

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

WOODWIND CHAPTER

CLARINET PART

2nd Edition

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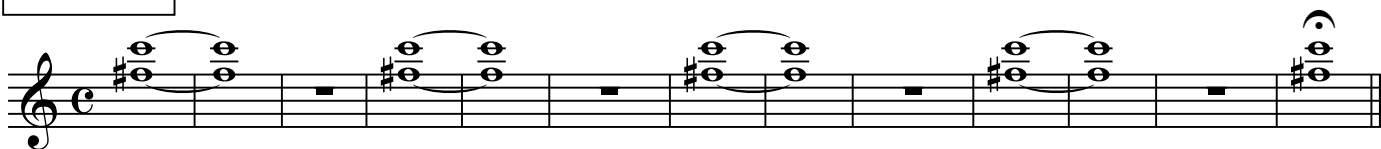
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Mouthpiece Exercises

Please note: All notes are concert pitch

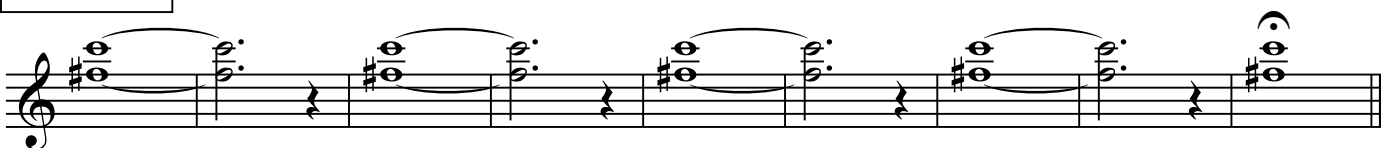
F# = with barrel ... C = without barrel

Exercise #1



Musical notation for Exercise #1, a single staff in treble clef with a common time signature. The exercise consists of five measures. Each measure contains a pair of notes (F# and C) beamed together, with a slur above them. The notes are placed on the staff as follows: Measure 1: F# on the first line, C on the second line; Measure 2: F# on the second line, C on the second space; Measure 3: F# on the second space, C on the third line; Measure 4: F# on the third line, C on the third space; Measure 5: F# on the third space, C on the fourth line. The notes are marked with a circled 'C' above them.

Exercise #2



Musical notation for Exercise #2, a single staff in treble clef with a common time signature. The exercise consists of five measures. Each measure contains a pair of notes (F# and C) beamed together, with a slur above them. The notes are placed on the staff as follows: Measure 1: F# on the first line, C on the second line; Measure 2: F# on the second line, C on the second space; Measure 3: F# on the second space, C on the third line; Measure 4: F# on the third line, C on the third space; Measure 5: F# on the third space, C on the fourth line. The notes are marked with a circled 'C' above them.

Exercise #3



Musical notation for Exercise #3, consisting of two staves in treble clef with a common time signature. The exercise consists of five measures. The first staff contains a pair of notes (F# and C) beamed together, with a slur above them. The notes are placed on the staff as follows: Measure 1: F# on the first line, C on the second line; Measure 2: F# on the second line, C on the second space; Measure 3: F# on the second space, C on the third line; Measure 4: F# on the third line, C on the third space; Measure 5: F# on the third space, C on the fourth line. The notes are marked with a circled 'C' above them. The second staff contains a pair of notes (F# and C) beamed together, with a slur above them. The notes are placed on the staff as follows: Measure 1: F# on the first line, C on the second line; Measure 2: F# on the second line, C on the second space; Measure 3: F# on the second space, C on the third line; Measure 4: F# on the third line, C on the third space; Measure 5: F# on the third space, C on the fourth line. The notes are marked with a circled 'C' above them.

