Allegro:

- Crescendo and decrescendo with the contour of the line in mm. 6-7
- Show articulation contrast between staccatos in mm. 13-14 and tenutos in m. 15
- Third beat of m. 20 is articulated unlike the previous measure

“A” ending:
- Make an effective crescendo throughout m. 24 to reach forte

“B” ending:
- Accent the syncopated notes in mm. 27 and 28 and make another effective crescendo leading into m. 29

SCBDA Region/All-State Clinic Low Clarinet Solo (2C)

Adagietto:

- Crescendo in m. 5
- Subito piano on the fourth beat of m. 6
- Ritardando throughout mm. 7-8

Allegro con brio:

- Time signature changes to 6/8 - count this section using the dotted-quarter note
- m. 21 drops to mezzo piano and crescendos back to forte in m.23
- m. 28 has an eighth note after the initial group of 3 eighth notes instead of a quarter note (compare to the similar patterns around it)

“A” ending:
- Decrescendo into m. 37 and then make an effective crescendo to forte in m. 38

“B” ending:
- Decrescendo into m. 37 and then make an effective crescendo to forte in m. 38
- Carefully count the rhythms in mm. 45-46

SCBDA Region/All-State Senior Low Clarinet Solo (3E)

Andante Cantabile:
- Terraced dynamics from p-mp-mf over the first three measures
- Carefully count the sextuplets in m. 3 and m. 6 to stay in time
- Ritardando in m. 8

Allegro Giocoso:

- Play mm. 11-12 lightly and at a mp dynamic to contrast the measures around it
- Crescendo to forte in m. 16 and play with a lively, humorous feel in m. 17
- m. 20 contrasts in style and time signature
- Play the first and fourth eighth notes of m. 20 heavily while following the accent/staccato articulation

“A” ending:
- Return to the light style in m. 23
- Crescendo through mm. 29-30
- Play an accented/staccato final note, but allow it to “ring”

“B” ending:
- Return to the light style in m. 35
- Crescendo through mm. 41-42
- Play an accented/staccato final note, but allow it to “ring”