
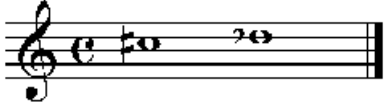
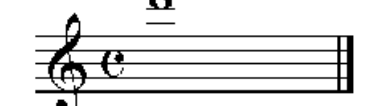
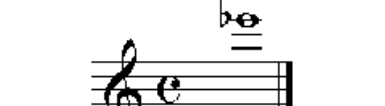
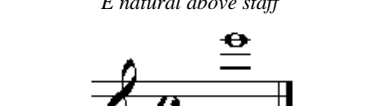
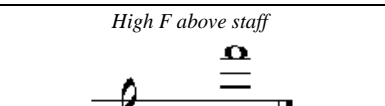
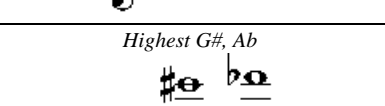
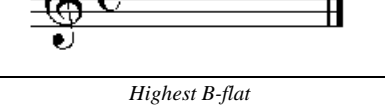


# *The Band Director's Podium Reference Guide to the Most Common "Out of Tune" Notes for Winds*




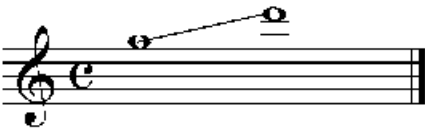
(Compiled by Jim Van Zandt and Paul Crockett)

(Note: These are by no means the only inherently "out of tune" notes! And, they are not always out of tune. These are some of those most common problem pitches, with suggested possible solutions...which also are not foolproof!)

## FLUTE


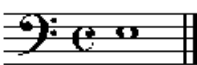
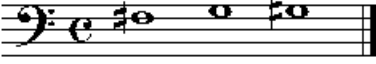
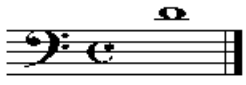
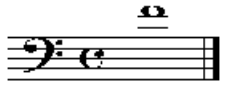
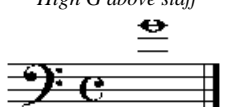
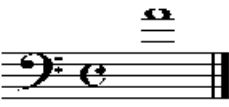
WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p style="text-align: center;"><i>All notes below first space F#</i></p> 	Flat	<b>Intensify the air stream, slightly hinge jaw forward to aim air stream higher. Keep head up and ears open. Play with really full sound, even if marked pp.</b>
<p style="text-align: center;"><i>3<sup>rd</sup> space C#, 4<sup>th</sup> line Db</i></p> 	Extremely Sharp	<b>Close right hand, or 2<sup>nd</sup> and 3<sup>rd</sup> fingers of both hands; aim air stream lower</b>
<p style="text-align: center;"><i>D above staff</i></p> 	Generally Flat	<b>Keep the head up; direct air stream higher</b>
<p style="text-align: center;"><i>E-flat above staff</i></p> 	Sharp	<b>Open oral cavity; aim air stream lower, duck head slightly if extremely sharp</b>
<p style="text-align: center;"><i>E natural above staff</i></p> 	Sharp	<b>Leave off the right hand E-flat key (pinky)</b>
<p style="text-align: center;"><i>High F above staff</i></p> 	Sharp	<b>Close ring finger of right hand, but only for ensemble playing, since tone is negatively affected. Think of directing the air into a pocket in your shirt to lower the pitch.</b>
<p style="text-align: center;"><i>Highest G#, Ab</i></p> 	Very sharp	<b>Add 2<sup>nd</sup> and 3<sup>rd</sup> finger of right hand to lower pitch and improve response. (In recent years, this has become the "published" fingering, but some students may not be using it.)</b>
<p style="text-align: center;"><i>Highest B-flat</i></p> 	Flat, although all notes in that extreme range are sharp	<b>Open first finger of left hand (this is now sometimes the "published" standard fingering.)</b>

## OBOE




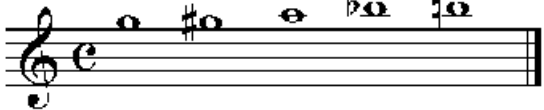
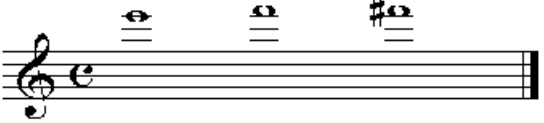

