

The Partitioned Practise Method

PW Farrell

www.pwfarrell.com

“And what impels him to repeat this process at every single lesson, and, with the same remorseless insistence, to make his pupils copy it without the least alteration? He sticks to this traditional custom because he knows from experience that the preparations for working put him simultaneously in the right frame of mind for creating. The meditative repose in which he performs them gives him that vital loosening and equability of all his powers, that collectedness and presence of mind, without which no right work can be done.”

— Eugen Herrigel, Zen in the Art of Archery

Practising your instrument should be a kind of ritual.

It should begin with making space, space in your schedule and in your mind, to honour the process unfolding.

For me this moment is cued by the clicking of the metronome, the laying of my strap on my shoulder, and the deepening of my breath.

Practise itself can be undertaken in a number of ways depending on the needs of the musician and where they are on their journey.

For the developing musician, still honing their technique and developing the fundamentals of musical language, I recommend the *partitioned practise method*.

This is an approach I used for over a decade in a daily four-hour practice routine.

What I am presenting here is an example partitioned practise, touching on various examples of what to include, and an explanation of why to include them.

Partitioned Practise

Music is big. Sometimes the task of learning it and embodying it can seem daunting if not impossible.

The *partitioned practise method* addresses this by partitioning music into discrete areas of practice.

My routine was four hours of daily practice, which meant each topic could receive one hour of focussed work.

My chosen topics were:

1. **TIME & FEEL**
2. **TECHNIQUE**
3. **THEORY**
4. **SIGHT READING/FREE PLAY/REPERTOIRE**

Practising Time - Part I: Rhythmic Accuracy

I began every practise session with *time*. I organised this topic so that the tempos gradually increased, meaning that the time segment also served as a technical warmup.

1. 20 BPM

Play chromatically up and down each string saying the note names out loud as you go.

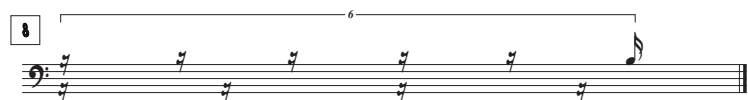
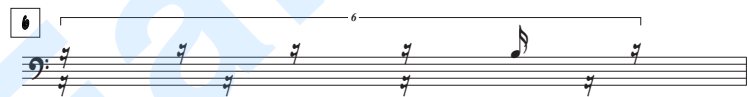
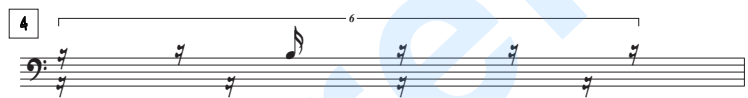
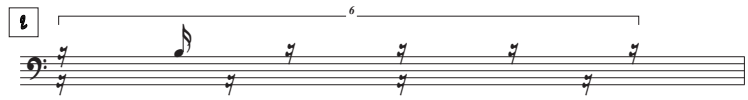
2. 40 BPM

Play chromatically up and down each string moving higher up the table of time over 1 (1:1, 2:1, 3:1 etc).

3. 60 BPM

Groove along with the click (I often just use a blue in C), as the click represents:

1. the pulse
2. 2nd sextuplet
3. 2nd 16th note
4. 3rd sextuplet (2nd triplet)
5. 3rd 16th note (the offbeat)
6. 5th sextuplet (3rd triplet)
7. 4th sixteenth note
8. 6th sextuplet (swung 16th note)



3. 80 BPM

This technical exercise is one I have used since high school. Adding accents and modulating the time to triplets really helped me develop my timing.

The musical score is written in bass clef, 4/4 time, with a key signature of two sharps (D major). The tempo is 80 BPM. The exercise consists of 15 measures, with measures 3, 5, 7, 9, 11, 13, and 15 marked as triplet measures. The notation includes eighth and sixteenth notes, rests, and accents. The exercise is a technical exercise for developing timing, specifically focusing on accents and modulating the time to triplets.

17

19

21

23

25

27

Practising Time - Part II: Embodied Time

Practise the previous exercise will help you develop rhythmic accuracy, but what sets good bass players apart is their time-feel, which is an expression of their *embodied time*.

Developing *embodied time* involves learning how to *ground the pulse* in your body while you play.

When I play I don't worry so much about whether or not I change tempo (worrying about that won't help), what I prioritise is the "groove" between what I play and my embodied time.

