

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

WOODWIND CHAPTER

BASS CLARINET PART

2nd Edition

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Mouthpiece Exercises

Please note: All notes are concert pitch

F# without neck

Exercise #1



Exercise #2



Exercise #3



Embouchure Development

Exercise #1 - Perfect 4th Low-High

Exercise #1 - Perfect 4th Low-High

Musical notation for Exercise #1, consisting of two staves of music in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, B4, C5 (first staff); B4, C5, D5, E5, D5, C5, B4, A4 (second staff). The notes are grouped in pairs with slurs and stems, and there are rests between the pairs.

Exercise #1a - Perfect 4th Low-High

Exercise #1a - Perfect 4th Low-High

Musical notation for Exercise #1a, consisting of two staves of music in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, B4, C5 (first staff); B4, C5, D5, E5, D5, C5, B4, A4 (second staff). The notes are grouped in pairs with slurs and stems, and there are rests between the pairs.

Exercise #2 - Perfect 5th Low-High

Exercise #2 - Perfect 5th Low-High

Musical notation for Exercise #2, consisting of two staves of music in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, B4, C5 (first staff); B4, C5, D5, E5, D5, C5, B4, A4 (second staff). The notes are grouped in pairs with slurs and stems, and there are rests between the pairs.

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Exercise #2a - Perfect 5th Low-High

Exercise #2a - Perfect 5th Low-High

This exercise consists of two staves of music. The first staff contains two measures of music, each with a pair of eighth notes beamed together, followed by a quarter rest. The notes are G4 and D5 in the first measure, and E5 and A5 in the second. The second staff contains two measures of music, each with a pair of eighth notes beamed together, followed by a quarter rest. The notes are B5 and F#6 in the first measure, and G6 and D7 in the second. The final measure of the second staff contains a whole note G6.

Exercise #3 - Minor 6th Low-High

Exercise #3 - Minor 6th Low-High

This exercise consists of two staves of music. The first staff contains two measures of music, each with a pair of eighth notes beamed together, followed by a quarter rest. The notes are G4 and E4 in the first measure, and F4 and D4 in the second. The second staff contains two measures of music, each with a pair of eighth notes beamed together, followed by a quarter rest. The notes are C4 and G3 in the first measure, and F3 and D3 in the second. The final measure of the second staff contains a whole note G3.

Exercise #3a - Minor 6th Low-High

Exercise #3a - Minor 6th Low-High

This exercise consists of two staves of music. The first staff contains two measures of music, each with a pair of eighth notes beamed together, followed by a quarter rest. The notes are G4 and E4 in the first measure, and F4 and D4 in the second. The second staff contains two measures of music, each with a pair of eighth notes beamed together, followed by a quarter rest. The notes are C4 and G3 in the first measure, and F3 and D3 in the second. The final measure of the second staff contains a whole note G3.

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Exercise #4 - Perfect 4th High-Low

Exercise #4 - Perfect 4th High-Low

Musical notation for Exercise #4 - Perfect 4th High-Low, consisting of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures, ending with a double bar line. The notation features eighth notes and quarter notes with slurs, and various accidentals (sharps, flats, naturals) across the two staves.

Exercise #4a - Perfect 4th High-Low

Exercise #4a - Perfect 4th High-Low

Musical notation for Exercise #4a - Perfect 4th High-Low, consisting of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures, ending with a double bar line. The notation features eighth notes and quarter notes with slurs, and various accidentals (sharps, flats, naturals) across the two staves.

Exercise #5 - Perfect 5th High-Low

Exercise #5 - Perfect 5th High-Low

Musical notation for Exercise #5 - Perfect 5th High-Low, consisting of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures, ending with a double bar line. The notation features eighth notes and quarter notes with slurs, and various accidentals (sharps, flats, naturals) across the two staves.

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Exercise #5a - Perfect 5th High-Low

Exercise #5a - Perfect 5th High-Low

This exercise consists of two staves of music. The first staff contains eight measures of music, each featuring a pair of notes (a perfect fifth interval) with a slur above them. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, and G3-A3. The second staff contains eight measures, each featuring a pair of notes (a perfect fifth interval) with a slur above them. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, and G3-A3. The key signature is one flat (Bb).