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>1<sup>st</sup> line E</i></p> 	Sometimes flat	Open the E-flat key to raise (Right pinky)
<p><i>1<sup>st</sup> space F</i></p> 	Sometimes flat	Use fork fingering; possibly add right hand pinky
<p><i>All notes between 3<sup>rd</sup> space C# and fifth line F#</i></p> 	Tend to be sharp	Vocalize the notes down with open throat. Approach the reed with "oo" or "oh" Low B key can be added to E, F#, and G
<p><i>All notes from G above staff to high D</i></p> 	Tend to be flat with young players, but sharp as embouchure strengthens	Vocalize the notes down. High A, C, C# and D can be lowered effectively by adding right hand ring finger

## BASSOON



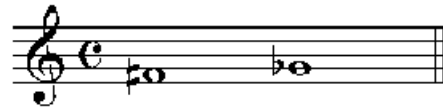


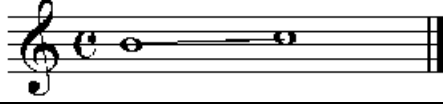
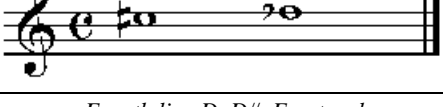


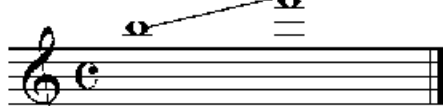
(There are MORE...these are just some of the most prominent. And, solutions vary!)

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>Low C#, D, Eb, E, F# below staff and bottom line G</i></p> 	Tend to be sharp	Lowered by adding left thumb keys, but this varies.
<p><i>3<sup>rd</sup> space E</i></p> 	Flat	Add 3 <sup>rd</sup> finger of right hand, or pancake (right thumb)
<p><i>F#, G, and G# in staff</i></p> 	Generally sharp	Add E-flat key (left pinky)
<p><i>D above staff</i></p> 	Flat and stuffy	Add 2 <sup>nd</sup> and 3 <sup>rd</sup> fingers of right hand...this may make it sharp, but the tone will improve. Vocalize down
<p><i>High F above staff</i></p> 	Sometimes flat	Lift left ring finger, or close left pinky on E-flat key
<p><i>High G above staff</i></p> 	Sharp	Close right ring finger
<p><i>High Ab above staff</i></p> 	Sharp	Close right middle finger



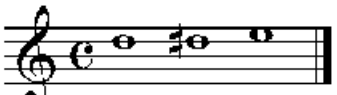
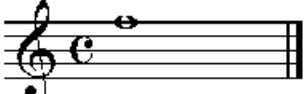
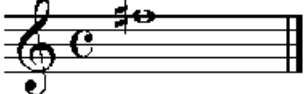
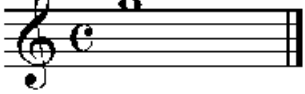
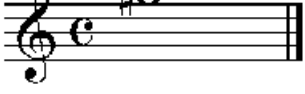
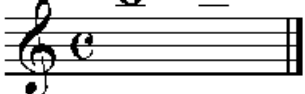
# CLARINET

