



### MTO 31.3 Examples: Martin, The Evolution of Improvisation in Early Jazz Piano Pedagogy

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.25.31.3/mto.25.31.3.martin.html>

#### Example 1. Theodore La Motte (1894, 8) accompaniment forms

The following illustrates how accompaniments may be varied in form. Attention is called to the fact that the notes used at b, c and d are the same as at a but placed in different forms, giving variety which greatly enhances the accompaniment.

COMMON TIME.                      Key of C.

The musical score displays four variations of piano accompaniment, labeled a), b), c), and d). Each variation is presented in a two-measure phrase across two staves (treble and bass). The time signature is common time (C), and the key signature is C major. Variation a) features a simple pattern of quarter notes and rests. Variation b) introduces eighth notes and quarter notes. Variation c) uses eighth notes and quarter notes in a different rhythmic arrangement. Variation d) features eighth notes and quarter notes, with some notes beamed together. The variations demonstrate how the same notes can be used in different forms to create variety in the accompaniment.

Example 2. Scott Joplin's *School of Ragtime* ([1908] 1988, 2)

## SCHOOL OF RAGTIME

BY

**SCOTT JOPLIN**

Composer of "Maple Leaf Rag."

**REMARKS**— What is scurrilously called ragtime is an invention that is here to stay. That is now conceded by all classes of musicians. That all publications masquerading under the name of ragtime are not the genuine article will be better known when these exercises are studied. That real ragtime of the higher class is rather difficult to play is a painful truth which most pianists have discovered. Syncopations are no indication of light or trashy music, and to shy bricks at "hateful ragtime" no longer passes for musical culture. To assist amateur players in giving the "Joplin Rags" that weird and intoxicating effect intended by the composer is the object of this work.

### Exercise No.1.

It is evident that, by giving each note its proper time and by scrupulously observing the ties, you will get the effect. So many are careless in these respects that we will specify each feature. In this number, strike the first note and hold it through the time belonging to the second note. The upper staff is not syncopated, and is not to be played. The perpendicular dotted lines running from the syncopated note below to the two notes above will show exactly its duration. Play slowly until you catch the swing, and never play ragtime fast at any time.

Slow march tempo (*Count Two*)

### Exercise No.2.

This style is rather more difficult, especially for those who are careless with the left hand, and are prone to vamp. The first note should be given the full length of three sixteenths, and no more. The second note is struck in its proper place and the third note is not struck but is joined with the second as though they were one note. This treatment is continued to the end of the exercise.

Slow march tempo (*Count Two*)

## The First Ragtime Movement.

The Christensen system of playing ragtime is based on three different ragtime movements to which we will get the fingers accustomed. We will proceed to take up the first movement.

Example "A" shows a chord, composed of the three notes e, g, and c. Example "B" shows how the same chord is played in the first movement.



The large numbers represent the beats or counts and in this lesson ♩ = 1 beat, ♪ = 2 beats, ♫ = 4 beats and ♮ = 8 beats.

The small numbers indicate the fingering, 1 being the thumb (in either hand), 2 the finger next to the thumb, etc.

The first ragtime movement is always played according to the following table which should be memorized:

- Count 1 = top note.  
" 2 = bottom note.  
" 3 = middle note.  
" 4 = top and bottom notes.  
" 5 = tied and held.  
" 6 = middle note.  
" 7 = top and bottom notes.  
" 8 = middle note.

When there are two middle notes to a chord, they are considered the same as one middle note and are both played together wherever the middle note is called for.

Your touch must be strong and firm, your time smooth and even. Never let go of one key until you strike the next.

All the exercises and pieces in this book should be played very slowly at first (each hand separately, if necessary) gradually increasing the speed.

Count the beats out loud.

The bass notes are played on counts 1, 3, 5, and 7.

**Example 4.** Christensen's second and third ragtime movements compared to the first movement (1909, 10–11)

First ragtime movement (p. 7)

a

First ragtime movement (p. 7) musical notation. The top staff (treble clef) shows a melodic line with a triplet of eighth notes. The bottom staff (bass clef) shows a bass line with three dotted half notes.

Second ragtime movement (p. 10)

b

Second ragtime movement (p. 10) musical notation. The top staff (treble clef) shows a melodic line with a triplet of eighth notes. The bottom staff (bass clef) shows a bass line with three dotted half notes.

