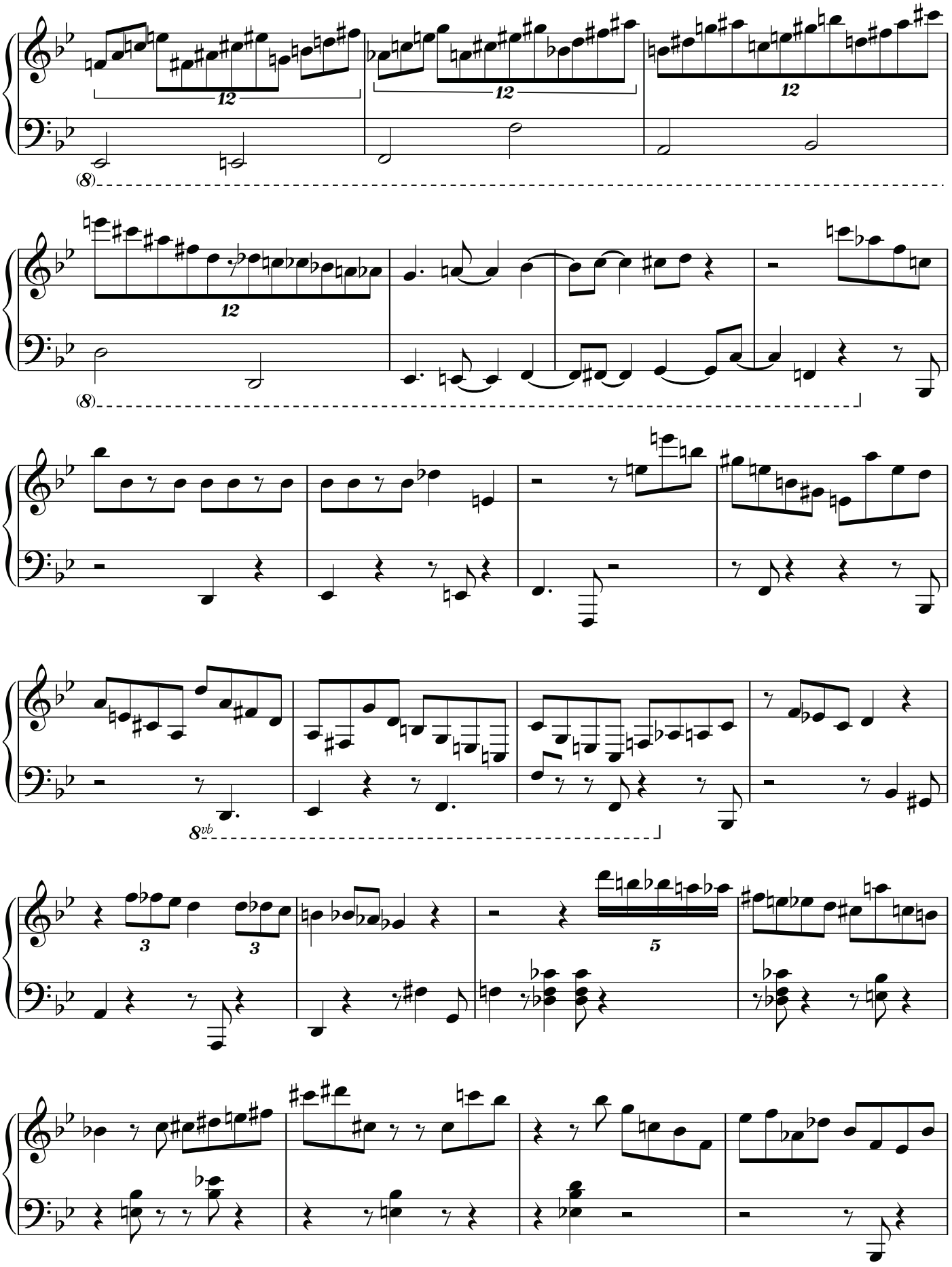
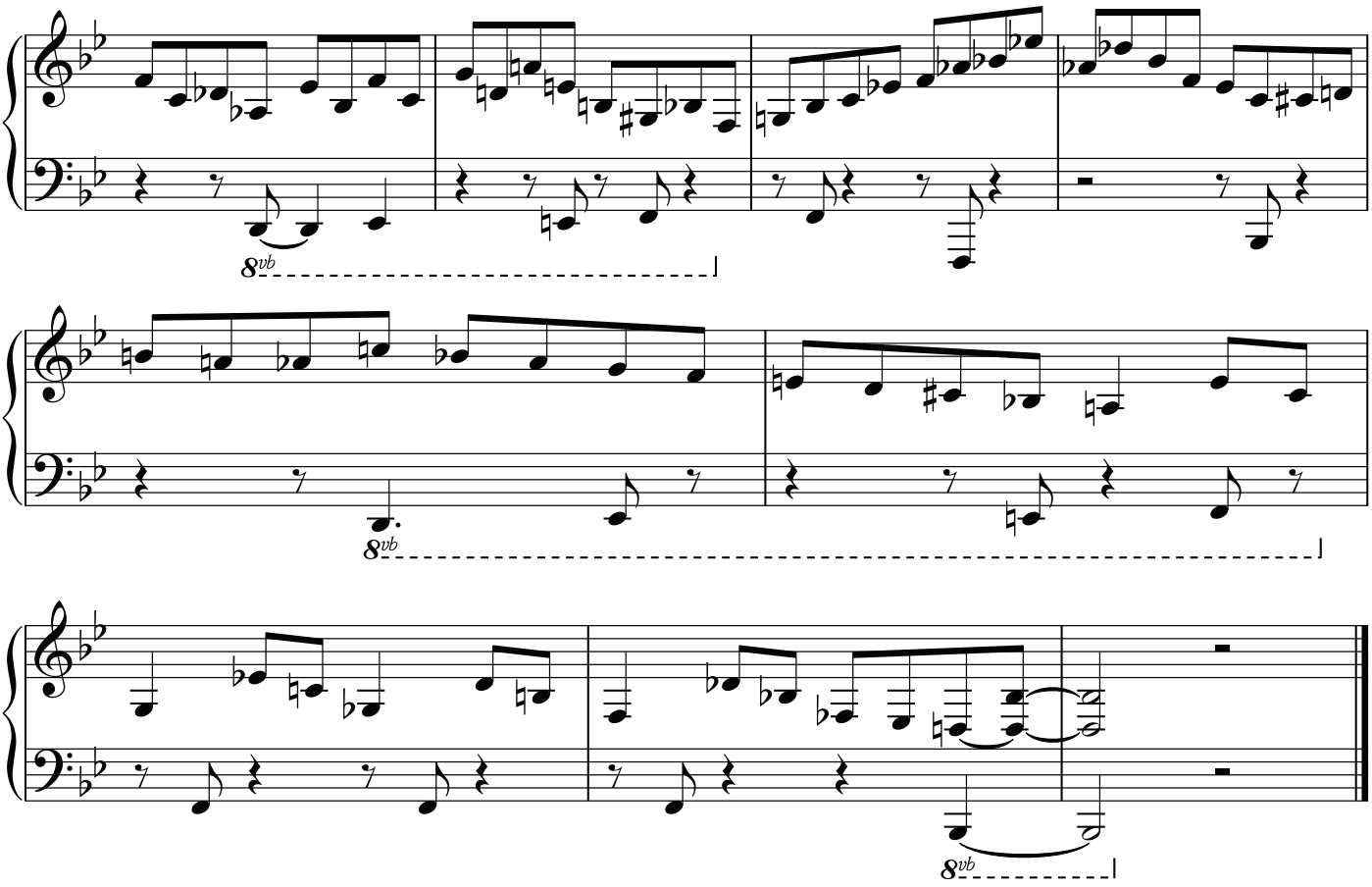
8vb
8vb
8vb
5
7
5
12
(8)
8vb


12
12
12
(8)
12
(8)
8vb
3
3
5


8vb
8vb
8vb

NOTES

7 TRANSITIONING FROM RUBATO TO TEMPO

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

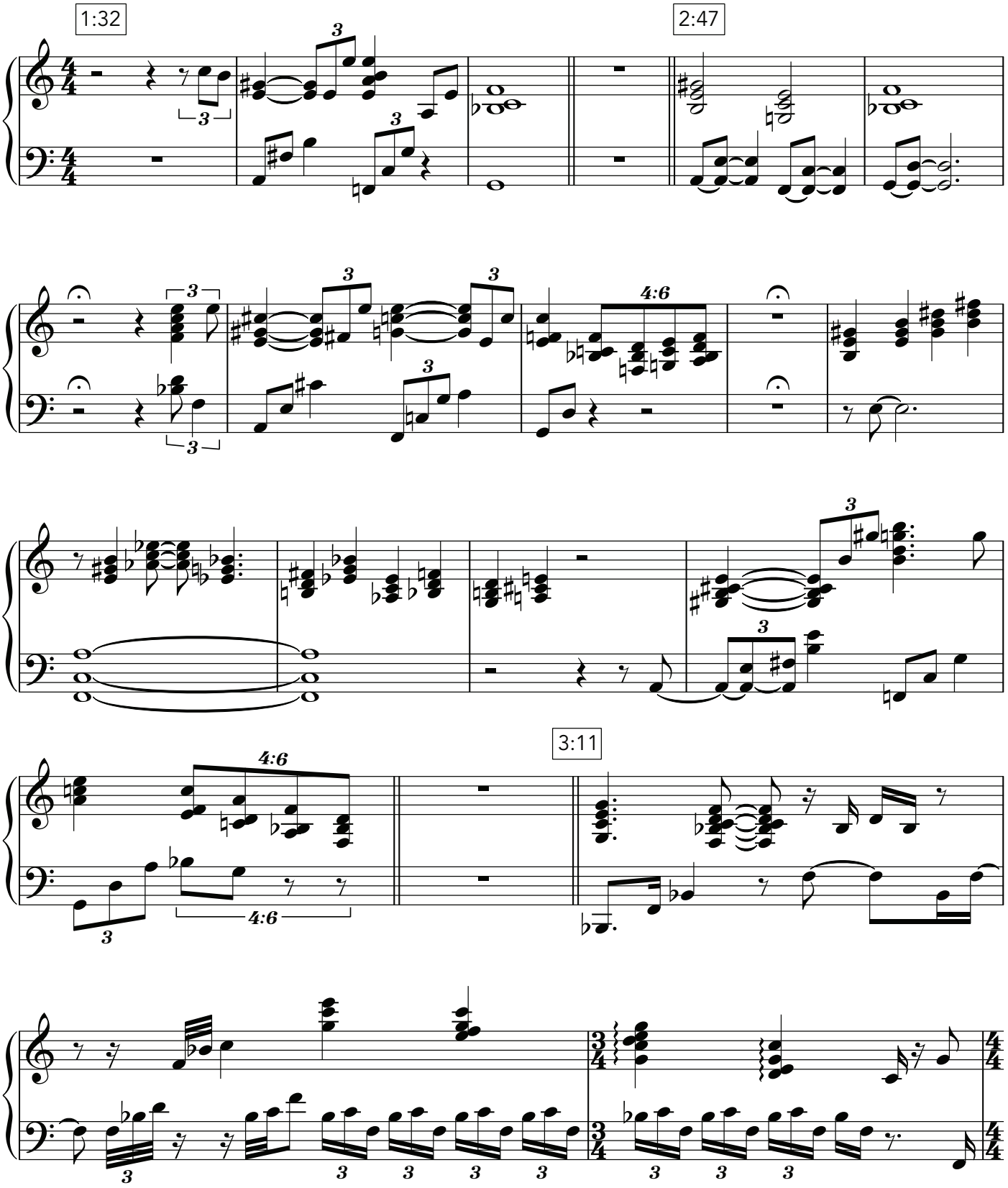
PRO-TIPS!

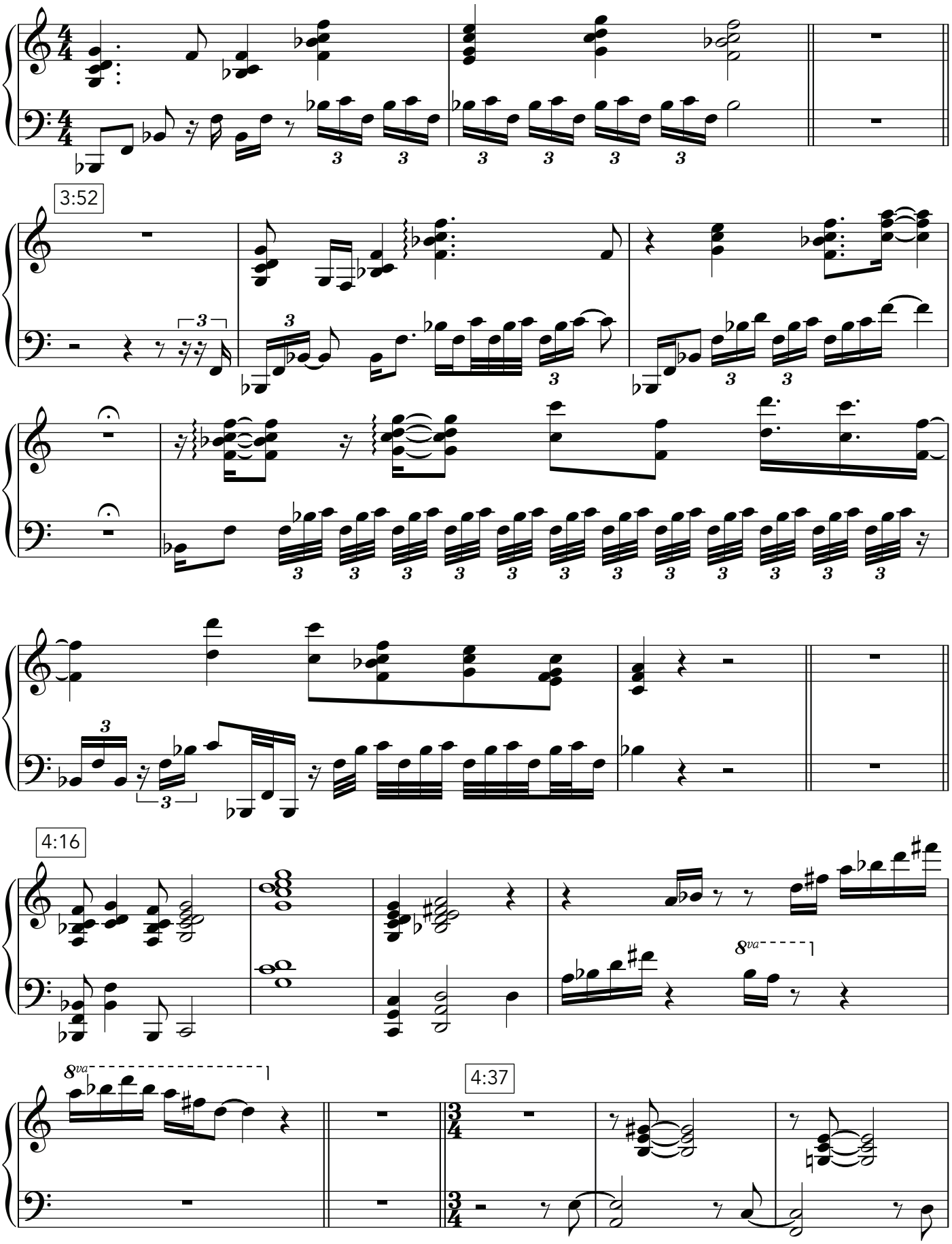
- Rubato - the temporary disregarding of strict tempo to allow a free, expressive quickening or slackening, usually without altering the overall pace.
- Playing confidently doesn't mean playing loudly!
- Be sure to give your bandmates a clear cue on where to come in when your intro is finished.

"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

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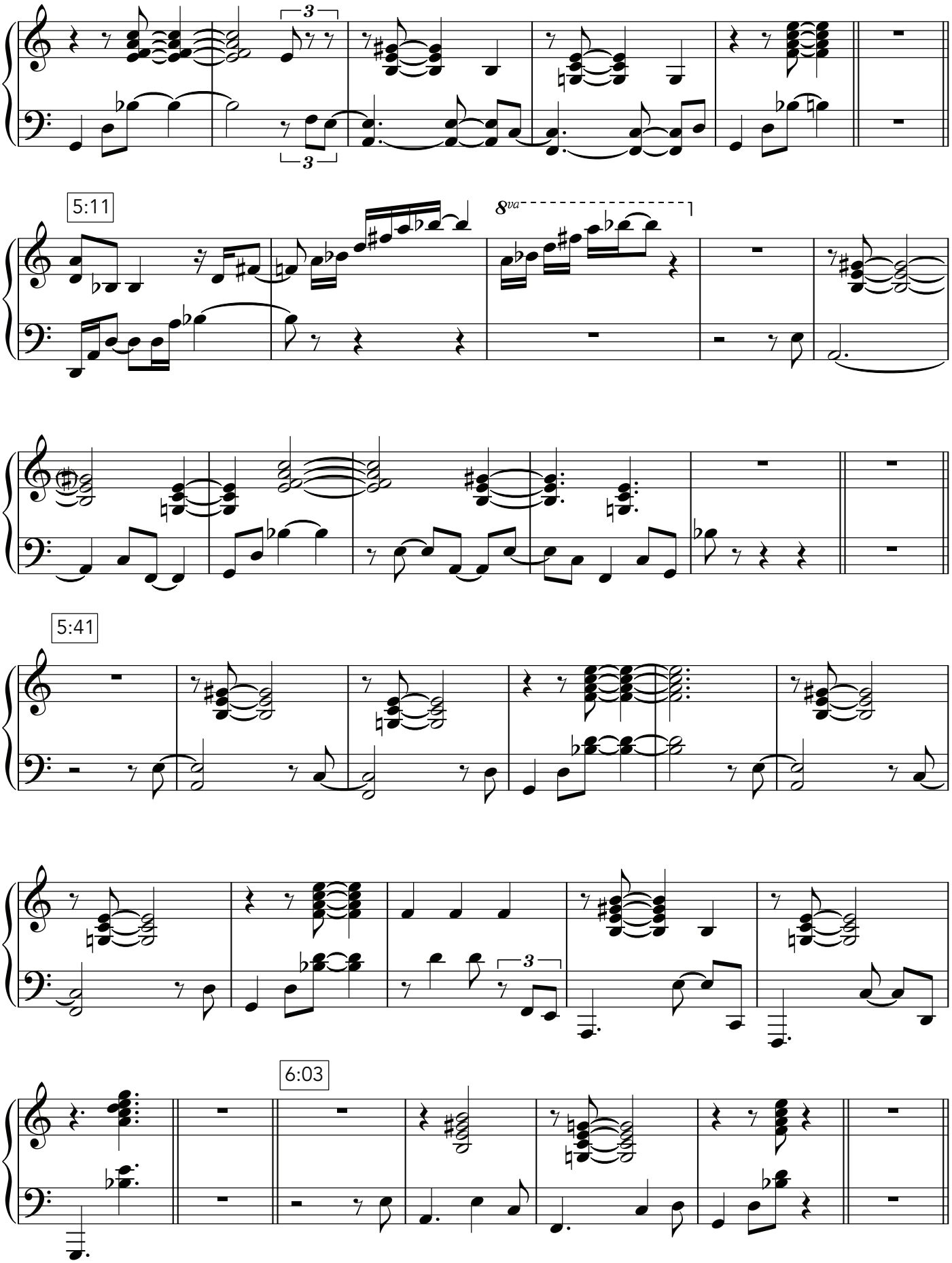
8va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8va
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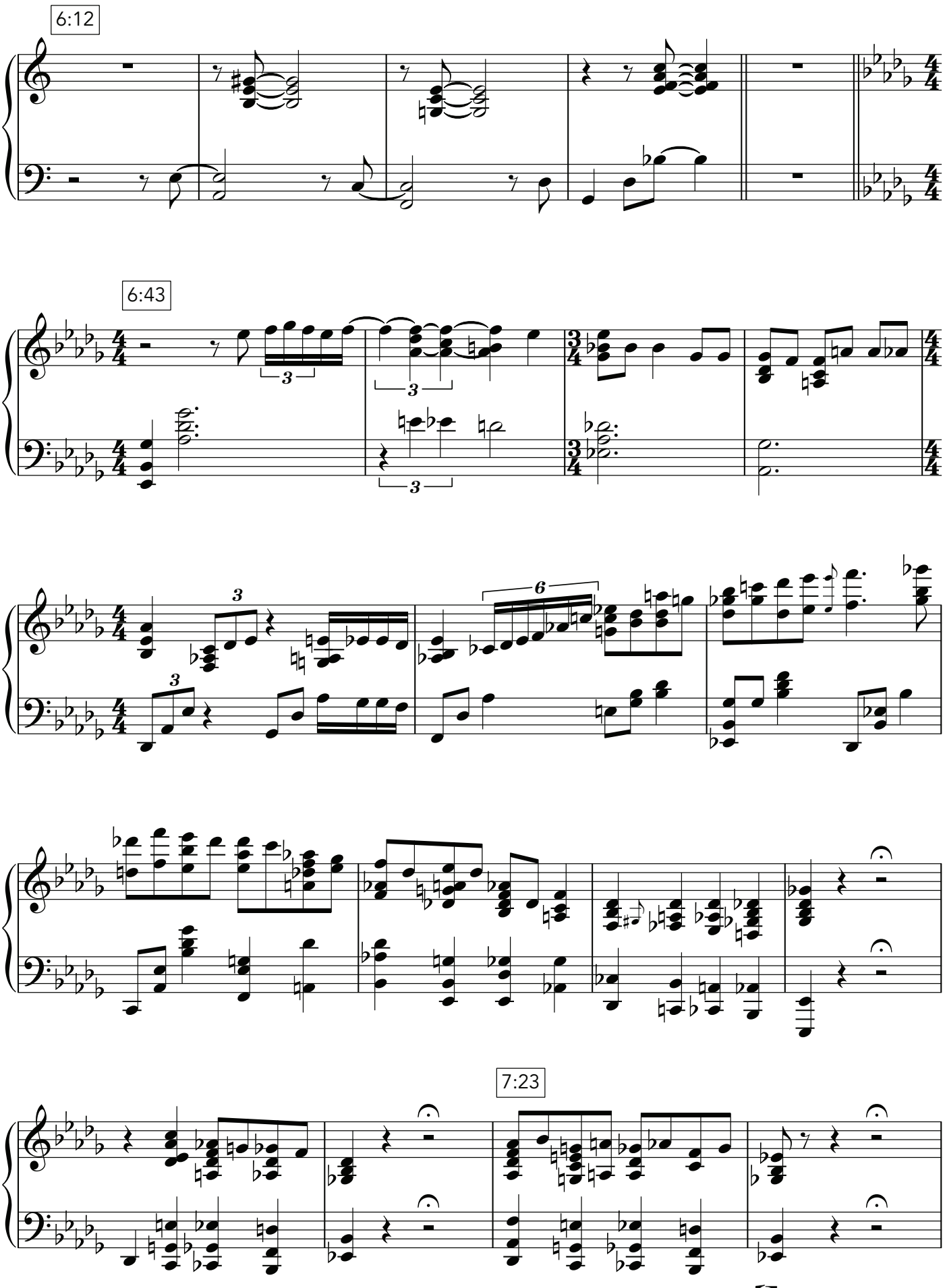
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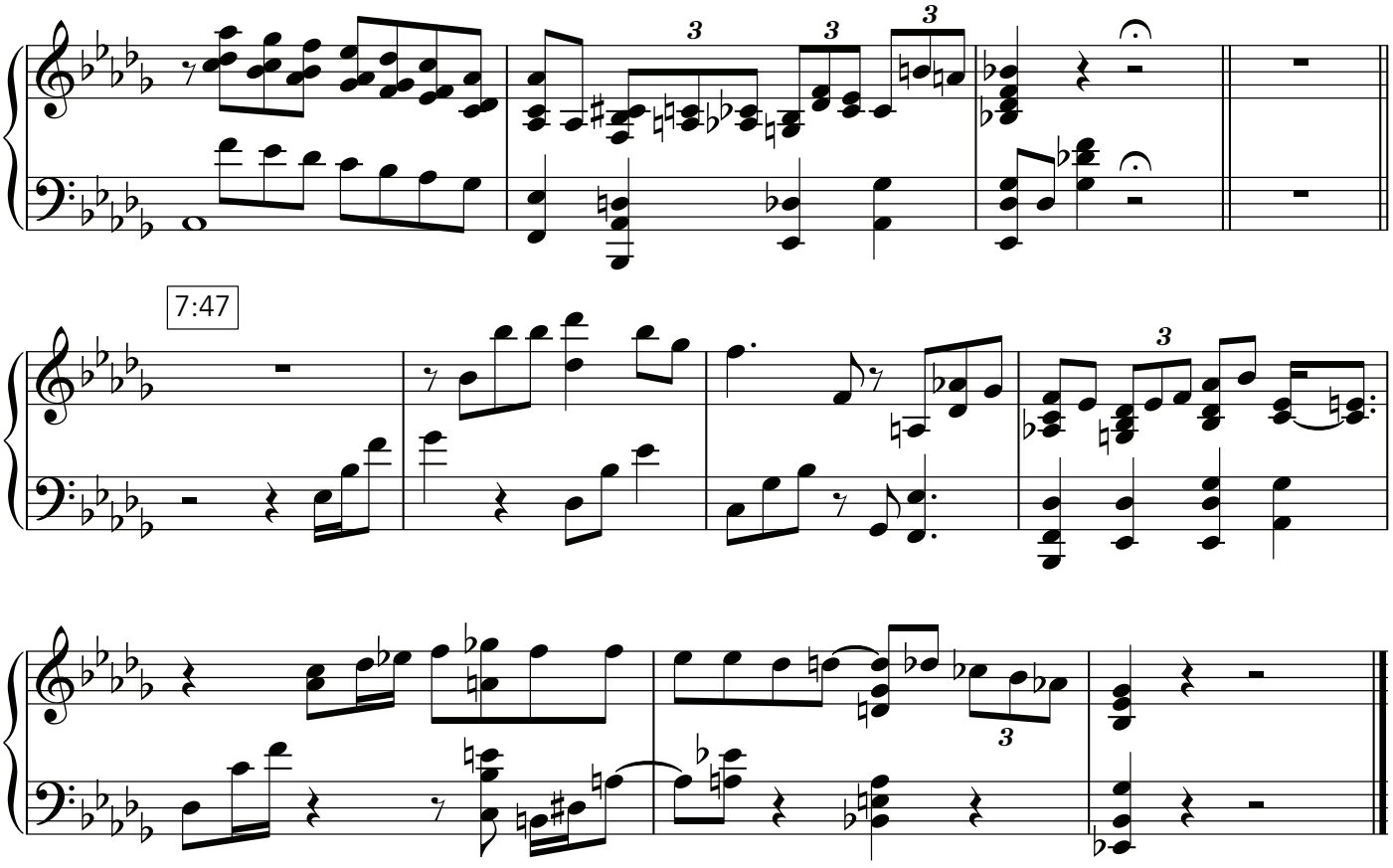

