OSCAR PETERSON

HIGHLIGHTS

JAZZ PIANO

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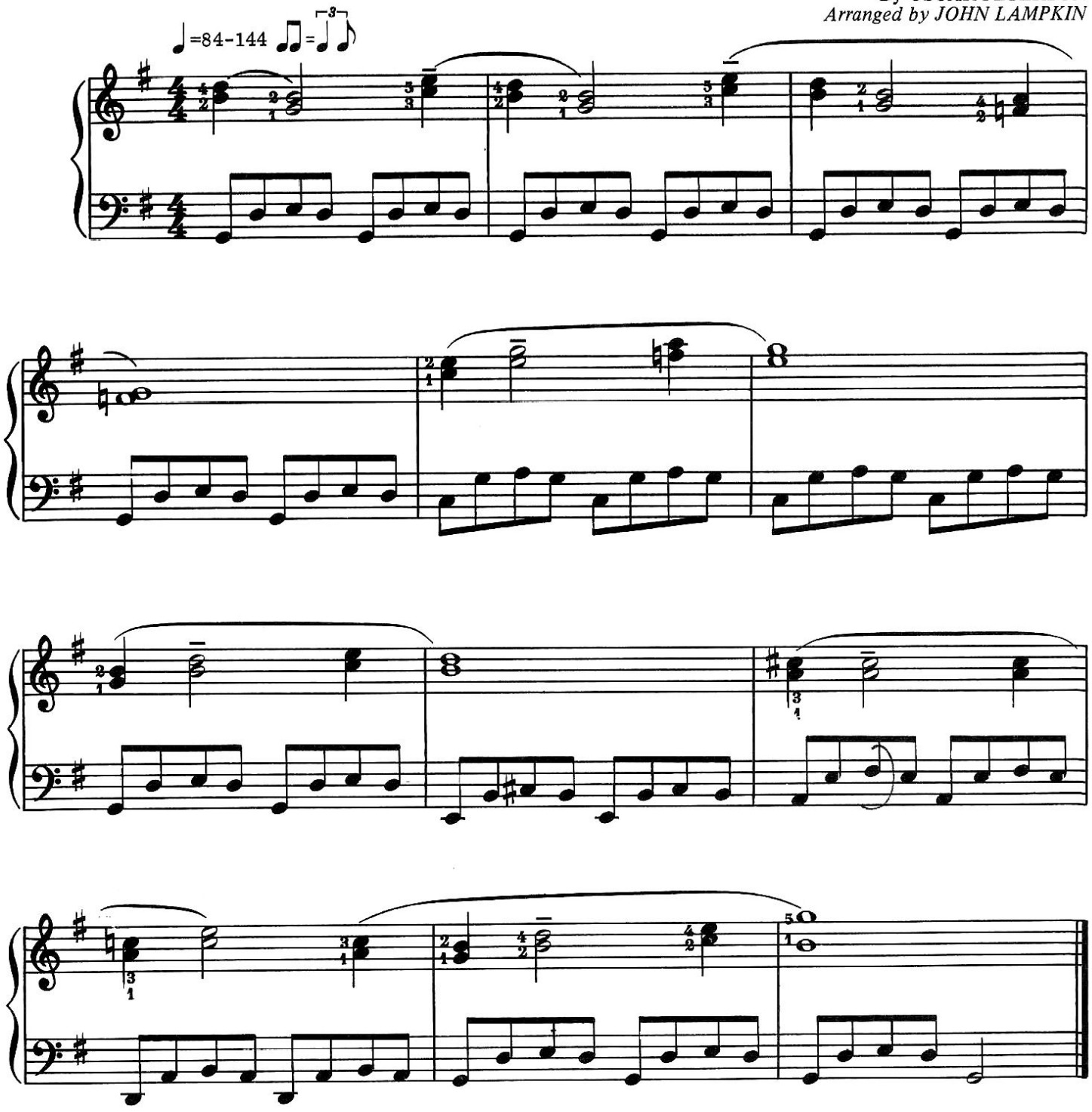
CONTENTS

Jazz Minuet No. 1 4
Jazz Etude No. 1 5
Jazz Minuet No. 2 6
Jazz Piece No. 1 7
Jazz Exercise No. 1 8
Jazz Exercise No. 2 10
Jazz Exercise No. 3 12
Jazz Piece No. 2 14
Jazz Exercise No. 4 15
Jazz Exercise No. 5 18
Jazz Exercise No. 6 20
Jazz Exercise No. 7 22
Jazz Etude No. 2 25
Jazz Piece No. 3 28

JAZZ MINUET No. 1

Performance Suggestions:
The right hand should be legato and well brought out over the left hand. The left hand boogie pattern is generally fingered 5-2-1-2, but here it can be 5-1-2-1 to keep a more legato line. The low notes of each measure (first and third beats) can be held over for a fuller sound.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



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JAZZ ETUDE No. 1

The only waltz in this collection, this is another blues study with an ostinato left hand. Once again, hold over the bottom note of each left hand phrase.

By OSCAR PETERSON
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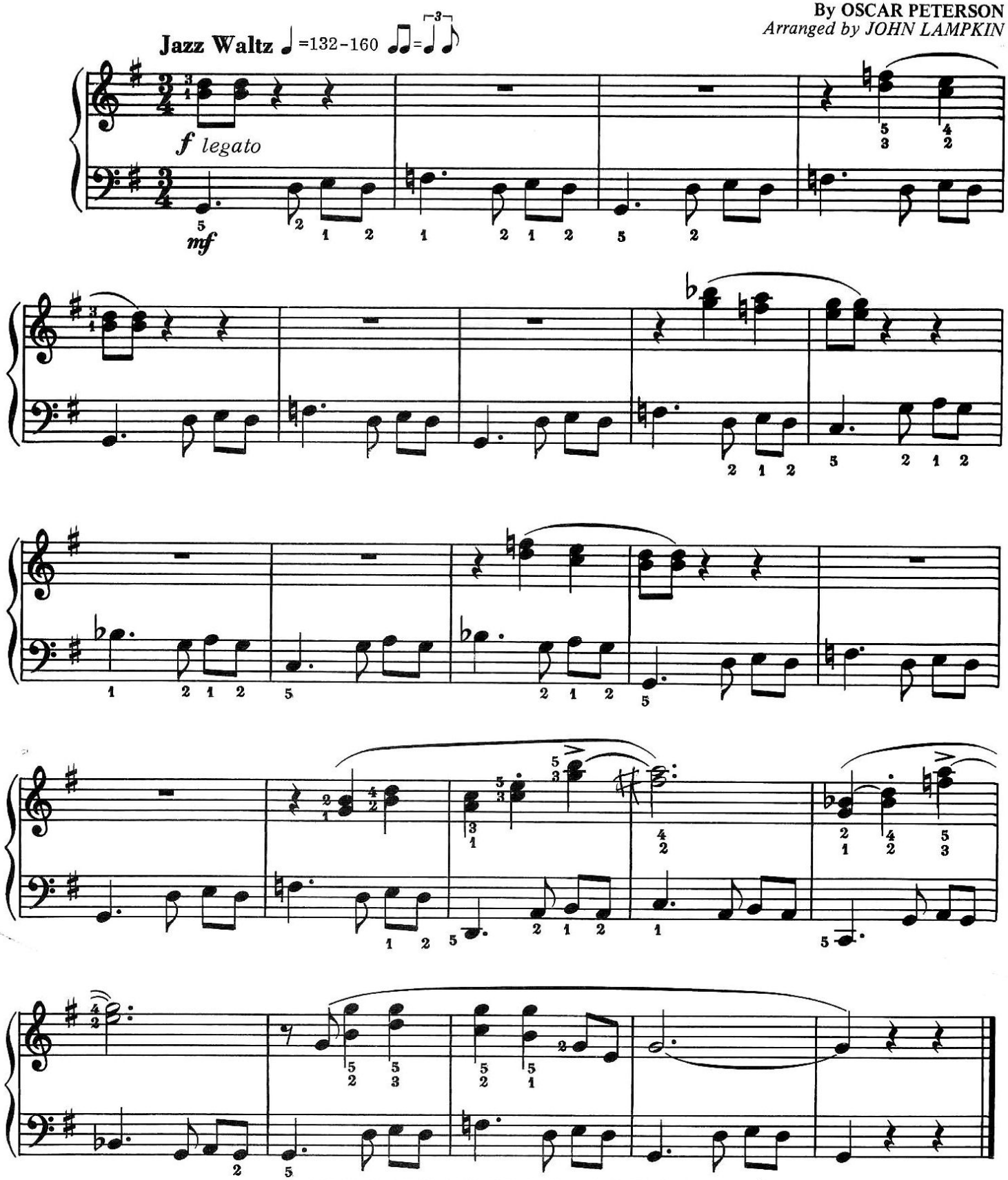

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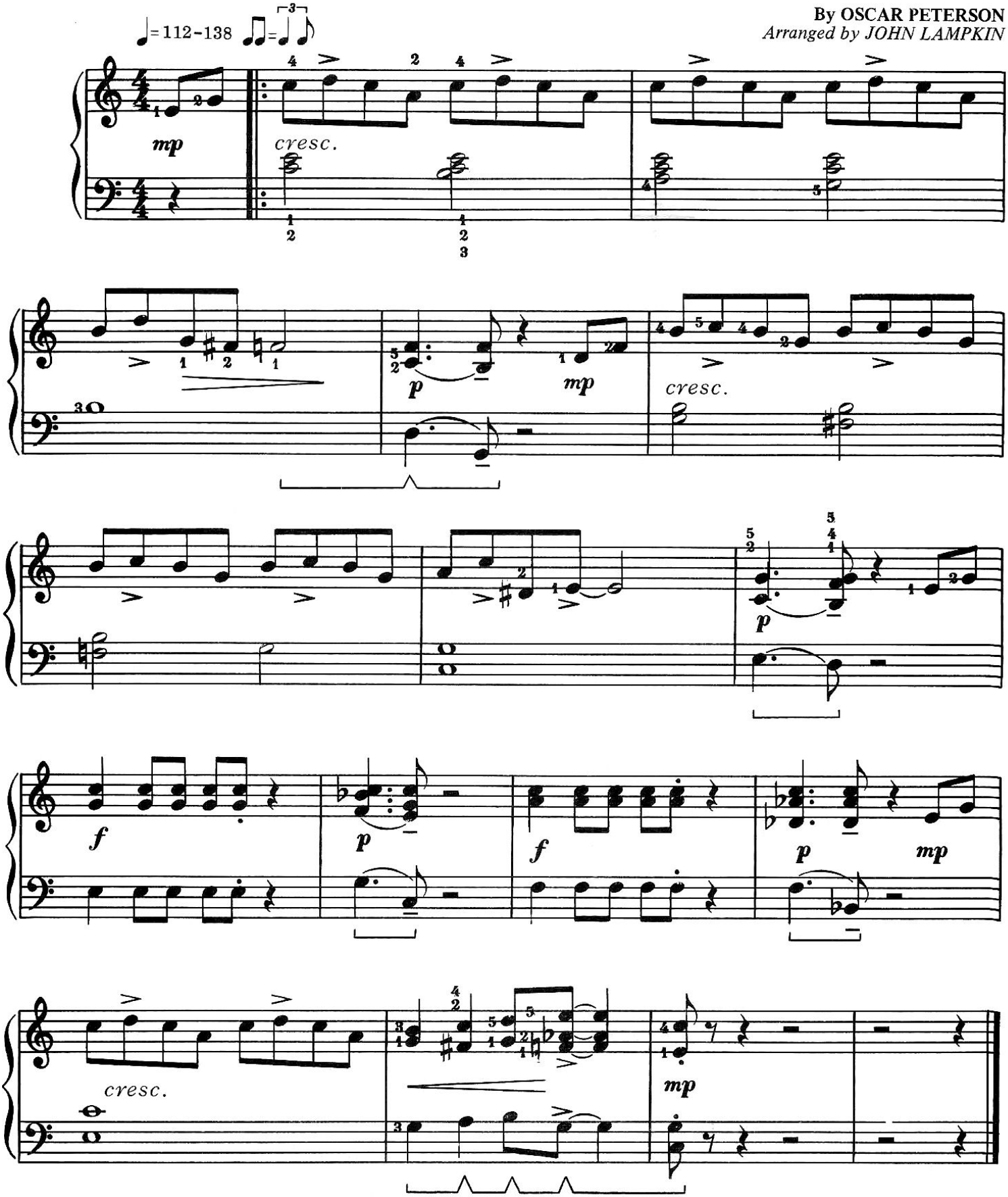
JAZZ MINUET No. 2

A study in pedal, dynamic contrast. A piece to strengthen the fourth and fifth fingers of the right hand.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