Or to put it another way, I am playing a duet between the sounds I make on the instrument and the drummer that is my body.

1. THE "SMOKE ON THE WATER" TEST

The first thing you need to be able to do is be conscious of the pulse while syncopating. A great way to test this as a bassist is to be able to counting out loud and tap your foot while you play.

This is what I call the "Smoke on the Water Test".

2. PLAY AND LISTEN TO AFRICAN AND AFRO LATIN STYLES

In my mid twenties I did a 6 month contract in the Caribbean.

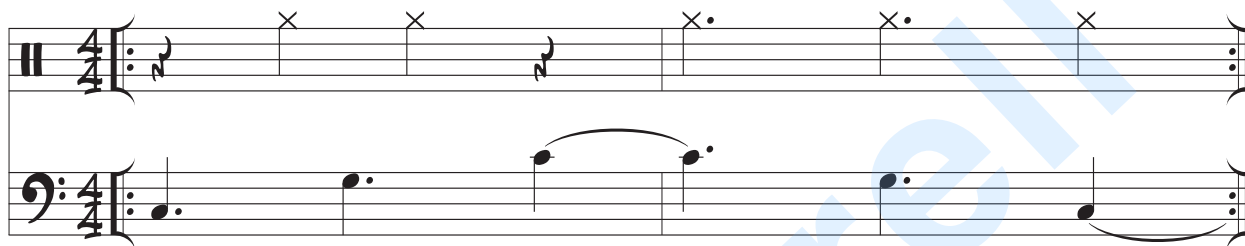
I was surrounded by African music, Afro-latin music and the popular dance music of the Caribbean. Most importantly I was absorbed into the dancing and social life of that music.

It become really obvious that dance is an essential aspect of musical time feel. Something about that knowledge drastically changed my "personality" on the instrument.

As a bass player, African and Afro-Latin this music is very different to other forms because the bass line is often filling the role of an established drum part that interlocks with the other rhythms of the music - as opposed to synchronising with a drum pattern.

For example, salsa music has its roots in Afro-Cuban forms such as Cuban Son, Son Montuno, and Guaracha. The bass pattern is called a *tumbao*. This pattern was originally performed on congas.

Unlike Western popular styles where the bass usually locks in directly with a drum pattern, the tumbao bass line interlocks with the clave.



One of the defining features of Afro-Latin music is a mixture and/or blurring of triplet and duple beat divisions. This is very prominent in Brazilian samba music.

West African music often explores the relationship between three and two using the cross rhythm. For example blending or shifting focus between 3/4 and 6/8 groupings.

Afro pop singer Salif Keita explores this on his track “Waraya”.

WARAYA

SALIF KEITA

TRANSCRIBED BY PW FARRELL

The musical score for "Waraya" is written in 6/8 time and consists of several staves. The first staff shows a series of eighth notes with stems, followed by a 4-measure rest and a 2-measure rest. The second staff begins with a key signature of one sharp (F#) and a common time signature. The third staff continues the melody. The fourth staff is marked with a box containing the letter 'A'. The fifth staff is marked with 'X CUE'. The sixth staff shows a key signature change to two sharps (F# and C#) and a common time signature. The seventh staff shows a 3-measure rest. The eighth staff shows a 3-measure rest. The ninth staff shows an 8-measure rest. The tenth staff shows an 8-measure rest.

3. PRACTISE INDIAN “BOLS” RHYTHMS

Developing your embodied time doesn't require that you learn to dance (though I'm sure that would help). A great way to deepen your sense of pulse is to listen to and recite rhythms as you walk.

Rhythm diamonds are a great way to improve your command of rhythmic groupings over a given pulse and you can do them as you walk (maybe do it with your “inside voice” so people don't think you're crazy).

What I call a “rhythm diamond” is a grouping of notes that I modulate metrically over a steady pulse. My favourite is the seven stroke rhythm diamond.

I use an Indian counting method called *bo/s*.

This is the seven stroke grouping (grouped as 2+2+3) in *bo/s*:

Ta ka di mi ta ka ta

These seven strokes can be recited as you walk, with each footstep representing a pulse beat.

