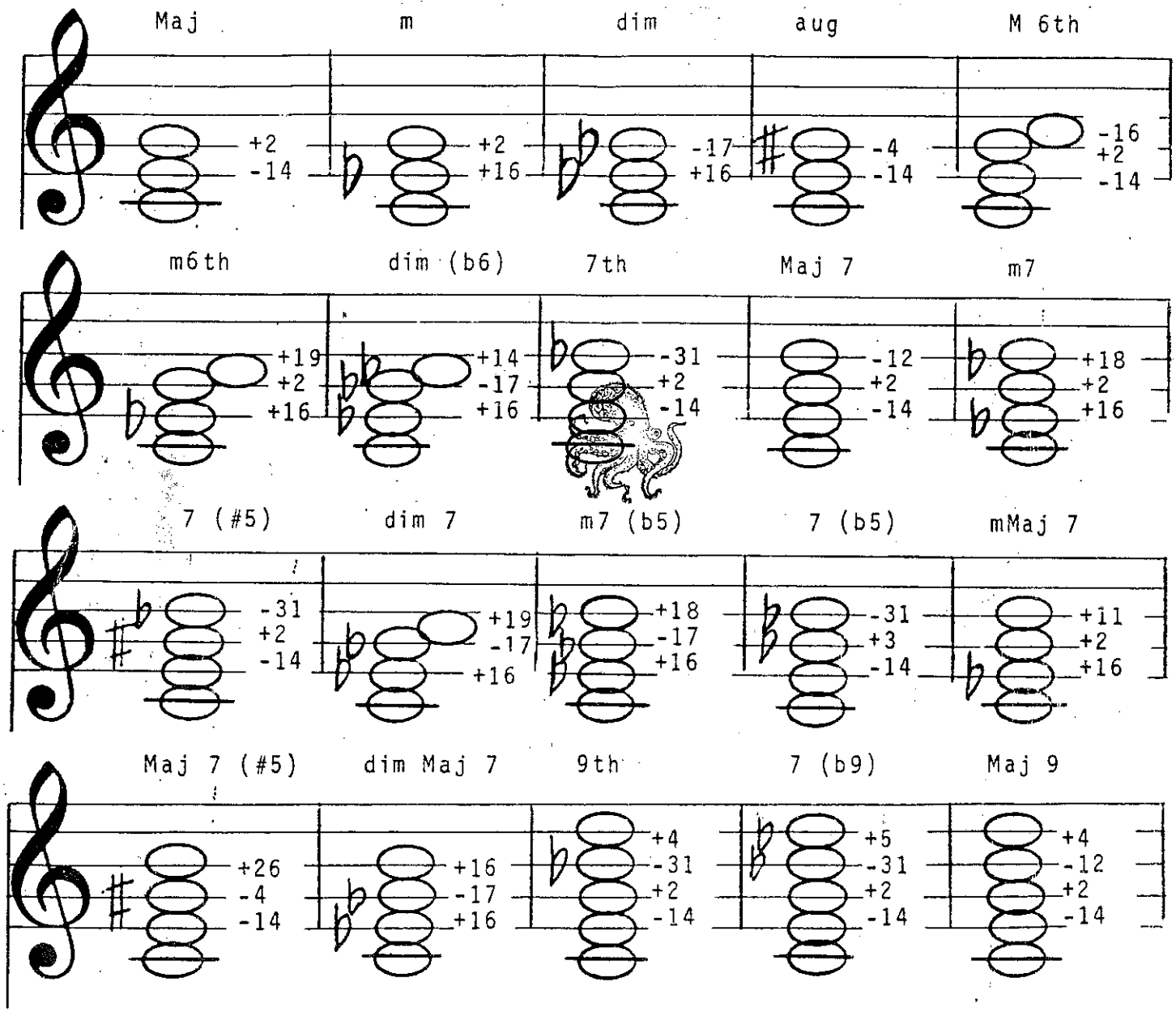
THE "IN TUNE" CHORDS OF JUST INTONATION

In the following chords the notes of equal temperament are considered to be "0" (zero) pitch. All of the IN TUNE chords are based on the root "C" which is equal tempered "0" pitch. Cents +X, or -X indicates the cents difference necessary to be IN TUNE from the equal tempered "0" pitch.

Regardless of the frequency of the starting point the structure of the chord remains constant. Therefore, the pitches of the notes shown here would occur on each of the twelve equal tempered roots...only the frequencies would be different.



Thanks to Mr. Ward Widener and his fabulous AccuTone Tuner for calculating the notes of these IN TUNE chords of just intonation.

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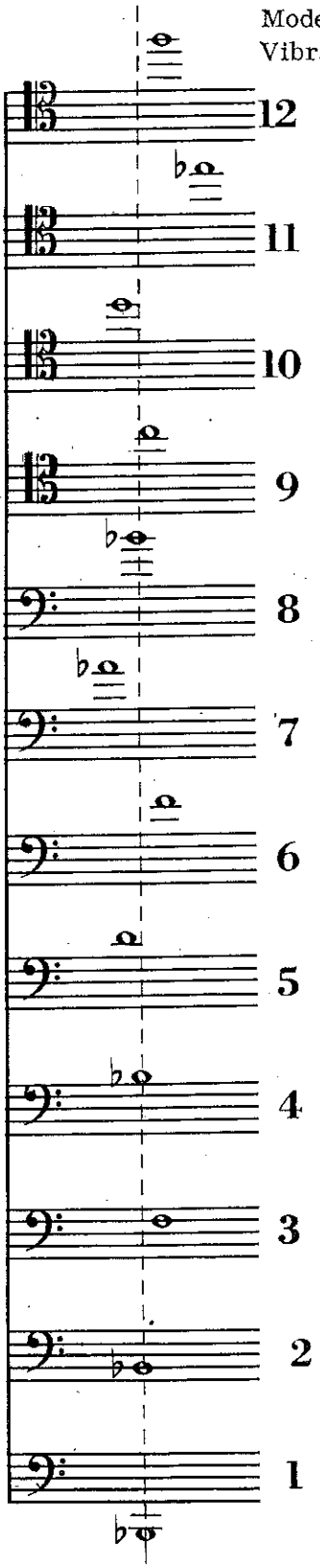
Thus the intonation of the first position would be:



