

FOR ALL MUSICIANS . . .

Jazz Piano Voicings

by Dan Haerle

Transcribed Comping

From

VOLUME 41

BODY & SOUL

(selected choruses)

Play-A-Long

Recording



by Jamey Aebersold

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Some Thoughts On Comping

by

Dan Haerle

Many pianists are praised because of the way they "comp," that is, complement a soloist. A good pianist is especially able to tune in on a soloist and show sensitivity and taste in his accompaniment. To attain this sensitivity, a good question to ask yourself periodically would be: What did the soloist just play; could I sing it back? This will often reveal whether or not you are listening carefully enough! Also, it is essential that a pianist not force the soloist into any situation such as playing loudly when the soloist would rather play softly, or by creating alterations in the harmony that the soloist did not expect. However, in some situations, a soloist may enjoy being "fed" unexpected alterations or substitutions in the spirit of a kind of harmonic sport. This is only a good idea when you are well-acquainted with a player or are pretty certain that he or she is very secure as a improvisor.

Comping for an imaginary soloist, as is done on the Aebersold play-a-long recordings, can be a tricky business. It is very easy for the comping to turn into a piano chord solo which is far too busy and cluttered up rhythmically or melodically. The soloist is left with no space in which to play. The goal should be to supply the harmony and play something that feels good so that any soloist will be comfortable playing with the prerecorded rhythm accompaniment. The problem is that the element of interaction is removed. Since there is no soloist playing as the track is recorded, there is no possibility of reacting to rhythmic or harmonic elements that he might employ. One solution is to play simple, somewhat repetitive figures that create a good feel but that don't get too busy. Generally, my approach is to comp as though I were an arranger creating a sax or trombone background behind a solo in a jazz band chart. This is a very similar situation to play-a-long records since, when the chart is arranged, there is no soloist playing and the background has to be created in advance. A good background would generally have some melodic interest (though restrained) and would sound the harmony to support the solo. Also, there would be enough rhythmic life in it to inject some energy into the music and hopefully stimulate the soloist.

Personally, I have never enjoyed solo or trio piano playing as much as playing with at least one "front line" instrument. I'm sure that is because I would miss the interaction of comping for a soloist for whom I felt I could be both supportive and stimulating. The practical reality is that rhythm section players in general spend most of their musical lives accompanying and a very small percentage of the time soloing. As a matter of fact, though you will be expected to be a competent soloist, people will probably ask you to play because you are a good accompanist and they think you will make the group and them sound good. So, I would encourage all aspiring pianists to see the fun in accompanying and to involve themselves in as many situations where they can learn to comp as possible. Creating interesting yet tasteful accompaniment is very challenging but can easily be as enjoyable as soloing, with the right kind of attitude!

**Dan Haerle can be heard on these volumes of the
Jamey Aebersold Play-a-long Series:**

- Vol. 2 *Nothin' But Blues***
- Vol. 3 *The II/V7/I Progression***
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- Vol. 37 *Sammy Nestico***
- Vol. 41 *Body and Soul***
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- Vol. 45 *Bill Evans***
- Vol. 48 *In a Mellow Tone - Duke Ellington***
- Vol. 60 *Freddie Hubbard***
- Vol. 61 *"Burnin'!!!" Up-Tempo Jazz Standards***

Dan Haerle's piano comping to the chords of
Alone Together

1

0 D- E ϕ A7⁺⁹ D- E ϕ A7⁺⁹

5 D- A ϕ D7⁺⁹ G- G-

9 B- E7 G- C7 F Δ E- A7

13 D Δ D Δ D- E ϕ A7⁺⁹

Detailed description: This page contains piano comping notation for the song 'Alone Together'. It is written in G major, 4/4 time, and consists of four systems of music. Each system has a treble and bass clef staff. The first system (measures 0-4) features chords D-, E ϕ , A7⁺⁹, D-, E ϕ , and A7⁺⁹. The second system (measures 5-8) features D-, A ϕ , D7⁺⁹, G-, and G-. The third system (measures 9-12) features B-, E7, G-, C7, F Δ , E-, and A7. The fourth system (measures 13-16) features D Δ , D Δ , D-, E ϕ , and A7⁺⁹. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, designed to accompany the chords.

