

## EXAMPLES OF INTONATION PROBLEMS IN MUSICAL WORKS

For the advanced player, the fingering chart as found in beginners books is no longer relevant.

There are many special fingerings which resolve some of the problems of intonation. *The 'correct' fingering is the one that is most in tune.*

Here are some examples of possible – or should I say probable! – intonation problems in the orchestral repertoire. Study of these scores in the light of what has been learned will ease many of the difficulties. I am indebted to Messrs Roger Rostron and Colin Chambers for assistance in compiling this list.

Top of the list: **Mendelssohn's** *Midsummer Night's Dream Overture*.

**Allegro di molto**

The musical score consists of three staves: Flutes I, II (top), Clarinets I, II in A (middle), and Bassoons, I, II (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro di molto'. The first measure is marked 'p' and the second 'p'. The third measure is marked 'p' and the fourth 'pp'. The fifth measure is marked 'pp'. The score includes dynamic markings and articulation marks.

2) **Rimsky-Korsakov**

- (a) *Scheherazade* – see also bars 314-320, 362-376, 394-401. 1st movement, bar 8 (similar to above). Bars 228 to end in E Major.
- (b) Triplet figure at bar 102 (D).
- (c) 4th movement, bar 655 to the end. The harmonics from 1st desk of violins add problems.

3) **Ravel**

*Bolero* – two piccolo variations.

4) **Shostakovich**

- (a) *Symphony No. 5* – 1st movement, bar after (39) solo with horn.
- (b) *Symphony No. 10* – 1st movement, two piccolos at end of movement.
- (c) 3rd movement, flute and piccolo in octaves.

5) **Tchaikovsky**

- (a) *Nutcracker Suite* – 'Dance de Mirlitons' – bar 4: arpeggio.
- (b) *Symphony No. 5* – 4th movement, beginning with bassoons.