

# PIANO SUCCESS PLAY BOOK

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



the best music school on the web

SUCCESS/0814 \$19.95 US



## Welcome to the 30-day Success Playbook.

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

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

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

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

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

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

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

Let's Play!

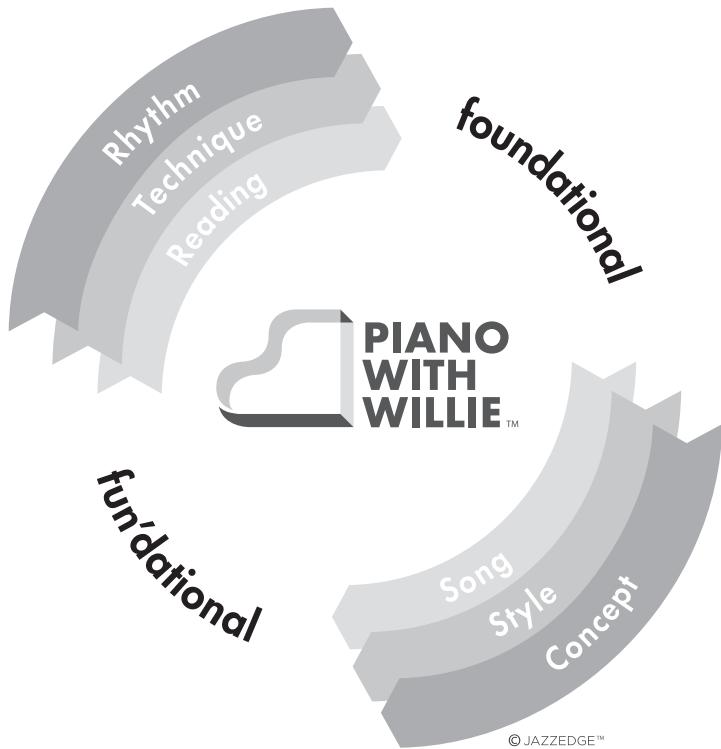
A handwritten signature in black ink that reads "Willie K. Myette". The signature is fluid and cursive, with "Willie" on top and "K. Myette" on the line below it.

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

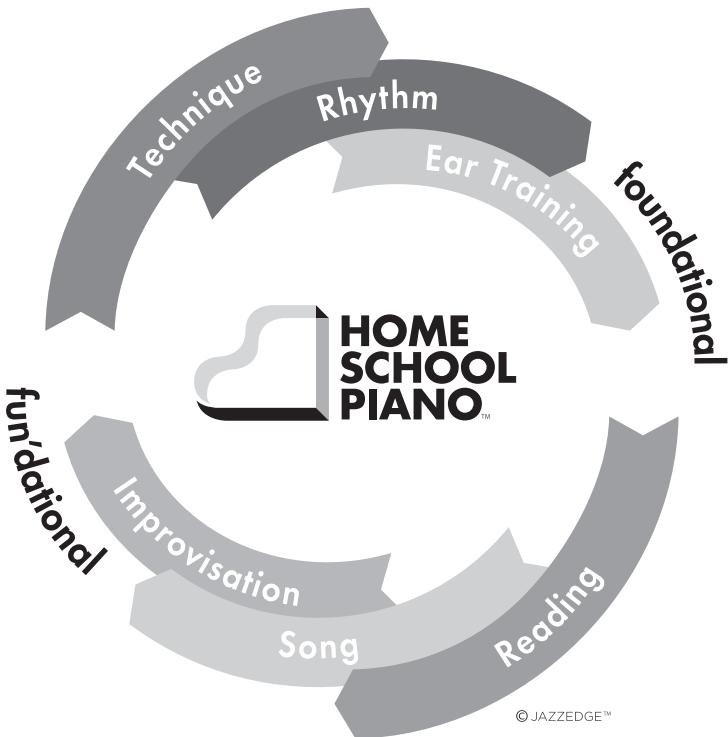




**PianoWithWillie is different** because of how we structure our lessons. Typical piano methods make you go through sometimes years of boring technical exercises before you begin to play something that is fun and actually sounds like music.

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

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



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

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

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

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

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

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

Like everything in life, there is a right way of doing things and well...a “**Bang Your Head Against a Wall**” way of doing things. We want to avoid the B.Y.H.A.W. way ;)

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

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

## Location, Location, Location

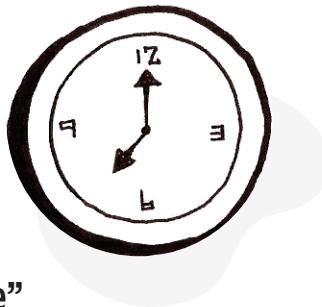
We know that location is important in real estate. In regard to piano practice, your location can mean the difference between a poor practice session or one which allows you to get the most benefit from your time at the piano.

