

Another You (Comping Concepts)

EXAMPLE 1: 379 and 735 Guide Tone Voicings with Bass Roots

Vocals

There will be ma - ny oth - er nights like this, and

Piano

5

Vox.

I'll be stand - ing here with some - one new. There

Pno.

9

Vox.

will be oth - er songs to sing, a - noth - er Fall, a - noth - er Spring, but

Pno.

13

Vox.

there will nev - er be a - noth - er you! There

Pno.

Chords: EbMa7, Dmi7(b5), G7(b9), Cm7, Bbmi7, Eb7, AbMa7, Db7, EbMa7, Cm7, F7, Fmi7, Bb7

Detailed description: The score is in 4/4 time and B-flat major. It consists of four systems. Each system has a vocal line (Vocals or Vox.) and a piano accompaniment (Piano or Pno.). The piano accompaniment features guide tone voicings with bass roots in the left hand. The lyrics are: 'There will be many other nights like this, and I'll be standing here with someone new. There will be other songs to sing, another Fall, another Spring, but there will never be another you! There'. The chords and their bass roots are: EbMa7 (Eb), Dmi7(b5) (D), G7(b9) (G), Cm7 (C), Bbmi7 (Bb), Eb7 (Eb), AbMa7 (Ab), Db7 (Db), EbMa7 (Eb), Cm7 (C), F7 (F), Fmi7 (F), Bb7 (Bb).

Another You (Comping Concepts)

17 $E\flat Ma7$ $Dmi7(b5)$ $G7(b9)$

Vox. may be oth - er lips that I may kiss, but

Pno.

21 $Cmi7$ $B\flat mi7$ $E\flat 7$

Vox. they won't thrill me like yours used to do. Yes,

Pno.

25 $A\flat Ma7$ $D\flat 7$ $E\flat Ma7$ $Ami7(b5)$ $D7(b9)$

Vox. I may dream a mill - ion dreams, but how can they come true, if

Pno.

29 $E\flat Ma7$ $A\flat 7$ $Gmi7$ $C7(\#9)$ $Fmi7$ $B\flat 7$ $E\flat Ma7$

Vox. there will nev - er, ev - er be a - noth - er you? There

Pno.

EXAMPLE 2: Stylized Melody, "Charleston" Comping, and 1-2-3-5 Walking Bass Lines

33 EbMa7 Dmi7(b5) G7(b9)

Vox. will be ma - ny oth - er nights like this, — and

Pno.

37 Cmi7 Bbmi7 Eb7

Vox. I'll be stand - ing here with some-one new. — There

Pno.

41 AbMa7 Db7 EbMa7 Cmi7

Vox. will be oth - er songs — to sing, a - noth - er Fall, a - noth - er Spring, but there

Pno.

45 F7 Fmi7 Bb7

Vox. — will nev - er be — a - noth - er you! — There

Pno.

Another You (Comping Concepts)

49 $E\flat Ma7$ $Dmi7(b5)$ $G7(b9)$

Vox. may be oth - er lips that I may kiss, — but

Pno.

53 $Cmi7$ $B\flat mi7$ $E\flat7$

Vox. they won't thrill me like yours used to do. — Yes,

Pno.

57 $A\flat Ma7$ $D\flat7$ $E\flat Ma7$ $A mi7(b5)$ $D7(b9)$

Vox. I may dream a mill - ion dreams, but how can they come true — if

Pno.

61 $E\flat Ma7$ $A\flat7$ $Gmi7$ $C7(\#9)$ $Fmi7$ $B\flat7$ $E\flat Ma7$

Vox. there will nev - er, ev - er be — a - noth - er you? — There

Pno.

EXAMPLE 3: Stylized Melody, "Fill-In-The-Gap" Comping, 1-5-1-Leading Tone Walking Bass Line

65 EbMa7 Dmi7(b5) G7(b9)

Vox. will be ma - ny oth - er nights like this, — and

Pno.

69 Cmi7 Bbmi7 Eb7

Vox. I'll be stand - ing here with some - one new. — There

Pno.

73 AbMa7 Db7 EbMa7 Cmi7

Vox. will be oth - er songs — to sing, a - noth - er Fall, a - noth - er Spring, but there

Pno.

77 F7 Fmi7 Bb7

Vox. — will nev - er be — a - noth - er you! — There

Pno.

Another You (Comping Concepts)

81 $E\flat Ma7$ $Dmi7(b5)$ $G7(b9)$

Vox. may be oth - er lips that I may kiss, — but

Pno.

85 $Cmi7$ $B\flat mi7$ $E\flat 7$

Vox. they won't thrill me like yours used to do. — Yes,

Pno.

