



Jim Hall and Ron Carter "Autumn Leaves"

By Adam Perlmutter

In a large auditorium on a snowy night in Philadelphia some 20 years ago, Jim Hall played to an audience only several members larger than his trio. Making light of the dismal attendance, he announced—in a professorial tone, "Ah, a selective audience." Hall, a select plectrist, has crafted his witty jazz for five decades now. He's supported luminaries like Ella Fitzgerald and Sonny Rollins and now works—with DigiTech Whammy pedal at toe—with younger cats like Greg Osby and Christian McBride. Hall's spare stylings are best enjoyed in intimate settings, though; his duet recordings with pianist Bill Evans (*Intermodulation* and *Undercurrent*) and bassist Ron Carter (*Alone Together*, among others) are stunning. Let's check out "Autumn Leaves," from the latter CD, recorded at New York's Playboy Club in 1972.

THE FORM

"Autumn Leaves," played here in the key of G minor, occupies a 32-measure song form. After stating the head (melody) at a moderate tempo, Hall solos for three choruses (B1–B3), each one mounting in vigor. Carter then takes

chords, more specific harmonic analyses are provided.

THE ARTICULATIONS

Working with reed player Jimmy Giuffrè in the '50s and '60s, Hall was encouraged to work on his articulation. The guitarist recalls, "He said that picking was like tonguing on the saxophone; you wouldn't tongue every note. Rather than pick every note, I found different ways to blend in with Jimmy and keep the job." With light-gauge strings and high amp volume (paradoxically, so he could play softer), Hall developed a faultless legato technique. To cop it, first try playing Fig. 1's G Dorian mode. Using a clean tone, strive to smoothly connect the notes, while maintaining an even spacing and volume level.

Next play the Gm11 arpeggio (G Bb D F A C) contained in Fig. 2's full-size notes. Then add chromatic grace notes—indicated with smaller 16th notes—to connect the arpeggio's tones. Articulate your hammer-ons, pull-offs, and slides smoothly, insuring that all grace

notes are the same volume, and try to avoid hitting unwanted open strings in the process.

In the late '50s, Hall happened upon another horn-influenced articulation. "I got interested in John Coltrane's rapid arpeggiated lines," Hall says, "and his 'sheets of sound.'" Accordingly—years before longhair shredders adapted the technique—

Hall started sweep picking, arriving at moves like that encountered in Fig. 3. As the horseshoe-looking symbol and "V" imprint indicate, pick a given group of adjacent strings in either a continuous upstroke or downstroke. Ex-

amples of this technique occur sporadically throughout "Autumn Leaves," beginning with the eighth full measure of rehearsal letter A. Once you have this legato technique in hand, try slurring and ornamenting through assorted jazz heads. ♪

TONE ZONE

GUITAR: Hollowbody electric
PICKUP/POSITION: Humbucker/Neck
EQ: Bass/Mid/Treble: 6/6/4



Fig. 1

Fig. 2

Fig. 3



AUTUMN LEAVES

As Recorded by Jim Hall and Ron Carter
(From the Milestone Recording ALONE TOGETHER)

Jazz Standards for Solo Guitar (00699277, \$17.95) contains lush chord-melody arrangements with tab for "Autumn Leaves" and 34 more top tunes. Contact Music Dispatch to order (800-637-2852, musicdispatch.com).

English lyric by Johnny Mercer
French lyric by Jacques Prevert
Music by Joseph Kosma
Transcribed by Adam Perlmutter

A Head

Moderate Swing ♩ = 154 (♩ = ♩♩)

Gtr. I (clean)

Chords: Cm7, F7, Bbmaj7

mf

Tab: 10 7 10 8 | 8 | 7 8 5 8 7 8 | 5 7

Chords: Ebmaj7, Am7b5, D7, Gm7

steady gliss.

Tab: 4/6 3 5 10 | 3/5 2 5 4 2 3

Chords: Cm7, F7, Bbmaj7

steady gliss.

Tab: 5 3 5 6 4 3 4 | 7 8 5 7 12

Chords: Ebmaj7, Am7b5, D7, Gm7

Tab: 5 4 5 8 5 7 8 5 | 4 7 7 6 5 3 5 3 5 | 7 8 4 3

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Autumn Leaves

Am7b5 Eb7 D7 Gm7 Cm7

Fingerings: 10, 11 10, 10 11, 10 11, 13

F7alt Bbmaj9 Ebmaj7 Am7b5

Fingerings: 13 14, 11 12, 10 11, 12 10, 12 13, 12 11, 10 11, 13, (13) 14 13 12 11

