

Let's do it (let's fall in love)

This is one person trying to convince another that falling in love would be a good idea! Following the dynamics carefully will help to make the 'argument' persuasive. Swing the rhythm in bars 2, 5, 13 and so on. Look for opportunities to use a romantic 'jazzy' vibrato.

Hier versucht eine Person der anderen klarzumachen, wie toll es wäre, sich zu verlieben! Richtig überzeugend wird die Argumentation, wenn du dich genau an die dynamischen Angaben hältst. In den Takten 2, 5, 13 usw. sollte der Rhythmus geswingt werden. Überlege, wo du mit romantischem, „jazzigem“ Vibrato spielen kannst.

Words and Music by
Cole Porter

Confidently persuasive! $\text{♩} = 76$ ($\text{♩} = \text{♩}^{\text{3}}$)

L.H. arco
pizz. V

mf p *mf* *p*

f *mf* *p*

mp *mf* *mp*

mf *mp* *mf*

mf *p* *mp*

mf *pp* *p*

mf *p* *mf*

f *mp* *pizz.*
mf


Carnival parade rumba

In this lively rumba, 'think' the pattern of 3+3+2 quavers in your head all the way through, especially in bars with dotted crotchets. To get a real feel for the rhythm, try drumming it first with your fingertips. The accent at the end of each bar helps to keep the energy level high. Make life easy by holding your left-hand fingers down where possible.

Bei diesem lebhaften Rumba muss das Pattern aus 3+3+2 Achteln im Kopf durchlaufen, vor allem in Takten mit punktierten Vierteln. Versuche den Rhythmus erst mit den Fingerspitzen zu klopfen, um ihn ins Gefühl zu bekommen. Der Akzent am Ende jedes Taktes hilft, nicht an Energie zu verlieren. Spare Energie ein, indem du die Finger der linken Hand wo immer möglich unten lässt.

Mary Cohen

High energy! $\text{♩} = 92$



mp

5

mf

9

15

f mf

20

24

mp

29

mf

one last burst of energy!

34

38

f

I got rhythm Duet

Before you play this duet, have fun vocalising the tune using scat sounds (jazz nonsense syllables). This will get you in the rhythmic mood and help the anticipated notes (bar 6) to feel natural and effortless when you play. For a solo version of the tune, play the top line and swap to the lower line for bars 13–20 and 29–32.

Bevor du dieses Duett spielst, solltest du die Melodie zum Spaß auf Scat-Silben (sinnfreie Silben im Jazz) singen. So kommst du in den Rhythmus und kannst dann die antizipierten Noten (Takt 6) natürlich und mühelos spielen. Für eine Soloversion des Stücks spielst du die obere Stimme und springst nur in den Takten 13–20 und 29–32 in die zweite Stimme.

Music and Lyrics by George Gershwin
and Ira Gershwin

Bowling along, happily $\text{♩} = 84$

click fingers/sing 'scat' sounds

Violin 1

Violin 2

mf

mf

6

11

mp

mp

16

mp

21

mf

mf

V

Detailed description: This system contains measures 21 through 25. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The upper staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a dotted quarter note B4. The lower staff begins with a quarter rest followed by a quarter note G3, then a quarter note A3, and a dotted quarter note B3. A 'V' (accusatory) symbol is placed above the final measure of the system.

26

mp

mp

Detailed description: This system contains measures 26 through 30. The upper staff continues with a dotted quarter note B4, a quarter note C5, and a quarter note B4. The lower staff continues with a dotted quarter note B3, a quarter note C4, and a quarter note B3. Both staves feature hairpins indicating a crescendo leading to a mezzo-piano (mp) dynamic.

31

cresc.

cresc.

Detailed description: This system contains measures 31 through 34. The upper staff begins with a quarter note B4, a quarter note C5, and a dotted quarter note B4. The lower staff begins with a quarter note B3, a quarter note C4, and a dotted quarter note B3. Both staves feature hairpins indicating a crescendo.

35

f

f

1 2 3

V

Detailed description: This system contains measures 35 through 38. The upper staff begins with a quarter note B4, a quarter note C5, and a dotted quarter note B4. The lower staff begins with a quarter note B3, a quarter note C4, and a dotted quarter note B3. The music is marked forte (f). Fingerings 1, 2, and 3 are indicated above the first measure. A 'V' (accusatory) symbol is placed above the final measure of the system.

Tattered blue jeans rag

This happy-go-lucky 'blue' rag can be played in first position, but try experimenting with the different sound colours you can make in third position. Start the glissando between bars 7-8 with normal finger pressure, releasing the weight to harmonic pressure as you begin the slide. Use the same finger for the harmonic as for the slide, and lift the finger and bow off the string simultaneously once the harmonic has been reached, so it rings out clearly.

Dieser unbekümmerte „Blue“-Rag kann in der ersten Lage gespielt werden, aber versuche ruhig auch mit den unterschiedlichen Klangfarben der dritten Lage zu experimentieren. Starte das Glissando zwischen T. 7 und 8 mit normalem Fingerdruck, nimm dann im Gleiten Druck weg bis zum Flageolett-Ton. Flageolett und Glissando werden mit dem gleichen Finger gegriffen. Sobald das Flageolett erreicht ist, gehen Finger und Bogen gleichzeitig von der Seite weg, damit der Ton frei klingen kann.

Mary Cohen

Who cares? ♩ = 96

The musical score consists of nine staves of music in 2/4 time, with a tempo of ♩ = 96. The key signature has two flats (B-flat and E-flat). The score includes various dynamics and performance instructions:

- Staff 1: *mf non legato*
- Staff 2: *mp*, includes a glissando on the D string from bar 7 to 8.
- Staff 3: *mf*, includes a *cresc.* (crescendo) instruction.
- Staff 4: *f*, *dim.* (diminuendo), *p* (piano), includes a glissando on the D string from bar 13 to 14.
- Staff 5: *mf*, *mp*
- Staff 6: *p* (piano), *f* (forte)
- Staff 7: *mf*, *mp*
- Staff 8: *p* (piano), *mf*, *f* (forte), *pizz.* (pizzicato) at the end.

Who wants to be a millionaire?

This is a conversation in which one person does most of the talking! The glissando motifs in bars 8 etc. are the second person's slightly bored 'drawl'. Begin the top of the glissando with full finger weight, release to harmonic pressure during the slide, then back to full weight for the final note. See how many different jazz instruments you can mimic in the 'scat' introduction.

Inhalt dieses Stücks ist eine Unterhaltung, die eine Person fast allein bestreitet! Die Glissando-Motive in T. 8 usw. sind die leicht genervten, gedehnten Einwüfe der zweiten Person. Setze beim Glissando mit vollem Fingerdruck an, nimm dann im Gleiten Gewicht weg bis zum Flageolett, dann wieder zurück zum normalen Fingerdruck auf der letzten Note. Versuche in der „Scat“-Einleitung möglichst viele verschiedene Jazzinstrumente nachzuahmen.

Words and Music by Cole Porter

Teasing $\text{♩} = 88$

click fingers or sing as 'scat' (mimicking jazz instrument sounds, e.g. hi-hat cymbal)

p leggiero

mp *p* *mf*

mp

p

mp *mp*

mf *mp cresc.*

f L.H. pizz.