7:47

NOTES

8 "HEY, IT'S SNOWING!" PERFORMANCE

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

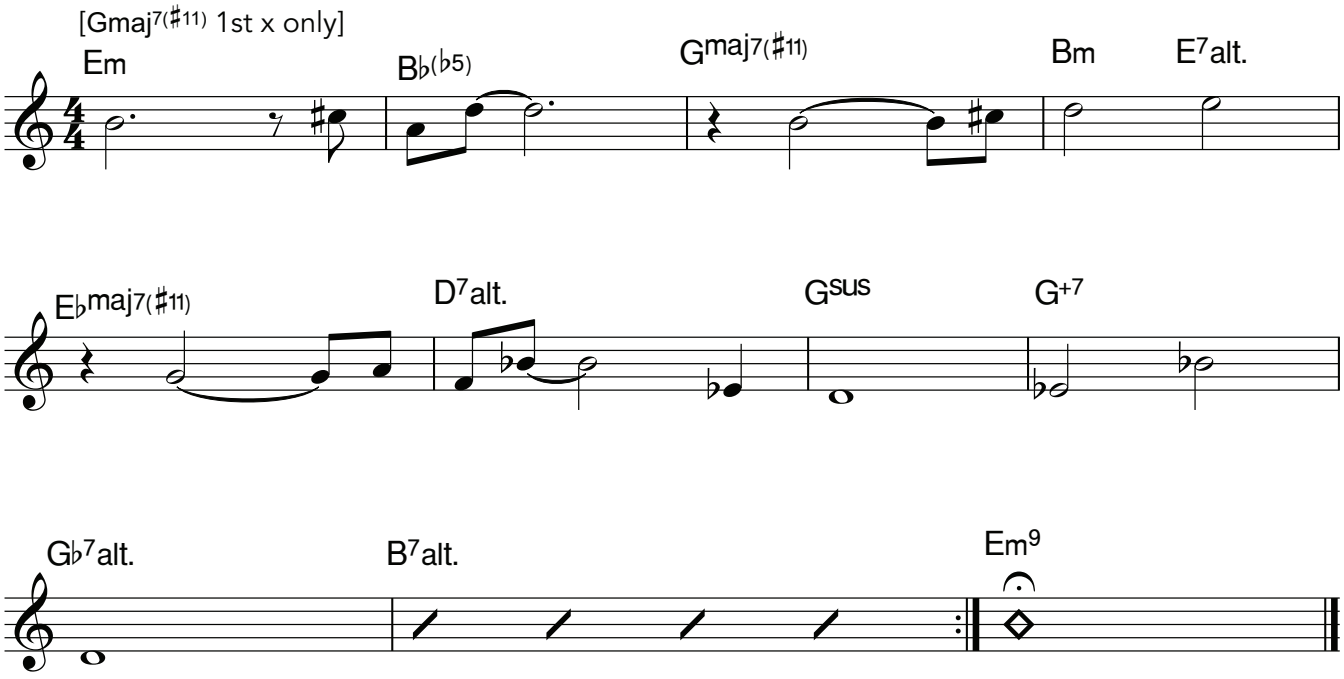
"You have to be very clear inside of yourself where the time is."

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

HEY, IT'S SNOWING!

BALLAD

KEEZER/MARGOT



NOTES

9 BECOMING A TWO-HANDED PIANIST

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

PRO-TIPS!

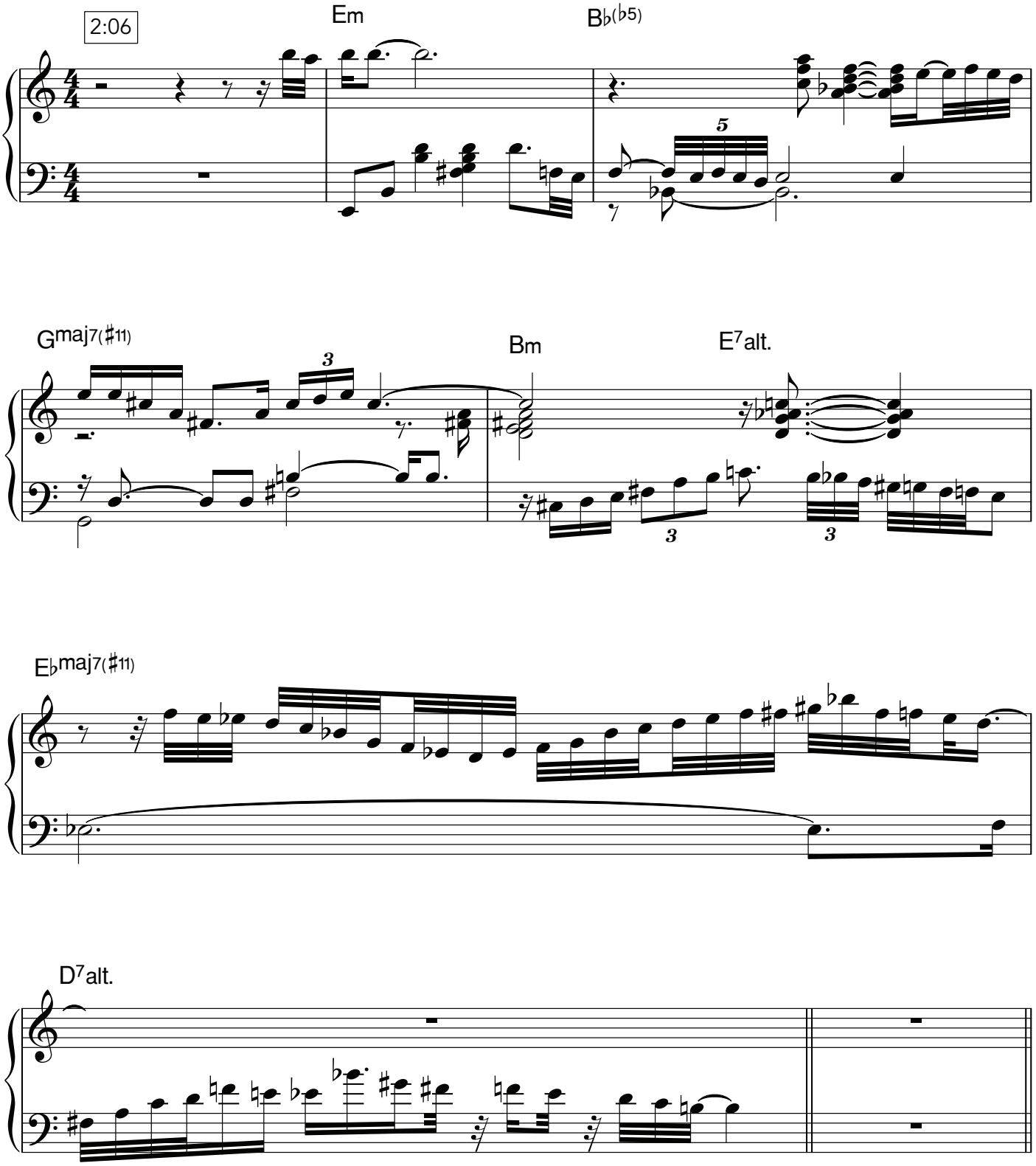
- Ostinato- a continually repeated musical phrase or rhythm.
- Practice everything that you play in your right hand with your left hand as well.
- You have to comp for yourself while you're soloing; your comping should be a dialogue with the melody you're playing.
- Consider the context and storyline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

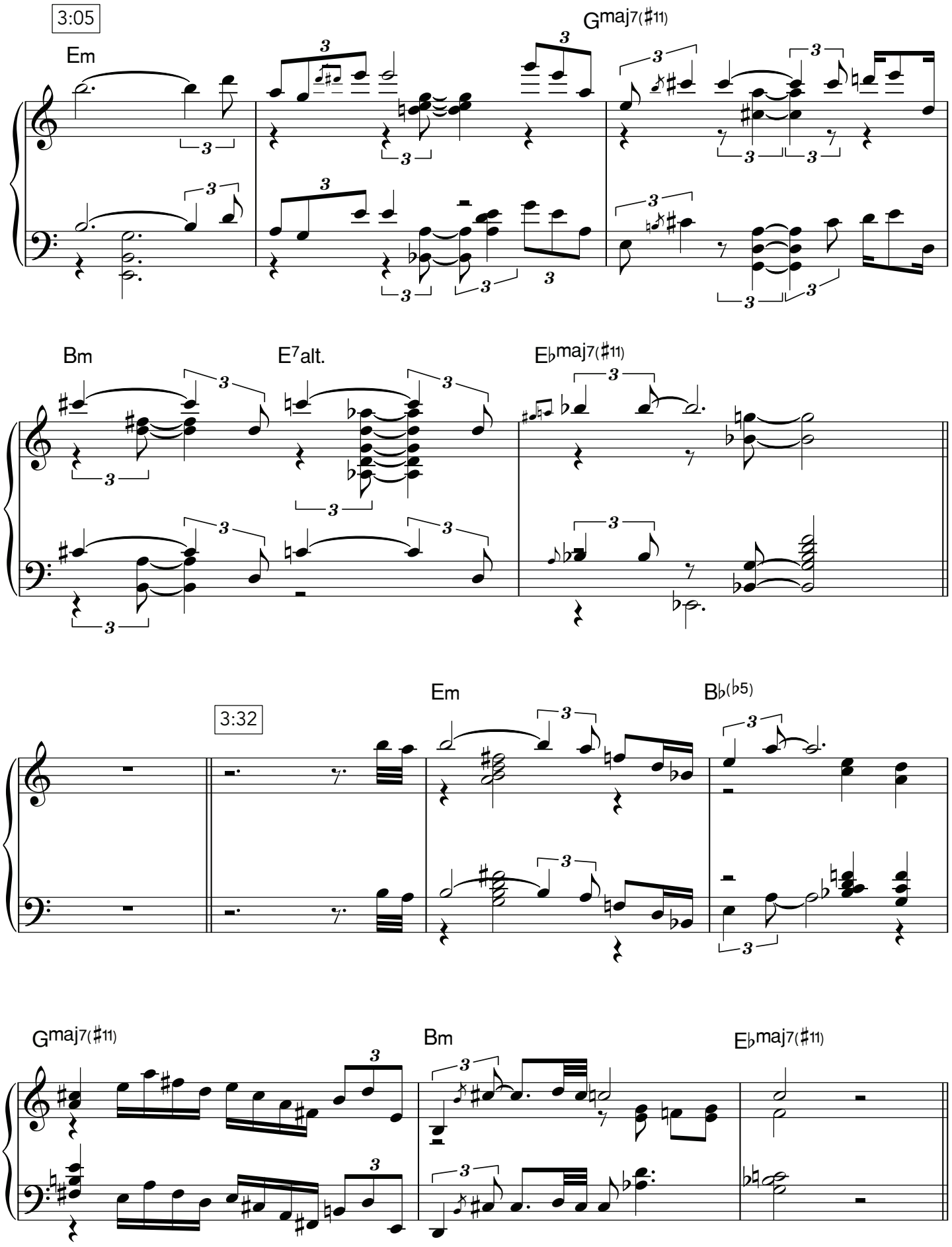
> "Make your hands serve the music, rather than the other way around."

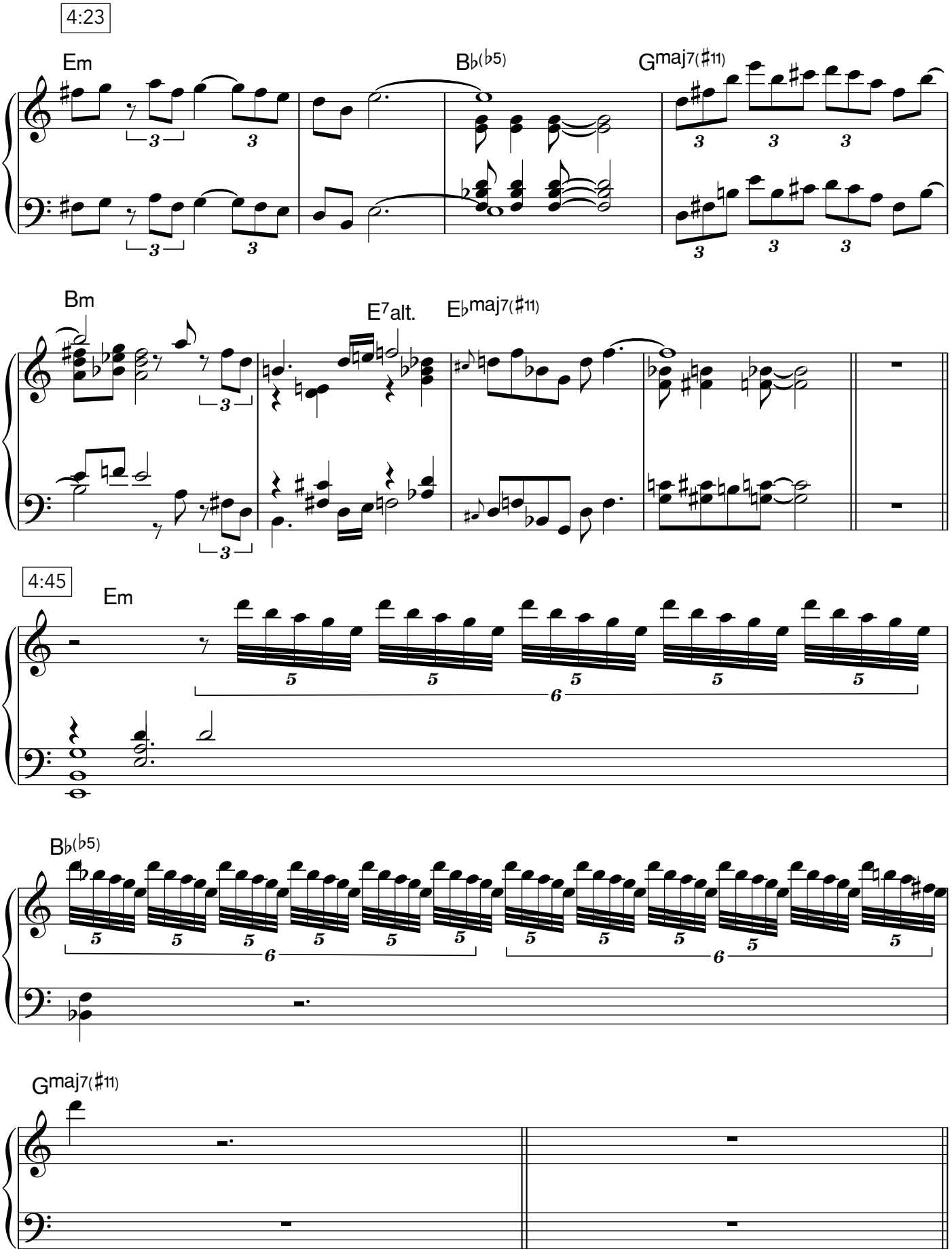
GOOGLE IT!

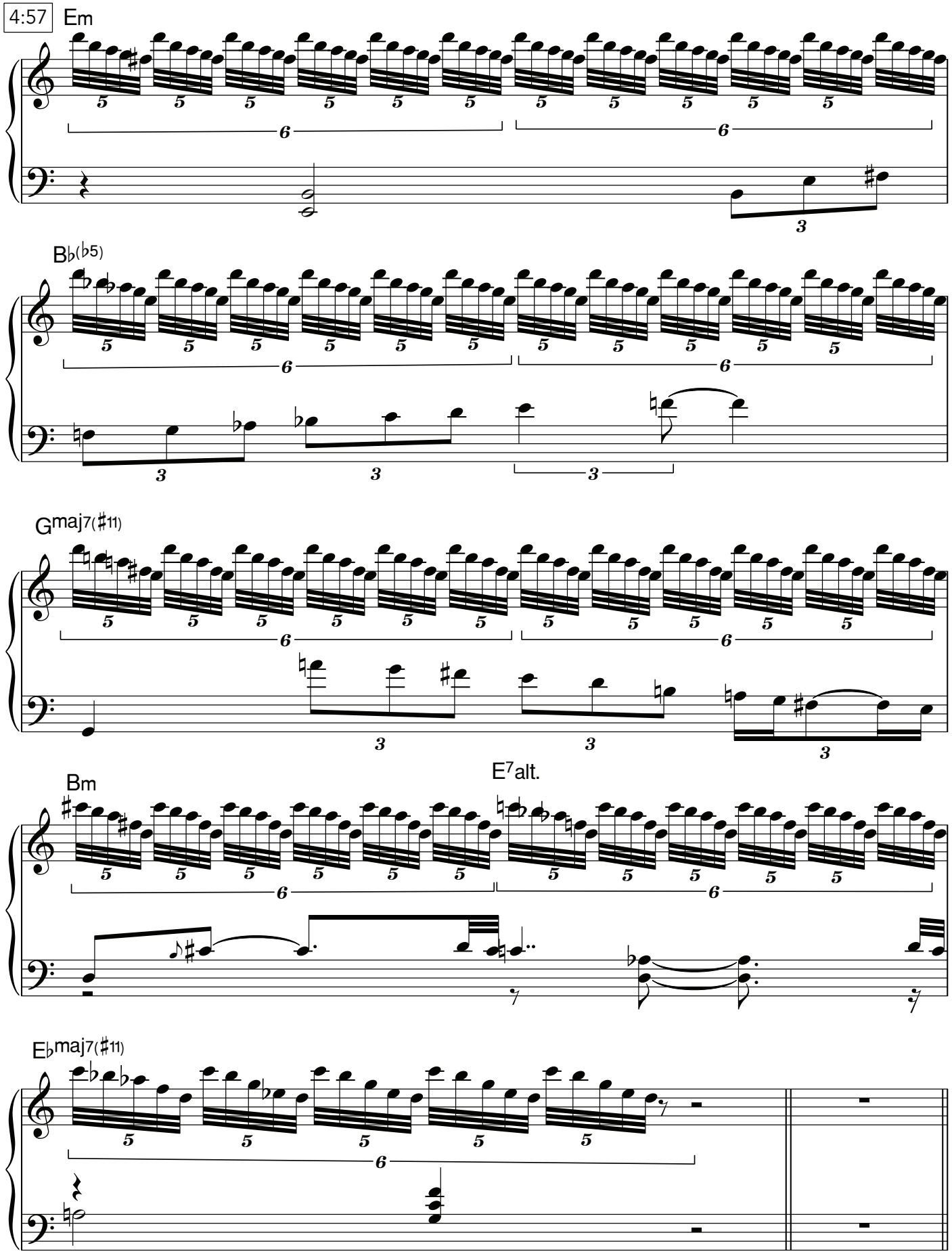
- Phineas Newborn, Jr.
- Bob Florence
- Bill Evans
- Herbie Hancock
- Ahmad Jamal
- Duke Ellington
- Billy Strayhorn
- Maurice Ravel's "Bolero"