Ask yourself these questions:



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

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



## “I Don’t Have The Time”

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

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

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

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

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

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

## “Play It Again Sam”

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

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

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

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

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



### Ideas to help you hit your mark:

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



## Piano Practice at 35,000 feet

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

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

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

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

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

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



## Be curious about your music

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

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

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

## Having the “YES I CAN” attitude

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

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

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

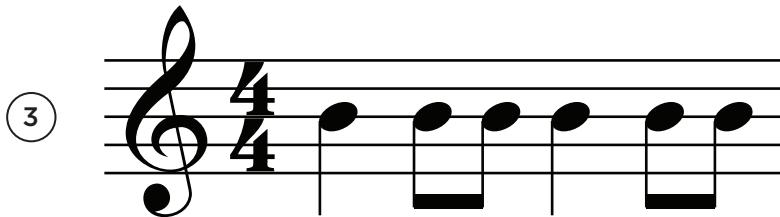
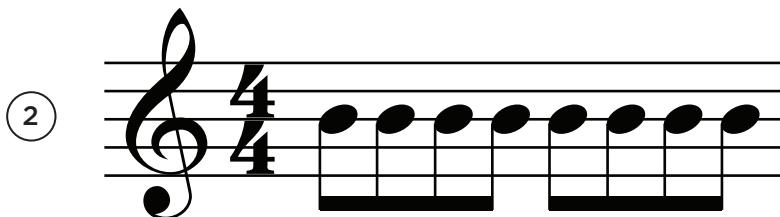
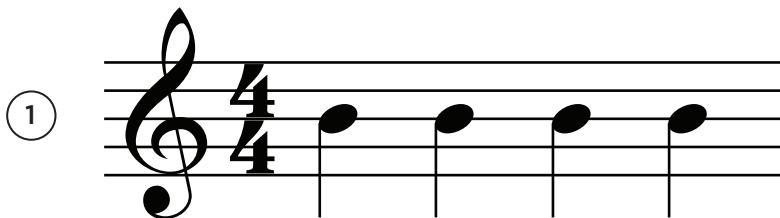


*Throughout the process remember...*

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

# Day 1 Rhythm

JAZZ  
EDGE



## SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?

(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)

2. How much of the material did you understand?

(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)

3. How much of this material was new to you?

(*all of it was new*) **1 | 2 | 3 | 4 | 5** (*I've heard it all before*)

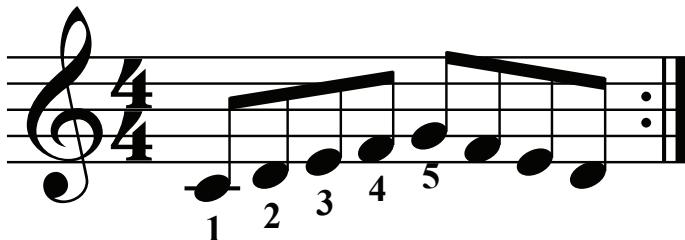
4. How well do you think you did on this lesson?

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

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

# Day 2 Technique

JAZZ  
EDGE



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

## SELF-ASSESSMENT (see page 46)

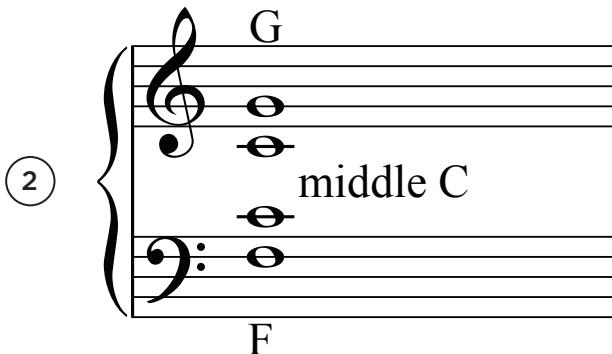
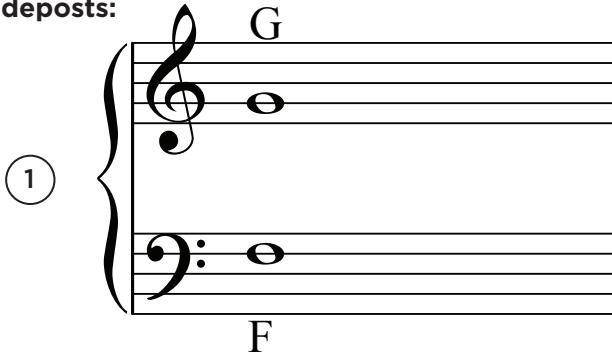
- How would you rate the difficulty of this lesson for you?  
(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)
- How much of the material did you understand?  
(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)
- How much of this material was new to you?  
(*all of it was new*) **1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

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

# Day 3 Reading

JAZZ  
EDGE

## Guideposts:



## SELF-ASSESSMENT (see page 46)

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

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

# Day 4 Song-Dunkin's Blue

JAZZ  
EDGE

Remember to play the  
bassline steady!"

## SELF-ASSESSMENT (see page 46)

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

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

# Day 5 *Dunkin's Blue*, part 2

JAZZ  
EDGE

3

## SELF-ASSESSMENT (see page 46)

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

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

# Day 6 *Dunkin's Blue*, part 3

JAZZ  
EDGE

5

## SELF-ASSESSMENT (see page 46)

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

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

# Day 7 Improvisation

JAZZ  
EDGE

## SELF-ASSESSMENT (see page 46)

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

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

# Day 8 Create an Arrangement

JAZZ  
EDGE

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

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

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

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

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

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

## SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?

(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)

2. How much of the material did you understand?

(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)

3. How much of this material was new to you?

(*all of it was new*) **1 | 2 | 3 | 4 | 5** (*I've heard it all before*)

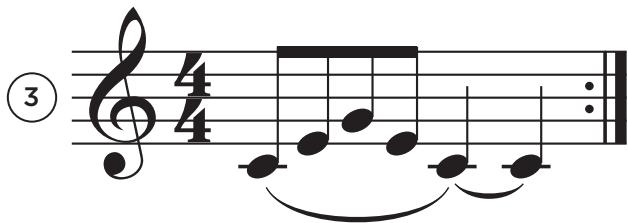
4. How well do you think you did on this lesson?

