

## AUTUMN • TRACK 15

### Points of Interest

- An  $A7^{b9}$  chord is used in place of the  $A\emptyset$  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  $F7^{alt.}$  chord, even though the band is playing a  $Bb\Delta$  chord. Using a V-I cadence over an I chord is a common way to create melodic interest.

Musical notation for measure 3. The staff shows a treble clef with a key signature of two flats. The chord is labeled  $Bb\Delta$ . The melody consists of a quarter rest followed by a quarter note  $Bb$ , an eighth note  $A$ , a quarter note  $G$ , and a quarter note  $F$ . A triplet of eighth notes  $E$ ,  $D$ , and  $C$  follows. The notes  $E$  and  $D$  are circled and labeled "implied  $F7^{alt.}$ ". The final note  $C$  is also circled and labeled " $(Bb\Delta)$   $E\Delta\#^{11}$ ".

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

Musical notation for measure 17. The staff shows a treble clef with a key signature of two flats. The chord is labeled  $Ab/A$ . The melody consists of a quarter note  $Bb$ , a quarter note  $A$ , a quarter note  $G$ , and a quarter note  $F$ . The final note  $F$  is circled and labeled  $A\emptyset$ .

Musical notation for measure 49. The staff shows a treble clef with a key signature of two flats. The chord is labeled  $D7^{b9}\#^{11}$ . The melody consists of a quarter note  $Bb$ , a quarter note  $A$ , a quarter note  $G$ , and a quarter note  $F$ . The notes  $Bb$  and  $A$  are circled and labeled "implied  $Ab$  tonality, tritone sub 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.

Musical notation for measures 33 and 34. The staff shows a treble clef with a key signature of two flats. The chord is labeled  $C-9$ . The melody consists of a quarter note  $Bb$ , a quarter note  $A$ , a quarter note  $G$ , and a quarter note  $F$ . The notes  $Bb$  and  $A$  are circled and labeled "CHORUS 2". The chord is labeled  $F13$ .

Musical notation for measures 53 and 54. The staff shows a treble clef with a key signature of two flats. The chord is labeled  $C-7$ . The melody consists of a quarter note  $Bb$ , a quarter note  $A$ , a quarter note  $G$ , and a quarter note  $F$ . The notes  $Bb$  and  $A$  are circled and labeled  $F7$ .

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

• A melody based on the Bb 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 BbΔ 56 Eb7

13 Aø 14 D7alt. 15 G-6 16

49 D7b9#11 50 51 G-6^9 52

21 C-7 22 F7 23 BbΔ 24 Eb7#11

57 Aø 58 D7alt. 59 G-7 C7#5 60 F-7 Bb7#5

61 Eb7 30 A7b9 31 D7b9 32 G-6

Now play every melody that is used over the C-7 F7 BbΔ 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.

1 C-7 F7 alt. BbΔ EbΔ#11

2 C-7 F7 BbΔ EbΔ

3 C-7 F7 BbΔ Eb7#11

4 C-9 F13 BbΔ EbΔ

5 C-7 F7#11 BbΔ EbΔ#11

6 C-7 F7 BbΔ Eb7

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

passing tone

1 3 5 13 1 13 5 3

chord tones

# Autumn

TRACK 15

Jim Snidero

♩ = 110

INTRO A $\emptyset$  D7 $\sharp$ 9 G-7 C7 F-7 B $\flat$ 7

E $\flat$ 7 $\sharp$ 9 II7 $\flat$ 9 V7alt. I- G-6

A7 $\flat$ 9 D7 $\sharp$ 5 $\sharp$ 9

implied F7alt. (B $\flat$  $\Delta$  E $\flat$  $\Delta$  $\sharp$ 11) E $\flat$  $\Delta$  $\sharp$ 11

**CHORUS 1**  
C-7 F7alt. B $\flat$  $\Delta$

A $\emptyset$  A Locrian scale D7 $\flat$ 9 G-6 based on G melodic minor

C-7 F7 B $\flat$  $\Delta$  E $\flat$  $\Delta$  leading tones

A $\emptyset$  D7alt. G-6

implied A $\flat$  tonality A $\flat$ /A A $\emptyset$  D7alt. G-6

thematic development C-7 F7 B $\flat$  $\Delta$  E $\flat$ 7 $\sharp$ 11

A $\emptyset$  D7 $\flat$ 9 G-7 C7 F-7 B $\flat$ 7

29 Eb7#9 A7b9 D7b9 G-6

Musical staff 29-32 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords Eb7#9, A7b9, D7b9, and G-6 are indicated above the staff.

typical bebop II-V-I melody

33 CHORUS 2 C-9 F13 BbΔ EbΔ

Musical staff 33-36 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords C-9, F13, BbΔ, and EbΔ are indicated above the staff.

37 A∅ D7b9 G-6

Musical staff 37-40 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords A∅, D7b9, and G-6 are indicated above the staff.

emphasizes strong beats implied 3/4 time

41 C-7 F7#11 BbΔ EbΔ#11

Musical staff 41-44 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords C-7, F7#11, BbΔ, and EbΔ#11 are indicated above the staff.

45 A∅ D7b9 G-11

Musical staff 45-48 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords A∅, D7b9, and G-11 are indicated above the staff.

implied Ab tonality, tritone sub for D7

49 D7b9#11 G-6<sup>9</sup>

Musical staff 49-52 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords D7b9#11 and G-6<sup>9</sup> are indicated above the staff.

melody often used by Charlie Parker

passing tones F7

53 C-7 BbΔ Eb7

Musical staff 53-56 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords C-7, BbΔ, and Eb7 are indicated above the staff.

melody, based on the D Super Locrian scale

57 A∅ D7alt. G-7 C7#5 F-7 Bb7#5

Musical staff 57-60 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords A∅, D7alt., G-7, C7#5, F-7, and Bb7#5 are indicated above the staff.

61 Eb7 A∅ D7alt. G-13 #11

Musical staff 61-64 showing a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords Eb7, A∅, D7alt., G-13, and #11 are indicated above the staff.