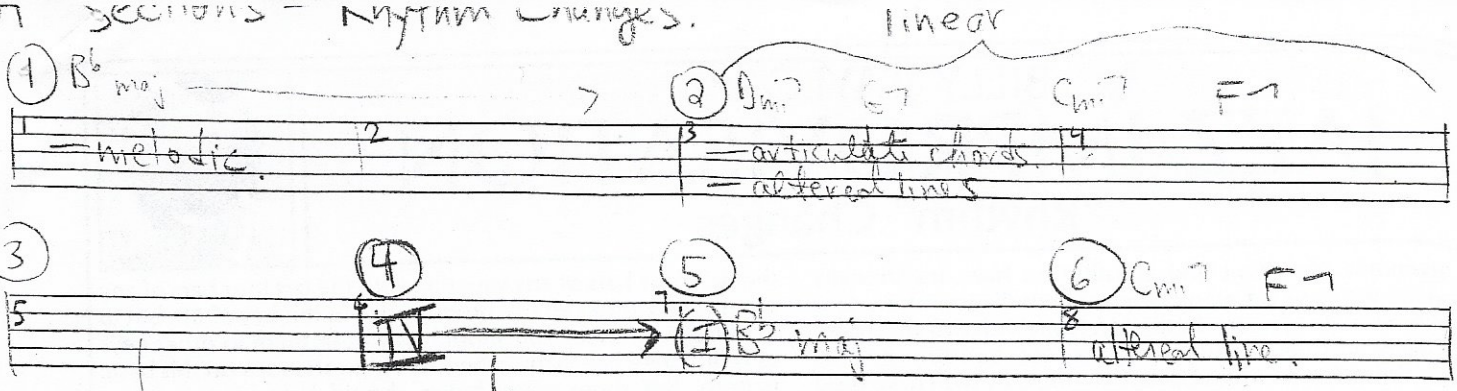
11 sections - Rhythm changes.

linear



* B♭ maj7 for 2nd A

a) $B^{\flat}_{maj7}$ $B^{\flat}7$

b) * $Fmi7$ $B^{\flat}7$

— mixo or "altered"

a) $E^{\flat}_{maj7}$ X (not great)