Third ragtime movement (p. 11)

c

Third ragtime movement (p. 11) musical notation. The top staff (treble clef) shows a melodic line with a triplet of eighth notes. The bottom staff (bass clef) shows a bass line with a triplet of eighth notes followed by two dotted half notes.

**Example 5.** Christensen’s demonstration of four ways to rag a melody in the first ragtime movement

a One chord (p. 7)

b Two chords (p. 12)

c Three chords (p. 19)

d Four chords (p. 25)

Example 6. Christensen's ragtime interpretation of "Home, Sweet Home" (1909, 16)

5

Example 7. H. J. Beckerman's "straight" version of "O Come, All Ye Faithful" (1918, 33)

### How to "Rag" a Straight Melody.

There are two ways in which to "Rag" a straight Melody.

It can be "Ragged" either with the notes of the harmony and chords of the left hand or by using passing notes.

For instance, this Melody:

"May be Ragged" either with notes of the harmony and chords of the left hand, As in Example I.

Example 8. Beckerman's two ragtime versions of "O Come, All Ye Faithful" (1918, 34)

34

EXAMPLE I.



Or by using passing notes; as long as you remain in the same key, as in example II.

EXAMPLE II.



Almost any figure may be used to "Rag" a straight Melody.

In the above examples I use figure V. on page 18.

In order to become familiar with "Ragging" a straight Melody, practice the above by using all of the principle figures on pages 17, 18, 19 & 20.

The melody should be more prominent than the syncopation, therefore a slight accent is necessary.

Following are a few more examples in "Ragging" a straight melody.

Example 9. Basic choral arrangement of "America" ("God Save the King/Queen")



Example 10. Edward Winn's ragtime version of "America" with "discord bass" (1920, 16)

## America

In Ragtime - Employing Discord Bass

To be Memorized

Old English Air  
Arr. by Edward R. Winn.

Not too fast

1st Chord of C      1st Chord of C      3rd Chord of C      3rd Chord of C

This system contains the first four measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff shows the bass line. Above the first measure is a star symbol. Above the second measure is a circled '1'. Above the third measure is a circled '3'. Above the fourth measure is a circled '3'. The word 'Chord' is written in the left margin. Below the first measure is the label '"Winn" Bass'. Below the second measure is the label 'Discord Bass-Example A'. Below the fourth measure is the label 'Discord bass-Example E'.

Chord

"Winn" Bass      Discord Bass-Example A      Discord bass-Example E

1st Chord of C      1st Chord of C      1st Chord of C      1st Chord of C

This system contains measures 5 through 8. The notation continues with the same key signature and time signature. Above the first measure is a circled '1'. Above the second measure is a circled '1'. Above the third measure is a circled '1'. Above the fourth measure is a circled '1'. The word 'Chord' is written in the left margin. Below the fourth measure is the label 'Discord Bass-Example B'.

Chord

Discord Bass-Example B

1st Chord of C      3rd Chord of C      1st Chord of C

This system contains measures 9 through 12. The notation continues with the same key signature and time signature. Above the first measure is a circled '1'. Above the second measure is a circled '3'. Above the third measure is a circled '1'. Above the fourth measure is a circled '1'. The word 'Chord' is written in the left margin.

Chord



Example 11. "Secondary rag" in a 1905 ragtime work and as "breaks" in blues works

a

Joseph Northup, "The Cannon Ball"  
(Chicago: Harold Rositer, 1905)  
[Berlin (1980, 132)]  
(Chicago: Victor Kremer, 1905)  
[Tichenor 1979, 204]

b

Paul Wyer, violinist in Handy's  
Memphis Band, ca. 1909  
[Niles 1926, 16]

c

*legato*

W. C. Handy, "The Memphis Blues"  
(Memphis: Theron C. Bennett, 1912)  
[Jasen 1998, 81]

d

W. C. Handy, "The St. Louis Blues"  
(Memphis: Pace & Handy Music, 1914)  
[Jasen 1998, 120]

Example 12. Zez Confrey's "Simple Melody in C Major" (1923, 8)

The musical score is written for piano in C major, 4/4 time. It consists of 19 measures, organized into four systems of five measures each. The melody is primarily in the right hand, featuring a simple, repetitive pattern of eighth and quarter notes. The left hand provides a steady accompaniment of eighth notes. The score is divided into four systems of five measures each, with measure numbers 1 through 19 indicated below the staff.