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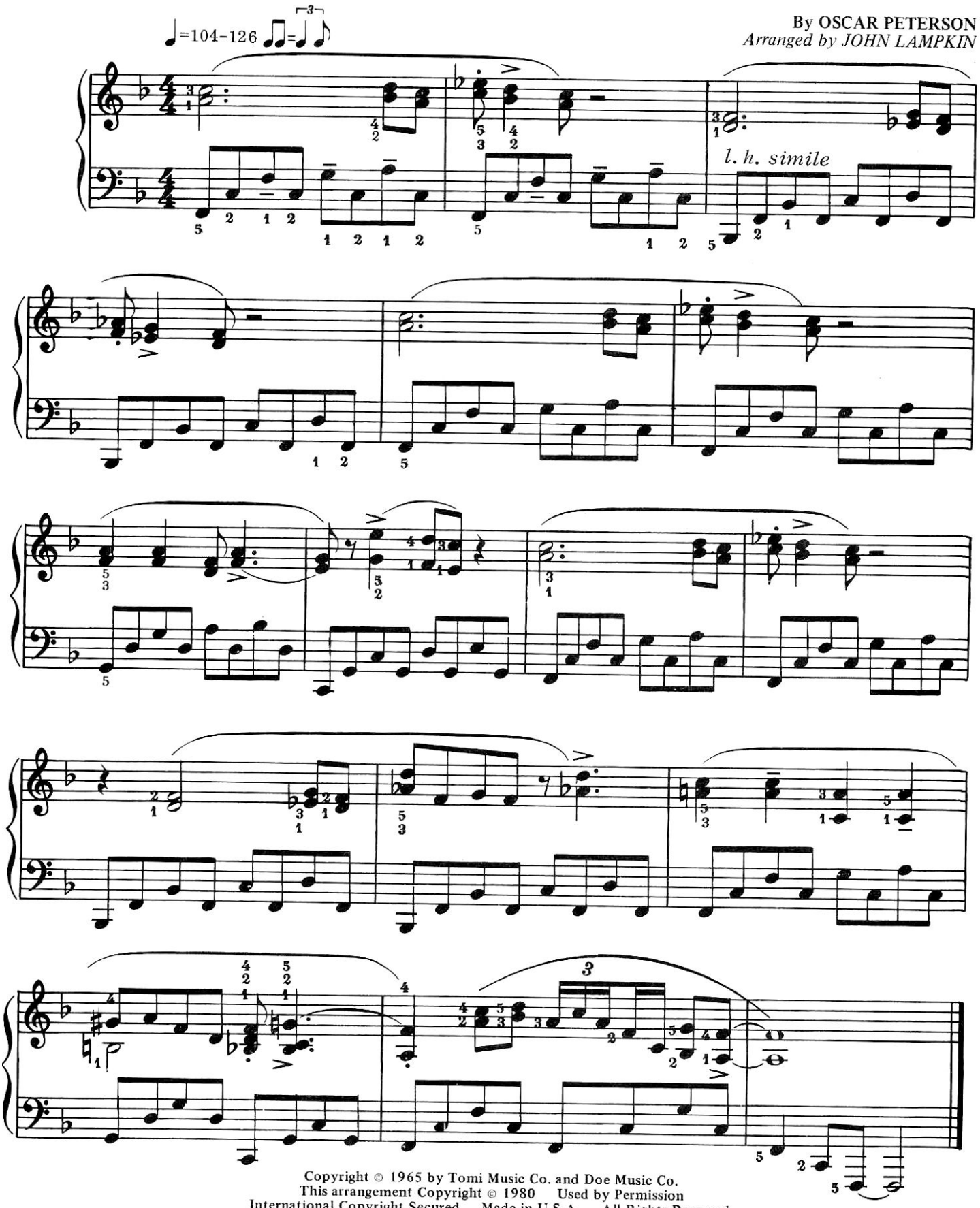
JAZZ PIECE No. 1

The right hand syncopation is not difficult because of the left hand ostinato, but pay attention to the phrasing, accenting the off beats. Keep the left hand perfectly legato, practicing it alone until the hand position changes are mastered.



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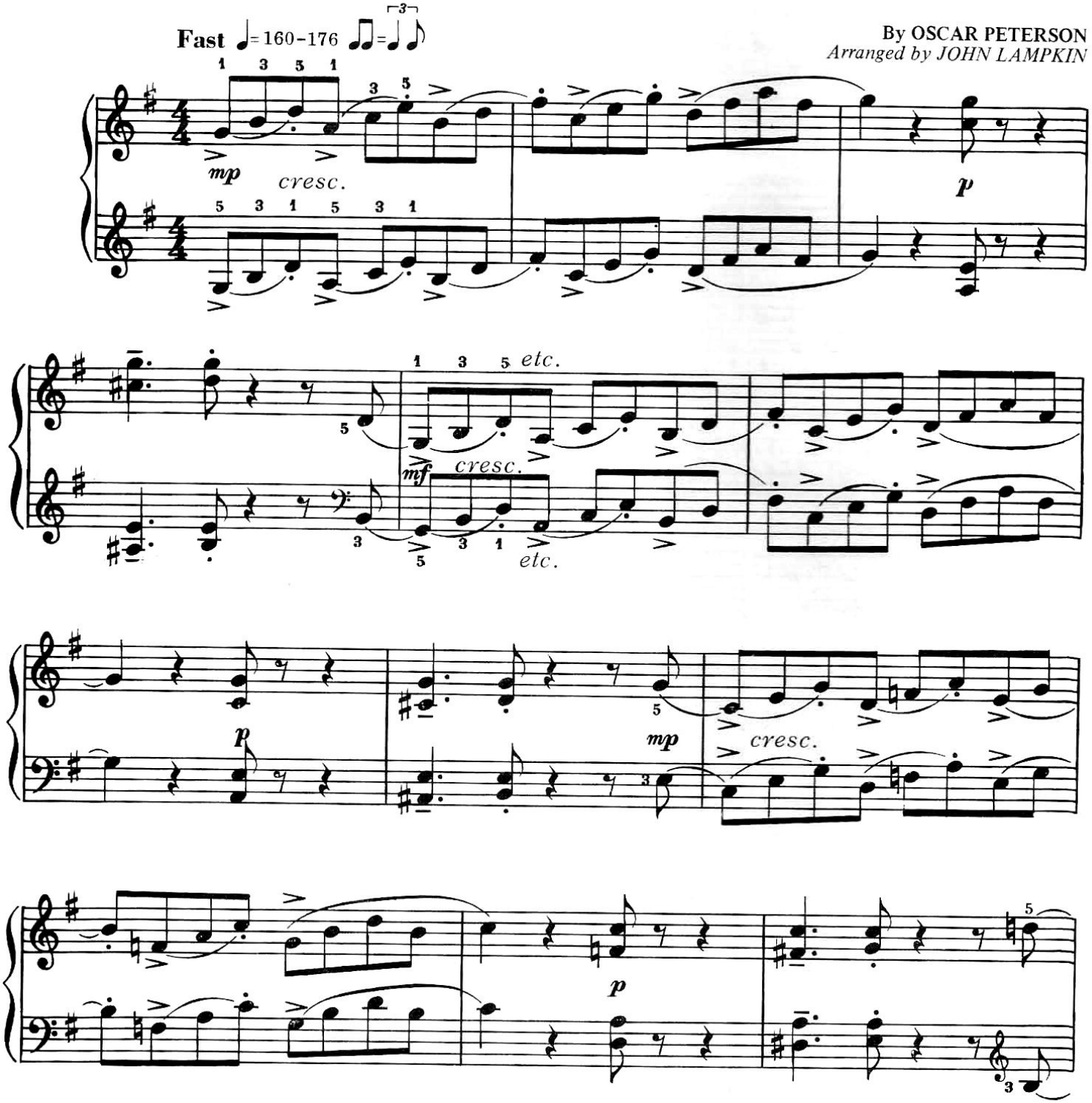
JAZZ EXERCISE No. 1

An excellent unison study much easier than it looks, this pieces uses the rhythmic device $\frac{4}{4}$ + $\frac{4}{4}$ = $\frac{3}{4}$ + $\frac{3}{4}$ + $\frac{2}{4}$ You may be tempted to "straighten out" this first pattern to ♫ ♩. ♫ ♩. Correct this problem by counting, tapping, or by ear. Measures 17-20 use the so-called "blues scale."



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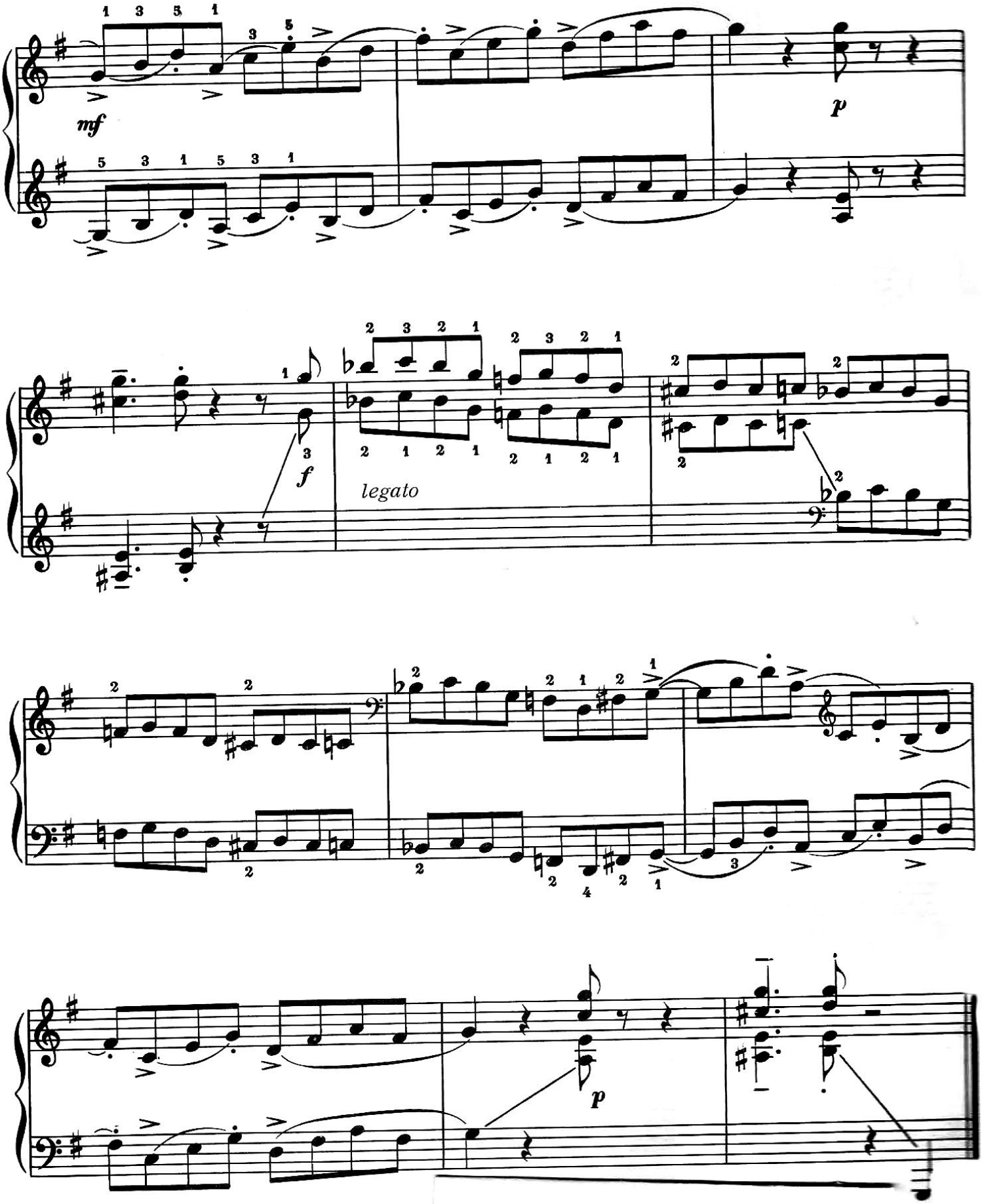
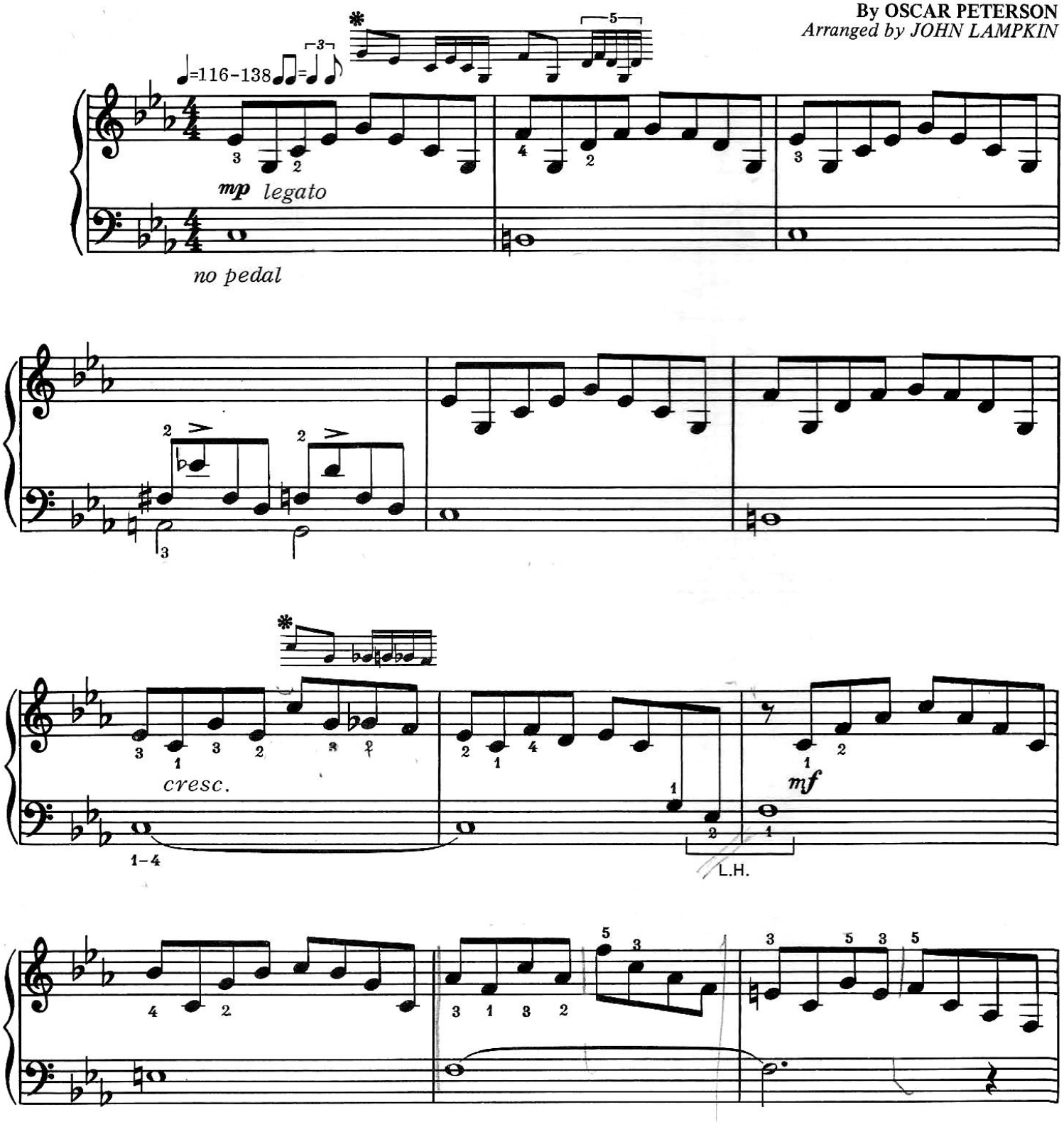

