



The Tuning C.D.

A State of the Art Intonation Training Tool
www.TheTuningCD.com

Clarinet

PURPOSE: This document was created for those who purchase or stream *The Tuning C.D.* and wish to better their musical intonation, tone quality and/or balance. There are many manners in which to use *The Tuning C.D.* with a solo instrument. The intent of this document is to inspire instrumentalists to not only use *The Tuning C.D.* to better their musical intonation, tone quality and/or balance through basic instructions, but also for these same individuals to create their own instructional exercises or techniques to be used with *The Tuning C.D.*

BASIC INSTRUCTIONS

1. Turn on the c.d. player, mp3 player or streaming device, but turn down the volume.
2. Play track #6 (Concert F).
3. Turn the volume back up to a reasonable dynamic in which you may blend with The Tuning C.D.
4. On your instrument, play the note “G” (the lowest possible) for eight to ten seconds using absolutely no vibrato.

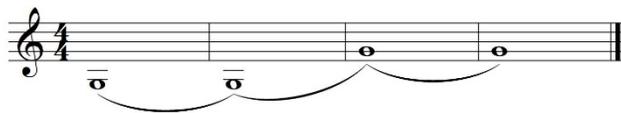


As you are playing this note, listen to *The Tuning C.D.* If you cannot hear *The Tuning C.D.*, play softer or increase the volume on your c.d. player, mp3 player or streaming device. As you play the note “G” and listen carefully to *The Tuning C.D.* you may hear waves, or beats. This means you are playing out of tune. Make some adjustments to get rid of these beats. You can make adjustments in several manners. Experiment pushing or pulling the mouthpiece, barrel, upper/lower joint or bell slightly in or out. You may now carefully try a few other actions: (1) perform with a slightly different angle of air stream, (2) perform with a slightly different tongue or throat shape or (3) perform with a slightly modified fingering. Please be aware that many teachers have a variety of philosophies on how to adjust pitch. Refer to your teacher if you have questions about adjusting for pitch. Be sure not to interfere with your embouchure. Repeat the above process at least five to eight times until you have comfortably gotten rid of all beats. This is a very important step, so please take your time. Be patient. If you are able to eliminate most or all beats, go to step 5.

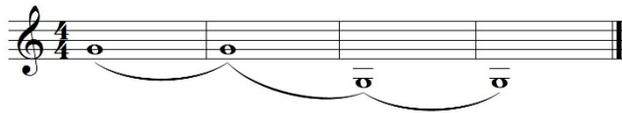
5. Now try the above process with a second note, “G,” an octave above. Like the first note, hold this new “G” for eight to ten seconds while blending your instrument’s tone with *The Tuning C.D.* Check for beats. Repeat this process at least five to eight times until you have comfortably gotten rid of all beats.



6. Play and hold the lower “G” for roughly eight seconds while getting rid of all beats. Then, slur into the “G” an octave above. Be sure to blend with *The Tuning C.D.* and get rid of all beats. Do not switch notes until you have gotten rid of all beats. Perform this step at least five to eight times until you have comfortably gotten rid of all beats.



7. Reverse step 6. Perform and hold "G" an octave above for roughly eight seconds and then slur into the first



"G" for roughly eight seconds getting rid of all beats. Be sure you are listening to and blending with *The Tuning C.D.* Did you make adjustments to get rid of the beats for either note? If so, what did you do? Keep those adjustments in mind.

Repeat this process at least five to eight times until you have comfortably gotten rid of all beats.

8. Repeat step 6, but replace "G," an octave above, with the following notes in order: D, C, B, B-flat, A, F-sharp,



F natural and E. Again, spend plenty of time in this beginning phase. This will train your ears to hear more keenly "in tune."

9. Reverse step 8. Perform a note (D, C, B, B-flat, A, F-sharp, F natural and E) given above, but then return to



"G" holding each note for roughly eight seconds and getting rid of all beats.

10. Use this routine in all twelve keys, perhaps a different key each day. Also, this routine may be used before rehearsing a composition in a particular key. For example: if your first work to be rehearsed is in the key of concert F, rehearse the above exercises in concert F (track 6) for just a few minutes. Then begin your rehearsal on this work. Before rehearsing a second work, use *The Tuning C.D.* again and be sure to rehearse the above exercises in the corresponding key for the second work. With daily practice, you will make noticeable improvements in intonation, tone quality and balance.

HELPFUL HINTS:

- (1) Try practicing slow, simple melodies based on major or minor scales with *The Tuning C.D.*
- (2) Be aware of how you may use different fingerings to adjust for pitch and tone quality.
- (3) Try creating your own exercises with *The Tuning C.D.*