Measure 1: Right hand: quarter rest, quarter note G4, quarter rest, quarter note A4. Left hand: eighth notes G2, A2, B2, C3.

Measure 2: Right hand: quarter note B4, quarter rest, quarter note C5, quarter rest. Left hand: eighth notes C3, D3, E3, F3.

Measure 3: Right hand: half note D5. Left hand: eighth notes F3, G3, A3, B3.

Measure 4: Right hand: quarter note E5, quarter rest, quarter note D5, quarter rest. Left hand: eighth notes B3, C4, D4, E4.

Measure 5: Right hand: quarter note C5, quarter rest, quarter note B4, quarter rest. Left hand: eighth notes E4, F4, G4, A4.

Measure 6: Right hand: quarter note A4, quarter rest, quarter note G4, quarter rest. Left hand: eighth notes G4, A4, B4, C5.

Measure 7: Right hand: quarter note F4, quarter rest, quarter note E4, quarter rest. Left hand: eighth notes C5, B4, A4, G4.

Measure 8: Right hand: quarter note D4, quarter rest, quarter note C4, quarter rest. Left hand: eighth notes F4, E4, D4, C4.

Measure 9: Right hand: quarter note B3, quarter rest, quarter note A3, quarter rest. Left hand: eighth notes B3, A3, G3, F3.

Measure 10: Right hand: quarter note G3, quarter rest, quarter note F3, quarter rest. Left hand: eighth notes A3, G3, F3, E3.

Measure 11: Right hand: quarter note E3, quarter rest, quarter note D3, quarter rest. Left hand: eighth notes G3, F3, E3, D3.

Measure 12: Right hand: quarter note C3, quarter rest, quarter note B2, quarter rest. Left hand: eighth notes F3, E3, D3, C3.

Measure 13: Right hand: quarter note A2, quarter rest, quarter note G2, quarter rest. Left hand: eighth notes E3, D3, C3, B2.

Measure 14: Right hand: quarter note F2, quarter rest, quarter note E2, quarter rest. Left hand: eighth notes D3, C3, B2, A2.

Measure 15: Right hand: quarter note D3, quarter rest, quarter note C3, quarter rest. Left hand: eighth notes C3, B2, A2, G2.

Measure 16: Right hand: quarter note B2, quarter rest, quarter note A2, quarter rest. Left hand: eighth notes B2, A2, G2, F2.

Measure 17: Right hand: quarter note G2, quarter rest, quarter note F2, quarter rest. Left hand: eighth notes A2, G2, F2, E2.

Measure 18: Right hand: quarter note E2, quarter rest, quarter note D2, quarter rest. Left hand: eighth notes G2, F2, E2, D2.

Measure 19: Right hand: quarter note C2, quarter rest, quarter note B1, quarter rest. Left hand: eighth notes F2, E2, D2, C2.

Example 13. Confrey's "Simple Melody in C Major" with a break in mm. 15–16 (1923, 9)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is C major (one sharp, F#). The time signature is common time (C). The score is numbered 1 through 19 below the measures.

System 1 (Measures 1-5): The melody in the treble clef consists of quarter notes G4, A4, B4, A4, G4. The bass clef features a steady eighth-note accompaniment: G3, A3, B3, A3, G3.

System 2 (Measures 6-9): The melody continues with quarter notes F#4, G4, A4, B4, A4, G4. A slur is placed over measures 7 and 8. The bass clef continues with the eighth-note accompaniment.

System 3 (Measures 10-14): The melody consists of quarter notes G4, A4, B4, A4, G4. The bass clef continues with the eighth-note accompaniment.

System 4 (Measures 15-19): Measure 15 begins with a key change to D major (two sharps, F# and C#). The melody in measure 15 is a triplet of eighth notes: D4, E4, F#4. Measure 16 contains a whole rest in the treble clef. Measures 17-19 return to the original melody: quarter notes G4, A4, B4, A4, G4. The bass clef continues with the eighth-note accompaniment.

