AUTUMN LEAVES – JOSEPH KOSMA

Cm7   F7   Bmaj7   Ebmaj7

Aø7   D7   Gm

Cm7   F7   Bmaj7   Ebmaj7

Aø7   D7   Gm

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WHEN the SAINTS GO MARCHIN' IN

F \quad Gm7 \quad C7 \quad F \quad Gm7 \quad C7

F \quad Dm7 \quad G7 \quad C7

F \quad F7 \quad Bb \quad Bbm

F \quad Gm7 \quad C7 \quad F \quad Gm7 \quad C7
**CENTERPIECE — HARRY "Sweets" EDISON**

**PIANO**

- **Principle Melodic Note:** All things lead to this note
- **Change the rhythm to fit the style**
- **Adding notes**
- **Similar rhythm, approaching from different direction, same target.**
- **Reduction, but still targets principle note**

**IMPROVISATION CLINIC, p. 4**
Find the principle notes of the melody. Some analysis will be helpful. What is the relationship of the primary melody notes to the chords? What key(s)? Improvise lines leading to these notes. The 3rd is a common principle note for melodies. Any vocabulary you can develop here with help you with other tunes.

Here is a simple “improvisation” aiming for the principle pitches.

The primary notes may be connected by a descending scale. Parts of this harmonic progression occurs in almost every jazz standard. Find vocabulary that connects these primary pitches.

Repeated notes can add some rhythmic interest to a simple line. A chromatic approach and delayed resolution.
Up the scale before descending.

A chromatic approach to the principle notes.

Can you hear or find the simple descending scale passage in this example?

Is this the melody or a jazzy improvisation?

Primary triad pitches from the overtone series

Simple melody using diatonic & chromatic passing tones

Swing this one