

Instrument Playing Position

- Sit up straight in your chair.
- Bring the instrument to your face.
- Fingers should be in a natural curved position.

Embouchure- Flute

- Corners of mouth should be pulled outward.
- Lower lip flattened and resting on/over the embouchure hole.
- Focus the air directly into the hole.

Embouchure- Oboe

- Corners of mouth firm and forward.
- Chin down and firm.

Embouchure- Clarinet and Bass Clarinet

- Exaggerated “A” to firm lips to teeth.
- Add a “Q” to bring in corners of lips.
- Chin is flat.

Embouchure- Bassoon

- Overbite: Lower jaw is slightly behind upper jaw
- Lips are covering teeth
- Little pressure from bottom lip.
- No pressure from upper lip.

Embouchure- Saxophone

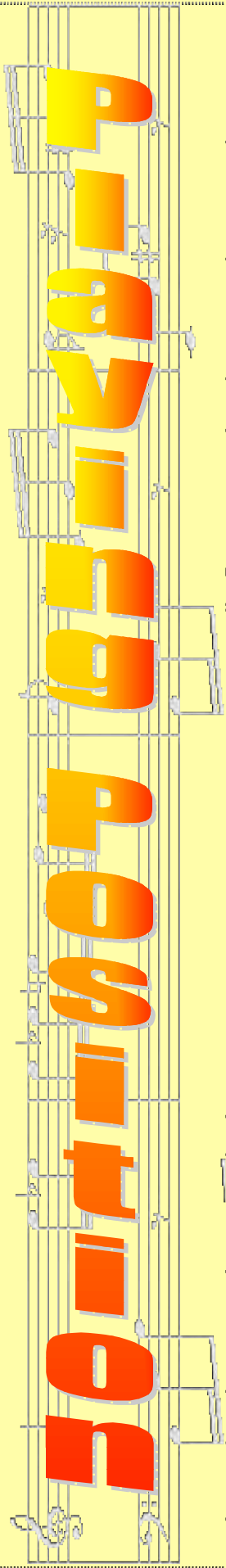
- Exaggerated “A” to firm lips to teeth.
- Add a “Q” to bring in corners of lips.
- Even pressure from top, bottom, and sides.

Embouchure- Brass

- Corners of mouth are firm.
- Throat should be in an open “O” configuration.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.



Flute



The first step to playing with great intonation is playing with correct body and instrument position, embouchure and proper air support.

Flute Playing Position

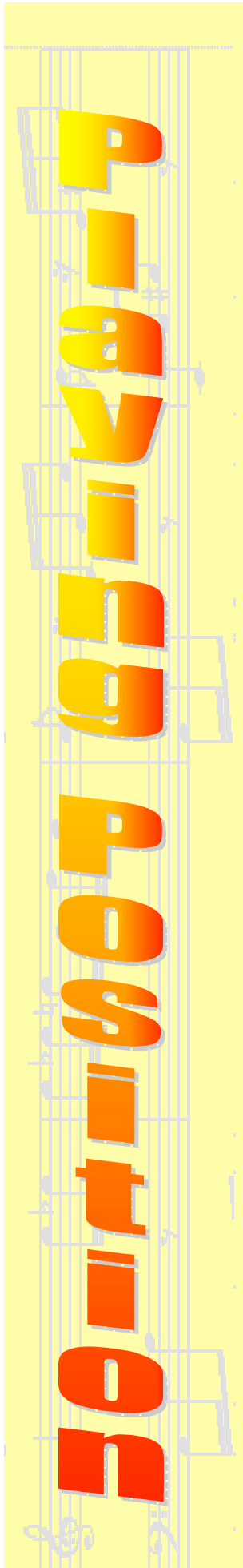
- Sit up straight in your chair.
- Bring the flute to your face.
- Do not slouch or rest your arm on your chair.
- Fingers should be in a natural curved position.

Embouchure

- Corners of mouth should be pulled outward.
- Lower lip flattened and resting on/over the embouchure hole.
- Focus the air directly into the hole.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.





The first step to playing with great intonation is playing with correct body and instrument position, embouchure and proper air support.

Oboe Playing Position

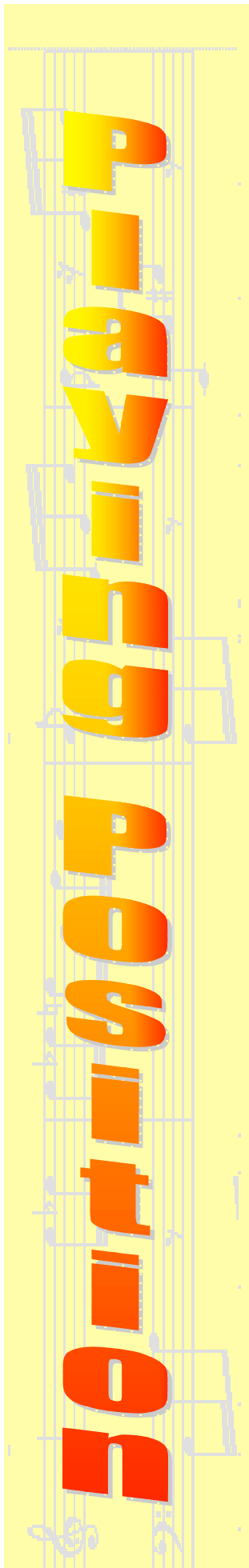
- Sit up straight in your chair.
- Bring the oboe to your face.
- Hold the oboe forty-five degrees from the body.
- Fingers must be slightly rounded.
- Pads are played with the fleshy part of your fingers.

Embouchure

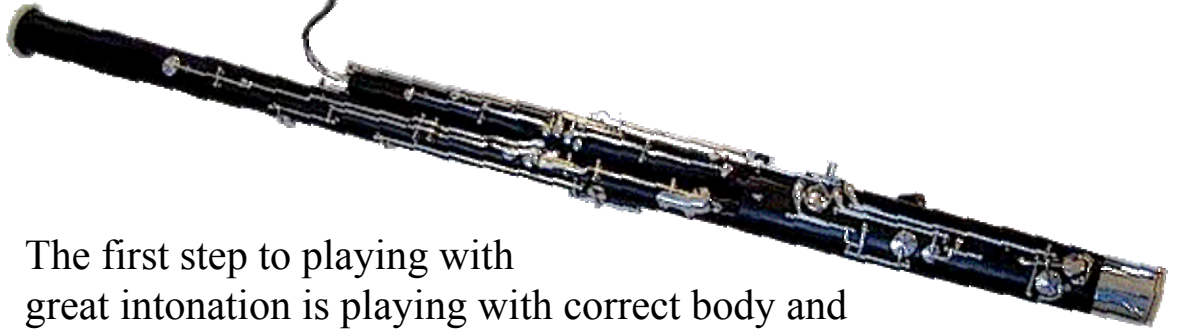
- Corners of the mouth firm and forward.
- Chin down and firm.
- Lips are a firm springy cushion.

