

Intonation and Resonance Fingerings for Wind Instruments

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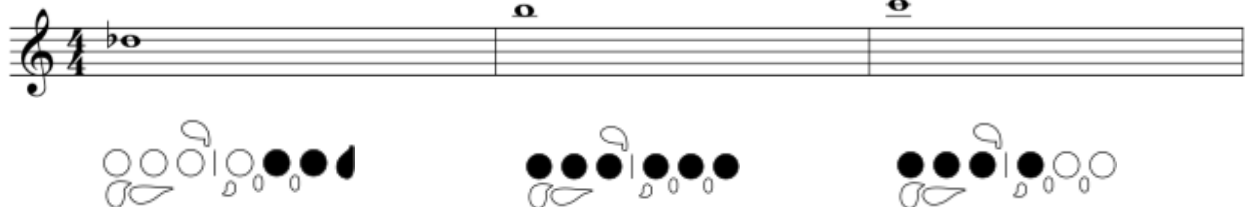
Piccolo

Helpful Fingerings

Helps resonance, and
brings pitch down a little

Pianissimo fingering for
B (note: no pinky)

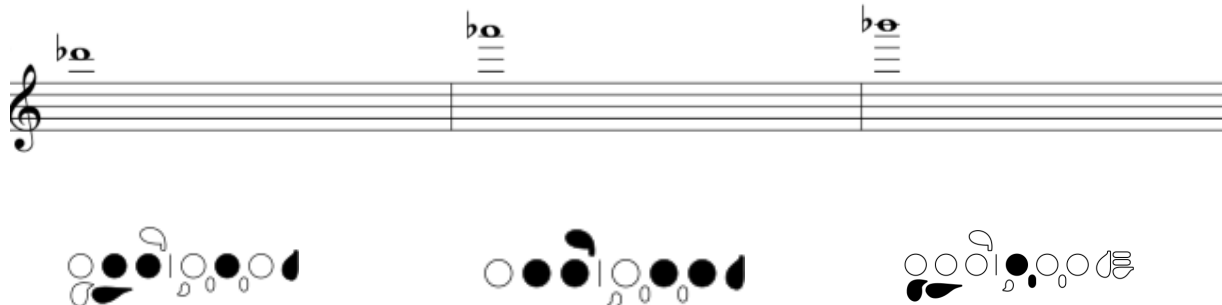
Pianissimo fingering for C
(note: no pinky)



Pianissimo fingering for
C# - Db

STANDARD piccolo
fingering for Ab

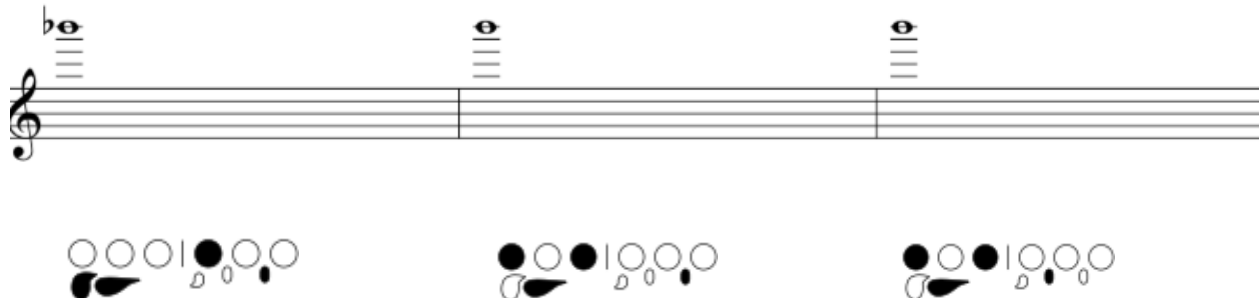
Standard fingering for Bb
(no pinky!)



