

# How to Fine Tune Your Flute Section

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# Welcome!!

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## Agenda

1. Assembly
2. Holding the instrument
3. Posture (seated and standing)
4. Tone production tips and exercises
5. Intonation
6. Common fingering issues
7. Alternate fingerings
8. Additional questions

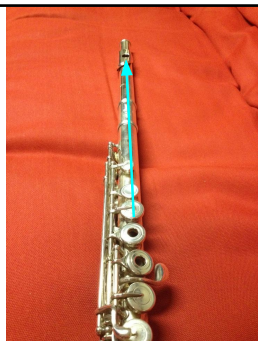
## Assembly

1. Foot joint mechanism "cuts" last key of body in half.



## Assembly

2. Center of tone hole is aligned with center of third key on body.



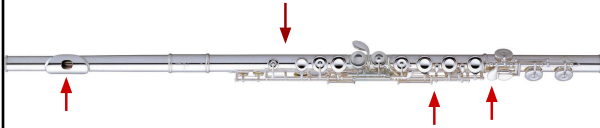
## Assembly

3. Consider using a fine point sharpie to put a hash mark on the flute. This makes reassembly easier. The mark easily rubs off with just a cloth.



## Holding the Flute

1. 4 balance points



## Holding the Flute

2. Right hand shaped like a "C" with thumb under index finger.
3. Left hand supports flute between the 2nd and 3rd knuckle; wrist slightly bent.



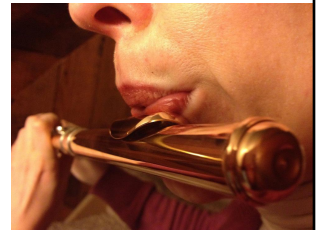
## Tone Production Tips

1. Beginners: "We-tu" method, with jaw dropped.
2. Intermediate/Advanced: Loosen corners so have the flexibility to go forward and back.
3. Air must be aimed down; upper lip in front of the lower lip.



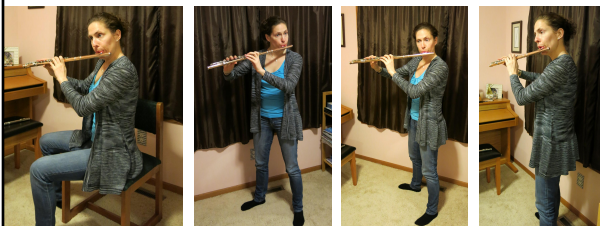
## Tone Production Tips

4. Flute needs to be low on the face to allow desired air direction.
5. Good air support; air through the entire flute tube.



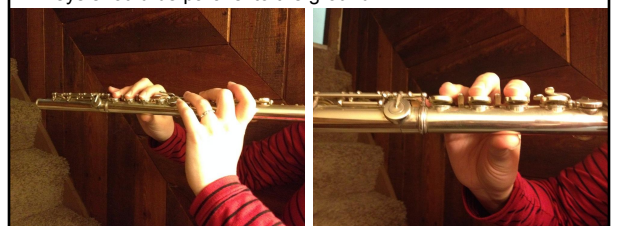
## Tone Production Exercises

Seated and standing posture.



## Tone Production Exercises

Posture and hand position are essential for a good tone; keys should be parallel to the ground.



## Tone Production Exercises

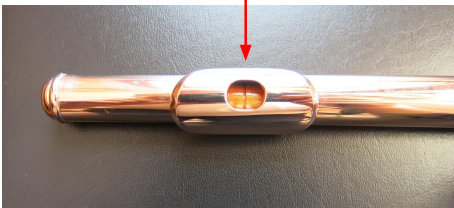
1. Start tone work with lowest octave of the flute.
2. Fundamental notes.
3. Whole notes.
4. Air direction is the key, without rolling the flute in.
5. Chromatic scale starting on b4 descending and then ascending m2 (handout on [www.flute101.com](http://www.flute101.com)).

## Tone Production Exercises (continued)

6. Increase interval size.
7. Can always add dynamics for added difficulty.
8. Strong air support is essential.
9. Marcel Moyse "Tone Development Through Interpretation".

## Intonation

1. Check the cork!



## Intonation

2. Tune F5, A5, and Bb5 to make sure the instrument is "in the ballpark".

- Flat = push headjoint in
- Sharp = pull headjoint out
- *Be sure to align headjoint with body.*



3. [Pitch tendency chart](#). (handout on [www.flute101.com](http://www.flute101.com))

## Subtle Pitch Corrections

### Sharp

- Be sure that flute is not rolled out
- Drop jaw
- Aim air further down
- Decrease air volume and velocity if possible
- Alternate fingering

## Subtle Pitch Corrections

### Flat

- Be sure that flute is not rolled in
- Be sure head is not dropped
- Increase air support
- Slightly elevate air angle
- Alternate fingering

## The case for not rolling in and out

Tone quality (biggest reason)  
Not practical in quick passages

## Common Fingering Issues

1. D4 - index finger should be down.



2. Eb4 - index finger should be down.



## Common Fingering Issues

3. D5 - Index finger should be up.



4. Eb5 - Index finger should be up.

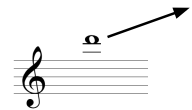


## Common Fingering Issues

5. E4 and E5 - Index finger should be down.

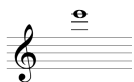


6. D6 and up - Fingerings are all different than lower octaves.



## Helpful Alternate Fingerings

E6 (lowers pitch)



F6 (lowers pitch)



## Helpful Alternate Fingerings

F#6 (lowers pitch)  
No thumb Bb key.

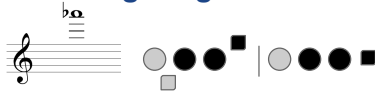


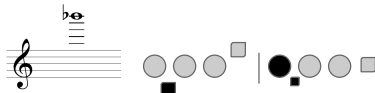
-F#6 (raises pitch slightly and opens up tone)

No thumb Bb key.



## Helpful Alternate Fingerings

Ab6 (lowers pitch) 

Bb6 (raises pitch) 

## Large Ensemble Playing Tip

Having students play lower octave with only a few on higher octave helps with pitch and technical cleanliness.



# Question Time

## Thank You!

Feel free to take business card up front.

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