

# How can original swing music be composed so that it is suited to contemporary Australian swing dance?

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This thesis is my own original work and is presented as a Thesis by Creative Works. This is presented partly as a portfolio of musical compositions and partly as a written exegesis.

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Justin Buckingham March 2023.

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## *Abstract*

Swing music and swing dance comprise a shared artform that is often practiced separately in the present day. Swing musicians and swing dancers may have different understandings of this shared artform and the characteristics of swing music that make it suited to swing dance. Using practice-led methodology and critically reflective practice, a range of new swing music compositions were written that explored conventional understandings of the genre. These compositions also incorporated concepts unconventional to the genre to test the suitability of these concepts for swing dance. The compositions were performed at a swing dance social where data was gathered through video recording and a survey. Additionally, a focus group of expert dancers were invited to discuss the suitability of the compositions for swing dance shortly after the performance. Many conventional understandings of swing dance music were confirmed by the data. It was found that dancers and musicians had different conceptions of rhythmic energy. Unconventional concepts incorporated into the compositions were found to have mixed suitability, where some presented new and interesting challenges to swing dancers while others strayed too far from conventions of predictability and rhythm for dancers to find them suitable. This study offers insights into the differing understandings of the genre musicians and dancers may have and provides an exploration of a specific case of contemporary Australian practice of swing dance music.

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## 1. Introduction

In the past I would sometimes be booked to play saxophone with a band at a swing dance. We would play a set of our music and in the breaks between sets a DJ would play recorded music. As we took our breaks we'd look back on the dancefloor and see more people dancing to the recorded music than to any of the pieces we played ourselves. The usual comment from one of the musicians was that the swing dancers 'only ever want to hear the same thing'. The problem, as we would all agree, was not that our music was deficient in any way (after all, didn't we swing just as hard as anybody?) but that the dancers couldn't handle unfamiliar melodies. We thought we had played a couple of the tunes they liked, though on reflection our rendition of these had been particularly fast and had gone on particularly long.

These observations never sat well with me. My first thought would always be that if they always want to hear the same thing, why not simply start by giving it to them? Practically speaking, this is a more difficult solution than it at first appears. Unless the musician is being paid very well, they have little incentive to learn a large amount of new repertoire and so will fall back on the jazz standards they have spent years mastering.

My second thought on the matter drew from my own experience swing dancing. Having attended swing dance classes on-and-off for twenty years, yet never coming close to mastering it, it had always struck me how my teachers thought about their dance in similar ways to the musician. They were concerned with phrasing, structure, rhythm, and musicality. The dance itself allowed the dancer to improvise the course of their dance, both in terms of larger moves and in more nuanced stylings. Surely a dance that allows for so much spontaneous interpretation would be adaptable to new music? Perhaps then it's not the unfamiliarity of the music that makes dancers like it less, but something about the way it is played or composed?

For me as a professional musician, these don't seem like particularly difficult criteria to enact. Yet in my experience swing dancers can have a hard time finding musicians who play the kind of music that best suits their dance. Seeing this situation, I started my own swing band three years ago with the explicit goal of playing music for swing dancers. I knew this would include a steep learning curve and so I regularly talked to dancers to learn what it was about the music that they thought made it good for swing dance. I also began transcribing and arranging recordings of pieces that were popular amongst the dancers.

Through this process I realised that this style of music may have more complex and nuanced parameters than I had first thought, but also that swing dancers I had spoken to seemed to lack a common vocabulary to communicate with me the musical aspects of pieces that they thought made them suitable for swing dance. Swing dancers are very discerning when it comes to their music, and they do indeed prefer a good live band to a recording. The nuances of swing dance music that make it suited to swing dance go well beyond a swing feel and a steady beat.

This thesis offers an exploration of the nuances of swing dance music and provides insights into how the music played by jazz musicians can best accompany swing dance, creating potential for more engagement between swing dancers and jazz musicians. This may result in greater economic benefits for the musicians and greater social and artistic growth for communities of dancers and musicians.

To explore these ideas this paper addresses the following research questions:

1. What are the characteristics of swing dance music that are optimally suited to accompany social swing dance in the 21<sup>st</sup> Century Australian context and are transferrable to new composition within the genre?
2. What elements that are unconventional to swing dance music can be integrated into new social swing dance music in the 21<sup>st</sup> Century Australian context? To what extent would the resulting new swing music be suited to swing dancers?

These questions are focussed on a specific place and time. An exploration of swing dance and swing music might naturally be concerned with music of the 1930s and 1940s when the artform first developed. Narrowing the scope to primarily take in the contemporary and local context however means that conclusions drawn are more applicable to the present day. These conclusions would be more descriptive of current practice rather than prescriptive with regards to historical practice.

Additionally, these questions are concerned with social dance. Within swing dance there is choreographed dance and competition dance, but these fall outside the present scope. Further, the focus is on social *partnered* dance. Dancers may dance solo or in a social event may dance to a group routine (such as the *Shim Sham*) but as the partnered dance is the chief expression of social swing dance it is the chief focus of this study. Additionally, while other sub-styles of swing dance will be considered, Lindy Hop is the most prevalent form of swing dance practiced by social dancers in this study and so it will be sub-style chiefly considered.

The questions explore swing dance and swing music primarily through the act of composition in a practice-led research process. New composition allows for the precise incorporation of musical concepts in ways which make it easier to isolate and analyse their effect. The process of composition allows the researcher, both as composer and musician, to analyse his attitudes and thought processes regarding the creation and performance of swing music for dancers.

Finally, the research questions refer to the suitability of new music for swing dance. It is important to distinguish what I mean by 'suited' in this context. I am narrowly defining suitability as whether one specific audience of swing dancers find the new music generated as part of this study suitable to their own conception of swing dance. Malone explains that in the African American tradition of dance 'exploration and freedom in composition' are expected but that, in reference to an African American social and cultural space:

'... [C]reativity must be balanced between the artist's conception of what is good and the audience's idea of what is good. The point is to add to the tradition and extend it without straying too far from it.'<sup>1</sup>

Whether this new music is necessarily an authentic part of the wider and historical African American swing dance tradition is not a claim that can be made in this study.

There is an inherent problem when music and dance that is an essential and distinct cultural product of African American culture is in some way judged by a researcher and by research participants who are not African American. As E. Moncell Durden states '[There] are intangibles that tether jazz dance to an African American experience and hold a deep structural cellular memory of African aesthetics, traditions, and rituals.'<sup>2</sup> Deviations from accepted characteristics of a genre run the risk of the resulting music not being identified with the genre and so perhaps forming its own genre. At worst the new music can be seen as a distortion and misrepresentation of the tradition of which it purports to be a part. Whether this line has been crossed in this current study is a risk that a faithful grounding in the historical foundations of swing music may mitigate against.

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<sup>1</sup> Jacqui Malone, *Steppin' on the Blues: The Visible Rhythms of African American Dance*, (Urbana: University of Illinois Press, 1996), 35.

<sup>2</sup> E. Moncell Durden, "The Morphology of Afro-Kinetic Memory," in *Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century* edited by Guarino, Lindsay, et al., (Gainesville: University Press of Florida, 2022), 73.

Tango offers an informative parallel of how a music and dance can be distorted when appropriated by another culture. Marta Savigliano, in her book *Tango and the Political Economy of Passion*<sup>3</sup> describes that when tango first made its way from Argentina to Europe in the early 20th Century it was quickly exoticised and eroticised. Even Argentinian tango teachers who had moved to Europe had to change their dance to match the changed expectations as 'Paris... reshaped its style and promoted it to the rest of the world as an exotic symbol of heterosexual courtship.'<sup>4</sup> There is a danger that people from other cultures may likewise distorting swing dance and present this distorted dance as somehow authentic. As a European Australian I can only ever claim to have a partial understanding of the artistic expression of a different culture. But it is hoped that if I can approach this study with due respect for African American culture it may contribute in a meaningful way to its continuing expression.

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<sup>3</sup> Marta Savigliano, *Tango And The Political Economy Of Passion* (London: Taylor and Francis, 2018).

<sup>4</sup> Savigliano, *Tango And The Political Economy Of Passion*, 151.

## 2. Review Of Literature

What follows is a discussion of understandings of swing dance and swing dance music conventions based on a reading of relevant literature and my own understandings of the artform. The restrictions, freedoms, history, and aesthetic of a given dance style and its music delineate the parameters a composer must adhere to, or at least be aware of, when composing new music in the genre. This requires a discussion of conventional understandings of these parameters from both the dance and musical point of view as well as the many ways in which these intersect. Having established these conventional understandings, it is necessary to explore the possible avenues of musical experimentation that conform to or may successfully transgress the parameters of the style.

There are many possible compositional choices that may be made, but if they have little or no bearing on the dancer's experience, they may be regarded as superficial and therefore not worth exploring in depth. Of course, determining which compositional choices are superficial is an implicit component of answering the research questions that concern this study. However, in the infinite series of choices a composer may make, if the evidence of trusted sources and of personal experience determines a compositional path is superficial to the dancer, then it can be bypassed in favour of those that have more chance of dancer relevance.

### *Why Study Swing Dance*

'...[T]his community represents a place where music is brought to bear not simply as food to soothe the hunger of consumerist appetites, but as a way to strengthen and nurture relationships within communities... This is a group of people that uses music far beyond making it the soundtrack for their life, and far beyond even the typical concert environment. This is a people that not only respond to music just at the end of a song, but as an integrated part of its creation and function. Truly, it is community worthy of attention.'<sup>5</sup>

These concluding words written by Michael Strickland in his 2014 Master's dissertation refer to swing dance, a vibrant international artform. Strickland makes the case for the study of swing dance based on social and artistic appeals that emphasise the special improvisational and collaborative characteristics of the artform. More broadly this can be seen as what ethnomusicologist Thomas Turino calls participatory

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<sup>5</sup> Michael Strickland, "Swing dancing: How dance effectiveness may influence music preference." (Masters diss., The Florida State University, 2014). 93-94.

music making. Turino described participatory music making as being characterised by participants ‘...actively contributing to the sound and motion of a musical event through dancing, singing, clapping, and playing musical instruments when each of these activities is considered integral to the performance.’<sup>6</sup>

Turino argues that in many cultures music and dance are seen as comprising a single artform, one that is not concerned with presenting a performance to a largely passive audience but rather as a deeply social activity. This means each participant’s mastery of the artform is less important than their engagement as participants.<sup>7</sup> In contemporary Western society, music and dance can be commodified and detached from each other, and so styles whose genesis was as participatory artforms can be alienated from their original social function.<sup>8</sup> Swing music and swing dance, perhaps ideally thought of as a single swing music/dance in this context, are often practiced as separate artforms. However, their original and fullest expression is within a single participatory framework where ‘the band creates conversation through the roles of different instruments and sections in perpetual dialogue’ which also includes ‘dancers... as generative agents in the musical experience...where dancing audiences both join and help to shape this participatory framework and the highly interactive experiences that occur within it.’<sup>9</sup>

Present-day jazz musicians may have a grounding in swing music but may not be aware of those specific factors that make it suitable for dance. This is particularly pronounced in 21<sup>st</sup> Century Australia where most jazz musicians learn their art from university programs which tend to emphasise post-war styles of jazz. This tendency is found elsewhere and Strickland noted the lack of dance-focussed studies in such programs in the USA. He interviewed four musicians who perform at swing dance events and found that their knowledge of the style was largely self-taught rather than being learnt in a formal Jazz Studies

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<sup>6</sup> Thomas Turino, "Chapter 2: Participatory and Presentational Music." In *Music as Social Life: The Politics of Participation*. (Chicago University Press, 2008), 28.

<sup>7</sup> Turino, "Chapter 2: Participatory and Presentational Music."

<sup>8</sup> Danielle Jacobowitz, "The Commodification and Appropriation of African-American Vernacular Dances." (Master's diss., University of Washington, 2016); Jennie Meris Gubner, "Tango, Not-For-Export: Participatory Music-Making, Musical Activism, and Visual Ethnomusicology in the Neighborhood Tango Scenes of Buenos Aires." (PhD diss., University of California, 2014).

<sup>9</sup> Christopher J. Wells, " "Go Harlem!" Chick Webb and his dancing audience during the great depression." (PhD diss., University of North Carolina, 2014), 129-130.

setting. Three of these musicians were originally swing dancers who perceived a lack of available musicians fluent in the style and in response they learnt how to play swing dance music.<sup>10</sup>

Matthew Sean Neil, in his study of a Temple University's jazz studies program, found some evidence that this lack was acknowledged by tertiary jazz students. These students offered a wide array of opinions regarding what genres should be included alongside the conventional hard bop focus, and 'pre-1940s "classic jazz"'<sup>11</sup> was one of the genres pinpointed. The community of swing dancers is large and international, yet it is telling that this style of jazz is not catered for in formal education settings. If dancers are learning to play music to service the musical needs of their community, it points to an unmet demand for live music, a way of receiving music that seems to be clearly preferred by audiences over recorded music.<sup>12</sup>

Strickland ponders whether Jazz Studies faculty '...perceive of [Swing Dance/Music] as a "living, breathing art form" ... or as something different.'<sup>13</sup> As the resurgence in popularity of swing dance is a relatively recent phenomenon it is probable that jazz studies faculty, usually being older experienced musicians, did not develop professionally at a time when there was much opportunity to perform for dancers. For many of them swing dance may indeed be 'something different' from a 'living, breathing art form' – i.e. dead. But its rebirth is a vital fact that presents the jazz studies graduate with fertile ground for professional and artistic development.

This lack of focus may not just be due to the specific circumstances of swing dance. Janice Mahinka laments that 'improvisatory dance [ie. social dance] is rarely discussed in academic discourse on music, even dance music; perhaps dance is rarely considered in musical analysis because so many musicians do not consider dancers to be musical,'<sup>14</sup> while Black Hawk Hancock argues that 'social dance is practiced around the world, yet it is the most misunderstood type of dance, because it is a bodily knowledge that

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<sup>10</sup> Strickland, "Swing dancing: How dance effectiveness may influence music preference." 33.

<sup>11</sup> Matthew Sean Neil, "Creative Agency, Musical Autonomy, and Post-Raciality in Temple University's Jazz Studies Program" (Masters diss. University of California Riverside, 2014), 28-29.

<sup>12</sup> Swarbrick et al, "How live music moves us: Head movement differences in audiences to live versus recorded music" *Frontiers in Psychology* Vol 9 (Jan 2019): 2682, doi: 10.3389/fpsyg.2018.02682; Strickland "Swing dancing: How dance effectiveness may influence music preference." 84.

<sup>13</sup> Strickland "Swing dancing: How dance effectiveness may influence music preference." 92.

<sup>14</sup> Janice Mahinka, "The Musicality of Salsa Dancers: An Ethnographic Study." (PhD diss., The City University of New York, 2018), 213.

is made tangible or visible only through its enactment.’<sup>15</sup> Whether it is indeed the ‘most misunderstood’ dance may be difficult to confirm but the contention that its study may be hindered by its corporeal nature is plausible.

There is an inherent difficulty in studying and codifying an artform with an improvisational character. Choreographed dance styles, typically with more standardised practice, may be analysed more readily than those created in the moment, that allow spontaneous creation of new, perhaps even non-conventional elements. It is important to note that those who practice improvised dance are not ‘merely reacting to musical features’ in a prepared and deterministic way but are actively choosing their movements in the moment.<sup>16</sup> The ‘common, and erroneous, perception’ of dancers who are only enacting with their body yet not actively choosing their movements, is paralleled by Mahinka with the ‘low value’ that jazz music was once viewed by academia due to a false perception of ‘a mind/body division.’<sup>17</sup>

It is not just the jazz musician who may not fully understand the dancer, but the dancer likewise may not have a full understanding of the musician and their music. Influential texts on swing dance often do not speak of the music with quite the same vocabulary of the musician. Marshall and Jean Stearns’ *Jazz Dance: The Story of American Vernacular Dance*, published in 1968, is a seminal text for the study of swing dance.<sup>18</sup> It explores the development of the dance and of the music that accompanied it, tying together recollections from dancers and musicians alike in a description of the artform’s genesis and flowering. Stearns and Stearns describe the music of bands such as Chick Webb’s Orchestra and Al Cooper’s Savoy Sultans that accompanied the development of the Lindy Hop as having more ‘power and drive’ and using ‘propulsive rhythms’.<sup>19</sup> This music ‘flowed more horizontally and smoothly’ with more ‘rhythmic continuity’ and was ‘more complicated’ than the Dixieland music that was previously popular.<sup>20</sup>

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<sup>15</sup> Black Hawk Hancock, “American Allegory: Lindy Hop and the Racial Imagination.” (PhD diss., University of Wisconsin-Madison, 2004), 27.

<sup>16</sup> Mahinka, “The Musicality of Salsa Dancers: An Ethnographic Study.” 214.

<sup>17</sup> Mahinka, “The Musicality of Salsa Dancers: An Ethnographic Study.” 214.

<sup>18</sup> Marshall Stearns and Jean Stearns, *Jazz Dance: The Story of American Vernacular Dance*, (USA: Da Capo Press, Inc, 1968).

<sup>19</sup> Stearns and Stearns, *Jazz Dance: The Story of American Vernacular Dance*, 137.

<sup>20</sup> Stearns and Stearns, *Jazz Dance: The Story of American Vernacular Dance*, 325.

Another important source for swing dance is Frankie Manning's autobiography *Frankie Manning: Ambassador of Lindy Hop*, written in partnership with Cynthia R. Millman.<sup>21</sup> Frankie Manning was not only one of the developers of the Lindy Hop in the 1930s but was crucial to the resurgence in wider popularity of the Lindy Hop from the 1980s until his death in 2009. Because of this his understanding of swing dance, and in particular the Lindy Hop, greatly influence modern swing dance practice. Manning and Millman describe the music that accompanied the Charleston as being 'in favor of headier tempi and snappier rhythms,' than previous styles.<sup>22</sup> This new music had 'more complex rhythms and dynamics.'<sup>23</sup>

Guarino and Oliver's book *Jazz Dance: A History of the Roots and Branches* is a collaboration from multiple authors that not only discusses issues related to jazz dance historically, including swing dance, but also seeks to describe developments in jazz dance since the publication of Stearns and Stearns' book in the late 1960s.<sup>24</sup> They conducted a formal review of literature on the subject and found that 'there existed a real lack of literature that adequately addressed the depth of jazz dance in its past and present states.'<sup>25</sup> When speaking of what is referred to in this paper as *swing dance*, Guarino and Oliver use the term *authentic jazz dance* and describe it in part as possessing 'a grounded swing quality...syncopation [and] polyrhythms.'<sup>26</sup> These terms have direct meaning to the musician as much as to the dancer but outside of such terminology there is little discussion of the music that accompanies the dance.

These descriptions in publications that focus on swing dance are instructive, but they may appear vague to a trained musician. It is assumed that dancers would rely on simply listening to the music in order to understand its definitive characteristics. While listening and performing are and always will be the primary method of learning music this may explain why there is little literature involving deeper analysis of swing music for dancers from both dance and music researchers.

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<sup>21</sup> Frankie Manning and Cynthia Millman, *Frankie Manning Ambassador of Lindy Hop* (Philadelphia: Temple University Press, 2007).

<sup>22</sup> Manning and Millman, *Frankie Manning Ambassador of Lindy Hop*, 46.

<sup>23</sup> Manning and Millman, *Frankie Manning Ambassador of Lindy Hop*, 50.

<sup>24</sup> Lindsay Guarino and Wendy Oliver, *Jazz Dance: A History of the Roots and Branches* (University Press of Florida, 2014).

<sup>25</sup> Guarino and Oliver, *Jazz Dance: A History of the Roots and Branches*, xiii.

<sup>26</sup> Guarino and Oliver, *Jazz Dance: A History of the Roots and Branches*, 24.

Swing dance and swing dance music offer a community of practitioners involved in a supportive social pursuit that has not been widely studied, yet offers many avenues for research that can benefit the musicians and dancers. Greater understanding of the music and the dance and how they connect can enhance and strengthen these communities, bringing greater value to the lived experience of participants while furthering the practice of a distinct artform. Strickland was of a similar view, concluding that:

‘The present day Lindy Hop community is one that is well-positioned for a new line of research examining the relationship of jazz music to partner dancing in a communal environment. The present thriving international community presents an opportunity to examine how this relationship exists within the modern swing dance environment.’<sup>27</sup>

### Swing Dance as Social Partner Dance

Swing dance is a partner dance that consists of a ‘lead’ and a ‘follow’, each of which are, respectively, conventionally male and female. In contemporary practice there has been an effort to deemphasise the gender roles of lead and follow and so in dance classes students are invited to adopt either role regardless of gender.<sup>28</sup> In practice there is still an overwhelming identification with the traditional gender roles. Those who learn the role not traditionally assigned to their gender tend to be those who are more experienced, usually having already learnt the dance in the traditional role. While swing dancers can dance solo, the dancing pair is the most often mode of dance in the social dance setting that is the focus of this study.

The pair of dancers determine their movements based on signals communicated primarily through the direction, force, and placement of touch as well as the context in which the communicative touch is made. While the lead dancer primarily guides the sequence of the dance, the follow has freedom in how they interpret the moves that are led or indeed whether to follow cues as intended or at all. This decision-making process in the extemporaneous creation of a dance is informed, quite naturally, by the

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<sup>27</sup> Strickland, “Swing dancing: How dance effectiveness may influence music preference.” 56.

<sup>28</sup> Lisa Wade, ‘The emancipatory promise of the habitus: Lindy hop, the body, and social change.’ *Ethnography* Vol 12, No. 2 (June 2011): 231.

nature of the music that accompanies it. The experienced swing dancer will shape their dance to respond to the music, often in terms of its rhythm, energy, and structure.<sup>29</sup>

Naveda and Leman found this link between samba dancers and samba music, a similar kind of partner dance to swing dance, using a method employing computational heuristics. They found the music and dance were not simply synchronised as one might to a metronome but 'that the human body is involved in a consequent re-enactment of the samba metre. Re-enactment assumes an active role of the subject that responds to music.'<sup>30</sup>

Black Hawk Hancock's *American Allegory: Lindy Hop and the Racial Imagination* presents excellent descriptions of the corporeal nature of swing dance.<sup>31</sup> He eloquently describes the collaborative and improvisational nature of swing dance:

'This feeling of seamlessness between a dancer, his partner, and the music is where a dancer becomes completely absorbed in the dance, feeling as if the music were written just for him and his partner, as if the dance floor were his alone... Here, in this moment, the artistry of the dance is realized: we are expressing our own thoughts and interpretations of the music through our bodies, and yet we work effortlessly together, complementing and elevating each other's dancing.'<sup>32</sup>

Much like the jazz musician in a band, the swing dancing pair keeps their senses open to the music and respond to it in an intuitive way. The members of a jazz band similarly respond to the actions of the others seamlessly and intuitively. It is this improvisational interplay between dancers, between musicians, and between dancers and musicians, that is at the heart of the experience of swing dance music and so must be at the forefront of the composer's mind when creating new music in the genre.

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<sup>29</sup> Sarah G. Cant, "In Close Embrace: The Space between Two Dancers." In *Touching Space, Placing Touch*, edited by Mark Paterson and Martin Dodge, (London, UK: Taylor & Francis Group, 2012), 211; Brandon Olszewski, "El Cuerpo del Baile: The Kinetic and Social Fundaments of Tango." *Body & society* 14(2) (2008): 64-66; Jamie L. Callahan, "'Speaking a secret language': West Coast Swing as a community of practice of informal and incidental learners." *Research in Dance Education* 6(1-2) (2005): 7-8.

<sup>30</sup> Luiz Naveda & Mark Leman, "A Cross-modal Heuristic for Periodic Pattern Analysis of Samba Music and Dance." *Journal of New Music Research* 38:3 (2009): 255-283.

<sup>31</sup> Hancock, "American Allegory: Lindy Hop and the Racial Imagination."

<sup>32</sup> Hancock, "American Allegory: Lindy Hop and the Racial Imagination." 67-68.

## Improvisational Focus in Swing Dance and Swing Music

The great freedom the dancer has to improvise their movements within the conventional structures of the artform is one of the most salient features of swing dance. This is directly paralleled by the same improvisational focus of the jazz music that accompanies the dance. This is no coincidence, as an embodiment of an improvised music necessarily involves improvisation. In the words of Mura Dehn who documented jazz dancers in the 1930s and 1940s, this means that the dancer can respond spontaneously to the musicians' 'rhythm [and] could free the personality of the performer, allowing for the expression of personal artistic nature and creative faculties...'.<sup>33</sup>

It is important to add that the complementarity of swing music and dance is not a phenomenon that should be merely analytically reduced and abstracted, but is one born of their shared roots in African American culture. Jacqui Malone, in her book *Steppin' on the Blues: The Visible Rhythms of African American Dance*<sup>34</sup> describes the continuity of cultural modes from the West African homeland of many enslaved peoples through to African Americans of the present day. Along this continuum in time African American dance, not just the specific manifestation of swing dance, involves 'spontaneity, improvisation, and control.'<sup>35</sup> While the dancer can freely interpret their dance, they must have the control to keep within the established tradition, which a tradition intrinsically linked to the cultural, social, and ritual world of African Americans.

When comparing the jazz jam to the dance jam circle a close parallel may be made between jazz music and swing dance, a parallel that can be found in many African American dance/music styles. In a jazz jam there is a common repertoire, the pieces performed are not predetermined and their nature (groove, form, length, melodic content, etc) is negotiated either directly before each piece or through verbal and musical cues given during a piece.<sup>36</sup> This means there is an essential requirement for participants to interact for the performance to be successful. This form of interaction is inherent in jazz practice where

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<sup>33</sup> Kimberly A. Chandler Vaccaro, "Moved By The Spirit: Illuminating the Voice of Mura Dehn and Her Efforts to Promote and Document Jazz Dance." (PhD diss., Temple University, 1997), 132.

<sup>34</sup> Malone, *Steppin' on the Blues*, 35.

<sup>35</sup> Malone, *Steppin' on the Blues*, 34.

<sup>36</sup> Pinheiro, R. N. F. "The creative process in the context of jazz jam sessions." *Journal of Music and Dance* 1(1) (2011): 1-2.

musicians engage in constant improvisatory dialogue while performing<sup>37</sup> but becomes heightened in the jam session when musicians might play together for the first time.

By comparison, a dance jam circle might form when dancers display a specific preference for a specific up-tempo piece. Dancers form a standing or sitting circle with a dancing pair in the middle that will execute entertaining or technical steps to display their skill. The dancing pair only dance for a short while before another pair is featured, allowing the sequential participation of multiple dancers. Both the jazz jam and the jam circle involve similar elements of participation and improvisation. They feature soloists, an audience of practitioners who take turns at soloing, and the potential for participation of previously unknown practitioners.

Given these parallels between jazz music and swing dance practice it can be seen how the swing dancer in the jam circle can become an active participant in creating the music, much like another soloist at the jazz jam. Blackhawk Hancock relates that:

‘When one is dancing in the zone, [there is a] sense of seamlessness. Many describe this sensation as “being an instrument in the band” or “playing inside the music.” Like a musician, the dancer is playing within the structure of the dance, improvising, yet in time and in key.’<sup>38</sup>

Mura Dehn furthers this idea when she writes:

‘The jazz dancer in a way is also a musician; he does not think in patterns of shapes, he thinks in patterns of rhythm... The dancer's rhythm and abandon gives the [musicians] new ideas. They inspire each other... I profoundly believe that the jazz musician needs the dancer as much as the dancer need the musician. When these two are together jazz is in its best and greatest form.’<sup>39</sup>

The active participation of the dancer is not just implied but can therefore be a conscious role that a dancer may take, influencing the musician.

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<sup>37</sup> Garrett Michaelsen, “Analyzing musical interaction in jazz improvisations of the 1960s.” (PhD diss., Indiana University, 2013); Ingrid T. Monson, *Saying something: jazz improvisation and interaction*. (Chicago: University of Chicago Press, 1996).

<sup>38</sup>Hancock, “American Allegory: Lindy Hop and the Racial Imagination.” 70.

<sup>39</sup> Vaccaro, “Moved By The Spirit: Illuminating the Voice of Mura Dehn and Her Efforts to Promote and Document Jazz Dance.” 70.

This relationship may be seen most clearly when considering tap dance, a related style of African-American vernacular dance. The tapping of the dancer can be considered a percussion instrument on par with a part of the drumkit.<sup>40</sup> The tap dancer then can respond, and in turn influence, the musicians in a purely musical way while simultaneously responding in a corporeal way through the dance itself. This reactive potential for interaction between dancer and musician is in evidence in swing dance:

‘The relationship between the dancers and the musicians was not one-way. It was more akin to a reinforcing feedback loop. Frankie Manning, one of the pioneering Lindy hop dancers, reported one occasion at the Savoy when Webb picked up on one of his improvised dances during an instrumental solo by a member of the band and responded with appropriate drum shots. Such interaction was not unusual. Manning also described how he would often "catch" musical ideas from the band while dancing and how the drummer or soloist in turn would "catch" his steps. In this way dancers added to the music, and musicians added to the dancing.’<sup>41</sup>

This ‘catching’ of rhythms and ideas is still an important part of modern swing dance practice. Strickland reported modern musicians engaging in similar interplay with dancers:

‘The concept of “catchable” rhythms and riffs is one that repeats during the interviews. This appears to articulate in the dancers on either a “macro” level, where rhythms can be seen across the entire dance floor, or on a “micro” level between the musicians and specific dancers, which appears to happen with greater rarity.’<sup>42</sup>

This mutual influence can be best illustrated when a jam circle forms in front of a live band. Upon the formation of a jam circle the musicians may be influenced to change the music, maintaining the current feel and extending the piece, adding more choruses of solos so that more dancers may participate in sequence. The next decision the musicians make, perhaps, is to introduce variation in the rhythmic setting and solo content of each solo in a way that still maintains the energy but produces a different musical setting for each pair of dancers. These different solo choruses will then influence the dancers. If

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<sup>40</sup> Constance Valis Hill, “Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers” (PhD diss., New York University, 1998); Aili Bresnahan, “Is Tap Dance a Form of Jazz Percussion?” *Midwest Studies in Philosophy*, XLIV (2019).

<sup>41</sup> Howard Spring, "Swing and the Lindy Hop: Dance, Venue, Media, and Tradition." *American music* 15(2) (1997): 200.

<sup>42</sup> Strickland, “Swing dancing: How dance effectiveness may influence music preference.” 89.

one chorus adopts a different rhythmic setting the dancers may then respond by altering the rhythmic content of their movements to match. Within this moment a musical soloist may introduce a sympathetic rhythmic figure in response to the dancer and/or an invitation to engage in further interactive dialogue. Such iterative interactions as this can only be possible when both musician and dancer have a wide degree of improvisational freedom. Indeed, one of Strickland's musician interviewees said that 'during these jam circle moments... he "feels it the most" and [it] is the situation where the influence of the dancer on his performance is strongest.'<sup>43</sup>

Christopher J. Wells' dissertation *Go Harlem! Chick Webb and his dancing audience during the great depression* explores the development of the Lindy Hop in the Savoy Ballroom in the 1930s.<sup>44</sup> Wells' thesis not only describes the dancers and their interaction with the musicians, but details many of the musical features of Chick Webb's performances. Wells invokes Ingrid Monson's 'participatory framework'<sup>45</sup> model for a jazz rhythm section to explain the interaction between dancer and musician, arguing that:

'...an entire dance band's relationship to dancers is akin to the role she articulates for rhythm sections in small jazz combos, which is to create a stable timeline against which solo improvisation can take place... This "participatory framework" yields multiple conversations within the ballroom including those between band members, between the band and dancers, and between dancing partners. Creating space allows others to contribute to the dialogue, and in some ways the dance band's role is that of conversational facilitator as it motivates and inspires dancers' movements.'<sup>46</sup>

This motivation is not just manifest in the individual dancer but in the dancing audience as a whole. Wells points out that '[o]n the "macro" level, [Chick Webb] was responsible for maintaining the dancing energy of the entire ballroom space as he played in concert with the movements of thousands of dancing bodies'.<sup>47</sup> Indeed one can feel this when the collective rhythm of an entire ballroom of dancers

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<sup>43</sup> Strickland, "Swing dancing: How dance effectiveness may influence music preference." 36.

<sup>44</sup> Christopher J. Wells, " "Go Harlem!" Chick Webb and his dancing audience during the great depression." (PhD diss., University of North Carolina, 2014)." (PhD diss., University of North Carolina, 2014).

<sup>45</sup> Wells, "Go Harlem!," 130.

<sup>46</sup> Wells, "Go Harlem!," 130.

<sup>47</sup> Wells, "Go Harlem!," 114-115.

creates a steady pulse in time with the music, contributing to the feel and groove of the shared dance/music.

The centrality of musician/dancer interaction means this must be a focus of the composer of swing dance music, and compositions must have potential to provoke this interaction. This is not entirely in the composer's control, however, as much of the interactive potential of a particular social dance setting resides in the nature of the musicians who are performing the composition. These interactions are usually spontaneous and require the musician to be alert to the potentialities or indeed to be attempting to instigate interaction. One straightforward way to help foster interaction would be to leave more space in the composition to allow the musicians to improvise and so respond to spontaneous prompts from dancers. This space could take the conventional form of unarranged improvised solo choruses but could possibly be a conscious addition (or, in this case, subtraction) from a section that would usually be arranged in a fuller way. Indeed, Chick Webb's band displayed this sort of space in their music as it had a 'propensity for simplicity, sparseness, repetitiveness, and reliable rhythmic drive [which] yielded a musical container that encouraged audiences to get on their feet and move along with the band.'<sup>48</sup>

## The Mutual Development of Swing Dance and Swing Music

Swing dance and swing music form one part of a continuum of African-American cultural expression that stretches back from West African roots through the long period of slavery in America and into the 20<sup>th</sup> Century to the present day. Katrina Hazzard-Gordon tracked the development of the social spaces of African-Americans in her book *Jookin': The Rise of Social Dance Formations in African-American Culture*.<sup>49</sup> She outlines the concept of the 'jook', a term originally referring to places in the post-emancipation South 'where lower-class African Americans drink, dance, eat, and gamble'<sup>50</sup> which was a 'forum for blending regional and Euro-American cultural elements.'<sup>51</sup> It was in such spaces that African-

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<sup>48</sup> Wells, "Go Harlem!," 129.

<sup>49</sup> Katrina Hazzard-Gordon, *Jookin': The Rise of Social Dance Formations in African-American Culture*. (Philadelphia: Temple University Press, 1990).

<sup>50</sup> Hazzard-Gordon, *Jookin'*, 80.

<sup>51</sup> Hazzard-Gordon, *Jookin'*, 82.

American dance and music styles were shared and developed. The Savoy Ballroom fits into this tradition, forming a part of this wider African American society and culture.

‘The jook continuum imparted a distinct identity to the new forms [of dance]. Rent parties, honky-tonks, after-hours joints, membership clubs, dance halls, and night clubs existed simultaneously and cross fertilized each other, forming a conglomerate of black working-class cultural institutions.’<sup>52</sup>

At the Savoy ‘musicians and dancers forged... a participatory, dialogic space where, locked in a perpetual game of cat-and-mouse, dancers and musicians tried to “catch” each other’s rhythms and feelings and to transform them through a process of perpetual variation.’<sup>53</sup> This perpetual variation created new dance steps and new approaches to embodying the music, developments that then spurred on changes to the music itself. Howard Spring’s dissertation *Changes in jazz performance and arranging in New York: 1929-1932*<sup>54</sup> argues that social dance drove important changes in jazz music in this period in a feedback loop:

‘The new dance style required music which contained more drive and momentum than earlier styles of dance music to sustain the stream of highly-animated motion that characterized it. The music also had to fit with the dance’s clearly articulated four-beat rhythm... Four-to-the-bar rhythm became standard, the more percussive string bass took over from the brass bass, the smoother guitar took over from the more obtrusive banjo, drummers became more predominant, micro-rhythmic placement and articulation became consistent and flowing, offbeat accents in performing and arranging became pervasive, and arrangements became riff-based.’<sup>55</sup>

These changes in the music were met by subsequent innovations in the dance. One such example may be found in airtsteps, acrobatic movements developed by Savoy dancers. Alexandre Abdoulev in his study of the history of the Savoy ballroom describes these airtsteps as ‘[q]uite possibly one of the crowning achievements of swing dance...represent[ing] the process of adapting previously existing

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<sup>52</sup> Hazzard-Gordon, *Jookin’*, 124.

<sup>53</sup> Wells, “Go Harlem!,” 115.

<sup>54</sup> Howard Allan Spring, “Changes in jazz performance and arranging in New York: 1929-1932.” (PhD diss., University of Illinois, 1993).

<sup>55</sup> Spring, “Changes in jazz performance and arranging in New York: 1929-1932.” 211.

mechanics to evolving norms by process of improvisation.<sup>56</sup> Spring argues that it was ‘the increased rhythmic drive created by streamlined arrangements and more intense rhythms [of the music that] was the essential ingredient that led to this development.’<sup>57</sup>

An important point to make is that dancers and musicians made these iterative changes not through an unconscious process but through the direct agency of individuals. Spring points out that it is important to recognise ‘that context and individual action are reciprocally influential’ and that actors make active choices to engage and respond to the artistic choices of others, rather than being considered as passive subjects of a particular place and time.<sup>58</sup>

This mutual influence continued even after the popularity of the Lindy Hop had begun to wane. The post-war transition from swing music to bebop is often cited as one of the reasons swing dance fell out of favour. Bebop was faster and its rhythms and harmonies more angular and abstract than the previous swing era music. There is evidence however that the dance continued to evolve in response to this new style of jazz:

‘Through off-time dancing, bebop dancers worked around one of the core features of bop’s ostensible undanceability –that it was simply too fast–by effectively cutting the tempo in half at will through their own realization of pulse. This sort of metric and hypermetric play allowed dancers not only to keep up with bebop musicians, but to move in and out of time with them, analogous to the integration of “inside” and “outside” playing in a bop solo...The off-time tempo created space for complex nuances in dancers’ engagement with musical rhythm as, in Dehn’s words, “in New York, they also dance between the beats, forming a rhythmic counterpoint with the music.”’<sup>59</sup>

This iterate and interactive development of swing music and swing dance, grounded in their essential improvisational character, demonstrates the potential in the present day for similar development. Enacting this shared artform with all the spontaneity and openness of its original creators implies that

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<sup>56</sup> Alexandre Abdoulaev, “Savoy: Reassessing the role of the “world’s finest ballroom” in music and culture, 1926-1958.” (PhD diss., Boston University, 2014), 219.

<sup>57</sup> Spring, “Changes in jazz performance and arranging in New York: 1929-1932.” 212.

<sup>58</sup> Spring, “Changes in jazz performance and arranging in New York: 1929-1932.” 310.

<sup>59</sup> Christopher Wells, ““You Can’t Dance to It”: Jazz Music and Its Choreographies of Listening.” *Daedalus* 148, no. 2 (Spring 2019): 45.

modern practitioners can be alert to new possibilities that may take it in new directions. This attitude then can perhaps be thought of as not straying from an authentic conception of swing dance but being part of its intrinsic nature.

## Modern Swing Dance

Soon after the era of bebop began in the 1940s and into the 1950s, swing dance fell out of favour with the broader public and for several decades it was only practiced by a handful of teachers and small communities of dancers.<sup>60</sup> Beginning in the 1980s, the popularity of swing dance increased, spearheaded by still extant teachers of the style, such as Frankie Manning and Norma Miller, and a study of visual recordings of swing dancers.<sup>61</sup> Modern swing dance is characterised by a culture of period-inspired dress and dance schools. Multi-day swing camps featuring lessons, workshops, competitions, and social dancing also develop and strengthen links between dancers from different cities. The modern swing dance community is international with dance scenes in 'Dubai, Saigon, Vanuatu and Vaasa, Finland' while one of the largest swing dance camps is annually held in Herräng, Sweden.<sup>62</sup> There can be found swing dance communities in major cities throughout contemporary Australia with major swing events, known as a 'Lindy Exchange', taking place in Perth, Sydney, Melbourne, and Brisbane, with other events in other cities.

As a consequence of the relative break in continuity between the original development of the dance and its modern expression there has been a lack of live bands skilled in the specific nuances of swing dance music. Modern swing dancers have largely relied on recordings to accompany their dance and 'using live music has becoming increasingly rare, eliminating the dancer-musician dialogue.'<sup>63</sup> This is partly due to factors such as familiarity with the recording, which aids the structuring and sequencing of dance, and the cost and lack of availability of musicians skilled in the specific nuances of the music that best accompanies the dance. Carroll also points out that 'the appeal [of DJs] lies mostly with the social

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<sup>60</sup> Stearns and Stearns, *Jazz Dance: The Story of American Vernacular Dance*, 334.

<sup>61</sup> Manning and Millman, *Frankie Manning Ambassador of Lindy Hop*; Norma Miller and Evette Jensen, *Swingin' at the Savoy: The memoir of a Jazz dancer*, (Philadelphia: Temple University Press, 1996); Terry Monaghan, "Why Study the Lindy Hop?" *Dance Research Journal* 33, no. 2, (2014), 124–127; Hancock, "American Allegory: Lindy Hop and the Racial Imagination."

<sup>62</sup> Scott Cupit, *Swing Dance: Fashion, Music, Culture and Key Moves*, (London: Jacqui Small LLP, 2015).

<sup>63</sup> Guarino and Oliver *Jazz Dance: A History of the Roots and Branches*, 6.

context – dancers prefer dancer-run events, and DJs are cheaper to hire than bands.’<sup>64</sup> Despite these barriers to using live music, Strickland found that dancers had a ‘distinct preference for Live Music over DJ Music’.<sup>65</sup>

The pedagogy of historical artforms such as swing dance often is necessarily conservative. If one wants to recreate what has come before, it becomes necessary to define it and in doing so perhaps to limit it. A move toward dancing to more ‘authentic’ period swing music, rather than the neo-swing of the 1990s, is an indication of this tendency.<sup>66</sup> However, the organic and evolving swing dance of the 1930s was local and relatively unsystematic and so practice was more heterodox. The modern manifestation of swing dance involves large events with interstate and/or international participants where prominent teachers can present their understanding of swing dance to a large audience. This can tend towards a presentation of the ‘correct’ way of dancing, whether intended as so by the teachers or not.

Yet modern swing dance is certainly not an ossified monolith and the impulse to develop the artform is still alive among 21<sup>st</sup> century swing dancers. Hancock reports one ‘master teacher’ as remarking that:

‘...it’s not just about doing the same old steps; we know how to do those backwards and forwards. The key is, where are we going to take the dance now? ... We must come up with something new—we must develop the dance and take it somewhere. The best way to honor the dance is to develop it and keep it alive. If you don’t develop it, what is the point? Why are you trying to do it? It’s to keep it fresh and alive as a living, breathing art form.’<sup>67</sup>

Another interviewee from the same study agrees:

‘You see, Lindy is a dance form. It’s going to evolve or it will die. So you need to add other elements so that other people can get into it. Lindy Hop is creative.’<sup>68</sup>

Strickland found a similar response from the swing musicians he interviewed. They saw swing dance/music as:

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<sup>64</sup> Samantha Carroll, "Hepfidelity: Digital Technology and Music in Contemporary Australian Swing Dance Culture." *Media International Australia* 123, no. 1 (2007): 138-49.

<sup>65</sup> Strickland, M. "Swing dancing: How dance effectiveness may influence music preference." 84.

<sup>66</sup> Jacobowitz, "The Commodification and Appropriation of African-American Vernacular Dances." 14-15.

<sup>67</sup> Hancock, "American Allegory: Lindy Hop and the Racial Imagination." 35.

‘...a “living breathing art form” and each of them have invested it in immensely and immensely enjoy seeing it develop... It is time for the scene to take art beyond the dance class and begin to experience it more where the musicians and dancers exist together. With the dancers and the musicians, “holding hands going into it” the scene needs to grow in its desire and knowledge for both the music and the dance. Then as it learns from each other, the art form and the community will continue to develop to new heights.’<sup>69</sup>

There is a history of innovation and of mutual influence between swing musicians and swing dancers. There is also evidence of an impulse amongst contemporary dancers to innovate and move the artform forward. For this to be realised, however, there must be dialogue between musicians and dancers as there was in the 1930s and 1940s. If the view is taken that the style is dead, or perhaps a museum piece, then it may hold limited interest for the musician or dancer interested in artistic exploration. But if contemporary swing dancer/musician communities can continue to explore new artistic possibilities there is potential to continue the tradition of mutual development and innovation.

### *Characteristics of Swing Dance and Swing Music*

Swing dance music includes fundamental features common to much of conventional jazz and big band music of the 1930s and 1940s. The rhythm section comprises an acoustic bass, drum set, and piano and/or guitar. Typical wind instruments include the saxophone, clarinet, trumpet, and trombone and melodies are often sung. Harmonies and melodies are written in major or minor keys while the rhythmic feel is characterised by the swing rhythm and 4/4 metre. The typical song form is ternary involving a head/solo/head structure and will often include intros, outros, interludes, and shout choruses. Other forms common to jazz practice such as the 12-bar blues or binary form melodies are strongly represented. The centrality of improvisation to jazz and its intersection with swing dance have been discussed above.

In the 1930s and 40s most influential swing dance bands were big bands, comprising approximately 12 or more players. Modern swing dance, however, is more likely to be accompanied by a smaller band than this. The full big band has a greater potential range of dynamic, harmony, and texture, yet the greater cost of such a band means such bands perform less regularly than smaller groups. A swing

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<sup>68</sup> Hancock, “American Allegory: Lindy Hop and the Racial Imagination.” 35.

<sup>69</sup> Strickland, M. “Swing dancing: How dance effectiveness may influence music preference.” 53.

dancer will usually prefer the larger band, but a skilled small band can be very effective for dancing as well. Big band arranging and big band recordings are therefore influential and will form part of the proceeding discussion but the implications for small band composition and arranging will be the focus.

