JUNIOR BAND: Melodious and Progressive Studies for Clarinet, Book 1 / Hite / Southern // p. 58, #2, measures 22-50; quarter note = 144.

Make sure the opening is as legato as possible. Lead to the downbeat of the 3rd measure (m. 24). In measures 26 through 31 musically bring across the stepwise motion of the downbeats leading to the 3rd line B in measure 31. Give the first note of m. 26 a little stress. Keep the intensity of the line until m. 33 where the line can musically relax to m. 35. Make a four-measure phrase from m. 36-39 with the top of the phrase as the downbeat of m. 38. Be sure the pick up to m. 40 is heard as a pick up by doing a slight crescendo and giving a little stress on the downbeat of m. 40. As the dynamics read, lead to m. 43. Be sure to make a subito piano at m. 46. The staccato from m. 44 through the end should be very short, stop tongue, with consistent air. They should have a lot of bounce and energy. Bring out the subito forte at m. 48. Ending the work at measure 50 as instructed can feel awkward; do your best to make this a convincing stopping-point.


Keep the crescendo going through to the downbeat of m. 4, followed by a decrescendo to m. 5. Begin another crescendo on the pick-up to beat three of m. 5. Continue this through the downbeat of m. 8, with a relaxing of this through m. 8. If needed, a breath may be taken after beat one of m. 3. Begin a crescendo in m. 9 for two measures and a decrescendo in m. 11. Begin another crescendo in m. 13. Bring out the accents in m. 13 slightly. A breath may be taken after the first eighth note of m. 14. Continue the crescendo through to the downbeat of m. 16 with a relaxing of this afterwards. The accents in m. 15 should be done with extra pushes of air on each note along with snappy fingers. They should not be done with the tongue. The accents in m. 17 should be done with air and the tongue. Give this a strong forte. Begin the trill with slightly holding the main note (E) and beginning the trill slower, with a slight accelerando in the speed of the trill (not the tempo). Also briefly stop the trill on the E before doing the grace notes. Lead the line over the bar line to m. 18, continuing to the C. Follow the decrescendo marking from the C to the downbeat of m. 21. A breath may be taken after the G# in m. 19. Begin the crescendo marked in m. 21 through to the downbeat of m. 23. A decrescendo should begin here and close out the excerpt. Another breath may be taken after the A in m. 22. Do the trill in this measure on the D# just as described in the previous trill above. You may trill this note with keeping your right hand pinky finger down on the D# key and trilling only the RH ring finger. Begin the ritard in the last measure on
beat 2 with subdividing beat 3 and 4. Be sure the ritard continues through the whole measure with a constant slowing. Be sure to hold the last note with a nice taper at the end.

**SENIOR BAND:** 16 Grand Solos de Concert for Clarinet / Bonade / Southern // Page 21, Concertino by Weber, play measures 38-53 (“Tema”) and measure 60 (letter B) to first note of measure 70 (letter C); quarter note = 112.

Be sure to slightly bring out the accents in the theme (Andante). The notes on beat 3 of m. 38 and 39 (m. 1 and 2 of the excerpt) should be short, staccato releases from the slurs. The C on the downbeat of m. 40 should also be short and have a lift. Lead the crescendo through to the downbeat of m. 41. The A in m. 42 should be staccato. Again, lead this crescendo all the way to the downbeat of m. 45 and a decrescendo in this measure. Put a slight crescendo through m. 46 and a decrescendo through m. 47. Make sure the crescendo in m. 48 leads through to the G in m. 49. The trill in m. 48 should begin with a slight holding of the main note (F#), followed by a quick accelerando of the speed of the trill (not the tempo) through the trill. Very briefly stop the trill on the F# before the grace notes leading into m. 49. Begin the crescendo of the next phrase earlier than written. Follow the articulation styles mentioned in the opening phrase. Also put a nice taper on the last measure.

In the second part (1st variation), make the A on the downbeat of m. 61 and 63 (m. 2 and 4 of the excerpt) very short. Give a nice lift before the following Gs. Be sure to bring across the subito piano and mezzo forte in m. 62 and 64 respectively. Breathe in m. 64 after the 1st eighth of the measure. If needed, do a slur-two, tongue-two articulation on beats 2-4 of this measure. Give m. 65 a slight decrescendo followed by a crescendo in m. 66 leading to the C in m. 68. Breathe again after the 1st eighth of m. 67 and copy the articulation of m. 64, if needed. Do the grace notes in m. 69 very quickly on the beat with a very short D and lift before the C on beat two. Do the turn in m. 69 after beat three with a very slight crescendo through it into beat four. Then relax with a decrescendo to the very end.