AUTUMN LEAVES

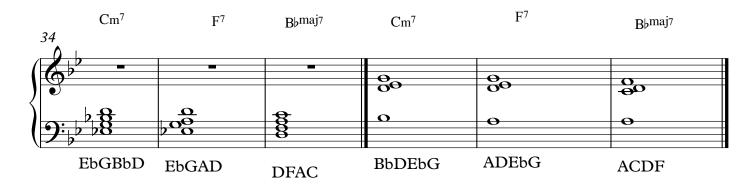
JOPSEPH KOSMA (Lesson by Ben Portner)

Now that we've spent time mastering blues in different keys we are going to move on to learning our first jazz standard Autumn Leaves. Jazz Standards are pieces of music that proficient jazz musicians are expected to know and have memorized. Autumn leaves is a great one to start with as it has a very strong melody and chord changes that are easy to maneuver. We are going to start with playing the melody using root position chords. After you master this we will go over scales to use and better voicings to use then root position voicings. It is recommended that the student listen to multiple renditions of masters such as Miles Davis, Bill Evans, Chet Baker Ahmad Jamal and Many others.

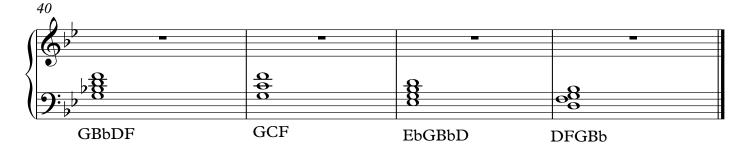


After learning the chords in root position we will learn some better sounding voicings. Many of these voicings you will have come across in previous lessons. We will divide the voicings into progressions

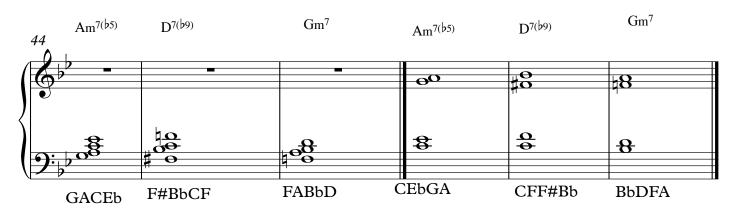
First let's start with the 2-5-1 going into Bb major. We will learn two possibilities for this one. All voicings should be played in the left hand as this is what you will use to accompany yourself



Let's tackle the Eb major 7th after the 2-5-1 there's many options for this chord but we'll only go over a few Ebmaj7

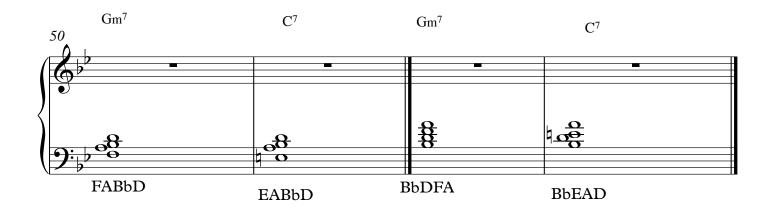


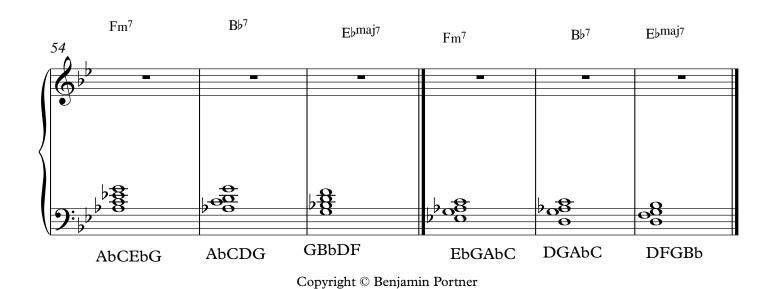
Now let's go over the minor 2-5-1 into G minor



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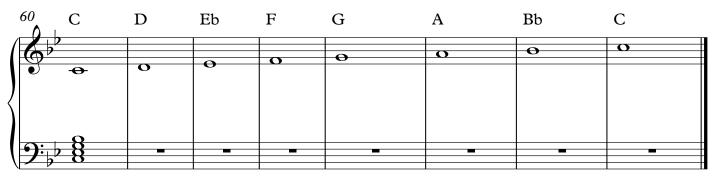
Although the progressions only appear once in the tune, we will go over the 2-5-1's in the keys Eb and F





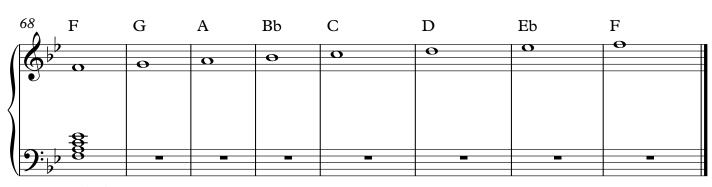
Now let's go over the scales you can use to improvise over the changes.

