

TONALITY SHIFTING WARM-UPS

F series

CLARINET 1

Chris Sharp (ASCAP)

1. Long Tones ♩ = 84

First staff of music for 'Long Tones' exercise. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 84. The staff contains eight measures of music, each featuring a single half note with a slur above it, indicating a long tone. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Second staff of music for 'Long Tones' exercise. It continues the sequence of long tones from the first staff. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

2. Flexibility ♩ = 72

First staff of music for 'Flexibility' exercise. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 72. The staff contains eight measures of music, each featuring a quarter note followed by a slur over a sixteenth-note triplet. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Second staff of music for 'Flexibility' exercise. It continues the sequence of quarter notes and slurred sixteenth-note triplets from the first staff. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Third staff of music for 'Flexibility' exercise. It continues the sequence of quarter notes and slurred sixteenth-note triplets from the first staff. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Fourth staff of music for 'Flexibility' exercise. It continues the sequence of quarter notes and slurred sixteenth-note triplets from the first staff. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Fifth staff of music for 'Flexibility' exercise. It continues the sequence of quarter notes and slurred sixteenth-note triplets from the first staff. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Sixth staff of music for 'Flexibility' exercise. It continues the sequence of quarter notes and slurred sixteenth-note triplets from the first staff. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

3. Chorale ♩ = 132

First staff of music for 'Chorale' exercise. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 132. The staff contains eight measures of music, each featuring a half note with a slur above it, indicating a chorale. The notes are: F#4, G#4, A4, B4, C5, B4, A4, and G#4.

Tonality Shifting Warm-Ups...Clarinet 1

B \flat series

1. Long Tones $\text{♩} = 84$

The first line of the 'Long Tones' exercise is written on a single treble clef staff. It begins with a whole note G \flat (B \flat), followed by a whole note A \flat (C \flat), and then a whole note B \flat (D \flat). The exercise then moves to a new key signature of one sharp (F \sharp major) for the remainder of the line. The notes are: a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), and finally a whole note B \sharp (C \sharp).

The second line of the 'Long Tones' exercise continues on a single treble clef staff. It begins with a whole note C \sharp (D \sharp), followed by a whole note D \sharp (E \sharp), and then a whole note E \sharp (F \sharp). The exercise then moves to a new key signature of two sharps (D \sharp major) for the remainder of the line. The notes are: a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), a whole note B \sharp (C \sharp), a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), and finally a whole note E \sharp (F \sharp).

2. Flexibility $\text{♩} = 72$

The first line of the 'Flexibility' exercise is written on a single treble clef staff. It begins with a whole note G \flat (B \flat), followed by a whole note A \flat (C \flat), and then a whole note B \flat (D \flat). The exercise then moves to a new key signature of one sharp (F \sharp major) for the remainder of the line. The notes are: a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), and finally a whole note B \sharp (C \sharp).

The second line of the 'Flexibility' exercise continues on a single treble clef staff. It begins with a whole note C \sharp (D \sharp), followed by a whole note D \sharp (E \sharp), and then a whole note E \sharp (F \sharp). The exercise then moves to a new key signature of two sharps (D \sharp major) for the remainder of the line. The notes are: a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), a whole note B \sharp (C \sharp), a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), and finally a whole note E \sharp (F \sharp).

The third line of the 'Flexibility' exercise continues on a single treble clef staff. It begins with a whole note F \sharp (G \sharp), followed by a whole note G \sharp (A \sharp), and then a whole note A \sharp (B \sharp). The exercise then moves to a new key signature of three sharps (A \sharp major) for the remainder of the line. The notes are: a whole note B \sharp (C \sharp), a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), and finally a whole note A \sharp (B \sharp).

The fourth line of the 'Flexibility' exercise continues on a single treble clef staff. It begins with a whole note B \sharp (C \sharp), followed by a whole note C \sharp (D \sharp), and then a whole note D \sharp (E \sharp). The exercise then moves to a new key signature of four sharps (E \sharp major) for the remainder of the line. The notes are: a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), a whole note B \sharp (C \sharp), a whole note C \sharp (D \sharp), and finally a whole note D \sharp (E \sharp).

The fifth line of the 'Flexibility' exercise continues on a single treble clef staff. It begins with a whole note E \sharp (F \sharp), followed by a whole note F \sharp (G \sharp), and then a whole note G \sharp (A \sharp). The exercise then moves to a new key signature of five sharps (F \sharp major) for the remainder of the line. The notes are: a whole note A \sharp (B \sharp), a whole note B \sharp (C \sharp), a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), and finally a whole note G \sharp (A \sharp).

The sixth line of the 'Flexibility' exercise continues on a single treble clef staff. It begins with a whole note A \sharp (B \sharp), followed by a whole note B \sharp (C \sharp), and then a whole note C \sharp (D \sharp). The exercise then moves to a new key signature of six sharps (G \sharp major) for the remainder of the line. The notes are: a whole note D \sharp (E \sharp), a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), a whole note B \sharp (C \sharp), and finally a whole note C \sharp (D \sharp).

3. Chorale $\text{♩} = 132$

The 'Chorale' exercise is written on a single treble clef staff. It begins with a whole note G \flat (B \flat), followed by a whole note A \flat (C \flat), and then a whole note B \flat (D \flat). The exercise then moves to a new key signature of one sharp (F \sharp major) for the remainder of the line. The notes are: a whole note C \sharp (D \sharp), a whole note D \sharp (E \sharp), a whole note E \sharp (F \sharp), a whole note F \sharp (G \sharp), a whole note G \sharp (A \sharp), a whole note A \sharp (B \sharp), and finally a whole note B \sharp (C \sharp).