

## UIL Class III Bb Clarinet Solos

Composer	Title and Publisher	Key	Pedagogy Issues	Appealing Elements	Piano/Ensemble
Amani, M David Hite, ed.	<i>Ancient Menuet</i> Southern Music	D major G major	The solo follows a traditional minuet approach. Although the rhythm is not difficult, the solo does contain a variety of rhythm values such as eighth, sixteen and dotted quarter notes. Grace notes precede the sixteen notes patterns and are very fast; this could be the most challenging aspect of the solo. The melody constantly goes over the break so the student should be comfortable with this technical element. Since the solo is in the key of D major, there are plenty of pinkie B and C-sharps throughout the work. There are no rests for the soloist so endurance may be a problem.	The solo has a very nice melody and uses an obvious minuet style. The ABA format provides melodic variety. This is a demanding solo and will challenge a student	Piano provides a steady quarter and eighth note accompaniment and pulse is easy to feel. The ensemble is straight-forward.
Bach, J. S. Ronald Dishinger, trans.and ed.	<i>Menuet in G</i> Medici Music Press	C major	This well-known melody has been arranged for clarinet and piano. Even though the range is very narrow, it crosses the break several times. It also includes octave leaps that are slurred. While the melody is fairly simple, the technical demands of the break make the solo more challenging than it appears. It uses an ABA form with several repeats. If played in its entirety, it may present endurance issues.	Students may recognize the melody and be excited to play something familiar. The solo has a nice mixture of logical articulations.	Piano part is straight-forward and ensemble is easy.
Butchel, Forrest	<i>Serenade</i> Neil A. Kjos Music Co.		Solo contains a variety of rhythms including sixteenth notes, dotted rhythms and syncopation. There are very few rests in the clarinet part so endurance could be an issue.	Nice melodies.	Ensemble is straight-forward.
William, Byrd	<i>Two Dances</i> WIM, Inc.	D major	First movement (Pavana) is in cut time with a tempo of half note = 45. It will be beneficial to learn in a subdivided four. The melody is primarily slurred and phrases are very long. Second movement (Galiardo) is in 3/2 with a tempo of half note = 100. It will be difficult to feel this work subdivided at performance tempo. There is a six-let at the end of the movement which is technically demanding. The time signatures are challenging; this work will expand the student's understanding of counting and subdivision.	The solo has a renaissance style and sound. Some students gravitate toward this particular style. Range is fairly narrow and centers mostly in the clarion register.	The piano part generally has more movement than the clarinet line. For this reason, ensemble may be a little challenging.

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Byrde, William	<i>Two Dances</i> WIM, Inc.	D major	<p>First movement (Pavana) is written in cut time with a tempo of half note = 45. It may be beneficial to learn in a subdivided four. The melody is primarily slurred; phrases are very long.</p> <p>Second movement (Galiardo) is written in 3/2 with a tempo of half note = 100. It will be difficult to feel this work subdivided at performance tempo. There is a six-let at the end of the movement which is technically challenging.</p>	The two dances have a renaissance style and sound. Some students gravitate toward this particular style. Range is fairly narrow and centers mostly in the clarion register. The time signatures are challenging; learning this work will expand the student's understanding of counting and subdivision.	The piano part generally has more movement than the clarinet line. For this reason, ensemble may be a little challenging.
Corelli, Arcangelo Quinto Maganini, arr.	<i>Suite in Bb Major</i>	C major G major	One movement is required for the Class III category. Movements I (Sarabande) and IV (Arioso) are the slowest and simplest and contain plenty of slurred passages. The other four movements employ faster technical passages and plenty of articulation. All movements require the student to be comfortable with the break and the clarion register and all movements include leaps in the melodies. Due to these reasons, the Suite may be more appropriate for an advanced student.	The Suite provides lots of variety in tempo and style. All melodies are appealing.	The piano part provides a solid pulse foundation in all movements. Ensemble is logical and should not prove overly difficult. Piano part is a little more challenging than your average Class III solo.
Edelson, Edward	<i>The Lonely Clown</i> C & E Enterprises	D minor	The solo contains a great deal of dotted quarter note rhythms and some syncopated rhythms. Throat tone A is prevalent and will provide intonation difficulties. The soloist must go over the break constantly. The majority of the solo is articulated. The piece moves at a brisk tempo (quarter note = 116), but there are few rests so endurance may be an issue.	The mood matches the title of the piece. Some students will gravitate toward the minor sound and melancholy style. Range is limited but centers around the break.	Piano part is bass with chord accompanied and ensemble is straight-forward.
Ferguson, Howard	<i>Four Short Pieces</i> Boosey & Hawkes	D major	Only the first movement (Prelude) is classified as a Class III solo. Rhythms look logical but feel a little unpredictable. The melody contains several leaps. The key of D major requires the student to be comfortable with multiple pinkie keys. The <i>Four Short Pieces</i> was not conceived as a "teaching piece" and therefore requires a musically mature student.	Nice melody with a peppy tempo.	The piano part is a little more complex than other solos so it may be difficult for the student to feel downbeats. The solo requires independence between the piano and clarinet lines.

