

THE HISTORICAL IMPORTANCE AND RESULTING ARRANGEMENT OF ARTIE
SHAW'S THIRD STREAM COMPOSITION INTERLUDE IN B-FLAT

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Artie Shaw's Interlude in B-flat is unknown to many in the classical clarinet world and remains unperformed by clarinetists, despite its historical importance as one of the earliest Third Stream compositions, the earliest composition of its type in the clarinet repertoire. This prompts the question, why? This document explores four possible reasons for the marginalization of Interlude in B-flat. First, Shaw's historical narrative typically places him within the jazz world and not the classical world. Classical clarinetists may assume a Shaw composition will require a jazz background and experience beyond their abilities, namely improvisation. Second, the instrumentation, string quartet plus jazz combo, is atypical, making it difficult to program. Third, jazz and classical educational worlds do not necessarily overlap or interact, and neither has taken ownership of this Third Stream composition. Lastly, manuscripts, recordings, and other materials for Interlude in B-flat are limited and not readily available. Because Artie Shaw is not only a significant American clarinetist but also an important composer within the Third Stream narrative, Interlude in B-flat should be known and performed. This project aimed to promote the understanding and accessibility of this important and unknown composition to the classical clarinet world by providing an accessible arrangement of the work for clarinet and piano.

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CHAPTER 1

HISTORICAL NARRATIVE

1.1 Introduction

Arthur Jacob Arshawsky (1910-2004) was a larger than life figure in music and Hollywood and one of the most prominent and important clarinetists of the 20th century. Shaw was known to have a fiercely independent personality.¹ He was known publicly and within Hollywood for his eight high profile marriages including his marriage to Ava Gardner. Shaw was known musically for his major jazz contributions such as his original compositions, *Nightmare* (1938) and *Frenesi* (1940) along with his arrangements of *Begin the Beguine* (1938) and *Stardust* (1941).² He was less renowned for his important composition *Interlude in B-flat* (1936) than he was for his personality, marriages, and record sales. As a jazz musician, Artie Shaw was a pop culture icon, yet he remains largely unnoticed by classical clarinetists. Consequently, Artie Shaw's *Interlude in B-flat* is unknown to the majority of the classical clarinet world and remains unperformed by clarinetists, despite its historical importance as one of the earliest Third Stream compositions.

There are four possible reasons for the marginalization of *Interlude in B-flat*. First, Shaw's historical profile typically places him within the jazz world and not the classical world. Classical clarinetists may assume a Shaw composition requires a jazz background and experience beyond their abilities, namely improvisation. Second, the instrumentation of a string quartet plus

¹ *Artie Shaw: Quest for Perfection*, directed by Russell Davies (UK: Associated-Rediffusion Television, 2003), DVD.

² Tom Nolan, *Artie Shaw: King of the Clarinet: His Life and Times* (New York: W.W.Norton, 2010), xiii.

jazz rhythm section is atypical, making it difficult to program. Yet, this is similar to a small concerto and many concertos are performed and have piano reductions including Shaw's *Concerto*. Third, jazz and classical educational worlds do not necessarily overlap or interact, and neither has taken ownership of this Third Stream composition. Lastly, manuscripts, recordings, and other materials for *Interlude in B-flat* are limited and not readily available. Because Artie Shaw is not only a significant American clarinetist but also an important composer within the Third Stream narrative, *Interlude in B-flat* should be known and performed. This project aimed to promote the understanding and accessibility of this important and unknown composition to the classical clarinet world by providing an accessible arrangement of the work for clarinet and piano.

1.2 Shaw's Early Life and Musical Development

There are several biographies as well as an autobiography written about or by Artie Shaw, and he is mentioned in countless articles and textbooks. These documents reinforce the jazz narrative of his career almost exclusively. The biographies also paint a picture of Artie Shaw's childhood that is not uncommon: his father did not support him studying music.³ Despite his father's wishes, Shaw saved money to purchase his first instrument, a saxophone, and taught himself to play, manifesting his independent personality. He was an accomplished saxophonist who can be heard on many recordings.⁴ However, in 1925 his current bandleader, Johnny

³ *Artie Shaw: Quest for Perfection*, DVD.

⁴ Tom Nolan, 53.

Cavallaro, required Shaw to play clarinet, and the transition cost Shaw his job because of his lack of ability on clarinet at the time.⁵

The early 1930's were a time of both growth and difficult events for Shaw. The first transformative event for Shaw was hearing Stravinsky's *Firebird* at a record store in Chicago. This event, as he puts it, "changed my ear, changed my entire approach to music."⁶ Secondly, Shaw's father, who left him at an early age, died suddenly, and Shaw did not attend the funeral.⁷ Next, he hit and killed a man with his car in New York City while with Betty, his first real love.⁸ All of these events occurred in 1930 and had a lasting impact on his life leading up to the creation of *Interlude in B-flat*.

Seemingly, the car accident had the biggest impact. Despite being formally cleared of charges, the state sued him, and he had to stay in New York City due to the suit, thus ending his touring career. The strain of the lawsuit led to the end of his relationship with Betty.⁹ While in New York City waiting on his union card, Shaw had a chance encounter with Willie "The Lion" Smith, a masterful stride pianist and jazz musician. This relationship launched Shaw forward to the next chapter of his life. He never had the support of his Jewish father and needed a mentor now more than ever.

⁵ Vladimir Simosko, *Artie Shaw: A Musical Biography and Discography* (Maryland: The Scarecrow Press, 2000), 18.

⁶ Tom Nolan, 31.

⁷ Ibid, 31.

⁸ *Artie Shaw: Quest for Perfection, DVD*. Shaw never disclosed her last name.

⁹ Vladimir Simosko, 25.

On some deep musical and personal level, he [Shaw] yearned to be black. And in the strange cosmological scheme of things, Art's mentor in this welcoming world—his newfound adoptive father, as it were—thought himself a Jew. William Henry Joseph Bonaparte Bertholoff was the Lion's real name. His father had been part Jewish, and the Lion followed that faith.¹⁰

“The Lion” introduced Shaw to many renowned musicians including Bud Freeman, Billie Holiday, Duke Ellington, Johnny Hodges, and Sidney Bechet, who upon hearing Shaw said, “he’s a good blues man.”¹¹ This quotation is important because *Interlude in B-flat* featured Shaw’s creativity with the blues.

The extremes in Shaw’s personal life continued after Betty left him. In 1933 Shaw moved with a new love, Marge Allen, to Pennsylvania and bought a farm, intending to leave jazz and the devastation of in New York to write a novel instead.¹² Shaw’s new direction lasted only one year until he nearly severed his left index-finger off while chopping firewood. Fortunately, Marge was a nurse and reattached his finger, saving Shaw’s return to his musical career.¹³ He returned to New York City later that year and because of their Catholic heritage, Marge’s parents did not agree with the lifestyle of a jazz musician to which their daughter was exposed. This disagreement placed a major strain on their marriage; which finally ended in 1937.¹⁴ The extreme and sudden changes in Artie Shaw’s life led to extreme and risky behavior.

¹⁰ Nolan, 36.

¹¹ Ibid, 36.

¹² *Artie Shaw: Quest for Perfection, DVD.*

¹³ Nolan, 45.

¹⁴ *Artie Shaw: Quest for Perfection, DVD.*

Shaw continued developing both musically and technically through these years, positioning himself well for major opportunities. Shaw's former band members remember his technique being flawless but his tone was a point of contention, criticized by some and loved by others.¹⁵ The fact that he was primarily a self-taught saxophonist who quickly transitioned to the clarinet likely influenced the way he approached the clarinet: like the saxophone.¹⁶ On several occasions, Artie Shaw himself confirmed a more saxophone-oriented tonal conception.¹⁷ His prominence as a clarinetist began just a few years before his important performance of the *Interlude in B-flat* at the Imperial Theatre in New York City on May 24, 1936.¹⁸ Record executives and the public identified Shaw as a band leader and composer for the first time after this performance.

While Artie Shaw's tone has been discussed with differing opinions, many agree about his impressive technical facility. Shaw was infamously accurate but legendarily would not discuss technique.¹⁹ Despite his often combative interactions about not wanting to discuss the nuts and bolts of clarinet playing, he eventually wrote a clarinet method book, *Clarinet Method: A School of Modern Clarinet Technique*. His technique book emphasizes embouchure

¹⁵ Ibid.

¹⁶ Ken Peplowski, "Raw Copy of A Late '90s Blindfold Test with Ken Peplowski on his 52nd Birthday," *Today Is The Question: Ted Panken on Music, Politics and the Arts*, published May 2011 accessed Jan 2016, <https://tedpanken.wordpress.com/category/ken-peplowski/>.

¹⁷ Ken Peplowski, "For Artie Shaw's 104th Birthday Anniversary, Two Uncut Interviews From April 2002," *Today Is The Question: Ted Panken on Music, Politics and the Arts*, published May 2013 accessed Jan 2016, <https://tedpanken.wordpress.com/tag/artie-shaw/>.

¹⁸ Vladimir Simosko, 33.

¹⁹ Ken Burns, "Artie Shaw," *Jazz: A Film by Ken Burns*, published January 1998 and accessed Jan 2016, www-tc.pbs.org/jazz/about/pdfs/Shaw.pdf.

flexibility, stating that the basics of jazz and classical clarinet playing are the same with only minor differences like vibrato.²⁰ Shaw's more flexible approach to the clarinet, as heard in the only recording of the *Interlude in B-flat*, leads classical clarinetists to dismiss Shaw as a jazz musician only based on sound alone.

Artie Shaw did not delight in the fame he achieved throughout his career. Rather, he defied the confines of public expectation. He walked away from his performing career eight times, ironically the same number as his marriages. This led some to view Artie Shaw as the unsuccessful challenger to Benny Goodman's title as the "King of Swing."²¹ However, the breaks from performing often provided Shaw the space to innovate and return with new ensembles and a new sound. Shaw was studying classical quintets during a break in 1933, during which time he created *Interlude in B-flat*.²² To date, no one has studied the infusion or manifestations of his classical studies in the *Interlude in B-flat*, likely due to Shaw's image as a jazz musician.

1.3 Artie Shaw: Composer of Third Stream Music

Gunther Schuller developed the term "Third Stream" in the late 1950s.²³

THIRD STREAM is a way of composing, improvising, and performing that brings musics together rather than segregating them. It is a way of making music which holds that *all musics are created equal*, coexisting in a beautiful

²⁰ Artie Shaw, *Artie Shaw: Clarinet Method A School of Modern Clarinet Technic [sic]* (New York: Robbin Music Corp, 1940), 2.

²¹ Vladimir Simosko, 1.

²² Tom Nolan, 59.

²³ Leon Crickmore, "Third Stream or Third Programme?," *The Musical Times*, vol. 102, no. 1425, Nov. 1961, 701.

brotherhood/sisterhood of musics that complement and fructify each other. It is a global concept which allows the world's musics- written, improvised, handed-down, traditional, experimental- to come together, to learn from one another, to reflect human diversity and pluralism. It is the music of rapprochement, of *entente*- not of competition and confrontation. And it is the logical outcome of the American melting pot: *E pluribus unum*.²⁴

Artie Shaw was a founder of Third Stream music,²⁵ but he was not known for Third Stream compositional techniques before performing at the Imperial Theatre in New York in 1936. As Benny Goodman was famously and formally starting the Swing Era at Palomar Ballroom in Los Angeles,²⁶ Artie Shaw premiered *Interlude in B-flat*, a composition that was vastly different than others on the program, including those of Benny Goodman or anything else previously recorded by Shaw. Billie Holiday also confirmed Artie Shaw as one of the earliest Third Stream contributors.²⁷

Artie Shaw was an innovator and frequently composed the music for his ensembles. Before *Interlude in B-flat*, classical composers included jazz styles into their compositions; however, it is the view of the author, upon examining historical timelines, that *Interlude in B-flat* is one of the first compositions to be written by a jazz musician and performed in a jazz venue that featured elements from the classical discipline. *Interlude in B-flat* is a four-minute work for clarinet, accompanied by both string quartet and jazz rhythm section. It is an important composition to the overall narrative of music history as an early Third Stream composition and

²⁴ Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1986), 119.

²⁵ Vladimir Simosko, 10.

²⁶ Ross Firestone, *Swing Swing Swing: The Life & Times of Benny Goodman* (New York: W.W. Norton Comp, 1993), 149.

²⁷ Meg Greene, *Billie Holiday: A Biography* (Connecticut: Greenwood Press, 2006), 48.

to the clarinet repertoire as a starting point pedagogically for understanding common blues practices. Today, this composition is out of print and unknown to most, despite its significance as a classical composition written by a jazz musician.

Artie Shaw did not stop exploring the integration of sounds and forms from the classical tradition after composing *Interlude in B-flat*. In 1940, he integrated harpsichord into the tune *Summit Ridge Drive* with his famous Gramercy Five ensemble.²⁸ On this recording, he also demonstrated his connection to the jazz world by playing solo licks similar to Charlie Parkers.²⁹ Shaw was an artist who explored new musical languages and integrated these new, or in some cases old, harmonies and melodies into his compositions.

In 1954 at the age of 44, Artie Shaw walked off the bandstand at the height of his career never to return. He left the music business due to audiences not appreciating his creativity and artistry but favoring repetition of the performance and solos from the record. He pursued a career in writing, subsequently writing several novels including *I love you, I hate you, drop dead!* and *The best of intentions and other stories*. He remained fiercely independent until his death in 2004. Despite his position as a famous jazz clarinetist, he had quite a large classical music collection.³⁰

²⁸ Vladimir Simosko, 89.

²⁹ Charlie Parker, “Biographies: Life and Times of the Great Ones.” Published by PBS and accessed March 2016, http://www.pbs.org/jazz/biography/artist_id_parker_charlie.htm.

³⁰ Edward Francis (Pianist and Music Educator) in discussion with the author, April 2016.

1.4 Competing Works and Performers

In the world of the arts and humanities an inventor is often not documented or celebrated in the same fashion as inventors in the science and technology disciplines. This could be due to the fact that musical inventions are difficult to identify or because they are simpler. The expression “The first is the worst” articulates the fate of many inventors in the humanities. In the author’s view, Artie Shaw, the innovative composers, with his *Interlude in B-flat* succumb to a similar fate. Benny Goodman, the so-called “King of Swing,” was one of Artie Shaw’s main rivals. Shaw and Goodman were two of the most prominent reed players in New York City in 1934, with Goodman often playing second alto saxophone to Shaw’s lead alto.³¹ Today, however, many music historians and clarinetists discuss Benny Goodman before Artie Shaw. Goodman commissioned substantial works for clarinet from well-known composers including Bartok’s *Contrasts*, Milhaud’s *Concerto*, and Copland’s *Concerto*.³² Shaw’s *Interlude in B-flat*, composed in 1936, and predates Bartok’s *Contrasts*, another composition that is a fusion of styles for clarinet, violin, and piano composed in 1938. Although *Interlude in B-flat* predates Bartok’s *Contrasts*, it is not known or performed. *Contrasts*, however, maintains a strong performance tradition.