b) $E^{\flat}_{maj7}$ / $E^{\flat}_{mi7}$ /

c) $E^{\flat}_{maj7}$ / $E^{\flat}_{mi7}$ $A^{\flat}7$

d) $E^{\flat}_{maj7}$ / $E\circ7$ /

e) $E^{\flat}_{maj7}$ / $E\phi7$ $A7$

f) $E^{\flat}_{maj7}$ / $E^{\flat}_{mi6}$ /

g) $E^{\flat}_{maj7}$ / $E^{\flat}_{mi}(\Delta7)$ /

h) $E^{\flat}_{maj7}$ / $F7$ /

i) $E^{\flat}_{maj7}$ / $Cmi7$ $F7$

IV → I progressions

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BILLY TAYLOR

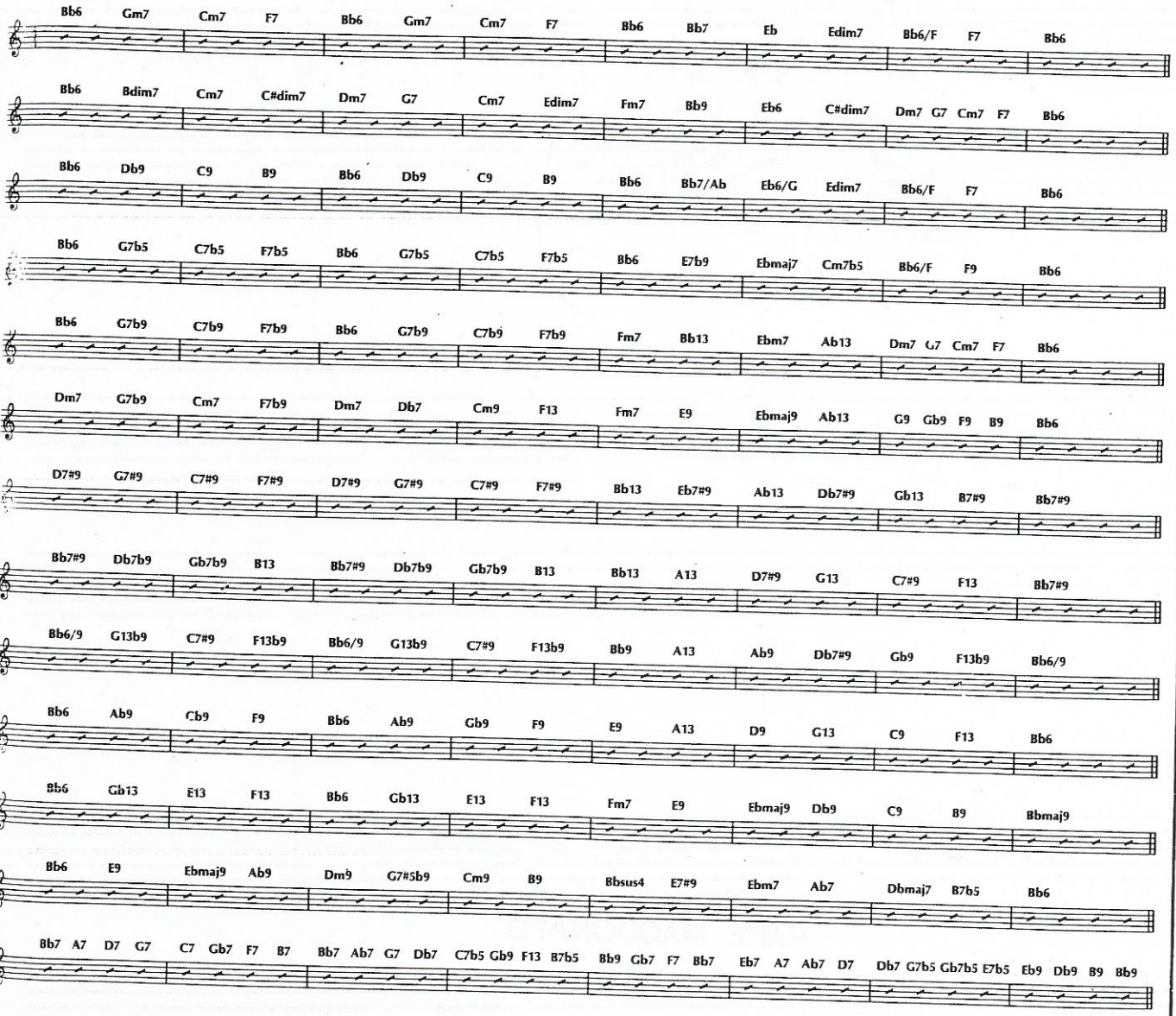
JAZZ IMPROVISATION

"Rhythm" Changes

Harmonic alteration and substitution have traditionally provided the basis for many types of melodic invention. Jazz pianists have always been in the forefront with this approach, but many instrumentalists who are not basically pianists (Dizzy Gillespie and Miles Davis, to name only two) have used the piano as a point of reference in working out some of their innovative harmonic progressions.

To demonstrate what I mean when I speak of harmonic alteration and substitution, I have set out below thirteen variations of the first eight bars of "Rhythm" changes (so called because the basic harmonic structure is that of George Gershwin's "I Got Rhythm"). You will find that you can play the first four bars of any variation with the last four bars of any other. I've written all the progressions in the key of *Bb*, but in working with them you should transpose them to other keys as well. There are many other possible variations on this basic pattern, but those given below should help you to devise your own.

