

# **INSIDE THE CIRCLE:**

## **A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**CLARINET PART**

*2nd Edition*

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# **Breathing Exercises**

## **Breathing Exercise #1: Smooth and Slow**

Inhale 8-Exhale 8 (repeats), Inhale 6-Exhale 6 (repeats), Inhale 4-Exhale 4 (repeats)

## **Breathing Exercise #2: Slow to Fast**

Inhale 8-Exhale 8 (repeats), Inhale 7-Exhale 7 (repeats), Inhale 6-Exhale 6 (repeats), 5, 4, 3, 2, 1

## **Breathing Exercise #3: Fast to Slow**

Inhale 1-Exhale 1 (repeats), Inhale 2-Exhale 2 (repeats), Inhale 3-Exhale 3 (repeats), 4, 5, 6, 7, 8

## **Breathing Exercise #4: Expand In/Contract Out**

Inhale 8 Counts, Hold 10 seconds and sip small breaths, Exhale 1 count,  
Hiss 10 seconds, Inhale 1 Count, Exhale 1 Count, Relax

## **Breathing Exercise #5: Dynamic Breathing**

Sustain a piano Dynamic level for 4-8 counts, Rest for 4 counts (repeats)  
Sustain a Mezzo Forte Dynamic level for 4-8 counts, Rest for 4 counts (repeats)  
Sustain a Fortissimo Dynamic level for 4-8 counts, Rest for 4 counts (repeats)

## **Breathing Exercise #6: Long Tone Exercise**

Perform any of the Long Tone Exercises as a breathing exercise.

## **Breathing Exercise #7: Note Length/Shape Exercise**

Perform any of the Note Length/Shape Exercises as a breathing exercise.

## **Breathing Exercise #8: Show Excerpts**

Choose an excerpt from your show and perform it as a breathing exercise.

# Long Tones

## 9 Count Tones on F Concert

Two staves of musical notation for 9 count tones on F concert. The first staff contains the first four measures, and the second staff contains the remaining five measures. The music is in 2/4 time and features a sequence of notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The notes are grouped into pairs with slurs, and there are rests between the pairs. The key signature has one sharp (F#).

## 9 Count Tones on Bb Concert

Two staves of musical notation for 9 count tones on Bb concert. The first staff contains the first four measures, and the second staff contains the remaining five measures. The music is in 2/4 time and features a sequence of notes: Bb3, C4, D4, Eb4, F4, Eb4, D4, C4, Bb3. The notes are grouped into pairs with slurs, and there are rests between the pairs. The key signature has two flats (Bb, Eb).

## 8 Count Tones on F Concert

Two staves of musical notation for 8 count tones on F concert. The first staff contains the first four measures, and the second staff contains the remaining four measures. The music is in 2/4 time and features a sequence of notes: F4, G4, A4, B4, C5, B4, A4, G4. The notes are grouped into pairs with slurs, and there are rests between the pairs. The key signature has one sharp (F#).

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**Long Tones**

**8 Count Tones on Bb Concert**

Musical notation for 8 Count Tones on Bb Concert. The exercise consists of two staves of music. The first staff contains four measures of music, and the second staff contains four measures. Each measure features a long tone (half note) with a slur over it, followed by a quarter rest. The notes are: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, and Bb9. The key signature has two flats (Bb and Eb).

**Release Exercise on F Concert**

Musical notation for Release Exercise on F Concert. The exercise consists of one staff of music with eight measures. The first four measures feature a long tone (half note) with a slur over it, followed by a quarter rest. The notes are: F2, F3, F4, F5, F6, F7, F8, and F9. The fifth measure is a whole rest. The sixth measure features a long tone (half note) with a slur over it, followed by a quarter rest. The notes are: F2, F3, F4, F5, F6, F7, F8, and F9. The seventh and eighth measures feature a long tone (half note) with a slur over it, followed by a quarter rest. The notes are: F2, F3, F4, F5, F6, F7, F8, and F9.