Air Support

- Sit tall.
- Take in a breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.



Bassoon



The first step to playing with great intonation is playing with correct body and instrument position, embouchure and using proper air support.

Bassoon Playing Position

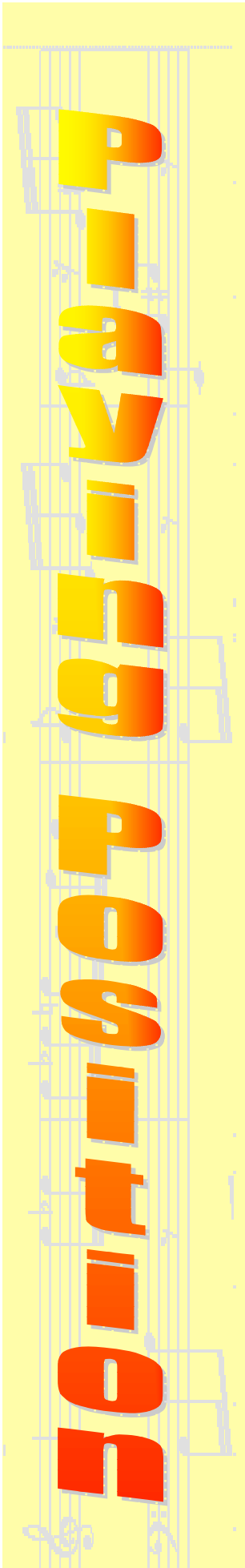
- Sit up straight in your chair.
- Place the seat strap on the front corner of the chair.
- Bring the bassoon to your mouth without moving head.
- Pads are played with the fleshy part of your fingers.

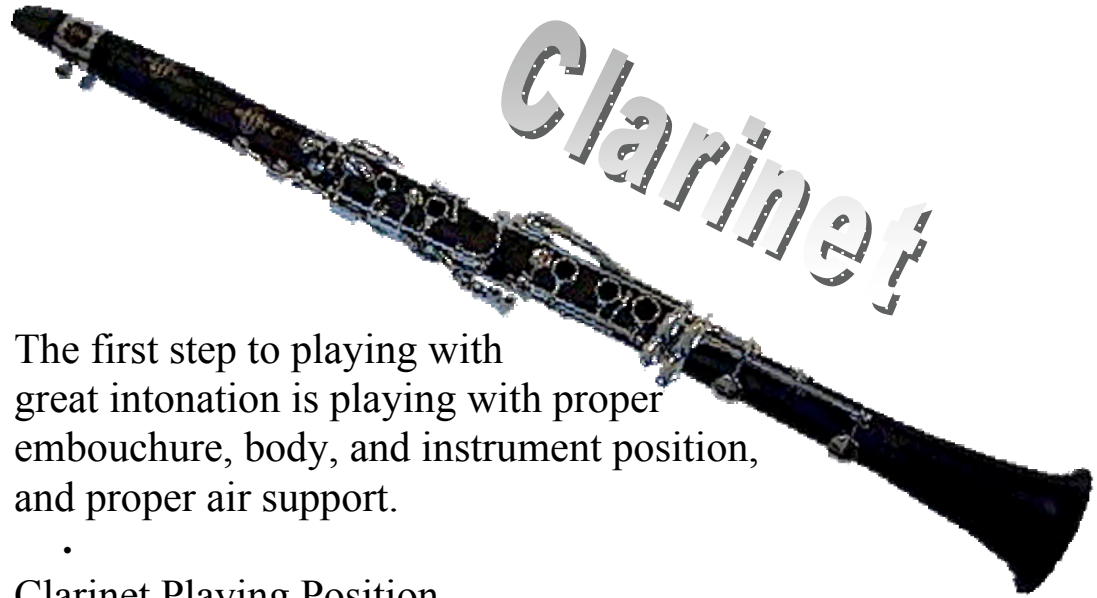
Embouchure

- Overbite: Lower jaw is slightly behind upper jaw.
- Lips are covering teeth.
- Little pressure from bottom lip.
- No pressure from upper lip.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.





The first step to playing with great intonation is playing with proper embouchure, body, and instrument position, and proper air support.

Clarinet Playing Position

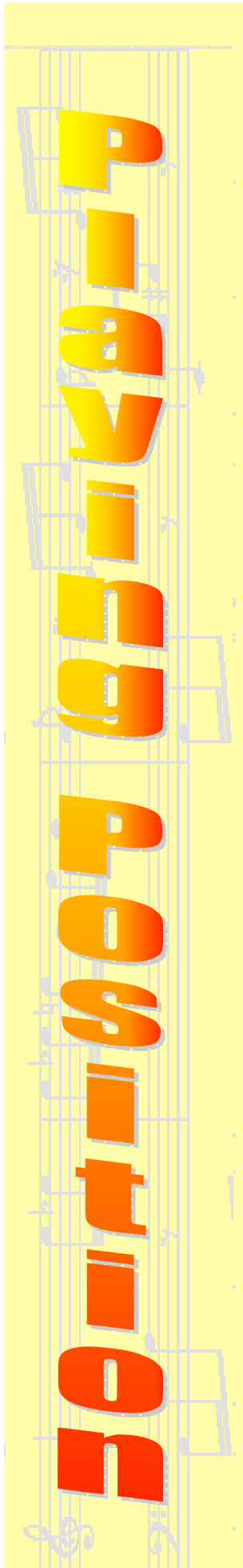
- Sit up straight in your chair.
- Bring the clarinet to your mouth without moving your head.
- Hold the clarinet at a 45 degree angle from the body.
- Hand position is a relaxed and natural; not flattened or arched.
- Pads are played with the fleshy part of your fingers.

