Rhythm Changes in the Key of C
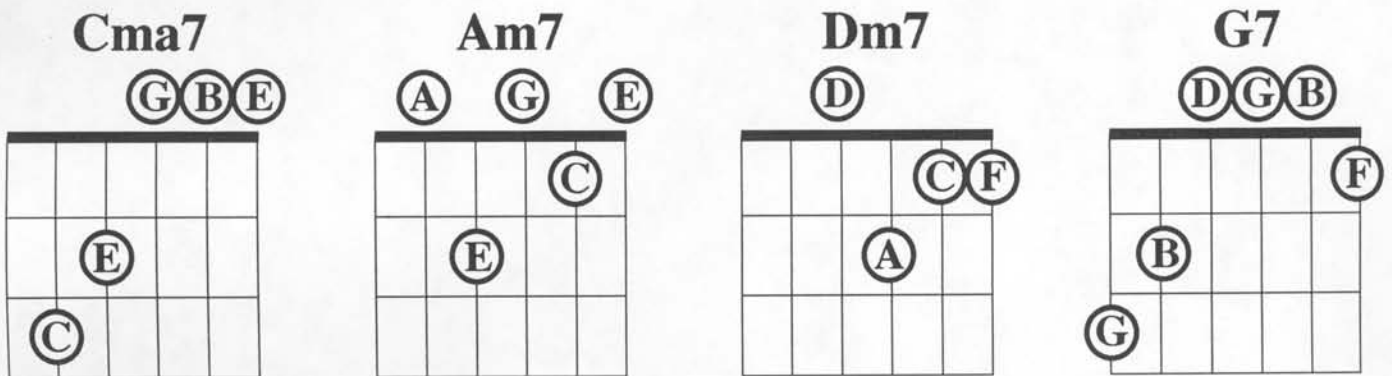
Because this is *jazz* we're talking about, we should start at the level of the **Quadrad**, so:

The **1 chord** becomes a **1ma7** chord (**1-major 7th**).
The **2m** and **6m chords** are **2m7** and **6m7** chords (**2-** and **6-minor 7th**).
The **5 chord** is a **5₇** chord (**5-dominant 7th**). That's a big 5 and a small 7.

In Open Position, the **1ma7** - **6m7** - **2m7** - **5₇** chord progression is as follows:

Cma7	Am7	Dm7	G7

Let's review the **two methods** for figuring out the Chord Qualities for these 4 chords:

Method One: Use the C Major Scale to generate the Chord Family.
From the Root Note of each chord, create Quadrads by picking off the **1st**, **3rd**, **5th** and **7th** notes, strictly observing the **Key Signature of C** (no sharps and no flats). This is the Harmonized Diatonic Scale method we saw in *Volume Two:*

Cma7:	<u>C</u> - D - <u>E</u> - F - <u>G</u> - A - <u>B</u> - C - D - E - F - G = **C E G B**
Am7:	C - D - E - F - G - <u>A</u> - B - <u>C</u> - D - <u>E</u> - F - <u>G</u> = **A C E G**
Dm7:	C - <u>D</u> - E - <u>F</u> - G - <u>A</u> - B - <u>C</u> - D - E - F - G = **D F A C**
G7:	C - D - E - F - <u>G</u> - A - <u>B</u> - C - <u>D</u> - E - <u>F</u> - G = **G B D F**