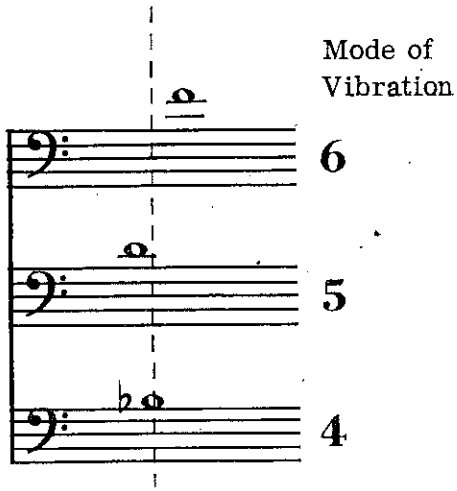
Intonation of the Slide Positions

Complicating this intonation problem is the fact that the intonation differences are magnified as the slide is extended. A larger percentage of the trombone becomes cylindrical when the slide is extended while the conical section (the bell joint) remains fixed in length. As a result, the adjustment for tuning is increased in the longer positions. The D above the staff is played only slightly higher than a regular first position, whereas the same partial in sixth position (the A on the top line of the bass staff), must be played nearly three-fourths of an inch higher. The flat partials get flatter and the sharp partials get sharper as the slide is extended.

The entire slide position chart would appear as: (See Fig. 46 Trombone Intonation Chart, Page 79.)

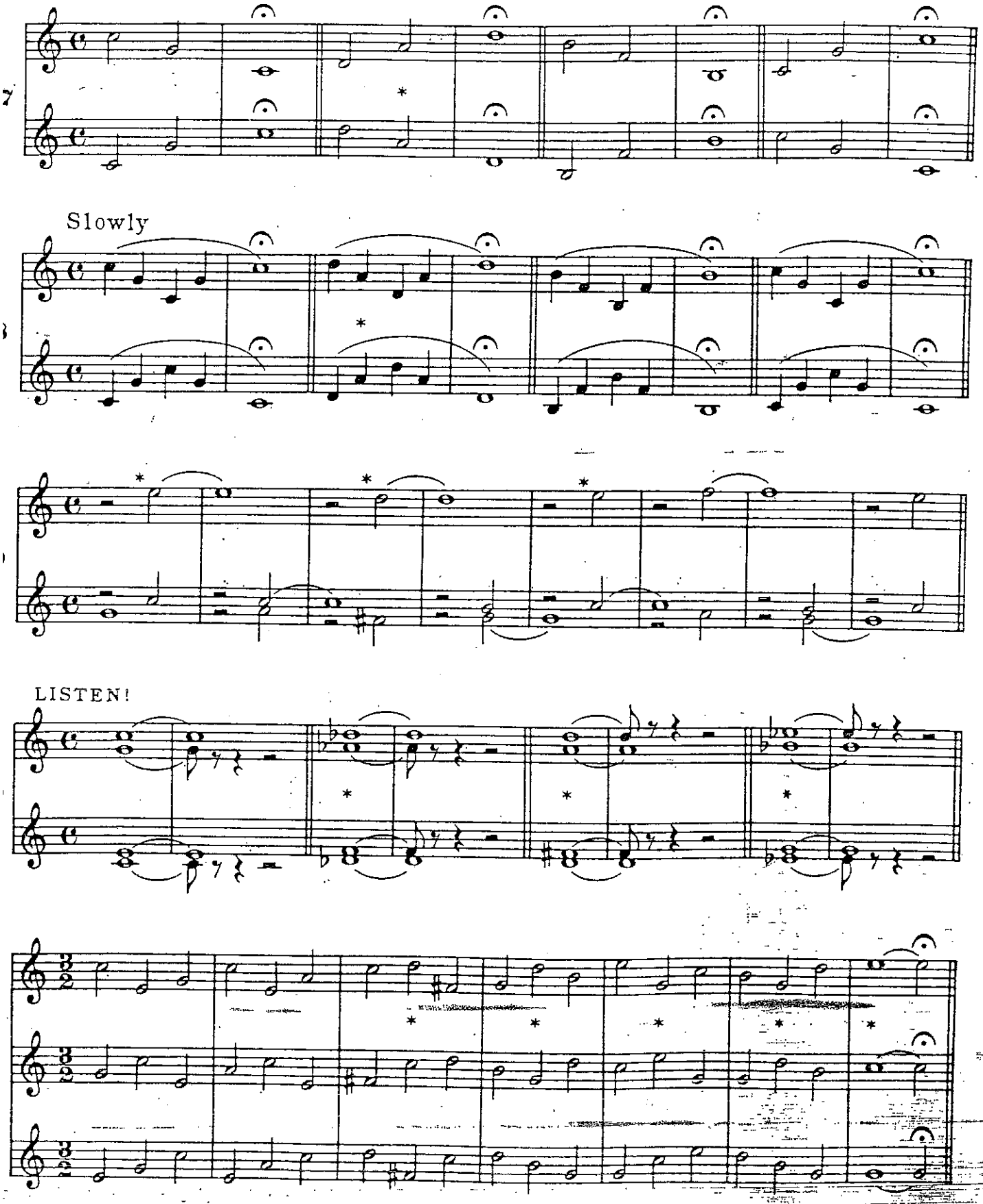
The dotted lines indicate the normal placement of the slide position and the notes are written either on, to the left of or to the right of the dotted lines to indicate the placement of the note on the slide. (You are at the left and the slide is being adjusted through the positions to the right. If the note is written to the left of the dotted line, it indicates that the note is played higher on the slide than the normal placement of that position). When testing these adjustments play with a straight and centered tone. Do not lip the note one direction while moving the slide in the other.

Learning the entire chart at one glance is impossible and I recommend that you study the chart in sections. For instance, note the relative positions of the notes of the B flat arpeggio above the bass staff:



The B flat is in tune, the D must be pulled slightly sharp (above the dotted line) and the F must be flatted below the first position.

EAR TRAINING AND INTONATION



* Consult page 3.

