

ESSENTIAL JAZZ PIANO PHRASE #97



- this set of chord changes appear in many jazz standards, often as a "turnaround"
- patterns using inversions of the basic chords
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ESSENTIAL JAZZ PIANO PHRASE #3



ESSENTIAL JAZZ PIANO PHRASE #1



- use of "grace note" on bar 3

ESSENTIAL JAZZ PIANO PHRASE #4



- arpeggiates chords
- use of b9 + #5 on V7 chord

ESSENTIAL JAZZ PIANO PHRASE #5



- style of Bud P. or Al H

ESSENTIAL JAZZ PIANO PHRASE #6



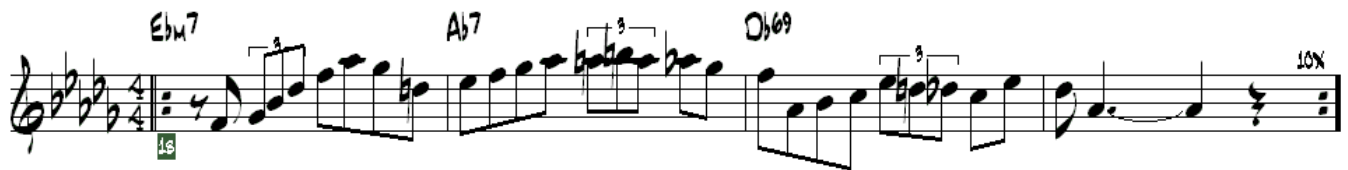
- style of Wynton K. or Monty A.

ESSENTIAL JAZZ PIANO PHRASE #7



- use of #9/b9 on the V7 chord
- style of Horace S. or Bud P.

ESSENTIAL JAZZ PIANO PHRASE #8



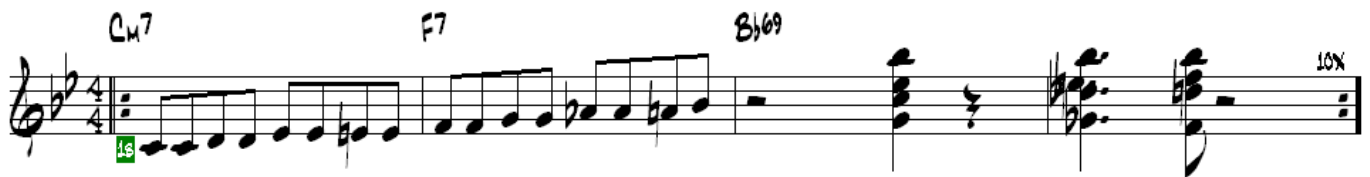
- use of #9/b9 on the V7 chord
- style of Bud P. or Barry H

ESSENTIAL JAZZ PIANO PHRASE #9



- use of octaves and bluesy devices -
- use of syncopation (playing against the beat)
- style of Monty A.. and Wynton K.

ESSENTIAL JAZZ PIANO PHRASE #10



ESSENTIAL JAZZ PIANO PHRASE #14



- use of descending minor 3rds
- use of "pickup" triplet arpeggios leading into 3rds
- style of Bill E. and Tommy F.

ESSENTIAL JAZZ PIANO PHRASE #16



- style of Wynton K. or Bud P.
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ESSENTIAL JAZZ PIANO PHRASE #17



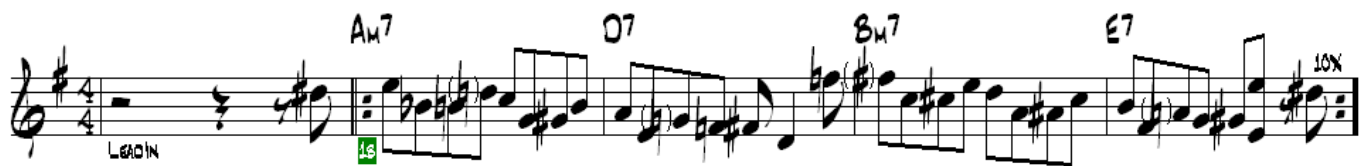
- play a bit "behind the beat"
- use of altered tones on the V7 chord
- style of Wynton K. or Red G

ESSENTIAL JAZZ PIANO PHRASE #18



- (very common chord progression in jazz)
- use of major 7th to b7 on the IIm7 chord
- starts with octave to accent line
- use of chromaticism in bar 3
- style of Wynton K. or Red G.

ESSENTIAL JAZZ PIANO PHRASE #19



- use of chromaticism to "weave" through changes
- bars 3 and 4 are almost the same as bars 1/2
- playing "behind the beat"
- style of Bill E. or Lennie T.

ESSENTIAL JAZZ PIANO PHRASE #20



- use of diminished scale over V7 chord
- use of chromatic "surround tones" on the I chord
- style of Bill E. and Hank J.