This basic progression has been used, complete or in part, in many jazz tunes, among them "52nd Street Theme," "Oleo," "Anthropology," "Flying Home," "Moose the Mooch," "Lemon Drop," "Good Bait," "Les Leaps In," "Cottontail," "Tuxedo Junction," "Tune for Tex," "Bit of Bedlam," "Early Bird," "Ow," "Love You Madly," and "No Parking."



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Jazz THeory-Rhythm Changes:

(1) [a] section:

1	2	3	4	5	6	7	8
I					IV		

(a) Turnarounds: 2 measures

Trnd	/	/	/	Trnd	/	/	/	(				)Trnd	/	/	/

Examples:

C	A7	Dm	G7
C	Am	D7	G7
C	Eb7	Ab7	Db7
C	Bb7	Ab7	G7

Turnarounds: 4 measures

C	C#o7	Dm	D#o7	Em7	A7	Dm7	G7
				Em	Eb7	D7	Db7
				Bb7	A7	Ab7	G7
				Em7	Ebo7	Dm7	G7

Cycles: 4 Measures

Ab7	Db7	Gb7	B7	E7	A7	D7	G7
D7	G7	C7	F7	Bb7	Eb7	Ab7	Db7
C	Eb7	Ab	B7	E	G7	C	Ab7(Giant Steps)

(b) Measures 5-6:

C	C7	F	Bb7
Gm7	C7	F	F#o7(C/G)
Gm7	Gb7	F	

(2) [b] section:

1	2	3	4	5	6	7	8
Cycle of 5ths:							
E7		A7		D7		G7	
Bm7	E7	Em7	A7	Am7	D7	Dm7	G7
Bb7		Eb7		Ab7		Db7	
Fm7	Bb7	Bbm7	Eb7	Ebm7	Ab7	Abm7	Db7
Bm7 E7	Fm7 Bb7	Em7 A7	Bbm7 Eb7	Am7 D7	Ebm7 Ab7	Dm7 G7	Abm7 Db7
Cycles: Eternal Triangle							
C#m7	F#7	Cm7	F7	Bm7 E7	Bbm7 Eb7	Am7 D7	Abm7 Db7

(3) Assignment:

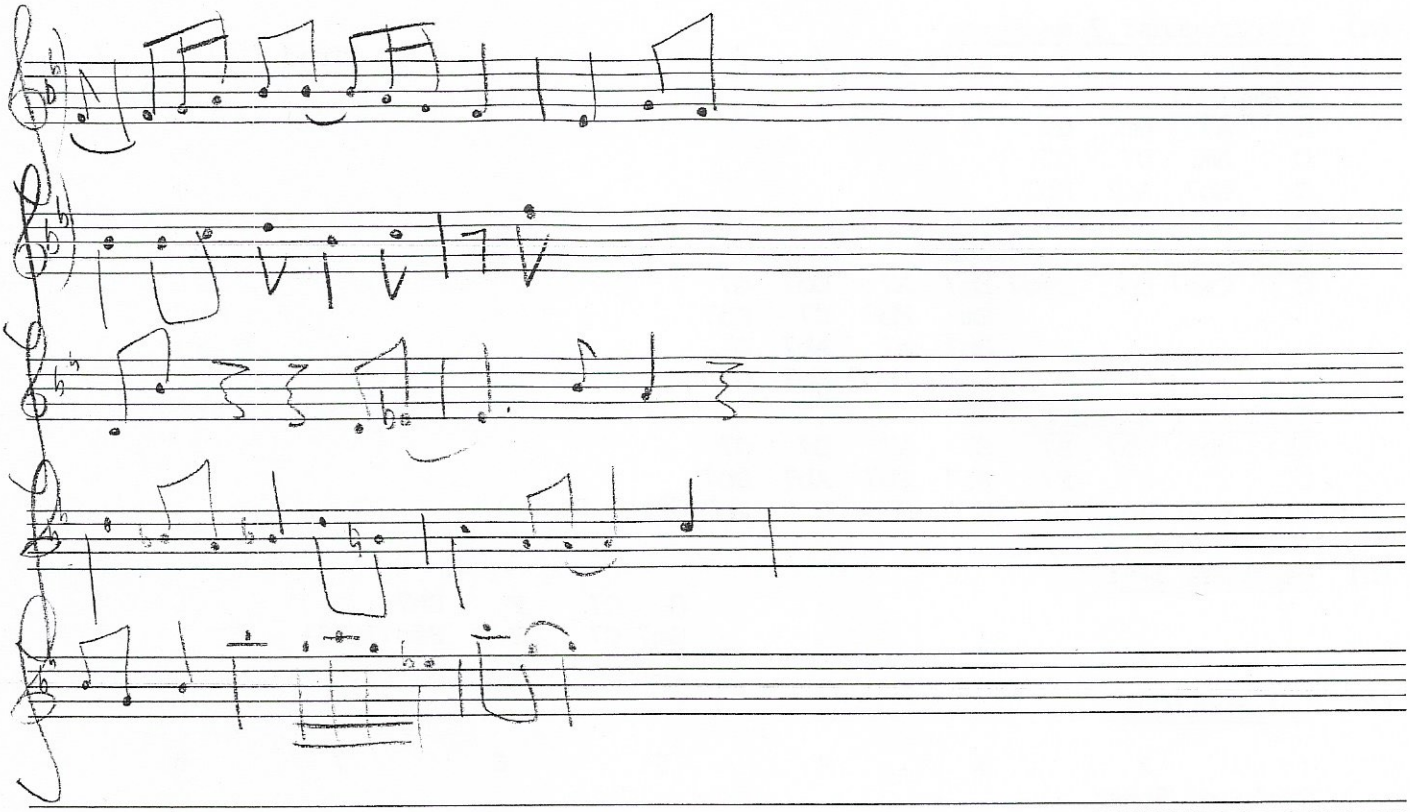
(1) Write chord changes for rhythm changes in the key of F using 2-measure turnarounds in the A-section and cycle of 5ths in the B-section.

