

But Not For Me - Session 1 (Bass Clef)

This session focuses on the 1st 8 bars of the piece, which are repeated from bar 17 - 24, making up half of the 32 bar form. Rather than learning an entire melody, and then an entire chord sequence, it can be helpful to learn both the melody and harmony for small sections of a piece.

Below is the opening phrase (4 bars) of melody, with the harmony shown on the staff below:

Musical notation for the first 4 bars of the opening phrase in bass clef. The top staff shows the melody in 4/4 time, and the bottom staff shows the chord progression: C-7, F7, Bb^Δ, Eb^Δ, D^o, G7.

Below is the opening phrase (4 bars) of melody, with the harmony shown on the staff below:

Musical notation for the first 4 bars of the opening phrase in bass clef, starting at bar 6. The top staff shows the melody, and the bottom staff shows the chord progression: C-7, F7, Bb^Δ, Bb7.

Although interpretations of this melody vary widely, the 3/8 cross rhythm in bar 2 and 6 is often a feature. This is a great device for building rhythmic tension while improvising, and can be very effective when applied with just a few notes. The example below shows the rhythm applied to each chord just using 2 notes.

Musical notation showing the 3/8 cross rhythm applied to each chord in the first 4 bars. The top staff shows bars 11-14 with chords C-7, F7, Bb^Δ, Eb^Δ, D^o, G7. The bottom staff shows bars 15-18 with chords C-7, F7, Bb^Δ, Bb7.

Finally, to help build fluency, particularly over the bars 3 and 4 where the chords move twice as fast, I suggest some arpeggio exercises. The 1st one is shown below (ascending 1, 3, 5, 7). Once you are comfortable with this it's great practice to play the exercise with descending arpeggios, and starting from various degrees. I have shown the chords as roman numerals here.

Musical notation for arpeggio exercises. The top staff shows bars 19-22 with chords II⁻, V⁷, I^Δ, IV^Δ, III^o, VI⁷. The bottom staff shows bars 23-26 with chords II⁻, V⁷, I^Δ, I⁷.