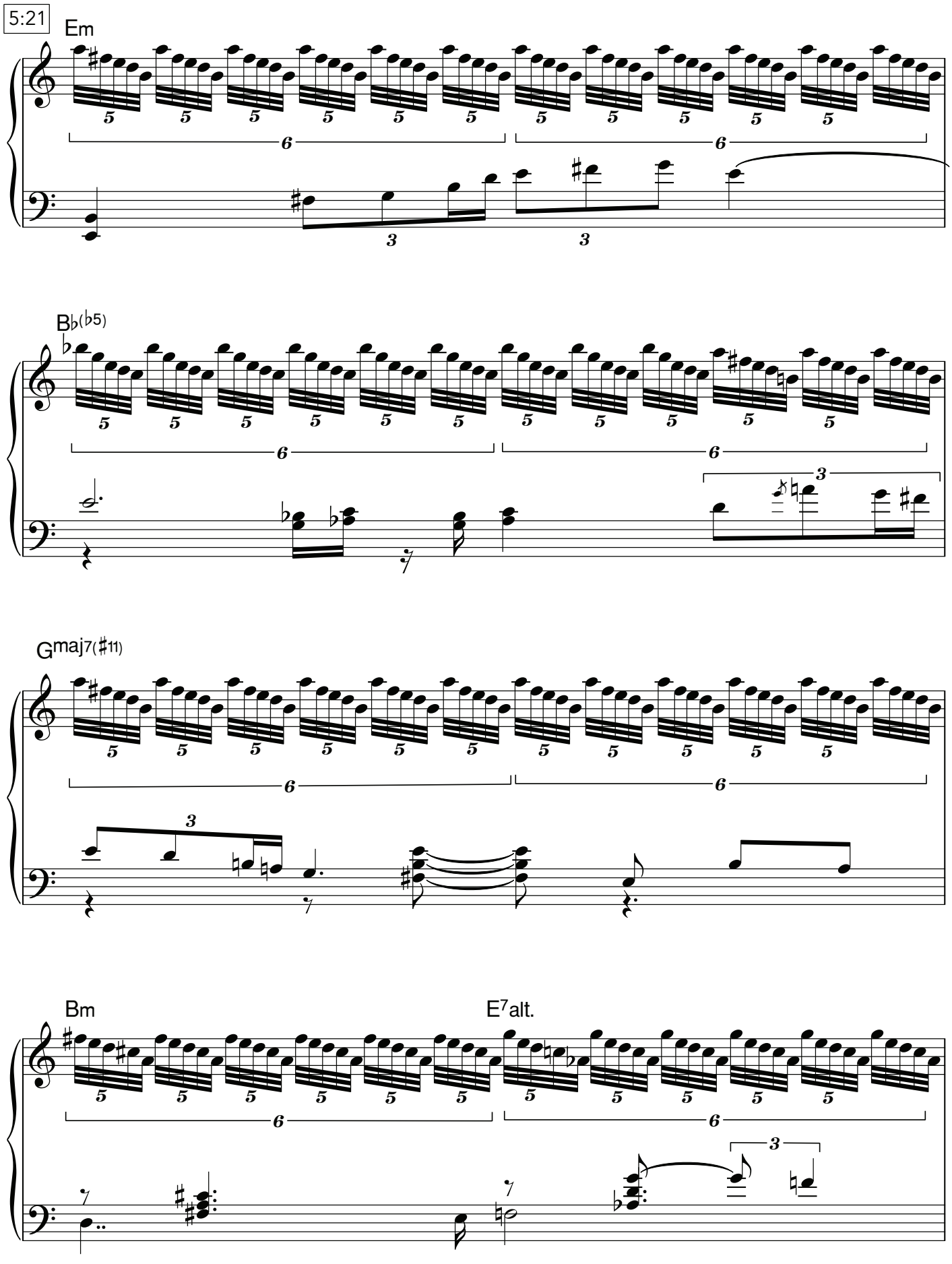
BECOMING A TWO-HANDED PIANIST

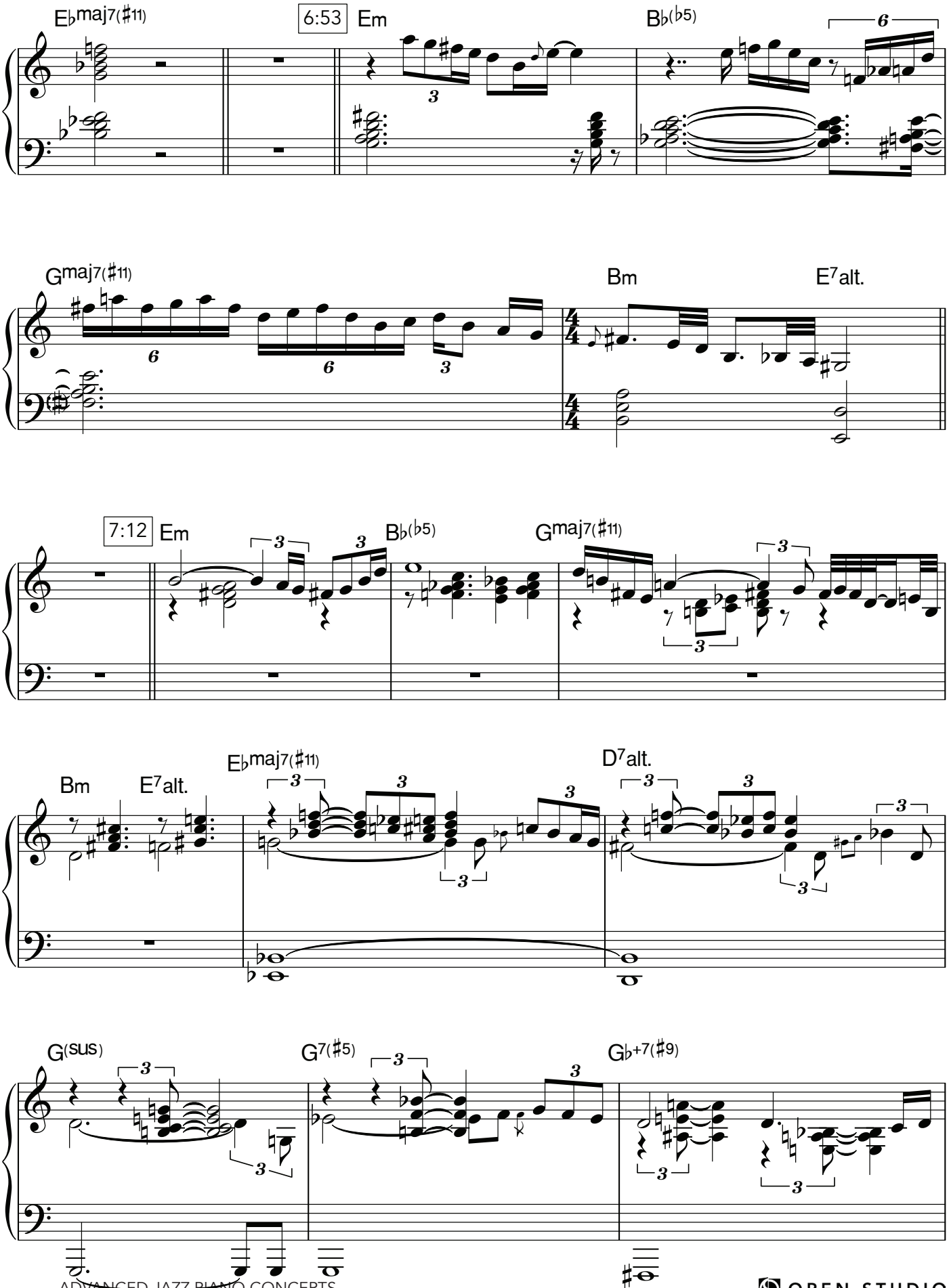


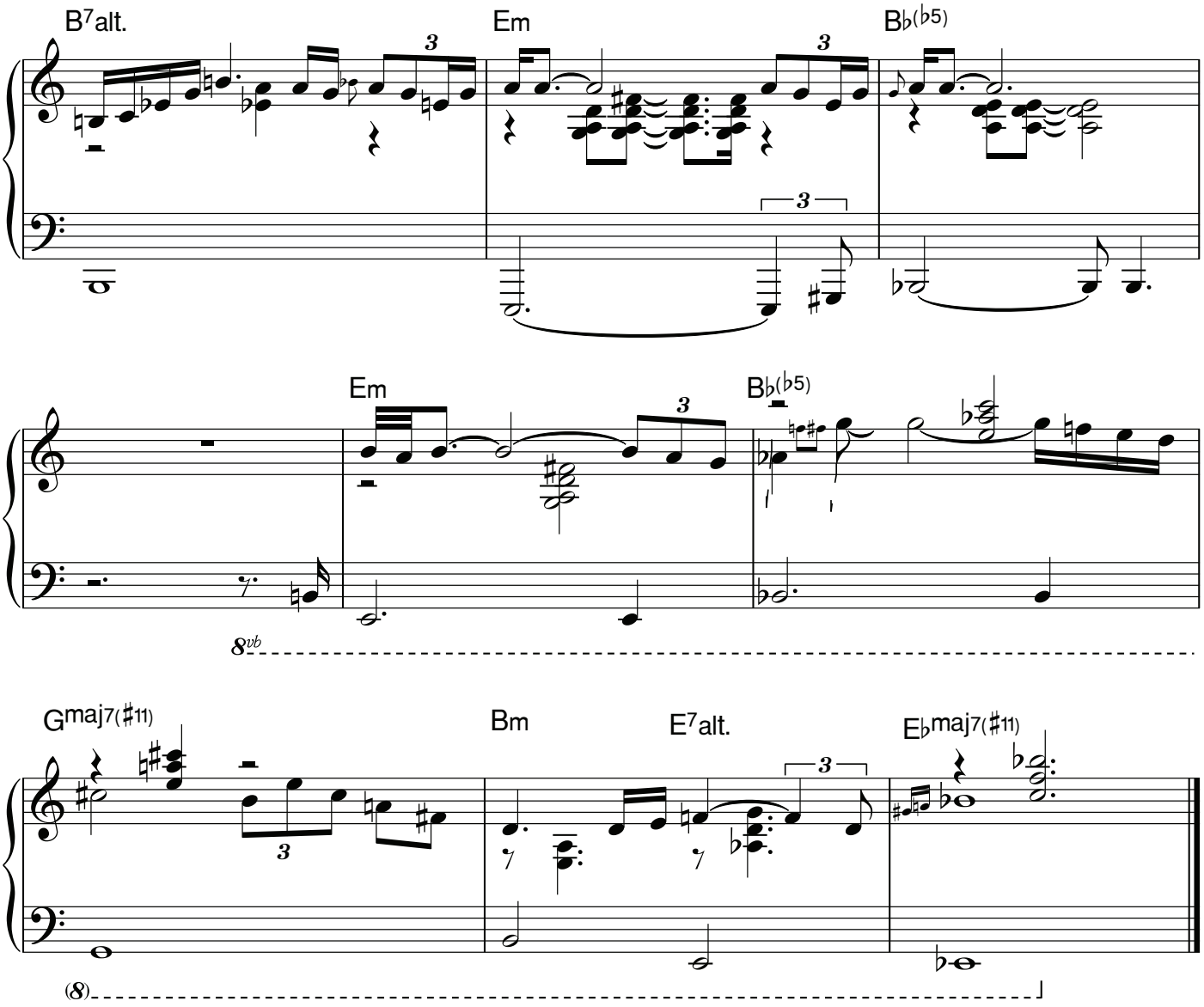

3:05
Em
Gmaj7(♯11)
Bm
E7alt.
E♭maj7(♯11)
3:32
Em
B♭(♭5)
Gmaj7(♯11)
Bm
E♭maj7(♯11)


4:23
Em
B♭(♭5)
Gmaj7(♯11)
Bm
E7alt.
E♭maj7(♯11)
4:45
Em
B♭(♭5)
Gmaj7(♯11)


4:57
Em
B♭(♭5)
Gmaj7(♯11)
E7alt.
Bm
E♭maj7(♯11)


5:21
Em
B♭(♭5)
Gmaj7(♯11)
Bm
E7alt.


E♭maj7(♯11)
6:53
Em
B♭(♭5)
Gmaj7(♯11)
Bm
E7alt.
7:12
Em
B♭(♭5)
Gmaj7(♯11)
Bm
E7alt.
E♭maj7(♯11)
D7alt.
G(sus)
G7(♯5)
G♭+7(♯9)


B7alt.
Em
B♭(♭5)
Em
B♭(♭5)
8vb
Gmaj7(♯11)
Bm
E7alt.
E♭maj7(♯11)
(8)

NOTES

10 COMPING FOR A BASS SOLO

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

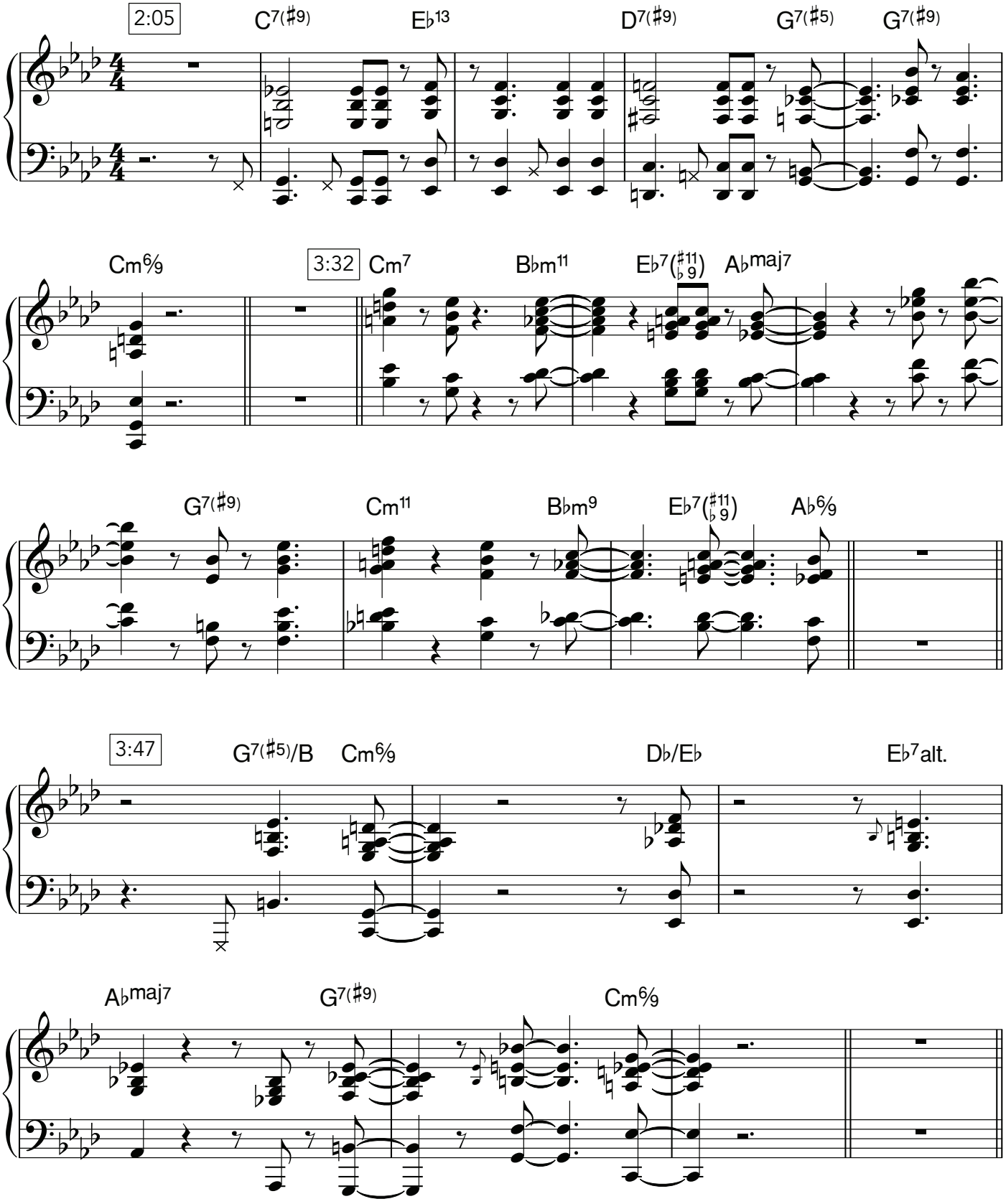
"It's really about **listening**, really keying into what the bassist is doing and being sensitive to what's actually happening in the moment."

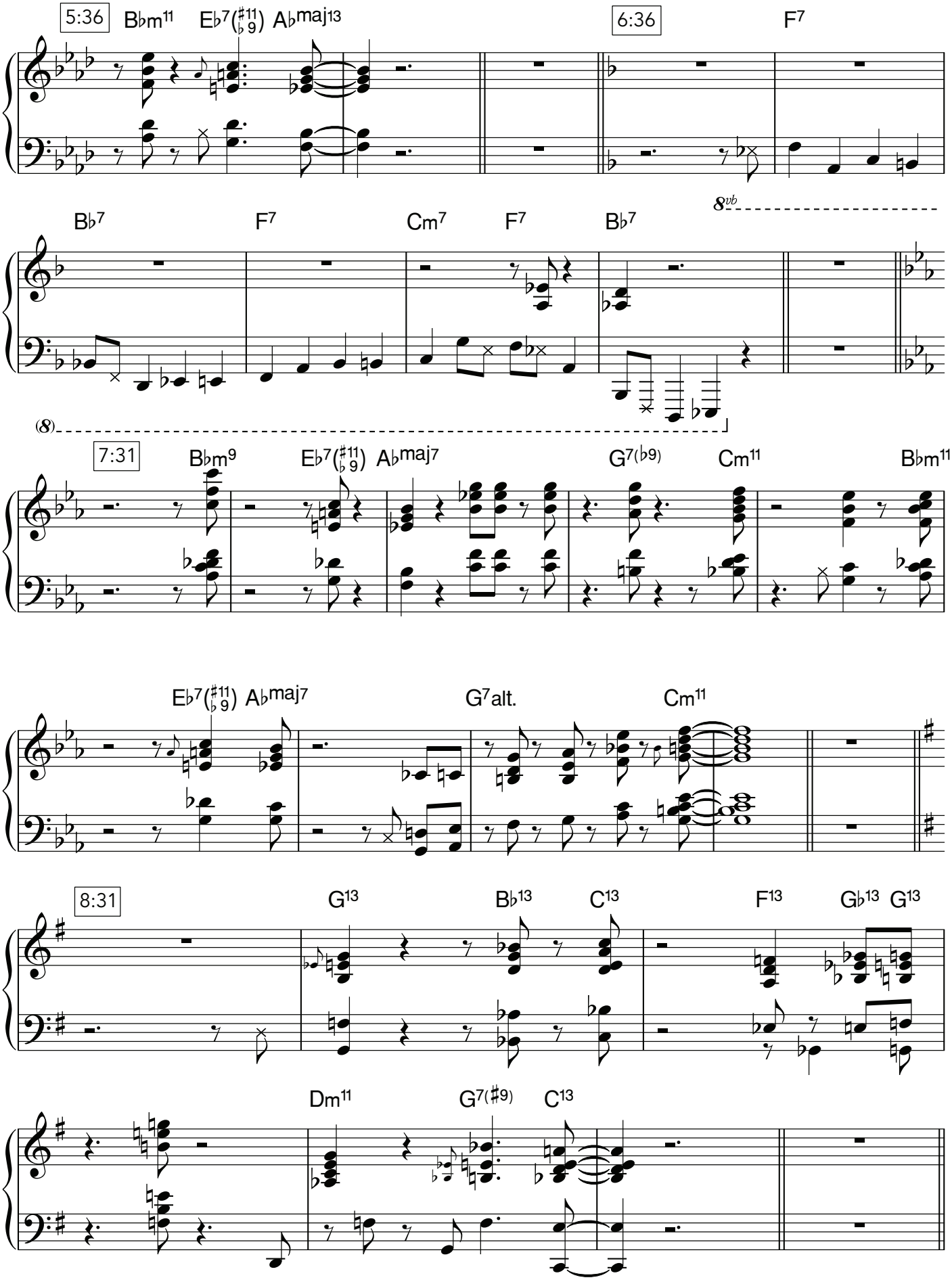
PRO-TIPS!

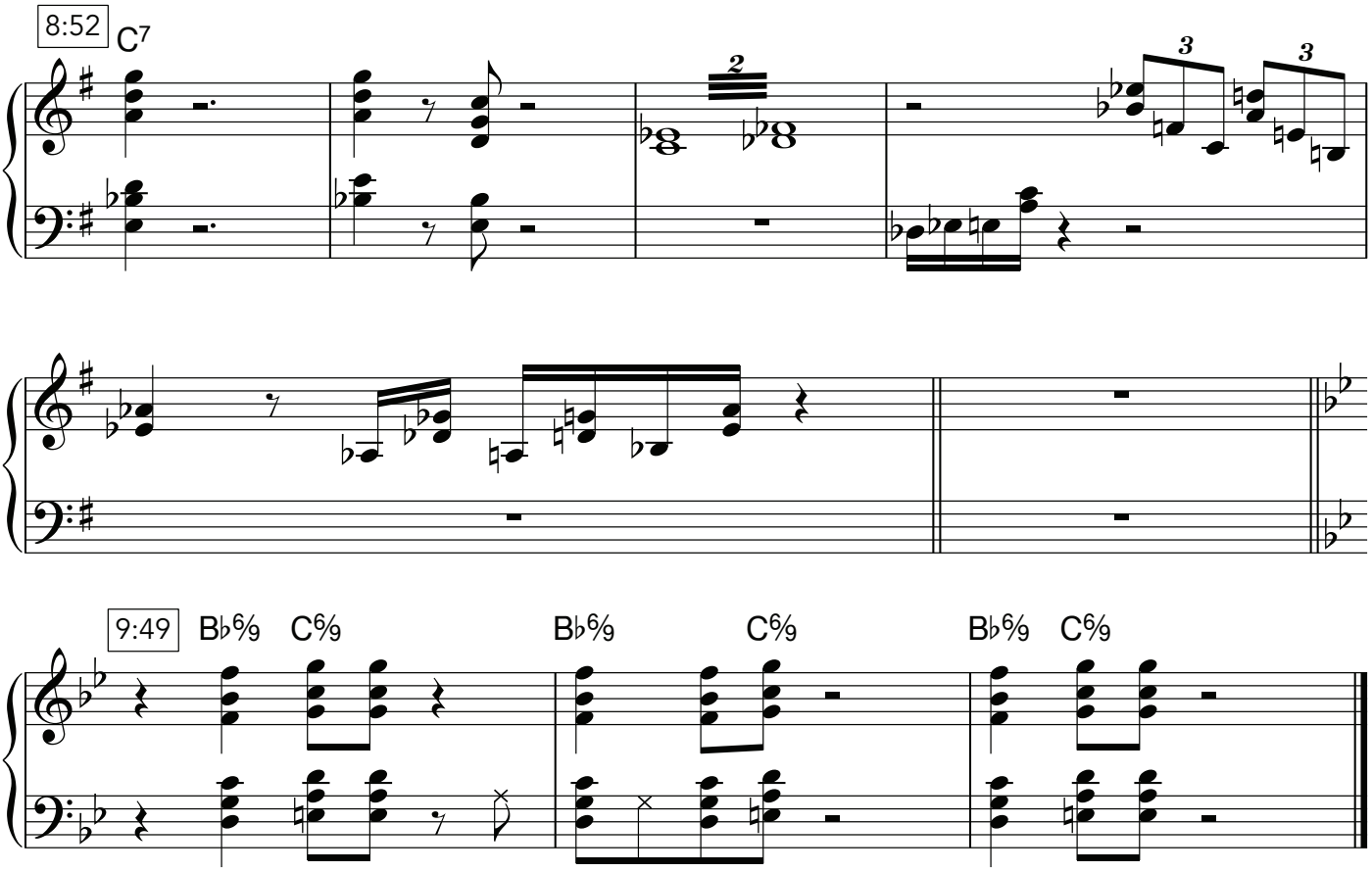
- Don't be a #CompersationalNarcissist
- Always keep the groove going when you're comping.

FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

COMPING FOR A BASS SOLO




5:36
B♭m11
E♭7(♯11 ♭9)
A♭maj13
6:36
F7
B♭7
F7
Cm7
F7
B♭7
8vb
(8)
7:31
B♭m9
E♭7(♯11 ♭9)
A♭maj7
G7(♭9)
Cm11
B♭m11
E♭7(♯11 ♭9)
A♭maj7
G7alt.
Cm11
8:31
G13
B♭13
C13
F13
G♭13
G13
Dm11
G7(♯9)
C13


8:52
C7
9:49
B♭6/9
C6/9
B♭6/9
C6/9
B♭6/9
C6/9

NOTES

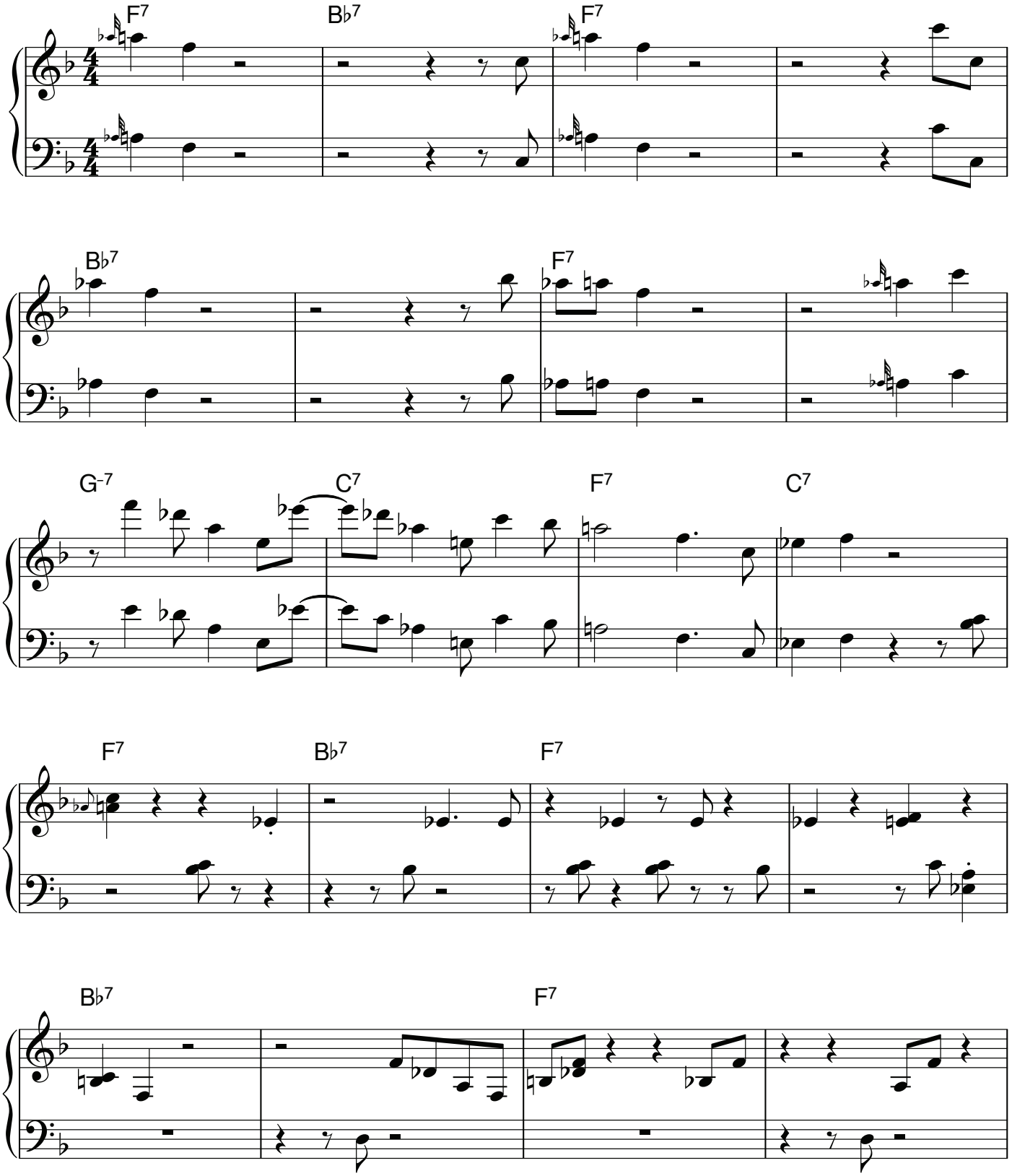
11 "FAST BLUES" PERFORMANCE

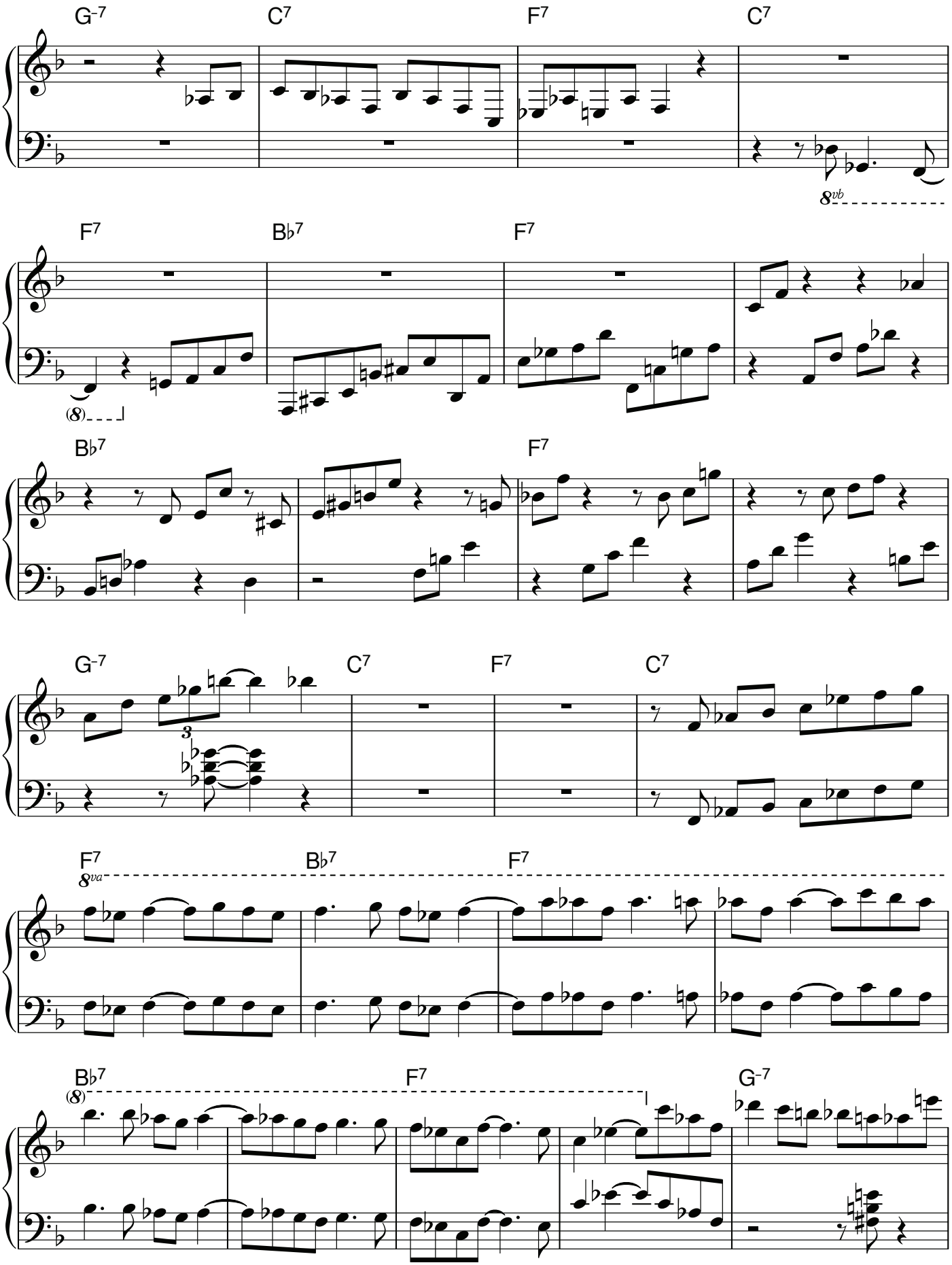
The Geoffrey Keezer Trio plays "Fast Blues" by Geoffrey Keezer.

