

# Smoke Gets In Your Eyes - Session 2 (Bass Clef)

Session 2 is based on the A section of the piece. As is common in standard compositions, the 2nd time has a slightly different, more resolved ending, reflected in both the harmony and melody. The melody is on the top line, with the root note on the bottom line. I recommend practising both of these separately and in pairs or groups if possible. Try to focus on the line that you are not playing and hear how they connect at various cadence points.

A useful 1st step towards interpreting a melody is to work on ways to manipulate the rhythm. I find it helpful to focus either on anticipating or delaying particular phrases or notes. The example below shows how we can delay the melody, either by a whole beat (Dina Washington makes great use of this in her version) or by half a beat (Harry Belafonte does this a lot in his version).

Most people, myself included find it much more difficult to do the opposite, that is to anticipate the melody rather than delay it. Perhaps for this reason I think it is probably employed less frequently, however it is a very effective technique. You may find it easy to practise anticipation and delay intuitively, without devising a strict exercise, however if it's something you find more difficult, try exercises such as the one below, where I have anticipated the 1st 4 bars by 1 beat, and the 2nd 4 bars bar 1 quaver.