17 D- E ϕ A7⁺⁹ D- A ϕ D7⁺⁹

21 G- G- B- E7 G- C7

25 F Δ E- A7 D Δ D Δ

29 A ϕ D7^{b9} G- G-

33 G ϕ C7^{b9} F Δ E ϕ A7⁺⁹

37 D- E ϕ A7⁺⁹ D- E ϕ A7⁺⁹

41 D- B \flat 7⁺⁴ A7⁺⁹ D- E7⁺⁹ A7⁺⁹

2 45 D- E ϕ A7⁺⁹ D- E ϕ A7⁺⁹

49 D- A ϕ D7⁺⁹ G- G-

53 B- E7 G- C7 F Δ E- A7

57 D Δ D Δ D- E ϕ A7⁺⁹

61 D- E ϕ A7⁺⁹ D- A ϕ D7⁺⁹

65 G- G- B- E7 G- C7

69 F Δ E- A7 D Δ D Δ

73 A ϕ D7^{b9} G-

76 G- G ϕ C7 \flat 9 F Δ

80 E ϕ A7+9 D- E ϕ A7+9 D-

84 E ϕ A7+9 D- B \flat 7+4 A7+9

87 D- E7+9 A7+9

Dan Haerle's piano comping to the chords of
Body And Soul

1 Eb- Bb7b9 Eb- Ab7 DbΔ Gb7+4

4 F- E° Eb- Eb- / Db Cφ F7b9

7 Bb- Eb- Ab7 DbΔ Bb7b9 Eb- Bb7b9

10 Eb- Ab7 DbΔ Gb7+4 F- E°

The image shows a piano comping score for the song 'Body And Soul'. It consists of four systems of music, each with a treble and bass clef staff. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first system starts with a boxed '1' and contains measures 1-3. The second system starts with a boxed '4' and contains measures 4-6. The third system starts with a boxed '7' and contains measures 7-9. The fourth system starts with a boxed '10' and contains measures 10-12. Chord symbols are placed above the measures. Triplet markings are present in measures 1, 2, 3, 5, 6, 8, 9, and 11. Measure 10 features a complex chord with a natural sign over the Eb.

E \flat - E \flat -
D \flat C ϕ F7+ B \flat - E \flat - A \flat 7

Musical notation for measures 13-15. Measure 13 starts with a treble clef and a bass clef. The treble staff contains a series of eighth notes and chords, while the bass staff contains a simple bass line. The key signature has three flats.

D \flat Δ E- A7 D Δ E- F \sharp - G- C7

Musical notation for measures 16-18. Measure 16 features a treble clef and a bass clef. The treble staff has a complex melodic line with triplets, and the bass staff has a bass line with triplets. The key signature has three flats.

F \sharp - B7 $^{+9}$ E- A7 $^{+9}$ D Δ D- G7 \flat 9

Musical notation for measures 19-21. Measure 19 starts with a treble clef and a bass clef. The treble staff contains a series of chords and eighth notes, while the bass staff contains a bass line with triplets. The key signature has two sharps.

E- E \flat \circ D- G7 C7 B7 B \flat 7 B \flat 7 $^{+4}$

Musical notation for measures 22-24. Measure 22 starts with a treble clef and a bass clef. The treble staff contains a series of chords and eighth notes, while the bass staff contains a bass line with triplets. The key signature has two sharps.