**Example 14.** Derivation of the break for “Simple Melody in C Major” from Confrey’s “Kitten on the Keys”

Confrey, “Kitten on the Keys” (1921), main theme beginning

a

Confrey, “Kitten on the Keys” (1921), mm. 5–6 transposed to C

b

c

Confrey (1923, 9)

d

Confrey (1923, 9)

**Example 15.** Glenn R. Waterman's breaks 145–147 for 5-beat sustained notes (1924, 60)

**5 COUNT VOICE NOTES**




Any Voice Note held a full measure and tied over the bar-line, totaling 5 beats (see above) may have the sustained space filled with any of the following Forms. The chord-harmony **MUST** be written over the Voice Part of the popular song by symbol. Next select a Form having a corresponding chord-symbol written over it. Finally play the Form in the space (counts 2,3,4,1) picking up the melody on Count 2 of the next measure following. The Voice Note (V) discovered in the song is struck on Count 1, then the Form is read and executed note for note, strictly. Use taste in selecting the material. It is obvious a blue-form will not fit a sweet ballad. Be consistent.



Example 16. Art Shefte's suggestions for "blue breaks" on a C triad (1927a, 4)

4

Breaks to be used where the C Major Chord occurs 

This Break may also be played one octave lower than written. 1st beat in Bass to remain the same.

Notes in parenthesis (p) may be omitted.

The musical staves show various 'blue breaks' for the C Major chord. Each staff consists of a treble and bass clef. The first staff includes a note in parentheses in the treble. The second staff has fingerings 1, 2, 3, 4, 5 in the treble. The third staff has fingerings 1, 2, 3, 4, 5 in the treble. The fourth staff has fingerings 1, 2, 3, 4, 5 in the treble. The fifth staff has fingerings 1, 2, 3, 4, 5 in the treble. The sixth staff has fingerings 1, 2, 3, 4, 5 in the treble and a note in parentheses in the bass labeled '(ova lower)'.

4

# SYNCOPATED BREAKS

## for PIANO

by  
**BILLY MAYERL**

Key C

1

This break is composed of dotted quavers, the accent falling at odd places throughout.



2

A combination of triplets and dotted quavers, also accented in the same form.

3

A Blues Break.

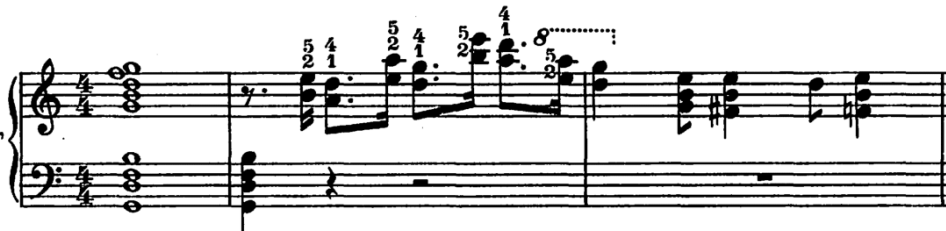


4

A Blues Break.

5

A fourth figuration break, with adaptable ending.




6

Break suggesting three-four movement.



Example 18. Lee Sims's extension of a "rhythmical figure" to eight beats (1928, 48)


If we are counting four to a measure, as in a slow fox-trot, a two measure break will give us eight beats to fill in. In the example above, the break at the end of the first section, measures seven and eight, calls for the B $\flat$  Seventh harmony. In this case the simplest procedure would be to take one of the rhythmical figures that we have already learned, extending it to fill up the required eight beats.



The musical score is written for piano in B-flat major, 4/4 time. It consists of two systems of two staves each. The first system contains measures 1 through 6. Measure 7 is a two-measure break, indicated by a double bar line and a dotted line labeled '8va' above it. Measure 8 is the final measure of the first system. The second system contains measures 9 through 12. The melody in the right hand features a triplet of eighth notes in measures 1, 3, 5, 7, 9, and 11. The bass line in the left hand consists of a steady eighth-note accompaniment.

Example 19. Possible variants of the Sims break in Ex. 18 to "show our originality" (1928, 49)

Using the first figure as a basis, we could show our originality by varying it a little.



The musical score is written for piano in B-flat major, 4/4 time. It consists of two systems of two staves each. The first system contains measures 1 through 4. Measure 5 is a two-measure break, indicated by a double bar line and a dotted line labeled '8va' above it. Measure 6 is the final measure of the first system. The second system contains measures 7 through 10. The melody in the right hand features a triplet of eighth notes in measures 1, 3, 5, 7, and 9. The bass line in the left hand consists of a steady eighth-note accompaniment. The score shows variations of the Sims break in measures 5 and 7.