(2) Write chord changes for rhythm changes in the key of Bb using 4-measure turnarounds and/or cycles in the A-section (measures 1-4) and the Eternal Triangle changes for the B-section.

(3) Write a melody for one of the above rhythm changes chord progressions.

RHYTHM CHANGES

OPENING STATEMENTS (Melodic) M 1-2



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RHYTHM CHANGES

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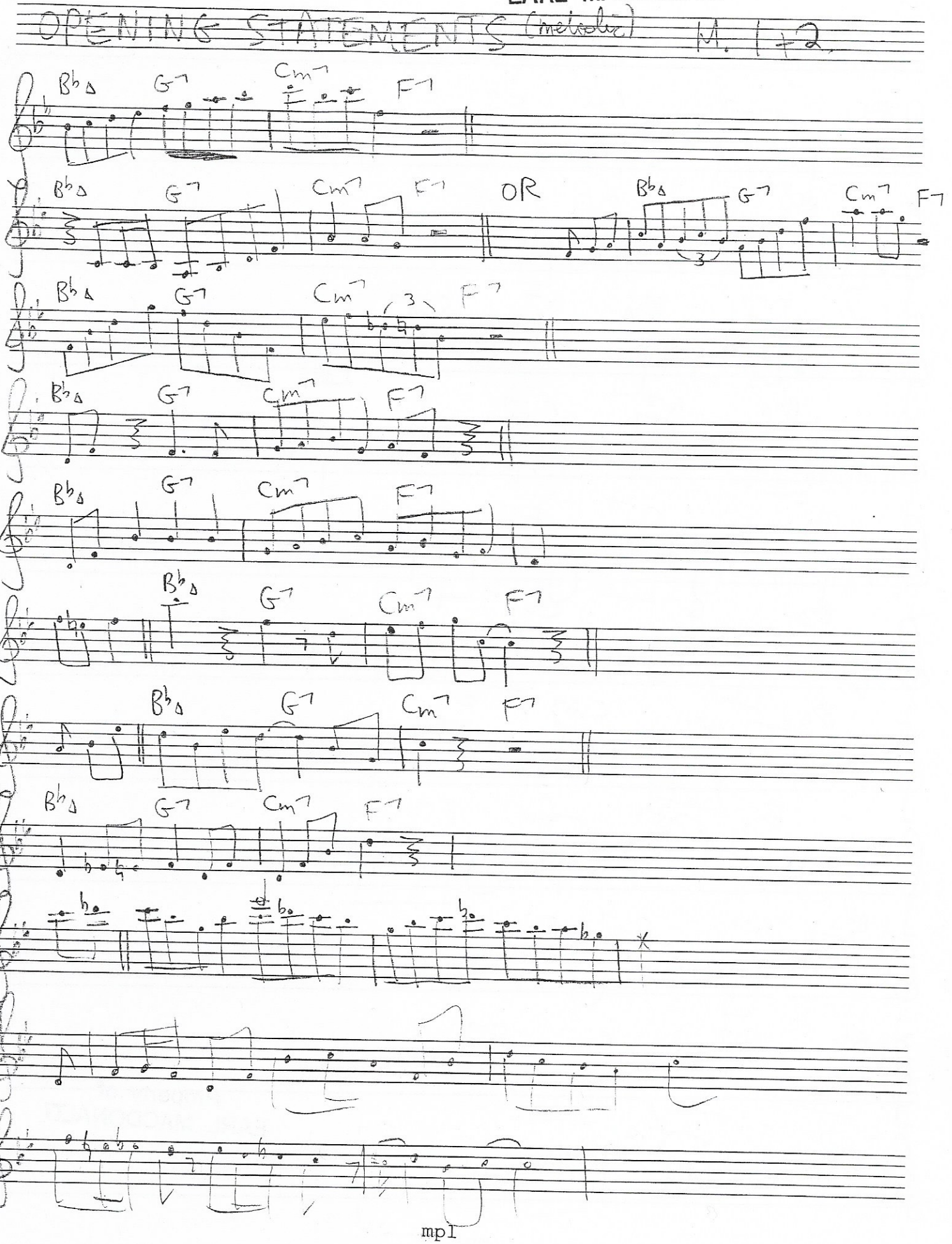
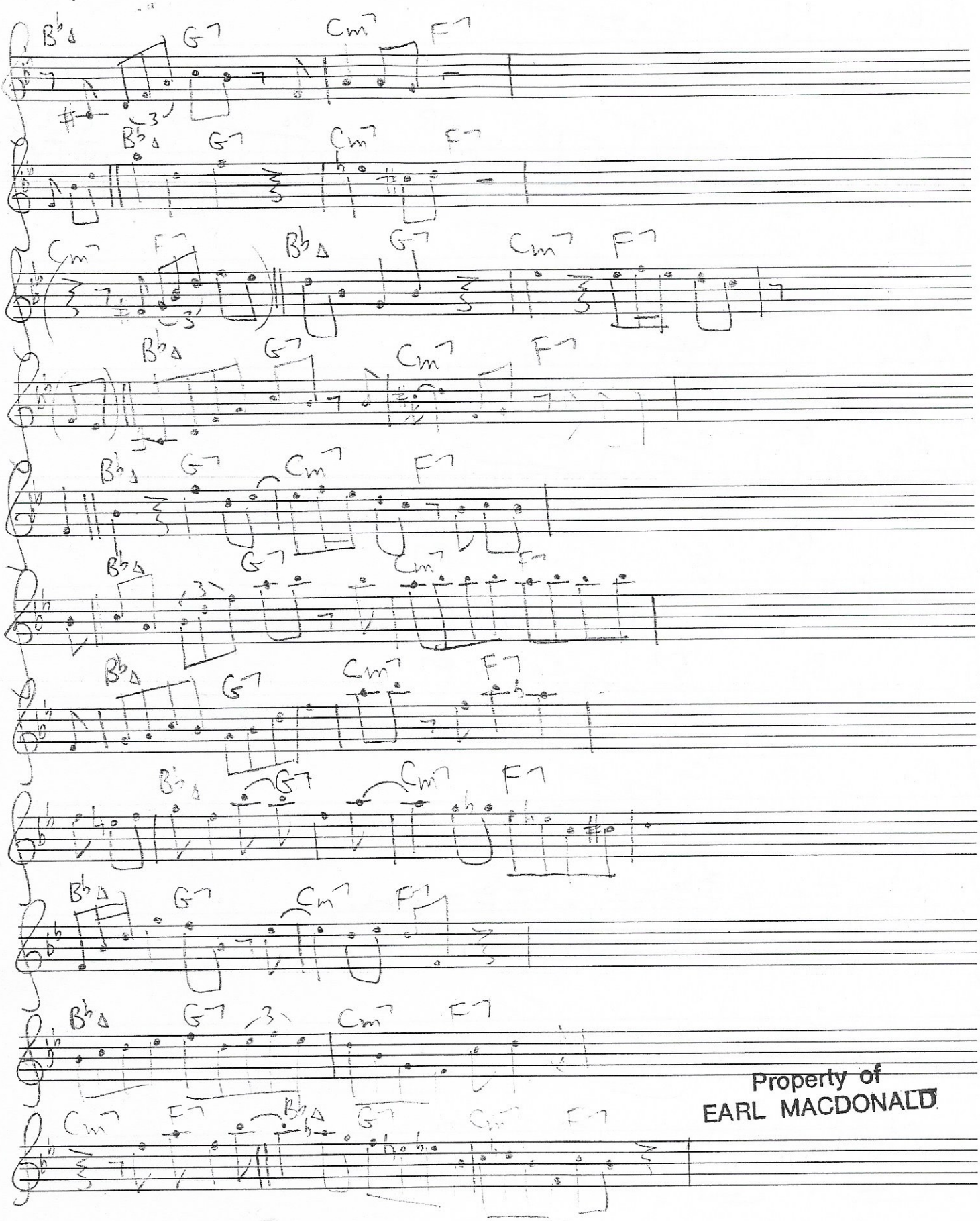
OPENING STATEMENTS (melodic)



