



This book is not intended to replace any of the standard clarinet methods now in use. It is, rather, to be considered in the nature of a supplement. Its purpose is to provide a different type of exercise for the student whose aim is to play not in the symphony but in the dance band.

This does not imply that there is any basic difference between the two kinds of music (which we shall, for purposes of distinction, henceforth call "legitimate," and "jazz")—or that one can be taught to play jazz. In order to play an instrument well, whether legitimately or in the jazz band, one must at least know the fundamental rules that govern the correct playing of the instrument. However, there are certain idiomatic and technical differences in the two fields—certain arbitrary and traditional criteria that should be stripped away from the former—that make the publication of such a book as this, not only permissible but desirable.

Let us consider, for example, the question of vibrato. A vibrato embellishes the otherwise dead tone of an instrument and makes it more pleasing to the ear by approximating the human voice. In legitimate solo work, most flutists, oboists, violinists, etc. use a vibrato. This is apparently considered altogether proper. Yet, peculiarly enough, this same vibrato is completely omitted when it comes to trumpet, trombone, clarinet, etc. It seems reasonable to play with a pure straight tone when you are playing as part of a choir of instruments in unison or in such close harmony that the varying vibratos of different musicians could cause dissonance or irregularities in the sound of the music. But I have never been able to fathom the old-fashioned tradition that when a legitimate clarinetist plays a solo passage, he feels it necessary to eliminate the vibrato altogether. This is liable to make his instrument sound like a miniature fog-horn.

There are several conceptions regarding the so-called "proper" way to play the clarinet. Most of these exist because of the (for the most part) rigidly academic approach to the subject. It is in the hope of clearing the air of a few arbitrary prejudices, as well as providing the student with a system of exercises designed to promote the freedom and flexibility of technique vital to unhampered performance in the jazz band, that I am offering this new CLARINET METHOD.

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