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

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

# Day 9 Rhythm

JAZZ  
EDGE



## SELF-ASSESSMENT (see page 46)

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

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

# Day 10 Technique

JAZZ  
EDGE

C

①

②

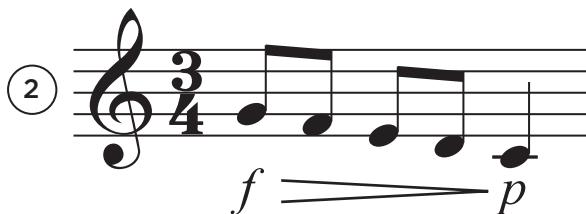
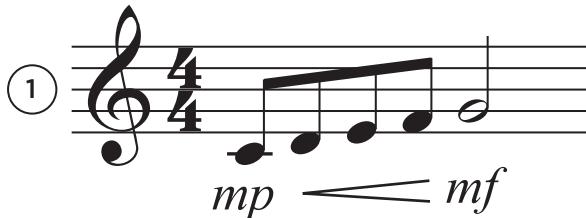
## SELF-ASSESSMENT (see page 46)

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

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

# Day 11 Reading

JAZZ  
EDGE



## SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?

(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)

2. How much of the material did you understand?

(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)

3. How much of this material was new to you?

(*all of it was new*) **1 | 2 | 3 | 4 | 5** (*I've heard it all before*)

4. How well do you think you did on this lesson?

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

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

## Day 12 Song-Waves

JAZZ  
EDGE

A musical score for piano. The top staff is in C major (G clef) and 3/4 time, with a dynamic of *mf*. The melody consists of eighth-note patterns: (1, 2), (3, 4), (5), (6, 7). The bottom staff is in B-flat major (F clef) and 3/4 time. The harmonic line consists of eighth notes: (5, 6), (7, 8), (5), (6, 7). The two staves are connected by a vertical bar line.

Practice each hand separately,  
and remember to go slowly



## **SELF-ASSESSMENT (see page 46)**

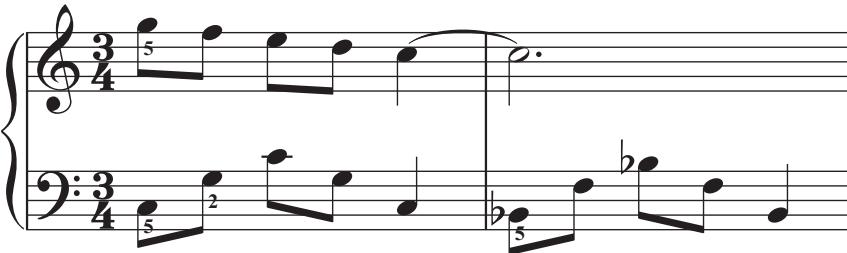
1. How would you rate the difficulty of this lesson for you?  
(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)
  2. How much of the material did you understand?  
(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)
  3. How much of this material was new to you?  
(*all of it was new*)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

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

# Day 13 Waves, part 2

JAZZ  
EDGE

3 C Bb



notice, the left hand is  
the same as Day 12

## SELF-ASSESSMENT (see page 46)

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

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

# Day 14 Waves, part 3

JAZZ  
EDGE

5 C B♭

## SELF-ASSESSMENT (see page 46)

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

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

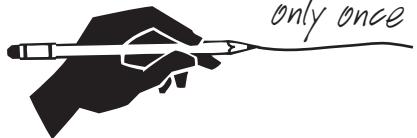
# Day 15 Waves, 1st ending

JAZZ  
EDGE

1. C B♭

7

*You play the first ending  
only once*



## SELF-ASSESSMENT (see page 46)

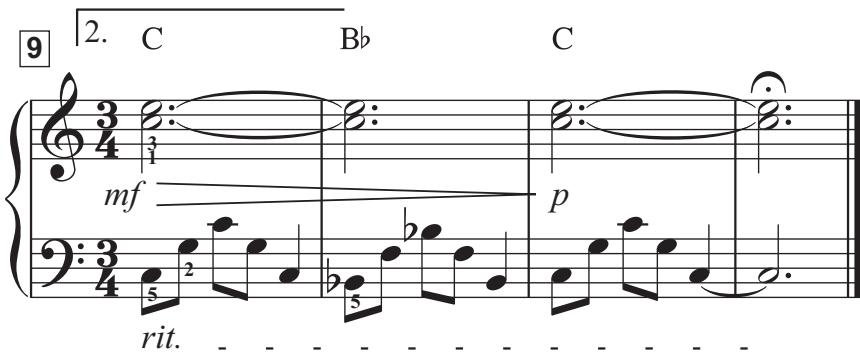
- How would you rate the difficulty of this lesson for you?  
(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)
- How much of the material did you understand?  
(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)
- How much of this material was new to you?  
(*all of it was new*) **1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

