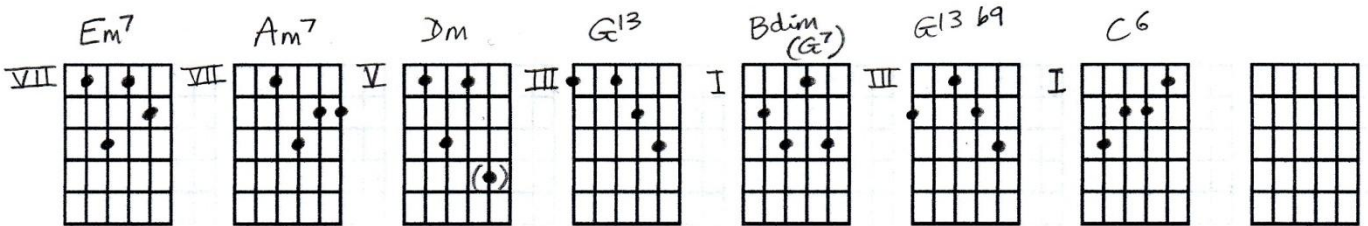
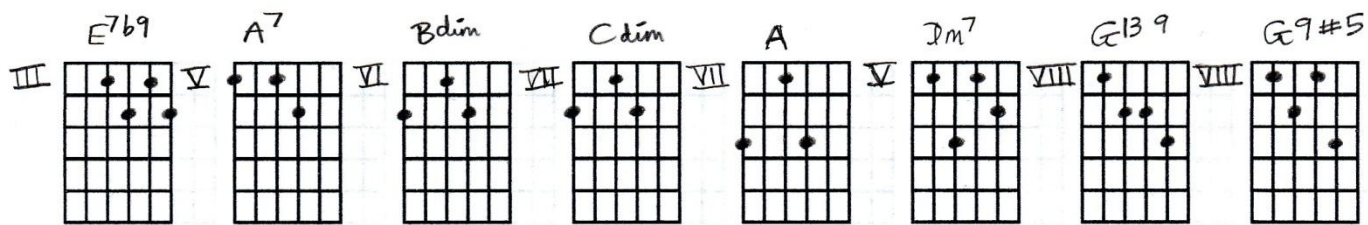
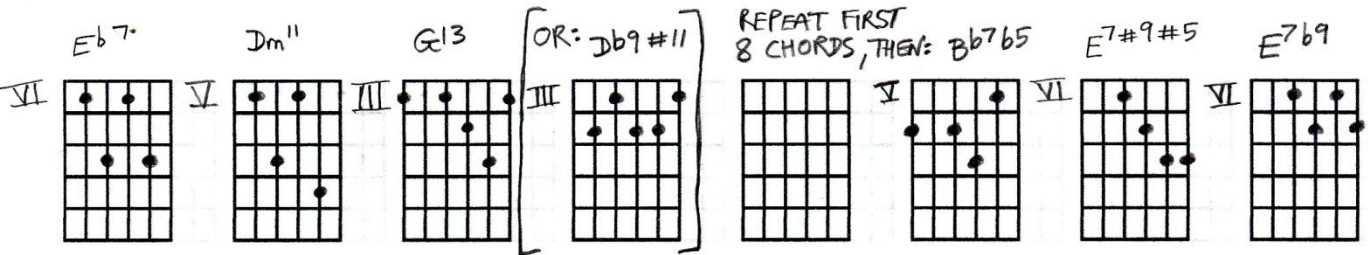
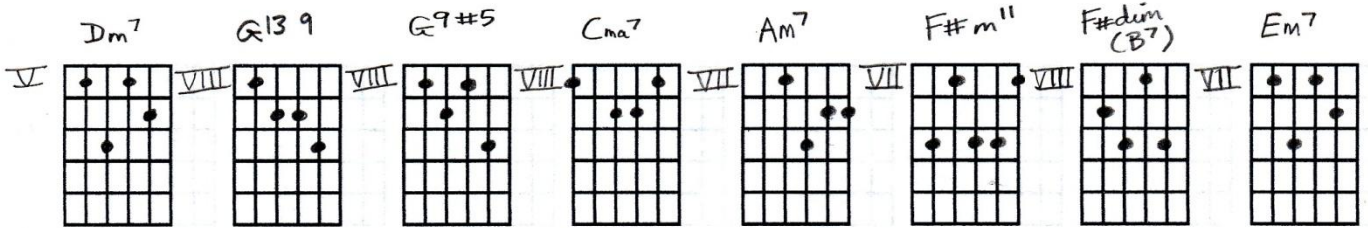
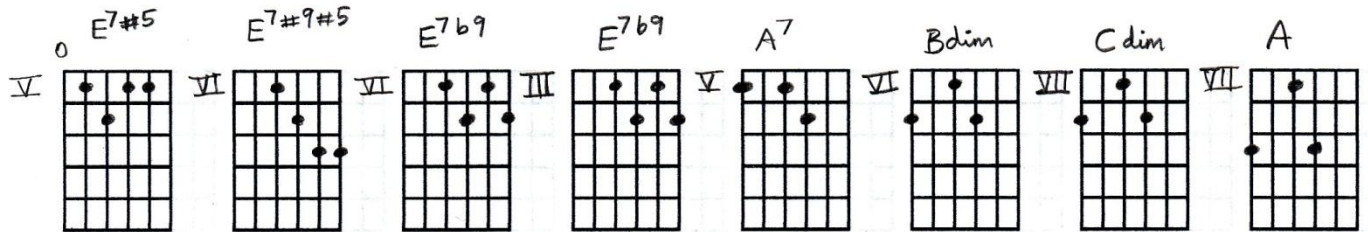
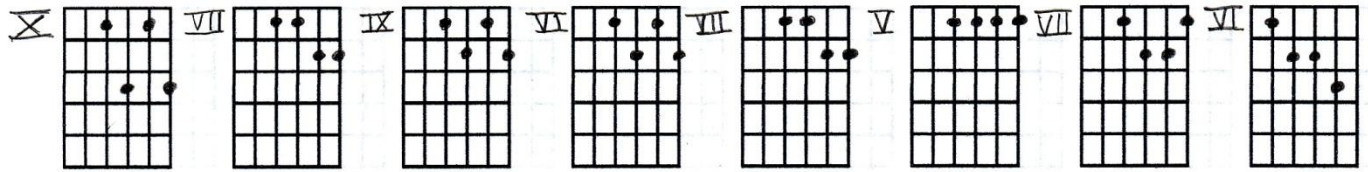