 $\,\mathrm{Cm}^7$



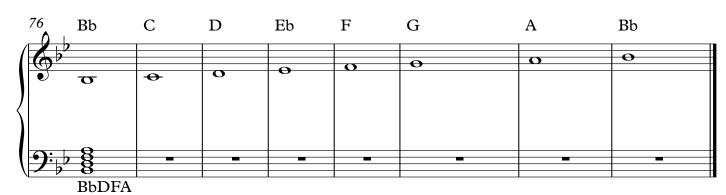
CEbGBb

 F^7



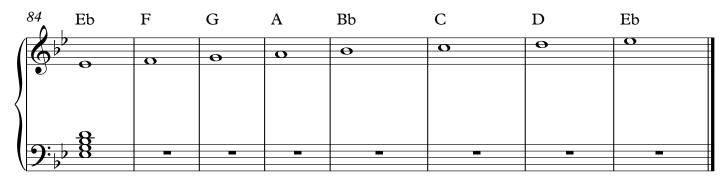
FACEb

B♭maj7



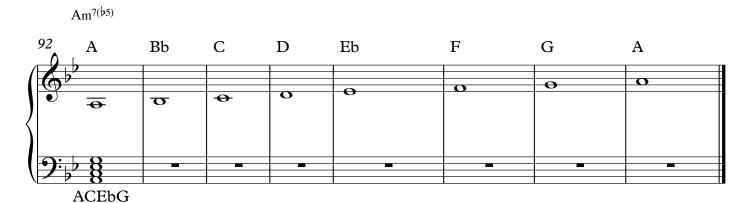
While the chord itself doesn't have a #11, we are going to add it to the scale as it will sound more succint with the key of Bb

E♭maj7

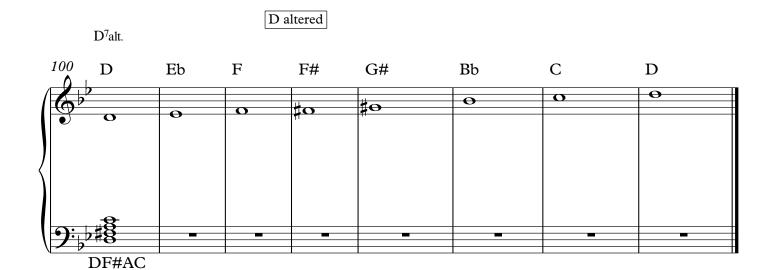


EbGBbD

Now let's work on the minor 2-5-1 to G minor



The D altered scale works great over the D7 chord, however we can also use the D half whole diminished scale.

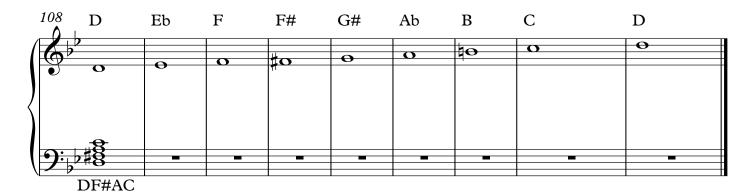


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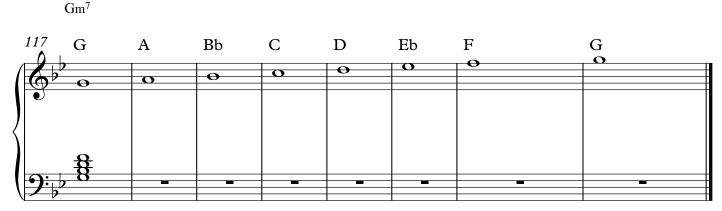
 D^7 alt.

D half whole diminished

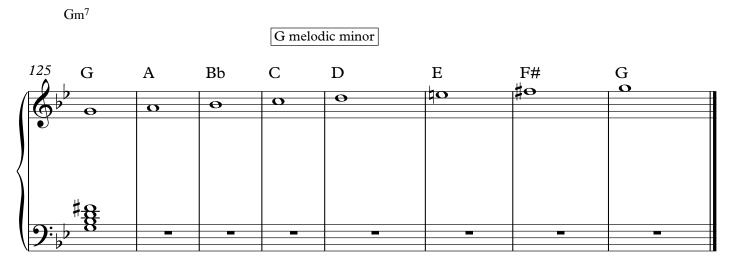


Although we usually use G dorian minor for Gmin7th. For this tune we are going to use G aeolian or natural minor. We can also use the melodic minor and harmonic minor.

G Aeloian Minor

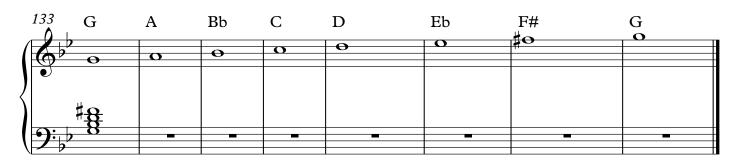


GBbDF

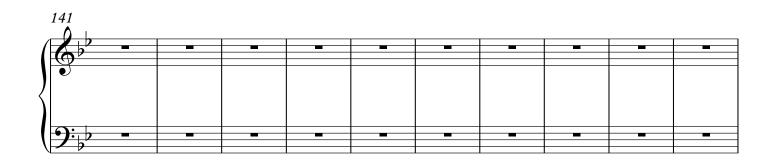


GBbDF#

G harmonic minor



GBbDF#



Now let's work on the melody with those new fancy voicings that we learned.

