

(Ballad)

MILITARY VALENTINE

-RICHARD RODGERS/LORENZ HART

Chords written above the staves:

- Staff 1: C-, C-(maj7) (Cmin/B)*, C-7 (Cmin/Bb), C-6 (Cmin/A)*
- Staff 2: Abmaj7 (Ab+Eb), F-7* (Ab/F), D-7b5 (Fmin/D)*, G7b9
- Staff 3: C-, C-(maj7) (Cmin/B)*, C-7 (Cmin/Bb), C-6 (Cmin/A)*
- Staff 4: Abmaj7 (Ab+Eb), F-7* (Ab/F), F-7b5* (Abmin/F), Bb7(b9)
- Staff 5: Ebmaj7 (Eb+Bb), F-7* (Ab/F), G-7* (Bb/G), F-7* (Ab/F), Ebmaj7 (Eb+Bb), F-7* (Ab/F), G-7* (Bb/G), F-7* (Ab/F)
- Staff 6: Ebmaj7 (Eb+Bb), G7, C-, Bb-7 (Db/Bb)*, Abmaj7 (Ab+Eb), D-7b5 (Fmin/D)*, G7b9
- Staff 7: C-, C-(maj7) (Cmin/B)*, C-7 (Cmin/Bb), C-6 (Cmin/A)*
- Staff 8: Abmaj7 (Ab+Eb), D-7b5 (Fmin/D)*, G7b9, C-, Bb-7 (Db/Bb)*, A7(#11)
- Staff 9: Abmaj7 (Ab+Eb), F-7* (Ab/F), Bb7(b9), Ebb, (D-7b5 (Fmin/D)*, G7b9)

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(Accordion extended chords - note that often the 'counter-bass' note is used to help form these chords). The chord combination for the Maj7 chord actually makes the similar sounding Maj9 chord. If you aren't using these replacement chords DON'T play the standard 7th chord in place of Maj7 or 6th chords!)

Bass notes in 'slash' chords to be played on the counter-bass row are indicated by an *

My Funny Valentine - an exercise for accordion left-hand

My Funny Valentine is a ballad with music by Richard Rogers and lyrics by Lorenz Hart, written in 1937 for the Broadway musical, *Babes in Arms*. It's considered a classic of the 'great American songbook'.

The lead sheet can be played on accordion and can be an exercise in working with the accordion stradella bass left-hand, moving beyond the standard major/minor/7th/diminished chord buttons – in particular, it makes use of the counter bass buttons – the buttons on the 1st row of the left hand. Note that these buttons are a major-3rd above the root note button of each column. So, for example, in the C-column, the counter bass note is E, the 3rd note of the C-scale.

In this song, the counter bass notes are used in two ways – they make it possible to play the descending bass pattern in the first 4 measures, which all have a C-minor chord; this chord would be boring played on its own over 4 measures, but in this song, the first measure features a C-minor chord (with a C bass), the second a C-minor chord with a B bass, the third a C-minor chord with a Bb bass, ending with the C-minor chord with an A bass. That's not a big stretch if you use the counter bass B (in the G column) and the counter bass A (in the F column) – both of these are right next to the C column. (The Bb is the root note in the Bb column, two away from the C column).

For a left-hand rhythm, this is a slow ballad in 4/4 time – perhaps 80 beats per minute. It's not a polka! Please don't play bass-note/chord, bass-note/chord! Perhaps try (beat 1) bass-note, (beat 2) chord, (beat 3) silence (!), (beat 4) chord for the measures with just one chord. For the measures with two chords play (beat 1) bass-note 1, (beat 2) chord 1 (beat 3) bass-note 2, (beat 4) chord 2.

Let's look at the lead-sheet chord notation – I've added accordion 'cheats' for many of the chords as written in the original lead sheet, but note:

- a 'minus sign' beside a chord name indicates a minor chord
- maj7 is the major 7th chord; this is not the same as the 7th button on stradella accordion! (A C^{maj7} chord adds a B note to a C chord; a C⁷ chord adds a Bb to the chord. Playing the wrong one sounds discordant).
- 'slash chords' like Cmin/B: the top of the fraction is the chord, the bottom of the fraction is the bass note to play, so for Cmin/B play a B bass note along with a C minor chord. (We'll be doing that a lot in this song!)
- some common chords in jazz that don't have accordion bass buttons can be rewritten as slash chords, most often using bass notes found in the counter bass row. For instance:
 - minor 7th chords like the Fmin7 (measure 6) can be thought of as an Ab/F chord – that's easily played on accordion if you use the F on the counter bass row which is the top of the Db column, one row over from the Ab column.
 - minor 7^{b5} chords like Dmin7^{b5} (measure 7) can be thought of as an Fmin/D chord and again easily played using the D on the counter bass row on top of the Bb column, one row over the F column.

In the annotated Real Book chart for My Funny Valentine, the 'slash chords' where the bass-note is played using the counter-bass row are indicated with an asterix - *

We're going to ignore several extensions – for instance, G^{7b9} (measure 8) – just play a standard G7 chord. And the same with other b9 chords.

For the maj7 chords, (like Abmaj7 in measure 5) play the Ab major together with the Eb major chord right next to it. Technically, this combination makes an Abmaj9 chord, but it's a reasonable substitution that's easy to play.

I hope this is helpful and not *too* overwhelming. Feel free to contact me with questions or comments:

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