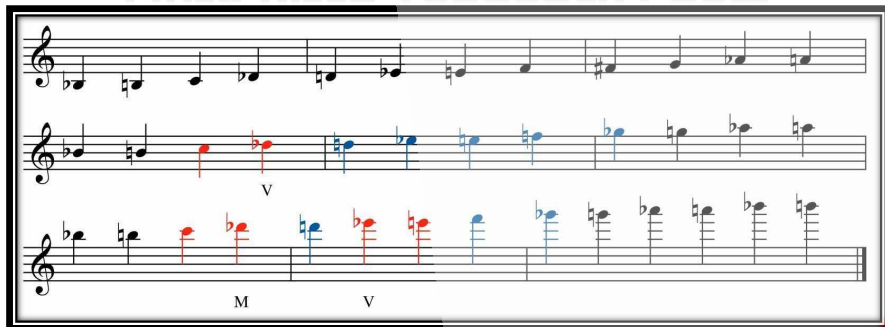


Flute Pitch Tendency Chart



These pitch tendencies are for many but not all instruments, check yours.

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

Intonation Issues and Solutions

Overall Pitch

If all notes are flat = Push head joint in.
If all notes are sharp = Pull head joint out.

Room Temperature

Hot = Sharp
Cold = Flat



The Flute gets warm faster so as it warms up it will go sharper faster than everyone else.

Dynamics

Loud = Sharp
Soft = Flat



Individual Pitch Guide

See Appendix 1

Balancing Flute

Keep embouchure hole and keys facing up.

Pitch of Head Joint



Every once in a while check your head joint. Stick cleaning rod in head joint backwards and center the mark in the tone hole.

Air

Air stream directed higher = Sharper
Air stream directed lower = Flatter
Even air is your friend.

Alignment

Align center of right hand keys with center of embouchure hole.

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Flute

Pitch Tendency Exercises

Red Notes = Sharp

Blue Notes = Flat

M = Moderately

V = Very

1



Tuning the Flute: If the pitch is sharp pull head joint out, if pitch is flat push head joint in.

Flexible Embouchure: being able to move lips in and out and actively listening will help you match pitch. Bringing lips in and directing air down lowers the pitch. Moving lips out and raising air stream raises pitch.

2



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.

3



Contact Tuner: Buy a tuner with a contact microphone. Contact microphones can pick up your sound even when others are playing, this will help you see which notes are out of tune even during rehearsal.

4



Listen and adjust octave B⁵'s.

5



Head Joint: Check your head joint to see if cork is in the correct spot. Stick cleaning rod in head joint and center the mark in the tone hole.

Adjust the pitch of flute by moving the cork; clockwise lowers the pitch, counter clockwise raises the pitch.

6



D is a little flat, this is actually good if you are trying to play in **Just Intonation**.

Just Intonation means you should play the third of the key (D in B⁵) 14 cents flat to be in tune.

7



Just Intonation: The 6th of the key (G) should be lowered by 16 cents to be in tune in the key of B⁵.

8



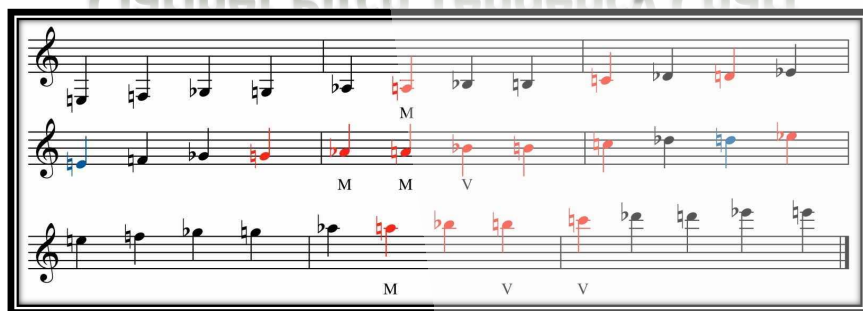
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Clarinet Pitch Tendency Chart



These pitch tendencies are for many but not all instruments, check yours.

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

Intonation Issues and Solutions

Overall Pitch

Adjust open G between barrel and upper joint.
C's should be tuned between upper and lower joint.

Room Temperature

Hot = Sharp
Cold = Flat

The Clarinet gets warm faster so as it warms up it will go sharper faster than larger instruments.

Mouthpiece

Too much mouthpiece in mouth = Flat
Too little mouthpiece in mouth = Sharp

Venting, Dampening

Dampening lowers pitch = Flatter
Venting raises pitch = Sharper

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Dynamics

Loud = Flat
Soft = Sharp

Clarinet Angle

Too high = Flat
Too low = Sharp

Reed

Too Soft = Flat
Too Hard = Sharp

Air

Slower = Flat
Faster = Sharp

Embouchure

Too loose = Flat
Pinching = Sharp

Mouthpiece alone should play



Individual Pitch Guide

See Appendix 1

Pitch Tendency Exercises

Clarinet

Red Notes = Sharp
Blue Notes = Flat

M = Moderately
V = Very



Tuning the Clarinet: Tune open G first, adjust barrel to upper joint length. Pull out to make the pitch lower, push in to raise the pitch. Next, tune low and high C by adjusting length between upper and lower joint.



