

4.4.1 STANDARD CHANGES: BLUES, RHYTHM, COLTRANE

- CHANGES = A STANDARD CHORD PROGRESSION THAT CAN BE TRANSPOSED TO ANY KEY
- THREE OF THE MOST COMMON PROGRESSIONS ARE BLUES CHANGES, RHYTHM CHANGES, AND COLTRANE CHANGES.

BLUES CHANGES

- THE BLUES IS A 12-BAR (12-MEASURE) FORM, ORGANIZED AS 3 STANZAS OF 4 MEASURES EACH.
- IN THE MOST BASIC VERSION, EACH MEASURE USES ONLY ONE CHORD.
- THE MOST BASIC FORM IS: STANZA 1 = I - I - I - I, STANZA 2 = IV-IV-I-I, AND STANZA 3 = V-IV-I-I
- AN EXAMPLE IN C MAJOR WOULD BE: C-C-C-C, F-F-C-C, G-F-C-C (EACH CHORD SYMBOL IS 1 MEASURE)
- SUBSTITUTIONS AND REHARMONIZATIONS HAVE RESULTED IN A HUGE NUMBER OF VARIANT FORMS (EX: 17 - 17 - 17 ETC.)

RHYTHM CHANGES

- RHYTHM CHANGES ARE BASED ON THE CHORD PROGRESSION FROM I GOT RHYTHM BY GEORGE GERSHWIN.
- JAZZ MUSICIANS (ESPECIALLY BEBOP MUSICIANS) CREATED MANY NEW TUNES (CALLED CONTRAFACETS) WITH THE CHORDS.
- RHYTHM CHANGES ARE 32 MEASURES LONG, ORGANIZED AS 4 SECTIONS OF 8 MEASURES EACH, IN THE PATTERN AABA.
- THE CHORD PROGRESSION FOR EACH A SECTION IS: I VI / II V / I VI / II V / I I7 / IV #IV°7 (OR IV) / I V / I
- THE CHORD PROGRESSION FOR THE B SECTION (CALLED THE BRIDGE) IS: III7 / III7 / VI7 / VI7 / II7 / II7 / V7 / V7
- THE CHORDS IN THE B SECTION COULD ALSO BE ANALYZED AS A CIRCLE-OF-FIFTHS SEQUENCE OF SECONDARY DOMINANTS.
- THE MOST BASIC VERSION HAS FEW 7TH CHORDS IN THE A SECTION, BUT MANY VARIANTS INCLUDE 7THS/9THS/11THS/13THS, ETC.
- RHYTHM CHANGES MAY OCCUR IN ANY KEY, BUT THEY ARE MOST COMMON IN B \flat AND E \flat .
- A COMPLETE 32-MEASURE RHYTHM CHANGES PATTERN IS PROVIDED IN C MAJOR BELOW.

A SECTION: C AMIN / DMIN G / C AMIN / DMIN G / C C7 / F F#°7 / C G / C
A REPEATS: C AMIN / DMIN G / C AMIN / DMIN G / C C7 / F F#°7 / C G / C
BRIDGE / B: E7 / E7 / A7 / A7 / D7 / D7 / G7 / G7
A AGAIN: C AMIN / DMIN G / C AMIN / DMIN G / C C7 / F F#°7 / C G / C

COLTRANE CHANGES

- COLTRANE CHANGES FOLLOW THE CHORD PROGRESSION JOHN COLTRANE CREATED FOR HIS TUNE GIANT STEPS.
- COLTRANE CHANGES ARE 16 MEASURES LONG, ORGANIZED AROUND ROOT MOTION BY MAJOR THIRD: USUALLY FROM B TO G TO E \flat .
- BELOW IS A VERSION STARTING ON B WITH ROMAN NUMERALS SHOWING II-V-I PROGRESSIONS IN B, E \flat , AND G.

MEASURES 1-7: BMA7 D7 / GMA7 B \flat 7 / E \flat MA7 / AMIN7 D7 / GMA7 B \flat 7 / E \flat MA7 F#7 / BMA7 /
I (V I) (V I) (II V I) (V I) (V I)

MM. 8-16: FMIN7 B \flat 7 / E \flat MA7 / AMIN7 D7 / GMA7 / C#MIN7 F#7 / BMA7 / FMIN7 B \flat 7 / E \flat MA7 / C#MIN7 F#7
(II V I) (II V I) (II V I) (II V I) (II V...)