

*Kathy Pustell*

# HOW TO PLAY PIANO LIKE THE ROLL ARTISTS

*A text book with  
exercises for the acquire-  
ment of even tempo, smooth  
rythm, attractive beats,  
accurate attack and origin-  
ality of bass and counter-  
point — as well as  
explanations of breaks  
and endings used by roll  
artists and modern jazz  
piano players*

BY

ROY WETZEL

STARK & COWAN INC. Sole Selling Agents 1587 Broadway N.Y.

# JAZZ TECHNIQUE



## HOW TO PLAY PIANO LIKE THE ROLL ARTISTS



COPYRIGHT 1921 BY M. S. WETZEL



SOLE SELLING AGENTS  
**STARK & COWAN** INC  
MUSIC PUBLISHERS  
1587 BROADWAY      NEW YORK

Printed in U. S. A.

## Foreword

**I**n connection with preparing this book, I wish to thank Mr. Max Kortlander, Manager Recording Department, the Q. R. S. Company, for the assistance he was able to offer me through a library of his rolls. He is responsible for a great many of the musical ideas herein set forth. I have drawn freely and repeatedly from his work to illustrate certain syncopated figures and I wish to give him due credit for a large part of the material in this book.

THE AUTHOR

# PREFACE

How well I remember the afternoon that I sat at the Q. R. S. recording piano with Lee S. Roberts standing beside me saying, "Go ahead," when I was to make my first player roll. I admit that I was a little fussed, but I managed to pull myself together and grind out the number somehow. How anxious I was to hear the master roll—and how proud I felt when the roll was issued the following month.

That was long ago, and during the years that have followed, as I have been in a crowd around a player-piano and heard what we all hear so often, "Gosh, I wish I could play like that," I have often been tempted to write out a few sample measures and "tricks" so that the amateur piano player, who can not get these little things by "ear," could still play the current popular numbers and instrumental hits with a certain individual style—a brilliancy of attack—an evenness of tempo, just as the player roll artists do.

This book is not intended for beginners, although very little reading ability is necessary. It is not a short cut to piano playing. Do not confuse it with the numerous "How to Learn Piano in Twenty Lessons" correspondence "courses" that are flooding the country. There are not twenty lessons and "diplomas" are not issued, but the text, the exercises, the information and sample arrangements herein contained will enable the careful, conscientious student, who can read even fairly well, to play with the precision, the ability and the originality of the professional recorder of piano rolls. You will be able to play fox trots with that surging, machine-like tempo that is so necessary in the dance music of today.

Of course you have envied the smooth, steady, mechanical tempo of the hand-played player roll. Have you ever stopped to think that whatever THAT particular artist played with HIS hands YOU could play with YOURS; even if you had to sacrifice speed and ease? What was humanly possible for HIM to do is also very possible for YOU to do. The difference lies in being able to THINK of what notes to play, to DECIDE what beats to strike them on, and to EXECUTE those Thoughts and Decisions on the keyboard. After reading and carefully studying this book you should be able to THINK of the proper note combinations and to DECIDE just which jazz beat to use at any given place—and as to the EXECUTION part of it—the neighbors will take a hand at that unless you do the other all-important thing—PRACTICE.

The old adage, "Practice makes perfect," holds true in jazz piano playing as well as in anything else where skill is involved. But the peculiar technique necessary for jazz piano playing is diametrically at variance with the many fine points of the concert or classical pianist's training. Tonal quality, feeling, expression, intricate fingering, retards, crescendo, etc., although not totally lacking, fall into comparative obscurity; while attack, accent, beats, rhythm, originality, personality and jazz harmony are all-important factors of "a tempo giusto" numbers.

The exercises and sample measures in this book are the result of fifteen years' study and experience in almost every line of this class of music. They are intended to expound the basic principles of the modern jazz and by becoming fully conversant with them you will not only be able to incorporate them into the pieces that you play, but you will be able to invent and produce others of your own along similar lines.

Every piano player has his or her particular style. Style is a valuable asset. Personality is worth more than all the practice and study in the world when playing jazz, and variety is the spice of jazz piano as well as of life. But, even though you have a style, even though you acquire a few ideas from this book, always keep in mind the fact that too much of any one thing soon tires the listener and tends toward musical monotony. Strive to be original and only let these exercises and ideas stimulate your own latent composing and improvising genius.