Ta **ka** **di** **mi** **ta** **ka** **ta**
1 2 3 4 5 6 7

Ta ka **di** mi **ta** ka **ta** Ta **ka** di **mi** ta **ka** ta
1 2 3 4 5 6 7

Ta ka di **mi** ta ka **ta** Ta ka **di** mi ta **ka** ta Ta **ka** di mi **ta** ka ta
1 2 3 4 5 6 7

Ta ka di mi **ta** ka ta Ta **ka** di mi ta **ka** ta Ta ka **di** mi ta ka **ta** Ta ka di **mi** ta ka ta
1 2 3 4 5 6 7

Ta ka di mi ta **ka** ta Ta ka di **mi** ta ka ta Ta **ka** di mi ta ka **ta** Ta ka di mi **ta** ka ta Ta ka **di** mi ta ka ta
1 2 3 4 5 6 7

Practising Technique

On one level the *technique* segment consists of exercises that develop the postures and movement patterns specific to a given instrument. In the case of bass guitar this includes things like playing posture, fretting hand posture, finger movement patterns, techniques like raking, barring, hammer-ons etc.

But at a more global level the focus of the *technique* segment is to develop a sense of effortless on the instrument, to transcend the propensity to “tense up” with effort.

The *technique* segment is also when you can address the quality of your sound and how movement patterns can improve it.

I tend to with between solely focussing on effortless and then broadening my awareness to tend the quality of my sound and articulation.

Cycles

In my technical practice I take every exercise through all twelve keys. In the case of a chromatic exercise the crosses the neck this means moving the exercise up and down twelve frets/positions.

At the end of a cycle I then increase the tempo by 2 BPM and repeat the exercise.

An entire hour of technique practice could consist entirely of one exercise as you repeat this process focussing the whole time on effortless technique.

Practising Theory

Because applied theory is such a long journey you need to focus on mastering one area at a time. What follows is one possible sequence of practise materials.

Once one area has been mastered, move onto the next piece and use that in your *theory* practise.

1. KEY CENTRES - MODES AND CHORDS (12 DAY CYCLE)

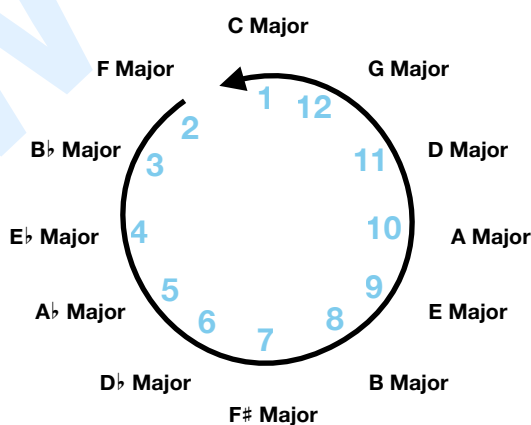
A crucial step in your journey is learning the notes and their locations on the instrument. For this purpose the diatonic modes are indispensable.

As you practise **say the note name and its position in the scale out loud**.

At this stage, practise the modes in their diatonic position.

For example: C major (ionian), D dorian, E phrygian, F lydian etc

You should focus on one key centre per day, moving around the cycle of fourths:



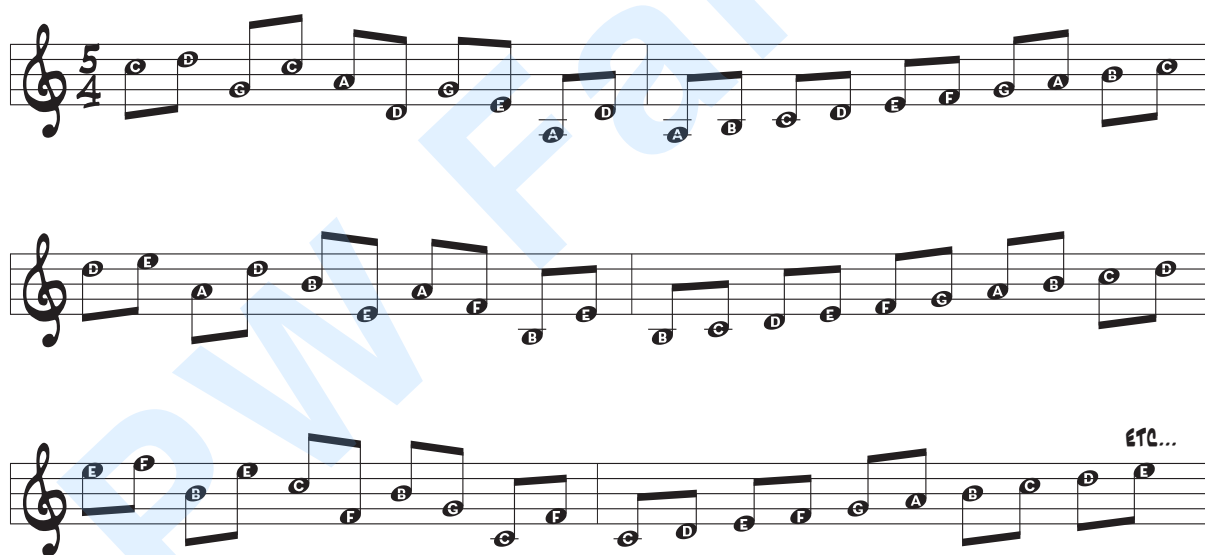
Because this cycle takes twelve days, a six day per week practice routine is ideal, as you'll finish the cycle every two weeks.

