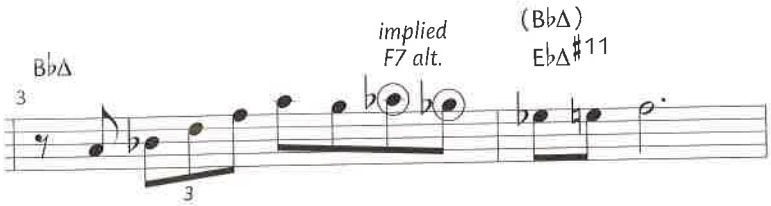
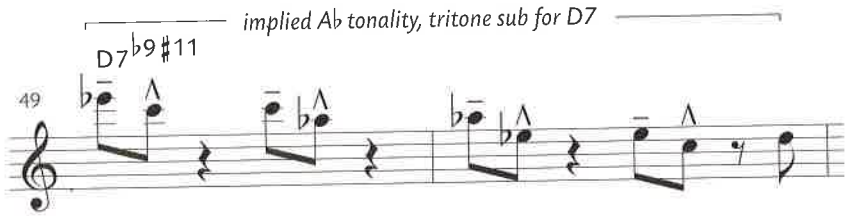
AUTUMN • TRACK 15

Points of Interest

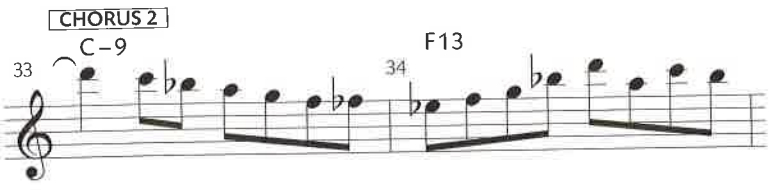
- An A7♭9 chord is used in place of the Aø chord in the sixth measure of the introduction and in measure 30. This is a common harmonic substitution for the II chord in a minor II-V-I progression.
- A melody is used in measure 3 implying an F7alt. chord, even though the band is playing a B♭Δ chord. Using a V-I cadence over an I chord is a common way to create melodic interest.

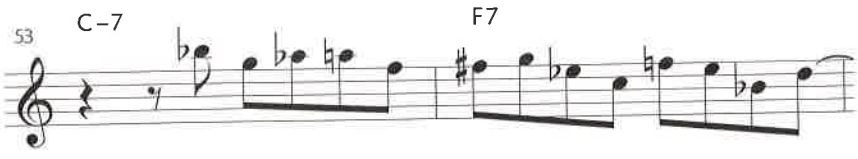


- On the beginning of both bridges, the tonality of A♭ is implied over the normal Aø D7 alt (measures 17, 49-50). This is the tritone substituted for D7.

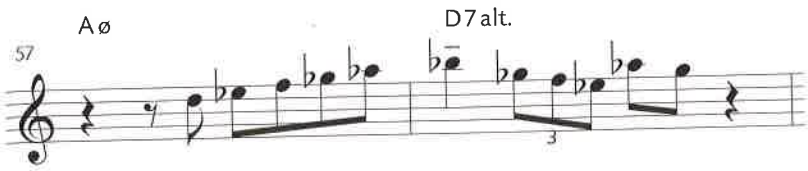


- Melodies that are very common to the bebop vocabulary are used over the II-V-I progression in measure 33-34 and 53-54.