mf
p
f
legato
p

JAZZ EXERCISE No. 2

Here is an opportunity to learn some typical Peterson embellishments which can be applied anywhere throughout the piece.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



❋ These embellishments are suggested by the editor, and can be added wherever appropriate.

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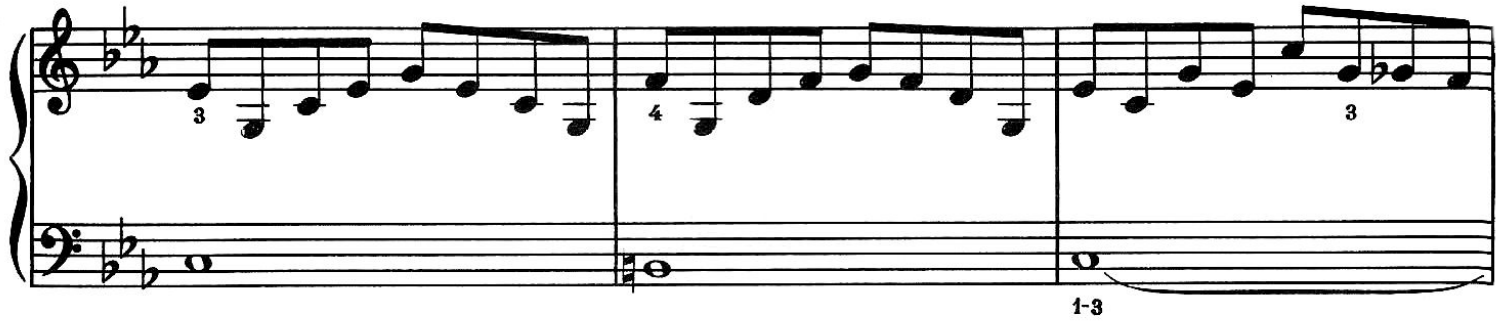
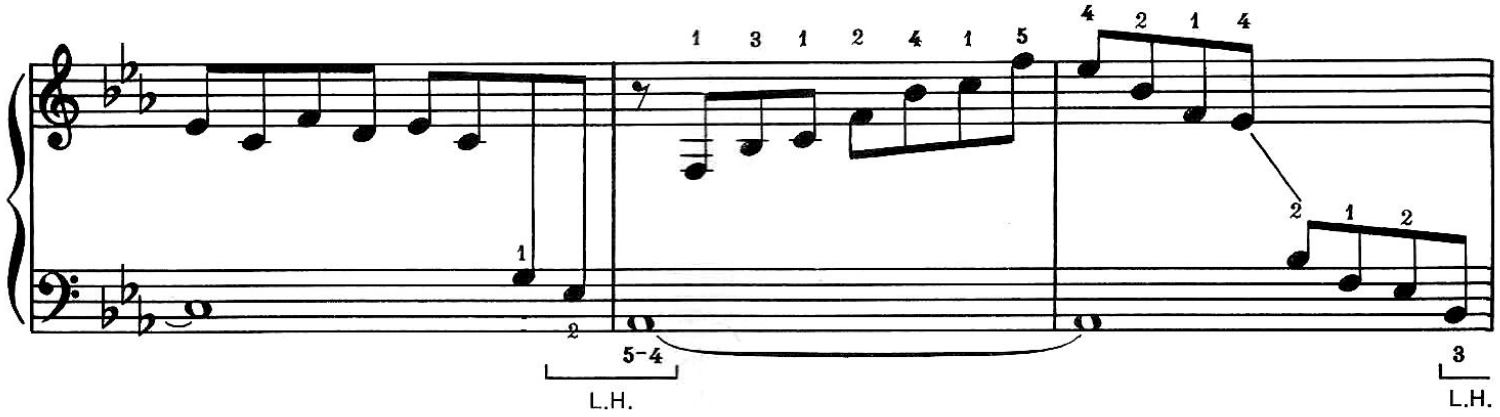
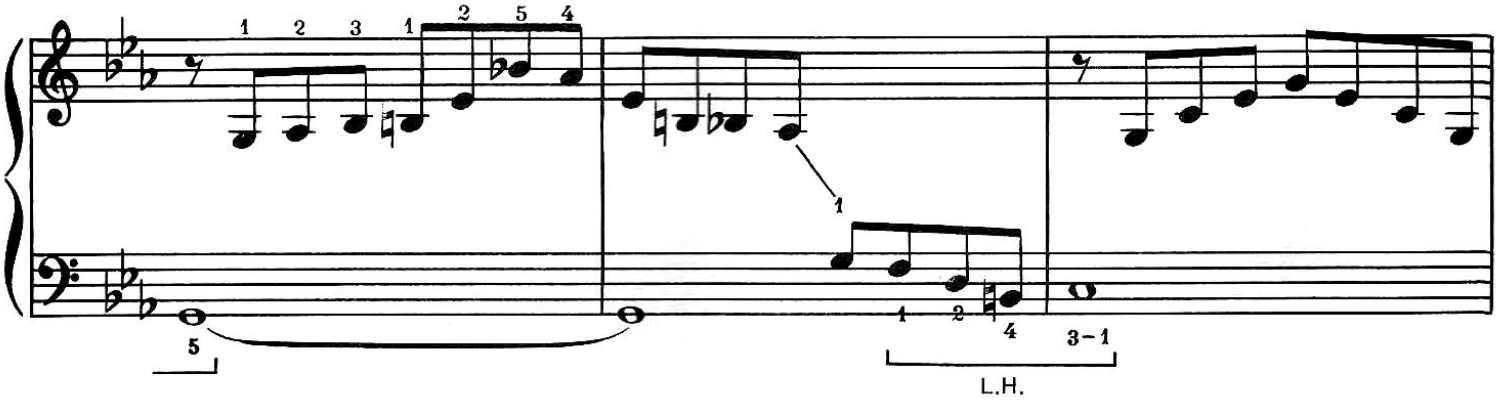
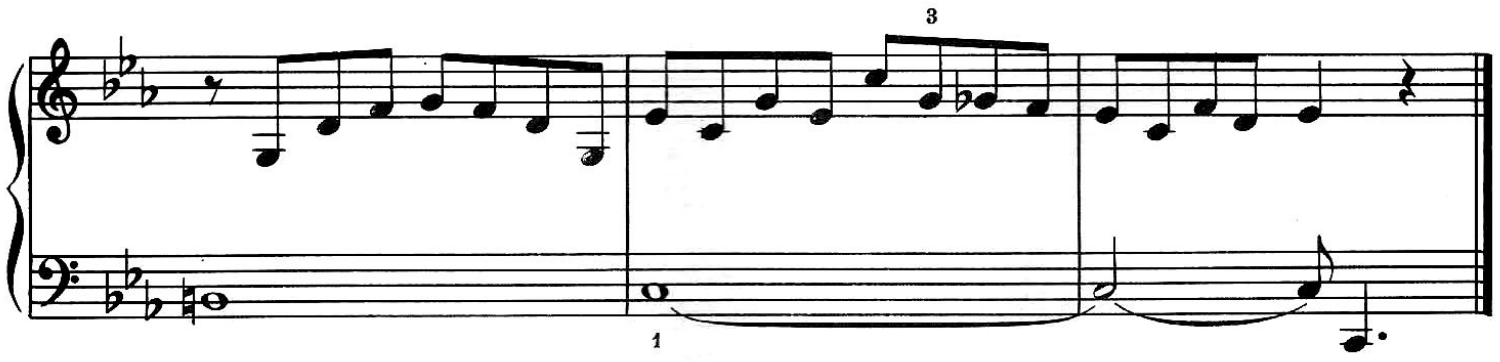

3
4
3
1-3


1 3 1 2 4 1 5
4 2 1 4
2 1 2
1
2
5-4
L.H.
3
L.H.

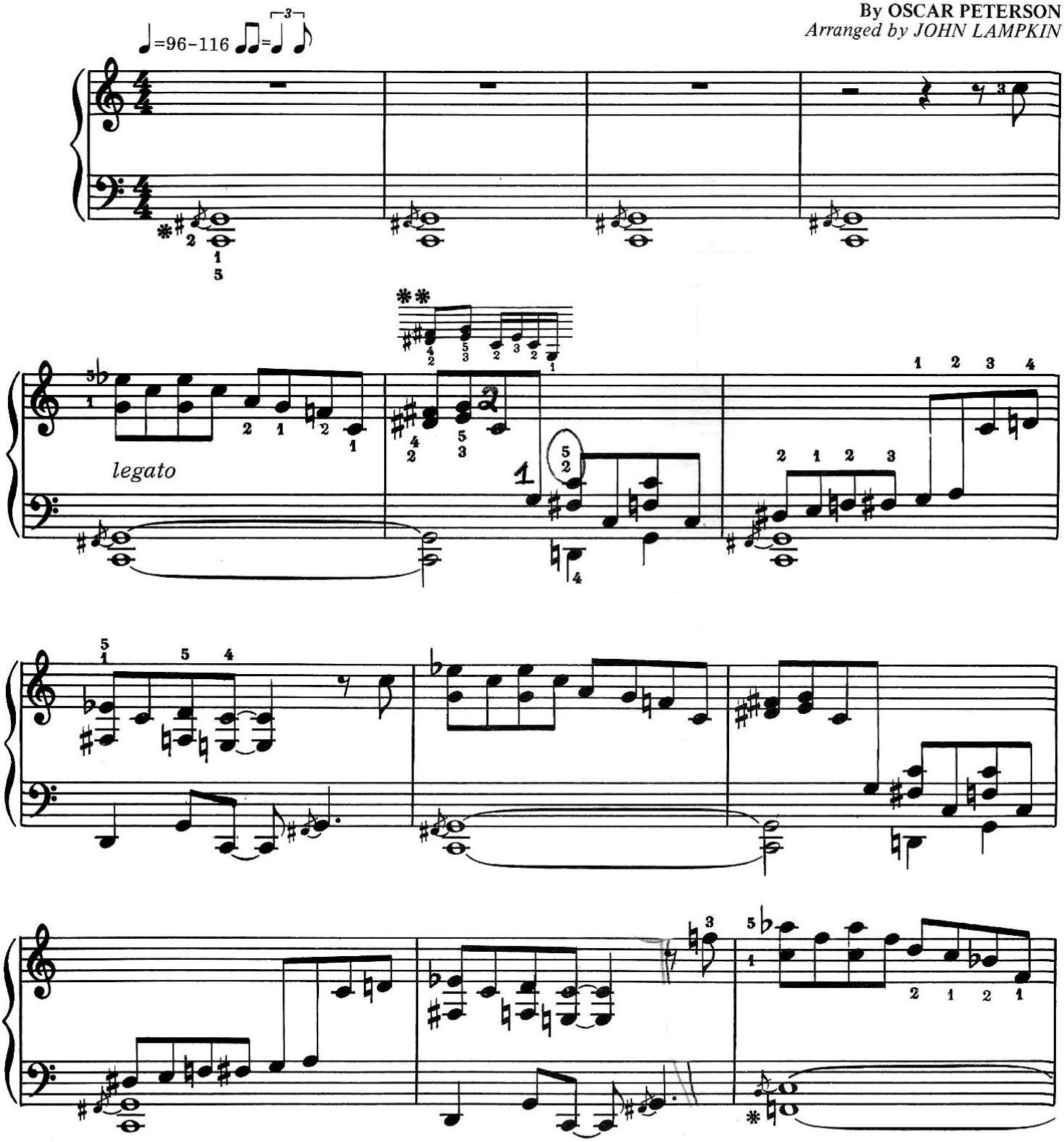

1 2 3 1
2 5 4
1
5
1 2 4
3-1
L.H.