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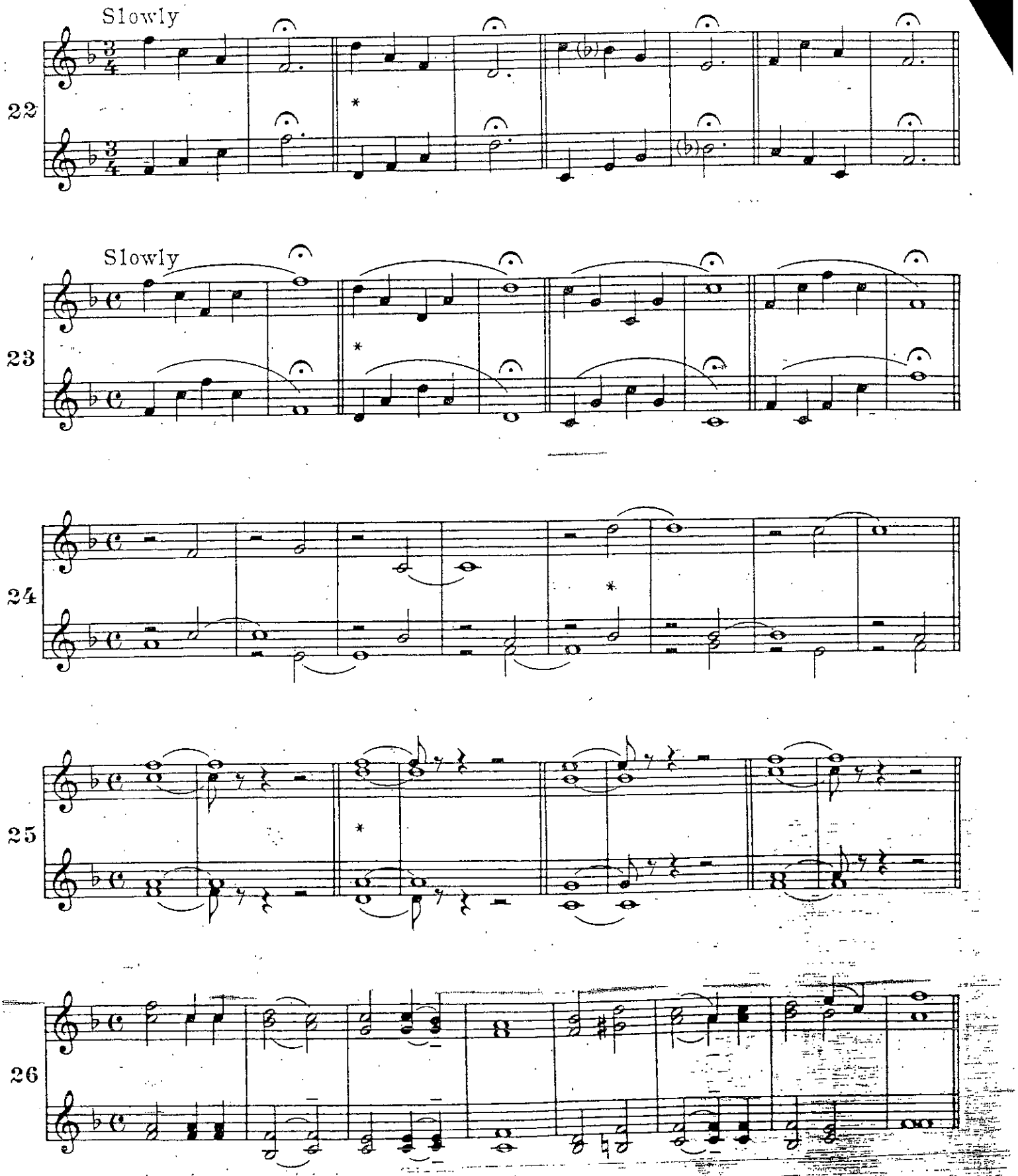
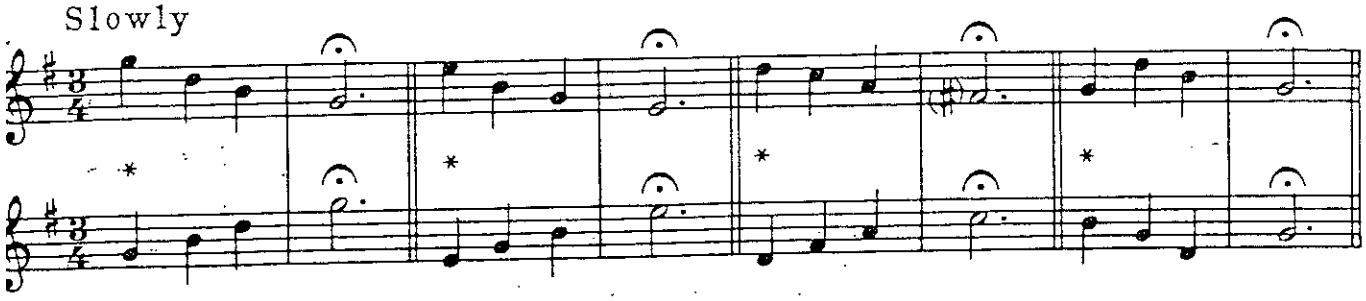


* Consult page 3.