A trend of Artie Shaw writing a work before Benny Goodman commissioned a similar work continued beyond *Interlude in B-flat*. Shaw premiered his *Concerto* in 1940; Goodman commissioned a *Concerto* from Darius Milhaud in 1941, yet he never performed the *Concerto*. One can only speculate as to why this is the case. Shaw’s compositions, *Interlude in B-flat* and

³¹ Nolan, 47.

³² In 2016 the International Clarinet Association Conference or ClarinetFest is featuring the five greatest clarinetist to develop the repertoire and Artie Shaw is excluded while Benny Goodman is included as one of the five.

Concerto, also predate the highly regarded *Concerto* by Aaron Copland, commissioned by Goodman in 1947. Goodman subsequently commissioned many other concertos, fueling a well-documented rivalry between Goodman and Shaw.³³

Goodman commissioned works from other prominent composers, and these works often rose to the top of their respected genres. Yet Shaw was both the composer and performer of his works, a feat accomplished by no other musician at the time.

Artie Shaw had different artistic goals than those of Benny Goodman:

So at a certain point I [Shaw] said, “Benny, Jesus Christ, you know—you’re too hung up on the goddam clar-inet [*sic*].” So he looked up and said, “That’s what we play, isn’t it?” I said, “No, I’m trying to play music.” And a funny little thing occurred: he looked at me like it was the first time that he ever considered the idea that the clarinet was an instrument—a means by which you did something. He heard it—but then he went right back to talking about clarinet. To the end of this life, that was all he knew about.³⁴

Shaw made significant contributions to the world of music not only by his performing abilities but also through his innovative compositions.

The study of the historical context of *Interlude in B-flat* depicts Artie Shaw as an innovator and a risk taker, having already quit the music business once. Shaw is exactly the type of person to take such risks of instrumentation and genre during such a big opportunity in his life. While the *Interlude in B-flat* will never rival the works commissioned by Goodman, it does hold the position of being first. The context of the premiere and the instrumentation of *Interlude in B-flat* warrant investigation before creating a historically accurate arrangement.

³³ *Artie Shaw: Quest for Perfection, DVD*.

³⁴ Nolan, pg. 49.

CHAPTER 2

INTERLUDE IN B-FLAT

2.1 Historical Context

After the loss of two loves, financial strain, and legal battles, the first half of the 1930's were a turning point for Shaw. While he was often playing both jazz and classical clarinet, little is known about his classical training on the clarinet other than the mention of a few teachers and clarinet colleagues. His formal clarinet mentor was Guy D'Iserre, a classical clarinetist in the Columbia Broadcast Symphony.³⁵ Daniel Bonade, who played in New York City and playing with the Columbia Broadcasting Symphony from 1930-1933, was a major influence.³⁶ A later influence was Eric Simon,³⁷ a major arranger of clarinet compositions and educator, also influenced him. Shaw and Benny Goodman had a memorable interaction regarding musical inspirations:

“Then he [Benny] started asking about Reginald Kell, about Simeon Bellison, about this guy and that guy, and—I had reservations about a lot of ‘em. He said, ‘Who do you like?’ I said, ‘Dan Bonade!’ Dan Bonade was a helluva clarinet [*sic*]; he worked in the CBS Symphony Orchestra...and I had the pleasure of sitting next to him...”³⁸

Shaw's abilities on the clarinet progressed significantly following his failures with Johnny Cavallaro in 1925 discussed earlier; he was also the first call alto saxophonist in New

³⁵ Vladimir Simosko, 30.

³⁶ Carol Anne Kycia, *Daniel Bonade: A Founder of the American Style of Clarinet Playing* (Florida: Captiva Pub, 1999), 130.

³⁷ “Eric Simon, Teacher And Conductor, 87,” *New York Times*, Pub 1994 accessed Aug 2015, <http://www.nytimes.com/1994/10/09/obituaries/eric-simon-teacher-and-conductor-87.html>.

³⁸ Nolan. 48.

York. Citing his inspirations as Frank Teschemacher, Jimmie Noone, and Sidney Bechet³⁹, who trace their teaching back to Lorenzo Tio in New Orleans, Shaw's early approach was influenced by a New Orleans jazz performance tradition.⁴⁰ Shaw performed in New Orleans for a few months in 1932 with a band led by Roger Wolfe Kahn.

Shaw recorded works from both classical and jazz idioms during this time period. On one particularly diverse album, Shaw compiled the Mozart Quintet K.581, other classically inspired pieces, blues tunes, his Gramercy Five recordings, and *Interlude in B-flat*.⁴¹ The public first heard this album, *Artie Shaw: A Legacy*, in 1984, nearly fifty years after the recording of the *Interlude in B-flat*. Shaw, when asked about it later, had no recollection of the recording process of this composition and speculated that it must have been done during a rehearsal or sound check for the premiere.

2.2 Harmonic and Melodic Origins

Artie Shaw borrowed the majority of the harmonic framework for *Interlude in B-flat* from *Shine* by Ford Dabney and *King Porter Stomp* by Jelly Roll Morton with smaller elements of Ravel and Debussy. It is important to briefly survey these compositions and their importance in jazz history to understand the significance of Artie Shaw selecting this progression. *King Porter Stomp* was written by Ferdinand "Jelly Roll" Morton in 1905, and the last section of this

³⁹ Ibid, 30.

⁴⁰ Sydney Bechet, "Biographies: Life and Times of the Great Ones," published by PBS and accessed March 2016, http://www.pbs.org/jazz/biography/artist_id_bechet_sidney.htm.

⁴¹ Artie Shaw, *Artie Shaw – A Legacy*, LP, Book-Of-The-Month Records, 71-7715, 1984.

piece has an eight-measure chord progression which is typically named the *Stomp Progression*.⁴² The *King Porter Stomp* is historically significant because it was one of the main pieces performed by Benny Goodman in 1935 at the Palomar Ballroom that led to his success.⁴³

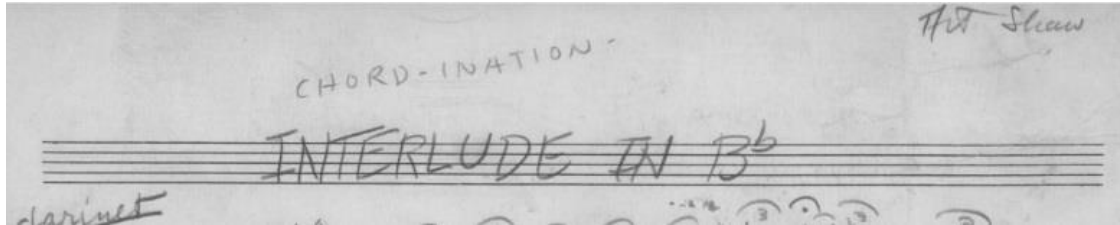
The *Stomp Progression* was used throughout this time period as the basis for other compositions, namely *Shine* by Ford Dabney. *Shine* had a rich performance history by many of the musicians that Artie Shaw held in high esteem, specifically Louis Armstrong, Jimmie Noone, and Sydney Bechet. The chord progressions from *Interlude in B-flat* by way of *King Porter Stomp* may be found in Chapter 4 in Figures 4.1 and 4.2. It is not surprising that Shaw referenced *King Porter Stomp* by borrowing this chord progression for his major opportunity at the Imperial Theatre. *King Porter Stomp* served as the springboard for Benny Goodman's career at the Palomar Ballroom and many of Shaw's idols, like Louis Armstrong, performed both *King Porter Stomp* and *Shine*.

While the harmonic origins have been discussed by jazz historians the melodic content has not been discussed. Though the ensemble parts are relatively easy, the clarinet part is not. The difficult clarinet part is reflected by the work's original witty title, *Chord-ination*, given by Shaw seen in Figure 2.1. This title only exists on the clarinet part of Shaw's original manuscripts and was not written on any of the other parts or copies.

⁴² Alan Lomax, *Mister Jelly Roll* (Berkeley: University of California Press, 1950), 121.

⁴³ Jeffrey Magee, "King Porter Stomp' and the Jazz Tradition," *Current Musicology*, nos. 71-73 (Spring 2001-Spring 2002), pg. 22, *Jazz Studies Online*, accessed March 2016, <http://jazzstudiesonline.org/resource/king-porter-stomp-and-jazz-tradition>.

Figure 2.1. Original Title on Shaw Manuscripts.



Artie Shaw borrowed melodic content for *Interlude in B-flat* from the classical repertoire. He was practicing classical music in the years before *Interlude in B-flat* and the melody has classical roots like the instrumentation.⁴⁴ The melody is similar to sections of the first and last movements of Carl Maria von Weber's *Concerto No. 2* seen in Example 2.1 and 2.2.⁴⁵ The last movement of Weber's *Concerto No. 2* is almost entirely syncopated in the clarinet part which functions nicely in jazz.

Example 2.1. Weber's *Concerto No. 2* Movement 1 Measures 118-120.



Example 2.2. Weber *Concerto No. 2* Movement 3 Measures 75-77.



⁴⁴ Nolan, 59.

⁴⁵ Carl Maria von Weber, "Clarinet Concerto No.2 in E-flat major, Op.74," *IMSLP.ORG*, Publication 1811 and accessed March 2016, http://imslp.nl/imglnks/usimg/0/09/IMSLP59241-PMLP33894-Weber_-_Clarinet_Concerto_No._2_orch._score_.pdf.

Shaw uses similar melodic passages for the majority of the clarinet part as seen in Example 2.3 and 2.4. These passages are mostly arpeggiated chords with an additional note before or after it at the interval of a half-step.

Example 2.3. Shaw's Interlude in B-flat Measures 7-8.



Example 2.4. Shaw's Interlude in B-flat Measures 33-34.



These melodic passages seen in Examples 2.3 and 2.4 show similar passages to what would become Shaw's *Concerto*. This is an important point concerning the significance of *Interlude in B-flat*. When Shaw premiered his *Concerto* in 1940 he only had a few string parts written out and everything else was improvised.⁴⁶ The origins of Shaw's *Concerto* are from not only his unique take on the blues with similar classical passages but from his own little known composition, *Interlude in B-flat*. This piece needs to be known not only as a significant Third Stream composition but also as an early expression of Shaw's *Concerto*. Both of these pieces are in B-flat, have similar passages, and similar form.

Interlude in B-flat is important in the large historical narrative of music, not just clarinet history. When joined by the jazz combo and *Shine* progression, these melodies along with the string quartet merge two styles of music together. Many different musical examples could be used from Weber's *Concerto*, Shaw's *Interlude in B-flat*, and Shaw's *Concerto* to show similar

⁴⁶ F. Vincent Mannino, "The Shaw Concerto," *The Clarinet*, May/June 1998, 52.

melodic borrowing but this analysis and comparison is not the sole purpose of this document. Shaw does not always clearly define the sections in *Interlude in B-flat*, rather he has fused them together into a new substance which is truly Third Stream.

2.3 Premiere

Joe Helbock⁴⁷ asked Artie Shaw to perform a small number in between larger ensembles at New York City's Imperial Theatre on May 24, 1936.⁴⁸ "He [Shaw] soon discovered that most of his colleagues, [asked to do similar numbers], were planning to use standard horns-and-rhythm instrumentations in their groups."⁴⁹ This was a chance for Shaw to demonstrate his immense creative and musical vision as well as, his independent spirit.⁵⁰ Shaw used this opportunity to compose *Interlude in B-flat*. The premiere of this new work consisted of solo clarinet, jazz rhythm section (including drums, bass, and guitar), and the standard string

⁴⁷ "Owner of the Onyx, a hangout for jazz musicians" referenced by John Wilson, "ARTIE SHAW RARITIES COME TO LIGHT," NYTimes.com, published 1984 and accessed March 2016, <http://www.nytimes.com/1984/10/28/arts/artie-shaw-rarities-come-to-light.html>.

⁴⁸ John White, *Artie Shaw: His Life and Music*, (New York: Continuum International Publishing Group, 2006), 53.

⁴⁹ Richard M. Sudhalter, *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*, (New York: Oxford University Press, 1999), 567.

⁵⁰ Artie Shaw, "Interlude in B Flat," Recorded [1936]. YouTube video, 3:38. Posted Dec 2014, <https://www.youtube.com/watch?v=iGebkTxSZu4>.

quartet.⁵¹ However, a variety of instrumentations, extending to a full jazz band, are listed when discussing this early performance.⁵²

Shaw's inspirations for this composition were the experiences and musical revelations that occurred during the early 1930s. He drew ideas from his recent exposure to Ravel, Stravinsky, and Debussy and his time practicing classical clarinet.⁵³ He creatively and quickly fused each of these compositional styles into one Third Stream work, *Interlude in B-flat*. The string section at the premiere performance was from the Columbia Broadcasting Symphony: Harry Bluestone and Mannie Green played violin, Isadore Dir played viola, and Rudy Simms played cello. The rhythm section consisted of Carl Kress on guitar, Artie Bernstein on bass, and Art Stein on drums.⁵⁴

Shaw took the stage to play his one number, *Interlude in B-flat*. The audience had just heard Stuffie Smith and the Onyx Club Band, and the noise from this big performance was still loud as the *Interlude in B-flat* began with a quiet string introduction.⁵⁵ The audience quieted down then quickly roared again with a standing ovation as the *Interlude in B-flat* finished.⁵⁶ The details of the premiere performance are unclear as there are two accounts of what happened at

⁵¹ Keith Pawlak, "Inventory of the Artie Shaw Collection, 1910-2005 (bulk 1936-1955)," University of Arizona, accessed august 2015, <http://web.cfa.arizona.edu/artieshaw/collection/MMS5Shaw.pdf>.

⁵² Scott DeVeaux, "The Emergence of the Jazz Concert, 1935-1945," *American Music*, Vol. 7, No. 1, Spring 1989, 13.

⁵³ John White, 54.

⁵⁴ Vladimir Simosko, 171.

⁵⁵ Nolan, 60.

⁵⁶ Sudhalter, 577.

the end of the performance. On one hand, Artie Shaw said he walked back on stage and played the *Interlude in B-flat* again as an encore;⁵⁷ on the other hand, a *Downbeat* article cited that he played *Japanese Sandman* as his second tune.⁵⁸ The authenticated biography by Vladimir Simosko lists the second piece as *Japanese Sandman* rather than a second performance of *Interlude in B-flat*.⁵⁹

2.4 Reception

The initial performance of *Interlude in B-flat* was a major catalyst for Artie Shaw's career, but the first audience's love for the *Interlude in B-flat* was not shared by other listeners. Though *Interlude in B-flat* was a visionary work, it did not gain notoriety; "Shaw's group, performing his unique arrangements, was too subtle. Although an artistic success, as far as the public and the businessmen in music were concerned, the band was a flop."⁶⁰ Despite his fame, Artie Shaw's *Interlude in B-flat*, perhaps the most important legacy of Third Stream innovation, became lost and quite literally went out of print. However, Shaw's virtuosic clarinet artistry and creative arranging skills were noticed and these two talents would establish his career as the front man for his own big band a few short years later.

⁵⁷ Artie Shaw, *The Trouble with Cinderella: An Outline of Identity*, (Santa Barbara: Fithian Press, 1992), 296.

⁵⁸ Sudhalter, 577.

⁵⁹ Vladimir Simosko, 43.

⁶⁰ *Ibid*, 8.