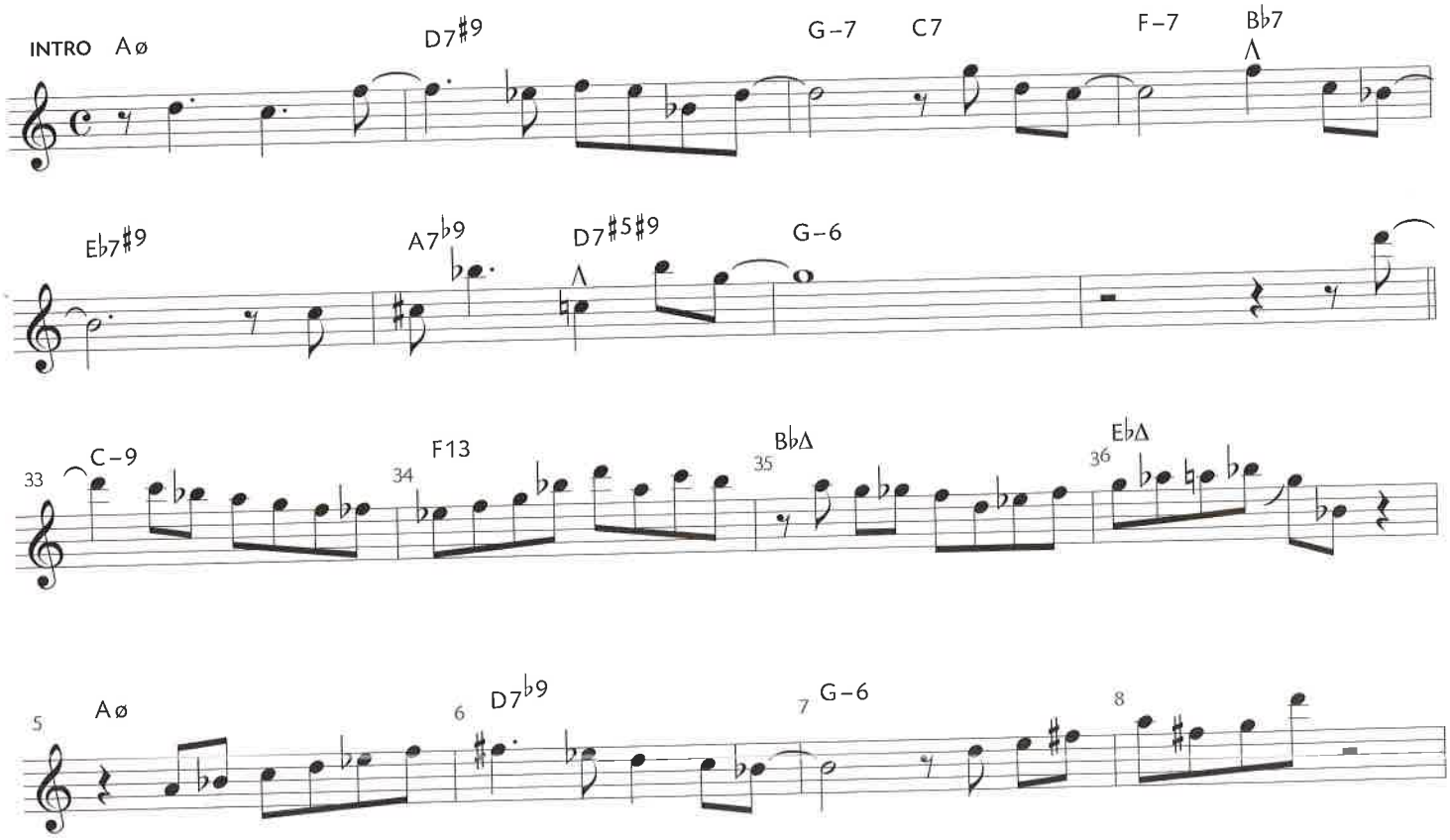
- The melody used in measures 57-58 is based on the D super Locrian scale.