Optional Bb fingering

Standard fingering for B

Optional fingering for B



Flute

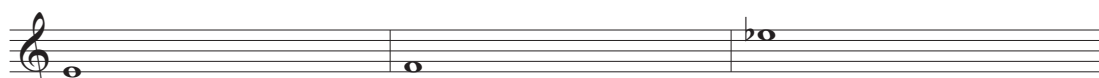
Notes that tend to be flat, especially in dimineundo

Fingerings solutions to raise pitch

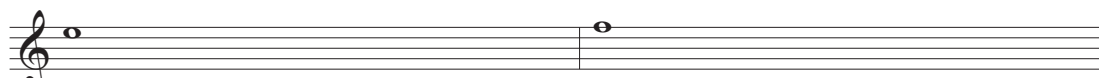
Note: solutions shown are not standard fingerings



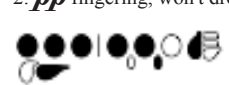
(raise airstream--use corners of embouchure)



advanced: can vent r.h. 2 ring advanced: can vent r.h. 1 ring advanced: can vent r.h. 3 ring




1. advanced: can vent r.h. 2 ring
2. **pp** fingering, won't drop to low octave:



1. advanced: can vent r.h. 1 ring
2. **pp** fingering, won't drop to low octave:



3. Same as above, but use 1st trill instead of 2nd--this will RAISE pitch a bit



(may be flat in softer dynamics) (may be a little flat)

advanced: can vent l.h. 3 ring

1. Use 2nd trill instead of 1st:



2. Use both trill keys:



3. Another option:




Flute

Notes that tend to be sharp, especially in *ff*

Fingerings solutions to lower pitch

Note: solutions shown are not standard fingerings

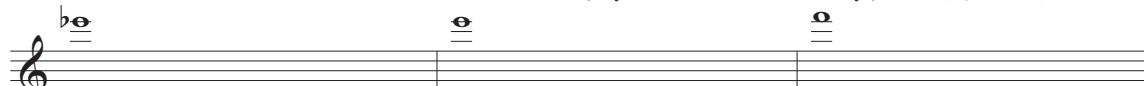
(Upper octave more likely, not usually a big problem)



Aim air down if sharp (use embouchure corners)

(Any combination of these four keys)

(my favorite)




Aim air down if sharp (use embouchure corners)

1. Good for tongued start (won't crack)

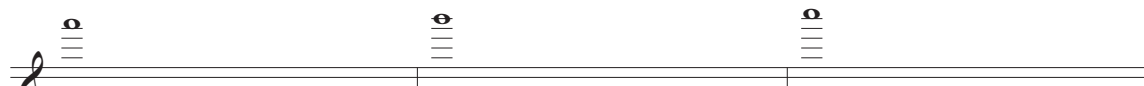
2. Sensitive fingering: won't crack, but still sharp
Excellent in slurred approach or pp:

(with or without r.h. 4)



Aim air down if sharp (use embouchure corners)

Better response, not much change in pitch.
This is the STANDARD way to play this note on Piccolo!



Usually NOT sharp.
If so, aim air down.

not quite so sharp

1. Add low B (or gizmo)

2. If no B foot, add low C

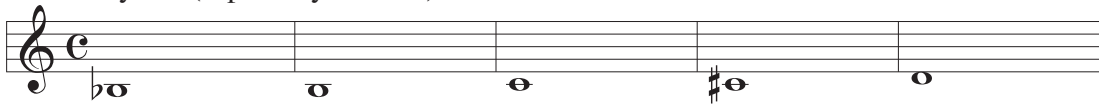
3. Lowers pitch, REALLY fuzzy.
Only use in ensemble.