The general characteristics described above and the more specific characteristics described below examine swing dance music with a compositional focus. It is important to bear in mind that performance practice is a crucial component of the effectiveness of swing dance music. A piece may be written with all of the points below taken into consideration but if the band do not play in a stylistically appropriate way then the music may not be suitable for swing dance. This applies to areas such as the musicians' interpretation of swing quavers, ability to groove as a cohesive unit (playing 'in the pocket'), the nature of improvised solos, the nature of improvised interactions between musicians, and nuances of tone, pitch, and style. An in-depth study of performance practice falls outside of the scope of this current study, though it will be referred to below where and as it impacts the discussion.

### Predictability, Form, and Harmony

An important aspect of swing dance music is that, in certain ways, it is predictable. Predictability may come from familiarity with a given piece but where the piece is unfamiliar or where the musicians improvise, there are cues and conventions in the music that signal to the dancers what will happen, as Abdoulev describes:

'As the Lindy Hop was a dance fundamentally based in the improvisational aesthetic of jazz, a competent Lindy Hopper would have to be as well versed in the idiom of jazz as a musician, demonstrating a subconscious understanding of form, melodic line, phrasing, rhythm, and improvisation. The integration of these musical qualities into rhythmic movement also required a thorough understanding of traditions vis-à-vis their relationship to swing, and a dancer's ability to subvert and reinvent those traditions through creative improvisation.'<sup>70</sup>

A dancer's knowledge allows them to predict the music and to understand its internal logic. An important corollary of this is that an effective swing musician must be aware of the 'tropes and idioms' of swing dance to predict the movements of and interact with the dancer.

At its simplest level predictability can involve repetition. If a dancer hears a repeated phrase, they can

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<sup>70</sup> Abdoulev, "Savoy: Reassessing the role of the "world's finest ballroom" in music and culture, 1926-1958." 164

predict how it will sound and plan their movements accordingly. On a longer timescale, a conventional structure such as ternary form (AABA) allows the dancer to anticipate the repeated A sections and new melodic content of the B section, and act accordingly. Other structural elements can play this role. Introductions signal the nature of the piece so that dancers can gauge the feel and speed of the piece before they decide to dance, as well as have a chance to establish a connection with their partner through ‘jockeying’.<sup>71</sup> Pieces do not typically feature a fade out as the dancer cannot predict the definitive ending of the piece, and so their dance may end in an uncertain and inconclusive way.

On a deeper level, the melody, and its underlying harmonic progression, needs to have a conventional logic that lets the dancer know in advance when the conclusion of the phrase, section, or entire piece, will occur. This then allows the dancer to plan their movements to coincide with this moment. The conventional harmonic progressions of jazz have a strong dominant/tonic momentum that leads the ear forward to the cadence that will occur usually on the first beat of the seventh bar of an eight-bar phrase. The harmonic progression is most strongly anchored by the bass which also plays a rhythmic function. The conventional crotchet-pulse of the bass states the beat, providing a rhythmic ground for the footwork. More than this, it simultaneously outlines the harmonic progression and so provides the harmonic momentum that allows the dancer to anticipate cadence points.

The drums also perform a similar rhythmic function but without the harmonic content, and so the dancer has no harmonic cues with which to anticipate the longer structures of the music and so shape their dance accordingly. Dancers therefore will often dance to a solo walking bass but not as readily to a drum solo, however drums can introduce new rhythmic content with greater complexity. While the 4/4 feel is most fully enacted by the dancer’s feet, this more varied rhythmic and syncopated content can be embodied in the hands, arms, head, and bodily attitude, ‘where dancers enact polyrhythmic syncopation within their bodies’.<sup>72</sup> This rhythmic interplay between a steady pulse and syncopated accents, paralleled by both musician and dancer, is a:

‘...kind of multilayered pulse [that] creates an active and dynamic yet consistent grounding—another layer of participatory framework—that maintains a strong connection between dancers

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<sup>71</sup> Jonathan David Jackson, “Improvisation in African-American vernacular dancing.” *Dance Research Journal* 33, no. 2 (Winter 2001): 47.

<sup>72</sup> Wells, “Go Harlem!,” 131.

and musicians at the base level of individual rhythmic pulses. As Dehn articulates, this shared rhythmic ground is the basis upon which divergences, variations, and departures are built.<sup>73</sup>

The piano, or guitar, fulfills an intermediate position between rhythmic content and harmonic content with greater freedom to emphasise one aspect or the other as the needs of the music may require. Melody instruments such as the trumpet or saxophone can fulfil either function but when considering the dancer, the function of the melody in outlining structure becomes an important focus.

The conventional structures I have outlined here, and the resultant predictability that comes from their use, are not things that can be altered by a composer lightly. Besides the functions described they create the overall aesthetic of swing dance music, an aesthetic that is often consciously nostalgic. Determining when a deviation from this aesthetic will be received well by dancers requires the composer to have an understanding of the aesthetic beyond the functional roles of certain compositional devices. For example, were one to compose a conventional swing dance piece but replace the saxophone melody with a synthesiser this would perhaps be an unacceptable break with the aesthetic of swing dance music. This is not to say dancers might not enjoy it, and the requirements for dancing would still be present, but it would be a jarring contrast with the conventional swing dance music sounds of the inter-war period. It may be musically interesting or innovative to compose a piece in such a way, but if in doing so there is no expected positive change to the way the music is danced then the effect may only be to negatively impact the aesthetic favoured by the dancers or at best to have no effect.

## Swing

Swing is a concept narrowly defined as the alteration of what would be even quaver rhythms ( $1/2 + 1/2$ ) to a swinging triplet rhythm ( $2/3 + 1/3$ ). This is an approximation however and in practice the exact degree to which quaver rhythms swing, either more towards the straight or more toward the triplet, is dictated by tempo, style, and musician. This can be seen clearly by the spectrographic analysis of swing in Ellington's *It Don't Mean a Thing (If It Ain't Got That Swing)* undertaken by Lindsay and Nordquist. They found a clear triplet subdivision in the rhythms of the piece but there was '...evidence of time

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<sup>73</sup> Wells, "Go Harlem!," 131-132.

variation in the basic pulse of the rhythm,' showing this natural variation in the way the musicians expressed this underlying triplet subdivision.<sup>74</sup>

A swing shuffle is the clearest example of the quaver rhythm being interpreted with a triplet feel, as though a bar of 4/4 becomes a bar of 12/8. For swing dance, this clear 12/8 shuffle feel is paralleled by footwork that at slower tempi will lock into this feel, known as a 'triple step'. At faster tempi these swing quavers become more straight in feel as the increased speed leaves little or no opportunity to fit the quicker triple step. This triplet swing rhythm (Figure 1), combined with an emphasis on beats 2 and 4, mean that the second swing note of each beat falls closer to the next beat when compared with a straight rhythm, '...propel[ing] the rhythmic figure across the bar line,' and so creating a sense of perpetual momentum for the dancer.<sup>75</sup> This is where swing starts to intersect with the concept of groove, that feeling that causes the listener to become bodily entrained by the music.



**Figure 1. A bar of 12/8 which approximates a swing shuffle feel.**

Swing is often associated more generally with groove but some authors stress that swing and groove should be treated as separate, or at most obliquely related. Groove, for the purpose of dance music, is best created and maintained by 'strict periodicity' where the exact cyclical playing of rhythms can best be synchronised by the movements of dancers.<sup>76</sup> This means the rhythmic feel for dance music is best kept consistent and regular from bar to bar. Fitch points out, that highly syncopated or complex rhythmic figures cannot easily admit variation in underlying rhythmic feel, such as if a swing feel is conceived as varying in placement. In a study of listener interpretation of groove, George Datsaris et al.

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<sup>74</sup> Kenneth Lindsay and Peter Nordquist, "A technical look at swing rhythm in music," *The Journal of the Acoustical Society of America* 120, no. 5, (Nov 2006): 7.

<sup>75</sup> Wells, "Go Harlem!," 161

<sup>76</sup> Tecumseh Fitch, "Dance, Music, Meter, and Groove: A forgotten partnership." *Frontiers in Human Neuroscience*, 10, no. 64 (March 2016): 4.

concluded similar, even suggesting that ‘microtiming deviations’ [ie swing variation] may have a negative impact on the perception groove.<sup>77</sup>

This suggests that when performing swing dance music, the swing feel should remain consistent with minimal variation in the quaver pulse. When composing swing dance music this presents a notational challenge. Jazz musicians who are experienced in styles where there is more variation in this area may interpret a swing dance piece in the same way. Conventional jazz notation does not describe the fine granularity of shifting quaver pulse but leaves this up to the experience and taste of the musician. This distinction could be outlined in text on the score, with a brief note to the musicians to maintain a consistent pulse, but if taken strictly this would not admit for those times when the musician has latitude to include such variation, such as in an improvised solo. In addition, a note to maintain a consistent pulse would most likely be taken as a statement of an obvious fact to the jazz musician, unless more time is taken to explain the fine distinctions outlined above. Having a paragraph explaining swing feel itself on a piece of music might seem absurd and would likely be ignored, particularly when sight reading.

Ultimately the fate of the groove and of swing feel in a composition is at the mercy of the way it is interpreted by the musician. The best approach therefore is the pragmatic approach to compose with conventional notation. However, unless working with suitably experienced musicians, the composer would likely need to instruct a band to correctly interpret the groove in a consistent way with minimal microtiming deviations.

## Phrasing and Rhythm

‘The jazz dancer in a way is also a musician. He uses his body as an instrument of visible rhythm... He does not think in patterns of steps, he thinks in patterns of rhythms. And each dance is the solving of a rhythmic puzzle. If it comes out satisfactorily, he repeats it again and again, each time experiencing delight at having solved the puzzle so well. The step expresses the rhythmic pattern which he feels the music demands of him.’<sup>78</sup>

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<sup>77</sup> George Datseris et al, “Microtiming deviations and swing feel in jazz,” *Scientific Reports* 9, no. 19824, (2019): 7.

<sup>78</sup> Vaccaro, “Moved By The Spirit: Illuminating the Voice of Mura Dehn and Her Efforts to Promote and Document Jazz Dance.” 130.

This quote from Mura Dehn illustrates how rhythm is the most fundamental feature of swing dance music, forming the most direct connection between the musician and dancer. The rhythms of the feet, the hands, or the body complement and combine with the rhythmic content of the music. Musical phrasing has its own subtler rhythmic content above that of the individual rhythms of the notes. As the basic footwork of the dance moves in cycles that have set beat lengths, so too there are conventional phrase lengths and phrase structures in swing music that complement this. Melodies in swing music are often comprised of eight-beat phrases that match the eight-beat pattern of many swing dance styles. These phrases are usually in groups of four, comprising a single eight bar section of the music. Some steps involve six beat patterns however which means they will phase in and out of sequence with this conventional musical phrase structure:

‘...(T)he sixcount of the dance step (long-long-short-short) contrasts with a 4:4 musical rhythm to yield an exciting polyrhythmic tension between the dancers and the music. In some swing styles, this goes even further and the “open” phase switches to an eight-count, while the closed unfolds to a six-count. In either case, swing dancers phase in an out of metrical register with the music to yield a much longer combined cyclicity than that of either the music or dance alone.’<sup>79</sup>

Additionally, experienced dancers can vary these standard patterns, adding or subtracting steps to realign their step patterns with the music. This aspect of the dance allows the dancer to create an ever-changing counterpoint phrasing to that of the band:

‘Since steps can take different amounts of time to complete, the rock-step falls at different points during the musical measure depending on the choices the dancers have made. Since the rock-step punctuates the dance figures in much the same way a downbeat possesses the principal stress in a musical measure... The dancer can effectively place a “downbeat” at any point in the musical measure, creating both tension with the structure of the music itself and giving a different, irregular structural reading of the music... This type of inside/outside rhythmic play with the musical framework, however, requires a steady pulse and a reasonably regular structure from the music in order to facilitate and ground dancers’ excursions.’<sup>80</sup>

Wells here stresses that having regular musical phrases is an important part of the predictability that enables a dancer to improvise. A composer must be aware of this function of phrasing yet the rhythmic

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<sup>79</sup> Fitch, “Dance, Music, Meter, and Groove: A forgotten partnership.” 3.

<sup>80</sup> Wells, “Go Harlem!,” 133-134.

interplay between the music phrases and the step patterns suggests an opportunity to engage with the dancer in new ways. Experienced dancers may not be troubled by phrase structure that deviates from convention, while new phrase structures, if presented in clear and predictable ways, and not over-used, may introduce new engaging elements to the dance.

For example, an 8-bar section may be comprised of phrases of different lengths to the conventional 4 sets of 2-bar phrases. If these phrases ultimately concluded in a conventional way at the end of the 8-bar section, they may still retain the necessary predictability for the dancer while presenting a different rhythmic structure. For example, an 8-bar section could be divided into phrases of 2+3+3 bars rather than a conventional 2+2+2+2. This may yield new sorts of ‘polyrhythmic tension’, in the manner quoted above, between dancer and music.

## Tempo, Dance Styles and Set Sequencing

Tempo is an important factor in what makes a song danceable. In an analysis of Chick Webb’s performances at the Savoy, Wells found that his ‘tempo choices reflect close communication with dancers.’<sup>81</sup> His tempi were ‘not too fast and not too slow’ and he ‘constantly adapted his arrangements and tempi to suit the preferences of his dancing audience.’<sup>82</sup> Interestingly, his tempi were not always static. ‘...Webb could shift the tempo during a song, which would create a more dynamic and variable effect than the relatively consistent tempi we hear on recordings.’<sup>83</sup> Wells cites a rare recording that illustrates this, where the tempo begins at 216 BPM, slows to 203-206 BPM during solos before returning to 216BPM. He states that ‘this elasticity gives the piece a sense of both anticipatory excitement and a settle, “in the pocket” groove.’<sup>84</sup>

Swing dance is not a single style but comprised of multiple sub-styles, each with its own physicality and corresponding tempo restrictions. These tempo restrictions are important. Certain dances cannot be danced too fast or too slow though the range of allowable tempi is also determined by the skill of the dancer. The chief style of swing dance internationally is the Lindy Hop. The Lindy Hop contains an eight-beat evenly pulsed circular dance pattern that begins in close position but moves to open position on

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<sup>81</sup> Wells, “Go Harlem!,” 122.

<sup>82</sup> Wells, “Go Harlem!,” 122.

<sup>83</sup> Wells, “Go Harlem!,” 125.

<sup>84</sup> Wells, “Go Harlem!,” 126.

beats five and six with the follow seemingly being thrown out in what is called a *swing out*. Jackson provides a good description of the rhythmic content of the Lindy Hop:

‘The swing-out involves pulling into and away from one's partner to gain momentum as a couple spins counterclockwise around an invisible central axis between them. Generally, this rebounding, pulling into and away from each other occurs in eight beats, with the couple arriving halfway around by the fourth beat and back to the original spatial orientation by the eighth beat. The third, fourth, seventh, and eighth beats are highly subdivided and syncopated and the legs step out (or accent) these syncopations and subdivisions. The follower (generally a woman) heightens this syncopation by twisting the hips to and fro in a counterpoint to the stepping.’<sup>85</sup>

The Lindy Hop is danced at tempi between 130 BPM – 200 BPM though experienced dancers can go faster than this. The motion of the Lindy Hop is circular, flowing, and ‘smooth’<sup>86</sup> and so melodic phrases that have this characteristic complement it well.

Other notable sub-styles of swing dance include: Blues, danced at tempi slower than 100 BPM with a languid, erotic sensibility; Charleston, with an emphasis on the upbeat to the third beat and a ‘prominent downward pulse’<sup>87</sup>; Balboa, danced in a close, upright attitude at tempi faster than 180 BPM with understated footwork and; Shag, danced at similar tempi to Balboa with a bouncing to-and-fro motion. This last style requires a constant, evenly placed pulse in the music to aid the bouncing style while Balboa does not require as insistent a pulse due to the smaller movements involved in the footwork.

Set sequencing is an important aspect of swing dance socials as most swing dancers have experience with more than one sub-style, while dancing only at fast tempi quickly tires the dancer, and variety keeps the dancer interested. This means the swing DJ or swing musician must present varying pieces with a range of different tempi and feels. A good swing DJ or musician reads the room, bringing the energy up where required and altering the set or the nature of each song in response to the way the dancers receive each piece. The set should not start too fast so dancers have a chance to warm up, while performing two songs in a row with similar feel and/or tempo should be avoided for sake of variety. For

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<sup>85</sup> Jackson, “Improvisation in African-American Vernacular dancing”. 47

<sup>86</sup> Abdoulaev, “Savoy: Reassessing the role of the “world’s finest ballroom” in music and culture, 1926-1958.” 213.

<sup>87</sup> Abdoulaev, “Savoy: Reassessing the role of the “world’s finest ballroom” in music and culture, 1926-1958.” 185.

a general dancing audience there would be a wide range of ability and so much of a set would sit within middle-range tempi. Finally, a song must not be too long, with a good average song length being 3-4 minutes as dancers may fatigue if the song is too long. Additionally, shorter songs allow for more songs in a set which then allows dancers the choice to switch dance partners more often.

## Tuxedo Junction

Frankie Manning curated a CD of his favourite recordings and this is perhaps the best place to find recordings that exemplify swing dance music, in particular for Frankie’s signature style the Lindy Hop.<sup>88</sup> An analysis of one these can help outline the characteristics that make for a good swing dance piece more broadly and more specifically a good Lindy Hop piece. Tuxedo Junction (1939) performed by the Erskine Hawkins Orchestra displays many of the characteristics discussed above with a tempo of 150 BPM, comfortably inside the Lindy Hop tempo range.<sup>89</sup> It should be noted that there is much variation in whether and in what way each of these characteristics may appear in a piece that is suitable for swing dance and the following observations should be taken as guidelines rather than hard and fast rules.

**Table 1. Structure of Tuxedo Junction (1939) performed by the Erskine Hawkins Orchestra**

Section	Section Structure	Bar Length
Introduction		8 bars
Head (Melody)	AABA	32 Bars
Trumpet Solo	AABA	32 Bars
Clarinet Solo	AABA	32 Bars
½ Head	AA	16 Bars

The ternary structure of the sections of this piece (Table 1) and its related chord structures (Figure 2) repeat throughout the piece providing a strong, predictable anchor. It may suffice for a dancer to only

<sup>88</sup> Frankie Manning, ed., Various artists, *Really Swingin’: Frankie Manning’s Big Band Favorites*, Living Traditions, B000006FDD, Jan 2007, compact disc.

<sup>89</sup> Erskine Hawkins and his orchestra, *Tuxedo Junction – 1989 Remastered*, Spotify, on *Tuxedo Junction*, BMG Music, 1992, streaming audio, 3:19.

hear the A section melody once for them to anticipate it when replayed in the ensuing A sections. This is a common structure and so the dancer can predict not only the recurring A sections but also anticipate a different melody in the B section, which usually has more energy. The overall structure of the piece gradually builds momentum with each new riff, climaxing at the clarinet solo. This serves to propel the music forward, taking the dancer along for the ride.

A SECTION    B $\flat$     B $\flat$ <sup>7</sup>/D    E $\flat$ <sup>7</sup>    F<sup>7</sup>    B $\flat$     B $\flat$ <sup>7</sup>/D    E $\flat$ <sup>7</sup>    F<sup>7</sup>

B $\flat$     B $\flat$ <sup>7</sup>/D    E $\flat$ <sup>7</sup>    E $^{\circ}$     B $\flat$ /F    F<sup>7</sup>    1. B $\flat$     2. B $\flat$     B $\flat$ <sup>7</sup>

B SECTION    E $\flat$ <sup>7    E $\flat$ m    B $\flat$     Fm<sup>7</sup>    B $\flat$ <sup>7</sup></sup>

E $\flat$ <sup>7</sup>    E $\flat$ m    B $\flat$     Gm    Cm    F<sup>7</sup>

A SECTION    B $\flat$     B $\flat$ <sup>7</sup>/D    E $\flat$ <sup>7</sup>    F<sup>7</sup>    B $\flat$     B $\flat$ <sup>7</sup>/D    E $\flat$ <sup>7</sup>    F<sup>7</sup>

B $\flat$     B $\flat$ <sup>7</sup>/D    E $\flat$ <sup>7</sup>    E $^{\circ}$     B $\flat$ /F    F<sup>7</sup>    B $\flat$

**Figure 2. Tuxedo Junction. Chorus structure chord progression.**

The phrasing of the melody and background figures have an antecedent-consequent relationship, where a preceding phrase that feels incomplete is followed by a complimentary phrase that feels complete. This relationship can be seen either within discrete phrases played by a single instrument or section, or between instrument sections in a call-and-response pattern. These phrases are typically 2 bars long and so encompass the 8 beats that comprise a single cycle of a Lindy Hop basic. The A section melody of the head (Figure 3), played by the saxophones, illustrates this. The rise and fall of each two-bar phrase mirrors the cyclical motion of the lindy hop. The 8-bar form allows for four such cycles with a differing final phrase where the dancer may sequence a more interesting move as the section reaches its resolution.



Figure 3. Tuxedo Junction. 'A' section melody.

In the middle section of the opening melody (Figure 4) we see another version of this principle, this time with a call-and-response relationship between the trumpets and a solo tenor saxophone, probably improvising.



Figure 4. Tuxedo Junction. 'B' section melody.

In this call-and-response section each participant plays phrases of approximately one bar. The trumpet melody occurs at the closed position of the Lindy Hop while the freer tenor saxophone response occurs when the dancers have moved into an open position, a position where the dancer can move and improvise more freely. The final two bars see tenor saxophone and trumpets play together in the climactic resolution of the section which can coincide with the display of a more interesting move, as with the A section resolution. This interplay between scripted-and-repetitive call, and improvised-and-changing response mirrors the closed-to-open and controlled-to-free nature of the basic Lindy Hop step.

This structure is seen throughout the background figures played during solos. The saxophone figure behind the trumpet solo follows the same phrasing pattern in the A sections as the melody itself. During

the clarinet solo there are new backing figures, this time in the form of a two-bar trumpet section call and a 2-bar saxophone section response (Figure 5).

**Figure 5. Tuxedo Junction. Background riffs during clarinet solo.**

Therefore, throughout almost all of this arrangement of Tuxedo Junction, there is phrasing comprised of 2-bar units that can mirror the movements of the Lindy Hop, even during improvised solos through background figures. The configuration of each new melody or backing figure is different, either in terms of instrumentation, the frequency with which a phrase or group of phrases alternates between instrument sections, or written versus improvised melodies. This variation means the piece does not maintain a single phrasing structure that would quickly become monotonous. The cyclical and repetitive nature of this phrasing performs the important function of providing predictability.

Throughout the piece the rhythm section plays a solid rhythmic accompaniment. The bass plays with a 2-feel (2 notes per bar) in the melody, moving to a 4-feel for the trumpet solo and back to a 2-feel for the first half of the clarinet solo. The second half of this solo returns to a 4-feel before finishing the piece on a 2-feel. The drums outline a standard swing rhythm on the hi-hat and a consistent 4-to-the-bar pulse on the bass drum. The piano plays sparse rhythmic stabs throughout.

While just one example, this recording exhibits many typical features of a piece that is suitable for swing dance. It has regular and predictable melody, phrasing, and form though within these structures it provides a variety of melodic and textural settings. The rhythm section provides a solid and predictable feel and the piece builds in momentum throughout. These structures complement the dance, giving it a firm rhythmic foundation and direction.

### 3. Methodology

#### *Overview of Methodology*

Swing dancers and musicians alike can seek to rediscover and recreate their genre through a study of its inception and initial flowering. This current study, however, is situated in a contemporary Australian context. The data gathered in this study may capture historical practice as it is understood by contemporary dancers, yet it also may describe the ways the contemporary and local manifestation of this artform varies from the way the music and dance have traditionally been performed. Added to this is the focus on social dance, rather than choreographed or competition dance. This is the most common way in which swing dance is practiced and so this focus allows the results of this study to be applicable more widely.

Additionally, this study is primarily concerned with how one writes swing dance music in a way that makes it suited for swing dance practice. This involves an exploration not only of those features of swing dance music that are conventional but also an exploration of unconventional features that may also be suited to swing dance. These unconventional features can include any features that are not commonly heard in swing dance music, and so may potentially include a wide scope of different musical concepts. The chief methodological approach used for this study was the composition, performance, and evaluation of new swing dance music. The conventional characteristics of swing dance music, including observations from my own experience, are outlined in detail in Chapter 2. This Chapter also contains some comments on possible unconventional musical concepts that may be integrated into new compositions. These understandings comprised the initial set of assumptions I held when beginning the process of composition. This compositional process involved discerning my own reasonings and inner motivations for creative choices and so necessitated a reflective and reflexive approach.

Both the conventional and unconventional features of these compositions needed to be assessed to ascertain in what ways they are suited to swing dance and so to provide an informed response to the research questions. This therefore created the need to perform the new compositions for dancers so that they could assess them in the appropriate environment. This dancing environment is not conducive to thoughtful interviews or long surveys and so a short survey for all attendees was designed to gather broad data from the general audience.

This was followed by a focus group of swing dance experts who had attended the performance and were shown a video of the event during the focus group. This allowed them to consider the compositions after the dance social, without interrupting the flow of their usual dance practice. Questions presented to the focus group participants were generated from a review of relevant literature, the process of critical reflective practice, and questionnaire responses.

This study therefore uses qualitative and practice-led methods in a mixed methodology. The qualitative methodologies include surveys, a focus group, and researcher direct observation. The practice-led methodologies include critical reflective practice as an integral part of the composition, rehearsal, and performance of original pieces. This mixed methodology approaches the research questions from different angles and so yields different kinds of data, each with its benefits and drawbacks. For example, a focus group benefits from the interactions of participants, but social dynamics in this group may influence behaviour in a way that changes it, while a survey allows greater breadth with a larger sample size at the cost of lack of depth. When combined, these different approaches can benefit from the strengths of each while mitigating against their weaknesses. Conclusions have a higher standard of rigour when they can be verified using data gathered from a greater variety of approaches.

An important principle of academic research is that it is disseminated effectively to interested parties and that ideally, it is, at some base level, useful to society. This mixed-methodological approach included interested community members in the process of research, strengthening community ties and ensuring that the outputs generated will be useful to community members. This collaboration formed a model for how musicians and dancers can collaborate in the composing of new music, setting a possible new mode of practice for swing musicians that may be followed by other musician and dancer communities.

It is important to note however that the analytic approach outlined above can be viewed at most as a starting point for generating meaningful collaboration between dancers and musicians. Historical interactions between these groups played out over time in an iterative cycle of positive feedback through shared movement and sound. This study will examine a single community and a single point in time. While its conclusions can be viewed as valuable, they reflect a narrow scope that cannot be generalised to all dancer/musician interactions, nor be fully representative of the long-term processes of mutual influence and development that have characterised the evolution of the shared artform.

## Influential Methodologies

Studies of dance and music have successfully used similar mixed methodologies. In a study of how couples who dance Argentinian tango relate to each other, Wagner gathered preliminary data by surveying experts in the field.<sup>90</sup> This data was used to create a new survey to be used in the following parts of her study. The quality of this survey was then assessed by a group of expert tango dancers. Finally, participant couples were videoed dancing and asked to complete the survey. Wagner described the benefit of such an approach as follows:

‘By comparing visual data with the couples’ ratings of their own dance experience, quantitative data on relationship satisfaction and empathy, and qualitative descriptions of couples’ personal experiences of dancing Argentine tango, a broader view of couples’ quality of relating and the influence Argentine tango may have on their lives was explored.’<sup>91</sup>

This has similarities to the methodology of this study such as when focus group participants responded to a video of dancers which included the participants themselves. The responses of these participants can then be contextualised with data gathered through other means, creating a ‘broader view’ that takes in the musician’s perspective.

In his study of swing dancer’s music preference, Strickland’s methodology included interviews with swing musicians and surveys of swing dancers at four large swing dance events.<sup>92</sup> These surveys gathered demographic data about the dancers and data regarding ‘whether corollary relationships exist between the dancers enjoyment of the dance and song (Dance Rating and Song Rating), familiarity with the song and dance partner (Song Familiarity and Partner Familiarity), and the perceived skill level of his/her’s partner (Partner Skill).’<sup>93</sup> Strickland’s survey contained some questions that have been taken as a model for the survey in this study, detailed below. In addition, the interviews with swing musicians had parallels to both my own process of critical analytic reflection as a swing musician and with my

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<sup>90</sup> Gwendolyne Marie Wagner, "It Begins with the Embrace: Exploring how Couples Who Dance Argentine Tango Relate on and Off the Dance Floor" (PhD diss., Institute of Transpersonal Psychology, 2012).

<sup>91</sup> Wagner, "It Begins with the Embrace: Exploring how Couples Who Dance Argentine Tango Relate on and Off the Dance Floor," 43.

<sup>92</sup> Strickland, "Swing dancing: How dance effectiveness may influence music preference."

<sup>93</sup> Strickland, "Swing dancing: How dance effectiveness may influence music preference." 2.

interactions with the bandmembers of the band that performed the compositions during the rehearsal and performance process.

## Practice-led Research

Practice-led research is a methodological paradigm that is increasingly more common in research in the arts.<sup>94</sup> Smith and Dean assert that the term practice-led research implies two central arguments:

'[F]irstly... that creative work in itself is a form of research and generates detectable research outputs; secondly, to suggest that creative practice – the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art – can lead to specialised research insights which can then be generalised and written up as research.'<sup>95</sup>

They further detail the process of practice-led research in a model that makes central iterative and cyclic elements.<sup>96</sup> These features of practice-led research are important parts of the methodology of this study. Creative work is a part of the research output, being both a response to and a subject of other qualitative methodologies. As the composer, I engaged in an iterative process of creation, evaluation, and modification of creative output. I oscillated between application of theory as understood by insights generated by data already gathered and experimentation with new concepts not addressed by earlier data. This process involved my knowledge as a practitioner which was often implicit. The exploration of this implicit knowledge and the processes I was undertaking in composition necessitated a parallel process of reflective practice.

## Critically Reflective practice

Donald Schön's seminal 1983 book *The reflective practitioner: how professionals think in action* made the case for an epistemology of doing that at the time was disregarded by much of academia. He argued

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<sup>94</sup> Linda Candy and Ernest Edmonds, "Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line." *Leonardo*, vol. 51/1 (2018): 63-69; Julie Robson, "Artists in Australian Academies: Performance in the Labyrinth of Practice-Led Research." In *Practice as Research in the Arts*, ed. Robin Nelson (New York: Palgrave, 2013), 129-141.

<sup>95</sup> Smith, Hazel and Dean, Roger T, *Practice-led Research, Research-led Practice in the Creative Arts*, (Edinburgh University Press, 2009), 5.

<sup>96</sup> Smith & Dean, *Practice-led Research, Research-led Practice in the Creative Arts*, 20.

that the skill of a professional may not be derived from theory as espoused by experts but by the professional's own implicit understanding of their work through their extensive experience of doing. This implicit understanding could not necessarily be easily articulated and in many cases may not be thought of explicitly by the professional herself. For such professionals Schön offered the idea of reflective practice, the practice by which professionals become aware of their implicit knowledge base and learn from their experience.<sup>97</sup>

Reflective practice became a useful tool in such disciplines as nursing and education and so became a subject of scholarly attention.<sup>98</sup> In more recent years some scholars have sought to update reflective practice considering further scholarship since Schön's time. Thompson & Pascal argued that there needed to be a deepening of this reflective process.<sup>99</sup> It needed to be *reflexive*, where the practitioner does not just reflect on the task they are undertaking but also on themselves, in a process of self-analysis. Critically reflective practice actively analyses and critiques, not taking the world for granted but rather questioning it, while also analysing the socio-political context of practice. This involves both a consideration on how the practitioner's own feelings, reactions, and motives influence what they do or think when engaged in practice, but also on their social context, including the nature of power relationships. This addition of a reflexive dimension to the practice the authors labelled a *critically reflective practice*.<sup>100</sup>

Critically reflective practice performed multiple functions throughout the conduct of this research study. Through an analysis of my motivations and feelings I have attempted to uncover assumptions that would influence the study. This not only extends to assumptions regarding the musical subject matter but also assumptions regarding my interactions with research study participants. At certain times there existed an unequal power relationship, for instance when I was the bandleader interacting with band members. At other times considerations were given to the nature of my interactions with the swing dancer community, a social grouping with existing relationships and implicit social rules.

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<sup>97</sup> Schön, D. A. *The reflective practitioner: how professionals think in action*. (New York: Basic Books, 1983).

<sup>98</sup> Beauchamp, C. "Reflection in teacher education: issues emerging from a review of current literature." *Reflective Practice* 16(1) (2015): 123-141.

Petruik, C. R., et al. "Perceptions of health care social workers in Ontario: challenges and facilitators to reflective practice." *Reflective Practice* 18(3) (2017): 339-357.

<sup>99</sup> Thompson, N. and J. Pascal "Developing critically reflective practice." *Reflective Practice* 13(2) (2012): 311-325.

<sup>100</sup> Thompson & Pascal "Developing critically reflective practice." 319.

Critically reflective practice is also a useful tool for generating data to address the research questions more directly. This process helped me to understand my motivations for compositional choices and so to aid the process of composition itself while generating useful data. This practice is not limited to composition however, and I engaged with it throughout the rehearsal process and after the performance. The primary method was to write in a journal during (where practicable) and after each composition and rehearsal session as well as after the performance itself. A discussion of data generated using critically reflective practice will take place in the data analysis section below, and in reference to each composition.

## **Personal Reflection**

It is therefore appropriate to present a brief reflective discussion to allow the reader to understand the sociological context out of which I, the researcher, have conducted this study. I am a white middle-aged Australian man and a musician who is mostly interested in the performance of jazz music. My primary instrument, and the one I studied over two undergraduate degrees, is the saxophone, though I have also spent many years performing on the clarinet, flute, and to a lesser extent voice. I have played many kinds of music professionally, including jazz, classical, pop covers, funk, reggae, and afrobeat. My experience playing for swing dancers has been only one part of my performing career though in recent years has become a more important focus of my practice and attention. This research study is the culmination of my interest and desire to be an effective performer of the style. In addition, I have taken swing dance classes sporadically throughout my life. I am not an expert at swing dance, but I do have an embodied grounding in the fundamentals. My musical experience was a factor in how I viewed the responses and actions of participants and at times I needed to reflect to realise when I, as researcher, was projecting my own worldview onto the data.

## ***Composition and Rehearsal of New Swing Dance Music***

New swing dance music was composed and arranged using a practice-led process involving regular critically reflective practice. This music was composed for a jazz quintet by the name of *Rhythm Capital*, for which I am the bandleader. This band was chosen according to the following considerations: it was practical for me to compose for an existing band with which I am familiar and which performs within the genre; I have complete member status and so I was in a better position to observe the music making process; the size and instrumentation of the band are typical for live swing dance performance and so conclusions reached based on these compositions will be readily applicable to other practitioners. The

compositions were written with the following instrumentation: bass, piano, drums, trumpet, and woodwinds/vocals.

Critical reflective practice was undertaken during and after each composition session through written journal entries, where I interrogated my own internal reasoning and motivations for compositional choices. This not only served to aid the process of composition but generated data regarding my understanding of the musical elements of the music that make it suited or otherwise to swing dance. This process of critical reflective practice and musical composition necessarily involved evolving understandings of musical meaning and effect as revealed by the iterative cycles of composition, reflection, and revision.

Eleven compositions were composed comprising a single set of music. These compositions were composed either at the piano or at the saxophone and notation software was used to write and arrange them. The musical characteristics of these compositions were initially conceived as being based on the conventional characteristics of swing dance music as outlined in the preceding literature review. They were, however, composed with the integration of musical concepts unconventional to the genre. It was important that these new concepts did not make the music less suited to swing dance, and ideally enhanced the music’s suitability for swing dance. Scores may be found in the appendices, listed in Table 2, while recordings may be streamed online at SoundCloud.<sup>101</sup> Table 2 also includes the names and chief compositional characteristics of each piece.

**Table 2. Names and chief compositional characteristics of new compositions.**

<b>Composition Title</b>	<b>Appendix</b>	<b>Set Order</b>	<b>BPM</b>	<b>Conventional/Unconventional Characteristics</b>
Swing Dance Tune G	A	1	170	Unconventional Form and Phrase Lengths
Swing Dance Tune D	B	2	130	Unconventional Subdivisions
Swing Dance Tune K	C	3	150	Dancer Interaction
Swing Dance Tune E	D	4	160	Through composed
Swing Dance Tune I	E	5	105	Conventional
Swing Dance Tune L	F	6	140	Unconventional Subdivisions; Modern Jazz Feel
Swing Dance Tune B	G	7	180	Conventional

<sup>101</sup> Justin Buckingham, “2022 Master's Research Project - Swing Dance Compositions”, Soundcloud, recorded 24 May 2022 at ANU School of Music, streaming audio, 46:31. <https://on.soundcloud.com/yppBc>

Composition Title	Appendix	Set Order	BPM	Conventional/Unconventional Characteristics
Swing Dance Tune J	H	8	130	Conventional
Swing Dance Tune H	I	9	150	Dancer Interaction; Unconventional Form and Phrase Lengths
Swing Dance Tune M	J	10	165	Unconventional Form and Phrase Lengths
Swing Dance Tune C	K	11	200	Conventional

### Critical Reflection and Evolving Understandings of the Compositional Process

An important part of the compositional process involved my need to increasingly orient my mind towards writing music that was centred on the dancer. As a musician who has performed and written in multiple styles my focus had almost always been exclusively on the musical content of a composition. Additionally, my initial approach was to compose what came to me intuitively at first and then edit after the fact. I knew this would not necessarily yield appropriate music as this is an unreflective and uncritical approach, but it enabled me to begin the momentum and discipline of the compositional process.

The initial piece I had written experimented with irregular phrase structure over a form very similar to that of *I Got Rhythm*, a common jazz song form.<sup>102</sup> Upon reflection it seemed to me that I had written a composition that was too dense and too complicated for a social swing dancer. It reminded me of the angular melodic and rhythmic contours of Bebop. I realised this was a natural result of me writing in too uncritical a way, relying on my own musical sensibilities to inform the composition, rather than focusing on the intended purpose of the music. I increasingly reoriented my focus to the dancer and referred more regularly to those conventional characteristics of swing dance music outlined above.

Consequently, subsequent melodies often used the pentatonic scale in the tonic key and their phrasing left greater space and involved greater repetition.

My understanding of how to integrate unconventional concepts likewise evolved. I took two approaches with the first approach being to make all other aspects, aside from the unconventional device, as conventional and therefore as predictable as possible. The intention was that the single element that was unconventional would be 'surrounded' by familiarity and so would not represent too jarring a

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<sup>102</sup> George Gershwin and Ira Gershwin, 'I Got Rhythm', from the musical *Girl Crazy*, 1930.

departure from expectation. The second approach was to introduce unconventional devices in 'soft' ways initially so that the dancers could grow used to them. As the piece progressed, these devices would be presented in more overt ways that without such preparation might have otherwise been too abrupt a departure from expectation. This might be thought of as 'teaching' the dancer how to account for unconventional elements through the course of the song. It may be expected that if a specific dancing audience grows used to these unconventional elements that over time new compositions may be able to dispense with 'teaching' in this way. At that point perhaps these elements have become a new convention.

As pieces began to be written I listed them and their characteristics in a spreadsheet. This showed me where the pieces differed and where they were similar. It enabled me to pinpoint tempi that were underrepresented, to provide a variety of keys, and to ensure a variety of melody and solo instruments. I made the decision to have the basic chorus structure to be ternary, rather than to have some be binary or blues, etc. As the basic chorus structure was not one of the concepts under experimentation, keeping the same structure throughout acted as a control between the pieces, particularly those that varied section and phrasing length.

Another important object of reflection was the social context of this study. Many of the dancers involved are friends of mine and these relationships may have influenced the way I conducted the study. I did not discuss the compositions with the dancers during the composition process so that when they danced to them, completed surveys, or took part in the focus group, they would not have been influenced by prior knowledge of the content or nature of the pieces. There is also a risk that in completing surveys or taking part in the focus group they may attempt to be more positive about the compositions due to our friendship, though there were enough participants who I did not know well with to mitigate against this.

## Composition Approaches

The new compositions were initially written to adhere to conventional swing dance music characteristics. These include: two/four bar phrases, variety in instrumentation from section to section, call-and-response in the melodies, backing figures that outline form, conventional tonalities, and conventional overall structure (intros, shouts, interludes, solo sections, etc). One exception to this approach was Swing Dance Tune L, where more modern jazz characteristics were incorporated into the

piece. This was used as a control so that responses between this piece and more conventional swing dance pieces could be compared.

Some pieces (Swing Dance Tunes C, E, G, and L) had exemplars in mind which guided the feel, harmonies, and structure of the piece. For example, Swing Dance Tune M used the chords and structure of *I Got Rhythm* but with truncated A sections while Swing Dance Tune G had the chords and structure of *Take it Easy, Greasy* as a starting point.<sup>103</sup> Some melodies (Swing Dance Tunes B, I, and J) occurred to me when not specifically engaged in compositional activity and my own intuition guided their composition. Both of these approaches yielded compositions that were then either adapted to incorporate unconventional concepts (Swing Dance Tunes C, E, G, and L) or their conventional characteristics left in place as a control piece (Swing Dance Tunes B, I, and J).

Sometimes the chord progression was the starting point and a melody was formulated to go with it, other times the melody was the starting point and the chord progression written to suit. These chord progressions are generally quite conventional, either based on existing conventional chord progressions or on conventional tonal harmony. The exception to this was Swing Dance Tune L where harmonies more typical of later periods of jazz were used.

Another compositional approach was to begin by experimenting with the 'unconventional' element to be used in the composition (Swing Dance Tunes D, E, H, and K). This would take the form of writing a placeholder melody that went through several iterations as the concept was adapted to this melody. An example of this may be found in Swing Dance Tune H (Figure 6). Here the structure of a call-and-response section where the response lengthens upon repeat is sketched out in the 1<sup>st</sup> iteration, complete with rough notes. In the 2<sup>nd</sup> iteration a placeholder melody was inserted, based on the melody of *Pennsylvania 6-5000*.<sup>104</sup> In the final iteration a new melody was composed.

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<sup>103</sup> Gershwin and Gershwin, 'I Got Rhythm', 1930; Naomi and Her Handsome Devils, *Take it Easy Greasy*, Spotify, on *Naomi and Her Handsome Devils*, (2014), streaming audio, 3:45.

<sup>104</sup> Miller, Glenn, *Pennsylvania 6-5000*, Spotify, on *Pure Gold*, BMG Music, (1980), streaming audio, 3:12.

**1st Iteration** break, dancer rhythm

8 break, dancer rhythm

**2nd Iteration**

13 call response

17 call response dancer break

21 call response

25 call response dancer break

**Final Iteration**

29 *mf*

33 drums only

37 *mf*

41 5 dancer break  
drums only

Figure 6. Swing Dance Tune H. Example of compositional process.

Through the compositional and reflective processes outlined above I determined that experiments with rhythm, phrasing, and structure would be the most likely to yield concepts new to the music that would be suitable for swing dance. It was important that any deviation from conventional swing dance music composition not be superficial and that they impact the dancer's experience. A focus on rhythm is a direct link between the music and its embodiment in the dancer, while phrasing and structure effect the flow of a sequence of dance movements. Finally, compositions that try to inspire dancer/musician interaction in new ways would be a direct link to the improvisational participatory roots and potential of the shared artform. These new compositions will be discussed more fully in the data analysis section below. This will provide a more integrated discussion of the conception, intent, and effect of each of these compositions.

## New Composition Rehearsal

*Rhythm Capital* rehearsed the new compositions. The band members of *Rhythm Capital* were given a Participant Information Sheet and a Participant Consent Form and written consent was obtained from them for their participation in rehearsals and one performance.<sup>105</sup> Two rehearsals were conducted at the ANU School of Music. The band not only rehearsed compositions as notated but I, in my role as bandleader, guided them in the nuances of swing dance music performance as I then understood it. This rehearsal process involved discussion with the band members about the compositions and about their insights regarding the merits of the compositions for swing dance. This process was accompanied by a continuing use of critical reflective practice during and after rehearsal sessions.

Prior to the performance the band recorded the new compositions in a recording studio at the Australian National University. These recordings were made to document the new compositions as it was anticipated that obtaining clear recordings during the performance itself would be difficult. These studio recordings may be found on the audio streaming website Soundcloud.<sup>106</sup>

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<sup>105</sup> Appendices M and N.

<sup>106</sup> Justin Buckingham, "2022 Master's Research Project - Swing Dance Compositions", <https://on.soundcloud.com/yppBc> .

## *Performance of New Compositions*

The next step was to evaluate the suitability of the new compositions for swing dance. The first part of this evaluation process involved the staging of a performance by *Rhythm Capital* of the new compositions at a 'swing dance social'. This is an open dance night with no set choreography where dancers can freely ask each other to dance in an informal social atmosphere. The planning of this performance sought to replicate the circumstances of a conventional swing dance social with the intention being that data gathered would more closely describe real-world swing dance events.

This event was staged with the cooperation of the Canberra swing dance school *Canberra Swing Katz*. I have an existing professional relationship with this school and *Rhythm Capital* has performed regularly at their monthly swing dance socials. These monthly swing dance socials were held at Majura Hall in Dickson, Canberra, ACT and so this venue was selected for the performance. This performance was advertised in a similar way to past socials through *Canberra Swing Katz* and *Rhythm Capital* social media<sup>107</sup>, as well as word of mouth at other swing dance and swing music events. The event was described as a research study in these advertisements and the requirement for attendees to sign a Swing Dance Social Written Consent Form was stated with a link to the Participant Information Sheet.<sup>108</sup> These were both provided at the performance and all attendees signed written consent forms.

The performance included a cover charge of \$10 for general admission. Comparable swing dance socials carry a price such as this, and if the performance were free as may be assumed or expected with a voluntary research study, it may attract a different audience than would be attracted by a typical swing dance social. This fee, additionally, was divided 4 ways and was used to pay the band (I did not take a fee). This economic incentive replicates that which exists in professional practice and so to modify this practice may have unduly affected the behaviour of the band members. I provided and operated the PA and sound production for the performance. This is the way I would usually approach sound production for such performances, as hiring sound equipment and sound engineers is often too costly.