Cordially yours,

# JAZZ TECHNIQUE

One of the underlying principles of good jazz or dance piano playing is to keep a deadly steady tempo; that is, to play "a tempo giusto" in true, constant or equal time, and to play as many notes at once as is possible, IF the notes struck are the right ones under the circumstances. It is possible to strike six notes at once with the right hand (two with the thumb), all six notes being in harmony and necessary for the effect wanted. The reason for desiring this quantity of notes is to get all the available volume. This can be done without "pounding." It is far better to play a handful of well chosen notes with a light touch than to pound a few to get the same attention and result. For dance and exhibition work one needs this volume and carrying power. Use full harmony. Make each finger on both hands do its work efficiently.

Few people realize that jazz music has anything to it but a jumble of noise and discords. The poor deluded beings who still think this are fast getting fewer, thanks to a few of our eminent jazz artists, and the popular or dance music of today is getting more and more refined and nearer and nearer to a definite basis where harmony, originality of beats and proper instrumentation and clever arrangements are taking the place of a blare of brass, poor judgment on cow-bells, and uncalled for speed on the piano. The keyboard is not a speedway and fast playing is not necessarily jazz.

Realizing that most amateur piano enthusiasts feel that they have most of their trouble with the bass, special attention is given in this book to develop the left hand work. By going over the bass exercises carefully, you will have little trouble in making your left hand do the necessary work of holding the music together and making for that even, surging tempo that so characterizes the work of the better player roll artists and of the more prominent, conscientious jazz bands.

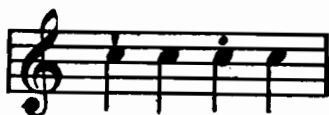
Sit down some time and play some of Ted Lewis' Jazz Band records. Play them slowly and listen carefully for the individual beats and effects that he produces. Lewis was the first to realize that refined jazz could and should be played, and the world owes him plenty. In preparing this book I have drawn freely from his work and a great many of the ideas that follow were gleaned while attending rehearsals of his excellent band.

Also, more directly along the piano line, you can well afford to study the work of Max Kortlander on the Q. R. S. player piano rolls. Kortlander is undoubtedly the world's exponent par excellence of modern dance music. His steady, machine-like tempo; his correct, full, well balanced harmony; his precise, scintillating attack; his brilliant, original beats; his perfect musical judgment and interpretation—all these things, and more, make his work the last word in "a tempo giusto" syncopation. You can find no better model to attempt to pattern after.

One must cultivate a certainty of attack. Hit the notes with precision and accuracy. Avoid breaking a chord in the right hand with a "rolling" effect. Strike it all at once, or pick out certain notes to be played definitely ahead of the beat, but never "roll" or break right hand chords.

Most people have an entirely mistaken idea of what syncopation is. Get out your Webster's Dictionary and look up "syncopate" and "syncopation." You will be surprised. In other words, anything that disturbs the regular beat is syncopation and its forms are varied and numerous. The "regular beat" in common time (4-4 time), where there are four quarter beats to the measure, is to accent the first beat most, the third beat almost as much, and the second and fourth beats very little, thus:

Ex. 1



NOTE: All exercises in this book are in 4-4, or common time.

And here are two measures showing syncopation in simple forms:

Ex. 2



Now, one of the most valuable beats in the jazz repertory is to play ANY GIVEN THREE eighth beats or notes in ROTATION in common (4-4) time, accenting every THIRD beat starting with the second, thus:

Ex. 3



Notice that every D sharp is accented. Now play the same exercise, accenting every C. Then repeat, accenting every E.

Later exercises will show what peculiar "jazz" effects can be produced by playing this beat with, or, as we say, "against" the regulation fox trot, or four quarter bass shown in Exercise 46. Also, you will see what happens when one or two of the notes are omitted and rests substituted in their places.

Above all, avoid, or at least use sparingly any beat or idea that tends toward too much repetition. Beats such as this:

Ex. 4



though syncopated, soon get inexcusably monotonous and should be used with discretion. Notice that this figure or beat is complete in one measure. Then notice that the beat in Exercise 3 must be played through THREE measures before it "gets back where it started."

## Tempo

The one all-important, underlying factor of jazz music, or, for that matter, of all popular music, is a surging, steady RHYTHM, popularly called TEMPO. Music for ballroom dancing must, necessarily, be absolutely in time, or it is valueless. For this reason, the amateur "jazz" must cherish a machine-like tempo verging on the mechanical. Retards and expression have no place in jazz. Nothing should be sacrificed to perfect rhythm, as it is the backbone of jazz.

Nothing is more disgusting and grating on the ear than to hear a number played with a varying tempo. Avoid anything that approaches "sloppiness." Get a metronome, if necessary, for one must be almost a mathematician to play smooth jazz.

