

# ARTIE SHAW'S JAZZ TECHNIC

## BOOK TWO, FOURTEEN CLARINET ETUDES

By ARTIE SHAW

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## FOURTEEN CLARINET ETUDES

These etudes are composed of phrases and figures which may be practiced separately and in various keys. They are not only meant to provide exercise for tongue and fingers, but also to present problems in dance style phrasing. The most important point is that they must be played in rhythm "with a swing". If any of the designated phrase marks do not suit the individual player, they may be changed to suit his own taste. Generally, the style should be broad and rhythmic. A group of eighth notes are not usually played  $\text{♪♪♪♪}$  or  $\text{♪.♪.♪.♪}$  but somewhere between. Groups of rapidly moving notes (except where numerous large skips are involved) should be played legato and with occasional accents to facilitate keeping the phrases in strict rhythm.

These original etudes were written in various styles and changes of key and tempo to assist the player in developing a smooth melodic style of improvising. Each etude is a complete study in itself.

## No 1

Moderato

The musical score for Etude No. 1 is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The piece consists of 12 measures of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the piece. A triplet of eighth notes is indicated in the third measure. The piece concludes with a final cadence in the twelfth measure.

No 2

Moderato

The musical score for 'No 2' is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a tempo marking of 'Moderato'. The first staff contains a melodic line with eighth notes and slurs. The second staff continues the melody with some triplet markings. The third staff features the word 'smear' written above the notes, indicating a specific performance technique. The fourth staff shows a more complex rhythmic pattern with slurs and accents. The fifth staff continues the melodic development. The sixth staff includes a trill-like figure. The seventh staff features triplet markings. The eighth staff has a 'smear' marking. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final triplet and a double bar line.