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<sup>107</sup> Justin Buckingham, "Swing Dance Social with Rhythm Capital - Research Study", Facebook, May 2022. <https://fb.me/e/51DDeEWj7>

<sup>108</sup> Appendices Q and R.

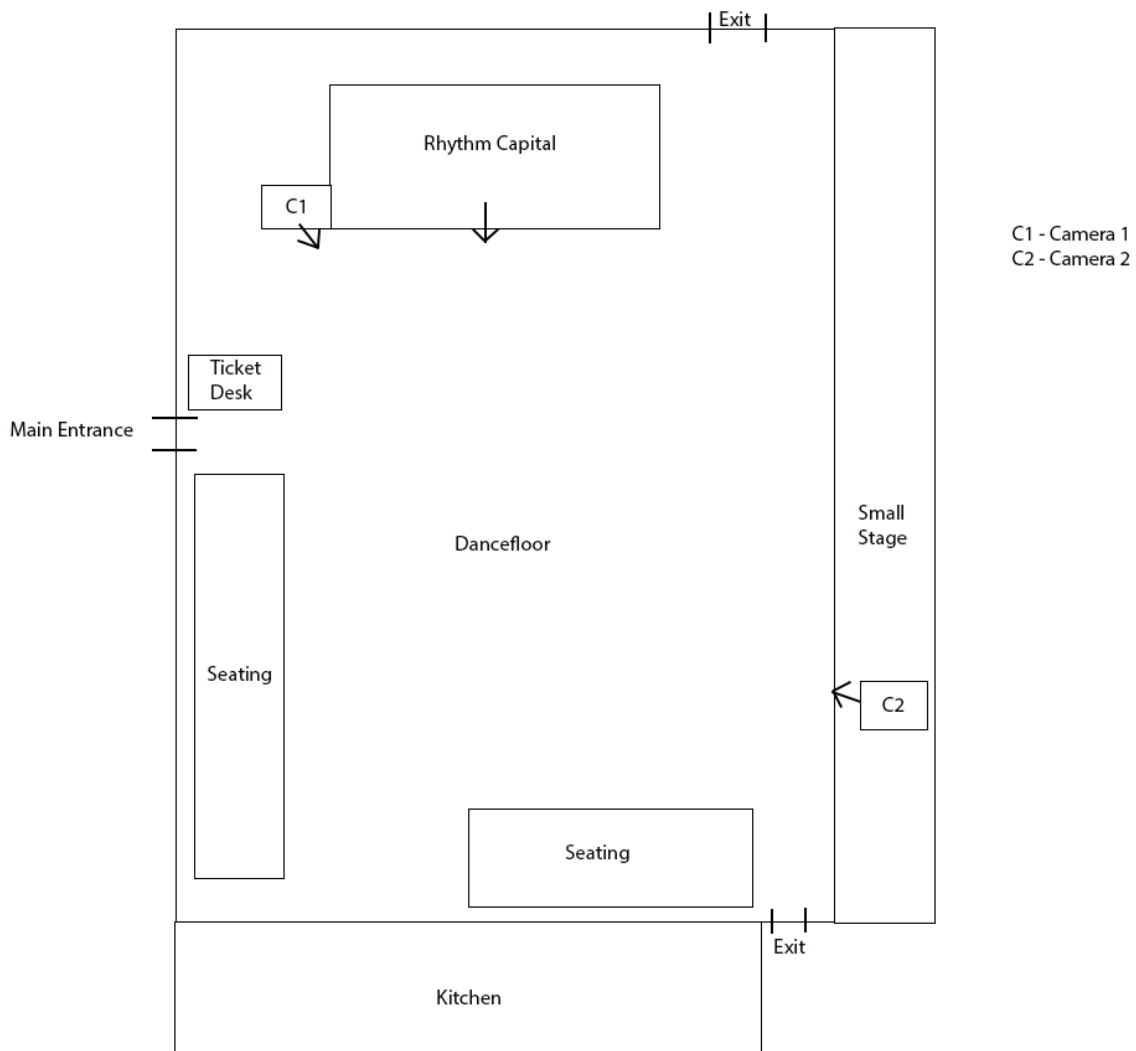
## Audio/Visual Recording

The performance was audio/video recorded, capturing vision and audio of *Rhythm Capital* musicians and all attendees. This recording was used as an audio/visual aid for the focus group attendees to allow them to view the reactions of dancers to the compositions and as an aid to their memory. This recording was also used by me in my own analysis of the dancers' reaction to the compositions.

Two camera angles were used. One camera was placed in front of the band, directed towards the dancers, and a second camera placed on the raised stage encompassing the entire dance floor (Figure 7). The angle of the second camera was intended to capture the dancer's direct response to the musicians as they perform. The cameras were placed to be unobtrusive as the constant reminder of filming may have changed the behaviour of the dancers. This video equipment was installed and operated by a videographer who had been provided with a Participant Information Sheet and signed an AV Technician Written Consent Form.<sup>109</sup> He then edited this footage so that both camera angles appeared on screen simultaneously when viewed. This footage is not available for public viewing to minimise the chance of identification of participants.

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<sup>109</sup> Appendices O and P.



**Figure 7. Layout of Majura Hall for research swing dance social. Not to scale.**

## Timeline of the Swing Dance Social

5pm

Researcher and videographer arrived and set up sound production equipment, video recording equipment, and musical instruments. Participant Information Sheets, Swing Dance Social Attendee Written Consent Forms, and Swing Dance Social Attendee Surveys were deposited at the ticket desk at the entrance to the hall.

7.30pm

*Rhythm Capital* band members arrived and set up their instruments. Recorded swing dance music was played by a DJ to allow dancers to warm up.

8.30pm

I introduced the band and briefly described the research study. I explained the need to have signed a written consent form and to complete the Swing Dance Social Attendee Survey. Attendees were asked to return these to the ticket desk.

*Rhythm Capital* played their first set of music. This set included arrangements of existing swing dance pieces and is not a focus of this study.

9.30pm

*Rhythm Capital* played their second set of original Swing Dance Music that is the focus of this study. The audio of the band and the video of the dancers was recorded.

10.30pm

The event concluded and equipment was packed up.

## Survey Design

A survey was developed to inquire after the attitudes of the attendees of the performance regarding their understanding of the suitability of the new compositions for swing dance.<sup>110</sup> This survey needed to be short as if it was long or required much reflection it would disrupt the natural flow of the swing dance social. Such concerns in survey design have been identified as desirable regardless of the circumstances of the study. Lietz, in her summary of relevant literature, stresses that questions need to be simple, specific, and clear so that respondents are not confused or misunderstand the question.<sup>111</sup> Lietz lists a range of recommendations regarding clarity in word-choice and grammar, that questions should

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<sup>110</sup> Appendix U.

<sup>111</sup> Lietz, Petra. "Research into Questionnaire Design: A Summary of the Literature." *International Journal of Market Research* 52, no. 2 (2010): 249-272.

concern recent behaviour, and that more general questions should precede specific questions.<sup>112</sup> The survey was designed with these concerns in mind.

The survey questions inquired after demographic and attitudinal data to provide focus group members and the myself with context when reflecting on the audio/video recording of the performance.

Questions 3, 4, and 5 have been copied from Strickland’s study of dance preference.<sup>113</sup> Table 3 below lists the questions and their conceptual areas. The full survey as presented to participants may be found at Appendix U. Completed surveys were returned by 45 swing dance social attendees.

**Table 3. Survey concepts and questions.**

Concept	Question
<b>Swing Music Characteristics</b>	1. Was there anything about the music performed <b>in the 2nd set only</b> that made it <u>more</u> enjoyable to dance to than at similar socials
<b>Swing Music Characteristics</b>	2. Was there anything about the music performed <b>in the 2nd set only</b> that made it <u>less</u> enjoyable to dance to than at similar socials?
<b>Demographic</b>	3. What year did you start dancing the Lindy Hop?
<b>Demographic</b>	4. How often do you go out swing dancing? a) Less than once a month; b) once a month; c) once a fortnight; d) once a week; e) more than once a week.
<b>Demographic</b>	5. Do you dance primarily as a lead or as a follow?
<b>Demographic</b>	6. To which age bracket do you belong? a) under 18; b) 18-25; c) 26-35; d) 36-45; e) 46-55; f) 56-65; g) Over 65.
<b>Demographic</b>	7. [OPTIONAL] What are your preferred pronouns?

<sup>112</sup> Lietz, "Research into Questionnaire Design: A Summary of the Literature." 265-266.

<sup>113</sup> Strickland, "Swing dancing: How dance effectiveness may influence music preference." 61-62.

## *Swing Dancer Focus Group*

Eight swing dancers were invited to take part in a focus group to discuss the swing dance compositions at the swing dance social. The use of the focus group as a method has the advantage of generating data that is in-depth, and that provides possible explanations for research questions that go beyond a surface level of explanation. Group interactions may generate discussions and debate that teases out ideas in a fuller and more nuanced way than may be achieved by similar methods such as interviews.<sup>114</sup>

These focus group participants were selected from among swing dance teachers and those the teachers recommended within the Canberra swing dance community. The number of participants was determined to be eight so that there was a balance between a diversity of viewpoints while individuals would be able to have the space to speak more in-depth. The participants were given the Participant Information Sheet and signed a Focus Group Written Consent Form to take part in the focus group.<sup>115</sup> During the performance these swing dancers were not treated differently to other attendees and when recruited were asked to attempt to treat the performance like a typical swing dance social. It was expected, however, that knowledge of their participation in the focus group may have affected their behaviour at the performance.

The focus group was held three days after the performance, a time interval that would allow the recent performance to be more easily recalled. It took place at the Australian National University campus and participants were offered light refreshments. The focus group was audio-recorded and the edited transcription of this audio may be found in the appendices.<sup>116</sup> This transcription is edited for clarity and to minimise risk of identification of participants.

The focus group was first asked their general impressions regarding the suitability of the new compositions for swing dance based on their memory of the performance. Participants were given a sheet of paper with questions they may refer to when considering the compositions. These questions were:

In reference to individual songs:

- In what ways was the song suited to swing dance?

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<sup>114</sup> David W. Stewart, Prem N. Shamdasani & Dennis W. Rook, *Focus Groups*, (London: Sage Publications, 2007).

<sup>115</sup> Appendices S and T.

- In what ways was the song not suited to swing dance?
- Can you identify any unconventional or surprising elements in the songs that made them more or less suited to swing dance?

In reference to the wider performance:

- Was the set sequenced in a way that made it suited to swing dance? In what ways did it succeed and in what ways could it be improved?
- In your opinion, how did other dancers you observed respond to the music? In what ways did they show satisfaction or dissatisfaction with the music?
- Were there ways in which the way the musicians played the music that made it more suited to swing dance? In what ways could that have been improved?

The focus group then watched the edited audio/video of the performance which displayed each of the camera angles simultaneously.<sup>117</sup> After each composition was viewed, I led a discussion about the suitability of the composition for swing dance. This discussion had an initial focus on those questions outlined above. This did not initially involve telling the participants the specific compositional details of each piece but after some discussion I described significant composition aspects of each piece and asked the participants how suited they found these to swing dance.

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<sup>116</sup> Appendix L.

<sup>117</sup> The video of the swing dance social is not available for public viewing to protect the privacy of participants.

## 4. Results and Discussion

Rather than analysing data from each source in turn, the following chapter synthesises the data gathered from all sources. These sources were: critically reflective practice, swing dance social audio/video recording, questionnaire, and focus group. This analysis is primarily organised into discussions of the compositional process, the suitability of the conventional aspects of the new compositions for swing dance, and the suitability of the unconventional aspects of the new compositions for swing dance.

### *Demographics*

The swing dance social had 45 total attendees return completed surveys. Two of these respondents wrote that they did not have experience dancing and did not dance at the event. As this study is concerned with the experience of dancers these two are not included in the proceeding demographic data.

The dancing roles that respondents primarily adopted were roughly even with 58% follows and 42% leads (Table 4). The majority of dancers frequently went dancing, at either once per week or more than once per week (Table 5), while most dancers were in the 18-35 year old range (Table 6). The year of commencement of learning to swing dance (Table 7), taken as a measure of experience, stretched over the last twenty years with most dancers first learning to swing dance within the last the ten years. The majority of dancers had first learnt swing dance five or more years ago and so could be considered experienced.

This tendency in the demographic data towards depth of experience and frequency of participation in swing dance suggests these dancers provided suitably informed responses to the survey. The rough balance between leads and follows means the social dynamic of the event was not unduly skewed towards either dancing role. Additionally, experienced dancers may be able to dance either role which in practice can address imbalances in this ratio.

**Table 4. Dancing role of swing dance social audience.**

<b>Dancing Role</b>	<b>No. of Respondents</b>
<b>Follow</b>	25
<b>Lead</b>	18

**Table 5. Frequency of dancing of swing dance social audience.**

<b>Frequency of Dancing</b>	<b>No. of Respondents</b>
<b>Less than once a month</b>	2
<b>Once a month</b>	7
<b>Once a fortnight</b>	5
<b>Once a week</b>	13
<b>More than once a week</b>	16

**Table 6. Age range of swing dance social audience.**

<b>Age Bracket</b>	<b>No. of Respondents</b>
<b>18-25</b>	10
<b>26-35</b>	20
<b>36-45</b>	4
<b>46-55</b>	4
<b>56-65</b>	4
<b>Over 65</b>	1

**Table 7. Year of commencement of swing dance of swing dance social audience.**

<b>Year of Commencement</b>	<b>No. of Respondents</b>
<b>2004</b>	2
<b>2005</b>	0
<b>2006</b>	0
<b>2007</b>	1
<b>2008</b>	1
<b>2009</b>	2
<b>2010</b>	1
<b>2011</b>	1
<b>2012</b>	1

<b>Year of Commencement</b>	<b>No. of Respondents</b>
<b>2013</b>	3
<b>2014</b>	2
<b>2015</b>	1
<b>2016</b>	4
<b>2017</b>	6
<b>2018</b>	5
<b>2019</b>	1
<b>2020</b>	3
<b>2021</b>	0
<b>2022</b>	9

### *Conventional Concepts*

The conventional understandings of swing dance music outlined earlier in this paper were broadly confirmed by the data. There was broad consensus amongst survey respondents and focus group participants on fundamental understandings of swing dance music such as those discussed above regarding predictability, phrasing, form, and tempo. It showed, however, that individual preferences of dancers varied and that compositions would often elicit a range of opinions regarding their suitability for swing dance.

The importance of predictability was the most common theme that came from an analysis of survey responses. In the strongest trend in the survey data, fifteen respondents found a lack of adequate predictability in pieces made these pieces less enjoyable for dancing. These respondents covered a wide range of experience and were an even mix of leads and follows. When respondents wrote of a lack of predictability, they referred to a wide range of concepts including: introductions that did not adequately signal the tempo or feel of the piece, ‘blurred’ transitions between sections within a piece, sections that were too short before changing feel, ‘false’ endings or endings that were too abrupt, sudden changes in phrasing, and sudden changes in energy. It is difficult to pinpoint the specific pieces for which these observations may apply due to the general nature of the survey questions. However, when taken in aggregate, this data clearly shows the importance placed on the dancer’s ability to predict the music in

order to plan their dance, either in terms of whether they will dance and in what way at the outset, as well as in the moment of dancing.

The importance of predictability can be seen when considering the composition that the focus group members regarded as the most suitable for swing dance, Swing Dance Tune G. Aside from unconventional section lengths (described below) this was composed according to conventional understandings of effective swing dance music. This included diatonic chord progressions with clear cadence points, a melody that had repeated sections that could be predicted, and rhythmic interludes that repeated at regular points. These were noted by focus group members with such comments as:

It's got very clear structure [and] rhythms... so you pretty much know the song from like the first few seconds... and solos... didn't overstay or anything like that and go back to the motif...

And:

There's like AABA [structure] and there's an easily recognizable motif... and there's also a few recognisable musical moments and breaks which is good for dancing. And then you can see... as that builds up people like really get into it and I think that's something that is fun for swing dancers.

It was expected that cleaving to conventional understandings of swing dance music composition would be met with approval. By contrast, where other pieces and parts of pieces deviated from convention, focus group members could use this deviation to articulate what they felt was missing or didn't work and why.

In comparison to the conventional structures of Swing Dance Tune G, Swing Dance Tune L was composed in a way that departed the most of all the compositions from conventional understandings of suitable swing dance music. It was composed with a more modern jazz feel and melody. It was intended to allow focus group members to articulate what it was about a more modern jazz way of composing that might not make it suitable for swing dance. These 'modern' elements included: a long head structure, floating melodic ideas with irregular rhythmic subdivisions; melodic phrases that did not have strong call-and-response structure; chords with more dissonance than conventional diatonic swing dance music; and the band was instructed to interpret the piece as they might a modern jazz composition, meaning that drum, bass, and piano comping would engage in more improvisational freedom than would happen in a conventional swing dance piece.

As expected, this piece was not found to be suitable for swing dance with one focus group member remarking that 'it was terrible... just nothing about that song I liked.' Other participants said that the melody 'was sort of like a fish flopping on the ground', that it was 'like a dream sequence' that did not motivate them to dance. The piece's melody and feel had a lack of rhythmic direction and drive:

It needs to drive from somewhere... there's no drive... It's a big warm sound in the bass, which sounds fantastic. Doesn't offer the same drive.

When watching the dancers on the video, another focus group member found that they were not interacting to the content of the music, but only using it like they might a metronome:

I'm not convinced anyone is dancing to anything other than the cymbal because it's really prominent... [When] hearing the melody and watching the people... I can't see how what they're doing matches it.

The final phrase of the A section melody was a departure from the modern jazz design of the composition. It was composed as a clear conventional concluding phrase that dancers could recognise and anticipate. This was included so that the piece would not be too formless for the dancers and this was singled out by one focus group member as a positive aspect of the piece that 'was good for little breaks'. One focus group member found positives in the piece for her dancing experience. While she was 'conflicted' about the piece due to a mismatch between the 'smooth' melody and the rhythm section that was rhythmically complex, she said she liked 'the highs and lows' [ie changes of energy]. The piece 'brought out a bunch of stuff that I'd forgotten about to do [in] dance...'

It is perhaps no surprise that the importance of predictability in the structures of a swing dance tune are an essential ingredient in its success. These structures not only enable the dancers to plan and synchronise their movements with the music but also tie the music to a longer tradition that stretches back to the 1920s and 1930s. Knowing what the music will do is a partly a function of doing what has been done before as much as having repetitive structures within the music.

## Energy

An important conventional aspect of swing dance music that was not as anticipated by me at the outset of this research study was that of the dancer's conception of the energy of the music. A chief outcome of analysing the data was my realisation of the unconscious assumptions I had made when composing the pieces. While I attempted to, in many cases, write music that would conform to conventional

structures, I had a blind spot regarding the concept of music/dancer energy and the proper way to include it in a piece. The energy of the piece is a kind of rhythmic forward pushing momentum found not only in the basic feel of the rhythm section but also in the overall structure of the piece. For example, I approached composition with the underlying assumption that variation provides interest but, of course, it is important what it is one varies.

Several pieces involved a change from 2-feel to 4-feel in the underlying rhythm. This 2-feel has lower energy while the 4-feel has higher energy and outlines the rhythmic pulse more fully for the dancers. While a piece beginning with a 2-feel might be appropriate to allow the dancers to ease into the piece and warm up, returning to this 2-feel after a 4-feel, or indeed often switching between them such as in Swing Dance Tune J, repeatedly shifts the energy of the music to an unacceptable degree. When writing these pieces, I had assumed a change of feel would present the dancers with different rhythmic settings creating variety and interest. Possibly this may have worked, but only if the dancers had some method of anticipating the changes in feel. As they did not, it simply meant the energy of the piece would seem to suddenly disappear from time to time.

It is important at this point to distinguish energy from tempo. Swing Dance Tune C was played at a fast tempo but the required energy for this was lacking. A focus group member remarked that:

I will note that while I did Shag to this song it was only because it was a suitable tempo. It didn't actually make me want to do like high energy Shag. It was a song I could do Shag to, it's fast, but it's not like an energetic song.

One survey respondent likewise wrote that 'the fast music lacked energy'. Interestingly this was the only survey respondent with this view as the five other respondents who mentioned energy remarked that the energy generally was 'groovy', 'punchy' 'fun', and 'upbeat'. We must be wary though that the characterisation of energy above might not be the same conception of energy as that held by all of these respondents. It is possible that when speaking of energy these respondents might be thinking of it in different ways, such as in terms of the overall energy of the social setting or the nature of the improvised solos. However, these five respondents were a broad mix of experience, age and lead/follow role so these responses do suggest some approval amongst the dancers at the social for the energy of the compositions and their performance.

There were moments in other compositions which the focus group members pinpointed as departing from their expectations for energy in swing dance music. While Swing Dance Tune B was generally well

received, one section of it the focus group found problematic. When I was composing the piece it was conceived as building energy and momentum up to the bridge, but then after this to come back down in order to be able to build up again. This involved a 4-bar interlude which, it became clear after the performance, sucked out too much of the energy by using quiet held notes. One focus group member remarked:

I love the riff at the start. What happens in the phrase after that? Why does it die? It's so frustrating.

While another described it as:

...feel[ing] like you're racing in a racing car and you're driving and you're getting to the last lap and someone keeps letting out the air in tyres.

While an ebb and flow in the momentum of swing dance composition may add interest, it's clear that if the ebb is too great it can stall the dancer.

Another example where the energy of a piece was misplaced was in Swing Dance Tune K (described in more detail below) which involved improvised call-and-response sections which were intended to involve dancer interaction. One reason this piece did not achieve this goal was because the piece itself was 'a real cruising song' which didn't make one focus group member feel 'like wow, I just have to do something wild here.' Another mentioned that such interaction needed music that gets his 'blood boiling a little bit 'cause I want to be in party mode.' To the focus group members, the concept of improvised interaction with the band is one that applies to high energy music.

A crucial component of the feel and energy generated in the music is in the way the rhythm section plays the fundamental rhythms and outlines the pulse. There were moments where focus group members pinpointed the feel of the rhythm section was not ideal for swing dance. One focus group member mentioned this throughout the evening outlining the need for stronger and more uniform pulse from the bass drum: '[the drummer] was like dropping the bombs that you get in bebop. Just doesn't work. It needs to be [HITS TABLE IN REGULAR PULSE].' Additionally, without a guitar, he went on to say that the 'piano can't do as [many]... little jabs, it has to be more on the beat, so you need to have that drive.' He also remarked that much of the power of a rhythm section came from the instruments used in the 1930s, including large bass drums and double basses with higher action.

The overall effect of the way the rhythm section played was described by a focus group member as:

...the rhythm, possibly with the exception of one song, made me want to dance sort of on top of the floor. I wasn't down in the groove as much as I would like to be... It was light. And it was up and it was fun. But it wasn't grabbing me down...

Another summed up the feel of the rhythm section as being the fundamental component of the music:

It goes back to it being a rhythm-based dance. The roots of the dance is in the rhythms, and so if you don't get that right to start with and it can be a challenge in regards of what you're doing on top of the music.

This shows that in rehearsing the band I had not taken enough care to make sure the appropriate rhythmic feel was maintained, nor was adequately notated. I had thought I knew well the points made above but on reflection it's clear that I had not understood them fully nor focused on them adequately, with my focus being on aspects of the compositions that are more explicitly notated. I had trusted that as a jazz musician, fundamental understandings of groove could be taken for granted, yet this assumption was misplaced.

The piece that perhaps included the strongest rhythm section playing was Swing Dance Tune I. This involved a notated repeated backbeat rhythm that was clapped by bandmembers and then subsequently emphasised throughout the piece by the rhythm section. This notated rhythm grounded the music in the backbeat, locking both musicians and dancers into the pulse. Interestingly, I had not given the bandmembers different instructions on how to play this piece, but rather the noted backbeat rhythm alone seems to have achieved the effect of making the rhythm section play in a way that was more suitable for the dancers. A focus group member approved saying, '[the] rhythm section was good. Whatever you're doing keep doing that.' Despite being the slowest piece in the set he judged this piece to have more energy than the previous three pieces.

A few months after the performance that comprises a part of this study, I edited some of the compositions and performed them at another social. I changed the 2-feel to a 4-feel in some sections of Swing Dance Tune D and removed those parts of Swing Dance Tune B where the focus group had pinpointed a drop in energy. I also spoke to the other musicians in the band regarding the above ideas on energy and momentum, suggesting a more consistent bass drum pulse, a bigger and more present double bass sound, and more rhythmically focussed approach to comping on the keyboard. Swing Dance Tunes D, B, C, and I were performed in a set that also contained conventional and recognisable swing dance music. The dancers responded the same way to the edited compositions as to the more

recognisable pieces. The dancefloor was full which is a good indication of the suitability of these pieces for swing dance. I received feedback from various dancers who approved of the band's performance and who remarked that it was much better than in the past, a timeframe that encompasses the swing dance social that is the focus of this study.

## Set Order

When designing the set order, and so when writing the compositions, I had planned to sequence them so that there were three peaks in terms of tempo throughout the piece (Table 1 above). The set opened with a faster piece at 170 BPM. The pieces in set order 2-4 would start slower and then speed up to 160 BPM. The pieces in set order 5-7 would likewise start slow before the final piece of this section was played at 180 BPM. Finally, the last bracket of pieces, in set order 8-11, would begin slower before speeding up to 200 BPM for the final piece. It was hoped that this ebb and flow would create interest in the set, with gradually changing tempi as dancers warmed up. The fastest pieces were followed by slower pieces allowing dancers to recover.

Parts of this design were met with approval by focus group members but it was impacted by the lack of adequate energy discussed above. The slow-medium tempo pieces might often be well received by the focus group but while the fast pieces may have been quicker tempi, they didn't have the required energy for the dancers to want to commit enthusiastically to dancing to them. In addition, while the tempi of the set may have been appropriate for a general dancing audience which included beginner and intermediate dancers, it would have benefitted with some pieces that were faster still for the expert dancers (with appropriate energy and momentum).

However, eight survey respondents, covering a range of experience, approved of the 'variety' of the set, often singling out the range of tempi used as an important component. Some approved of the 'light and shade' or the 'high-points and low-points'. Only one respondent did not think there was enough variety as they preferred Blues dancing which required more slow-tempo pieces.

The first tune performed at the social, Swing Dance Tune G, was regarded as a good way to open the set. A focus group member remarked that, 'It wasn't like in your face, wasn't too loud. It wasn't like too much energy. It wasn't going crazy. Quite balanced, good BPM, could fit all ranges of styles of swing dancing... So yeah, I think it's good way to start the set.' Others remarked that it was a 'light' and 'fun' song that encouraged dancers onto the floor.

The following pieces were slower than this initial piece and by the fourth piece there was a perceived lack of energy in the set. One focus group member commented that this piece '...was like the last one. It's like I got to this point where I've danced twice... in the second set. I want something powerful to grab me... And this is just like [the] same.' The following piece, Swing Dance Tune I, was the slowest piece in the set, and having not yet reached an appropriate level of energy, the set up to that point was summed up in this way:

Yeah, well, I feel like the first song had the energy and the next four haven't, I don't know. I can't pick a point where it was higher.

Had the previous pieces had the required energy, Swing Dance Tune I was pinpointed by another focus group member as possibly being 'a breather' after a high energy tune. 'You can sit back and relax and groove through it... Exhaust them then go with this.' According to this understanding I had appropriately placed this piece in the set, but it did not have the desired effect due to the lack of energy in the previous pieces.

Swing Dance Tune B, seventh in the set, was the next fast tempo piece. It was followed by the slower and more playful Swing Dance Tune J which, like Swing Dance Tune I, was judged to be a good piece to follow an up-tempo number:

I did think in terms of the set that it was really well placed after the previous song. 'Cause the previous song was challenging for me in a good way and then this was much more accessible for newer dancers. And it lightened the mood again.

It's a circuit breaker I think. 'Cause swing dancers can get really focused on themselves and sometimes a bit of a circuit breaker can make them relax again.

Due to overall challenges with energy described earlier, the focus group members did not feel the set reached enough of a 'high' in the subsequent pieces despite their gradual build-ups in tempo to faster speeds. The final piece, Swing Dance Tune C, was the fastest and was judged to be approaching the energy expected of the dancers. There was general consensus that more pieces of this tempo/energy though would have improved the set:

I thought it had a bit more of a party energy. A cool way to finish I think, on a bit of a high. It's the fastest one I think and there were a lot of people dancing which I think shows the set as a whole wasn't that fast. I think it still had a lot of energy to go like fastest at the end. So I think as

a comment on the whole set, another song towards this speed or this speed earlier on I think. Like everyone could have handled it, but yeah, this one to me maybe had the most party energy.

These responses show that the design of the set was broadly approved of, but that the nature of the tunes themselves were what made it less successful than it otherwise could have been. Generally, the tempi of the tunes was found to be acceptable as was the sequencing based on tempo that ensured variety. If these tunes then contained the necessary energy the set as whole may be regarded as more successfully sequenced.

### *Unconventional Concepts*

The second focus of this study was concerned with how unconventional concepts could be integrated into swing dance music in new ways. Some of the new compositions were designed to be wholly conventional while almost all compositions contained a conventional foundation to their rhythmic, harmonic, and structural features. Through the process of composition, aided by reflective practice, four conceptual areas were selected and integrated into the conventional structures of swing dance music. It was important that these conceptual areas were ones that I judged had a reasonable expectation of being successful when integrated in this way, based on my reading of relevant swing dance and swing music literature and my own experience. These conceptual areas were: unconventional section lengths and phrasing, new ways of inspiring musician/dancer interaction, through-composed structure, and irregular rhythmic subdivisions.

### **Unconventional Section Lengths and Phrasing**

As described earlier, swing dancers can phase in and out of sequence with the conventional phrasing of swing dance music. By adding steps or alternating between 8- and 6- count patterns, they can choose whether to coincide their movements to the phrasing of the music. Normally, this requires the music to be composed in regular sections, often of 8-bars length, so that the dancer can predict the phrase structure. For Swing Dance Tunes G and M, the lengths of sections were modified from what would be expected. It was hoped that this would present dancers with new structural forms that may change the sequence of their movements in new ways. Each of these compositions took a different approach to modifying the length of the sections.

Swing Dance Tune G was the most conservative, keeping in place conventional swing dance music characteristics except for the lengthening of the A sections of the form to 10 bars. Swing pieces may often employ a 'tag' at the end of the piece, adding a few additional bars to contain a concluding phrase or phrases. In some cases this may only be two bars, meaning that the final section of such pieces is 10 bars in length. Swing Dance Tune G took as inspiration one such piece, *Take it Easy, Greasy* which concludes with a 2-bar tag.<sup>118</sup> This concept of a tag, and a modified version of the chord progression from this piece, were used for every A section of Swing Dance Tune G, leaving the B section a conventional 8-bars long (Figure 8).

**A**

5 C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup>

15 C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> C<sup>7</sup>

**B**

25 F<sup>7</sup> B<sup>7</sup>(b9) C<sup>7</sup> F<sup>7</sup> F<sup>#o7</sup> G<sup>7</sup> G<sup>7</sup>

*mf*

**C**

33 C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup>

*f*

**Figure 8. Swing Dance Tune G. Chorus structure chord progression. Bars 5-42.**

This added 2 bars encompasses an extra 8-count and so a dancer could simply continue an uninterrupted pattern of 8-count steps throughout this piece, meaning that this lengthened section was not expected to interrupt the flow of the dancer. It does mean, though, that the conventional 4x 8-count structure of a section in a swing dance piece has been lengthened to 5x 8-counts, allowing dancers to sequence an additional move before the completion of the section, or indeed to phase in and out of periodicity with the underlying structure in new ways.

<sup>118</sup> Naomi and Her Handsome Devils, *Take it Easy Greasy*, (2014).

In addition, Swing Dance Tune G also includes irregular phrase lengths. This 10-bar A section is divided into phrases in a structure of 2, 2, 3, 3 bars each (Figure 9). I hoped that this would present the dancer with a new experience in phasing in and out of sequence with the phrases of the melody. This phrase structure was also applied to the backing figures behind improvised solos and so it was hoped that the repeated stating of this phrase structure may make it more familiar to the dancer as the piece progressed.



Figure 9. Swing Dance Tune G. 'A' section melody. Bars 5-14.

Aside from these structural and phrasing choices, other compositional choices were made in this piece with the intention that they be conventional and so they would help to make the composition seem less of a departure from swing dancers' expectations. The melody used a pentatonic scale and repeated the same or similar melodic ideas throughout the piece. The chord progression was conventionally diatonic. The improvised solo section included repeated melodic background lines that reiterated the underlying structure of the form. The melody itself was shared between the saxophone and the trumpet, with a call-and-response section in the B section.

The adherence to convention in this piece was remarked upon by focus group members. One focus group member said that it had a 'very clear structure [and] rhythms', that the solos 'didn't overstay', and that the song was 'equalising', enabling dancers of different levels and with different sub-styles of swing dance to engage with it. The melody though might have been a bit too bland, with one focus group member remarking that it 'felt a little bit novelty... like a TV show or a sitcom theme song.' This may be because I relied too much on the pentatonic scale and on cliched rhythms in an effort to be conventional.

When I asked about the unconventional phrasing and the 10-bar section length there was a divergence of opinion. One speaker found it harder to ‘capture in terms of the rhythm’ and that it didn’t ‘feel as natural to me, or as normal.’ This unnaturalness seemed, for some, to make them more engaged in the music, with a focus group member remarking that she had overheard an ‘intermediate’ dancer say that rather than dancing in purely 8 count patterns, they found themselves ‘listening to the music more [when] dancing with the music than she normally felt.’

The second piece that involved unconventional section lengths was Swing Dance Tune M. Having extended the length of the sections in the previous piece, this piece was structured so that the sections would be shortened. While care was taken to try to make this piece suitable for swing dance, it was expected that shortening sections may be less successful than lengthening them. Yet the inclusion of this piece would provide a good comparison between it and Swing Dance Tune M, as well as the pieces with conventional section length.

Due to this misgiving about the concept’s effectiveness, a model was chosen that was a very conventional swing standard, Gershwin’s *I Got Rhythm* (minus the extra 2 bars of the final A section of the original).<sup>119</sup> The chord progression and structure of this piece was adapted for Swing Dance Tune M, with the final 2 bars of each A section (usually 8 bars) being cut off, leaving these sections 6 bars in length. Backing figures were included underneath improvised solos to help mark this irregular structure. As with the previous pieces, it was hoped that this new structure may present a new musical setting for dancers to sequence their movements, that it may create a greater sense of forward momentum from one section to the next.

This was not the case though as one focus group member described this as making ‘the sections just merge into this same sound forever.’ This meant that the ‘phrases didn’t really naturally conclude and just kept on going and going and going.’ His feeling was not that these sections lacked an ending, but rather that they ‘lacked the start of the phrase’. This piece therefore certainly had sense of forward momentum, but this momentum proved to be unyielding and so seemingly formless. Formlessness means the dancer doesn’t have the chance to sequence their own dancing structures with the musical structures, and so must keep propelling themselves forward in an unplanned and unsatisfactory way.

Even when phrases are 4-bars in length, precisely where the rhythms of the phrase are placed in each bar is important. For example, Swing Dance Tune C’s melody in the A sections was not intended to be a

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<sup>119</sup> Gershwin and Gershwin, ‘I Got Rhythm’, 1930.

drastic departure from convention but upon reflection the rhythmic weight of this melody was concentrated in an awkward place (Figure 10). The melody started as a pickup in the bar before the start of the section (i.e. bar 4 of a 4-bar section), leaving the most space in the melody in bar 2. A focus group member detected something wrong with the rhythm of this melody, remarking that it ‘doesn't make me want to do stuff to it, and I wonder if that's where it falls like in the bars, like where the gaps are. [Normally] you have gaps kind of on the end of the eight... to do stuff with.’ In this case, the gap that would be found at the end of an 8 or a 4 was filled with an energetic musical phrase, not leaving space for the dancers to insert their own movements.



**Figure 10. Swing Dance Tune C. 'A' section melody. Bars 4-12.**

When comparing the reaction of Swing Dance Tune G to M, it seems it is more detrimental to the dance for a composition to not clearly signal a resolution at the end of a section than it is to extend the resolution. In addition, the irregular phrase structure of Swing Dance Tune G worked better than the more conventional phrase structure of Swing Dance Tune C, simply because the latter had its phrases take place in an inappropriate bar within the section. When modifying phrase or section length from convention, it seems as though it can be done successfully, or at least not in a way that significantly detracts from the dancing experience. Whether modifying in this way or not, obscuring the resolution of the phrase either through structural or phrase devices makes the music much less suitable for dancing.

### New Ways of Musician/Dancer Interaction

The interaction of musician and dancer in swing dance music was a crucial part of its development and remains an important ingredient in its dynamic expression amongst experienced modern practitioners. Dancers and musicians who are not as experienced with swing dance music however may not be aware of the potential for interaction. I judged that the intended audience and performers for my

compositions would, for the most part, not have such experience and so two pieces were written that would attempt to provoke interaction. Swing Dance Tune K was played earlier in the set, and the more ambitious Swing Dance Tune H was played later in the set. It was hoped that dancers and musicians, having been introduced to the concept of interaction with a more straightforward piece in Swing Dance Tune K, would be more prepared for the more complicated concept presented in Swing Dance H.

Swing Dance Tune K, otherwise following convention, involved an early section where the trumpet and saxophone exchanged improvised phrases in a kind of dialogue. After this, I verbally invited the dancers to respond and to interact in a similar way to the two instruments. The musicians were told in advance to watch the dancers and to try to respond to their movements in an attempt to engage in a musician/dancer improvised dialogue. This overt attempt to explain the concept verbally and musically I judged was needed if many of the dancers and musicians were unfamiliar with the concept of mutual improvised interaction.

For a variety of reasons, the focus group members found that the piece was not suitable to inspire interaction between dancers and musicians. Firstly, the verbal description before the piece was not clearly heard at the performance and even if it were, one focus group member voiced his distaste for being told what he should or should not do in a dance:

I think I really dislike being given instructions when I'm dancing. Like in [other cities] they have a thing where they do the Shim Sham<sup>120</sup> where they call out a phrase and I just refused to do it...stuff like [when] they try to wrangle jams, but it's just not bumpin'... Well, I don't feel like jamming now like it's lame now that you've said we have to jam to this one. So I don't like being given those instructions if it's going then it's going. But if it's not, then yeah, and so you're not getting the interaction...

Whether dancers heard the verbal introduction or not, they did not engage with the musicians in the intended way. The trumpeter, realising this, entered the dance floor to try to interact with dancers but this did not inspire greater interaction. Focus group members suggested this may have been more successful if it was treated differently, if during the trumpeter's solo the 'drums cut out' or of the rest of the band 'collapses' so that he was the feature. One speaker was unaware that this section involved improvising, and so if a dancer is unaware that the music is improvised then they would not naturally assume that the musicians and dancers can freely interact.

Swing Dance Tune H took a different approach. The device used to encourage interaction was not based on improvisations from the musicians but involved a kind of call-and-response between the band and dancers (Figure 11). The initial melody was conventional, with the A sections finishing with a clear four-beat call from the horns followed by a four-beat response from the drums. As the piece progressed these calls and responses would feature different rhythms and would be of varying lengths. The intention was, having modelled this device in the melody, that dancers would hear each new ‘call’ and would be prepared to catch the ‘response’ that mimicked it.

Figure 11. Swing Dance Tune H. Bars 43-62.

The musical score for Swing Dance Tune H, bars 43-62, is presented in six staves. The first staff shows a melody in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The second staff continues the melody, featuring a piano (*ff*) section with 'foot' and 'clap' markings. The third staff is an 'OPEN VAMP' section, marked 'now with 8 beats' and mezzo-piano (*mp*), with chords F<sup>6</sup>, Gm<sup>7</sup>, and C<sup>7</sup>. The fourth staff continues the melody with a mezzo-forte (*mf*) dynamic. The fifth staff continues the melody, featuring a piano (*ff*) section with 'foot' and 'clap' markings, and a 'dancer break' section. The sixth staff continues the melody, featuring a piano (*ff*) section with 'foot' and 'clap' markings.

These series of hits would be varied in length however, requiring the dancers to be more fully engaged with the music. This varied length meant that each section would be shortened or lengthened by a certain number of beats, resulting in bars which were 2, 3, 4, 5, and 7 beats long. This inclusion of irregular bar lengths, and so irregular timesignatures, is quite unconventional and so this concept was

<sup>120</sup> The Shim Sham is a set dance routine.

prepared earlier in the piece by brief verbal instructions and by modelling the call-and-response framework multiple times with conventional 4/4 bars in the first half of the piece.

This device would mean that dancers would need to be actively listening and responding to the music, rather than treating it in a more passive way. They would have to engage with each new 'call' to ensure that their 'response' was the correct length and so they were dancing in sync with the music. Further, while the lyrics of swing dance music may often suggest movements for dancers, the inclusion of verbally calling out how long each call/response section would be is an overt instruction that is not conventional to swing dance music.

Focus group members found this to be an artificial device that was not particularly suited to swing dance. They found that it was 'too difficult for a lot of people' and one person remarked that they 'don't go to dances to be tested in my rhythm.' This came through in the survey with a few respondents finding the concept 'difficult to dance to'. The call-and-response concept itself may have worked, but the changing length of each call-and-response section made it too hard to prepare for the break. It was suggested by focus group members that the concept might be more successful if each iteration increased in length sequentially, so that the first one was 4 beats, then 5 beats, and so on. This may have retained the same sense of paying attention to the music and responding directly to it but would have added a much-needed element of predictability.

While the expert dancers that made up the focus group may have found the concept of Swing Dance Tune H to be unsuited to swing dance, one focus group member overheard beginners expressing satisfaction with the composition:

I also talked to beginners who loved it. They were saying it was like halfway between a ceili and a swing dance... I think a lot of people aren't comfortable doing call and response without the overt instructions, like when they're learning, so I think actually you just explicitly saying it's going to be like this... really helped some of them and they were all saying oh that was so fun. So I think maybe they didn't even notice that they weren't beating four anymore. Maybe they didn't even notice they were supposed to be going for seven or two ... I think it was very achievable for some of them. The feedback that I got was they liked that one.

This attitude comes out more clearly in the survey responses. Swing Dance Tune H was one of the only pieces to be singled out clearly in these responses. Respondents who referred to it were a mix of those who approved and those who disapproved with those who approved having been dancers on average

for slightly longer than those who approved. One experienced respondent said that they ‘loved this and [it] was probably my favourite.’ Another remarked that ‘trying to hit unique breaks was really fun (rather than hitting the same breaks as always).’ Those that disapproved of this piece found it to be ‘confusing’, ‘tricky’, and ‘hard’, and that it generally lacked enough predictability.

Interestingly, eight of nine survey respondents who specifically mentioned Swing Dance Tune H identified primarily in the role of a follow. This suggests that its unique nature, viewed as either positive or negative, is one that impacts the experience of the follow in a greater way than the lead. Perhaps the lead finds it difficult to communicate their intention when there are irregular bar lengths in this context. They may know how they intend to act and so these irregular lengths do not present as much of a challenge, but the follow is left without a clear signal from the lead which may be interpreted as confusing by some but perhaps freeing for others.

The attempts to provoke musician/dancer interaction in Swing Dance Tunes K and H were flawed in execution and design. Dancers were unaware of this intention to provoke interaction for the former while the latter proved to be too complicated. For future compositions, it seems that a piece needs to be high energy and it should present interactive opportunities through musical means, not verbal, unless intended for beginners. Much of the potential for this interaction additionally comes from the attitude of the musicians and the dancers, where both need to be aware of the potential and actively seek it.

### Through-Composed Structure

As predictability is such an important feature of swing dance music, I determined that a piece that explored this concept in terms of overall structure could introduce a new and unconventional concept to the music. Swing Dance Tune E was written to have a through-composed form. That is, the melody would never recur and each section would present a new melody (Figure 12). On the face of it this approach would seem to be doomed to failure due to the lack of predictability inherent in the concept. Great care was taken for underlying rhythmic structures to be repeated and for the melodies, while never being reproduced exactly, to contain similar ideas. For example, many of the 8-bar sections concluded on the final quaver pulse of the 7<sup>th</sup> bar with a phrase that contained the same underlying rhythmic structure.

The musical score for the Clarinet melody, Bars 9-40, is presented in four sections (A, B, C, D). Each section is written in treble clef with a key signature of two sharps (D major). Section A (bars 9-16) begins with a melodic line in treble clef, key of D major, and dynamic *mp*. Section B (bars 17-24) starts at bar 17 with dynamic *mf* and includes a triplet. Section C (bars 25-32) starts at bar 25 with dynamic *mp* and includes a fermata and dynamic *f*. Section D (bars 33-40) starts at bar 33 with dynamic *mp* and includes a triplet and dynamic *f*. The score ends at bar 40 with a double bar line and a key signature change to B minor.

Figure 12. Swing Dance Tune E. Clarinet melody. Bars 9-40.

Not only was the same chord progression used throughout the piece (taking into account key changes) but each A section ended with the same or similar rhythmic device in the rhythm section. These rhythmic devices also extended to the backing figures behind the improvised solo sections. It was hoped that dancers would be able to predict these underlying structures and that they would have enough rhythmic and phrasing content that dancers could choose to synchronise their movements with them. As these underlying rhythmic figures also complemented the ever-changing melody, the dancers' movements would likewise coincide with the melody and perhaps create new and unexpected combinations of music and dance.

One focus group member did note the underlying rhythms and found them to present interesting choices. She said that 'there's kind of like a bit in the middle where there's like a rhythm done underneath the solo... That was like a fun thing 'cause as a dancer you can choose to either dance to that fun new rhythm that you can hear or you can kind of dance melodically and it gives you different options.' She later remarked that 'the dancers were having a lot of fun... maybe because it wasn't necessarily what they predicted. They would just really going for it and I think there was some really cool stuff came out from the dancers.' When I directly asked about the through-composed nature of the piece one focus group member remarked that it 'makes it hard' to dance to, while another suggested taking the original melody and making it more predictable as a way of improving the piece, implying that the ever-changing melody was not favoured.