CHAPTER 3

INSTRUMENTATION

3.1 Original Instrumentation

Shaw's original instrumentation of *Interlude in B-flat* most closely resembles a clarinet quintet similar to the quintets of Mozart, Brahms, and Weber. According to Tom Nolan, Shaw consistently positioned himself around other great musicians and learned the most just by sitting next to them.⁶¹ During the years leading up to *Interlude in B-flat*, Shaw drew inspiration from these classical compositions and classically trained musicians like Daniel Bonade, with whom he worked from 1930 to 1933 in New York.⁶² Shaw was immersed in practicing classical quintets and changed to this instrumentation based on the string quartet instead of his initial idea for writing a piece similar to the others on the program for a jazz combo. Rather than the jazz rhythm section, Shaw directed the string quartet to play the entire composition, providing the foundation and framework.

Artie Shaw's biographers mention his performance of *Interlude in B-flat* at the Imperial Theatre, but they have differing accounts regarding the instrumentation, origins, and importance of this work. John White's book *Artie Shaw: His Life and Music* focuses on the performing ensembles that Shaw had throughout his life, the major pieces he performed, and the venues where he performed. This book has a section devoted to the *Interlude in B-flat* and discusses Shaw's lasting love for this work, but it does not specify a clear development with the instrumentation of the ensemble, listing 2 trumpets, or the conceptual origins of the

⁶¹ Nolan, 10.

⁶² Ibid, 49.

composition.⁶³ Many biographies discuss the addition of wind parts but no other biography cites two trumpets.

Two authors wrote biographies while Shaw was still alive: Vladimir Simosko's *Artie Shaw: A Musical Biography and Discography* and Tom Nolan's *Three Chords for Beauty's Sake: The Life of Artie Shaw*. *Three Chords* was published a second time under the name: *Artie Shaw: King of the Clarinet: His Life and Times*. Both editions chronicle the first performance of the *Interlude in B-flat* as having the instrumentation of eight performers mentioned earlier: clarinet, string quartet, guitar, string bass, and drums.⁶⁴ Artie Shaw stamps Simosko's biography as more authentic.⁶⁵ Simosko's biography chronicles the musical career of Shaw, corroborating that the *Interlude in B-flat* was for eight performers; however, it does not attempt to discuss Shaw's personal life or careers outside of music.⁶⁶ The most definitive account of *Interlude in B-flat* comes from Artie Shaw's autobiography when he, too, recounts the first performance of *Interlude in B-flat* as an eight-instrument premiere.⁶⁷

⁶³ John White, 54.

⁶⁴ Tom Nolan, 60.

⁶⁵ Vladimir Simosko, ix.

⁶⁶ *Ibid*, xi.

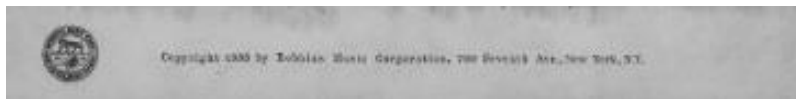
⁶⁷ Artie Shaw, *The Trouble with Cinderella: An Outline of Identity* (Santa Barbara: Fithian Press, 1992), 294.

3.2 Record Executives' Influence on the Instrumentation

Despite the prevalence of evidence for an eight-instrument original arrangement, discrepancies emerge in examination of the one known recording of the work.⁶⁸ The Artie Shaw library collection at the University of Arizona lists the *Interlude in B-flat* as a composition from 1936 with an instrumentation of thirteen performers.⁶⁹ The catalog lists instrumentation as clarinet, string quartet, bass, drum set, guitar, piano, 1 or 2 trumpets, tenor saxophone, and trombone. While the catalog listed the composition as being written for thirteen performers, Shaw himself listed eight performers. Was *Interlude in B-flat* originally intended for eight or thirteen performers? One might speculate that there were two separate editions with different instrumentations, or perhaps Shaw simply add additional players to the preexisting arrangement for eight performers.

Upon examination of the documents from the Artie Shaw Collection at the University of Arizona, it is clear that two separate arrangements do indeed exist. It is the eight-person arrangement that appears to be the first and then a nine-person arrangement with piano. Each of these eight parts is written on the same type of manuscript paper and look as though they were written at the same time with the same size of notation. This can be seen in Figure 3.1. The piano part has a different mark on the staff paper as seen in Figure 3.2 and then the wind parts have yet another mark as seen in Figure 3.3.

Figure 3.1. Robbins Music Corporation Water Mark.



⁶⁸ Artie Shaw, *Artie Shaw – A Legacy*, LP, Book-Of-The-Month Records , 71-7715, 1984.

⁶⁹ Keith Pawlak, <http://web.cfa.arizona.edu/artieshaw/collection/MMS5Shaw.pdf>.

Figure 3.2. Select Music Publications Staff Paper Mark on Piano Part.

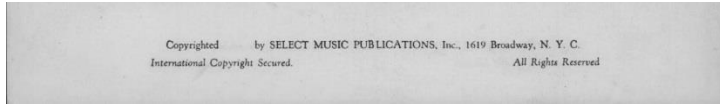
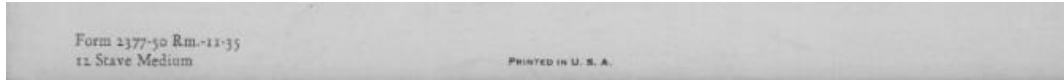


Figure 3.3. Form 2377 Staff Paper Mark on Wind Parts.



The title inscription is also different between the eight-person arrangement and the piano part and the potential thirteen-person arrangement with addition of piano, two trumpets, saxophone, and trombone. The title line on each of the eight-person arrangement is written on the first line of the manuscript as seen in Figure 3.4. The piano part has a similar title line but Shaw signed it on the opposite side of the staff paper as seen in Figure 3.5. This is different than the title inscription on the different manuscript paper of the additional three wind parts, as seen in Figure 3.6.

Figure 3.4. Title Inscription on Violin Part.

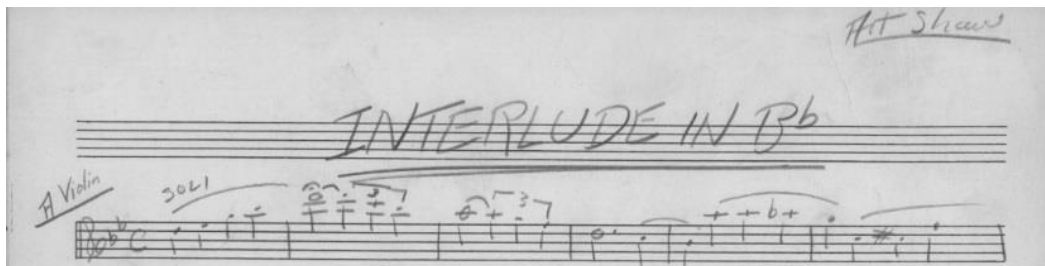


Figure 3.5. Title Inscription on Piano Part with Signature.

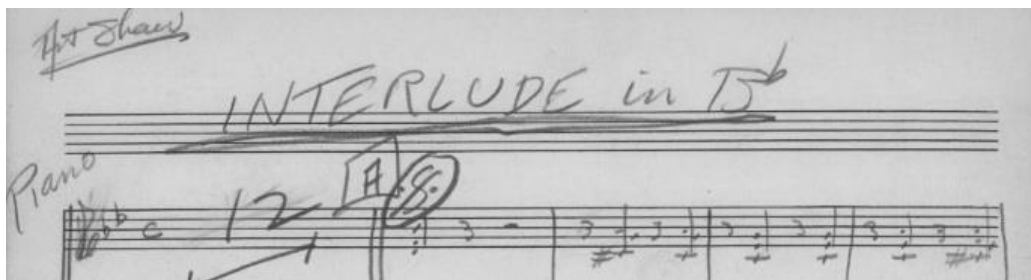
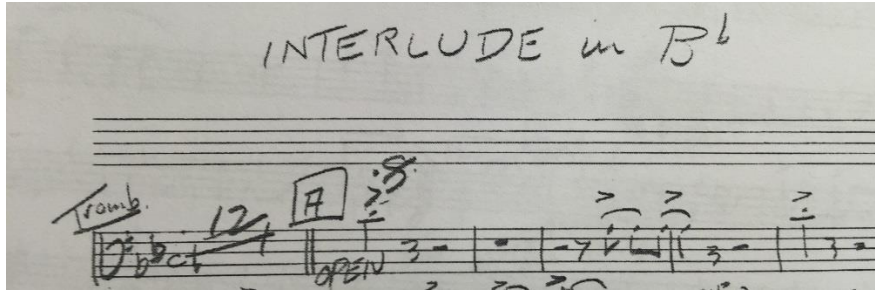


Figure 3.6. Title Inscription on Trombone Part.



These differences support the claims that the additional trumpet, trombone, and saxophone parts were added at a later date as well as the piano part. They dispel the myth that this was intended as a big band chart. No such big band manuscript exists. The manuscripts in the Artie Shaw collection only have one trumpet part and not two. No manuscript for thirteen players with 2 trumpet parts exists in the Artie Shaw collection. Shaw named the eight-person ensemble with the later addition of piano and the three wind players the *String Swing Ensemble*. Shaw performed with this ensemble from May 24, 1936 to March 9, 1937.⁷⁰

The confusion of a thirteen-person ensemble versus a twelve-person ensemble may come from the ensemble Shaw started after the *String Swing Ensemble*. Shaw started a thirteen-person ensemble in April, 1937, but this ensemble was without strings and three trumpets. There is no proof of a thirteen-person arrangement for the *Interlude in B-flat*. The evidence suggests that Artie Shaw intended to perform with eight people on May 24, 1936.

Tom Nolan speculated that the historical evolution from the eight-person arrangement into the twelve-person arrangement was due to financial considerations and that Record executives deemed an eight-person ensemble to be financially unviable because they believed it

⁷⁰ Keith Pawlak, <http://web.cfa.arizona.edu/artieshaw/collection/MMS5Shaw.pdf>.

would not be as popular an ensemble.⁷¹ This suggests that Artie Shaw added the trumpet, tenor saxophone, and trombone simply to appease the desires of music agents.

3.3 Issues with Performance and Ownership

The significance of Artie Shaw and his *Interlude in B-flat* is lost even within the circles of clarinetists. Because this piece is the earliest documented Third Stream composition from a jazz clarinetist in the clarinet repertoire, it is important for the historical development of the instrument. Though sections of this composition are classically inspired and constructed, the only formal study of *Interlude in B-flat* was from a jazz perspective in 1936.⁷² As stated earlier, the original instrumentation is prohibitive to program. However, other works by Shaw, for example his *Concerto*,⁷³ have been studied, discussed, and enjoy a rich performance history.⁷⁴ The *Interlude in B-flat*, however, has never been discussed in the *The Clarinet*, the journal of the International Clarinet Association, and has simply never achieved the same popularity as the *Concerto*.

The likelihood of the original version for eight performers achieving prominence in its current state is unlikely simply because classical and jazz educational worlds do not always overlap. The *Interlude in B-flat* was discussed early within the jazz context as referenced in *Downbeat* but has never been presented, discussed, or maintained within the classical context.

⁷¹ Tom Nolan, 62.

⁷² Sudhalter, 577.

⁷³ Tad Calcara, "The Artie Shaw Clarinet Concerto," *The Clarinet*, June 2005, 6-9.

⁷⁴ F. Vincent Mannino, "The Shaw Concerto," *The Clarinet*, May/June 1998, 52-53.

This presents a problem for the *Interlude in B-flat*; the study of jazz clarinet is not an option within many institutions of higher education. This trend has fostered a division between the jazz world and classical clarinet educational structures throughout America. Pieces of music like *Interlude in B-flat*, due to instrumentation, origins, and current clarinet environments, do not have a clear lineage going forward and might be lost altogether. The purpose of this arrangement is to mitigate the instrumentation issue and clearly connect this work to the well-established classical educational system for clarinet.

3.4 Manuscripts and Recordings

Because neither classical nor jazz clarinetists have taken clear ownership of Third Stream pieces like *Interlude in B-flat*, much of the legacy provided by recordings or manuscripts has been lost. Only one recording is available of this piece. Though recorded in 1936, it was not released until 1984 as an LP record.⁷⁵ This recording has not been maintained or converted to any newer, digital formats.

Many factors have led to the marginalization of Artie Shaw and *Interlude in B-flat*. It was before its time, and while the initial arrangement more closely resembled chamber music, Shaw's final arrangement of this composition, by arguably the recommendation of businessmen, is more like a big band chart. Either way, it remains difficult to program today with either thirteen or eight performers. The manuscripts were never published and are not available; however, copies are available from the Artie Shaw Collection at the University of Arizona.⁷⁶

⁷⁵ Artie Shaw, *Artie Shaw – A Legacy*, LP, Book-Of-The-Month Records , 71-7715, 1984.

⁷⁶ Keith Pawlak, <http://web.cfa.arizona.edu/artieshaw/collection/MMS5Shaw.pdf>.

Interlude in B-flat obviously needs new life to flourish in the clarinet world and musical landscape.

The creation of an arrangement of *Interlude in B-flat* for clarinet and piano will provide students, performers, and the public with a more common instrumentation, allowing it to be more easily programmed and preserving its place in history.

CHAPTER 4

STRUCTURE

4.1 Introduction

In addition to the discussion about instrumentation, the aforementioned biographies do not address the compositional structure or harmonic origins of *Interlude in B-flat* in any specific detail. The sole discussion regarding the harmonic language of the work is found in Richard Sudhalter's book in which he identifies the fast section of the *Interlude in B-flat* as being based upon the chord structure of a composition *Shine, or That's Why They Call Me Shine*, by Ford Dabney.⁷⁷ Most of Richard Sudhalter's information about *Interlude in B-flat* comes from a 1936 *Downbeat* magazine article, the only source that directly reported on this piece during the time.⁷⁸ Many of these early *Downbeat* magazines are nearly impossible to find as they have reportedly been stolen out of libraries around the country.⁷⁹ These articles discuss the structure of *Interlude in B-flat* from a jazz perspective as outlined by Sudhalter. However, they do not discuss the classical perspective, the quintets that Artie Shaw was practicing before composing the *Interlude in B-flat*, or his *Concerto* published four years after the *Interlude in B-flat*.⁸⁰

⁷⁷ Sudhalter, 577.

⁷⁸ "Artie Shaw and his string swing ensemble": "'Jitter-Bugs' Thrill at N.Y. Jam-Session," *Down Beat*, June 1936.

⁷⁹ Donna Arnold, UNT Music Librarian, said many of these early *Downbeat* magazines are missing from libraries all around the nation.

⁸⁰ Tom Nolan, 59.

4.2 Form

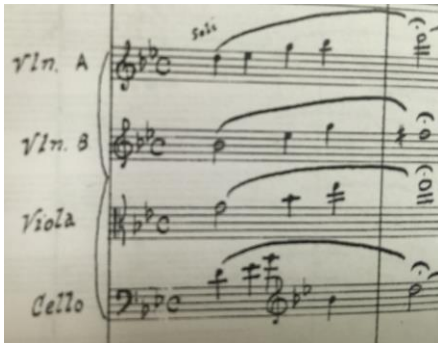
The form of this Third Stream composition provides clear style division. Shaw composed the first six measures as an introduction.