3
1

JAZZ EXERCISE No. 3

Here is another opportunity to learn some typical Peterson embellishments, which can be applied anywhere throughout the piece.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



*Play all three notes together, immediately releasing the grace note.
**Embellishment suggested by editor.

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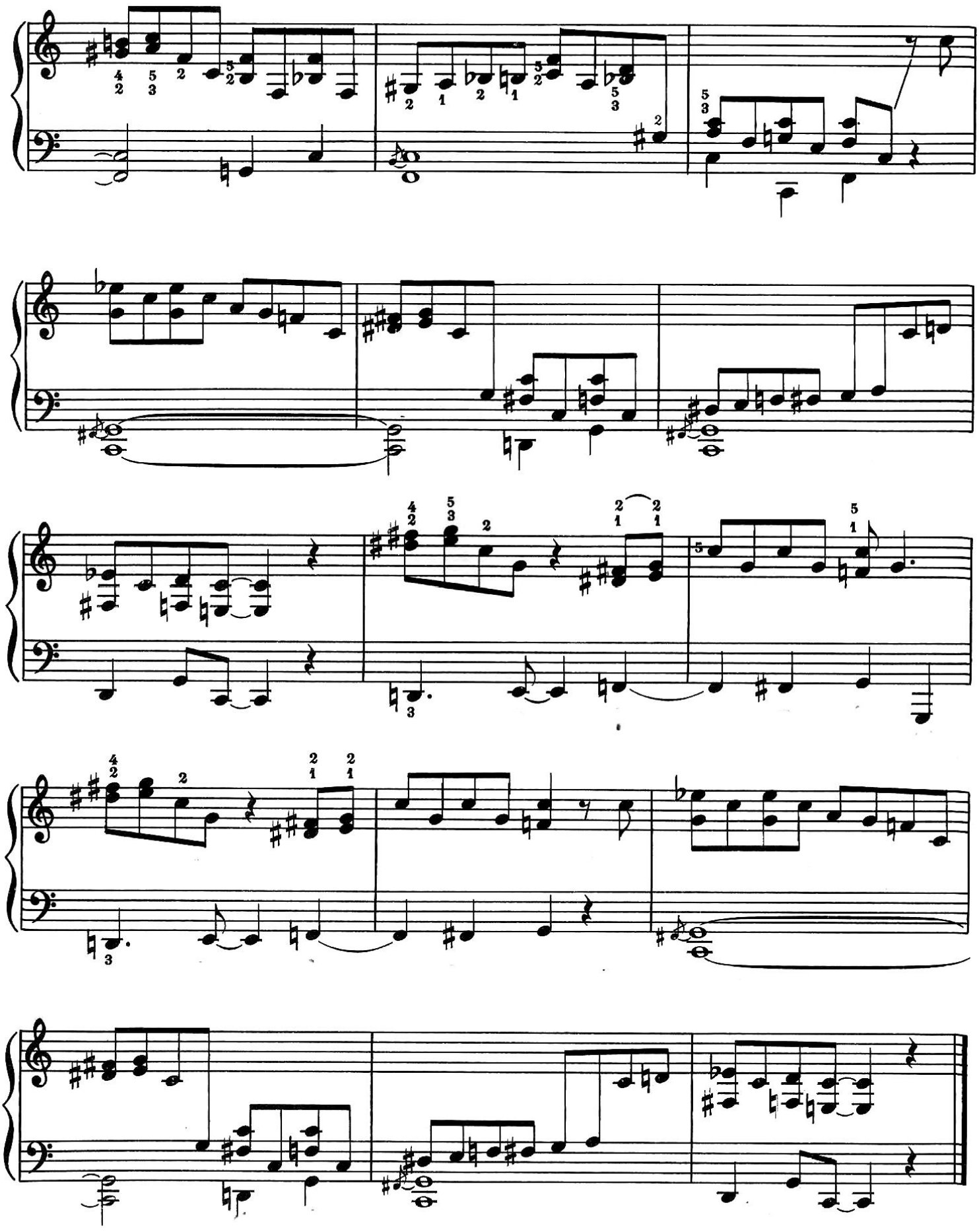

JAZZ PIECE No. 2

Careful fingering is crucial here to keep a legato line.

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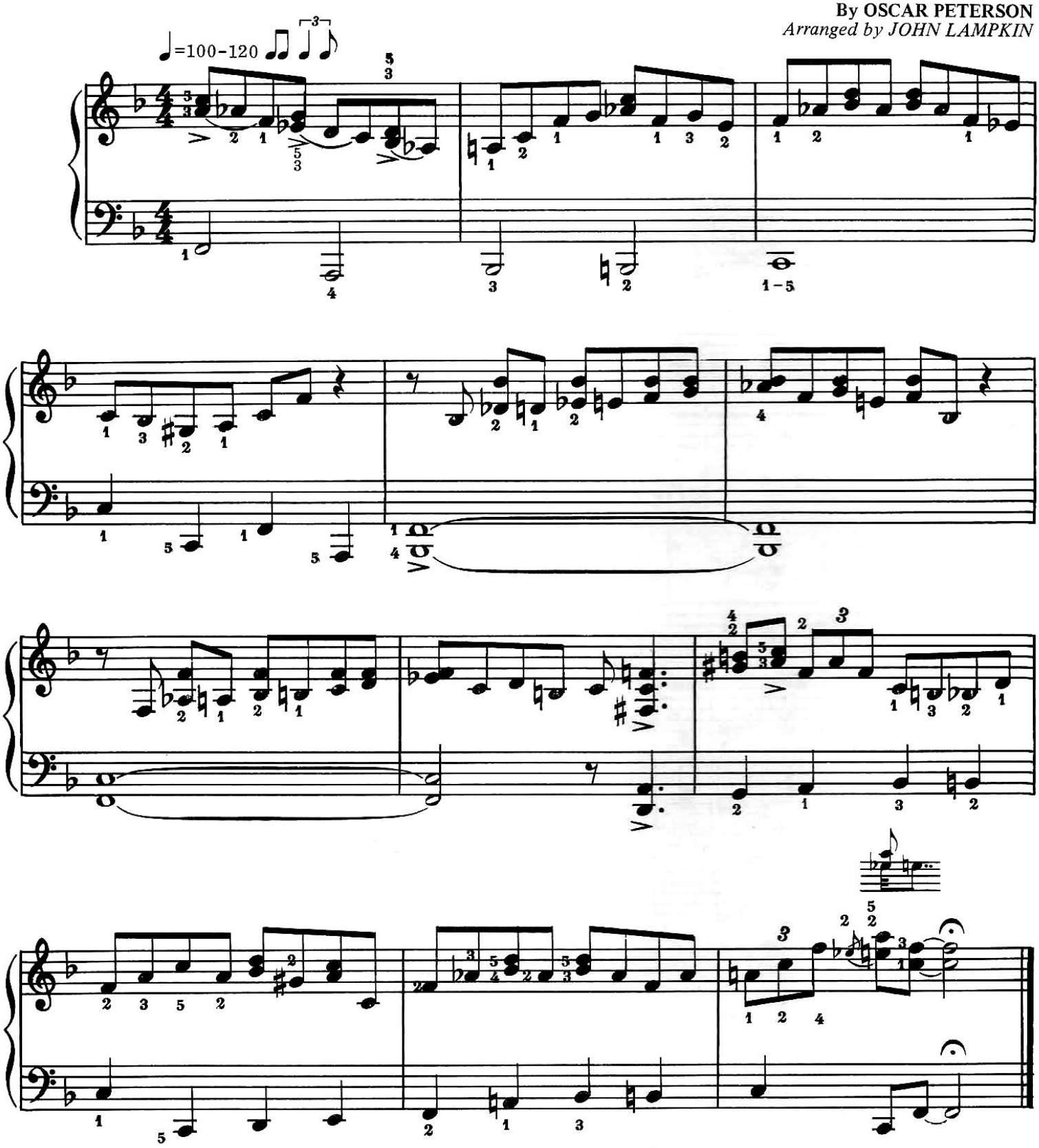
Arranged by JOHN LAMPKIN



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JAZZ EXERCISE No. 4

The triplet runs in the bridge are easily learned once you see the underlying arpeggio. For example, the first run (measure 18) is an E minor arpeggio.

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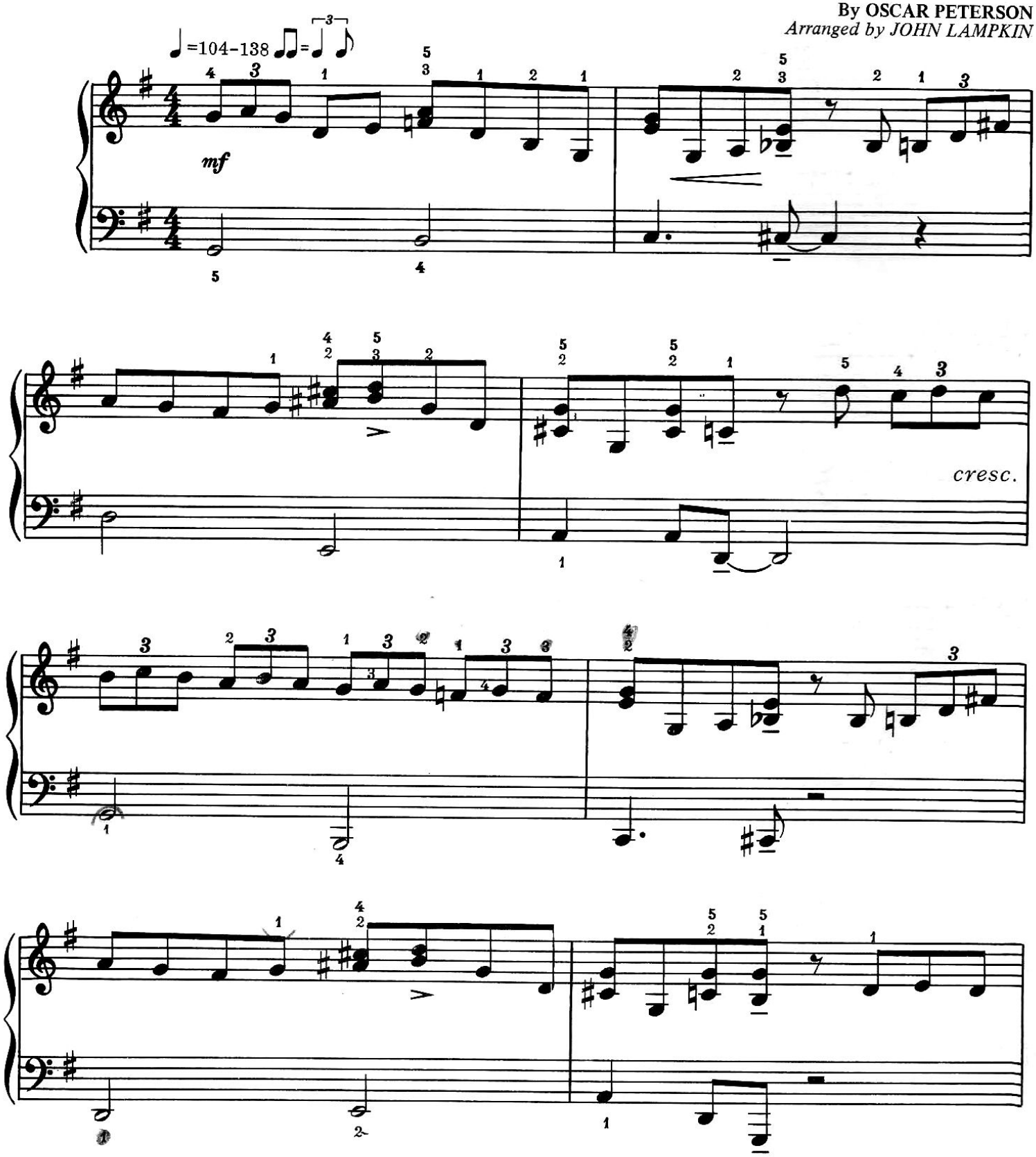
Arranged by JOHN LAMPKIN