Embouchure Development

Exercise #1 - Perfect 4th Low-High



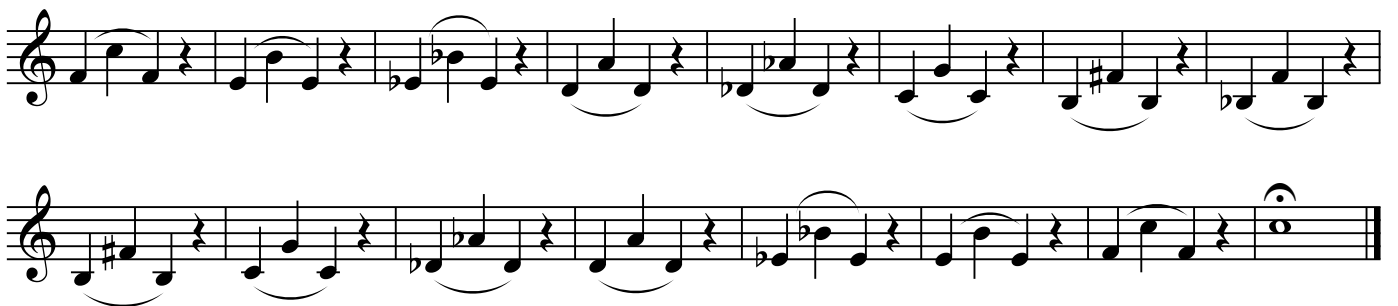
Exercise #1 consists of two staves of music in 4/4 time. The first staff contains eight measures of music, each starting with a quarter rest followed by a pair of eighth notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second staff contains eight measures, each starting with a quarter rest followed by a pair of eighth notes. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), F4 (quarter). The final note of the second staff is a whole note G4.

Exercise #1a - Perfect 4th Low-High



Exercise #1a consists of two staves of music in 4/4 time. The first staff contains eight measures, each starting with a quarter rest followed by a pair of eighth notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second staff contains eight measures, each starting with a quarter rest followed by a pair of eighth notes. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), F4 (quarter). The final note of the second staff is a whole note G4.

Exercise #2 - Perfect 5th Low-High



Exercise #2 consists of two staves of music in 4/4 time. The first staff contains eight measures, each starting with a quarter rest followed by a pair of eighth notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second staff contains eight measures, each starting with a quarter rest followed by a pair of eighth notes. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), F4 (quarter). The final note of the second staff is a whole note G4.

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Embouchure Development

Exercise #2a - Perfect 5th Low-High

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Musical notation for Exercise #2a - Perfect 5th Low-High. The exercise consists of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The notes are grouped into pairs of eighth notes with a slur, and each pair is followed by a quarter rest. The key signature has one flat (Bb), and the time signature is 4/4.

Exercise #3 - Minor 6th Low-High

Exercise #3 - Minor 6th Low-High

Musical notation for Exercise #3 - Minor 6th Low-High. The exercise consists of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, Bb4, C5, D5, Eb5, F5, G5. The notes are grouped into pairs of eighth notes with a slur, and each pair is followed by a quarter rest. The key signature has two flats (Bb, Eb), and the time signature is 4/4.

Exercise #3a - Minor 6th Low-High

Exercise #3a - Minor 6th Low-High

Musical notation for Exercise #3a - Minor 6th Low-High. The exercise consists of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, Bb4, C5, D5, Eb5, F5, G5. The notes are grouped into pairs of eighth notes with a slur, and each pair is followed by a quarter rest. The key signature has two flats (Bb, Eb), and the time signature is 4/4.

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Embouchure Development

Exercise #5a - Perfect 5th High-Low

Musical notation for Exercise #5a - Perfect 5th High-Low. The exercise consists of two staves of music. The first staff contains 12 measures of music, and the second staff contains 12 measures. The music is written in treble clef and 2/4 time. It features a sequence of eighth notes with slurs, alternating between high and low notes to develop embouchure control. The notes are: C4, E4, G4, B4, A4, F4, E4, D4, C4, B3, A3, G3. The key signature has one sharp (F#) and one flat (Bb).

