

Smoke Gets In Your Eyes (Concert)

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Session 4 is an opportunity to recap some of the exercises from previous sessions and apply them to the whole form.

Below is a lead sheet which I suggest working from. Remember that many other chord sequences could be applied, tritone substitutions are often employed in the opening cadence, and chord I as a dominant is sometimes played over it's 3rd.

1 Eb^A C- F- Bb⁷ Eb^A Eb⁷ Ab^A A^o

5 G- C- F- Bb⁷ G- C- F- Bb⁷

9 Eb^A C- F- Bb⁷ Eb^A Eb⁷ Ab^A A^o

13 G- C- F- Bb⁷ Eb Db- Gb⁷

17 B^A B^A Eb- Ab⁷ Db- Gb⁷

21 B^A B^A Bb⁷ Eb^A C- F- Bb⁷

25 Eb^A C- F- Bb⁷ Eb^A Eb⁷ Ab^A A^o

29 G- C- F- Bb⁷ Eb^A C- F- Bb⁷

One of the main challenges in the bridge is the unusual key. I recommend practicing over the chord at bar 17 out of time at first to familiarise yourself with the scale. Then, with a view to hinting at the opening melodic phrase, it's useful to play this scale ascending and descending in 3rds, as shown below:

33 B^Δ

The notation shows a single staff in treble clef with a key signature of two flats (Bb major). The chord symbol B^Δ is placed above the staff. The melody consists of a sequence of eighth notes, grouped into pairs of thirds, ascending and then descending.

As discussed in session 3, the III VI II V cadence in bars 19 and 20 can be an opportunity to either make use of the melodic pedal note, or outline the harmonic movement, or both combined. Below is an example exclusively using the triads, in various inversions. Notice the contrast between this approach and the scale based method in the example above.

36 Eb- Ab⁷ Db- Gb⁷

The notation shows a single staff in treble clef with a key signature of two flats. The chord symbols Eb-, Ab⁷, Db-, and Gb⁷ are placed above the staff. The melody consists of eighth notes and quarter notes, outlining the triads in various inversions.

The final challenge presented in the bridge is the cadence returning to the original key. Because this is an unusual modulation, it's helpful to find a strong structure, which can be transposed without altering the shape. One example of this is B major pentatonic over the B major 7 chord and Bb major pentatonic over the Bb7 and Eb major 7.

38 B^Δ Bb⁷ Eb^Δ C-

The notation shows a single staff in treble clef with a key signature of two flats. The chord symbols B^Δ, Bb⁷, Eb^Δ, and C- are placed above the staff. The melody consists of eighth notes and quarter notes, outlining the pentatonic scales over the chords.