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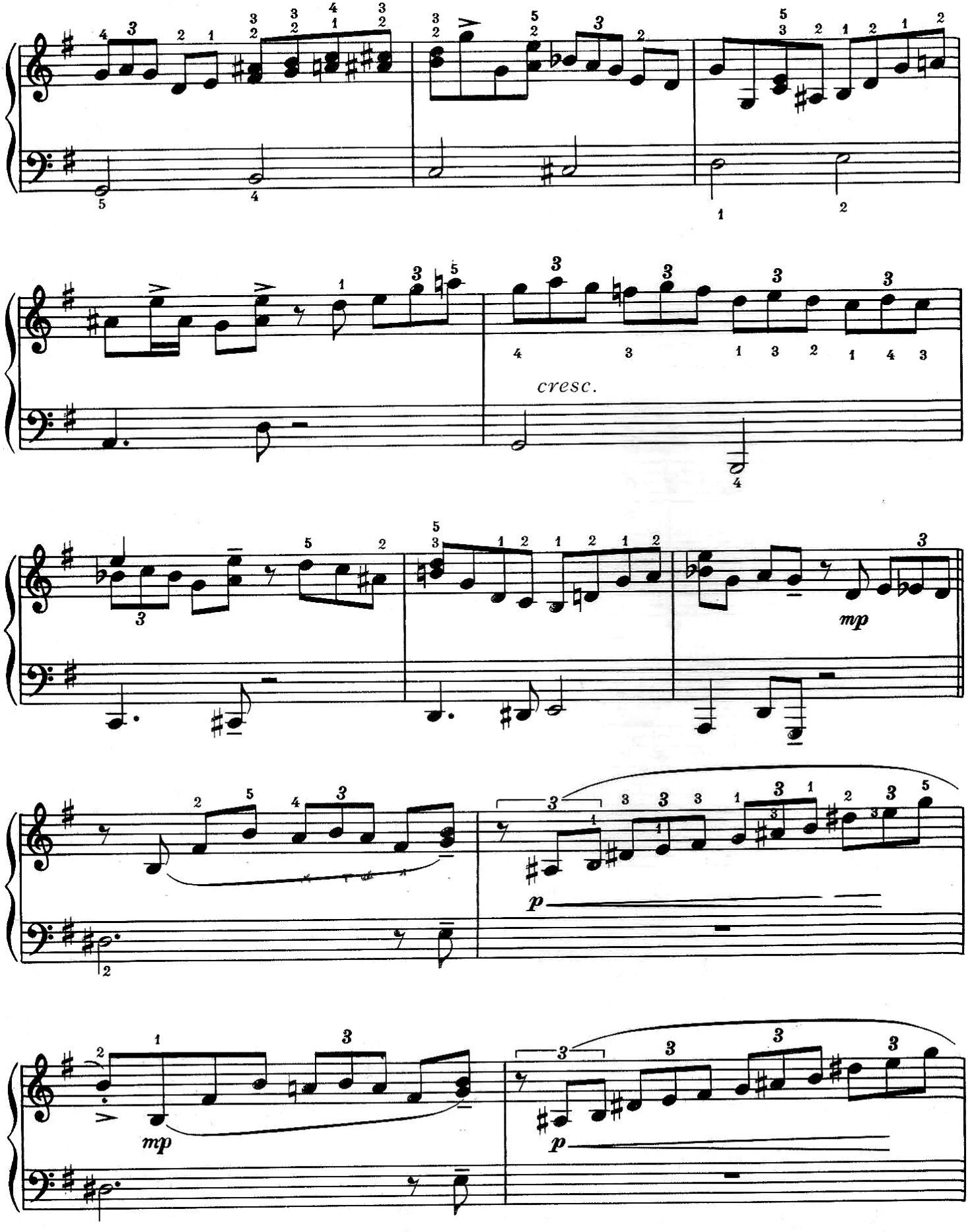
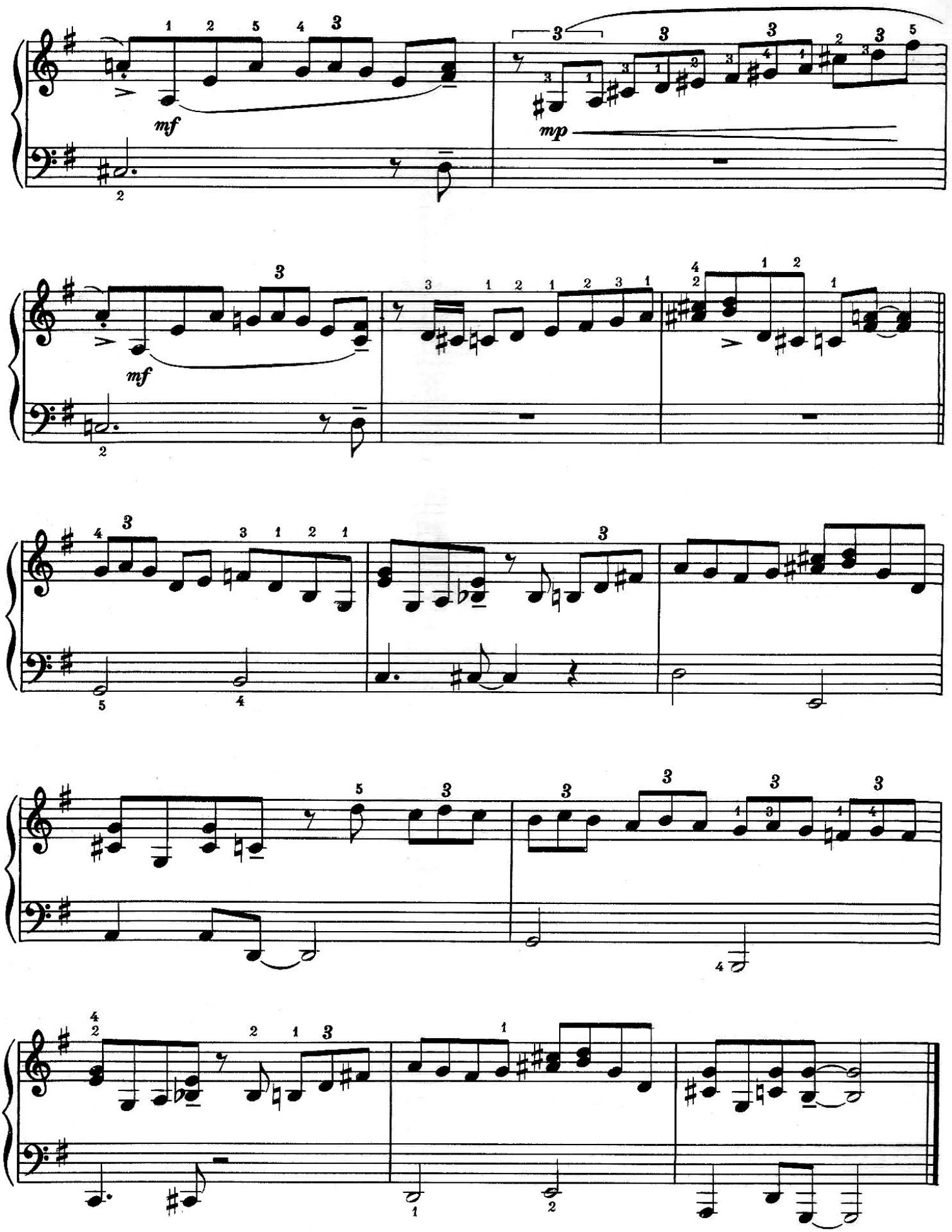
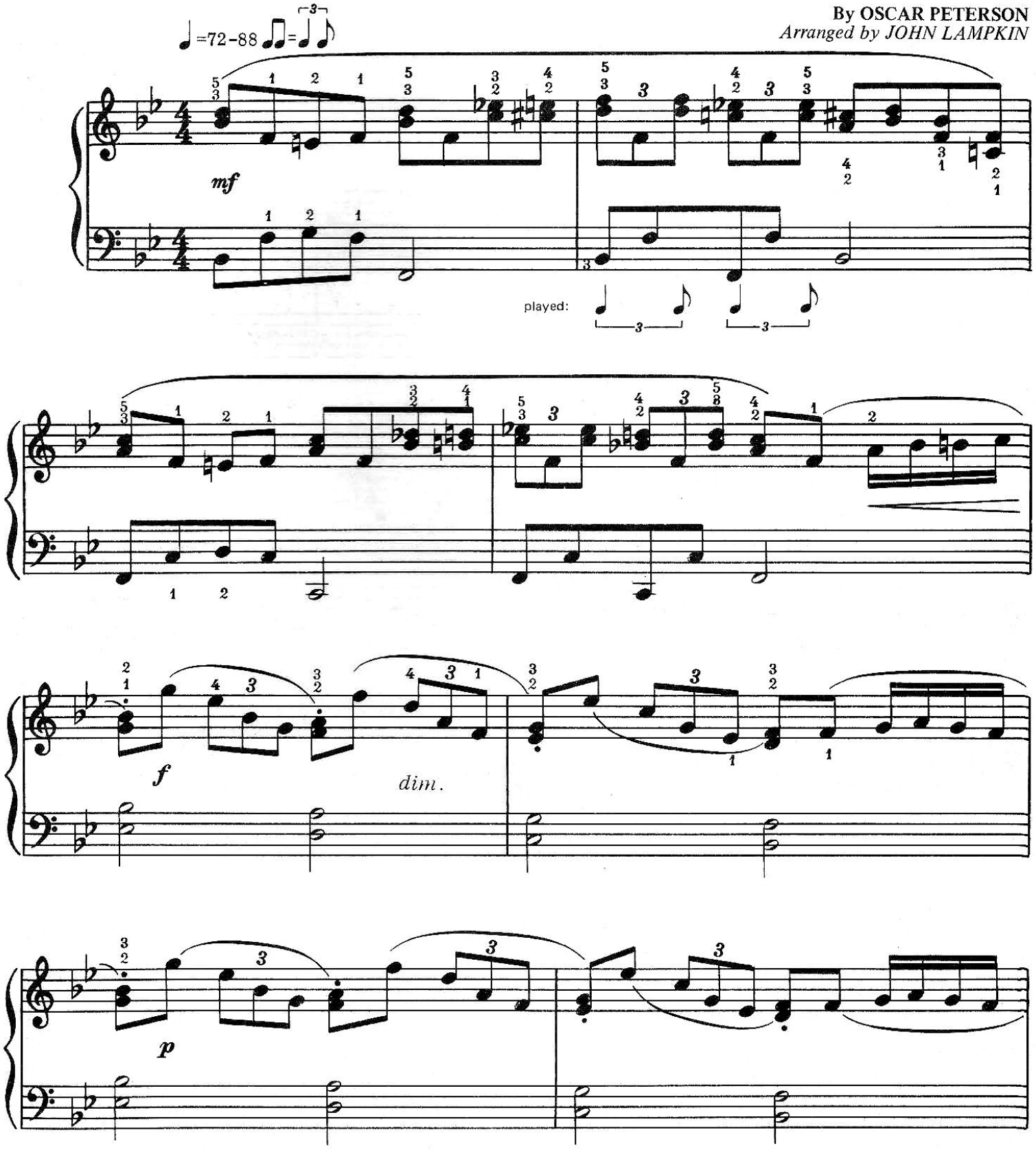

cresc.
mp
p
mp
p


mf
mp
mf

JAZZ EXERCISE No. 5

Although it looks like three against two in measures 2 and 4, remember that ♫ = ♩ ♪ (3) means that both hands are playing triplets. Strive to keep the right hand thirds legato.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