Exercise #6 - Minor 6th High-Low

Exercise #6 - Minor 6th High-Low

This exercise consists of two staves of music. The first staff contains eight measures of music, each featuring a pair of notes (a minor sixth interval) with a slur above them. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, and G3-A3. The second staff contains eight measures, each featuring a pair of notes (a minor sixth interval) with a slur above them. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, and G3-A3. The key signature is one flat (Bb).

Exercise #6a - Minor 6th High-Low

Exercise #6a - Minor 6th High-Low

This exercise consists of two staves of music. The first staff contains eight measures of music, each featuring a pair of notes (a minor sixth interval) with a slur above them. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, and G3-A3. The second staff contains eight measures, each featuring a pair of notes (a minor sixth interval) with a slur above them. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, and G3-A3. The key signature is one flat (Bb).

Fingering Exercises: 4 Note Cells

Pattern A

A2

A3

A4



Pattern B

B2

B3

B4



Pattern C

C2

C3

C4



Pattern D

D2

D3

D4



Pattern E

E2

E3

E4

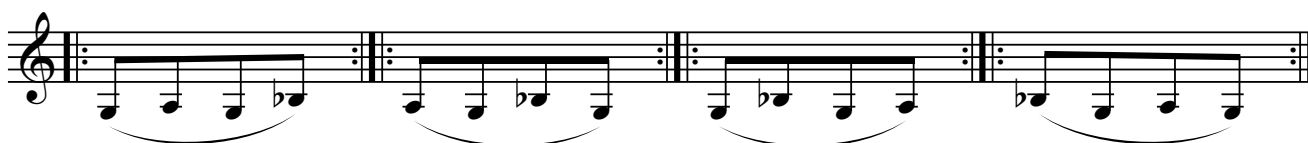


Pattern F

F2

F3

F4



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Fingering Exercises: 4 Note Cells

