

But Not For Me - Session 1 (Bb)

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. The top staff shows the melody in 4/4 time, and the bottom staff shows the chord progression: D-7, G7, C^A, F^A, E^ø, A7.

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, starting at bar 6. The top staff shows the melody, and the bottom staff shows the chord progression: D-7, G7, C^A, C7.

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 the chords D-7, G7, C^A, F^A, E^ø, and A7. The first staff starts at bar 11 and the second at bar 15.

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 first staff starts at bar 19 with chords II-, V7, I^A, IV^A, III^ø, VI7. The second staff starts at bar 23 with chords II-, V7, I^A, I7.