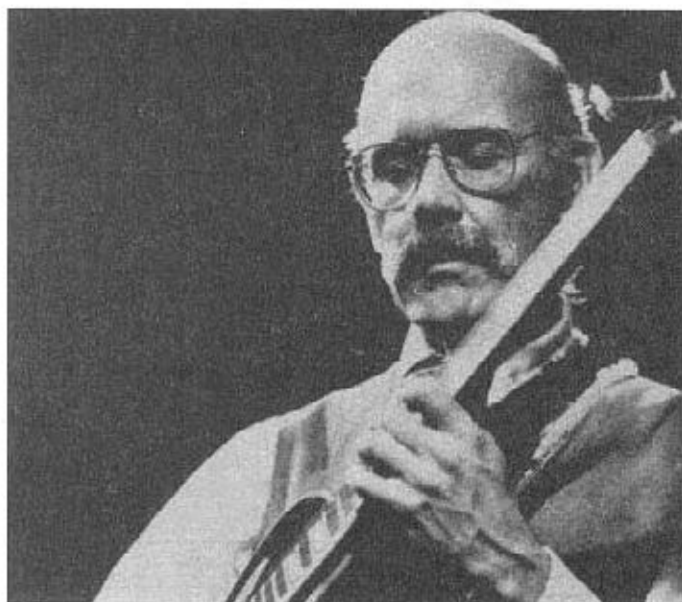


# What's Between the Lines



## 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 Giuffre 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-B $\flat$ -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 adapt

ed 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. Examples 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. **B**



### TONE ZONE

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

Fig. 1

Fig. 2

For hand fingerings: 4 3 2 1 4 3 2 1 m.

Fig. 3



# AUTUMN LEAVES

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

Jazz Standards for Solo Guitar (00099277, \$17.95) contains lush chord-melody arrangements with tab for "Autumn Leaves" and 94 more top tunes. Contact Music Dispatch to order (800-637-2862, [musicdispatch.com](http://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. 1 (clean)

Chords: Cm7, F7, Bbmaj7

*mf*

Chords: Ebmaj7, Am7b5, D7, Gm7

*steady gliss.*

Chords: Cm7, F7, Bbmaj7

*steady gliss.*

Chords: Ebmaj7, Am7b5, D7, Gm7

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# Autumn Leaves

Am7b5      Eb7      D7      Gm7      Cm7

F7alt      Bbmaj9      Ebmaj7      Am7b5

D7      Gm7      C7      Fm7      Bb7

*let ring* -----

Eb7      D7      Gm7

*let ring* -----

**BI**      Guitar Solo

Cm7      F7      Bbmaj7      Ebmaj7      Am7b5

# Autumn Leaves

Chords: D7, D♭7, Cm7

Chords: F7, B♭maj7, E♭maj7, Am7♭5, A♭7

Chords: Gm7, Am7♭5

Chords: D7, Gm7D

Chords: Cm/F, F7, B♭maj7, E♭maj7

# Autumn Leaves

Am7b5 D7 Gm7 C7 Fm7 Bb7

13 X X X X | 8 X X X | 10 X X X | 7 8 13 |

10 X 9 8 7 | 5 4 8 | 7 6 5 | 5 10

Eb7 Am7b5 D7 D#7

(13) 11 10 | 7 8 10 10 11 | 8 10 8 | 10 8 9 11 12 9 10 13

(10) 11 10 | | | 9

## B2

Cm7 F7 Bbmaj7

10 13 10 11 11 | 13 10 11 10 13 12 10 10 | 8 7 8 6 7 8 6

Ebmaj7 Am7b5 D7

5 6 7 6 7 8 7 6 | 5 4 7 6 5 4 | 6 4 6 4 4 5 4

Cm7 Cm7

7 5 7 4 7 4 5 | 3 5 7 5 7 4 7 6 4 | 3 7 10 11

# Autumn Leaves

F7                                  Bbmaj7                                  Ebmaj7

*steady gliss.*

Am7b5                                  D7#9                                  Gm7

A7#13                                  D7#9                                  Gm7

Cm11                                  F7                                  Bbmaj7                                  Ebmaj7

*steady gliss.*

Am7b5                                  D7#9                                  G7#9                                  C7                                  Fm7

*let ring* -----

# Autumn Leaves

Bb13 Eb13#9 F#7#9 D7#9 Gm7

let ring - - - - -

B3 Cm11 F7 Bbmaj7

Ebmaj7 Am7b5 D7 Gm7

G7alt Cm11 Gb13 F13 Bb9 Eb9

let ring - - - - -

Am7b5 Eb7 D7 D7#9 Gm7 D7 Gm7







# Autumn Leaves

**C** Bass Solo

**D** Head

94 Db7 Cm7

F7 Bbmaj7 Ebmaj7 Am7b5

*let ring* ----- |

D7 Gm7 Cm7

F7 Bbmaj7 Ebmaj7 Am7b5 D7

*let ring* ----- 4

Gm7 D7#9 Gm7 Am7b5 Eb#9 D7#9

# 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

*let ring -|*

A7#13 D9 Gm(maj7) C7#11

*let ring -|*

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