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

# Day 16 Waves, 2nd ending

JAZZ  
EDGE

9 2. C B♭ C



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



## SELF-ASSESSMENT (see page 46)

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

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

# Day 17 Improvisation

JAZZ  
EDGE

1

2

## SELF-ASSESSMENT

1. How would you rate the difficulty of this lesson for you?

*(difficult) 1 | 2 | 3 | 4 | 5 (easy)*

2. How much of the material did you understand?

*(I understood very little) 1 | 2 | 3 | 4 | 5 (I understood it all)*

3. How much of this material was new to you?

*(all of it was new) 1 | 2 | 3 | 4 | 5 (I've heard it all before)*

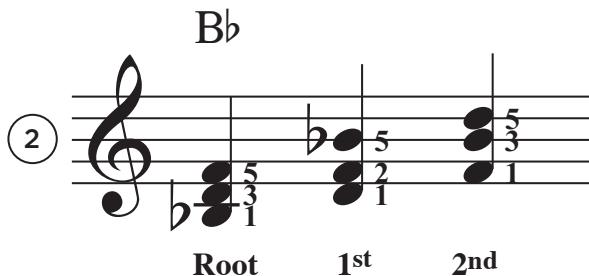
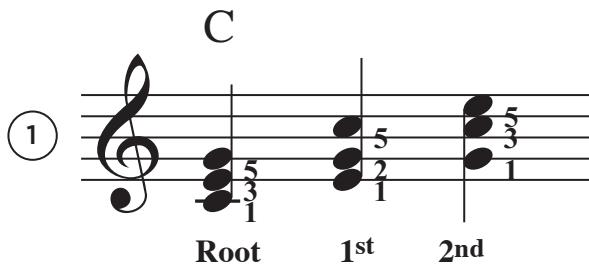
4. How well do you think you did on this lesson?

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

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

# Day 18 Concept - Triad Inversions

JAZZ  
EDGE



## SELF-ASSESSMENT (see page 46)

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

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

# Day 19 Chord Improvisation

JAZZ  
EDGE

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



## SELF-ASSESSMENT (see page 46)

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

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

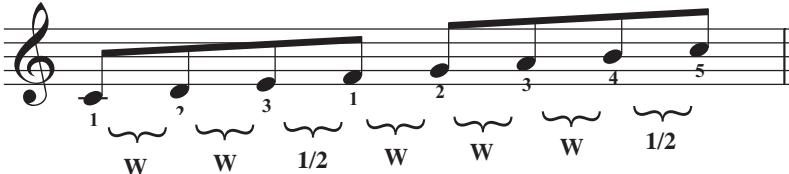
# Day 20: Major Scale Pattern

JAZZ  
EDGE

## C major

Scale degree

1 2 3 4 5 6 7 8



## G major



## F major



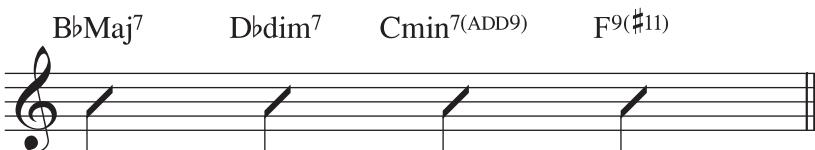
### SELF-ASSESSMENT (see page 46)

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

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

# Day 21 Understanding Chord Symbols

JAZZ  
EDGE



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

For example B♭Maj7, the root is B♭.

The symbol of the chord is everything AFTER the root. So, in the preceding example B♭Maj7, the chord symbol is Maj 7.

## SELF-ASSESSMENT (see page 46)

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

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

# Day 22 7th Chords & Chord Shells

JAZZ  
EDGE

$C^{\Delta 7}$        $C^7$        $C^{-7}$        $C^{\circ 7}$

1, 3, 5, 7      1, 3, 5,  $\flat 7$       1,  $\flat 3$ , 5,  $\flat 7$       1,  $\flat 3$ ,  $\flat 5$ ,  $\flat 7$

$C^{\Delta 7}$        $C^7$        $C^{-7}$        $C^{\circ 7}$

R7 chord shells

$C^{\Delta 7}$        $C^7$        $C^{-7}$        $C^{\circ 7}$

R3 chord shells

$C^{\Delta 7}$        $C^7$        $C^{-7}$        $C^{\circ 7}$

R37 chord shells

## SELF-ASSESSMENT (see page 46)

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

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

# Day 23 *My Romance*, Step 1

JAZZ  
EDGE

Rogers/Hart

B♭Δ<sup>7</sup> C-<sup>7</sup> D-<sup>7</sup> D♭ø<sup>7</sup> C-<sup>7</sup> F<sup>7</sup> B♭Δ<sup>7</sup>

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

*You can learn more about this technique in  
our Step-by-Step Standards lessons.*



## SELF-ASSESSMENT (see page 46)

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

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

# Day 24 My Romance, Step 2

JAZZ  
EDGE

Rogers/Hart

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

## SELF-ASSESSMENT (see page 46)

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

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

# Day 25 *My Romance*, Step 3

JAZZ  
EDGE

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

## SELF-ASSESSMENT (see page 46)

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

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

# Day 26 My Romance, Step 4

JAZZ  
EDGE

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

## SELF-ASSESSMENT (see page 46)

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

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

# Day 27 Tritone Substitution

JAZZ  
EDGE

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

## SELF-ASSESSMENT (see page 46)

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

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

# Day 28 Creating a Baseline

JAZZ  
EDGE

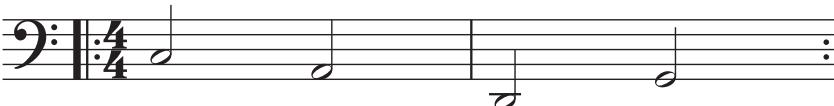
C<sup>Δ7</sup>

A-7

D-7

G7

①



C<sup>Δ7</sup>

A-7

D-7

G7

②



1/2 step from above...

C<sup>Δ7</sup>

A-7

D-7

G7

③



1/2 step from below...