4. Sensitive fingering:
Add r.h. ring 2 (middle finger)

Oboe Intonation

(oboes are usually able to lip up a little,
and lip down a little more)

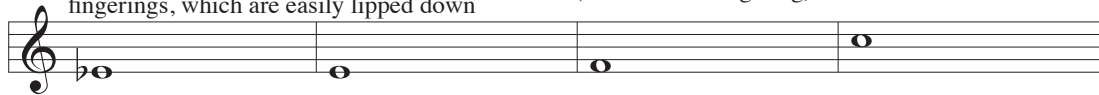
Usually flat (especially in forte):



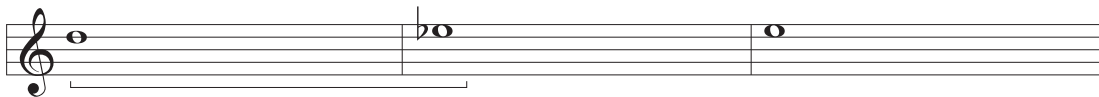
Usually sharp:

These two notes use "half hole"
fingerings, which are easily lipped down

(avoid "fork" fingering)



All notes above the staff need special attention.
Fortunately, they are easy to lip in tune.



There are multiple sites with fingering alterations online!

Bassoon Intonation: Problem notes

Usually flat:

The first staff shows four flat notes in bass clef: B-flat, A-flat, G-flat, and F-flat. Below each note is a description and a fingering diagram.

- B-flat:** Alternate fingering: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).
- A-flat:** For resonance and stability: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).
- G-flat:** For resonance: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).
- F-flat:** Can be used for stability: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).

The second staff shows the same four notes with different fingerings: B-flat (left hand 1-4, right hand 1-4, half key), A-flat (left hand 1-4, right hand 1-4, half key), G-flat (left hand 1-4, right hand 1-4, half key), and F-flat (left hand 1-4, right hand 1-4, half key).

(All flat notes can usually be lipped up to a degree)

Usually sharp:

The first staff shows two sharp notes in bass clef: B-sharp and A-sharp. Below each note is a description and a fingering diagram.

- B-sharp:** For resonance, and possibly, intonation: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).
- A-sharp:** For resonance, and possibly, intonation: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).

The second staff shows three sharp notes in bass clef: B-sharp, A-sharp, and G-sharp. Below each note is a description and a fingering diagram.

- B-sharp:** For resonance, and possibly, intonation: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).
- A-sharp:** For resonance, and possibly, intonation: (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).
- G-sharp:** a little (Diagram shows left hand fingers 1-4, right hand fingers 1-4, and a half key).

(All sharp notes can be lipped down until tone degrades.)

Clarinet Intonation

problems and some solutions

NOTES THAT TEND TO BE FLAT (can only be lipped up a little)

Can be flat in forte

NOTES THAT TEND TO BE SHARP (can be lipped down some until tone degrades)

Usually sharp, especially in pianissimo:

"shade" by fingering close to open holes

improves tone and intonation

affects tone a bit, but not as noticeable in pianissimo

improves tone and intonation

improves tone and intonation

Do NOT use r. h. pinky on this note! That vent is used on notes above this.

ALTISSIMO CAN BE FLAT OR SHARP (OR IN TUNE!)

Sharp: If player pinches.

Flat: If embouchure/air is not developed, and in forte and when articulated heavily. These notes will often sound low if in unison with flutes or an octave above trumpets.

My favorite, and no one knows this one!
No pinky. (finger 6 is ring only)

This one articulates well, especially on Eb soprano clarinet.

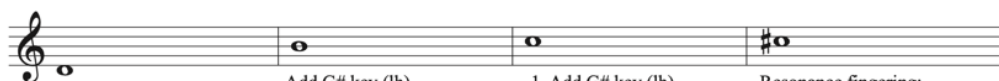
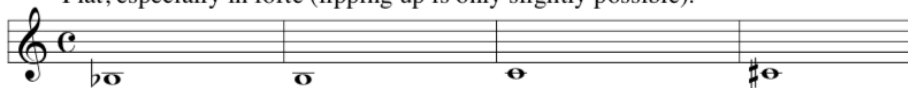
"Long" F:
especially nice in pp

All of these are better in tune than the one usually shown in charts

An easy alternative to ones usually shown in charts

Saxophone Intonation: Problem Notes

Flat, especially in forte (lipping up is only slightly possible):