Table 4.1. *Interlude in B-flat Form: Sections and Phrases*

Sections	Intro	Intro	A	B	A	Coda
Measures	m.1-6	m.7-12	m.13-44	m.45-115	m.13-44	m.116-123
Title	String intro	Intro w/ Clarinet	Rag Section	Classical/ Blues Section	Rag Section	Coda
Phrases			A B A C	A B A B	A B A C	

The first measure of this composition is a quotation of *I'm Getting Sentimental Over You* by Tommy Dorsey as seen in Example 4.1.⁸¹ This was a signature piece by Dorsey, and at the premiere of *Interlude in B-flat*, Dorsey took the stage after Artie Shaw.⁸²

Example 4.1. Ginsberg Manuscript Measure One.



The next five measures of the introduction present a different sound altogether and are a quotation of the opening melody of Ravel's *Introduction et Allegro*.⁸³ These similarities have

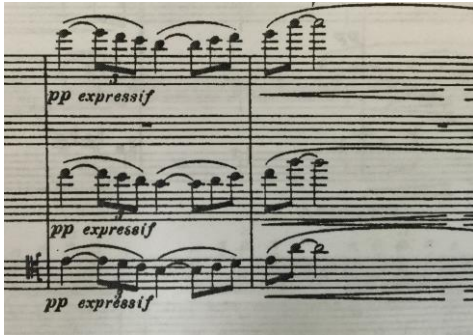
⁸¹ Studhalter, 577.

⁸² Nolan, 60.

⁸³ Studhalter, 577.

not been examined before, but the melodic similarities between Ravel's composition in Example 4.2 and Shaw's *Interlude in B-flat* in Example 4.3 are obvious.

Example 4.2. Measure Three in the Strings from Ravel's *Introduction et Allegro* Key-signature of Gb.⁸⁴



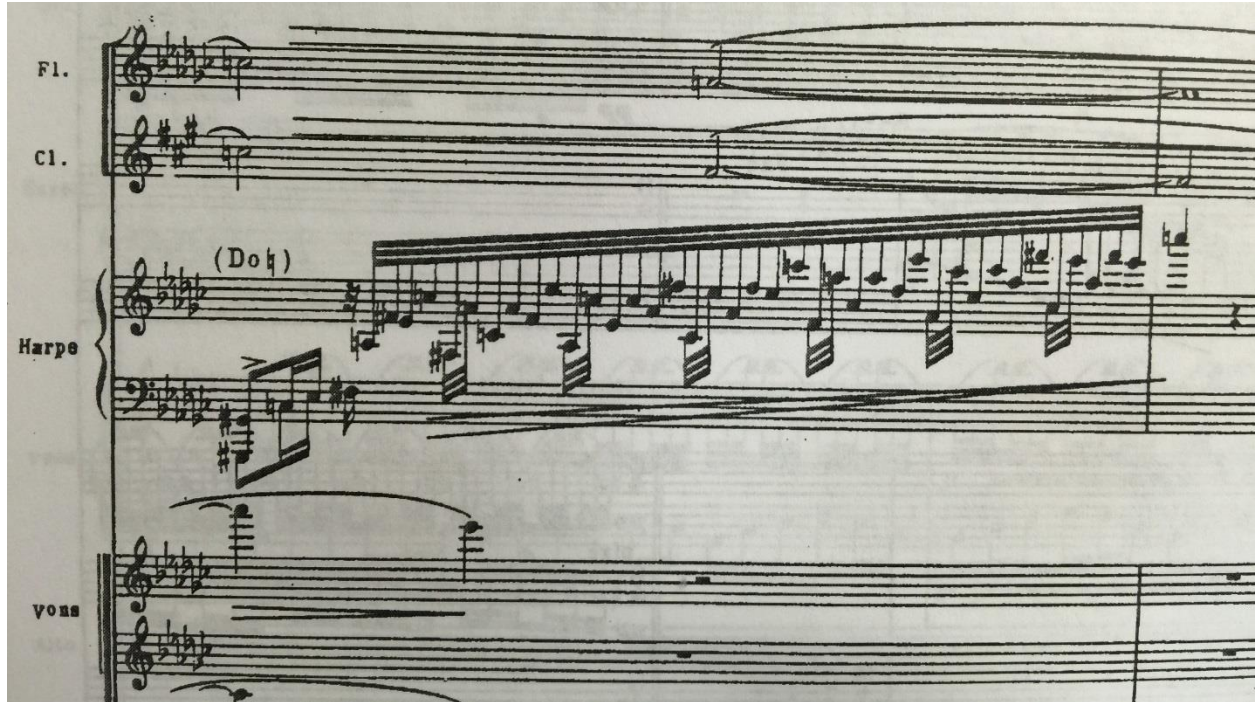
Example 4.3. Measure Two and Three of Author's Arrangement.



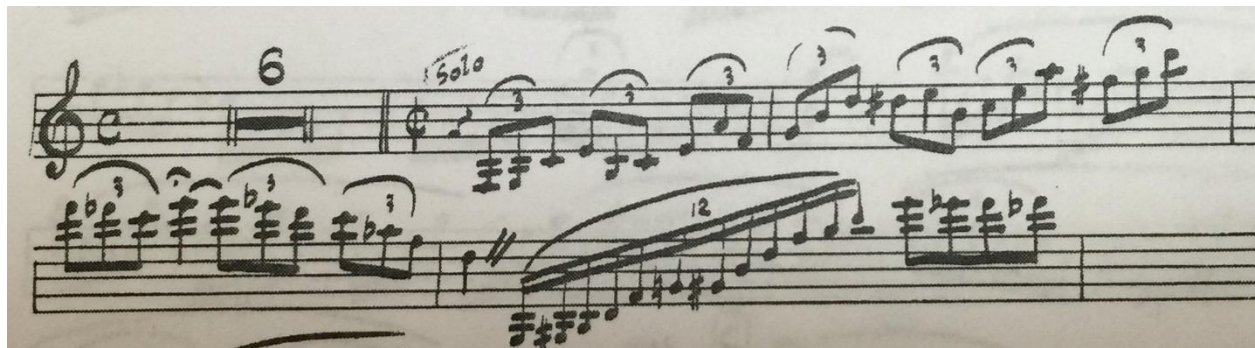
The clarinet entrance follows with a rhythmically free six-measure introduction. This section has modest underpinning in the string quartet, bass, and guitar. Shaw's clarinet part in Example 4.4 resembles Ravel's writing for the harp seen in Example 4.5. Both six-measure introductions have similar structures.

⁸⁴ Maurice Ravel, "Introduction et Allegro," *IMSLP.ORG*, Publication 1906 and accessed March 2016, http://japanese.imslp.info/files/imglnks/usimg/3/30/IMSLP06186-Ravel_-_Introduction_et_Allegro_score.pdf.

Example 4.4. Measure Five in the Harp from Ravel's *Introduction et Allegro* Key-signature of Gb.⁸⁵



Example 4.5. Ginsberg Manuscript measures 1-10.



Artie Shaw composed the A-section of the *Interlude in B-flat*, measures 13-44, in a jazz-based style. The A-section is comprised of four eight-measure periods in an ABAC form, noted on the Harmonic and Structural outline in Appendix D. Each period consists of two four-

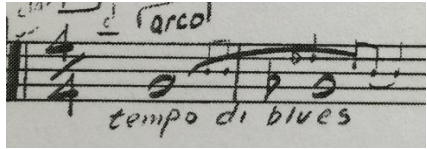
⁸⁵ Maurice Ravel, "Introduction et Allegro," *IMSLP.ORG*, http://japanese.imslp.info/files/imglnks/usimg/3/30/IMSLP06186-Ravel_-_Introduction_et_Allegro_score.pdf.

measure phrases. The style of this section draws inspiration from James P. Johnson and similar composers who merge ragtime with the early jazz language including: Ferdinand “Jelly Roll” Morton, Thomas Wright “Fats” Waller, and Arthur “Art” Tatum for example.⁸⁶ The rhythm section consists of the bass playing primarily on beats one and three, and the guitarist playing the chords on beats two and four. The A-section is called the Rag Section in the remainder of this document.

The B-section of the *Interlude in B-flat* alternates between classical style and blues style from measures 45-115. The B section is called the Classical and Blues Section in the remainder of this document. Similar to the Rag Section, the Classical and Blues Section has an introduction from measures 45-51; the form of this section is ABAB. The phrase structure of the Classical and Blues Section is not as balanced as the Rag Section. The A-phrases in both Classical and Blues Section are 16 measures long while the B-phrases are unequal in length. The A-phrases in the Classical and Blues Section are a double-period phrase structure with two balanced eight-measure periods with two four-measure antecedent and consequent phrases. The first B-phrase, measures 68-75, is marked stylistically as the blues as seen in Example 4.6, and the tempo is much slower. The second B-phrase is 24 measures in length, making up the difference in length between the combined 32 measures of the A-phrases and the first eight-measure B-phrase. It is again marked stylistically as a blues.

⁸⁶ Frank H. Trolle, *James P. Johnson: father of the stride piano (Alphen aan de Rijn, Netherlands: Micrography, 1981)*, 16.

Example 4.6. Blues Style Marking in *Interlude in B-flat*.



Following the Classical and Blues Section, the Rag Section returns. *Interlude in B-flat* concludes with a short, fast eight-measure Coda similar to the content to the first A-phrase from the Classical and Blues Section. The overall form of *Interlude in B-flat* is a ternary ABA with two introductions and a Coda.

4.3 Harmony

Artie Shaw based the harmonic structure of *Interlude in B-flat* on the blues progression from the composition *Shine* by Ford Dabney while also borrowing from Ravel and Debussy.⁸⁷ *Shine* by Ford Dabney was developed from early blues forms. The common 12 bar blues can be shortened to an eight-bar structure. Each measure of this eight-bar form is doubled to make it a 16-bar structure, as seen in Figure 4.1.

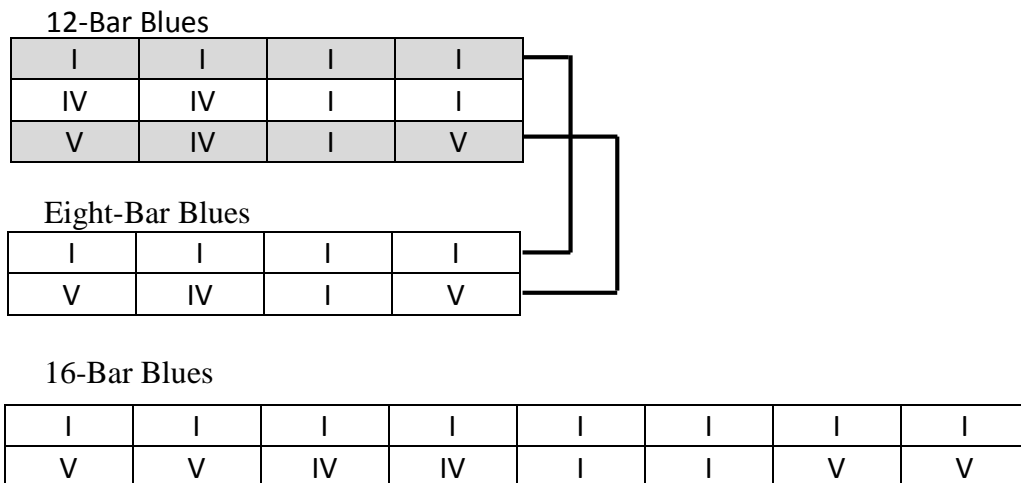


Figure 4.1. Blues Progressions from 12-bars to 16-bars.

⁸⁷ Sudhalter, 577.

Ford Dabney joined two 16-bar blues progressions for his chord structure for *Shine*. The chord progression of the chorus of *Shine* is outlined in Table 4.2.⁸⁸ Many subsequent jazz musicians developed the chord progression Dabney composed in 1910 into the progression seen in Table 4.3. Shaw deviates from this harmonic progression by changing and adding chords which adds another layer of wit to the original title of *Chord-ination*. Not only is the clarinet part difficult but the chord function is innovative. Additionally, *Interlude in B-flat* has a few instances where the written string parts, lead sheet chords, and the added wind parts all have different chords. The piano arrangement of this work will be created from the harmonic analysis to differentiate the jazz-, classical-, and blues-based sections.

Table 4.2. Analysis of Ford Dabney’s 1910 *Shine*.

I	i	V7	V7	I	i	V7	V7
V17	V17	ii	ii	V7	V7	I	I
I	i	V7	V7	V17	V17	ii	ii
viidim	ii	vi	VI	V/V	V	I	I

Table 4.3. *Shine* Chord Progression⁸⁹ and Phrase Structure of the Rag Section.

I	I	V7	V7	I	I	V7	V7	----A----
V7/vi	V7/vi	vi	vi	V7/V	V7/V	V7	V7	----B----
I	I	V7	V7	V7/vi	V7/vi	vi	V7	----A----
IV	#ivdim	I	V17	V/V	V7	I	I	----C----

Shaw deviates from the *Shine* progression by substituting chords with similar function in his progression. Chords including a C-sharp or D-flat are significant throughout this

⁸⁸ Ford Dabney, “That’s Why They Call Me Shine,” *Detroit Public Library: Digital Collections*, Publication 1910 and accessed March 2016, <http://digitalcollections.detroitpubliclibrary.org/islandora/object/islandora%3A209442>.

⁸⁹ “*Shine*,” *Carolus Jazz Club*, <http://carolusjazzclub.com/fr/grilles-jazz/shine-thats-why-they-call-me-shine>, accessed April 5th 2016.

composition and typically provide harmonic interest or unique function. Shaw changes the *Shine* progression in both A-phrases, measures 14-15, measures 18-19, and measures 30-31, as seen in Appendix D. In each of these instances Shaw wrote four chords in the place of the two chords in the first four measures of the *Shine* progression as seen in Table 4.4.

Table 4.4. Harmonic differences Between Shine and Interlude in B-flat.

<i>Shine Progression</i>				
measure	1	2	3	4
chord	I	I	V7	V7
<i>Interlude in B-flat progression</i>				
measure	1	2	3	4
chord	I	VII7	ii	V7

In each of these groupings, Shaw deviates with an VII7 or A7 chord, [A, C#, E, G], and then a ii or C-minor chord. This same chord occurs, though only in passing, in Ford Dabney’s original work when, at the end of second measure of the chorus in F-major, an A-flat is written as a G-sharp as part of a VII7 chord, [E, G-sharp, B, D].⁹⁰ In traditional harmony a VII7 could be viewed as a V7/iii, but in this instance the chord never resolves to a iii-chord. Dabney resolved this chord to a viio7 chord in the original third measure, leading one to hear the A-flat as a suspension. However, Shaw emphasized this chord for the entire measure and resolves it to a C-minor chord, ii. The C-minor chord is not of concern as it is common to “back-up” changes, or add a chord, by interjecting a ii-chord before a dominant chord.⁹¹ A ii-chord and a V-chord have similar notes for the harmonic function but with different root notes, as seen in Example 4.7. Because these chords have similar notes, it is common to interject a ii-chord when a V-chord has

⁹⁰ Ford Dabney, “That’s Why They Call Me Shine,” *Detroit Public Library: Digital Collections*, Publication 1910 and accessed March 2016, <http://digitalcollections.detroitpubliclibrary.org/islandora/object/islandora%3A209442>.

