

The following 3-6-2-5 and 1-6-2-5 dominant progressions can also work as an introduction, ending or turnaround. The dominant chords over the pedal point are more dissonant but very effective.

A13 D7(#9) G13 C7(#9) F13 F13 D7(#9) G13 C7(#9) F13

Compare the sounds of the two versions of the following Major turnaround. Playing the chords over a pedal point creates a very different sound.

C⁶ Eb⁶ AMaj9 Db⁶ CMaj9 CMaj EbMaj9 AbMaj7 DbMaj9 CMaj9

After experimenting with the pedal point concept you will see that it can be used almost anywhere, especially if you are looking for a more modal type of sound. The following examples are over standard jazz progressions. Play them at a medium swing tempo and alter the rhythm in both the right and the left hand.

BbMaj7 G7^{#11} Cm9 F7^{#9} Dm9 G7^{#9} Cm9 F7^{#9}

5 Fm9 Bb13 EbMaj9 Ab13 Dm9 G7^{b9} Cm9 F7^{b13} BbMaj7

