

C treble inst.

JAZZ LICK OF THE WEEK!

#11

"RHYTHM CHANGES BRIDGE"

This edition looks at the changes found in the "Rhythm Changes" bridge. (eg, tunes such as "I've Got Rhythm, Anthropology, Oleo, and Moose the Mooch").

Rhythm Changes progressions are an AABA form. The A sections don't usually pose much of an issue to players as the chords are fairly diatonic, but the bridge diverts somewhat. (Plus it's a great chance to practice your dom7 (and II V) licks).

It's an 8 bar progression, but I've added the tonic chord after it to give it some context.

I'll do a couple of editions on this one, with the usual beginner lines, working up to some more advanced.

Tracks # 1 & 2 are backing tracks (slow and fast) without instrument examples on for you to practice over more freely. Each lick then has track with melody line added so you can hear what they sound like.

First, here's a demo solo utilising some of the licks that we'll be looking at over these two editions.

Bar 1 - lick # 4 (this edition)

Bar 2 - lick # 2 (this edition)

Bar 3 - lick # 4 (this edition)

Bar 5 - (next edition, but a touch of lick # 1 from this page.)

Bar 7 - (next edition)

Track # 8 (with a bonus bit of extra great sax playing!)

Musical notation for Track # 8, showing two staves of music in G major. The first staff contains four measures of music with chords D7 and G7. The second staff contains four measures of music with chords C7, F7, and Bb6, followed by a final tonic chord G.

Lick #1. This lick is part of the be bop scale, which is characterized by the maj7 and b7 of the scale. (see week #3 for more detail). The be bop scale really is the "essence" of that genre and I believe a vital building block for improv.

Track # 9 (1st x contains demo line, 2nd & 3rd x are backing only for you to play to).

Musical notation for Track # 9, showing two staves of music in G major. The first staff contains three measures of music with chords D7, G7, and C7. The second staff contains three measures of music with chords F7 and Bb6, followed by a final tonic chord G.

Lick #2. A "double chromatic" approach to the 3rd of the chord. Might sound a bit technical, but it's an awareness that improvisers should develop. I know many players would rather just use their ear, but it doesn't hurt to teach the ear where to look a bit.

Again, practice them technically, and it will over time come without thinking about it.

3x D7 Track # 10

For owners of "Jazz Improvisation- The Fundamentals", the be bop scale is covered in units 7&8 (Beginning level) and unit 2 (medium level), and further chord changes to practice them over in the supplement pages.

Lick #3. A combination of licks 1&2.

Track # 11

3x D7

Lick #4. This demonstrates the use of the related II*.

Basically, it's not much more than up the first 5 notes of the related II's scale, but what it creates is the b7 and the 9th of the Dom7 chord, giving it a slightly more modern flavor.

Track # 12

3x D7 b7 9

The related II is explained in detail in "Jazz Improv - the fundamentals" (medium level), and also in "Jazz Harmony - From The Ground Up" (book #2). (The harmony book also contains audio examples).