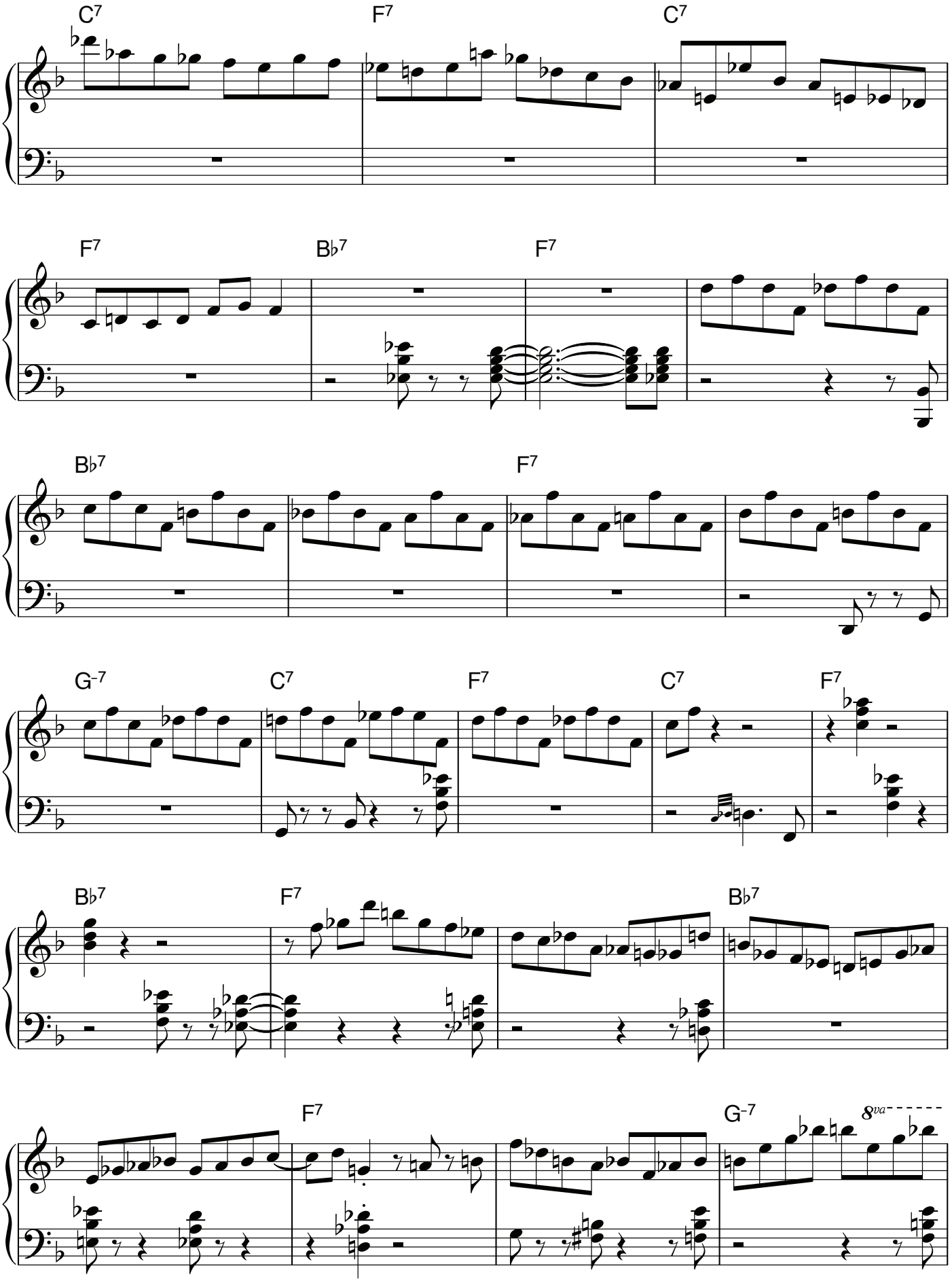
"Most often, drummers seem to enjoy having something to play over when they're soloing."

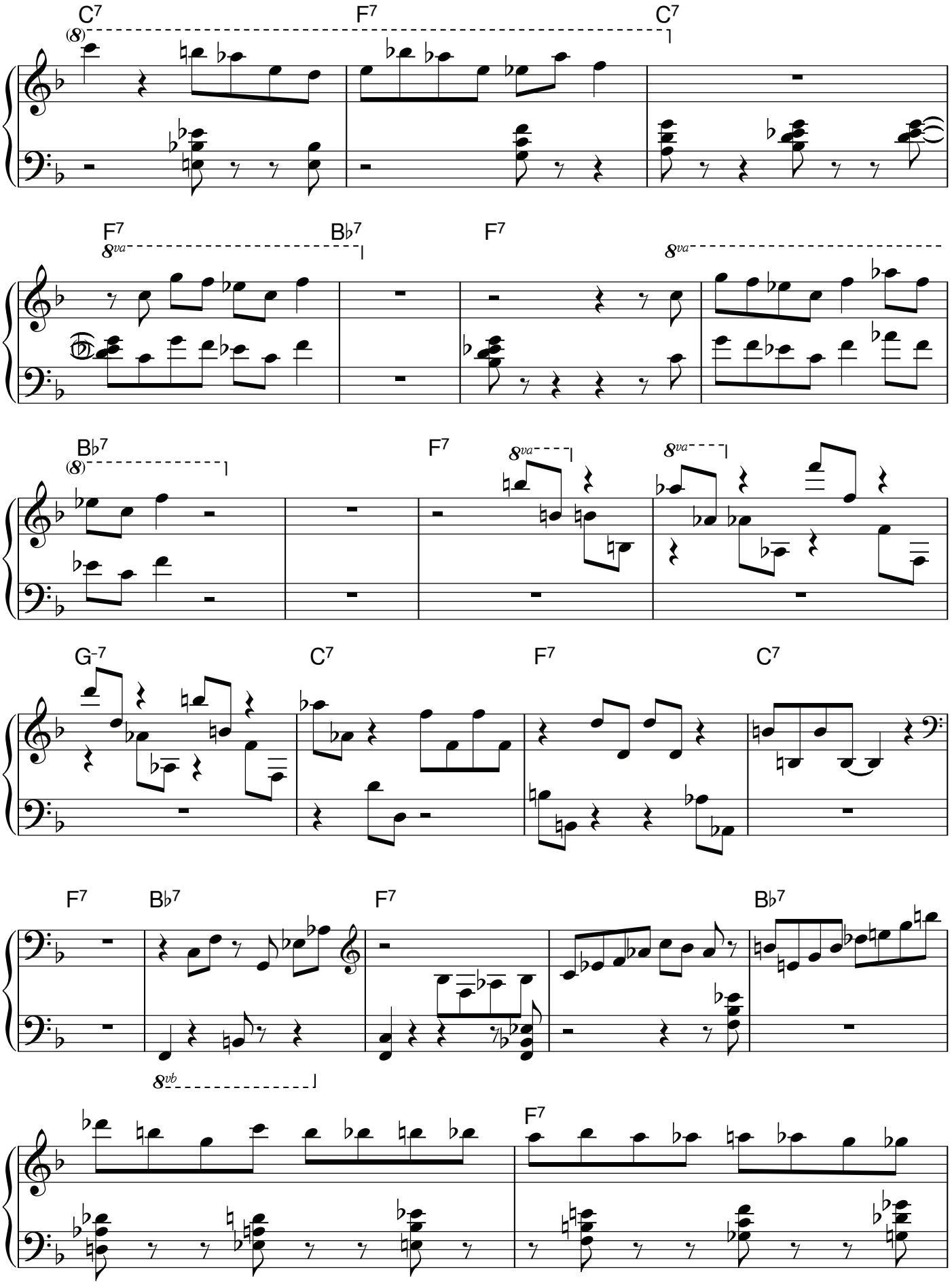
FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

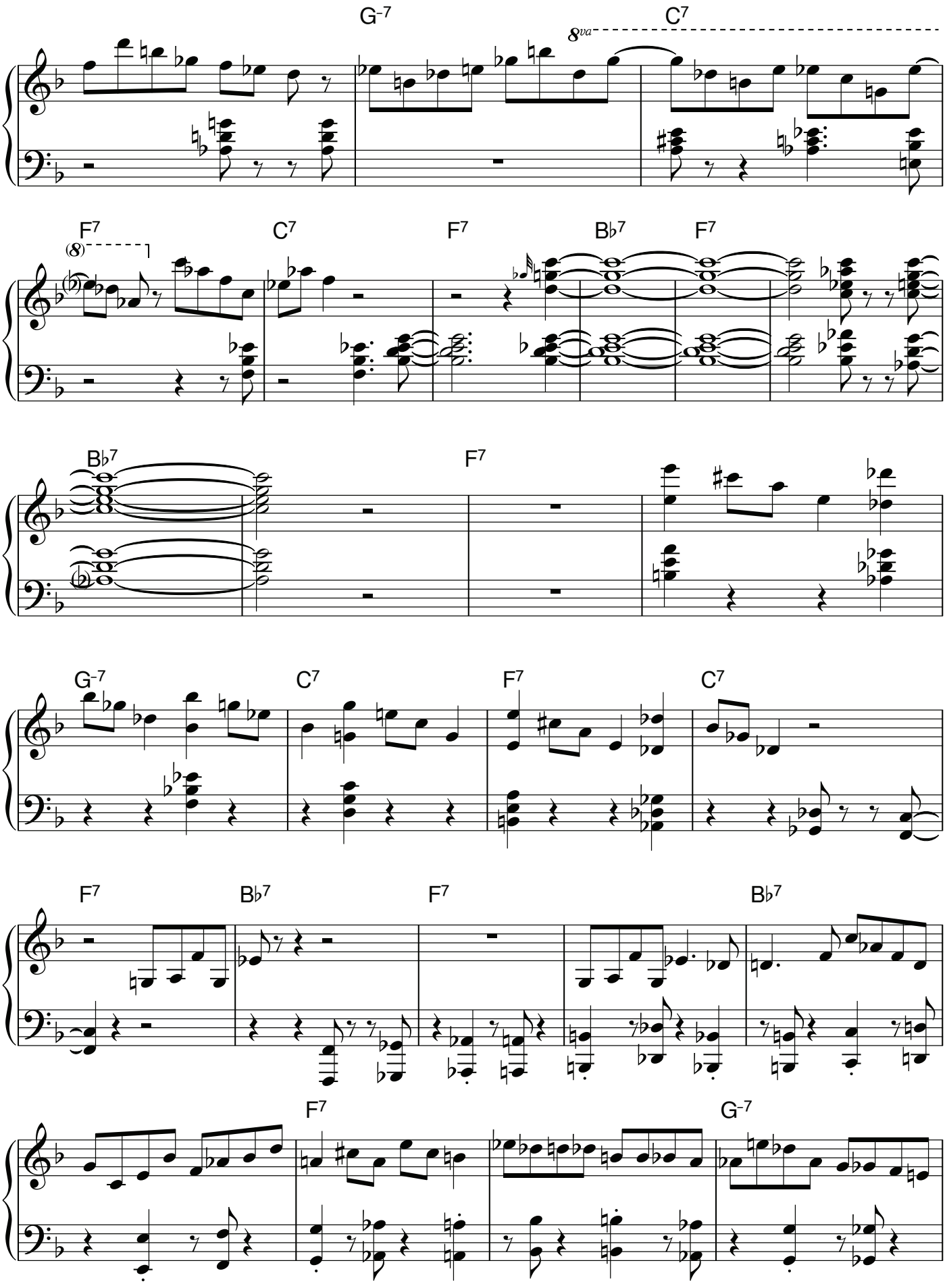
"FAST BLUES" PERFORMANCE

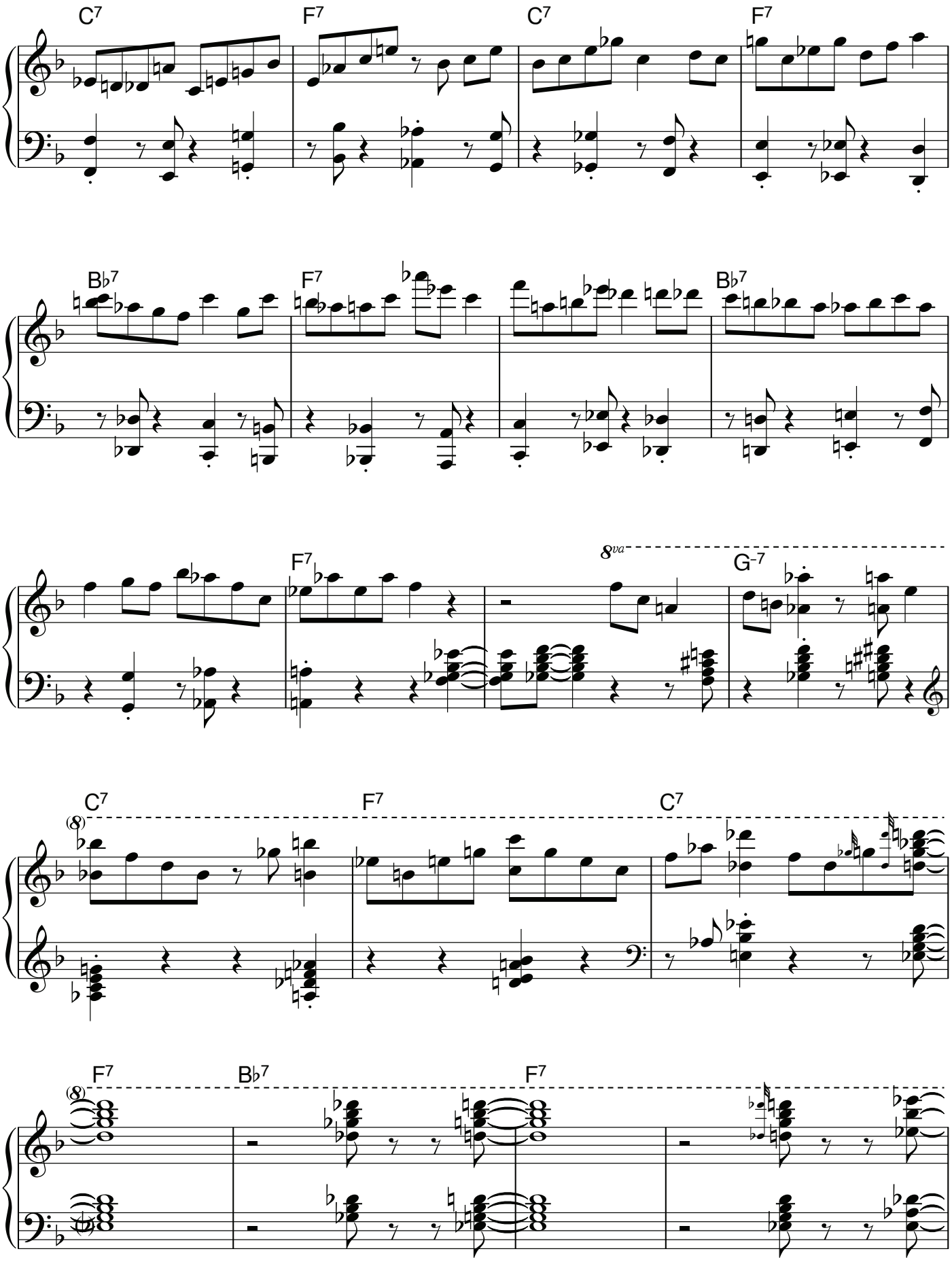


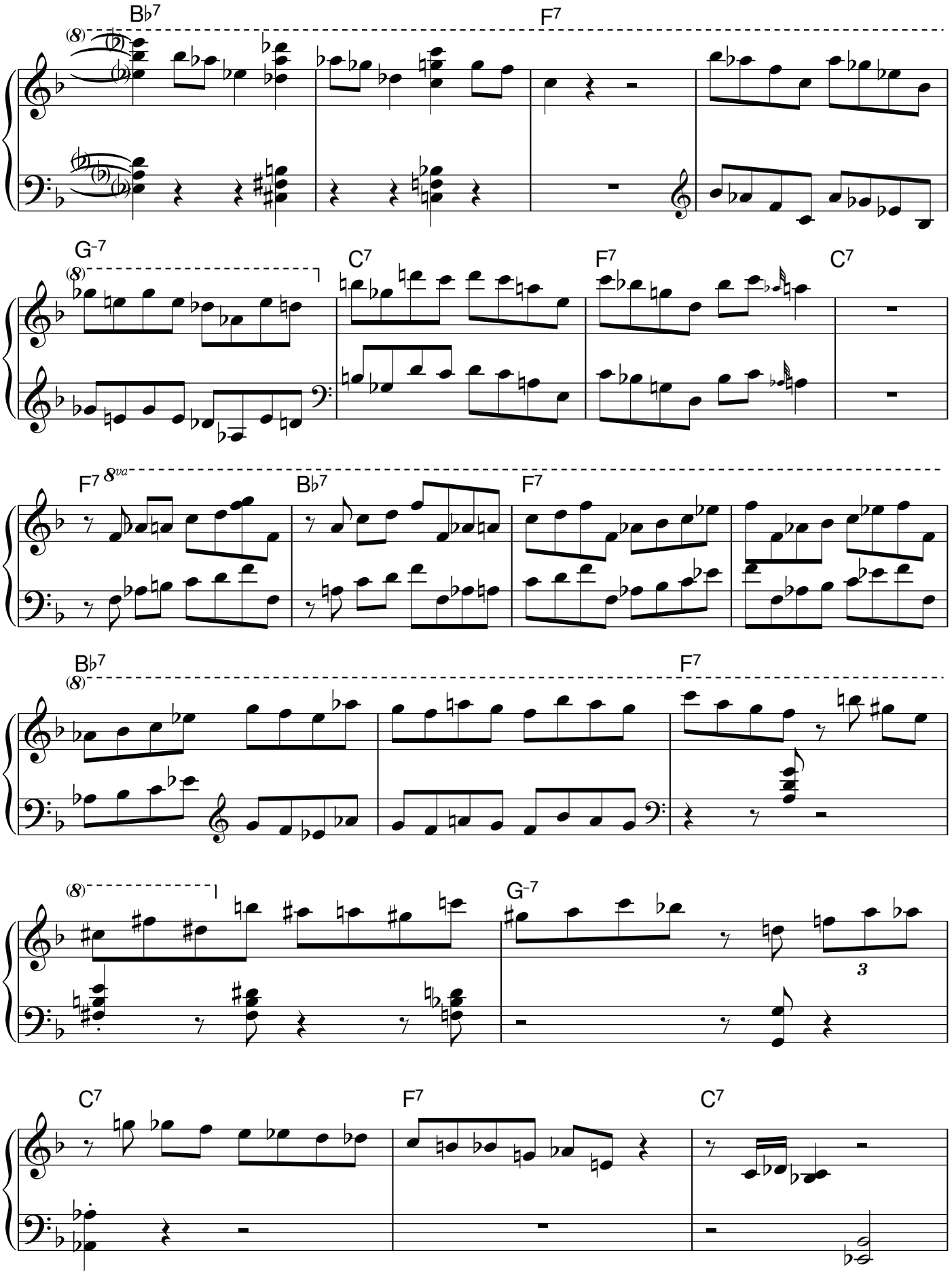

G-7
C7
F7
C7
8vb
F7
B♭7
F7
(8)
B♭7
F7
G-7
C7
F7
C7
3
F7
B♭7
F7
8va
B♭7
F7
G-7
(8)

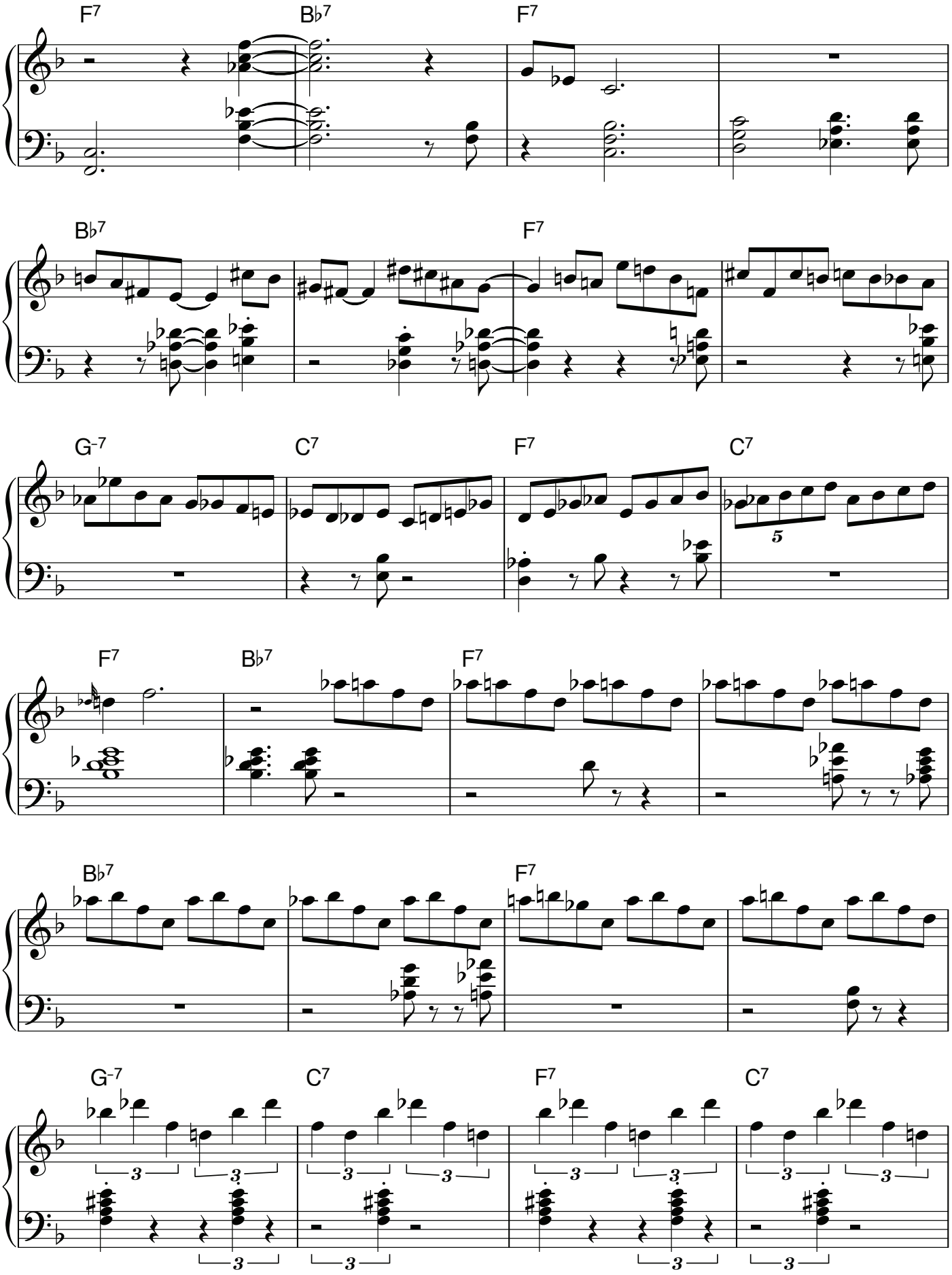

C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7
8va

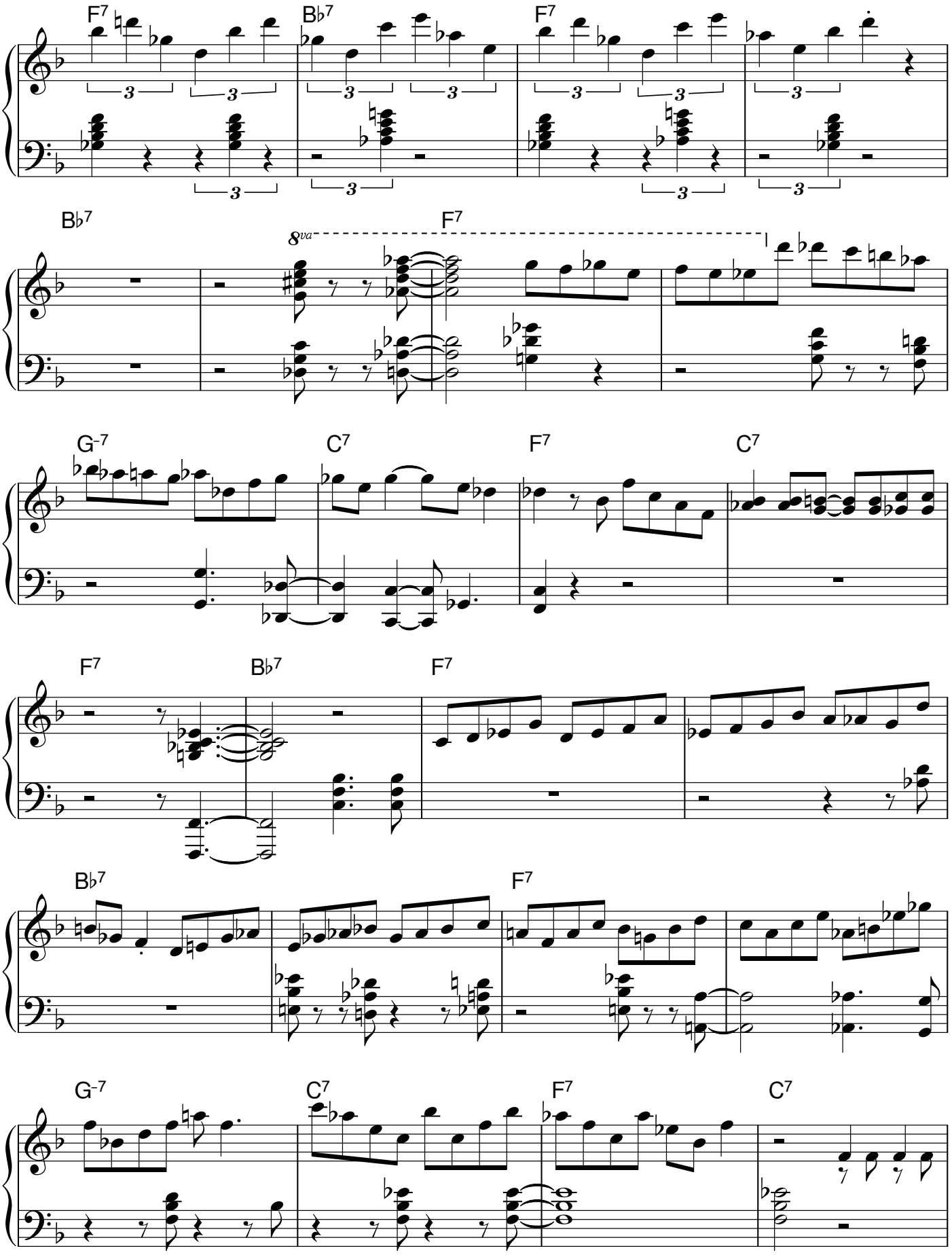

C7
F7
C7
F7
B♭7
F7
B♭7
F7
C7
F7
C7
G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7