25 Eb- Bb7b9 Eb- Ab7 DbΔ Gb7+4

28 F- E° Eb- Eb- Db Eb- Cφ F7+5b9

31 Bb- Eb- Ab7 DbΔ Bb7b9 Eb-

Dan Haerle's piano comping to the chords of
Time After Time

1 C A- D- G7 C A- D- G7

Musical notation for measures 1-4. The score is in 4/4 time. Measure 1 starts with a piano dynamic (p) and contains a C chord. Measure 2 contains an A- chord. Measure 3 contains a D- chord. Measure 4 contains a G7 chord. The notation includes treble and bass clefs with various chord voicings and rhythmic patterns.

Musical notation for measures 5-8. Measure 5 contains a CΔ chord. Measure 6 contains an A- chord. Measure 7 contains a Bφ chord. Measure 8 contains an E7+9 chord. The notation includes treble and bass clefs with various chord voicings and rhythmic patterns.

Musical notation for measures 9-12. Measure 9 contains an A- chord. Measure 10 contains an A- over G chord. Measure 11 contains an F#φ chord. Measure 12 contains a B7+9 chord. The notation includes treble and bass clefs with various chord voicings and rhythmic patterns.

Musical notation for measures 13-16. Measure 13 contains a D- chord. Measure 14 contains an Eφ chord. Measure 15 contains an A7+9 chord. Measure 16 contains an Ab7+4 chord. The notation includes treble and bass clefs with various chord voicings and rhythmic patterns.

17 C A- D- G7 C A- D- G7

21 C Δ G- C7 F Δ B \flat 7

25 F \sharp ϕ F- E- A-

29 D- $\frac{D-}{G}$ G7 C A7 $^{+4}$ D7 $^{+9}$ G7 $^{+4}$

2
 33 C A- D- G7 C A- D- G7

37 C Δ A- B ϕ E7⁺⁹

41 A- F $\sharp\phi$ E- A7 $\flat 9$

45 D- E ϕ A7⁺⁹ A $\flat 7$ ⁺⁴ G7

49 C A- D- G7 C A- D- G7

53 C Δ G- C7 $\flat 9$ F Δ B $\flat 7$

57 $F\#\phi$ F- E- A-

61 D- $\frac{D-}{G}$ C $A7\flat9$ $D7+9$ $G7\flat9$

Chorus 3
not transcribed

66 4 C A- D- $G7$ C A- D- $G7$

71 $C\Delta$ A- $B\phi$ $E7+9$

75 A- $\frac{A-}{G}$ $F\#\phi$ $B7+9$ E- $A7\flat9$

79 D- E ϕ A7⁺⁹ A \flat 7⁺⁴ G7

83 C A- D- G7 C A- D- G7

87 C Δ G- C7 F Δ B \flat 7

91 F#phi F- E-

94 A- D- D- G7

97 C A7 \flat 9 D7 \flat 9 G7 \flat 9 [5] C

end of transcription

Dan Haerle's piano comping to the chords of

What Is This Thing Called Love

1

The image shows four systems of piano comping notation for the song "What Is This Thing Called Love". Each system consists of a grand staff with a treble and bass clef. The first system starts with a boxed measure number '1'. The second system starts with a measure number '5'. The third system starts with a measure number '9'. The fourth system starts with a measure number '13'. Above each system, chords are indicated: Gφ, C7b9, F- for the first system; Dφ, G7+9, CΔ for the second; Gφ, C7b9, F- for the third; and Dφ, G7+9, CΔ for the fourth. The notation includes various rhythmic patterns, rests, and chord voicings in both hands.

