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The Original THE BLUES TROT. BLUES.

The Dance Invented by MORRY M. BLAKE.

By JOS. GEO. GILBERT.

Tempo di Blues.

INTRO.

Musical notation for the Intro, featuring a treble and bass staff. The tempo is marked 'Tempo di Blues.' and the dynamics include 'f' (forte). The key signature has one sharp (F#).

Musical notation for the first vocal line, featuring a treble and bass staff. The lyrics are: "Oh! I feel so weary and Oh! I feel so dreary It's be-
Oh! I'm in a flurry And Oh! I'd better hurry In —". The dynamics include 'p' (piano).

Musical notation for the second vocal line, featuring a treble and bass staff. The lyrics are: "cause my Dancing Mas - ter Has gone a - way. —
search of my Dancing Mas - ter Where can he be! —".

Musical notation for the third vocal line, featuring a treble and bass staff. The lyrics are: "He taught me the Blues Trot dance And it has sent me in a trance And
Oh! I'll have to find him Yes! and I've got to remind him For I'll".

Musical notation for the fourth vocal line, featuring a treble and bass staff. The lyrics are: "now that he has left me Here's what I must say. —
pine a - way if he Don't come back to me. —".

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CHORUS.

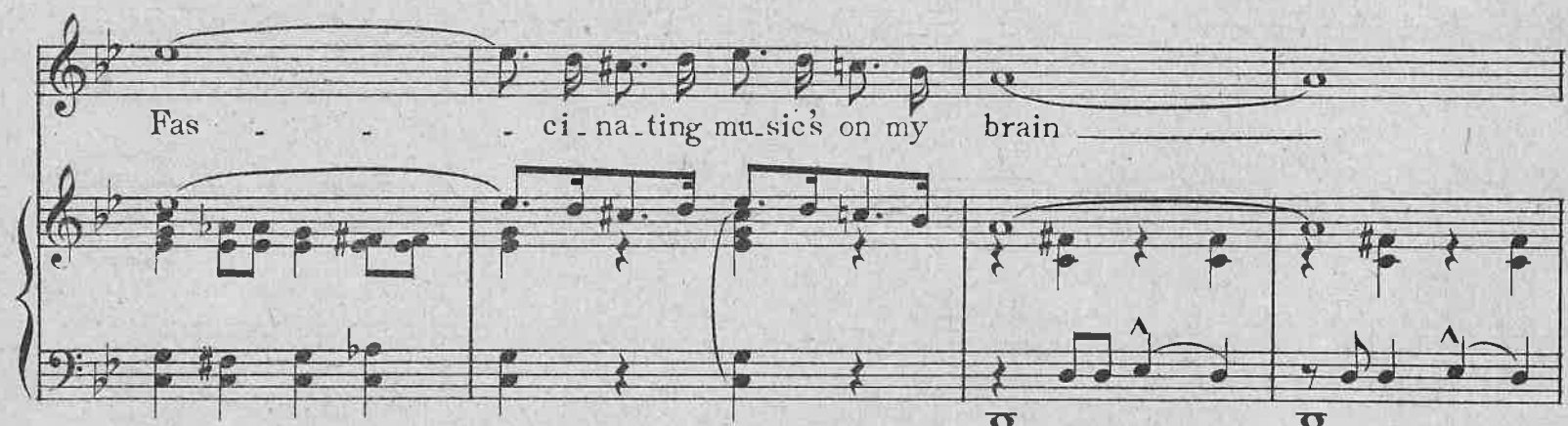
Oh! _____ I've got the Blues Trot blues. _____



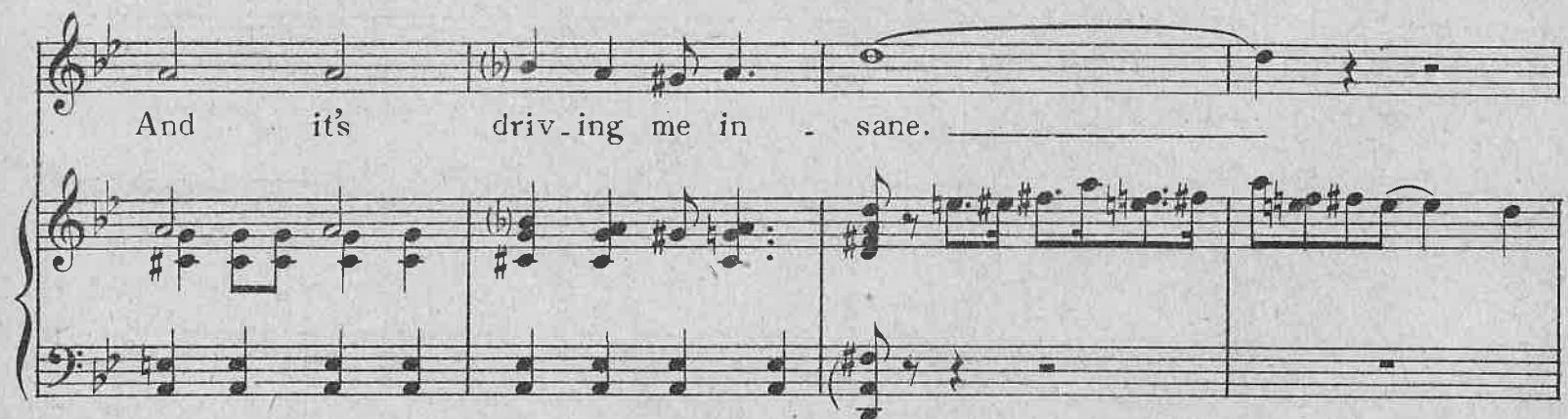
Down _____ from my head to my shoes. _____



Fas - - - ci - na - ting mu - sic's on my brain _____



And it's driv - ing me in - sane. _____



Oh! _____ this rhythm's tonic to me _____ I'm

cra-zy 'bout its swinging mel-o-dy _____ There will be a

big dis-as-ter If that Danc-ing Mas-ter Don't come and drive _____

_____ away my Blues Trot blues. _____ blues. _____

1. 2.