⁹¹ Richard Stitzel (jazz arranger) in discussion with the author, March 2016.

a long duration. The interjection of a ii-chord provides increased forward momentum with the harmonic progression, and this is called “backing up” the chord changes.

Example 4.7. Harmony from Measures 15-16.



Artie Shaw also used the C-sharp in a VII7 chord progression from a V7-chord, [F, A, C, Eb], moving to the I-chord, [Bb, D, F], in the classical sections. This chord progression is the reverse, or I-chord progressing to an augmented V-chord, in the introduction or the beginning of the Rag Section discussed earlier. He included this progression at the end of the second introduction in measures 11-12. These two measures have lead sheet notation in the guitar part as follows, Bb-A7-F7. The A7-chord, or VII7, as seen in the harmonic analysis of the work in Appendix D, has the C-sharp similar to measures five and six. The A7-chord could be heard as harmonic planing, moving all the chord tones the same interval to the next chord, from the B-flat chord before it or as a type of suspension, with the with A7-chord being an F-augmentedM7 chord without the F. It is important to know that the bass is not playing A on the A7-chord but rather the note E. Not hearing a B-flat to A progression in the bass line clouds the planing function of the chord and deemphasizes the chord heard as A7 and supports the notion of it being a passing-chord or suspension.

While the discussion about function is important, it does not explain how Shaw arrived at the A7-chord in the first place. This progression stems from the blues, mainly I, IV, and V-chords. Artie Shaw developed the original *Shine* progression by making a common substitution for the IV-chord, [Eb, G, Bb, Db]. Switching to the chord based on the note which is a tritone away from E-flat, Shaw made a tritone substitution for the IV-chord to A7, [A, C#, E, G]. It is

essential to understand that the third and seventh notes of these chords are the same but have simply traded places in the chord, maintaining a similar function between these two chords with different root notes, E-flat or A, in the bass. This is seen in Example 4.8. The role of the sharpened-second-scale-degree is similar to that of the *blue note*, a lowered third, fifth, or seventh,⁹² and Shaw utilizes this note greatly in the clarinet part that will be discussed later.

Example 4.8. Tritone Substitution for the IV7 Chord.



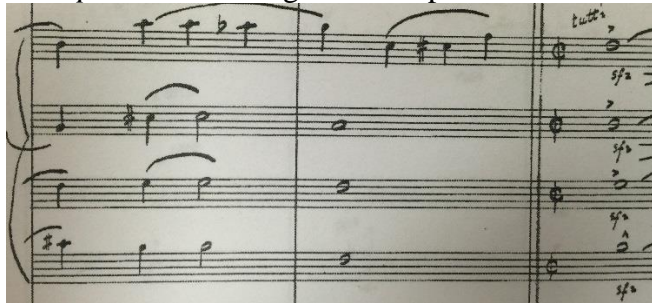
Artie Shaw also used the C-sharp in a chord progression from an augmented V or augmented V7 chord, [F, A, C#, Eb] moving to the I-chord, [Bb, D, F]. Several measures with these augmented chords throughout *Interlude in B-flat* have discrepancies between the chord symbol and what is included in the parts. The first two introductions primarily include strings and clarinet and have some harmonic intrigue and discrepancies. For instance, in measure two the second violin part has a written F-sharp, but harmonically it functions as a minor third, or G-flat, of an E-flat minor chord. Throughout this composition, Shaw used enharmonic equivalencies for notes rather than the expected written note of the chord.

The first chord of measure four and the chord in measure five introduce important sonorities heard throughout the *Interlude in B-flat* as seen in Example 4.9: augmented chords, [Bb, D, F#] and [F, A, C#] respectively. The F-sharp was written enharmonically in measure two but now functions as the raised fifth of the tonic chord. The chord at the beginning of

⁹² *Webster's Third New International Dictionary of the English Language, Unabridged.* (Springfield, MA: Merriam-Webster, 1993), "Blue Note," accessed March 2016, <http://www.merriam-webster.com/dictionary/blue%20note>.

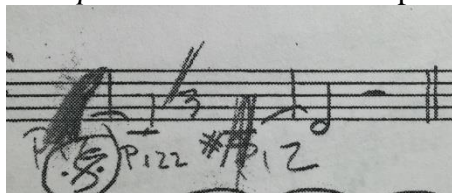
measure five is an E-flat7 chord, [Eb, G, Bb, Db], but the D-flat is written enharmonically in the cello as a C-sharp. The C-sharp then becomes the raised fifth in measure five of the augmented chord discussed above. Then by the end of measure five, the C-sharp returns as an enharmonic equivalent of D-flat as the third of B-flat minor, [Bb, Db, F, Ab]. The function of written notes is masked with the prevalence of enharmonic equivalence throughout this work.

Example 4.9. Ginsberg Manuscript Measures 5-6.



The harmony in measure 11 is challenging to decipher. There is no C-sharp written in any of the string quartet parts. Upon further investigation, Shaw wrote a C-sharp in the original manuscript. Shaw later scratched out the C-sharp; it is not included in the later printed manuscript by Benjamin Ginsberg, as seen in Example 4.10. The C-sharp was not only removed from measure eleven but likely removed from measure ten as well. However, it is impossible to determine what note is actually missing due to the dark mark in measure ten.

Example 4.10. Shaw Manuscript Measure 7.



Shaw also revisited the augmented harmony, [F, A, C#], in the second half of measures 16 and 28. This is an important change in the composition from the *Shine* progression. Shaw

was exposed to contemporary classical composers like Stravinsky, Debussy, and Ravel just a few years before writing *Interlude in B-flat*. This is a section that accentuates Shaw's Third Stream style in *Interlude in B-flat*. Rather than use a common harmonic progression, Shaw expanded the harmony in the Rag Section with harmonic movement similar to Debussy's *Prelude I Book I*,⁹³ as seen in Example 4.11.

Example 4.11. Debussy's *Prelude I Book I* m.1.



In 1930, Artie Shaw began to study the influential classical composers of his day: Stravinsky, Ravel, and Debussy. The C-sharp here is more than a passing tone or suspension, since guitar and piano all reinforce an F-augmented chord. The augmented chord comes from the whole-tone scale similar to the melodic and harmonic content of much of Debussy's compositions.

The next major harmonic alteration by Artie Shaw to the *Shine* progression is during the last eight measures, or the line that is the Stomp Progression from *King Porter Stomp*. In measure 38, Shaw wrote a iv-chord, or E-flat minor, instead of an #ivo7-chord, or E-diminished7. This deviation in the chord progression changes the progression so drastically that it can no longer be called the "Stomp" progression that is maintained later in the *Interlude in B-flat*. Shaw then added a iii- and v-chord in measure 39 and a iv-chord in measure 41. Shaw

⁹³ Claude Debussy, "Preludes Book I, I. *Lent et grave*," *IMSLP.ORG*, Publication 1910 and accessed March 11th 2016, [http://imslp.org/wiki/Pr%C3%A9ludes_\(Book_1\)__\(Debussy,_Claude\)](http://imslp.org/wiki/Pr%C3%A9ludes_(Book_1)__(Debussy,_Claude)).

hinted at the next section with these added chords. The root movements, [D, F, G] and [C, Eb, F], are similar to the root movements, [F, A, Bb], in the Classical Section that begins in measure 45.

Shaw wrote different harmonies between the guitar and strings at the end of the Rag Section. Shaw wrote a B-flat diminished chord in the guitar part in measure 43. The written notes in the other parts are enharmonically equivalent with that chord symbol and are [C#, E, G, Bb] with an E in the bass. This is another example of enharmonic writing between the parts as seen in Example 4.12. This is heard as a viio7/V, or Edim7, with the C-sharp functioning enharmonically as D-flat. This chord is followed by an added V7-chord in measure 44, ending the Rag Section on the dominant.

Example 4.12. Enharmonically Equivalent Chords Between Parts Measure 43.

The image shows a musical score for three measures: m. 43 (guitar), m. 43 (others), and m. 44. The key signature is B-flat major (two flats). The guitar part in m. 43 plays a B-flat diminished chord (Bb7b9). The other parts in m. 43 play an enharmonically equivalent chord consisting of the notes C#, E, G, and Bb, with E in the bass. In m. 44, the other parts play an added V7-chord (F7).

Shaw modeled the Classical Section on Dabney's progression but with more modifications. Additionally, the harmonic rhythm of this section is twice as fast as the Rag Section. This section has a seven-measure introduction by the strings, bass, and guitar and is similar to the last 16 measures of the *Shine* progression. The chord progression from *Shine* starts on with a I-chord to a V7-chord, but this section starts with a V7 that moves to the I-chord. Shaw interjected an A7-chord between the V7-chord and to the I-chord. The relationship between V7-chord to the VII7-chord is a chromatic median relationship and is similar to the first

measure of the Debussy discussed above, but in reverse. Once again this is a tritone substitution for a IV7-chord that is normal for a blues progression, V7-IV7-I.

The second four measures of the Classical Section feature the authentic and complete “Stomp” progression from “Jelly Roll” Morton’s *King Porter Stomp*. This progression is uniquely built on an ascending step-wise bass motion, [Eb, E, F, G], which provides harmonic interest. Shaw restores the second chord in last eight measures of the *Shine* progression, Edim7 or viio7/V, which he altered in measure 38 and incorrectly labeled it in measure 42 of the Rag Section. Shaw used this chord as a viio7/V but did not resolve it a V-chord. Instead, he resolved it to a I-chord, like the *Shine* progression with the fifth of the chord in the bass. These changes from the progression heard in the Rag Section, plus the clarinet part discussed later, give the Classical Section a distinctive sound. Shaw used the string bass to play the unique progression, moving upward by step, while assigning the cello the roots of the chord common to the bass part.

The Blues Section of *Interlude in B-flat* begins with an E-flat chord, the very chord that Shaw altered or substituted for the vast majority of the previous sections. Harmonically, Shaw utilized the last line of the *Shine* progression but with major adaptations. The first three chords of the Blues Section are similar to measure 37 from the Rag Section, but Shaw interjected a VII7-chord that moved to a minor v-chord. While Shaw wrote these chords, the strings do not have the seventh of the chord in their parts. This relationship is a doubly-chromatic median. Shaw shortened this B-phrase to only eight-measures and quickly returned to the Classical Section, A-phrase. The harmony supported this goal. The first Blues Section cadences on a v7-chord instead of a I-chord. Shaw featured the Classical Section and began on a V7-chord. The Blues section returns once again for a longer stay this time, once again in E-flat with a slow segue beginning in measure 92. The first three-chords are similar to the previous Blues Section, but once again

Shaw changed the fourth chord of the section. The written chord is a B-flat minor6 chord, but it functions as a viio7sus4-chord, [C#, F, G, Bb]. This chord resolves to a D major chord. Like the A7-chord previously in this chord progression, this is a doubly-chromatic median relationship. The last time this progression happens in measure 108, Shaw used the A7 chord. Instead of resolving down the interval of a third, Shaw resolved this chord up the interval of a third to C-minor, also a doubly-chromatic median relationship. Shaw ended this section with several viio7/V-chords that resolve to V7-chord.

The Rag Section is repeated in a Ternary form, ABA. This repeat is complete and exactly duplicates the chord structure as before. Shaw composed a Coda instead of ending at the conclusion of the repeated Rag Section. The Coda has similar harmonic and melodic content as the Classical Section. The first four measures of the Coda are harmonically the same as the Classical Section; it is the melody that has been collapsed.

The last three measures of the Coda have a few discrepancies. These issues once again occur again during the last line of the *Shine* progression. However, the discrepancies do not fall on the second chord, discussed at length above, but here Shaw changed the third chord, normally a I-chord. Yet, the chord Shaw wrote in measure 121 is a minor V-chord, or F-minor; it was a I-chord, or B-flat major, originally in the *Shine* progression. Additionally, the written notes are not F-minor but rather D-diminished7 chord, [D, F, Ab, Cb]. To further compound the problem of analyzing the section, the piano has an A-natural, but upon further examination, the original manuscript has an A-flat. Lastly, the penultimate chord is a V7-chord, not simply a V-chord as written.

The harmonic analysis is critical in creating an arrangement of *Interlude in B-flat* for clarinet and piano. The trumpet, saxophone, and trombone, added later, primarily interject

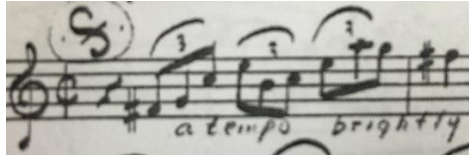
rhythmic accents throughout the composition. Harmonically, the winds anticipate the next chord in measures 15, 19, and 39. Because the emphasis of this project is creating an arrangement based on the original composition, harmonic anticipations are excluded from the arrangement.

4.4 Differences Between Recordings and Manuscript

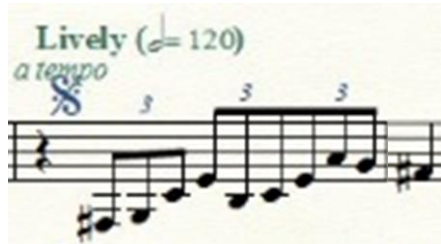
On the surface, transferring Artie Shaw's written clarinet part would seem to be the easiest part of the arrangement process. However, upon careful review of the manuscripts and audio available for this composition, there are differences between the written clarinet parts and the only recording of Artie Shaw playing the *Interlude in B-flat*. The differences between the recording and the printed manuscripts, along with the structural locations where these differences occur, support the concept that Artie Shaw understood these sections to be different stylistically. These differences emerge only in the Rag and Blues Sections of the piece, further corroborating the idea that Artie Shaw viewed the Classical section as just that, fixed repertoire to be performed as written, rather than improvised.

The first of the differences between the recorded and printed parts occurs in the first measure of the Rag section. The clarinet part in the written edition begins in the throat tone register then crosses the break. However, on the recording, Artie Shaw performed this first triplet run down an octave, keeping it entirely in the chalumeau register, as seen in Example 4.13 and 4.14. Shaw then played the printed part on beat two of the second measure of the Rag section. Shaw only made this change the first time through the Rag section; he played the same passage in the range of the printed music during the return of the Rag section.

Example 4.13. Ginsberg Manuscript Measure 13.

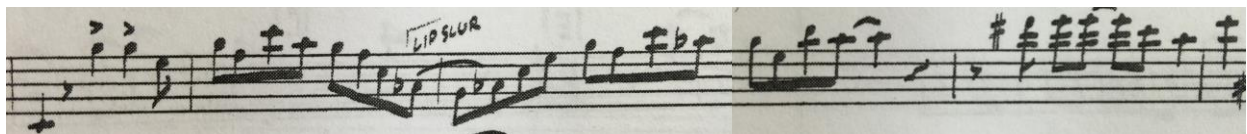


Example 4.14. Transcribed Measure 13 from Shaw's Recording.



While the first difference is simply an octave displacement of the written edition, the second alteration that occurs in measures 37-39 is sizeable. Shaw started with similar notes but varied the written part greatly in measure 38 and simplified measure 39 as seen in Examples 4.15 and 4.16. Shaw played the written part during the repeat of the Rag Section.