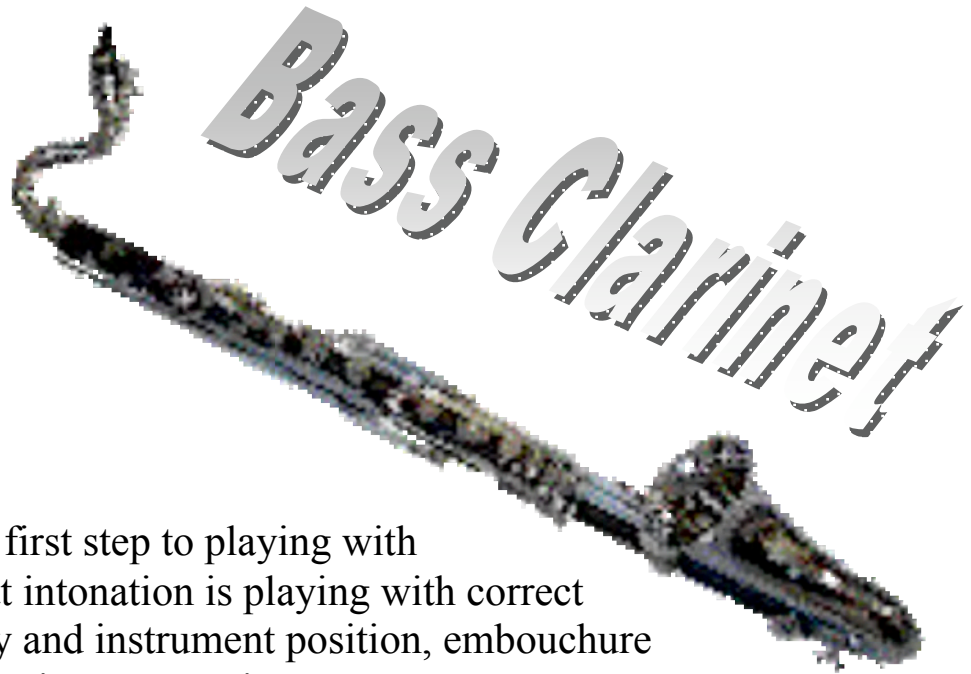
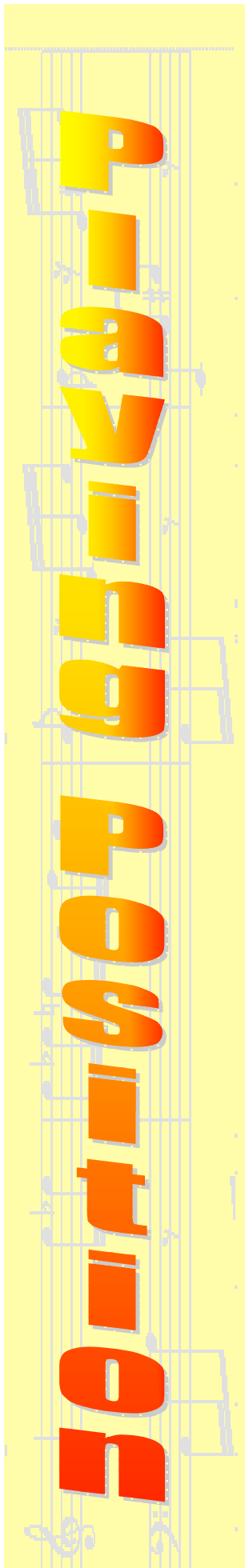
Embouchure

- Exaggerated “A” to firm lips to teeth.
- Add a “Q” to bring in corners of lips.
- Chin is flat.
- Upper teeth are on the mouthpiece.
- Half-an-inch reed in mouth.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.





The first step to playing with great intonation is playing with correct body and instrument position, embouchure and using proper air support.

Bass Clarinet Playing Position

- Sit up straight in your chair.
- Bring the clarinet to your mouth without moving head.
- Fingers must be at slightly rounded on the keys.
- Pads are played with the fleshy part of your fingers.

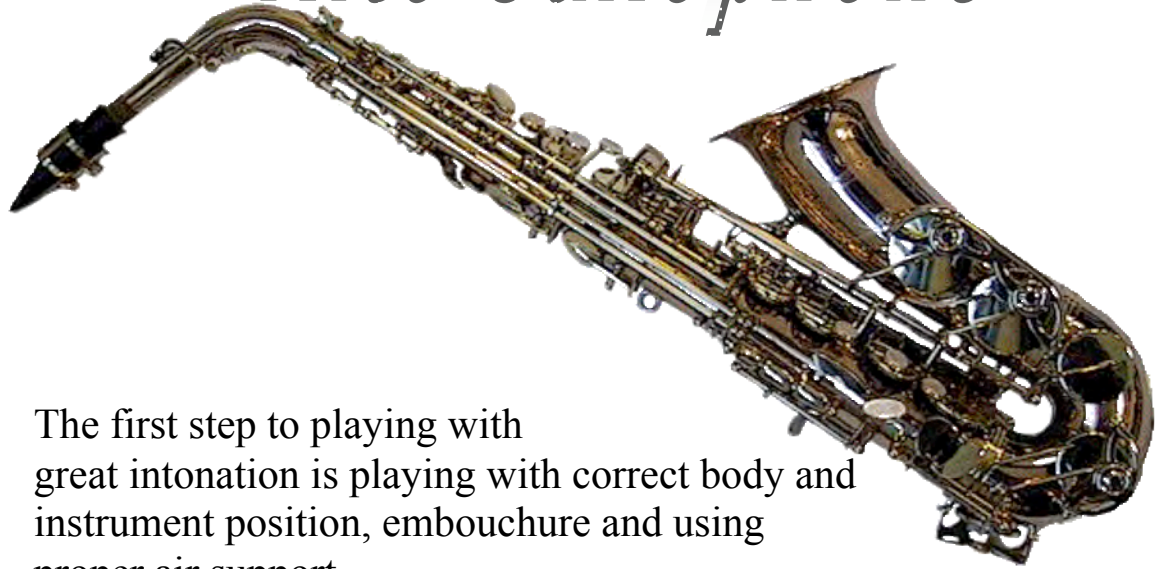
Embouchure

- Chin is flat.
- Upper teeth are on the mouthpiece.
- Lower embouchure in “A” shape.
- Upper embouchure in “Q” shape.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.

Alto Saxophone



The first step to playing with great intonation is playing with correct body and instrument position, embouchure and using proper air support.

Alto Saxophone Playing Position

- Sit up straight in your chair.
- Bring the saxophone to your mouth without moving head.
- Fingers must be slightly rounded.

Embouchure

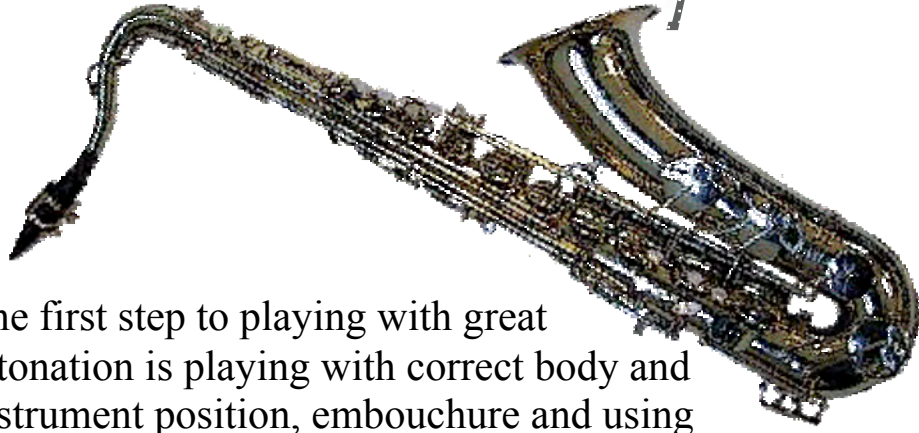
- Upper teeth rest on mouthpiece.
- Exaggerated “A” to firm lips to teeth.
- Add a “Q” to bring in corners of lips.
- Even pressure from top, bottom, and sides.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.