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.

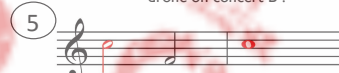


Throat tone A is a difficult note to have good tone and play in tune. Lower pitch by adding right hand to the fingering. or

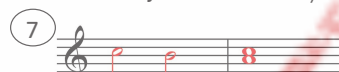


Listen and adjust octave C's.

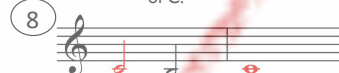
Tuning the Mouthpiece: If you have the correct embouchure/reed/mouthpiece combination than when you play the mouthpiece alone it should play C above the staff in tune. Try matching pitch with a piano or drone on concert B[♭].



E is a little flat, this is actually good if you are trying to play in **Just Intonation**. **Just Intonation** means you should play the third of the key (E in key of C) 14 cents flat to be in tune.



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



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Pitch Tendency Exercises

Bari Sax pg.2

Red Notes = Sharp
Blue Notes = Flat

M = Moderately
V = Very



B^b is in tune but is the minor 3rd. **Just Intonation** says minor 3rds should be raised 16 cents to be beatless.



Contact Tuner: Buy a tuner with a contact microphone. Contact microphones can pick up your sound even when others are playing, this will help you see which notes are out of tune even during rehearsal.



E^b is sharp, to lower pitch add the low B^b key. ●●●●●●●●



C[#] is a little flat try one of these. ○●●○○○ or ○●●●○○○ or ○●●●○○○



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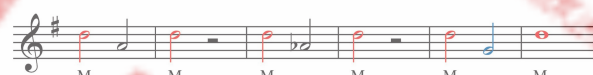
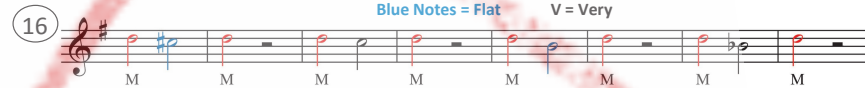
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Pitch Tendency Exercises

Bari Sax pg.3

Red Notes = Sharp
Blue Notes = Flat

M = Moderately
V = Very



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.



E, E^b, and D are moderately flat, try adding the low C[#] key to the basic fingering.

E ●●●●●●●● or E^b ●●●●●●●● or D ●●●●●●●●



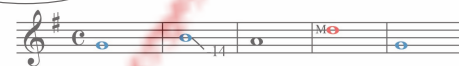
Depending on next note try different fingering for High D M M

Basic D ●●●○○○○○ with (B or C) D ●●●○○○○○ or with (C) D ●●●○○○○○

High C[#] try ○○○●●●●

Basic High A^b ●●●●●●●● try A^b ●●●●●●●● or A^b ●●●●●●●●

Chorale #1



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Pitch Tendency Exercises

Trumpet pg.2

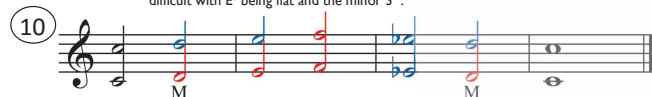
Red Notes = Sharp
Blue Notes = Flat

M = Moderately
V = Very



Fingering 1-2-3 is built a little flat. Make sure your third valve slide is in all the way.

Just Intonation: E^b is the minor 3rd in the key of C. Minor 3rds should be raised 16 cents to be beatless. This can be difficult with E^b being flat and the minor 3rd.



Partials 5 and 6: The 5th partial is naturally flat in the overtone series. 6th partial is naturally sharp. This is a great exercise to adjust octaves between upper and lower trumpets.



Ab is fingering 1-2-3 so it tends to be a little flat.

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



Upper partials can be pinched too much and played very sharp. Try these notes with a tuner to ensure you are not pinching too much. **See Trumpet Pitch Tendency Guide** for more ideas.



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Pitch Tendency Exercises

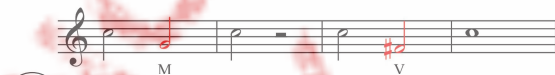
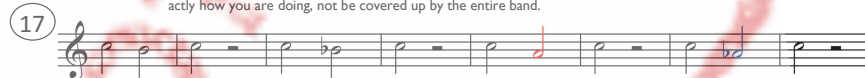
Trumpet pg.3

Red Notes = Sharp
Blue Notes = Flat

M = Moderately
V = Very



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.