Example: Day One - C Major Modes and Chords

Depending on the instrument, alternate physical patterns should be explored for each.

1. Default patterns and fingerings - sequential, in 3rds, 4ths, 5ths, 6ths and 7ths
2. On stringed instruments, practise the modes up and down the full length of the string
3. Seventh chord arpeggios
4. On stringed instruments, play diatonic ascending and descending fourths arpeggios moving up the neck. For e.g. on a four string bass guitar practising C major, start with low **E A D G** (all open strings) then start on second fret A and play **A E B F**, then move to third fret low **G** and play **G C F B** etc
5. Finish with a digital pattern that works through the scale.

Example digital pattern:



2. DIATONIC MODES IN FOCUS (7 DAY CYCLE)

Once you have familiarised yourself with the diatonic modes in context of a major “parent scale”, it is time to treat each mode as its own key centre.

Focus on one mode type per day:

Day 1: Ionian (all 12 keys)
Day 2: Dorian (all 12 keys)
Day 3: Phrygian (all 12 keys)
Day 4: Lydian (all 12 keys)
Day 5: Mixolydian (all 12 keys)
Day 6: Mixolydian (all 12 keys)
Day 7: Locrian (all 12 keys)

Use a selection of the processes outlined earlier but don't spend too long on each key centre - you want to get through all twelve keys. For example on bass guitar a good sequence might be:

1. default position - 1 octave, 2 octave, full range - in sequence, 3rds, 4ths, 5ths 6ths & 7ths
2. stacked fourths

3. MODES FROM LIGHTEST TO DARKEST - MODAL INTERCHANGE/CYCLE OF FOURTHS

The diatonic modes can be arranged so that they morph, one chromatic note change at a time, from lightest to darkest.