One part of the piece, from bars 72-104, featured a section with short staccato notes. This part was singled out by focus group members as particularly lacking the appropriate feel required for swing dance and it is possible that without this section the piece may have been met with more approval. It is interesting that this section was viewed as being inappropriate as it highlights a flawed understanding I had when composing the piece. The rhythm of the melody in this section was intended to directly mimic the footwork of the 8-count step in the Lindy Hop. Perhaps this rhythmic correlation might have been successful, yet the lack of appropriate rhythmic setting and energy rendered it ineffective.

This through-composed piece suffered from flaws outlined above yet it seems as though the concept of retaining predictable underlying rhythmic structures was successful. If the form and rhythmic figures are highly predictable the melody can offer new musical settings and surprises to the dancer. When most conventional swing dance melody is based on riffs or on phrases that are very similar to each other, this offers a novel direction for new swing dance composition.

### **Irregular Rhythmic Subdivisions**

Rhythm is a fundamental component of both music and dance and its importance has been discussed above. Dancers can most readily embody the rhythmic content of music and so it is a natural area to attempt to introduce unconventional concepts. Swing dance music generally does not contain irregular rhythmic subdivisions though these can be found in later styles of jazz as well as other genres of music. Regular rhythmic subdivisions can be defined as when a beat or beats are subdivided into groups of 2 or 3, or multiples thereof. Irregular rhythmic subdivisions include any rhythm composed of equal-length notes that divide a beat or beats into numbers such as 5 or 7. Regular rhythmic subdivisions can be more

easily embodied as they more often coincide with the beat while those that are irregular do not and so can become untethered from the underlying beat and so from the overall rhythmic feel. Swing Dance Tunes D and L used irregular rhythmic subdivisions in their melodies. Swing Dance Tune D did so in a way that attempted to remain grounded in the beat while the rhythm in Swing Dance Tune L in contrast was less grounded in the beat.

The melody of Swing Dance Tune D used quaver quintuplets (Figure 13). The exact placement of these quintuplets in beats 5 and 6 of an 8-beat cycle was intended to accompany the swing out of the Lindy Hop. While irregular subdivisions such as this are difficult to embody, it was hoped that the drifting natural of this quintuplet chromatic line would complement the gliding nature of the swing out. This figure only appeared in the melody at first. It was then repeated throughout the piece on different instruments before all the instruments played it at once to conclude the piece. It was hoped that this would allow dancers to become accustomed to it before it was used in a more overt way towards the end of the piece.



Figure 13. Swing Dance Tune D. 'A' section melody. Bars 12-20.

For one focus group member, this rhythm was identified as being 'fun to hit' were he to dance to the piece again. Another found the piece a challenge:

To me there's lots in the music even though I found it a challenge. You know when you dance [to other kinds of music]... and just go through the motions of like I haven't done this move for a while and I'll do that. That's not what this song is about. It's like to me there's lots of music that makes me want to be a better dancer. There's just more in the music like the variety and I can hear things that I want to emphasise in the music...I missed a whole lot of it, so it makes me want to be better to do the music justice...

This seems to show that for one focus group member the inclusion of quintuplets as a feature of this piece challenged them to dance in new ways. This was not shared by all however with others remarking

about the piece more generally that ‘I’m happy like cruising around, bopping around, but I didn’t feel like I was like I’m really captured to really enjoy it,’ and ‘I didn’t enjoy dancing to this song as much and I think it might have been a lot of the melody was like syncopated or like whole notes or something...’

Additionally, Swing Dance Tune D contained a brief section which used crotchet quintuplets. While the use of quaver quintuplets was gradually introduced throughout the piece, the crotchet quintuplet section was intended to be more overt. It was accompanied by a strong 4-on-the-floor feel from the rhythm section to keep it grounded (Figure 14). It was hoped dancers would be able to lock in to the strongly outlined beat while being able to respond to the way the crotchet quintuplets glided over the top. This seemed to be successful, as the video showed dancers did exactly that. There was no evidence that the crotchet quintuplets influenced their dance however, though this figure could not have been anticipated and did not last long enough for dancers to respond to it.

The figure shows a musical score for two instruments: Trumpet in Bb and Acoustic Bass. The score is divided into two systems. The first system shows the Trumpet in Bb part with three crotchet quintuplets and the Acoustic Bass part with a steady 4-on-the-floor rhythm. The second system continues the melody and bass line with more quintuplets. Chord progressions are indicated below the bass line.

Chord progressions for the first system: C<sup>7</sup>, Bb<sup>o7</sup>, Am<sup>7</sup>, Ab<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, Bb<sup>o7</sup>.

Chord progressions for the second system: Am<sup>7</sup>, Ab<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, Bb<sup>o7</sup>, Am<sup>7</sup>, Ab<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>.

**Figure 14. Swing Dance Tune D. Crotchet quintuplet section. Bars 36-44.**

Swing Dance Tune L also used irregular subdivisions with the melody including crotchet quintuplets and crotchet septuplets. These also sound as though they are gliding over the top of the music though in this case they have been included in the context of a piece consciously written in a more modern jazz style. This makes this piece contrast with Swing Dance Tune D where irregular subdivisions are integrated into a piece that otherwise contains conventional structures, while Swing Dance Tune L uses similar devices while departing from conventional swing dance style more generally.

When this piece was performed one could see a clear disconnect between the rhythmic embodiment of the dancers and the rhythms used in Swing Dance Tune L. The quintuplets and septuplets of the music glided over the beats yet the dancers' movements were based on a clearly enacted 4/4 pulse and so did not correlate with the music (Figure 15). In addition, there is a strong backbeat emphasis (on Beats 2 and 4) that recurs in each A section of the form. Compared to Swing Dance Tune M, where irregular subdivisions were accompanied by a clear 4/4 pulse, this emphasised backbeat combined with irregular subdivisions further obfuscates the beat in a way that disconnects from the dancer.

The image shows a musical score for two instruments: Trumpet in Bb and Acoustic Bass, covering bars 121-124. The key signature is Bb major (two flats). The time signature is 4/4. The Trumpet part is written in treble clef and starts with a *mp* dynamic. It features a melodic line with a quintuplet (marked '3') and a septuplet (marked '7'). The Acoustic Bass part is written in bass clef and features a rhythmic pattern with accents (>) on beats 2 and 4, labeled as 'hits on 2+4'. The dynamic is also *mp*. The score includes chord markings: Bb and D7(#5)/Bb.

**Figure 15. Swing Dance Tune L. Trumpet and Bass parts. Bars 121-124.**

Interestingly, this emphasised backbeat was not part of the composition as originally conceived. When rehearsing the music, it was suggested by the band members that the inclusion of this backbeat would be favoured by the dancers and so was included to test the band members' assumption. In reference to this backbeat a focus group member remarked that, 'I felt really rhythmically conflicted dancing for that one because it felt like it should be smooth, but everything underneath was not...' This provides an interesting case of when jazz musicians have had a conception of what swing dancers favour which did not prove to be correct.

Irregular rhythmic subdivisions seem to be able to be successfully integrated into swing dance music when given the appropriate preparation and rhythmic setting. At the least they don't detract from the dancer's experience, and in the opinion of some of the participants of this study they offered a new and interesting element. As with many of the unconventional concepts discussed it is hard to gauge the full suitability of irregular rhythmic subdivisions as their novelty did not allow dancers to predict their occurrence. If dancers encountered this concept more often in the future, it may become more familiar and so has the potential to add a new dimension to swing dance music.

## 5. Conclusion

At the outset of this thesis, I presented the case of the jazz musician who is ignorant of the optimal music for swing dancers. I described a common attitude of such musicians being that dancers only want to hear what they've heard before. I have showed that new music incorporating novel elements, but composed with due consideration to the conventions of the artform, can be well-received by dancers. The specific findings of this study will be of use to dance/music researchers but more than this, I have modelled an open and inquiring way of approaching the role of the swing musician as facilitator and partner with the dancer.

The understandings of the conventional characteristics of swing dance music found in relevant literature have been in evidence in this study. More than this, this study has explored some of the finer nuances of swing dance music as it applies to musical composition. What sets apart the focus of this study from many others is the way the musician's and dancer's understandings of the musical components of the shared artform intersect in an example of Turino's 'participatory music-making'.<sup>121</sup> This is a crucial focus as it avoids the reductive tendency to separate this artform into two disciplines, thereby losing sight of its fullest expression.

For the musician and dancer alike, some important insights have been made regarding the music and dance, insights that may be understood by either musician or dancer but perhaps not as often by both simultaneously. Strickland recommended further research into whether 'dancers use the same language' as musicians and whether this affected each group's 'ideological understanding of the dance'.<sup>122</sup> This study takes some small steps into this area, showing that conceptions of 'energy' may differ and that the musician may approach the music in a more analytical way compared to the intuitive and experiential approach of the dancer.

The first research question enquired after the nature of conventional characteristics of swing dance music. This study provides some clear guidelines for the composer of any new swing dance music if they wish to compose in a conventional way. Such a composer must be aware of the length, tempo, and rhythmic feel (or energy) of the piece. The structure of the piece must provide cues to the dancer as well as a certain momentum that drives the music and the dance forward to the next section. This structure,

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<sup>121</sup> Turino, "Chapter 2: Participatory and Presentational Music." 28.

<sup>122</sup> Strickland, "Swing dancing: How dance effectiveness may influence music preference." 92.

as well as the phrasing of both the melody and underlying rhythms, must provide a minimal level of predictability based on the conventional structures of the genre.

These conventional structures were successfully incorporated into compositions only when I, as composer, centred my mind on the dancer and the dancing experience, reflecting on those musical biases that colour the composition. A jazz composer may have their own clear conception of what creates groove, energy, and interest in jazz and swing music, but these don't necessarily correspond to the understandings of these same words to the dancer. Where an attempt to write in a conventional way was unsuited to swing dance, it was where I had not reflected deeply enough on the way the composition would interact with the dancer. I needed to think in terms of rhythmic structures, rather than a freer melodic or chordal exploration as I may have in the past.

The second research question inquired after how unconventional elements might be integrated into new swing dance music and to what extent the resultant compositions might still be suited to swing dance. This study explored four such concepts: unconventional section lengths and phrasing, new ways of inspiring musician/dancer interaction, through-composed structure, and irregular rhythmic subdivisions. The new compositions that incorporated these concepts met with varying levels of success. The limited scope of the study means however that those that were less successful should not be regarded as unsuitable for swing dance in an absolute sense. With more time and iteration, a composer may well be able to find ways to incorporate these concepts more successfully.

In an embodied artform such as swing dance, where great care is taken by practitioners to recreate a historical style, innovations in new composition must be treated carefully and they should not be superficial. This means that any innovation should impact the dancers' experience directly. More fundamentally, innovations must work within the existing fundamental framework of swing dance music. This above all centres on the energy and predictability of the music. If the underlying rhythm section feel is not right, and if the music does not contain enough structures that enable the dancer to predict adequately the shape and rhythms of the music, then any innovations become irrelevant. Some of the pieces composed for this study did seem to have interesting features for the dancers yet these were overshadowed by any perceived deficiencies in the fundamental features of the music.

Innovations can work when they are integrated carefully with the conventional structures of the music. Irregular rhythmic subdivisions and elongated section lengths did find some approval with dancers who found these to be interesting challenges, but only in cases where their presence did not obviously stand

out. Pieces that attempted to inspire musician/dancer improvised interaction were not successful with responses showing that overtly attempting to provoke such interaction was unwelcome. Rather, such interaction was felt to be something that happened spontaneously when the music simply felt right.

As a composer, I approached the music analytically and somewhat reductively. This was necessary when teasing out unconventional theoretical concepts yet when the dancer experiences the music such theory is absent from their mind as the dance is best performed instinctively. Analytic approaches such as that detailed in this study are important but are perhaps only a starting point after which the effect on the dancer is the best guide to further innovation in the genre. This means any successful innovation must be done so in collaboration with the dancer, either overtly or through the iterative enactment of the shared artform itself. In addition, these innovations were, by definition, completely new to the swing dancers. It may be that greater familiarity with such concepts would change the perception of the dancers regarding their suitability for swing dance simply through exposure.

## Recommendations for Future Study

It is hoped that this study opens a new way of looking at swing dance and indeed other forms of participatory music making that involve social or improvised dance. The methodology of this study presents a unique way of exploring the area that might be expanded to more dancing communities. Additionally, an iterative approach may be taken, where a cyclical process of composition, collaboration, performance, and feedback explores the ongoing process of artmaking and community interaction. Each iterative cycle could involve musician/dancer dialogue in shaping compositions, modifying them and/or writing new compositions, before testing them at socials.

This study was concerned with the contemporary practice of swing dance yet much of the written literature on swing music concerns its historical manifestations. Such literature can be understood as being somewhat prescriptive, and so is used as a guide to shape contemporary practice, but it may not accurately reflect contemporary practice. An exploration of music that dancers favour in the present day may highlight contemporary artists whose music differs in interesting ways from historical convention. This contemporary swing dance music may perhaps have had an influence on swing dance and so a study of contemporary swing dance innovations and how and whether these may have affected the music, and visa versa, could yield insights into the ongoing development of the genre.

Further to this, a study of the contemporary practice of sub-styles of swing dance could shed light on a little studied area. Much of the literature concerns Lindy Hop, yet there are many other styles of swing dance whose music has idiosyncratic features that correspond to that sub-style. These sub-styles, such as Shag or Balboa, have their own communities of dancers and the music that best accompanies these dances has its own idiosyncrasies.

An important facet of the musician/dancer interaction is sociological and economic. A study of the artform itself is valuable yet the dancers and musicians must come together in the first place to perform their shared art. This social space is an essential prerequisite for the creation and continuance of any musician/dancer collaboration. Such a study might explore how these communities interact and to what extent they collaborate, what are their attitudes regarding each other and what economic factors drive their interaction.

This research study represents the beginning of what I hope is a long-term engagement between myself and swing dancers. Its insights have already helped me to be more responsive to dancers and to connect with them more ever more closely to keep building our local swing dance scene. It's hoped that this study will help both dancers and musicians understand the nature of the shared artform more fully and may lead to greater engagement between each group for their mutual artistic, social, and economic benefit.

## 6. Addendum

Revisions were made to this thesis after its initial submission and examination. These revisions were made according to the advice contained within the examination reports. I offer my thanks to the examiners for their valuable feedback which has helped me to improve and refine this thesis. A brief outline of these revisions is made below.

- More discussion and consideration of the social and cultural place of swing dance in African American culture was included in several sections. These additional discussions take place primarily in the 'Introduction' (pages 3-4) but also under the sub-headings 'Improvisational Focus in Swing Dance and Swing Music' (page 12) and 'The Mutual Development of Swing Dance and Swing Music' (pages 16-17). These additions are concerned primarily with situating swing dance more clearly in its proper African American historical and cultural context and with the problems that arise when a person of another culture composes music in an African American genre. Sources referenced in these discussions include: *Steppin' on the Blues: The Visible Rhythms of African American Dance* by Jacqui Malone; E. Moncell Durden's essay "The Morphology of Afro-Kinetic Memory," in *Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century*; *Tango And The Political Economy Of Passion* by Marta Savigliano; and *Jookin': The Rise of Social Dance Formations in African-American Culture* by Katrina Hazzard-Gordon.
- Under the sub-heading 'Characteristics of Swing Dance and Swing Music' there is a discussion of how performance practice affects the compositional process (page 22).
- Wording initially referring to a swing dance 'revival' was changed so as not to imply as much of a drastic break in continuity between earlier swing dance and the present day (page 19).
- Under the sub-heading 'Overview of Methodology' more discussion was added regarding the limit of scope of the study due to its narrow focus on a single community and to a single interactive moment (page 35).
- A footnote clarifying that the video for the swing dance social was not available to the public for reasons of privacy was added to the sub-heading 'Swing Dancer Focus Group' (page 52).
- A link to an audio file of the focus group discussion contained in Appendix L was deleted. This link was broken and never actually linked to the file in question, nor was intended to be in the final thesis.

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# Appendix A

# Swing Dance Tune G

22/5/22

Justin Buckingham

♩=170

Trumpet

Alto Saxophone

Keyboard

Acoustic Bass

Drum Set

**A** §

*f*

*f*

*f*

*f*

*f*

*f*

§ solo

§ C<sup>6</sup>

§ C<sup>6</sup>

§ (10) (ie 2+2+3+3)

C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>7</sup> C<sup>#o7</sup> Dm<sup>7</sup> D<sup>7</sup>(#5) G<sup>7</sup> C<sup>6</sup>

C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>7</sup> C<sup>#o7</sup> Dm<sup>7</sup> D<sup>7</sup>(#5) G<sup>7</sup> C<sup>6</sup>

7

Tpt

Trumpet staff with whole rests in all seven measures.

Alto Sax.

Alto Sax staff with a melodic line: Measure 1 (quarter rest, quarter, quarter, eighth, quarter), Measure 2 (quarter, quarter, quarter, quarter), Measure 3 (quarter, quarter, quarter, quarter), Measure 4 (half, quarter), Measure 5 (quarter, quarter, quarter, quarter), Measure 6 (quarter, quarter, quarter, quarter), Measure 7 (quarter, quarter, quarter, quarter).

Keys

Keys staff with chords: A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>(#5). The staff contains slash notation for accompaniment.

A. Bass

A. Bass staff with chords: A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>(#5). The staff contains slash notation for accompaniment.

Dr.

Drum staff with slash notation for accompaniment.

14

solo

Tpt

Alto Sax.

C<sup>6</sup> fills A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Keys

C<sup>6</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

A. Bass

C<sup>6</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Dr.

(10)

**B**

22

Tpt

Musical notation for Trumpet (Tpt) in treble clef. The staff contains two measures of music. The first measure starts with a quarter rest, followed by eighth notes G4, A4, B4, and a quarter note C5. The second measure contains eighth notes C5, B4, A4, G4, and a quarter note F4. A dynamic marking of *mf* is placed below the staff.

Alto Sax.

Musical notation for Alto Saxophone in treble clef. The staff contains two measures of music. The first measure starts with a quarter rest, followed by eighth notes G4, A4, B4, and a quarter note C5. The second measure contains eighth notes C5, B4, A4, G4, and a quarter note F4. A dynamic marking of *mf* is placed below the staff.

Keys

Musical notation for Keys in treble clef. The staff contains two measures of music, each filled with a rhythmic pattern of slanted lines. A dynamic marking of *mf* is placed below the staff.

A. Bass

Musical notation for Alto Bass in bass clef. The staff contains two measures of music, each filled with a rhythmic pattern of slanted lines. A dynamic marking of *mf* is placed below the staff.

**B**

(8)

Dr.

Musical notation for Drums in a drum clef. The staff contains two measures of music, each filled with a rhythmic pattern of slanted lines. A dynamic marking of *mf* is placed below the staff.

29

C

w/sax

Tpt

Alto Sax.

Keys

A. Bass

C

(10)

Dr.

36



Tpt

Trumpet staff with musical notation in G major, starting with a whole rest and followed by eighth and quarter notes.

Alto Sax.

Alto Saxophone staff with musical notation in G major, starting with a whole rest and followed by eighth and quarter notes.

Keys

Keys staff with a rhythmic pattern of eighth notes and chord symbols: D7, G7, E7, A7, D7, G7(#5), C6.

A. Bass

Alto Bass staff with a rhythmic pattern of eighth notes and chord symbols: D7, G7, E7, A7, D7, G7(#5), C6.

Dr.

Drum staff with a rhythmic pattern of eighth notes and accents.

**D**

43

Tpt

mp *cresc.* *f*

Alto Sax.

mp *cresc.* *f*

Keys

mp *cresc.* *f*

C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> D<sup>b6</sup> C<sup>o7</sup> D<sup>b6</sup> D<sup>b6</sup> C<sup>o7</sup> D<sup>b6</sup> D<sup>6</sup> D<sup>b<sup>o7</sup></sup> D<sup>6</sup> E<sup>b6</sup> D<sup>o7</sup> E<sup>b6</sup> E<sup>6</sup> E<sup>b<sup>o7</sup></sup> F<sup>6</sup> A<sup>7</sup>

*voice the whole chord*

A. Bass

mp *cresc.* *f*

Dr.

**D**

keep the hat going

bring in time

mp *cresc.* *f*

8

**E**

Solos  
1x pno  
2x Sax/tpt

C<sup>6</sup> play backings when not soloing

A<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

Tpt

50

Solos  
1x pno  
2x Sax/tpt

C<sup>6</sup> play backings when not soloing

A<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

Alto Sax.

Dm<sup>7</sup> D7(#5) G<sup>7</sup>

C<sup>6</sup> play backings when not soloing

A<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

Keys

Solos  
1x pno  
2x Sax/tpt

Dm<sup>7</sup> D7(#5) G<sup>7</sup>

C<sup>6</sup>

Solos  
1x pno  
2x Sax/tpt

A<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

A. Bass

**E**

(10)

Solos  
1x pno  
2x Sax/tpt

Dr.

57 C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> C<sup>6</sup> A<sup>7</sup>

Tpt

C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> C<sup>6</sup> A<sup>7</sup>

Alto Sax.

C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> C<sup>6</sup> A<sup>7</sup>

Keys

C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> C<sup>6</sup> A<sup>7</sup>

A. Bass

(10)

Dr.

65 D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>)

Tpt

Alto Sax.

Keys

D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>)

D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>)

A. Bass

D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>)

Dr.

(8)

73

C7

F7

F#07

G7

C6

Tpt

Musical staff for Trumpet (Tpt) in treble clef. It contains six measures of music. The first measure has a C7 chord above it. The second measure has a whole rest. The third measure has an F7 chord above it. The fourth measure has an F#07 chord above it. The fifth measure has a G7 chord above it. The sixth measure has a C6 chord above it. The melody consists of eighth notes with accents and slurs.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in treble clef. It contains six measures of music, identical to the Tpt staff. Chords C7, F7, F#07, G7, and C6 are indicated above the notes.

Keys

Musical staff for Keys in treble clef. It contains six measures of music, identical to the Tpt and Alto Sax. staves. Chords C7, F7, F#07, G7, and C6 are indicated above the notes.

C7

F7

F#07

G7

C6

A. Bass

Musical staff for Alto Bass (A. Bass) in bass clef. It contains six measures of music, each with a slash (/) indicating a walking bass line. Chords C7, F7, F#07, G7, and C6 are indicated above the staff.

Dr.

Musical staff for Drums (Dr.) in drum notation. It contains six measures of music, each with a slash (/) indicating a drum pattern. A double bar line is present at the end of the sixth measure.

(10)

80

A7 D7 G7 E7 A7 D7 G7  
 Tpt

A7 D7 G7 E7 A7 D7 G7  
 Alto Sax.

A7 D7 G7 E7 A7 D7 G7  
 Keys

A7 D7 G7 E7 A7 D7 G7(#5)  
 A. Bass

Dr.

Detailed description: This musical score is for a swing dance tune. It consists of five staves. The top three staves (Tpt, Alto Sax., and Keys) are in treble clef and play a melodic line with eighth and quarter notes. The A. Bass staff is in bass clef and features a steady eighth-note rhythmic pattern. The Dr. staff is in a drum set notation and also features a steady eighth-note pattern. Chord progressions are indicated above each staff: A7, D7, G7, E7, A7, D7, G7 for the first three staves; A7, D7, G7, E7, A7, D7, G7 for the A. Bass staff; and A7, D7, G7, E7, A7, D7, G7(#5) for the Dr. staff. The tempo is marked as 80.

88 C<sup>6</sup> INTERLUDE DS al CODA

Tpt

Alto Sax. C<sup>6</sup> INTERLUDE DS al CODA

Keys C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>7</sup> C<sup>#o7</sup> Dm<sup>7</sup> D<sup>7</sup>(#5) G<sup>7</sup> DS al CODA

A. Bass C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> C<sup>6</sup> B<sup>o7</sup> C<sup>7</sup> C<sup>#o7</sup> Dm<sup>7</sup> D<sup>7</sup>(#5) G<sup>7</sup> DS al CODA

Dr. INTERLUDE DS al CODA

mp

keep the hat going

mp

Swing Dance Tune G

94

Tpt

*cresc.* *f*

Alto Sax.

*cresc.* *f*

Keys

*cresc.* *f*

C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> D<sup>b6</sup> C<sup>o7</sup> D<sup>b6</sup> D<sup>b6</sup> C<sup>o7</sup> D<sup>b6</sup> D<sup>6</sup> D<sup>b<sup>o7</sup></sup> D<sup>6</sup> E<sup>b6</sup> D<sup>o7</sup> E<sup>b6</sup> E<sup>6</sup> E<sup>b<sup>o7</sup></sup> F<sup>6</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup>

A. Bass

*cresc.* *f*

C<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> D<sup>b6</sup> C<sup>o7</sup> D<sup>b6</sup> D<sup>b6</sup> C<sup>o7</sup> D<sup>b6</sup> D<sup>6</sup> D<sup>b<sup>o7</sup></sup> D<sup>6</sup> E<sup>b6</sup> D<sup>o7</sup> E<sup>b6</sup> E<sup>6</sup> E<sup>b<sup>o7</sup></sup> F<sup>6</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup>

Dr.

*cresc.* *f*

bring in time

# Appendix B

# Swing Dance Tune D

22/5/22

$\text{♩} = 130$

**A**

Trumpet

Alto Saxophone

Keyboard

Acoustic Bass

Drum Set

*C*<sup>7</sup> tinkling intro

*mp* in 2 easy tempo

pno melody freely

*C*<sup>7</sup>

*C*<sup>7</sup> this line or sim.

*mp* in 2 easy tempo

$\text{♩} = 130$  in 2

**A**

*mp* easy tempo

Detailed description of the musical score: The score is for a Swing Dance Tune. It consists of five staves. The top two staves, Trumpet and Alto Saxophone, are currently blank, indicating they are to be played freely. The Keyboard staff begins with a 'tinkling intro' in 2/4 time, marked *mp* and 'easy tempo', with a *C*<sup>7</sup> chord. This is followed by a 'pno melody freely' section, also in 2/4 time, marked *mp* and 'easy tempo', with a *C*<sup>7</sup> chord. The Acoustic Bass staff has a line 'this line or sim.' in 2/4 time, marked *mp* and 'easy tempo', with a *C*<sup>7</sup> chord. The Drum Set staff has a consistent rhythm in 2/4 time, marked *mp* and 'easy tempo', with a *C*<sup>7</sup> chord. The score is divided into two sections, both marked with a boxed 'A'. The tempo is marked as 130 bpm.

7

Tpt

Alto Sax.

Keys

A. Bass

Dr.

*mf*

*mf*

*mf*

*mf*

*mf*

14

Tpt

Alto Sax.

Keys

A. Bass

Dr.

**B**

21

Tpt

*f* 3

Alto Sax.

*f* 3

Keys

F<sup>6</sup> Dm Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm Gm<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

*f* in 4

A. Bass

F<sup>6</sup> Dm Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm Gm<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

*f* in 4

**B**

Dr.

C

28

Tpt

Musical staff for Trumpet (Tpt) in G major. It begins with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest. The staff then has a double bar line. The second measure is a whole rest. The third measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The fourth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The fifth measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The sixth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5.

*mf*

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in G major. It begins with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest. The staff then has a double bar line. The second measure is a whole rest. The third measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The fourth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The fifth measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The sixth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5.

*mf*

Keys

Musical staff for Keys in G major. It begins with a triplet of eighth notes (Bb4, A4, G4) followed by a quarter rest. The staff then has a double bar line. The second measure is a whole rest. The third measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The fourth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The fifth measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The sixth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5.

Bb7 A7 Ab7 G7 C7 G7 C7 C#07

*pno* *mf*

A. Bass

Musical staff for Alto Bass in G major. It begins with a triplet of eighth notes (Bb4, A4, G4) followed by a quarter rest. The staff then has a double bar line. The second measure is a whole rest. The third measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The fourth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The fifth measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The sixth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5.

Bb7 A7 Ab7 G7 C7 G7 C7 C#07

*mf* in 2

C

Dr.

Musical staff for Drums in G major. It begins with a triplet of eighth notes (Bb4, A4, G4) followed by a quarter rest. The staff then has a double bar line. The second measure is a whole rest. The third measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The fourth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The fifth measure starts with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The sixth measure has a quarter rest, followed by eighth notes G4, A4, B4, and C5.

*mf* in 2

34

Tpt

Alto Sax.

Keys

A. Bass

Dr.

**D**

**D**

5 3 5 5 5 5 5

5 3 5 5 5 5 5

Ab<sup>7</sup> 5 G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bb<sup>o7</sup> Am<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bb<sup>o7</sup> Am<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bb<sup>o7</sup>

Ab<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> C<sup>7</sup> Bb<sup>o7</sup> Am<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bb<sup>o7</sup> Am<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bb<sup>o7</sup>

5 3

dig in, 4-on-the-floor

**E**

sax solo 1x  
tpt solo 2x backings 2x only

7

42

Tpt

D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>#</sup>0<sup>7</sup>

Alto Sax.

sax solo 1x  
tpt solo 2x backings 2x only

solo break

A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>#</sup>0<sup>7</sup>

Keys

sax solo 1x  
tpt solo 2x backings 2x only

Am<sup>7</sup> Ab<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>#</sup>0<sup>7</sup>

A. Bass

sax solo 1x  
tpt solo 2x backings 2x only

Am<sup>7</sup> Ab<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> in 2 G<sup>7</sup> C<sup>7</sup> C<sup>#</sup>0<sup>7</sup>

Dr.

**E**

in 2

sax solo 1x  
tpt solo 2x backings 2x only

50 B<sup>b</sup>7 A<sup>7</sup> A<sup>7</sup>(#5) D<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>#07</sup>

Tpt

Alto Sax. F<sup>7</sup> E<sup>7</sup> E<sup>7</sup>(#5) A<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>#07</sup>

Keys A<sup>b</sup>7 G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>#07</sup>

A. Bass A<sup>b</sup>7 G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>#07</sup>

Dr.

58 Bb7 A7 A7(#5) D7 G6 Em Am7 D7 G6 Em Am7 D7 G6 Em

Tpt

Alto Sax.

Keys

Ab7 G7 G7(#5) C7 F6 Dm Gm7 C7 F6 Dm Gm7 C7 F6 Dm

A. Bass

in 4

Dr.

in 4

66 Am<sup>7</sup> D<sup>7</sup> C<sup>#7</sup> C<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>#07</sup>

Tpt

Alto Sax. Em<sup>7</sup> A<sup>7</sup> G<sup>#7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>#07</sup>

Keys Gm<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>#07</sup>

A. Bass Gm<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>#07</sup>

Dr.

in 2

in 2

Detailed description of the musical score: The score is for a piece titled 'Swing Dance Tune D'. It consists of five staves: Tpt (Trumpet), Alto Sax., Keys (Piano), A. Bass (Double Bass), and Dr. (Drums). The key signature is three sharps (F#, C#, G#). The piece starts at measure 66. The Tpt part consists of a series of slanted lines representing a rhythmic pattern. The Alto Sax. part has a melodic line with notes and rests, including accents. The Keys part has a rhythmic accompaniment with some melodic fragments. The A. Bass part has a rhythmic accompaniment with some melodic fragments. The Dr. part has a rhythmic pattern. Chord progressions are indicated above the staves. The piece ends with a double bar line and the instruction 'in 2'.

74

Bb7 A7 A7(#5) D7 D7

**F**

Tpt

Musical notation for Tpt staff, including slurs and first/second endings.

Alto Sax.

F7 E7 E7(#5) A7 A7

Musical notation for Alto Sax. staff, including slurs and first/second endings.

Keys

Ab7 G7 G7(#5) C7 C7 G7 C7 G7 C7

Musical notation for Keys staff, including slurs and first/second endings.

A. Bass

Ab7 G7 G7(#5) C7 C7 G7 C7 G7 C7

Musical notation for A. Bass staff, including slurs and first/second endings.

5 2ndx only

**F**

Dr.

Musical notation for Dr. staff, including slurs and first/second endings.

hat keep time in breaks

Swing Dance Tune D

81

Tpt

Alto Sax.

Keys

A. Bass

Dr.

time

*gliss.*

5

G<sup>7</sup> C<sup>7</sup> C<sup>#o7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> C<sup>#o7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup>

Detailed description of the musical score: The score is for a swing dance tune in D major. It consists of five staves. The Tpt and Alto Sax. staves have melodic lines with slurs and accents, including a glissando in the final measure of the first system. The Keys and A. Bass staves provide harmonic support with a sequence of chords: G7, C7, C#o7, Ab7, G7, G7(#5), C7, G7, C7, G7. The Dr. staff shows a rhythmic pattern with 'x' marks for hits and a 'time' marking for a drum solo section.

G

Tpt

Musical notation for Trumpet (Tpt) in G major, measures 88-92. Features quintuplets and triplets.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.) in G major, measures 88-92. Features quintuplets and triplets.

Keys

Chord progression for Keys: C7, G7, C7, C#o7, Ab7, G7, G7(#5), C7, F6, Dm. Includes a crescendo and the instruction "f in 4".

A. Bass

Chord progression for Double Bass (A. Bass): C7, G7, C7, C#o7, Ab7, G7, G7(#5), C7, F6, Dm. Includes a crescendo and the instruction "f in 4".

Dr.

Drum notation for measures 88-92, including a "time" section and a "G" section marker. Includes a crescendo and the instruction "f in 4 Swing Dance Tune D".

95

Tpt

Alto Sax.

Keys

A. Bass

Dr.

Gm7 C7 F6 Dm Gm7 C7 F6 Dm Gm7 C7 B7 Bb7 A7 Ab7 G7

Gm7 C7 F6 Dm Gm7 C7 F6 Dm Gm7 C7 B7 Bb7 A7 Ab7 G7

pno

102 **H**

Tpt

Alto Sax.

Keys

A. Bass

**H**

Dr.



# Appendix C

# Swing Dance Tune K

22/5/22

Justin Buckingham

♩=150

Trumpet *mf*

Alto Saxophone *mf*

Keyboard *mf* D<sup>ø</sup>7 G<sup>7</sup>(b9)

Acoustic Bass *mf* D<sup>ø</sup>7 G<sup>7</sup>(b9)

Drum Set *mf*

♩=150

7

Tpt

Alto Sax.

Keys

A. Bass

Dr.

**A** §

§

Cm<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>) B<sup>b6</sup> Cm<sup>7</sup> B<sup>b6</sup> § B<sup>o7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>

Cm<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>) B<sup>b6</sup> Cm<sup>7</sup> B<sup>b6</sup> § B<sup>o7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>

**A** § head

Detailed description of the musical score: The score is for a piece titled 'Swing Dance Tune K'. It consists of five staves: Tpt (Trumpet), Alto Sax., Keys (Piano), A. Bass (Double Bass), and Dr. (Drum). The key signature is two flats (B-flat and E-flat). The piece begins with a 7-measure rest. The Tpt and Alto Sax. parts have melodic lines with various note values and rests. The Keys and A. Bass parts provide harmonic support with chords and rhythmic patterns. The Dr. part features a consistent rhythmic pattern. There are two 'A' section markers, one at the beginning and one labeled 'head' at the end. The first 'A' section marker is boxed and followed by a repeat sign. The second 'A' section marker is also boxed and followed by a repeat sign. The Keys and A. Bass parts have chord symbols written above them: Cm<sup>7</sup>, B<sup>7</sup>(b<sup>9</sup>), B<sup>b6</sup>, Cm<sup>7</sup>, B<sup>b6</sup>, B<sup>o7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b7</sup>, and E<sup>b7</sup>. The Dr. part has a 'head' label above it.

14

Tpt

Musical notation for the Trumpet part, starting at measure 14. It features a melodic line with eighth and quarter notes, including some slurs and ties.

Alto Sax.

Musical notation for the Alto Saxophone part, starting at measure 14. It features a melodic line with eighth and quarter notes, including some slurs and ties.

Keys

Chord progression for the Keys part, starting at measure 14. The notation includes slanted lines for rhythmic accompaniment and specific chord symbols above the staff.

D<sup>ø</sup>7 G<sup>7</sup>(b<sup>9</sup>) Cm<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>6 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>o</sup>7 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7

A. Bass

Chord progression for the A. Bass part, starting at measure 14. The notation includes slanted lines for rhythmic accompaniment and specific chord symbols above the staff.

D<sup>ø</sup>7 G<sup>7</sup>(b<sup>9</sup>) Cm<sup>7</sup> B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>6 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>o</sup>7 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7

Dr.

Rhythmic notation for the Drums part, starting at measure 14. It features a pattern of slanted lines representing drum hits.

**B**

21

Tpt

Musical notation for Tpt staff, measures 21-28. The staff contains eighth and quarter notes with various accidentals, and rests. A double bar line is present at the end of measure 24.

Alto Sax.

Musical notation for Alto Sax. staff, measures 21-28. The staff contains eighth and quarter notes, some with triplets (marked '3'). A *cresc.* marking is present under the final notes of the phrase.

Keys

Chord symbols for Keys staff: D $\emptyset$ 7, G7(b9), Cm7, B7(b9), B $\flat$ 6, Cm7, F7, B $\flat$ m7, E $\flat$ 7, A $\flat$ maj9. The staff contains rhythmic notation with slanted lines. A *cresc.* marking is present at the end of the phrase.

A. Bass

Chord symbols for A. Bass staff: E $\flat$ 7, D $\emptyset$ 7, G7(b9), Cm7, B7(b9), B $\flat$ 6, Cm7, F7, B $\flat$ m7, E $\flat$ 7, A $\flat$ maj7. The staff contains rhythmic notation with slanted lines. A *cresc.* marking is present at the end of the phrase.

**B**

Dr.

Rhythmic notation for Dr. staff, measures 21-28. The staff contains slanted lines representing drum patterns. A *cresc.* marking is present at the end of the phrase.

28

Tpt

*mf*

Alto Sax.

3 *f*

Keys

*f*

Ab<sup>7</sup> Bb<sup>9</sup> Eb<sup>maj7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Ab<sup>maj7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> E<sup>o7</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o7</sup> Cm<sup>7</sup>

A. Bass

*f* *mf*

Ab<sup>7</sup> Bb<sup>7</sup> Eb<sup>maj7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>maj7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> E<sup>o7</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o7</sup>

Dr.

*f* *mf*

6

35

Tpt

Musical notation for Trumpet (Tpt) in G major, starting at measure 35. The staff contains eighth and quarter notes with rests. A circled cross symbol is positioned above the staff in the fourth measure.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.) in G major, starting at measure 35. The staff contains quarter and eighth notes with rests. A circled cross symbol is positioned above the staff in the fourth measure.

Keys

Chord progression for Keys in G major, starting at measure 35. The staff contains rhythmic slashes. Chord symbols are placed above the staff: F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, D<sup>ø7</sup>, G<sup>7(b9)</sup>, C<sup>m7</sup>, B<sup>7(b9)</sup>, B<sup>b6</sup>, C<sup>m7</sup>, F<sup>7</sup>. A circled cross symbol is positioned above the staff in the fourth measure.

A. Bass

Chord progression for Alto Bass (A. Bass) in G major, starting at measure 35. The staff contains rhythmic slashes. Chord symbols are placed above the staff: C<sup>m7</sup>, F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, D<sup>ø7</sup>, G<sup>7(b9)</sup>, C<sup>m7</sup>, B<sup>7(b9)</sup>, B<sup>b6</sup>, C<sup>m7</sup>, F<sup>7</sup>. A circled cross symbol is positioned above the staff in the fourth measure.

Dr.

Rhythmic notation for Drums (Dr.) in G major, starting at measure 35. The staff contains rhythmic slashes. A circled cross symbol is positioned above the staff in the fourth measure.

**C**

7

42 B $\flat$ 6 B $\circ$ 7 Cm7 F7 B $\flat$ 7 Eb7 D $\emptyset$ 7 G7(b9) Cm7 B7(b9) B $\flat$ 6 Cm7 F7 B $\flat$ 6 B $\circ$ 7

Tpt

C&R w/sax  
simple dancer-friendly rhythmic ideas

B $\flat$ 6 B $\circ$ 7 Cm7 F7 B $\flat$ 7 Eb7 D $\emptyset$ 7 G7(b9) Cm7 B7(b9) B $\flat$ 6 Cm7 F7 B $\flat$ 6 B $\circ$ 7

Alto Sax.

*mf* C&R w/sax  
simple dancer-friendly rhythmic ideas

B $\flat$ 6 B $\circ$ 7 Cm7 F7 B $\flat$ 7 Eb7 D $\emptyset$ 7 G7(b9) Cm7 B7(b9) B $\flat$ 6 Cm7 F7 B $\flat$ 6 B $\circ$ 7

Keys

Horn C&R

B $\flat$ 6 B $\circ$ 7 Cm7 F7 B $\flat$ 7 Eb7 D $\emptyset$ 7 G7(b9) Cm7 B7(b9) B $\flat$ 6 Cm7 F7 B $\flat$ 6 B $\circ$ 7

A. Bass

Horn C&R

**C**

Horn C&R

Dr.

**D**

51 Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> B<sup>b6</sup> Cm<sup>7</sup> F<sup>7</sup> Stop time drum solo

Tpt

mp

Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> B<sup>b6</sup> Cm<sup>7</sup> F<sup>7</sup> Stop time drum solo

Alto Sax.

mp

Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> B<sup>b6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>bm7</sup> E<sup>b7</sup> A<sup>b</sup>maj<sup>7</sup>

Keys

mp Stop time drum solo

Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> B<sup>b6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>bm7</sup> E<sup>b7</sup> A<sup>b</sup>maj<sup>7</sup>

A. Bass

mp Stop time drum solo

**D**

Stop time drum solo

Dr.

mp

60

Bb6 B°7 Cm7 F7 Bb7

Tpt

Musical notation for Tpt staff, measures 60-68. Dynamics: *mf*.

Alto Sax.

Musical notation for Alto Sax. staff, measures 60-68. Dynamics: *mf*.

Bb6 B°7 Cm7 F7 Bb7

Keys

Musical notation for Keys staff, measures 60-68. Dynamics: *mf*. Includes annotation: Horn C&R.

Ab7 Bb7 Ebmaj7 Bbm7 Eb7 Abmaj7 Ab7 Bb7 Eb7 E°7 F7 Bb6 B°7 Cm7 F7 Bb7

A. Bass

Musical notation for A. Bass staff, measures 60-68. Dynamics: *mf*. Includes annotation: Horn C&R.

Ab7 Bb7 Ebmaj7 Bbm7 Eb7 Abmaj7 Ab7 Bb7 Eb7 E°7 F7 Bb6 B°7 Cm7 F7 Bb7

Dr.

Musical notation for Dr. staff, measures 60-68. Dynamics: *mf*. Includes annotation: end solo Horn C&R.

69 Eb7 Dø7 G7(b9) Cm7 B7(b9) Bb6 Cm7 F7 Bb6 Gm7 Cm7 F7 **E**

Tpt  
 Eb7 Dø7 G7(b9) Cm7 B7(b9) Bb6 Cm7 F7 Bb6 Gm7 Cm7 F7 Bb6 B°7  
 together open vamp horn

Alto Sax.  
 Eb7 Dø7 G7(b9) Cm7 B7(b9) Bb6 Cm7 F7 Bb6 Gm7 Cm7 F7 Bb6 B°7  
 together open vamp horn

Keys  
 Eb7 Dø7 G7(b9) Cm7 B7(b9) Bb6 Cm7 F7 Bb6 Gm7 Cm7 F7 Bb6 B°7  
 open vamp in 2 Horn/Dance C&R

A. Bass  
 Eb7 Dø7 G7(b9) Cm7 B7(b9) Bb6 Cm7 F7 Bb6 Gm7 Cm7 F7 Bb6 B°7  
 open vamp in 2 in 4 Horn/Dance C

Dr.  
 open vamp in 2 in 4 **E** Horn/Dance C&

77

Bb<sup>6</sup> B<sup>o7</sup> Cm<sup>7</sup> F<sup>7</sup>

Tpt

Trumpet staff with rests in measures 77-84. A double bar line is at the end of measure 84.

horn dancer

Alto Sax.

Alto Sax staff with notes and slurs in measures 77-84. A double bar line is at the end of measure 84.

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> Bb<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup>

dancer horn dancer horn dancer horn dancer

Keys

Keys staff with slurs in measures 77-84. A double bar line is at the end of measure 84.

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> Bb<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o7</sup> Cm<sup>7</sup> F<sup>7</sup>

A. Bass

A. Bass staff with slurs in measures 77-84. A double bar line is at the end of measure 84.

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> Bb<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o7</sup> Cm<sup>7</sup> F<sup>7</sup>

Dr.

Drum staff with slurs in measures 77-84.


86  $Bb^7$   $Eb^7$   $D\emptyset^7$   $G^7(b9)$   $Cm^7$   $B^7(b9)$   $Bb^6$   $Cm^7$   $F^7$   $Bb^6$   $Gm^7$   $Cm^7$   $F^7$

Tpt.  horn dancer horn dancer horn dancer open vamp

Alto Sax.  open vamp

Keys  open vamp in 2

A. Bass  open vamp in 2

Dr.  open vamp in 2

94 **F** Drum/Dance C&R

Tpt

*mp* *mf*

Bb<sup>6</sup> B<sup>o7</sup>

Alto Sax.

Drum/Dance C&R

*mp* *mf* horn

Bb<sup>6</sup> B<sup>o7</sup>

Keys

Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> E<sup>o7</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o7</sup>

*mp* Drum/Dance C&R *mf* in 4 Horn/Dance C&R

A. Bass

Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> E<sup>o7</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o7</sup>

*mp* Drum/Dance C&R *mf* in 4 Horn/Dance C&R

Dr.

**F**

*mp* Drum/Dance C&R *mf* in 4

Horn/Dance C&R

103 Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> D<sup>ø7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> B<sup>7(b9)</sup> B<sup>b6</sup>

Tpt

horn dancer hornx2 dancer hornx2

Alto Sax.

dancer hornx2 dancer hornx2

Keys

A. Bass

Dr.