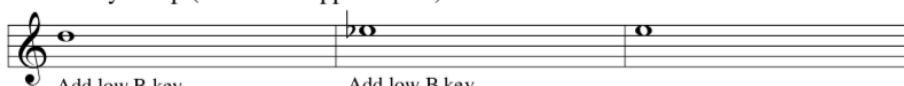
Add G# key (lh)
or Bb side key (rh)

1. Add G# key (lh)
or Bb side key (rh)
2. Use chro. fingering:

Resonance fingering:

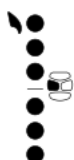


Usually sharp (all can be lipped down):



Add low B key.

Add low B key.



Trumpet Intonation

Usually flat:

5th partials, slightly flat.....

2-3 valve comb., lip up

Can use 6th partial alternates:
1-3 2-3 1-2

Can be lipped up-----

Usually sharp:

1-2-3 valve comb.
(usually not difficult to center)

1-3 valve comb.
(usually not difficult to center)

Learn KICK OUT 3rd valve slide as normal fingering
1-2-3 valve comb.

1-3 valve comb.

1. Lip down.
2. Kick 1st valve slide.
3. Use 3rd valve, kick 3rd slide.

6th partials--sharp.....

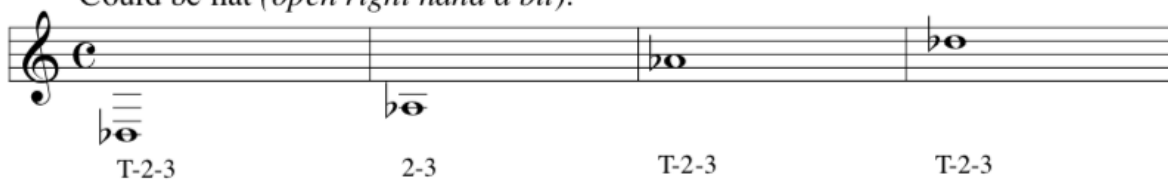
Kick 1st valve slide

Can use 7th partial 1-2
(or 3 alone)

Can be lipped down-----

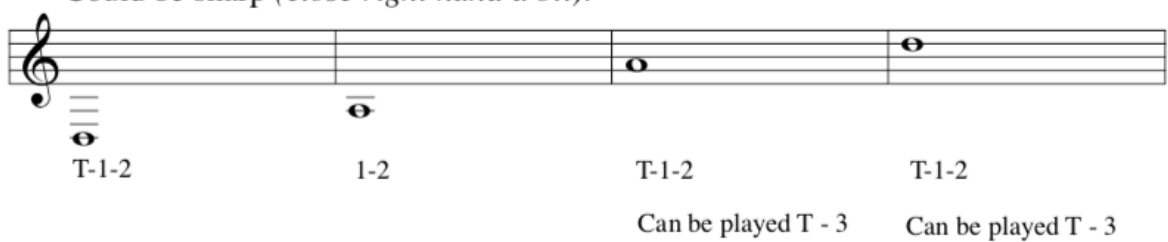
Horn Intonation

Could be flat (*open right hand a bit*):



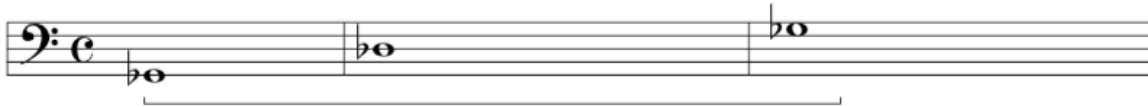
Four measures of musical notation on a treble clef staff in common time (C). The notes are: 1. A flat (B-flat) with a T-2-3 fingering. 2. A flat (B-flat) with a 2-3 fingering. 3. A flat (B-flat) with a T-2-3 fingering. 4. A flat (B-flat) with a T-2-3 fingering.