Slowly



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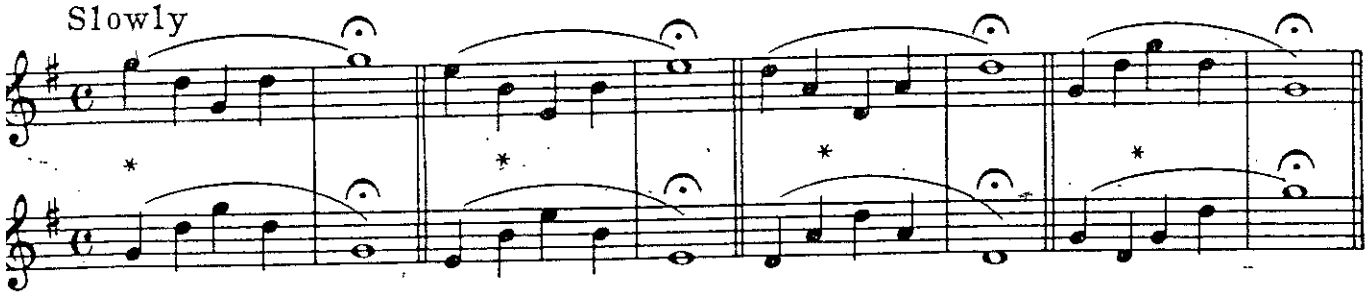
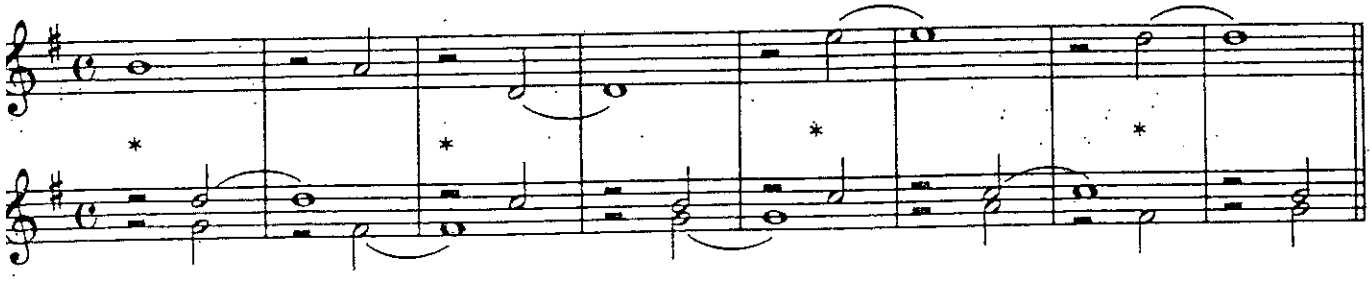
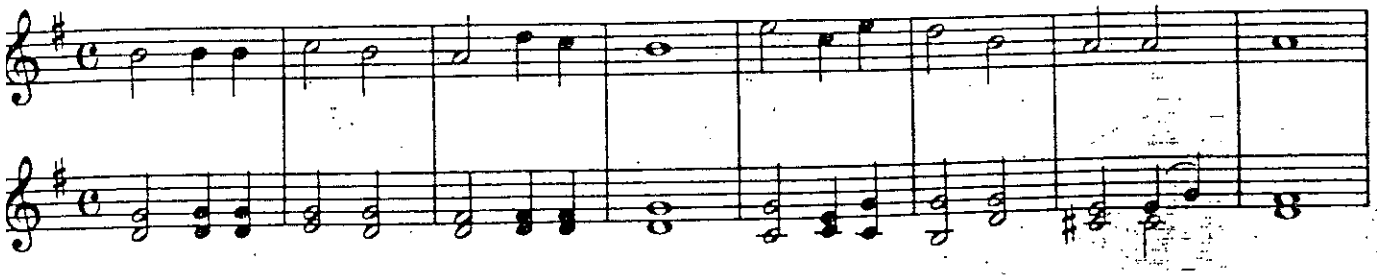
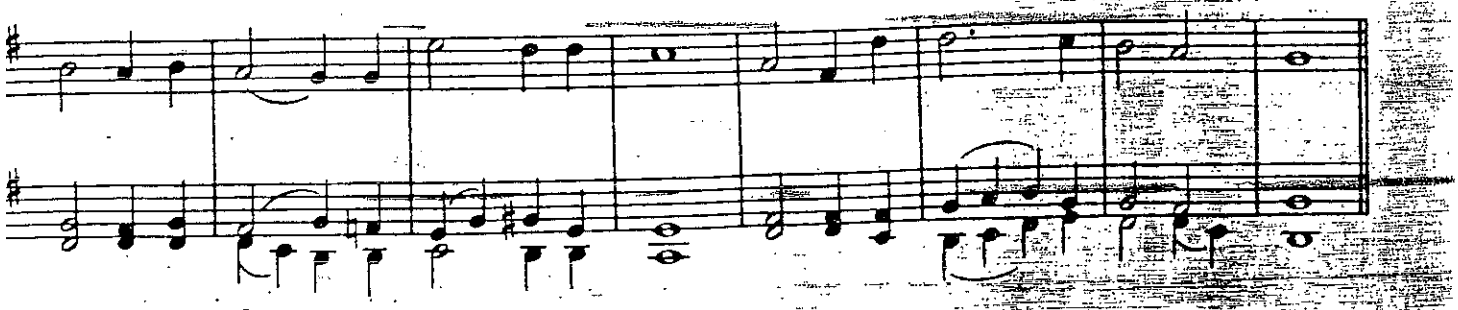