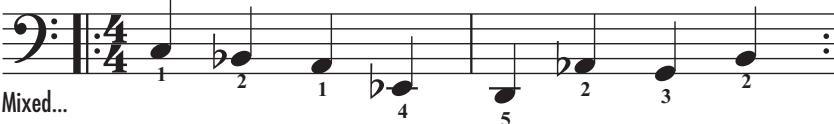
C<sup>Δ7</sup>

A-7

D-7

G7

④



Mixed...

## SELF-ASSESSMENT (see page 46)

1. How would you rate the difficulty of this lesson for you?

(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)

2. How much of the material did you understand?

(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)

3. How much of this material was new to you?

(*all of it was new*) **1 | 2 | 3 | 4 | 5** (*I've heard it all before*)

4. How well do you think you did on this lesson?

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

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

# Day 29: Rootless Chords

JAZZ  
EDGE

The image displays three sets of musical staves, each containing four chords: C<sup>Δ7</sup>, A-7, D-7, and G<sup>7</sup>. Each staff is labeled with a circled number (1, 2, or 3) in the top left corner. Below each staff, the chord voicing is indicated by a series of numbers representing the string positions on a guitar neck. The voicings are as follows:

- Set 1 (C<sup>Δ7</sup>):** R-3-5-7
- Set 2 (C<sup>Δ7</sup>):** 3-5-7-9
- Set 3 (C<sup>Δ7</sup>):** 3-5-7-9
- Set 1 (A-7):** R-3-5-7
- Set 2 (A-7):** 3-5-7-9
- Set 3 (A-7):** 3-5-7-9
- Set 1 (D-7):** R-3-5-7
- Set 2 (D-7):** 3-5-7-9
- Set 3 (D-7):** 3-5-7-9
- Set 1 (G<sup>7</sup>):** R-3-5-7
- Set 2 (G<sup>7</sup>):** 3-5-7-9
- Set 3 (G<sup>7</sup>):** 7-9-3-13\*

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

## SELF-ASSESSMENT (see page 46)

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

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

# Day 30: Rootless Chords with Bassline

JAZZ  
EDGE

1

Comping pattern...

2

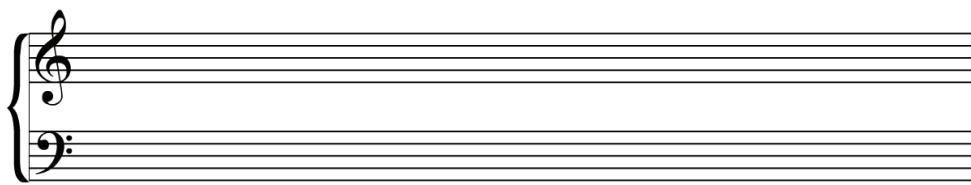
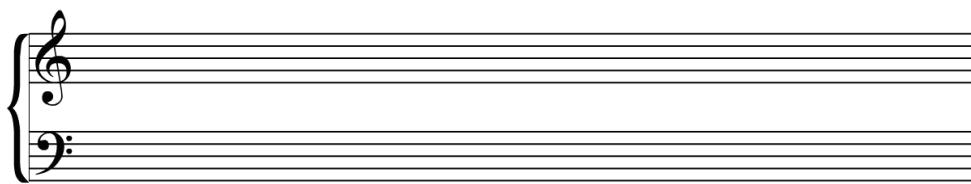
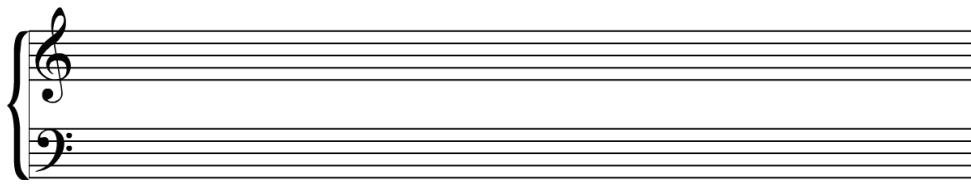
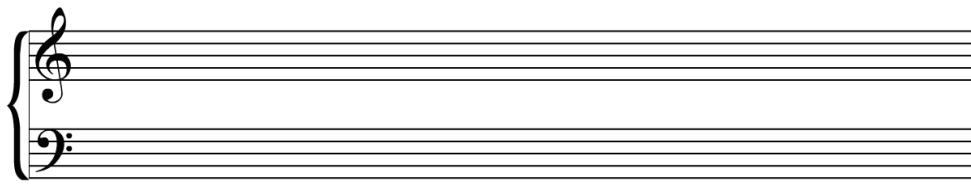
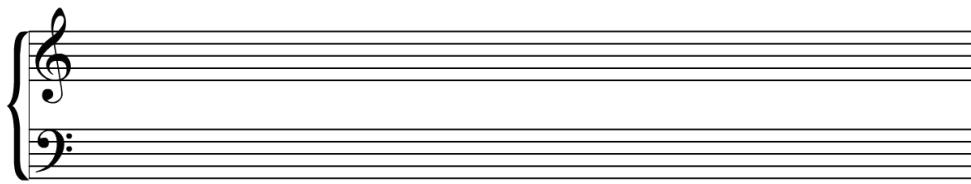
## SELF-ASSESSMENT (see page 46)

