

The YALE BLUES

By

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From information supplied by

Monsieur PIERRE

(The well-known Adjudicator and Society Teacher of Ballroom Dancing).



The Yale Blues is danced to a modern form of "Blues" rhythm.

The music for this latest but already most popular ballroom dance is written in common time, or 4 beats to the bar, and should be played in the slow "Blues" tempo of 36 bars to the minute (MM. = 144 ♩).

Following is an explanation of five of the most popular Figures in the Yale Blues.

These figures may be danced in any sequence and repeated *ad lib.*

FIG. I. THE WALK.

As its name implies, this figure consists merely of a walk. Each step of the Walk is taken on alternate feet and occupies *two* beats of the music. The foot making the step should be kept flat on the floor and the step taken with a gliding movement, assisted by a very slight body sway. The knees should be supple but not bent. Either foot may take the *first* step.

FIG. II. CHASSÉ & BRUSH STEP.

BEAT I. Take a side step to R. with R.F.

BEAT II. Draw L.F. almost up to R.F.

BEATS III & IV. Take a side step to R. with R.F.

BEATS V & VI. Take a forward step with L.F., allowing L.F. to pass close to (or brush) R.F.



Showing positions at the completion (after 6th beat) of this Figure.

FIG. III. TWINKLE STEP.

BEATS I & II. Take a forward step on L.F.

BEATS III & IV. Take a forward step on R.F. (do not move L.F.).

BEAT V. Transfer weight of body back on to L.F. by slight backward movement of body.

BEAT VI. Close R.F. back to L.F.

BEATS VII & VIII. Take a forward step with L.F.

(This step may also be danced throughout on opposite feet to those mentioned above.)



Showing positions at end of 6th beat, after R.F. has been closed back to L.F.

FIG. IV. YALE STEP.

BEATS I & II. Take a forward step on L.F.

BEATS III. Take a forward step on R.F.

BEAT IV. Swing L.F. forward to slightly in front of R.F.

BEAT V. Take a backward step, so that L.F. comes to rear of R.F.

(Steps on beats 1 and 5 are danced at the side of the lady on her right.)

BEAT VI. Take a diagonal step to the R. rear with R.F.

BEATS VI & VII (now facing the lady, not on her side). Take a forward step with L.F., allowing L.F. to pass close to (or brush) R.F.



Showing positions at end of Beat IV after L.F. has swung to slightly in front of R.F.

FIG. V. VARIATION.

Gentleman.

BEATS I & II. Take a diagonal step to L. front with L.F.

BEATS III & IV. Cross R.F. over L.F. (do not move L.F.).

BEAT V. Replace weight on L.F.

BEAT VI. Re-cross R.F. over L.F. with diagonal step to R. rear.

BEATS VII & VIII. Take a forward step on L.F., allowing L.F. to pass close to (or brush) R.F.

Lady.

BEATS I & II. Take a diagonal step to R. rear with R.F., turning body slightly to R. rear.

BEATS III & IV. Cross L.F. over R.F. and pivot anti-clockwise $\frac{1}{4}$ turn on L.F.

BEAT V. Take a forward step on R.F.

BEAT VI. Take a side step to L. with L.F.

BEATS VII & VIII. Take a backward step on R.F., allowing R.F. to pass close to (or brush) L.F.



Showing position at commencement of 4th beat—gentleman having crossed R.F. over L.F.

NOTE.—R. = Right. L. = Left.

R.F. = Right Foot. L.F. = Left Foot.

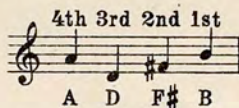
Except where otherwise stated, above are steps for gentleman.

Lady dances corresponding steps on opposite feet and in opposite directions to conform to partner.

ZULU WAIL

Arrangement for "Banjulele" Banjo and Ukulele by ALVIN D. KEECH.

Tune Ukulele
Or Banjulele Banjo
Put Capo on 1st Fret.



By IRVING BIBO and
FRANK SKINNER.

Moderato.

PIANO.

Ad lib.
mf

KEY Eb

Hear the sound of the drum, The Zu - lu men come,
In a hor - ri-ble tone, The can - ni-bals moan,

They're beat - ing that drum, Zoom, zoom, zoom, zoom Zu - lu chief is for -
How aw - ful they groan, Oh! Oh! Oh! Oh! In a cir - cle they

-lorn, whirl, His ma - ma is gone The tribe has come to mourn for
Their war club they twirl Their chief has lost his girl, Oh!

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