Alto Saxophone

Tenor Saxophone



The first step to playing with great intonation is playing with correct body and instrument position, embouchure and using proper air support.

Tenor Saxophone Playing Position

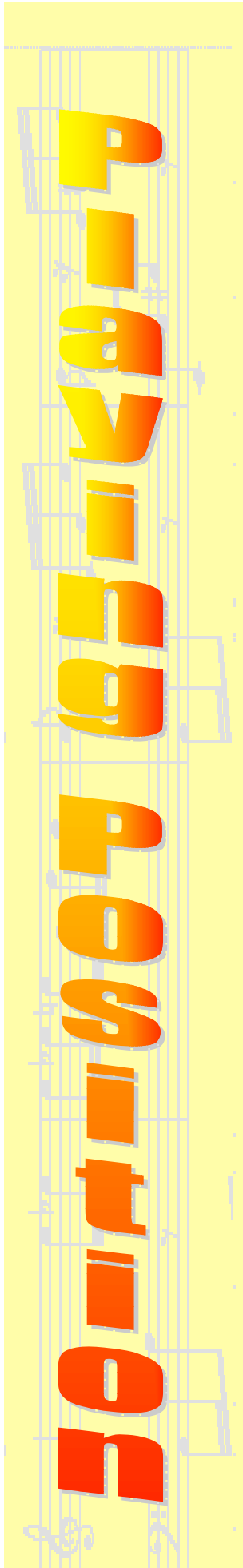
- Sit up straight in your chair.
- Bring the saxophone to your mouth without moving head.
- Fingers must be slightly rounded.
- Pads are played with the fleshy part of your fingers.

Embouchure

- Upper teeth rest on mouthpiece.
- Exaggerated “A” to firm lips to teeth.
- Add a “Q” to bring in corners of lips.
- Even pressure from top, bottom, and sides.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.



Baritone Saxophone



The first step to playing with great intonation is playing with correct body and instrument position, embouchure and using proper air support.

Baritone Saxophone Playing Position

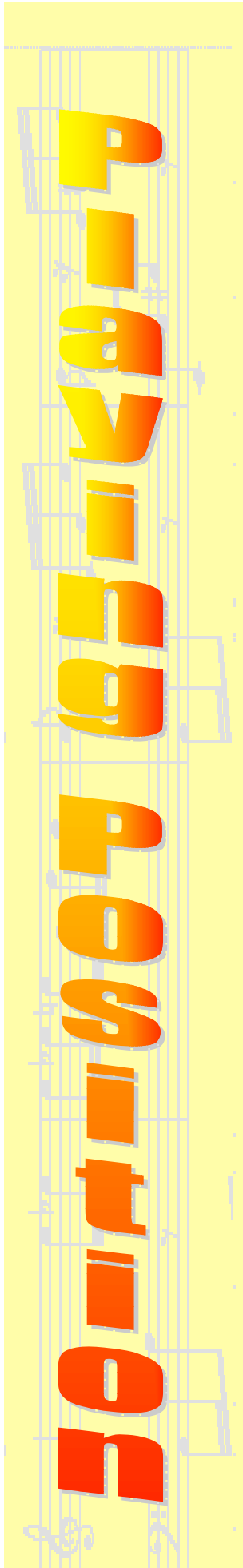
- Sit up straight in your chair.
- Bring the saxophone to your mouth without moving head.
- Fingers must be slightly rounded.

Embouchure

- Upper teeth rest on mouthpiece.
- Exaggerated “A” to firm lips to teeth.
- Add a “Q” to bring in corners of lips.
- Even pressure from top, bottom, and sides.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.



Horn



The first step to playing with great intonation is playing with correct body and instrument position and using proper air support.

Horn Playing Position

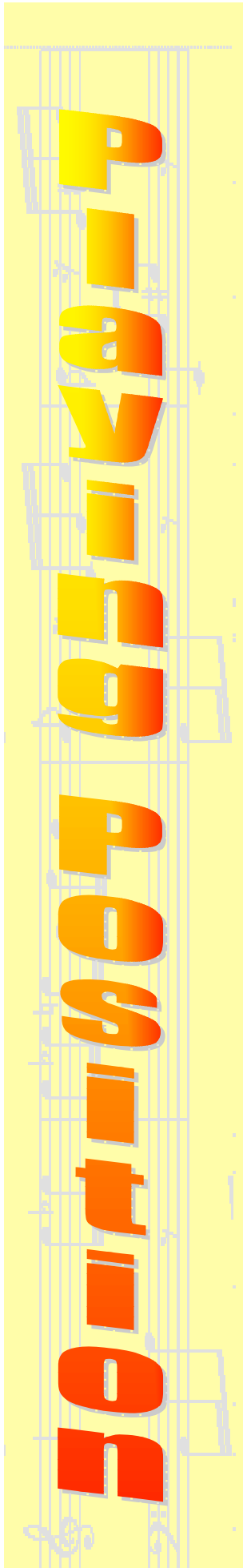
- Sit up straight in your chair.
- Bring the horn to your mouth without moving your head.
- Cup your right hand like you are holding water. Place the cupped hand into the far side of the bell so your knuckles are against the bell. “Stopping” the horn should be easy from this angle.
- If you are resting the bell on your leg, move one leg to the side of the chair. The other option is holding up the bell with your right hand.

Embouchure

- Corners of mouth are firm.
- Mouthpiece placed at the ratio 2/3 upper and 1/3 lower lip.
- Throat should be in an open “O” configuration.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.



Trombone



The first step to playing with great intonation is playing with correct body and instrument position and using proper air support.

Trombone Playing Position

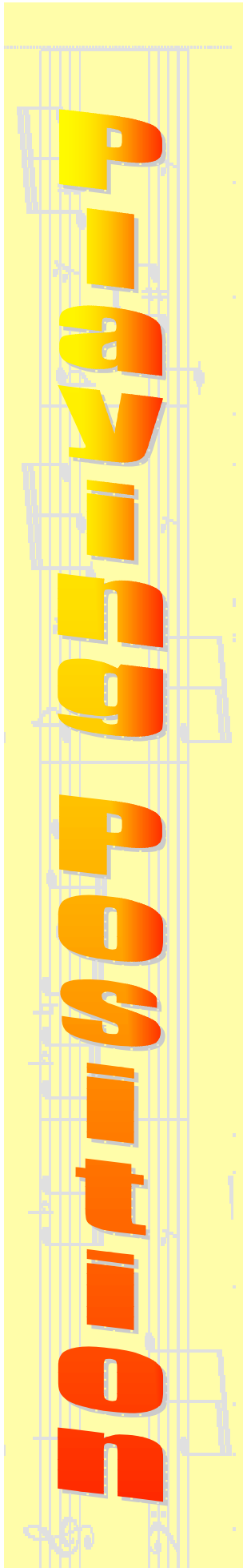
- Sit up straight in your chair.
- Bring the trombone to your mouth without moving your head.
- Hold the trombone at almost parallel angle from the floor.

