

AUTUMN LEAVES COURSE

Module 3	Scales
Lesson objectives	Scales to use on Autumn leaves
Activities	<p>Play through the scales to get them into your fingers!</p> <p>Personally I don't think in modes or give them fancy names. If you like that and see a benefit, great, keep doing it, it doesn't work for me.</p> <p>So, for the major section of Autumn leaves, Everything is in the major key. So (in Bb pitch) Dmin7 is C major starting on the D (2nd), G7 is C major starting on the G (5th), Fmaj7 is C major starting on the F (4th).</p> <p>For the minor section (again in Bb) The Bmin7(b5) is actually C major starting on the B (7th).</p> <p>For the E7, sometimes Ealt or E7(b9) I (for this lesson) am simply using the melodic minor scale of A minor. I have transcribed a lot of Chet minor ii-v-i material and to me, this is what it looks like he does, so, I did the same!</p> <p>For the Amin6 I play A minor harmonic scale but add a #6 so you could also look at it as A minor melodic (normally only played this way going up).</p> <p>Page 1 PDF</p> <p>A Scales starting on the Chord note</p> <p>B Simply playing the relevant scale but not targeting, doesn't sound melodic</p> <p>C Again playing the scale but not targeting, doesn't sound melodic</p> <p>D Playing the scale, targeting chord notes, sounds melodic.</p> <p>Page 2 PDF</p> <p>Focusing on the dominant chords scales. Applying the targeting method!</p> <p>The only time I might use the whole scale but rarely starting on the root!</p>
Resources	<p>Backing track</p> <p>Demo recordings</p> <p>PDF sheets in C, Bb, Eb & bass clef</p>
Notes on the lesson	<p>I know you will have seen many, many different ways of approaching scales and what they are called.</p> <p>Here is the thing for me! I rarely use scales, for the sake of playing scales in solos, simply because my heroes hardly ever do too! Blue Mitchell, Clark Terry, Clifford Brown, Chet Baker, Fats Navarro..... when I look at their transcriptions, one thing that hardly ever appears is a scale in its entirety. In fact, I transcribed Chet's solos on his recording 'Chet in Milan' and in the whole he hardly plays a scale!</p> <p>Scales, for scales sake is not really a thing for making progress in jazz. What are they good for then?</p>

Connecting the chord tones when targeting. Module 2.

If you are improvising over 'There will never be another you' it would be good to know the key centres (major/minor scales) for those key centres so you can approach the chord tones you are targeting in a melodic fashion.

This is my personal approach, simply because, again, it is what I see my heroes do in their solos. I have tried to let them be my teacher, rather than getting it from a book. As Mark Levine said 'All the answers to our questions are in our record collection'. It is simply knowing how to listen and apply it! By the way, I HIGHLY recommend his jazz theory book for those wanting to go deeper with that, I only touch on it really!