WRITTEN PITCH FOR INSTRUMENT	TENDENCY	POSSIBLE SOLUTION
<p style="text-align: center;"><i>A below the staff</i></p>  <p>A musical staff in treble clef with a single note 'A' positioned below the bottom line of the staff.</p>	<p>Sharp</p>	<p>Add low F/C key (right pinky), or "shadow" the right ring finger above the hole.</p>
<p style="text-align: center;"><i>Bottom Line E</i></p>  <p>A musical staff in treble clef with a single note 'E' positioned on the bottom line of the staff.</p>	<p>Sometimes flat</p>	<p>Hard to "lip" this one up. Add right bottom side key to raise if necessary.</p>
<p style="text-align: center;"><i>Throat tones (Open G chromatically to 3<sup>rd</sup> line Bb)</i></p>  <p>A musical staff in treble clef showing a chromatic scale starting from an open G (below the staff) and moving up to a Bb on the third line of the staff.</p>	<p>Sharp and often stuffy</p>	<p>Experiment with adding fingers in both hands, starting with 2<sup>nd</sup> and 3<sup>rd</sup> fingers in each hand. If necessary, close all 6 holes, and even add low F (right pinky) if needed. This will vary from player to player, and even with different reeds.</p>
<p style="text-align: center;"><i>Notes from G above staff to B above staff</i></p>  <p>A musical staff in treble clef showing notes G, A, B, C, D, E, F, G, A, B positioned above the staff.</p>	<p>Tends to be sharp</p>	<p>Vocalize to lower vowel sound, open throat, keep embouchure stable.</p>
<p style="text-align: center;"><i>E, F, F# above staff</i></p>  <p>A musical staff in treble clef showing notes E, F, and F# positioned above the staff.</p>	<p>Tend to be flat</p>	<p>Add Chromatic F# Key (right 3<sup>rd</sup> finger on fork)</p>
<p style="text-align: center;"><i>Highest G</i></p>  <p>A musical staff in treble clef with a single note 'G' positioned above the top line of the staff.</p>	<p>Flat</p>	<p>There are multiple fingerings that will raise the pitch, but not included here since the note is so seldom used. (Sometimes an "ee" vowel sound which arches the tongue will raise the pitch.)</p>

## SAXOPHONE

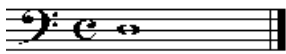
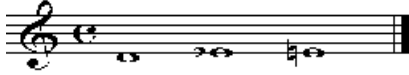
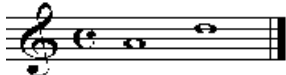

WRITTEN PITCH FOR INSTRUMENT	TENDENCY	POSSIBLE SOLUTION
<p style="text-align: center;"><i>Low D, D#/Eb</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are D (flat), D# (sharp), and Eb (flat) on the first line.</p>	Flat	Finger with left hand low C# key open to raise the pitch.
<p style="text-align: center;"><i>Low E, F</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are E (flat) and F (flat) on the first line.</p>	Flat	Open the right hand Eb key to raise pitch.
<p style="text-align: center;"><i>Low F#/Gb</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are F# (sharp) and Gb (flat) on the first line.</p>	Flat	Use 3 <sup>rd</sup> finger of right hand unstead of usual 2 <sup>nd</sup> finger (if necessary, add RH Eb key)
<p style="text-align: center;"><i>2<sup>nd</sup> line G, G#/Ab</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are G (flat), G# (sharp), and Ab (flat) on the second line.</p>	Flat	Use chromatic F# key in RH to raise pitch (To avoid playing an F#, don't use this fingering simultaneously with the finger of the RH)
<p style="text-align: center;"><i>2<sup>nd</sup> space A, A#/Bb</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are A (flat), A# (sharp), and Bb (flat) in the second space.</p>	Flat	Adjust fingering by opening the left hand G# key to raise this pitch.
<p style="text-align: center;"><i>3<sup>rd</sup> line B natural &amp; 3<sup>rd</sup> space C</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are B natural and C in the third space.</p>	Flat	Adjust fingering by opening the bottom right hand side key to raise the pitch.
<p style="text-align: center;"><i>Open C#/Db</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are C# (sharp) and Db (flat) on the first line.</p>	Flat	Raise the pitch by (1) fingering the note with Octave key and 3 <sup>rd</sup> finger of the left hand or (2) using the regular fingering plus middle side key of right hand.
<p style="text-align: center;"><i>Fourth line D, D#, E natural</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes are D (flat), D# (sharp), and E natural on the fourth line.</p>	Sharp	Lower by adding the low B key to the normal fingering.
<p style="text-align: center;"><i>A above the staff</i></p>  <p>Musical notation showing a treble clef with a C-clef. The note A is written above the staff.</p>	Sharp	Raise pitch by adding any 2 fingers on the RH.
<p style="text-align: center;"><i>B through F above the staff</i></p>  <p>Musical notation showing a treble clef with a C-clef. The notes B, C, D, E, and F are written above the staff.</p>	Usually sharp	Play with an open throat and flat tongue to "humor" the pitches down. With C# through F, add RH.

