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11-2020

## **I Got Rhythm: How Rhythm Changes Became Among the Most Used Progressions in Jazz, and Opens the Door for Limitless Creativity: Annotated Bibliography**

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I Got Rhythm: How Rhythm Changes Became Among the Most Used Progressions in Jazz, and  
Opens the Door for Limitless Creativity: Annotated Bibliography

Blumenfeld, Larry. "Marking Birthdates and Other Points of Creation." *Jazziz*, 12, 1998, 8,  
<https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/1381552?accountid=14608>

Larry Blumenfeld starts by asking how jazz history would have been different if George Gershwin had never lived. The sound of jazz itself would be completely different without the large body of work that Gershwin created over his unfortunately short life. Rhythm changes would not have become a staple of jazz composition, nor would many of the contrafacts written over them. Blumenfeld states that Gershwin's music respects both European classical forms and uniquely African and American folk music. Without Gershwin spending time with pianists playing in clubs in Harlem or studying the music of the classical giants, American music and jazz, would not be as we know it today.

Chambers, Jack. "The Fifth Reed: Ben Webster and the Tenor Ascent." *IAJRC Journal* 49, no. 2 (Summer, 2016): 50-60. <https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/1862315823?accountid=14608>.

Jack Chambers starts this article off by discussing the use of the clarinet as a solo instrument over the tenor saxophone by Duke Ellington for nearly 40 years. The tenor saxophone had appeared occasionally, but only as a double for the clarinetist. It wasn't until Ben Webster and Joe Garland were invited to sessions where tenors featured on Duke's recordings. Even then, Ellington was in no rush to integrate the tenor as a mainstay solo in his songs. After Webster finally joined the band, Ellington composed Cotton Tail, which became Webster's big breakthrough. This song was one of the first popular contrafacts written on rhythm changes. Webster was featured on Cotton Tail, and he also wrote the saxophone soli. Webster left the band in 1943, but the song followed him throughout his career. He still appeared as a guest with the Ellington band, but was never a full fledged member again.

Goldsby, John. "Interpreting I Got Rhythm." *Strad*, April 2011. p 92-96.

In this article, Goldsby gives a brief background on the history of rhythm changes. He gives an overview of how the tune is organized originally, as well as how many contrafacts interpret the song. He includes a full lead sheet of the original melody, with some embellished chords that could be used when soloing. Goldsby then includes examples of how a bebop musician could have changed the chords while keeping the tune recognizable. He then explains how musicians can use these different changes at the same time and have the music still

harmonious between everyone. The melodies themselves tend to determine which sequence of chords would be used, but it is not set in stone.

Jarvinen, Topi. "Tonal Hierarchies in Jazz Improvisation," *Music Perception: An Interdisciplinary Journal* 12, no. 4 (Summer 1995): 415-37.  
<https://www.jstor.org/stable/40285675>.

In this article, Jarvinen analyzes and compares 18 bebop songs based on rhythm changes. They argue that many analysts of jazz have done so with the methods used for European Classical, so why should Schubert be analyzed the same way as Hank Mobley? Jarvinen attempts to create a hierarchy based on how common each of the 12 tones are in a given jazz solo. Each solo uses the same changes in order to maintain consistency, all but one solo are in Bb, and are from nine soloists. Jarvinen considered eighth notes to be the smallest unit to prevent unnecessary complexity. The results are displayed in tables and graphs, which are divided by each chord in the changes. By comparing these tables and charts, Jarvinen creates a hierarchy of which pitches were chosen over each chord.

Lawn, Richard. "'Experiencing Jazz: Jazz at the Close of the Century'." In *Jazz Education Journal*, Manhattan, Kan., 49-53, 55-57, 59-60. Manhattan, Kan.: International Association of Jazz Educators, 2007. <https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/1370746?accountid=14608>.

Richard Lawn discusses many trends found in jazz at the close of the 20<sup>th</sup> century. He pays special attention to Large Ensembles, Rediscovery/Reissues/Tributes, Preservationists, Post-Avant-Garde Experimentalism, Popular Instrumental Jazz, World Music Influence, Jazz Vocalists, Contemporary Scholarship, and Mature Artists. At the end, Lawn presents an overview of what a 21<sup>st</sup> century jazz musician is, as well as a table of world events between 1990 and 2001 to put these trends in perspective.

LaVerne, Andy. "Play it!: Jazz - A "Rhythm Changes" Primer." *Keyboard* 04, 2010, 40-41, <https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/753579154?accountid=14608>.

In this short article, Andy LaVerne gives a short introduction to improvising on "Rhythm Changes." He goes over the basic form found in most tunes that utilize this progression. LaVerne describes how the A section's first four bars, a I-VI-II-V, is used in many different styles of music, and is therefore a measure of how well one can improvise. He goes on to give a few ideas on how to approach the cycles found within "Rhythm Changes."