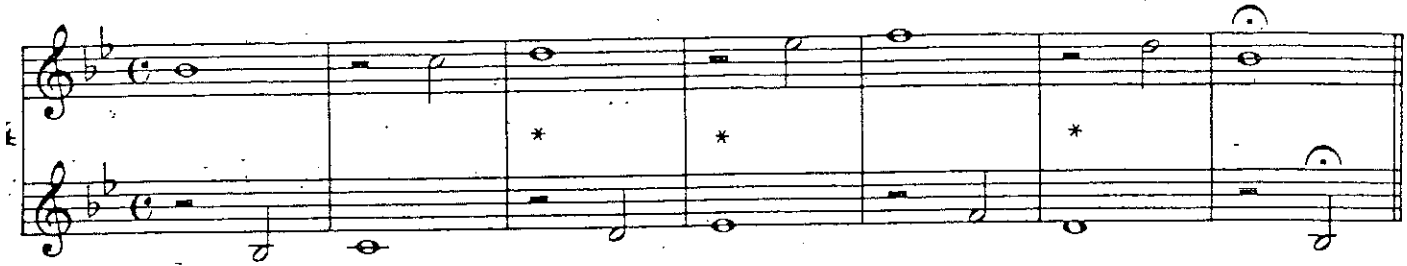


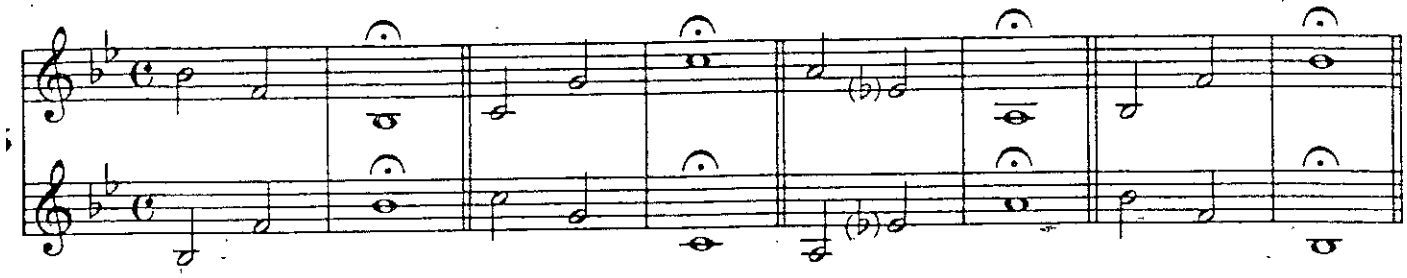


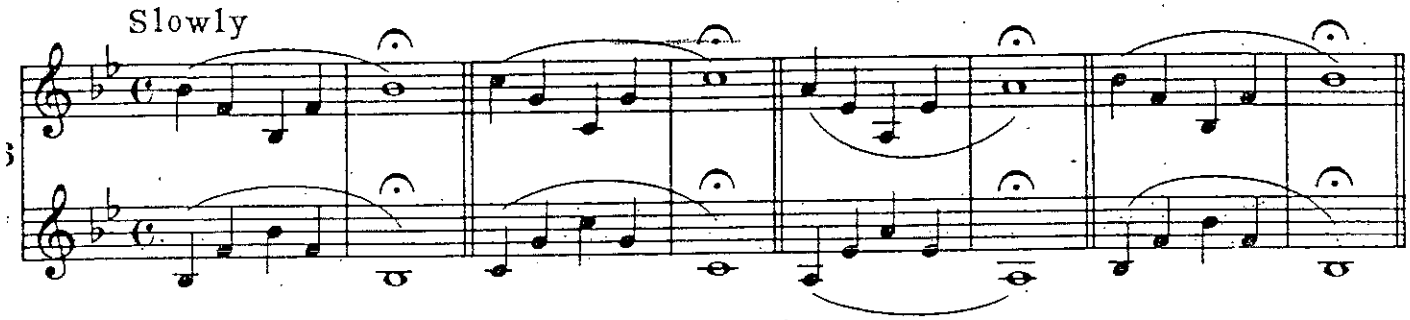


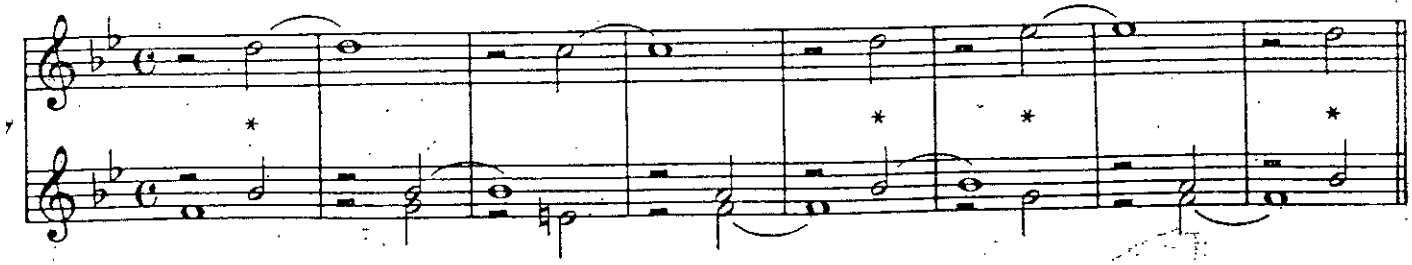
Consult page 3.

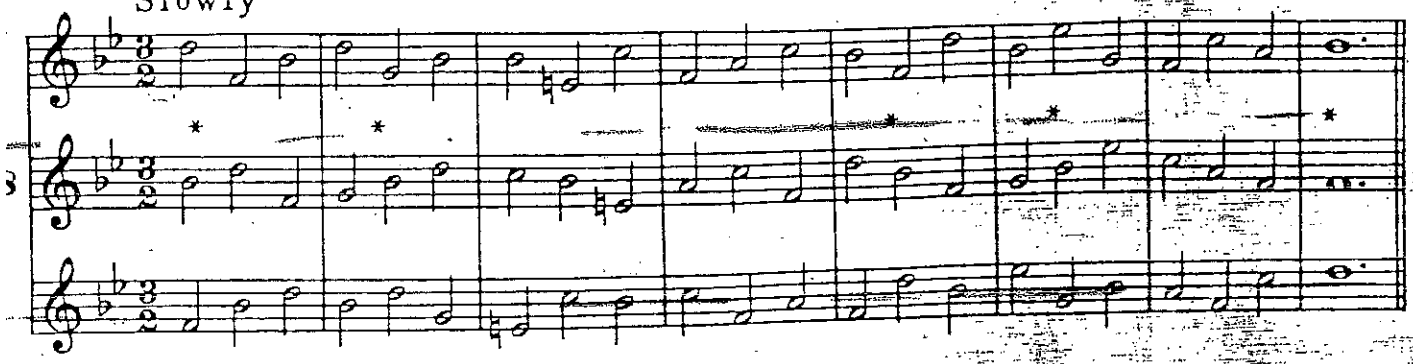
EAR TRAINING AND INTONATION











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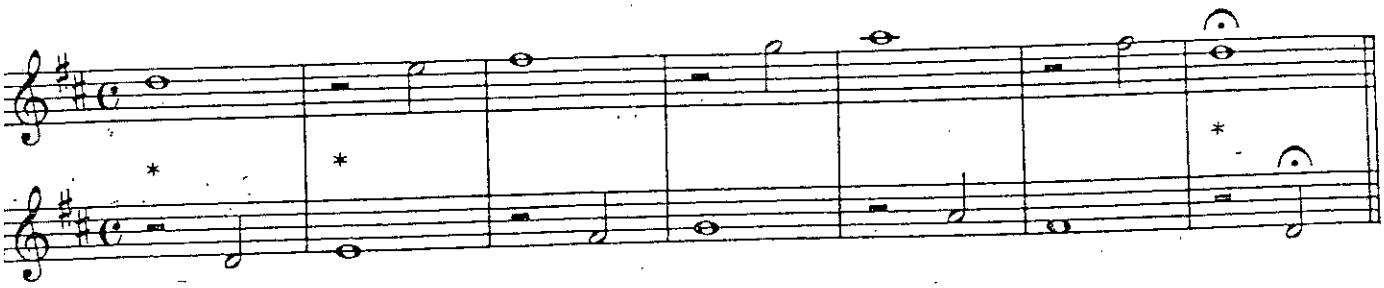