# TRUMPET

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>Low C#, D below staff</i></p> 	Sharp	Extend 3 <sup>rd</sup> valve kick out slide. If still sharp, extend first valve trigger or saddle.
<p><i>Bottom Line E, 2<sup>nd</sup> space A</i></p> 	Sharp	Extend first valve slide trigger, or finger 3 <sup>rd</sup> valve only
<p><i>D, D#, E in upper staff</i></p> 	Flat	If unable to vocalize these pitches up, use the fingering for the octave lower
<p><i>Top line F</i></p> 	Sharp	If unable to vocalize the pitch down, extend the first valve trigger or saddle...OR Finger with 1 <sup>st</sup> and 3 <sup>rd</sup> valves with 3 <sup>rd</sup> valve kick out slide if still sharp (This impacts the response, however.)
<p><i>Top line F#</i></p> 	Sharp	Vocalize down or use 2 <sup>nd</sup> and 3 <sup>rd</sup> valve
<p><i>G above staff</i></p> 	Sharp	Vocalize down or finger with 1 <sup>st</sup> and 2 <sup>nd</sup> valve
<p><i>G# - Ab above staff</i></p> 	Sharp	Vocalize down or extend first valve trigger. OR, finger 3 <sup>rd</sup> valve only
<p><i>High B, C</i></p> 	Sharp	Vocalize down

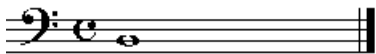
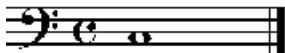
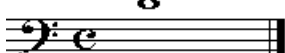
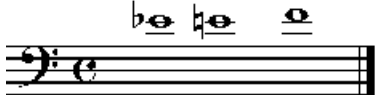
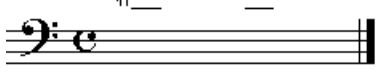
## FRENCH HORN

(Note: RH position is crucial. Closing the bell lowers pitch; opening raises pitch. It is important that both sides of the horn (Bb & F) be tuned with main tuning slides. Students must regularly diagnose their instrument by adjusting all of the valve slides. Hornists require a sensitive ear to pitches. Players MUST also be good singers!)

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>D on 3<sup>rd</sup> line of Bass Clef (In "old notation" it is written an octave lower)</i></p> 	<p><b>Sharp</b> if played 1-3 on F side <b>Sharp</b> if played 1-2 on Bb side</p>	<p><b>More hand in bell</b></p>
<p><i>D, Eb, E at bottom of staff</i></p> 	<p><b>Sometimes a little flat...not a problem if the "3<sup>rd</sup>" in a major chord</b></p>	<p><b>Pull hand out of bell slightly</b></p>
<p><i>2<sup>nd</sup> space A, 4<sup>th</sup> line D</i></p> 	<p><b>Sometimes sharp</b></p>	<p><b>On long notes, 3<sup>rd</sup> valve only can be used, but response may be sacrificed. Better to play w/trigger 1-2, close hand in bell</b></p>
<p><i>A above staff</i></p> 	<p><b>Flat</b> if played open <b>Sharp</b> if played 1-2</p>	<p><b>Adjust hand accordingly</b></p>




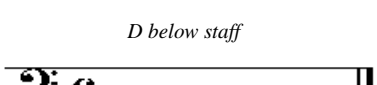
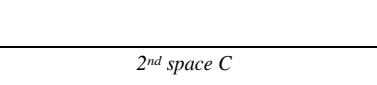
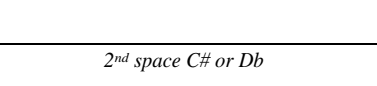
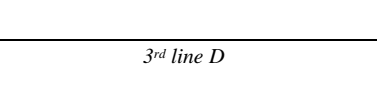
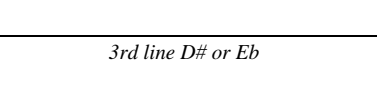
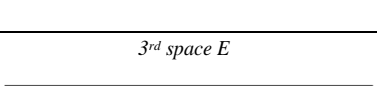
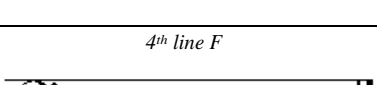
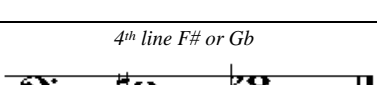
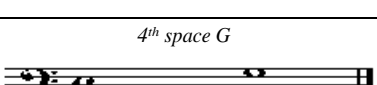
## TROMBONE

(Trombonists with good ears have a distinct advantage over the other winds. All notes can be tuned with "minute" slide adjustments, except that notes in "first position" must be "lipped up" if flat, or played in an alternate position. Like hornists, trombonists should be good singers!)