Embouchure

- Corners of mouth are firm.
- Mouthpiece centered: one half lower and one half upper lip.
- Throat should be in an open “O” configuration.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.





The first step to playing with great intonation is playing with correct body and instrument position, embouchure and using proper air support.

Euphonium Playing Position

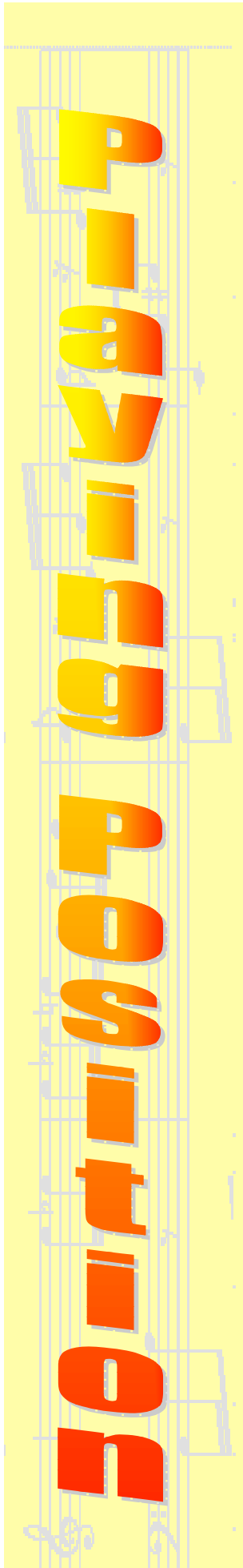
- Sit up straight in your chair.
- Bring the baritone to your mouth without moving your head.
- Keep the fingers rounded for fast movement.

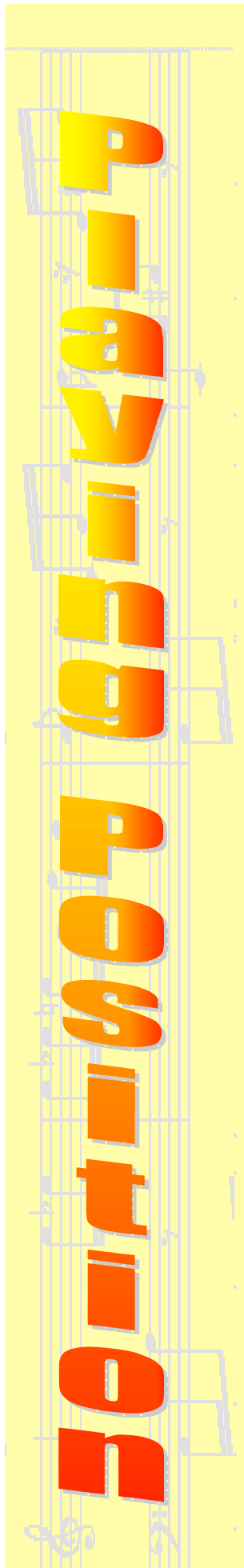
Embouchure

- Corners of mouth are firm.
- Mouthpiece centered: one half lower and one half upper lip.
- Throat should be in an open “O” configuration.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.





The first step to playing with great intonation is playing with correct body and instrument position and using proper air support.

Tuba Playing Position

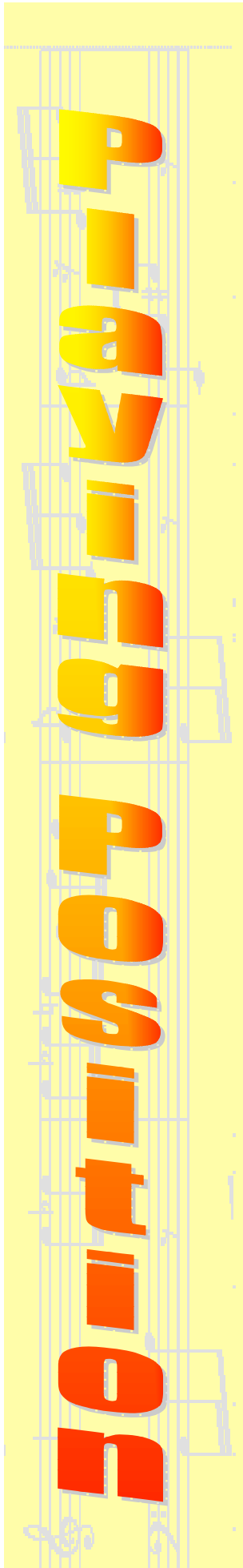
- Sit up straight in your chair.
- Bring the tuba to your mouth without moving your head.

Embouchure

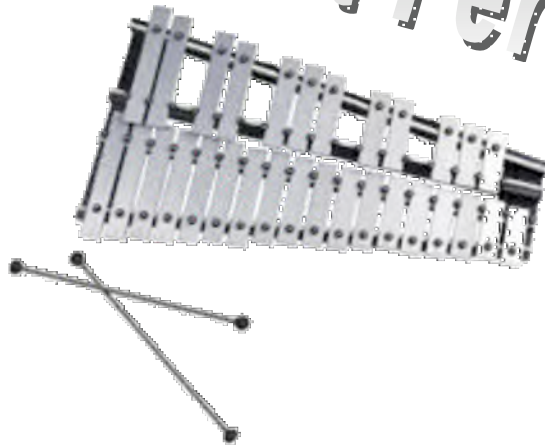
- Corners firm and natural.
- No puffing cheeks.
- Throat should be in an open “O” configuration.

Air Support

- Sit tall
- Take in a big breath, feeling the air fill the lower part of the lungs first.
- Support the air with your abdominal muscles.
- Blow out fast air.



Mallet Percussion



As the wind instrument players concentrate on air production to improve their intonation, mallet percussionists concentrate on body and mallet position to better their technique.

Mallet Percussion Playing Position

- Stand up with your feet shoulder-width apart.
- Using matched grip, hold your mallets out at a 45 degree angle.
- Play the bars slightly off center.
- Move your legs and body side-to-side as the notes rise and fall on the instrument.
- Relax arms and hands.

Woodwind Instruments Intonation Factors

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Reed Strength
 - Hard reed = sharp
 - Soft reed = flat
- Angle of Entry
 - Held too close to body = sharp
 - Held too far away from body = flat

Tuning

- If the instrument is sharp in all ranges, pull out.
- If the instrument is flat in all ranges, push in.

Adjusting for Individual Notes on Reed Instruments

- Sharp notes: Drop your jaw.
- Flat notes: Firm the embouchure. Use more air pressure.

Adjusting for Individual Notes for Flutes

- Sharp Notes: Direct air stream down.
- Flat Notes: Direct air stream up.

Brass Instruments Intonation Factors

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Extreme Range
 - High range = sharp
 - Low range = can vary depending on players ability
- Mute
 - Straight and harmon = sharp
 - Cup = flat

Tuning

- If the trumpet is sharp in all ranges, pull out the main tuning slide.
- If the trumpet is flat in all ranges, push in the main tuning slide.