# STARDUST - CHORD VOICINGS

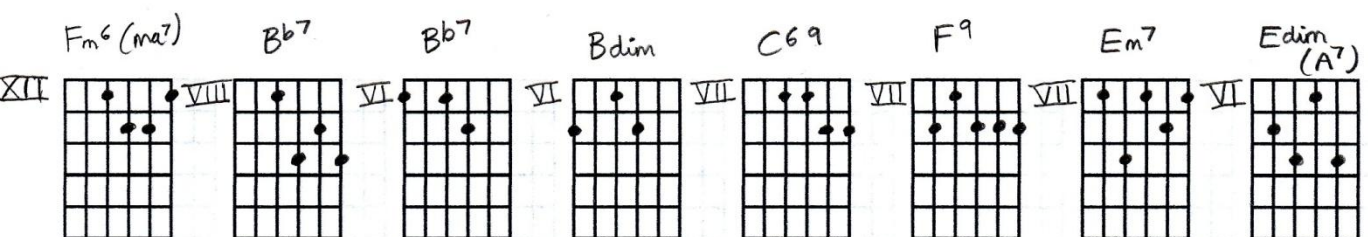
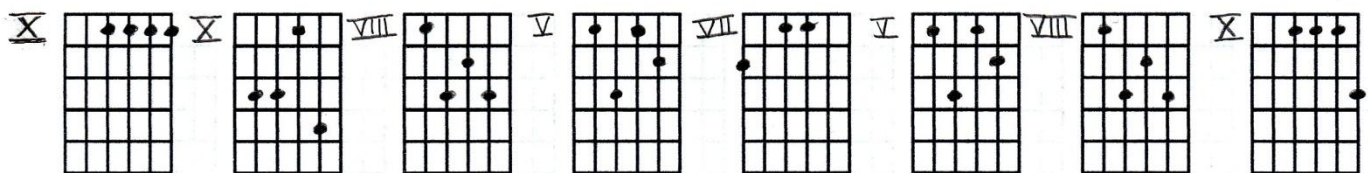
VERSE:

C6 C69 Bdim Abdim C69 C6 F9#11 F13 9



CHORUS:

F6 F6 Fma7 F6 F6 F6 Fma7 Fma7





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REPEAT FIRST 20  
CHORDS OF  
CHORUS, THEN:

E69      C69      D69      B69      C69      A69      B69      G1369

XI VII IX VI V IV VI III

C69#11

II

## **Stardust – chord voicings**

Here's the YouTube link for the video: <https://youtu.be/ZvnWbO0h0Ws>

For the basic outline of the tune I used an old fakebook called '557 Jazz Standards', mainly because it had the verse (most don't), also it has some nice changes. You should be able to find it easily enough.

To play this you will need to fill in the melody notes which fall between the chords (so you'll have to learn the melody!). In fact I learned the whole melody before even thinking about the chords. I listened to a few recordings too.

For simplicity I have referred to each line on the chord chart. I haven't analysed all the chords, that would get a bit tedious where the same approach gets used more than once. I didn't derive all the chords from strict Barry Harris principles, since some of the voicings just suggested themselves. But I've shown how most of the voicings can be explained using the BH system, especially as you can change any of the BH chords by 'borrowing' notes from an adjacent chord in the scale, so this gives you more options.

A simple way I approach a tune like this is to consider whether the chord is Tonic or Dominant. If tonic then it can probably be based on maj6/dim. If dominant then it could be a diminished chord (for 7b9), or min6/dim (see page 19 of Alan Kingstone's book), or 7th/dim. Learning the min6 shapes is also useful, since they can be used for: min6, dominant 9th, altered dominant or min7b5.

### **Verse:**

Line 1: C6 9 = C6 with borrowed note (b.n.). Dim chords are from C6/dim. F9#11 = Cm6 with b.n. (= min6 on the fifth - see page 19 AK book). F13 9 = Cm6 with b.n.

Line 2: E7#5 = Fm6 with b.n. (= min6 on the flat two - see page 19 AK). E7#9#5 = Fm6 with b.n. Dim chords functioning as E7. A7 'walks' up to A with dim chords (à la 'Freddie Green'), this is from 7/dim scale.

Line 3: Dm7 = F6. G13 9 = Dm6 with b.n. Cmaj7 = C6 with b.n. Am7 = C6. F#m11 is like A6 (at same position) with some b.n.'s. F#dim functions as B7.

Line 4: Db9#11 – I didn't play this chord but wish I had! So I've added it as a nice alternative to G13 here. Db9#11 can be derived from Abm6 with b.n., so functions like altered G7 (page 19 AK).

Line 6: Dm - the note in brackets is the next melody note I played after the chord, I've shown this as it helps with fingering the chord correctly. Bdim functions as G7. G13 b9 is like an Ab dim chord with b.n.

### **Chorus:**

Line 7: A series of F6 chords gives you the melody here (some with b.n. i.e. Fma7).

Line 8: Fm6(ma7) = Fm6 with b.n. F9 is like Cm6 (page 19 AK). Edim functions as A7.

### **Page 2:**

Line 1: The C#dim to Dm move is nice, in fact it was in the fakebook. In BH terms I suppose it is really Edim from the F6/dim scale (because Dm = F6).

Line 2: I added the walk up via Ddim and Ebdim to C6 etc. to create a bit more movement here.

Line 3: A13b9 was chosen here to support the melody note (F#) and because I liked the sound. I suppose it can be seen as a Bbdim chord leading into the Amin. G13 = Dm6 with 2 b.n.'s.

Line 4: B9 = F#m6. Bb9 = Fm6. Ascending melody with C6 chords. F#m11 is like A6 with b.n.'s. F7#9#11 can be derived from F#m6 (i.e. xx7879) (page 19 AK) with some b.n.'s.

Line 5: A7#5 = Bbm6 (page 19 AK) with b.n.

### **Ending:**

To make an ending, I repeated the first few notes of the verse melody. To change the sound a bit, I played them in quartal chords moving up and down with the melody, so really there are no harmonic 'rules' being used here. But it works because the melody is still heard.