Exercise #6 - Minor 6th High-Low

Musical notation for Exercise #6 - Minor 6th High-Low. The exercise consists of two staves of music. The first staff contains 12 measures of music, and the second staff contains 12 measures. The music is written in treble clef and 2/4 time. It features a sequence of eighth notes with slurs, alternating between high and low notes to develop embouchure control. The notes are: C4, E4, G4, B4, A4, F4, E4, D4, C4, B3, A3, G3. The key signature has one sharp (F#) and one flat (Bb).

Exercise #6a - Minor 6th High-Low

Musical notation for Exercise #6a - Minor 6th High-Low. The exercise consists of two staves of music. The first staff contains 12 measures of music, and the second staff contains 12 measures. The music is written in treble clef and 2/4 time. It features a sequence of eighth notes with slurs, alternating between high and low notes to develop embouchure control. The notes are: C4, E4, G4, B4, A4, F4, E4, D4, C4, B3, A3, G3. The key signature has one sharp (F#) and one flat (Bb).

Fingering Exercises: 4 Note Cells

Pattern A A2 A3 A4

Pattern A consists of three measures, each containing a four-note cell. The notes are: A2 (A), B2 (B), A2 (A), B2 (B). The first measure is labeled A2, the second A3, and the third A4. Each measure has a slur over the notes and repeat signs at the beginning and end.

Pattern B B2 B3 B4

Pattern B consists of three measures, each containing a four-note cell. The notes are: B2 (B), A2 (A), B2 (B), A2 (A). The first measure is labeled B2, the second B3, and the third B4. Each measure has a slur over the notes and repeat signs at the beginning and end.

Use alternate left hand Bb

Pattern C C2 C3 C4

Pattern C consists of three measures, each containing a four-note cell. The notes are: C2 (C), D2 (D), C2 (C), D2 (D). The first measure is labeled C2, the second C3, and the third C4. Each measure has a slur over the notes and repeat signs at the beginning and end.

Use fork fingerings for F#

Pattern D D2 D3 D4

Pattern D consists of three measures, each containing a four-note cell. The notes are: D2 (D), E2 (E), D2 (D), E2 (E). The first measure is labeled D2, the second D3, and the third D4. Each measure has a slur over the notes and repeat signs at the beginning and end.

Pattern E E2 E3 E4

Pattern E consists of three measures, each containing a four-note cell. The notes are: E2 (E), D2 (D), E2 (E), D2 (D). The first measure is labeled E2, the second E3, and the third E4. Each measure has a slur over the notes and repeat signs at the beginning and end.

Pattern F F2 F3 F4

Pattern F consists of three measures, each containing a four-note cell. The notes are: F2 (F), G2 (G), F2 (F), G2 (G). The first measure is labeled F2, the second F3, and the third F4. Each measure has a slur over the notes and repeat signs at the beginning and end.

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Fingering Exercises: 4 Note Cells

Pattern G

G2

G3

G4

Keep Right Hand Down

Pattern H

H2

H3

H4

Pattern I

I2

I3

I4

Pattern J

J2

J3

J4

Keep Right Hand Down

Pattern K

K2

K3

K4

Pattern L

L2

L3

L4

Fingering Exercises: 6 Note Cells

Pattern A

Musical notation for Pattern A, measures A2 and A3. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure A2 starts on G4 and ends on G4. Measure A3 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

A4

Musical notation for Pattern A, measures A4, A5, and A6. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure A4 starts on G4 and ends on G4. Measure A5 starts on G4 and ends on G4. Measure A6 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

Pattern B

Musical notation for Pattern B, measures B2 and B3. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure B2 starts on G4 and ends on G4. Measure B3 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

B4

Musical notation for Pattern B, measures B4, B5, and B6. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure B4 starts on G4 and ends on G4. Measure B5 starts on G4 and ends on G4. Measure B6 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

Pattern C

Musical notation for Pattern C, measures C2 and C3. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure C2 starts on G4 and ends on G4. Measure C3 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4. *Use fork F#*