Could be sharp (*close right hand a bit*):

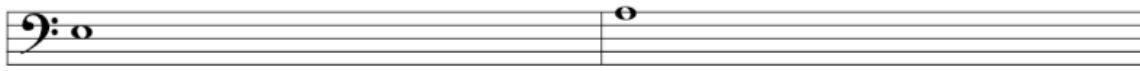


Four measures of musical notation on a treble clef staff in common time (C). The notes are: 1. A (B-natural) with a T-1-2 fingering. 2. A (B-natural) with a 1-2 fingering. 3. A (B-natural) with a T-1-2 fingering and the text "Can be played T - 3". 4. A (B-natural) with a T-1-2 fingering and the text "Can be played T - 3".

Trombone Intonation



5th pos.--often misplaced by young players



2nd position, often played out too far



6th pos.--often misplaced by young players

Use T-1
(F attachment)

Use T-1 plus a little
(F attachment)

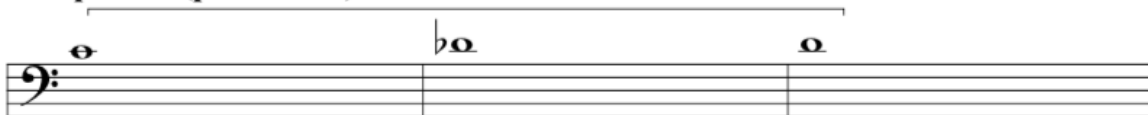


7th pos.--often misplaced by young players

Use T-2
(F attach.)

Use T-2 plus a little
(F attach.)

5th partials (pull slide in)



Play in 4th pos. instead of 1st

6th partials (push slide out)



Euphonium Intonation

Usually flat:

5th partials, slightly flat.....

2-3 valve comb., lip up

Can use 4th valve

Can use 6th partial alternates:
2-3 1-2

(can be lipped up-----)

Usually sharp:

1-2-3 valve comb. on 3-valve
(usually not as bad as B & C)
(use 2-4 on 4-valve)
Lip up if no 4th valve

1-3 valve comb. on 3-valve
(usually not as bad as B & C)
(use 4 on 4-valve)
Lip up if no 4th valve

(1-2-3 valve comb.)
(use 2-4 on 4-valve)
Lip up if no 4th valve

1-3 valve comb.
(use 4 on 4-valve)
Lip up if no 4th valve

1. Lip down.
2. Use 3rd valve.
Lip up if no 4th valve

6th partials, slightly sharp.....

Can use 7th partial 1-2
(or 3 alone)

Lip down-----

Tuba Intonation

Usually flat:

5th partials, slightly flat.....

2-3 valve comb., lip up

(push 1st slide in)
Can use 4th valve

Can use 6th partial alternates:
2-3 1-2

Usually sharp:

1-2-3 valve comb.
(usually not as bad as B & C)
(use 2-4 on 4-valve)

1-3 valve comb.
(usually not as bad as B & C)
(use 4 on 4-valve)

(1-2-3 valve comb.)
(use 2-4 on 4-valve)

1-3 valve comb.
(use 4 on 4-valve)

1. Lip down.
2. Pull first valve slide.
3. Use 3rd valve.

6th partials, slightly sharp.....

(pull 1st slide)

Can use 7th partial 1-2 (or 3 alone)

Lip down-----

Good Tuning Notes

by Fred J. Allen

These aren't the only tuning notes players can use!
These are just suggestions for anyone searching for a starting place.

Flute (or) (check for flatness)

Oboe (or) for oboists who tend to pinch, this is good

Bassoon (or) (check for flatness)

Clarinet (tune barrel) (pull at middle joint) (check for flatness)

Saxophone (or) (check for flatness)

Trumpet young player older player puts it in context some do this

Horn tune Bb side first, tune main slide tune F side, tune F slide check Bb side again some do this

Trombone young player older player puts it in context to tune F attachment

Euphonium young player older player puts it in context some do this

Tuba young player older player puts it in context some do this