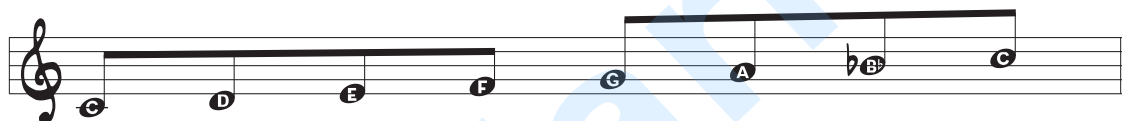
C LYDIAN



C IONIAN



C MIXOLYDIAN



C DORIAN



C AEOLIAN



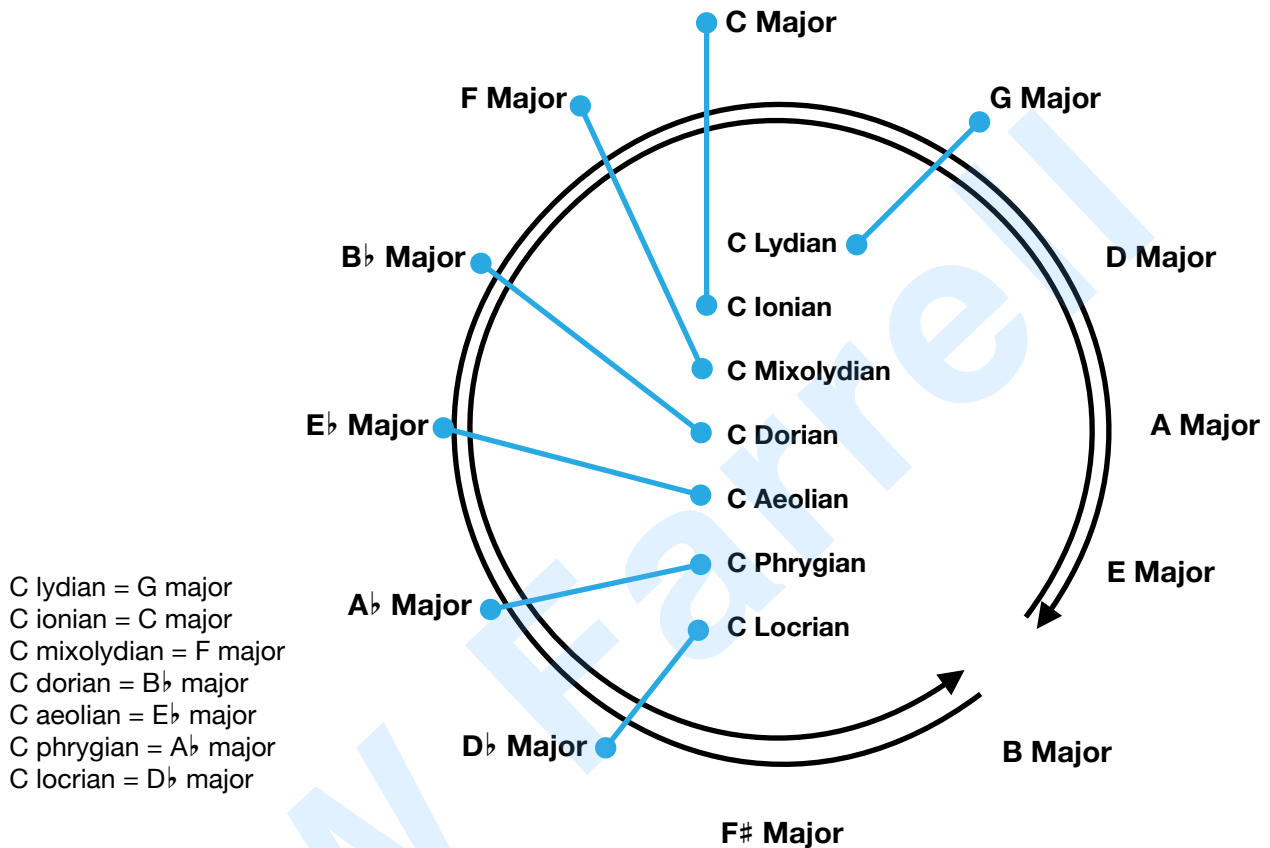
C PHRYGIAN



C LOCRIAN



This exercise reveals an interesting phenomenon. As you move from lighter modes to darker modes you are actually moving around the circle of fourths:



As we move around key signatures through the circle of 5ths/4ths the interchange of modes only changes by one note.

For example, in G major the “C mode” is C Lydian, while in C major the “C mode” is C Ionian. This explains why classical music so often modulates to key signatures a fifth away. For example Bach’s prelude to the G Major Cello Suite modulates from G major to D major.

Modal interchange is the mechanism that makes a lot of modern non-functional harmony work.

4. MODES AS CHORDS - FROM LIGHTEST TO DARKEST

Chords and scales can be thought of as the same thing. Arpeggiate any scale and you get its chord. This is called the *chord-scale approach*. It came to prominence with the emergence of modal jazz in the 50s. In tunes like Miles Davis' "So What?" musicians came to think of the harmony in the A section as "dorian harmony" or the "dorian chord".

If you memorise every chord-scale relationship it makes it easy to navigate chord progressions as you solo. You can always return to the *parent key* approach if you want. I often do this, switching between improvisational approaches, during a solo.

The first step to memorising chord-scale relationships is to arpeggiate each chord-scale. You can do this over two octaves, or you can octave shift the upper chord-tones so that the whole process is contained within one octave. \

Important: not all these chord symbols are actually used in the "real world" - they are used here to literally describe the harmonic structure of the modes. I've included "real world" symbols and also more common symbols where appropriate.

