Autumn Leaves

Medium

32 bar AABC form
Please note that the melody is written in a simplified form, and is a guide only. Embellishments & syncopation are expected.

This indicates that the feel is swung not straight 8ths.

A1

Minor ii v i in G

A locrian 

D super locrian

G jazz minor

A2

Minor ii v i in G

A locrian 

D super locrian

G jazz minor

B

Minor ii v i in G

A locrian 

D super locrian

G jazz minor

C

Minor ii v i in G

A locrian 

D super locrian

G jazz minor

Simplified form, and is a guide only. Embellishments & syncopation are expected.
Modes for Autumn Leaves

Scales & Modes are a group of notes, a pool if you like from which you can draw your ideas

Cm7

C Dorian Mode (2nd mode of B flat major scale, or C Major Scale with lowered 3rd and 7th)

F7

F Mixolydian Mode (5th mode of B flat major scale, or F Major Scale with lowered 7th)

Bbmaj7

B Flat Major Scale

Em7(#11)

E Flat Lydian Mode (4th mode of B flat major scale, or E Flat Major Scale with raised 4th)

Am7(#9)

A Locrian #2 Mode (6th mode of C Jazz Minor Scale, or Natural Minor Scale with lowered 5th)

D7(#5#9)

D Super Locrian Mode (7th mode of E Flat Jazz Minor, also called Altered and Half Whole Scale)

Gm(maj7)

G Jazz Minor Scale (Melodic Minor Ascending)

Gm7

G Dorian Mode, or C Mixolydian Mode (Same Notes)

C7

B7

B Dorian Mode, or B Flat Mixolydian Mode (Same Notes)

F7

F Dorian Mode, or B Flat Mixolydian Mode (Same Notes)
Jazz Swing Quavers

Play this scale and articulation

Now play this in 12/8 time

Now add an accent to the off-beat note

Now play the slurred notes at full value (don’t shorten) but with less emphasis

This is an exaggerated rough guide to Jazz Swing feel and phrasing
Note length, weight of accent etc are all open to personal interpretation
The shape of the melody and use of different rhythms will also determine the articulation used

The only real way to get an idea of Jazz Swing is by listening to recordings made by great players
Voicings for Autumn Leaves

Chords can be divided into 3 groups, major, minor, and dominant.
Learn to recognise a major ii v i progression & the qualities of the chords involved (M7, 7, Maj7)
Learn to recognise a minor ii v i progression & the qualities of the chords involved (m7, 7(alt), Min7)
Your chord must contain at least the 3rd and 7th (guide tones)
Build your chord from either the 3rd or the 7th upwards (there are usually 2 voicings per chord)
Avoid playing the root in your voicings
Keep movement between chords to a minimum (just like J.S. Bach!!)
Extend the M7 and Maj7 chord to the 9th with the 5th
Extend the dominant chord to the 13th using the 9th (omitting the 5th)
Use alterations on the dominant chord especially in a minor ii v i

Note: you may want to play this chord using F natural instead of F sharp, try it out!
NOMENCLATURE OF JAZZ CHORDS

There are 3 types of chord group, major, minor, and dominant. When you are reading chord charts you will need to be able to recognise which symbol belongs to which group. Often beginning improvisers get confused between a dominant chord and a major chord, whilst only a semitone different, the function of the chord is ENTIRELY different.

Here are common ways major chords are written

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C         Bb         Bb         Bb9    Bb13
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Here are common ways minor chords are written

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C-         Cmin7      C-7      Cm7
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Here are common ways dominant 7 chords are written

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F7         F9         F13
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Here are the 2 ways a half diminished chord is written

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A7,99     A7
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Please note that jazz use extensions such as 9th, and 13th rather than 2nd and 6th to imply that the interval is added to the existing chord and doesn't replace a note. e.g. C9 means a C7 plus a 2nd, Csus2 would imply that the 3rd is replaced by the 2. A C6 chord is just a C triad with the 6 added, however a C13 is a dominant chord. Jazz musicians will usually play a C7 with either a 9th or 13th anyway, so C7, C9, & C13 are the same practically.

BLUES SCALES FOR AUTUMN LEAVES

G blues - This is a good blanket scale to use when your brain aches from thinking too much!

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G         B         D         G         B         D
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B flat blues - you may wish to try this scale over autumn leaves, see what you think!

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G         Bb        D         G         Bb        D
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CHANGE RUNNING EXERCISES

Digital pattern exercises

1. Cm7  F7  Bbmaj7
   1  2  5  5  5  2  1  1  2  5  5  5  2  1 etc.

2. Gm(maj7)

3. Cm  F7  Bbmaj7
   3  4  5  7  5  4  9 etc.

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Jazz Lines ( Ideas)

What makes a solo interesting?
Repetition, Sequence, Dynamics, Range (high, low etc), Accents, Rest and Silence, Rhythmic Variation
Variety (but not too much), Blues scale. Tension and Release, Motifs
Knowing where the guide tones are (3 and 7)
Trills, Glissandos, Swoops, Staccato etc
Emphasise pretty sounding notes, 7ths, 9ths, #4ths
Always try to build your solo, tell a story and make it go somewhere

Above all of this, the main thing you need to do is LISTEN, it helps swing feel, improvisation, style
and generally helps you build a solid jazz vocabulary!

What do I do now?
Practise Swing rhythms over familiar scales
Practice major 251 in both hands through cycle of 4ths, best choice
Practice major 251 in left hands through cycle of 4ths, play 251 exercise in right
hand practising swing rhythms
Separate Chords types and practise through cycle, chromatically and randomly until
you know the chords quickly
Practise minor 251 in left hand , best choice
Practise minor 251 in left hand, play 251 exercise using Locrian #2, Superlocrian, and Jazz Minor scales

Buy a real book and play chords from any tune making yourself fluent with your new jazz voicings
Buy Jamey Aebersold backing tracks and play along either with chords & tune or try soloing
over the changes too!
Just play, be creative, listen and have fun playing jazz!
There is a huge recourse of jazz tutorial material available to buy and study, or book a series of private
lessons from a tutor. Study at one of the jazz courses available in both Auckland based universities.