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# Flexibility / Scales

Flexibility Exercise #1

Musical score for Flexibility Exercise #1, measures 1-8. The score is arranged in two systems, each with three staves: Clarinet A (CIA), Clarinet B (ClB), and Clarinet C (ClC). The music is in common time (4/4). The first system (measures 1-4) features a melodic line in CIA and ClB with a supporting bass line in ClC. The second system (measures 5-8) continues the exercise, with CIA and ClB playing a similar melodic pattern and ClC providing harmonic support.

Flexibility Exercise #2

Musical score for Flexibility Exercise #2, measures 1-12. The score is arranged in two systems, each with three staves: Clarinet A (CIA), Clarinet B (ClB), and Clarinet C (ClC). The music is in common time (4/4). The first system (measures 1-4) features a melodic line in CIA with a supporting bass line in ClB and ClC. The second system (measures 5-8) continues the exercise, with CIA playing a similar melodic pattern and ClB and ClC providing harmonic support. The third system (measures 9-12) concludes the exercise, with CIA playing a final melodic phrase and ClB and ClC providing harmonic support.

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### Flexibility / Scales

#### Flexibility Exercise #3

CI A

CI B

CI C

CI A

CI B

CI C

CI A

CI B

CI C

CI A

CI B

CI C



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### Flexibility / Scales

#### Flexibility Exercise #4

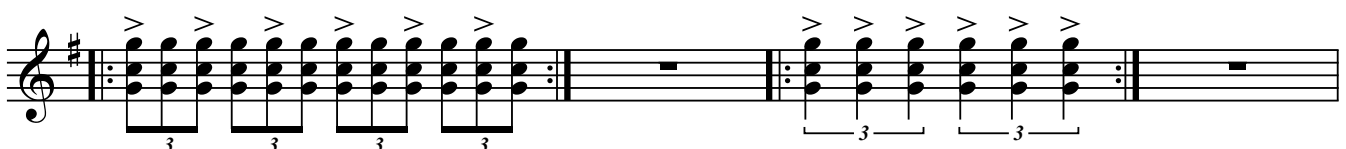
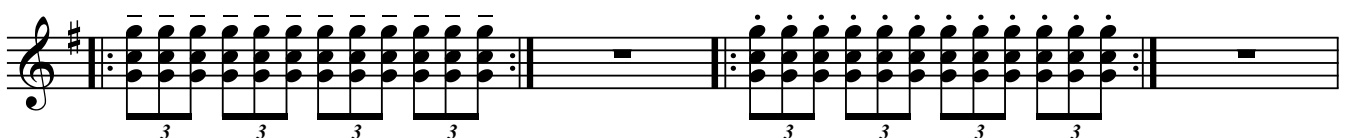
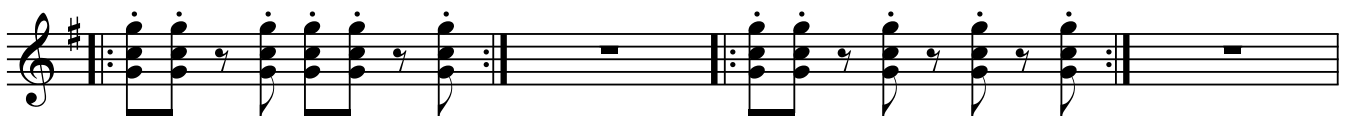
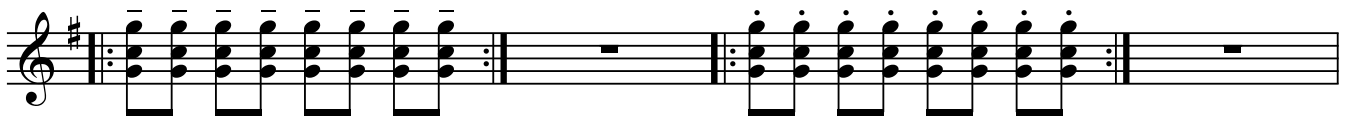
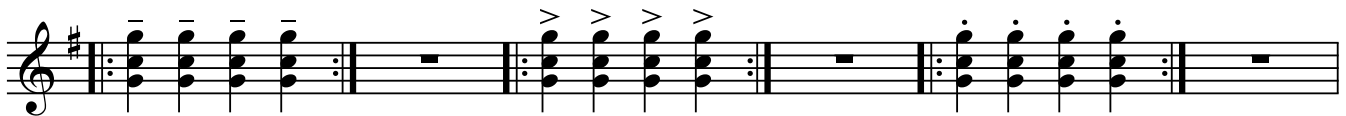
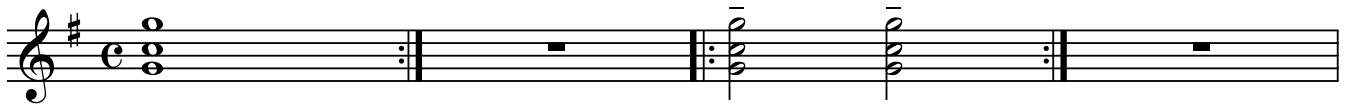
First system of Flexibility Exercise #4. The CIA and ClB parts play a complex triplet-based scale exercise with slurs and accents. The ClC part plays a simpler, lower-range scale exercise.

