Intonation and Resonance Fingerings for Wind Instruments

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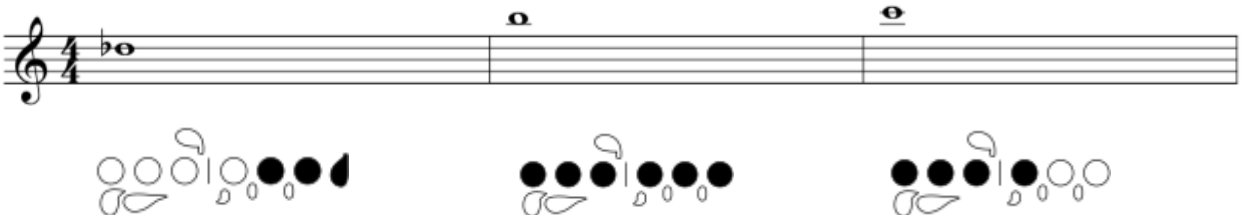
Piccolo

Helpful Fingerings

Helps resonance, and brings pitch down a little

Pianissimo fingering for B (note: no pinky)

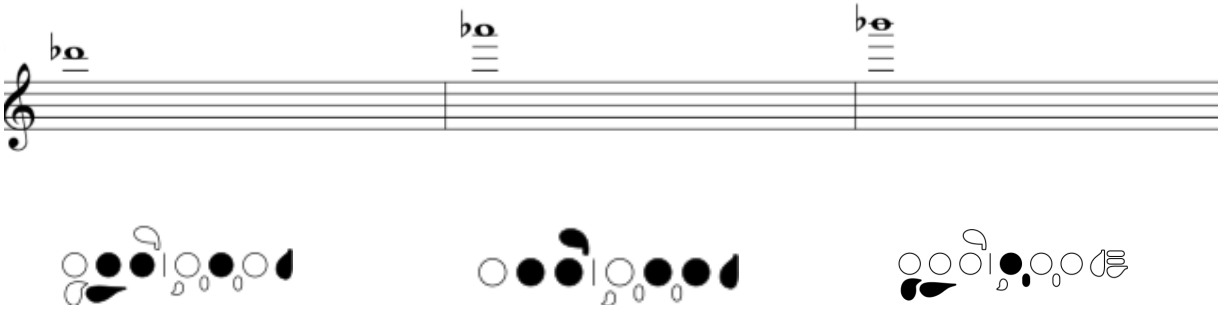
Pianissimo fingering for C (note: no pinky)



Pianissimo fingering for C# - Db

STANDARD piccolo fingering for Ab

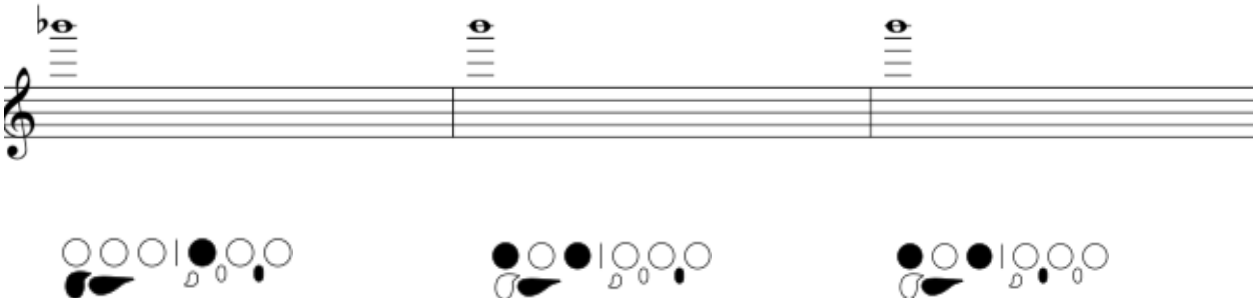
Standard fingering for Bb (no pinky!)



Optional Bb fingering

Standard fingering for B

Optional fingering for B

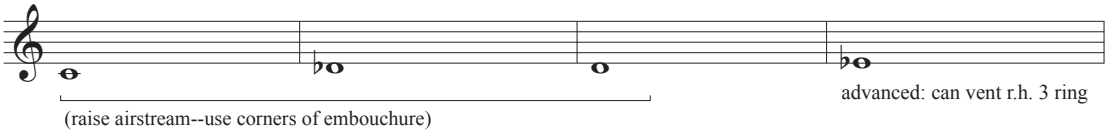


Flute

Notes that tend to be flat, especially in dimineundo

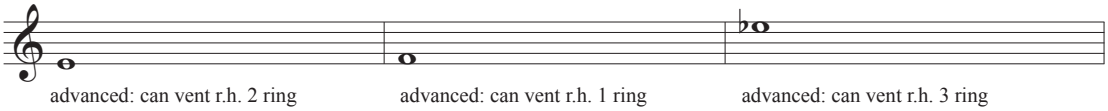
Fingerings solutions to raise pitch

Note: solutions shown are not standard fingerings



(raise airstream--use corners of embouchure)