## Beats

Although, as a rule, most of the "tricky" beats are played with the right hand, jazz beats are not limited to that hand by any means. There are many effective places where a few odd quirks in the bass make for extreme attractiveness, and it is absolutely necessary that one be able to make the hands work independently of each other. It is essential that one play the simple fox trot bass with the left hand (shown in Exercise 46) and still be able to play ANY other beat, no matter how intricate, with the right hand. You will discover how important this feature is when working on the exercises and sample arrangements later on.

Whole note beats have no place in jazz playing. They allow too much time to slip by with "nothing doing." Half notes may be used with discretion while the quarter note and eighth note are by far the most used. Next comes the triplet beat, which is really a "twelfth note" (there being twelve of them in one measure of 4-4 time) and rarely the sixteenth note comes into good advantage. Nothing faster than a sixteenth should be used or the aggregate result is apt to be "messy."

Another important point is this. The familiar dotted eighth and sixteenth combination, for example:

Ex. 5



if played exactly as it is written, giving each note its actual value, makes too jerky a movement. Perhaps one will play it more nearly correct "by ear," but in any event, the above measure should be played as follows:

Ex. 6



This may look odd at first, but the dotted eighth and sixteenth figures must be played as if the short ones were ONE-HALF the value of the long notes rather than ONE-THIRD the value as would seem to be the case in Exercise 5. Practice these two carefully until you see the difference and then be sure to adopt the latter.

For ease in reading, the exercises in this book will be written in the conventional way, but learn to play this "dotted eighth and sixteenth" combination in the proper way—as if they were parts of triplets as shown in Exercise 6.

Here is a good way to acquire the proper beat.

Count 1 and 2 and 3 and 4 and (in 4-4 time)

Now count triplets to the same time 1 2 3 1 2 3 1 2 3 1 2 3 (accenting the ones)

Now count the same, omitting the twos 1 . 3 1 3 1 3 1 3

This is the beat that should be used in Exercise 6.

Also, this measure, with two "dotted eighth and sixteenth" combinations and then a note struck on the "and" beat, which would be written conventionally thus:

Ex. 7



really should be played thus:

Ex. 9



to be in good jazz form, as the actual correct playing makes the octave on B occur too quickly to sound well.

Try this method of getting the correct beats:

Count 1 and 2 and 3 and 4 and (in 4-4 time)

Then count triplets to the same time 1 2 3 1 2 3 1 2 3 1 2 3 (accent the ones)

Then count the same, omitting thus: 1 3 1 3 1 3 (hold the three)

Although syncopation plays a large part in jazz, it is well to intersperse a few "on the beat" measures now and then, and above all do not allow striving for syncopation tend to destroy the rhythm. Never attempt to play a number faster than you can play it perfectly.

Here is a simple syncopated beat. Play it alone until you have mastered it perfectly and then play it "against" the simple fox trot bass shown in Exercise 46

Ex. 8



Also, here is a figure that can be repeated eight times through seven measures "against" the simple fox trot bass, before the same aggregate beats are struck, or before it "gets back to where it started." The complete beat is inclosed in brackets.

Ex. 10



Any melody can, of course, be substituted for the series of notes on C as is shown here, or a small fraction of this system may be used separately.

Here are several measures of other different basic samples of syncopation that are very useful in interpreting a number. Play these over and over until you are thoroughly conversant with them. Then play with or "against" the simple fox trot bass. Also try transposing these melodies into other keys, and playing in octaves.

Ex. 11

These exercises are intended to show beats, primarily, although they also contain countermelodies that can be applied in many popular numbers as you will see later in this book. Try to invent other melodies that can be played on these same beats. Also, these measures, when played with the fox trot bass shown in Exercise 46, make an excellent study for training the hands to work independently of each other.

Too much cannot be said about this independence of the two hands.

A great deal depends on this point alone. Practice the following three exercises carefully, as they are built up to enable the left hand to work independently from the right hand.

Here, for example, is the melody of "Dixie" played in the key of C in the treble "against" the melody of "Yankee Doodle" played with the left hand in the bass.

Ex. 12

Here is an odd bit of left hand work:

Ex. 13



Also, here are three measures, each written differently, yet expressing the same beats. Practice this until you can play it from memory and in any key or in any other position, using the same beats.

Ex. 14

The image shows two staves of musical notation. The top staff is in treble clef and contains a series of chords and triplets. The bottom staff is in bass clef and contains a series of chords and triplets. The notation is complex, with many notes and accidentals.

## Harmony

There are certain permissible "intentional discords" or "blues" that enter into jazz, and it must be admitted that they lend a sort of individuality to this particular variety of music, but without plenty of real harmony jazz would be nothing more than a succession of beats—rhythmic percussion.

