

AUTUMN LEAVES

(LES FEUILLES MORTES)

JOSEPH KOSMA

JOHNNY MERCER

MEDIUM SWING

Handwritten harmonic analysis for the first system (measures 1-5):

- Measure 1: g: iv^7 (Cmi7)
- Measure 2: VII^7 (F7)
- Measure 3: III^7 (BbMA7)
- Measure 4: VI^7 (EbMA7)
- Measure 5: $\text{ii}^\phi 7$ (Ami7(b5))

Handwritten harmonic analysis for the second system (measures 6-10):

- Measure 6: V^7 (D7)
- Measure 7: i (Gmi)
- Measure 8: iv^7 (Cmi7)
- Measure 9: VII^7 (F7)
- Measure 10: III^7 (BbMA7)

Handwritten harmonic analysis for the third system (measures 11-15):

- Measure 11: $\text{ii}^\phi 7$ (Ami7(b5))
- Measure 12: V^7 (D7)
- Measure 13: i (Gmi)
- Measure 14: $\text{ii}^\phi 7$ (Ami7(b5))
- Measure 15: V^7 (D7)

Handwritten harmonic analysis for the fourth system (measures 16-20):

- Measure 16: iv^7 (Cmi7)
- Measure 17: VII^7 (F7)
- Measure 18: III^7 (BbMA7)
- Measure 19: VI^7 (EbMA7)
- Measure 20: $\text{ii}^\phi 7$ (Ami7(b5))

Handwritten harmonic analysis for the fifth system (measures 21-25):

- Measure 21: i (Gmi)
- Measure 22: C^9 (C9)
- Measure 23: Fmi^7 (Fmi7)
- Measure 24: Bb^7 (Bb7)
- Measure 25: EbMA^7 (EbMA7)
- Measure 26: $\text{ii}^\phi 7$ (Ami7(b5))
- Measure 27: $\text{V}^{7\#5}$ (D7(#5))
- Measure 28: i (Gmi)
- Measure 29: (V^7/iv) (G7)

Handwritten harmonic analysis for the sixth system (measures 30-34):

- Measure 30: $\text{Eb: V}^9/\text{ii}$ (Eb9)
- Measure 31: ii^7 (Ami7)
- Measure 32: V^7 (D7)
- Measure 33: I^7 (G7)

(The opening could be analyzed $\text{Bb: ii}^7 \text{ V}^7 \text{ I}^7$.)

The strongest harmonic progression in classical music and jazz is root motion by descending 5th. ALL BUT ONE chord in "Autumn Leaves" is followed by a chord a 5th lower! Moreover, these are all perfect 5ths except Eb to A . This diminished 5th keeps the tune in G minor.

WW