Pattern G

G2

G3

G4

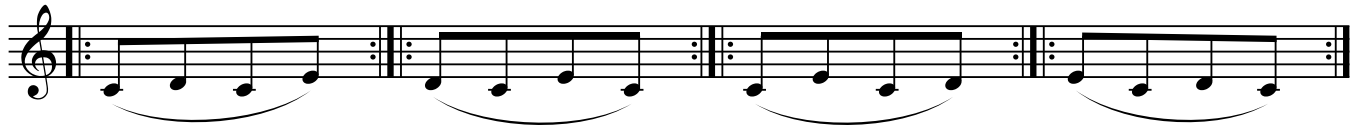


Pattern H

H2

H3

H4

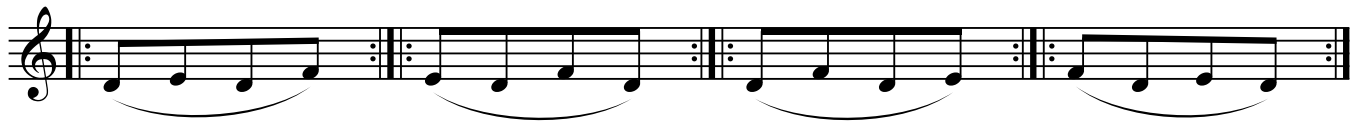


Pattern I

I2

I3

I4

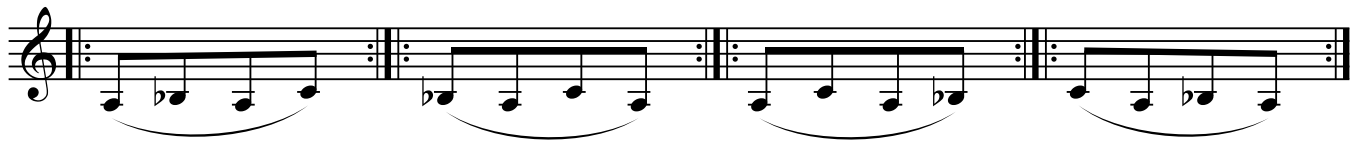


Pattern J

J2

J3

J4

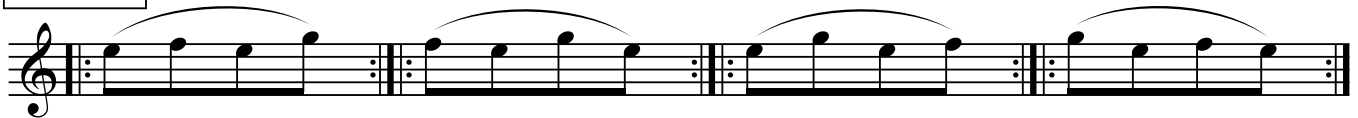


Pattern K

K2

K3

K4

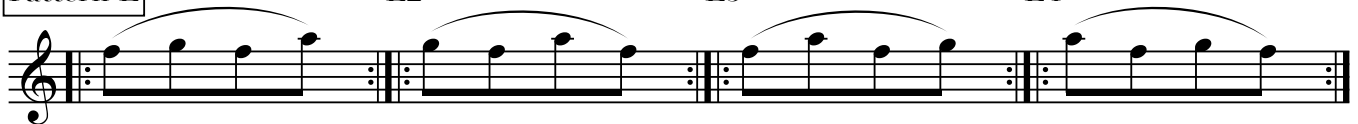


Pattern L

L2

L3

L4



Fingering Exercises: 6 Note Cells

Pattern A

A2

A3



A4

A5

A6



Pattern B

B2

B3



B4

B5

B6



Pattern C

C2

C3



Use fork F#

C4

C5

C6



Pattern D

D2

D3



D4

D5

D6



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Fingering Exercises: 6 Note Cells

Pattern E

Pattern E consists of three measures: E2, E3, and E4. Each measure contains a six-note cell: E4, F#4, G4, A4, Bb4, and 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 E continues with measures E5, E6, and E7. Each measure contains a six-note cell: E4, F#4, G4, A4, Bb4, and 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

Pattern F consists of three measures: F2, F3, and F4. Each measure contains a six-note cell: F4, G4, A4, Bb4, C5, and 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 F continues with measures F5, F6, and F7. Each measure contains a six-note cell: F4, G4, A4, Bb4, C5, and 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 F continues with measures F8, F9, and F10. Each measure contains a six-note cell: F4, G4, A4, Bb4, C5, and 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

Pattern G consists of three measures: G2, G3, and G4. Each measure contains a six-note cell: G4, A4, Bb4, C5, D5, and 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.

Pattern G continues with measures G5, G6, and G7. Each measure contains a six-note cell: G4, A4, Bb4, C5, D5, and 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.

Pattern G continues with measures G8, G9, and G10. Each measure contains a six-note cell: G4, A4, Bb4, C5, D5, and 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

