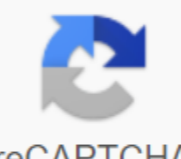


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## Autumn leaves tab pdf

One of the things I learned the most from when it comes to harmony and comping was harmonizing melodies, thus making chord melody arrangements. When I started harmonizing everything I could and that taught me so much about how to compensate with more melody and play chords under a theme. Often when people play chord melody arrangements then they are made to harmonize solo guitar arrangements with bass notes under all chords (b-roll chord melody arrangement), but that's not the only way you want to harmonize a song. In this lesson I'm going to show you an arrangement of Autumn Leaves that uses drop2 voicings and you use this as a solo arrangement, but it also works great when you're playing in a band. I'm also going to add some extra tricks to give you a way to add some color to your own songs. Chord Melody Arrangement You probably already know that I have another chord melody arrangement of this song using the lower octave for the melody and shell-voicings. You also mix these two to change things, I will link to that video in the description. The arrangement is pretty basic, but I'll show you some other things you add in along the way and in terms of great chords for ending a song and reharmonizing a small II V. You scroll down to the end of the article to download a PDF of the whole scheme or check it out on Patreon in this post. When chords add When you harmonize the melody then the easiest way to do this is to try to put chords under long notes that are on the heavy beat. That's what I do in the first 8 bars here, the chord is on the Cm7, Bbmaj7 Note that I play the melody on the top 3 strings, because that's where you have an easier time putting a chord underneath it. Having a good overview of the fretboard and the ability to move around the melody so it's easier to add chords under it is essential for making these arrangements, but making arrangements is also a great way to get a really solid overview of the neck. On the F7 and Ebmaj7 then there is no melody, so I add those on the 4 and to have a little rhythm and that also makes it easier to play the pickup Learn the Melody and practically I'm not really talking about the Drop2 voicings, but if you want to explore that topic more, because that's something that is very useful and a very powerful tool then I'll link to a playlist in the video description. Autumn Leaves is a melody with a very strong motivic structure, in fact it is the same motif moved by the changes. This actually makes it easier to harmonize, because you Use the logic of the melody and let that help you decide when to add chords and also which notes to harmonize. Autumn leaves is a pretty clean example of this, but it's pretty common. That's also how I'm harmonizing the Aø D7 Gm6. Just using the same same as in the previous section. Since the chords don't move on the Gm then I play with it changing between the Maj7 and the 6th 2nd A and some more chord movement The 2nd A is actually just the same as the 1st in terms of melody and you, of course, play it the same twice, but often it's good to try to change it a bit and use that the audience already knows what needs to happen to surprise them Little. In this case, I use some secondary dominants and tritone subs for it. The melody has a long note to the other bar and you fill that with an extra chord that pulls to the next. Here I'm adding Gb7 for F7, E7 for Ebmaj7 and Eb7 for D7, so I'm using a tritone substitution as an extra color in the scheme. As you will see, I also use some of these concepts in the B part, but also a few other fun ways to introduce movement. I've been thinking about using Autumn Leaves as a way to demonstrate reharmonizations go over 4 or 5 versions, let me know in the comments if that could be an interesting video. Later in the video, I also go over a number of options for several interesting changes. B part - Problem solving Taking the easiest solution In the B part, there are a few places where you need to figure out how to harmonize the melody in a fun way without making it too difficult, and actually the first chord is already getting us in trouble - Aø explaining the solution of the rest is similar to the first A. Cm7 F7 Bbmaj7 Ebma Ebj7 - the same as in the 2nd A, but with a different melody note (C) - Moving from Bbmaj Ebmaj7 - D using a large triad as a chromatic approach to the Ebmaj7 while keeping the D in the melody Chromatic passing chords - (his ' actually Free Jazz!) You do a lot by interpreting the chords and adding new sounds using harmonization. In this lesson I will give you some suggestions for the last part of the song. The one that is easiest to use, and similar to what you found earlier in class. Aø Eb7 D7 - again with Eb7 U expand this by making it a complete chromatic II V example. Here I am also changing from the Aø to an Am7 to get another brighter color there. And another version that makes it an even longer parallel II V progression, pretty similar to Wes's Four on Six. A more radical, but still beautiful harmonization is the use of the bass movement of an II V, but then move parallel with the help of other chords. This can be a little trickier to get to work, but when it does then it's very nice as shown below. Different types of chords for the last note. A which I like to end the song is this below, really getting the wonderful sound of the tonic minor major sound. It does require me to change the melody. Another option that is very common and the favorite of many bassists is to play a C7. Essentially, the C7 is just a Gm6 with a C in the bass, and iv in the melodic small scale. The Neapolitan subdominant is a great option for the last note in a song. This makes the last note (which is usually the root) the maj7e in the chord. The Neapolitan is the bIIImaj7, so in this case an Abmaj7. The Jim Hall/Ron Carter solution is to end the song on a Db7, which is basically turning the tonic chord into a secondary dominant to go back. This works because the first chord of the song is the IV chord: Cm7, but this is a great way to keep the form moving and take us to the next chorus. It's also a very different sound compared to the original Gm6 option. Digging into Chord Melody Melody Survival Kit Get the PDF and GuitarPro on Patreon: You can get the PDF and GuitarPro files on Patreon here: Get a free E-book If you want to download a free E-book of 15 II Falls I lick then subscribe to my newsletter: Get the PDF! 