

Blame It On My Youth

with open & close voicings and cluster chords

Oscar Levant

A

(Ebmaj7) Fm7 (9/11) Gm7 Cm7 Fm7 (9) C7 (b9) Fm7 (9/11) C7 Alt

ALTER A DOM7 TO A MIN7

7 11 9

5 Fm7 (9) C7 (b9) Fm7 (9) Bb7 Gm7 Fm7 Bb7 (b9/13) Ebmaj7 (9) Eb7 sus Eb7 (b9/13)

F/A Bb Bb/Ab G7 → Eb/G G/Bb7 Db/Eb C/Eb7

CLASSICAL APPROACH

B

Abmaj7 (9/13) Bb7 / Ab Gm7 Cm7 Fm7 (11) Bb7 Ebmaj7 (9)

Bb7sus Bb7(b9)

13 Dm7(b5) (9) G7 Cm7 (9) / Bb Abmaj7 (9/13) C7 F7 Bb7

C7sus C7(b9) F7sus F7 Bb7sus Bb7(b9)

A

Ebmaj7 (9) Fm7 (9) Gm7 C7 Fm7 (9) C7 Fm7 (9) C7 Alt

Handwritten notes: 11, 9, Eb/G, Csus, C7(b9), 11, 9.

21

Fm7 (9) C7 Fm7 (9) Bb7 Gm7 Fm7 Bb7 (13) Ebmaj7 (9) Eb7

Handwritten notes: Gb/C, Ab/C, Gb/C, F/A, Bb, Bb/Ab, G7 -> Eb/G, G/Bb7, Eb sus, Eb7(13).

Annotations: UPPER STRUCTURES, CLASSICAL APPROACH

C

Abmaj7 (13) Bb7 /Ab Gm7 C7 Fm7 (9) /Eb Db7 C7

Handwritten notes: G7(#9), Csus, C7(b9), Eb-7(13), Db7(#11), Db7(#11), Csus, C7(b9).

Annotations: UPPER STRUCTURES, THIRD x 11 IN ONE CHORD

29

Fm7 (11) C7 Alt Fm7 (9) Bb7 (13) (Ebmaj7) (Cm7) (Fm7) Bb7

Handwritten notes: Bb7(9), Eb7(13), F#7, Bb7 sus, Bb7(13).

Annotations: UPPER STRUCTURES, THIRD x 11 IN ONE CHORD

OUTRO ON 3 CHORDS (I^{A7} II⁻⁷ III⁻⁷ (=I))

Outro

E^bmaj7 Fm7 (Gm7) Fm7 E^bmaj7 Fm7 (Gm7) Fm7

E^bmaj7 Fm7 (Gm7) Fm7 E^bmaj7 Fm7 (Gm7) Fm7 E^bmaj7

37

CHORDS, VOICINGS, EXTENSIONS, AND IMPROVISATION ARE IN THE KEY (=DIATONIC)

Theme With LH Voicings

A

E♭maj7 Fm7 Gm7 C7 Fm7 C7 Fm7 C7

7th chord
guide tones
C7sus C7
C7Alt

48 Fm7 C7 Fm7 B♭7 Gm7 Fm7 B♭7 E♭maj7 E♭7

even with 1 note we can outline the harmony
guide tones
Rootless LH voicings
F7
E♭9
E♭7(b9)

B

A♭maj7 B♭7 Gm7 Cm7 Fm7 B♭7 E♭maj7

guide tones
guide tones

56 Dm7(b5) G7 Cm7 A♭maj7 C7 F7 B♭7

guide tones
guide tones
F7sus F7
B♭7sus B♭7

when we play the melody higher, we have more space to play rootless LH voicings

A

(Ebmaj7) Fm7(9) Gm7(11) C7(b13) Fm7(9) C7 Alt Fm7(9) C7(b13)

64 Fm7(9) C7(b9) Fm7(9) Bb7(13) Gm7(11) Fm7(9) Bb7(9,13) (Ebmaj7) Eb7

C Abmaj7(9) Bb7(9,13) Gm7(11) C7 Alt Fm7(9) (/Eb) Db7(9) C7

72 Fm7(9) C7(b9) Fm7(9) Bb7(9,13) (Ebmaj7) C7(b13) Fm7(9) Bb7 (Ebmaj7)

Comping With LH Voicings

A

→ OCTAVES IN THE RH

→ PLAY LINES DURING COMPING

E♭maj7 Fm7 Gm7 C7 AIT Fm7 C7 AIT Fm7 C7

81

Fm7 C7 AIT Fm7 B♭7 Gm7 Fm7 B♭7 E♭maj7 E♭7

B

A♭maj7 B♭7 Gm7 C7 AIT Fm7 B♭7 E♭maj7

89

Dm7(b5) G7 AIT Cm7 A♭maj7 C7 F7 B♭7 E♭maj7

B♭7 or B♭7

Comping With Open Voicings & Cluster Chords

A

(Ebmaj7) Fm7(11) Gm7 C7 Fm7(9) C7(b9) Fm7(9) C7 Alt

Handwritten annotations: *E_b Add₉*, *E_b Add₉ / G*, *C₉ sus*, *C7(b₉)*, *E_o7*, *F_{min} Add₉ No 7*. A circled 9th in the bass line of measure 5 is connected to the *F_{min} Add₉ No 7* annotation.