It is hard to teach piano "by ear" by writing in type, and for this reason "ear" methods of finding the correct chord to go with any given chord will be forgotten. This is a book for readers, and owing to the fact that popular music, as written, is rather thin, a few suggestions how to make a more complete harmonic arrangement will be offered.

In keeping with playing as many notes at once as possible, it is suggested that the right hand play octaves wherever possible and as many notes between the octave notes as is warranted by the circumstances. The octave notes should be on the melody, and the melody in question can always be found by glancing up at the vocal score just above. Thus, where single notes, thirds, fourths, fifths and sixths are actually written in the piano score, you will be playing chords of an octave interval with these same thirds, fourths, etc., and other proper notes in between. These notes "in between" can be "read" in most instances by looking at the bass and playing the same notes; that is, the same "letters" (A, F sharp, etc.) for the between notes in the right hand, that are written in the left.

For example, this measure, taken from the actual score of a popular number:

Ex. 15

CHORUS

The image shows a musical score for a chorus. It consists of two systems of staves. The first system has a vocal line in treble clef and piano accompaniment in grand staff. The second system also has a vocal line and piano accompaniment. The lyrics are: "Af - ter you get what you want you don't want it, If I gave you the moon You'd grow tired of it soon. You're like a".

would be played like this:

Ex. 16

The image shows two systems of musical notation for piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system contains eight measures of music, and the second system contains eight more measures. The music is written in a style that suggests a harmonic exercise, with various chords and melodic lines in both hands.

Look at each chord carefully and see just what was done to make the full complete harmony.

Now, another point. Suppose you have a treble or right hand chord and you wish to supply or "invent" the proper bass to go with it. This is simple. First, find the "tonic" note of the right hand chord in question. It may be in the chord, as will probably be the case if the chord is a full octave with two or three "between" notes, or it may be merely suggested by the two or three notes written. In any case, find this. (It will be "do" in that particular combination.) Here are several chords in the treble with the tonic note, or "do," marked with an arrow.

Ex. 17

The image shows a musical exercise with two staves. The top staff is a treble clef staff with a dashed line above it labeled "8va". It contains seven measures of chords. Small arrows point to the tonic note of each chord. The bottom staff is a bass clef staff with seven measures of bass notes corresponding to the chords above. The notes in the bass staff are written in a way that demonstrates how to construct a bass line for the chords above.

Then for the bass chord to go with each of these, take the tonic note (that is, the same letter, C for example, in the first chord) and strike it down in the bass with the little finger of the left hand and call it "do." Then play a fifth above, or "sol," with the pointer of the left hand, and then a sixth above that or "mi" ABOVE high "do" with the thumb. This will make a tenth starting on the tonic note, and this is the chord to use in the bass on the FIRST beat of a measure that has a treble chord as shown.

Then for the SECOND beat of the same measure in the bass, that is, the upper chord, play the same letters in the inverted position in the next octave above as shown.

For the **THIRD** beat or chord to be played in the left hand, use an octave on the **MIDDLE** note of the chord used on the first beat, as is shown in the above exercise.

And for the **FOURTH** beat, use the same chord as the **SECOND**. This system applies, of course, only when the harmony remains the same for the duration of the four beats. If the harmony changes, go through the same formula to find the proper chord to play.

Play Exercise 17 until you can do it from memory. Become thoroughly conversant with this method of finding the complete harmony for any given suggestions.

Also, a few tricks that will tend to make for absolutely different sound and also add to the volume are as shown as follows. The added or extra notes are marked with arrows. The first chord shown is the conventional way of playing the harmony and the next in order is the "different" way; and so on.

Ex. 13



Notice that in the chords made up of six notes the bottom two notes are played with the thumb. Do this wherever the next **WHOLE** tone down can be played with the actual octave chord.

The addition of a note or notes a half tone away from the actual harmonic notes in a chord also creates a "blue" effect and several examples are shown.

Ex. 19



## FOX TROTS (Right Hand)

There is almost no end to what the right hand can be called upon to do to make the musical result most attractive. For lack of space, only the more salient features and tricks will be taken up and the student is urged to enlarge and extend his musical "vocabulary" as often and as far as possible.

The "dotted eighth and sixteenth" combination, properly played, has an important place in jazz. Also, the chords may be broken up in several different ways as shown:

Ex. 20



A good way to use these beats is shown here in the beats preceding the first measure of the chorus of "A Pretty Girl Is Like a Melody." Notice the inversion. (See Example 8.)