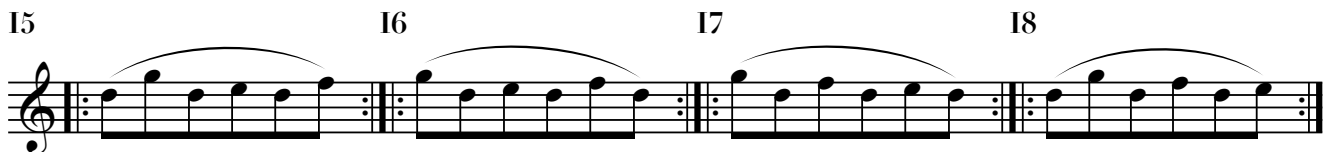


Pattern I

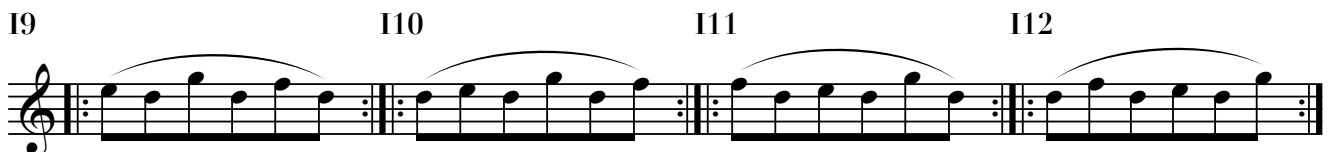
I2 I3 I4



I5 I6 I7 I8



I9 I10 I11 I12



Pattern J

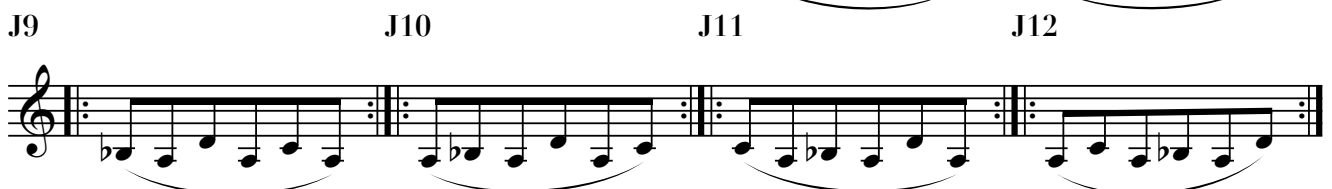
J2 J3 J4



J5 J6 J7 J8



J9 J10 J11 J12



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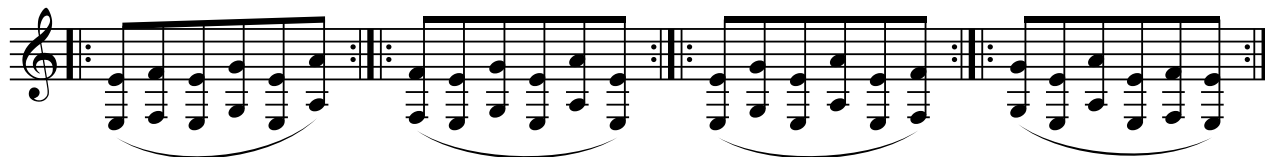
Fingering Exercises: 6 Note Cells