Gφ C7^b9 F-

Dφ G7⁺9 CΔ

Gφ C7^b9 F-

Dφ G7⁺9 CΔ

17 C- F7 Bb

21 Ab7+11 G7+11

25 Gφ C7b9 F-

29 Dφ G7+9 C

33 2 Gφ C7+9 F-

37 $D\phi$ $G7^{+9}$ $C\Delta$

41 $G\phi$ $C7^{+9}$ $F-$

45 $D\phi$ $G7^{+9}$ $C\Delta$

49 $C-$ $F7^{+9}$ Bb

53 $A\flat 7^{+11}$ $G7^{+11}$

57 $G\phi$ $C7^{b9}$ F^-

61 $D\phi$ $G7^{+9}$ C

65 $G\phi$

3

Chorus 3 not transcribed

68 $G\phi$ $C7^{b9}$ F^- F^-

72 $D\phi$ $G7^{+9}$ $C\Delta$

76 $G\phi$ $C7^{+9}$ F^-

80 $D\phi$ $G7^{+9}$ $C\Delta$

84 C^- $F7^{+9}$ Bb

88 $A\flat 7^{+11}$ $G7^{+11}$

92 $G\phi$ $C7^{+9}$ F^-

96 $D\phi$ $G7^{+9}$ C

Dan Haerle's piano comping to the chords of

I Thought About You

1

$E\flat 7$ $D 7^{+9}$ $D\flat 7^{+4}$ $C 7^{+5}_{29}$ $F 7$ $G\flat 7^{13}$ $F 7$

5

$F -$ $\frac{F -}{E\flat}$ $D \phi$ $G 7^{+9}$ $C -$ $B\flat -$ $E\flat 7$

9

$A\flat \Delta$ $A\flat -$ $D\flat 7$ $E\flat \Delta$ $F -$ $G -$ $C -$ $\frac{C -}{B\flat}$

13

$A \phi$ $D 7^{+}$ $A \phi$ $D 7^{+}$ $G -$ $C 7^{b9}$ $F -$ $B\flat 7^{b9}$

The image shows a piano comping score for the song "I Thought About You". It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a first ending bracket labeled '1' and contains measures 1-4. The second system starts at measure 5 and contains measures 5-8. The third system starts at measure 9 and contains measures 9-12. The fourth system starts at measure 13 and contains measures 13-16. Above each system, chord symbols are provided for each measure. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various chord voicings, some with accidentals, and rests.