D.C.

DESCRIPTION of THE "BLUES-TROT"

By MORRY M. BLAKE
(Inventor of the Dance).

THE following descriptions are intended to convey a skeleton idea of the basic movements of the "Blues-Trot," and it should be remembered that there is no hard and fast rule as to the manner in which they may be blended or the sequence of their arrangement. It might be said that the "Blues-Trot" is a melody and that the basic movements are the keys, chords and harmonies of which the melody is composed. It may be altered to suit one's own taste, but the keys, chords and harmonies always remain the same.

(Note that all "Blues" music is written in common time, i.e. four beats to the bar.)

1st Variation. THE RHYTHMIC WALK.

This is an actual walking movement—not a glide—and requires two beats for each step. The steps are taken on the 1st and 3rd beats, the rhythmic accentuation being maintained throughout on these beats. Stretch the foot well forward or backward—depending upon the direction of your step—before allowing the foot to take the ground, as if you were stepping from sleeper to sleeper of a railroad track.

Use the walk for turning in both natural and reverse directions, giving a slight rocking effect when changing from forward to backward or *vice versa*.

The Rhythmic walk is the most important of the basic variations for the following reasons:—

- A complete dance can be evolved by using only the walk in every possible direction and at all angles.
- It is the dancer's safety valve, and the gentleman should use it liberally in guiding in a crowded ballroom or when at a loss as to what to do next or when his partner does not follow other variations easily.

2nd Variation. THE WALTZ SCHOTTISCHE. (4 Beats—1 Bar.)

This is a combination of an old-fashioned *pas-de-valse* and a sideways glide. The *pas-de-valse* takes the 1st and 2nd beats and the glide the 3rd and 4th beats. To get the correct rhythmic expression let the *pas-de-valse* be very small and light, with the balance well on the ball of the foot, and put plenty of swing into the glide to the side. The *Waltz Schottische* can be introduced at random into the rhythmic walk, but the best plan to follow is to use it alternately with two walking steps. This will produce a pleasing sense of harmony of rhythm and variation. Occasionally use the *Valse Schottische* for turning, remembering that the glide is always taken sideways, so that you actually turn on the waltz part of the movement.

3rd Variation. TRAVEL-STEP. (8 Beats—2 Bars.)

In this variation both partners are moving sideways—gentleman left, lady to right. The description is of the gentle-

man's steps, the lady's being the exact opposite. On the 1st and 2nd beats advance by stepping sideways to the left with the left foot and bringing the right foot up to it. On the 3rd and 4th beats, retreat by stepping sideways to the right with right foot and bringing left foot up to it. On 5th and 6th beats repeat the steps of 1st and 2nd beats. On 7th and 8th beats take two short sharp gliding movements to the left. Put plenty of life into the first six movements, and, when closing the feet together, do not glide but place them. This variation may be repeated indefinitely, but should not be overdone.

4th Variation. BLUES-STEP. (6 Beats—1½ Bars).

The positions for this variation are the same as for the Travel-Step. 1st beat, tap to the left with the left foot. 2nd beat, stretch the left foot well to the side and slightly off the floor, at the same time twisting on the ball of the right foot so as to bring the heel slightly in towards the left foot, and also allow the body to sway slightly rearward. 3rd beat, complete the sideways stretch with the left foot by placing it on the floor (the body still tilted rearwards). 4th beat, commence to straighten the body back to an upright position. 5th beat, lift the right foot easily off the floor, closing it to the left foot, and complete the straightening of the body. 6th beat, pause, with the feet together and the body upright. This variation may also be repeated indefinitely, producing a gentle rippling motion. Take care not to exaggerate the body sway or the rippling motion will look more like a rough sea. A pleasing effect is obtained by using the Blues-Step alternately with the Travel-Step.

After acquiring a working knowledge of these four basic variations, try a few experiments in assembling them together. Any number of sequences will readily occur, and in this way immense scope will be found for the expression of individual ideas. Remember that the "Blues-Trot" is not an attempt at finality, but that a knowledge of it will enable you to adapt your dancing to any changes which may be part of the development of the ultimate character of the dance.

Since the fascination and popularity of any dance is always influenced by the music to which it is adapted, the song "The Blues-Trot Blues" has been specially written by Jos. Geo. Gilbert, a brilliant young composer of great promise, and its definitely marked rhythm and swinging lilt will make an irresistible appeal to all to whom "Blues" music is new. Although modern in every sense it embodies all of the characteristics of the original Darkie "Blues," and is a striking illustration of the specific difference between a "Blues" and a Fox-Trot. "Blues" music is already becoming familiar in every dance resort in the country, and an intelligent appreciation of its subtle difference from a Fox-Trot ensures the best possible results in the adaptation of the steps of the "Blues-Trot," or any other arrangement of steps which may be introduced to the public.

MORRY M. BLAKE.