C4

Musical notation for Pattern C, measures C4, C5, and C6. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure C4 starts on G4 and ends on G4. Measure C5 starts on G4 and ends on G4. Measure C6 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

Pattern D

Musical notation for Pattern D, measures D2 and D3. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure D2 starts on G4 and ends on G4. Measure D3 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

D4

Musical notation for Pattern D, measures D4, D5, and D6. The notation is in treble clef, 3/4 time, and consists of six eighth notes per measure. Measure D4 starts on G4 and ends on G4. Measure D5 starts on G4 and ends on G4. Measure D6 starts on G4 and ends on G4. The notes are: G4, A4, B4, A4, G4, F#4.

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Fingering Exercises: 6 Note Cells

Pattern E

Two musical staves showing Pattern E. The first staff contains measures E2 and E3. Each measure consists of a six-note cell: E4, F#4, G4, A4, Bb4, C5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

E4

Two musical staves showing Pattern E. The first staff contains measures E4, E5, and E6. Each measure consists of a six-note cell: E4, F#4, G4, A4, Bb4, C5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

Pattern F

Two musical staves showing Pattern F. The first staff contains measures F2, F3, and F4. Each measure consists of a six-note cell: F4, G4, A4, Bb4, C5, D5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

F5

Two musical staves showing Pattern F. The first staff contains measures F5, F6, F7, and F8. Each measure consists of a six-note cell: F4, G4, A4, Bb4, C5, D5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

F9

Two musical staves showing Pattern F. The first staff contains measures F9, F10, F11, and F12. Each measure consists of a six-note cell: F4, G4, A4, Bb4, C5, D5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

Pattern G

Two musical staves showing Pattern G. The first staff contains measures G2, G3, and G4. Each measure consists of a six-note cell: G4, A4, Bb4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

G5

Two musical staves showing Pattern G. The first staff contains measures G5, G6, G7, and G8. Each measure consists of a six-note cell: G4, A4, Bb4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

G9

Two musical staves showing Pattern G. The first staff contains measures G9, G10, G11, and G12. Each measure consists of a six-note cell: G4, A4, Bb4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

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Fingering Exercises: 6 Note Cells

Pattern H

H2

H3

H4



H5

H6

H7

H8



H9

H10

H11

H12



Pattern I

I2

I3

I4

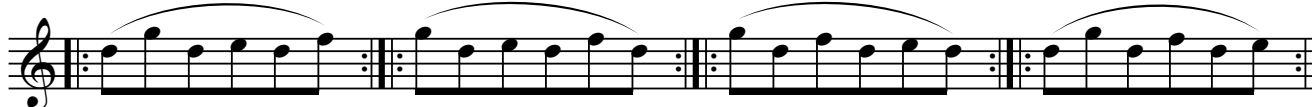


I5

I6

I7

I8



I9

I10

I11

I12



Pattern J

J2

J3

J4



J5

J6

J7

J8



J9

J10

J11

J12



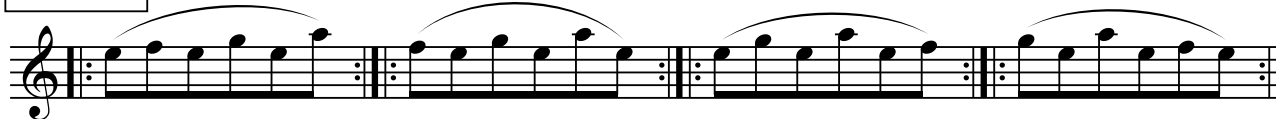
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Fingering Exercises: 6 Note Cells