C LYDIAN

CΔ13 (#11) - MORE COMMONLY: CΔ7 (#11)



C IONIAN

CΔ13 - MORE COMMONLY: CΔ7



C MIXOLYDIAN

C13 - MORE COMMONLY: C7



C DORIAN

C-13 - MORE COMMONLY: C-7



C AEOLIAN

C-11 (b13) - MORE COMMONLY: C-7



C PHRYGIAN

C-11 (b13 b9) - REALLY: Csus7 (b9)



C LOCRIAN

C-11 (b13 b9 b5) - REALLY: Cø or C-7 (b5)



5. CHORD-SCALES AS FUNCTIONAL HARMONY

Functional harmony is a massive topic that entire books are written on. But the simplest “take my word for it” explanation is that the diatonic chord-scales break down into three types of harmonic functions:

Tonic

Ionian (I chord)
 Lydian (I chord variation)
 Aeolian (vi chord or
 i chord minor key)

Predominant

Lydian (IV chord)
 Dorian (ii chord)
 Phrygian (iii chord*)
 Locrian (ii chord in minor keys)

Dominant

Mixolydian (V chord)

*Phrygian is a special case - there is much more to it than we can cover here. It is often used as a ii susb9 chord - a special kind of harmony that is used instead of a ii V sequence, a modal i chord and sometimes simply as a iii chord (although there's an argument to be made that most “iii” chords are actually I/iii).

Add to this list Phrygian dominant, the fifth mode of harmonic minor.

C Phrygian Dominant

C11 (b13 b9) - REALLY: C7 (b9)



Tonic

Ionian (I chord)
 Lydian (I chord variation)
 Aeolian (vi chord or
 i chord minor key)

Predominant

Lydian (IV chord)
 Dorian (ii chord)
 Phrygian (iii chord*)
 Locrian (ii chord in minor keys)

Dominant

Mixolydian (V chord)
 Phrygian Dominant (V in minor
 and V chord variation)

Now apply these chord-scales to simple functional chord sequences.

Experiment with using the variation chord-scales and remember that when you do so you are essentially altering the underlying chord.

The A section of “Autumn Leaves” is a great choice.

“AUTUMN LEAVES” - A SECTION

D-7	G7	CΔ7	FΔ7(#11)
D dorian	G mixolydian G phrygian dominant	C ionian C lydian	F lydian
B-7(b9)	E7(b9)	A-7	A7
B locrian	E phrygian dominant	A aeolian	A mixolydian A phrygian dominant

The A section of “Nearness of You” is less diatonic, which highlights how useful the chord-scale approach really is.

“THE NEARNESS OF YOU” - A SECTION

FΔ7	C-7	F7	BbΔ7	B-7(b5)	E7(b9)		
F ionian F lydian	C dorian F mixolydian F phryg. dominant	F ionian F lydian		B locrian	E phryg. dominant		
A-7	D7	G-7	C7	A-7	Ab7	G-7	C7
A dorian D mixolydian D phryg. dominant	G dorian C mixolydian C phryg. dominant	A dorian Ab mixolydian Ab phryg. dominant		G dorian C mixolydian C phryg. dominant			

Use your ears and pay attention to when alternate chord-scales sound too “outside”. Is there a way to use them that makes them work? Try changing the harmonic rhythm of your melody (resolve to primary chord-tones on the beat).

6. NON-DIATONIC MODES

Beyond the diatonic chord-scale, modern jazz incorporates various chord-scales from melodic minor modes, harmonic minor, the diminished scale and the whole-tone scale.

These should be practised as outlined earlier.

When you're comfortable with these, "sort" them based on their functional role.

For more on this check out Mark Levine's "The Jazz Theory Book" (1995).

Tonic	Predominant	Dominant
Ionian (I)	Lydian (IV)	Mixolydian (V)
Lydian (I)	Dorian (ii)	Phrygian Dominant (V)
Lydian Augmented (I)	Dorian b2 (ii)	Lydian Dominant (V)***
Melodic Minor (i)	Phrygian (iii)	Mixolydian b13 (V)****
Harmonic Minor (i)	Locrian (ii of minor)	Half-Whole (V)
Aeolian (i)	Locrian b2 (ii of minor)	Diminished (vii°)
Dorian (i*)		

*Dorian is usually listed as a ii chord but it also can function as a i chord

** Phrygian and its unusual role was outlined earlier

*** Lydian Dominant often appears in non-diatonic progression such as the second chord in "Bernie's Tune"

**** Mixolydian b13 rarely shows up as the default chord but it does happen - for example as the last chord in the "Spain" solo section

You might notice that I've only listed two modes from harmonic minor. In my experience the first and the fifth harmonic minor are the only ones I find very useful in my jazz vocabulary. Of course, feel free to explore them all!

7. THROUGH-CHORD WALKING

When you're comfortable with the chord-scales of a piece of music, try walking quarter notes through each chord-scale without leaping at the transition. Just move to the next available note.