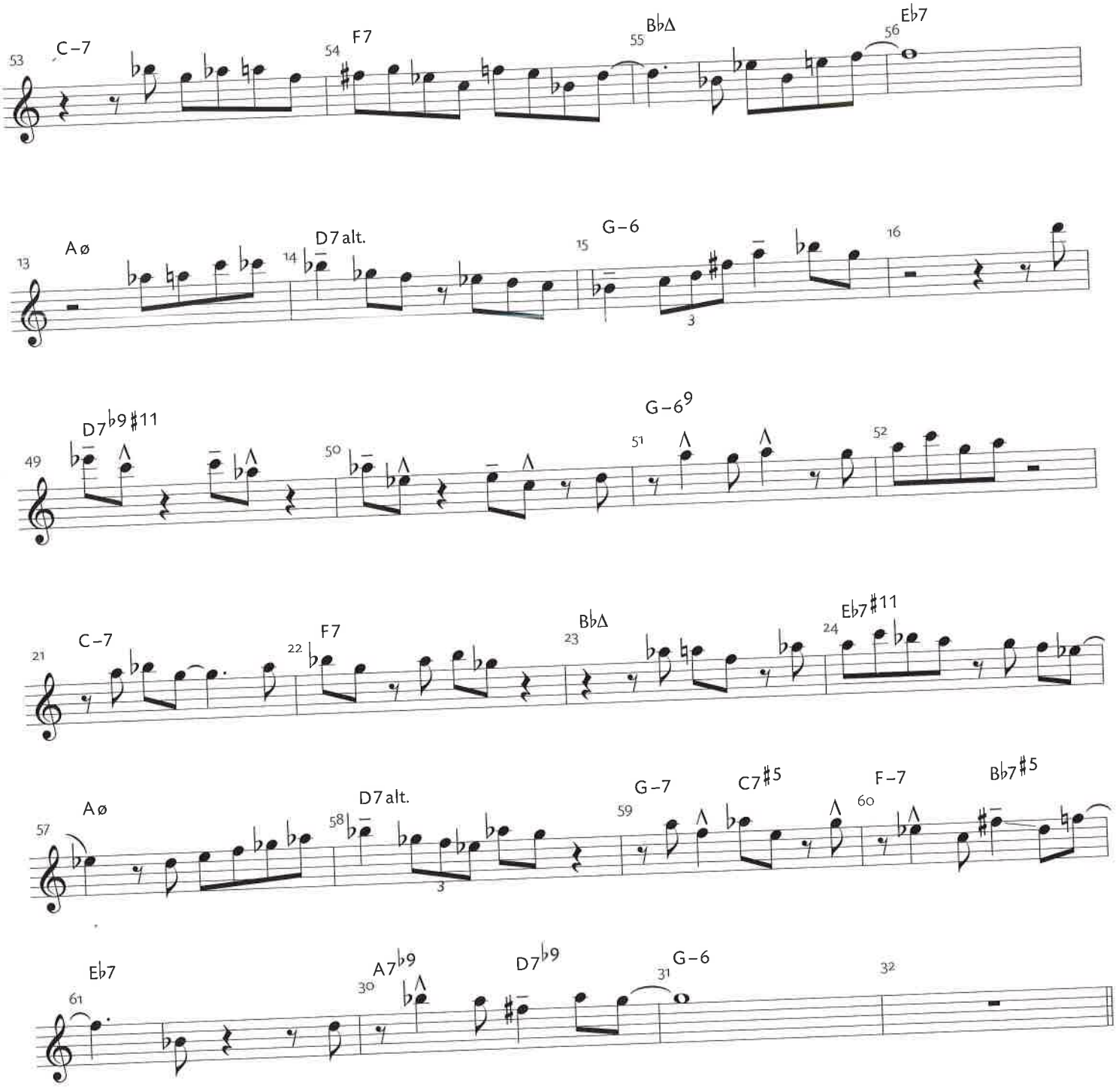


- A melody based on the B♭ major scale with a passing tone between the 6th and 5th is used in measure 35. **Like the bebop scale, adding one note to a 7-note scale (both the Mixolydian and major scales have 7 notes) makes the new scale symmetrical in 4/4 time (see Practice Tips).**