Pattern K

K2

K3

K4

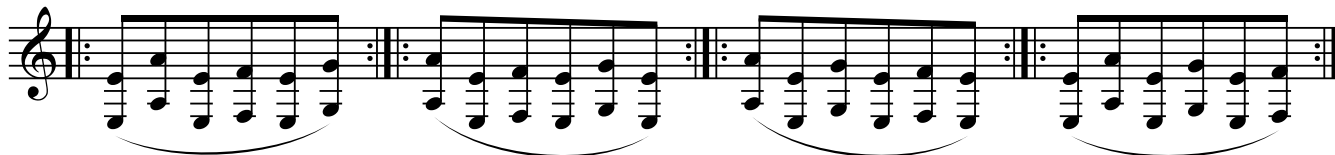


K5

K6

K7

K8

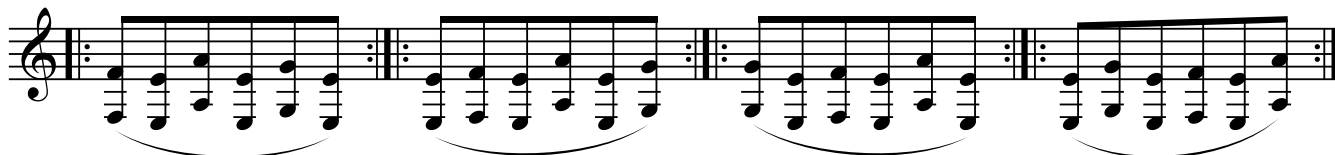


K9

K10

K11

K12



Pattern L

L2

L3

L4

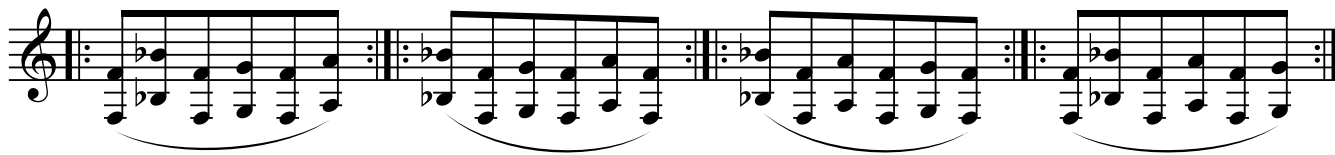


L5

L6

L7

L8

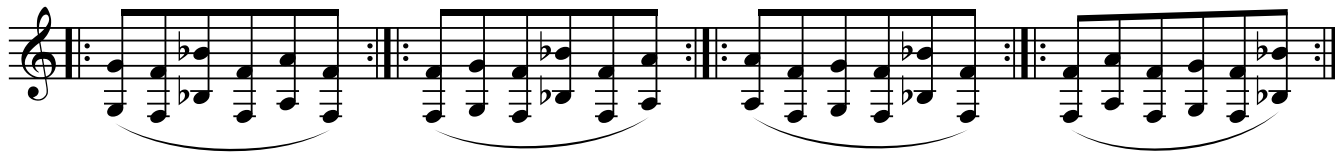


L9

L10

L11

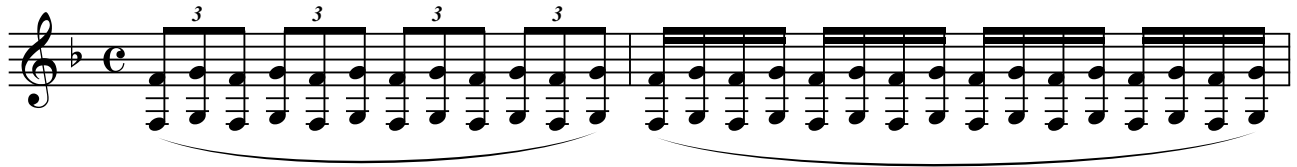
L12



Trill Exercises

Key of Eb Trills

Eb #1



Eb #2



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Trill Exercises

E♭ #3

Trill Exercise Eb #3 consists of three staves of music. The first staff contains two measures of trills, each marked with a '3' above the notes. The second staff contains four measures of trills, each marked with a '3' above the notes. The third staff contains four measures of trills, each marked with a '3' above the notes. The notes are in the bass clef and the key signature has one flat (Bb).

E♭ #4

Trill Exercise Eb #4 consists of three staves of music. The first staff contains two measures of trills, each marked with a '3' above the notes. The second staff contains four measures of trills, each marked with a '3' above the notes. The third staff contains four measures of trills, each marked with a '3' above the notes. The notes are in the bass clef and the key signature has one flat (Bb).

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Trill Exercises

E♭ #5

The first staff of music for Exercise Eb #5 begins with a treble clef, a key signature of one flat (B♭), and a common time signature. It contains four groups of eighth-note triplets, each marked with a '3' above the notes. The first two groups are beamed together and have a slur underneath. The next two groups are also beamed together but do not have a slur underneath. The second staff continues with four more groups of eighth-note triplets, each marked with a '3'. The first two groups are beamed together and have a slur underneath, while the last two are beamed together without a slur. The third staff contains four groups of eighth-note triplets, each marked with a '3'. The first two groups are beamed together and have a slur underneath, while the last two are beamed together without a slur. The exercise concludes with a whole note G4 and a whole rest on the next staff.

E♭ #6

The first staff of music for Exercise Eb #6 begins with a treble clef, a key signature of one flat (B♭), and a common time signature. It contains four groups of eighth-note triplets, each marked with a '3' above the notes. The first two groups are beamed together and have a slur underneath. The next two groups are also beamed together but do not have a slur underneath. The second staff continues with four more groups of eighth-note triplets, each marked with a '3'. The first two groups are beamed together and have a slur underneath, while the last two are beamed together without a slur. The third staff contains four groups of eighth-note triplets, each marked with a '3'. The first two groups are beamed together and have a slur underneath, while the last two are beamed together without a slur. The exercise concludes with a whole note G4 and a whole rest on the next staff.