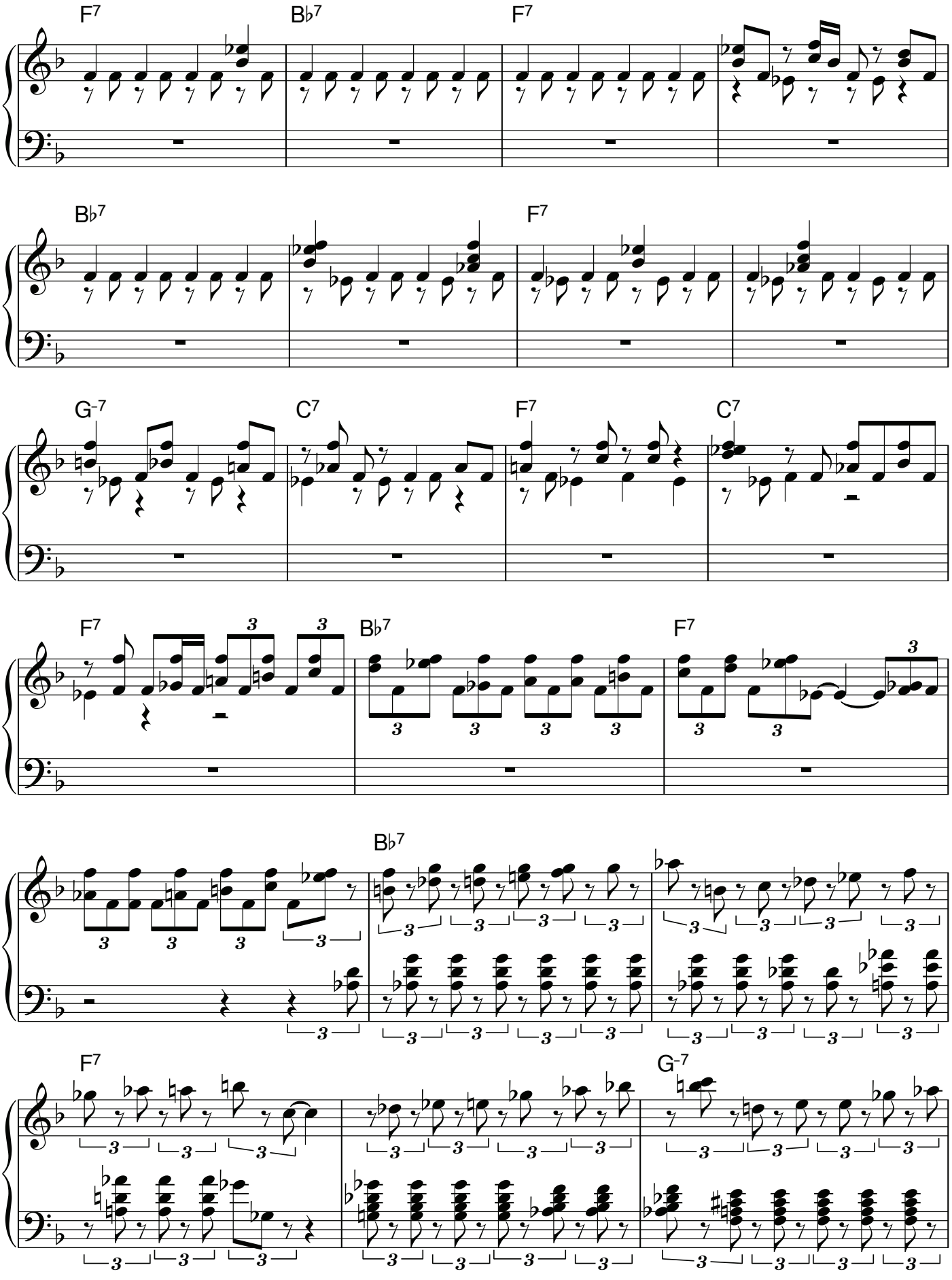

G-7
C7
8va
F7
C7
F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7

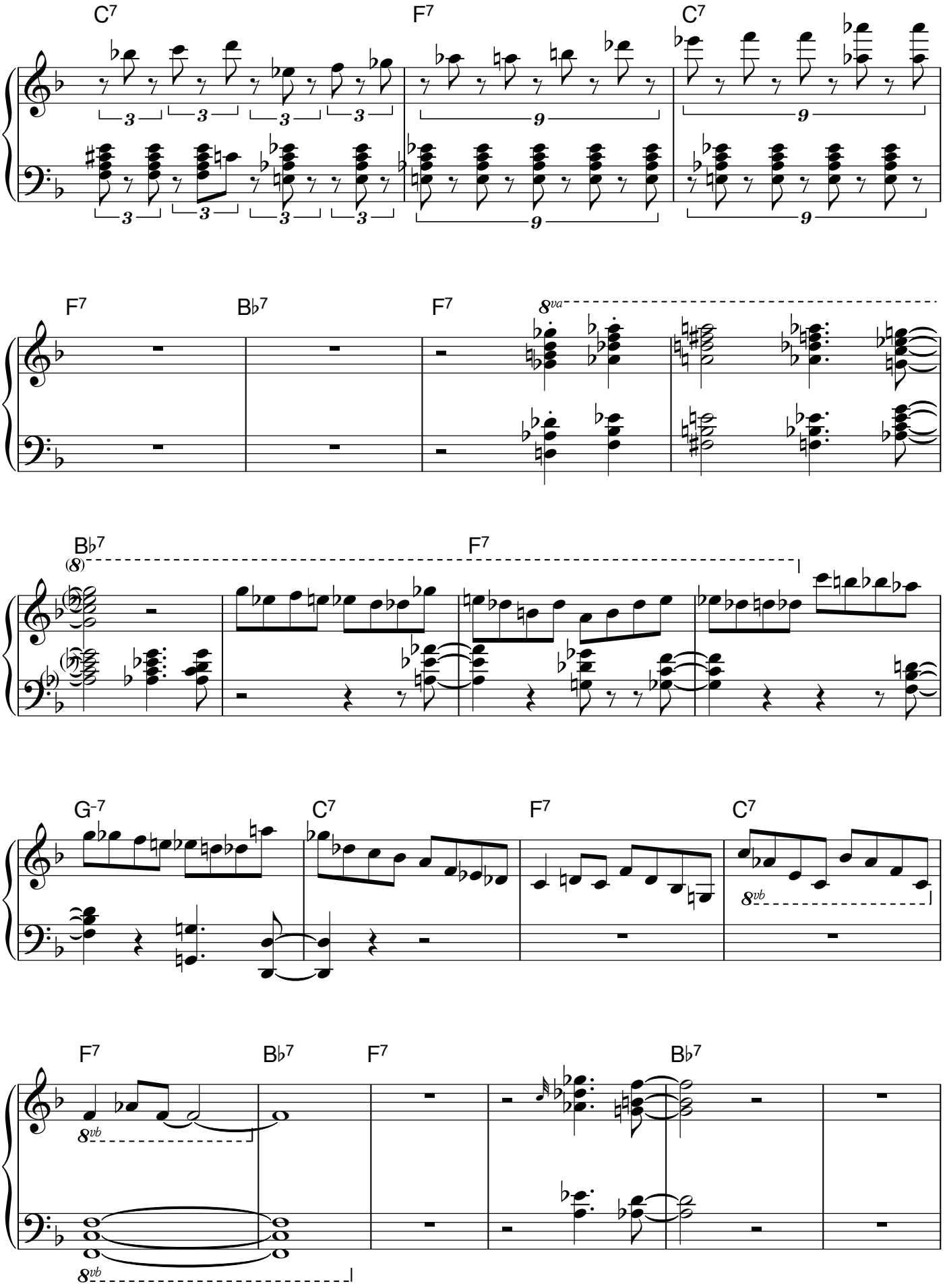

C7
F7
C7
F7
B♭7
F7
B♭7
F7
8va
G-7
C7
F7
C7
F7
B♭7
F7

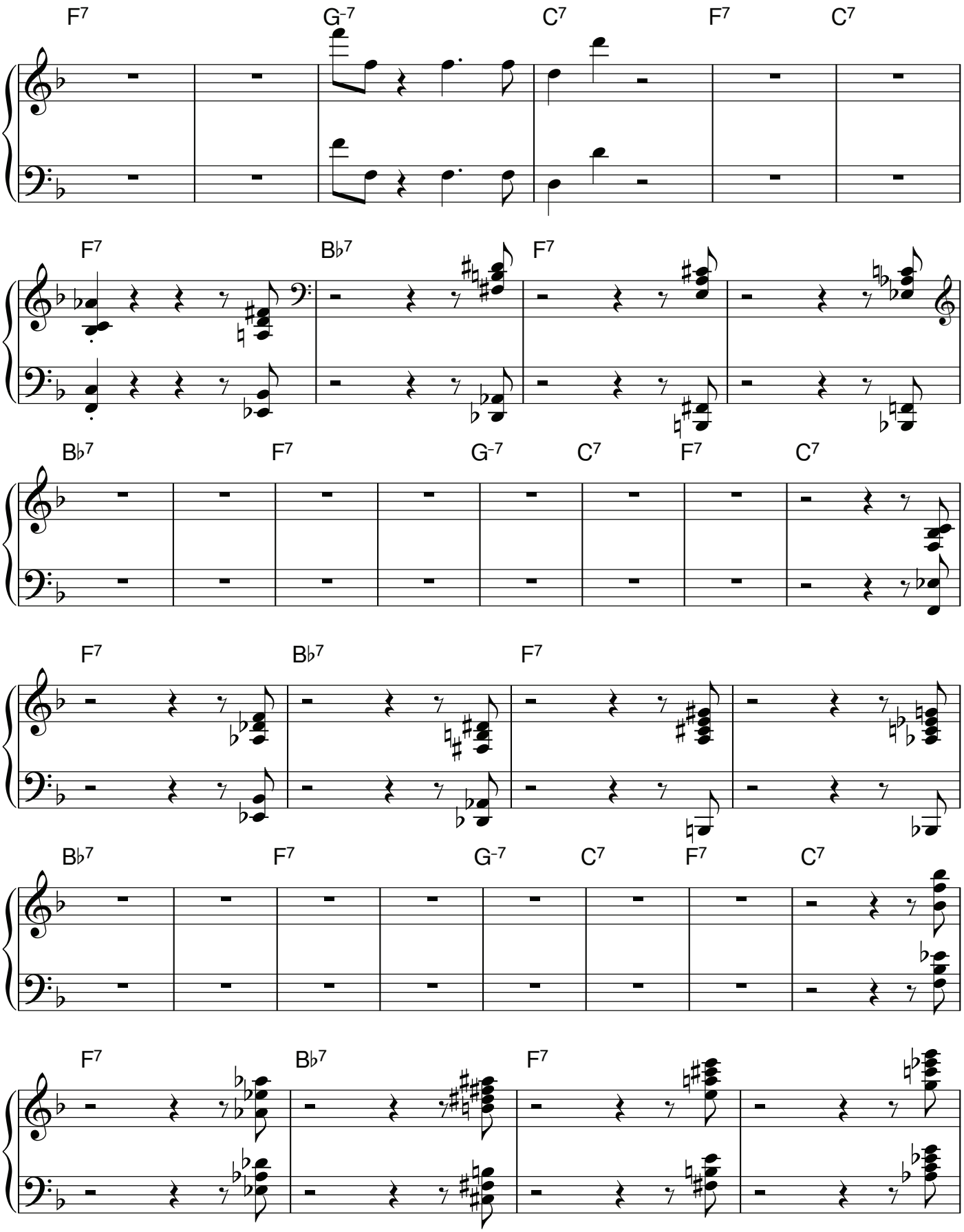

B♭7
F7
G-7
C7
F7
C7
F7
8va
B♭7
F7
B♭7
F7
G-7
3
C7
F7
C7

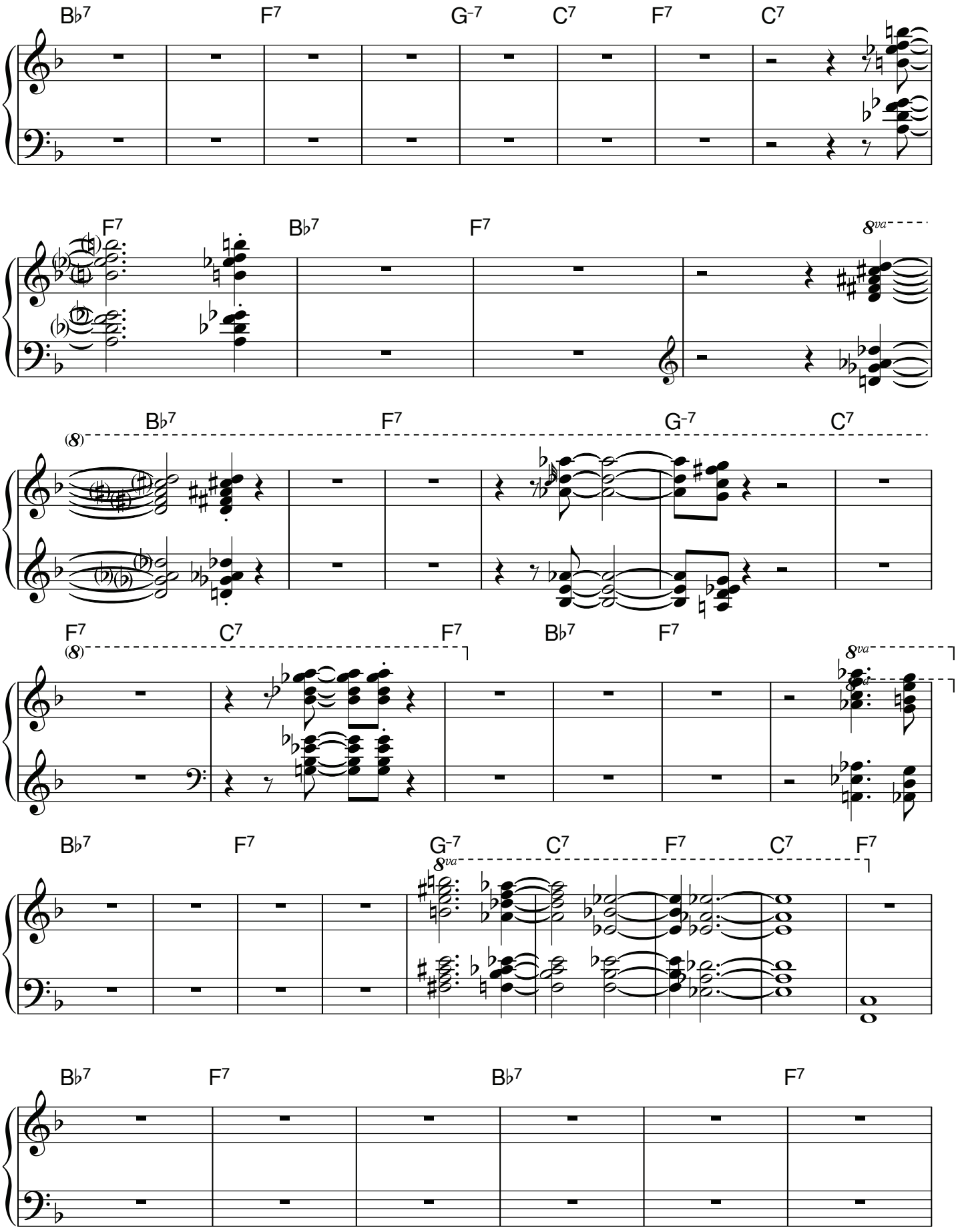

F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
5
F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
3

