

# Autumn Leaves

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theme with rootless LH voicings

**A** Cm7(9) F7(9) Bbmaj7(9) (Ebmaj7) = Eb6(9)

Am7(b5) D7 Gm(9) Gm(9)

↳ GUIDE TONES

**A** Cm7 F7 Bbmaj7 Bb7(13) (Ebmaj7) = Eb6(9)

↳ DIFFERENT POSITION

ALTER A V7 TO MINOR

Am7(b5) D7(9) Gm(9) Gm

ALTER A V7 TO MINOR

**B** Am7(b5)  $A7 \frac{V7}{V7}$  D7 Gm Gm

GUIDE TONES

LINE CLICHE

Cm7(9) F7 (b9 b13) (Bbmaj7)  $Bb7(b13)$  (Ebmaj7) = Eb6(9)

GUIDE TONES

Am7(b5)(9) A7 Alt D7sus9 D7 Alt Gm7(11) C7 Alt Fm7(9) Bb7(#5)

GUIDE TONES

"So What" Voicing

Ebmaj7 (9 13) Am7(b5) D7alt Gm/D Gm/D G7 Alt

OPEN VOICINGS

D PEDAL

# comping with different types of voicings

**A** Cm7 F7 (9 13) (Bbmaj7) Bb7 (9 13) (Ebmaj7) = Eb6 (9)

↪ Pentatonic voicings
GUIDE TONE VOICINGS

Am7(b5) D7alt Gm C/G Gm

ALTERED TO MINOR

SUB V  
Db9 (#11) Cm

**A** Cm7 F7 (9 13) F7 (b9 13) Bbmaj7 Bb7 (9 13) Ebmaj7

PARALLEL "So What" voicing
GUIDE TONE VOICINGS

Am7(b5) E7 A7alt D7alt GmΔ7 Gm6

UPPER STRUCTURES ON GUIDE TONES
↪ Drop 2 with minΔ7 And min6

# Drop 2!

**B** Am7(b5) D7(b9) Gm6 F#o7 Gm6 Bbm7 Bb7 Cm7

WALK UP TO Cmin

F#o7 DROP 2 ON D7(b9)

Cm7(9) F7(#11) B7(#9) Bbmaj7(9) E7(#11) Ebmaj7(13) Bbm7 Am7

sub V sub V

E6A7/C

DROP 2

OPEN VOICINGS

Am7(b5) Eb7 D7alt Gm7 F#m7 Fm7 Eb7 E6A9

sub V

F/D7 Bb/D7

PARALLEL "so what" voicing

Ebmaj7 Am7(b5) D7alt Gm6(9) Gm6 G7(b9)

PLAY SOME FILLS

A7alt

b13

D PEDAL

**A** Cm7(9) F7(9) Bbmaj7 Eb7(9) Ebmaj7

USE "ROOTLESS" LH VOICINGS TO COMP

Am7(b5) A7alt D7alt Gm6(9) GmΔ7 Gm6 Cm7

↪ switch between min6 and minΔ7

**A** Cm7 F7 Bbmaj7 Bb7 (Eb7) = Eb6(9)

ROOTLESS LH VOICINGS

Am7(b5) A7sus D7 Gm7 Gm7 Bbm7 A7

Gm7 pentatonic voicings

**B** Am7(b5) D7<sup>SUS</sup> D7<sup>ALT</sup> <sup>SUB II</sup> A<sup>b</sup>7 Gm6(9) Gm6 <sup>SUB II</sup> D<sup>b</sup>7(9) C<sup>min</sup>

(A7(9)/D) A<sup>b</sup>/D7 F/A<sup>b</sup>7

Cm7 F7(<sup>b</sup>9 / <sup>13</sup>) (B<sup>b</sup>maj7) B<sup>b</sup>7(<sup>9</sup> / <sup>13</sup>) E<sup>b</sup>maj7

"So What" voicings D/E7 B<sup>b</sup>6(9)

GUIDE TONES IN THE LH

Am7(<sup>b</sup>5) D7 Gm7 C7<sup>ALT</sup> Fm7 B<sup>b</sup>7<sup>ALT</sup> E<sup>b</sup>6(9)

BLUESY FILLS A7<sup>ALT</sup>

ROOTLESS LH VOICINGS

(E<sup>b</sup>maj7) A7<sup>ALT</sup> Am7(<sup>b</sup>5) D7<sup>ALT</sup> Gm6 (F<sup>#</sup>7) Gm6 G7<sup>ALT</sup>

E<sup>b</sup>6(9) F/D7 D PEDAL

## improvisation with LH voicings

**A** Cm7 (F7) *Cmin7* F7 Bbmaj7 (Ebmaj7) = Eb6(9)

Am7(b5) D7 Gm Gm *G7Alt*

**A** Cm7 F7 Bbmaj7 Ebmaj7

Am7(b5) D7 Gm Gm

*Eb7*

*b7* *3* *3*

*↪ shell voicing*

**B** Am7(b5) D7 Gm Gm **G7 Alt**

(A67)

