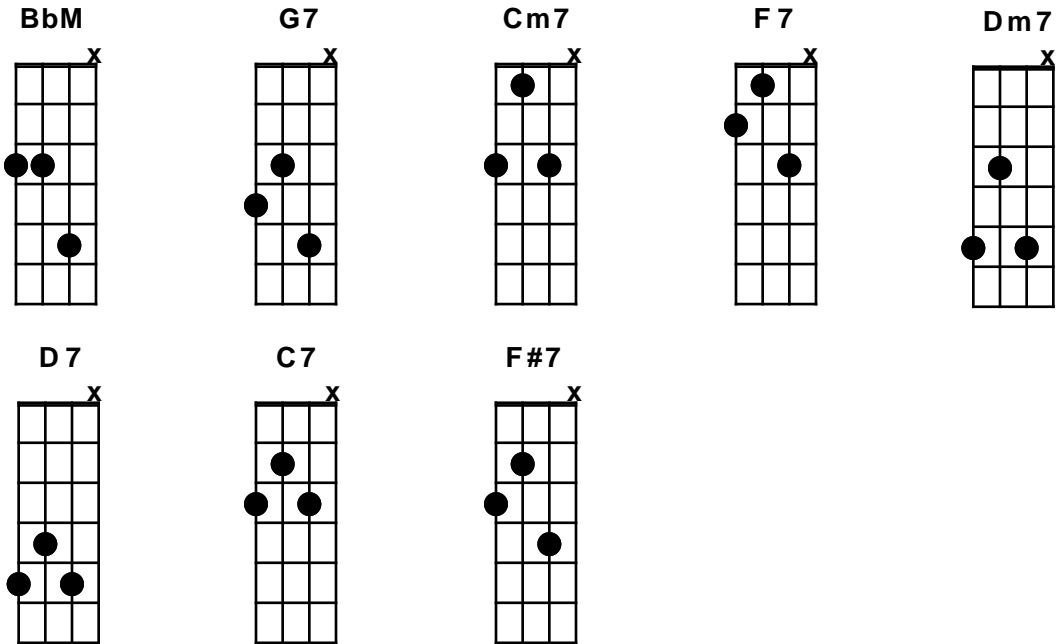


# Rhythm Changes - Key of Bb



<b>BbM</b>	<b>G7</b>	<b>Cm7</b>	<b>F7</b>	<b>Dm7</b>	<b>G7</b>	<b>Cm7</b>	<b>F7</b>	
//	//	//	//	//	//	//	//	
<b>BbM</b>	<b>G7</b>	<b>Cm7</b>	<b>F7</b>	<b>Cm7</b>	<b>F7</b>	<b>BbM</b>	<b>F7</b>	Repeat
//	//	//	//	//	//	//	//	
<b>D7</b>				<b>G7</b>				
//	//	//	//	//	//	//	//	
<b>C7</b>				<b>Cm7</b>		<b>F#7</b>	<b>F7</b>	Bridge
//	//	//	//	//	//	//	//	
<b>BbM</b>	<b>G7</b>	<b>Cm7</b>	<b>F7</b>	<b>Dm7</b>	<b>G7</b>	<b>Cm7</b>	<b>F7</b>	
//	//	//	//	//	//	//	//	
<b>BbM</b>	<b>G7</b>	<b>Cm7</b>	<b>F7</b>	<b>Cm7</b>	<b>F7</b>	<b>BbM</b>	<b>F7</b>	:
//	//	//	//	//	//	//	//	

Note that some of the chords are spelled without a root. In this case all of the G7 and A7 are spelled that way I've done so on purpose. It's not essential that the root is defined in your chords and in fact, it's often desirable. Note how the notes on the low "G" string aren't always the root but they form a nice moving bass line. Also, the second chord chord can be either a Bdim chord (just add the Ab on the E string) or a non-root G7. Call it what you like. It's the sound that's important and what you do with it.