Second system of Flexibility Exercise #4. Similar to the first system, it features CIA, ClB, and ClC staves with complex triplet-based scale exercises.

Third system of Flexibility Exercise #4. Similar to the first system, it features CIA, ClB, and ClC staves with complex triplet-based scale exercises.

Fourth system of Flexibility Exercise #4. Similar to the first system, it features CIA, ClB, and ClC staves with complex triplet-based scale exercises.

# Note Length / Shape Exercise

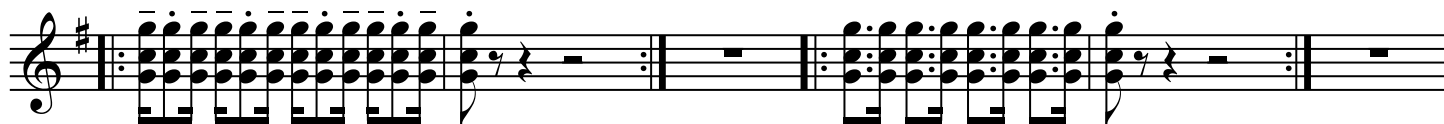


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Note Length / Shape Exercise



# Show Articulation Examples

## Basic 8 Staccato Eighth Notes

Four staves of music in treble clef, key of D major, and common time. Each staff contains two measures of eighth-note chords. The first measure of each staff has a staccato articulation mark above the notes. The second measure of each staff has a whole rest. The chords are: Staff 1: D4-F#4-A4, Staff 2: E4-G4-B4, Staff 3: F#4-A4-C#5, Staff 4: G4-B4-D5. The fourth staff concludes with a double bar line and a repeat sign.

## Show Articulation Example 1

Four staves of music in treble clef, key of D major, and common time. Each staff contains two measures of eighth-note chords. The first measure of each staff has a staccato articulation mark above the notes. The second measure of each staff has a whole rest. The chords are: Staff 1: D4-F#4-A4, Staff 2: E4-G4-B4, Staff 3: F#4-A4-C#5, Staff 4: G4-B4-D5. The fourth staff concludes with a double bar line and a repeat sign.

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Show Articulation Examples

Show Articulation Example 2

Musical notation for Show Articulation Example 2, consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of two sharps (F# and C#). The fourth staff is in bass clef with a key signature of one sharp (F#). The notation includes various articulation marks such as accents (>), slurs, and breath marks (z) over chords and melodic lines.

