

## Shaw, L: Just Desserts (Frippery Style)

### JUST DESSERTS - FRIPPERY STYLE

Toward the end of a practice session, I have found it refreshing to try a little "scat" playing. This change of direction suggested the title for this collection. Occasionally something happens that actually seems to have possibilities, and several of these have turned into Fripperies, et cetera. There is no intent to present this as a "how-to" course in jazz playing, but hopefully there are some rhythmic ideas put forth that will be of help to players who are inclined in that direction.

These pieces are meant to be challenging. However, as the player develops the ability to mentally set up various rhythmic backgrounds, they may be played at speeds from "down and dirty" to "hang on, we're out of control!". This fact accounts for the wide spread in some of the metronome markings. While the tendency will probably be to play them fast, it is interesting to occasionally pull back and be "cool". In either case, the approach should be on the light side, as this will allow for stylistic nuances and increased flexibility. Although it is probably not necessary, each one has been identified as to the character of the eighth notes. And please feel free to transpose any of them, even though it is only suggested for #3. My feelings will not be hurt!

#1. Originally a hand-out for a demofecture given at the 1972 IHS Workshop, the aim was to start as simply as possible and gradually add various elements employed in "swing" eighth note patterns. My own biggest challenge in learning to play this sort of notation was to convince myself that a final eighth note that falls on the second half of a beat must be felt as an anticipation of the next beat. The first eight measures here give several chances to work on this concept. Once this has become comfortable, the rest of these should make sense.

#2 also uses uneven 8ths and should "strut" a bit more than the first one.

#3 employs even 8ths and should have a bit of a Spanish feeling. The suggested transpositions make the piece less taxing in regard to range, but present another challenge.

#4 is a bit more low down, in mood, tempo, and note range. Despite the slurs, there should be a slight breath push on each note. The mood should be rather impudent.

#5. In trying to explain the anticipated beats, I have suggested moving the opening theme of the Mozart 40th ahead by an eighth note. A vestige of this idea shows up in measures 56 to 59. Getting past bar 54 will be easier if you convince yourself that there is not a written A natural in that measure until the last note.

#6 is also in the uneven 8th note mode. It will help to think a few bars of subdivided 3/2 time before beginning.

#7 leans toward a "shuffle" rhythm, the 8ths more nearly even. Use "big band" accents and good spacing.

#8. Time for a slow tune. Play it in a plaintive manner, *molto* rubato, with an occasional touch of vibrato. Agitato at C, then slow back down into D. The stopped horn spots may be played open, but that is only for sissies.

#9 is happy music with a Dixieland flavor. A touch of vibrato might add to the mock drama in measures 53 to 55. Overdo the dynamics throughout.

#10 should be played as a scherzo, light and agile. The symbols in parentheses offer a right handed alternative to the use the valves for the half steps. The choice is yours. And finally, a salute to a roguish friend.

#11 is based on 12 bar blues changes and heads into several moods along the way. The last note should be stopped just enough to slowly gliss down the half step. Swing the 8ths.

#12 is another blues, this time with even 8ths and lots of drive. Watch the dynamics at A.

#Trip 4. Keeping all the one-line tunes together, we include the piece that occupies the inside back cover of the Fripperies, and which became #4 in that set of trios. It is fast enough that the 8ths are practically even.

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It is my hope that these tunes will promote some enjoyable horn playing and a few chuckles.