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.Finzi, Gerald	<i>Carol</i> from Five Bagatelles (3 <sup>rd</sup> mvt)  Boosey & Hawkes	C Major	This movement uses a 3/2 and 6/4 time signature which may be confusing to a student. Since it is difficult to feel the length of the sustained notes, the student must count carefully. The same basic melody is heard through the movement. There are a few entrances that begin on clarion G. Endurance could be an issue due to the long phrases at a slow tempo. The <i>Five Bagatelles</i> was not conceived as a “teaching piece” and therefore requires a musically mature student.	The melody is beautiful but phrasing is a little tricky to understand for a young student.	The piano part is more complex than other solos so it may be difficult for the student to feel downbeats. The solo requires independence between the piano and clarinet lines.
Handel, George  Ronald Dishinger, trans.	<i>Allegro</i> from Concerto Grosso, Op, 3, No. 4  Medici Music Press	C major	The melody constantly crosses the break. Some of these technical passages allow time for right hand preparation. The solo has a D.C. al fine with several repeats. If played in its entirety, endurance may be an issue.	This solo has a peppy style with an appealing melody that is easy to remember.	Piano part is straight-forward and ensemble logical. There are a few measures where the piano is in unison with the clarinet. This may present some intonation issues.
Hovey and Leonard	<i>Chanson Moderne</i>  Belwin Mills	A minor	The technique constantly crosses over the break although most passages allow time for right hand preparation. The range is fairly wide but melodic notes are concentrated in the clarion register. The solo does include a few accidentals and two altissimo Ds. The majority of the solo is slurred.	Melodies are simple and repetitive that are easy to remember.	The piano part is straight-forward and ensemble is logical.
Hovey and Leonard	<i>Clouds in Summer</i>  Belwin Mills	C major	The range is fairly wide (low E to clarion C) and the opening incorporates large leaps that are slurred. The ABA structure is straight forward. The beginning and ending A sections are exactly the same. The faster B section is highly chromatic and contains a large amount of accidentals. The solo demands fluid technique from the student.	<i>Clouds in Summer</i> creates an opportunity to drill chromatic technique and large leap connections. The melodic ideas are repetitive so the amount of new material is limited.	In the A section, the piano part follows the clarinet line and pulse is easy to find. In the B section, the piano plays primarily whole notes underneath the clarinet’s chromatic passages.

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Hovey and Leonard.	<i>Gypsy Moods</i> Belwin Mills		This is a challenging piece for many reasons, primarily the key signature, syncopation, accidentals and tempo changes. The piece has three distinct sections. The slow opening is in C minor. The faster middle section is in C major. The final section goes back to C minor but is even faster and employs quick articulation. The solo requires an advanced student in order to be successful.	The character of this piece may be very appealing to the student. It sounds a little “exotic” and is an exciting solo.	Piano part has difficult key signatures and some tricky technical patterns. The ensemble is logical. Does contain a couple of short piano interludes.
Hovey and Leonard	<i>Minuetto</i> Belwin Mills	G major C major	The work has a 3/4 time signature and includes triplets and sixteenth notes. Many of the melodic leaps cross the break and may prove challenging for a young student. The middle section changes key and melody is primarily confined to the clarion register.	The piece incorporates long rests for the clarinetist to help with endurance. The melodies are very nice and the overall piece is an excellent teaching tool.	Ensemble is straight-forward and the piano part is simple.
Humperdinck, Engelbert	<i>Song and Prayer</i> Belwin Mills	C major	This arrangement incorporates quarter and eighth notes with a few dotted quarter notes. The melody contains leaps and a few accidentals. The slow tempo and long length may prove to be an endurance issue.	The solo may appeal to only a select group of young students due to the slow tempo and somber mood. The student will need to be patient and willing to work in the slow tempo.	The opening of the piano part includes tremolos and trills which could be difficult to find pulse. After the first section, piano has mostly eighth notes and ensemble is straight-forward.
Langenus, Gustave	<i>Chrysalis</i> Carl Fischer	G major	This popular solo has wonderful melodies. The melody in the A section stays in the chalumeau while the B section melody is written in the clarion register. The melodies do not go over the break. The B section, which contains sixteenth notes, is at faster tempo but technique is reasonable. The solo includes high Cs but they are always preceded by a step-wise pattern.	The ABA structure provides a nice variety. The faster B section sounds impressive. The solo does include piano interludes so the clarinetist has the opportunity to rest.	Ensemble is straight-forward although there are pickup notes in both the clarinet and piano part.

