

AUTUMN LEAVES

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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.

A Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am^{7(b5)}
 G A B^b E^b F G A D E^b F G C

C E^b G B^b F A C E^b B^b D F A E^b G B^b D A C E^b G

7 D^{7(b9)} Gm⁷ G⁷ Cm⁷ F⁷ B^bmaj⁷
 D E F[#] B^b G A B^b E^b F G A D

D F[#] A C G B^b D F G B^b D F C E^b G B^b F A C E^b B^b D F A

13 E^bmaj⁷ Am^{7(b5)} Gm⁷ A C B^b G G F[#] G A D A A G A
 E^b F G C

E^b G B^b D A C E^b G D F[#] A C G B^b D F G B^b D F A C E^b G D F[#] A C

Gm⁷ G⁷ Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am^{7(b5)}

20 B^b B^b A B^b C F F E^b D C D E^b E^b C C

G B^b D F G B^b D F C E^b G B^b F A C E^b B^b D F A E^b G B^b D A C E^b G

27 D^{7(b9)} Gm⁷ C⁷ Fm⁷ B^b⁷ E^bmaj⁷ Am^{7(b5)} D^{7(b9)} Gm⁷
 A A E^b D D Fm⁷ B^b⁷ E^bmaj⁷ Am^{7(b5)} D^{7(b9)} Gm⁷
 G C B^b A B^b D G

D F[#] A C G B^b D F C E^b G B^b D F A C E^b G D F[#] A C G B^b D F G B^b D F

F A^b C E^b B^b D F A^b A C E^b G D F[#] A C G B^b D F G B^b D F

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

34

Cm⁷ F⁷ B^bmaj⁷ Cm⁷ F⁷ B^bmaj⁷

E^bGB^bD E^bGAD DFAC B^bDE^bG ADE^bG ACDF

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

E^bmaj⁷

40

GB^bDF GCF E^bGB^bD DFGB^b

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

44

Am⁷(b⁵) D⁷(b⁹) Gm⁷ Am⁷(b⁵) D⁷(b⁹) Gm⁷

GACE^b F[#]B^bCF FAB^bD CE^bGA CFF[#]B^b B^bDFA

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

50

Gm⁷ C⁷ Gm⁷ C⁷

FABbD EABbD BbDFA BbEAD

54

Fm⁷ Bb⁷ Ebmaj⁷ Fm⁷ Bb⁷ Ebmaj⁷

AbCEbG AbCDG GBbDF EbGAbC DGAAbC DFGBb

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

Cm⁷

60 C D Eb F G A Bb C

CEbGBb

F⁷

68 F G A Bb C D Eb F

FACEb

Bbmaj⁷

76 Bb C D Eb F G A Bb

BbDFA

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

84 E♭ F G A B♭ C D E♭

E♭GB♭D

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

A^m7(b⁵)

92 A B♭ C D E♭ F G A

A^cE♭G

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

D altered

D⁷alt.

100 D E♭ F F# G# B♭ C D

D⁷F#A^c

D⁷alt.

D half whole diminished

108

D	E ^b	F	F [#]	G [#]	A ^b	B	C	D
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DF#AC

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 Aeolian Minor

Gm⁷

117

G	A	B ^b	C	D	E ^b	F	G
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GBbDF

Gm⁷

G melodic minor

125

G	A	B ^b	C	D	E	F [#]	G
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GBbDF#

G harmonic minor

133

G A Bb C D Eb F# G

GBbDF#

141

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

A Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am⁷(b⁵) D⁷(b⁹)

151 G A B^b E^b F G A D E^b F G C D E F[#]

E^bG^bB^bD E^bGAD DFAC DFGB^b GACE^b F[#]B^bC

Gm⁷ G⁷ Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am⁷(b⁵)

158 B^b G A B^b E^b F G A D E^b F G C

FAB^bD FB^bBE^b E^bG^bB^bD E^bGAD DFAC DFGB^b GACE^b

D⁷(b⁹) Gm⁷ Am⁷(b⁵) D⁷(b⁹) Gm⁷

165 A C B^b G G F[#]G A D A A G A B^b

F[#]B^bC FAB^bD FAB^bD GACE^b F[#]B^bC FAB^bD

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am⁷(b⁵)

171 B^b A B^b C F F E^b D C D E^b E^b C C

FAB^bD E^bG^bB^bD E^bGAD DFAC DFGB^b GACE^b

D⁷(b⁹) Gm⁷ C⁷ Fm⁷ B^b⁷ E^bmaj⁷ Am⁷(b⁵) D⁷(b⁹) Gm⁷

177 A A E^b D D Fm⁷ B^b⁷ E^bmaj⁷ Am⁷(b⁵) D⁷(b⁹) Gm⁷

F[#]B^bCF FAB^bD E^bGAbC DGA^bC DFGB^b GCAE^b F[#]B^bC FAB^bD

EAB^bD