Start at the lowest available note on your instrument and play up and down the full range of the instrument.

For example on a two-octave four-string bass guitar the range is E1 - G4 so one chorus of through-walking "Nearness of You" could resemble this:

The exercise is written in 4/4 time and consists of two lines of music. The first line starts on E1 and moves up through various chords and scales. The second line starts on G4 and moves down through various chords and scales. A dashed line indicates the octave boundary between the two lines.

Line 1 (Upward):

- Chord: F Δ 7, Scale: F ionian
- Chord: C-7, Scale: C dorian
- Chord: F7, Scale: F mixolydian
- Chord: B \flat Δ 7, Scale: B \flat ionian
- Chord: B-7(b5), Scale: B locrian
- Chord: E7(b9), Scale: E phryg. dominant

Line 2 (Downward):

- Chord: A-7, Scale: A dorian
- Chord: D7, Scale: D mixolydian
- Chord: G-7, Scale: G dorian
- Chord: C7, Scale: C mixolydian
- Chord: A-7, Scale: A dorian
- Chord: A \flat 7, Scale: A \flat mixolydian
- Chord: G-7, Scale: G dorian
- Chord: C7, Scale: C mixolydian

When you're comfortable with this exercise experiment with using alternate chord-scale choices.

8. CREATIVITY PRACTICE - CHORD STRUCTURES OVER MAJOR SCALES WITH CHROMATIC PASSING TONES

In this drill we take a major scale, intersperse the diatonic notes with chromatic notes and attempt to preserve the primacy of the underlying scale by using creative harmonic solutions.

An example over C major is given.

The image shows a musical drill for the C major scale. It consists of two staves. The top staff shows the C major scale with chromatic passing tones: C, D, E, F, G, A, B, C. The bottom staff shows the corresponding chords: C^{Δ7}, C^{Δ0}, D⁻⁷, D^{Δ0}, C/E, F^{Δ7}, D/F^Δ, G^{sus}, G^{Δ0}, A⁻, B^{b6}, G/B, C. The chords are written in a way that they are easy to play on a four-string bass guitar.

You should also explore this drill descending through the scale. Be as creative as you want. The chords shown here are those that present intuitively on a four-string bass guitar and preserve the primacy of the C major scale tones. When you get comfortable you can be more adventurous!

9. FUNCTIONAL HARMONIC EXTRAPOLATIONS

When you feel comfortable extrapolating harmonic functions using chord-scales, try your hand at composing with them.

This is a piece of mine I wrote in 2011 after having a bass lesson in New York City with Matthew Garrison. I basically wrote the piece to help me understand harmonic function and non-diatonic progressions.

Roberta

P.W.Farrell

Chord progression for Roberta:

E° F7b9 F#° G-Δ

EbΔ D-7 C-7 BbΔ7 A-7 G- G-

E∅ A7b9 D-7 Dsus(b9)

C-7 Ab7 C-Δ AbΔ7

A∅ D7b9 G-Δ

E° F7b9 F#° G-Δ

EbΔ7 D-7 C-7 BbΔ7 A-7 G-7

To Coda

Coda EbΔ7 D-7 C7 F7b9 Bb

9. NON-FUNCTIONAL CHORD-SCALES/MODAL INTERCHANGE

When you feel confident using chord-scale in functional settings, explore their use in non-functional settings.

Non-functional chord progressions often draw their sonority from the amount of common tones between chord-scales, the voice-leading between chords and root movement.

For example the main vamp of my piece “Broken Love” uses the following progression inspired by Herbie Hancock’s “Tell My A Bedtime Story” vamp.

BROKEN LOVE

PW FARRELL

The musical notation is written on a single staff in 4/4 time. The first four measures are filled with diagonal lines, indicating a vamp. Above these measures are the following chord symbols: CΔ7, AbΔ7(#5), FΔ9, Db7(#9), CΔ7, AbΔ7(#5), A-7, and FΔ9. The fifth measure is marked with a double bar line and the text 'X CUE' above it. The sixth measure is marked with a double bar line and the text 'CUE' above it. The seventh measure begins with a series of five eighth notes: G4, A4, B4, C5, and B4, each with an accent (>) above it. The eighth measure continues with the eighth notes: A4, G4, F4, E4, and D4, each with an accent (>) above it. The piece concludes with a final eighth note, D4, in the eighth measure.

In contrast my piece “String Theory” deliberately uses less intuitive chords “strung” around a melody that seems to drive the tonal centre into chromatically adjacent places.

