

10 EXOTIC JAZZ PIANO SOUNDS

by Julian Bradley

#1. PHRYGIAN SUS CHORD

Use this to reharmonize a major ii-V-I...

Or to reharmonize a minor ii-V-I

Chord progression: C_{SUS4b2} D_{MIN}^7 G^7 C_{SUS4b2} $D\emptyset$ G^7b9 C_{SUS4b2}

PIANO

#2. INTRUIGING ENDING CHORD

You can use this 'C maj / Db' slash chord in the same way to reharmonize a ii-V-I:

Chord progression: $C_{MAJ/Db}$ D_{MIN}^7 G^7 $C_{MAJ/Db}$ $D\emptyset$ G^7b9 $C_{MAJ/Db}$

PNO.

#3. THE bII REHARM

Insert this bII major 7 chord into a ii-V-I, between the V and I chords.

Chord progression: D_{MIN}^7 G^7 D_{bMAJ}^7 C_{MAJ}^7 D_{MIN}^7 G^7 D_{bMAJ}^7 C_{MAJ}^7

PNO.

#4. WHOLE-TONE SCALE

Try playing the whole-tone scale over V7 chords. Just change it to a V7#5.

Chord progression: $C7\#5$ C whole-tone scale: $C7\#5$ Add a dreamy sound to your playing:

PNO.

Applied to the V7 chord of a ii-V-I:

Chord progression: $C7\#5$ F_{MAJ}^9 D_{MIN}^7 $G7\#5$ C_{MAJ}^9

PNO.

#5. MELODIC MINOR SOUNDS

A nice ending for minor songs - arpeggiate a minor 6 chord up the piano:

C melodic minor scale:

C_{MIN}⁶ C_{MIN}^Δ

(2 common chords from the melodic minor scale)

C_{MIN}⁶

PED.

C_{MIN}^Δ The soundtrack to 'Vertigo' plays 2 minor-major 7 chords arpeggiated in opposite directions

C_{MIN}^{Δ9} C_{MIN}^{Δ9}

Nice jazz voicing for this chord

The 'James Bond Ending Chord'

#6. MONTUNOS

A feature of Cuban jazz styles. 'Montunos' work by arpeggiating the chords to syncopated rhythms.

C_{MIN} D_Ø G7^{b9} D_Ø C_{MIN} D_Ø G7^{b9} D_Ø

Montuno pattern for a major ii-V-I:

D_{MIN}⁷ G⁷ C_{MAJ}⁷ C^b

Montuno pattern for a minor ii-V-I:

D_Ø G7^{b9} C_{MIN}⁷ F⁷

#7. SIDE-SLIPPING

Take any chord and move it in 'parallel' - which means to transpose all of its notes by the same distance.

C_{MIN}⁹ D_{MIN}⁹ C_{MIN}⁹ C_{MIN}⁹ B_{MIN}⁹ C_{MIN}⁹ C_{MIN}¹¹ D_{MIN}¹¹ C_{MIN}¹¹ C_{MIN}¹¹ B_{MIN}¹¹ C_{MIN}¹¹

I use side-slipping when the melody moves away by step, and then returns (e.g. C D C). It sounds nice if you bring the chord with it too.

C_{MIN}⁹ B_{MIN}⁹ B_bMIN⁹ C_{MIN}⁹ D_{MIN}⁹ E_bMIN⁹ C_{MIN}⁹ D_{MIN}⁹

#8. 'GLIDE PROGRESSIONS'

'Gliding' is when you move half of the chord's notes up or down a half-step, while keeping the other notes the same. You can create interesting chord progressions using this technique:

#9. 'EMPHASIZING THE CHANGES'

It's normal to change scale over every chord in jazz. So when writing a melody or solo it's effective to aim for the notes that change from the previous chord's scale.

Write out the scales you want to play above each chord. Then identify the changing notes from one scale to the next, and then aim for those.

#10. 'PLAYING OUT'

A modern soloing technique. First, decide which scale you would normally play over a chord. Next, identify all of the 'wrong notes' (the notes that aren't found in your normal scale):

'Playing out' works best when you play IN - OUT - IN. So start by playing 'in' the normal scale, then play 'out', then end back 'in' - like this:

(The chord doesn't change)



To master jazz piano you have to learn things in the right order...

It doesn't work when you jump back and forth between random topics. *I know this first hand because that's how I first tried to learn jazz piano - searching the internet on my own.*

Jumping between topics makes you feel overwhelmed, it leaves gaps in your knowledge, and it makes learning jazz seem much more complicated than it needs to be.

But everything changed for me when I started learning with a teacher - someone who had mastered jazz piano himself, and who could show me the steps in order.

Learning jazz with a teacher was a lot of fun. Finally I could focus on one thing at a time, and I made quick progress in a 2 year period (when I learned most of what I know today).

On YouTube it's hard for me to provide that type of organized 'distraction free' teaching. So I decided to film my own jazz piano educational courses...

This allows you to learn everything that we'd cover if you were to meet with me for private lessons over the next 2 years, but in a fraction of the time:

- Improvisation techniques (the 6 fundamental techniques of improv.)
- Chord voicings (how to voice jazz songs using professional jazz voicings)
- How to play songs from a Real Book (arrangement techniques, song form, chord symbols)
- What to practice (the exact practice exercises that I use)
- Essential music theory that jazz musicians need to know - and much more.

This is possibly the quickest way there's ever been to learn jazz piano. You can watch the lessons 'on demand' - as quickly as you like, and you're not restricted to a teacher's busy schedule.

The lessons are all organized for you in one place. You don't have to go searching the internet, wading through websites, and trying to figure out everything on your own.

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A handwritten signature in black ink that reads "Julian Bradley". The signature is written in a cursive, flowing style.