

# Euphonium TC Pitch Tendency Chart

The numbers represent the partials that each note is from.

Partials 3, 6, and 12 are sharp. 5 and 10 are flat. 7 is very flat and unusable.

Red Notes = Sharp Blue Notes = Flat M = Moderately V=Very

## Intonation Issues and Solutions

### Overall Pitch

If all notes are flat = Slightly push tuning slide in.

If all notes are sharp = Slightly pull tuning slide out.

### Embouchure

Too loose = Flat

Pinching = Sharp

### Room Temperature

Hot = Sharp

Cold = Flat



### Dynamics

Loud = Sharp

Soft = Flat



### Individual Pitch Guide

See Appendix 2

### Immovable Tuning Slide

Stuck in = Sharp

Stuck out = Flat

### 4<sup>th</sup> Valve

♯♯♯ Moderately Sharp = ♯♯♯ in tune

♯♯♯ very sharp = ♯♯♯ slightly sharp

### Range

High range = Pinched Sharp

Low range = Unstable depending on ability

### Compensating Valves

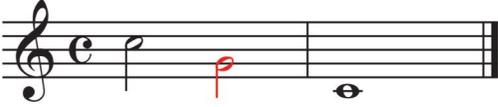
Adjusts pitch problems in valves automatically.

# Pitch Tendency Exercises

## Euphonium TC

Red Notes = Sharp  
Blue Notes = Flat

M = Moderately  
V = Very

1 

**Tuning the Euphonium:** Tune to upper C. If sharp, slightly pull the tuning slide out. If flat, slightly push tuning slide in. If your tuning slide does not work then it is broken and needs repaired.

2 

G is a little sharp because the 3<sup>rd</sup> partial is sharp. Listen and match pitch with the band.

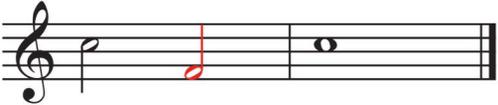
3 

A is sharp, because the fingering combination  $\bullet\bullet\bar{\cup}$  is a little sharp. You can lip it down or you can adjust it using 1<sup>st</sup> valve tuning slide if yours is adjustable.

4 

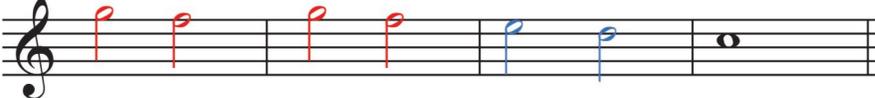
Listen and adjust octave C.

**Mouthpiece Exercise:** Play some of these exercises with just your mouthpiece. Listening and matching pitch with your lips and air is the best way to make sure you are always in tune when playing with your instrument.

5 

Flat or Sharp **See Intonation Issues and Solutions.**

*Remember that as you fix pitch do things to adjust pitch that give you better tone, good tone is one of the most important parts of playing an instrument.*

6 

**Just Intonation** means you should play the third of the key (E in key of C) 14 cents flat to be in tune. 4<sup>th</sup> partial (G, F<sup>#</sup>, F, E, E<sup>b</sup>, D, and D<sup>b</sup>) are naturally sharp in the overtone series.

7 

**Just Intonation:** The 6th of the key (A) should be lowered by 16 cents to be in tune in your key of C.

8 

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# Pitch Tendency Exercises

## Euphonium TC pg. 2

Red Notes = Sharp M = Moderately  
Blue Notes = Flat V = Very

9

Fingering  $\uparrow \downarrow \downarrow$  is built a little flat. Make sure your third valve slide is in all the way in.

**Just Intonation:** E<sup>b</sup> is the minor 3<sup>rd</sup> in the key of B<sup>b</sup>. Minor 3<sup>rd</sup>s should be raised 16 cents to be beatless. This can be difficult with E<sup>b</sup> and the minor 3<sup>rd</sup> flat.

10

**Partials 5 and 6:** The 5<sup>th</sup> partial is naturally flat in the overtone series. 6<sup>th</sup> partial is naturally sharp.

11

Ab is fingering  $\uparrow \downarrow \downarrow$  so it tends to be a little flat.

Try this exercise on just the mouthpiece, if you can buzz it in tune you can play it in tune.

12

13

14

15

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# Pitch Tendency Exercises

## Euphonium TC pg. 3

Red Notes = Sharp M = Moderately  
Blue Notes = Flat V = Very

16

M V

**Listen to the Drone:** These exercises are very beneficial to practice on your own with a drone so you can hear exactly how you are doing, not be covered up by the entire band.

17

M V

18

M V

19

M V

Play #16 and #19 at the same time with another brass player. Matching pitch with low notes then switch parts and practice the other octave.

Chorale #1

-16 -16 -12