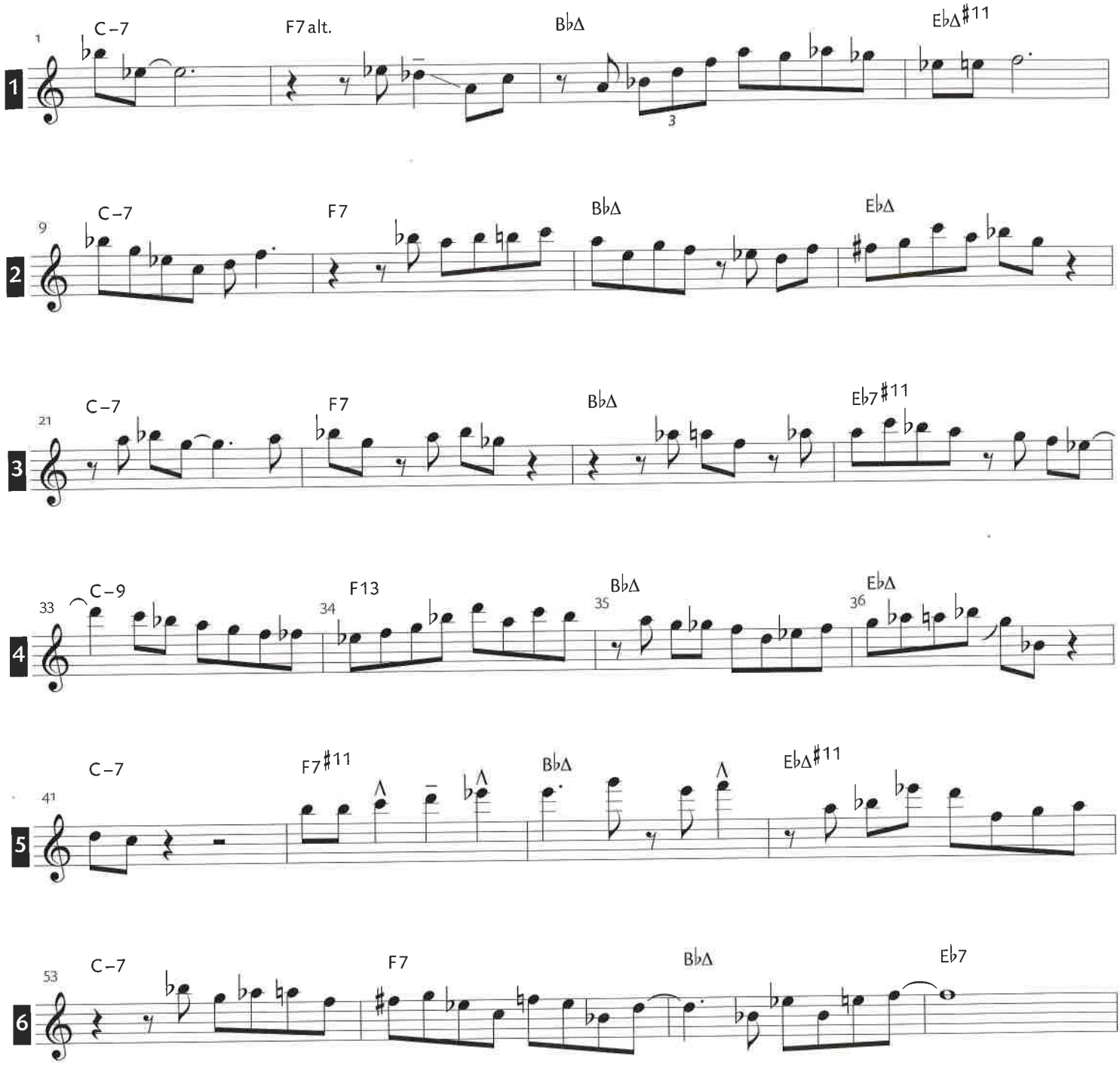
Practice Tips

- Memorize and transpose the melody in measures 3-4 to all keys, remembering that it implies I-V-I.
- Try interchanging melodies from the same chord progression, giving them independence. For example, construct a chorus as follows (measure numbers are from the original etude, so you can see where each melody comes from):

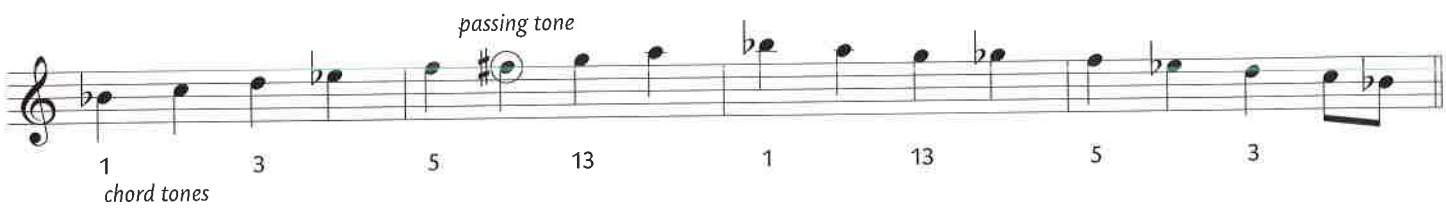



53
C–7
54
F7
55
B♭Δ
56
E♭7
13
Aø
14
D7alt.
15
G–6
16
49
D7♭9♯11
50
51
G–6⁹
52
21
C–7
22
F7
23
B♭Δ
24
E♭7♯11
57
Aø
58
D7alt.
59
G–7
C7♯5
60
F–7
B♭7♯5
61
E♭7
30
A7♭9
D7♭9
31
G–6
32

- Now play every melody that is used over the C–7 F7 B♭Δ progression back-to-back (measures 1-4, 9-12, 21-24, 33-36, 41-44, 53-56). This will help organize what you know on the II-V-I chord progression.