Show Articulation Example 3

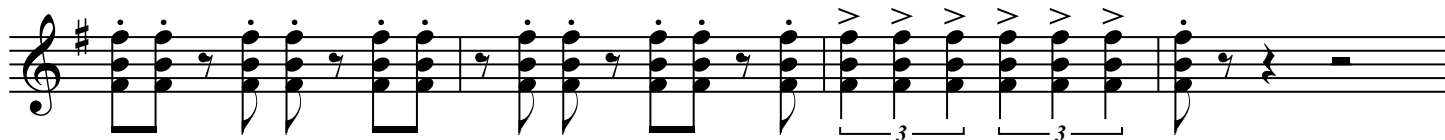
Musical notation for Show Articulation Example 3, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef with a key signature of one sharp (F#). The third staff is in bass clef with a key signature of two sharps (F# and C#). The notation includes articulation marks such as accents (>) and slurs, along with triplet markings (3) under groups of notes.

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**Show Articulation Examples**

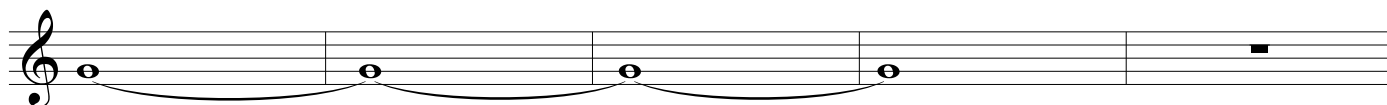


# Ensemble Fundamental Tuning Exercise

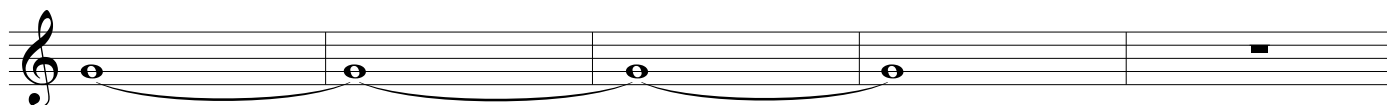
♩ = 92



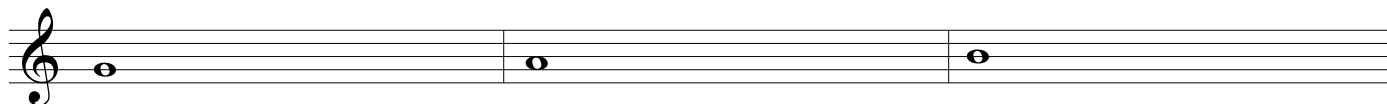
A



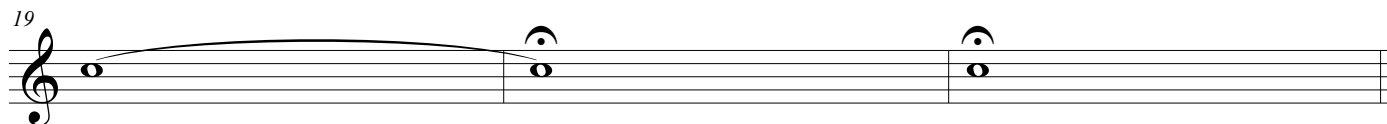
B



C



D



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# Just Intonation Tuning Exercises

**Bb Major Scale**

CI/B CI A

CI/B CI B

**Bb Major Chord**

CI/B CI A

CI/B CI B

**F Major Chord**

CI/B CI A

CI/B CI B

**C Major Chord**

CI/B CI A

CI/B CI B

**Eb Major Chord**

CI/B CI A

CI/B CI B

**Ab Major Chord**

CI/B CI A

CI/B CI B



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### Just Intonation Tuning Exercises

**G Minor Scale**

CI/B CI A

CI/B CI B

**G Minor Chord**

CI/B CI A

CI/B CI B

**D Minor Chord**

CI/B CI A

CI/B CI B

**A Minor Chord**

CI/B CI A

CI/B CI B

**C Minor Chord**

CI/B CI A

CI/B CI B

**F Minor Chord**

CI/B CI A

CI/B CI B

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# Tuning Chart

**Materials:** Instrument, tuner and patience.

## Tuning Steps:

Step 1: Tune your fundamental pitch to get the instrument in tune. For Clarinet: C below the staff, G on the staff and G above the staff.