## BLUES

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Blue playing is one of the most popular styles of playing and is easy to master and play spontaneously.

In order to play blue and hot convincingly and with ease, practice the following exercises over and over. The more you play these blue chords and scales, the easier it will be for you to improvise and invent figures and melodies. You will find that after the proper practice, blue figures will "spont" right out of your playing with no conscious effort.

There are two blue notes in every Seventh chord: the Minor 3rd which is added to the chord, and the 7th of the chord.

In the Major chord we have no Seventh, so we have only one blue note which is the minor 3rd. The Minor 3rd is the 3rd of the chord flattened.

20-A Minor 3rd

C7 with Minor 3rd added

1st 3rd 5th 7th

20-B

Blue note Blue note

To insert a blue break or figure in a measure, all we have to do is break up the chord anyway we wish, run up or down, but get the Minor 3rd or 7th in the figure in order to make it sound BLUE.

20-C

C7 with minor 3rd added

C7 chord broken up into several figures

Blue figure

20-D

Blue figure

The 2nd and 6th may also be added to this chord, giving us more tones to work with.

20-E Blue chord or Scale

C7 with 2nd, 6th, and Minor 3rd added

2nd Minor 3rd 6th

Now, let us take the finished chord from which all blue playing is derived and play it around the cycle of chords. The cycle of chords is a natural progression and playing the blue chords around it will train the ear to fake and hear new figures.

In the example below, we take the blue chord on the first two chords of the cycle in the pattern to be followed in practice. We run up and down the chord in regular order playing the tones as eighth notes.

20-F

C. Blue F. Blue

Blue the blue note. Play the grace note with the blue tone, letting the grace note up immediately after striking.



Example 21. Second page of the "BLUES" section of Lopez Book III (1934a, 132)

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## BLUES

Here are all the chords of the cycle with the 2nd, 6th, and minor 3rd added. Play them in the pattern just given.

21-A

### Blue and Hot Figures

These figures are made from the Blue Chord and written in the key of "C".

After learning the figures below in "C" transpose to all keys.

Use (C7) Bass with these figures.

21-B

21-C *gva*

21-D

21-E

21-F

21-G

21-H

21-I

21-J

21-K

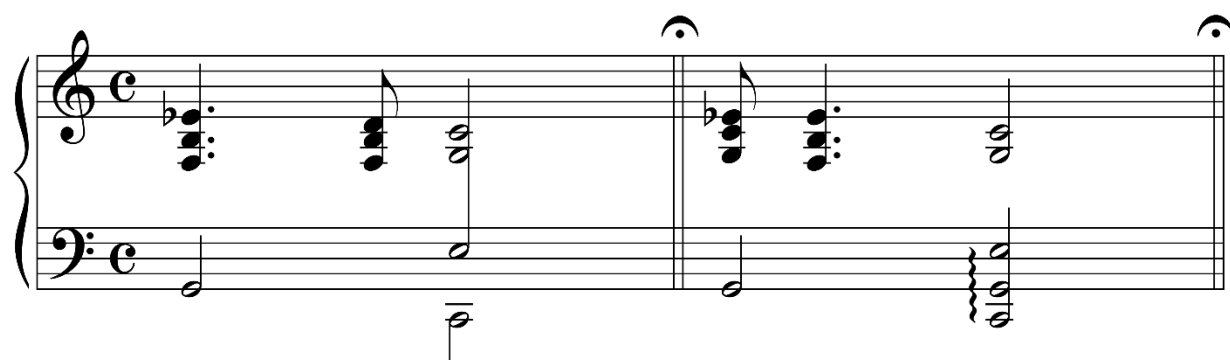
21-L

21-M

21-N

LH-pattern-A

Example 22. Blue cadences from Niles (1926, 23)





### CHART for MAKING FIGURES

133

The following patterns are to help you in making figures. First get the ~~hythm~~ rhythm of the figures, then take your blue chord and go high or low on it, jumping around on the tones just as the diagram indicates. Sing the diagram first, then try it on the keyboard. Watch the accents.