Ex. 21



Here is the same melody expressed in triplets:

Ex. 22



One of the greatest uses of the triplet beat is in the long runs which end at the correct note and at the correct time. This attractive figure is easier to play than it first may appear. The trick is to figure out where the run must end and how much time there is to use up playing it, and then start at the note it must END on and play it BACKWARDS for its duration and you will end on the note on which the run should be started, in order to have it come out even when played in the proper manner; for example,

Ex. 23



Here is a triplet figure, that may be played in any position and in any key, that is very effective for filling up a spot where the melody ceases for a few beats.

Ex. 24



A similar musical idea can be played on eighth beats:

Ex. 25



Also, the same idea can be expressed with the "dotted eighth and sixteenth" combination.

Ex. 26



There are times when a trill "invites" itself:

Ex. 27



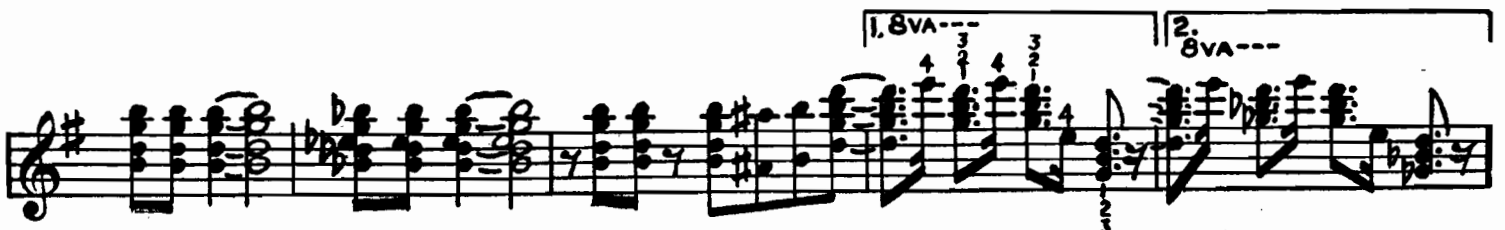
Also the tremelo on an octave and in other ways, as shown:

Ex. 28



The right hand can also take advantage of "halts" in the melody to put in such successive figures as these. Notice that each one is an exact repetition of the first, only in succeeding lower octaves.

Ex. 29



A similar figure is shown here:

Ex. 30



Notice that the left hand can be used to augment this effect. There are countless tricks like these two shown above. Try to invent other combinations of your own.

Arpeggios can be used in certain places, using both eighth notes and triplets, as shown:

Ex. 31



Also, an irregular arpeggio known as a "swipe" makes an effective spot, if properly used. See fox trot arrangement of "Tired of Me," twenty-eighth measure.

Another salient feature is that of playing any three different chords or notes in rotation on even eighth beats and with the "dotted eighth and sixteenth" beats. First play this with the hand in one position:

Ex. 32



Also, with the hand changing its position. Notice the second measure in particular:

Ex. 33



Or this way, playing every third beat with the left hand as shown:

Ex. 34



Also, a different application of the same idea, alternating and accenting the upper notes, as shown:

Ex. 35



Or, substituting a rest for one of the notes in a melody played on these beats, like this:

Ex. 36



Also, TWO rests may be substituted with this effect:

Ex. 37



Still further along this line, the same musical idea may be interspersed in triplet time, as shown here:

Ex. 38



Here is a composite figure that takes two measures in 4-4 time, and that can be used in modified forms in many ways in almost every piece of popular music. The first measure is syncopated, while the second measure is not, still the effect produced in the second measure in returning to the tonic note on the beats shown is a very good figure to use under many circumstances.

Ex. 39



Grace notes may be used to good advantage in many places. Here is an effective chance:

Ex. 40



Notice in the second grace note sample that the note ahead of the chord, that is ON the same pitch, is tied over with the main note of the chord. It is hard for the ear to pick up the difference between these two samples and the second is much easier to play. For this reason it is better, as less movement is necessary to get about the same effect.

Grace notes in the form of slurs can be used as follows:

Ex. 41



Also, placing the fingers directly in position, that is, with the fingers already touching the notes they are to play, a swiping effect can be produced with actual fingering rather than with the inaccurate sliding of the thumb or fingers over the keyboard. Notice that by holding the second finger of the left hand on E, as shown, will greatly add to the harmonic effect.

Ex. 42



Here is another "swipe" of over an octave, also played with the fingers in position. The duration of these swipes should be less than one quarter of a measure, or, in other words, swipes must be played within a quarter beat and stop on a quarter beat.

Ex. 43



## FOX TROTS (Left Hand)

Fox trot time (4-4 time) has four quarter beats to the measure.