17 Eb7 D7+9 Db7+4 C7+9 F7 Gb7¹³ F7

21 F- D ϕ G7+9 C- (B-) Bb- Eb7

25 Ab Δ Ab- Db7 Eb Δ A ϕ D7+9

29 G- C7^{b9} F- Bb7^{b9} Eb C7 F- Bb7

2 33 Eb7 D7+9 Db7+4 C7^{b9} F7 Gb7¹³ F7

37 F- Eb F- Eb D ϕ G7⁺⁹ C- (B-) Bb- Eb7

41 Ab Δ Ab- Db7 Eb Δ F- G- C-

45 A ϕ D7⁺⁹ A ϕ D7⁺⁹ G- C7⁺⁹ F- Bb7^{b9}

49 Eb7 D7⁺⁹ Db7⁺⁴ C7⁺⁹ F7 Gb7¹³ F7

53 F- D ϕ G7^{b9} C- (B-) Bb- Eb7

57 $A\flat\Delta$ $A\flat-$ $D\flat7$ $E\flat\Delta$ $A\phi$ $D7^{+9}$

61 $G-$ $C7^{b9}$ $F-$ $B\flat7^{b9}$ $E\flat$ $C7^{b9}$ $F-$ $B\flat7$

3 65 $E\flat7$ $D7^{+9}$ $D\flat7^{+4}$ $C7^{+9}$ $F7$ $G\flat7^{13}$ $F7$

69 $F-$ $D\phi$ $G7^{+9}$ $C-$ $(B-)$ $B\flat-$ $E\flat7^{+9}$

73 $A\flat\Delta$ $A\flat-$ $D\flat7$ $E\flat\Delta$ $F-$ $G-$ $C-$

77 A ϕ D7⁺⁹ A ϕ D7⁺ G- C7^{b9} F- B \flat 7^{b9}

81 E \flat 7 D7⁺⁹ D \flat 7⁺⁴ C7⁺⁹ F7 G \flat 7¹³ F7

85 F- D ϕ G7⁺⁹ C- (B-) B \flat - E \flat 7

89 A \flat Δ A \flat - D \flat 7 E \flat Δ A ϕ D7⁺⁹

93 G- C7⁺⁹ F- B \flat 7⁺⁹ E \flat C7⁺⁹ F- B \flat 7 E \flat Δ

Dan Haerle's piano comping to the chords of
What's New

0 $G7^{\flat 9}$ $C\Delta$ $B\flat-$ $E\flat 7$

3 $A\flat\Delta$ $D\phi$ $G7^{+4}$ $C-3$

6 $D\phi$ $G7^{+9}$ $C\Delta$ $A-$ $D-$ $G7^{\flat 9}$

9 $C\Delta$ $B\flat-$ $E\flat 7$ $A\flat\Delta$

12 $D\phi$ $G7\flat 9$ $C-$ $D\phi$ $G7+9$

15 $C\Delta$ $G-$ $C7$ $F\Delta$

18 $E\flat-$ $A\flat 7$ $D\flat\Delta$ $G\phi$ $C7\flat 9$

21 $F-$ $G\phi$ $C7+9$ $F-$

24 $D\phi$ $G7\flat 9$ $C\Delta$ $B\flat-$ $E\flat 7$

27 $A\flat\Delta$ $D\phi$ $G7\flat9$ $C-$

Red. *

30 $D\phi$ $G7+9$ $C\Delta$ $A-$ $D-$ $G7$ $C\Delta$

Red. *

Dan Haerle's piano comping to the chords of

You're My Everything

1

0 G7 CΔ F#- B7 E- A7+

5 D- 3 D- G F-6

9 E- Eb- Ab7 D- Bφ E7+9

13 A- D7 D- G G7

The image shows piano comping notation for the song "You're My Everything" in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 0 and includes chords G7, CΔ, F#-, B7, E-, and A7+. The second system starts at measure 5 and includes chords D- (with a 3-measure triplet), D- over G, and F-6. The third system starts at measure 9 and includes chords E-, Eb-, Ab7, D-, Bφ, and E7+9. The fourth system starts at measure 13 and includes chords A-, D7, D- over G, and G7. The notation includes various rhythmic patterns, rests, and accidentals.

17 C Δ F \sharp - B7 E- A7

21 D- B ϕ E7⁺⁹

25 A- G- C7 F Δ B \flat 7⁺⁴

29 E- E \flat - D- G7 C D- G7

33 2 C Δ F \sharp - B7 E- A7

37 D- D-
G F-6

41 E- Eb- Ab7 D- Bφ E7+9

45 A- D7 D-
G G7

49 CΔ F#- B7 E- A7

53 D- Bφ E7+9

57 A- G- C7 FΔ B \flat 7⁺⁴

61 E- E \flat - D- G7 C D- G7

3 65 CΔ F \sharp - B7 E- A7

69 D- D- G F-6

73 E- E \flat - A \flat 7 D- B ϕ E7⁺⁹

77 A- D7 D-
G G7

81 CΔ F#φ B7 E- A7

85 D- Bφ E7+9

89 A- G- C7 FΔ Bb7+4

93 E- Eb- D- G7+5 C D- G7

Dan Haerle's piano comping to the chords of

You and the Night and the Music

1

C-⁶ D ϕ G7⁺⁹ G ϕ C7^{b9} F-

5 D ϕ G7 C Δ A7⁺⁹ D- G7⁺⁹

9 C-⁶ D ϕ G7⁺⁹ G ϕ C7^{b9} F-

13 D ϕ G7^{b9} C Δ

The image shows four systems of piano comping notation for the song 'You and the Night and the Music'. Each system consists of a grand staff (treble and bass clefs) with chords and melodic lines. The first system starts at measure 1 and includes chords C-6, D phi, G7+9, G phi, C7b9, and F-. The second system starts at measure 5 and includes D phi, G7, C delta, A7+9, D-, and G7+9. The third system starts at measure 9 and includes C-6, D phi, G7+9, G phi, C7b9, and F-. The fourth system starts at measure 13 and includes D phi, G7b9, and C delta. The notation includes various chord symbols, accidentals, and rhythmic markings such as slurs and accents.

