

You Don't Know What Love Is

with Open Voicings

Gene De Paul

intro

First system of the intro, measures 1-4. The bass line features a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated in blue: Fmin, Fmin(b6), Fmin6, and Fmin(b6). The treble clef staff contains whole rests.

Second system of the intro, measures 5-8. The treble clef staff has a triplet of eighth notes: G4, A4, B4. The bass line continues with notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated in blue: Fmin, Fmin(b6), Fmin6, and Fmin(b6). A slur covers the first two measures of the treble staff.

Third system of the intro, measures 9-12. The treble clef staff has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4. The bass line continues with notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated in red: C7(9) and C7(b9). A circled 'C7' is written above the final measure.

System A, measures 13-18. The treble clef staff has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4. The bass line continues with notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated in blue: Fm6, Dm7(b5), G7(b9/b13), C7(b9/b13), Fm6, C7(b13), and Db7(9). Red circles highlight the notes G4, A4, B4, C5, B4, A4, G4, F4 in the treble staff.

Final system, measures 19-24. The treble clef staff has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4. The bass line continues with notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated in blue: Gm7(b5), C7(b9/b13), Fm7(9)Bb7(13), Ebm7(9)Ab7(13), Db7(9), Gm7(b5), and C7(b9). Red circles highlight the notes G4, A4, B4, C5, B4, A4, G4, F4 in the treble staff.

A

Fm6 Dm7(b5) ~~G7~~ C7(9) C7(b9) Fm6 ~~C7~~ Db7(9 #11)

TRITONE SUBSTITUTION

SAME VOICING 1 OCTAVE UP

21

Gm7(b5) C7 Fm7(9) Bb7(b13) Ebm7(9) Ab7(b13) Db7 C7 sus 9 C7(b9) Fm6

VOICE LEADING

B

Bbm7(11) Eb7(b9) Abmaj7 F7(9) F7(b9) Bbm7 Eb7 sus 9 Eb7(b9) Abmaj7

29

Dm7(9) G7(b9) Cmaj7(9) Db7(9 #11) C7(b9) C7(b13)

A

Fm6 Dm7(b5) ~~D7(#9)~~ G7 C7 Fm6 C7 Db7

G7(b9) G7(b13) C sus C7(b9)

in thirds

VOICE LEADING

DIFFERENT POSITIONS

37

Gm7(b5) C7 Fm7 Bb7 Ebm7 Ab7 Db7 C7 Fm

in thirds

E7(b9) Eb7(b9) D7(b9)

Eb/D7

C9sus C7(b9)

Bb/F Fmin

TRITONE SUB UPPER STRUCTURE

B

Bbm7 Eb7(b9) Abmaj7 Gb7 F7 Bb7 Eb7 Abmaj7

Bbm7/Eb

A/Eb7

TRITONE SUB

Ab9sus Eb7(b9)

Ab7 Bbm7 Cm7 Db7

PEDAL TONE UPPER STRUCTURE ASCENDING DIATONIC 7th CHORDS

45

Dm7 G7 Cmaj7 Db7(9) C7

G7sus(b9) G7(b9)

Eb/D7

C9sus(b9) C7(b9)

DROP 2 VOICINGS

A

Fm6 Dm7(b5) G7 C7 Fm6 C7 Db7

Fmin(maj7)

Ab7(#11)

sub II FOR D7

Fm6 Eb7 Fm6 Eb7

C9sus C/bb

Fm/Ab

DROP 2 VOICINGS

53

Gm7(b5) C7alt Fm7 Bb7 Ebm7 Ab7 Db7 C7 Fm6

Gb/c7 Ab/c7

F7(#9) Eb7(#9) Eb7(#9) D7(#9)

UPPER STRUCTURES

With Close Voicings in the LH

A Fm6(9) (Dm7(b5)) Db7(9 13) C7(#9 6 13) Fm6(9) Gb7(9 13) Db7(9 13)

SAME VOICING

61 Gm7(b5) C7(#9 6 13) Fm7(9) Bb7(9 13) Ebm7(9) Ab7(9 13) Db7(9 13) Gm7(b5) C7 Alt

II V VOICE LEADING

A Fm6 = Dm7(b5) Db7 C7 Fm6 Gb7 Db7

SAME VOICING

69 Gm7(b5) C7 Fm7(9) Bb7(6 13) Ebm7(9) Ab7(6 13) Db7 C7 Fm6

B

Bbm7(9) Eb7(9) Abmaj7(9) F7Alt Bbm7(9) Eb7sus Abmaj7(9)

II V I #9 b9 b9/Ab Eb7(b9)

77

Dm7(9) G7(9) G7(b9) Cmaj7(9) Db7 C7Alt

II V I C(9) #9 b9

A

Fm6 = Dm7(b5) Db7 C7 Fm6 Gb7 Db7

INVERSION

85

Gm7(b5) C7 Fm7 Bb7 ~~Ebm7~~ Ab7 Db7 C7 Fm6

UPPER STRUCTURE