Each one of these beats must have a bass note, rather than as usually written in the sheet music, and still further, the basic idea for all fox trot basses is this:

Ex. 44



However, in keeping with the aim to strike as many desirable notes at once as possible, it will be better to play this:

Ex. 45



This is a little more difficult to execute, but one will soon acquire this and it can be played with ease. Practice this style of bass until you can play it from memory and with perfect ease. Make it second nature to play this style, as nearly all the treble exercises are designed to be played "against" this bass to start with.

You will notice that the first beat chord in this measure is what is known as a "tenth" chord. Also, notice that the tenth is made up of a "fifth" and a "sixth" (both major) and that the bottom note is "C," the tonic note. Most of the exercises are in C so that they may be played with this bass.

Also, notice that third note or third beat is a fourth below the tonic note, or "G." This same bass system can be played in any key or, in other words, can be transposed into eleven other positions up the scale. Try this, one-half note at a time.

Now, one more step. Strike the lower notes of the first chord AHEAD of the first beat of the measure, thus:

Ex. 46



Although this looks peculiar when written out, it may be executed with ease by noting the fingering. It may also be hard at first, but it will come with a little practice. This is called the SIMPLE FOX TROT bass and is the basis for all the work in the book. This bass, moved about in different positions, but always in the same relation, will enable you to play a perfectly balanced bass to any number you may pick out.

Unless it is difficult for you to reach three notes that constitute the first chord in this bass, do not break it into three distinct notes like this:

Ex. 47



Either strike it at once, or break it up as shown in Exercise 46. Even if you are troubled with a short reach in your left hand, you should experience no trouble in breaking this chord as shown, because the very fact that the complete chord is broken up into two parts makes it possible for it to be struck thus with accuracy and with little or no effort.

One more elaboration on this simple fox trot bass is known as the "pigeon-walk bass." Here are several sample measures:

Ex. 48



A very good effect can be obtained by playing a grace note one-half tone below the uppermost note in the upper beat in the bass, thus:

Ex. 49



In order to avoid monotony in the bass, it is well to use what is termed a "running bass" at times. This consists of playing a series of adjacent or nearly adjacent octaves in the left hand, on the regular one, two, three, four beats; each note in the bass being in harmony, or in "passing harmony," with the melody carried by the right hand, thus:

Ex. 50



This is nothing more than "counterpoint" and students of harmony will find little trouble in "inventing" the proper bass melody, once the idea is definitely suggested to them.

Also, the running bass may be broken up on even eighth beats, or in the dotted eighth and sixteenth combination:

Ex. 51





Whenever the treble has a main change in harmony from the tonic chord on any given note to the tonic chord on the fourth above (and this is a very common occurrence in popular music) this makes a very good figure to use in the bass:

Ex. 52



Notice the two distinct beats that are used in these instances.

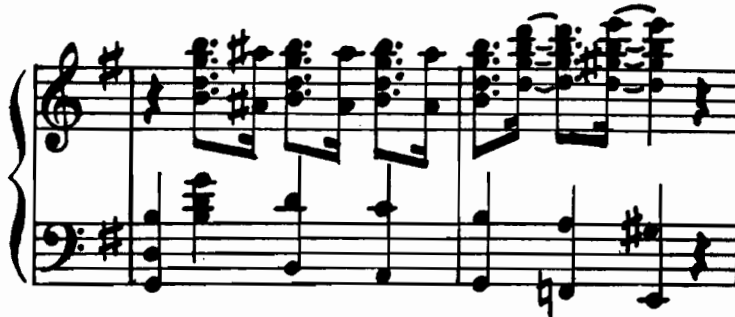
The same "running" idea can be made use of with sixths instead of octaves, thus:

Ex. 53



Also, running tenths can be made to do good work in the left hand:

Ex. 54



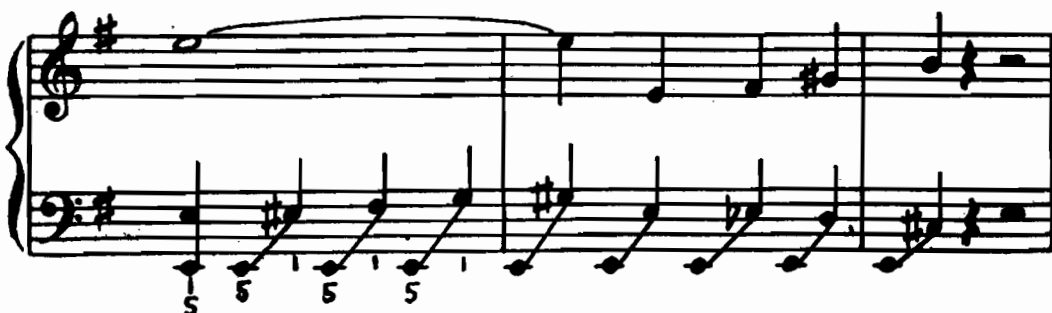
Tenths may be broken as shown. Notice that some are broken "up," others "down" and still others played with the middle note ahead.