Example 4.15. Ginsberg Manuscript Measures 37-39.



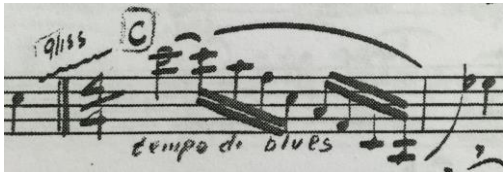
Example 4.16. Transcribed Measures 37-39 from Shaw's Recording.



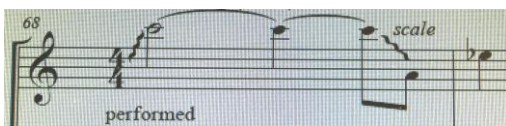
The next passages Shaw transformed are at the beginning of the Blues Section. Shaw did not change the Classical Section of this piece; however, he made major alterations to the Blues Section. The first of these changes happens in measure 68. In the recording Shaw did not play

the written descending arpeggio but instead played a rapid scale-like smear down to a throat tone A, as seen in Examples 4.17 and 4.18.

Example 4.17. Ginsberg Manuscript Measure 68.

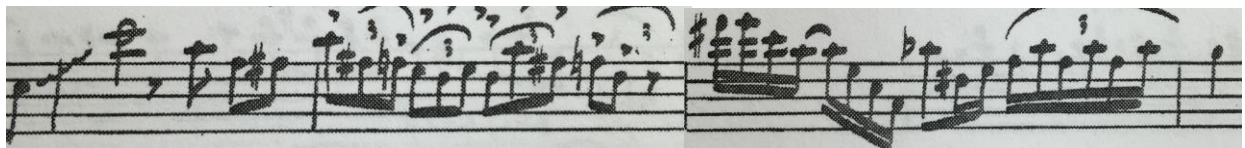


Example 4.18. Transcribed Measure 68 from Shaw's Recording.

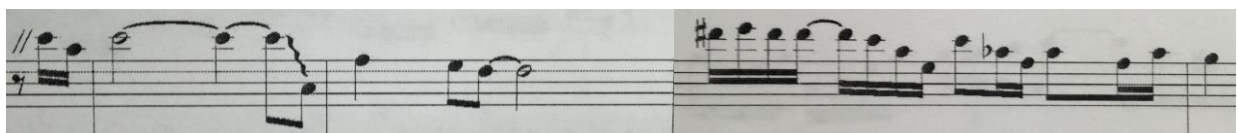


The second alteration to the Blues Section was enormous. Shaw deviated wildly from the printed page in measures 72-74, as seen in Example 4.19 and Example 4.20. He brought out the blue note with the change in these measures and emphasized the written F, sounding E-flat, in the second measure though the chord is a C7. In the third measure featured in Example 4.20, Shaw landed on a D-sharp, sounding C-sharp/D-flat, suggesting a chord that was not written in the chord chart as Edim7. He played against the C-naturals and D-naturals in the cello part which is again an example of the blue note.

Example 4.19. Ginsberg Manuscript Measures 72-74.

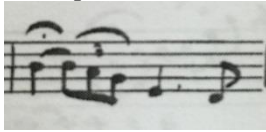


Example 4.20. Transcribed Measures 72-74 from Shaw's Recording.



The next two sets of examples are prime examples of how Shaw took a simple melody and ornamented it in performance. He performed an eighth pick-up note as triplet sixteenth, adding notes the interval of a fifth away from the written note, as seen in Example 4.22. In measures 102 and 103, Shaw repeated a few notes as grace-notes and excluded triplet-sixteenth notes in favor of a smooth scale-like run, as seen in Example 4.24.

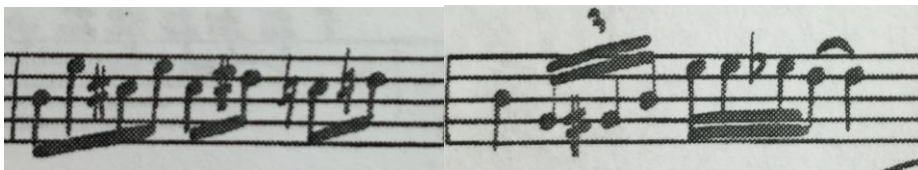
Example 4.21. Ginsberg Manuscript Measure 97.



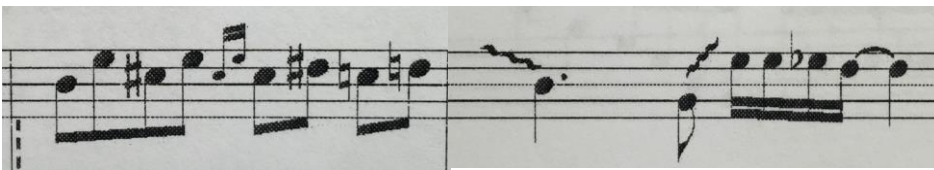
Example 4.22. Transcribed Measure 97 from Shaw's Recording.



Example 4.23. Ginsberg Manuscript Measure 102-103.

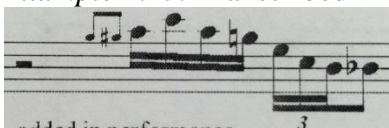


Example 4.24. Transcribed Measure 102-103 from Shaw's Recording.

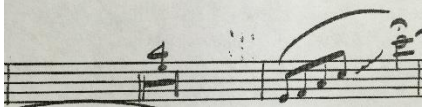


Next, Shaw performed a passage, shown in Example 4.25, during written rests in measure 107, as seen in Example 4.26.

Example 4.25. Transcribed Measure 107 from Shaw's Recording.



Example 4.26. Ginsberg Manuscript Measure 107.



The deviations, changes, and ornamentations detailed above provide a study of how Artie Shaw creatively and flexibly interacted with music. While so many changes occurred during the Rag and Blues Sections, Shaw did not change the Classical Section. This represents Shaw's different intended styles, and his approach to classical music as an art that is fixed and performed. With knowledge of the piece and motivation from the historical importance, the work of arranging Artie Shaw's *Interlude in B-flat* can begin.

CHAPTER 5

FINAL ARRANGMENT

5.1 Introduction

The previously mentioned historical context of *Interlude in B-flat*, along with the premiere instrumentation, other compositional influences, and the harmonic analysis, guide the arranging process of this composition for clarinet and piano. As stated earlier in this document, preservation and performance of the *Interlude in B-flat* by Artie Shaw is the primary goal of this arrangement. This arrangement originates in Shaw's initial manuscripts without the additional wind parts. The piano part for the arrangement is a synthesis of the rhythmic and harmonic structures that come primarily from the other instruments in the original composition. The context and events discussed in chapters one through four shaped the arrangement, along with current jazz and classical educators, arrangers, and performers.

Daniel Cavanagh, composer, pianist, and Director of Music Industry Studies at the University of Texas at Arlington, and Richard Stitzel, composer, arranger, trumpeter, and Director of Jazz Studies at Tarrant County College South Campus, advised me in the creation of the clarinet and piano arrangement. Daniel Cavanagh assisted in development of proper voicing for the right-hand of the piano in both the Jazz and Classical Sections of this composition. The string parts and the guitar parts are often in the same range; depending on the style of that section, one of these two chord voicings are used. Along with the harmonic analysis, these individuals served as references in the generation of a piano part that is similar in style to other works by Artie Shaw.

Karen Parsons, pianist and Chair of Tarrant County College Northeast Music Department, and Edwardo Rojas, principal pianist for the Dallas Chamber Symphony and

adjunct piano faculty at Tarrant County College, guided the arrangement from a performer's perspective to ensure the part is both functional and playable. The bass, guitar, and drum set parts are assigned to the left hand of the piano in a stride bass pattern similar to the original composition. Parsons and Rojas aided in the development of a piano part that remains true to the original composition and guided the creation of this stride-bass line. All four of these individuals reviewed the editions created throughout the development process of the arrangement and made recommendations for changes; they did not participate in the arranging and editing process in Finale.

5.2 Clarinet Part and Performance

The creation of the clarinet part was more complex than simply entering it into Finale due to differences between the only available recording and the manuscript. The establishment of a template with the correct number of measures for the clarinet and piano using Finale with the D.S. and the Coda was helpful beginning to the arrangement. Shaw's original clarinet part was first entered into Finale; additional lines of staff had to be added to notate the differences. The final arrangement of the clarinet part documents not only Shaw's original manuscript but also note changes and performance practice. In the most extreme case in measure 27, three clarinet parts have been entered to represent the manuscript, recorded performance first time through, and recorded performance second time through, as seen in Example 5.1.

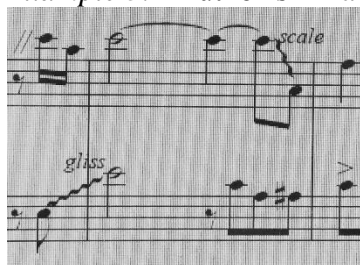
Example 5.1. Author's Arrangement Measures 26-28.

The image shows a musical score for measures 26-28, consisting of two staves. The top staff contains the main melodic line with various notes, rests, and ornaments. The bottom staff contains a second melodic line. Annotations include "both times" under the first measure of the top staff, "first time" and "second time" under the second and third measures of the top staff, and "written" under the first measure of the bottom staff. There are also triplets marked with a "3" in both staves.

Other differences, as detailed in the previous chapter, have been entered into Finale in a similar manner, as seen in the final arrangement in Appendix F. Notes, such as “written” or “both times,” are included beneath the clarinet parts when additional parts have been entered to express the origin of these parts.

As stated previously, Shaw’s manuscript does not reflect his actual performance practice heard on the recording. Shaw added ornaments between intervals, primarily in four different ways. Text, such as “scale,” “gliss” for glissando, or “chr” for the chromatic scale, is included in the clarinet part, as seen in Example 5.2, as a guide to performers today of an accurate record of how Shaw stylized the music in performance. When the “scale” text has been inserted, it indicates that Shaw quickly played a descending C major scale. When the “chr” text has been inserted, this guides the performer to smoothly fill-in the interval between the written notes with a chromatic scale. Lastly, performers should work to interject a glissando between the written notes where the “gliss” text appears.

Example 5.2 Author's Arrangement Measure 72.



The fourth ornamentation is the lip slur. Lip slurs are a major stylistic element of the clarinet part performed by Shaw and may be challenging for many classically trained clarinetists. Not only does this piece have lip slurs written in the manuscript, but Shaw also added this stylistic device throughout the composition, as seen in Example 5.3. Early in his career, Shaw approached the clarinet like the saxophone as previously discussed in the first two chapters. This implies that his embouchure engaged with the mouthpiece perpendicular to his face rather than the typical entry of the clarinet mouthpiece. His lips were more in front of his teeth than the now famous Daniel Bonade, who had all of his lip wrapped in due to his large overbite.⁹⁴ It is easy to understand the differences between these embouchures by saying the letter “v” and “m.” The consonant “v” is similar to a clarinetist’s embouchure; while the consonant “m,” with the lips in front of the teeth, is similar to a saxophonist’s embouchure. Because of this, lip slurs are easier for Shaw than most classical clarinetists today because the slightest movement has a greater impact on the tone.

Example 5.3 Author's Arrangement Measures 18-21.



⁹⁴ Carol Anne Kycia, *Daniel Bonade: A Founder of the American Style of Clarinet Playing*, 31.

Lip slurs are also found in Artie Shaw's *Concerto*. Many recordings exist of clarinetists playing these notes with their fingers; however, this is not how Shaw himself performed lip slurs or glissandos. Instead, he used his lips and throat as seen in the video clip of him performing his *Concerto in Second Chorus*,⁹⁵ a motion picture, and heard on the one recording of *Interlude in B-flat*.⁹⁶ Lip slurs are performed by first fingering the upper note of the grouping and then loosening the embouchure and lowering the voicing, or tongue position in the mouth, to achieve the lower note without actually fingering that note. This type of semi-tone or quarter-tone manipulation of chord tones is a prime example of the blue note,⁹⁷ as seen in Example 5.3.

Ornamentation is only one of the elements that makes *Interlude in B-flat* difficult. The flexibility of rhythm, articulation, and timbre required in this composition make it a challenge to perform. The introductions are mostly slurred and rhythmically free like a cadenza. However, each of the following three sections has fixed articulations and rhythmic differences. The rhythm of the Rag Section is swung, and characteristic articulation is important to executing appropriate style. The author has added articulations to the final version to aid in the study and performance of *Interlude in B-flat* by classical clarinetists. Performers should strive for the iconic swing era timbre with a vibrant *ping* in the sound. Next, the Classical Section is mostly slurred and straightforward rhythmically. Performers should work to achieve a darker, more compact sound in this section. Finally, the rhythm in the blues section is one of "lazy eighths",

⁹⁵ *Second Chorus*, directed by H. C. Potter (1940; Hollywood: Paramount Pictures, 2004.), DVD.

⁹⁶ Artie Shaw, *Artie Shaw – A Legacy*.

⁹⁷ Hans Weisethaunet, *Is there such a thing as the 'blue note'?*, "Popular Music" volume 20/1, 2001, Cambridge University Press, pp. 99-116, United Kingdom print, Accessed March 2016, <http://www.uio.no/studier/emner/hf/imv/MUS2601/v07/undervisningsmateriale/blue-note-artikkel.pdf>.

not swung and not straight. The articulations require the performer to keep the tongue in contact with the reed slightly longer than normal. The timbre for the Blues Section is a big sound that is more defuse than the Rag Section, similar to that of the New Orleans clarinet timbre. Such quick and varied changes make *Interlude in B-flat* a difficult Third Stream composition and an important pedagogical work in the clarinet repertoire to develop flexibility.

5.3 Rhythm and Articulation of Piano Part

Many issues were addressed after entering the string parts into Finale as a harmonic reduction for the piano, thus initiating the arrangement process of the piano part. Differing articulations that happen simultaneously in the ensemble posed a problem for the piano. For instance, the piano needed to be legato in the right-hand and *secco* in the left-hand, depicting the articulation differences between the jazz combo and the *arco* string quartet, as seen in Example 5.4.

Example 5.4 First Version of the Piano Arrangement Measures 13-16.



Dan Cavanagh recommended more rhythmic momentum in the right-hand of the piano because the *arco* string part would not be accomplished on the piano. Cavanagh recommended a few techniques for rhythmic devices, and ultimately, a blend of these were chosen. For instance, a tremolo in the left-hand every four measures clearly delineates the phrases during the Rag section. There is precedence for such use. Shaw himself used a tremolo in his *Concerto* during

the cadenzas.⁹⁸ The author interjected the “Charleston Rhythm,”⁹⁹ made famous by James P. Johnson, between the measures with the tremolos, as seen in Example 5.5. This rhythm is similar to the original piano part by Ford Dabney.¹⁰⁰ Cavanagh also advised changing the left-hand part by taking out the rests, making the part all quarter-notes.

Example 5.5 Transitional Version with Rhythmic Changes Measures 13-16.



Next, Richard Stitzel recommended changes to the notation in the right-hand of the piano, as seen in Example 5.5. This change was made for the ease of performance in order to clearly show the middle of the measure rather than having it hidden in the second dotted-half note. The change to a tied eighth-note and quarter-note is seen in Example 5.6.