Pattern K



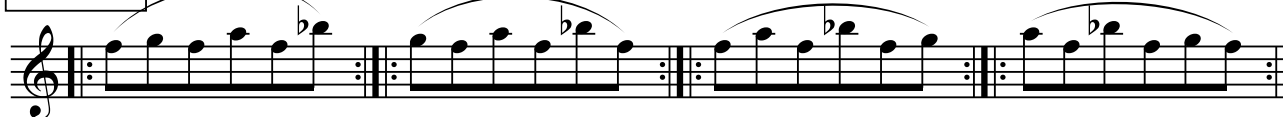
K5



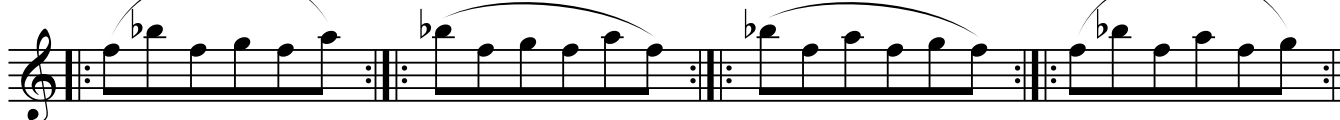
K9



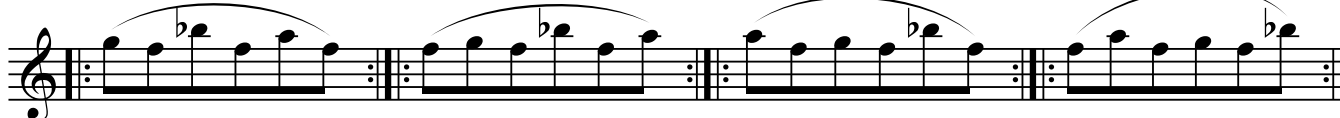
Pattern L



L5



L9



Trill Exercises

Key of Eb Trills

Eb #1

The first line of musical notation for exercise Eb #1. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody consists of a series of eighth-note trills, each marked with a '3' below it. The notes are: G4, A4, Bb4; A4, Bb4, C5; Bb4, C5, D5; C5, D5, E5. The first four trills are grouped by a slur, and the next four are also grouped by a slur.

The second line of musical notation for exercise Eb #1. It continues the trill exercise with eight more trills, each marked with a '3' below it. The notes are: D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5. The first four trills are grouped by a slur, and the next four are also grouped by a slur.

The third line of musical notation for exercise Eb #1. It continues the trill exercise with four more trills, each marked with a '3' below it. The notes are: D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5. The first two trills are grouped by a slur, and the next two are also grouped by a slur. The exercise concludes with a whole note G4.

Eb #2

The first line of musical notation for exercise Eb #2. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody consists of a series of eighth-note trills, each marked with a '3' below it. The notes are: G4, A4, Bb4; A4, Bb4, C5; Bb4, C5, D5; C5, D5, E5. The first four trills are grouped by a slur, and the next four are also grouped by a slur.

The second line of musical notation for exercise Eb #2. It continues the trill exercise with eight more trills, each marked with a '3' below it. The notes are: D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5. The first four trills are grouped by a slur, and the next four are also grouped by a slur.

The third line of musical notation for exercise Eb #2. It continues the trill exercise with four more trills, each marked with a '3' below it. The notes are: D5, E5, F5; E5, F5, G5; D5, E5, F5; E5, F5, G5. The first two trills are grouped by a slur, and the next two are also grouped by a slur. The exercise concludes with a whole note G4.

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Trill Exercises

E♭ #3

E♭ #4

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Trill Exercises

E♭ #5

Trill Exercise Eb #5 consists of three staves of music in the key of E-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures of trills, each marked with a '3' below the notes. The second staff continues with two more measures of trills, also marked with '3'. The third staff contains two measures of trills, with the final note of the second measure being a whole note. The notes in the trills are: G4, A4, Bb4, C5, Bb4, A4, G4.

E♭ #6

Trill Exercise Eb #6 consists of three staves of music in the key of E-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures of trills, each marked with a '3' below the notes. The second staff continues with two more measures of trills, also marked with '3'. The third staff contains two measures of trills, with the final note of the second measure being a whole note. The notes in the trills are: G4, A4, Bb4, C5, Bb4, A4, G4.