RHYTHM CHANGES

OPENING STATEMENTS (Melodic) M. 1 + 2.



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RHYTHM CHANGES

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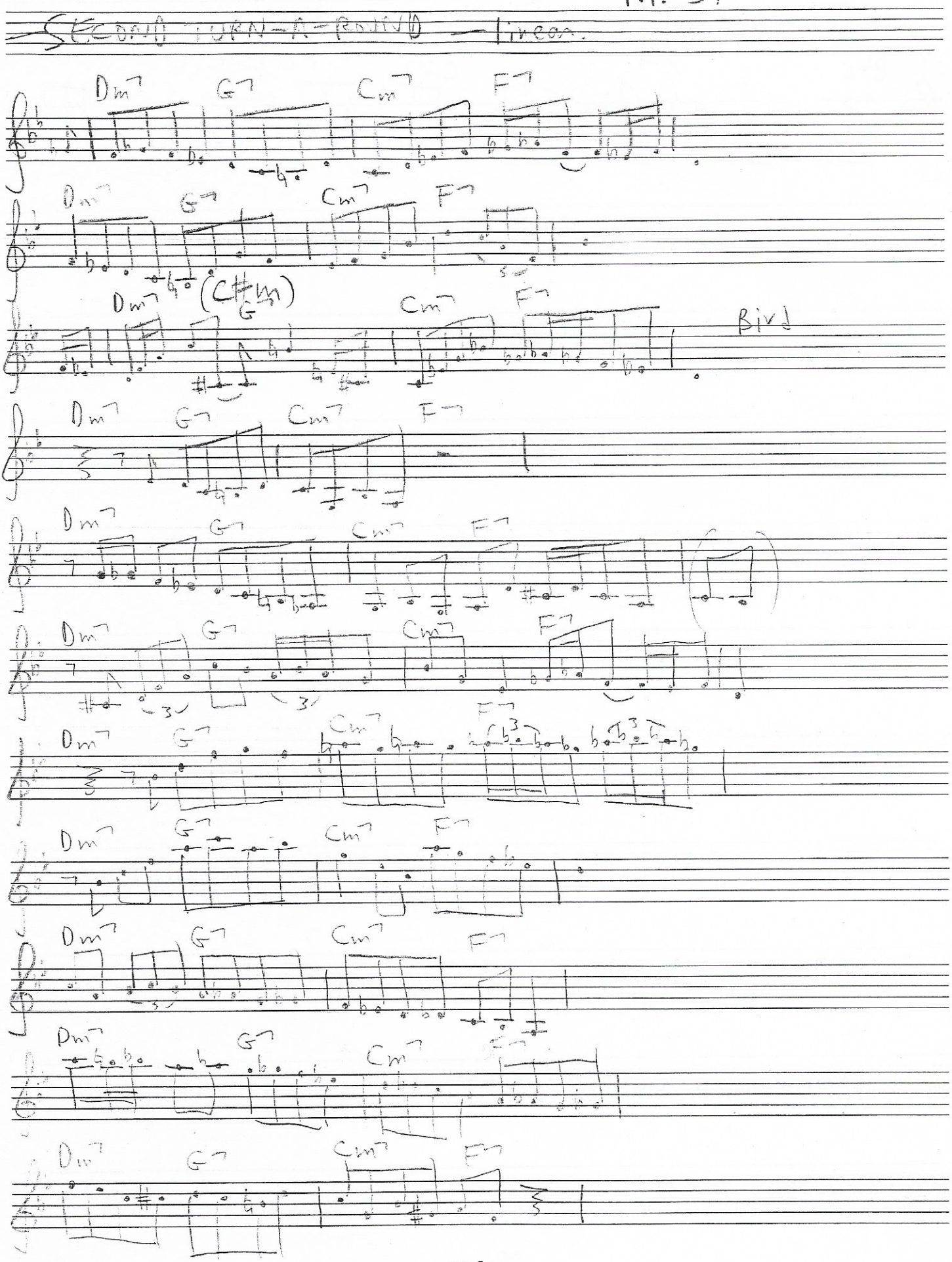
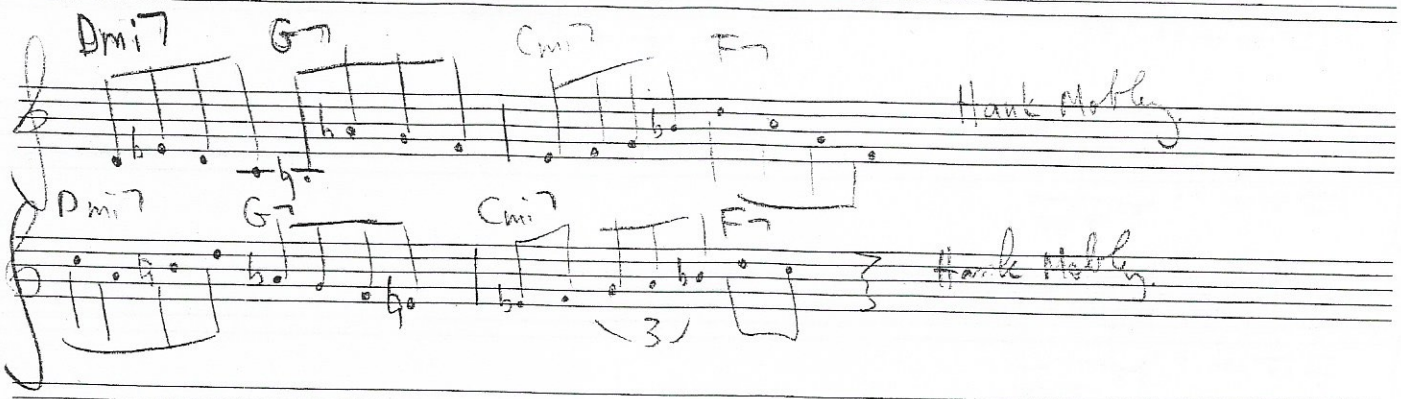
M. 3+4



RHYTHM CHANGES

"Second Turn Around" (M. 3+4) "Linear"