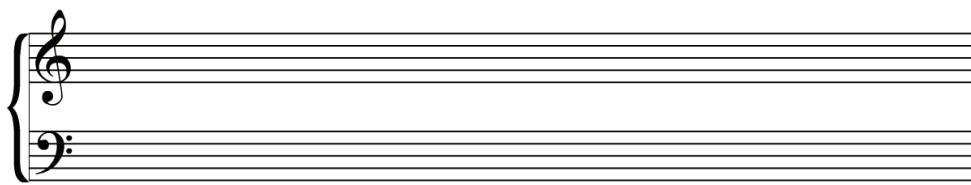
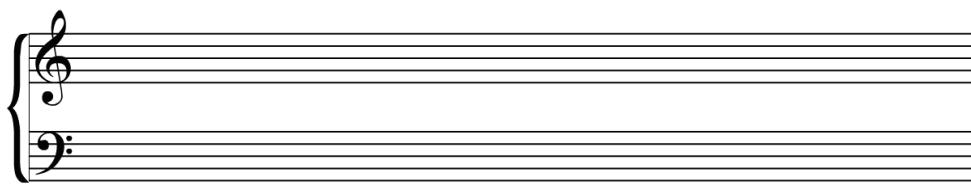
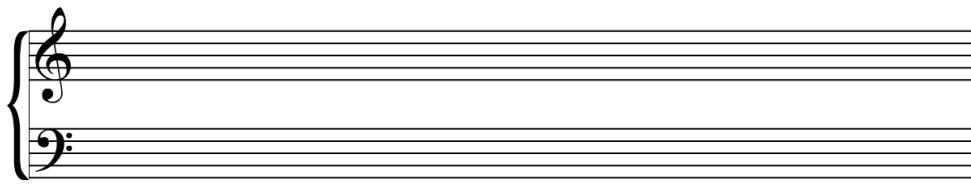
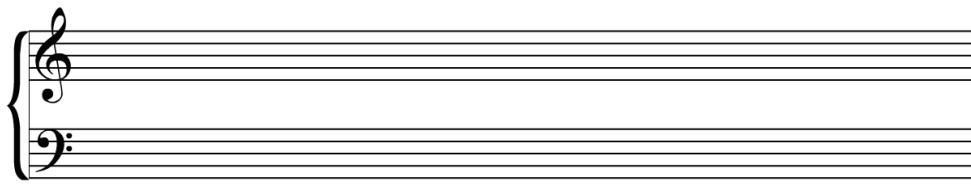
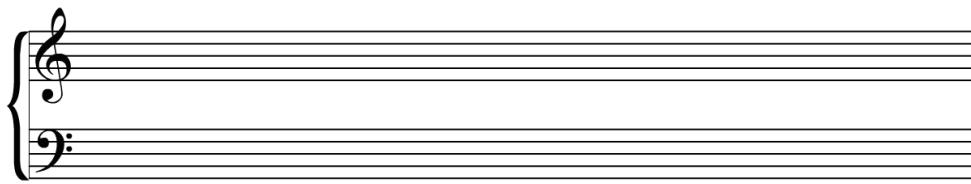
- How would you rate the difficulty of this lesson for you?  
(*difficult*) **1 | 2 | 3 | 4 | 5** (*easy*)
- How much of the material did you understand?  
(*I understood very little*) **1 | 2 | 3 | 4 | 5** (*I understood it all*)
- How much of this material was new to you?  
(*all of it was new*) **1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

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

## NOTES

## NOTES







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

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

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

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

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

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

# An Easy Way to Create Seventh Chords

## HANDY CHARTS FOR QUICK REFERENCE

Chord Type	Common Chord Symbol	Written Example	The seventh is down a __ step
Major 7th	△7, Maj7, MA7, MAJ7, M7	C△7 or EMaj7 or GMA7	Half
Minor 7th	-7, min7, mi7, m7	B♭-7 or Fmin7 or Am7	Whole
Dominant 7th	7	B7 or A♭7 or D♭7	Whole
Diminished 7th	07, dim7	B07 or Cdim7	Whole and Half (Min 3rd)
Minor 7th <sup>b</sup> 5	-7 <sup>b</sup> 5, min7 <sup>b</sup> 5, mi7 <sup>b</sup> 5, m7 <sup>b</sup> 5	B♭-7 <sup>b</sup> 5, Fmin7 <sup>b</sup> 5 or Am7 <sup>b</sup> 5	Whole
Augmented 7th	+7, aug 7, 7#5	C+7, Gaug7, or B♭7#5	Whole

Chord Type	From The Major Scale	The Triad	The seventh is down a __ step
Major 7th	1, 3, 5, 7	Major	Half Step
Minor 7th	1, <sup>b</sup> 3, 5, <sup>b</sup> 7	Minor	Whole Step
Dominant 7th	1, 3, 5, <sup>b</sup> 7	Major	Whole Step
Diminished 7th	1, <sup>b</sup> 3, <sup>b</sup> 5, <sup>bb</sup> 7	Diminished	Whole and Half Step
Minor 7th <sup>b</sup> 5	1, <sup>b</sup> 3, <sup>b</sup> 5, <sup>b</sup> 7	Diminished	Whole Step
Augmented 7th	1, 3, #5, <sup>b</sup> 7	Augmented	Whole Step