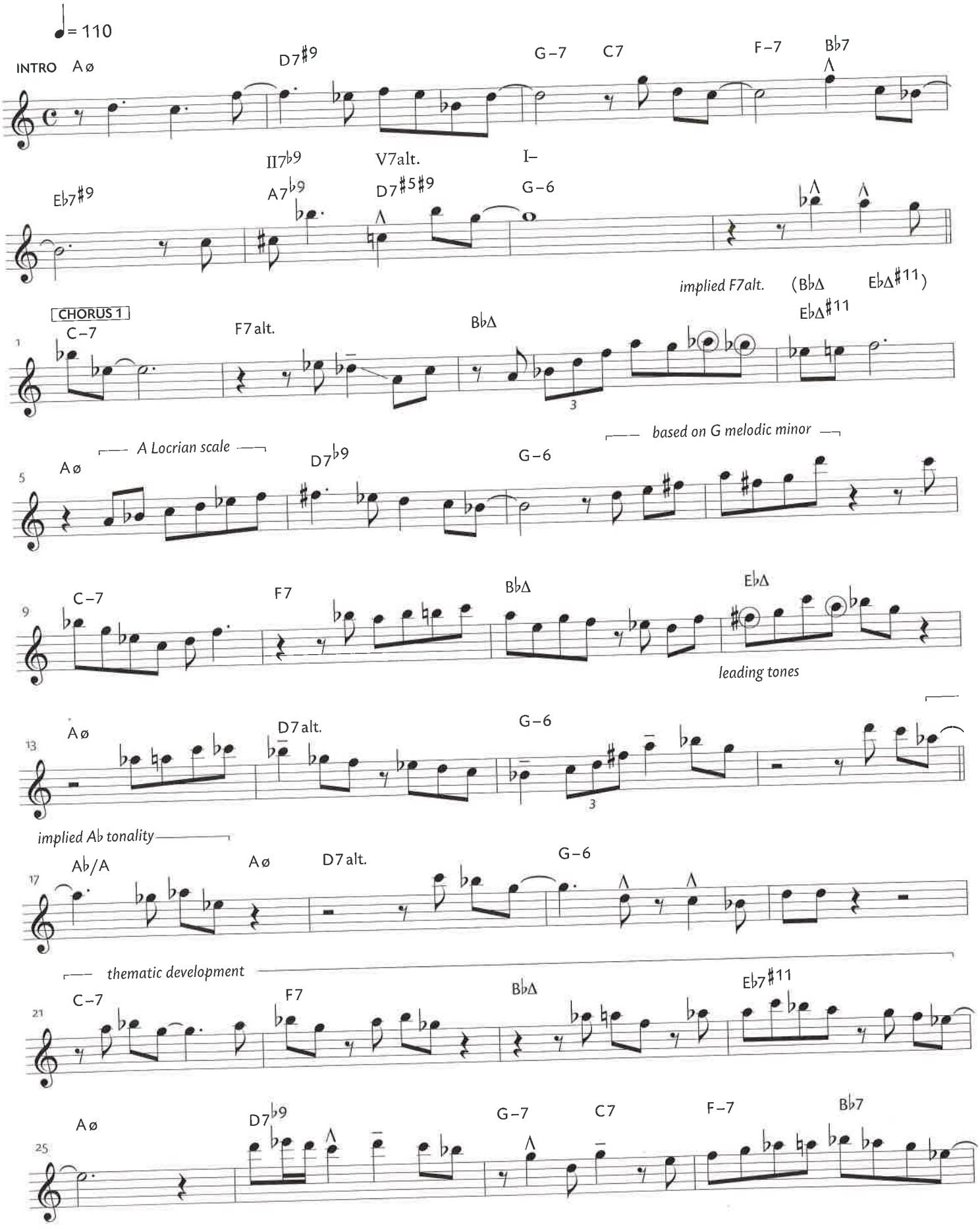
- Learn the B♭ major scale with the passing tone between the 5th and 6th. Transpose to all keys.