Detailed description: This is a page of a musical score for a swing dance tune. It features five staves: Tpt (Trumpet), Alto Sax., Keys (Piano), A. Bass (Double Bass), and Dr. (Drum). The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into six measures. Chord changes are indicated above the staves: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, D<sup>ø7</sup>, G<sup>7(b9)</sup>, Cm<sup>7</sup>, B<sup>7(b9)</sup>, and B<sup>b6</sup>. The Tpt part has rests in measures 1, 2, 4, and 5, with slurs in measures 3 and 6. The Alto Sax. part has rests in measures 1, 2, 4, and 5, with slurs in measures 3 and 6. The Keys, A. Bass, and Dr. parts have continuous rhythmic patterns throughout the six measures.



# Appendix D

# Swing Dance Tune E

22/5/22

Justin Buckingham

♩=160

Clarinet in B♭

Trumpet

Keyboard

Acoustic Bass

Drum Set

*mp*

*mp*

*mp*

Swing Dance Tune E

9 **A**

Cl. *mp*

Musical notation for Clarinet (Cl.) in treble clef, key of D major. The piece starts at measure 9. The notation includes eighth notes, quarter notes, and a triplet of eighth notes. The dynamic marking is *mp*.

Tpt

Musical notation for Trumpet (Tpt) in treble clef, key of D major. The staff contains whole rests for all seven measures.

Keys *in 2*

Musical notation for Keys in treble clef, key of D major. The notation includes chords and melodic lines. Chord markings above the staff include F#7(b9), F#(b9), F°7, F#7(b9), and Bm6. The tempo/style marking is *in 2*.

A. Bass *in 2*

Musical notation for A. Bass in bass clef, key of D major. The notation consists of a rhythmic pattern of eighth notes with diagonal slashes. Chord markings above the staff include Bm6, C#°7, F#7(b9), Bm6, C#°7, F#(b9), Bm6, G7, F°7, and F#7(b9). The tempo/style marking is *in 2*.

**A**

Dr. *in 2*

Musical notation for Drums (Dr.) in a drum set notation. The notation shows a consistent rhythmic pattern of eighth notes with diagonal slashes. The tempo/style marking is *in 2*.

**B**

16

Cl.

Musical notation for Clarinet (Cl.) in treble clef, key of D major. It features a series of rests followed by eighth notes and a triplet of eighth notes. The dynamic marking *mf* is present.

*mf*

Tpt

Musical notation for Trumpet (Tpt) in treble clef, key of D major. It features eighth notes and triplet markings. The dynamic marking *mf* is present.

*mf*

Keys

Musical notation for Keys in treble clef, key of D major. It includes a chord symbol  $F\#7(b9)$  and a diamond-shaped chord symbol.

$Bm^6$   $F\#7(b9)$   $Bm^6$  in 2  $C\#\emptyset7$   $F\#7(b9)$   $Bm^6$   $C\#\emptyset7$   $F\#(b9)$   $Bm^6$   $G^7$

A. Bass

Musical notation for A. Bass in bass clef, key of D major. It features a quarter note followed by a series of slashes representing a rhythmic pattern.

*mf*

**B**

in 2

Dr.

Musical notation for Drums in a standard drum set notation, featuring a series of slashes representing a rhythmic pattern.

*mf*

C

23

Cl.

Musical staff for Clarinet (Cl.) in treble clef, key of D major. It features a triplet of eighth notes in the first measure, followed by eighth-note patterns with accents and slurs. Dynamics include *mp* and *f*. A fermata is placed over the final note of the second measure.

Tpt

Musical staff for Trumpet (Tpt) in treble clef, key of D major. It features a triplet of eighth notes in the first measure, followed by eighth-note patterns with accents and slurs. Dynamics include *mp* and *f*. A fermata is placed over the final note of the second measure.

Keys

Musical staff for Keys in treble clef, key of D major. It features a triplet of eighth notes in the first measure, followed by a piano accompaniment pattern of eighth notes. Chord symbols are placed above the staff: F<sup>o7</sup>, F<sup>#7(b9)</sup>, Bm<sup>6</sup>, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dmaj<sup>7</sup>, and Dm<sup>7</sup>. Dynamics include *mp* and *f*. The text "piano comp" is written below the staff.

A. Bass

Musical staff for A. Bass in bass clef, key of D major. It features a triplet of eighth notes in the first measure, followed by a piano accompaniment pattern of eighth notes. Chord symbols are placed above the staff: F<sup>o7</sup>, F<sup>#7(b9)</sup>, Bm<sup>6</sup>, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dmaj<sup>7</sup>, and Dm<sup>7</sup>. Dynamics include *mp* and *f*. The text "in 4" is written below the staff.

C

Dr.

Musical staff for Drums (Dr.) in 4/4 time. It features a triplet of eighth notes in the first measure, followed by a drum pattern of eighth notes. Dynamics include *mp* and *f*. The text "in 4" is written below the staff.

**D**

30

Cl.

Musical staff for Clarinet (Cl.) in treble clef, key of D major. It features a melodic line with eighth and sixteenth notes, including accents and slurs. A dynamic marking of *f* is present. A hairpin crescendo is shown at the end of the staff.

Tpt

Musical staff for Trumpet (Tpt) in treble clef, key of D major. It features a melodic line with eighth and sixteenth notes, including accents and slurs. A dynamic marking of *f* is present. A hairpin crescendo is shown at the end of the staff.

Keys

Musical staff for Keys in treble clef, key of D major. It consists of a rhythmic accompaniment of eighth notes with slanted stems. Chord symbols are placed above the staff: G<sup>7</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>), Bm<sup>6</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>), Bm<sup>6</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>). A dynamic marking of *f* is present. A bracket labeled "fill" spans the last two measures.

A. Bass

Musical staff for A. Bass in bass clef, key of D major. It consists of a rhythmic accompaniment of eighth notes with slanted stems. Chord symbols are placed above the staff: G<sup>7</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>), Bm<sup>6</sup> in 2, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>), Bm<sup>6</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>). A dynamic marking of *f* is present.

**D**

in 2

Dr.

Musical staff for Drums (Dr.) in a drum clef, key of D major. It consists of a rhythmic accompaniment of eighth notes with slanted stems. Chord symbols are placed above the staff: G<sup>7</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>), Bm<sup>6</sup> in 2, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>), Bm<sup>6</sup>, C<sup>#</sup>ø<sup>7</sup>, F<sup>#</sup>7(b<sup>9</sup>). A dynamic marking of *f* is present. The word "bass:" is written below the staff.

**E**

37

Cl.

Musical notation for Clarinet (Cl.) in treble clef. It features a triplet of eighth notes in the first measure of the second system, followed by a dynamic marking of *p*.

Tpt

Musical notation for Trumpet (Tpt) in treble clef. It features a triplet of eighth notes in the first measure of the second system, followed by a dynamic marking of *p*.

Keys

Musical notation for Keys in treble clef. It features a dynamic marking of *p*.

A. Bass

Musical notation for A. Bass in bass clef. It features a dynamic marking of *p* and the instruction "in 2" below the staff.


Dr.

Musical notation for Drums (Dr.) in a drum clef. It features a dynamic marking of *p* and the instruction "in 2" below the staff.


**E**

**F**


45

Cl. 

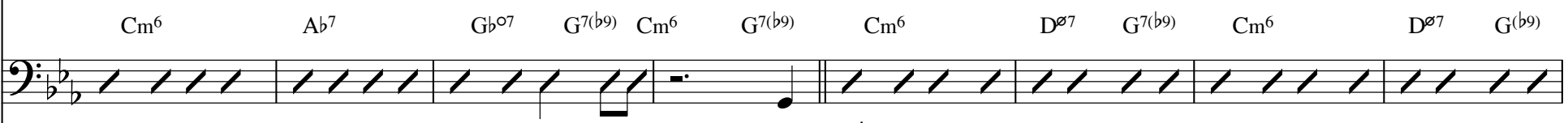
*mp cresc.*

Tpt 

*mp cresc.*

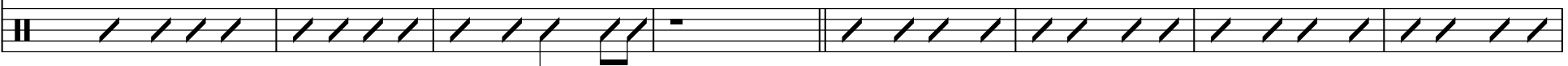
Keys 

*mp cresc.*

A. Bass 

*mp cresc.*

**F**

Dr. 

*mp cresc.*

53

Cl. *f* *f* cl solo

Tpt *f* *f* long tone background figures

Keys *f* *f* comp

A. Bass *f* *f*

Dr. *f* *f*

**G** **G**

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj7

Cm<sup>6</sup> A<sup>b</sup>7 G<sup>b</sup>o<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) Cm<sup>6</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj7

Cm<sup>6</sup> A<sup>b</sup>7 G<sup>b</sup>o<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) Cm<sup>6</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj7

Cm<sup>6</sup> A<sup>b</sup>7 G<sup>b</sup>o<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) Cm<sup>6</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj7

**H**

61 Ebm7 Ab7 Dø7 G7(b9) Cm6 Dø7 G7(b9) Cm6 Dø7 G7(b9) Cm6

Cl. *mp*

Tpt Ebm7 Ab7 Dø7 G7(b9) tr tr tr tr tr tr tr tr *mp*

Keys Ebm7 Ab7 Dø7 G7(b9) Cm6 tr Dø7 G7(b9) Cm6 tr Dø7 G7(b9) Cm6 tr *mp*

A. Bass Ebm7 Ab7 Dø7 G7(b9) Cm6 Dø7 G7(b9) Cm6 Dø7 G7(b9) Cm6 *mp in 2*

Dr. *mp in 2*

70  $A\flat 7(b9)$   $G\flat 7$   $G 7(b9)$  **I**

Cl. *pp*

Tpt *tr tr tr* *pp*

Keys *tr tr tr*  $A\flat 7(b9)$   $G\flat 7$   $G 7(b9)$   $Cm^6$   $G 7(b9)$   $C\sharp m^6$   $D\sharp 7$   $G\sharp 7(b9)$   $C\sharp m^6$   $D\sharp 7$   $G\sharp(b9)$   $C\sharp m^6$   
*no comp* *pp* *solo*

$A\flat 7(b9)$   $G\flat 7$   $G 7(b9)$   $Cm^6$   $G 7(b9)$   $C\sharp m^6$   $D\sharp 7$   $G\sharp 7(b9)$   $C\sharp m^6$   $D\sharp 7$   $G\sharp(b9)$   $C\sharp m^6$

A. Bass *pp*

**I**

Dr. *pp* in 2

J

78

Cl.

Musical staff for Clarinet (Cl.) in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, including rests and a double bar line.

Tpt

Musical staff for Trumpet (Tpt) in treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, including rests and a double bar line.

Keys

Musical staff for Keys in treble clef, key signature of three sharps. The staff contains a chordal accompaniment with a double bar line. Above the staff are chord symbols: A7, G°7, G#7(b9), C#m(G#7(b9)), C#m6, D#°7, G#7(b9), C#m6, D#°7, G#(b9), C#m6. Below the staff is the text "pno solo".

A. Bass

Musical staff for A. Bass in bass clef, key signature of three sharps. The staff contains a rhythmic accompaniment with a double bar line. Above the staff are chord symbols: A7, G°7, G#7(b9), C#m(G#7(b9)), C#m6, D#°7, G#7(b9), C#m6, D#°7, G#(b9), C#m6. Below the staff is the text "in 4 pno solo".

J

Dr.

Musical staff for Drums (Dr.) in a drum set notation, key signature of three sharps. The staff contains a rhythmic pattern with a double bar line. Above the staff is the text "exact, cute:". Below the staff is the text "in 4 pno solo".

**K**

86

Cl.

Musical staff for Clarinet (Cl.) in treble clef, key of E major (three sharps). The staff contains a sequence of notes and rests across 8 measures.

Tpt

Musical staff for Trumpet (Tpt) in treble clef, key of E major (three sharps). The staff contains a sequence of notes and rests across 8 measures.

Keys

Musical staff for Keys in treble clef, key of E major (three sharps). The staff contains a sequence of notes and rests across 8 measures. Above the staff are chord symbols: A<sup>7</sup>, G<sup>o7</sup>, G<sup>#7(b9)</sup>, C<sup>#m6</sup>, C<sup>#7</sup>, F<sup>#m7</sup>, B<sup>7</sup>, E<sup>maj7</sup>, and E<sup>m7</sup>. The text "end solo" is written below the staff.

A. Bass

Musical staff for A. Bass in bass clef, key of E major (three sharps). The staff contains a sequence of notes and rests across 8 measures. Above the staff are chord symbols: A<sup>7</sup>, G<sup>o7</sup>, G<sup>#7(b9)</sup>, C<sup>#m6</sup>, C<sup>#7</sup>, F<sup>#m7</sup>, B<sup>7</sup>, E<sup>maj7</sup>, and E<sup>m7</sup>. The text "Walk Bass Solo" is written below the staff.

**K**

Dr.

Musical staff for Drums (Dr.) showing a rhythmic pattern of slashes across 8 measures. The text "Walk Bass Solo" is written below the staff.

L

94

Cl. *mp*

Tpt *mp*

Keys *mp*

A<sup>7</sup> D<sup>#</sup>7 G<sup>7</sup>(b9) C<sup>#</sup>m<sup>6</sup> D<sup>#</sup>7 G<sup>7</sup>(b9) C<sup>#</sup>m<sup>6</sup> D<sup>#</sup>7 G<sup>7</sup>(b9)

A. Bass *mp*

end solo in 2

L

Dr. *mp* in 2

101

M

Cl.

3 *f*

Tpt

3 *f*

Keys

C#m6 A7(b9) G°7 G#7(b9) C#m6 F#7(b9) Bm6 C#°7 F#7(b9) Bm6

3 *f* fill

A. Bass

C#m6 A7(b9) G°7 G#7(b9) C#m6 F#7(b9) Bm6 C#°7 F#7(b9) Bm6

*f* in 4

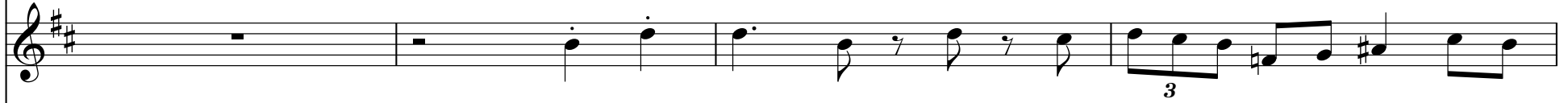
M


Dr.

fill *f* in 4

108

Cl. 

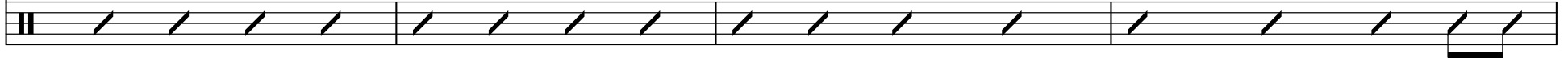
Tpt 

Keys 

C#°7 F#(b9) Bm6 G7 F°7 F#7(b9)

A. Bass 

C#°7 F#(b9) Bm6 G7 F°7 F#7(b9)

Dr. 

112

Cl.

Musical staff for Clarinet (Cl.) in treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and quarter notes, including two triplet markings. The piece concludes with a Bm6 chord.

Tpt

Musical staff for Trumpet (Tpt) in treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and quarter notes, including two triplet markings. The piece concludes with a Bm6 chord.

Keys

Musical staff for Keys in treble clef, key signature of two sharps (F# and C#). The staff contains a rhythmic accompaniment with eighth and quarter notes, including a triplet. Chord changes are indicated above the staff: Bm6, F°7, F#7(b9) Bm6, F°7, F#7(b9) Bm6, Bm6.

A. Bass

Musical staff for Alto Bass (A. Bass) in bass clef, key signature of two sharps (F# and C#). The staff contains a rhythmic accompaniment with eighth and quarter notes, including a triplet. Chord changes are indicated above the staff: Bm6, F°7, F#7(b9) Bm6, F°7, F#7(b9) Bm6, Bm6.

Dr.

Musical staff for Drums (Dr.) in a standard drum notation. The staff shows a rhythmic pattern with eighth and quarter notes, including a triplet. The piece concludes with a Bm6 chord.

# Appendix E

# Swing Dance Tune I

22/5/22

Justin Buckingham

$\text{♩} = 105$  **Clap**

Trumpet

Alto Saxophone

Keyboard **Eb<sup>6</sup>** Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>9</sup> Eb<sup>6</sup>

Acoustic Bass **Eb<sup>6</sup>** Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>9</sup> Eb<sup>6</sup>

Drum Set  $\text{♩} = 105$  **Clap** sim.

A

7

Tpt

Musical notation for Trumpet (Tpt) in G-flat major, 4/4 time. The staff contains a sequence of notes and rests, including a double bar line and repeat signs.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.) in G-flat major, 4/4 time. The staff contains a sequence of notes and rests, including a double bar line and repeat signs.

Keys

Musical notation for Keys in G-flat major, 4/4 time. The staff contains notes and rests, with a double bar line and repeat signs. Chord symbols are placed above the staff: Cm7, Fm7, Bb7, Eb6, Eb6, Cm7, Fm7, Bb9. The word "comp" is written below the staff.

A. Bass

Musical notation for Alto Bass (A. Bass) in G-flat major, 4/4 time. The staff contains rhythmic notation (diagonal lines) and a double bar line with repeat signs. Chord symbols are placed above the staff: Cm7, Fm7, Bb7, Eb6, Eb6, Cm7, Fm7, Bb9.

A

Dr.

Musical notation for Drums (Dr.) in 4/4 time. The staff contains rhythmic notation (diagonal lines) and a double bar line with repeat signs.

14

**B**

Tpt

Musical notation for Trumpet (Tpt) in G-flat major, starting at measure 14. The staff contains eighth and quarter notes with rests, and a double bar line at the end of the section.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.) in G-flat major, starting at measure 14. The staff contains eighth notes, quarter notes, and rests, with a double bar line at the end of the section.

Keys

Chord progression for Keys in G-flat major, starting at measure 14. The staff shows rhythmic slashes and chord symbols: Eb6, Cm7, Fm7, Bb7, Eb6, E7(b9), Aø7, D7(b13), Gm7, C7, Fm7, Bb7.

A. Bass

Chord progression for Alto Bass (A. Bass) in G-flat major, starting at measure 14. The staff shows rhythmic slashes and chord symbols: Eb6, Cm7, Fm7, Bb7, Eb6, E7(b9), Aø7, D7(b13), Gm7, C7, Fm7, Bb7.

Dr.

Rhythmic notation for Drums (Dr.) in G-flat major, starting at measure 14. The staff shows rhythmic slashes and a double bar line at the end of the section.

**B**

21

C

Tpt

Musical notation for Trumpet (Tpt) in G major, starting at measure 21. The staff contains a melodic line with eighth and quarter notes, including rests and slurs.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.) in G major, starting at measure 21. The staff contains a melodic line with eighth and quarter notes, including rests and slurs.

Keys

Chord notation for Keys in G major, starting at measure 21. The staff shows a sequence of chords: Eb6, Eb7, Ab6, A°7, Ab6, F9/A, Fm7, Bb9, Eb6, Cm7. The notation includes rhythmic slashes and specific note heads.

A. Bass

Chord notation for Alto Bass (A. Bass) in G major, starting at measure 21. The staff shows a sequence of chords: Eb6, Eb7, Ab6, A°7, Ab6, F9/A, Fm7, Bb9, Eb6, Cm7. The notation includes rhythmic slashes and specific note heads.

Dr.

Rhythmic notation for Drums (Dr.) in G major, starting at measure 21. The staff shows a sequence of rhythmic slashes and a 'roll' instruction. A 'C' time signature change is indicated above the staff.

28



**D**

5

E $\flat$ 6

Tpt

Musical notation for Tpt staff, measures 28-33. The staff contains eighth and quarter notes with rests. A double bar line is at the end of measure 33, followed by a repeat sign and four diagonal slashes.

sax solo



E $\flat$ 6

Alto Sax.

Musical notation for Alto Sax staff, measures 28-33. The staff contains eighth notes with 'x' marks and rests. A double bar line is at the end of measure 33, followed by a repeat sign and four diagonal slashes.

sax solo



Fm<sup>7</sup>

B $\flat$ <sup>9</sup>

E $\flat$ 6

Cm<sup>7</sup>

Fm<sup>7</sup>

B $\flat$ <sup>7</sup>

E $\flat$ 6

E $\flat$ 6

Keys

Musical notation for Keys staff, measures 28-33. The staff contains diagonal slashes. A double bar line is at the end of measure 33, followed by a repeat sign and four diagonal slashes.

sax solo



Fm<sup>7</sup>

B $\flat$ <sup>9</sup>

E $\flat$ 6

Cm<sup>7</sup>

Fm<sup>7</sup>

B $\flat$ <sup>7</sup>

E $\flat$ 6

E $\flat$ 6

A. Bass

Musical notation for A. Bass staff, measures 28-33. The staff contains diagonal slashes. A double bar line is at the end of measure 33, followed by a repeat sign and four diagonal slashes.

sax solo



**D**

Dr.

Musical notation for Dr. staff, measures 28-33. The staff contains diagonal slashes. A double bar line is at the end of measure 33, followed by a repeat sign and four diagonal slashes.

sax solo  
Swing Dance Tune I

35 Cm7 Fm7 Bb9 Eb6 Cm7 Fm7 Bb7 Eb6 Eb6 Cm7

Tpt

Alto Sax.

Keys

A. Bass

Dr.

**E**

7

44

Fm<sup>7</sup>

B<sup>b</sup>9

E<sup>b</sup>6

Cm<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

E<sup>b</sup>6

E7(b<sup>9</sup>)

A<sup>ø</sup>7

D7(b13)

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

Tpt

Musical staff for Tpt. The staff contains nine measures of music, each filled with diagonal slashes. A double bar line is placed after the sixth measure. Below the staff, the text "tpt solo" is written.

Alto Sax.

Fm<sup>7</sup>

B<sup>b</sup>9

E<sup>b</sup>6

Cm<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

E<sup>b</sup>6

E7(b<sup>9</sup>)

A<sup>ø</sup>7

D7(b13)

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

Musical staff for Alto Sax. The staff contains nine measures of music, each filled with diagonal slashes. A double bar line is placed after the sixth measure. Below the staff, the text "end solo" is written under the first six measures, and "tpt solo" is written under the last three measures.

Keys

Fm<sup>7</sup>

B<sup>b</sup>9

E<sup>b</sup>6

Cm<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

E<sup>b</sup>6

E7(b<sup>9</sup>)

A<sup>ø</sup>7

D7(b13)

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

Musical staff for Keys. The staff contains nine measures of music, each filled with diagonal slashes. A double bar line is placed after the sixth measure. Below the staff, the text "tpt solo" is written.

A. Bass

Fm<sup>7</sup>

B<sup>b</sup>9

E<sup>b</sup>6

Cm<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

E<sup>b</sup>6

E7(b<sup>9</sup>)

A<sup>ø</sup>7

D7(b13)

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

Musical staff for A. Bass. The staff contains nine measures of music, each filled with diagonal slashes. A double bar line is placed after the sixth measure. Below the staff, the text "tpt solo" is written.

Dr.

Musical staff for Dr. The staff contains nine measures of music, each filled with diagonal slashes. A double bar line is placed after the sixth measure. Below the staff, the text "tpt solo" is written.

**E**

53

E $\flat$ 6

E $\flat$ 7

A $\flat$ 6

A $\circ$ 7

A $\flat$ 6

F $\flat$ 9/A

Fm7

B $\flat$ 9

E $\flat$ 6

Cm7

Fm7

B $\flat$ 9

Tpt

Musical notation for Tpt staff, including a treble clef, key signature of two flats, and a series of slurs across the staff.

Alto Sax.

Musical notation for Alto Sax staff, including a treble clef, key signature of two flats, and a series of slurs across the staff.

Keys

Musical notation for Keys staff, including a treble clef, key signature of two flats, and a series of slurs across the staff.

A. Bass

Musical notation for A. Bass staff, including a bass clef, key signature of two flats, and a series of slurs across the staff.

Dr.

Musical notation for Dr. staff, including a drum clef and a series of slurs across the staff.

62 Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> DS al Coda

Tpt

end solo

Alto Sax.

Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> DS al Coda

Keys

Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> DS al Coda

pno melody:

A. Bass

Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> DS al Coda

Dr.

DS al Coda

9

67

Tpt

Musical staff for Trumpet (Tpt) in G major, 4/4 time. The staff contains a melodic line starting with a whole rest in the first two measures, followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4, and ending with a quarter rest.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in G major, 4/4 time. The staff contains a melodic line starting with a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, eighth notes G4, A4, B4, C5, B4, A4, G4, and ending with a quarter rest.

Keys

Musical staff for Keyboard (Keys) in G major, 4/4 time. The staff contains a harmonic accompaniment with chords and rhythmic patterns. Above the staff, the following chord symbols are written: D7 C#7 C7(#9), Fm7, Bb7 Eb6, D7 C#7 C7(#9), Fm7, Bb7 Eb6, Eb6.

A. Bass

Musical staff for Alto Bass (A. Bass) in G major, 4/4 time. The staff contains a harmonic accompaniment with chords and rhythmic patterns. Above the staff, the following chord symbols are written: D7 C#7 C7(#9), Fm7, Bb7 Eb6, D7 C#7 C7(#9), Fm7, Bb7 Eb6, Eb6.

Dr.

Musical staff for Drums (Dr.) in G major, 4/4 time. The staff contains a rhythmic accompaniment with eighth notes and rests.

# Appendix F

# Swing Dance Tune L

22/5/22

Justin Buckingham

♩=140

Gm Gm/F# Gm/F Gm<sup>6</sup>/E Gm<sup>6</sup>/D Gm Gm/F# Gm/F Gm<sup>6</sup>/E Gm<sup>6</sup>/D Gm Gm/F# Gm/F Gm<sup>6</sup>/E Gm<sup>6</sup>/D Gm Gm/F# Gm/F

Trumpet

mp

Alto Saxophone

mp

Keyboard

mp

Acoustic Bass

mp

♩=140

Drum Set

mp

Swing Dance Tune L

**A**

8

Gm<sup>6</sup>/E

F<sup>7</sup>

B<sup>b</sup>

D<sup>7</sup>(#5)/B<sup>b</sup>

Gm<sup>7</sup>/B<sup>b</sup>

E<sup>ø</sup>7/B<sup>b</sup>

Tpt

Musical notation for Tpt staff, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with eighth notes, including triplet and septuplet markings. Chord symbols are placed above the staff.

Alto Sax.

Musical notation for Alto Sax staff, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with eighth notes, including triplet and septuplet markings. Chord symbols are placed above the staff.

Keys

Musical notation for Keys staff, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains rhythmic notation with diamond-shaped notes and slanted lines. Chord symbols are placed above the staff.

A. Bass

Musical notation for A. Bass staff, featuring a bass clef, key signature of two flats, and a 4/4 time signature. The staff contains rhythmic notation with slanted lines and accents. The text "hits on 2+4" is written below the staff. Chord symbols are placed above the staff.

Dr.

Musical notation for Dr. staff, featuring a drum clef, key signature of two flats, and a 4/4 time signature. The staff contains rhythmic notation with slanted lines and accents. The text "tpt/sax head hits on 2+4" is written below the staff. A boxed letter 'A' is placed above the staff.

16 *A7(b13)* *Dm(maj7)* *D7(b9)* *Gm7* *C7* *Cm7*

Tpt

*A7(b13)* *Dm(maj7)* *D7(b9)* *Gm7* *C7* *Cm7*

Alto Sax.

*A7(b13)* *Dm(maj7)* *D7(b9)* *Gm7* *C7* *Cm7*

Keys

*A7(b13)* *Dm(maj7)* *D7(b9)* *Gm7* *C7* *Cm7*

A. Bass

Dr.

24

Tpt

Musical staff for Trumpet (Tpt) in G-flat major. The staff contains a melodic line starting at measure 24. Chord symbols above the staff are Bb, D7(#5)/Bb, Gm7/Bb, and Eø7/Bb. The melody features triplet and septuplet markings.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in G-flat major. The staff contains a melodic line starting at measure 24. Chord symbols above the staff are Bb, D7(#5)/Bb, Gm7/Bb, and Eø7/Bb. The melody features triplet and septuplet markings.

Keys

Musical staff for Keys in G-flat major. The staff contains a rhythmic accompaniment starting at measure 24. Chord symbols above the staff are F7, Bb, D7(#5)/Bb, Gm7/Bb, and Eø7/Bb. The notation includes a 'play:>' instruction and a treble clef.

A. Bass

Musical staff for Alto Bass (A. Bass) in G-flat major. The staff contains a rhythmic accompaniment starting at measure 24. Chord symbols above the staff are F7, Bb, D7(#5)/Bb, Gm7/Bb, and Eø7/Bb. The notation includes accents and the instruction 'hits on 2+4'.

Dr.

Musical staff for Drums (Dr.) in G-flat major. The staff contains a rhythmic accompaniment starting at measure 24. The notation includes accents and the instruction 'hits on 2+4'.

32

Tpt

Musical notation for Tpt part, measures 32-39. Chords: A7(b13), Dm(maj7), D7(b9) with a triplet of eighth notes, G7, Cm7, F7, Bb6. Dynamics: *mf*.

Alto Sax.

Musical notation for Alto Sax part, measures 32-39. Chords: A7(b13), Dm(maj7), D7(b9) with a triplet of eighth notes, G7, Cm7, F7, Bb6. Dynamics: *mf*.

Keys

Musical notation for Keys part, measures 32-39. Chords: A7(b13), Dm(maj7), D7(b9), G7, Cm7, F7, Bb6. Dynamics: *mf*.

A. Bass

Musical notation for A. Bass part, measures 32-39. Chords: A7(b13), Dm(maj7), D7(b9), G7, Cm7, F7, Bb6. Dynamics: *mf*.

Dr.

Musical notation for Dr. part, measures 32-39. Dynamics: *mf*.

**B**

40

behind pno

Tpt

Musical notation for Tpt staff, starting with a whole rest in the first measure, followed by a melodic line in the second measure and subsequent measures. Dynamics include *p*.

Alto Sax.

Musical notation for Alto Sax. staff, starting with a whole rest in the first measure, followed by a melodic line in the second measure and subsequent measures. Dynamics include *p*.

Keys

Musical notation for Keys staff, featuring chords: A<sup>ø</sup>7, D7(b9), Gm, Gm(maj7)/F#, Gm7/F, E7(b9), and A<sup>ø</sup>7. Includes the instruction *mp pno mel:*.

A. Bass

Musical notation for A. Bass staff, featuring chords: A<sup>ø</sup>7, D7(b9), Gm, Gm(maj7)/F#, Gm7/F, E7(b9), and A<sup>ø</sup>7. Dynamics include *mp*.

**B**

Dr.

Musical notation for Dr. staff, featuring a rhythmic pattern of eighth notes. Dynamics include *mp* and the instruction *pno mel:*.

47

Tpt

mel:

*mf*

Alto Sax.

*mf*

Keys

D<sup>7</sup>alt. Gm Gm(maj<sup>7</sup>)/F# Gm<sup>7</sup>/F E<sup>ø</sup>7 A<sup>7</sup>(b<sup>9</sup>) Dm<sup>9</sup>

*mf* comp

A. Bass

D<sup>7</sup>alt. Gm Gm(maj<sup>7</sup>)/F# Gm<sup>7</sup>/F E<sup>ø</sup>7 A<sup>7</sup>(b<sup>9</sup>) Dm<sup>9</sup>

*mf*

Dr.

*mf* horns:

C

54

Tpt

Musical notation for Tpt. The staff is in 4/4 time with a key signature of two flats. It begins with a treble clef and a key signature change to two flats. The first measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure is a whole rest. The third measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The fourth measure is a whole rest. The fifth measure contains a quarter rest followed by a quarter note G4. The sixth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The seventh measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The eighth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The ninth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The tenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The eleventh measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The twelfth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The thirteenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The fourteenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The fifteenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The sixteenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The seventeenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The eighteenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The nineteenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The twentieth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The dynamic marking *mp* is placed below the staff.

Alto Sax.

Musical notation for Alto Sax. The staff is in 4/4 time with a key signature of two flats. It begins with a treble clef and a key signature change to two flats. The first measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure is a whole rest. The third measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The fourth measure is a whole rest. The fifth measure contains a quarter rest followed by a quarter note G4. The sixth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The seventh measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The eighth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The ninth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The tenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The eleventh measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The twelfth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The thirteenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The fourteenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The fifteenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The sixteenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The seventeenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The eighteenth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The nineteenth measure contains a quarter note Bb4, an eighth note A4, and a quarter note G4. The twentieth measure contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The dynamic marking *mp* is placed below the staff.

Keys

Chord progression for Keys: G7, Cm7, F7, Bb, D7(#5)/Bb. The staff is in 4/4 time with a key signature of two flats. It contains rhythmic notation consisting of eighth notes with stems. The dynamic marking *mp* is placed below the staff.

A. Bass

Rhythmic notation for A. Bass: G7, Cm7, F7, Bb, D7(#5)/Bb. The staff is in 4/4 time with a key signature of two flats. It contains rhythmic notation consisting of eighth notes with stems and accents (>). The dynamic marking *mp* and the instruction "hits on 2+4" are placed below the staff.

Dr.

Rhythmic notation for Dr.: C. The staff is in 4/4 time with a key signature of two flats. It contains rhythmic notation consisting of eighth notes with stems and accents (>). The dynamic marking *mp* and the instruction "hits on 2+4" are placed below the staff.

61 Tpt *Gm7/Bb* *Eø7/Bb* *A7(b13)* *Dm(maj7)* *D7(b13)* *mf*

Musical notation for Tpt: Treble clef, key signature of two flats. Measures 61-68. Chords: *Gm7/Bb*, *Eø7/Bb*, *A7(b13)*, *Dm(maj7)*, *D7(b13)*. Dynamics: *mf*. Includes triplet markings.

Alto Sax. *Gm7/Bb* *Eø7/Bb* *A7(b13)* *Dm(maj7)* *D7(b9)* *mf*

Musical notation for Alto Sax.: Treble clef, key signature of two flats. Measures 61-68. Chords: *Gm7/Bb*, *Eø7/Bb*, *A7(b13)*, *Dm(maj7)*, *D7(b9)*. Dynamics: *mf*. Includes triplet markings.

Keys *Gm7/Bb* *Eø7/Bb* *A7(b13)* *Dm(maj7)* *D7(b9)* *mf*

Musical notation for Keys: Treble clef, key signature of two flats. Measures 61-68. Chords: *Gm7/Bb*, *Eø7/Bb*, *A7(b13)*, *Dm(maj7)*, *D7(b9)*. Dynamics: *mf*. Rhythmic notation with slanted lines.

A. Bass *Gm7/Bb* *Eø7/Bb* *A7(b13)* *Dm(maj7)* *D7(b9)* *mf*

Musical notation for A. Bass: Bass clef, key signature of two flats. Measures 61-68. Chords: *Gm7/Bb*, *Eø7/Bb*, *A7(b13)*, *Dm(maj7)*, *D7(b9)*. Dynamics: *mf*. Rhythmic notation with slanted lines.

Dr. *mf* Swing Dance Tune L

Musical notation for Dr.: Drum set notation. Measures 61-68. Dynamics: *mf*. Rhythmic notation with slanted lines.

**D**

69 G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6

Tpt

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6

Alto Sax.

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> D<sup>7</sup>(#5)/B<sup>b</sup>

Keys

pno solo

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> D<sup>7</sup>(#5)/B<sup>b</sup>

A. Bass

**D**

Dr.

77

Tpt

Alto Sax.

Keys

Gm<sup>7</sup>/B<sup>b</sup>      E<sup>ø7</sup>/B<sup>b</sup>      A<sup>7</sup>(<sup>b</sup>13)<sub>(<sup>b</sup>9)</sub>      Dm(maj7)      D<sup>7</sup>(<sup>b</sup>9)      Gm<sup>7</sup>

A. Bass

Gm<sup>7</sup>/B<sup>b</sup>      E<sup>ø7</sup>/B<sup>b</sup>      A<sup>7</sup>(<sup>b</sup>13)<sub>(<sup>b</sup>9)</sub>      Dm(maj7)      D<sup>7</sup>(<sup>b</sup>9)      Gm<sup>7</sup>

Dr.

86

Tpt

Musical notation for Tpt. Measures 86-87 contain whole rests. Measure 88 begins with a quarter rest followed by a melodic line: quarter note G4 (marked *p*), eighth notes A4, B4, C5, eighth notes B4, A4, G4, quarter note F4. Measures 89-90 contain whole rests.

Alto Sax.

Musical notation for Alto Sax. Measures 86-87 contain whole rests. Measure 88 begins with a quarter rest followed by a melodic line: quarter note G4 (marked *p*), eighth notes A4, B4, C5, eighth notes B4, A4, G4, quarter note F4. Measures 89-90 contain whole rests.

Keys

Keys staff with a treble clef. The staff contains a series of diagonal slashes representing chords across 8 measures.

C<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>

D<sup>7</sup>(#5)/B<sup>b</sup>

Gm<sup>7</sup>/B<sup>b</sup>

A. Bass

A. Bass staff with a bass clef. The staff contains a series of diagonal slashes representing chords across 8 measures.

C<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>

D<sup>7</sup>(#5)/B<sup>b</sup>

Gm<sup>7</sup>/B<sup>b</sup>

Dr.

Dr. staff with a double bar line. The staff contains a series of diagonal slashes representing a drum pattern across 8 measures.

94

Tpt

Alto Sax.

Keys

A. Bass

Dr.

**E**

103

behind pno

Tpt

Musical notation for Tpt staff, starting with a treble clef and a key signature of two flats. The staff contains a series of notes and rests, with a dynamic marking of *p* below the first measure.

behind pno

Alto Sax.

Musical notation for Alto Sax. staff, starting with a treble clef and a key signature of two flats. The staff contains a series of notes and rests, with a dynamic marking of *p* below the first measure.

Keys

Musical notation for Keys staff, starting with a treble clef and a key signature of two flats. The staff contains a series of notes and rests, with a dynamic marking of *mp* pno mel: below the first measure. Chord symbols are placed above the staff: Bb6, Aø7, D7(b9), Gm, Gm(maj7)/F#, Gm7/F, E7(b9), and Aø7.

end solo  
or blend into  
next bit

A. Bass

Musical notation for A. Bass staff, starting with a bass clef and a key signature of two flats. The staff contains a series of notes and rests, with a dynamic marking of *mp* below the first measure. Chord symbols are placed above the staff: Bb6, Aø7, D7(b9), Gm, Gm(maj7)/F#, Gm7/F, E7(b9), and Aø7.

**E**

Dr.

Musical notation for Dr. staff, starting with a double bar line and a key signature of two flats. The staff contains a series of notes and rests, with a dynamic marking of *mp* pno mel: below the first measure.

111

Tpt

*mf*

Detailed description: Musical staff for Trumpet in B-flat major. The staff begins with a treble clef and a key signature of two flats. The first measure contains a whole note chord of D7alt. The second measure has a whole note chord of Gm. The third measure is a whole rest. The fourth measure contains a quarter note G, followed by eighth notes A and B. The fifth measure contains eighth notes B and A, followed by a quarter note G. The sixth measure is a whole rest. The seventh measure contains eighth notes G, F, E, and D. The eighth measure is a whole rest. The ninth measure contains eighth notes G, F, and E, followed by a quarter note D. The tenth measure contains a whole note chord of Dm9.

Alto Sax.

*mf*

Detailed description: Musical staff for Alto Saxophone in B-flat major. The staff begins with a treble clef and a key signature of two flats. The first measure contains a whole note chord of D7alt. The second measure has a whole note chord of Gm. The third measure is a whole rest. The fourth measure contains a quarter note G, followed by eighth notes A and B. The fifth measure contains eighth notes B and A, followed by a quarter note G. The sixth measure is a whole rest. The seventh measure contains a triplet of eighth notes G, F, and E. The eighth measure contains eighth notes D, C, and B. The ninth measure contains eighth notes A, G, and F. The tenth measure contains a whole note chord of Dm9.

Keys

*mf* comp

Detailed description: Musical staff for Keyboard in B-flat major. The staff begins with a treble clef and a key signature of two flats. The first measure contains a whole note chord of D7alt. The second measure has a whole note chord of Gm. The third measure is a whole rest. The fourth through sixth measures contain a series of diagonal slashes representing a comping pattern. The seventh through eighth measures contain a series of diagonal slashes representing a comping pattern. The ninth through tenth measures contain a series of diagonal slashes representing a comping pattern.

A. Bass

*mf*

Detailed description: Musical staff for Acoustic Bass in B-flat major. The staff begins with a bass clef and a key signature of two flats. The first through tenth measures contain a series of diagonal slashes representing a walking bass line.

Dr.

*mf* horns:

Detailed description: Musical staff for Drums in B-flat major. The staff begins with a double bar line and a key signature of two flats. The first through tenth measures contain a series of diagonal slashes representing a drum pattern.



125 *Gm7/Bb* *E<sup>ø</sup>7/Bb* *A7(b<sup>13</sup>)* *Dm(maj7)* *D7(b<sup>13</sup>)* *mf*

Tpt

*Gm7/Bb* *E<sup>ø</sup>7/Bb* *A7(b<sup>13</sup>)* *Dm(maj7)* *D7(b9)* *mf*

Alto Sax.

*Gm7/Bb* *E<sup>ø</sup>7/Bb* *A7(b<sup>13</sup>)* *Dm(maj7)* *D7(b9)* *mf*

Keys

*Gm7/Bb* *E<sup>ø</sup>7/Bb* *A7(b<sup>13</sup>)* *Dm(maj7)* *D7(b9)* *mf*

A. Bass

*mf*

Dr.

G

133 G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>(#5)

Tpt

*p*

Detailed description: This staff shows the trumpet part. It begins with a measure of rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note B4, a quarter note C5, and a quarter note B4. The fourth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The fifth measure contains a quarter rest. The sixth measure contains a quarter rest. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The ninth measure contains a triplet of eighth notes G4, A4, and B4. The tenth measure contains a half note B4 with a fermata. The staff concludes with a double bar line.

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>(#5)

Alto Sax.

*p*

Detailed description: This staff shows the alto saxophone part. It begins with a measure of rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note B4, a quarter note C5, and a quarter note B4. The fourth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The fifth measure contains a quarter rest. The sixth measure contains a quarter rest. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The ninth measure contains a triplet of eighth notes G4, A4, and B4. The tenth measure contains a half note B4 with a fermata. The staff concludes with a double bar line.

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>(#5)

Keys

*p*

Detailed description: This staff shows the keyboard part. It begins with a measure of eighth notes slurs. The second measure contains eighth notes slurs. The third measure contains eighth notes slurs. The fourth measure contains eighth notes slurs. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The staff concludes with a double bar line.

G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>(#5)

A. Bass

*p*

Detailed description: This staff shows the acoustic bass part. It begins with a measure of eighth notes slurs. The second measure contains eighth notes slurs. The third measure contains eighth notes slurs. The fourth measure contains eighth notes slurs. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The staff concludes with a double bar line.

G

Dr.

*p*

Detailed description: This staff shows the drum part. It begins with a measure of eighth notes slurs. The second measure contains eighth notes slurs. The third measure contains eighth notes slurs. The fourth measure contains eighth notes slurs. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The staff concludes with a double bar line.

# Appendix G

# Swing Dance Tune B

22/5/22

$\text{♩} = 180$

I  
(Trumpet)

keys cadenza/intro

Alto Saxophone

keys cadenza/intro

Keyboard

$B\flat m$   $B\flat m$  moderate swing in 4

keys cadenza/intro rolling  $mf$  play block chords freely similar to this using notes of  $B\flat$  harmonic minor

Acoustic Bass

$B\flat m$  moderate swing in 4

keys cadenza/intro  $mf$

$\text{♩} = 180$

Drum Set

keys cadenza/intro

9

**A**

Tpt

Musical notation for the Trumpet part, starting with a whole rest in the first bar and then playing a melodic line of eighth and quarter notes.

*mp* lots of vibrato

Alto Sax.

Musical notation for the Alto Saxophone part, starting with a whole rest in the first bar and then playing a melodic line of eighth and quarter notes.

*mp* lots of vibrato

Bbm

Keys

Musical notation for the Piano part, showing chords in the right hand and a bass line in the left hand.

*mp*

**A**

Bbm

A. Bass

Musical notation for the Double Bass part, consisting of a continuous eighth-note pattern.

*mp*

**A**

moderate swing in 4

Dr.

Musical notation for the Drums part, showing a pattern of eighth notes on the snare and hat.

*mp* enter drums, quietly on hat. every 8 bars bring up the energy

18 **B**

Tpt

Staff with rests for the trumpet part.

Alto Sax.

Alto Saxophone staff with a melodic line. It starts with a rest, followed by eighth notes, a triplet of eighth notes, a quarter note, a half note, and ends with a triplet of eighth notes.

Keys

Keys staff with chords: Bbm, Cø7, F7(b9), Bbm, Cø7, F7(b9), Bbm, Gb7(#11), Cø7, F7(b9). Dynamics include *sim.* and *sneaky sax melody*.

A. Bass

A. Bass staff with a bass line. It starts with a rest, followed by eighth notes, quarter notes, and eighth notes. Dynamics include *sneaky sax melody*.

**B** sax melody

Dr.

Drum staff with a rhythmic pattern of eighth notes. Dynamic is *sneaky*.

25

Tpt

Musical notation for Tpt. The staff contains seven measures. The first measure is a whole rest. The second measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The third measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The fourth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and a triplet of eighth notes G4, A4, B4. The fifth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The sixth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The seventh measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Dynamics include *mf* and *opt. 8va down*. A triplet '3' is marked over the eighth notes in the fourth measure.

Alto Sax.

Musical notation for Alto Sax. The staff contains seven measures. The first measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The third measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The fourth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The fifth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The sixth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The seventh measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Dynamics include *mf*.