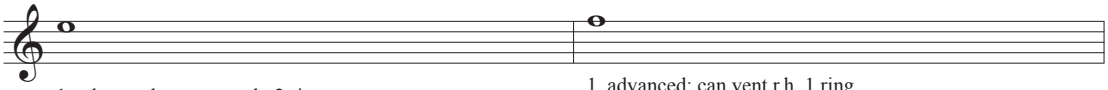
advanced: can vent r.h. 3 ring



advanced: can vent r.h. 2 ring

advanced: can vent r.h. 1 ring

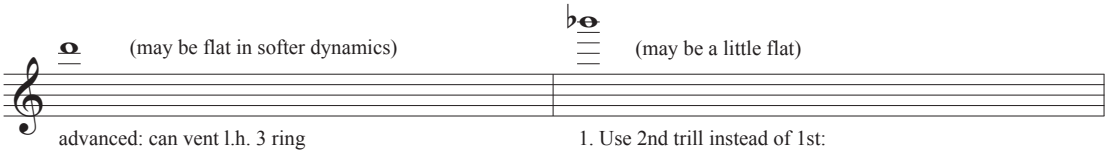
advanced: can vent r.h. 3 ring



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:

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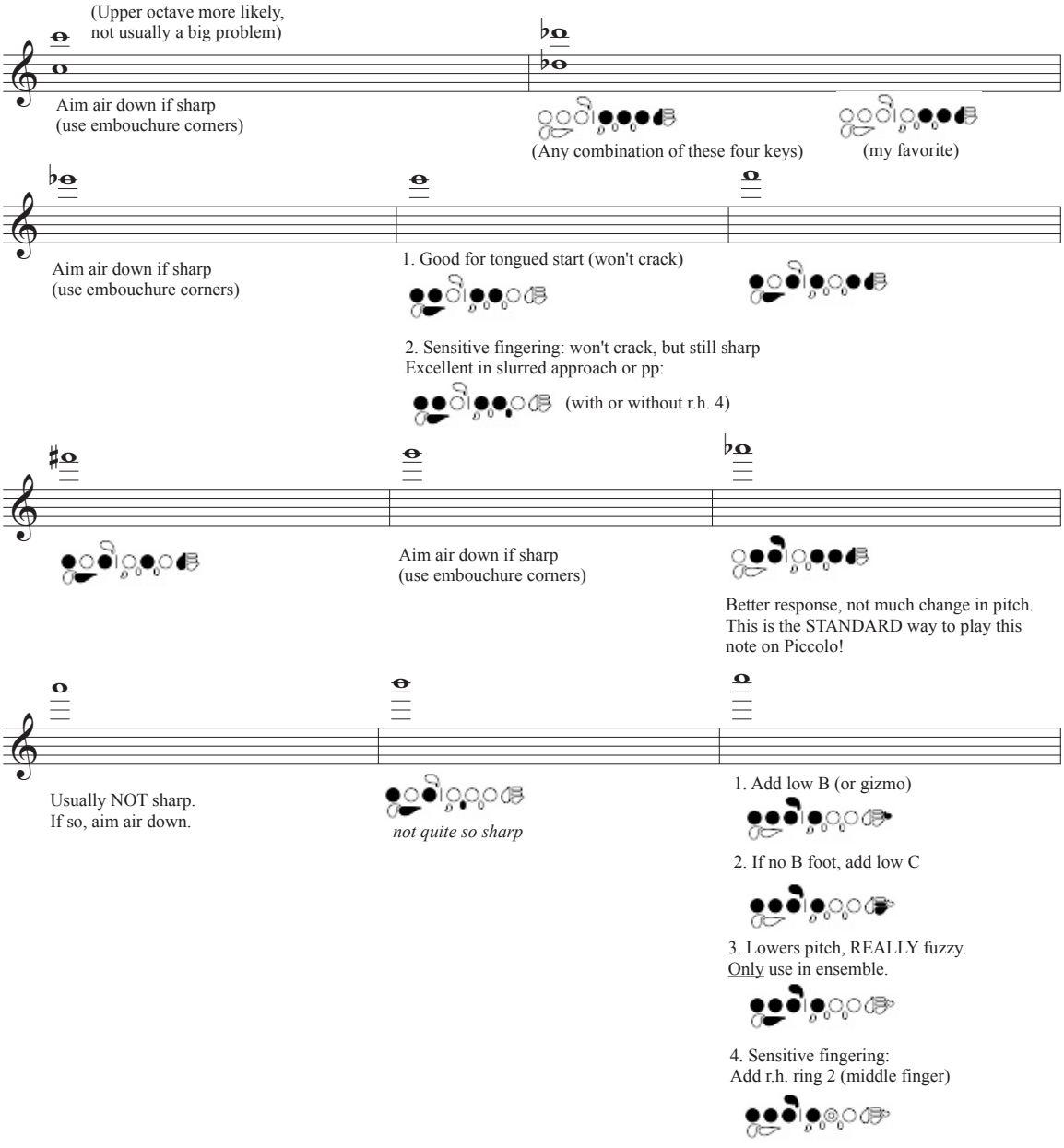
Flute