98

Fm7(9) C7(b9) Fm7(9) Bb7(9) / Ab Gm7 Fm7(11) Bb7(b9) Ebmaj7 Eb7

Handwritten annotations: *F_{min} Add₉ No 7*, *OPEN VOICINGS*, *E_b⁹ sus*, *E_b7*. Circled 9ths in the bass line of measures 9, 10, and 11.

B

Abmaj7(9 13) Bb7(9 13) / Ab Gm7 Cm7 Fm7 Bb7 Ebmaj7(9)

Handwritten annotations: *OPEN VOICINGS*, *CLUSTER CHORD*. A circled 9th and 13th in the bass line of measure 24.

106

Dm7(b5) G7 Alt Cm7 Abmaj7 C7 F7 Bb7 (Ebmaj7)

Handwritten annotations: *CLUSTER CHORDS*, *E_b Add₉*. Circled clusters in the bass line of measures 27, 28, and 29.

How To Build Cluster Chords On The I Chord (Ebmaj7)

Ebmaj7 Eb major scale

I CHORD

Avoid NOTE

USE NOTES OF THE SCALE TO BUILD CLUSTER CHORDS

OCTAVES IN THE RH

LH CHORDS & VOICINGS

VOICE THE SCALE WITH CLUSTER CHORDS

Eb MAJOR SCALE WITH CLUSTER CHORDS (NO AVOID NOTE IN THE CHORDS)

TRY TO FIND SHAPES TO VOICE A MELODY

Eb7 Eb7(9/13) Eb7(9)

SOME "OPEN" OR "SPREAD" VOICINGS

How To Build Cluster Chords On The II Chord (Fmin7)

Fm7 F dorian scale

II CHORD NO AVOID NOTES

→ VOICE THE SCALE WITH CLUSTER CHORDS

Detailed description: This musical example shows the Fm7 chord in the bass clef and the F dorian scale in the treble clef. The first measure shows the Fm7 chord with the label 'II CHORD'. The second measure shows the F dorian scale with the label 'NO AVOID NOTES'. The third measure shows the F dorian scale with cluster chords in the bass clef, with a red arrow pointing to it and the label 'VOICE THE SCALE WITH CLUSTER CHORDS'.

Fmin7

→ TRY TO FIND SHAPES TO VOICE A MELODY

Detailed description: This musical example shows the Fmin7 chord in the bass clef and the F dorian scale in the treble clef. The first measure shows the Fmin7 chord with the label 'Fmin7' and two voicing shapes: one with notes 3, 7, 11 and another with notes 3, 7. The second measure shows the F dorian scale with cluster chords in the bass clef, with a red arrow pointing to it and the label 'TRY TO FIND SHAPES TO VOICE A MELODY'.

→ KENNY BARRON VOICING

→ KENNY BARRON VOICING WITH ADDED NOTES

Detailed description: This musical example shows the Fmin7 chord in the bass clef and the F dorian scale in the treble clef. The first measure shows the Fmin7 chord with the label 'STACKED FIFTHS'. The second measure shows the Fmin7 chord with the label 'STACKED THIRDS'. The third measure shows the Fmin7 chord with cluster chords in the bass clef, with a red circle around it and a red arrow pointing to it and the label 'KENNY BARRON VOICING WITH ADDED NOTES'. The first measure also has a red arrow pointing to it and the label 'KENNY BARRON VOICING'.

How To Build Cluster Chords On The III Chord (Gmin7)

Gm7 G phrygian scale

III CHORD AVOID NOTES

→ WITHOUT AVOID NOTES = G MINOR PENTATONIC SCALE

Gm7(9)

→ CLUSTER CHORDS WITH Gmin⁹ (THE "g" IS NOT DIATONIC)

Gmin = Eb/G Gmin → Eb/G

= TONIC CHORD

→ THE III-7 HAS THE SAME FUNCTION AS THE I CHORD

more classical approach

CLUSTER CHORDS WITH Gmin⁷ = EbΔ⁷ (no Ab = AVOID NOTE)

How To Build Cluster Chords On The VI7 Chord (C7)

C7 C7(b9) C7(b9)(b13) scale = F harmonic minor scale

VI⁷ CHORD

E[°]7/C

b₉ b₁₃ AVOID NOTE

VOICINGS WITH THE C⁷ (b₉ b₁₃) SCALE

PLAY E[°]7 CHORDS ON C⁷(b₉) → DIMINISHED SOUND

C7 altered scale

b₉ #₉ 3

#₁₁ b₁₃ 7

CLUSTER CHORDS WITH ALTERED SCALE

C⁷ALT C⁷ALT

G^b/C A^b/C G^b/C A^b/C A^b/C G^b/C A^b/C

b₁₃ #₉ b₉

UPPER STRUCTURES

ROOTLESS LH VOICINGS

C⁷_{SUS} CHORD TO PROCEED EACH C⁷ CHORD

C⁷_{SUS} (9) C⁷(b9) C⁷_{SUS} (9₁₃) C⁷(b9₁₃) C⁷_{SUS} (9) C⁷(b9) C⁷_{SUS} (9) C⁷(b9₁₁)

C⁷_{SUS} (9) C⁷(b9₁₁) C⁷_{SUS} (9) C⁷(b9) C⁷_{SUS} (9) C⁷(b9) C⁷_{SUS} (9) C⁷(#9) F^{min} Add 9

C⁷ RESOLVES TO ITS I CHORD