Keys

Musical notation for Keys. The staff contains seven measures. The first measure has a whole chord Bbm. The second measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The third measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The fourth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The fifth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The sixth measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The seventh measure has a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Dynamics include *mf*. Chord symbols are: Bbm F7(b9) Bbm, Cø7 F7(b9) Bbm, Cø7 F7(b9) Bbm, Gb7(#11).

A. Bass

Musical notation for A. Bass. The staff contains seven measures. The first measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The second measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The third measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The fourth measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The fifth measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The sixth measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The seventh measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. Dynamics include *mf*. Chord symbols are: Bbm F7(b9) Bbm, Cø7 F7(b9) Bbm, Cø7 F7(b9) Bbm, Gb7(#11).

Dr.

Musical notation for Dr. The staff contains seven measures. The first measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The second measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The third measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The fourth measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The fifth measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The sixth measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. The seventh measure has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3. Dynamics include *mf*.

C

32

Tpt

Musical notation for the Trumpet part, starting at measure 32. It features a melodic line with a triplet of eighth notes in the first measure and a dynamic marking of *f* in the second measure.

Alto Sax.

Musical notation for the Alto Saxophone part, starting at measure 32. It features a melodic line with a dynamic marking of *f* in the second measure.

Keys

Chord progression for the Keys part: C $\emptyset$ 7, F7(b9), Bbm, Ebm, F $\emptyset$ 7, Bb7(b9), Ebm7, Fm7. The notation includes a dynamic marking of *f* and various rhythmic patterns.

A. Bass

Chord progression for the Alto Bass part: C $\emptyset$ 7, F7(b9), Bbm, Ebm, F $\emptyset$ 7, Bb7(b9), Ebm7, Fm7. The notation includes a dynamic marking of *f* and various rhythmic patterns.

C

Dr.

Musical notation for the Drums part, starting at measure 32. It features a rhythmic pattern with a dynamic marking of *f* in the second measure.

39

**D**

**E**

Tpt

Musical notation for Trumpet (Tpt) in G major. The staff shows a melodic line starting at measure 39. A dynamic marking of *mp* is present at the end of the staff.

Alto Sax.

Musical notation for Alto Saxophone. The staff shows a melodic line. A dynamic marking of *mp* is present at the end of the staff.

Keys

Musical notation for Piano/Keys. Chords are indicated as  $Bb7(\#5)$ ,  $Eb^6$ , and  $Bbm$ . The lyrics "come right down" and "back to sneaky" are written below the staff. A dynamic marking of *mp* is present.

A. Bass

Musical notation for Double Bass (A. Bass). Chords are indicated as  $Bb7(\#5)$ ,  $Eb^6$ , and  $Bbm$ . The lyrics "back to sneaky" are written below the staff. A dynamic marking of *mp* is present.

Dr.

**D**

come right down  
drums keep time clear

**E**

Musical notation for Drums. The staff shows a rhythmic pattern. The lyrics "bass: back to sneaky" are written below the staff. A dynamic marking of *mp* is present.

48

**F**

7

Tpt

Musical notation for Tpt (Trumpet) in F major, measures 48-54. The staff shows a melodic line with eighth and quarter notes. A dynamic marking of *mf* is present at the start of measure 54.

*mf*

opt. 8va down

Alto Sax.

Musical notation for Alto Sax. in F major, measures 48-54. The staff shows a melodic line with eighth and quarter notes. A dynamic marking of *mf* is present at the start of measure 54.

*mf*

Keys

Musical notation for Keys in F major, measures 48-54. The staff shows a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *mf* is present at the start of measure 54.

*mf*

Bbm

A. Bass

Musical notation for A. Bass in F major, measures 48-54. The staff shows a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *mf* is present at the start of measure 54.

*mf*

Bbm

Dr.

Musical notation for Dr. (Drums) in F major, measures 48-54. The staff shows a rhythmic accompaniment with eighth notes and rests.

**F**

*mf*

Swing Dance Tune B

55

Tpt

Alto Sax.

Keys

A. Bass

Dr.

Chord symbols: C $\emptyset$ 7, F7(b9), Bbm, C $\emptyset$ 7, F7(b9), Bbm, G $\flat$ 7(#11), C $\emptyset$ 7, F7(b9)

61

G



Tpt

Musical notation for Tpt staff, including notes, rests, and dynamics markings like *mf*.

Alto Sax.

Musical notation for Alto Sax staff, including notes, rests, and dynamics markings like *mf*.

Keys

Chord symbols: Bbm, Bbm, Cø7, F7(b9), Bbm, Cø7, F7(b9), Bbm, Cø7, F7(b9), Cø7, F7(b9).  
Musical notation for Keys staff, including notes and dynamics markings like *mf*.

A. Bass

Chord symbols: Bbm, Bbm, Cø7, F7(b9), Bbm, Cø7, F7(b9), Bbm, Cø7, F7(b9), Cø7, F7(b9).  
Musical notation for A. Bass staff, including notes and dynamics markings like *mf*.

Dr.

G

in 2



Rhythmic notation for Dr. staff, including notes and dynamics markings like *mf*.

**H**

69

Tpt

Musical notation for the Trumpet part, starting with a treble clef and a key signature of three flats. The staff contains six measures of music. The first measure has a dynamic marking *p*. The second measure is a whole rest. The third and fifth measures have a dynamic marking *p*. The fourth measure is a whole rest. The sixth measure has a dynamic marking *p*.

Alto Sax.

Musical notation for the Alto Saxophone part, starting with a treble clef and a key signature of three flats. The staff contains six measures of music. The first measure has a dynamic marking *p*. The second, fourth, and sixth measures have a dynamic marking *p*. The third and fifth measures are whole rests.

Keys

Musical notation for the Piano/Keys part, consisting of two staves (treble and bass clefs) with a key signature of three flats. The first measure has a dynamic marking *p*. The second measure is a whole rest. The third and fifth measures have a dynamic marking *p*. The fourth and sixth measures are whole rests.

A. Bass

Musical notation for the Double Bass part, starting with a bass clef and a key signature of three flats. The staff contains six measures of music. The first measure has a dynamic marking *p*. The second, fourth, and sixth measures have a dynamic marking *p*. The third and fifth measures are whole rests.

**H**

in 4

Dr.

Rhythmic notation for the Drums part, consisting of a single staff with a double bar line and a key signature of three flats. The staff contains six measures of music, each represented by a series of diagonal slashes indicating a consistent rhythmic pattern.



*p*

cute

I

76

Cm 1x pno solo 2x sax solo Dø7 G7(b9) Cm Dø7 G7(b9) Cm

Tpt

*mp*  
play backings both times

Gm 1x pno solo 2x sax solo Aø7 D7(b9) Gm Aø7 D7(b9) Gm

Alto Sax.

*mp*

Bbm 1x pno solo 2x sax solo Cø7 F7(b9) Bbm Cø7 F7(b9) Bbm

Keys

*mp*  
play backings 2ndx

Bbm Cø7 F7(b9) Bbm 1x pno solo 2x sax solo Cø7 F7(b9) Bbm Cø7 F7(b9) Bbm

A. Bass

*mp*

I

1x pno solo 2x sax solo

Dr.

*mp*

83  $A\flat 7(\#11)$   $D\emptyset 7$   $G 7(b9)$   $Cm$   $G 7(b9)$   $Cm$   $D\emptyset 7$   $G 7(b9)$   $Cm$   $D\emptyset 7$   $G 7(b9)$

Tpt 

$E\flat 7(\#11)$   $A\emptyset 7$   $D 7(b9)$   $Gm$   $D 7(b9)$   $Gm$   $A\emptyset 7$   $D 7(b9)$   $Gm$   $A\emptyset 7$   $D 7(b9)$

Alto Sax. 

$G\flat 7(\#11)$   $C\emptyset 7$   $F 7(b9)$   $B\flat m$   $F 7(b9)$   $B\flat m$   $C\emptyset 7$   $F 7(b9)$   $B\flat m$   $C\emptyset 7$   $F 7(b9)$

Keys 

$G\flat 7(\#11)$   $C\emptyset 7$   $F 7(b9)$   $B\flat m$   $F 7(b9)$   $B\flat m$   $C\emptyset 7$   $F 7(b9)$   $B\flat m$   $C\emptyset 7$   $F 7(b9)$

A. Bass 

Dr. 

*cresc.*

90

Cm Ab7(#11) Dø7 G7(b9) Cm G7(b9) Fm Gø7 C7(b9)

Tpt

*mf*

Gm Eb7(#11) Aø7 D7(b9) Gm D7(b9) Cm Dø7 G7(b9)

Alto Sax.

*mf*

Bbm Gb7(#11) Cø7 F7(b9) Bbm F7(b9) Ebm Fø7 Bb7(b9)

Keys

*mf*

Bbm Gb7(#11) Cø7 F7(b9) Bbm Ebm Fø7 Bb7(b9)

A. Bass

*mf*

Dr.

*mf*

98 Fm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(#5) F<sup>6</sup>

Tpt

Alto Sax.

Keys

Ebm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(#5) Eb<sup>6</sup>

A. Bass

Dr.

The musical score is written for five instruments: Trumpet (Tpt), Alto Saxophone (Alto Sax.), Keys, Alto Bass (A. Bass), and Drums (Dr.). The key signature is B-flat major (two flats). The tempo is marked 'mp' (mezzo-piano). The score consists of five measures, numbered 98 to 101. The first four measures are marked with a 'J' (Jump) instruction. The fifth measure is marked with 'end solo' and 'mp'. The chord progression for the first four measures is Fm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>(#5), and F<sup>6</sup>. The chord progression for the last measure is Ebm<sup>7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>(#5), and Eb<sup>6</sup>. The Trumpet and Alto Saxophone parts feature melodic lines with eighth notes and quarter notes. The Keys and A. Bass parts feature a rhythmic pattern of eighth notes. The Drums part features a simple drum set pattern.

103

15

DS al coda

Tpt

Musical staff for Trumpet (Tpt) in G major, 4/4 time. The staff contains three measures of music. The first measure has a quarter rest followed by a quarter note G4. The second measure has a quarter rest followed by a quarter note G4. The third measure has a quarter rest followed by a quarter note G4. The staff ends with a double bar line and repeat dots.

end solo

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a quarter note G4. The second measure has a quarter note G4. The third measure has a quarter note G4. The staff ends with a double bar line and repeat dots.

end solo

DS al coda

Keys

Musical staff for Keys in G major, 4/4 time. The staff contains three measures of music, each consisting of a whole note chord (G major triad). The staff ends with a double bar line and repeat dots.

end solo

DS al coda

A. Bass

Musical staff for A. Bass in G major, 4/4 time. The staff contains three measures of music, each consisting of a whole note chord (G major triad). The staff ends with a double bar line and repeat dots.

end solo

DS al coda

Dr.

Musical staff for Drums (Dr.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a quarter note G4. The second measure has a quarter note G4. The third measure has a quarter note G4. The staff ends with a double bar line and repeat dots.

DS al coda

Swing Dance Tune B

106 **MOLTO RIT**

Tpt *mf* Cm(maj7)

Alto Sax. *mf* Gm(maj7)

Keys *mf* Bbm Cø7 F7(b9) Cø7 F7(b9) Bbm F7 Bbm(maj7)

A. Bass *mf* Bbm Cø7 F7(b9) Cø7 F7(b9) Bbm F7 Bbm(maj7)

Dr. *mf* Bbm(maj7)

# Appendix H

# Swing Dance Tune J

22/5/22

Justin Buckingham

♩=130

Clarinet in B $\flat$

Trumpet

Keyboard

Acoustic Bass

♩=130

response to bass  
doesn't have to be exactly this  
but something cute

Drum Set

Cl. 8 A 2ndx only

*mp*

tr

tr

tr

Tpt

*mp*

Keys

*mp*  
in 2

G<sup>6</sup> D<sup>7</sup> G<sup>6</sup> G<sup>6</sup> B<sup>7</sup>(#9) Em<sup>7</sup>

tr

A. Bass

*mp*  
in 2

G<sup>6</sup> D<sup>7</sup> G<sup>6</sup> G<sup>6</sup> B<sup>7</sup>(#9) Em<sup>7</sup>

Dr.

A

*mp*  
in 2

**B**

Cl. 15

Musical notation for Clarinet (Cl.) in G major, starting at measure 15. It features a first ending (1.) and a second ending (2.) leading to a section marked 'B'. The dynamics are marked *mf*.

Tpt

Musical notation for Trumpet (Tpt) in G major, starting at measure 15. It features a first ending (1.) and a second ending (2.) leading to a section marked 'B'. The dynamics are marked *mf*.

Keys

Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> C<sup>#07</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> C<sup>#07</sup>

Musical notation for Keys in G major, starting at measure 15. It features a first ending (1.) and a second ending (2.) leading to a section marked 'B'. The dynamics are marked *mf in 4*.

A. Bass

Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> C<sup>#07</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> C<sup>#07</sup>

Musical notation for A. Bass in G major, starting at measure 15. It features a first ending (1.) and a second ending (2.) leading to a section marked 'B'. The dynamics are marked *mf in 4*.

**B**

Dr.

Musical notation for Drums (Dr.) in G major, starting at measure 15. It features a first ending (1.) and a second ending (2.) leading to a section marked 'B'. The dynamics are marked *mf in 4*.

C

23

Cl.

Musical staff for Clarinet (Cl.) in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes: a quarter rest, a dotted quarter note (F#), an eighth note (G#), and an eighth note (A). This is followed by a triplet of eighth notes (F#, G#, A) with accents (^) above them. The next measure contains a quarter note (B) with an accent (^) above it, followed by a quarter note (A) with an accent (^) above it, and a quarter note (G#) with an accent (^) above it. The staff then has a double bar line. The second system begins with a quarter rest, followed by a dotted quarter note (F#) with a trill (tr) above it, a quarter note (G#), and a quarter note (A). The staff then has a double bar line. The final system begins with a quarter rest, followed by a dotted quarter note (F#) with a trill (tr) above it, a quarter note (G#), and a quarter note (A).

Tpt

Musical staff for Trumpet (Tpt) in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes: a quarter rest, a dotted quarter note (F#), an eighth note (G#), and an eighth note (A). This is followed by a triplet of eighth notes (F#, G#, A) with accents (^) above them. The next measure contains a quarter note (B) with an accent (^) above it, followed by a quarter note (A) with an accent (^) above it, and a quarter note (G#) with an accent (^) above it. The staff then has a double bar line. The second system begins with a quarter note (F#), a quarter note (G#), a quarter note (A), and a quarter note (B). The staff then has a double bar line. The final system begins with a quarter note (F#), a quarter note (G#), a quarter note (A), and a quarter note (B).

*mp*

Keys

Musical staff for Keys in treble clef with a key signature of one sharp (F#). The staff contains a sequence of chords: G<sup>6</sup>, G<sup>#07</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, D<sup>7</sup>, and G<sup>6</sup>. The notes are represented by diagonal slashes. The staff then has a double bar line. The second system begins with a quarter rest, followed by a dotted quarter note (F#) with a trill (tr) above it, a quarter note (G#), and a quarter note (A). The staff then has a double bar line. The final system begins with a quarter rest, followed by a dotted quarter note (F#) with a trill (tr) above it, a quarter note (G#), and a quarter note (A).

*mp*  
in 2

A. Bass

Musical staff for Alto Saxophone (A. Bass) in bass clef with a key signature of one sharp (F#). The staff contains a sequence of chords: G<sup>6</sup>, G<sup>#07</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, D<sup>7</sup>, and G<sup>6</sup>. The notes are represented by diagonal slashes.

*mp*  
in 2

C

Dr.

Musical staff for Drums (Dr.) in a standard drum notation format. The staff contains a sequence of rhythmic patterns represented by diagonal slashes.

*mp*  
in 2

30 Cl. *tr*

Musical staff for Clarinet (Cl.) in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a whole rest, followed by a quarter note G4, a quarter note A4 with a trill (tr) above it, and a quarter note B4. This is followed by a whole rest, a quarter note C5, and a series of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The piece concludes with a double bar line and a key signature change to two flats (Bb, Eb).

Tpt

Musical staff for Trumpet (Tpt) in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a whole rest, a quarter note C5, and a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The piece concludes with a double bar line and a key signature change to two flats (Bb, Eb).

Keys

G<sup>6</sup> B7(#9) Em<sup>7</sup> *tr* Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> F#<sup>7</sup>

Musical staff for Keys in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a rhythmic accompaniment of eighth notes, with some notes marked with slanted lines. Above the staff, chord symbols are written: G<sup>6</sup>, B7(#9), Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, and F#<sup>7</sup>. A trill (tr) is indicated above the first note of the Am<sup>7</sup> chord. The piece concludes with a double bar line and a key signature change to two flats (Bb, Eb).

A. Bass

G<sup>6</sup> B7(#9) Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> F#<sup>7</sup>

Musical staff for A. Bass in bass clef, key signature of three sharps (F#, C#, G#). The staff contains a rhythmic accompaniment of eighth notes, with some notes marked with slanted lines. Above the staff, chord symbols are written: G<sup>6</sup>, B7(#9), Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, and F#<sup>7</sup>. The piece concludes with a double bar line and a key signature change to two flats (Bb, Eb).

Dr. keep time going throughout

Musical staff for Drums (Dr.) in a drum clef. The staff contains a rhythmic accompaniment of eighth notes, with some notes marked with slanted lines. Above the staff, the instruction "keep time going throughout" is written. The piece concludes with a double bar line and a key signature change to two flats (Bb, Eb).

36 **D** pno solo

Cl. *mp* in 4 *tr* *tr* *tr* 1.

Tpt *mp* in 4 pno solo *tr* *tr* *tr*

Keys *mp* in 4 pno solo B<sup>6</sup> F<sup>#7</sup> B<sup>6</sup> B<sup>6</sup> D<sup>#7</sup>(<sup>#9</sup>) G<sup>#m7</sup> C<sup>#m7</sup> F<sup>#7</sup> B<sup>6</sup> F<sup>#7</sup>

A. Bass *mp* in 4 pno solo B<sup>6</sup> F<sup>#7</sup> B<sup>6</sup> B<sup>6</sup> D<sup>#7</sup>(<sup>#9</sup>) G<sup>#m7</sup> C<sup>#m7</sup> F<sup>#7</sup> B<sup>6</sup> F<sup>#7</sup>

Dr. **D** pno solo 1.

*mp* in 4

44

2.

Cl.

Tpt *tpt solo*  
*mf*  
 G<sup>b6</sup> G<sup>o7</sup> D<sup>b6</sup> D<sup>b7</sup> G<sup>b6</sup> D<sup>b6</sup> D<sup>b7</sup> G<sup>b6</sup> G<sup>o7</sup> D<sup>b6</sup> D<sup>o7</sup> E<sup>b7</sup> A<sup>b7</sup> end solo

Keys *end solo* B<sup>6</sup> B<sup>7</sup> *tpt solo* E<sup>6</sup> F<sup>o7</sup> B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> F<sup>o7</sup> B<sup>6</sup> C<sup>o7</sup> C<sup>#7</sup> F<sup>#7</sup>  
*mf*

A. Bass *tpt solo* B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> F<sup>o7</sup> B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> F<sup>o7</sup> B<sup>6</sup> C<sup>o7</sup> C<sup>#7</sup> F<sup>#7</sup>  
*mf*

Dr. *tpt solo*  
*mf*

53

Db<sup>6</sup>  
clarinet solo

Ab<sup>7</sup>

Db<sup>6</sup>

Db<sup>6</sup>

F7(#9)

Bbm<sup>7</sup>

Ebm<sup>7</sup>

Ab<sup>7</sup>

Db<sup>6</sup>

Db<sup>7</sup>

Cl.

*mf*

Tpt

*tr*

*tr*

*tr*

*mute*

Keys

B<sup>6</sup>  
clarinet solo

F#<sup>7</sup>

B<sup>6</sup>

B<sup>6</sup>

D#<sup>7</sup>(#9)

G#m<sup>7</sup>

C#m<sup>7</sup>

F#<sup>7</sup>

B<sup>6</sup>

B<sup>7</sup>

in 2

*tr*

*tr*

*tr*

A. Bass

B<sup>6</sup>

F#<sup>7</sup>

B<sup>6</sup>

B<sup>6</sup>

D#<sup>7</sup>(#9)

G#m<sup>7</sup>

C#m<sup>7</sup>

F#<sup>7</sup>

B<sup>6</sup>

B<sup>7</sup>

clarinet solo  
in 2

Dr.

61 **E**

Cl.

Musical notation for Clarinet (Cl.) in treble clef, key of E major. It features a melodic line with triplet eighth notes and quarter notes. A boxed 'E' is placed above the first measure.

Tpt

Musical notation for Trumpet (Tpt) in treble clef, key of E major. It features a melodic line with triplet eighth notes and quarter notes, mirroring the Clarinet part.

Keys

E<sup>6</sup> B<sup>7</sup> E<sup>6</sup> E<sup>6</sup> G<sup>#7(#9)</sup> C<sup>#m7</sup> F<sup>#m7</sup> B<sup>7</sup>

Musical notation for Keys in treble clef, key of E major. It features a chordal accompaniment with triplet eighth notes. Chord symbols are written above the staff.

A. Bass

E<sup>6</sup> B<sup>7</sup> E<sup>6</sup> E<sup>6</sup> G<sup>#7(#9)</sup> C<sup>#m7</sup> F<sup>#m7</sup> B<sup>7</sup>

Musical notation for A. Bass in bass clef, key of E major. It features a bass line with quarter and eighth notes. Chord symbols are written above the staff.

**E**

Dr.

solo fill  
cute

Musical notation for Drums (Dr.) in a drum set configuration. It features a steady bass drum pattern with snare accents. A boxed 'E' is placed above the first measure. Brackets labeled 'solo fill' and 'cute' are placed over the snare accents.

68 DS al CODA

Cl.

Tpt

Keys E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> DS al CODA

A. Bass DS al CODA E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

Dr. DS al CODA

Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7 B<sup>6</sup>

keep time going throughout

# Appendix I

# Swing Dance Tune H

22/5/22

Justin Buckingham

$\text{♩} = 150$

Trumpet *f*

Alto Saxophone *f*

Keyboard *f*

Acoustic Bass *f*

$\text{♩} = 150$

Drum Set *f*

hat

fill

fill

fill

Crotchet and quaver fills only

**A**

8

Tpt

Musical notation for Trumpet (Tpt) staff, starting with a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and quarter notes, including rests. A dynamic marking of *mf* is present below the first measure.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.) staff, starting with a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and quarter notes, including rests. A dynamic marking of *mf* is present below the first measure.

Keys

Musical notation for Keys staff, showing a grand staff with treble and bass clefs. The treble clef part contains chords and a dynamic marking of *mf*. The bass clef part contains a simple bass line. Above the staff, the following chord symbols are written: F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, F<sup>7</sup>/E<sup>b</sup>, Dm<sup>7</sup>, C<sup>#7</sup>(#11).

A. Bass

Musical notation for A. Bass staff, showing a grand staff with treble and bass clefs. The bass clef part contains a simple bass line and a dynamic marking of *mf*. The treble clef part contains a simple treble line. Above the staff, the following chord symbols are written: F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, F<sup>7</sup>/E<sup>b</sup>, Dm<sup>7</sup>, C<sup>#7</sup>(#11).

**A**

Dr.

Musical notation for Drums (Dr.) staff, starting with a double bar line and a key signature of one flat. The staff contains a rhythmic pattern with eighth and quarter notes, including rests. A dynamic marking of *mf* is present below the first measure.

15

Tpt *ff* foot clap

Alto Sax. *ff* foot clap

Keys *ff* C<sup>7</sup> foot clap F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup>

A. Bass *ff* C<sup>7</sup> foot clap F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup>

Dr. *ff* splash splash  
dancer break

**B**

22

Tpt

ff

f

foot

clap

Alto Sax.

ff

f

foot

clap

Keys

Dm<sup>7</sup> C#<sup>7</sup>(#11) C<sup>7</sup> F<sup>7</sup> B<sup>b9</sup> G<sup>7</sup>

ff

f

foot

clap

A. Bass

Dm<sup>7</sup> C#<sup>7</sup>(#11) C<sup>7</sup> F<sup>7</sup> B<sup>b9</sup> G<sup>7</sup>

ff

f

foot

clap

Dr.

ff

f

splash

splash (8)

dancer break

C

30

Tpt

Musical staff for Trumpet (Tpt) in G major, 4/4 time. It begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. The melody continues with eighth and quarter notes. A dynamic marking of *mf* is present. The staff ends with a whole rest.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in G major, 4/4 time. It begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. The melody continues with eighth and quarter notes. A dynamic marking of *mf* is present. The staff ends with a whole rest.

Keys

Musical staff for Keyboard (Keys) showing a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>. A dynamic marking of *mf* is present.

A. Bass

Musical staff for Acoustic Bass (A. Bass) showing a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>. A dynamic marking of *mf* is present.

C

Dr.

Musical staff for Drums (Dr.) showing a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present.

37

Tpt

ff

mp 'intro, now your turn'

mf

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

OPEN VAMP

foot

clap

**D**

Alto Sax.

ff

mp 'intro, now your turn'

mf

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

OPEN VAMP

foot

clap

Keys

F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> C<sup>#7</sup>(#11) C<sup>7</sup>

ff

mp 'intro, now your turn'

mf in 4

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

OPEN VAMP

foot

clap

A. Bass

F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> C<sup>#7</sup>(#11) C<sup>7</sup>

ff

mp 'intro, now your turn'

mf in 4

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

OPEN VAMP

splash

splash

Dr.

ff

mp 'intro, now your turn'

mf in 4

OPEN VAMP

dancer break

**D**

44

Tpt

Musical notation for Tpt (Trumpet) in G major, measures 44-50. The staff shows eighth and quarter notes with various articulations like accents and slurs. A dynamic marking of *ff* is present at the end of the staff.

foot clap

Alto Sax.

Musical notation for Alto Sax. in G major, measures 44-50. The staff shows eighth and quarter notes with various articulations like accents and slurs. A dynamic marking of *ff* is present at the end of the staff.

foot clap

Keys

Chord symbols and rhythmic notation for Keys in G major, measures 44-50. Chords include Gm7, C7, F6, F7/Eb, Dm7, and C#7(#11). The notation consists of slanted lines representing chords and specific notes at the end.

foot clap

A. Bass

Chord symbols and rhythmic notation for A. Bass in G major, measures 44-50. Chords include Gm7, C7, F6, F7/Eb, Dm7, and C7. The notation consists of slanted lines representing chords and specific notes at the end.

foot clap

Dr.

Rhythmic notation for Dr. (Drums) in G major, measures 44-50. The notation shows slanted lines for a consistent rhythm and specific drum sounds at the end.

splash splash

dancer break  
Swing Dance Tune H

51 F<sup>6</sup> OPEN VAMP Gm<sup>7</sup> C<sup>7</sup> **E**

Tpt *mp* 'now with 8 beats' *mf*

Alto Sax. *mp* 'now with 8 beats' *mf*

Keys *mp* 'now with 8 beats' *mf* in 4

F<sup>6</sup> OPEN VAMP Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>/Eb

A. Bass *mp* 'now with 8 beats' *mf* in 4

Dr. OPEN VAMP **E** *mp* 'now with 8 beats' *mf* in 4

58 **8** *ff* **foot** **clap** *mp* **OPEN VAMP** *mf* **F**

Tpt

The Trumpet staff shows a melodic line starting at measure 58. It features a dynamic of *ff* and includes a section labeled 'dancer break' with 'foot' and 'clap' markings. The piece concludes with a 'VAMP' section in F major, marked *mp* and *mf*, and a final chord **F**.

**8** *ff* **foot** **clap** *mp* **OPEN VAMP** *mf*

Alto Sax.

The Alto Saxophone staff follows a similar melodic pattern to the Trumpet, with a dynamic of *ff* and a 'dancer break' section. It concludes with a 'VAMP' section in F major, marked *mp* and *mf*.

Dm7 C#7(#11) **8** *ff* **foot** **clap** *mp* **OPEN VAMP** *mf* in 4

Keys

The Keys staff provides harmonic accompaniment with chords Dm7, C#7(#11), and C7. It includes a 'dancer break' section and concludes with a 'VAMP' section in F major, marked *mp* and *mf*, with a note 'in 4'.

Dm7 C#7(#11) **8** *ff* **foot** **clap** *mp* **OPEN VAMP** *mf* in 4

A. Bass

The Alto Bass staff features a bass line with chords Dm7, C#7(#11), and C7. It includes a 'dancer break' section and concludes with a 'VAMP' section in F major, marked *mp* and *mf*, with a note 'in 4'.

**8** *ff* **spl** **spl** *mp* **OPEN VAMP** *mf* in 4 **F**

Dr.

The Drums staff shows a rhythmic pattern with dynamics *ff* and *mp*. It includes a 'dancer break' section and concludes with a 'VAMP' section in F major, marked *mf*, with a note 'in 4' and a final chord **F**.



73 F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> **G**  
OPEN VAMP

Tpt

*mp* 'now a few in a row, some tricky ones!' *mf*

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>  
OPEN VAMP

Alto Sax.

*mp* 'now a few in a row, some tricky ones!' *mf*

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup>  
OPEN VAMP

Keys

*mp* in 2 'now a few in a row, some tricky ones!' *mf* in 4

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup>  
OPEN VAMP

A. Bass

*mp* in 2 'now a few in a row, some tricky ones!' *mf* in 4

OPEN VAMP **G**

Dr.

*mp* in 2 'now a few in a row, some tricky ones!' *mf* in 4

**H**

80

**4**

ff

foot clap

dancer break

Tpt

Alto Sax.

Dm7 C#7(#11) C7 F6 Gm7 C7 F6 Gm7 C7

**4**

ff

foot clap

dancer break

Keys

Dm7 C#7(#11) C7 F6 Gm7 C7 F6 Gm7 C7

**4**

ff

foot clap

dancer break

A. Bass

**4**

ff

spl spl

dancer break

Dr.

**H**

87

2 ft cl I

Tpt

ff dancer break

2 ft cl

Alto Sax.

ff dancer break

F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> C<sup>#7</sup>(<sup>#11</sup>) C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

2 ft cl

Keys

ff dancer break

F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> C<sup>#7</sup>(<sup>#11</sup>) C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

2 ft cl

A. Bass

ff dancer break

2 spl spl I

Dr.

ff dancer break

95

Tpt

Alto Sax.

Keys

A. Bass

Dr.

7

7

7

7

7

7

ff

ff

ff

ff

ff

ff

foot

clap

J

dancer break

dancer break

dancer break

dancer break

dancer break

dancer break

F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> C<sup>#7</sup>(<sup>#11</sup>) C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

F<sup>6</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> C<sup>#7</sup>(<sup>#11</sup>) C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

spl

spl

J



**L**

109

Tpt

Musical notation for the Trumpet part, starting with a treble clef and a key signature of two flats. The staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes in the second measure. There are rests in the first and fifth measures.

Alto Sax.

Musical notation for the Alto Saxophone part, starting with a treble clef and a key signature of two flats. The staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes in the second measure. There are rests in the first and fifth measures.

Keys

Keys staff showing a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: Bb<sup>9</sup>, G<sup>7</sup>, C<sup>7</sup>, and F<sup>6</sup>.

A. Bass

A. Bass staff showing a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: Bb<sup>9</sup>, G<sup>7</sup>, C<sup>7</sup>, and F<sup>6</sup>.

Dr.

Drum staff showing a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: Bb<sup>9</sup>, G<sup>7</sup>, C<sup>7</sup>, and F<sup>6</sup>. A boxed 'L' is positioned above the F<sup>6</sup> chord.

116

Tpt

Alto Sax.

Keys

A. Bass

Dr.

Gm7 C7 F6 Gm7 C7 F6 F7/Eb

Gm7 C7 F6 Gm7 C7 F6 F7/Eb

Gm7 C7 F6 Gm7 C7 F6 F7/Eb



# Appendix J

# Swing Dance Tune M

22/5/22

Justin Buckingham

♩=165

Trumpet *mf* **A** **§**

Alto Saxophone *mf* **§**

Keyboard *mf* F<sup>6</sup> F<sup>6</sup> F<sup>#07</sup> F<sup>#07</sup> Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup> **§** F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
in 4

Acoustic Bass *mf* F<sup>6</sup> F<sup>6</sup> F<sup>#07</sup> F<sup>#07</sup> Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup> **§** F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
in 4

Drum Set *mf* ♩=165 bouncy rhythm changes **A** **§** (6)  
in 4

8

Tpt

Musical notation for Tpt (Trumpet) in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes and rests across 8 measures.

Alto Sax.

Musical notation for Alto Saxophone in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes and rests across 8 measures.

Keys

Chord symbols for Keys: Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>. The staff contains slash notation for the piano accompaniment.

A. Bass

Chord symbols for A. Bass: Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>. The staff contains slash notation for the piano accompaniment.

Dr.

Drum notation for Dr. (Drums) with slash notation and a (6) marking above the staff.

**B**

15

Tpt

Alto Sax.

Keys

F<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

A. Bass

F<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**B**

(8)

Dr.

22

Tpt

Musical notation for Tpt (Trumpet) in treble clef, key of D major. The staff contains a melodic line with eighth and quarter notes, including rests and slurs. A circled C chord symbol is positioned above the staff.

Alto Sax.

Musical notation for Alto Sax in treble clef, key of D major. The staff contains a melodic line with eighth and quarter notes, including rests and slurs. A circled C chord symbol is positioned above the staff.

Keys

Keys staff in treble clef with a key signature of one flat. The staff contains a series of slanted lines representing a keyboard accompaniment. Chord symbols are placed above the staff: C<sup>7</sup>, F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>. A circled C chord symbol is positioned above the staff.

A. Bass

A. Bass staff in bass clef with a key signature of one flat. The staff contains a series of slanted lines representing a keyboard accompaniment. Chord symbols are placed above the staff: C<sup>7</sup>, F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>. A circled C chord symbol is positioned above the staff.

Dr.

Dr. staff with a drum clef. The staff contains a series of slanted lines representing a drum pattern. Chord symbols are placed above the staff: C (boxed) and (6). A circled C chord symbol is positioned above the staff.

**D**

29

G E7 Am7 D7 Bm7 E7 Am7 D7 G7 C7 C#07

Tpt

1x sax, 2x tpt; bgr when not soloing

Alto Sax.

1x sax, 2x tpt; bgr when not soloing

Keys

comp + backing line behind solos

A. Bass

solos 1x sax 2x tpt

Dr.

solos 1x sax 2x tpt

**D**

(6)

**E**

37 G E7 Am7 D7 Bm7 E7 Am7 D7 G7 C7 B7

Tpt

D B7 Em7 A7 F#m7 B7 Em7 A7 D7 G7 F#7

Alto Sax.

F D7 Gm7 C7 Am7 D7 Gm7 C7 F7 Bb7 A7

Keys

F D7 Gm7 C7 Am7 D7 Gm7 C7 F7 Bb7 A7

A. Bass

**E**

(6) (8)

Dr.

45

Tpt

E7 A7 D7 G E7 Am7 D7

Musical staff for Trumpet (Tpt) in G major. Measures 45-52 contain notes and rests corresponding to the chords E7, A7, D7, G, E7, Am7, and D7.

Alto Sax.

B7 E7 A7 D B7 Em7 A7

Musical staff for Alto Saxophone (Alto Sax.) in G major. Measures 45-52 contain notes and rests corresponding to the chords B7, E7, A7, D, B7, Em7, and A7.

Keys

D7 G7 C7 F D7 Gm7 C7

Musical staff for Keys in G major. Measures 45-52 contain notes and rests corresponding to the chords D7, G7, C7, F, D7, Gm7, and C7.

A. Bass

D7 G7 C7 F D7 Gm7 C7

Musical staff for A. Bass showing rhythmic notation (diagonal slashes) for measures 45-52, corresponding to the chords D7, G7, C7, F, D7, Gm7, and C7.

Dr.

(6)

Musical staff for Drums showing rhythmic notation (diagonal slashes) for measures 45-52, with a '(6)' above the staff in the final measure.

53 Bm7 E7 Am7 D7 G7 C7 C#o7

**F**

behind keys solo

Tpt

Musical notation for Tpt staff, including notes, rests, and a dynamic marking of *p*.

Alto Sax.

F#m7 B7 Em7 A7 D7 G7 G#o7

behind keys solo

Musical notation for Alto Sax. staff, including notes, rests, and a dynamic marking of *p*.

Keys

Am7 D7 Gm7 C7 F7 Bb7 B°7 F D7 Gm7 C7 Am7 D7 Gm7 C7

keys solo

Musical notation for Keys staff, including notes, rests, and slash marks indicating a solo.

A. Bass

Am7 D7 Gm7 C7 F7 Bb7 B°7 F D7 Gm7 C7 Am7 D7 Gm7 C7

keys solo

Staff for A. Bass, consisting of slash marks indicating a solo.

Dr.

**F**

(6)

keys solo

Staff for Dr., consisting of slash marks indicating a solo.

61

Tpt

Musical staff for Trumpet (Tpt) in G major, measures 61-68. The staff contains a melodic line with various note values and rests.

Alto Sax.

Musical staff for Alto Saxophone in G major, measures 61-68. The staff contains a melodic line with various note values and rests.

Keys

Musical staff for Keys in G major, measures 61-68. The staff contains a series of diagonal slashes representing a rhythmic accompaniment.

F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup>

A. Bass

Musical staff for A. Bass in G major, measures 61-68. The staff contains a series of diagonal slashes representing a rhythmic accompaniment.

F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup>

Dr.

Musical staff for Drums in G major, measures 61-68. The staff contains a series of diagonal slashes representing a rhythmic accompaniment.

(6)



77

**G**

Tpt

Alto Sax.

Keys

F D7 Gm7 C7 Am7 D7 Gm7 C7 F7 Bb7 B°7 F D7 Gm7 C7

end solo *f* shout

A. Bass

F D7 Gm7 C7 Am7 D7 Gm7 C7 F7 Bb7 B°7 F D7 Gm7 C7

*f* shout

**G**

Dr.

(6)

*f* shout

85

drum break

Tpt

Musical notation for the Trumpet part, starting at measure 85. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes with various accents and slurs. There are two measures of rest labeled 'drum break'.

Alto Sax.

Musical notation for the Alto Saxophone part, starting at measure 85. The staff is in treble clef with a key signature of one sharp (F#). The melody is similar to the trumpet part, featuring eighth and quarter notes with accents and slurs. There are two measures of rest labeled 'drum break'.

Keys

Chord notation for the Keys part. The staff is in treble clef with a key signature of one flat (Bb). The notation shows chords: Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>. There are two measures of rest labeled 'drum break'.

A. Bass

Chord notation for the A. Bass part, identical to the Keys staff. The staff is in bass clef with a key signature of one flat (Bb). The notation shows chords: Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>. There are two measures of rest labeled 'drum break'.

Dr.

Drum notation for the Dr. part, starting at measure 85. The staff is in a standard drum notation. It shows a rhythmic pattern of eighth notes with accents and slurs. There are two measures of rest labeled 'drum break'.



100

Tpt

Alto Sax.

Keys

A. Bass

Dr.

drum break

drum break

drum break

drum break

drum break

drum break

C<sup>7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

C<sup>7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>



112

Tpt

Musical notation for the Trumpet part, starting with a treble clef and a key signature of one sharp (F#). The staff contains four measures of music with various note values, rests, and articulation marks.

Alto Sax.

Musical notation for the Alto Saxophone part, starting with a treble clef and a key signature of one sharp (F#). The staff contains four measures of music with various note values, rests, and articulation marks.

Keys

Chord progression for the Keys part, starting with a treble clef and a key signature of one flat (Bb). The staff contains four measures of music with various note values, rests, and articulation marks. Chord symbols are placed above the staff: Gm7, C7, F7, Bb7, B°7, F6.

A. Bass

Chord progression for the Alto Bass part, starting with a bass clef and a key signature of one flat (Bb). The staff contains four measures of music with various note values, rests, and articulation marks. Chord symbols are placed above the staff: Gm7, C7, F7, Bb7, B°7, F6.

Dr.

Musical notation for the Drum part, starting with a double bar line and a key signature of one flat (Bb). The staff contains four measures of music with various note values, rests, and articulation marks.

# Appendix K



Cl. Gm Gm/F E<sup>ø7</sup> A7(<sup>#9</sup><sub>5</sub>) Dm Dm/C B<sup>b7</sup> A<sup>9</sup> Gm Gm/F A7(<sup>b9</sup>) Dm

Tpt Gm Gm/F E<sup>ø7</sup> A7(<sup>#9</sup><sub>5</sub>) Dm Dm/C B<sup>b7</sup> A<sup>9</sup> Gm Gm/F A7(<sup>b9</sup>) Dm

Keys Fm Fm/E<sup>b</sup> D<sup>ø7</sup> G7(<sup>#9</sup><sub>5</sub>) Cm Cm/B<sup>b</sup> A<sup>b7</sup> G<sup>9</sup> Fm Fm/E<sup>b</sup> G7(<sup>b9</sup>) Cm


A. Bass Fm Fm/E<sup>b</sup> D<sup>ø7</sup> G7(<sup>b9</sup>) Cm Cm/B<sup>b</sup> A<sup>b7</sup> G<sup>9</sup> Fm Fm/E<sup>b</sup> G7(<sup>b9</sup>) Cm

Dr. 3

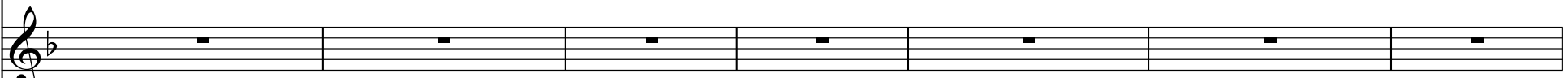
1x only

**B**

Cl. *F7 Eb7 F7 Eb7*



Tpt *F7 Eb7 F7 Eb7*



Keys *Eb7 Db7 Eb7 Db7*



A. Bass *Eb7 Db7 Eb7 Db7*



**B**

Dr. *big small big small*



Walk Bass Solo

Walk Bass Solo  
Swing Dance Tune C

Cl. *mf* *f* *mp* **3** **3**

Tpt *mf* *f* *mp* **3** **3**

Keys *big* *small* **big** *f* **3** **3** Walk Bass Solo

A. Bass *big* *small* **big** *f* **3** **3** Walk Bass Solo

Dr. *big* *small* **big** *f* **3** **3** Walk Bass Solo

*F*<sup>7</sup> *E*<sup>b</sup><sub>7</sub> *E*<sup>b</sup><sub>7</sub> *D*<sup>b</sup><sub>7</sub> *E*<sup>b</sup><sub>7</sub> *D*<sup>b</sup><sub>7</sub>

C

Cl. *Dm Dm/C Bb7 A9 Gm Gm/F Eø7 A7(#9) Dm Dm/C Bb7 A9*

Musical notation for Clarinet (Cl.) in G major, 4/4 time. The staff shows a melodic line with notes and rests corresponding to the chords above. The key signature has one flat (F major/C minor).

Tpt *Dm Dm/C Bb7 A9 Gm Gm/F Eø7 A7(#9) Dm Dm/C Bb7 A9*

Musical notation for Trumpet (Tpt) in G major, 4/4 time. The staff shows a melodic line with notes and rests corresponding to the chords above. The key signature has one flat (F major/C minor).

Keys *Cm Cm/Bb Ab7 G9 Fm Fm/Eb Dø7 G7(#9) Cm Cm/Bb Ab7 G9*  
*mp*

Musical notation for Keys in G major, 4/4 time. The staff shows a rhythmic accompaniment with notes and rests corresponding to the chords above. The key signature has one flat (F major/C minor). The dynamic marking is *mp*.

A. Bass *Cm Cm/Bb Ab7 G9 Fm Fm/Eb Dø7 G7(b9) Cm Cm/Bb Ab7 G9*  
*mp*

Musical notation for A. Bass in G major, 4/4 time. The staff shows a bass line with notes and rests corresponding to the chords above. The key signature has one flat (F major/C minor). The dynamic marking is *mp*.

C

Dr. *mp*

Musical notation for Drums (Dr.) in G major, 4/4 time. The staff shows a drum pattern with notes and rests corresponding to the chords above. The key signature has one flat (F major/C minor). The dynamic marking is *mp*.

Cl.

Gm Gm/F A7(b9) Dm **D**

f

Tpt

Gm Gm/F A7(b9) Dm

f

Keys

Fm Fm/Eb G7(b9) Cm Cm<sup>6</sup> C#7

f

A. Bass

Fm Fm/Eb G7(b9) Cm Cm<sup>6</sup> C#7

f

Dr.

**D**

f

Detailed description of the musical score: The score is for a swing dance tune in 3/4 time with a key signature of two flats (Bb and Eb). It consists of five staves: Clarinet (Cl.), Trumpet (Tpt), Keys, A. Bass, and Drums (Dr.). The Clarinet and Trumpet parts feature melodic lines with triplets and accents, starting with a dynamic of *f*. The Keys part provides harmonic support with chords: Fm, Fm/Eb, G7(b9), Cm, Cm<sup>6</sup>, and C#7. The A. Bass part plays a steady bass line with the same chord sequence. The Drums part features a pattern of eighth notes and a triplet of eighth notes, with a dynamic of *f*. A double bar line with repeat signs is placed after the first two measures of each staff. A boxed 'D' is placed above the Clarinet staff at the start of the second measure, and another boxed 'D' is placed above the Drums staff at the start of the second measure.

**E** x3

Dm Dm/C Bb7 A9 Gm Gm/F Eø7 A7(#9/5) Dm Dm/C Bb7 A9 Gm Gm/F A7(b9) Dm

Cl.