Martin, Henry. *Charlie Parker, Composer*. Oxford: Oxford University Press, 2020. p 55-79.

Henry Martin discusses and analyzes six songs written by Charlie Parker over rhythm changes. It includes the original manuscripts, as well as cleaner excerpts in order to show the differences and similarities between each piece. He goes into extensive detail on Red Cross, Shaw' Nuff, Moose the Mooche, Dexterity, Passport, and Anthropology/Thriving from a Riff. Martin offers insight to how they were recorded and composed, as well as composition techniques and melodic ideas used by Parker.

Martin, Henry. "Four Studies of Charlie Parker's Compositional Processes." *Music Theory Online* 24, no. 2 (06, 2018). <https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/2082029600?accountid=14608>.

In this article, Henry Martin explores the compositional process of Charlie Parker by analyzing a few of his songs. There are not working manuscripts of these pieces in progress, so much of the information has to be inferred from what other musicians that recorded with him had to say. Martin includes anecdotes from Max Roach, among other musicians featured on his early albums, that state he composed many of his pieces on the spot at the recording studio, or the same day as the recording. These songs include Now's the Time, Billie's Bounce, Chi Chi, Anthropology, and others. Martin focuses on Ornithology, My Little Suede Shoes, Red Cross, and Blues (Fast) to show his composition and revision process.

Michaelson, Garrett. "Rhythm Changes, Improvisation, and Chromaticism: Who Could Ask for Anything More?," *Engaging Students: Essay in Music Pedagogy* 4 (2016): 1-14.

Michaelson begins his article by giving a brief synopsis of the origins of rhythm changes. He describes how he teaches his students to play and improvise over the changes. Michaelson includes written examples of possible voicings and arpeggios the students could use. Next, he talks about how he would reharmonize the changes to fit what the soloist is doing. He discusses alter chords, extended harmony, as well as tritone substitutions. Michaelson goes on to bring up other tunes that have been reharmonized to show the possibilities.

Shanahan, Daniel, Yuri Broze, and Richard Rodgers. "A Diachronic Analysis of Harmonic Schemata in Jazz." in *Proceedings of the 12th International Conference on Music Perception and Cognition and the 8th Triennial Conference of the European Society for the Cognitive Sciences of Music*, pp. 909-917. 2012.

The goal of this analysis was to create a periodization of the use of certain chord changes throughout the evolution of jazz. This one uses recordings created between 1925 and 1970. They used a database containing 458 composers and 1,160 pieces to gather use of certain kinds of chord changes. Fake books were used to compare whether or not the changes in the database

were relatively correct. Charts were created with the data to show usage of Dominant chords, Minor 7<sup>th</sup> chords, and Major chords between 1920 and 1970. They also compiled a list of how many times certain progressions were used. For instance, ii-V-I, I-vi-ii-V, etc. They chart even more of their findings in the latter half of the article, and accompany them with detailed analysis and explanation.

Smith, Nate. *Gershwin and Instrumental Jazz*. Cambridge, England: Cambridge University Press, 2019. p 275-88.

This chapter focus on George Gershwin's influence on instrumental jazz after his death. Nate Smith states that Gershwin's music was popular amongst jazz musicians because his songs were popular in general. Smith argues that these songs were popular due to their use of blue notes and syncopated rhythms. Although this wasn't a new concept to jazz musicians, the general public loved it. Smith does analysis of Lester Young's recordings of "I Got Rhythm" in 1944 to show how open to change the form and harmony of the song is. Bebop musicians of the mid 40s to 50s also used Gershwin's songs extensively for contrafacts and reharmonization. Smith goes on to describe how Miles Davis/Gil Evans as well as John Coltrane transformed Gershwin's music. Gershwin's music continues to be prevalent from the 70s onward, but there is more controversy surfacing over his role in jazz history.

Young, James O., and Carl Matheson. "The Metaphysics of Jazz." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000): 125-33. Accessed November 3, 2020. doi:10.2307/432091.

Young and Matheson start this article by stating the point of their article: to determine if two performance of the same work, for instance 'Round Midnight, which are improvised are the same piece. They go on to state that since improvisation is central to jazz music, it is irresponsible to state that two recordings of the same piece are two different works. It is also possible to have a jazz session that does not have any 'written work.' Young and Matheson bring up the writings of another scholar, Nelson Goodman, who states that two or more recordings or performances must come from a written score in order to be considered of the same work. The two authors give numerous rebuttals and counter arguments to Goodman's idea, one of which states that Goodman probably didn't have jazz in mind when he wrote his ideas down. They also defend their position at the end of the article.