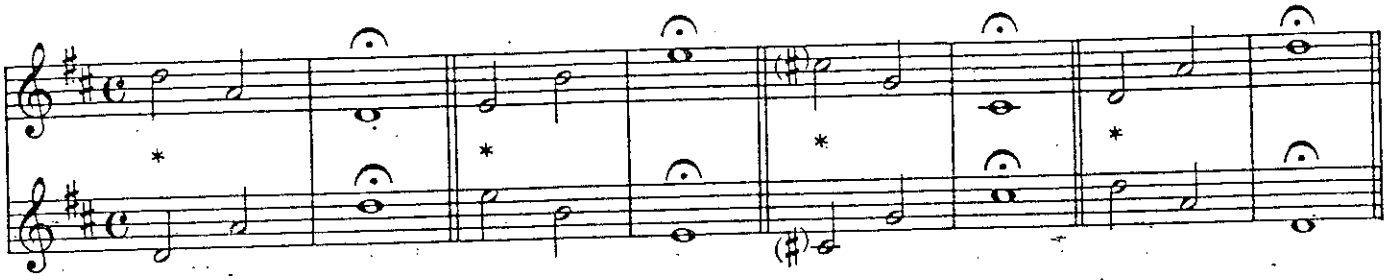

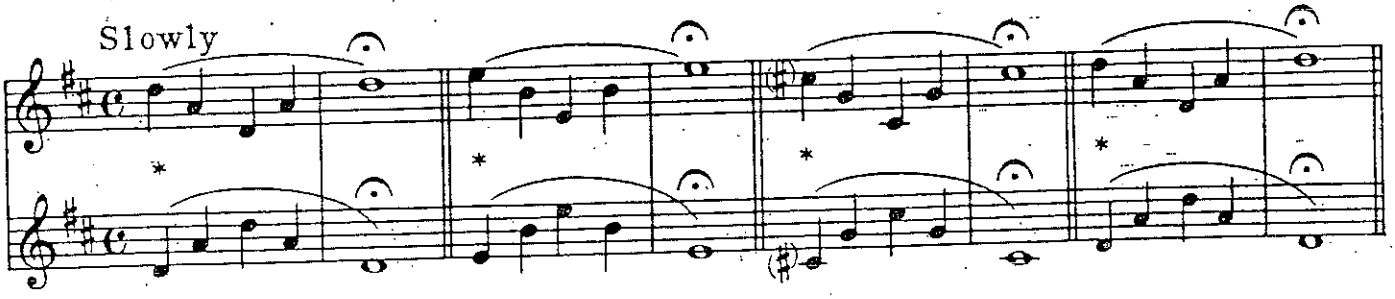

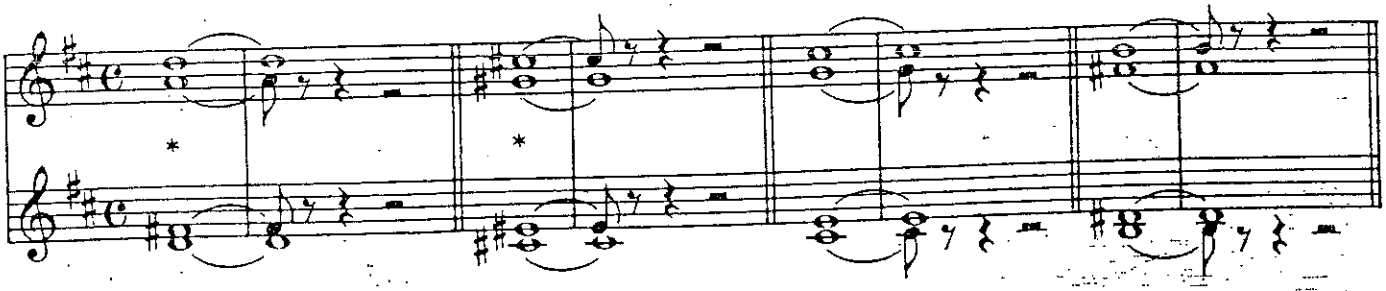

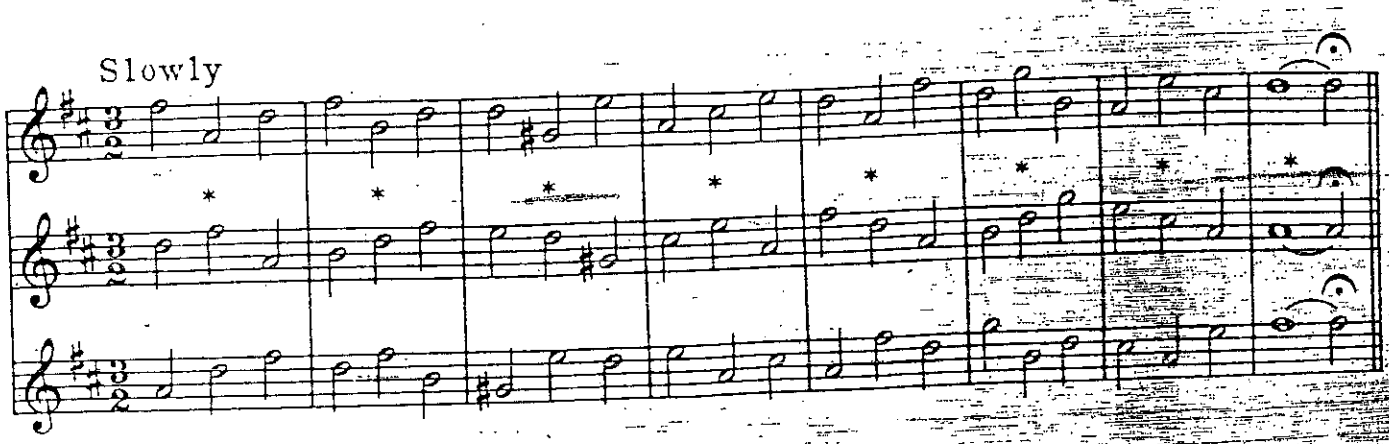

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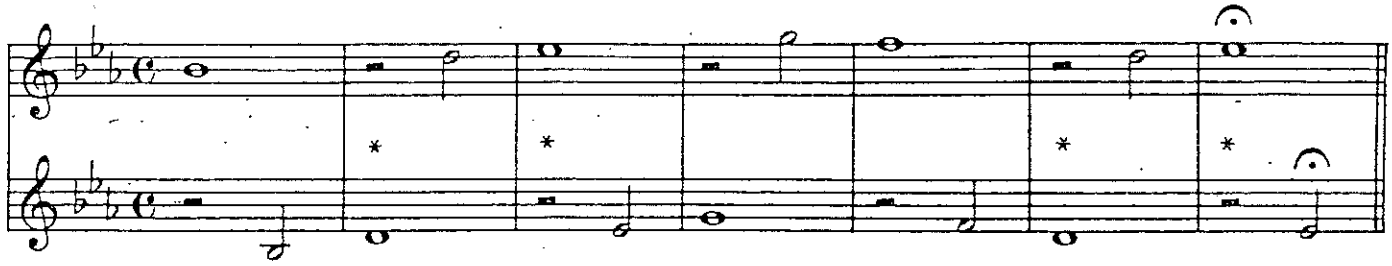