Tpt solo 1x  
Cl solo 2x  
pno 3x

**E** x3

Dm Dm/C Bb7 A9 Gm Gm/F Eø7 A7(#9/5) Dm Dm/C Bb7 A9 Gm Gm/F A7(b9) Dm

Tpt

Tpt solo 1x  
Cl solo 2x  
pno 3x

**E** x3

Cm Cm/Bb Ab7 G9 Fm Fm/Eb Dø7 G7(#9/5) Cm Cm/Bb Ab7 G9 Fm Fm/Eb G7(b9) Cm

Keys

Tpt solo 1x  
Cl solo 2x  
pno 3x

**E** x3

Cm Cm/Bb Ab7 G9 Fm Fm/Eb Dø7 G7(#9/5) Cm Cm/Bb Ab7 G9 Fm Fm/Eb G7(b9) Cm

A. Bass

Tpt solo 1x  
Cl solo 2x  
pno 3x

**E** x3

Dr.

Tpt solo 1x  
Cl solo 2x  
pno 3x



Cl. F<sup>7</sup> E<sup>b7</sup> E<sup>7</sup> A<sup>7</sup> Dm Dm/C

Tpt F<sup>7</sup> E<sup>b7</sup> E<sup>7</sup> A<sup>7</sup> Dm Dm/C

Keys E<sup>b7</sup> 1x play line 2nd SOLO HERE D<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> Cm Cm/Bb

fill out this line with harmony

A. Bass E<sup>b7</sup> D<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> Cm Cm/Bb

Dr.

Chord progression for Swing Dance Tune C:

Cl.  $Bb^7$   $A^9$   $Gm$   $Gm/F$   $E\emptyset^7$   $A7(\sharp^9_{\sharp 5})$   $Dm$   $Dm/C$   $Bb^7$   $A^9$   
 Tpt  $Bb^7$   $A^9$   $Gm$   $Gm/F$   $E\emptyset^7$   $A7(\sharp^9_{\sharp 5})$   $Dm$   $Dm/C$   $Bb^7$   $A^9$   
 Keys  $Ab^7$   $G^9$   $Fm$   $Fm/Eb$   $D\emptyset^7$   $G7(\sharp^9_{\sharp 5})$   $Cm$   $Cm/Bb$   $Ab^7$   $G^9$   
 A. Bass  $Ab^7$   $G^9$   $Fm$   $Fm/Eb$   $D\emptyset^7$   $G7(\sharp^9_{\sharp 5})$   $Cm$   $Cm/Bb$   $Ab^7$   $G^9$   
 Dr.

Cl. *Gm Gm/F A7(b9) Dm DS al CODA*

Tpt *Gm Gm/F A7(b9) Dm DS al CODA*

Keys *Fm Fm/Eb G7(b9) Cm DS al CODA*

A. Bass *Fm Fm/Eb G7(b9) Cm DS al CODA*

Dr. *DS al CODA*

*Gm Gm/F A7(b9) Dm*

*Gm Gm/F A7(b9) Dm*

*Fm Fm/Eb G7(b9) Cm*

*Fm Fm/Eb G7(b9) Cm*

*DS al CODA*

# Appendix L

## Transcript

00:00:09 RESEARCHER

So first of all everybody. I'd like to talk generally about the night, about swing dancing, about like the whole event but I'd like to kind of always come back again to the compositions themselves. Because I want to try and keep it kind of narrowly focused on the research questions I'm exploring which are to do with creating a new music that first of all tests the conventional aspects of swing dance music, but also creating new music that tries to do some new things as well and that hopefully enhance the dance in some way. But there's also sort of the goal of a bit of dialogue between dancers and musicians. As you might have all been aware, there's a lot of jazz musicians out there who you might ask to play for your gigs who aren't as sensitive as others to exactly what you really want, and I don't think it's because they don't wouldn't want to know that stuff, but just that they're kind of ignorant.

So this is also about sort of engaging in a dialogue as we go. I've already become aware that there's things that I wrote that weren't very good, and it wasn't because I intended them to be weird, it was just I couldn't write them as well as I'd like.

So, so there's questions to consider, which is the final piece of paper. And that's just as we're going along. Just the sorts of things I want you to be thinking about. What we'll do is we'll sort of watch every song, and then we could pause it. If you want to halfway through or at any point if you want to bring something up if there's something interesting. And we also maybe stop at the end of each one and just consider a few questions:

In reference to individual songs: In what ways was the song suited to swing dance and in what ways does was the song not suited to swing dance? And can you identify any unconventional or surprising elements in the songs that made them more or less suited to swing dance. And then in reference to the wider performance, was the set sequenced in a way that made it suited to swing dance. In what ways did succeed and in what ways could it be improved? In your opinion, how did other dances you observed respond to the music? In what ways did they show satisfaction or dissatisfaction with the music? And were there ways in which the musicians played the music that made it more suited to swing dance. And what ways could that have been improved?

So I am looking at the compositions themselves, but I've also gotta tease out whether I just got good musos and who would play well no matter what or whether they there are things that we did that we played not as well and that was really the problem but. But yeah, the main ones are really to do with that in reference to individual songs.

Any questions about any of that stuff so far? Any general observations about Friday?

00:03:28 SPEAKER A

It was really fun. yeah it was a really positive vibe, I only heard good things from people saying. That was so fun the music was so great

00:03:36 RESEARCHER

What sort of things did they say that found positive about it.

00:03:56 SPEAKER A

Fun was the word I heard repeatedly and that it was enjoyable to have new music to dance to specifically. Just not a lot about what about that music made it fun, but just having new music was great yes.

00:04:12 RESEARCHER

What to you makes music fun? What's a fun thing in itself?

00:04:20 SPEAKER A

I think. Fun is a multifaceted word, So what it depends on what kind of fun I'm looking for in that time.

00:04:30 RESEARCHER

Alright, well, shall we watch the first one.

*SWING DANCE TUNE G IS PLAYED.*

00:09:31 SPEAKER B

Really good way to start the set like it was. It wasn't like in your face wasn't too loud. It wasn't like too much energy. It wasn't going crazy. Quite balanced, good BPM , could fit all ranges of styles of swing, dancing or whatever you call that. So yeah, I think it's good way to start the set.

00:09:49 SPEAKER A

I noted the same thing that the light feel of it, the funness of that word again, was a great way to set the mood for the rest of the set as well.

00:09:58 SPEAKER C

Especially right at the very start of the song. It's like it's so clear there's going to be a fun song. Get up on the floor there is energy, but it's not going to like tire you out so you should do it like it was a really good song.

00:10:09 SPEAKER B

Good floor-filler to start. Yeah yeah yeah.

00:10:11 SPEAKER D

It's got very clear structure, rhythms and well, so you pretty much know the song from like the first few seconds, oh.

00:10:19 SPEAKER B

Simple riffing yeah.

00:10:19 SPEAKER D

There's like AABA and there's an easily recognizable motif and there's also a few recognisable musical moments, and breaks which is good for dancing. And then you can see as well. While people are dancing that as that builds up people like really get into it and I think that's something that is fun for swing dancers.

00:10:48 RESEARCHER

Did any of you find that section you're talking about there to be problematic in any way.

Speaker

A challenge you mean?

00:10:58 RESEARCHER

Well, just not anticipated and so kinda threw you.

00:11:04 SPEAKER E

I think it didn't end the way I thought it was going to. It had a really predictable build up in the break and then it does something different which threw me the first time. But it didn't quite go BLAHHH. [big ending]

00:11:15 RESEARCHER

Yeah yeah, yeah.

00:11:16 Speaker

It does sound like it was going to do that.

00:11:18 SPEAKER C

Which I think it did the second time. Maybe like at the ending of the song.

00:11:20 SPEAKER A

Yeah, first one.

00:11:21 Speaker

The first one is kind of like it, just fizzled.

00:11:26 RESEARCHER

Oh, by the way. Feel free to criticize, you're not going to hurt my feelings if you criticise the tunes too I should say. Just in case anybody wants to hold back, keep in mind that a lot of these, like I, I don't actually expect a lot of them elements of them to work as well. And on that note, it's interesting. So one thing that I would like you to think about as we go is, so I read through all the questionnaires. I've only had a few days so they've been able to sort of doing a terribly systematic way, but what one of the things people brought up was transitions between sections and fields being abrupt or difficult to anticipate, and I was thinking maybe that was an example of it and it maybe could be anticipated a bit more, but I guess nobody had much of a problem with it.

00:12:11 Speaker

Not for this.

00:12:13 SPEAKER D

I had a little bit feeling like slim and slam which is like really simple structures clear.

00:12:19 SPEAKER B

There's clearly like a conclusion at the end of phrases you know we were starting.

00:12:22 Speaker

Oh yeah.

00:12:24 SPEAKER D

And like solos and stuff is like they didn't overstay or anything like that and go back to the motif.

00:12:30 RESEARCHER

Yeah, and length was good?

00:12:34 Speaker

I feel like if this song came on like if it was like a classic you'd be like, Oh yeah, this one. I know this one like.

00:12:41 SPEAKER A

What was really like equalizing, Like you saw people out there during swing outs and people were doing Bal and Shag and Charleston like people would just find where their level was in the song. So I think that's like a great opener because literally everyone can dance to it.

00:12:57 Speaker

Awesome, that's true.

00:12:58 SPEAKER D

I also think everybody was playing with more energy in the second set, the musicians.

00:13:03 SPEAKER D

Like as soon as they came on. It's like OK, they're playing now, they're actually playing.

00:13:07 RESEARCHER

Those were the tunes we've actually been rehearsing quite a bit and we recorded them as well. That kind of thing. So while the bands played the first set more, the drummer hasn't, and so they were. A bit less prepared, so yeah, you know that there's certainly much more clarity to those ones.

00:13:25 RESEARCHER

The main melody [SINGS] that just sort of feel like a regular kind of melody to dance over or is there anything different about?

00:13:39 SPEAKER A

Uhm, it it goes. It feels like it's in eights and then it kind of goes over 8.

00:13:49 RESEARCHER

It's not.

00:13:49 SPEAKER B

Yeah you'll you'll hear like a familiar idea then. You come out a little bit then out a little bit more and then come back to the first 8. And it's like simple idea with the solos. They could be playing as well to keep riffing off that idea.

00:14:03 RESEARCHER

So well, because what I did there was usually most jazz tunes or swing tunes will have four or eight bar sections and those sections were all 10 bars. And usually the phrasing is in two bars or 4 bars, but the phrasing was 2233. It seems to me as though maybe that that was a detail which was just neutral.

00:14:29 Speaker

Didn't even realise.

00:14:30 SPEAKER F

I found like 'cause it's like [sings melody] and that to me sounds like 8s. And then the next, little bit is like harder for me to capture in terms of the rhythm of it, it doesn't come to my mind whereas the first two do.

00:14:49 RESEARCHER

Yeah yeah, first bit and it's the second half of it which is which is different in terms of timing.

00:14:51 Speaker

Yeah, I can't quite remember it yeah.

00:14:54 RESEARCHER

So one of the things I've read about is sort of the idea that a dancer, you know you can do your 8 count steps, your 6 count steps. But you can also throw in extra steps here or there for you to sort of get back in time and the idea of that being a kind of a metrical, like a Poly metrical idea over the top of the bands time, the bands time is in these really regular kind of kind of eight bar sections or or you know 4 twos.

But I guess I was trying there was sort of thinking. I wonder whether whether if you also had a bit more variety and it wasn't quite as linear to what the band was doing.

00:15:37 SPEAKER D

I guess it. Would be changed on how people count because I know some people count as like well, there's a Blues phrasing or swing phrasing, or if they're listening to, when a chorus or verse actually resolves. So I wait till build up and then go so I don't count phrases as such I just wait until like OK, Now we're going to a different bit.

00:15:57 Speaker

Sure, yeah, cool.

00:15:59 SPEAKER A

Hey, you probably got a slightly biased panel here, in a sense, because you've got a room full of very experienced dancers who approach music I mean, we will approach music differently, but most of us have probably not counting 1 2 3 4 5 6 all the time.

00:16:17 SPEAKER B

Think we generally try to get that [sings melody] and in the next parts we would maybe do some 4 count 6 count or 8 count - wouldn't be thinking about it, but you're not intentionally trying to get those other parts maybe.

00:16:39 SPEAKER F

I didn't notice it didn't feel as natural to me, or as normal. But like an inexperienced dancer could pick up because the main motif was quite simple, as it starts again, they can get back in.

00:16:51 SPEAKER A

I did. I did hear a comment. From a sort of I guess intermediate probably three or four year dancer. Who said that she was dancing more in in the music with the music, like she wasn't doing 8 count, 8 count 8 count. She felt like she was listening to the music more in dancing with the music than she normally felt.

00:17:13 RESEARCHER

And that's what you call musicality, right?

00:17:16 SPEAKER A

Yeah, makes sense yeah yeah yeah.

00:17:20 RESEARCHER

Awesome, any other thoughts before we go?

00:17:28 SPEAKER A

This comment is not meant to be disparaging in anyway, but my feeling at the time was that the melody felt a little bit novelty. For me it felt like a TV show or a sitcom kinda theme song. And I think it's because that melody is quite simple and it's repeated a lot of times. And possibly something to the structure you were talking about as well how there's that very easy to capture melody and then a bit that's not so easy to capture and then it comes back to that and it just had that kind of, but it made it light and fun.

00:18:07 SPEAKER B

Did you do any improv soloing off this?

00:18:11 RESEARCHER

There were two choruses of it.

I should say also in this recording you can't hear the keys very much so. There's a bit where... 'cause this wasn't recorded through the PA...so there's a bit where you could hear the backing lines which were really loud, but the piano is doing a sol in this recording, but on the actual day you would have heard the piano on the form and yeah, yeah. And then there was like half half so yeah. Well almost every song has improvised solos, yeah?

The next one.

*SWING DANCE TUNE D IS PLAYED.*

RESEARCHER

Thoughts?

Speaker

I like that one, it was fun. Good tempo, lots of stuff in the music.

RESEARCHER

What did you think of that ending?

Speaker

Good.

00:24:52 SPEAKER B

What did you like about it? 'cause personally, I didn't feel like I wanted to get up and dance to it. I dance with Speaker F and I couldn't-

LAUGHTER

00:24:59 SPEAKER B

I didn't feel like going for it. It's like OK. I'm happy like cruising around, bopping around, but I didn't feel like I was like I'm really captured to really enjoy it, so maybe I didn't enjoy it as much and I could still dance to it and enjoyed dancing to it, but I wasn't like this is you know a song that I want to dance too, though I don't know how to describe that, so I'm really curious to see why do you thought you'd enjoy it? 'cause I can't describe why I did not enjoy it.

00:25:31 SPEAKER E

I had a good partner for one... [LAUGHTER] To me there's lots in the music even though I found it a challenge. You know when you dance with rock and roll music. It's the same, same same, same same and just go through the motions of like I haven't done this move for a while and I'll do that. That's not what this song is about. It's like to me there's lots of music that makes me want to be a better dancer.

00:26:03 SPEAKER B

Did you like the technicality of it?

00:26:05 SPEAKER E

No no, no no. There's just more in the music like the variety and I can hear things that I want to emphasise in the music, whereas so I like it 'cause there's a lot of music. I missed a whole lot of it, so it makes me want to be better to do the music justice, so does that make sense.

00:26:25 RESEARCHER

Was there anything about the music that sort of made you have that attitude toward that sounded like something hadn't really heard? In the past in other kinds of music?

00:26:37 SPEAKER E

I guess I I'm not. I don't musically.. no music background, so my musicality is putting in a CD. That's how I play an instrument, but no. I just take it as it comes. Yeah, yeah, I don't try and dive into why? It's like art, I know what I like, but I don't know why I like it.

00:26:56 Speaker

Yeah, kinda sound like there was maybe some Like improvising in a minor key maybe at some points which. Like there wasn't, it wasn't the key that I expected in some of the solos.

00:27:10 RESEARCHER

I think there was some chords which had some, some a scale that was a little different. Yeah, yeah... Any other thoughts?

00:27:29 SPEAKER F

I think I'm. I'm sort of on the Speaker B train. Great dance partner. But I didn't enjoy dancing to this song as much and I think it might have been a lot of the melody was like syncopated or like whole notes or something and watching it back. I thought I saw in sort of like the towards the end of the song there was like a ditdaditdadit in the melody, like the driving swing rhythm and like the energy seemed to...

00:27:56 OTHERS

Yeah yeah, yeah.

00:27:56 SPEAKER F

...Pickup across all the dancers, so I think. Yeah, everyone was sort of a bit struggling with not having that sort of real.

00:28:05 RESEARCHER

Would have been better if those maybe more of that.

00:28:08 SPEAKER F

I reckon it felt a bit sleepy. Like and then when I think the trumpet and the sax kind of come together with the keys going DAT DAT DAT.

00:28:18 SPEAKER B

Like they phrase of the 2nd 32 bars?

00:28:21 SPEAKER F

Not sure it was towards the end. And then yeah, you can like see everyone go Yeah yeah yeah I got the rhythm.

00:28:30 RESEARCHER

There was that one of the things I was trying to do and that was to do with the melody using certain rhythmic ideas that kind of glide over the beat, which don't which don't lock in, is that something that you're kind of? Do you think affected the dancing? Positively or negatively?

00:28:55 SPEAKER D

I said I can't hear where it is going. Which is not necessarily bad then. Yeah, there's a few bands, usually later jazz stuff. That's still kind of swings, a little bit similar, so I was sort of like. It's time we've got like the overall feeling of say like *Easy Does It* and from the pianist...

00:29:14 Speaker

Oscar Peterson?

00:29:15 SPEAKER D

Yeah, yeah, so to sort of like that much more chill kind of vibe. Rather than going really for it. And then it had those gliding moments, which is more like dancing to Billie Holiday. So, but not quite as rhythmically creative with the beat as Billy. But it was still gliding over it. I think maybe missing to make it more like accessible dance tunes is the guitar going CHING CHING CHING

00:29:41 RESEARCHER

Yeah, the band would have, the next instrument the band would have would be a guitar. Yeah, what I was what I was thinking is if I can try and keep everything else really solid and do that. And gliding is one of the kind of ways of thinking.

00:29:54 SPEAKER D

So in the second song, I didn't actually dance that, but if I heard that song I'd dance to it again. Like the umm swung... the triplets err. Quarter notes? Would be pretty fun to hit. That little phrase there.

00:30:09 RESEARCHER

Yeah the babadobabado, yeah, quintuplets those. Those were also I don't want to sort of gliding over those who are also kind of gliding, gliding.

00:30:20 SPEAKER C

Yeah, I found that really hard to be musical to like I could hear it coming every time and like it's here same as the last time.

00:30:33 SPEAKER D

But then I play Take 5 at Blues parties so.

00:30:41 RESEARCHER

Did you feel like it was the right length?

00:30:47 OTHERS

It was fine.. Fine.

00:30:49 SPEAKER C

Uh, it's just repeating. I hadn't thought about it, but after hearing what Speaker B said, I probably felt the same way which was. I danced to that song, and in hindsight I probably wouldn't have. Watching myself here 'cause this is the first time I danced. I wasn't like I wasn't in this song I was a lot of it was spent standing there like bopping.

00:31:09 RESEARCHER

Yeah, I think yeah, I think what it is too much of it went back to a two feel where like the emphasis is sort of 1/2 time emphasis and that's that less energetic feel.

00:31:10 SPEAKER C

OK.

00:31:19 RESEARCHER

So I probably should have done the two feel initially, but then most of it stayed in four, which is that more energetic...

00:31:24 SPEAKER B

Do you know when you know where in the recording the rhythm section change their..?

00:31:32 RESEARCHER

You wanna hear it?

00:31:42 SPEAKER B

If you can capture that and say this was where it was really good, I don't know if you know with part of the song where it was.

00:31:45 SPEAKER A

Because I thought was when the trumpet and Sax was playing together.

00:31:49 SPEAKER B

So like mid to like...

*RESEARCHER PLAYS EXCERPT OF SWING DANCE TUNE D*

00:32:04 SPEAKER D

What's happening there?

00:32:11 RESEARCHER

Essentially what's happening here is the bass is playing four on the floor, four beats to the bar and the other bits have two.

SPEAKER D

Which is where if you had the guitar playing four and then had them accenting the two.

00:32:34 SPEAKER B

That's why it becomes a really good swing song from there

00:32:37 RESEARCHER

One of the things there is also you don't want to completely get rid of two feel because like the transition to it kind of moves up to it and I think that probably that had had a two feel throughout parts of the solos too, so I reckon it's the kind of thing we probably should have gone for the four feel for the whole solos. And only have the two feel at the beginning and the end.

00:32:58 SPEAKER A

Think I think what it does really well, though is it builds tension which is then a big release when you get that four.

00:33:05 SPEAKER B

It needs to stay in that towards the end of the song and build and like.

00:33:09 RESEARCHER

Yeah, it's a good point, yeah.

00:33:11 SPEAKER B

Like you'd stay in that four and no go back to two, yeah?

00:33:17 RESEARCHER

It's a great idea. If I did a PhD, I would have. This could have been an iterative process. I would have done it again et cetera et cetera. But that's also what I intend to do anyway, just not supervised.

*SWING DANCE TUNE K IS PLAYED.*

00:39:02 SPEAKER C

First thing, it was a lot harder to hear your instructions on the night I was sitting in the back of the room and I couldn't understand what you're saying at all. I think I heard conversation and that was it.

00:39:05 SPEAKER A

Oh yeah.

00:39:12 RESEARCHER

Do you think if people heard me there would have been a different response?

00:39:16 SPEAKER C

It was probably pretty clear about what you were asking for but it wasn't clear on the night.

00:39:19 RESEARCHER

All right, shame.

00:39:20 Speaker 12

Yeah, I heard you though. I did hear you but.

00:39:25 SPEAKER D

I think the I really dislike being given instructions when I'm dancing. Like in Tasmania and Launceston they have a thing where they do the Shim sham where they call out a phrase and I just refused to do it like f\*\*\* off. I'm dancing and it's sort of like I also really dislike like [PERSON] from [CITY] and stuff like that they try to wrangle jams, but It's just not bumpin'. I was like and when they ask the bands like say is like sometimes once I remember, [PERSON] calls like this is the fast one if you want to jam this one you gotta do it to this one. Well, I don't feel like jamming now like it's lame now that you've said we have to jam to this one. So I don't like being given those instructions if it's going than it's going. But if it's not, then yeah, and so you're not getting the interaction and it's not working then it's.

00:40:16 RESEARCHER

When I when I was writing that obviously it's a bit too overt. But I guess I was sort of thinking that maybe, and maybe not the people here, but generally the people who go swing dancing in Canberra would be unused to the concept that they might be able to influence what the musicians do and visa versa so. A bit heavy handed a bit clunky. Yeah, but that was sort of one of - and you probably remember the other attempt one or the solutions to try and really kind of engage. But yeah, not the other sort of thought was if I do that early, maybe it'll put it in people's minds for the rest of the set as well.

00:41:07 SPEAKER F

I'm sorry, sorry, I was just going to ask about whole like call and response section was that all improvised? Because I didn't get that.

00:41:16 SPEAKER A

I did not understand even having heard your instructions now that that's what you were asking for. I know you said let's have conversation, yeah, but I didn't get what you mean by that.

00:41:28 Speaker 4

[PERSON] got it. Right?

RESEARCHER

Who got it?

SPEAKER D

[PERSON] tried to get it.

00:41:39 Speaker 16

Like I didn't feel a really clear moment where I was compelled to like be like.

00:41:46 RESEARCHER

What would compel you?

Speaker 16

I don't know!

00:41:48 SPEAKER D

So I think going back to traditional call and response when you got like the really strong calls and you've got like a break in those improvisation, which tends to be like if you go to a master class on musicality you.

00:41:59 SPEAKER B

You can just do like let's say hey Baba, Reba, yeah. Hey baba reba. There's lots of good examples, you can rip off.

00:42:09 SPEAKER A

Yeah, yeah I. I thought maybe with the call and response it didn't totally work because it was like to me, that was a real cruising song like just get out there and just, you know, do some cruisey swing outs and have a good time I wasn't like kind of really excited like... I didn't dance... I was listening...I wasn't like feeling like wow, I just like have to do something wild here.

00:42:31 SPEAKER D

I was I was thinking that as well as like at this time time, time, time of the set I'm like I really want something to get my Blood boiling a little bit 'cause like I want to be in party mode, yeah?

00:42:43 SPEAKER A

Yes, exactly.

00:42:45 SPEAKER B

So like the you know, the dances Lindy hop moreso I'm talking about here is embedded in it being at rhythm based dance and there was something you did, as well with the rhythm section. But like after you announced what you're intending to do the rhythm section was quite good, there and I think at the start of the second set of 32 bars. It was really good, there as well. And I think it goes back to the 4 beats to a bar idea. If You can keep a good rhythm section. I don't really care what the soloists are doing on top. Honestly, if you've got good you know drum bass and piano or guitar. I think that'll it keeps it tight and it keeps the movement moving, driving and it just makes you want to get up and move, yeah? Well, there's certain parts that have that really well, yeah yeah.

00:43:39 SPEAKER F

I think people are sort of slowed again on the dance floor as well, and I'm not sure if there was a bit of a call and response in the first kind of opening bars, but it didn't have the rhythm behind it, so I think as a dancer you're being kinda unsure like where is this song going? Can I dance to it and that kind of holds people back from.

00:43:58 SPEAKER D

Unless you're a tap dancer you're not going to be any good at trading fours as a dancer.

00:44:02 RESEARCHER

I can yeah, yeah.

00:44:04 SPEAKER D

I think part of the like going to what Speaker B's saying is that when you got a small band as well, there's a lot of time you're trying to recreate the energy of a big band. And I think it's part of the things you like. You go to uh rockabilly thing and they know how to get the party rockin because they're getting a big sound out of a small group or some jazz ensembles. They're trying to fix, particularly like the drums. Is like they're melodic and there's some of the solos are Chick Webb like, but the thing that sets Chick Webb apart is all like 3 of his limbs are doing the same thing just driving it for most of the song.

00:44:42 SPEAKER D

And and without having that real drive through something, it's hard to recreate it 'cause I think it's pretty. I danced to. It would be fun.

00:44:53 SPEAKER D

But it doesn't have that sort of power through it.

00:44:55 RESEARCHER

Yeah, sure yeah.

00:44:57 SPEAKER D

Like they talk about stories that chick Webb that like they nail his bass drum to the floor at a time where kick pedals weren't very powerful. Yeah, and he was a man with spinal tuberculosis.

00:45:11 SPEAKER E

Nothing about that song made me wanna dance.

00:45:12 SPEAKER A

No, I didn't really. I didn't dance but it didn't make me want to dance... forgettable. I like the idea of the trumpeter coming out and trying to be part of what's happening on the floor, but there wasn't much happening on the floor at that time, and I think if he's going to do that, he really needs to command attention and his solo at the time, didn't.

00:45:37 SPEAKER B

Yeah, that might be like I know the drums cut out.

00:45:41 SPEAKER A

Yeah I think so, yeah.

00:45:42 SPEAKER B

One or Two instruments going low and then like he's a feature. It's brings on the highlight for him.

00:45:52 SPEAKER D

Or you go full New Orleans. Yeah, and you just, you just have the horns march through.

00:45:55 SPEAKER B

Might be the rest of the band collapse while, he's going out and like.

00:45:59 RESEARCHER

Yeah, yeah.

00:46:04 SPEAKER E

When he went out you can barely hear it.

00:46:07 SPEAKER E

If you're staying a few people back, if I was actually busy dance floor you wouldn't even notice he went out.

00:46:13 SPEAKER C

I did did not notice.

00:46:13 SPEAKER A

I think on the night I didn't notice.

00:46:15 Speaker

I noticed but that's cos I was right next to him. I was thinking should I be doing something?

00:46:24 SPEAKER F

Thing that I liked was like so like 3 stomps at some point, yeah yeah that was fun if that could be like drawn out.

00:46:31 SPEAKER E

That was a different song though, wasn't it?

00:46:34 Speaker

That was it.

00:46:34 RESEARCHER

Since my, my own lack of originality happens in a couple...

00:46:38 SPEAKER E

I have nothing against the one with 3.

*SWING DANCE TUNE E IS PLAYED.*

00:50:36 SPEAKER E

That was like the last one. It's like I got to this point where I've danced twice, I think, in the second set I want something powerful to grab me. Yeah around.

00:50:47 SPEAKER E

And this is just like. Same.

00:50:51 SPEAKER D

It's got too much post-swing.

00:50:53 SPEAKER D

Like the drums with the syncopation begins to solo with the bass drum.

00:50:58 SPEAKER D

Like the bomb, I think they're cool. But it doesn't work for swing music. Just Dance music. I know experienced dancers would go I can't dance to that. The drummer's is not doing what they're supposed to.

00:51:13 RESEARCHER

Yeah, sure.

00:51:14 SPEAKER E

What do you think Speaker F, you were the only one dancing I think.

00:51:19 SPEAKER F

I was dancing. It was a very like odd pace. which probably wasn't the most energetic. I definitely liked when the sort of four four beat came in kind of picked up. If that energy was like throughout the whole song that would be great.

00:51:39 SPEAKER E

Yeah, but then you wouldn't get the like the energy rising the whole song.

00:51:43 SPEAKER D

I think dynamics using dynamics more so, like soft and loud, because that seems to be. There wasn't. That did have dynamics that song. But we're using that as the build rather than shifting to try to have the drive.

00:51:58 SPEAKER F

I did think there was like slightly too much like silence at the end of phrases, yeah? Like one or two times that kind of works. But as a dancer, you kind of just like 'where's the music?'

00:52:17 RESEARCHER

What do you think of the fact that the melody never really repeated was that what he's doing.

00:52:29 SPEAKER E

This makes it hard.

00:52:31 SPEAKER B

I mean if it was like, yeah, the idea in your head. You can then lead something a little bit more predictable based upon that melody and follow could also follow that and you could hit it both at the same time. And that's very cool moment when that works, but I think similar with Speaker E was saying, and I think he was also saying the structure of the rhythm section wasn't giving that drive to want to dance at all.

00:52:53 SPEAKER A

The almost staccato section in the middle. I don't want to dance to that. I want more I want that long. I want fat long notes.

00:53:05 Speaker

Is that when it went quite small?

00:53:05 SPEAKER A

When its like deetdadeetdadeet. And there was a lot of that over the set I think. Not as not as obvious as here. This is definitely the most the longest section where it was most obvious and lots of very short notes. And I want I want long notes to dance to.

00:53:30 SPEAKER B

As an observation of the whole set. Were you trying to be? Were you trying to be a little bit linear in energy build or?

00:53:36 RESEARCHER

Yeah, there was. There was a certain linear. No throughout the whole thing like that. It was sort of up, down, up, down. Up was the intention.

00:53:49 SPEAKER C

The other thing that stuck out I thought it was fine. I didn't actually dance to it, but listening to it then. I guess I guess standard, easy Lindy Hop song they like like I think people could dance to it and. Just have a pleasant time, not really push themselves other than that staccato bit which for some reason when I was listening to it then stood out to me as a part that [INDISTINCT]. To me the most funnest bits were the beginning. When you I think you were on the oboe- the clarinet- and you have like little pauses which are little breaks for dancers I guess which are like PAH. And then there's kind of like a bit in the middle where there's like a rhythm done underneath the solo and it's like Bah, Bah, Bah. Or something? Dot dot dot dot. It was like under a solo that was going ahead and that was like a fun thing 'cause there's a dancer you can choose to either dance to that fun new rhythm that you can hear Or you can kind of dance melodically and it gives you different options.

00:54:51 RESEARCHER

Any other thoughts?

00:54:56 SPEAKER A

I mean just from watching that I actually think, well, the dancers were having a lot of fun, some like I think, maybe because it wasn't necessarily what they predicted. They would just really going for it and I think there was some really cool stuff came out from the dancers. So that was actually it's really pleasing to watch, so maybe there's something good in novelty as well like something that we're not used to, it does bring out some really fun things and I think in some of those like more silent moments all the people there are actually doing a really good job of kind of like filling it with something but they're like they're having fun with it. Obviously it was like a challenge, but a challenge where they were like still having fun. They went like panicking about, oh, what do I do with that?

00:55:40 SPEAKER C

If you don't overthink this song, it's I think it's probably quite pleasant for people to just to dance too, if they don't try to be super technical about it.

00:55:50 RESEARCHER

Yeah, I guess there's that difference between the technicality of the experienced dancer and a beginner and intermediate dancer.

Did you find the transition... you talked about staccato bit, but the transitions between sections or any of them seem jarring in anyway.

00:56:11 SPEAKER E

Yes, but I can't tell what it's like the whole song I didn't like.

00:56:15 Speaker

I guess it didn't necessarily feel like all the bits fit in the same song, yeah. Not necessarily the transition from one bit.

00:56:26 RESEARCHER

It was an attempt to see if a lot of the underpinning rhythms were the same throughout it but the melody always changed. And see what effect that had.

00:56:39 SPEAKER B

I don't know if it was this song I have noted down. I'm not sure if anyone else experiences the experience this as well. The bass player maybe a little bit on or ahead of the beat where I'd like them to be for playing swing. I feel like they could just be a little bit more relaxed and look a bit more relaxed and a little bit more behind the beat, and I think that would help. You're listening to like trying to isolate an the instrument like I'd danced to the bass player over other instruments, it should really set the time and I don't think they were just behind the beat enough for me.

00:57:13 SPEAKER D

Tonally as well cos he wouldn't be playing on an instrument that would be swing era. Because you have much more resonance through his bass and swing era would be punchier as well. Right here rhythmically, more on the bass and in swing music.

00:57:28 SPEAKER B

Yeah, I'm not sure what you're talking about, but sure.

00:57:31 SPEAKER D

It'd be more rhythmic in the bass. But because they changed the way they make the basses and they play them.

00:57:36 SPEAKER B

In regards to the recording modern musicians can play with an amp and it plays pretty good. I'm talking about the way and the technique in which he's playing.

00:57:44 SPEAKER D

Yeah, I'm saying because the actual note itself is longer its less punchy in it's rhythm as well, so the actual equipment that he's on is significant as well.

00:57:45 SPEAKER B

Right?

00:58:00 SPEAKER A

I definitely I know. I'll also noted down, not specifically the bass, but just the rhythm possibly with the exception of one song made me want to dance, sort of on top of the floor. I wasn't down in the groove as much as I would like to be. Maybe it was that.

00:58:18 RESEARCHER

So that that's sort of more about the way the rhythm section was play it.

00:58:21 SPEAKER B

Playing right.

00:58:22 SPEAKER A

Yeah, yeah it was. It was light. And it was up and it was fun. But it wasn't grabbing me down. And pulling it forward, yeah.

00:58:28 SPEAKER B

It goes back to it being a rhythm based dance. The roots of the dance is in the rhythms, and so if you don't get that right to start with and it can be a challenge. Regards of what you're doing on top of the music.

00:58:40 RESEARCHER

Yeah, that's really great. OK, move on to the next one.

*SWING DANCE TUNE 1 IS PLAYED.*

01:03:03 SPEAKER B

Thumbs up.

01:03:04 Speaker

I like it.

01:03:04 SPEAKER B

It works.

01:03:07 SPEAKER A

I like the clapping.

01:03:10 SPEAKER A

It's really fun.

01:03:11 SPEAKER B

Recognisable melody, good sax solo, it was really good, punchy.

01:03:15 SPEAKER A

Is slightly slower than that like comfy, comfy Lindy speed yeah.

01:03:24 RESEARCHER

Another questionnaire mentioned Lindy. It probably shouldn't have. While the intention is much of this set would be that that some were intended, Balboa and that was it intended to be something slower like maybe Blues, so is that too fast?

01:03:37 Speaker

Too fast and too BAP BAP BAA

01:03:42 SPEAKER E

Rhythm section was good. Whatever you're doing keep doing that.

01:03:48 SPEAKER B

I'm with Speaker E I don't know how to describe it I don't play music.

01:03:51 Speaker

It was pleasant.

01:03:54 SPEAKER E

Like you're saying, is this an up number or is this down?

01:03:58 SPEAKER A

This is down.

01:03:59 SPEAKER E

This no no, no, but he said it had the progression with this.

01:04:02 RESEARCHER

Oh, this is the lowest point, it keeps coming up. And then.

01:04:02 Speaker

Right? The lowest point of the whole set.

01:04:06 SPEAKER E

I missed the up.

01:04:11 SPEAKER D

This was too down for me.

01:04:12 RESEARCHER

Well, in terms of up, it didn't hit the ups of up.

01:04:22 SPEAKER C

Yeah, well, I feel like the the 1<sup>st</sup> song had the energy and the next, 4 haven't, I don't know. I can't pick a point where it was higher.

01:04:31 SPEAKER B

2, 3 and 4 were lower, this was probably higher.

01:04:34 SPEAKER D

This one feels a little bit because of the clapping rhythms are a little bit like jump blues, rhythm and blues kind of thing. But in sort of a sweet style. But its got that definite dance rhythm through it but its played as a sweet sort of song.

01:04:51 SPEAKER E

I mean, if this is an after party at a swing event, I'd probably be asleep in the corner by now, yeah, so it's not driving me to want to get out there and dance.

01:04:59 RESEARCHER

Yeah, it's.

01:05:00 SPEAKER B

Is it because the melody's constant, its repeating the same idea and you're getting bored of that?

01:05:06 SPEAKER E

I think so. I need variety. I like variety.

01:05:09 SPEAKER B

OK, so different people have different preferences on songs clearly, and it makes you want to dance, but maybe its pretty ordinary throughout the song.

01:05:19 SPEAKER E

I think it would be fine if it was in between some other songs like if we had a bit more Yeah, then maybe come back here.

01:05:27 SPEAKER B

Come back off the high.

01:05:28 SPEAKER D

This is a breather you Can sit back and relax and groove through it.

01:05:29 Speaker

Yeah, so it feels more like grounded than the others.

01:05:33 RESEARCHER

Yeah, so by this point you would have really wanted to wanted to have something that was up and energetic and hasn't hit that spot yet.

01:05:41 SPEAKER A

Already have had that and then come to this as a breather. Or had that yeah.

01:05:46 SPEAKER C

I think if the song immediately before this was one that could like puff people out.

01:05:48 SPEAKER B

Like a 180 or 200.

01:05:50 SPEAKER C

I would appreciate this one.

01:05:51 SPEAKER B

Exhaust them then go with this.

01:05:54 RESEARCHER

And this was one of my control pieces, so this one has is meant to be straight down the line.

01:06:01 SPEAKER A

Yeah, it pretty much is.

01:06:03 SPEAKER E

It's like when I go to event, I get really dressed up really nice looking like I'm just going to take it easy for the first four or five songs and just not dance too much so I don't get too sweaty and then comes something fast and I get out there and get all sweaty. This is just ideal well dressed..

01:06:22 SPEAKER D

He's walking down the outside of it 'I'm looking so damn pretty!'

01:06:29 SPEAKER F

This song is easy. If I had been leading this song. That's when I have time and space to like think about moves that I'm leading rather than just panicking there.

01:06:39 SPEAKER E

Have you seen the movie Swing kids?

01:06:41 RESEARCHER

Oh yeah, what the the one.

01:06:44 SPEAKER D

Christian Bale, the Korean one or the.

01:06:47 RESEARCHER

Yeah, a long time, yeah.

01:06:48 SPEAKER E

Christian Bale one.

01:06:50 SPEAKER E

They have this thing where they you hear the music playing. They walk through the door and it's just going off.

01:06:53 Speaker 7

The opening scene?

01:06:55 SPEAKER E

Yeah that's what I want at a swing event, I want to walk in the door and things are going. I just want to be part of it. This is like I walked in the door and.

01:07:01 SPEAKER D

You gotta hit someone in the face as soon as they walk in.

01:07:06 RESEARCHER

Did you feel that more in the first set?

01:07:12 SPEAKER B

Yeah, that's that's good the first set. Like your tuxedo junction song was f\*\*\*ing awesome. like capture that and just bottle it up and play more tuxedo junction.

01:07:30 SPEAKER B

Second, look up Giorgio Cùscito. Time guy does a good version as well and similar kind of idea. I don't know if I'm biased to sax player or tenor sax players, but he's captured something there and he did something really well. I think his solos are really good.

01:07:47 SPEAKER D

He does fairly accurate reproductions of swing music, so he's one of the modern ones, who gets lots of gigs with swing dancers.

01:07:52 SPEAKER B

Like 24 robbers your Sneaking into Majura Hall. Artie Shaw, they're all really good.

01:08:00 RESEARCHER

Yeah, yeah. Some of those I was kind of modelling some of these ones on as well, not all of them used models. But some of them. I maybe listen to one more then have a short break.

01:08:15 SPEAKER B

Just a question. Are you using any of the visual to like give you feedback afterwards wise by yourself when you're watching 'cause noticeably you've got a group of dancers on the left that are enclosed more throughout the whole song and the group of dancers on the right which are more out doing Lindy hop. I don't know if you'd be looking at that at all, but not sure why.

01:08:37 RESEARCHER

I'd like you to help me interpret such things.

01:08:43 SPEAKER B

Be honest, I think there's some people who like to just dance and just do the moves and some that want to dance to the music. Yeah, I. I think that probably just wanting to be up and dancing and doing the moves rather than getting up and enjoying it.

01:09:01 RESEARCHER

Right, yeah, so we we. Those would be the ones on the right.

01:09:04 SPEAKER B

On your left, on the screen, but yeah.

01:09:06 RESEARCHER

Got it.

01:09:10 SPEAKER B

'Cause I don't know how like that's not dancing to the music. I feel like its...

01:09:13 SPEAKER E

Metronome sort of thing.

01:09:14 SPEAKER B

Yeah, it's like. I'm just going to travel across and do moves to the music, but I'm not actually dancing to the music.

01:09:20 SPEAKER E

Some people just wanna do that.

01:09:21 SPEAKER A

That would be the majority of dancers.

01:09:22 SPEAKER D

Do you mean like open or closed?

SPEAKER B

They're in closed the whole time.

01:09:23 SPEAKER D

OK, so I didn't think it matters I think of that as grooving. It's sitting there's like, OK, just relaxing going boombadoo badoo. And that can be done very easily to the music as well. That would be non-move based dance.

01:09:43 SPEAKER D

Not that I've been watching.

01:09:47 RESEARCHER

We'll watch one more then we might take a short break.

*SWING DANCE TUNE L IS PLAYED.*

01:14:10 SPEAKER E

Good length.

01:14:12 Speaker

Is it?

01:14:13 SPEAKER B

Got to ask how long was it was. I think it wasn't too long.

01:14:17 SPEAKER E

Oh, it's terrible. I mean, I mean.

01:14:20 SPEAKER C

How long, how long was?

01:14:21 RESEARCHER

Assuming that it went the length I intended it was probably about 4 minutes.

01:14:29 SPEAKER E

Yeah, I feel like that is Stuck in a 1970s Cagney and Lacey episode.

01:14:35 SPEAKER F

Two things that I think would improve it. If it was slightly faster and that sort of middle section with the keys solo that went on for too long.

01:14:46 SPEAKER E

Well, the trumpets and sax go dee dee dee (meandering sound). Just just nothing, about that song I liked.

01:14:57 SPEAKER D

I think the end of the riff was good for little breaks. And in the first half was pretty weak. It was sort of like a fish flopping on the ground.

01:15:11 SPEAKER B

The whole like woooooo Doing some dream sequence . Not really motivated to get up.

01:15:20 SPEAKER D

I and I think. Less simple. It needs to drive from somewhere it really. There's no drive. The bass is too... Again, it's a big warm sound in the bass, which sounds fantastic. Doesn't offer the same drive. It just needs a CLAP CLAP CLAP

01:15:38 SPEAKER B

Walk up section. That was kind nice.

01:15:39 SPEAKER D

The bass player was like doing some cool stuff with it, like okay I can groove to that now as soon as it goes back down again the drummer really needs to pump it doesn't need to be faster it needs to be BOOM percussive rather than melodic and pretty.

01:15:54 RESEARCHER

What do you think of that feel? (reference to strong backbeat)

01:16:05 Speaker

No, I was about to say I didn't get that.

01:16:09 SPEAKER A

I felt really rhythmically conflicted dancing for that one because it felt like it should be smooth, but everything underneath was not and the cymbals which work for me were two prominent. Were doing badaDUT badaDUT. I want to Lindy hop. BUPbada BUPbada, so it was the rhythm and the melody didn't hang together for me, and that created tension, but in a conflicting way for me. But I actually really enjoyed dancing to it. Yes, I found it really challenging and it brought out a bunch of stuff. That I'd forgotten about to like to do to dance. But it was very yeah, it was rhythmically focused, rather than the overall picture or melody, so it's very in the like count to count beat to beat. I actually enjoyed it. I mean I it doesn't. It's not my favourite one listening back to it to be honest, but I did enjoy dancing to it at the time because it was technical and it was challenging.

01:17:31 SPEAKER F

The like into the pause, bump, bump thing would work faster. But I think it's kind of like you could play around with that and then go into like a really quick like straight lindy kind of beat and I think that's contrast would be fun at a faster tempo.

01:17:51 SPEAKER C

I'm watching it now 'cause I didn't dance it. I'm not convinced anyone is dancing to anything other than

the cymbal because it's really prominent and I just watching, hearing the melody, and watching the people and like they're not. I can't see how what they're doing matches it.

01:18:07 RESEARCHER

Yeah, yeah.

01:18:09 SPEAKER C

Except for you and [PERSON], but you're not doing Lindy hop very often in a sense of like swing outs and stuff.

01:18:13 Speaker

That's true.

01:18:15 SPEAKER C

Whereas like anytime someone's doing a swing out. Like it's just. Not matching, yeah.

01:18:19 RESEARCHER

That's my modern jazz song. But then at the end of each A section I try and signal the end of it. That's the moment, where I'm like I'll give it form so that wouldn't be completely lost. But it's interesting, because if you know if it's interesting to hear precisely the things about it that you like or don't like.

01:18:45 SPEAKER A

What I liked in it was the kind of highs and lows, which I think is really interesting for dancing. I just I kind of agree with Speaker F. Maybe if it was faster there would have been a bit more of that. Like go crazy for a minute and then like take it back down again and do something a bit more relaxing and then here it's coming again. Oh everyone go crazy. So I think that had like a really nice kind of undulation, but maybe it just it was like up here I would have enjoyed it a bit more.