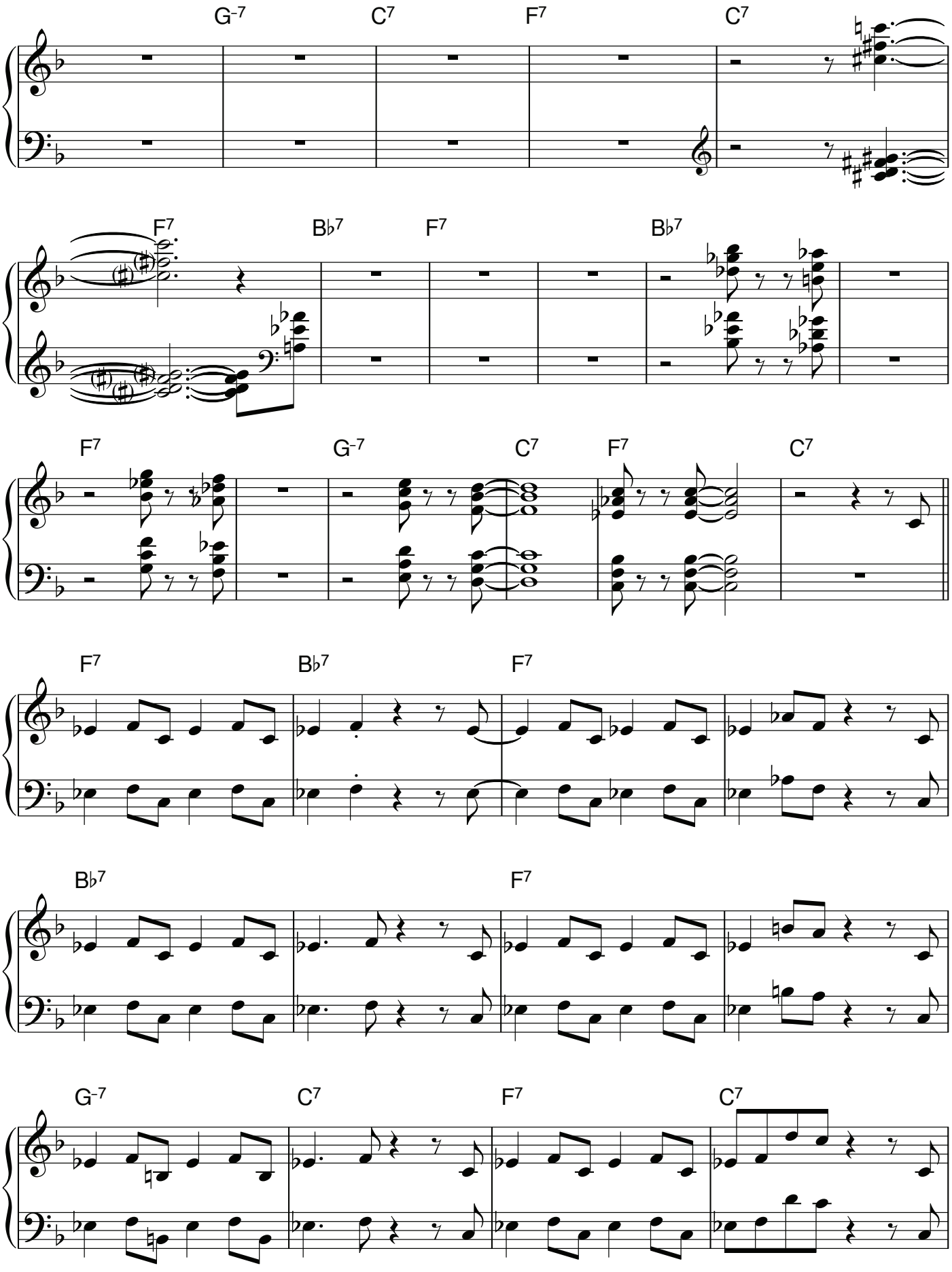

F7
B♭7
F7
B♭7
F7
8va
G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7

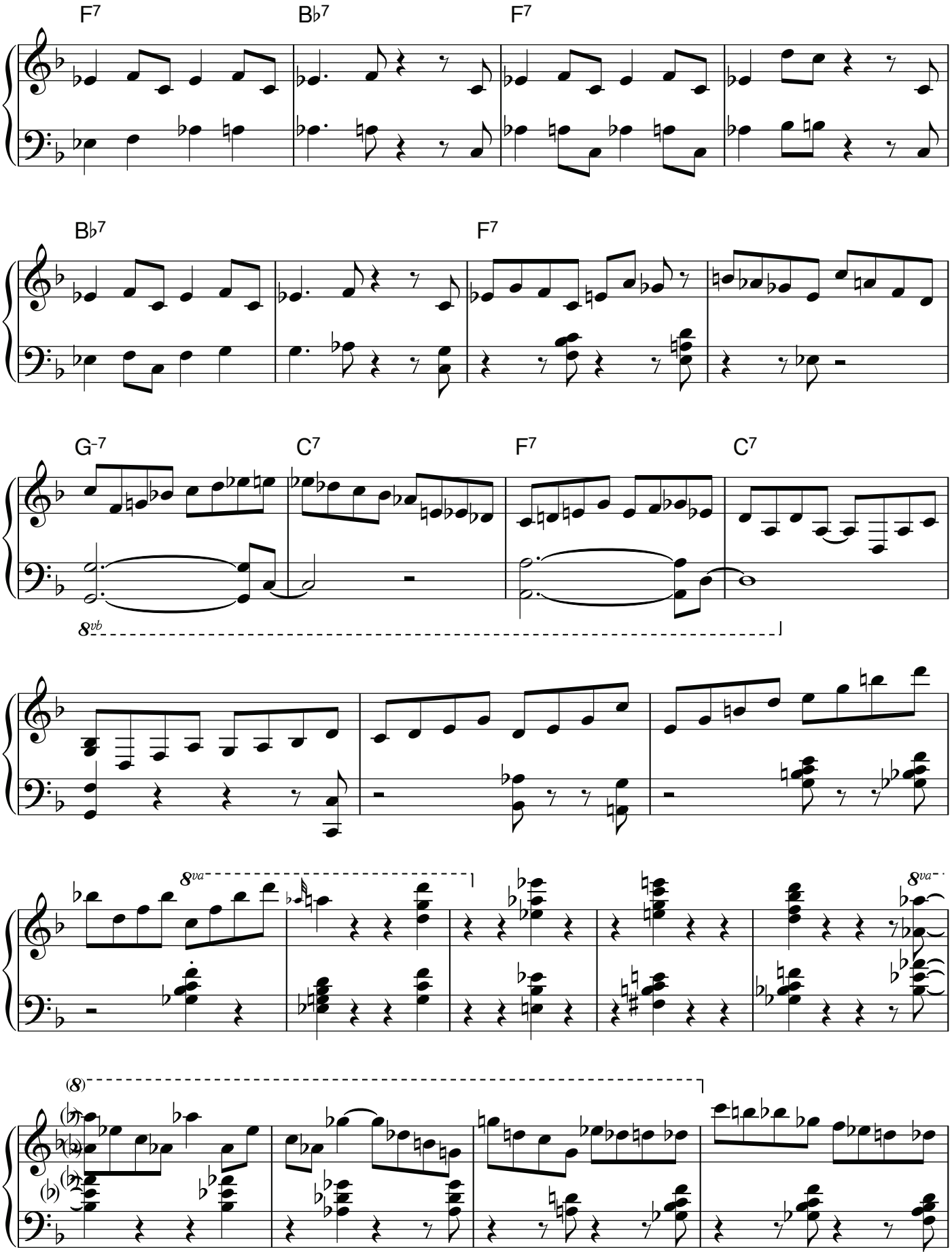

F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7

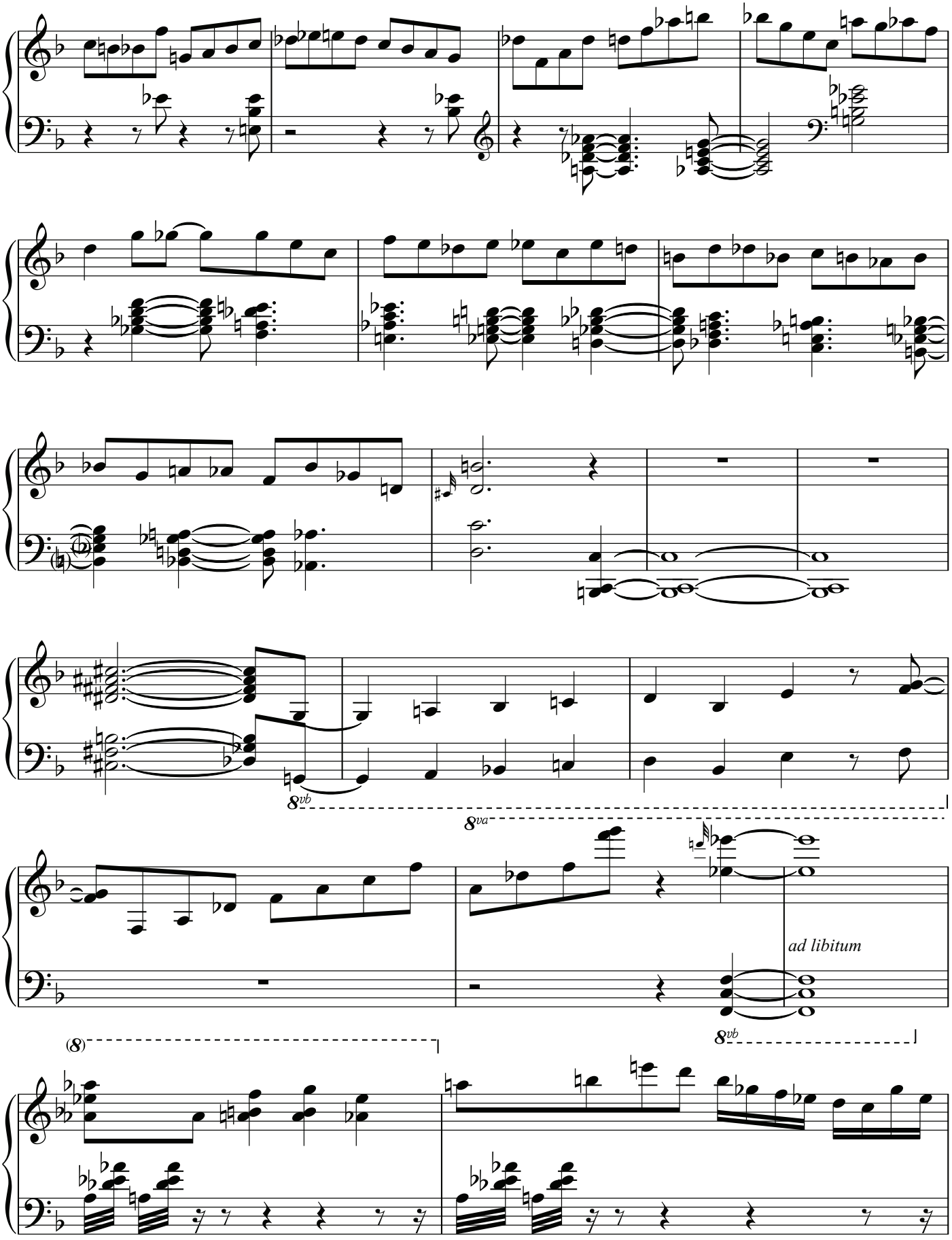

C7
F7
C7
F7
B♭7
F7
8va
B♭7
(8)
F7
G-7
C7
F7
C7
8vb
F7
B♭7
F7
B♭7
8vb
8vb

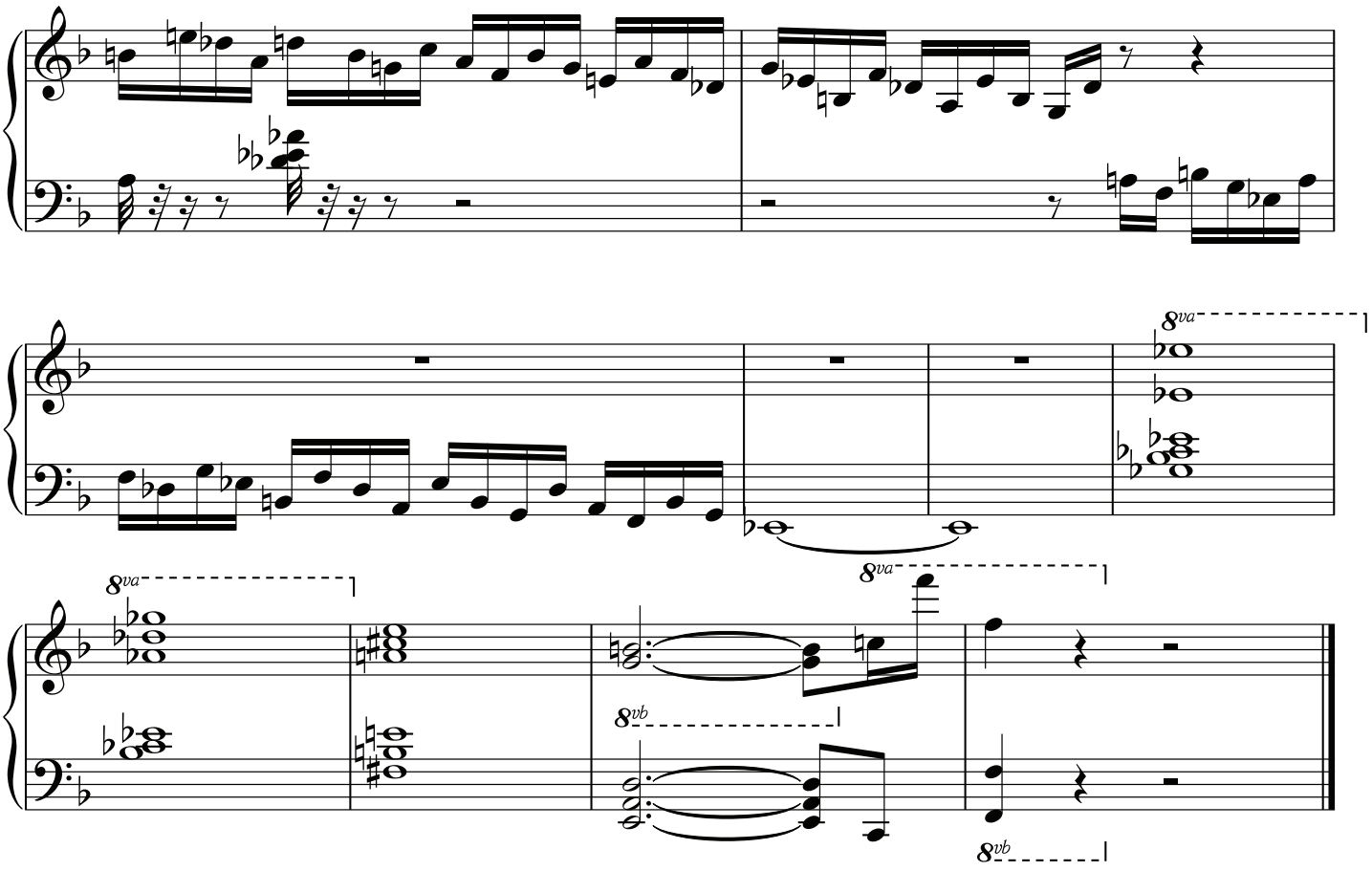

F7 G-7 C7 F7 C7
F7 B♭7 F7
B♭7 F7 G-7 C7 F7 C7
F7 B♭7 F7
B♭7 F7 G-7 C7 F7 C7
F7 B♭7 F7


B♭7 F7 G-7 C7 F7 C7
F7 B♭7 F7 8va
B♭7 F7 G-7 C7
(8)
F7 C7 F7 B♭7 F7
(8) 8va
B♭7 F7 G-7 C7 F7 C7 F7
8va
B♭7 F7 B♭7 F7


G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7


F7
B♭7
F7
B♭7
F7
G-7
C7
F7
C7
8vb
8va
8va
(8)


8vb
8va
ad libitum
(8)
8vb


8va
8va
8va
8vb
8vb

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.

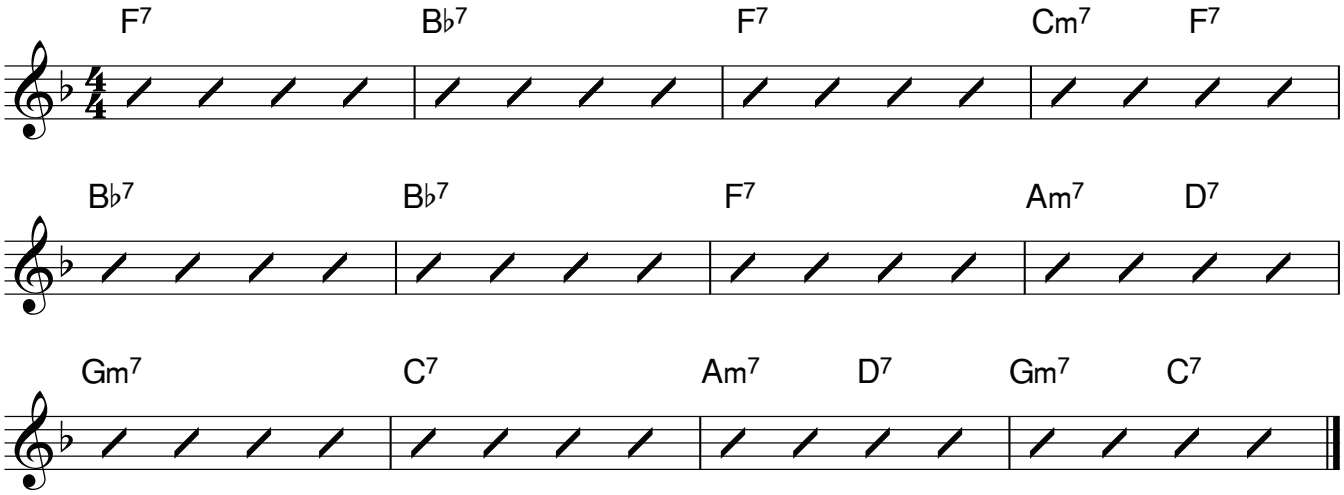
GOOGLE IT!

- 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



NOTES

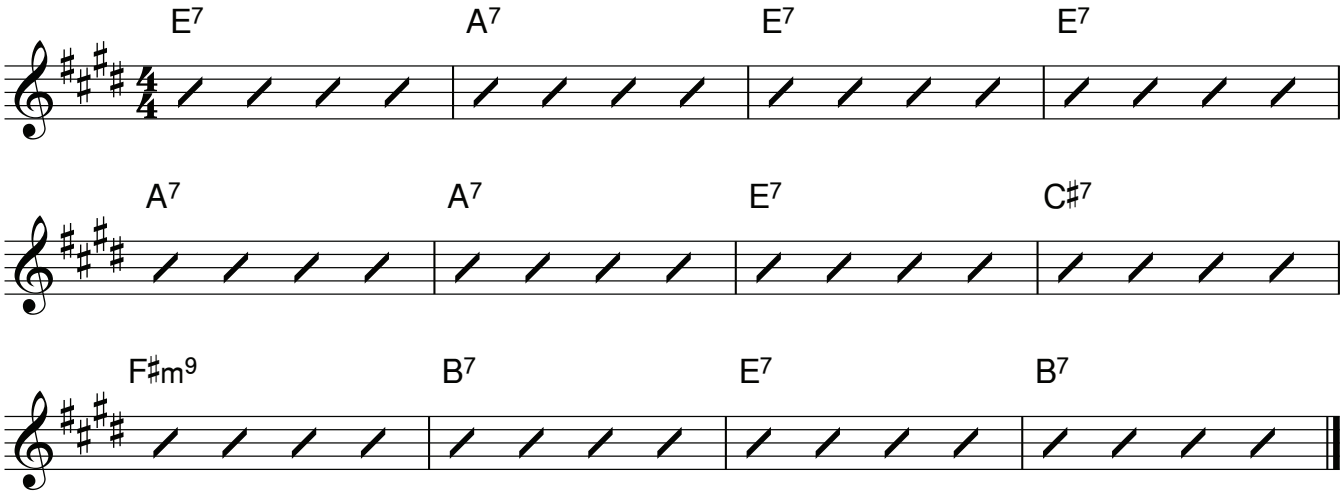
13 "SLOW BLUES" PERFORMANCE

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



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

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

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.

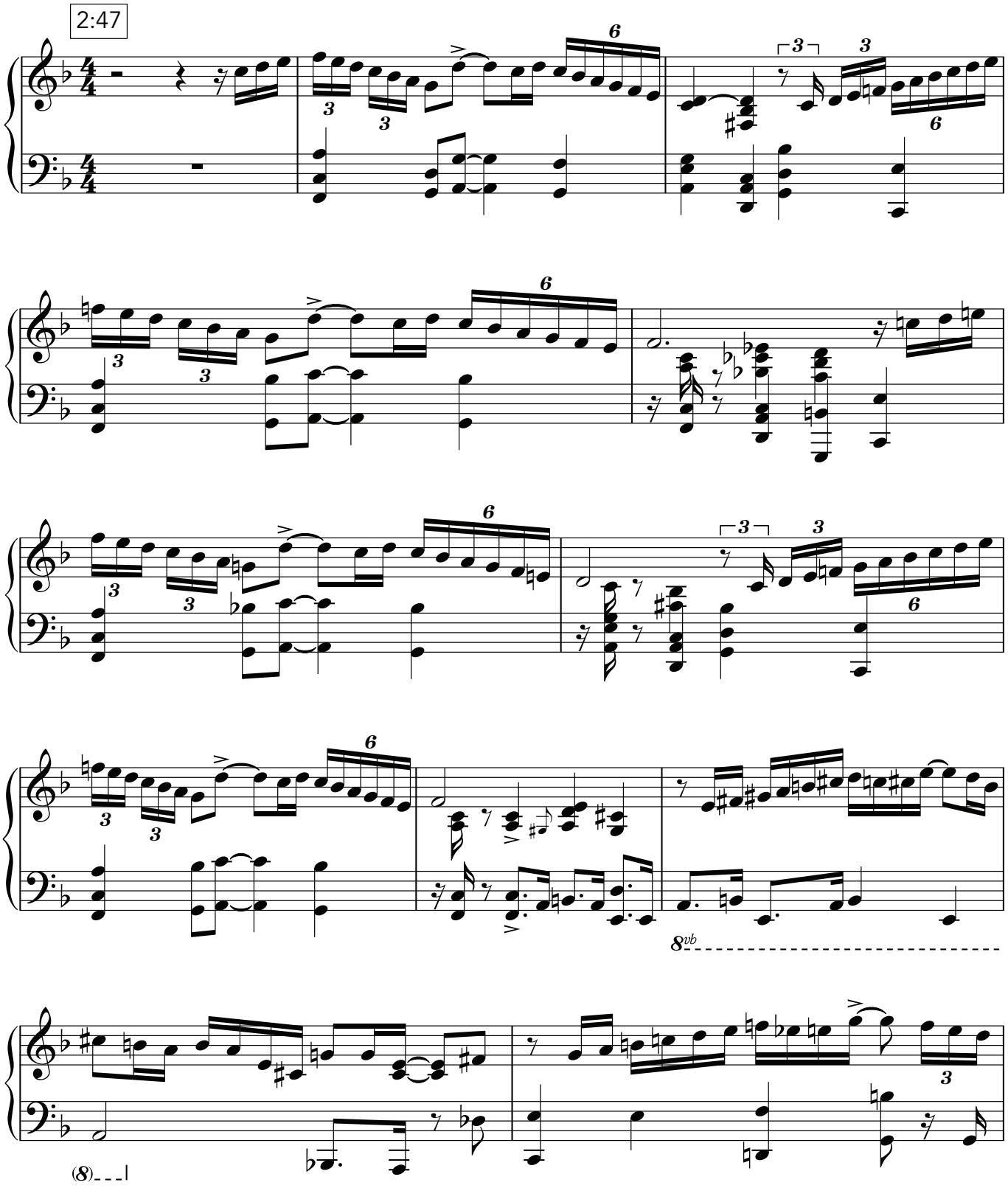
"Take a transcription through all the keys, and keep all the accents, style, and vibe in your playing."

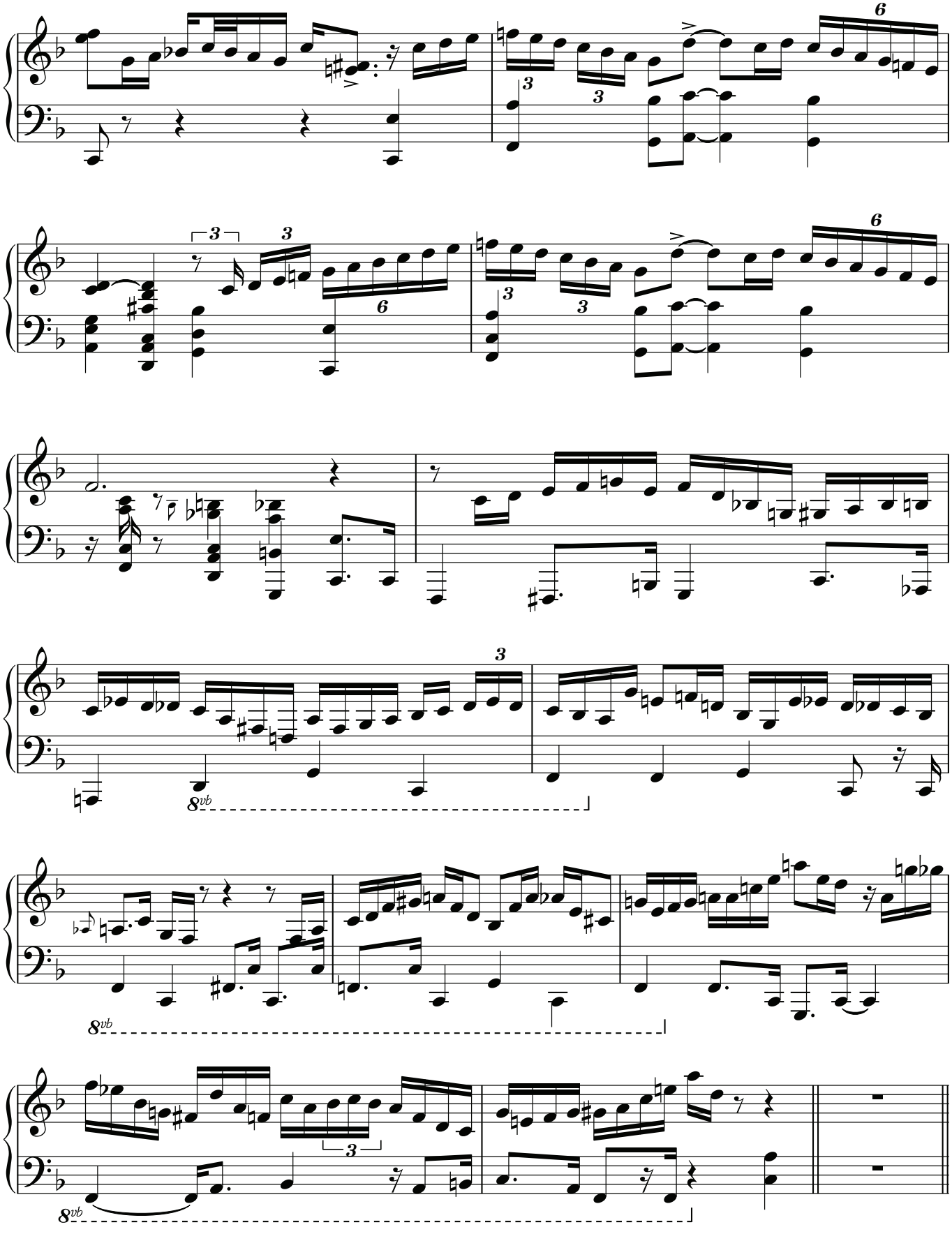
GOOGLE IT!

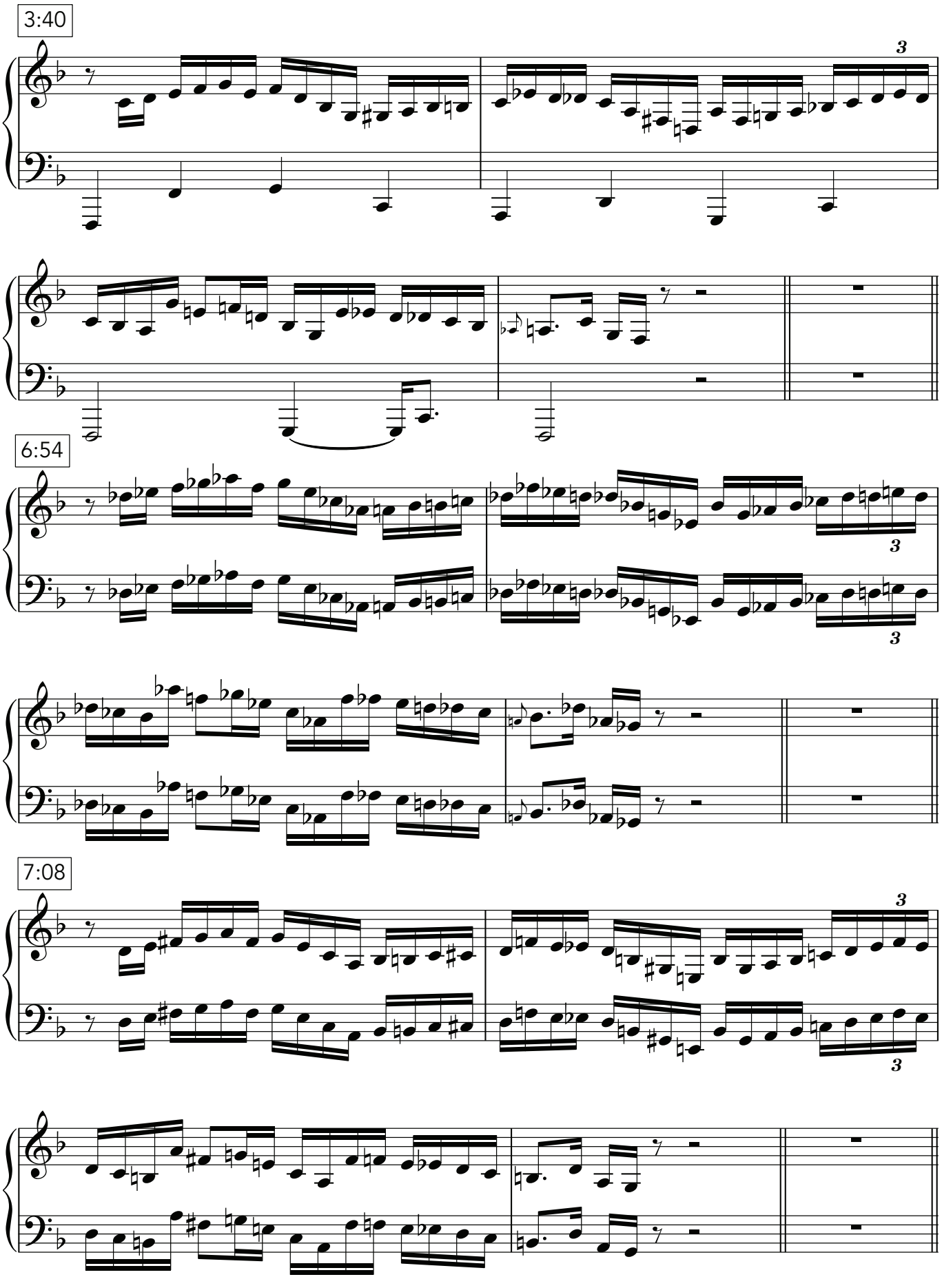
- Bud Powell - "Parisian Thoroughfare"
- "Amazing Slow Downer"App
- "Bebop" Genre
- Thelonious Monk
- Chick Corea
- Herbie Hancock
- Charlie Parker
- Oscar Peterson

