

## "Rhythm" Changes

Now that you have seen how riffs are combined to form two and four bar phrases let's see how we can expand that to the larger eight bar phrase which is more commonly found in jazz. For example, below is an eight bar chord progression which is similar to the first eight bars of the popular tune "I Got Rhythm" written by George Gershwin.

The first staff shows a sequence of eight chords: Cmaj7, Am7, Dm7, G7, Cmaj7, Am7, Dm7, G7. The second staff shows a sequence of eight chords: Gm7, C7, Fmaj7, F#7, Cmaj7, Am7, Dm7, G7. Each chord is written above a staff with a treble clef and a key signature of one flat (Bb).

The above progression has been the basis of literally hundreds of tunes used by jazz players since it was written in the 1930's to the present. You will notice that within the eight bar progression there are three instances of two bar chord progressions that we've already had, the I-VI-II-V is seen in measures 1 - 2, 3 - 4, and 7 - 8. Therefore any of the I-VI-II-V phrases that we've learned can be played in those measures. Here is one possibility.

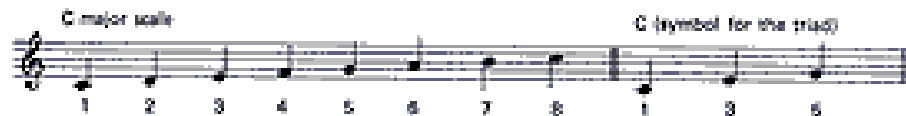
The first staff shows a sequence of eight chords: Cmaj7, (Am7), Dm7, G7, Cmaj7, (Am7), Dm7, G7. The second staff shows a sequence of eight chords: Gm7, C7, F, F#7, Cmaj7, (Am7), Dm7, G7. A melodic line is written above the first staff, consisting of eighth and quarter notes.

Since the chord progression is the same in the three places I mentioned meas. 1 - 2, 3 - 4, and 7 - 8, then any phrase that is used in one place may also be used in another place. Below is another possibility.

The first staff shows a sequence of eight chords: Cmaj7, (Am7), Dm7, G7, Cmaj7, (Am7), Dm7, G7. The second staff shows a sequence of eight chords: Gm7, C7, Fmaj7, F#7, Cmaj7, (Am7), Dm7, G7. A melodic line is written above the first staff, consisting of eighth and quarter notes.

## Major Chords-Major Triads

Chords are derived from scales. Below is the C major scale. The numbers beneath each scale note indicate the numerical position of that note within the scale. By extracting the 1st, 3rd, and 5th notes from the scale we form the C major triad. A triad is a three note chord. The symbol for the triad is the letter - name of the triad.



## Licks Based on Major Triads

The following licks are based on the C major triad. Since there are only three notes in the triad there are not too many interesting possibilities. You will find that as we add more notes to our chords the licks become more interesting. For now we will begin with these.



## Major 6 Chords

The major 6 chord is formed by extracting the 1st, 3rd, 5th, and 6th notes from the major scale.



# Keyboard Accompaniment for Non-Keyboardists

Any musician who wants to be able to improvise, and is not a keyboardist, should be able to sit at a piano and play the licks and phrases given in this book as well as those licks or phrases he has made up on his own, and play the chord accompaniments in the left hand. This is a very excellent way of developing ones ear and preparing yourself to hear the different chord types that you will come across in a real "live" improvising situation.

Below you will find a chord voicing for each of the different chord types that we had and some basic accompaniments for the various progressions we have had. All chords are written in the treble clef for those non - bass clef readers, but, it must be remembered that although written in treble clef all chords are played with the left hand and played in the area of the key board just below middle C.

## MAJOR TYPE CHORDS

The following chords are given in all keys and should be played to accompany all major type licks played in all keys.