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

Fingerings solutions to lower pitch

Note: solutions shown are not standard fingerings



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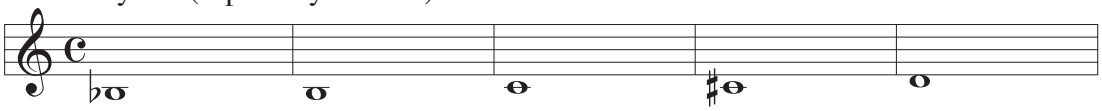
Oboe Intonation

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

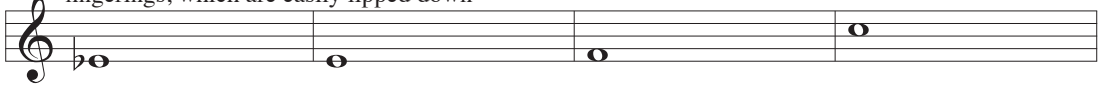
Usually flat (especially in forte):



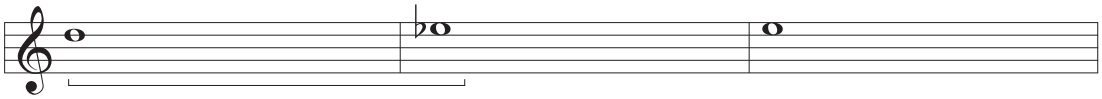
Usually sharp:

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

(avoid "fork" fingering)



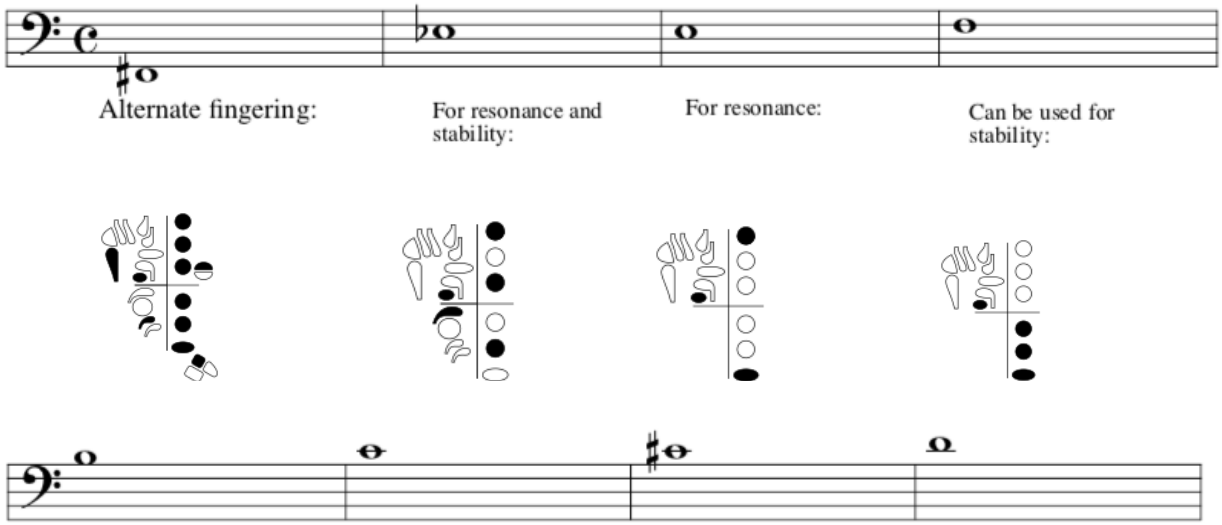
All notes above the staff need special attention.
Fortunately, they are easy to lip in tune.



There are multiple sites with fingering alterations online!

