



Section Intro - Comping by Voiceleading on Autumn Leaves #6.0

Drop 2 is the New Black

Welcome to the final section of this course and congratulations for making it this far, so this section is the final hurdle and it has a potential to really make everything come together in your fingers, ears, and minds and have everything clicks for yourself and your copying in ways that you didn't think were possible, so. One of the best ways to learn how to play this stuff and to fully integrate it is to voice lead through a song. Of course, all those throughout your voicings that we learned through the course you can voice lead though the tune. You've seen example in the task section, in the last section, sorry, where we had Autumn Leave and dropped to voicings but chord melody style. Now you can do this without the chord melody style and just voice lead your way, and using a common progressions like Autumn Leaves is always preferred because you can really relate to it because we all know this progression well. And you can apply this at your next jam section, right.

So in this section, Greg will walk you through several ways to voice lead through the progression of Autumn Leaves. Voice leading once again means that the notes move to one chord to the next in a minimal fashion. In this case, we move the chords down because we're going through a cycle of course. Recall that the diatonic style of course we worked in C major at the beginning of this course, now it's all in B-flat major slash G minor because that's Autumn Leaves and that's the downwards gravity of the

cycle of fourth's on your fret board. So we'll start slow with a plain vanilla seven chords, you know, just seventh's then Greg will bring in more modern ninth's, flat nine chords, et cetera that are added and we'll have to take this into notice. Since Autumn Leaves is played in G minor the chord progression to the first eight bars is C minor seven, F seven, B-flat, major seven, that's your one. Going to E-flat, major seven, then lastly we add the two, five, one, in the key of G minor, I'm sorry, A minor, seven flat, five to D seven flat nine, or D seven to G minor. This is enough for you to run through B-flat major, two, five, one, and a G minor, two, five, one. And any of the concepts we learned for the two, five, one, is applicable there. And you remember in the sections about adding fourth's, we have A minor, seven flat, five, modernized voicing, that's where we really needed it here. Side note, we will only be using the first eight bars to demonstrate so this progression is enough we won't do, say like the chord melody, cover D entire form, we'll just keep the first eight bars and keep repeating them to have maximum bang for your buck.

So you really have a major two, five, one, a minor two, five, one then stop and do it over again with a different concept, different versions, on different string sets, et cetera. So remember that since we have four versions for each of those chords, we are free to start anywhere as our first chord and voice lead are way down the fret board. So if you start with C minor here, you'll wind up doing this, this, this, play seven chords, then you can start over with C minor here, and go down, down, down, and that, and guess what, that's exactly what Greg will be doing with you the next two videos, two or three videos, playing through the foreign versions. Lastly, as a little treat, in this section, Greg will show you how to play two chords per bar, once again that's a concept of pivoting added this to all this voice leading on Autumn Leaves concept, all right. So enjoy, go slow through that section, it's the final hurdle and please keep us posted on your progress and ask your questions here, thank you.