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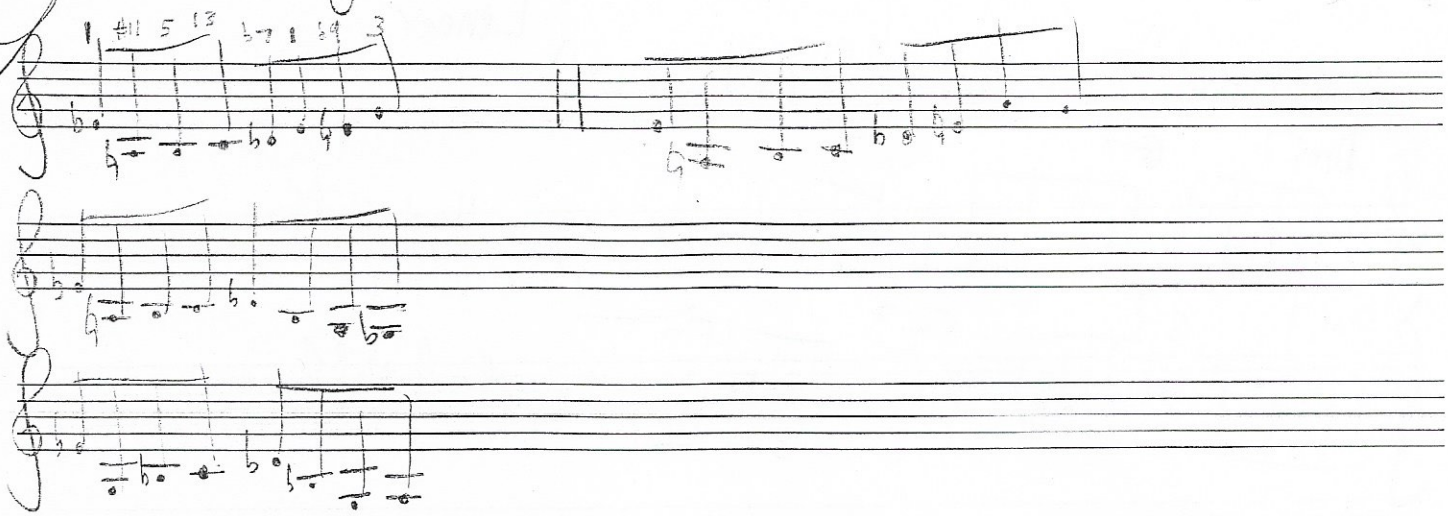
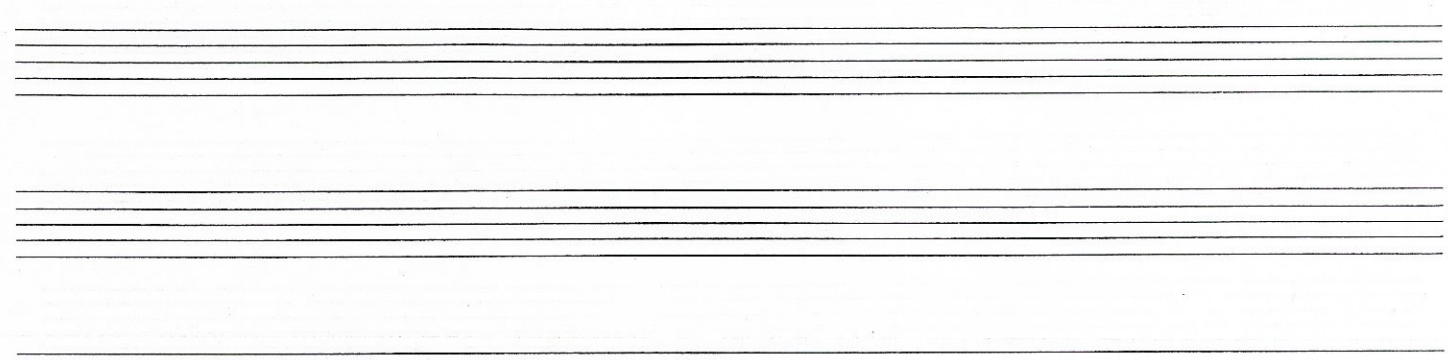
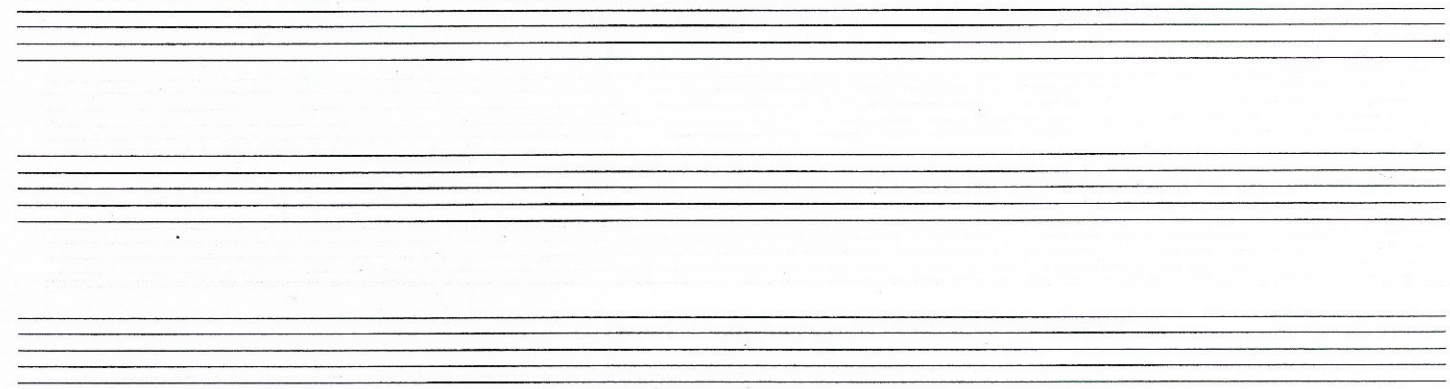
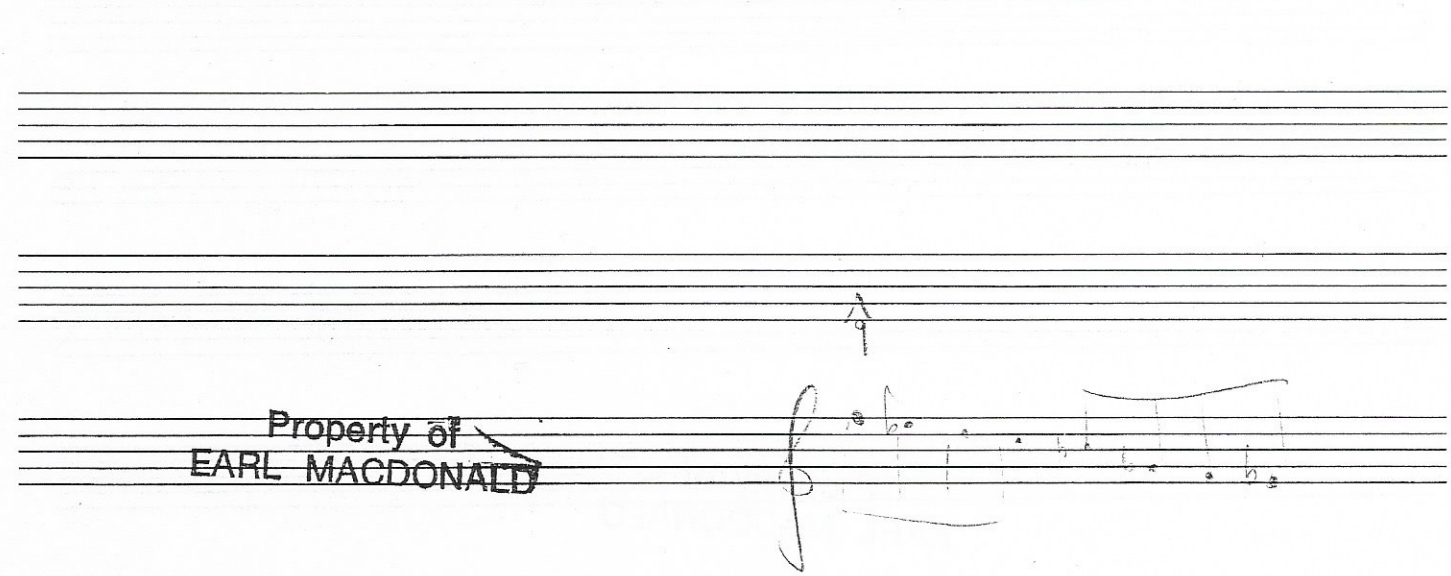
IV — Rhythm Changes (measure 6)