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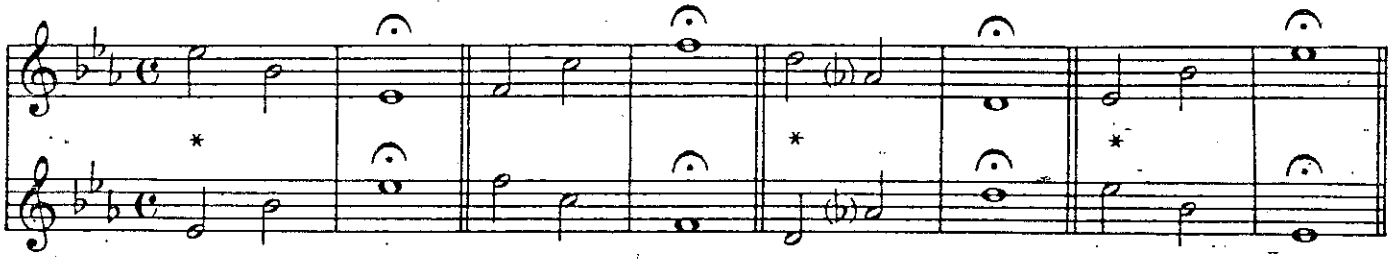

Slowly

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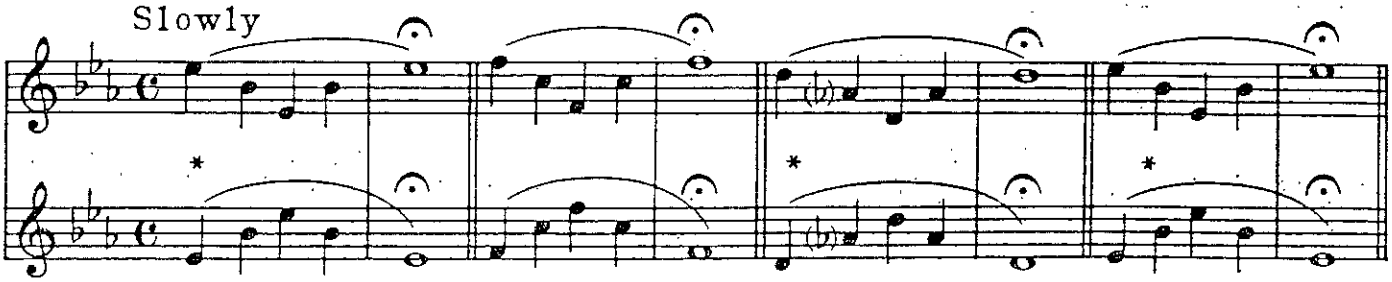

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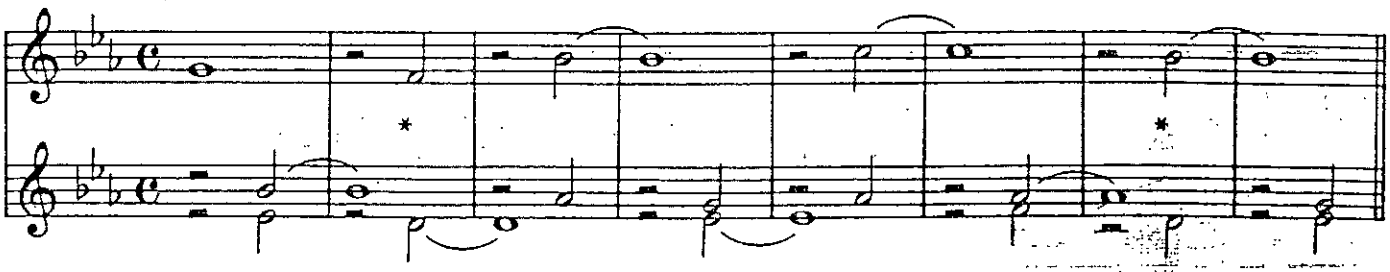

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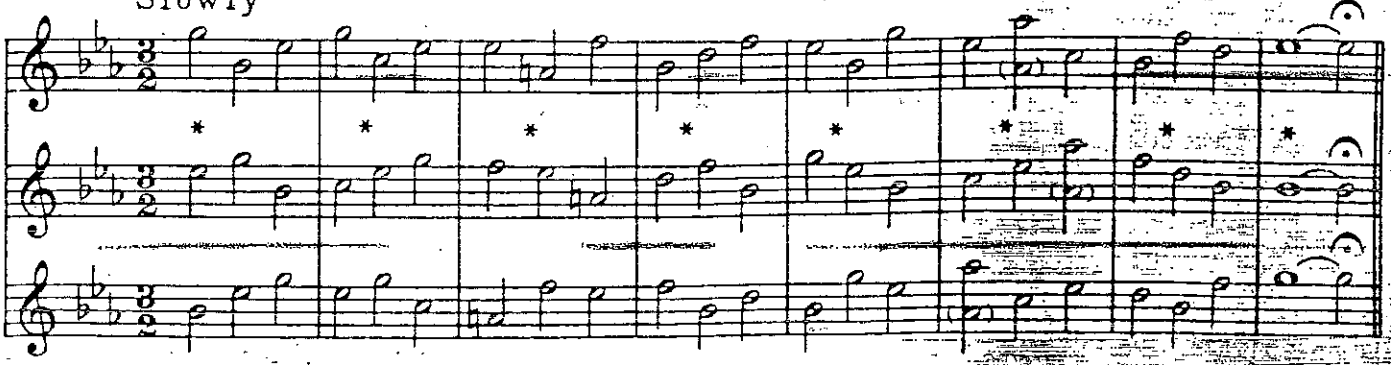

