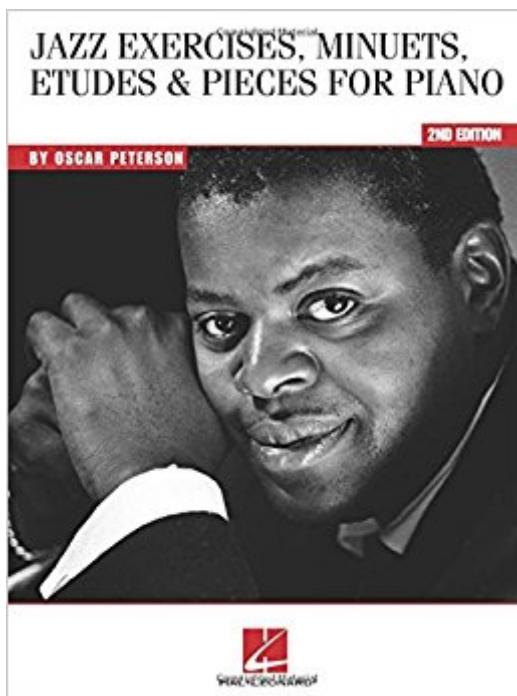


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# Oscar Peterson - Jazz Exercises, Minuets, Etudes & Pieces For Piano



## Synopsis

(Keyboard Instruction). Legendary jazz pianist Oscar Peterson has long been devoted to the education of piano students. In this book he offers dozens of pieces designed to empower the student, whether novice or classically trained, with the technique needed to become an accomplished jazz pianist.

## Book Information

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## Customer Reviews

I've played jazz piano for 10 years, more or less, as a self-taught pianist (although I have significant classical training). I've performed with my own groups, and written and arranged music for them. On the basis of other reviews, I ordered this book, hoping it would advance my technique and improvisational skills. I was disappointed. This particular book would be great for a piano teacher with late beginner or early intermediate students who want to learn the very basics of jazz improv. To that end, most of the exercises are in the keys of C, F, Bb, G, and Eb. However, there's nothing here to challenge or help anyone beyond that level--there are lots of other books on the market that would do the job better. Also, there's no theory here, beyond the very basics of the blues progressions and ii-V-I progressions. While the book is helpful for its intended audience, it's not for anyone who's advanced his/her playing beyond the most basic level. My money wasn't wasted; I can use it with my students. But it won't help my playing. Too bad, too; I was hoping for something better from one of the jazz greats, who had the biggest technique of any jazz pianist I ever heard. If you have this book, or if you intend on buying it, here are a couple of suggestions that may enhance its value: 1. Almost everything here is linear; in other words, there are few chords to work with, and no

chord symbols anywhere. This is sad; in the words of the immortal Mel Bay, "if you don't know your chords, you'll never play well enough to be dangerous." So, do this: Figure out the chords that Oscar uses as the basis of a particular exercise, etude, or piece. Then, decide if he uses the root, third, fifth, or even seventh of the chord as the bass.

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