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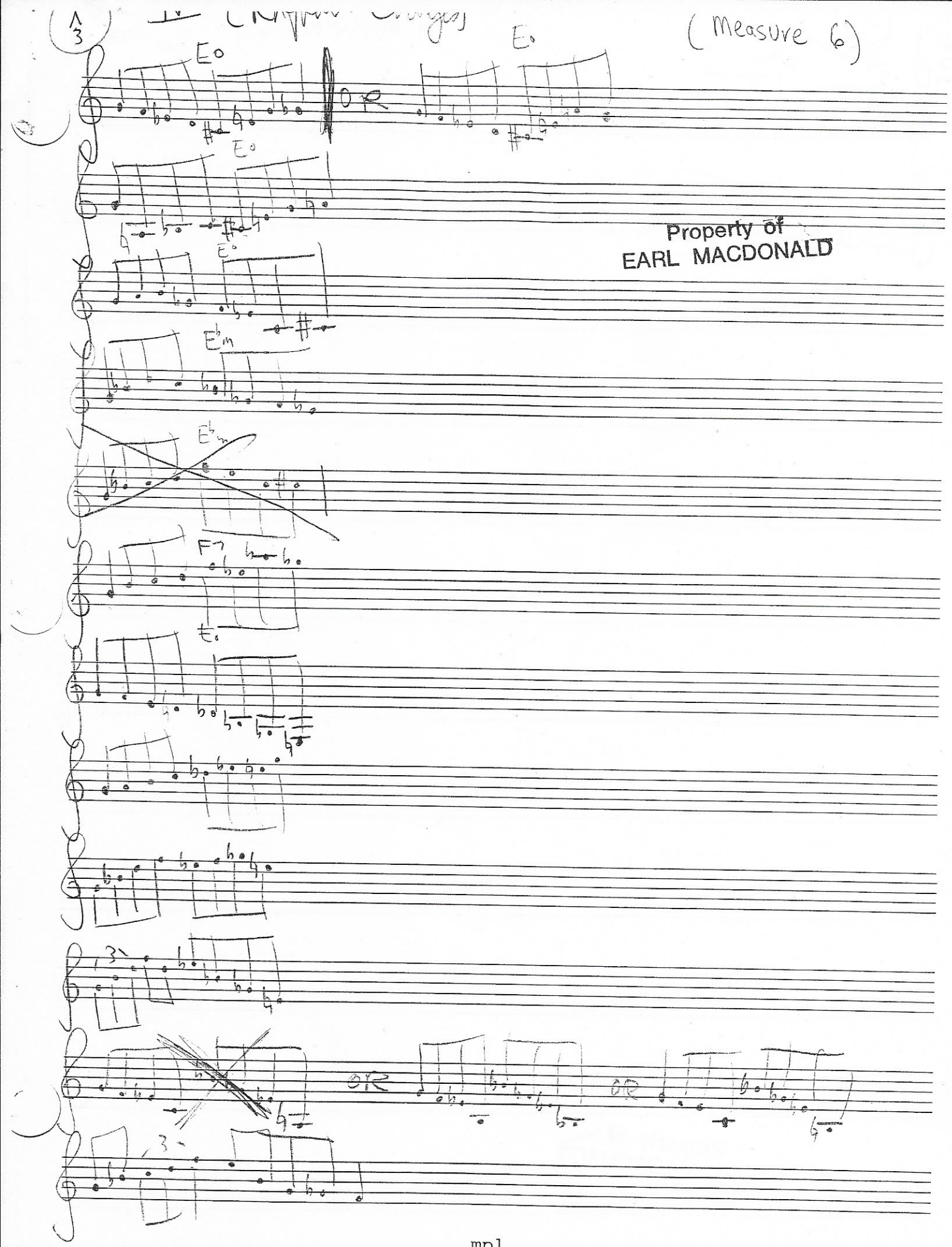
(Measure 6)
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(measure #6)

