

## Chapter 1 : The Clarinet BBoard

*David Vrablic, solo clarinet Patrick Sheehan, piano Solo clarinet and piano arrangement (by Patrick Sheehan) of Frank Ticheli's "Blue Shades", for David Vrab.*

That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans. I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style. *Blue Shades* Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent -- however, it is not literally a Blues piece. There is not a single bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. All of the commissioning parties are acknowledged at the end of these program notes. Thematic material The minor third is by far the most important interval in *Blue Shades*. During most of the opening one hundred and fifteen measures, the minor third is repeated in the background as a kind of musical thread that ties and connects a rich array of foreground events. Barely noticeable at first, this theme takes on increasing significance as the piece progresses. Late in the work, this bass theme is transformed into a walking bass ostinato. Note that the circled pitches are a minor third transposition of the original measure 46 bass line. This ostinato serves as an accompaniment to an extended clarinet solo. The solo sounds improvised as do many other solos and passages in the work, but in fact is notated in meticulous detail. The extent to which the minor third marked with an "x" sounds on many levels simultaneously is clearly seen. Rehearsal notes In performance, maintain a high-spirited energy and jazz feeling throughout, even when the 8th note is not swung. The players should exaggerate all accented notes to bring out the jazzy syncopations; however, they should not seek to enhance the jazz feeling by improvising, or adding jazz idioms beyond those notated. The form is through-composed and very free; however, it can be divided roughly into six large sections: The trombone and trumpet notes in measures 18 - 25 reinforce the clarinet line, and must be played percussively, and exactly in synchronization with the clarinets. Exaggerate all notes marked *sf* in measures 34 - 38, 52, and Section II 69 - Exposition and main themes The multi-layered texture is elaborate, but should always sound transparent and vibrant, like a lively, compelling conversation. In measures - , the horn players should not lose intensity as they flatten the notes slightly with hand in bell. The timpani and bass drum should powerfully and rudely interrupt the horns in measure A brash energy emerges suddenly in measure with the entrance of a wild two-part canon. The cowbell player must keep the momentum driving forward. The tempo must not drag here. The underlying eighth-note D natural pedal that begins in the 2nd flutes and marimba must be played with strict precision, always heard, but never dominating. A canonic passage beginning in measure bursts forth in an explosive climax at measure The horn rips should be played as loudly and tastefully as possible here. Do not start the *ritardando* earlier than marked. The bass clarinet solos measures - 85, and - 89 are *rubato*, and may be played uncondacted. Be sure that the flutes and bassoons shape the dynamics as indicated measures - 87, etc. Melt the clarinet solo into the oboe solo as smoothly as possible measure, so that the listener can scarcely tell when one soloist ends and the other begins. The passage in measures - , marked as "Dirty," should be shamelessly provocative and carnal. The tam-tam player should not hold back in measure and On a couple of occasions when the 3rd players were not loud enough, I have asked one or two second trumpet players to join in and help out! The *accelerando* from measures - must be smooth and consistent throughout the passage. The parenthetical tempo markings along the way serve as a good suggestion. Make sure that the gesture handed back and forth between the first clarinet and alto saxophone players is balanced equally. Section V - Extended clarinet solo This section implies a small jazz

## DOWNLOAD PDF BLUE SHADES CLARINET 1

combo accompanied by occasional outbursts from a big band. The clarinet solo, a tribute to Benny Goodman, must be played with unabashed "gutsiness" and bravado, but without straying from the notated page. For greatest effect, the soloist may memorize the solo so that he or she can stand and face the audience directly. The accompanying combo muted horns, bass clarinets, bassoon and marimba must play in strict, unwavering time like a jazz rhythm section. Balancing the marimba accompaniment -- finding the perfect mallets for your concert hall, producing a sound not too brittle or too wet, distinct but never dominating -- is one of the most important challenges in the entire piece. Since the notes played by the marimba on downbeats are reinforced by the bass clarinet and bassoon, the player may need to bring out those played on the upbeats right hand. The intermittent shouts e. Section VI - Final shout The intensity increases even more as the piece draws to a close. The canon beginning in measure pretends to build to the final climax, but makes a left-turn into an unexpected modulation away from the home key. But make sure they allow the woodwinds through in measures , and ! A critical mass is achieved -- a pressure cooker of excitement -- exploding one last time into the final climax. The final stroke on the splash cymbal reminds the listener that this piece is, above all, a friendly tribute to an earlier style. The splash cymbal must be small 6 to 8 inches to give the tongue-in-cheek effect.

### Chapter 2 : Clarinets for sale | eBay

*Any have the Clarinet part of Blue Shades by Frank Ticheli? I think its a really good song and I wish to play it. Does anyone have the parts? Thanks in advance!*

### Chapter 3 : Shades of blue - Wikipedia

*Blue Shades Cl. 1 - Download as PDF File (.pdf), Text File (.txt) or read online. Scribd is the world's largest social reading and publishing site. Search Search.*

### Chapter 4 : Blue Shades Clarinet Part? Anyone have it? | Yahoo Answers

*Blue Shades sheet music - concert band sheet music by Frank Ticheli: Manhattan Beach Music. Shop the World's Largest Sheet Music Selection today at Sheet Music Plus.*

### Chapter 5 : Blue Shades Sheet Music By Frank Ticheli - Sheet Music Plus

*Clarinet and Jazz Clarinet: 1 Hour of Best Clarinet Jazz & Clarinet Music Find this Pin and more on Christopher by christoforos Alexiou. Jazz musician Pete Fountain plays the clarinet with the Tonight Show Band on.*

### Chapter 6 : Blue Shades by Frank Ticheli

*Blue shades clarinet solo pdf Mirror Link #1. 24c Patch by connecting to Battle. Right click or tap and hold on the ZIP file and select Extract. Changing hairstyles.*

### Chapter 7 : Shades of Blue - racedaydvl.com

*Actually, I did play this last year in band. i play the Bb Clarinet, and it was really tough. But we played it and played it well. I played it as a Freshman, but I played 3rd Clarinet. 1st Clarinet is very tough.*

### Chapter 8 : Sheet music: Blue Shades (Concert band)

*- An American Elegy - Angels in the Architecture (concert band) - Angels in the Architecture (orchestra) - And the Antelope Play - Blaze - Blue Shades - Cajun Folk Songs - Central Park Sketches - Concerto for Clarinet and Wind*

## DOWNLOAD PDF BLUE SHADES CLARINET 1

*Ensemble - Solo Bb Clarinet part - Earth Song - Enchanted Island - Euphoria - Instinctive Travels - Journey to the.*

### Chapter 9 : Shades of Blue - Season 2 - IMDb

*Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres.*