Bassoon Intonation: Problem notes

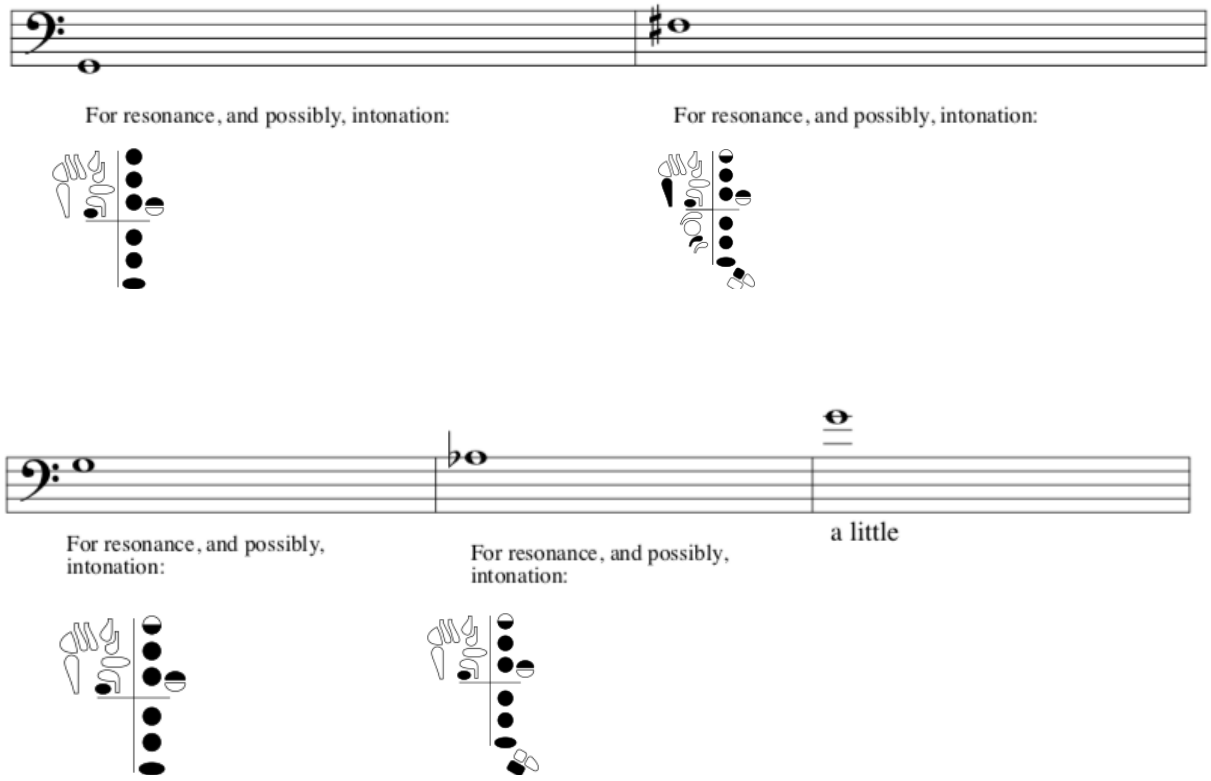
Usually flat:



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

……

Usually sharp:

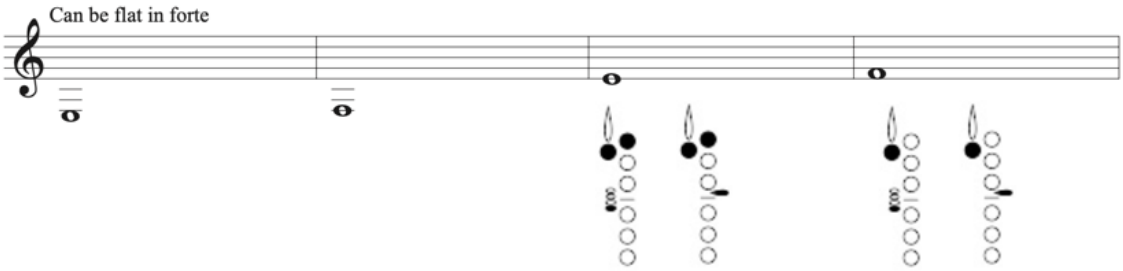


(All sharp notes can be lipped down until tone degrades.)

