

Autumn Leaves
Joseph Kosma

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#-----PLEASE NOTE-----#
#This file is the author s own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
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#
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"AUTUMN LEAVES" (Joseph Kosma, 1947--"jazz standard")
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[tab]  -- chord chart "arrangement" by tcg, 198?, 1994
-- 4/4 // key of Em/G // Allegro (pretty fast)
           [the way _I_ played it, at least!--
           just to piss off Roger Williams...]
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-- form: 32-bar--||: A(8)-A(8)-B(8)-C(8) :||

-- the lyrics? believe me, you DON T want to know! . . .

-- each chord symbol = / / / /

 [straight fours: "chunk"- "chunk"- "chunk"- "chunk"]

-- chords voiced for fingerstyle; may have to alter voicings
 for plectrum (especially Em...)[/tab]

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[tab]  A:  Am7          Am6          GM7          GM6
       5-55(5)-    5-45(5)-    3-44(3)-    3-24(3)-[/tab]
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[tab]    Am7          Co7*          Em          Em [hold for 4]
       5-55(5)-    -3(4)24-    0-545-    0-545-          [repeat A][/tab]
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[tab]  B:  B7          B7          Em          Em
       -2424-    -2424-    0-545-    0-545-[/tab]
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[tab]    D7          D7          GM7          GM7
       -5453-    -5453-    3-443-    3-443-[/tab]
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[tab]  C:  Am7          B7          Em          Em
       5-555-    -2424-    0-545-    0-545-[/tab]
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[tab]    Am7          B7          Em          Em [hold for 4]
       5-555-    -2424-    0-545-    0-545-[/tab]
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* Co7 is a substitute for the B7 chord in the "sheet music"; feel free
to interchange Co7 & B7 in tune [Co7 = B7b9(no root)].

In fact, the chords above can be viewed as a simple example of
jazz substitutions--

| | | | | | | | | |
|---------------------------|-----|-----|-----|-----|-----|-----|----|----|
| A section, "sheet music": | Am | D7 | G | G | Am | B7 | Em | Em |
| " " "jazz chords": | Am7 | Am6 | GM7 | GM6 | Am7 | Co7 | Em | Em |

--the WHY s:

- 1) Am-->Am7: in most cases, you can play a m7 for a minor to get a "jazzier" sound (Santana & Steely Dan did it all the time--likewise, in this tune, you could change all the Em s to Em7 s...). Another common jazz substitution "line" for the plain minor chord could also be incorporated into this song: instead of Em Em, try Em(//)

[tab] **Em(M7) (//) Em7(//) Em6 (//)**.

- 2) D7-->Am6: for a V7 chord in a major tonality (here, D7, in G major),[/tab] you can substitute the V9 (D7->D9); in addition, D9(no root)=Am6 [V9(no root)=ii6]; therefore, D7 becomes...Am6!, which follows nicely, voice-leading-wise after the Am7.... ("IT s not MAG-ic....")
- 3) G-->GM7-M6: for the I (major tonic or "key") chord, especially long stretches thereof, the M7, M6, or both! can be played in lieu of the boring plain major chord (though the M7 & M6 would sound pretty weird in a country or folk progression!)....
- 4) B7-->Co7: see *note above; indeed, most diminished seventh chords you ll see can be explained as substitutes for some dominant seventh-type chord....

LEAD notes: I d tab out the schmaltzy melody, but the reason this song is still being recorded by jazz people to this day is that it s a fun tune to improvise over (and by the way, only the Lord knows why anyone would still want to sing the corny words!). Since this song doesn t modulate (unless you count GM<->Em, but not really) it s a lot easier to jam over than most "jazz standards." In fact, you only need TWO scales:

[tab] 1. **E** natural (aeolian) minor (=G major!) scale: **E-F#-G-A-B-C-D-E**
--this ll fit all the chords except the B7 & Co7....[/tab]

[tab] 2. **E** harmonic minor scale: **E-F#-G-A-B-C-*D#*-E**
--this ll fit over the B7 & Co7 chords: notice that the only[/tab] difference from the first scale is the d#--in fact, it s actually easier to just think "d# instead of d" when you come to these chords than to worry about "harmonic instead of natural minor! oh, no!...."

- {3. For a little spice, try a diminished 7th arpeggio over the Co7 & B7 chords: c-d#-f#-a (true, these tones are in the harmonic minor scale given above--just a slightly different approach):

I _____ --try playin from low to high and back, then experiment
 ||1||| on your own--right, just every three frets in any
 ||1|1 direction!...
 |3|||
 ||4|3|
 ||4|4
 |||||

--Now lay down the rhythm track, and go fer it--

FINALLY, the "sound" of these chords (and associated scales) does take a lot of getting used to--even after you get the rather difficult fingerings down (took me months), there s still the matter of acclimating your ears to actually liking the sound of,

say, a M6/9b5 chord (took me years!). But if the plain old G-C-D stuff is gettin yu down, and you also realize you ll never be a great speed-metal lead picker--well, this is one logical direction of development. . . . Oh, a M6/9b5? :: CM6/9b5: - 3 2 2 3 2 .
"Beautiful-ugly," ain t it?!

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|  
[tab] --:--tcg  
)[/tab]
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