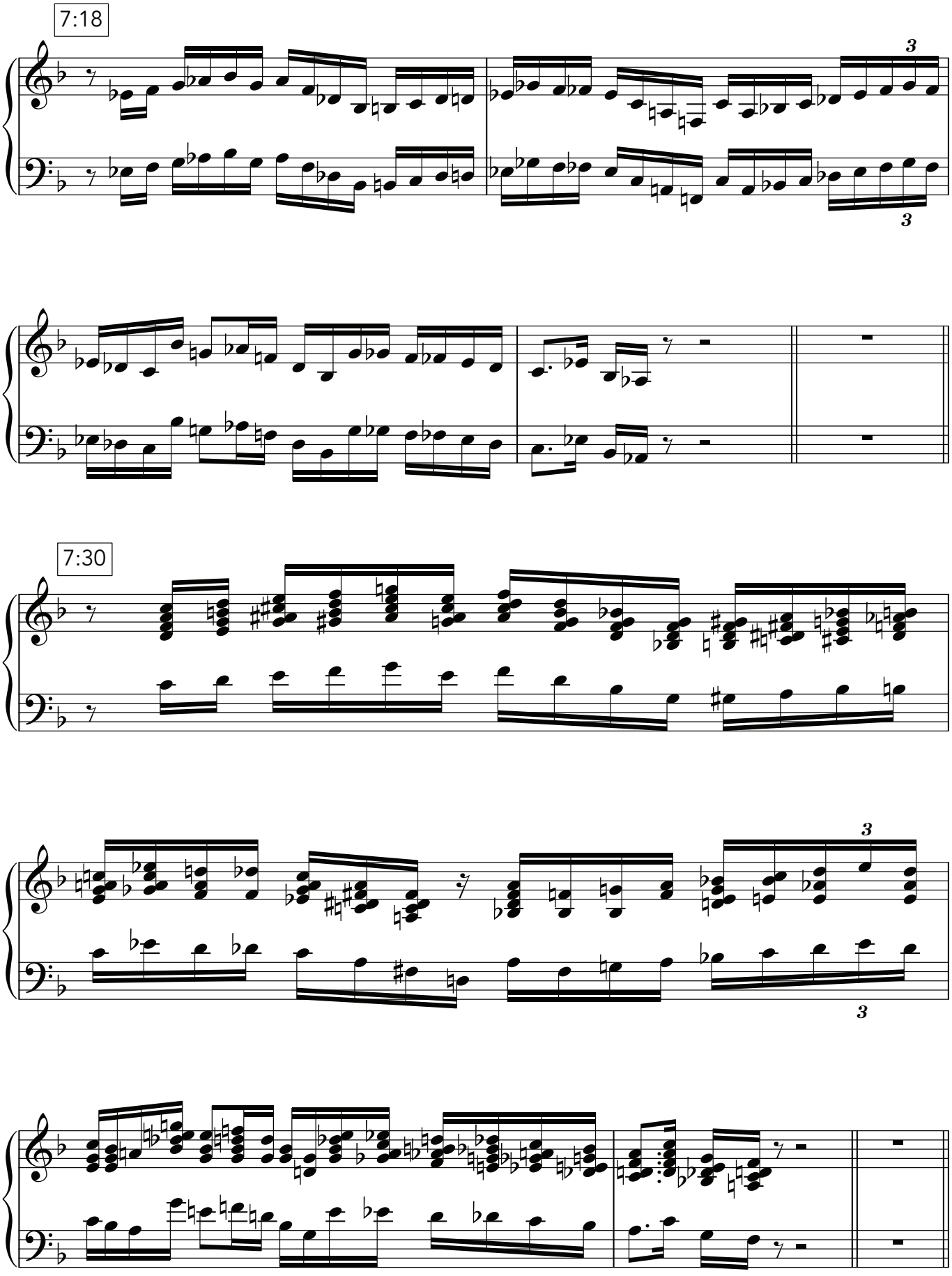
FROM GEOFFREY KEEZER'S "ADVANCED JAZZ PIANO CONCEPTS"

HOW TO PRACTICE WHAT YOU'VE TRANSCRIBED PT. 1




6
3
3
3
3
6
6
3
3
3
8vb
8vb
3
8vb


3:40
6:54
7:08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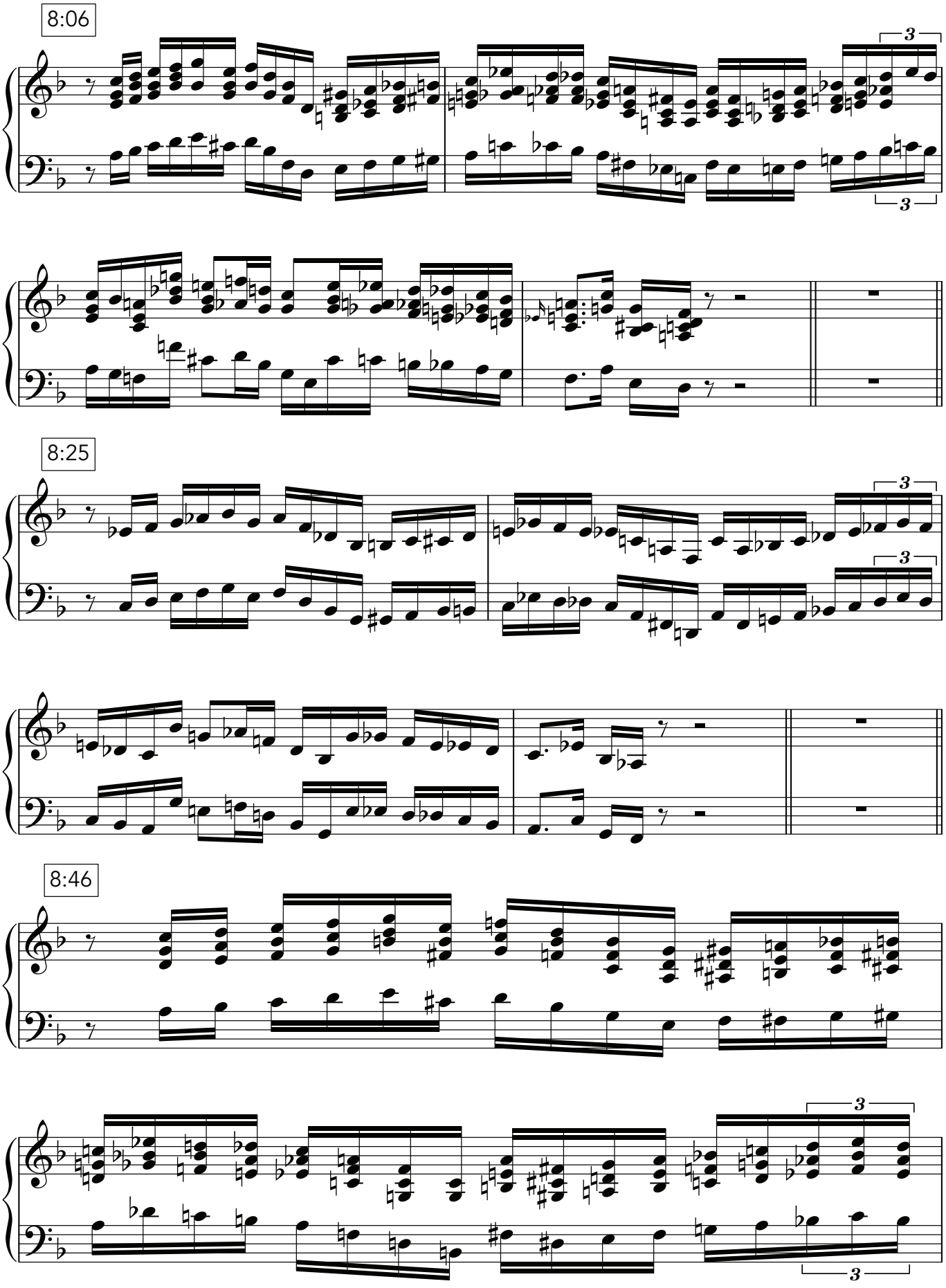
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3
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8:25
3
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3
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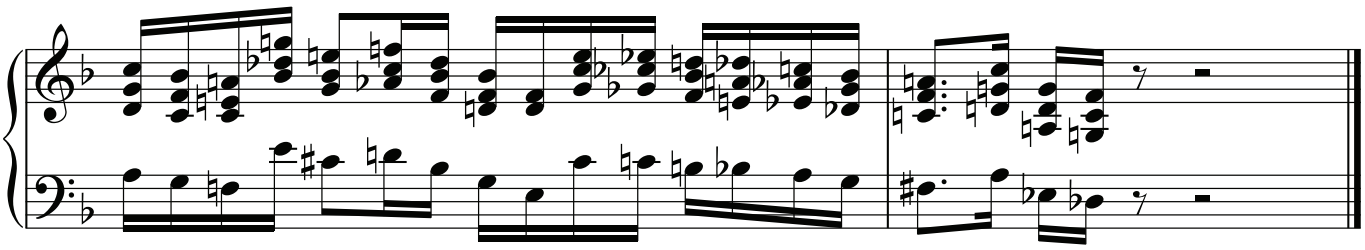


NOTES

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

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.

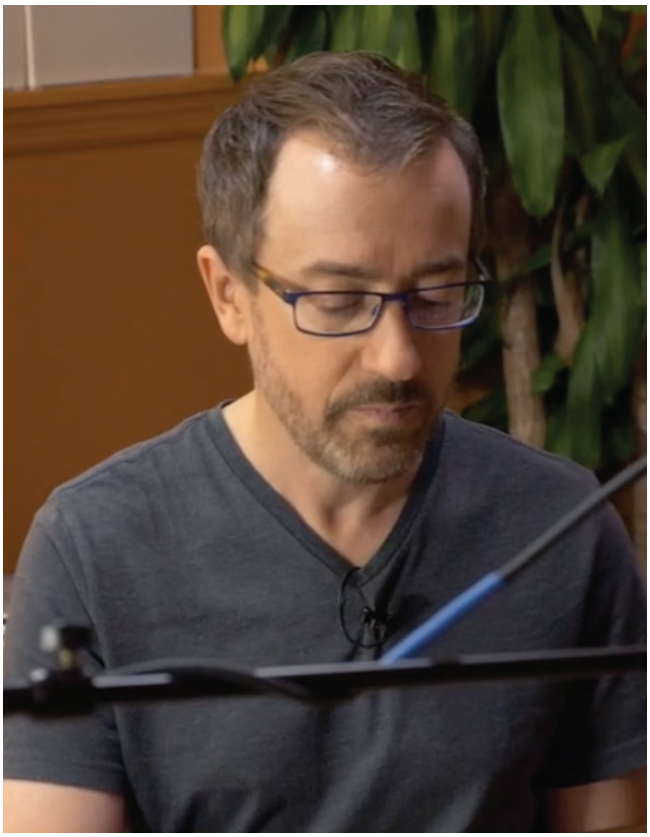
SUB-CHAPTERS

6:16 Breaking Down and Practicing the Lick

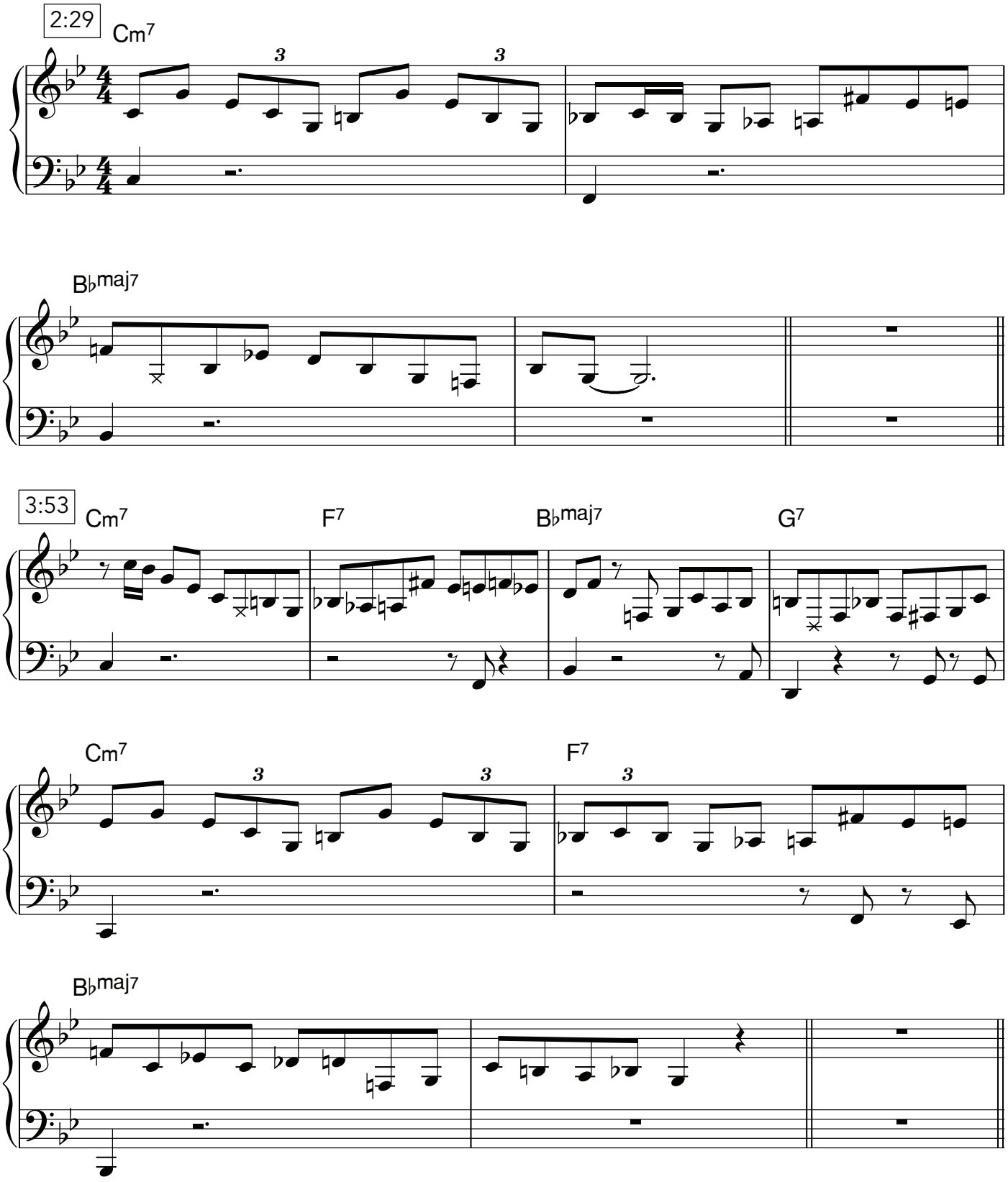
PRO-TIPS!

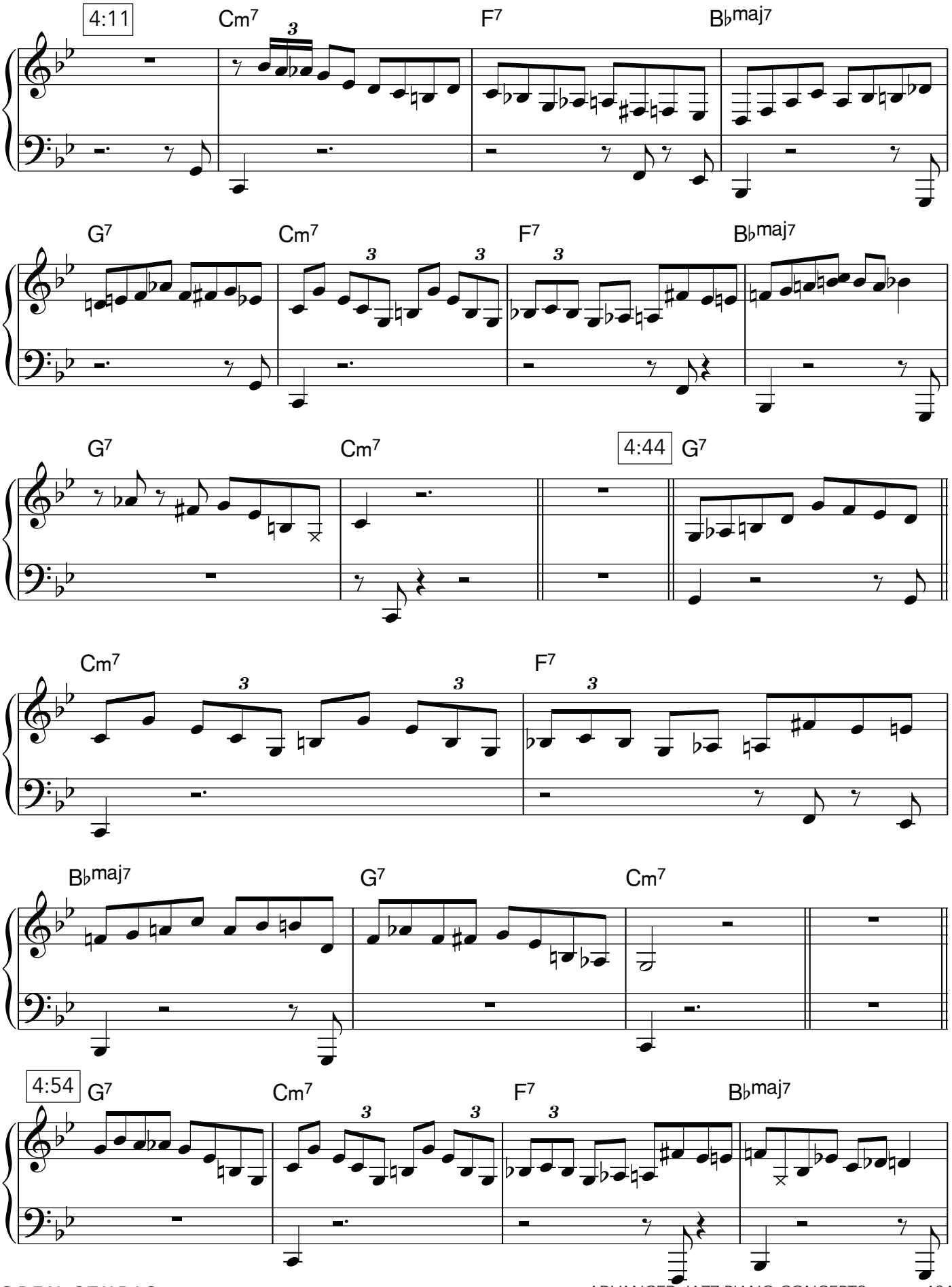
- Listen to what the soloist is playing in context to the other instruments.
- Transcribe comping of pianists and the solos of other instruments too, not just solos on the piano.
- Practice all licks in both hands with all twelve keys, and change their rhythms to make it more challenging.
- Keep the 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.

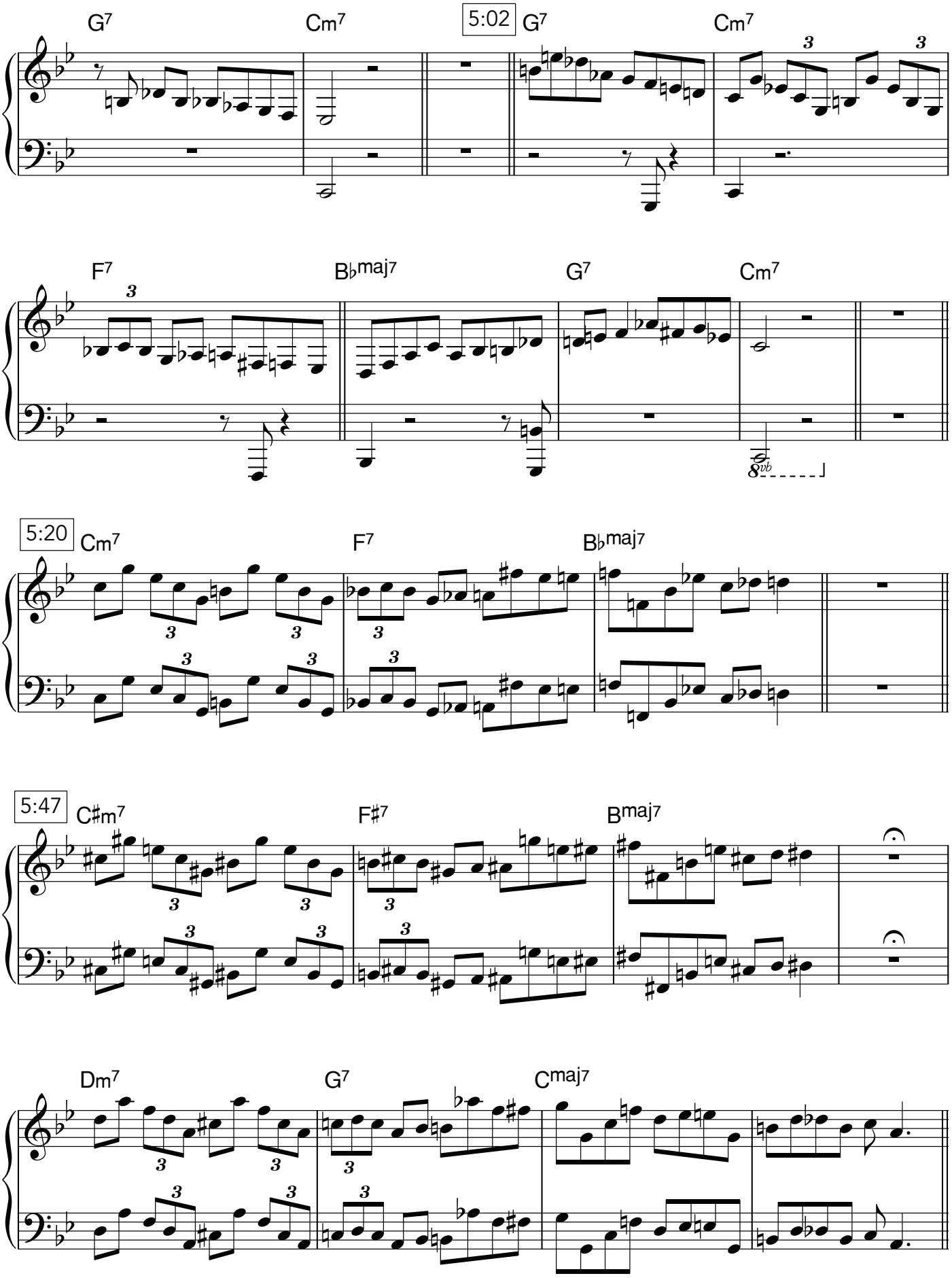
"I want you to do your own stuff... think about these concepts. This is about you really finding your own sound."