D7 Gm7 C7 Fm7 Bb7

let ring -----

Fingerings: 10, 12 11, 11 10, 8 10, 10 8, 6 0, 6

Fb7 D7 Gm7

let ring -----

Fingerings: (6) 6, 5 4, 5 6 6 3, 5 6 3, 4 6 3 6/8, 6

BI Guitar Solo

Cm7 F7 Bbmaj7 Ebmaj7 Am7b5

Fingerings: 4 6 3 5, 2/4 6, 5/7 7, 5/6 8, 5/7 5

Autumn Leaves

D7 D7 Cm7

F7 Bbmaj7 Ebmaj7 Am7b5 Ab7

Gm7 Am7b5

D7 Gm7D

Cm7/F F7 Bbmaj7 Ebmaj7

Autumn Leaves

Am7b5 D7 Gm7 C7 Fm7 Bb7

Eb7 Am7b5 D7 Db7

B2

Cm7 F7 Bbmaj7

Ebmaj7 Am7b5 D7

Cm7 Cm7

Autumn Leaves

F7 Bbmaj7 Ebmaj7

steady gliss.

Am7b5 D7#9 Gm7

A7b13 D7#9 Gm7

Cm11 F7 Bbmaj7 Ebmaj7

let ring - - - - -

steady gliss.

Am7b5 D7#9 G7#9 C7 Fm7

let ring - - - - -

Autumn Leaves

Bb13
Eb13#9
Eb7#9
D7#9
Gm7

let ring -----|

B3
Cm11
F7
Bbmaj7

Ebmaj7
Am7b5
D7
Gm7

G7alt
Cm11
Gb13 F13
Bbb
Ebb

let ring -----|

Am7b5
Eb7
D7#9
Gm7
D7
Gm7

let ring -----|

Autumn Leaves

D7 Gm7 Am7b5 D7

Gm7 Cm7

F7 Bbmaj7 Ebmaj7

Am7b5 D7#13 D13b9 Gm11 G7 C7 Fm11 F7#9 Bb13 Eb13

D7#9 Gm7 Ab7 G7

let ring -----

Autumn Leaves

C Bass Solo

D Head

94 D \flat 7 Cm7

The first system of music features a treble clef staff with a key signature of two flats and a 4/4 time signature. It begins with a whole rest for 94 measures, followed by a melodic line starting on a half note G \flat 4, moving through A \flat 4, B \flat 4, and C5, ending with a triplet of B \flat 4, A \flat 4, and G \flat 4. The bass staff shows the following fret numbers: 4, 3, 5, 6, 3, 4, 5, 6, 7, 0.

F7 B \flat maj7 E \flat maj7 Am7 \flat 5

let ring -----

The second system continues the melodic line with a half note D \flat 5, followed by a quarter note E \flat 5, and a quarter note F5. It then features a triplet of E \flat 5, D \flat 5, and C5. The bass staff shows fret numbers: 3, 5, 2, 3, 5, 7, 7, 6, 5, 5, 6, 5, 6, 5.

D7 Gm7 Cm7

The third system starts with a half note G \flat 4, followed by a quarter note A \flat 4, a quarter note B \flat 4, and a quarter note C5. It includes a triplet of B \flat 4, A \flat 4, and G \flat 4. The bass staff shows fret numbers: 3, 5, 2, 4, 5, 2, 3, 5, 3, 5, 6, 4, 3, 4, 5, 7, 6, 5, 4, 3.

F7 B \flat maj7 E \flat maj7 Am7 \flat 5 D7

let ring -----

The fourth system begins with a half note D \flat 5, followed by a quarter note E \flat 5, a quarter note F5, and a quarter note G5. It includes a triplet of E \flat 5, D \flat 5, and C5. The bass staff shows fret numbers: 2, 3, 5, 2, 3, 5, 7, 6, 5, 5, 6, 5, 6, 7, 5, 7, 5, 7, 0.

Gm7 D7 \sharp 9 Gm7 Am7 \flat 5 E \flat 7 \sharp 9 D7 \sharp 9

The fifth system consists of chords: Gm7, D7 \sharp 9, Gm7, Am7 \flat 5, E \flat 7 \sharp 9, and D7 \sharp 9. The bass staff shows fret numbers: 5, 5, 4, 6, 3, 7, 4, 5, 10, 7, 5, 6, 4, 7, 4, 5.

Autumn Leaves

D7#9 Gm7 Cm11 F7alt

let ring - -

Bbmaj9 Ebmaj7 Am7b5 D7 Abm11 Gm11

let ring -

C7 Fm11 Bb13 Eb7 D7

let ring -

Gm7 C9 Fm7 Bb7

A7b13 D9 Gm(maj7) C7#11

*Rapidly strike strings near bridge with pick-hand index finger.