STRING THEORY

A $Bb\Delta 7(\#5)$ $B\Delta 7$

Section A consists of two systems of music. The first system has a bass staff with a melody labeled "(BASS MELODY)" and a chord staff with chords: D^6 , B , C , $Db7$, $Db+7$, and D^6 . The second system has a bass staff with a melody and a chord staff with chords: $G-9$, $F-9$, $E-9$, $C-9$, $Ab\Delta 7$, $E\Delta 7$, $Db\Delta 7$, and $B\Delta 7$. The key signature has two flats, and the time signature is 4/4.

B C/D G/A $Bb\Delta 7(\#5)$ $G7ALT$

Section B consists of two systems of music. The first system has a treble staff with a melody labeled "(SYNTH MELODY)" and a chord staff with chords: C/D , G/A , $Bb\Delta 7(\#5)$, and $A7ALT$. The second system has a treble staff with a melody and a chord staff with chords: C/D , G/A , $Bb\Delta 7(\#5)$, and $A7ALT$. The key signature has two flats, and the time signature is 4/4.

C $Ab\Delta 7$ $E\Delta 7$ $Db\Delta 7$ $B\Delta 7$ $Bb\Delta 7(\#5)$

Section C consists of two systems of music. The first system has a bass staff with a melody labeled "(BASS MELODY)" and a chord staff with chords: $Ab\Delta 7$, $E\Delta 7$, $Db\Delta 7$, $B\Delta 7$, and $Bb\Delta 7(\#5)$. The second system has a bass staff with a melody and a chord staff with chords: $B\Delta 7$, D^6 , C , and $A+7$. The key signature has two flats, and the time signature is 4/4.

And lastly, my piece “Schema” incorporates non-functional harmony and the “7 grouped in triplets” part of the rhythm diamond we covered at the start.

SCHEMA

INTRO $F\Delta7$ $G\Delta7$ $A\flat\Delta9$ $B\Delta9$ $C\sharp\Delta9$ $C\Delta7$ x CUE

A $F\Delta7$ $G\Delta7$ $A\flat\Delta9$ $B\Delta9$ $C\sharp\Delta9$ $C\Delta7$ x 4

B $F\Delta9(\sharp11)/G$ $C\Delta7/A$ $E\flat\Delta13(\sharp11)/F$ x 4

$F\Delta9(\sharp11)/G$ $C\Delta7/A$ $E\flat\Delta13(\sharp11)/F$ x 4

2

SCHEMA

NO CHORD

FINE

E \flat Δ 7 D \flat Δ 7

D.C.

FINE TACET D.C.

SOLOS - CAN EMPHASISE THE 7/8 MORE (OPTIONAL)

A F Δ 7 G Δ 7 A \flat Δ 9 B Δ 9 C \sharp Δ 9 C Δ 7 x 4

B F Δ 9(\sharp 11)/G C Δ 7/A E \flat Δ 13(\sharp 11)/F

F Δ 9(\sharp 11)/G C Δ 7/A E \flat Δ 13(\sharp 11)/F x 4

D.S. AL FINE

FORM EXPLAINED:

TAKE THE INTRO AND HEAD TWICE (THE D.C. SIGN)

AFTER SOLOS TAKE THE D.S. TO FINE

Practising Sight Reading/Free Play/Repertoire

At the end of the day the intangible musical skills that make someone confident in an ensemble can't be atomised and practised in isolation.

These are skills that come from lots and lots of performing.

You have to maintain an awareness of what happening around you, you have to listen intensely and you must give yourself over to the musical moment.

Even a simple jam tune like The Meters' "Cissy Strut" can be a great vehicle for the improviser. John Schofield and Oz Noy have incorporated this New Orleans' funk tune into their jazz fusion repertoire.

During the solos sections can be cued, instead of counting repeats. This is a great way to build ensemble chemistry.

Cissy Strut

The Meters

A

Section A is a single staff of music in 4/4 time. It begins with a C7 chord. The melody consists of eighth and quarter notes. There is a measure with a whole rest, followed by a measure with a Bb chord and an eighth-note melody. The section ends with a repeat sign and a key signature change to Bb major (two flats).

B

Section B is a single staff of music in 4/4 time. It begins with an Ab7 chord. The melody consists of eighth and quarter notes. The section ends with a repeat sign and a key signature change to Bb major (two flats).

Play 4 times