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Trill Exercises

E♭ #7

Three staves of musical notation for Eb #7 trill exercises. The first staff contains two measures of trills, each with a slur over the notes and a '3' below. The second staff contains two measures of trills, each with a slur over the notes and a '3' below. The third staff contains two measures of trills, each with a slur over the notes and a '3' below.

Key of F Trills

F #1

Three staves of musical notation for Key of F Trills. The first staff contains two measures of trills, each with a slur over the notes and a '3' below. The second staff contains two measures of trills, each with a slur over the notes and a '3' below. The third staff contains two measures of trills, each with a slur over the notes and a '3' below.

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Trill Exercises

F #2

Trill Exercise F #2 consists of three staves of music in the key of F# major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of trills, each marked with a '3' above the notes, followed by four measures of sixteenth-note runs. The second staff continues with four more measures of trills, each marked with a '3'. The third staff concludes with four measures of sixteenth-note runs, ending with a whole note on the F# line.

F #3

Trill Exercise F #3 consists of three staves of music in the key of F# major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of trills, each marked with a '3' above the notes, followed by four measures of sixteenth-note runs. The second staff continues with four more measures of trills, each marked with a '3'. The third staff concludes with four measures of sixteenth-note runs, ending with a whole note on the F# line.

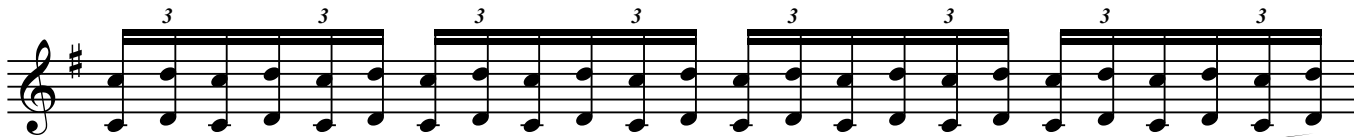
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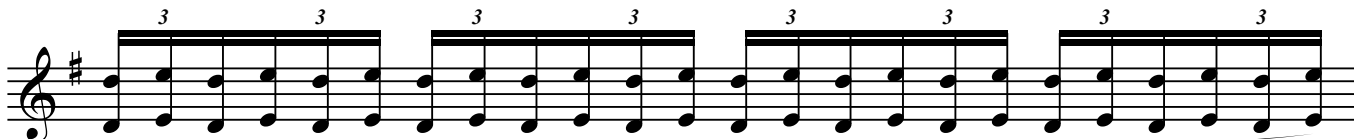
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Trill Exercises

F #4



F #5



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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 with four groups of eighth-note triplets. The second staff contains two measures of trills, each with four groups of eighth-note triplets. The third staff contains two measures of trills, each with four groups of eighth-note triplets, ending with a whole note chord.

F #7

Trill Exercise F #7 consists of three staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains two measures of trills, each with four groups of eighth-note triplets. The second staff contains two measures of trills, each with four groups of eighth-note triplets. The third staff contains two measures of trills, each with four groups of eighth-note triplets, ending with a whole note chord.

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Trill Exercises

Trill Eb Major Chord

Musical notation for Trill Eb Major Chord. The exercise is written on a single staff in bass clef with a key signature of one flat (Bb). It begins with two whole rests. The trill starts on the Eb note (middle C) and continues for 16 measures, alternating between Eb and E. The exercise concludes with a whole rest. A wavy line above the staff indicates the trill, and a dynamic marking of *ff* is present at the beginning.

Trill Bb Major Chord

Musical notation for Trill Bb Major Chord. The exercise is written on a single staff in bass clef with a key signature of two flats (Bb, Eb). It begins with two whole rests. The trill starts on the Bb note (Bb4) and continues for 16 measures, alternating between Bb and B. The exercise concludes with a whole rest. A wavy line above the staff indicates the trill, and a dynamic marking of *ff* is present at the beginning.