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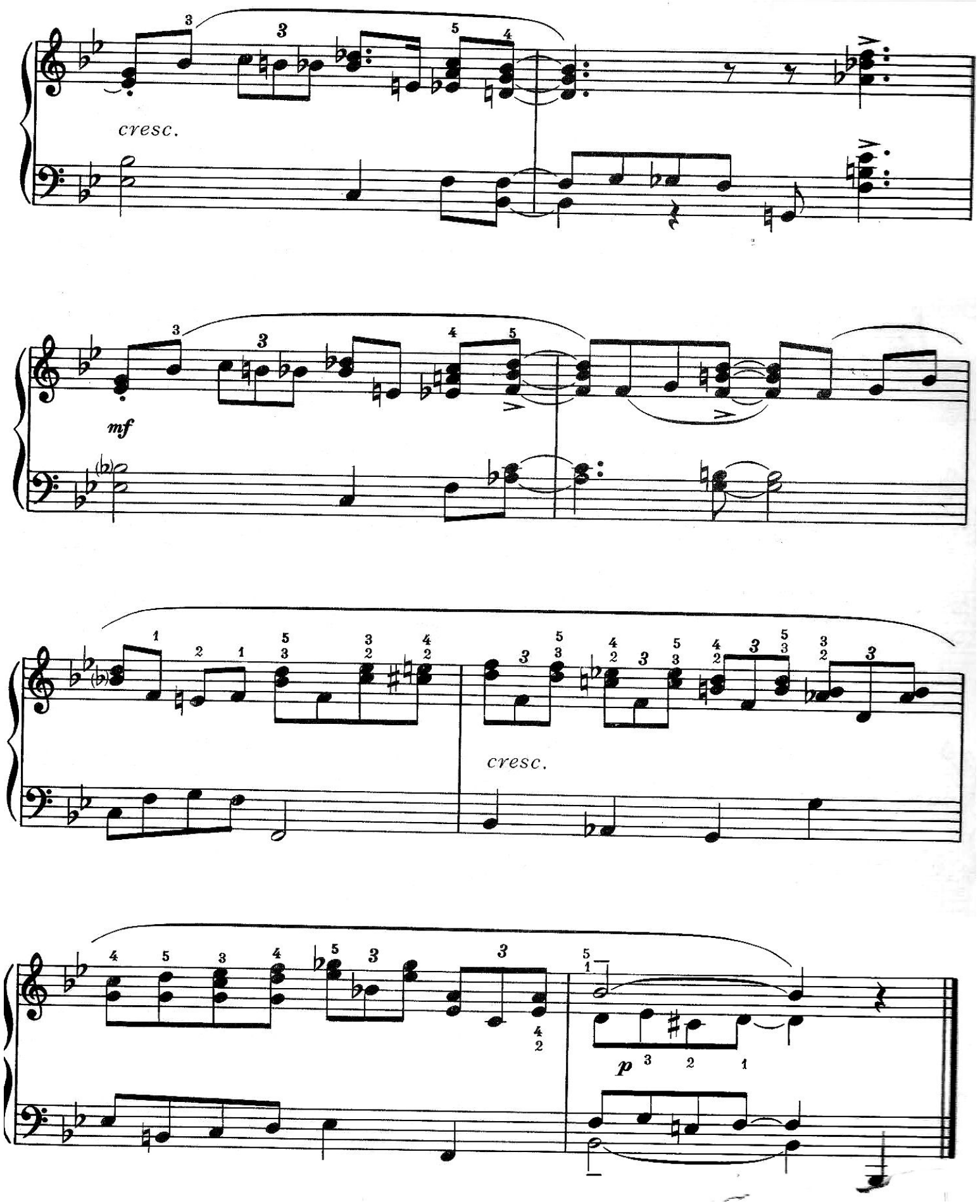
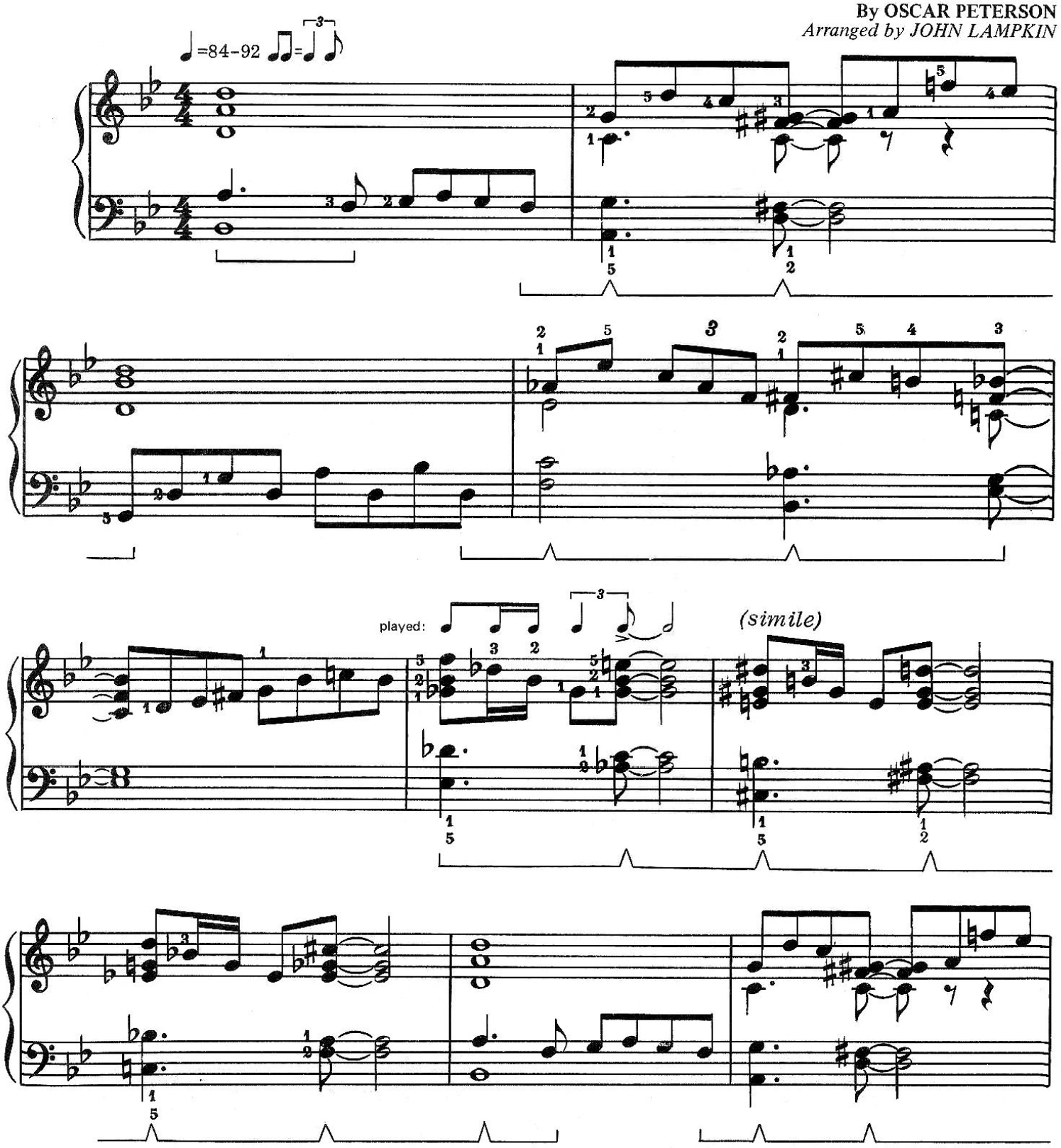

cresc.
mf
cresc.
p

JAZZ EXERCISES No. 6

The only ballad in this collection, introduces sixteenth notes, which must be played exactly even, with rhythmic interest coming from the accenting of the high notes in the runs. Use the pedal to help the legato line as well as to give body to the tone.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



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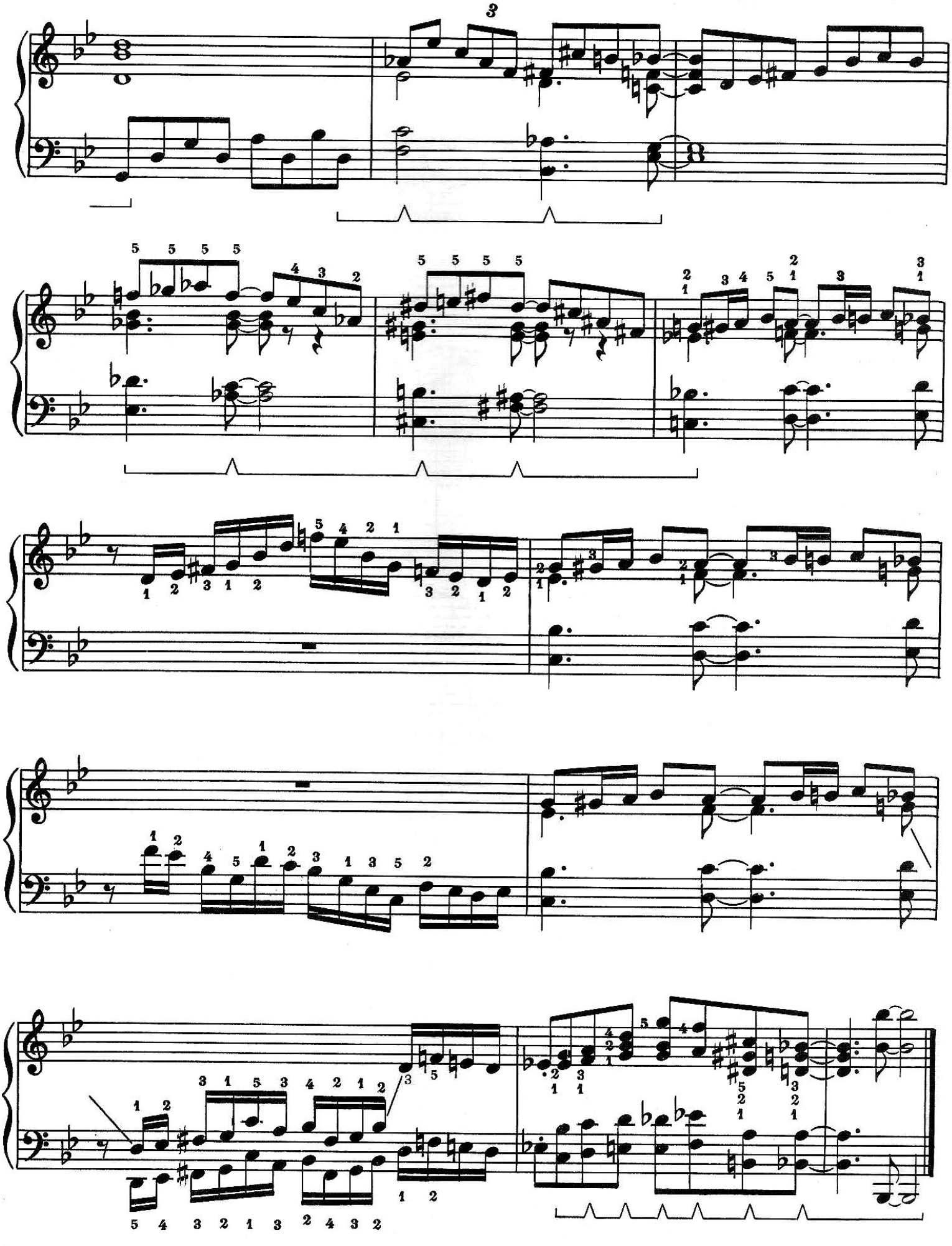
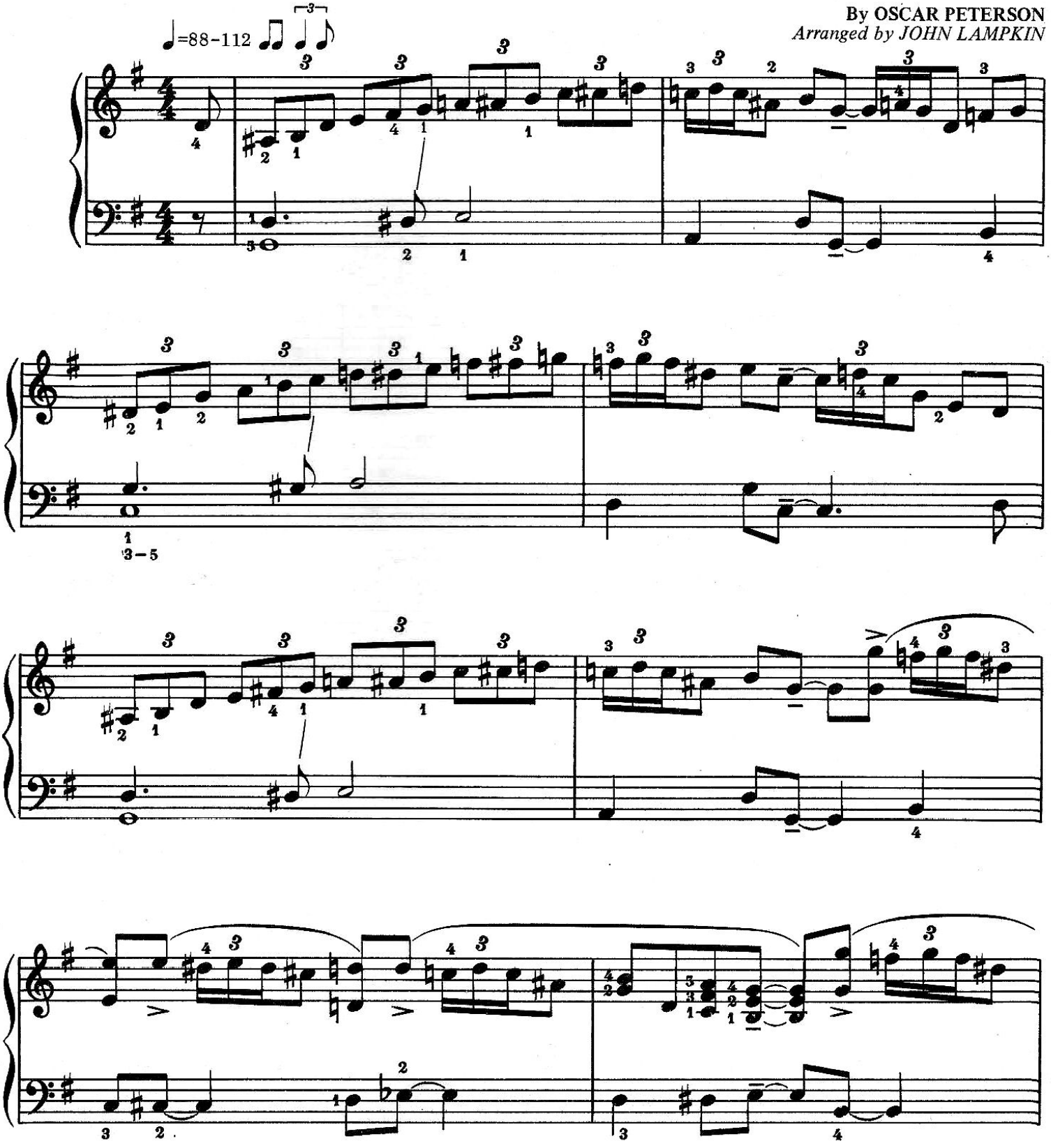


JAZZ EXERCISE No. 7

The problem here is sixteenths at a faster clip.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN