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





**JAZZ**  
**EDGE**

63 Cedar Avenue  
Suite 11  
East Greenwich, RI 02818  
401 331 0000

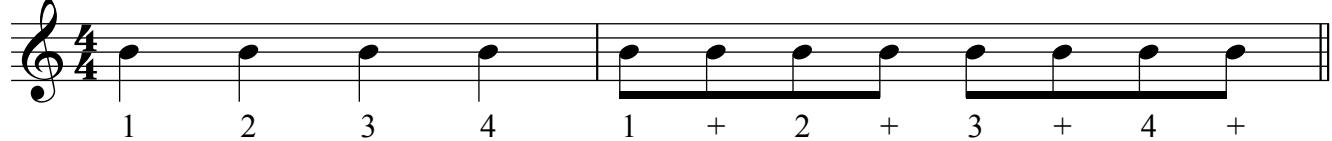
# Foundations For Beginners

## Rhythm

lesson by Willie Myette

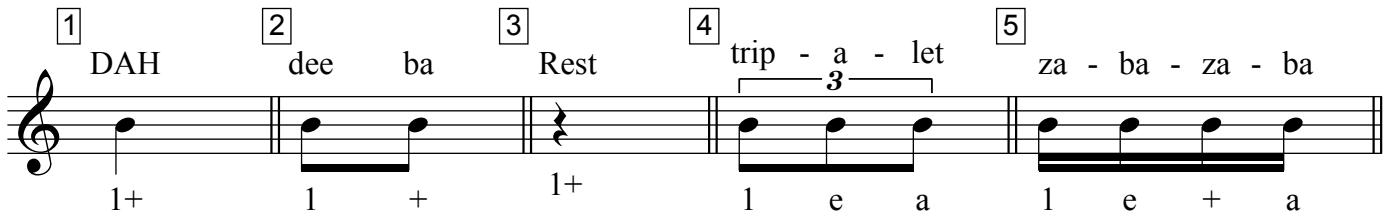
### Vocalizing / Subdivision

DAH    DAH    DAH    DAH    dee    ba    dee    ba    dee    ba    dee    ba



### Rhythmic Vocalization List

1 DAH    2 dee    ba    3 Rest    4 trip - a - let    5 za - ba - za - ba



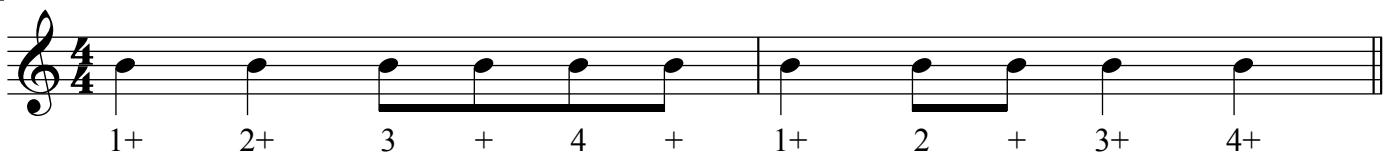
For more detailed instruction on how to vocalize rhythms, visit [HomeSchoolPiano.com](http://HomeSchoolPiano.com)

6 ba    7 dee    ba    8 Doo...oo

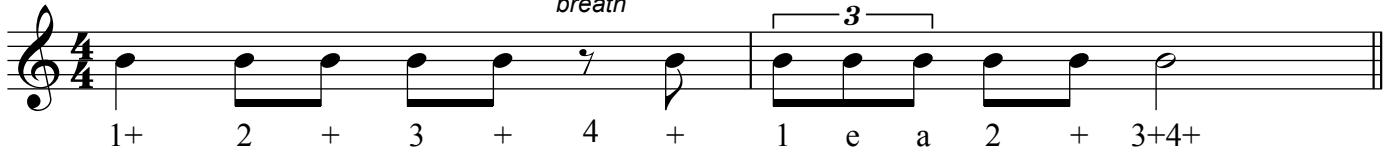


### Examples of Rhythmic Vocalization

1 DAH    DAH    dee    ba    dee    ba    DAH    dee    ba    DAH    DAH



2 DAH    dee    ba    dee    ba    *breath*    ba    trip - a - let    dee    ba    Doo...oo



# Foundations For Beginners Technique

lesson by Willie Myette

## C Major 5-finger Scale



The pattern to create a Major 5-finger scale is to start on a note, then....  
go up a Whole step, Whole step, 1/2 step and a Whole step.