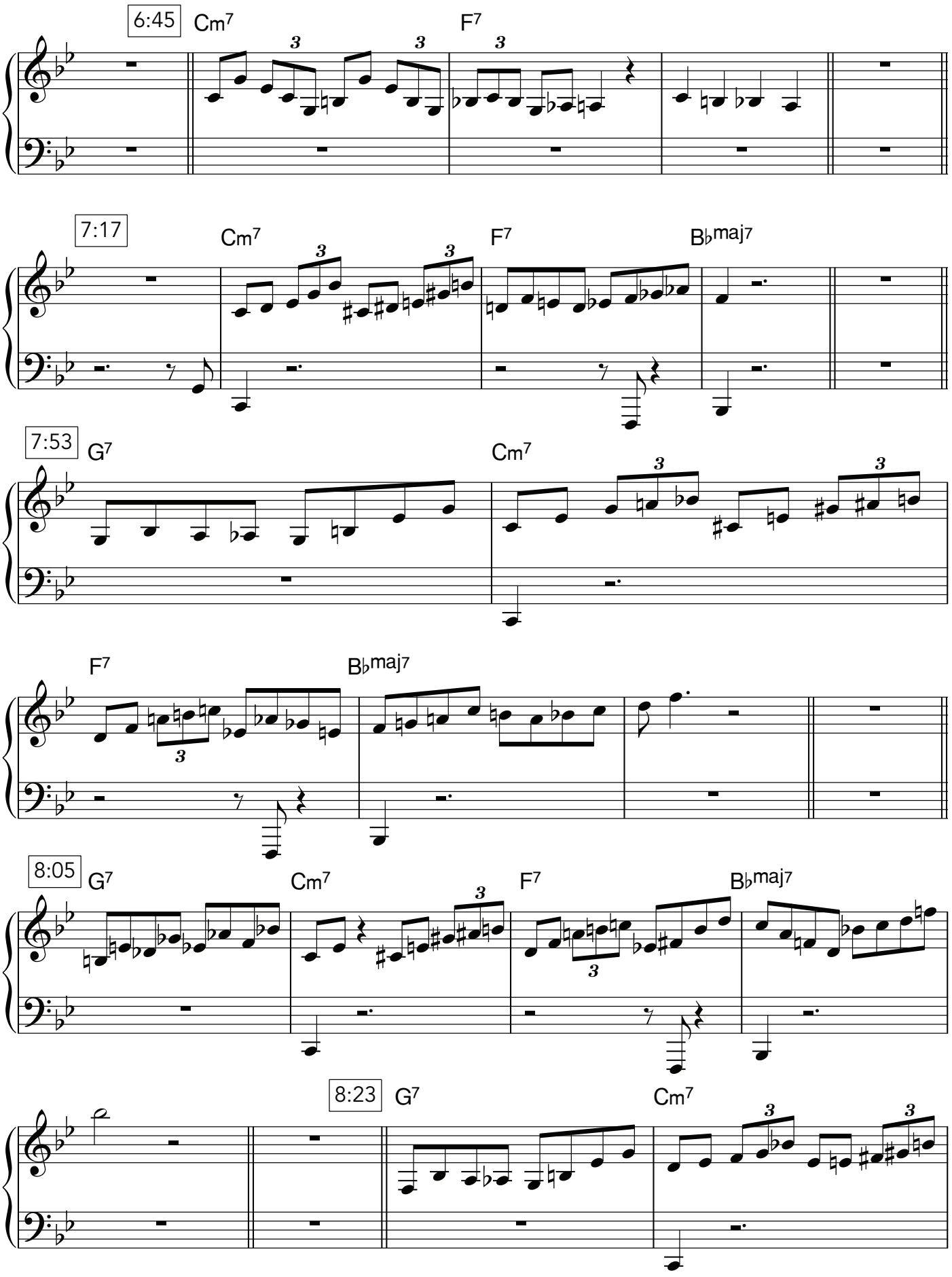


HOW TO PRACTICE WHAT YOU'VE TRANSCRIBED PT. 2




4:11
Cm7
F7
B♭maj7
G7
Cm7
F7
B♭maj7
G7
Cm7
4:44
G7
Cm7
F7
B♭maj7
G7
Cm7
4:54
G7
Cm7
F7
B♭maj7


G7
Cm7
5:02
G7
Cm7
F7
B♭maj7
G7
Cm7
8vb
5:20
Cm7
F7
B♭maj7
5:47
C♯m7
F♯7
Bmaj7
Dm7
G7
Cmaj7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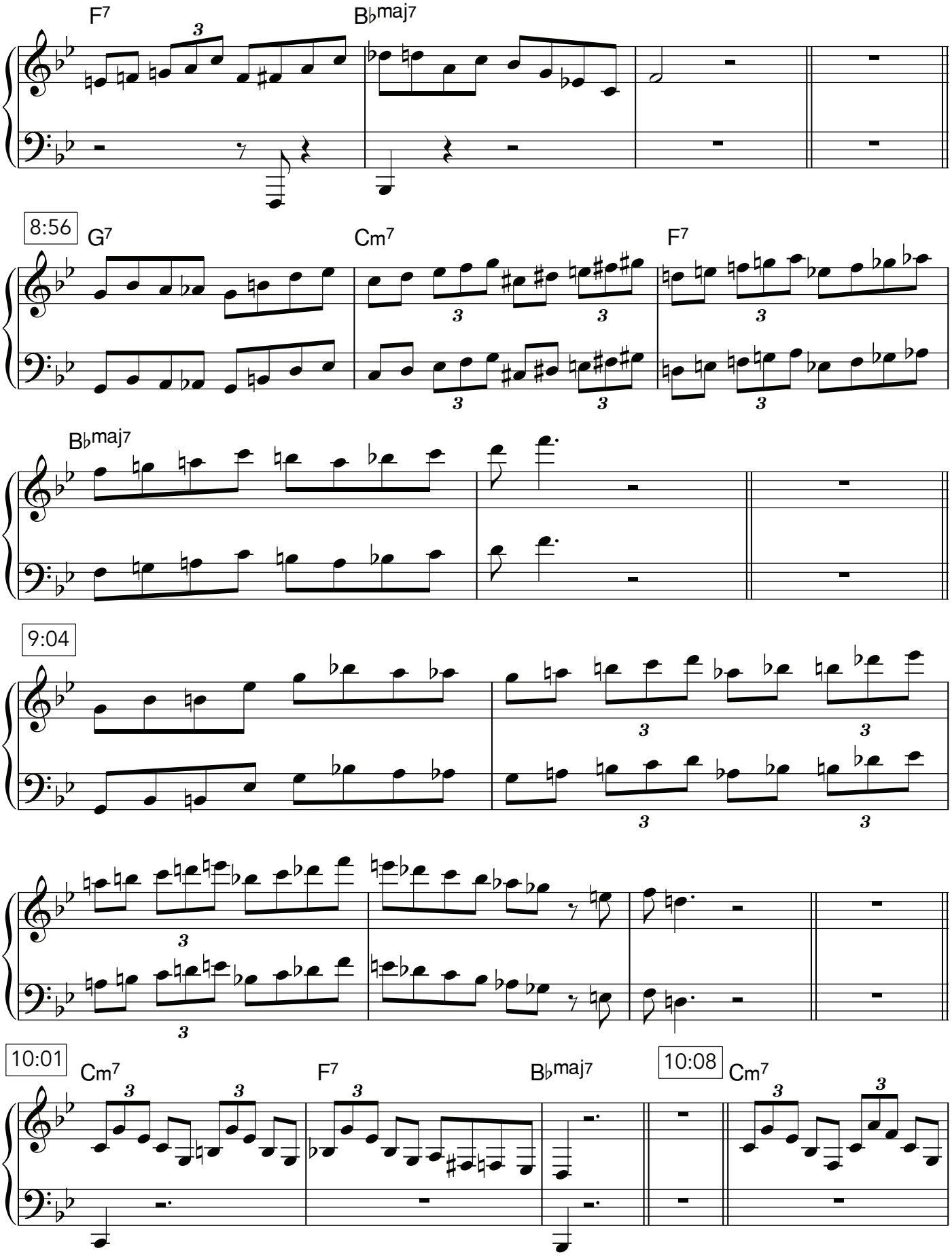
Cm7
F7
7:17
Cm7
F7
B♭maj7
7:53
G7
Cm7
F7
B♭maj7
8:05
G7
Cm7
F7
B♭maj7
8:23
G7
Cm7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B♭maj7
8:56
G7
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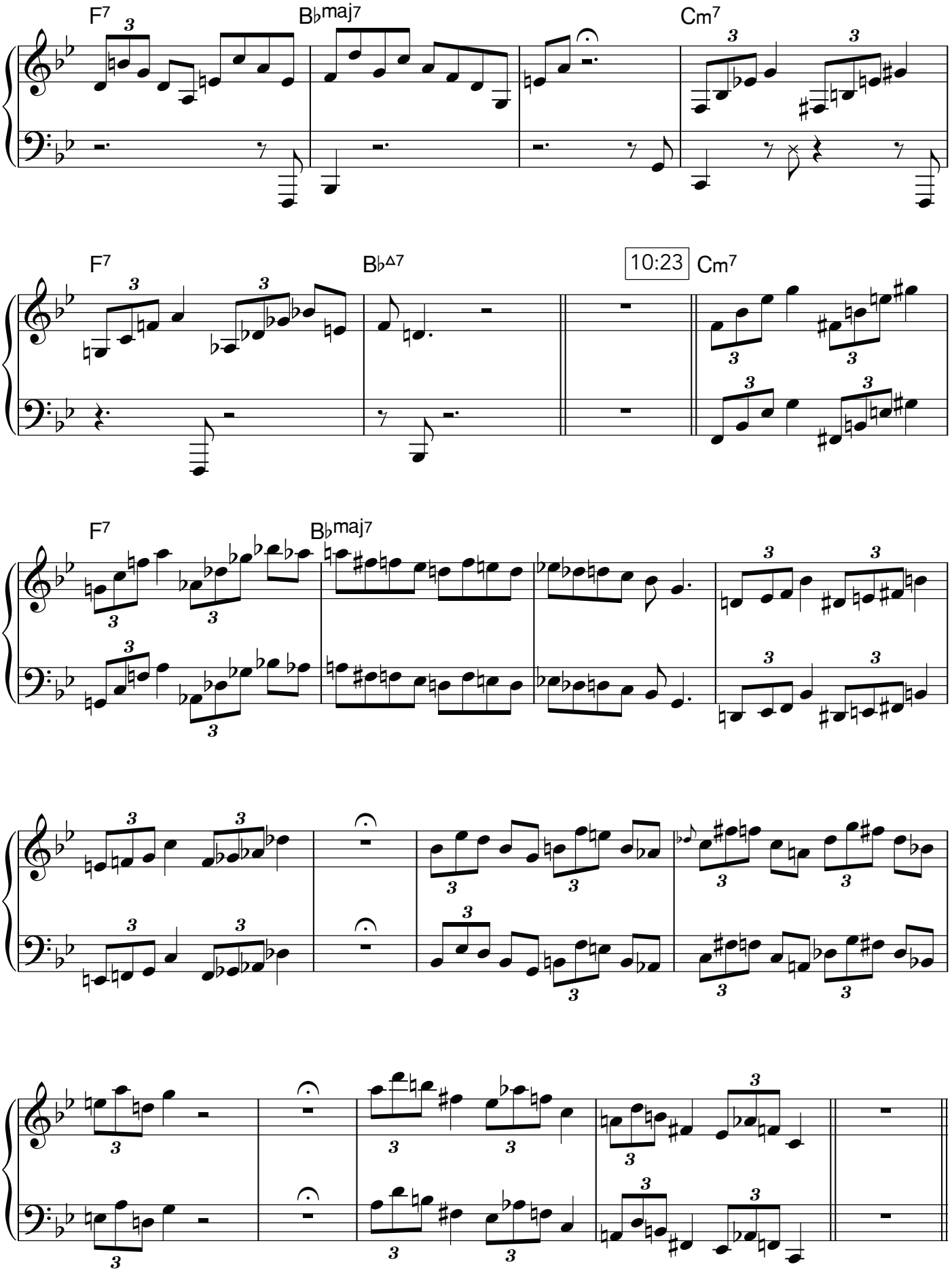
F7
B♭maj7
9:04
10:01
Cm7
F7
B♭maj7
10:08
Cm7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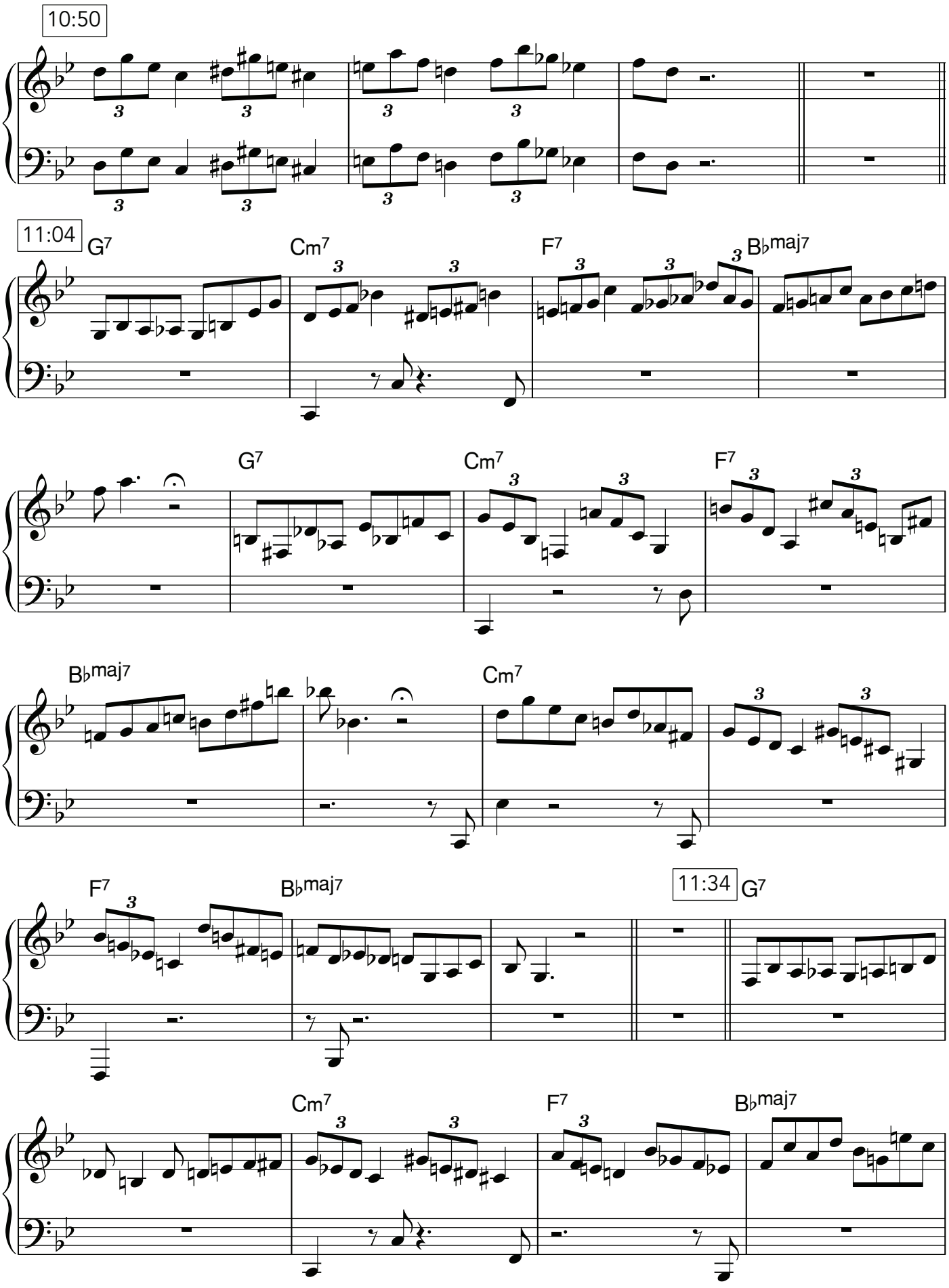
B♭maj7
Cm7
F7
B♭△7
10:23
Cm7
F7
B♭maj7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11:04
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G7
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F7
B♭maj7
11:34
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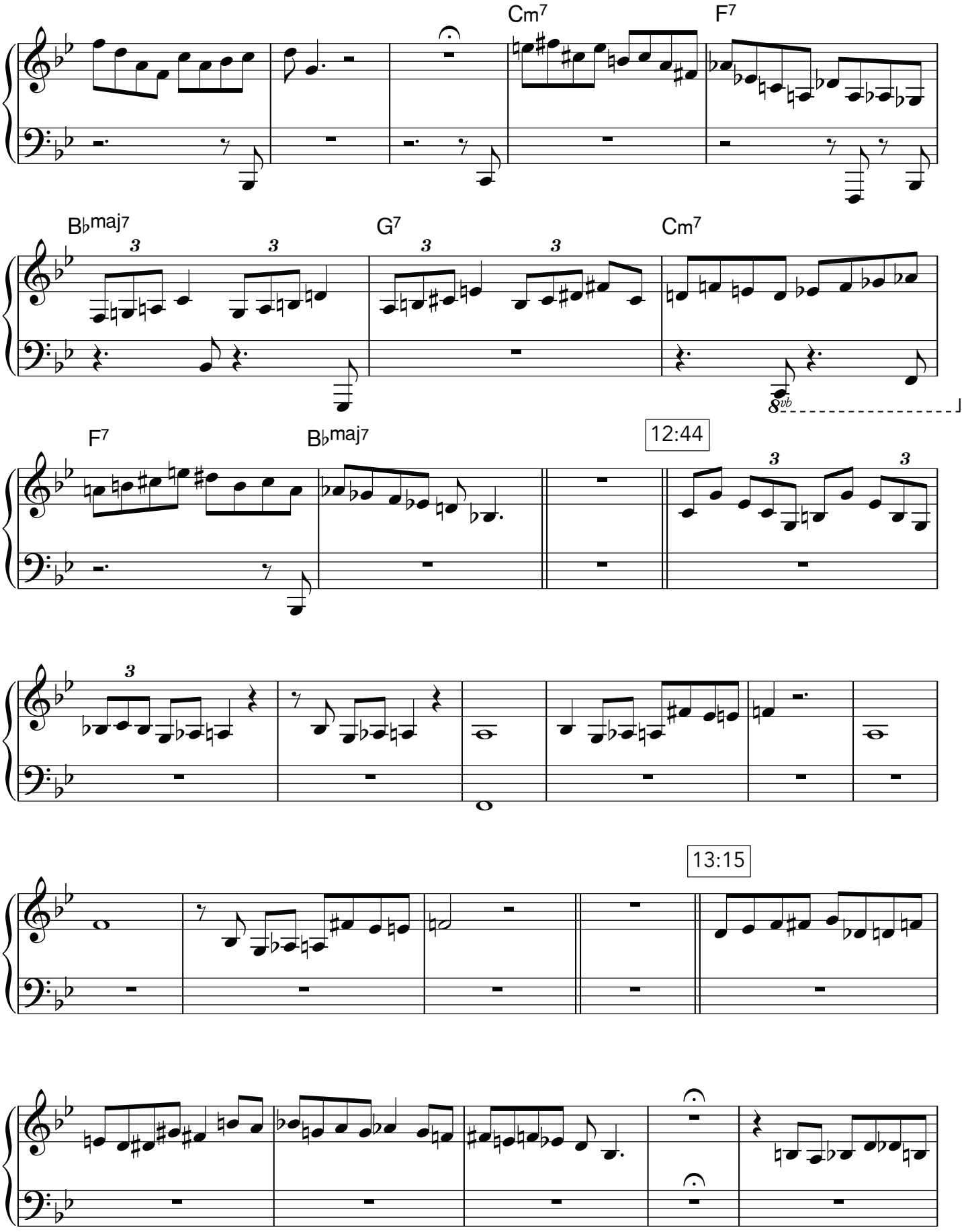
Cm7
F7
B♭maj7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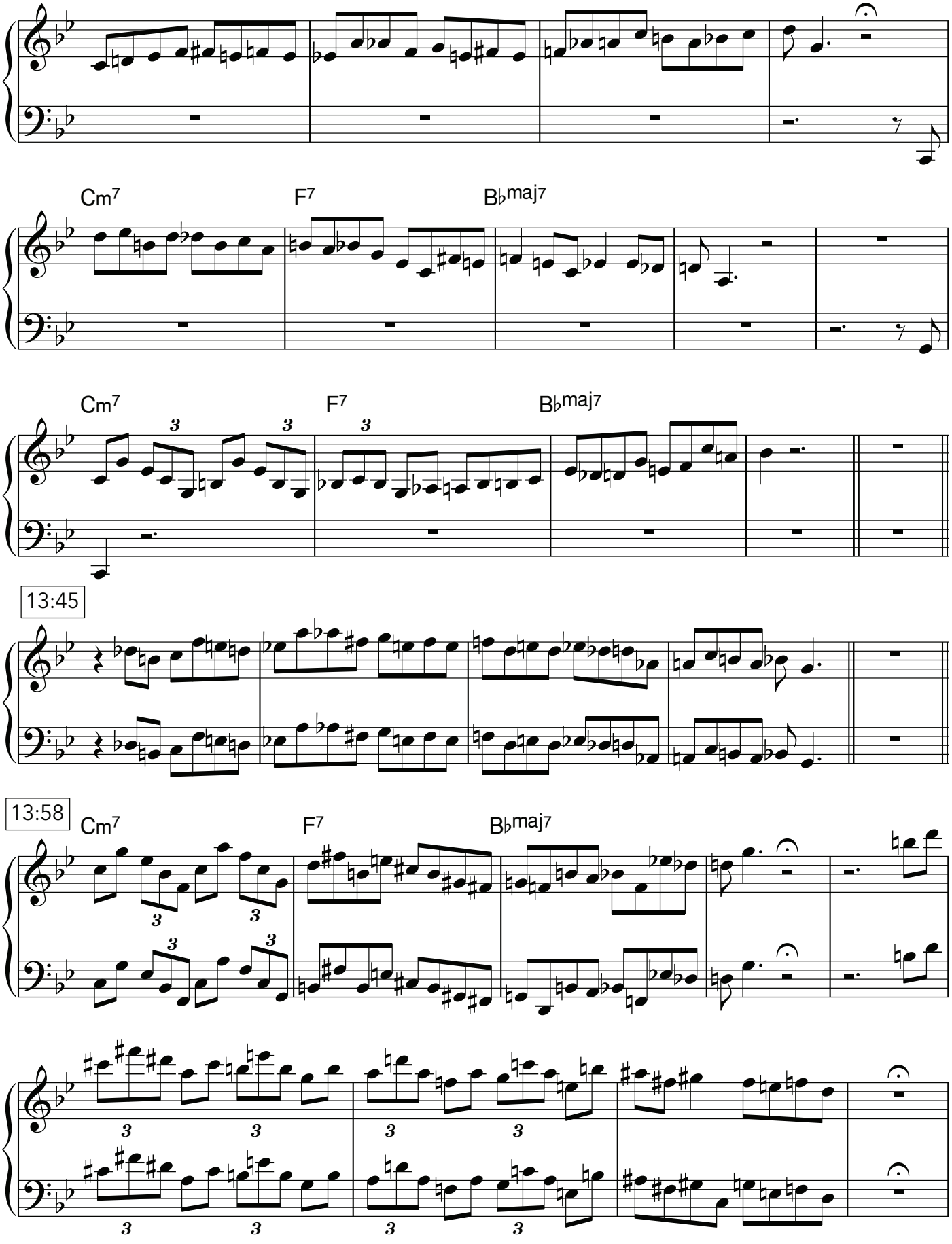
F7
B♭maj7
G7
Cm7
8vb
F7
B♭maj7
12:44
13:15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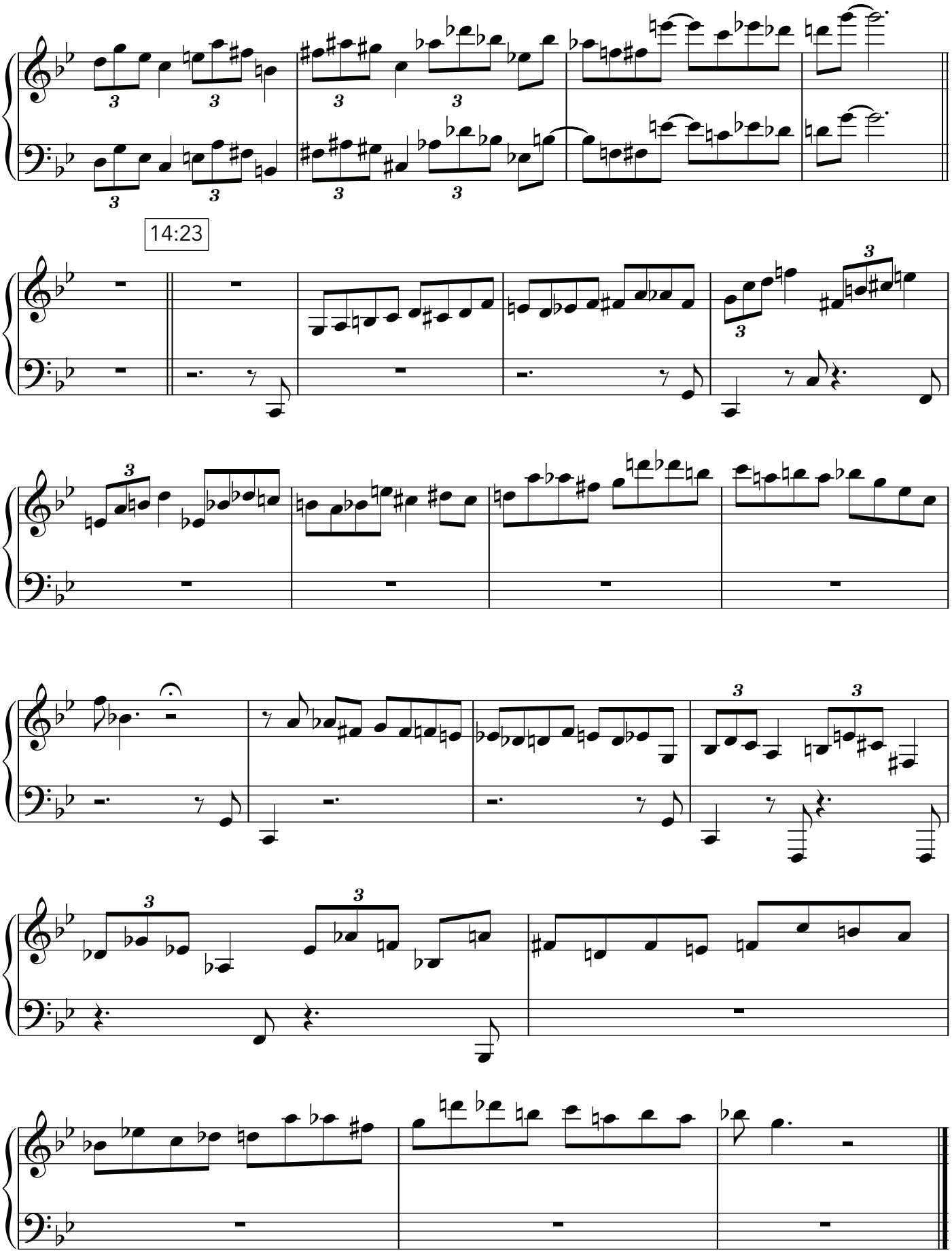
Cm7
F7
B♭maj7
13:45
13:58
Cm7
F7
B♭maj7


14:23

NOTES

17 PLAYING WITHOUT A PEDAL

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

18 HAPPY PRACTICING

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!

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.

For technical questions contact us at 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.

COURSE CATALOG

BASS

Fundamentals of Jazz Bass and Beyond

DRUMS

Finding Your Beat

Hutchology
Fundamentals of Jazz Drumming

TRUMPET

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

MULTI-INSTRUMENT

Improvisation for All

Rhythm Section Fundamentals

Brazilian Rhythm Section

PIANO

Keez to Jazz Piano
Advanced Jazz Piano Concepts

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

GUITAR

Great Guitar Covers
Jazz Guitar Foundations

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

VOCALS

Define Your Voice

SAXOPHONE

Fundamentals of Jazz Saxophone