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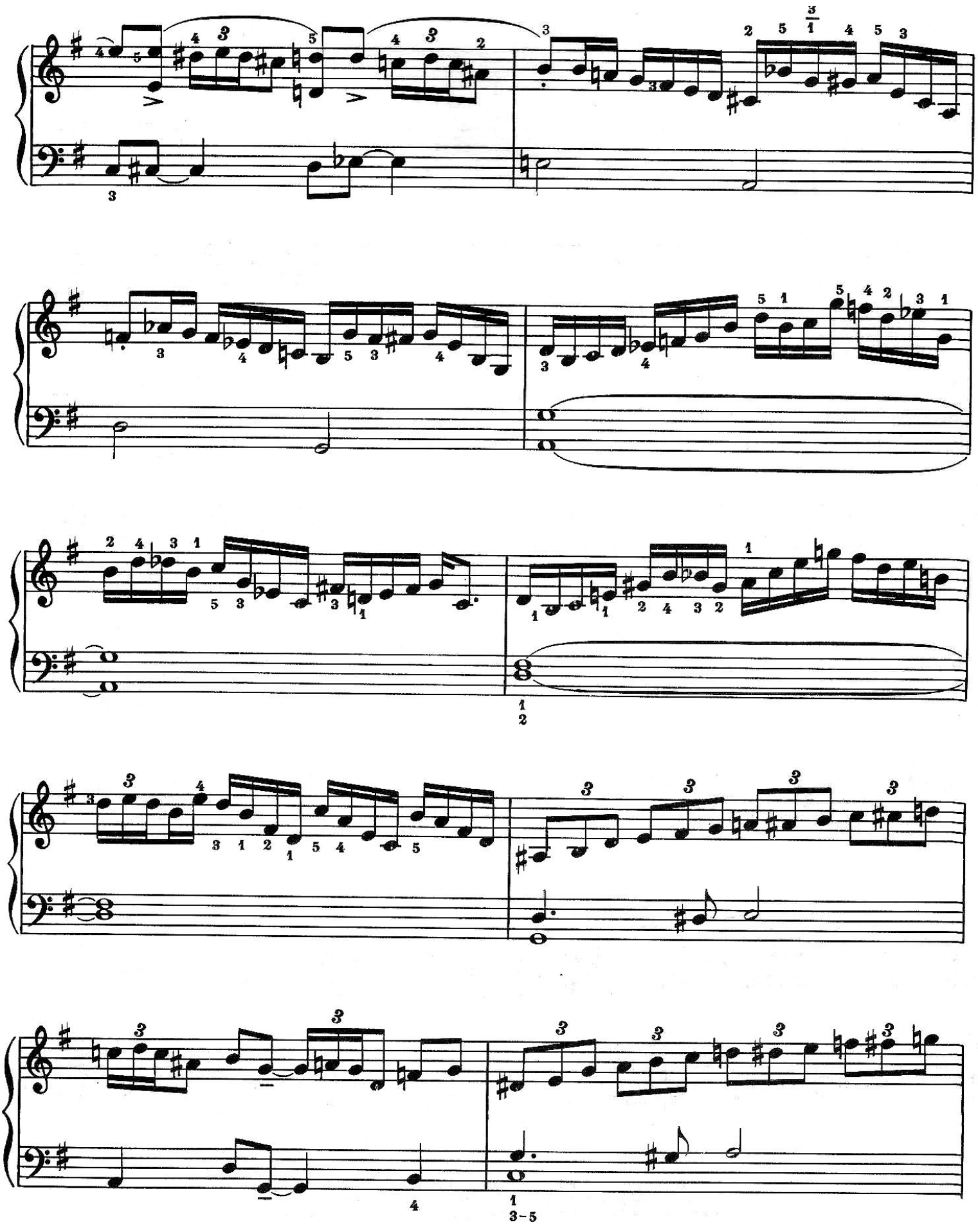
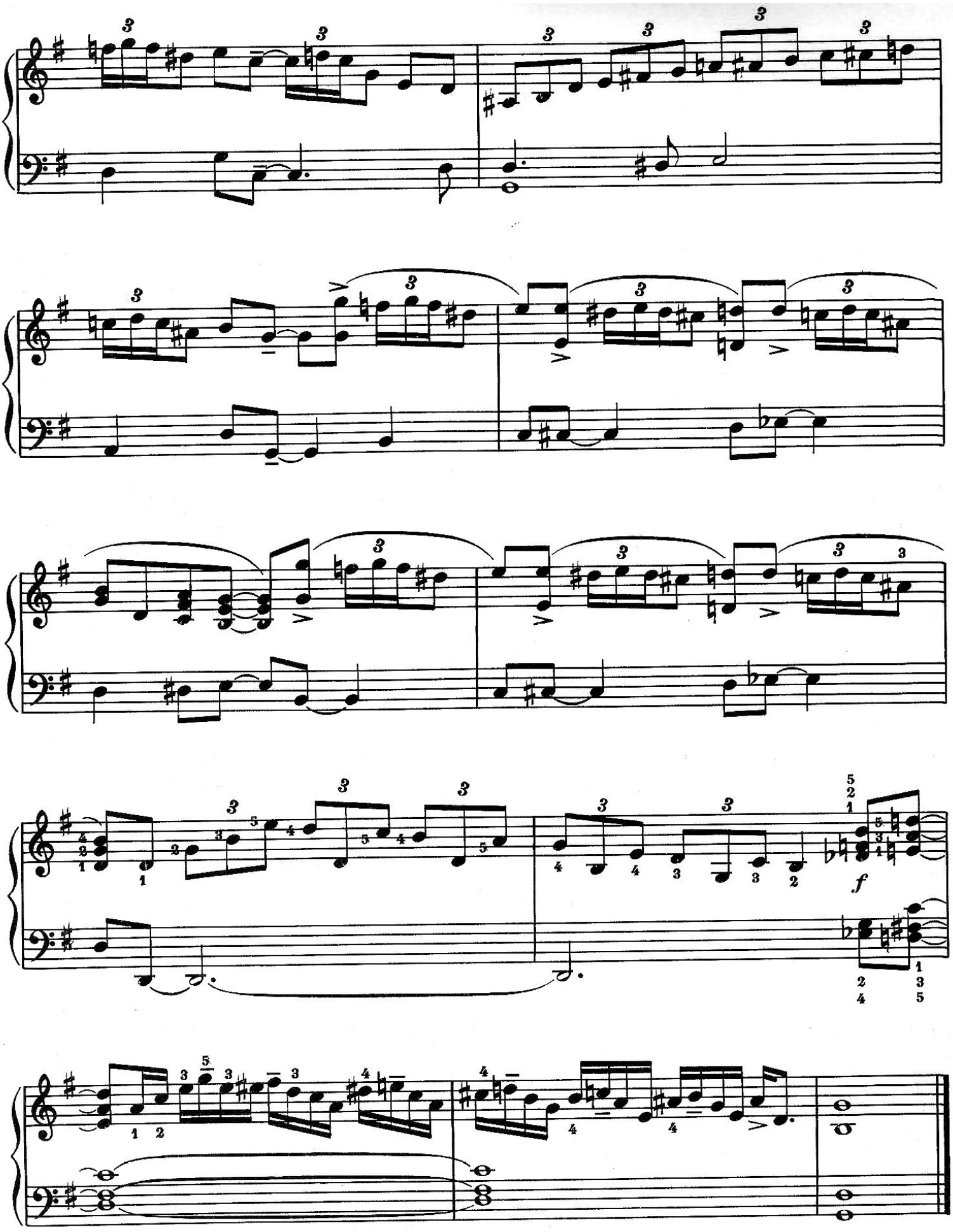
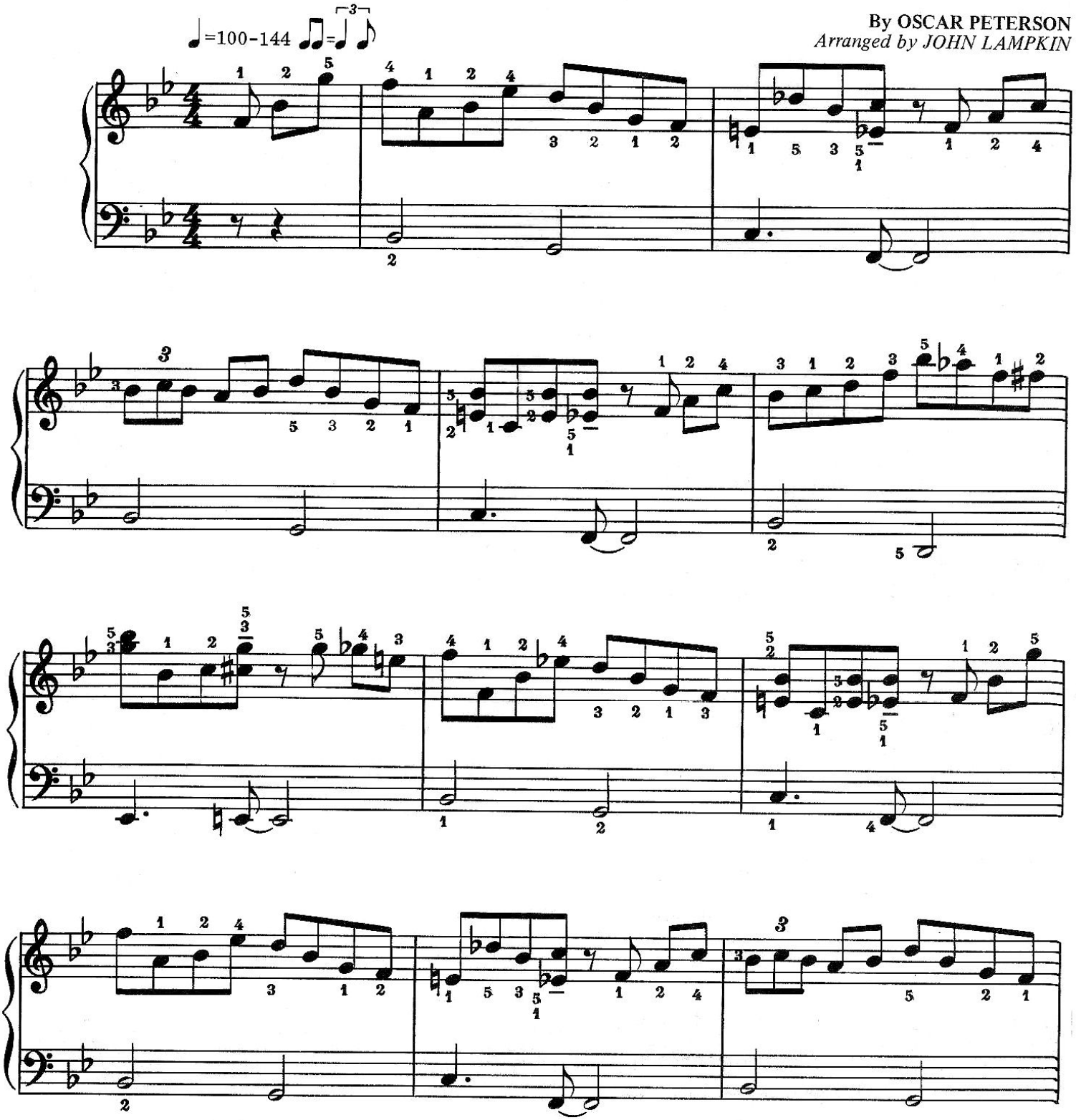



f

JAZZ ETUDE No. 2

This Etude is based on the chord changes of *"I Got Rhythm,"* the basis for many jazz tunes written in the 40's and 50's. Think of the left hand workout in the bridge as a bass solo with soft comping in the right hand.



