

## Performance Notes

There are four different ways of notating swing that are commonly found in the wild: straight quavers ( $\text{♪♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$ ), dotted quavers ( $\text{♪♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$ ), simple time with triplets, and compound time. Please note that these different notation styles were chosen to provide experience in reading swing in different ways, and their allocation was based on aesthetics. There is no intended difference between them with regard to interpretation!

### 1. Ready to Go!

Page 5

As the words suggest, whilst one hand is playing, be sure to get the other hand ready to go. The challenge here is to achieve a steady, fluent performance.

### 2. Coconut Rock

Page 6

Practise the first bar hands together to help with the syncopation. Once you've got it, this one bar makes up almost half of the piece!

### 3. Better Believe it

Page 7

This piece is much easier to play than it looks! Pay close attention to the pulse, particularly when holding the tied notes in the opening theme.

### 4. Heavy Weather

Page 8

Make sure not to play the 5ths in the LH too short – they need to have weight. Pay close attention to the articulation in the RH, and don't be shy with the accents!

### 5. Hand in Hand

Page 9

This piece uses a simple example of a 'walking bass' LH. The main challenge here is maintaining a smooth continuity between the hands, so whilst one hand is playing, try to position the other hand comfortably in advance.

### 6. Can't Stop Myself

Page 10

The first piece in this collection that is played with a 'swing' feel. The recurring G-A with fingers 2-1 needs to be well rehearsed to get the right feel.

### 7. To the Left, To the Right

Page 11

Practice the LH until so you are confident about the position changes. This piece should have a really upbeat feel to it.

### 8. Waltz in Blue

Page 12

Try to play this piece as expressively as you can – it should have a slow, melancholy feel. If you have big enough hands, feel free to hold the first LH note until the G in bar 8.

### 9. Two Hands Blues

Page 13

This piece uses a typical 12-bar structure. Practice the LH until you are very familiar with the changes – only then will the RH be easy enough to play over it!

**10. Till Tomorrow Comes**

**Page 14**

Be sure not to rush this piece – you must maintain a steady pulse throughout. Pay close attention to the evenness of the quaver pairs in the LH.

**11. I'll Just Follow**

**Page 15**

Be sure to focus on keeping the LH quavers as even as possible. Careful preparation of parallel 6ths in the RH is also advisable.

**12. In the Mood for Some Blues**

**Page 16**

This piece is scored using dotted quaver/semiquaver pairs to denote the swing feel. The quaver pairs at the ends of the phrases should also be swung (it's quite common to find swing pieces notated this way). The main theme takes inspiration from Glen Miller's famous tune "In the Mood".

**13. Easy Enough?**

**Page 17**

A study in rhythmic coordination and control. The quavers should be kept as even as possible, and the piece should flow easily without feeling rushed.

**14. Crazy Drivin'**

**Page 18**

This piece uses semitone crunches to depict the beeping of car horns, and a stop/start rhythm to represent the experience of driving in busy traffic. The crunches in bars 6 and 16 could be played more like acciaccaturas (grace notes).

**15. Like Your Style**

**Page 19**

This piece is a gentle introduction to some jazzier chords. Take the time to listen into each one, and appreciate their different qualities. Pedal should be used if possible.

**16. Roundabout Rag**

**Page 20**

This should sound carefree and easy – try to achieve a relaxed feel for the swing syncopation in the first few bars.

**17. Railroad Blues**

**Page 21**

Be sure not to rush, and to keep the quavers straight and even. In the final bars, try to make it sound like a train slowly coming to a halt.

**18. Remember the Day**

**Page 22**

This piece is essentially a study in swing syncopation. The middle section will need careful counting – try "1 a2 34 a|1 a2 3 a4 a". It is especially important to count throughout the Coda – the long notes make it very tricky to maintain an accurate pulse otherwise.

**19. Someone to Love**

**Page 24**

Inspired in part by popular songs of the 1930's. Try to play the first page as expressively as you can – the second page should sound more happy-go-lucky. Be sure to maintain a steady pulse throughout.