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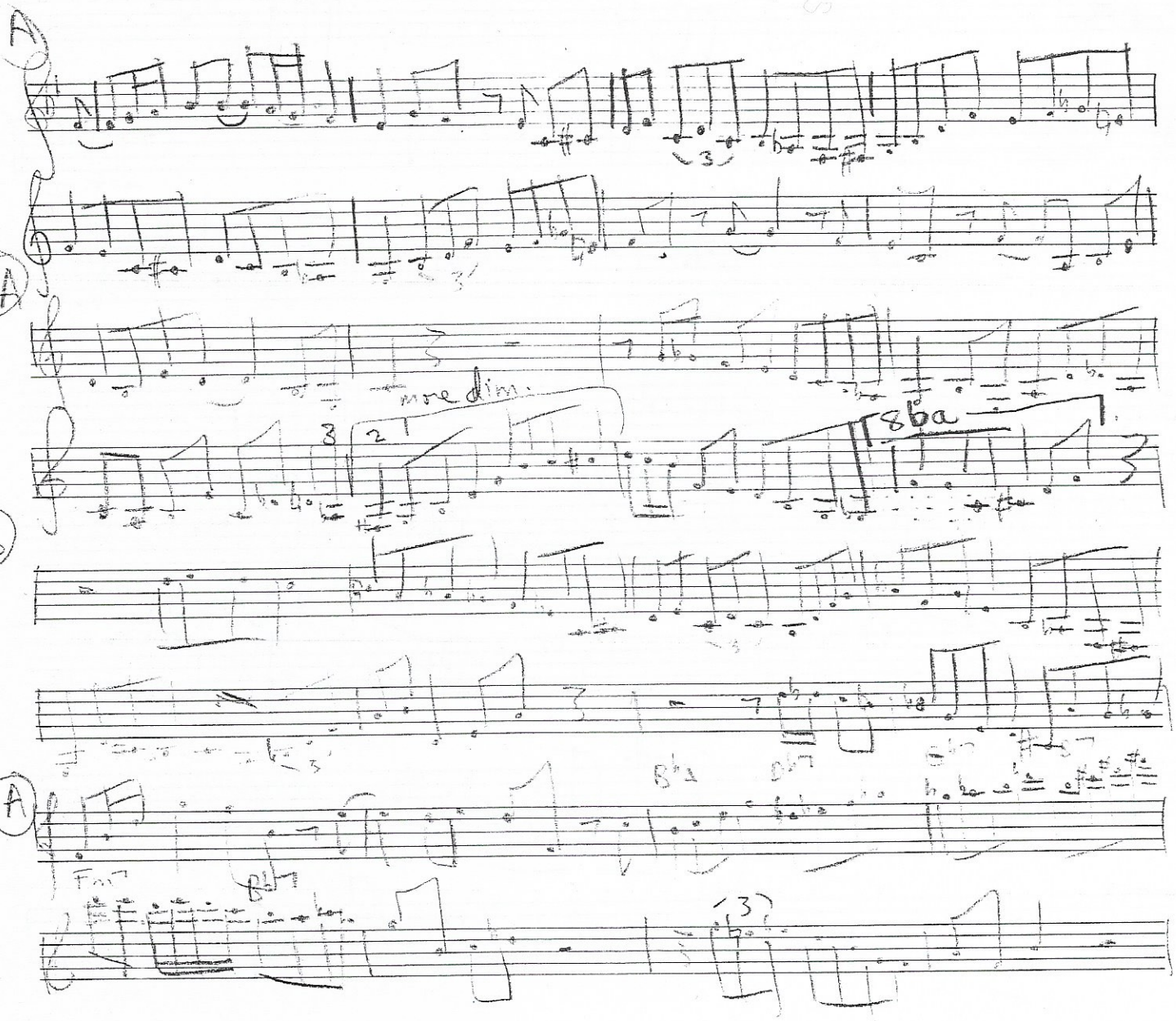

Bud Powell
Waltz

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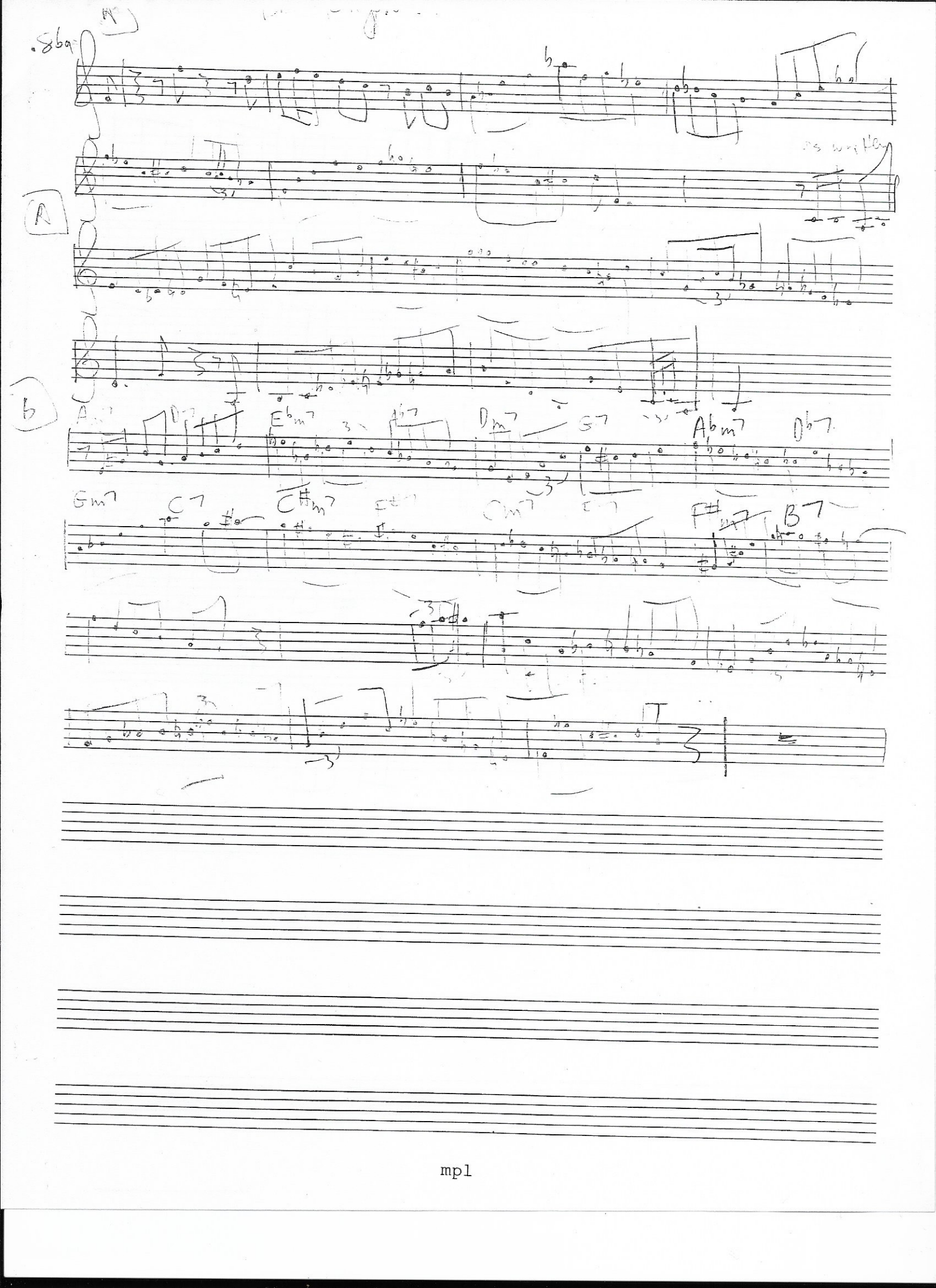
A
B
Ebm7
Dm7
G7
Abm7
Db7
Gm7
C7
Cm7
B7