

What Is This Thing Called Love

Cole Porter

theme with rootless LH voicings

A

Gm7(b5) II C7 V Fm6 I Fm6

7th chord $E^{o7}/C = C7(b9)$ $Fm9$

Dm7(b5) II G7 V Cmaj7 I Cmaj7

guide tones rootless voicing

A

Gm7(b5) C7(b9) = E^{o7}/C Fm6 Fm6

embellish the melody $Fm9$

Dm7(b5) G7 Cmaj7 = C^6 Cmaj7 = $C^6(9)$

guide tones in the LH rootless voicing

B Cm7 (9) II F7 (13) V Bbmaj7 = Bb6 (9) I Bbmaj7

rootless voicings in the LH

Ab7 (9, 13) Ab7 G7 (9, 13) G7

rootless voicings in the LH

A Gm7(b5) C7(9) C7(#9) C7(b9) Fm6(9) Fm6

think 2 measures of C7!

Dm7(b5) D7 G7 Cmaj7 = C6(9) Cmaj7

possible solo break

guide tones

comping with different types of voicings

A Gm7(b5) C7(b9) = E^{o7} Fm6 Fm6

USE drop 2 voicings to comp!

Dm7(b5) = Fm6 G7(13) G7(b9) Cmaj7 = C(9) Cmaj7

drop 2 open voicing guide tone voicings drop 2

A Gm7(b5) C7(b9) = E^{o7} Fm6 Fm6

more drop 2 voicings to comp

Dm7(b5) G7 Alt Cmaj7 = C(9) Cmaj7

LH voicing guide tones drop 2 voicings

B

Cm7 (9 11) F7 $\xrightarrow{\text{sub } \text{V}}$ B7 (9 13) Bbmaj7 Bbmaj7

Play the voicings 1/2 step UP or DOWN

9 11 9 7 13 9 3 7 9 3 Bb6(9) B6(9) Bb6(9) A6(9) Bb6(9)

LT voicing open voicings pentatonic voicings

Ab7 (9 #11 13) Ab7 G7 (9 #11 13) G7

Bb/Ab7 → UPPER STRUCTURES ← A/G7

guide tones in the LH

A

Gm7(b5) (9) C7 Alt Fm6 Fm6

F/G7 #9 Δ7 6 Δ7 6

UPPER STRUCTURE drop 2 voicing

Dm7(b5) Ab7 (9 13) G7 Cmaj7 = C6(9) Cmaj7

guide tone voicings G pedal

octaves in the RH (+ Added middle notes)

Gm7(b5) C7 Alt Fm6 Fm6

close voicings in the LH

Dm7(b5) **Alt7** G7 Cmaj7 Cmaj7

rootless voicings

guide tone voicings

7th chord in the LH

try to make your comping melodically interesting

Gm7(b5) C7 Fm6 Fm6

close voicings in the LH

Dm7(b5) G7 Alt Cmaj7 Cmaj7

drop 2 voicings

B

Cm7 (9 11) F7 (b9 13) Bbmaj7 Bbmaj7

change the topnote of the voicing

fourth chords in the LH

upper structure

each dom7 chord is preceded by its sus7 chord

Ab7sus Ab7 Ab7sus Ab7 G7sus G7 G7sus G7

Eb-7 Ab7 Eb-7 Ab7 D-7 G7 D-7 G7

or you can think of a II-7 V7 to create this sus7 sound

A

Gm7(b5) /C C7(b9) = Eo7/C Fm6 /C Eo7/C Fm6 /C Eo7/C

C pedal in the LH

Dm7(b5) /C G7(b9) = B o7/C Cmaj7 Cmaj7

C7 D-7 E-7 F A7

C pedal in the LH

diatonic drop 2

A Gm7(b5) C7 C7 Alt Fm6 = Fm^{Δ7} Fm6

Handwritten notes: *Gb/c*, *upper structure*

Dm7(b5) A^b7 G7 (#11) Cmaj7 Cmaj7

Handwritten notes: *open voicings*, *guide tone voicings*, *play the voicing 1/2 step up*