WRITTEN PITCH FOR INSTRUMENT	TENDENCY	POSSIBLE SOLUTION
<p><i>2<sup>nd</sup> line B</i></p> 	<p><b>Sharp</b></p>	<p><b>Reach for a long 7<sup>th</sup> position, or very long 2<sup>nd</sup> position w/ trigger</b></p>
<p><i>2<sup>nd</sup> space C</i></p> 	<p><b>Sharp</b></p>	<p><b>Reach for a fully extended 6<sup>th</sup> position, or play in 1<sup>st</sup> position with trigger (F slide should be correctly adjusted)</b></p>
<p><i>D above staff</i></p> 	<p><b>Flat</b></p>	<p><b>Vocalize up, or play in an extended 4<sup>th</sup> position</b></p>
<p><i>Eb, E, and F above staff</i></p> 	<p><b>Sharp</b></p>	<p><b>Adjust slide downward</b></p>
<p><i>F#, G above staff</i></p> 	<p><b>Flat</b></p>	<p><b>Play with shortened 3<sup>rd</sup> and 2<sup>nd</sup> positions respectively</b></p>

## BBb TUBA

(Tubists should manipulate their valve tuning slides, especially first valve, in & out as needed.)

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<i>Bb below staff</i> 	Possibly flat	Just be sure that the player does not allow the embouchure to "sag" or be loose.
<i>B below staff</i> 	Sharp	If the tuba has four valves, play with valves 2 and 4. Be sure that fourth valve slide is extended, typically one or two inches. It may still be necessary to vocalize the pitch down.
<i>C below staff</i> 	Sharp	If the tuba has four valves, play with 4 <sup>th</sup> valve alone. Be sure that the fourth valve slide is extended to the point that the C is fairly true. If there are only 3 valves, be sure that the 3 <sup>rd</sup> valve slide is extended enough to true the note.
<i>D below staff</i> 	Sharp	This is always a troublesome note. The best solution is for the player to manipulate the first valve slide, extending it when playing that D. Another solution that often works great is to play it with 3 <sup>rd</sup> valve alone...but the 3 <sup>rd</sup> valve slide must not be too far out.
<i>2<sup>nd</sup> space C</i> 	Flat	Be sure first valve slide is not pulled for this note. If necessary, the note can be played with 1 <sup>st</sup> and 3 <sup>rd</sup> valve, but the tone and response might be affected.
<i>2<sup>nd</sup> space C# or Db</i> 	Flat	Again, be sure first valve slide is not pulled out. If necessary, the pitch can be raised by fingering it 2 <sup>nd</sup> and 3 <sup>rd</sup> valves.
<i>3<sup>rd</sup> line D</i> 	Flat	Finger with 1 <sup>st</sup> and 2 <sup>nd</sup> valves to raise if the player is not successful vocalizing it up.
<i>3<sup>rd</sup> line D# or Eb</i> 	Sharp	Manipulate the first valve slide out, or finger with 1 <sup>st</sup> & 3 <sup>rd</sup> valves.
<i>3<sup>rd</sup> space E</i> 	Sharp	Vocalize down or finger it with 2 <sup>nd</sup> and 3 <sup>rd</sup> valves.
<i>4<sup>th</sup> line F</i> 	Sharp	Vocalize down or finger it with 1 <sup>st</sup> and 2 <sup>nd</sup> valves.
<i>4<sup>th</sup> line F# or Gb</i> 	Sharp if played 2 <sup>nd</sup> and 3 <sup>rd</sup> valve. Flat if played 1 <sup>st</sup> valve alone.	With 2-3 combination, extend 3 <sup>rd</sup> slide and lip down...OR...possibly play it with 1 <sup>st</sup> valve alone and lip up.
<i>4<sup>th</sup> space G</i> 	Sharp if played 1-2. Flat if played with 2 <sup>nd</sup> valve only	Experiment with using 3 <sup>rd</sup> valve alone. Be sure that the 3 <sup>rd</sup> slide is not too far out.