14 musical patterns for making figures, numbered 1 through 14. Each pattern is enclosed in brackets and shows a sequence of notes with various rhythmic values and accents. Pattern 1: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 2: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 3: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 4: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 5: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 6: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 7: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 8: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 9: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 10: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 11: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 12: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 13: Quarter note, eighth note, quarter note, eighth note, quarter note. Pattern 14: Quarter note, eighth note, quarter note, eighth note, quarter note.

Turn to the following page for a more thorough explanation of how to use this chart.

## MAKING FIGURES

After learning the rhythms just given, apply them to your improvising patterns. Making a "hot" or "blue" melody is nothing more than joining different figures together so that they make a well sounding melody.

These "hot" melodies you invent may be added to any song in solo playing as a TRIO, or they may be used in place of part of the song itself. For example: use the "hot" or "blue" melody you invent in place of the last 8 measures of a song. A "Hot Chorus" is made by combining figures made from the chords in each measure of the song and using this hot melody in place of the regular melody.

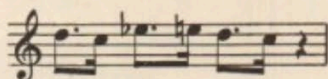
For example: suppose the last 8 measures of the song has a harmony background of G major for the first 2 measures, E Seventh for the 3rd and 4th, A Seventh for the 5th measure, D Seventh for the 6th and G major for the 7th and 8th. Now in making your "hot" or "blue" melody, use the chord given in each measure. Make the figure out of it or it's blue chord. This then will "jibe" with the harmony in the music and there will be no "wet" notes. Your harmony will fit in with what the other instruments are playing.

### HOW TO MAKE "HOT" and "BLUE FIGURES"

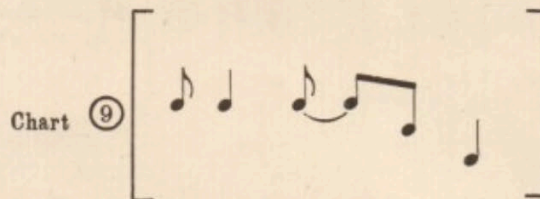
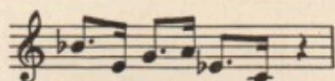
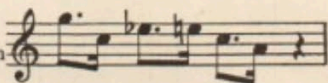
We have taken several of the patterns on page (133) to demonstrate how you may make your own figures.



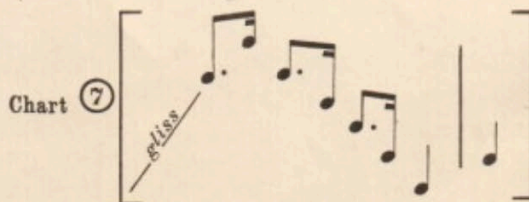
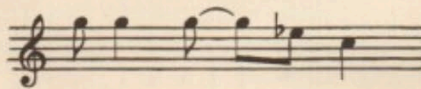
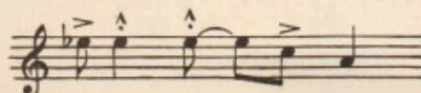
The figures below are made from chart 4 using a "C" blue chord.



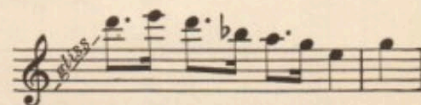
Starting a different position of the chord.



Two figures made from chart 9 using a "C" blue chord.



A figure made from chart 7 using the "G" blue.





**Example 24.** Eight-bar song section with three "hot choruses" as sample improvisations, Lopez Book III (1934a, 137)

# The "Hot" Chorus on the Modern Melody

Here we have selected the song "You're in My Dreams" to build several hot choruses on. Notice this song follows the same harmony background as Improvising PATTERN II.

## You're in My in Dreams

Regular Melody

By Jim Smock

In the following hot choruses, just the hot melody is given. The left hand will supply the Bass marked above each measure.

Analyze the following hot choruses, understand how the figures are made, so that you will be able to use them in a hot chorus of your own invention.