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



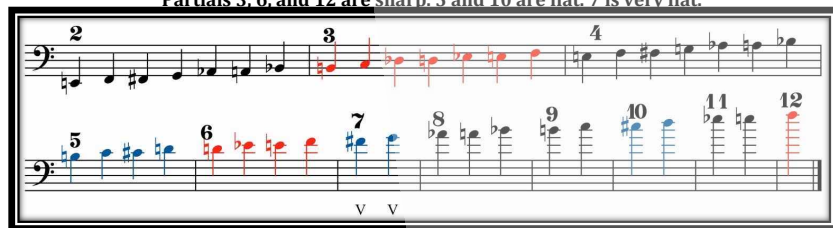
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Trombone Pitch Tendency Chart

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.



Intonation Issues and Solutions

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

Room Temperature

Hot = Sharp
 Cold = Flat



Dynamics

Loud = Sharp
 Soft = Flat



Immovable Tuning Slide

Stuck in = Sharp
 Stuck out = Flat

Growing

Longer arms = Flat
 Slide positions too far apart

Overall Pitch

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

Trombone players should tune Bb a little out from first position so it is easier to raise the pitch on notes that are flat.

Individual Pitch Guide

See Appendix 2

Embouchure

Too loose = Flat
 Pinching = Sharp

Mutes

Straight = Sharp
 Cup = Flat
 Plunger = Flat

Physics

Each position as you move farther from 1st position gets 6% larger.
 With an F Valve 2nd position is flat, 3rd is very flat, 4th is in sharp 5th position, and 5th is in flat 6th position.
 6th and 7th are impossible unless you use a bass trombone or pull F valve slide out all the way then you cannot play the notes in 1st or 2nd. See appendix 4.

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Pitch Tendency Exercises

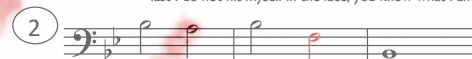
Trombone

Red Notes = Sharp
 Blue Notes = Flat

M = Moderately
 V = Very



Tuning the Trombone: Tune to upper B^b. 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. I tune my trombone 1st position a little out so I can adjust the pitch higher when needed and so when I go to 1st position fast I do not hit myself in the face, you know what I am talking about.



F is a little sharp because the 3rd partial is sharp. Listen and match pitch with the band, play F a little flatter then normal 1st position.

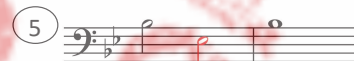


Physics: Each position away from 1st gets 6% larger. So the distance between 2nd and 3rd is 6% larger than 1st to 2nd. Make sure as you go further out that each position gets exponentially larger.



Listen and adjust octave B^b.

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.



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.



Just Intonation means you should play the third of the key (D in key of B^b) 14 cents flat to be in tune. 4th partial (F, E, E^b, D, D^b, C, and B) are naturally sharp in the overtone series.



Just Intonation: The 6th of the key (A) should be lowered by 16 cents to be in tune in the key of B^b.



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Bass Trombone pg. 2

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

(9)



Low D^b: is played 2 ways. F valve 6th position (V6) or both valves flat 2nd position (VVb2).
Just Intonation: D^b is the minor 3rd in the key of B^b. Minor 3rds should be raised 16 cents to be beatless.

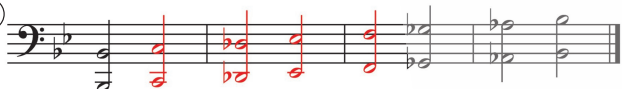
10



11



12



13



14



15



Bass Trombone pg. 3

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

16



Physics: Each position away from 1st gets 6% larger. So the distance between 2nd and 3rd is 6% larger than 1st to 2nd. Make sure as you go further out that each position gets exponentially larger.

(17)



Listen to the Drone: These exercises are very beneficial to practice on your own with a drone so you can hear exactly

(18)



19



Low B natural: can only be played with both valves flat 5th position (VVb5) you can then play B^b in (VVb7) or 1st position.

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



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Pitch Tendency Exercises

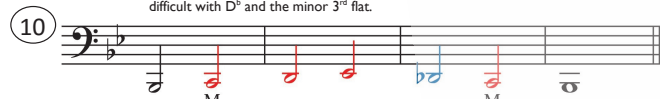
Tuba

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



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

Just Intonation: D^b is the minor 3rd in the key of B^b. Minor 3rd should be raised 16 cents to be beatless. This can be difficult with D^b and the minor 3rd flat.



Partials 5 and 6: The 5th partial is naturally flat in the overtone series. 6th partial is naturally sharp.



Ab is fingering $\square \bullet \bullet$ 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.



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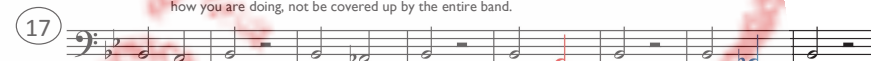
Pitch Tendency Exercises

Tuba

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



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.



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



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