89 $A\flat Ma7$ $D\flat 7$ $E\flat Ma7$ $Ami7(b5)$ $D7(b9)$

Vox. I may dream a mill - ion dreams, but how can they come true — if

Pno.

93 $E\flat Ma7$ $A\flat 7$ $Gmi7$ $C7(\#9)$ $Fmi7$ $B\flat 7$ $E\flat Ma7$

Vox. there will nev - er, ev - er be — a - noth - er you? — There

Pno.

EXAMPLE 4: Stylized Melody with Comping and Walking Bass Line Approaches

97 EbMa7 Dmi7(b5) G7(b9)

Vox. will be ma - ny oth - er nights like this, _____ and

Pno. Denser Voicings Inversion: 9th on bottom Subbing "Alt" voicing for 7(b9)

Chord accenting with melody Simultaneous chord/bass punch for effect

Stepwise Motion in Bass Db Tri-Tone Substitution

101 Cmi7 Bbmi7 Eb7

Vox. I'll be stand - ing here with some - one new. _____ There

Pno. Parallel Chromatic Motion

A Tri-Tone Substitution

105 AbMa7 Db7 EbMa7 Cmi7

Vox. will be oth - er songs _____ to sing, a - noth - er Fall, a - noth - er Spring, but there

Pno. Rhythmic, "Red Garland"-Style Chord Punches on the "Ands" of 1 and 3

109 F7 Fmi7 Bb7

Vox. _____ will nev - er be _____ a - noth - er you! _____ There

Pno. Fmi-Gmi-AbMa-Ami(b5)-Bbsus

Walkup to the final cadence Altered Voicing, Tri-Tone Sub in Bass

Another You (Comping Concepts)

113 EbMa7 Dmi7(b5) G7(b9)

Vox. may be oth - er lips that I may kiss, — but

Pno. (Repeat some of the concepts used previously.)

117 Cmi7 Bbmi7 Eb7

Vox. they won't thrill me like yours used to do. — Yes,

Pno. AbMa anticipation, leading to...

121 AbMa7 Db7 EbMa7 Ami7(b5) D7(b9)

Vox. I may dream a mill - ion dreams, but how can they come true — if

Pno. Rhythmic, "Red Garland"-Chord Punches on the "And"s of 2 and 4 "Alt" Voicing

125 EbMa7 Ab7 Gmi7 C7(#9) Fmi7 Bb7 EbMa7

Vox. there will nev - er, ev - er be — a - noth - er you? — There

Pno. Tonic As Pedal Point at the Top of the Voicings - Used A LOT in Gospel

Eb6 D7(b9) Db13 C7Alt F7 Sub for Fmi Bb9sus Eb Bb9sus

Chromatic Walkdown in the Bass, D and Db Tri-Tone Subbing Ab and G

EXAMPLE 5: Rhythmic Melody, Bossa Nova Comping Style (Straight 8th Notes)

129 EbMa7 Dmi7(b5) G7(b9)

Vox. will be ma - ny oth - er nights like this, — and

Pno.

133 Cmi7 Bbmi7 Eb7

Vox. I'll be stand - ing here with some - one new. — There

Pno.

137 AbMa7 Db7 EbMa7 Cmi7

Vox. will be oth - er songs — to sing, a - noth - er Fall, a - noth - er Spring, but

Pno.

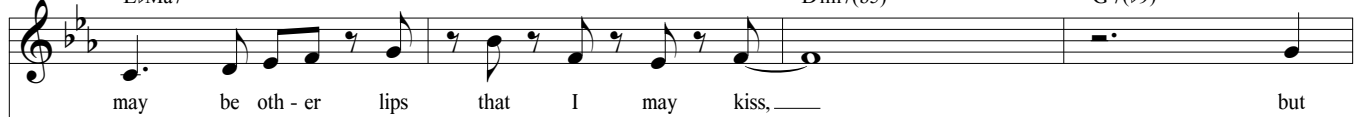
141 F7 Fmi7 Bb7


Vox. there will nev - er be a - noth - er you! — There

Pno.