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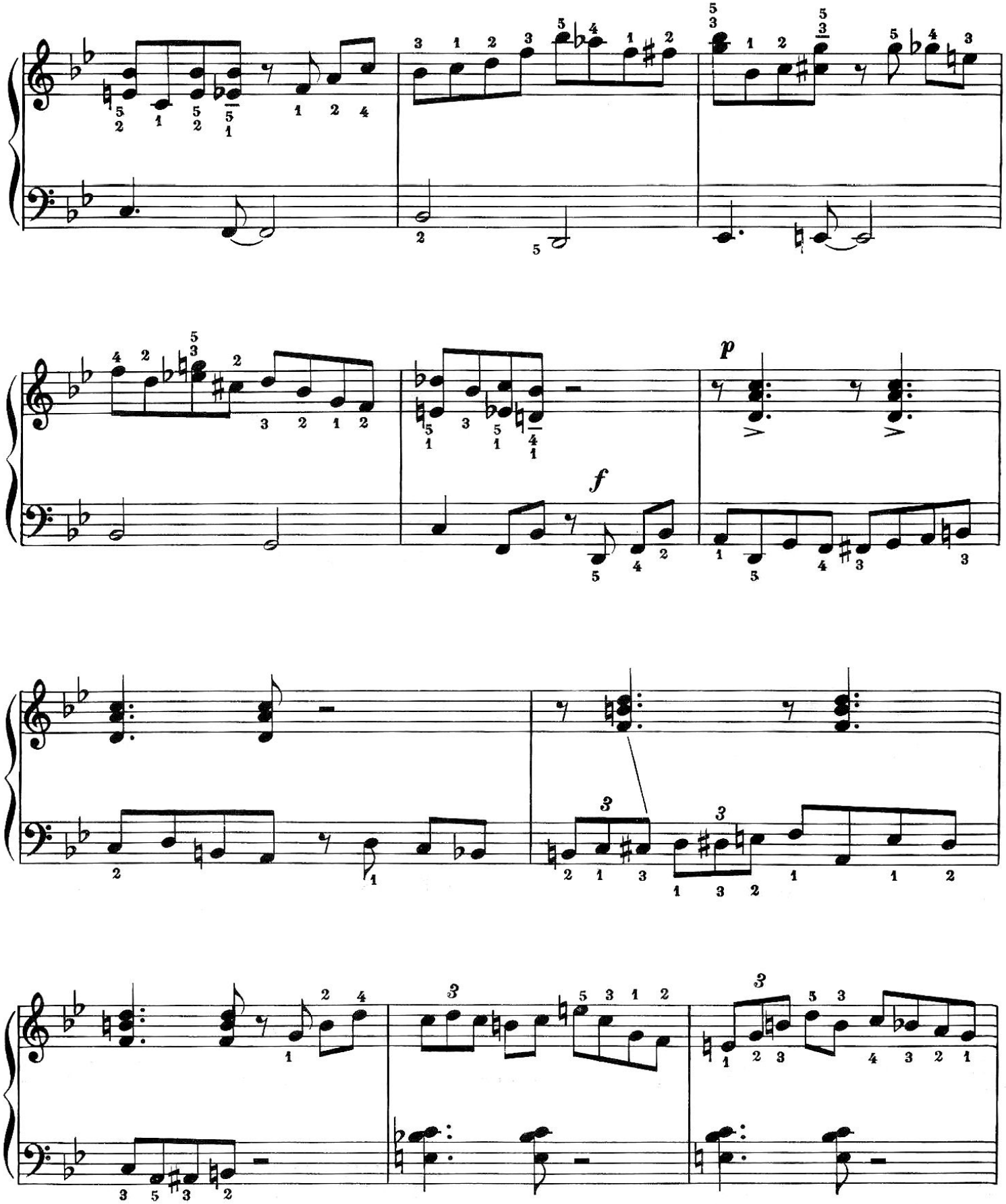
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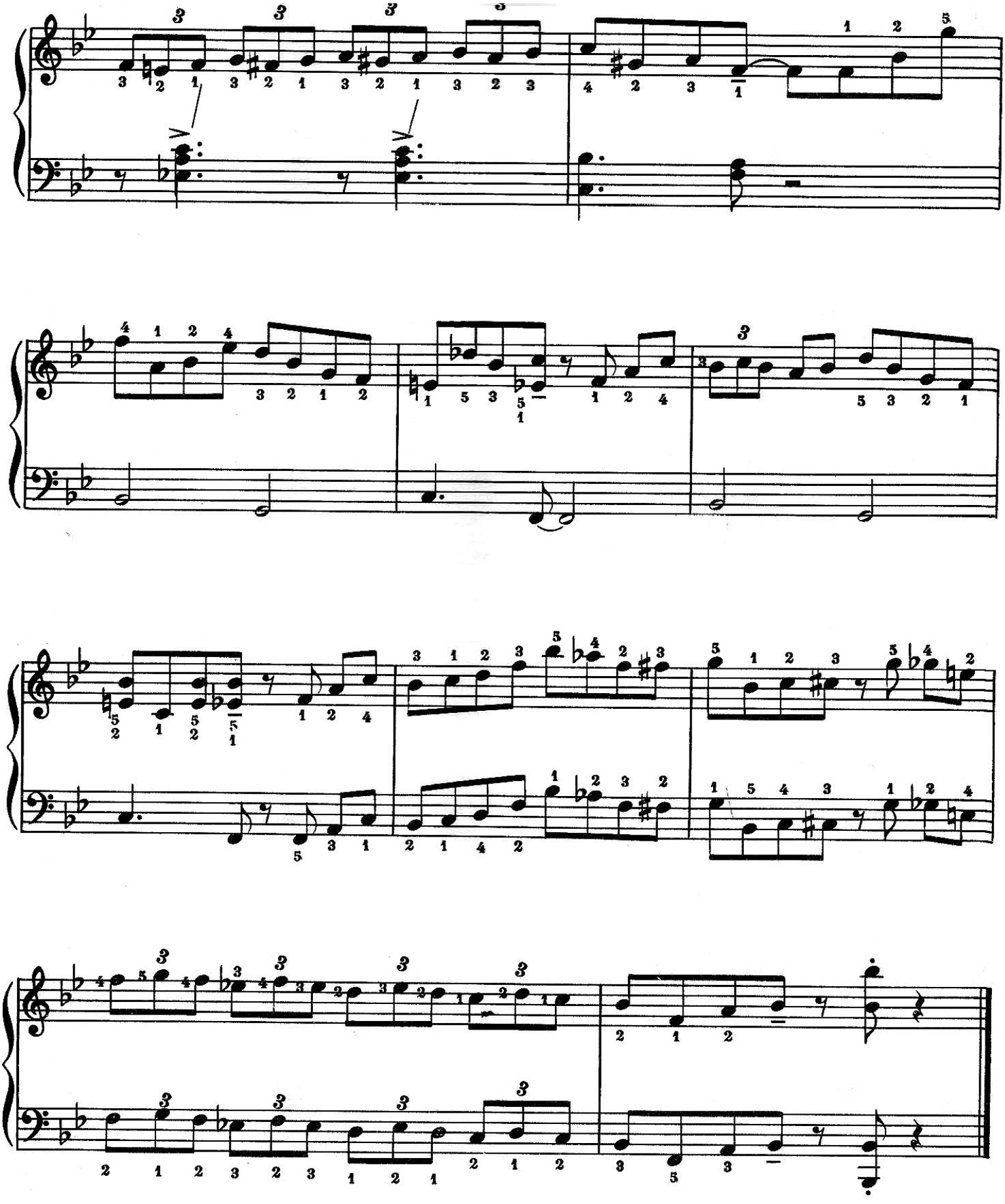
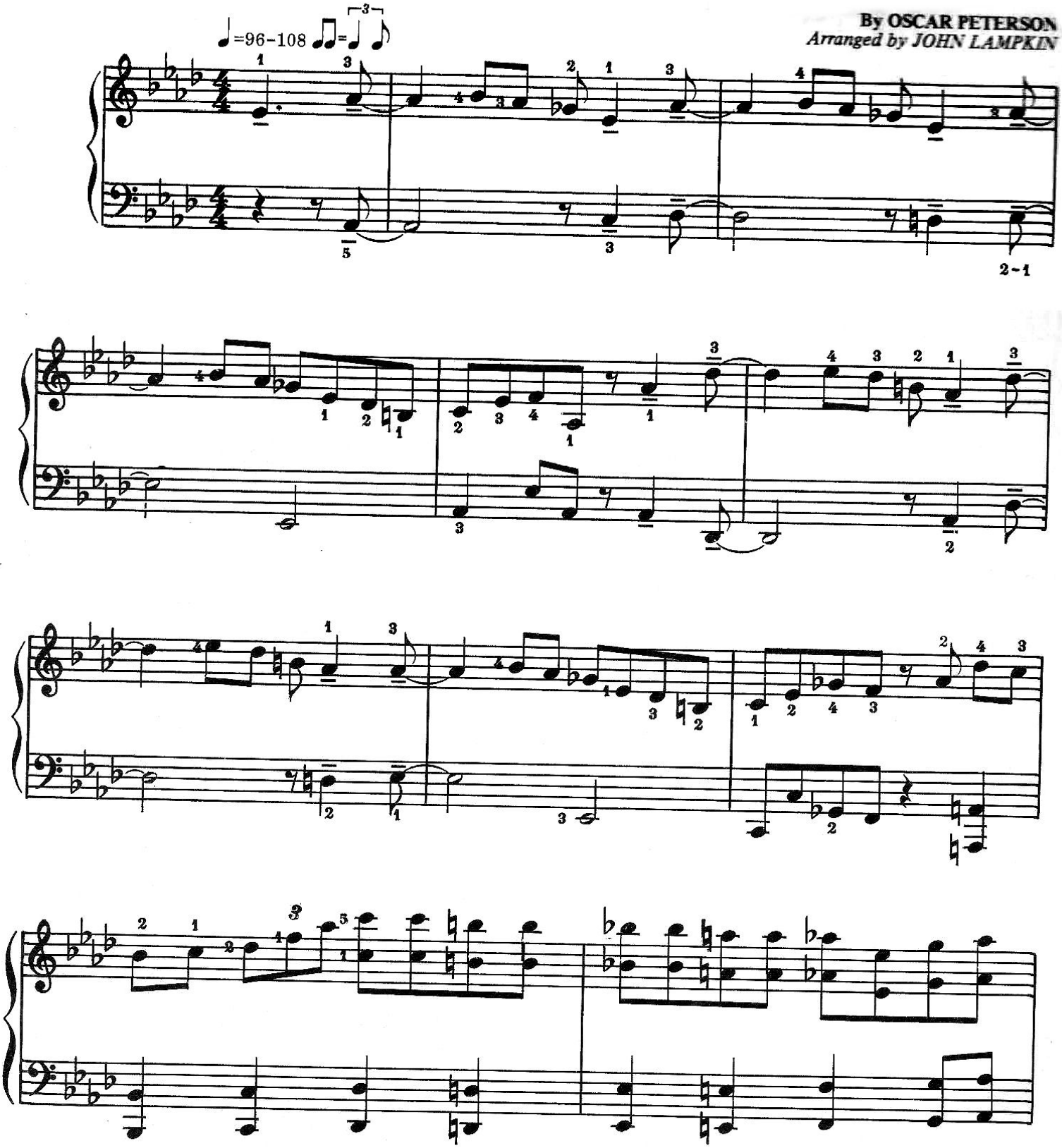
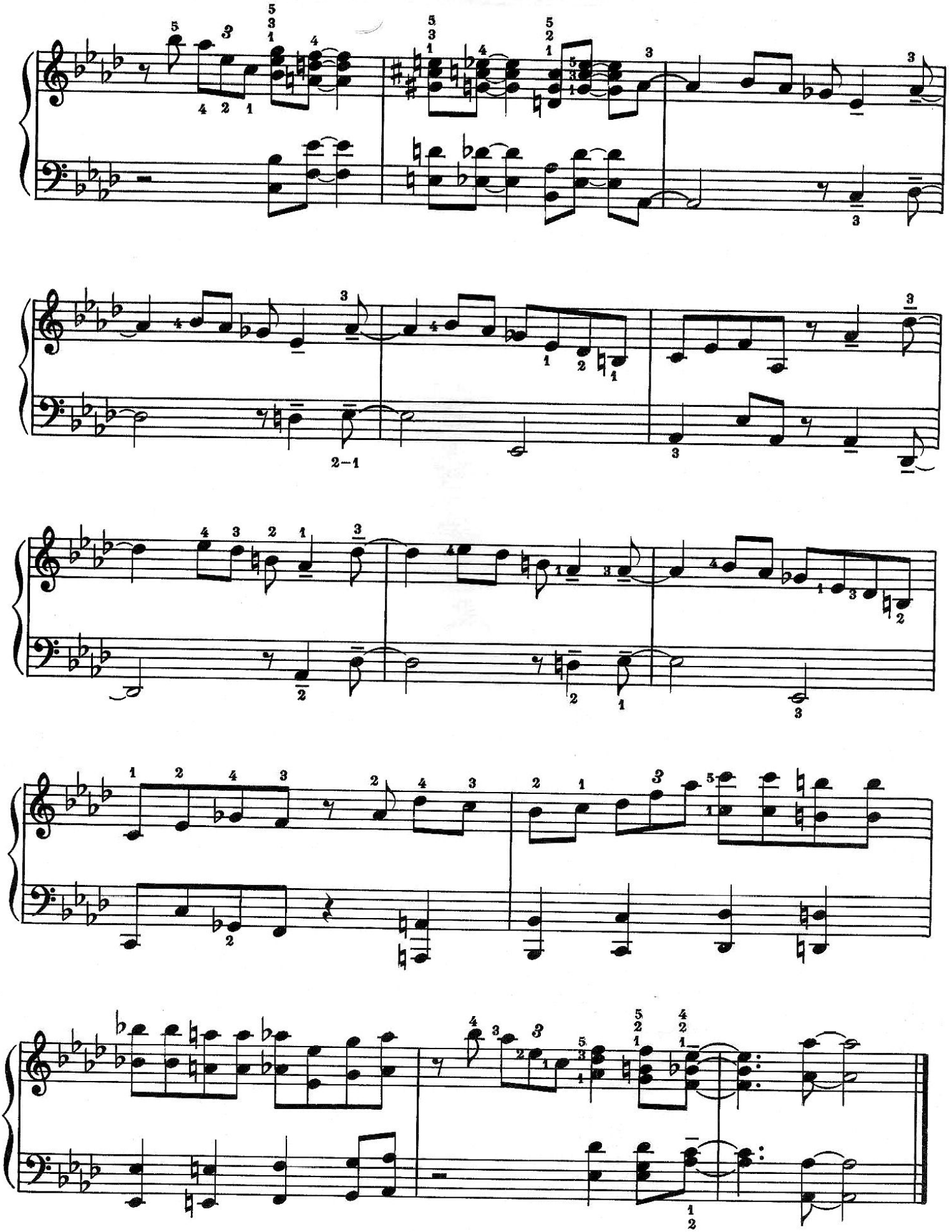


JAZZ PIECE No. 3

The syncopation and octaves require preparation with exercises.

By OSCAR PETERSON
Arranged by JOHN LAMPKIN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