Cm7 F7 (b9 13) Bbmaj7 Ebmaj7

↳ LH voicing supports RH line

Am7(b5) D7 Gm7 C7 ~~Fm7~~ F7 Bb7

↳ PARALLEL GUIDE TONES

Ebmaj7 ~~A7 Alt~~ Am7(b5) D7 Gm Gm **Sub V**  
**D67 (9 11)**

G minor bluesscale

D PEDAL



# back to comping

**A** *KENNY BARRON voicing*

Cm7 F7 Bbmaj7 *sub V E7(9#11)* Ebmaj7(9) Am7

ROOTLESS LH VOICINGS

Am7(b5) D7alt Gm7(11) Gm6 *G7(b13) Cm11*

*So what voicing* *Drop 2*

**A** Cm7 F7 *(b9 #11 13)* Bbmaj7(9) *E7(9#11)* Ebmaj7

OPEN "SPREAD" VOICINGS

*sub II-7 sub V*

~~Am7(b5)~~ *A7sus* ~~D7~~ *Ebm9* *A17(9 13)* Gm6(9) Gm6(9)

*G4/2/A = A7sus*

**B** Am7(b5) *D7sus* D7alt Gm6 /D Gm6 /D

Am"/D Ab/d7 F#o7 Gm6 F#o7 Gm6 F#o7

D PEDAL TONE

Cm7/F = F7sus F7 (b9 13) B7 (9 13) Bbmaj7 E7 (9 #11) Ebmaj7

SUB V SUB VI

F PEDAL

Am7(b5) *E7(9)* D7alt G7 G7 F7 E7

SUB VI

F/D7 Bb/d7 G7 C7 Fm7 Bb7

CHROMATIC DESCENDING DOM7(#9) CHORDS

(Ebmaj7) = Eb6 Am7(b5) D7alt Gm6 (9)

b13 #9 #9 9 9

OPEN OR "SPREAD" VOICINGS

"2 note" shell voicings (LH)

Cm7      F7      B♭maj7      E♭maj7      Am7(b5)      D7      Gm6      Gm6

"3 note" shell voicings (add the "missing" guide tone in the RH)

Cm7      F7      B♭maj7      E♭maj7      Am7(b5)      D7      Gm6      Gm6

open voicings or "spread voicings" (= shell voicings + extensions)

Cm7      F7      B♭maj7      E♭maj7      Am7(b5)      D7alt      Gm(maj7)      Gm6

rootless "left hand" voicings (play octaves in the RH to complete the comping voicings)

Cm7 (9)      F7 (9 13)      B♭maj7 (9)      E♭maj7 = E♭6      Am7(b5)      D7alt      Gm(maj7) (9)      Gm6 (9)

block chords in the RH (7th chords / 9th chords)

Cm7 F7 (#11 13) Bbmaj7 Ebmaj7

G7/C Eb7/C Dm7/Bb Gm7/Eb

↳ STACKED THIRDS

Am7(b5) D7(b9) Gm7 Gm7

Am7(b5) F#7/D Gm7

↳ KENNY BARRON VOICING

STACKED FIFTHS

drop 2 voicings

Cm7 F7 Bbmaj7 Ebmaj7 Am7(b5)

Cm7 Eb7/C Gm7/C Eb7/C A7/F Dm7/Bb Gm7/Eb

↳ DESCENDING HALF/WHOLE DIMINISHED SCALE IN DROP2

BILL EVANS "GRIPS"

Am7(b5) D7alt Gm6 Gm6 Gm6

NATURAL 9 ON F7 F#7/D Gm6 F#7 Gm6 F#7 Gm6 F#7 Gm6

↳ switch between Gm6 and F#7 = BARRY HARRIS

pentatonic voicings (on min7 & maj7 / on dom7 and min7(b5) we use guide tone voicings or upper structures)

Musical notation showing four chords: Cm7, F7, Bbmaj7, and Ebmaj7. The Cm7 chord is annotated with 'Cmin pentatonic'. The F7 chord has red annotations '9 13' and blue annotations '3 7'. The Bbmaj7 chord has red annotations '9 13' and blue annotations 'D7/F7'. The Ebmaj7 chord is annotated with 'Eb pentatonic (= Cmin)'. Below the bass line, the text 'GUIDE TONE VOICINGS' is written in blue.

Musical notation showing three chords: Am7(b5), D7alt, and Gm6(9). The Am7(b5) chord has a red circled note and blue annotations 'G/A#7'. The D7alt chord has red annotations 'b9 #9' and blue annotations 'Bb/D7'. The Gm6(9) chord is shown in three positions. Below the bass line, the text 'UPPER STRUCTURES' is written in blue, with an arrow pointing to the Gmin6 pentatonic scale = sol la sib re mi.

overview of common reharmonizations

make all chords dominant 7th

Musical notation showing seven chords: C7, F7, Bb7, Eb7, A7, D7, and Gm6. Each chord is shown with its guide tones (3 and 7) in blue. The Gm6 chord is shown in two positions with a circled 3rd and 6th.

replace each dominant 7th chord by its tritone (= tritone substitution)

Musical notation showing tritone substitutions for dominant 7th chords. Red arrows and the word 'SUBSTITUTION' are used to show: C7 to Gb7, F7 to B7, Bb7 to B7, E7 to Eb7, A7 to Eb7, and D7 to Ab7. The Gm6 chord is shown in two positions.

ANY DOM7 CHORD AND ITS SUBSTITUTION (= DOM7 CHORD A TRITONE AWAY) SHARE THE SAME GUIDE TONES!

use II V with subV

sub V  
sub V

C#m7 F#7 Cm7 F7 Bm7 E7 Bbm7 Eb7

Am7(b5) D7 Gm6 Gm6

use sus7 chords on the dom7 chords

Cm7 F7sus F7 Bb7sus Bb7 Ebmaj7 A7sus Ab7sus Ab7 Gsus Gm

E13/F B7/F7 Ab/Bb E7/B7 G7/A G6/Ab C/G