Ex. 55



The same basic "running" can also be used in this manner, where one note is repeated (played with the little finger of the left hand as shown), while the upper notes form a counter-melody, thus:

Ex. 56



What is known as the "tom tom" bass is shown here. It not only comes in handy where a minor melody occurs in the treble, but for major parts as well.

Ex. 57



The same idea can be made more noticeable by omitting, thus:

Ex. 58



Also the same figure can be used in a heightened effect by breaking and syncopating as shown:

Ex. 59



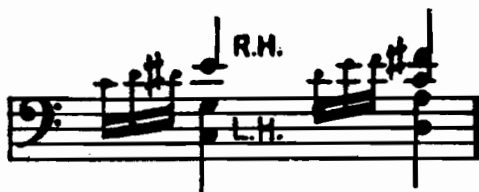
The slur is an important thing to use in certain places, especially in the left hand. The simple slur is illustrated here:

Ex. 60



However, in most places the simple effect can be greatly improved by omitting the treble notes on the beat in question, and playing the slur with the RIGHT HAND, but on the lower part of the keyboard AND WITH a fifth played with the left hand, making a tenth, thus:

Ex. 61



A series of slurs make a clever point at times:

Ex. 62



Also a "follow-up" bass can be used to advantage where the treble melody has whole-note "waits"; in other words, where the melody remains on one note (on the same pitch) for four beats. Here is an example. Note that all these follow-up chords have the same "letters" in their make-up. They all are inversions of the first up beat chord.

Ex. 63



Then the same idea can be used in "pigeon-walk" style:

Ex. 64



A very clever trick in the left hand is to make use of the seventh interval on the down beat. This produces a very pleasing effect when properly made use of. Notice the odd sound. Do not use sevenths too low in the bass.

Ex. 65



As an alternative for the tenth and octave chord on the down beats in the left hand, it is well to interperse sixths, fifths and changing single notes. Here are samples of each of these:

Ex. 66



## Half and Whole Note "Chances"

When the melody of a number holds on one note, that is, on the same pitch for over two beats (more than half a measure in fox trot time), there are several things that can be done to preserve the volume and the steady beat—to "keep the pot boiling."

One basic idea in this connection is to strike the main chord (right hand) on each succeeding quarter beat and precede each of these chords with an "inside chord" on the beats as shown, the notes of which are one-half tone below each of the "between notes" of the main chord, respectively, thus:

Ex. 67



Here is another idea to use under the same circumstances:

Ex. 68



Also these may be used. Become thoroughly familiar with all these by taking any popular number and playing these figures into the melody wherever possible.

Ex. 69



To the same end, that of variety and originality, be sure to take advantage of longer halts, the middle of choruses, or in fact anywhere where the melody stops long enough to insert little attractive figures that will keep the entire result pulsating and throbbing on the beats. For example,

Ex. 70



Also, in the middle of the chorus of a number, this figure may be used attractively. The melody of the number came to rest on C, as shown:

Ex. 71



This figure could have been used, also:

Ex. 72



In the following example, which is taken from the "middle" of the chorus of "C-U-B-A," sixteenth notes are used. Sixteenth notes, especially in octaves as shown, are difficult to play, unless the tempo of the number is sufficiently slow to permit, but they make a mighty attractive figure. Notice that the left hand is used.

Ex. 73



Notice the beats in particular in this figure. The left hand is also brought into play.

Ex. 74



Here is a figure system that has a universal use in jazz. Notice the fingering and the use of the left hand. This figure can be played with the right hand alone, but more accent can be had if the left hand plays the single notes. Play this in any key, using the same system:

Ex. 75



At times, an actual stop, with no "fussing" makes a very good impression. Here are two in "C-U-B-A":

Ex. 76



These stops should be cut very curtly, and after two of these stops an excellent "come-back" is shown here. Apply these beats to other melodies after inserting two stops.

Ex. 77



# ENDINGS

First endings, or the spots between choruses, where the melody may very easily cease, there are several things that can be done to relieve any possibility of a vacant or thin spot.

All popular numbers do not end on the same beat with reference to the end of the chorus, but in any event, the first ending, or the period between choruses, is apt to be longer in duration, that is, in actual beats to be played, or improvised, than the actual, last or second ending would be.