Example 5.6. Transitional Version with Corrected Notation Measures 14-15.



⁹⁸ Artie Shaw, *SHAW, ARTIE Vol. 2, Concertos For Clarinet, Original 1937-1940 Recordings*, Artie Shaw (Victor 1941; Hollywood: Naxos Jazz Legends, 2005.), CD.

⁹⁹ Scott E. Brown, *James P. Johnson: A Case of Mistaken Identity* (New Jersey: Scarecrow Press, 1992), 159.

¹⁰⁰ Ford Dabney, “That’s Why They Call Me Shine,” <http://digitalcollections.detroitpubliclibrary.org/islandora/object/islandora%3A209442>.

Example 5.5 and Example 5.6 show the harmonic and rhythmic interjection by the trumpet, saxophone, and trombone in measure 15. In the Rag Section, the winds anticipate the next chord each time they play. Because these instruments were not part of the original composition, Example 5.7 reflects the final form of these measures without the wind inflection.

Example 5.7. Final Version of Piano Arrangement Measures 14-15.

The image shows a piano arrangement for measures 14 and 15. The score is written for piano (Pno.) and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 14 begins with a treble clef staff containing a series of chords: a B-flat major triad (Bb, D, F), a B-flat major triad with a sharp fourth (Bb, D, F, Ab), a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb), a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb), a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb), and a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb). The bass clef staff contains a series of chords: a B-flat major triad (Bb, D, F), a B-flat major triad with a sharp fourth (Bb, D, F, Ab), a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb), a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb), a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb), and a B-flat major triad with a sharp fourth and a sharp fifth (Bb, D, F, Ab, Bb). The score is labeled '14' at the beginning of the first measure.

Arranging the Rag Section was more difficult because of varying note lengths and rhythms in the written parts. Throughout this section, the strings play with the bow, but the bass is plucked. The author added a performance message directing the pianist to play without using the pedal. The sound is sustained not by the pedal but by repeating the chord with the rhythmic figure added to the right hand of the piano. Because of the natural decay of the pizzicato in the strings, note lengths were changed in the piano part to reflect the length of notes heard on the recording. The Classical Section also contained these articulation issues. In the Classical Section, Shaw wrote pizzicato eighth-notes for the strings; however, Cavanagh confirmed that adapting these to quarter-notes to keep the sound moving forward was the best idea. These few examples demonstrate the variety of issues overcome in setting the string parts from *Interlude in B-flat* to the piano.

The piano part also had to reflect two important drum parts. The Rag Section features a four measure snare drum roll. How best to adapt this roll to the piano part? A tremolo in

measures 34-37 simulates the activity of a snare drum roll. Another important drum set moment is two eighth-notes on the snare drum on beat three before the D.S. in measure 115. These notes do not originally exist in the score but were featured in the one known recording. The bass part contains quarter notes on beats three and four in measure 115, but this was changed in the piano arrangement to reflect two eighth-notes on beat three. Appendix F shows this as two octave F eighth-notes on beat three.

5.4 Harmony of Piano Part

The harmonic language throughout *Interlude in B-flat* presents further arrangement challenges. As stated earlier, the original manuscripts and the string parts were the starting point for the harmonies used throughout the piano arrangement. A few of the chords written in the guitar part are not the same as the written string parts. For instance, the A7 chord in measure 11 is a prominent chord throughout this composition, as discussed earlier; the C-sharp should be added. Appendix F reflects the added C-sharp to measure 11 that was crossed out in the manuscripts as in Example 4.5. Next, an F-sharp was added to the chord at the end of measure 32 to replicate the F-sharp diminished chord written in the guitar part. Thirdly, the chord labeled in the guitar part in measure 37 is an E-flat minor chord; however, the strings have a C written, and this note was kept in the right-hand of the piano. Fourthly, the G7 chord in measure 50 written in the guitar part has been kept as a sounding G-minor7 chord because of a B-flat in the written viola part. Finally, the G-flat in measure 98 has been maintained from the violin B part despite the chord in the guitar being F7. The remainder are true to the string parts from the manuscript.

Another issue in arranging was the differences and similarities of the ranges of the instruments to that of the piano. The instruments in the original manuscript and recordings can be easily heard even though they are playing in the same range due to their different timbres; however, this does not translate to the piano. Careful consideration was given to the clef in which certain parts were written and how to best transfer these notations to piano. First, the string parts throughout the Rag Section that are given to the piano are written an octave higher than the manuscripts to make a space for the stride-bass part. Parsons confirmed this was the best option because shifting the left-hand one octave lower would change the stride-bass part too drastically. The Classical and Blues Sections, however, maintain original registers from the strings since the left hand style is no longer stride-bass.

Chord voicing in the written string parts and the guitar part are different; decisions had to be made regarding which to preserve. Cavanagh suggested adding additional notes to the left-hand of the piano on beats two and four to replicate the guitar voicings, as seen in Example 5.8.

Example 5.8. Transitional Version with Thicker Chords Measures 14-15.

The image shows a musical score for two measures, 14 and 15. It is written for piano, with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a melody in the treble clef and a bass line in the bass clef. The chords are thicker, with more notes in the left hand. The notation includes various notes, rests, and chord symbols.

However, Rojas recommended keeping these notes to a minimum due to the tempo of the composition and technical demands that this would place on the pianist. *Interlude in B-flat* is

built upon the string quartet, and Appendix F illustrates that voicing from the written string parts have been preserved on beats two and four over the occasional guitar part. Parsons recommended adding octaves for the bass sounding down an octave, and the cello on beats one and three demonstrated in the change in Example 5.4 and 5.5. Therefore, the left hand on beats one and three of each measure represents the bass part, and beats two and four are often two chord tones not being played by the bass.

Finally, the bass part itself had a few issues to navigate. The bass part functions as one would expect in the Rag Section; but not in the Classical Section. The cello assumes the role of playing roots and fifths while the bass moves stepwise. Appendix F demonstrates that stepwise motion was maintained in the lowest voice while the cello part is written above. The bass part also has a number of questionable wrong notes not resolved by the manuscripts. The bass part has two E-flats in measure 99 during which the rest of the ensemble is playing a B-flat chord. This measure was changed to the open fifths from the cello part, and the bass part resumes again in measure 100.

This arrangement provides clarinetists a critical edition of the clarinet part while also maintaining the historical origins in the piano part. The nine-person arrangement was used as the framework for the arrangement and harmonic, rhythmic, and articulation issues were solved and adapted to the piano. Artie Shaw, clarinetist and innovator, along with his *Interlude in B-flat* are important to the large historical narrative of music in the 20th century. The responsibility of maintaining this history now falls on the shoulders of classical clarinetists. This arrangement of Shaw's *Interlude in B-flat* brings this work from the brink of extinction back to the concert stage.

APPENDIX A

EMAIL DISCUSSION WITH KEITH PAWLAK, SECURING THE RESEARCH COPIES OF
ARTIE SHAW'S INTERLUDE IN B FLAT AND REQUEST FORM

Ringe, Gerald

|

To:Keith Pawlak <keithp@email.arizona.edu>; Mon 1/18/2016 1:09 PM

Keith,

Thank you for this information! Do you know who has the copyrights?

Sincerely,

Gerald Ringe

Sent from my iPhone

KP

Keith Pawlak <keithp@email.arizona.edu>

|

To:Ringe, Gerald; Mon 1/18/2016 12:58 PM

Gerald,

No it isn't in the public domain. I would also highly recommend that you research copyright law as I can not give legal advice.

- Keith Pawlak

RG

Ringe, Gerald

|

To:Keith Pawlak <keithp@email.arizona.edu>; Mon 1/18/2016 10:42 AM

Hello Keith,

Thank you for your quick response. I am doing this project for dissertation research and am being pressed on the copyright issue. Can I arrange the Interlude in Bflat? Is it in the public domain?

Thank you for your guidance!

Sincerely,

Gerald Ringe

Sent from my iPhone

KP

Keith Pawlak <keithp@email.arizona.edu>
|
To:Ringe, Gerald; Mon 1/18/2016 10:38 AM
Gerald,

I don't need you to fill out the performance form if it's going to be part of a lecture recital.

--

Keith Pawlak
Music Curator
Assistant Professor of Music
University of Arizona
Fred Fox School of Music
P.O. Box 210004
Tucson, AZ 85721
office:(520)626-5242
mobile:(520)245-2060
http://music.arizona.edu/about_us/research/
RG
Ringe, Gerald

|
To:Keith Pawlak <keithp@email.arizona.edu>; Mon 1/18/2016 9:57 AM
Hello Keith,

Thanks for this form. I am also wanting to perform this work. The form you sent mentioned that I need to send in a separate form for a performance. Is that a different form? Would you be willing to send me that form as well?

Sincerely,
Gerald Ringe

Sent from my iPhone

KP
Keith Pawlak <keithp@email.arizona.edu>
|
To:Ringe, Gerald; Sat 1/16/2016 9:19 AM
SOMPhotocopyRequest.doc
21 KB

Download Save to OneDrive - UNT System
Dear Gerald,

Send the following request form to the address below and I'll get you a copy of the music.

The piece should also be clear to be performed at UNT as they most likely pay performing rights fees to ASCAP and BMI. It's also an educational performance/lecture, which shouldn't raise any concerns.

--

Keith Pawlak
Music Curator
Assistant Professor of Music
University of Arizona
Fred Fox School of Music
P.O. Box 210004
Tucson, AZ 85721
office:(520)626-5242
mobile:(520)245-2060
http://music.arizona.edu/about_us/research/

RG
Ringe, Gerald

|
To:Keith Pawlak <keithp@email.arizona.edu>; Fri 1/15/2016 9:53 PM
Hello Keith,

I am hoping to do this project for my DMA dissertation at the University of North Texas. I am just focusing on the Interlude in Bflat. Are you still willing to send research copies for this piece? Do you have any insight into the copyright status of this composition? Can it be arranged? Or Performed? I am not wanting to record, publish, or monetize this project. I would only be performing this at my lecture recital. If you do not have this information, could you direct me to whom may be able to answer these copyright issues?

Thank you for your help!
Sincerely,

Gerald Ringe

Sent from my iPhone

RG
Ringe, Gerald

|
To:Keith Pawlak <keithp@email.arizona.edu>; Thu 1/14/2016 11:04 PM
Dear Keith,

I am most interested in anything you have for the Interlude in Bflat. Could I get research score and parts for this piece? I am interested in other early works that are for smaller ensembles that include strings. I am not sure about the instrumentation of the other compositions in Box 1.

Are there any other compositions that even come close to the earliest arrangement of the Interlude in Bflat? Thanks for your help!

Sincerely,
Gerald Ringe

Sent from my iPhone

KP
Keith Pawlak <keithp@email.arizona.edu>
|
To:Ringe, Gerald; Thu 1/14/2016 10:52 AM
Dear Gerald,

How expansive is your research? The best option of course would be to come to the archive. However, if you only need a few scores I could provide research copies.

--

Keith Pawlak
Music Curator
Assistant Professor of Music
University of Arizona
Fred Fox School of Music
P.O. Box 210004
Tucson, AZ 85721
office:(520)626-5242
mobile:(520)245-2060
http://music.arizona.edu/about_us/research/

RG
Ringe, Gerald
Reply all
To:keithp@email.arizona.edu; Wed 1/13/2016 11:36 AM
Sent Items
Dear Keith,

I am contacting you regarding the Artie Shaw Collection. I am doing a research project about Artie and his early works. What options are available for me to view some of the early scores? Thank you for your help.

Sincerely,
Gerald Ringe

Sent from my iPhone

The University of Arizona School of Music Archives
Research Use Photocopy Request Form

Title(s): Interlude In Bb – May 24, 1936_(all materials of this composition)

Collection(s): Inventory of the Artie Shaw Collection, 1910-2005 (bulk 1936-1955)

Collection Number: MMS 5

Box 1 Folder 1

I agree not to alter, modify, or distribute the materials that I am requesting. The materials may not be published in whole or in part unless such publication is specifically authorized. I also understand that I must submit a separate request if I wish to perform these materials.

The subject, scope and purpose of my research are

Applicant's signature: Gerald Ringe

Print Name: Gerald Ringe

Date: January 16, 2016

Permanent address (include country if applicable):

5313 Archer Dr

Fort Worth, Tx 76244

Institutional affiliation and academic status: University of North Texas and Tarrant County College

Profession: Associate Professor of Music

Business/Organization/Publisher: Tarrant County College

Local address: 828 W. Harwood Hurst, Tx

Telephone: 940-206-7744

June 2005

Figure A.1. Form for Copies of *Interlude in Bflat* from Artie Shaw Collection.

APPENDIX B

EMAIL DISCUSSION WITH JENI PAULSON DETERMINING CURRENT OWNER FOR
ARRANGEMENT LICENSING

-----Original Message-----

From: Gerald.ringe [mailto:gerald.ringe@my.tccd.edu]

Sent: Monday, January 18, 2016 2:58 PM

To: Jeni Paulson

Subject: Re: Custom Quote - Synchronization Licensing

Hello Jeni,

Thank you for this direction! Do you have any idea what amount the fee might be? What amount could I expect?

Thank you so much for your help!

Sincerely,
Gerald Ringe

Sent from my iPhone

> On Jan 18, 2016, at 2:54 PM, Jeni Paulson <Jeni@CopyCatLicensing.com> wrote:

>

> Hi Gerald,

>

> ASCAP lists the publisher now as Artixo Music (possibly Artie Shaw got
> his rights back and now administers directly based on the name of the
> publishing company). Contact information for this publisher is as
follows:

>

> ARTIXO MUSIC

> C/O A EDWARD EZOR, ESQ

> 201 S LAKE AVE

> SUITE 505

> PASADENA, CA 91101

> (606)568-8098

> AEEZOR@COVAD.NET

>

> If all you're doing is trying to arrange for your doctoral
> project/thesis I'd email them an explanation of what you're wanting to
> do and ask if they'd be willing to grant for free with the
> understanding that the arrangement itself will be done solely as part
> of your doctoral project and if you ever decide to use the arrangement
> in any other fashion that you'll apply for the appropriate license.

> That should hopefully give them the ability to at least reply to that
> email with either gratis (free) permission or if they're going to
> quote a fee at least it'll hopefully be tailored to the doctoral part of
things and not the normal fee.

>
> I hope this helps. Let me know if you need anything else.

>
> Thanks,
> Jeni

> =====

> Jeni Paulson, President
> CopyCat Music Licensing, LLC
> 3730 Mormon Coulee Road
> La Crosse, WI 54601
> (608) 788-1630 - Phone
> (608) 788-1633 - Fax
> www.CopyCatLicensing.com

>
>
>
>
> -----Original Message-----
> From: Gerald.ringe [mailto:gerald.ringe@my.tccd.edu]
> Sent: Monday, January 18, 2016 1:43 PM
> To: Jeni@CopyCatLicensing.com
> Subject: Custom Quote - Synchronization Licensing

>
> Dear Jeni,

>
> I am a doctoral student at the University of North Texas and my
> brother in-law, Jeremy Earnhart former band director at LD Bell high
> school, recommended you as the go to person for my issue. I want to
> arrange Artie Shaw's Interlude in Bflat, originally for clarinet, jazz
> combo, and string quartet, for clarinet and piano. I have exhausted
> several options and am at the point of nearly saying name your price.
> From my understanding, this was first controlled by Robbins Music Corp
> and the Alfred Music. I am up against a time crunch to finish this degree
and really appreciate any help!