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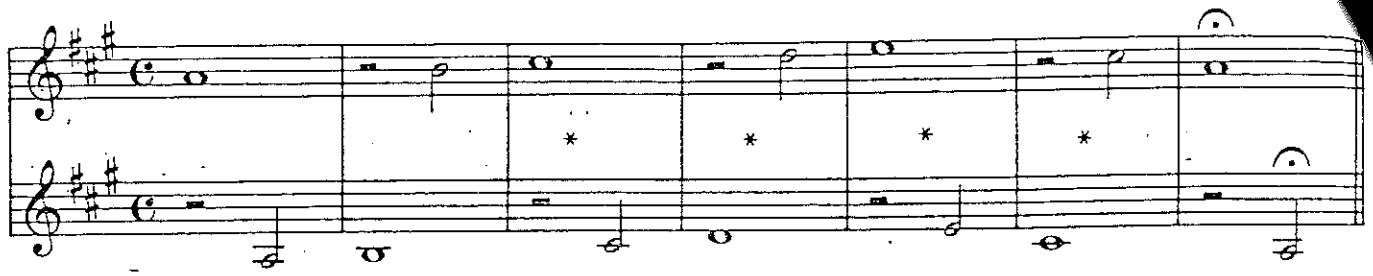

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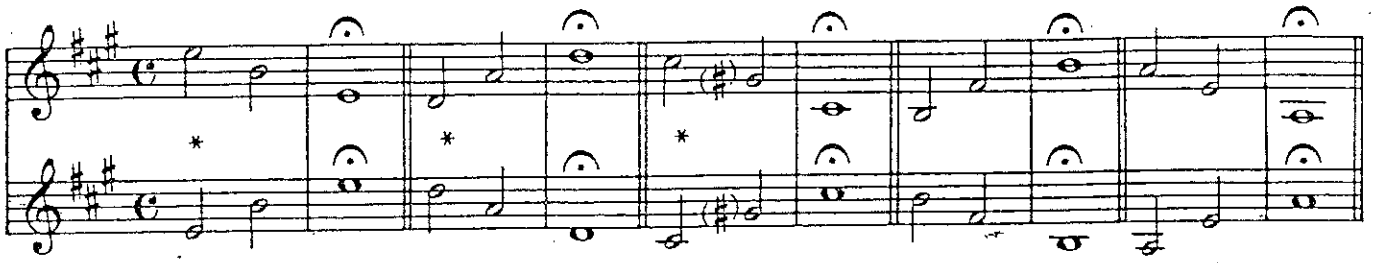

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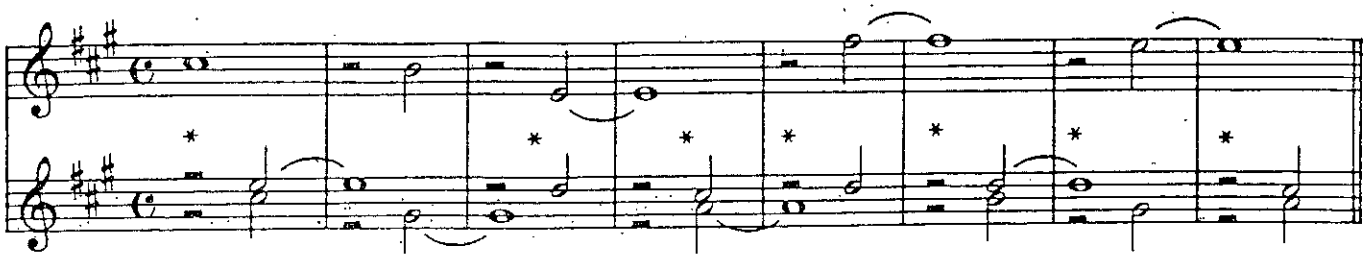
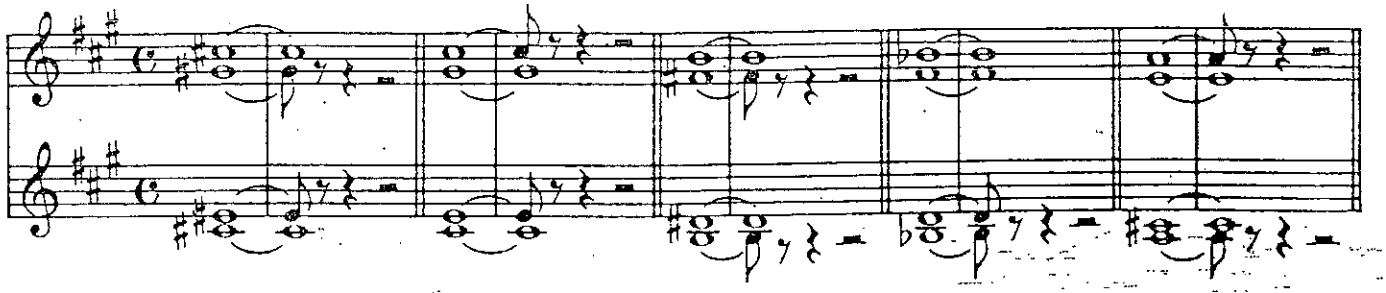


LISTEN!

104



Slowly

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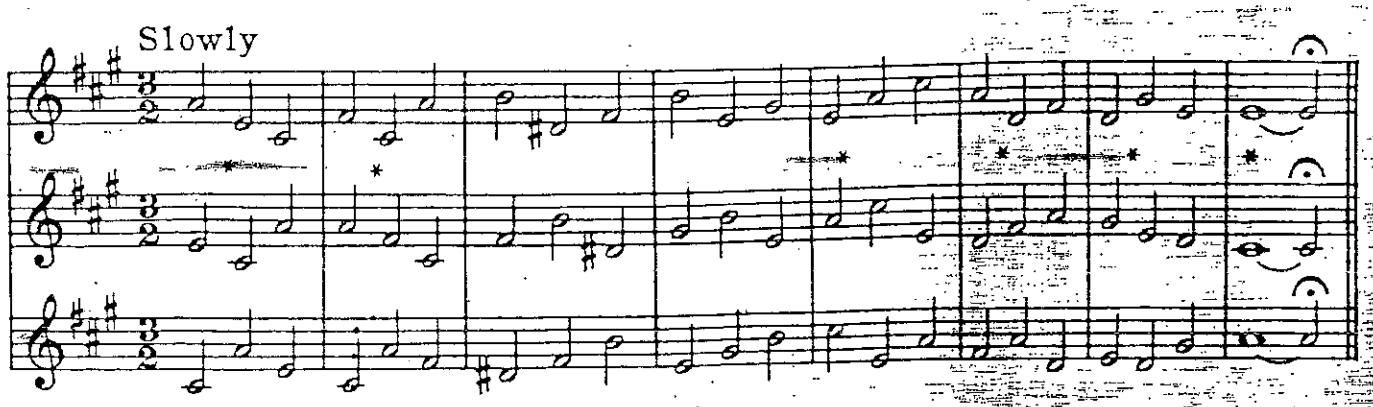

* Consult page 3.