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Trill Exercises

E♭ #7

First line of musical notation for Eb #7 trill exercise. It features a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The notation consists of two measures of trills, each marked with a '3' below the notes. The first measure contains four trills, and the second measure contains four trills. A slur is placed over the entire two-measure phrase.

Second line of musical notation for Eb #7 trill exercise. It continues the trill exercise with two measures, each containing four trills, all marked with a '3' below the notes. A slur is placed over the entire two-measure phrase.

Third line of musical notation for Eb #7 trill exercise. It continues the trill exercise with two measures, each containing four trills, all marked with a '3' below the notes. A slur is placed over the entire two-measure phrase. The exercise concludes with a final whole note chord.

Key of F Trills

F #1

First line of musical notation for F #1 trill exercise. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation consists of two measures of trills, each marked with a '3' below the notes. The first measure contains four trills, and the second measure contains four trills. A slur is placed over the entire two-measure phrase.

Second line of musical notation for F #1 trill exercise. It continues the trill exercise with two measures, each containing four trills, all marked with a '3' below the notes. A slur is placed over the entire two-measure phrase.

Third line of musical notation for F #1 trill exercise. It continues the trill exercise with two measures, each containing four trills, all marked with a '3' below the notes. A slur is placed over the entire two-measure phrase. The exercise concludes with a final whole note chord.

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Trill Exercises

F #2

Trill Exercise F #2 consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of trills, each marked with a '3' below. The second staff contains two measures of trills, each marked with a '3' below. The third staff contains two measures of trills, each marked with a '3' below, followed by a final measure with a whole note.

F #3

Trill Exercise F #3 consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of trills, each marked with a '3' below. The second staff contains two measures of trills, each marked with a '3' below. The third staff contains two measures of trills, each marked with a '3' below, followed by a final measure with a whole note.

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Trill Exercises

F #4

Trill Exercise F #4 consists of three staves of music in the key of F# major. The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole note F#5 on the final staff.

F #5

Trill Exercise F #5 consists of three staves of music in the key of F# major. The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole note F#5 on the final staff.

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Trill Exercises

F #6

Trill Exercise F #6 consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3'. The third staff contains two measures of trills, each marked with a '3', followed by a final measure with a whole note and a fermata.

F #7

Trill Exercise F #7 consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3'. The third staff contains two measures of trills, each marked with a '3', followed by a final measure with a whole note and a fermata.

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Trill Exercises

Trill Eb Major Chord

Musical notation for the Trill Eb Major Chord exercise. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The exercise begins with a quarter rest, followed by a quarter note Eb, a half note Eb, and a whole note Eb. The main part of the exercise is a trill over the Eb chord, consisting of 16 groups of eighth notes, each group containing the notes Eb and Gb. The trill is marked with a fermata and a wavy line above it. The exercise concludes with a quarter note Eb, a half note Eb, and a whole note Eb.

Trill Bb Major Chord

Musical notation for the Trill Bb Major Chord exercise. It features a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The exercise begins with a quarter rest, followed by a quarter note Bb, a half note Bb, and a whole note Bb. The main part of the exercise is a trill over the Bb chord, consisting of 16 groups of eighth notes, each group containing the notes Bb and D. The trill is marked with a fermata and a wavy line above it. The exercise concludes with a quarter note Bb, a half note Bb, and a whole note Bb.

Trill F Major Chord

Musical notation for the Trill F Major Chord exercise. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The exercise begins with a quarter rest, followed by a quarter note F, a half note F, and a whole note F. The main part of the exercise is a trill over the F chord, consisting of 16 groups of eighth notes, each group containing the notes F and Ab. The trill is marked with a fermata and a wavy line above it. The exercise concludes with a quarter note F, a half note F, and a whole note F.