17 $A\flat 7$ $G 7$ $D -$ $G 7$

21 $A\flat 7$ $A -$ $D 7$ $G 7$ $D \phi$ $G 7$ $G 7 + 9$

25 $C - 6$ $D \phi$ $G 7 + 9$ $G \phi$ $C 7 \flat 9$ $F -$

29 $D \phi$ $G 7 \flat 9$ $C - \Delta$ $A \phi$ $D 7 + 9$ $G 7 \flat 9$ $C -$ $G 7 + 9$

2
33 $C - 6$ $D \phi$ $G 7 + 9$ $G \phi$ $C 7 \flat 9$ $F -$

37 D ϕ G7 \flat 9 C Δ A7 $^+9$ D- G7 $^+9$

41 C-9 D ϕ G7 $^+9$ G ϕ C7 \flat 9 F-

45 D ϕ G7 \flat 9 C Δ

49 A \flat 7 G7 D- G7

53 A \flat 7 A- D7 \flat 9 G7 D ϕ G7 G7 $^+9$

57 C-⁶ D ϕ G7⁺⁹ G ϕ C7^{b9} F-

61 D ϕ G7^{b9} C- Δ A ϕ D7⁺⁹ G7^{b9} C- G7⁺⁹

3 65 C-⁶ D ϕ G7⁺⁹ G ϕ C7^{b9} F-

69 D ϕ G7 C Δ A7⁺⁹ D- G7^{b9}

73 C-⁶ D ϕ G7⁺⁹ G ϕ C7^{b9} F-

77 $D \phi$ $G7^{+9}$ $C \Delta$

81 $A b7$ $G7$ $D-$ $G7$

85 $A b7$ $A-$ $D7^{+}$ $G7$ $D \phi$ $G7$ $G7^{+9}$

89 $C-^6$ $D \phi$ $G7^{+9}$ $G \phi$ $C7^{b9}$ $F-$

93 $D \phi$ $G7^{b9}$ $C-\Delta$ $A \phi$ $D7^{+9}$ $G7^{b9}$ $C-$ $G7^{+9}$

Dan Haerle's piano comping to the chords of

The Very Thought of You

1

AbΔ Bb- Eb7 AbΔ Bb- Eb7

5

AbΔ Bb- B° A₂6 C Bb7 F- Bb7

9

Bb- Bb- Gφ C7+9 F- F- Eb D- G7

13

C- Fφ F- Bb Bb7 Bb- Eb7

The image shows a piano comping score for the song 'The Very Thought of You'. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a first ending bracket labeled '1' and contains measures 1-4 with chords AbΔ, Bb-, Eb7, AbΔ, Bb-, and Eb7. The second system contains measures 5-8 with chords AbΔ, Bb-, B°, A26, C, Bb7, F-, and Bb7. The third system contains measures 9-12 with chords Bb-, Bb-, Gφ, C7+9, F-, F-, Eb, D-, and G7. The fourth system contains measures 13-16 with chords C-, Fφ, F-, Bb, Bb7, Bb-, and Eb7. The notation includes various chord symbols, accidentals, and rhythmic markings such as slurs and triplets.