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Guitar tabs for many videos are available on my Patreon Page. Menu. While three, four or five-note chord shapes are essential sounds for any jazz guitarist, sometimes using two-note chords (aka double stops) is the best way to get your ideas on the fretboard when compensating behind a melody or soloist. Autumn Leaves guitar tab by Paul Davids with free online tab player. At home: About: My guitar courses: Tabs: An accurate version. Paul Davids Youtuber, Guitarist, Creator, Musician, Producer and Teacher. Paul Davids autumn leaves tab Learn how to play on the guitar this song from Kosma [Easy version] This is my fingerstyle guitar arrangement this song became a pop and jazz standard. The shows you the basic chords-melody voicings I used: in the second part of the video I improvised on the basic chord progression and I thank my supporter Dennis Dennis and his teacher Loek Van Der Knaap for the transcription. Learn to play it on the guitar with free guitar tab, sheet music, chords and my video tutorial. Available for Patrons high quality PDF Tab / Sheet Music + 2nd volume [Autumn Leaves - easy guitar tab] More Tabs&gt; Copyright © 2009-2020Nicola Mandorino. All rights reserved VAT: IT 02937060735 Autumn Leaves is one of the most popular jazz standards on record and is a must-know tune for any jazz guitarist. Because of this, having a strong grip on the melody and improvising is essential learning. While other instruments, such as sax, trumpet and vocals, often play the melody at a performance, you never know when you will be called to play the head in or out of a tune. In this lesson you will learn to play the melody of Autumn Leaves, combined with chords to fill in the gaps. Next, learn a guitar solo about the chords of Autumn Leaves, and the scales needed to play that solo. Learning the melody is an important part of studying a jazz standard. Even if you're excited to dive into the solo, take the time to learn the melody, it builds a strong foundation of the shape and tune into your ears and fingers that will make solos easier over these changes. Have fun learning this fall leaves melody and solo. Study it on the backing track, record licks and solo ideas in your own game and dig into one of the most famous jazz tunes in the repertoire. Autumn Leaves VideoAutumn Leaves ScalesJazz guitar scales are an important tool for improvisation and essential learning for any jazz guitar. In this section we take a look at the basic guitar scales needed to go solo about Autumn Leaves. There are other scale options besides those on this page, but in this lesson, we will stick to the basics. G Major ScaleYou get away with playing over the entire chord changes of Autumn Leaves with just one scale, the G large scale (aka G Ionian mode), although there's a good chance you'll sound boring after a while. That's why you learn to combine the G large scale with other scales. Here are the notes of the G large scale: G Major ScaleGABCDEF # 1234567Here are the notes of the G widely mapped on the entire fretboard: If the large scale is new to you, start with this position: E Minor Blues ScaleA different scale that you use over the entire chord changes of The Leaves of Autumn is the E small scale blues. The small blues scale is almost the same as the small pentatonic scale, but still has a note, called a blue note (#4 or b5). E Minor Blues ScaleEGAA #BD1b34#45b7Here is a common fingering for the E minor blues scale (the blue note is colored . blue!)O m bring variation to your solos and sound For your listeners, you're going to need some other scales as well. The harmonic minor scaleThe most common scale of choice to play over dominant 7 chords that go to a small chord is the small scale. There are two dominant chords like this in the chord changes of Autumn Leaves, B7 and E7: Play E harmonic minor over B7 (goes to Em7)Play a harmonic minor over E7 (goes to Am7)Here are the notes of the E harmonic small scale: E Harmonic Minor ScaleEF#GABCD#Played over B711513b71b93En here's a common position of the E harmonic small scale: Autumn Leaves Backing TrackHere is the backing track for this lesson: Autumn Leaves MelodyHere is the melody scheme, where I combine the melody with chords. An arrangement like this is called an accord/melody arrangement. Autumn Leaves Solo Study Chorus 1 [0:51 in the video]In this solo I combine scales with arpeggios. To study this solo, start learning in groups of 4 bars. Once you have that, play the whole solo. Bar 34-46The first part of the solo focuses on simple voice leading lines. Voice leading is the fluid movement of notes from one chord to the next. Each voice is moved by the shortest possible distance and especially the 3rd and 7th of the chords are used. Bar 47Here I play a B7b9 arpeggio:Bar 49Here I use a Gmaj7 arpeggio:Autumn Leaves Solo Study Chorus 2 [1:41 in the video]Bar 76-77Here I play a Cmaj7 arpeggio:And a F #m7b5 arpeggio: To learn how to make melody arrangements and improvise solo guitars like above, check out our Easy Guide to Jazz Guitar series. Autumn Leaves Melody & Solo Study.pdf Study.pdf

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