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Langenus, Gustave.	<i>Lullaby</i> Carl Fischer	C major	The entire solo is centered in the chalumeau register. The melody does contain a few throat tones but it does not go over the break. There are some accidentals but they are technically logical. The solo employs a few subtle tempo changes and traditional ritardandos. This is an excellent entry level solo and a great teaching tool.	The melody is slurred; overall there is very little tonguing. There are couple measures of rest so endurance will not be a problem for young players.	Piano provides a steady eighth-note pulse and ensemble is straight-forward.
Langenus, Gustave	<i>Mount Vernon Menuet</i> Carl Fischer	C major F major	The composition is long but the tempo is fairly fast. Each section stays in one register of the clarinet. Even though the range is from low G to high C, the solo does not cross the break. The middle section is in the key of F and does contain a long side clarion B-flat trill. Most of the solo is slurred.	The work has nice lyrical melodies and clear phrases. This is one of the few solos that does not go over the break. The student must be comfortable with the clarion register in order to be successful.	Ensemble is straight-forward. The piano parts contains accidentals and key change.
Lowry, Robert	<i>Valse and Volante</i> Alfred/Belwin Mills	G major C major	The solo is divided into two separate sections. The Valse is in 3/4 with a moderate tempo. Articulation can be a little challenging in the Valse as well as a melody that constantly crosses the break. The quicker Volante is in cut time. Even though it has a printed tempo of half note = 120, the movement works at a variety of tempos and technique is obtainable.	The two movements provide distinct characters with appealing melodies. The technique in the Volante sounds impressive and most students will be excited to work toward a fast tempo. This is a great teaching solo.	Piano is basically bass with chords, easy to hear downbeats. Ensemble is straight-forward and should not be problematic.
Lully, J. B. Susan Post, trans.	<i>Gavotte in Rondeau</i> Medici Music Press	D minor	The clarinet line begins with a pickup on beat three. Sometimes this pickup is difficult to feel so the student must count carefully. The melody is centered in the clarion register. There are a few places that cross the break several times in a quick succession. This is a great opportunity to address right hand preparation to help create smooth technique. Even though the majority of the solo is slurred, several clarion notes are articulated which could be problematic.	The melody is peppy but repetitive. The rhythms are primarily quarter and eighth notes with a few dotted quarter notes.	The piano employs basic bass and chord accompaniment. Ensemble is logical as long as the student understands where to place the pickup.

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Ravel, Maurice	<i>Pavane</i> Rubank, Inc.	F major	This is an arrangement of the well-known tune <i>Pavane pour une Infante Defunte</i> . The first half of the solo is concentrated in the lower register while the second half crosses the break and enters the clarion register. Students will need to be comfortable with the half note tied to an eighth note rhythm since it is used throughout the solo.	This is a beautiful melody that works well on the clarinet. The student is required to produce legato articulation during large portions of the melody.	Piano provides a steady eighth-note accompaniment throughout the solo. Ensemble is logical.
Reinecke, Carl	<i>Romanza and Allegretto</i> Jack Spratt Music	C major	The Romanza is a slow waltz and requires the student to be comfortable with the break. The melody contains mostly quarter notes with a few dotted eighth-sixteenth note combinations. The Allegretto is much quicker and the range is higher than the previous movement. Two-sixteenth-eighth is a common rhythm through this movement.	The two movements are stylistically different. The Allegretto is very repetitive.	The piano provides a strong sense of pulse throughout the two movements. Ensemble is straight-forward and should not be problematic.
Vaughan Williams, Ralph	<i>Six Studies in English Folksong</i> Stainer & Bell	F# minor F major E major A major	Movements 1, 2, 3 or 4 are in the Class III category. Phrases in these movements are long and may present breathing issues. Some technical passages are a little awkward for a young student. Six Studies in English Folk-Song was not conceived as a “teaching piece” and will require a musically mature student.	Melodies are very nice.	The piano part may sound contemporary or odd to a student. The solo requires independence between the clarinet and the piano.