Adjusting for Individual Notes

- Sharp notes: Drop the jaw and loosen the embouchure.
- Flat notes: “Lip up” or tighten the embouchure.

Sharp Valve Combinations

12: Slightly Sharp

13: Moderately Sharp

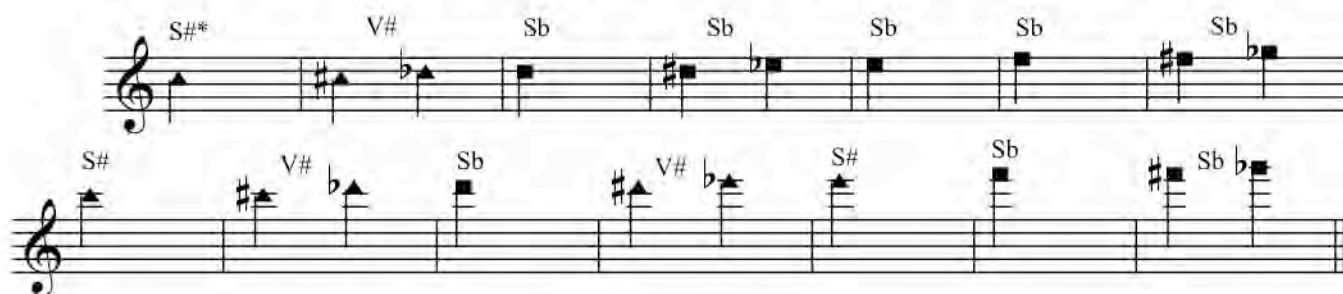
123: Very Sharp

Flat Valve Combination

23: Moderately Flat



Flute Pitch Tendencies



S = Slightly, M = Moderately, V = Very
* = Varies by brand

Notice that the lower octave has the same pitch tendencies as the upper octave. This makes it easy to memorize!

Factors of Intonation

- Room Temperature
Cold temperature = flat
Hot temperature = sharp
- Dynamics
Loud = sharp
Soft = flat

Tuning

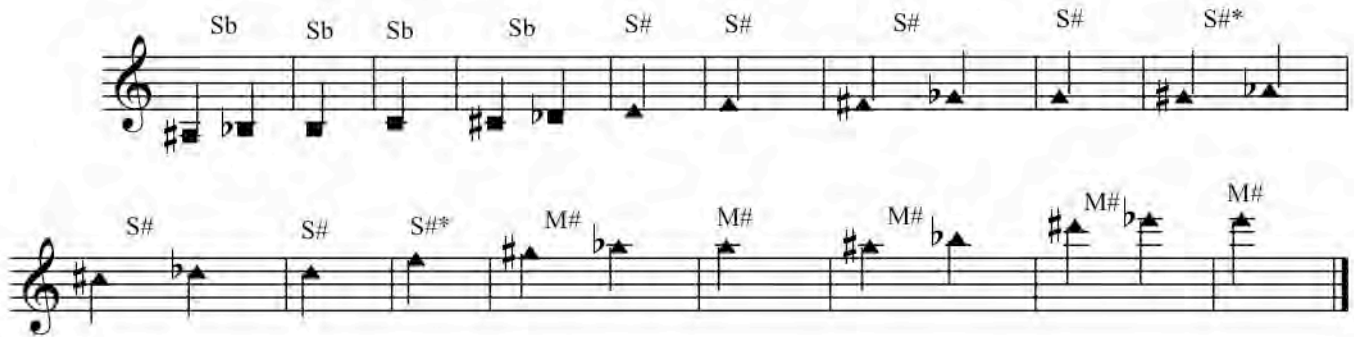
- If the flute is sharp in all ranges, pull the head joint out a small amount.
- If the flute is flat in all ranges, push in the head joint in a small amount.

Adjusting for Individual Notes

- Sharp Notes: Direct air stream down.
- Flat Notes: Direct air stream up.

Once in a while, it is helpful to check the cork in the head joint. Place the cleaning rod in the head joint, the line in the cleaning rod should line up with the center of the mouthpiece hole.

Oboe Pitch Tendencies



S = Slightly, M = Moderately, V = Very
* = Varies by brand

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Reed Strength
 - Hard reed = sharp
 - Soft reed = flat
- Embouchure
 - Pinched embouchure = sharp
 - Loose embouchure = flat

Tuning the Oboe

- The reed is the most influential part on the intonation.
- If your oboe is sharp in all ranges, you may need a harder reed.
- If the oboe is flat in all ranges, the reed could be too hard, over-soaked or in a moist climate. If this happens, you need to adjust your reed. Put a plaque in reed and pinch back and forth.
- If the low register is difficult to play and has awkward pitch, the reed could be leaking.

Adjusting for Individual Notes

- Sharp notes: Take in more reed.
- Flat notes: Take in less reed. Increase your air pressure.

Buy reeds that are medium and harder so they can be trimmed. Always trim reeds and then check them every step so that you don't take too much off.

Bassoon Pitch Tendencies

The image displays two musical staves in bass clef, illustrating pitch tendencies for various notes. The top staff contains nine notes with the following tendencies: S#, S#, S#, S#, S#, S#, S#, V#*, and M#. The bottom staff contains nine notes with the following tendencies: S#, Sb, Sb, M#, V#, Sb, S#, and Sb. The notes are represented by stems and flags, with sharp signs (#) or flat signs (b) indicating the tendency. The V#* note is marked with a star, indicating it varies by brand.

S = Slightly, M = Moderately, V = Very
* = Varies by brand

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Reed Strength
 - Hard reed = sharp
 - Soft reed = flat
- Embouchure
 - Pinched embouchure = sharp
 - Loose embouchure = flat

Tuning the Bassoon

- If your bassoon is sharp in all ranges, slightly pull out the bocal.
- If your bassoon is flat in all ranges, slightly push in the bocal.

Clarinet Pitch Tendencies

S = Slightly, M = Moderately, V = Very
* = Varies by brand

Throat tones on the clarinet have the tendency to be sharp. Add fingers in your right hand to drop that pitch and also make it easier to transition to the notes over the break.