For this purpose, there are several figures that can be used.

Here is a suggestion that can be applied to any number, as the other samples can also be, here shown properly arranged for the "between choruses" spot in "C-U-B-A."

Ex. 78



Play Exercises 76, 77 and 78 in rotation and get the effect.

Also the beats shown in Exercise 10 may be used for as long a duration as is warranted between choruses:

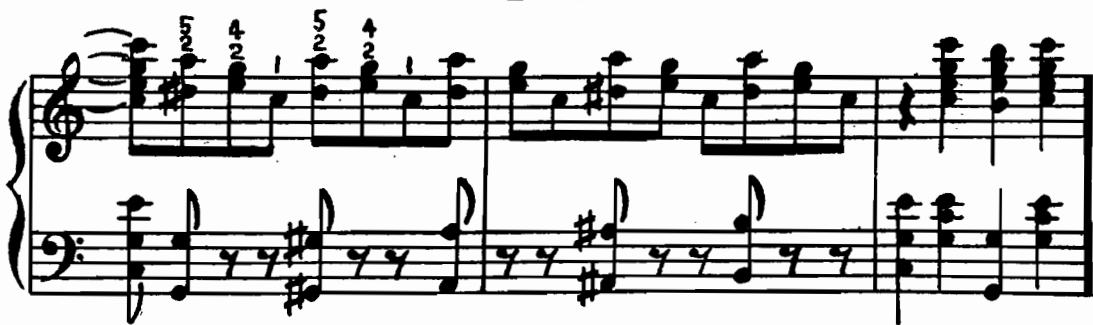
Ex. 79



Notice that where the rests occur in the right hand, chords may be played with the left.

Then, using the basic "every third eighth beat" idea as shown in Exercise 3, and with these notes (although any other combination of notes in any key and on any harmony could be used), here is a figure that is desirable between choruses:

Ex. 80



The final endings have a somewhat different make-up. They may be divided into two classes—short and long. Also, short endings may be subdivided into two more classes. The short ending (one which uses ONE more measure after the chorus) may be added after a break, thus:

Ex. 81



Or there may be no break, the notes and beats continuing steadily until the actual stop; in other words, "playing through the ending," thus:

Ex. 82



Either with or without the break, a clever stunt is to design the harmony of the last of the number so the chord on the last note of the piece proper (beat three of the last measure) will NOT be on the tonic chord, and then follow with an ending that will complete the harmony of the number. Here is a sample with the break:

Ex. 83



Practice these endings on every popular piece you have. Get used to playing them in every key. Try playing two short endings in succession for variety. Invent other endings of your own.

Then for long endings, those which take at least TWO measures after the end of the chorus proper, the variety is just as unlimited as in the case of the short endings. Here are two ideas. Play them in every key. Invent others along similar lines.

Ex. 84



Two long endings may also be "tacked on" to a number, striving for contrast, of course. Or, the ending may be deliberately made twice the length as in this case:

Ex. 85



Experience proves that if one learns ONE number in a certain style, it is easier for one to play OTHER numbers in this style.

For this reason, and in conclusion, two exercises are shown—the first being a section from the actual score of a popular number in the Key of C and in 3-4 time, and the second a fox trot arrangement of the same number, in which the more important features of this style of playing have been incorporated.

It is urged that the player become thoroughly proficient by playing this arrangement until he can render it from memory. In this way one will find definite application of the points brought out in the book and it will be easier to arrange other numbers similarly.

Ex. 86

REFRAIN

Tired of me, tired of me, Sor-ry, is all you say; Just like a  
*p-mf dolce e legato*

toy, Child-ren en - joy, Loved and then thrown a way. Some-bo-dy  
*poco cresc.* *frall* *p-mf a tempo*

Ex. 87

3  
2  
3



8va-----

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and slurs. The bass clef contains a simpler accompaniment. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. The treble clef has a dense texture of notes, while the bass clef provides a steady accompaniment.

Third system of musical notation, featuring triplets in the treble clef. The bass clef continues with its accompaniment.

Fourth system of musical notation, showing a change in dynamics to *mp* (mezzo-piano) in the treble clef. The bass clef accompaniment remains consistent.

Fifth system of musical notation, including performance instructions for the hands: "L.H." (Left Hand) and "R.H." (Right Hand). It also features a dynamic marking of *mp* and a sequence of notes with fingerings: "5 3 2 3 4 5 8va".

Sixth system of musical notation, concluding the piece with a double bar line. The treble clef has a final melodic flourish, and the bass clef ends with a simple accompaniment.