Trill F Major Chord

Musical notation for Trill F Major Chord. The exercise is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with two whole rests. The trill starts on the F note (F4) and continues for 16 measures, alternating between F and F#. The exercise concludes with a whole rest. A wavy line above the staff indicates the trill, and a dynamic marking of *ff* is present at the beginning.

Trill C Major Chord

Musical notation for Trill C Major Chord. The exercise is written on a single staff in bass clef with a key signature of two sharps (F#, C#). It begins with two whole rests. The trill starts on the C note (C4) and continues for 16 measures, alternating between C and C#. The exercise concludes with a whole rest. A wavy line above the staff indicates the trill, and a dynamic marking of *ff* is present at the beginning.

Intonation Exercises

Fundamental Tuning Notes

A musical staff in treble clef with a common time signature (C). It contains four measures, each with a single note: C2 (two ledger lines below), C3 (one ledger line below), C4 (middle C, one ledger line below), and C5 (middle C, one ledger line below).

Bb Tuning (Equal Temperament)

A musical staff in treble clef with a common time signature (C). It contains seven measures, each with a single note: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, and Bb8.

Bb Tuning (Just Intonation)

A musical staff in treble clef with a common time signature (C). It contains four measures of chords. Below the notes are intonation adjustments: 0, +4, -14, and -2.

A musical staff in treble clef with a 2/4 time signature. It contains three measures of chords. Below the notes are intonation adjustments: +2, -15, and -12.

A musical staff in treble clef with a 2/4 time signature. It contains three measures of chords. Below the notes are intonation adjustments and fingerings: 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 a sequence of eight pairs of notes: (F4, C4), (F4, C4), (F4, C4), (F4, C4), (F4, C4), (F4, C4), (F4, C4), and (F4, C4). Each pair is connected by a slur.

F Tuning (Just Intonation)

Musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). The staff contains a sequence of eight pairs of notes: (F4, C4), (F4, C4), (F4, C4), (F4, C4), (F4, C4), (F4, C4), (F4, C4), and (F4, C4). Each pair is connected by a slur. Below the staff are fingerings and intonation adjustments: 0, +4, -14, -2, +2, -15, -12, and a final pair with fingerings 5: +2, 3: -14, 1: 0 and 5: +2, 3: +15, 1: 0.

Eb Tuning (Equal Temperament)

Musical notation for Eb Tuning (Equal Temperament) in treble clef with a key signature of two flats (Bb, Eb). The staff contains a sequence of eight pairs of notes: (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), and (Eb4, Bb3). Each pair is connected by a slur.

Eb Tuning (Just Intonation)

Musical notation for Eb Tuning (Just Intonation) in treble clef with a key signature of two flats (Bb, Eb). The staff contains a sequence of eight pairs of notes: (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), (Eb4, Bb3), and (Eb4, Bb3). Each pair is connected by a slur. Below the staff are fingerings and intonation adjustments: 0, +4, -14, -2, +2, -15, -12, and a final pair with fingerings 5: +2, 3: -14, 1: 0 and 5: +2, 3: +15, 1: 0.

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WOODWIND CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Intonation Exercises

Ab Tuning (Equal Temperament)

Musical notation for Ab Tuning (Equal Temperament) showing a sequence of notes on a staff with a key signature of two flats (Bb, Eb).

Ab Tuning (Just Intonation)

Musical notation for Ab Tuning (Just Intonation) showing a sequence of notes on a staff with a key signature of two flats (Bb, Eb). The notes are accompanied by fingerings and intonation adjustments: 0, +4, -14, -2, +2, -15, -12, and a final triplet with adjustments 5: +2, 3: +15, 1: 0.

C Tuning (Equal Temperament)

Musical notation for C Tuning (Equal Temperament) showing a sequence of notes on a staff with a key signature of one sharp (F#).

C Tuning (Just Intonation)

Musical notation for C Tuning (Just Intonation) showing a sequence of notes on a staff with a key signature of one sharp (F#). The notes are accompanied by fingerings and intonation adjustments: 0, +4, -14, -2, +2, -15, -12, and a final triplet with adjustments 5: +2, 3: -14, 1: 0.