### I Hot

### II Hot

### III Hot

**Example 25.** Fats Waller's "I've Got a Feeling I'm Falling," take 1 (1929) vs. Jim Smock's "You're in My Dreams," Lopez Book III (1934a, 137)

0:39

Waller

Smock

FW

JS

4

This musical score is a comparison of two piano pieces. It is organized into two systems, each with two staves. The top system is for Fats Waller's "I've Got a Feeling I'm Falling" (labeled "Waller"), and the bottom system is for Jim Smock's "You're in My Dreams" (labeled "Smock"). Each system consists of a treble and a bass staff, both in 4/4 time and B-flat major. The Waller system begins with a time signature of 4/4 and a tempo marking of 0:39. The Smock system begins with a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and chords. The Waller system features more complex melodic lines in the treble, while the Smock system features more complex harmonic structures in the bass. The score is presented in a clear, black-and-white format, suitable for educational or analytical purposes.



**Example 26.** Smock's "Hot'n Blue," Lopez Book III (1934a, 140–41)

## HOT'n BLUE

This "blue" melody illustrates how Improvising Pattern I and the blue chords may be used in making a special Chorus or Trio.

By Jim Smock

## Tempo di Blues

INTRO.

INTRO.

The introduction is written for piano in G major and 3/4 time. It consists of four measures. The first measure has a treble clef with a whole chord of G4, B4, and D5, and a bass clef with a whole chord of G2, B1, and D2. The second measure has a treble clef with a whole chord of G4, B4, and D5, and a bass clef with a half note G2 and a quarter note B1. The third measure has a treble clef with a whole chord of G4, B4, and D5, and a bass clef with a half note G2 and a quarter note B1. The fourth measure has a treble clef with a whole chord of G4, B4, and D5, and a bass clef with a half note G2 and a quarter note B1. The piece ends with a double bar line.

THEME.

THEME.

G1-1

G-Break leading into C<sup>7</sup>

C1-1

LH-pattern-A

C1-5

C1-9

C1-9

A musical score for a piece labeled 'C2-1'. The score is written for a grand staff (treble and bass clefs). The key signature has one sharp (F#). The first measure of the bass line is circled in red. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some handwritten annotations and a red circle around the first measure of the bass line.

C2-1



C2-5

C3-1

A musical score for a piece titled "C3-5". The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note F3. The second measure has a treble staff with a half note A4 and a bass staff with a half note G3. The third measure has a treble staff with a half note B4 and a bass staff with a half note A3. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note B3. There are various musical notations including slurs, ties, and dynamic markings like "p" and "f".

Musical score for "C3-9". The score is written for piano (L.H. and R.H.) and includes a "G Ending" section. The key signature is one sharp (F#). The score features a 3-measure rest in the right hand, a 3-measure rest in the left hand, and a 3-measure rest in the right hand. The "G Ending" section is marked with a "rit." (ritardando) and includes a 3-measure rest in the right hand. The score is labeled "C3-9" at the bottom left.

## Hot'n Blue

**Example 27.** Opening thematic idea of Fats Waller's "Numb Fumblin'" (1929) vs. Jim Smock's "Hot'n Blue," Lopez Book III (1934a, 140–41)

0:08 C1-1

Waller

*mf*

G: V I (IV) (V<sup>7</sup>) I

LH-pattern-A

Smock

C1-1

minor ninth

LH-pattern-A

LH-pattern-A



Example 28. Sample page of blue breaks and endings from Lopez Book IV (1934b, 200)

200

BLUE BREAKS and ENDINGS

6 BLUE BREAKS for the C MAJOR CHORD

1

LH-pattern-A

2

3

4

5

6

4 BLUE BREAKS on the C<sup>7</sup> CHORD

1

2

3

4

2 BLUE ENDINGS

1

2

**Example 29.** Table of attributes of the Lopez method “figures” for improvisation

1. Distinct melodic fragments
  - a. May have associated left-hand part
  - b. May be constituents (segments) of improvised choruses
2. Comparable to improvisational formulas
3. Of varying length, from three beats to several bars
4. Derived from single chords, often considered momentary tonics
  - a. In chord-scale relationships to originating chords
    - i. Originating chords may be blueed
    - ii. Blueed chords equivalent to blue scales
    - iii. When derived from blue chord-scales, may reflect blues practice
  - b. May function as breaks
5. May be associated with brief, common chord progressions
  - a. May function as breaks or endings
  - b. May effect tonicizations with, say, a blue third appearing as a raised fifth of the tonicizing dominant-seventh chord
  - c. May be involved in half or full cadences
6. May refer to the original melodies directly or indirectly
7. May be constituents of hot choruses, particularly if including blueed figures