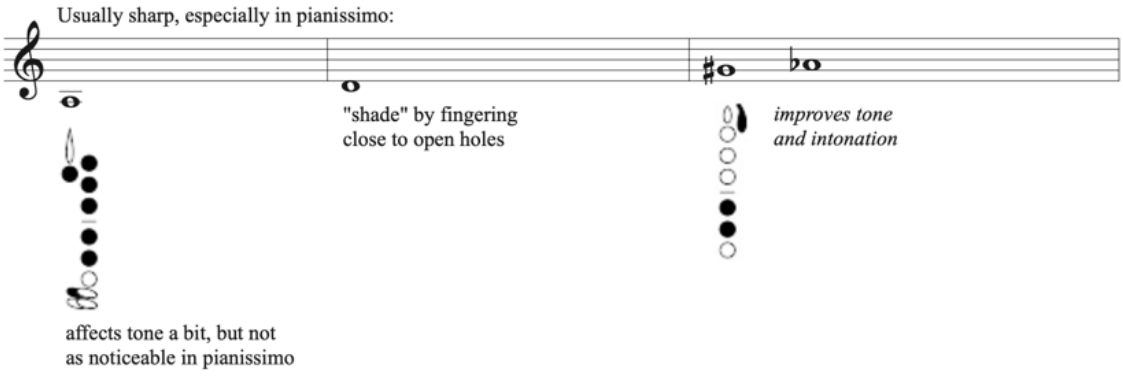
Clarinet Intonation

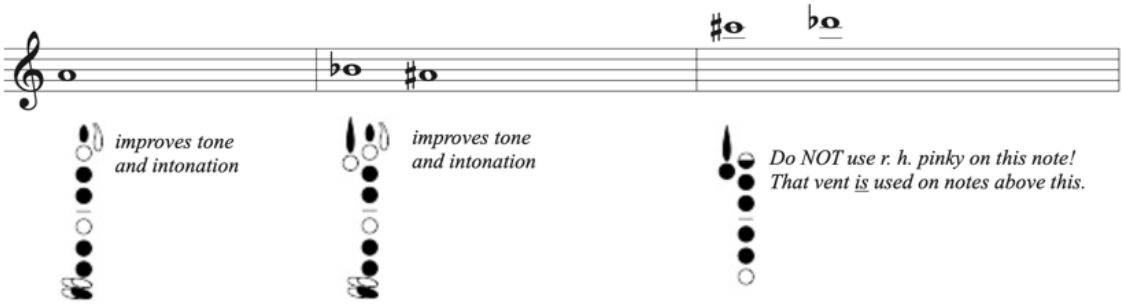
problems and some solutions

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



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





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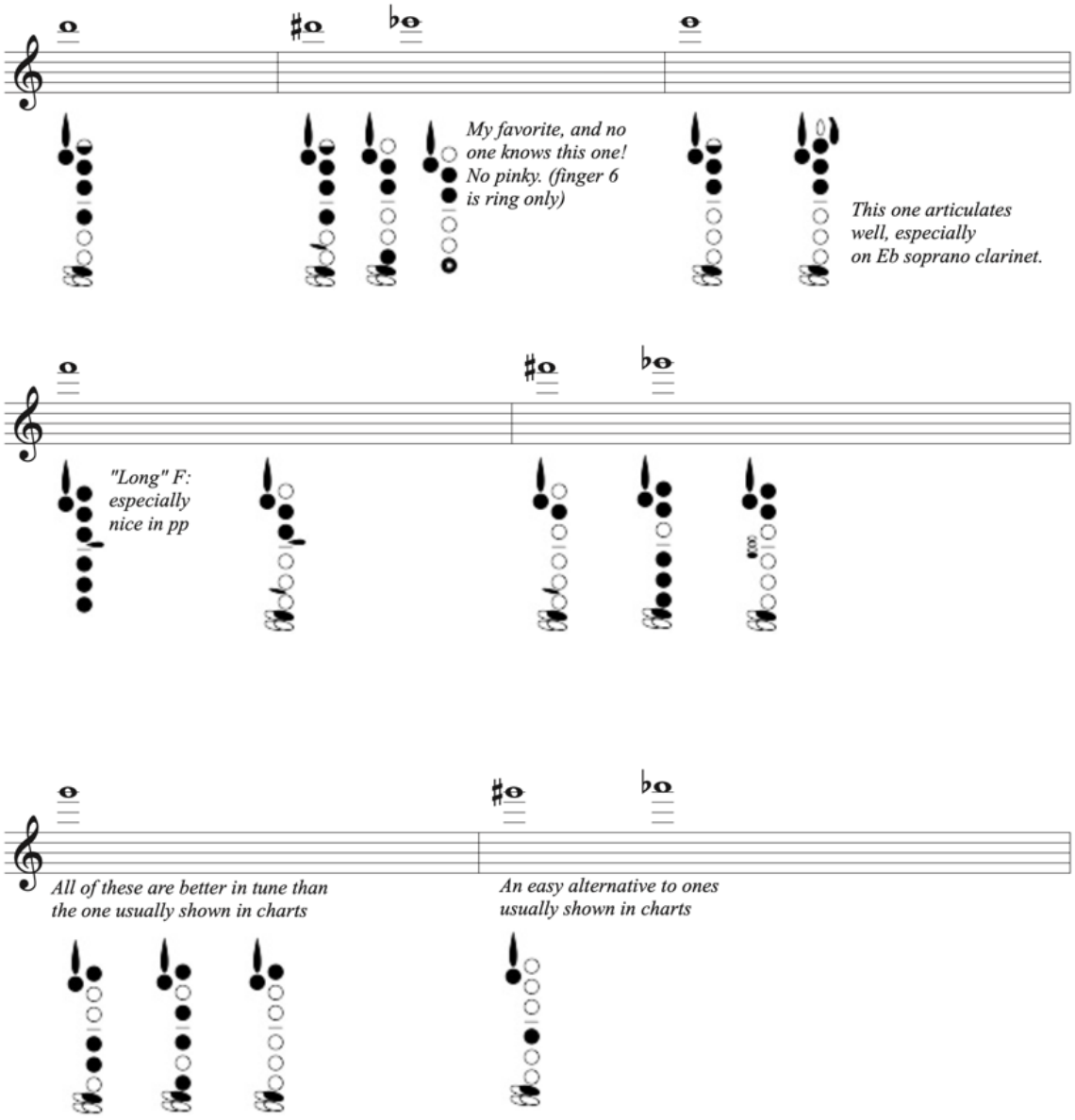
ALTISSIMO CAN BE FLAT OR SHARP (OR IN TUNE!)
Sharp: If player pinches.
Flat: If embouchure/air is not developed, and in forte and when articulated heavily. These notes will often sound low if in unison with flutes or an octave above trumpets.