## C minor 5-finger Scale



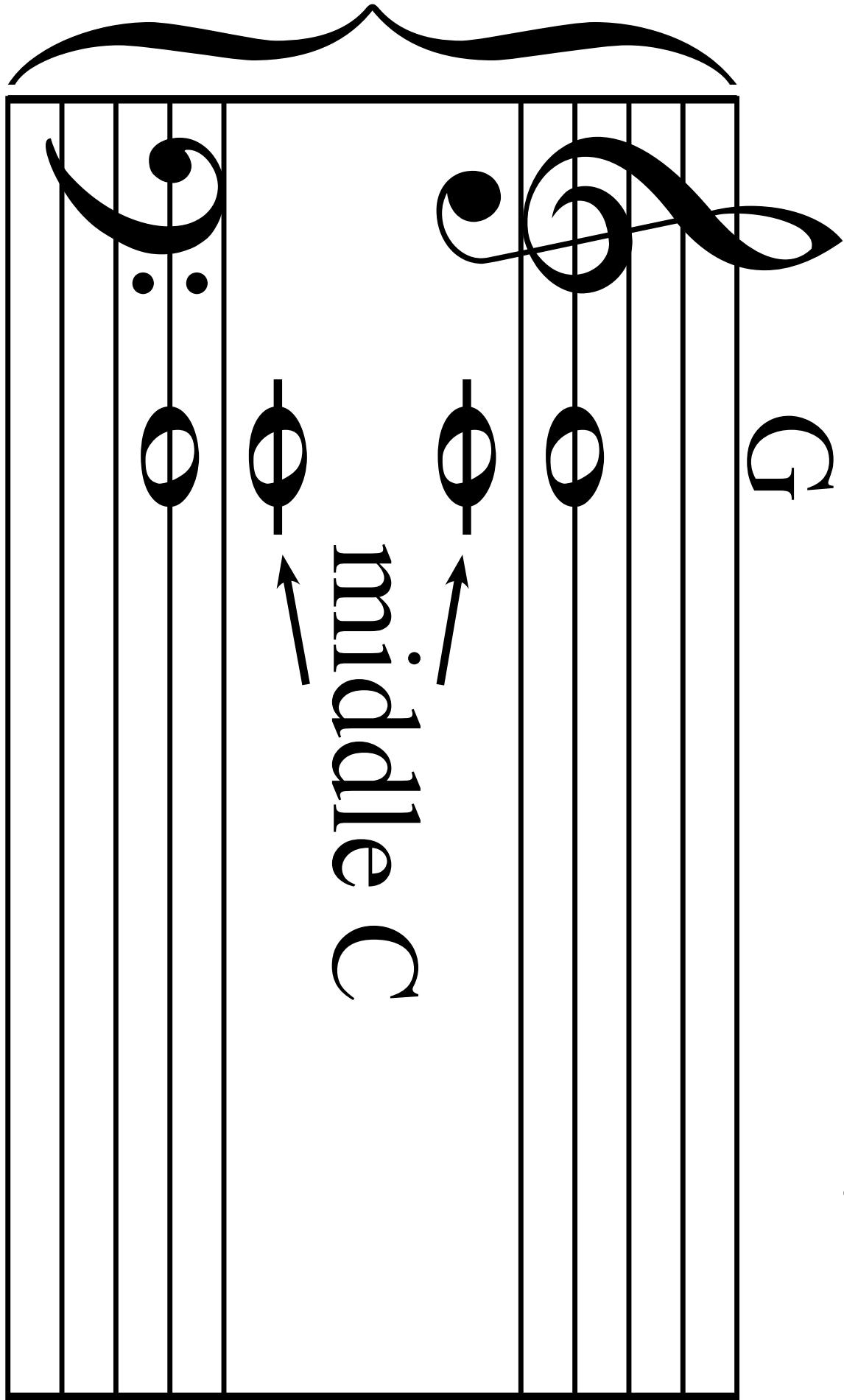
We make a minor 5-finger scale by flattening the 3rd note.

## C 5-finger Scale Hands Together

## C 5-finger Scale Contrary Motion

 **READING**

F





## Piano Foundation for Advanced Players

So, what should you work on as an **advanced player**? The 8 topics I discussed in the Foundations For Advanced Players Piano Start plan are:

1. Know all 12 major scales hands together
2. Know the notes of the major scale and be able to form other scales
3. Know all types of triads and inversions
4. Know all types of 7th chords and inversions
5. Understand the concept of rootless voicings (even if you can't play them all right now)
6. Know ALL parts of a chord and be able to move them between the hands
7. Know how to perform a variety of rhythms in good time with a metronome
8. Improvisation will be a case-by-case basis

## Recommended Resources

You can click on any title to be directed to the site...

- **Faster Finger series** - search for “faster finger” in the lesson library and you’ll come up with 6 lessons that give you a wide range of technical exercises to practice. These 6 lessons will improve your speed and dexterity at the piano in no time.
- **Warmups and Improvisation** - this is an older lesson but the material is still so important for musicians of all levels. My quartal exercises are a fun way to build up your technique while also creating ideas for improvisation.
- **Piano Success Map**™ - our success map gives you a step-by-step guide for your practice. You’ll have 4-6 weeks of piano practice all mapped out for you so you know exactly what to do and when. You can find more information about our Piano Success Map in your “My Piano Success” tab in your account area.
- **Support Center** - if you get stuck navigating the site, we’ve created tutorials in our support center to help guide you. Go to <http://help.jazzedge.com> in your browser or click on the “Support” tab at the top of every page.



## Getting Started

Congratulations! You've found perhaps the largest collection of piano tutorial videos on the Internet. Since 2008 I've been creating videos to teach my students how to play the piano more effectively. I'm proud to say that PianoWithWillie has helped to transform thousands of student's piano playing forever.

When a student first comes to my program, they are often overwhelmed by the amount of material that they now have access to. This is why I created my Piano Start program. This program will give you a "piano quick start" series of lessons designed to help you get the most out of PianoWithWillie.

Let's face it...learning the piano takes work! Now, if you think a piano transformation will happen overnight, sadly, I would suggest you stop reading right now.

However, if you're willing to practice (even for 5 minutes a day) I can guarantee that you will see REAL results using the PianoWithWillie program. Let's get started...

### For Best Results...Follow These Steps in Order:

1. Begin with my [\*\*30-Day Success Playbook\*\*](#). If you find that the first 20 lessons are the right "speed" for you, then I would recommend you study using our [\*\*HomeSchoolPiano\*\*](#) program. If the first 20 lessons in our 30-Day Success Playbook are too easy for you, then PianoWithWillie is right for you.
2. Next, move on to my [\*\*Piano Foundation\*\*](#) plan. In this plan you'll discover how I've structured the PianoWithWillie method and gain a better understanding of how to use my foundational / foundational approach to learning.
3. If you need help navigating the site, I created a [\*\*Using The Site\*\*](#) plan to give you some pointers that will help you navigate easier.
4. Finally, [\*\*Your Next Steps\*\*](#) is a collection of videos that explain what your next steps should be and how you can get extra help.
5. Most of all...have fun! "This isn't brain surgery!" I tell my students. Be patient, go slow and **TRUST the PROCESS!**