EXAMPLE 5A: Slight Modification to the Right Hand Comping Rhythm

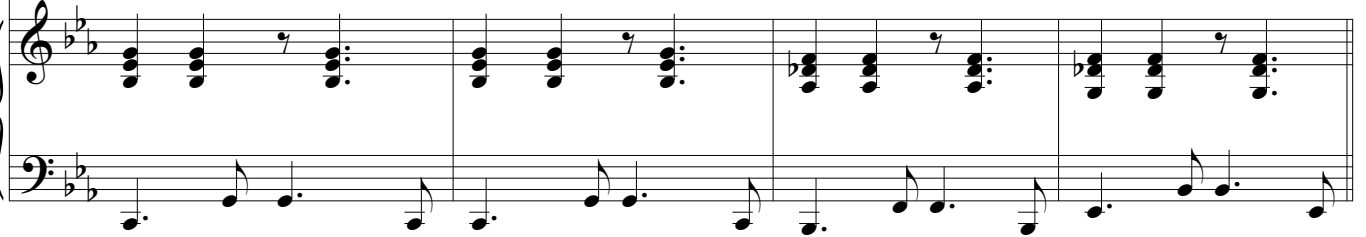
145 $E\flat Ma7$ $Dmi7(b5)$ $G7(b9)$

Vox.  may be oth - er lips that I may kiss, — but


Pno. 


149 $Cmi7$ $B\flat mi7$ $E\flat 7$

Vox.  they won't thrill me like yours used to do. — Yes,


Pno. 


153 $A\flat Ma7$ $D\flat 7$ $E\flat Ma7$ $Ami7(b5)$ $D7(b9)$

Vox.  I may dream a mill - ion dreams, but how can they come true, — if

Pno. 

157 $E\flat Ma7$ $A\flat 7$ $Gmi7$ $C7(\#9)$ $Fmi7$ $B\flat 7$ $E\flat Ma7$

Vox.  there will nev - er, ev - er be — a - noth - er you? — There

Pno. 

EXAMPLE 6: Samba Comping Style, Right Hand Playing a Partido Alto Pattern, Felt in Cut Time

161 EbMa7 Dmi7(b5) G7(b9)

Vox. will be ma - ny oth - er nights like this, — and

Pno. Bass Line in Samba Should Have a Strong Pulse/Accent on Beat 3 (or Big Beat 2 in Cut Time)

165 Cmi7 Bbmi7 Eb7

Vox. I'll be stand - ing here with some - one new. — There

Pno.

169 AbMa7 Db7 EbMa7 Cmi7

Vox. will be oth - er songs — to sing, a - noth - er Fall, a - noth - er Spring, but

Pno.

173 F7 Fmi7 Bb7

Vox. there will nev - er be a - noth - er you! — There

Pno.

Example 6A: Modification to the Right Hand Comping Style, All Upbeats

177 $E\flat Ma7$ $Dm7(b5)$ $G7(b9)$

Vox. may be oth - er lips that I may kiss, — but

Pno.

181 $Cmi7$ $B\flat mi7$ $E\flat 7$

Vox. they won't thrill me like yours used to do. — Yes,

Pno.

185 $A\flat Ma7$ $D\flat 7$ $E\flat Ma7$ $Ami7(b5)$ $D7(b9)$

Vox. I may dream a mill - ion dreams, but how can they come true, — if

Pno.

189 $E\flat Ma7$ $A\flat 7$ $Gmi7$ $C7(\#9)$ $Fmi7$ $B\flat 7$ $E\flat Ma7$

Vox. there will nev - er, ev - er be — a - noth - er you? — There

Pno.

EXAMPLE 7: Salsa Comping Style, Right Hand Playing a Typical Montuno Pattern (Though Not Indicated Here, Clave is 2-3)

193 EbMa7 Dmi7(b5) G7(b9)

Vox. will be ma - ny oth - er nights like this, — and

Pno. Montuno Based on a "Broken" Voicing (Note the Passing Tone Motion Throughout)

The Tumbao Bass Pattern in Afro-Cuban Music ALWAYS Anticipates on Beats 4 and the "And" of 2, NOT 1 and 3

197 Cmi7 Bbmi7 Eb7

Vox. I'll be stand - ing here with some - one new. — There

Pno.

201 AbMa7 Db7 EbMa7 Cmi7

Vox. will be oth - er songs — to sing, — a - noth - er Fall, a - noth - er Spring, but

Pno.

205 F7 Fmi7 Bb7

Vox. there will nev - er be a - noth - er you! — There

Pno.

209 EbMa7 Dmi7(b5) G7(b9)

Vox. may be oth - er lips that I may kiss, — but

Pno.

213 Cmi7 Bbmi7 Eb7

Vox. they won't thrill me like yours used to do. — Yes,

Pno.

217 AbMa7 Db7 EbMa7 Ami7(b5) D7(b9)

Vox. I may dream a mill - ion dreams, but how can they come true, — if

Pno.

221 EbMa7 Ab7 Gmi7 C7(#9) Fmi7 Bb7 EbMa7

Vox. there will nev - er, ev - er be — a - noth - er you? —

Pno.

"Cha Cha Cha"