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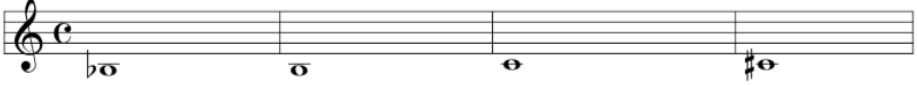
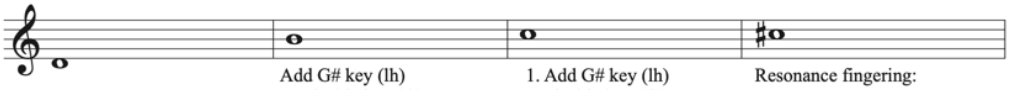
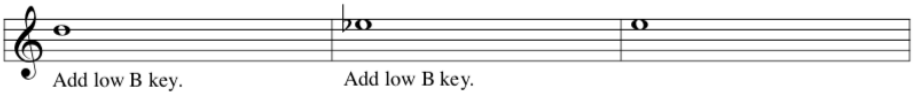
Saxophone Intonation: Problem Notes

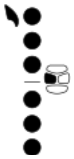
Flat, especially in forte (lipping up is only slightly possible):

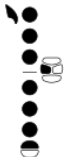




Usually sharp (all can be lipped down):



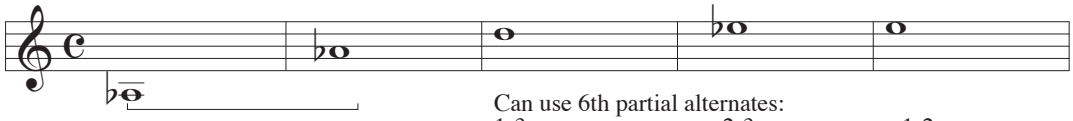




Trumpet Intonation

Usually flat:

5th partials, slightly flat.....



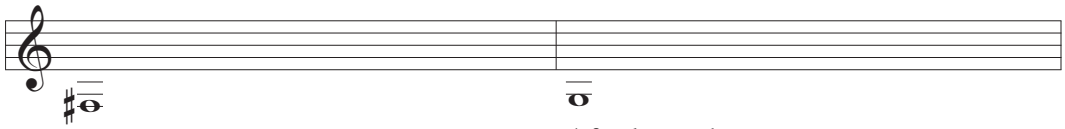
2-3 valve comb., lip up

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

Can be lipped up----------

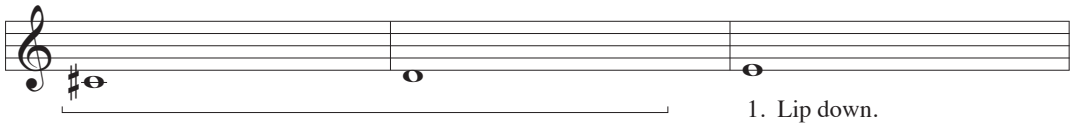
.....

Usually sharp:



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

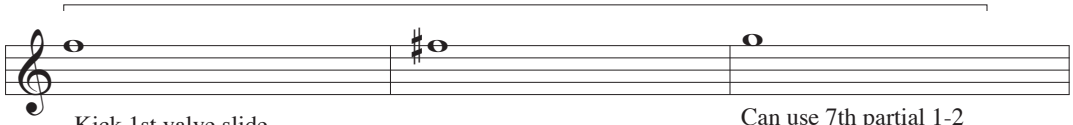
1-3 valve comb.
(usually not difficult to center)



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.....



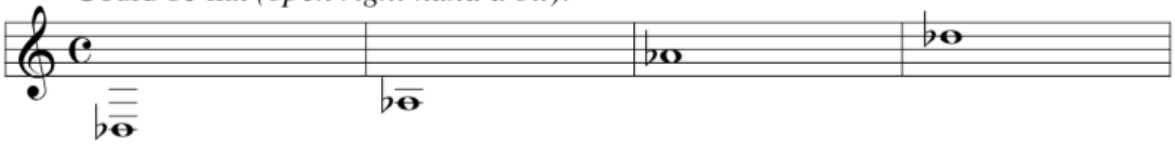
Kick 1st valve slide

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

Can be lipped down----------

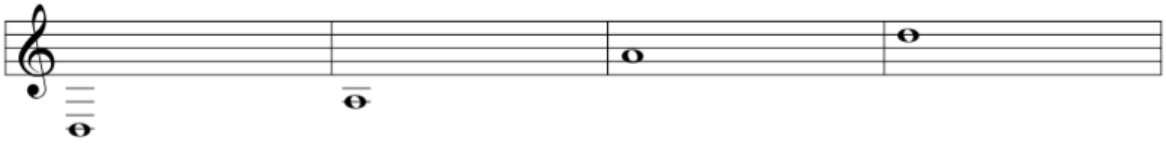
Horn Intonation

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



T-2-3 | 2-3 | T-2-3 | T-2-3

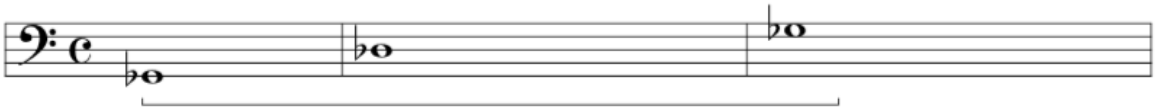
Could be sharp *(close right hand a bit)*:



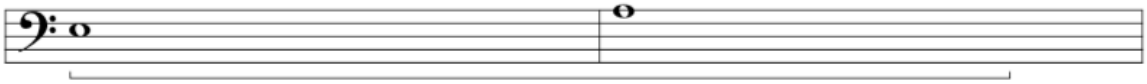
T-1-2 | 1-2 | T-1-2 | T-1-2

Can be played T - 3 | Can be played T - 3

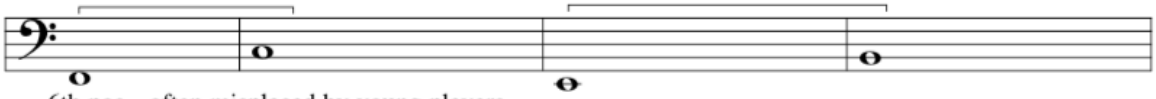
Trombone Intonation



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)

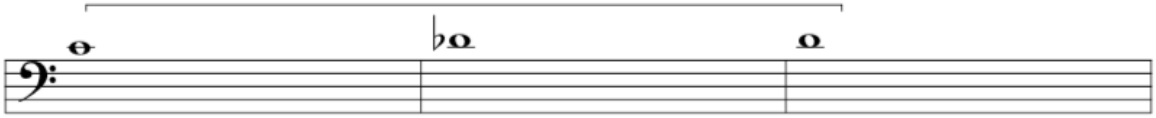
Use T-1 plus a little
(F attachment)

7th pos.--often misplaced by young players

Use T-2
(F attach.)

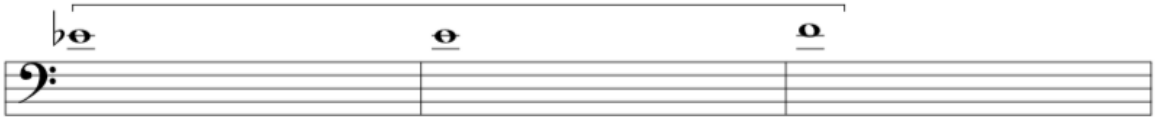
Use T-2 plus a little
(F attach.)

5th partials (pull slide in)



Play in 4th pos. instead of 1st

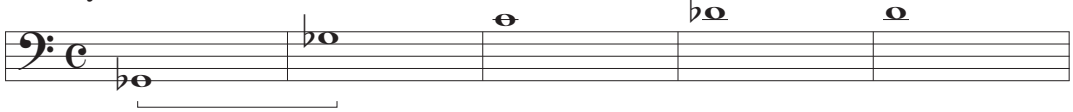
6th partials (push slide out)



Euphonium Intonation

Usually flat:

5th partials, slightly flat.....



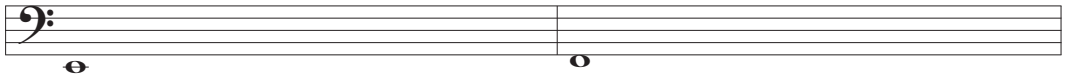
2-3 valve comb., lip up

Can use 4th valve

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

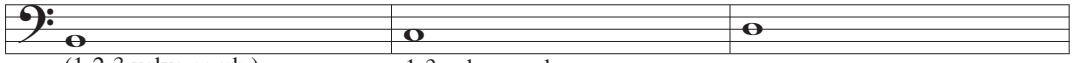
(can be lipped up----------)

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



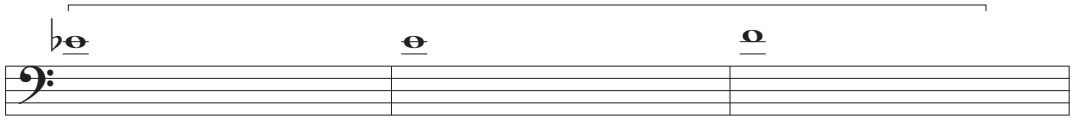
(1-2-3 valve comb.)
(use 2-4 on 4-valve)
Lip up if no 4th valve

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.....



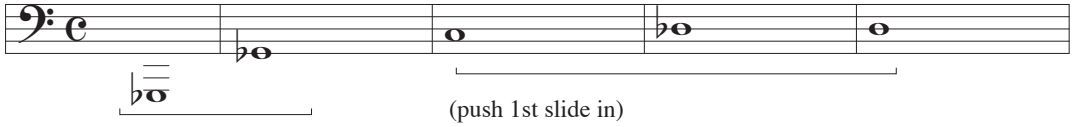
Can use 7th partial 1-2
(or 3 alone)

Lip down----------

Tuba Intonation

Usually flat:

5th partials, slightly flat.....



