

# Defining the Changes Part 1

Playing the changes. This simply means you have to be able to use the notes in your line that give the chord's character. The third and the seventh are the strong notes for defining the sound of the chord. Getting to them early in the measure gives a clarity of harmonic direction necessary for strong bebop lines. Start with the third. This exercise uses 1, 2 and 3 of the chord-scale. The dominant 7 chord-scale is the mixolydian mode or major scale  $\flat 7$ . The minor 7 chord-scale is the dorian mode or major scale  $\flat 3$  and  $\flat 7$ .

C7 F7 C7

F7 C7 A7

Dm7 G7 C7 A7 Dm7 G7

Transpose this blues progression to all keys and practice it with a swing feel. Use the album "Blues in All Keys" volume 42 by Jamey Aebersold for accompaniment. It can be ordered online at [www.jazzbooks.com](http://www.jazzbooks.com). Practicing can be more fun if there is a rhythm section track to practice with after you learn the basic line.

This exercise will target the seventh of each chord. with the chord tones 1, 5,  $\flat 7$ . Notice how much more blues flavor there is in this in comparison to the first exercise.

C7 F7 C7

F7 C7 A7

Dm7                      G7                      C7                      A7                      Dm7                      G7

Now, combine the two ideas, so that each chord has the sound of the 3rd and the 7th. I am also adding some syncopation to it, so that the line is not so stiff. In the 7th measure the 7th and the 5th surround the root of the A7 very effectively. You will notice that there is a tendency to resolve from the 7th to the 3rd in most measures. This is a very common way of playing changes in a clear and forward moving melodic line.

C7                      F7                      C7

F7                      C7                      A7

Dm7                      G7                      C7                      A7                      Dm7                      G7