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Reed Strength
 - Hard reed = sharp
 - Soft reed = flat
- Angle of Entry
 - Held too close to body = sharp
 - Held too far away from body = flat

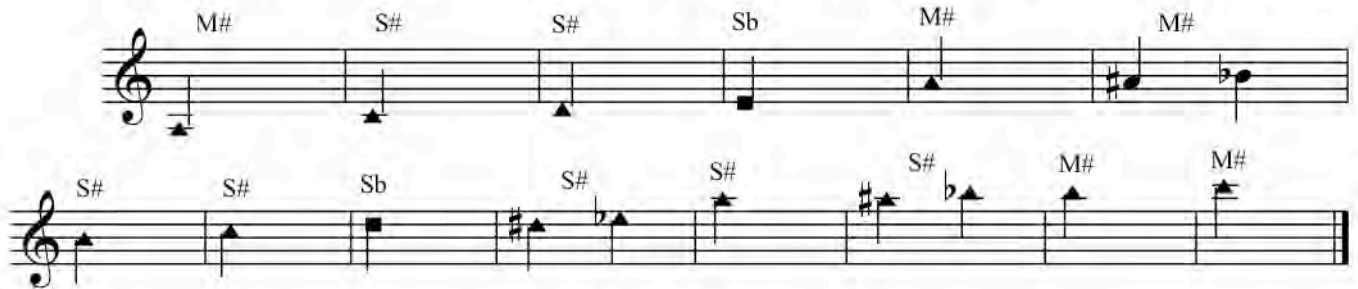
Tuning

- If the clarinet is sharp in all ranges, pull the barrel out a small amount from the body of the clarinet.
- If the clarinet is flat in all ranges, push the barrel in a small amount. Use more air support.

Adjusting for Individual Notes

- Sharp notes: Drop your jaw.
- Flat notes: Firm the embouchure. Use more air pressure.

Bass Clarinet Pitch Tendencies



S = Slightly, M = Moderately, V = Very

Throat tones on the bass clarinet have the tendency to be sharp. Add fingers in your right hand to drop that pitch and also make it easier to transition to the notes over the break.

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Reed Strength
 - Hard reed = sharp
 - Soft reed = flat
- Angle of Entry
 - Held too far away from body = flat
 - Held too close to body = sharp

Tuning

- If the bass clarinet is sharp in all ranges, pull out the neck.
- If the bass clarinet is flat in all ranges, push in the neck. Use more air support.

Adjusting for Individual Notes

- Sharp notes: Drop your jaw.
- Flat notes: Firm the embouchure. Use more air pressure.

Alto Sax Pitch Tendencies

The image displays three staves of musical notation in treble clef, illustrating pitch tendencies for various notes on the alto saxophone. The notes are represented by black squares on the staff lines, with accidentals and dynamic markings above them. The first staff shows notes from G4 to G5 with tendencies: S#, Sb, Mb, Mb, Mb, Mb, Sb, Sb. The second staff shows notes from F4 to F5 with tendencies: Sb, Sb, Sb, M#, M#, M#, V#, M#. The third staff shows notes from E4 to E5 with tendencies: M#, M#, M#, M#, V#, V#, V#.

S = Slightly, M = Moderately, V = Very

Factors of Intonation

- Room Temperature
Hot temperature = sharp; Cold temperature = flat
- Dynamics
Loud = sharp; Soft = flat
- Embouchure
Pinching = sharp; Loose = flat
- Reed Strength
Hard reed = sharp; Soft reed = flat
- Angle of Entry
Held too close to body = sharp; Held too far away from body = flat

Tuning the Alto Sax

- If your alto sax is sharp in all ranges, pull the mouthpiece out.
- If your alto sax is flat in all ranges, push the mouthpiece in.

Adjusting for Individual Notes

- Sharp notes: Drop your jaw.
- Flat notes: Firm the embouchure. Use more air pressure.

Mark the spot on the cork of the instrument with a pencil where your saxophone plays in tune. This will improve the consistency of the intonation every time you put it together.

Tenor Sax Pitch Tendencies



S = Slightly, M = Moderately, V = Very

Factors of Intonation

- Room Temperature
Hot temperature = sharp; Cold temperature = flat
- Dynamics
Loud = sharp; Soft = flat
- Embouchure
Pinching = sharp; Loose = flat
- Reed Strength
Hard reed = sharp; Soft reed = flat
- Angle of Entry
Held too close to body = sharp; Held too far away from body = flat

Tuning

- If your tenor sax is sharp in all ranges, pull the mouthpiece out.
- If your tenor sax is flat in all ranges, push the mouthpiece in.

Adjusting for Individual Notes

- Sharp notes: Drop your jaw.
- Flat notes: Firm the embouchure. Use more air pressure.

Mark the spot on the cork of the instrument with a pencil where your saxophone plays in tune. This will improve the consistency of the intonation every time you put it together.

There are only two notes that are flat, “Ab” (second space) and “Bb” (third line).

Baritone Sax Pitch Tendencies

S = Slightly, M = Moderately, V = Very

Factors of Intonation

- Room Temperature
Hot temperature = sharp; Cold temperature = flat
- Dynamics
Loud = sharp; Soft = flat
- Embouchure
Pinching = sharp; Loose = flat
- Reed Strength
Hard reed = sharp; Soft reed = flat
- Angle of Entry
Held too close to body = sharp; Held too far away from body = flat

Tuning

- If your baritone sax is sharp in all ranges, pull the mouthpiece out.
- If your baritone sax is flat in all ranges, push the mouthpiece in.

Adjusting for Individual Notes

- Sharp notes: Drop your jaw.
- Flat notes: Firm the embouchure. Use more air pressure.

Mark the spot on the cork of the instrument with a pencil where your saxophone plays in tune. This will improve the consistency of the intonation every time you put it together.

The lower range has more notes with a flat tendency and the upper range has more notes with a sharp tendency.

Trumpet Pitch Tendencies



S = Slightly, M = Moderately, V = Very
#* = Sharp due to pressure

Factors of Intonation

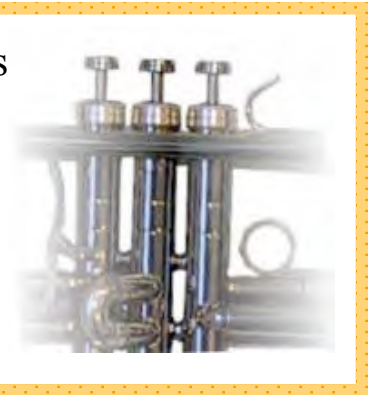
- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Extreme Range
 - High range = sharp
 - Low range = can vary depending on players ability
- Mute
 - Straight and harmon = sharp
 - Cup = flat

Sharp Valve Combinations

- 12: Slightly Sharp
- 13: Moderately Sharp
- 123: Very Sharp

Flat Valve Combination

- 23: Moderately Flat



Tuning

- If the trumpet is sharp in all ranges, pull out the main tuning slide.
- If the trumpet is flat in all ranges, push in the main tuning slide.

Adjusting for Individual Notes

- Sharp notes: Drop the jaw and loosen the embouchure.
- Flat notes: “Lip up” or tighten the embouchure.

If you have a fourth valve, make the following fingering corrections:

- “C#” (line below) = second and fourth valves
- “D” (space below) = fourth valve

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Extreme Range
 - High range = sharp
 - Low range = can vary depending on players ability

Tuning

- If the horn is sharp in all ranges, pull out the main tuning slide.
- If the horn is flat in all ranges, push in the main tuning slide.

Adjusting for Individual Notes

- Sharp notes: Drop the jaw and loosen the embouchure.
- Flat notes: “Lip up” or tighten the embouchure.