Step 2: Tune the note at a piano dynamic. Write down how many cents out of tune.

Step 3: Tune the note at a mezzo forte. Write down how many cents out of tune.

Step 4: Tune the note at a fortissimo. Write down how many cents out of tune.

Step 5: Experiment how to fix the intonation. Write down ways to place the note in tune.

Repeat Steps 2 through 4 all the way to the highest pitch.

\*\*\*Ways to adjust tuning: Firm-Up Embouchure. Loosen Embouchure. Alternate Fingering.

## Tips:

\*Start the chart with the lowest note.

\*When tuning each note, do not adjust the pitch to play in tune. Play the note as natural as possible.

This way you will be receiving your most accurate tendency on each pitch.

\*Each dynamic may have a different pitch tendency. Be patient with each dynamic to get the most accurate tendency.

\*Write +13 if you are sharp 13 cents. Write -10 if you are flat 10 cents. Write 0 if you are in tune.

\*Fix?: On the "Fix?" line write down what you need to do to adjust the pitch and play it in tune. You may want to fill out the entire chart come back later to fill in the "Fix?" line.

\*This sheet may take some time. You may have to complete the full chart in a couple of practice sessions.

The chart consists of five rows of musical staves in 4/4 time. Each row contains three measures. The notes and dynamics are as follows:

- Row 1: C<sub>2</sub> (p, mf, ff), G<sub>3</sub> (p, mf, ff), G<sub>4</sub> (p, mf, ff)
- Row 2: C<sub>3</sub> (p, mf, ff), G<sub>4</sub> (p, mf, ff), G<sub>5</sub> (p, mf, ff)
- Row 3: G<sub>4</sub> (p, mf, ff), C<sub>4</sub> (p, mf, ff), G<sub>5</sub> (p, mf, ff)
- Row 4: G<sub>4</sub> (p, mf, ff), C<sub>4</sub> (p, mf, ff), G<sub>5</sub> (p, mf, ff)
- Row 5: C<sub>4</sub> (p, mf, ff), G<sub>5</sub> (p, mf, ff), G<sub>6</sub> (p, mf, ff)

Each measure has a "Fix?" line below it for notes and dynamics.

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### Tuning Chart

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

Fix? \_\_\_\_\_

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# Chorales

O Sacred Head Now Wounded by JS Bach

Musical notation for the chorale "O Sacred Head Now Wounded" by JS Bach. The piece is in G major and common time (C). It consists of two staves of music. The first staff begins with a whole rest followed by a quarter rest, then a series of chords and eighth notes. The second staff continues the piece with similar chordal textures and melodic lines, ending with a final chord.

Be Thou My Vision

Musical notation for the chorale "Be Thou My Vision". The piece is in D major and 3/4 time. It consists of two staves of music. The first staff features a melody of eighth notes and chords. The second staff provides a harmonic accompaniment with chords and eighth notes, mirroring the melody's rhythm.

Faith of Our Fathers by H Hemy

Musical notation for the chorale "Faith of Our Fathers" by H Hemy. The piece is in D major and common time (C). It consists of two staves of music. The first staff shows a simple melody of quarter notes. The second staff provides a harmonic accompaniment with chords and quarter notes.

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# Full Volume

Excerpt #1

♩=86-92

Musical notation for Excerpt #1, measures 86-92. The excerpt is in common time (C) and features a series of chords with accents and slurs. The dynamic markings are *fff* and *ffff*. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#).

Excerpt #2

♩=86-92

Musical notation for Excerpt #2, measures 86-92. The excerpt is in common time (C) and features a series of chords with accents and slurs. The dynamic markings are *fff* and *ffff*. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#).

Excerpt #3

♩=92-100

Musical notation for Excerpt #3, measures 92-100. The excerpt is in common time (C) and features a series of chords with accents and slurs. The dynamic markings are *fff* and *ffff*. The notation includes a treble clef, a common time signature, and a key signature of one flat (Bb).