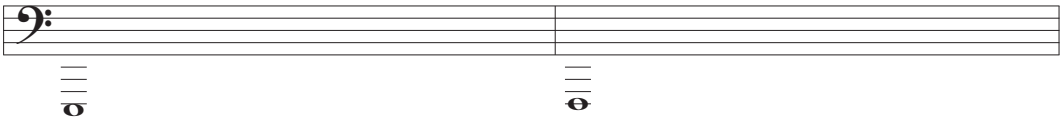
2-3 valve comb., lip up

(push 1st slide in)

Can use 4th valve

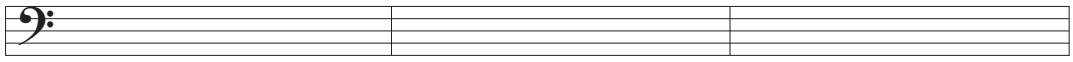
Can use 6th partial alternates:
2-3 1-2

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----------

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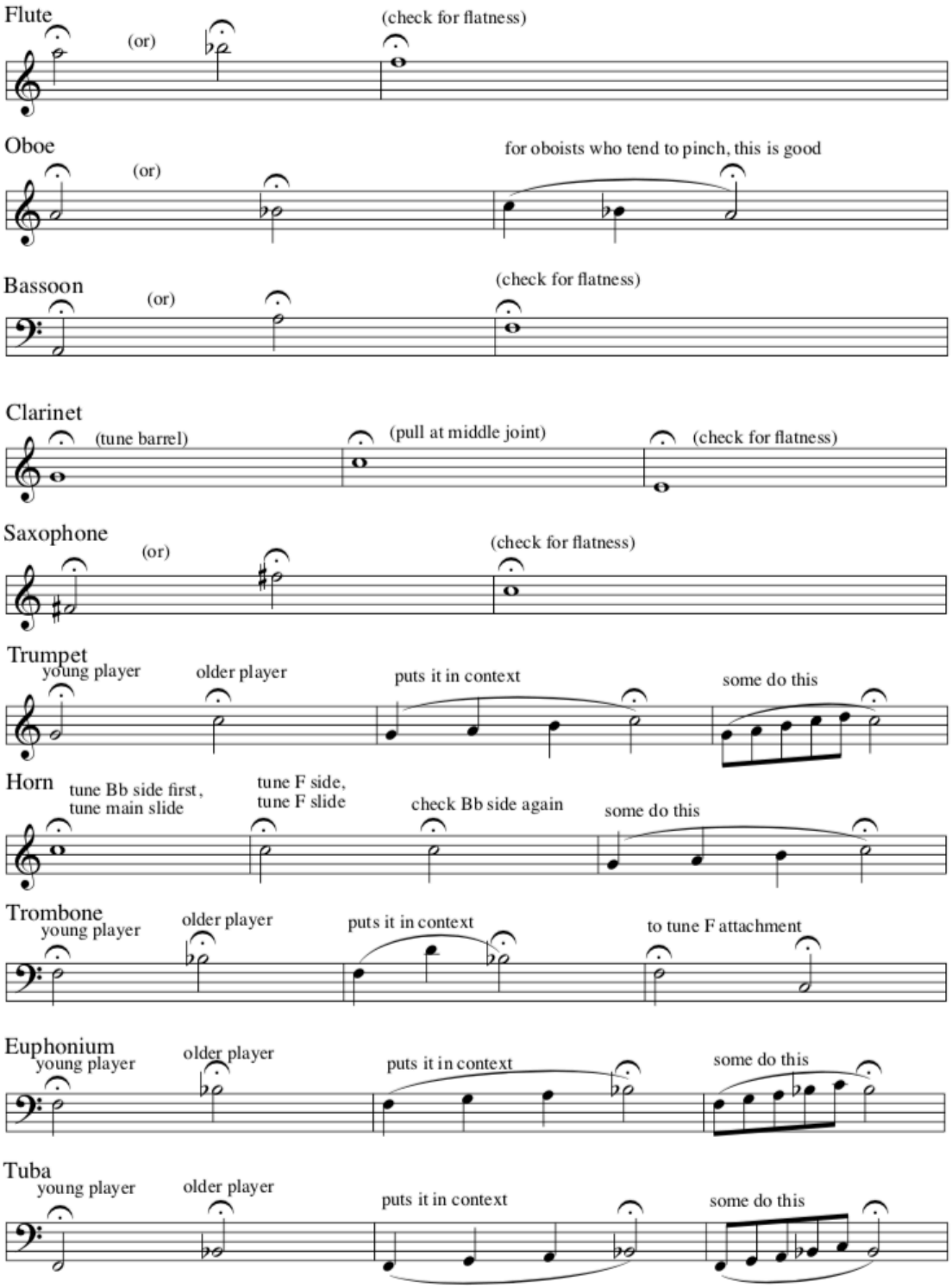
Good Tuning Notes

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.