>
> Sincerely,
> Gerald Ringe
> My cell if that would be a fast means of communication: 940-206-7744.

>
> Sent from my iPhone

APPENDIX C

EMAIL DISCUSSION WORKING TO ESTABLISH THE TERMS OF THE
ARRANGEMENT LICENSE

From: aezor@covad.net
Date: January 21, 2016 at 4:45:08 PM CST
To: "Gerald.ringe" <gerald.ringe@my.tccd.edu>
Subject: Re: License for Artie Shaw's Interlude in Bflat

Confirmed on condition that printed credit conspicuously placed is given as follows:"This Use of Artie Shaw's Arrangement of Interlude in Bflat By Courtesy Of The Artie Shaw Foundation". Confirm this back to me by email.A.Edward Ezor,Trustee.
Good luck.

On Thu, 21 Jan 2016 15:47:37 -0600, "Gerald.ringe" <gerald.ringe@my.tccd.edu> wrote:
Hello,

Sorry to bug you today. Would you mind sending me an email stating you are granting me a gratis license only for the arrangement of Artie Shaw's Interlude in Bflat included in my dissertation, one performance for my degree, and for it being filed in the ETD repository at UNT. We spoke about this yesterday but the committee wants it in writing. I am so new at this process and am thankful for your help.

Sincerely,
Gerald Ringe

Hello,

I found the policy that the University of North Texas has about dissertation results and it can be seen here: <https://tsgs.unt.edu/new-current-students/theses-and-dissertations>

For this arrangement to be part of my dissertation, it will need to be made available in the dissertation repository on campus.

As this research is educational and I am trying to expose classical clarinetists to this wonderful piece, I as well am NOT trying to pursue any monetary gain from this arrangement. I will not be looking to publish this other than in the requirements for my academic dissertation requirements. Do you offer an arrangement license for situations like this? If so, do you want me to purchase that license?

Sincerely,
Gerald Ringe

Sent from my iPhone

On Jan 18, 2016, at 6:55 PM, aezor@covad.net wrote:

So it will be for library use only at the college?

On Mon, 18 Jan 2016 18:34:16 -0600, "Gerald.ringe" <gerald.ringe@my.tccd.edu> wrote:
Hello,

Thanks for your speedy response. I will need to inquire if it will be available to anyone. It may be available but only to those students at the University of North Texas who view my one printed copy on record. How much would an arrangement license cost for the Interlude in Bflat if I can not secure its availability?

Sincerely,
Gerald Ringe

Sent from my iPhone

On Jan 18, 2016, at 6:24 PM, aezor@covad.net wrote:

This will also have to bind any subsequent users of the project. Who owns the project? Please advise. Best, Ed Ezor, Ttee.

On Mon, 18 Jan 2016 15:04:36 -0600, "Gerald.ringe" <gerald.ringe@my.tccd.edu> wrote:
To whom it may concern,

I am a doctoral student at the University of North Texas and am researching Artie Shaw's *Interlude in Bflat* for my final dissertation. I am wanting to arrange this for clarinet and piano and perform it once at my lecture recital and put it in my dissertation for the requirements for my degree. Would you be willing to grant me this license for free with the understanding that the arrangement itself will be done solely as part of my doctoral project and that if I ever decide to use the arrangement in any other fashion that I will apply for the appropriate license? Thank you for your time and consideration.

Sincerely,
Gerald Ringe

Sent from my iPhone

APPENDIX D

SCORE: ARTIE SHAW'S *INTERLUDE IN B-FLAT*

Score

Interlude in Bb

Harmonic Analysis

Artie Shaw

DoubleBass/Cello

Classical INTRO
Cello

Bb: I _____ iv _____ I7 _____ iv7 _____ V7 _____ viio2/V _____ Csharps

6 D.B./C

INTRO w clarinet

Bass Cello Bass

V7#5 I _____ iv V7 I VII4/3
Csharps missing C#
in strings but in
manuscript

12 D.B./C

Rag Section-A

alterations to shine

V7 I I4/3 VII4/3 VII7 ii6/4 ii V7 V7#5
SHINE-progression horns play
F7 or V7 early

17 D.B./C

Rag Section-B

alterations to shine

I VII4/3 ii6/4 horns play V7 V4/3/vi
F7 or V7 early

22 D.B./C

vi V7/V

27 D.B./C

Rag Section-A

V7 V7#5 I I4/3 VII4/3 VII7 ii6/4 ii
horns play
F7 or V7 early

32 D.B./C

Different than m.16-20

V7 #Vo7 V7/vi vi 16/4
missing F# in strings
written Adim triad

37 D.B./C

Rag Section-C

IV IV6/4 vi I iii v VI7 V7/V iv6
similar root movement
as the Classical section
horns play M7
on the iii

©

2

Interlude in Bb

42

Segue-strings only

D.B./C

Musical notation for measures 42-48 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

V7 V7#5 I viio7/V V7 I V7 VII7 I V7 VII7 I

Aug suspension or planning in all voices

49

Classical Section

D.B./C

Musical notation for measures 49-57 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

IV #ivdim I6/4 V7/ii V7/V V7 V VII7 I V7 VII7 I IV #ivdim I6/4 V7/ii

eo7 seven chord in the strings CTo7 V written V7 played Bb common tone all others move by half step

58

D.B./C

Musical notation for measures 58-67 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

V7/V V7 I V7 VII7 I V7 VII7 I IV #ivdim I6/4 V7/ii V7/V V7 I

CTo7

68

Blues Section

D.B./C

Musical notation for measures 68-72 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

IV iv I VII/Bb - v I7 IV IV6/4

73

Classical Section

D.B./C

Musical notation for measures 73-79 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

V4/3/V V7/V V4/3/V iv6 iv V7 V7 VII7 I V7 VII7 I

80

D.B./C

Musical notation for measures 80-89 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

IV #ivdim I6/4 V7/ii V7/V V7 I V7 VII7 I V7 VII7 I IV #ivdim I6/4 V7/ii

Db enharmonic C3 CTo7

90

Blues Section segue for 4 measures

D.B./C

Musical notation for measures 90-96 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

V7/V V7 I 7 6 IV5 7 6 I5 iiob9 (I6/4)V7 EbI i

The b9 or Db is written as C# in the strings

97

D.B./C

Musical notation for measures 97-101 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

V i I V7 V V7 I i V D:vio7add11

102

Cello

D.B./C

Musical notation for measures 102-108 in bass clef, B-flat major, 4/4 time. The notation shows a sequence of chords and melodic lines.

I V7 I EbV7 I V7 I V7/V I vio6 V7/V V7

Interlude in Bb

3

108 Bass Segue back to Rag Section

D.B./C

Bb:IV iv I VII7 ii V7 I iv I I viio2/V

113 D.S. al Coda

D.B./C

V4/3 vo7 viio7/V vo4/3 V4/3 V7 V7 VII7 I V7 VII7 I

120

D.B./C

IV #ivdim vo7 V7/ii V7/V V7 I I

wrong note in piano
A natural it is Ab in
the handwritten
manuscript

missing 7
in guitar

APPENDIX E

THIS USE OF ARTIE SHAW'S ARRANGEMENT OF *INTERLUDE IN B-FLAT* BY
COURTESY OF THE ARTIE SHAW FOUNDATION

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Score

Interlude in Bb

Art Shaw
Arr. Gerald Ringe

Freely ($\text{♩}=60$)

Clarinet in B \flat 1

Piano

dolce

Freely ($\text{♩}=100$)

B \flat Cl. 1

Pno.

sfz

9

12

rit.

©

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

2 Interlude in Bb

B♭ Cl. 1

Pno.

Lively Swing (♩ = 110)
a tempo

second time/written

no pedal
no pedal
octaves optional

performed both times

written

The image shows a musical score for 'Interlude in B-flat' by Artie Shaw. It features two systems of music. The first system includes a B♭ Clarinet 1 part and a Piano accompaniment. The piano part has two versions: one marked 'performed both times' and another marked 'written'. The piano part includes instructions such as 'no pedal' and 'octaves optional'. The second system also includes a B♭ Clarinet 1 part and a Piano accompaniment. The piano part includes instructions such as 'no pedal' and 'octaves optional'. The score includes a 'Lively Swing' section with a tempo of 110. The piano part includes instructions such as 'no pedal' and 'octaves optional'.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb 3

The score is divided into two systems. The first system covers measures 17 to 20. The Bb Cl. 1 part begins at measure 17 with a triplet of eighth notes (F4, G4, A4) followed by a slur over a triplet of eighth notes (Bb4, A4, G4). Measure 18 continues with a slur over a triplet of eighth notes (F4, G4, A4) and another triplet of eighth notes (Bb4, A4, G4). Measure 19 features a slur over a triplet of eighth notes (F4, G4, A4) and a slur over a triplet of eighth notes (Bb4, A4, G4). Measure 20 concludes with a slur over a triplet of eighth notes (F4, G4, A4) and a slur over a triplet of eighth notes (Bb4, A4, G4). The piano accompaniment consists of chords in the right hand and single notes in the left hand.

The second system covers measures 21 to 24. The Bb Cl. 1 part starts at measure 21 with a slur over a triplet of eighth notes (F4, G4, A4) and a slur over a triplet of eighth notes (Bb4, A4, G4). Measure 22 continues with a slur over a triplet of eighth notes (F4, G4, A4) and a slur over a triplet of eighth notes (Bb4, A4, G4). Measure 23 features a slur over a triplet of eighth notes (F4, G4, A4) and a slur over a triplet of eighth notes (Bb4, A4, G4). Measure 24 concludes with a slur over a triplet of eighth notes (F4, G4, A4) and a slur over a triplet of eighth notes (Bb4, A4, G4). The piano accompaniment continues with chords and single notes. A performance instruction is present in measure 23: a dashed box encloses a phrase of notes (F4, G4, A4, Bb4, A4, G4) with the text "performed both times" above it and "written" below it.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

4 Interlude in Bb

The score is divided into two systems. The first system covers measures 4 to 27. Bb Cl. 1 starts at measure 25 with a triplet of eighth notes marked 'lip slur' and a '3' below. A bracket labeled 'both times' spans measures 25-27, with a 'written' alternative shown below. Pno. accompaniment begins at measure 5. The second system covers measures 28 to 31. Bb Cl. 1 has a 'first time' ending at measure 30 with a triplet. Bb Cl. 2 has a 'second time' ending at measure 30. Option 3 has a 'written' alternative. Pno. accompaniment continues through measure 31.

Bb Cl. 1

Pno.

Bb Cl. 1

Bb Cl. 2

Option 3

Pno.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb 5

The image shows a musical score for two systems. The first system starts at measure 32 and the second at measure 35. The score is for Bb Cl. 1 and Pno. The key signature is B-flat major (two flats). The first system features a melodic line in the Bb Cl. 1 with several triplet markings (indicated by a '3' above the notes) and a piano accompaniment with chords and bass notes. The second system continues the melodic line with more triplets and includes a section labeled 'second time/written' with a repeat sign. The piano accompaniment continues with chords and bass notes.

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6 Interlude in Bb

38

B \flat Cl. 1

Option 3

Pno.

41

B \flat Cl. 1

Option 3

Pno.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb 7

Lively and Straight (♩=132)

The musical score is arranged in three systems. Each system consists of a Bb Clarinet 1 part (top staff) and a Piano accompaniment (bottom two staves). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Lively and Straight' with a quarter note equal to 132 beats per minute. The first system starts at measure 45, the second at measure 53, and the third at measure 58. The piano part includes a dynamic marking of *mf* at the beginning. The clarinet part features various articulations, including slurs and accents, and a triplet in the third system.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

8 Interlude in Bb

63 B♭ Cl. 1

Pno.

67 B♭ Cl. 1

Option 3

Pno.

Slow Blues (♩=80)

// gliss

performed

gliss

written

p

mf

6

3

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb

9

71

B \flat Cl. 1

Option 3

Pno.

74

B \flat Cl. 1

Option 3

Pno.

3

gliss

scale

3 3 3 3

accel.

Lively and Straight (♩=132)

Swing

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

10 Interlude in Bb

The image displays a musical score for two instruments: Bb Cl. 1 and Pno. (Piano). The score is divided into three systems, each starting with a measure number (77, 82, and 87) and a measure number in the upper left corner (10, 10, and 10). The key signature is B-flat major (two flats). The Bb Cl. 1 part features a melodic line with eighth and sixteenth notes, often beamed together, and includes triplet markings. The Pno. part provides harmonic support with chords and single notes, also featuring triplet markings. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as beams, slurs, and triplet markings.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb

11

90 *Slow Blues* ($\text{♩} = 60$) *rit.*

B♭ Cl. 1

Pno.

95 *dolce* *3 chr* *3* *3*

B♭ Cl. 1

Pno.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

12 Interlude in Bb

B \flat Cl. 1

99

smooth chr 3 chr 3

Pno.

102 *rit.* chr chr *a tempo*

B \flat Cl. 1

performed

Option 3

written

Pno.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb

13

The image shows a musical score for two instruments: Bb Clarinet 1 and Piano. The score is divided into two systems, each starting at measure 105.

System 1 (Measures 105-110):

- Bb Cl. 1:** Measures 105-107 are rests. Measure 108 begins with a *rit.* (ritardando) marking. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a slur. Measure 109 continues with the triplet. Measure 110 is a whole note G4.
- Pno.:** Measures 105-107 feature a triplet of eighth notes (G4, A4, Bb4) in the right hand and a triplet of eighth notes (F4, G4, A4) in the left hand. Measures 108-110 provide harmonic accompaniment with chords and single notes.

System 2 (Measures 108-110):

- Bb Cl. 1:** Measure 108 starts with an *a tempo* marking. The melody is a C scale: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers the first six notes. Measure 109 has a triplet of eighth notes (G4, A4, Bb4) marked with a '3'. Measure 110 is a whole note G4.
- Pno.:** Measures 108-110 provide harmonic accompaniment with chords and single notes.

A text box in the first system contains the note: "added in performance nothing written".

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

14 Interlude in Bb

B \flat Cl. 1

110 *rit.* 5 12 6 6 in 2

Pno.

110 in 2 //

113 D.S. al Coda Lively ($\text{♩} = 144$)

B \flat Cl. 1

Pno.

113 D.S. al Coda *fz* snare drum

118

B \flat Cl. 1

Pno.

This use of Artie Shaw's arrangement of *Interlude in B-flat* by courtesy of the Artie Shaw Foundation.

Interlude in Bb

15

The image shows a musical score for two instruments: Bb Cl. 1 and Pno. The score begins at measure 122. The Bb Cl. 1 part is written in a single staff with a treble clef and a key signature of two flats (B-flat major). It features a melodic line with a slur over the first six notes, which are followed by two triplet markings. The Pno. part is written in two staves (treble and bass clefs) with a key signature of two flats. It provides harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

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