01:19:18 SPEAKER C

I might have been completely ignorant, but were there were any tempo changes through this one.

01:19:25 RESEARCHER

No. That's an interesting point there. There was some point there was some responses in the questionnaires some people mentioned tempo changes within songs that they didn't like. And I was thinking maybe there's just that terminology. Maybe it's more the feel change, but I was just sort of wondering if anyone felt like any tempos changed.

01:19:52 SPEAKER E

Maybe they just got really tired during the song so it's worn out and they thought the song was faster, but they're just getting slow.

01:19:58 SPEAKER C

I certainly didn't notice any, that's why I'm commenting now. Thinking, yeah, but oh, I didn't notice any. And maybe this is a song that would benefit from it.

01:20:05 RESEARCHER

Sure, so do you think if it sped up as it went, you mean or just generally the whole thing was faster?

01:20:13 SPEAKER C

Well, possibly like alternating or something like. I think tempo changes are fine as long as they're clear and if they're not clear, people going to spend the first two seconds going oh I'm off time. And that's if that happens over and over. Again, during a song it can get really jarring.

01:20:32 RESEARCHER

About 10 minute break or something? Chat amongst yourselves.

*SWING DANCE TUNE B IS PLAYED.*

01:38:25 SPEAKER D

Italian Gangster mood music.

01:38:33 SPEAKER A

This is my favourite song of the set. Apart from the very last one.

01:38:41 SPEAKER D

OK yeah I can see that.

01:38:44 SPEAKER E

I feel like you're racing in a racing car and you're driving and you're getting to the last lap and someone keeps letting out the air in tyres.

01:38:52 SPEAKER A

I love the riff at the start. [SINGING] do do do, do, do, do do do.

01:38:58 SPEAKER E

When it's going it's good.

01:39:00 SPEAKER A

What happens in the phrase after that? Why does it die? It's so frustrating.

01:39:07 SPEAKER D

I feel like it's a music soundtrack, a movie soundtrack.

01:39:10 SPEAKER A

Really 'cause I thought that way about the first one.

01:39:13 SPEAKER D

Maybe because it sounds like an old Italian gangster film.

01:39:18 SPEAKER A

No I love that riff. I'm frustrated by where it goes. And then the doo doo doo [ENDING] is fun but I don't know if it's right with that riff.

01:39:31 SPEAKER E

I think at the end of the song that would be really cool, but not keep on going repeatedly.

01:39:38 SPEAKER C

This song more than any I can actually think of makes people change their dancing. Because it's just like the style just changes completely. And you'll see that people are comfortably doing Balboa and then like I don't know like clown dancing.

01:39:53 SPEAKER C

So like rotating between those two.

01:39:56 SPEAKER B

Did you try to model this off Grabtown Grapple?

01:40:01 RESEARCHER

No, not this one.

01:40:02 SPEAKER B

OK, 'cause there are some parts of Grabtown Grapple I like but I think mostly the minor key in that song makes me be a little bit turned off from doing swing dance and Lindy hop. And if you had a whole set of Grabtown Grapple I wouldn't be a fan of. Yeah, like you know there's there's some interesting elements to it, but you wouldn't want to dance the whole thing to it.

01:40:33 RESEARCHER

It is more of a Gangster feel I guess. But I yeah, I can't remember now off the top of my head which one... I did have one which had Grabtown Grapple more in my mind. I don't know which one it was now.

01:40:43 RESEARCHER

Yeah, OK, well we'll keep going.

*SWING DANCE TUNE J IS PLAYED.*

01:44:55 RESEARCHER

Any thoughts?

01:44:56 SPEAKER D

I thought it was like the Penguin dance from Mary Poppins. I was trying to do my Dick Van Dyke. It was a very silly song. It was fun though... but I wouldn't want to hear it at every social.

01:45:22 SPEAKER F

It's almost like too much because it like repeats so much like you have to do something different every time you hear the 'doot doo doot'. And it's like pressure.

01:45:28 Speaker

Quickly run out of ideas.

01:45:31 SPEAKER D

I did my bum wiggles really early on.

01:45:39 SPEAKER A

I did think in terms of the set that it was really well placed after the previous song. 'cause the previous song was challenging for me in a good way and then this was much more accessible for newer dancers. And it lightened the mood again.

01:46:01 Speaker

I actually like there, but it repeats so many times because I feel like it makes you go somewhere really deep within to kind of think of something new. It almost becomes something like making fun of yourself in a kind of way, you keep going back again and again and you have to come up with a new like flourish. Although I didn't do any in that dance.

01:46:26 SPEAKER D

I feel like I did too much of that in that dance.

01:46:30 RESEARCHER

Looked like you were enjoying yourself.

01:46:32 SPEAKER C

It was a lot of fun! I think I was like the second song I danced in that set or something.

01:46:37 SPEAKER E

I think if I wanted to show my motorbike friends what swing dancing was and that came on it would be my worst nightmare.

01:46:52 SPEAKER C

One of the questions is observing other people responding. People are clearly smiling.

01:46:56 SPEAKER B

Yeah yeah, yeah.

01:46:58 SPEAKER C

Even if they're not doing fancy moves or anything they're just having fun doing a normal dance to that song even if they're not matching it.

01:47:03 SPEAKER D

You can swing out you can do moves you can be incredibly silly. It's really lighthearted.

01:47:08 SPEAKER B

If it was a monthly social and you play it every month I wouldn't want to hear it every month though. I think it's fun, but.

01:47:18 SPEAKER D

It's a circuit breaker I think. 'cause swing dancers can get really focused on themselves and sometimes a bit of a circuit breaker can make them relax again.

01:47:29 Speaker

I thought that the bits without the flourishes were decent like there was solid swinging bits to yeah.

01:47:38 SPEAKER F

Yeah, and like you were saying about the placement because like everyone can get on the floor and be silly and have fun. After a challenging song its nice to have a...

01:47:45 RESEARCHER

Bit of a palate cleanser.

01:47:53 SPEAKER C

I reckon the next time you play this song, no matter how long it is in the future, people will dance like [silly and fun] because that's what you should do to this song.

01:47:59 SPEAKER C

But we'll remember that and like 'that's the song'

01:48:09 SPEAKER C

That kind of behaviour is so ingrained in it, I think. So if that wasn't what you're going for then.....

01:48:14 RESEARCHER

No, it's definitely worth what I was going for. It's definitely very twee. I was I was wondering what the effect would be.

01:48:22 SPEAKER D

Everybody is laughing like even this one....Even Speaker B. {laughter}

01:48:36 SPEAKER B

I needed more Penguin .

01:48:42 RESEARCHER

Cool alright, let's keep going.

*SWING DANCE TUNE H IS PLAYED.*

01:54:27 SPEAKER C

So despite you know, this one was quite good.

RESEARCHER

So you like the basic idea?

01:54:35

It was fine.

01:54:38 SPEAKER E

OK, this is pretty boring.

01:54:39 Speaker

It's another novelty song.

01:54:41 SPEAKER E

I don't I Don't go to dances to be tested in my rhythm or anything like that.

01:54:49 SPEAKER B

I actually think it was too difficult for a lot of people.

01:54:52 SPEAKER C

If you cut out all the segments and there's that call and response thing the melody was fine. It's very plain but its fine.

01:55:01 SPEAKER A

Is going back to like early noughties dancing like.... anyway, there is a song. Anyway, it sounds a lot like that.

01:55:10 SPEAKER A

Is there a reason you chose not to increase the break sequentially. Or decrease like start with four and then do 5 and then six and then seven and then 8.

01:55:26 RESEARCHER

Well, I think I think like it was meant to be a something where you're trying to catch it. You know you're trying to hear the call. And then there's a response after it, and so I thought maybe something like that. Maybe something like that [sequentially increasing] would be too easy.

01:55:45 SPEAKER F

I think it's too tricky. And like what Speaker A was saying that makes a lot of sense, then people will catch on as the dance goes on as the song goes on. The brakes are getting longer and you can play with it more 'cause you feel comfortable knowing what's going to happen rather than just being surprised every time, because most of the time we couldn't hear what you were saying.

01:56:03 SPEAKER B

Those instructions, I wasn't even listening.

01:56:05 Speaker

Yeah, well, you couldn't hear even if you wanted. That's a shame.

01:56:10 SPEAKER B

There is a real sense of achievement for people to be able to hit something.

01:56:12 Speaker

Yes, yeah.

01:56:13 SPEAKER B

And I think that's where it works well you'd be like yeah cool I got the four beat one.

01:56:18 Speaker

You don't hit it, it's very dissatisfying like there's a sense of, like oh, feels bad.

01:56:25 SPEAKER B

Yeah, like when you hear an idea and you lead it and the follow does it and like oh cool we both hit it at the same time, that was fun.

01:56:34 SPEAKER F

It's like the music being tricky, I'm not enjoying this cos I'm being tested and getting it wrong.

01:56:39 Speaker

Yeah, yeah.

01:57:23 RESEARCHER

There was one person in the questionnaire who said that it didn't work and about 3 who said they really liked it and they liked the concept.

01:57:38 SPEAKER A

I put in my notes, that it felt like a a 40s novelty game dance game, but the beginners love that.

01:57:45 RESEARCHER

Got it.

01:57:46 SPEAKER A

I also talked to beginners who loved it. They were saying it was like halfway between a ceili and a swing dance and they really like...I think a lot of people aren't comfortable doing call and response without the overt instructions, like when they're learning, so I think actually you just explicitly saying it's going to be like this. I think it really helped some of them and they were all saying oh that was so fun. So I think maybe they didn't even notice that they weren't beating four anymore. Maybe they didn't even notice they were supposed to be going for seven or two I'm not sure.

01:58:21 RESEARCHER

They might have different goals from dance, perhaps.

01:58:25 SPEAKER A

Yeah, probably being guided through it and like such a clear it's coming up. Hey here it is. Do it now like I think it was very achievable for some of them. The feedback that I got was they liked that one.

*SWING DANCE TUNE M IS PLAYED.*

02:03:15 SPEAKER E

It's faster, but it still feels like there's no, to me it's missing the rhythm section, like the driving rhythm.

02:03:25 SPEAKER B

Like the phrases didn't really naturally conclude and just kept going and going and going and didn't resolve and it just lacked at the start of the phrase. Kept soloing over the same parts and the sections just merge into this same sound forever.

02:03:47 RESEARCHER

Uh, clear demarcation between them.

02:03:51 SPEAKER B

And then you have like random solos chucked in like drum solos chucked in and I couldn't anticipate it. And you know dance to it. Lead to it.

02:03:59 SPEAKER E

Cause all you need is 8 for a drum solo?

02:04:01 SPEAKER B

You do an 8 and then you continue. Then you do another one, I think. But I was like 'where'd that come from?'

02:04:06 SPEAKER B

Yeah, it's like you can't lock into that drum solo.

02:04:11 RESEARCHER

Sure, yeah.

02:04:13 SPEAKER C

I think yeah, it was faster song, but it didn't give the energy to dance fast. Just felt like I wanted to do a relaxed dance, but I had to rush through it.

02:04:30 SPEAKER F

Not very memorable. Felt like a filler song. Like if I was walking into a social and this is playing I'd go like oh yeah. Dig the vibe. But I wouldn't be going out on the dancefloor necessarily.

02:04:42 RESEARCHER

You've picked it, I wrote it the weekend before. It was a filler song. There was a set of concepts behind it. You might remember the first one had longer A's. Instead of 8 bar it had a 10 bar A. I thought maybe I could shorten. And see what effect that has. So those were 6 bar A's. But as you say it leads to a lack of conclusion.

#### *SWINGDANCE TUNE C IS PLAYED*

02:09:36 RESEARCHER

Any thoughts on that one?

02:09:37 SPEAKER F

I found it challenging. Like the [sings the bridge] and then it was like quieter the next time it played. The way it repeated loud then soft. I found that really hard to dance to. There was like too much of a contrast maybe.

02:09:55 RESEARCHER

Is there any too much of contrast for other people too?

02:10:01 SPEAKER A

I thought it had a bit more of a party energy. A cool way to finish I think, on a bit of a high. It's the fastest one I think and there were a lot of people dancing which I think shows the set as a whole wasn't that fast I think it still had a lot of energy to go like fastest at the end.

02:10:26 SPEAKER A

So I think as a comment on the whole set. Another song towards this speed or this speed earlier on I think like everyone could have handled it, but yeah, this one to me maybe had the most party energy.

02:10:39 RESEARCHER

Yeah, I was. I was a bit cautious. I think I didn't want to I was thinking for a few of them was thinking you know if I was doing this on a jazz gig I'd probably do them faster. I think it needs to be a slow speed, but obviously not the case.

02:10:56 SPEAKER A

I think like I'm always really conscious of like all the beginner and intermediate dancers, but I think you could take an extra risk and give them something a bit faster.

02:11:06 SPEAKER B

They will still dance to fast music, whether they dance well to faster music is another question but they had lots of enthusiasm and they'll still dance.

02:11:12 SPEAKER D

But it's also different scenes have different tempos. Canberra's a very slow tempo scene. Very slow tempo.

02:11:17 SPEAKER E

Yeah, so when I started back in the day when Jumptown was the only scene in Canberra and [PERSON] was one of the guys who used to do all the DJ. I talked to him about this. He's like he always plays slower music, saying people can't dance fast. I said, well, people can't dance fast because you played slow music.

02:11:35 SPEAKER E

You have to actually play fast and maybe we might struggle but at least will be better, yeah, and.

02:11:41 SPEAKER D

To that tempo people in Perth are dancing triple steps.

02:11:44 SPEAKER E

Yeah, of course.

02:11:45 SPEAKER D

Not Charleston, too slow for Charleston.

02:11:49 SPEAKER E

It's a different rhythm with the Charleston either.

02:11:53 SPEAKER E

I think it needs to be more energy for the last song. Like I would have gone for more energy.

02:11:58 SPEAKER A

Yeah, this was this was the closest to having that gotta get on the floor and swing the F out energy, but it wasn't quite there. But it was the closest one.

02:12:15 SPEAKER B

Despite the energy did anyone else feel that it had the energy to make you want to dance but I personally didn't feel like I wanted to swing out and dance.

02:12:17 SPEAKER E

No, it didn't inspire me this song.

02:12:21 SPEAKER B

So yeah, some parts of it are good, but I don't know. You know, if every for a lot of the participants they might have enjoyed the energy, the idea that we're playing. I couldn't really want to swing dance dance fast though to it, and to dance fast Lindy Hop the the roots of enjoyment for maybe a lot of us is fast Lindy hop. And when you can dance fast Lindy Hop it is good. And look Balboa, Shag there're all good dances as well but I think it's just missing that part.

02:12:48 SPEAKER E

I like the variety, like. I like having lots of medium...

RESEARCHER

They can't all be fast?

02:12:56 SPEAKER E

I'm too old. But if I was younger I could have more but yeah, I want more variety but more on the fast like a few more faster songs. Also you're pretty lucky in Canberra especially in this venue. There's lots of space. Whereas when you go interstate, Perth is like, you go to Mustang bar its packed. So if you have a few fast songs. It thins people out a bit, so you can actually swing out properly and then people cram back on. But you need that variety to thin out the dance floor little bit.

02:13:31 SPEAKER C

I will note that while I did shag to this song it was only because it was a suitable tempo. It didn't actually make me want to do like high energy shag. It was a song I could do shag to, it's fast but it's not like an energetic song.

02:13:46 SPEAKER E

People get mixed up with the speed dictates what the dance is but it's the rhythm that actually give you the dance.

02:13:52 RESEARCHER

So what sort of rhythm would that have...?

02:13:55 SPEAKER E

Like a bad Bal song I'd say. If I'd say anything it'd be some sort of Bal.

02:14:03 SPEAKER D

Let's play again and watch Speaker E dancing [laughter].

02:14:10 SPEAKER A

I think it was interesting to dance too, though there were a lot of rhythmic changes it was challenging because it was so changeable.

02:14:19 SPEAKER A

So I mean, I really enjoyed dancing to it again, but now listening back, I probably wouldn't be drawn to it another time. So at the time it worked and I enjoyed it.

02:14:31 SPEAKER D

I feel like live the band was more into the new stuff as well. I feel like live the band the volume went up and the sharpness of how they were playing went up. In the second set compared to the first.

02:14:44 RESEARCHER

Yeah, it's probably preparation, I think. It may be a large part of it.

02:14:49 SPEAKER B

I wouldn't have thought that at all. I think there's some good songs. I thought the 1st that I've really read more than a second 'cause I feel like there's less scripted. You didn't have to follow these songs that you've curated you could play up on something you know or you played many times before that you know the idea of, and so I thought maybe the band was enjoying the 1st set more than the second set.

02:15:15 SPEAKER B

Maybe because it was lower risk. It wasn't being recorded and yadayada.

02:15:26 RESEARCHER

The first set involves like a whole bunch of songs which are good.

02:15:32 SPEAKER D

Yeah, they're like some of the best songs of the swing era.

02:15:37 RESEARCHER

And the second set is from one single person, me. You're gonna find that there's not going to be the same hitmaker aspect to that set. Also because a fair few of them were some of them were set up to fail, and some of them were experimental, so. Unfortunately for your enjoyment of the second set, you were never gonna enjoy it...

02:15:59 SPEAKER E

It played pretty good in the first set and I thought, hearing your band before, this was better on the night.

02:16:07 RESEARCHER

Yeah, there's been some changes gradually, over time.

02:16:11 SPEAKER C

Can you just put the start of the 1st song on again? I was going to say one really small thing about that song, which is that melody like the rhythm of it. That that doesn't like make me want to do stuff to it, and I wonder if that's where it falls like in the bars, like where the gaps are. like 'cause it's like you have gaps kind of on the end of the eight I guess. To do stuff with, yeah, it's.

02:16:46 RESEARCHER

It doesn't coincide with the appropriate part of the dance.

Speaker

Potentially.

02:16:52 RESEARCHER

Did you want to hear that song?

*SWING DANCE TUNE G IS PLAYED.*

02:16:53 SPEAKER B

I think the drums were really good there.

02:17:39 SPEAKER C

I want that kind of melody in the last song (SWING DANCE TUNE C). Like that tempo would have made a shag song.

02:17:49 RESEARCHER

Ah right, if it was the same tune with that kind of melody.

02:17:52 SPEAKER C

That feel, like the feel of the first song is fun, like you all want to get on the floor, its high energy welcoming song. I want that for Shag but obviously faster.

02:18:04 RESEARCHER

Yeah yeah, also. I mean it may not work this way, but could you make that up faster it would?

02:18:10 SPEAKER C

I don't know, maybe.

02:18:11 Speaker

Without the 10 count bars.

02:18:17 RESEARCHER

Any final thoughts on anything?

02:18:23 SPEAKER E

Don't be too harsh, but I think a strong vocalist in some of them? I know 'cause I barely hear you singing.

02:18:44 RESEARCHER

The vocals weren't turned up enough in the first set. That's, uh, unfortunately, technical issue there, but there wasn't any singing in the second set.

02:18:50 SPEAKER E

Yeah, yeah, let's say more rhythm section. Stronger rhythm section.

02:18:56 RESEARCHER

So, so that's sort of just about the way the rhythm section players themselves sort of feel it.

02:19:02 SPEAKER E

That wasn't loud enough or not strong enough.

02:19:05 RESEARCHER

Wasn't driving?

02:19:08 SPEAKER D

It's actual physical instruments and the way they're played. The bassdrum needs to be bigger and muffled. Uhm, snare drum loosened a little bit more high hat, less ride cymbal. The bass needs to be punchier. And perhaps if you don't have a guitar then piano can't do as much, sort of do as much little jabs it has to be more on the beat, so you need to have that drive.

02:19:35 Speaker

Yeah, it's missing the drive.

02:19:37 RESEARCHER

Who in Canberra do you think would be the optimal rhythm section?

02:19:42 SPEAKER D

When [SYDNEY DRUMMER] comes to Canberra...

02:19:47 RESEARCHER

Yeah, no, I know that.

02:19:48 SPEAKER D

Yeah, yeah.

02:19:51 SPEAKER B

4 beats to the bar you can't go wrong. Makes people dance.

02:19:54 Speaker

There was a good rhythm in it.

02:19:57 SPEAKER D

Yeah, it was in bits of it. It's a pet hate of kind of like the jazz drummers come to a dance gig and they had the finely tuned bass drum and they use it as they would in a jazz gig and that was like dropping the bombs that you get in bebop. Just doesn't work. It needs to be [bangs on table in time]. It's really boring for a drummer but that's what they used to do. And even when like when you do a shuffle on the snare drum, just constantly going is perfectly fine with that and just drives it through as well.

02:20:42 SPEAKER E

[CANBERRA DRUMMER] is pretty good. I'm not sure if she's playing anymore.

02:20:44 SPEAKER A

Yeah, she used to say that swing drumming was really boring for a drummer.

02:20:51 RESEARCHER

Awesome, well thanks everybody. I think there's been a lot of really interesting insights today and it's gonna be a lot for me to write about.

# Appendix M

## Participant Information Sheet - Bandmember

### Researcher:

My name is Justin Buckingham and I am the primary researcher for this research study. I am undertaking a Masters of Philosophy research degree at the Australian National University's School of Music. I have performed Swing Music on the saxophone and clarinet for over a decade.

**Project Title:** How can original Swing Music be composed so that it is suited to contemporary Australian Swing Dance?

### General Outline of the Project:

#### Description and Methodology:

This research study seeks to provide a description of Swing Dance Music in contemporary Australia to serve as a basis for the composition of new music. This new music will not only be intended to fit within the existing style but will also explore musical concepts that are novel to Swing Dance Music. I'll then perform and record this music at a Swing Dance Social. I'll invite expert dancers to a focus group where they will reflect on the effectiveness of the new music for Swing Dance with reference to the audio/visual recording of the event.

#### Participants:

There will be a few distinct groups of participants. Four Swing Musicians will be invited to rehearse and perform new compositions. Written notes will be taken during rehearsals and the performance will be audio and video recorded by an A/V Technician. Approximately seventy attendees at a Swing Dance Social will be asked to fill out a short questionnaire and will be video recorded. Five expert Swing Dancers will be invited to a focus group where their discussion will be audio recorded.

#### Use of Data and Feedback:

The data gathered from this research study will be used to write a thesis in pursuance of my Masters of Philosophy. This Thesis will be publicly available online and a summary of the research will be emailed to interviewees, band members, and focus group members. This summary will also be given to the Swing Dance schools for dissemination to those dancers who participated in the Swing Dance Social.

### Participant Involvement:

#### Voluntary Participation & Withdrawal:

In simple terms, you do not have to be involved in this research unless you want to, and you can pull out of the research if you change your mind without telling me why. If you do pull out, I will not use what you told me.

More fully, participation in the project is **voluntary** and you may, without negative consequences, decline to take part or withdraw from the research without providing an explanation at any time until the work is prepared for publication (if your data is re-identifiable), or until data is submitted to the researcher (if no personal identifying details are collected, and participation is completely anonymous). You may refuse to answer any question asked. If you do withdraw, data gathered from individuals will be destroyed and not used. Data gathered via video recording at the Swing Dance Social may not be destroyed as it may be impossible to isolate individual people but your face will be blurred. You have

the option of allowing me to continue to use your data on an opt-in basis.

### **What does participation in the research entail?**

You will be asked to rehearse and perform original compositions. Written notes will be taken during rehearsals and the performance will be audio- and video-recorded.

All audio and video data gathered will be stored on a secure ANU server with access only open to the researcher. I will only audio/video record you with your written consent.

### **Location and Duration:**

Band rehearsals will take place at the researcher's house and will each be about 2 hours long. There will be 2-3 of these rehearsals.

The performance will be at Majura Hall, Dickson, ACT, and will be 2 hours long from 8.30pm-10.30pm on a Thursday night.

### **Remuneration:**

You will receive remuneration for your rehearsal and performance to the same amount as is standard for such performances. This amount will be determined by tickets sales at the Swing Dance Social.

### **Risks:**

In cases where you ask not to be identified it is possible that your identity may be revealed based only on the information you provide. If you appear in video recordings even with your face blurred, you may still be identified by your body language. It will be difficult to mitigate this risk and so you must be aware this is a possibility.

### **Benefits:**

I expect that this research will improve understanding of Swing Dance Music and Swing Dance for all participants as well as for academia. The data and conclusions will provide insights regarding better ways for musicians to write and perform in the genre and interact with Swing Dancers. The connections made with the Swing Dance community in Canberra will deepen the ties between dancers and musicians and help foster growth in the local Swing Dance scene.

## **Confidentiality:**

### **Confidentiality:**

Only I will have access to all audio data and to field notes. These will be stored on a secure ANU server. Results will be published online as a Masters Thesis. A summary of results will be distributed to you. You'll be attributed according to your indication on your written consent form, i.e. full name, pseudonym or no attribution. Confidentiality will be protected as far as the law allows but as you may be identified based on the information you provide, I am not able to guarantee complete confidentiality.

Because of this you should avoid providing any sensitive information and should not say anything defamatory.

### Privacy Notice:

In collecting your personal information within this research, the ANU must comply with the Privacy Act 1988. The ANU Privacy Policy is available at [https://policies.anu.edu.au/ppi/document/ANUP\\_010007](https://policies.anu.edu.au/ppi/document/ANUP_010007) and it contains information about how a person can:

- Access or seek correction to their personal information;
- Complain about a breach of an Australian Privacy Principle by ANU, and how ANU will handle the complaint.

### Data Storage:

#### Where:

Data, including any personal information, will be gathered through video and audio recordings on the researcher's personal computer and on A/V recording devices. This data will be stored on an encrypted, password protected ANU server. Data will not remain stored on the researcher's personal computer and on A/V recording devices longer than it takes to transfer it to the ANU server.

#### How long:

Data gathered as part of this study will be stored for a period of at least five years from the date of any publication arising from the research.

#### Handling of Data following the required storage period:

At the end of the storage period data will be archived for possible use in future research.

### Queries and Concerns:

#### Contact Details for More Information:

For more information or to raise queries or concerns please contact:

Justin Buckingham PH 0415444871 EMAIL [u7250107@anu.edu.au](mailto:u7250107@anu.edu.au)

Jos Mulder EMAIL: [jos.mulder@anu.edu.au](mailto:jos.mulder@anu.edu.au)

### Queries and Concerns:

- **Contact Details for More Information:** Include information on the method by which participants can raise queries on the project. For further requests for information or queries regarding the study participants should be directed to the Primary Investigator. Provide name contact details (at least telephone AND email). If the Primary Investigator is a student, provide the supervisor's contact details also. Note that an ANU e-mail address is required, **not** a gmail/yahoo/hotmail address, and not another corporate or ISP-provided address. Also ensure that this ANU e-mail address will be checked (or forwarded to an address you do check).

### **Ethics Committee Clearance:**

The ethical aspects of this research have been approved by the ANU Human Research Ethics Committee (Protocol 2021/596). If you have any concerns or complaints about how this research has been conducted, please contact:

Ethics Manager  
The ANU Human Research Ethics Committee  
The Australian National University  
Telephone: +61 2 6125 3427  
Email: [Human.Ethics.Officer@anu.edu.au](mailto:Human.Ethics.Officer@anu.edu.au)

# Appendix N



## CONSENT FORM for Bandmember research participants

How can original Swing Music be composed so that it is suited to Swing Dance?

Name:.....

I have read and understood the Information Sheet you have given me about the research project, and I have had any questions and concerns about the project (listed here

\_\_\_\_\_ )

addressed to my satisfaction.

I agree to participate in the project.

YES  NO

I agree to my performance being audio-recorded

YES  NO

I agree to my performance being video-recorded

YES  NO

I agree to be identified in the following way within research outputs:

Full name

YES  NO

Pseudonym

YES  NO

No attribution

YES  NO

Signature:.....

Date:.....

# Appendix O

## Participant Information Sheet – AV Technician

### Researcher:

My name is Justin Buckingham and I am the primary researcher for this research study. I am undertaking a Masters of Philosophy research degree at the Australian National University's School of Music. I have performed Swing Music on the saxophone and clarinet for over a decade.

**Project Title:** How can original Swing Music be composed so that it is suited to contemporary Australian Swing Dance?

### General Outline of the Project:

#### Description and Methodology:

This research study seeks to provide a description of Swing Dance Music in contemporary Australia to serve as a basis for the composition of new music. This new music will not only be intended to fit within the existing style but will also explore musical concepts that are novel to Swing Dance Music. I'll then perform and record this music at a Swing Dance Social. I'll invite expert dancers to a focus group where they will reflect on the effectiveness of the new music for Swing Dance with reference to the audio/visual recording of the event.

#### Participants:

There will be a few distinct groups of participants. Four Swing Musicians will be invited to rehearse and perform new compositions. Written notes will be taken during rehearsals and the performance will be audio and video recorded by an A/V Technician. Approximately seventy attendees at a Swing Dance Social will be asked to fill out a short questionnaire and will be video recorded. Five expert Swing Dancers will be invited to a focus group where their discussion will be audio recorded.

#### Use of Data and Feedback:

The data gathered from this research study will be used to write a thesis in pursuance of my Masters of Philosophy. This Thesis will be publicly available online and a summary of the research will be emailed to interviewees, band members, and focus group members. This summary will also be given to the Swing Dance schools for dissemination to those dancers who participated in the Swing Dance Social.

### Participant Involvement:

#### Voluntary Participation & Withdrawal:

In simple terms, you do not have to be involved in this research unless you want to, and you can pull out of the research if you change your mind without telling me why. If you do pull out, I will not use what you told me.

More fully, participation in the project is **voluntary** and you may, without negative consequences, decline to take part or withdraw from the research without providing an explanation at any time until the work is prepared for publication (if your data is re-identifiable), or until data is submitted to the researcher (if no personal identifying details are collected, and participation is completely anonymous). You may refuse to answer any question asked. If you do withdraw, data gathered from individuals will be destroyed and not used. Data gathered via video recording at the Swing Dance Social may not be destroyed as it may be impossible to isolate individual people but your face will be blurred. You have

the option of allowing me to continue to use your data on an opt-in basis.

### **What does participation in the research entail?**

You will speak with me in advance of the Swing Dance Social to design the AV recording setup for the event. You will record audio and video of the event and monitor the equipment for the duration of the event. The you may be video-recorded during the event.

### **Location and Duration:**

The Swing Dance Social will be at Majura Hall, Dickson, ACT, and will be 2 hours long from 8.30pm-10.30pm on a Thursday night. You will have to arrive earlier and leave later in order to setup and pack up their equipment, with an expected full timeframe of 4 hours from 7.30pm- 11.30pm.

### **Remuneration:**

You will be paid by me according to regular industry rates.

### **Risks:**

In cases where you ask not to be identified it is possible that your identity may be revealed in video recordings even with your face blurred. It will be difficult to mitigate this risk and so all participants must be aware this is a possibility.

### **Benefits:**

I expect that this research will improve understanding of Swing Dance Music and Swing Dance for all participants as well as for academia. The data and conclusions will provide insights regarding better ways for musicians to write and perform in the genre and interact with Swing Dancers. The connections made with the Swing Dance community in Canberra will deepen the ties between dancers and musicians and help foster growth in the local Swing Dance scene.

## **Confidentiality:**

### **Confidentiality:**

Only I will have access to all audio data and to field notes. These will be stored on a secure ANU server. Results will be published online as a Masters Thesis. A summary of results will be distributed to you. You'll be attributed according to your indication on your written consent form, i.e. full name, pseudonym or no attribution. Confidentiality will be protected as far as the law allows but as you may be identified based on the information you provide, I am not able to guarantee complete confidentiality. Because of this you should avoid providing any sensitive information and should not say anything defamatory.

## **Privacy Notice:**

In collecting your personal information within this research, the ANU must comply with the Privacy Act 1988. The ANU Privacy Policy is available at [https://policies.anu.edu.au/pp1/document/ANUP\\_010007](https://policies.anu.edu.au/pp1/document/ANUP_010007) and it contains information about how a person can:

- Access or seek correction to their personal information;
- Complain about a breach of an Australian Privacy Principle by ANU, and how ANU will handle the complaint.

## **Data Storage:**

### **Where:**

Data, including any personal information, will be gathered through video and audio recordings on the researcher's personal computer and on A/V recording devices. This data will be stored on an encrypted, password protected ANU server. Data will not remain stored on the researcher's personal computer and on A/V recording devices longer than it takes to transfer it to the ANU server.

### **How long:**

Data gathered as part of this study will be stored for a period of at least five years from the date of any publication arising from the research.

### **Handling of Data following the required storage period:**

At the end of the storage period data will be archived for possible use in future research.

## **Queries and Concerns:**

### **Contact Details for More Information:**

For more information or to raise queries or concerns please contact:

Justin Buckingham PH 0415444871 EMAIL [u7250107@anu.edu.au](mailto:u7250107@anu.edu.au)

Jos Mulder EMAIL: [jos.mulder@anu.edu.au](mailto:jos.mulder@anu.edu.au)

## **Ethics Committee Clearance:**

The ethical aspects of this research have been approved by the ANU Human Research Ethics Committee (Protocol 2021/596). If you have any concerns or complaints about how this research has been conducted, please contact:

Ethics Manager  
The ANU Human Research Ethics Committee  
The Australian National University  
Telephone: +61 2 6125 3427  
Email: [Human.Ethics.Officer@anu.edu.au](mailto:Human.Ethics.Officer@anu.edu.au)

# Appendix P



## CONSENT FORM for Sound and Video Technician

How can original Swing Music be composed so that it is suited to Swing Dance?

Name:.....

I have read and understood the Information Sheet you have given me about the research project, and I have had any questions and concerns about the project (listed here

\_\_\_\_\_ )

addressed to my satisfaction.

I agree to participate in the project.

YES  NO

I agree to being video-recorded.

YES  NO

I agree to be identified in the following way within research outputs:

Full name

YES  NO

Pseudonym

YES  NO

No attribution

YES  NO

Signature:.....

Date:.....

# Appendix Q

## Participant Information Sheet – Swing Dance Social Attendee

### Researcher:

My name is Justin Buckingham and I am the primary researcher for this research study. I am undertaking a Masters of Philosophy research degree at the Australian National University's School of Music. I have performed Swing Music on the saxophone and clarinet for over a decade.

**Project Title:** How can original Swing Music be composed so that it is suited to contemporary Australian Swing Dance?

### General Outline of the Project:

#### Description and Methodology:

This research study seeks to provide a description of Swing Dance Music in contemporary Australia to serve as a basis for the composition of new music. This new music will not only be intended to fit within the existing style but will also explore musical concepts that are novel to Swing Dance Music. I'll then perform and record this music at a Swing Dance Social. I'll invite expert dancers to a focus group where they will reflect on the effectiveness of the new music for Swing Dance with reference to the audio/visual recording of the event.

#### Participants:

There will be a few distinct groups of participants. Four Swing Musicians will be invited to rehearse and perform new compositions. Written notes will be taken during rehearsals and the performance will be audio and video recorded by an A/V Technician. Approximately seventy attendees at a Swing Dance Social will be asked to fill out a short questionnaire and will be video recorded. Five expert Swing Dancers will be invited to a focus group where their discussion will be audio recorded.

#### Use of Data and Feedback:

The data gathered from this research study will be used to write a thesis in pursuance of my Masters of Philosophy. This Thesis will be publicly available online and a summary of the research will be emailed to interviewees, band members, and focus group members. This summary will also be given to the Swing Dance schools for dissemination to those dancers who participated in the Swing Dance Social.

### Participant Involvement:

#### Voluntary Participation & Withdrawal:

In simple terms, you do not have to be involved in this research unless you want to, and you can pull out of the research if you change your mind without telling me why. If you do pull out, I will not use what you told me.

More fully, participation in the project is **voluntary** and you may, without negative consequences, decline to take part or withdraw from the research without providing an explanation at any time until the work is prepared for publication (if your data is re-identifiable), or until data is submitted to the researcher (if no personal identifying details are collected, and participation is completely anonymous). You may refuse to answer any question asked. If you do withdraw, data gathered from individuals will be destroyed and not used. Data gathered via video recording at the Swing Dance Social may not be

destroyed as it may be impossible to isolate individual people but your face will be blurred. You have the option of allowing me to continue to use your data on an opt-in basis.

### **What does participation in the research entail?**

You will be asked to fill out a brief questionnaire concerning your attitudes to the music performed. The questionnaire will also collect some basic demographic information. Your dancing will be video recorded. The Swing Dance Social will have a ticket fee in line with similar Swing Dance Socials.

All audio and video data gathered will be stored on a secure ANU server with access only open to the researcher. I will only audio/video record you with your written consent.

### **Location and Duration:**

The Swing Dance Social will be at Majura Hall, Dickson, ACT, and will be 2 hours long from 8.30pm-10.30pm on a Thursday night.

### **Risks:**

In cases where you ask not to be identified it is possible that your identity may be revealed based only on the information you provide or by the sound of your voice in audio recordings. If you appear in video recordings even with your face blurred, you may still be identified by your dancing and body language. It will be difficult to mitigate this risk and so you must be aware this is a possibility.

### **Benefits:**

I expect that this research will improve understanding of Swing Dance Music and Swing Dance for all participants as well as for academia. The data and conclusions will provide insights regarding better ways for musicians to write and perform in the genre and interact with Swing Dancers. The connections made with the Swing Dance community in Canberra will deepen the ties between dancers and musicians and help foster growth in the local Swing Dance scene.

## **Confidentiality:**

### **Confidentiality:**

Only I will have access to all video data and to completed questionnaires. These will be stored on a secure ANU server. Results will be published online as a Masters Thesis. A summary of results will be distributed the Swing School associated with the Swing Dance Social. Your name will not be asked for or used in connection with the questionnaire and appearance on the video recording. Confidentiality will be protected as far as the law allows but as you may be identified based on the information you provide, I am not able to guarantee complete confidentiality. Because of this you should avoid providing any sensitive information and should not say anything defamatory.

## **Privacy Notice:**

In collecting your personal information within this research, the ANU must comply with the Privacy Act 1988. The ANU Privacy Policy is available at [https://policies.anu.edu.au/ppl/document/ANUP\\_010007](https://policies.anu.edu.au/ppl/document/ANUP_010007) and it contains information about how a person can:

- Access or seek correction to their personal information;
- Complain about a breach of an Australian Privacy Principle by ANU, and how ANU will handle the complaint.

## **Data Storage:**

### **Where:**

Data, including any personal information, will be gathered through video and audio recordings on the researcher's personal computer and on A/V recording devices. This data will be stored on an encrypted, password protected ANU server. Data will not remain stored on the researcher's personal computer and on A/V recording devices longer than it takes to transfer it to the ANU server.

### **How long:**

Data gathered as part of this study will be stored for a period of at least five years from the date of any publication arising from the research.

### **Handling of Data following the required storage period:**

At the end of the storage period data will be archived for possible use in future research.

## **Queries and Concerns:**

### **Contact Details for More Information:**

For more information or to raise queries or concerns please contact:

Justin Buckingham PH 0415444871 EMAIL [u7250107@anu.edu.au](mailto:u7250107@anu.edu.au)

Jos Mulder EMAIL: [jos.mulder@anu.edu.au](mailto:jos.mulder@anu.edu.au)

## **Ethics Committee Clearance:**

The ethical aspects of this research have been approved by the ANU Human Research Ethics Committee (Protocol 2021/596). If you have any concerns or complaints about how this research has been conducted, please contact:

Ethics Manager  
The ANU Human Research Ethics Committee  
The Australian National University  
Telephone: +61 2 6125 3427  
Email: [Human.Ethics.Officer@anu.edu.au](mailto:Human.Ethics.Officer@anu.edu.au)

# Appendix R



## CONSENT FORM for Swing Dance Social research participants

How can original Swing Music be composed so that it is suited to Swing Dance?

Name:.....

I have read and understood the Information Sheet you have given me about the research project, and I have had any questions and concerns about the project (listed here

\_\_\_\_\_ )

addressed to my satisfaction.

I agree to participate in the project. YES  NO

I agree to being video recorded. YES  NO

I agree that any minors (under 18 years) for which I am a parent/guardian may participate in the project and be video recorded. YES  NO

Name of Minor/s:.....

I agree to be identified in the following way within research outputs:

No attribution YES  NO

Signature:.....

Date:.....

# Appendix S

## Participant Information Sheet – Focus Group

### Researcher:

My name is Justin Buckingham and I am the primary researcher for this research study. I am undertaking a Masters of Philosophy research degree at the Australian National University's School of Music. I have performed Swing Music on the saxophone and clarinet for over a decade.

**Project Title:** How can original Swing Music be composed so that it is suited to contemporary Australian Swing Dance?

### General Outline of the Project:

#### Description and Methodology:

This research study seeks to provide a description of Swing Dance Music in contemporary Australia to serve as a basis for the composition of new music. This new music will not only be intended to fit within the existing style but will also explore musical concepts that are novel to Swing Dance Music. I'll then perform and record this music at a Swing Dance Social. I'll invite expert dancers to a focus group where they will reflect on the effectiveness of the new music for Swing Dance with reference to the audio/visual recording of the event.

#### Participants:

There will be a few distinct groups of participants. Four Swing Musicians will be invited to rehearse and perform new compositions. Written notes will be taken during rehearsals and the performance will be audio and video recorded by an A/V Technician. Approximately seventy attendees at a Swing Dance Social will be asked to fill out a short questionnaire and will be video recorded. Five expert Swing Dancers will be invited to a focus group where their discussion will be audio recorded.

#### Use of Data and Feedback:

The data gathered from this research study will be used to write a thesis in pursuance of my Masters of Philosophy. This Thesis will be publicly available online and a summary of the research will be emailed to interviewees, band members, and focus group members. This summary will also be given to the Swing Dance schools for dissemination to those dancers who participated in the Swing Dance Social.

### Participant Involvement:

#### Voluntary Participation & Withdrawal:

In simple terms, you do not have to be involved in this research unless you want to, and you can pull out of the research if you change your mind without telling me why. If you do pull out, I will not use what you told me.

More fully, participation in the project is **voluntary** and you may, without negative consequences, decline to take part or withdraw from the research without providing an explanation at any time until the work is prepared for publication (if your data is re-identifiable), or until data is submitted to the researcher (if no personal identifying details are collected, and participation is completely anonymous). You may refuse to answer any question asked. If you do withdraw, data gathered from individuals will be destroyed and not used. Data gathered from the focus group may not be destroyed as isolating and destroying individual contributions may be impossible given the group nature of the discussion. You

have the option of allowing me to continue to use your data on an opt-in basis.

### **What does participation in the research entail?**

You will be asked to view the A/V recording of the Swing Dance social and discuss the suitability of the original compositions for Swing Dance. Your discussion will be audio-recorded. A transcript of the focus group audio recording will be provided upon request.

All audio and video data gathered will be stored on a secure ANU server with access only open to the researcher. I will only audio/video record you with your written consent.

### **Location and Duration:**

The focus group will be held at the ANU School of Music and will be about 2 ½ hours long.

### **Risks:**

In cases where you ask not to be identified it is possible that your identity may be revealed based only on the information you provide or by the sound of your voice in audio recordings.

### **Benefits:**

I expect that this research will improve understanding of Swing Dance Music and Swing Dance for all participants as well as for academia. The data and conclusions will provide insights regarding better ways for musicians to write and perform in the genre and interact with Swing Dancers. The connections made with the Swing Dance community in Canberra will deepen the ties between dancers and musicians and help foster growth in the local Swing Dance scene.

## **Confidentiality:**

### **Confidentiality:**

Only I will have access to all audio data and to field notes. These will be stored on a secure ANU server. Results will be published online as a Masters Thesis. A summary of results will be distributed to you. You'll be attributed according to your indication on your written consent form, i.e. full name, pseudonym or no attribution. Confidentiality will be protected as far as the law allows but as you may be identified based on the information you provide, I am not able to guarantee complete confidentiality. Because of this you should avoid providing any sensitive information and should not say anything defamatory.

In the focus group you will witness each other's contribution and so you are asked to maintain the confidentiality of group discussions, and to refrain from making statements of a confidential nature or that are defamatory of any person.

## **Privacy Notice:**

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## **Data Storage:**

### **Where:**

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### **How long:**

Data gathered as part of this study will be stored for a period of at least five years from the date of any publication arising from the research.

### **Handling of Data following the required storage period:**

At the end of the storage period data will be archived for possible use in future research.

## **Queries and Concerns:**

### **Contact Details for More Information:**

For more information or to raise queries or concerns please contact:

Justin Buckingham PH 0415444871 EMAIL [u7250107@anu.edu.au](mailto:u7250107@anu.edu.au)

Jos Mulder EMAIL: [jos.mulder@anu.edu.au](mailto:jos.mulder@anu.edu.au)

## **Ethics Committee Clearance:**

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Email: [Human.Ethics.Officer@anu.edu.au](mailto:Human.Ethics.Officer@anu.edu.au)

# Appendix T



## CONSENT FORM for Focus Group research participants

How can original Swing Music be composed so that it is suited to Swing Dance?

Name:.....

I have read and understood the Information Sheet you have given me about the research project, and I have had any questions and concerns about the project (listed here

\_\_\_\_\_ )

addressed to my satisfaction.

I agree to participate in the project.

YES  NO

I agree to this focus group discussion being audio-recorded

YES  NO

I agree to be identified in the following way within research outputs:

Full name

YES  NO

Pseudonym

YES  NO

No attribution

YES  NO

Signature:.....

Date:.....

# Appendix U



## Questionnaire for Swing Dance Social Attendees

How can original Swing Music be composed so that it is suited to Swing Dance?

Was there anything about the music performed tonight that made it more enjoyable to dance to than at similar socials? [If you need more space you can write on the back]

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Was there anything about the music performed tonight that made it less enjoyable to dance to than at similar socials? [If you need more space you can write on the back]

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What year did you start dancing the Lindy Hop?

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How often do you go out swing dancing?

Less than once a month

Once a month

Once a fortnight

Once a week

More than once a week

[CONTINUED ON THE NEXT PAGE]

Do you dance primarily as a follow or as a lead?

Follow

Lead

What age bracket are you?

under 18

18-25

26-35

36-45

46-55

56-65

Over 65

What is your gender?

Female

Male

Unspecified F