17 $A\flat\Delta$ $B\flat-$ $E\flat7$ $A\flat\Delta$ $B\flat-$ $E\flat7$

21 $A\flat\Delta$ $B\flat-$ B° $\frac{A\flat}{C}$ $B\flat7$ $F-$ $B\flat7$

25 $B\flat-$ $\frac{B\flat-}{A\flat}$ $G\phi$ $C7^{+9}$ $F-$ $\frac{F-}{E\flat}$ D°

29 $B\flat-$ $F7^{+9}$ $B\flat-$ $E\flat7$ $A\flat$ $F-$ $B\flat-$ $E\flat7\flat^9$

2 33 $A\flat\Delta$ $B\flat-$ $E\flat7$ $A\flat\Delta$ $B\flat-$ $E\flat7$

37 $A\flat\Delta$ $B\flat-$ $B\circ$ $A\flat^6$ $B\flat7$ $F-$ $B\flat7$
 C

41 $B\flat-$ $G\phi$ $C7^{+9}$ $F-$ $F-$ $D-$
 $E\flat$

45 $C-$ $F\phi$ $F-$ $B\flat7$ $B\flat-$ $E\flat7$
 $B\flat$

49 $A\flat\Delta$ $B\flat-$ $E\flat7$ $A\flat\Delta$ $B\flat-$ $E\flat7$
Red. *

53 $A\flat\Delta$ $B\flat-$ $B\circ$ $A\flat^6$ $B\flat7$ $F-$ $B\flat7$
 C

57 $B\flat-$ $\frac{B\flat-}{A\flat}$ $G\phi$ $C7^{+9}$ $F-$ $\frac{F-}{E\flat}$ D°

61 $B\flat7$ $F7^{+9}$ $B\flat-$ $E\flat7$ $A\flat\Delta$ $F-$ $B\flat-$ $E\flat7$ $A\flat\Delta$

Dan Hearle's piano comping to the chords of

Teach Me Tonight

1

0 F- B \flat 7 B \flat 7+ E \flat Δ A \flat 7 G- C7 \flat 9 F- B \flat 7 G ϕ C7 \flat 9

Musical notation for measures 0-4. The piece is in 4/4 time with a key signature of two flats (B \flat and E \flat). The notation consists of a grand staff with a treble and bass clef. The right hand plays chords and some melodic lines, while the left hand provides a bass line. Measure 0 starts with a piano (p) dynamic. Measure 4 ends with a repeat sign.

5 F- B \flat 7 B \flat 7+ E \flat C7 \flat 9 F- B \flat 7 B \flat 7+

Musical notation for measures 5-8. This system includes triplets in both the treble and bass staves. Measure 8 ends with a repeat sign.

9 E \flat Δ A \flat 7 G- C7 \flat 9 F- B \flat 7 G ϕ C7 \flat 9

Musical notation for measures 9-12. This system includes triplets in both the treble and bass staves. Measure 12 ends with a repeat sign.

13 F- B \flat 7 B \flat 7+ E \flat A \flat 7 E \flat G- F \sharp -

Musical notation for measures 13-16. This system includes a triplet in the bass staff. Measure 16 ends with a repeat sign.

17 F- Bb7 EbΔ C7b9 F- Bb7 EbΔ

21 Aφ D7b9 G- C7 C- F7 F- Bb7

25 EbΔ Ab7 G- C7b9 F- Bb7 Gφ C7+9

29 F- F-/Bb Bb7 Eb C7b9 F- Bb7

33 2 EbΔ Ab7+4 G- C7 F- Bb7 Gφ C7b9

37 F- F- Bb7b9 EbΔ C7 C7 F- Bb7b9

41 EbΔ Ab7+4 G- C7b9 F- Bb7 Gφ C7b9

45 F- F- Bb7 EbΔ Ab7 EbΔ G- F#-

49 F- Bb7 EbΔ C7b9 F- Bb7 EbΔ

53 Aφ D7b9 G- C7b9 C- F7 F- Bb7

57 $E\flat\Delta$ $A\flat7$ $G-$ $C7^{+9}$ $F-$ $B\flat7$ $G\phi$ $C7\flat9$

61 $F-$ $F-\overline{B\flat}$ $B\flat7$ $G\phi$ $C7^{+9}$

65 $F-$ $B\flat7\flat9$ $A\flat-$

68 $F\sharp-$ $E\Delta^{+4}$ $E\flat\Delta$