You may be wondering why none of the examples started from the b7th of the II chord. Keep in mind that the harmonic possibilities for these examples include the relative minor tonality's II-V-I, in this case Bmi7b5-E7alt-Ami. The b7th of Dmi7 is C, very dissonant against Bmi7b5. The b7th of Fmi7 is Eb, also very dissonant against the E7alt. It's not impossible to use those dissonant notes, even on the downbeat, but I opted for a more problem-free approach at this time.

Combining long II-V changes on the Rhythm changes bridge

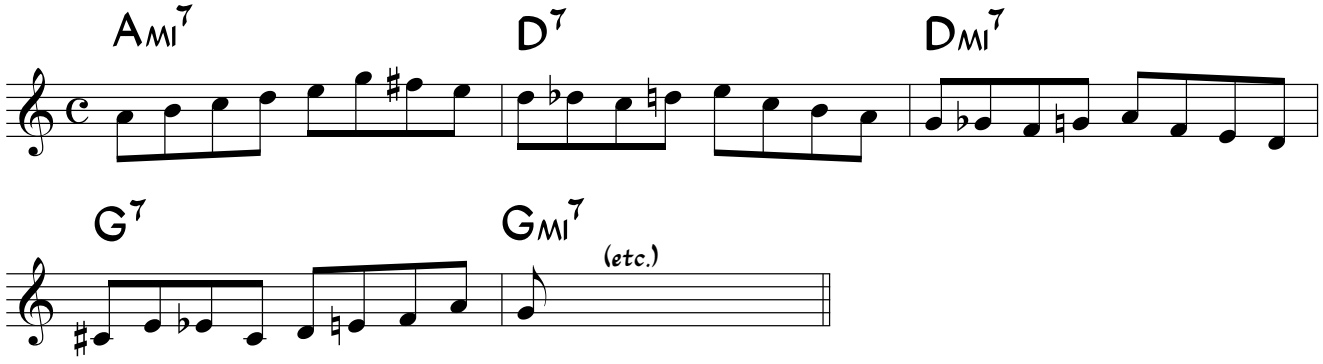
As you recall, the bridge in Rhythm changes is a very long (two bars each) dominant cycle. Because there's two full measures of each dom7 chord many jazz musicians will treat each chord as if it were a regular long II-V progression. So, instead of D7-G7-C7-F7, two bars each, we can think Ami7-D7-Dmi7-G7-Gmi7-C7-Cmi7-F7, one bar each. That means we can apply our long II-V lines to the Rhythm changes bridge.

Rhythm bridges using unaltered II-V combinations that replicate after four bars

Let's start by using some unaltered long II-V combinations that will replicate down a whole-step after four bars. I'm only going to show the first four bars of each Rhythm bridge, plus the first eighth-note of the fifth bar. Since there's a four bar replication, that last note will always be a whole-step lower than the starting note, as will be the chord changes.

Unaltered four-bar replications starting on the root of the first II chord

Ex.3-157 shows the first four bars of a Rhythm bridge using unaltered II-V combinations that starts on the root of the first II chord (Ami7) and can be replicated down a whole-step in the next four bars. The final G note is the start of the replication.



Ex.3-158 also starts on the root of the first II chord. The third bar also happens to start on the root of the second II chord (Dmi7), but it's not a replication.