Sharp Valve Combinations

12: Slightly Sharp

13: Moderately Sharp

123: Very Sharp

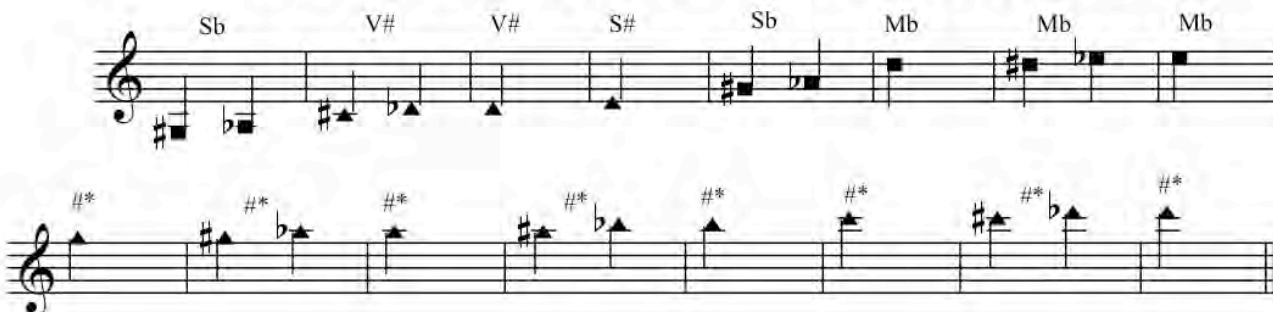
Flat Valve Combination

23: Moderately Flat



Make sure your right hand is shaped in a cupped position and in the bell so that your knuckles are against the further part of the bell. By moving the wrist of the hand in towards the center of the bell, the note will make a note more flat.

Euphonium T.C. Pitch Tendencies



S = Slightly, M = Moderately, V = Very
 #* = Sharp due to pressure

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Extreme Range
 - High range = sharp
 - Low range = can vary depending on players ability

Sharp Valve Combinations

- 12: Slightly Sharp
- 13: Moderately Sharp
- 123: Very Sharp

Flat Valve Combination

- 23: Moderately Flat



Tuning

- If the euphonium is sharp in all ranges, pull out the main tuning slide.
- If the euphonium is flat in all ranges, push in the main tuning slide.

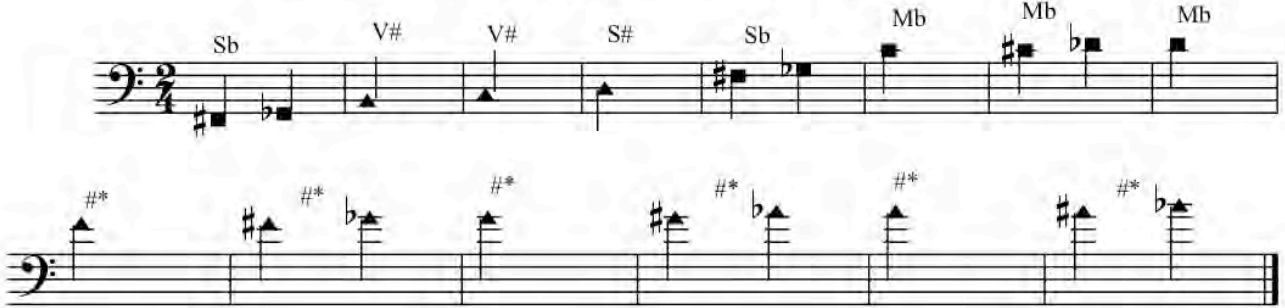
Adjusting for Individual Notes

- Sharp notes: Drop the jaw and loosen the embouchure.
- Flat notes: “Lip up” or tighten the embouchure.

If you have a fourth valve, make the following fingering corrections:

- “B” (second line) = second and fourth valves
- “C” (second space) = fourth valve

Euphonium Pitch Tendencies



S = Slightly, M = Moderately, V = Very
 #* = Sharp due to pressure

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Extreme Range
 - High range = sharp
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Sharp Valve Combinations

- 12: Slightly Sharp
- 13: Moderately Sharp
- 123: Very Sharp

Flat Valve Combination

- 23: Moderately Flat



Tuning

- If the euphonium is sharp in all ranges, pull out the main tuning slide.
- If the euphonium is flat in all ranges, push in the main tuning slide.

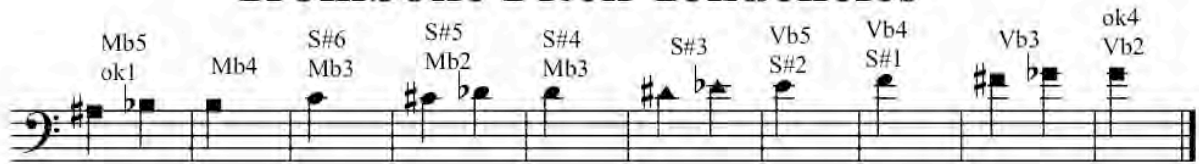
Adjusting for Individual Notes

- Sharp notes: Drop the jaw and loosen the embouchure.
- Flat notes: “Lip up” or tighten the embouchure.

If you have a fourth valve, make the following fingering corrections:

- “B” (second line) = second and fourth valves
- “C” (second space) = fourth valve

Trombone Pitch Tendencies



S = Slightly, M = Moderately, V = Very

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat
- Dynamics
 - Loud = sharp
 - Soft = flat
- Embouchure
 - Pinching = sharp
 - Loose = flat
- Extreme Range
 - High range = sharp
 - Low range = can vary depending on players ability

Tuning the Trombone

- If your trombone is sharp in all ranges, pull out the main tuning slide.
- If your trombone is flat in all ranges, push in the main tuning slide.

Adjusting for Individual Notes

- Sharp notes: Move the slide slightly out or loosen the embouchure.
- Flat notes: Move the slide slightly in or tighten the embouchure.

Trombone is probably the easiest instrument to tune!

Tuba Pitch Tendencies



S = Slightly, M = Moderately, V = Very

Factors of Intonation

- Room Temperature
 - Hot temperature = sharp
 - Cold temperature = flat

- Dynamics
 - Loud = sharp
 - Soft = flat

- Embouchure
 - Pinching = sharp
 - Loose = flat

- Extreme Range
 - High range = sharp

Low range = can vary depending on players ability

Sharp Valve Combinations

- 12: Slightly Sharp
- 13: Moderately Sharp
- 123: Very Sharp

Flat Valve Combination

- 23: Moderately Flat



Tuning the Tuba

- If the tuba is sharp in all ranges, pull out the main tuning slide.
- If the tuba is flat in all ranges, push in the main tuning slide.

Adjusting for Individual Notes

- Sharp notes: Drop the jaw and loosen the embouchure.
- Flat notes: “Lip up” or tighten the embouchure.

If you have a fourth valve, make the following fingering corrections:

- “B” (third space below) = second and fourth valves
- “C” (second line below) = fourth valve