Trill C Major Chord

Musical notation for the Trill C Major Chord exercise. It features a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The exercise begins with a quarter rest, followed by a quarter note C, a half note C, and a whole note C. The main part of the exercise is a trill over the C chord, consisting of 16 groups of eighth notes, each group containing the notes C and Eb. The trill is marked with a fermata and a wavy line above it. The exercise concludes with a quarter note C, a half note C, and a whole note C.

Intonation Exercises

Fundamental Tuning Notes

Adjust at the Middle of the Clarinet

Adjust at the Barrel

Adjust at the Bell

Adjust at the Middle of the Clarinet

Bb Tuning (Equal Temperament)

Bb Tuning (Just Intonation)

0

+4

-14

-2

+2

-15

-12

0

5: +2

3: -14

1: 0

5: +2

3: +15

1: 0

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Intonation Exercises

F Tuning (Equal Temperament)

Musical notation for F Tuning (Equal Temperament) in treble clef with a key signature of one sharp (F#). The staff contains eight measures of music, each featuring a pair of notes (a pair of sixths) with a circled dot above the upper note, indicating a specific intonation target.

F Tuning (Just Intonation)

First system of musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). It consists of two measures of music with various rhythmic values and accidentals. Below the staff are the numbers 0, +4, -14, and -2.

Second system of musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). It consists of two measures of music with various rhythmic values and accidentals. Below the staff are the numbers +2, -15, and -12.

Third system of musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). It consists of two measures of music with various rhythmic values and accidentals. Below the staff are the numbers 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, and 1: 0.

Eb Tuning (Equal Temperament)

Musical notation for Eb Tuning (Equal Temperament) in treble clef with a key signature of one flat (Eb). The staff contains eight measures of music, each featuring a pair of notes (a pair of sixths) with a circled dot above the upper note, indicating a specific intonation target.

Eb Tuning (Just Intonation)

First system of musical notation for Eb Tuning (Just Intonation) in treble clef with a key signature of one flat (Eb). It consists of two measures of music with various rhythmic values and accidentals. Below the staff are the numbers 0, +4, -14, and -2.

Second system of musical notation for Eb Tuning (Just Intonation) in treble clef with a key signature of one flat (Eb). It consists of two measures of music with various rhythmic values and accidentals. Below the staff are the numbers +2, -15, and -12.

Third system of musical notation for Eb Tuning (Just Intonation) in treble clef with a key signature of one flat (Eb). It consists of two measures of music with various rhythmic values and accidentals. Below the staff are the numbers 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, and 1: 0.

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Intonation Exercises

Ab Tuning (Equal Temperament)

Musical notation for Ab Tuning (Equal Temperament) on a treble clef staff. The key signature has two flats (Bb and Eb). The notes are Ab, Bb, C, D, Eb, F, G, Ab, arranged in pairs of two notes per measure across eight measures.

Ab Tuning (Just Intonation)

Musical notation for Ab Tuning (Just Intonation) on a treble clef staff. The key signature has two flats. The notes are Ab, Bb, C, D, Eb, F, G, Ab, arranged in pairs of two notes per measure across eight measures. The notation includes fingerings and intonation adjustments: 0, +4, -14, -2, +2, -15, -12, and two sets of 5: +2, 3: -14, 1: 0.

C Tuning (Equal Temperament)

Musical notation for C Tuning (Equal Temperament) on a treble clef staff. The key signature has two sharps (F# and C#). The notes are C, D, E, F#, G, A, B, C, arranged in pairs of two notes per measure across eight measures.

C Tuning (Just Intonation)

Musical notation for C Tuning (Just Intonation) on a treble clef staff. The key signature has two sharps. The notes are C, D, E, F#, G, A, B, C, arranged in pairs of two notes per measure across eight measures. The notation includes fingerings and intonation adjustments: 0, +4, -14, -2, +2, -15, -12, and two sets of 5: +2, 3: -14, 1: 0.