Smoke Gets In Your Eyes (Bass Clef)

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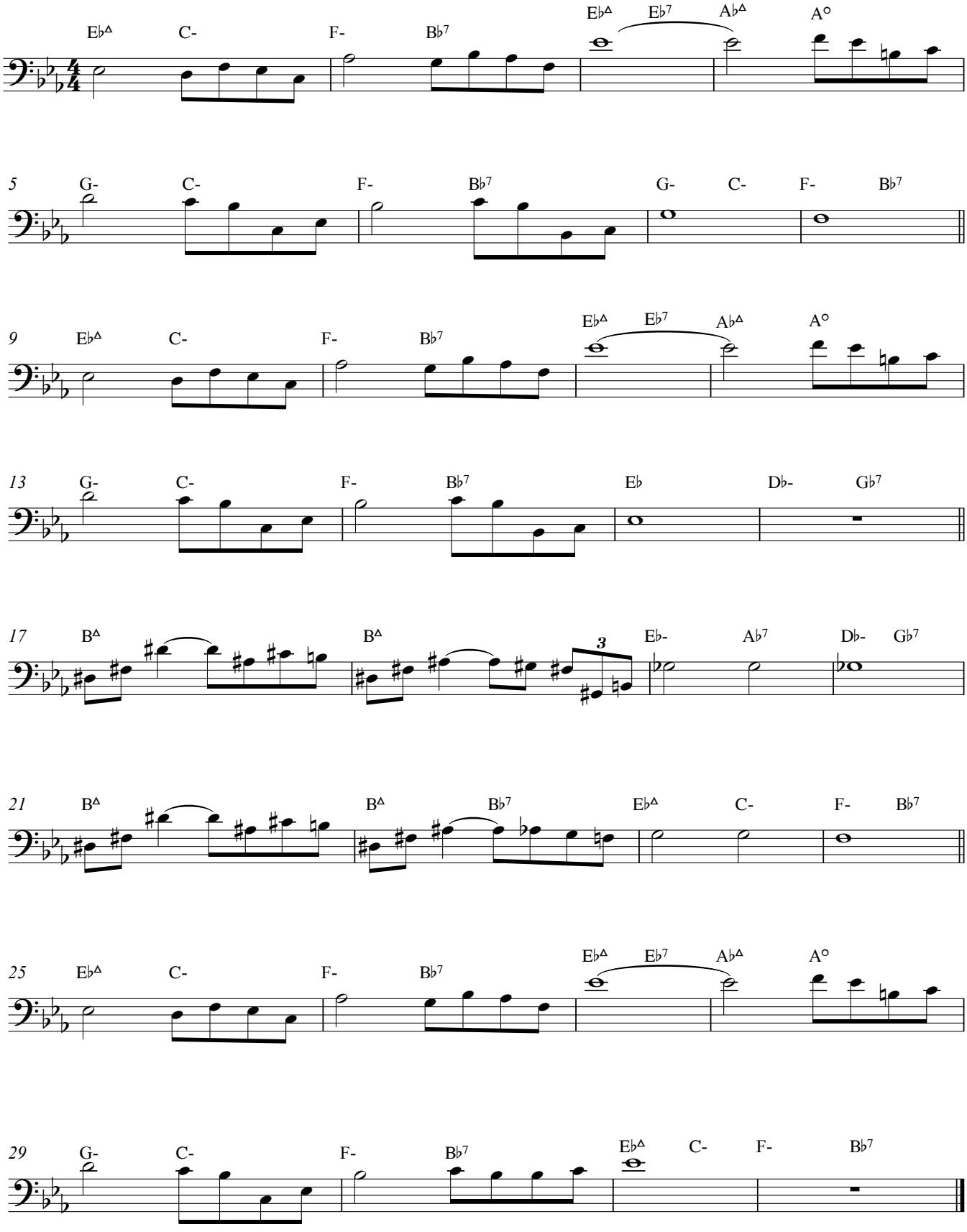
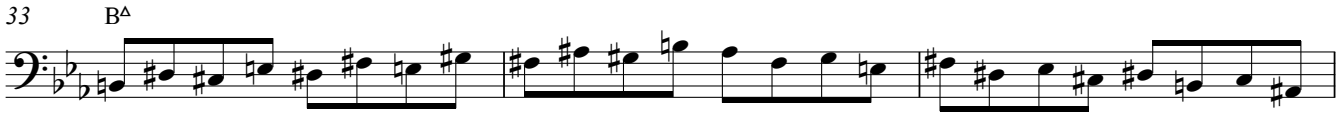
Session 4 is an opportunity to recap some of the exercises from previous sessions and apply them to the whole form.

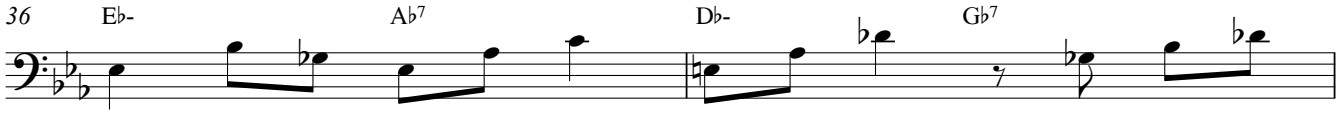
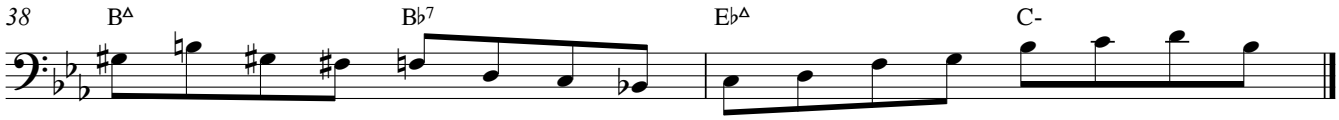
Below is a lead sheet which I suggest working from. Remember that many other chord sequences could be applied, tritone substitutions are often employed in the opening cadence, and chord I as a dominant is sometimes played over it's 3rd.



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 yourelf 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:



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.



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 Bmajor 7 chord and Bb major pentatonic over the Bb7 and Ebmajor 7.