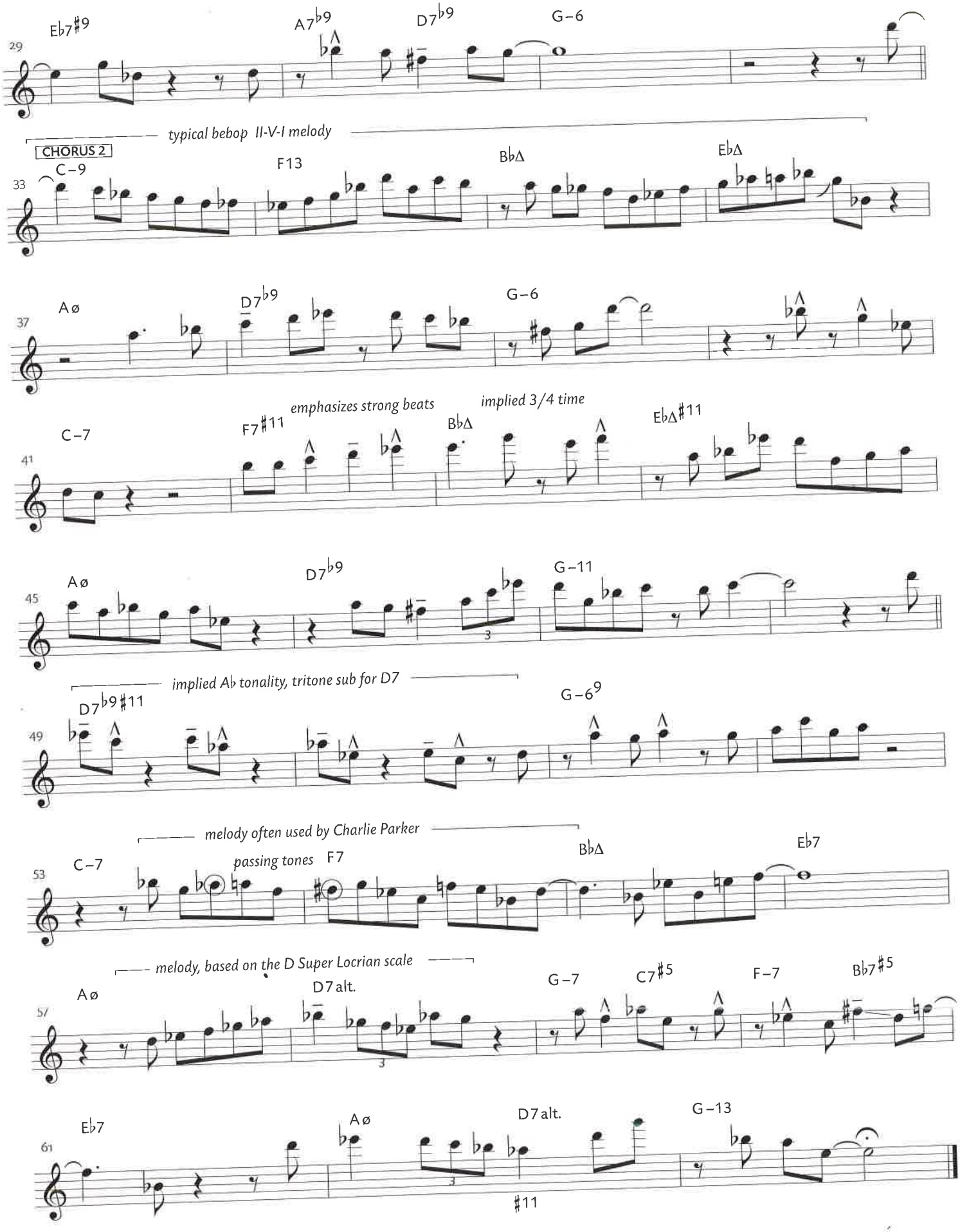


Autumn

TRACK 15

Jim Snidero




29
E♭7♯9
A7♭9
D7♭9
G–6
typical bebop II-V-I melody
CHORUS 2
33
C–9
F13
B♭Δ
E♭Δ
37
Aø
D7♭9
G–6
41
C–7
F7♯11
emphasizes strong beats
B♭Δ
implied 3/4 time
E♭Δ♯11
45
Aø
D7♭9
G–11
implied A♭ tonality, tritone sub for D7
49
D7♭9♯11
G–6⁹
melody often used by Charlie Parker
53
C–7
passing tones
F7
B♭Δ
E♭7
melody, based on the D Super Locrian scale
57
Aø
D7 alt.
G–7
C7♯5
F–7
B♭7♯5
61
E♭7
Aø
D7 alt.
♯11
G–13