A Gm7(b5) C7 (9 13) C7 Alt Fm6 Fm6

Handwritten note: *different shapes and voicings for C7*

Dm7(b5) A^b7 sub V G7 D^b7 sub V Cmaj7 Cmaj7

Handwritten notes: *practice in ALL keys!*, *distoric drops in C major*

B

$Cm7(9) = E\flat^{\Delta 7}/C$
 $F7 \begin{pmatrix} b9 \\ b13 \end{pmatrix}$
 $B7 \begin{pmatrix} 9 \\ 13 \end{pmatrix}$
 $B\flat maj7(9)$
 $B\flat maj7 = B\flat^6(9)$

→ drop 2 of Cm^9
 → spread voicings
 → pentatonic voicings

$A\flat 7 (\#11)$
 $A\flat 7 (\#11)$
 $G7 (\#11)$
 $G7 (\#11)$

$B\flat/A\flat 7$
 $A/G7$

→ upper structures

A

$Gm7(b5)/C$
 $C7_{sus}$
 $C7 \begin{pmatrix} b9 \\ \#11 \end{pmatrix}$
 $C7 \begin{pmatrix} \#9 \\ \#11 \end{pmatrix}$
 $Fm\flat$
 $Fm7(9)$
 $Fm\flat$
 Fm^{\flat}
 $E\flat^{\flat}$
 $E\flat m^{\flat}$
 Dm^{\flat}

$E\flat m/C7$
 $E\flat/F-$
 $D/E-$
 $D\flat/E\flat-$
 $C/D-$

→ upper structure
 → minor 11 voicing chromatically descending to D^-

$Dm7(b5)$
 $A\flat 7$
 $G7 (\#11)$
 $G7 \begin{pmatrix} 9 \\ 13 \end{pmatrix}$
 $Cmaj7 = C^6$
 $Cmaj7 = C^6$

Dm^{\flat}

→ open voicings
 → pentatonic voicings

change the mood of your coupling by playing colorful cluster chords

A

Gm7(b5) (9) C7 Alt Fm6 Δ7 (9) Fm6 Δ7 (9)

Bb melodic minor scale C⁷ Altered scale F melodic minor scale F melodic minor scale

~~Dm7(b5)~~ → D7 Alt G7 Alt Cmaj7 (#11) Cmaj7 (#11)

D7 Altered scale G7 Altered scale C Lydian scale C Lydian scale

A

Gm7(b5) (9) C7 Alt Fm6 Δ7 (9) Fm6 Δ7 (9)

Dm7(b5) (9) G7 Alt Cmaj7 (9 13) Cmaj7

B

Cm7 F7 $\xrightarrow{\text{sub V}}$ B7(9) Bbmaj7 Bbmaj7

Ab7sus Ab7sus G7sus G7 $\begin{pmatrix} 9 \\ 13 \end{pmatrix}$

→ LH rootless voicings

A

(Gm7(b5)) → C7(9) C7 Fm6 Fm6

→ C7 voicings → upper structure

Dm7(b5) D7 $\begin{pmatrix} \#9 \\ \#11 \end{pmatrix}$ Ab7 G7 G7(b13) (Cmaj7) = C⁶ Cmaj7

drop 2 voicings

Gm7(b5) C7(b9) = E^{o7}

Fm6 ← SAME chord! → Dm7(b5)

G7(b9) = B^{o7} Cmaj7

Cm7(9) = E^bΔ⁷/C or even E^bΔ⁹/C = Gm⁷/C = Cm''

rootless voicings in the LH & octaves and upper structures in the RH

→ octaves in the RH (try other notes as well)

rootless voicings in the LH

→ upper structures in the RH

rootless voicings in the LH

→ octaves in the RH

rootless voicings in the LH

→ upper structures in the RH

rootless voicings in the LH

open voicings (= spread voicings)

Gm7(b5) C7alt Fm6 Dm7(b5) G7alt Cmaj7

→ only 2 notes in the LH (1-3 or 1-7)

Cm7 F7 Bbmaj7 Ab7 G7 Gm7(b5)

→ only 2 notes in the LH (1-3 or 1-7)