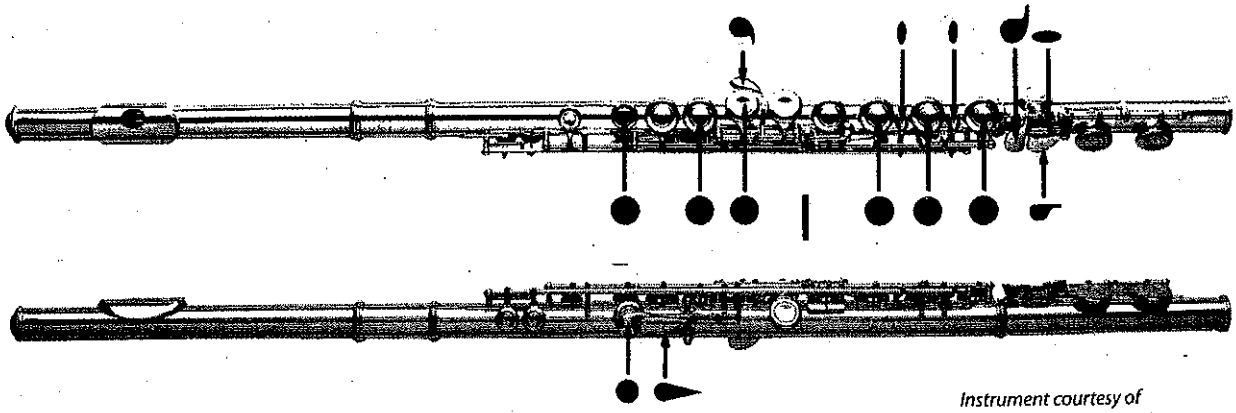
FINGERING CHART — FLUTE



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

○ = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.

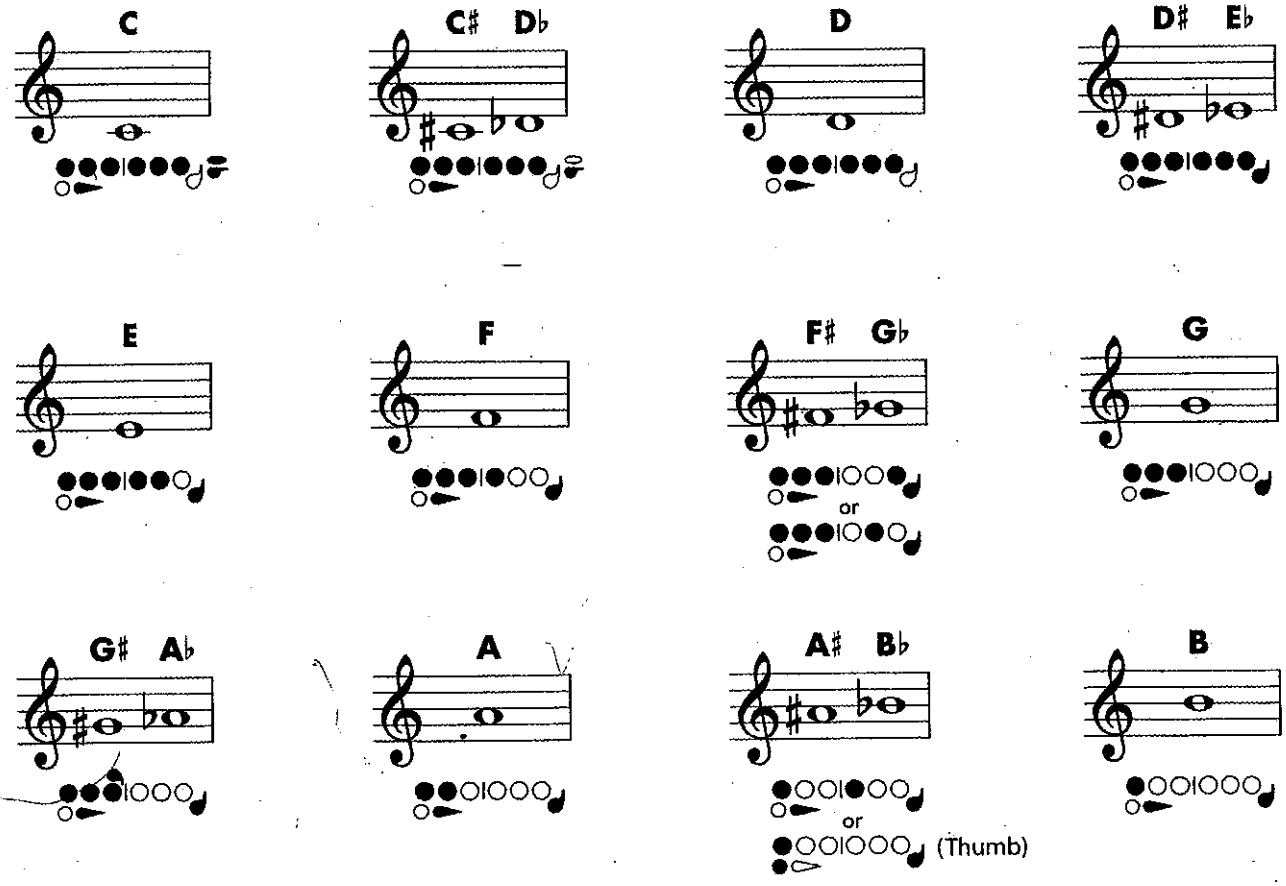
Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

Draw a cleaning cloth and rod through the middle and foot joints, and into the head joint.

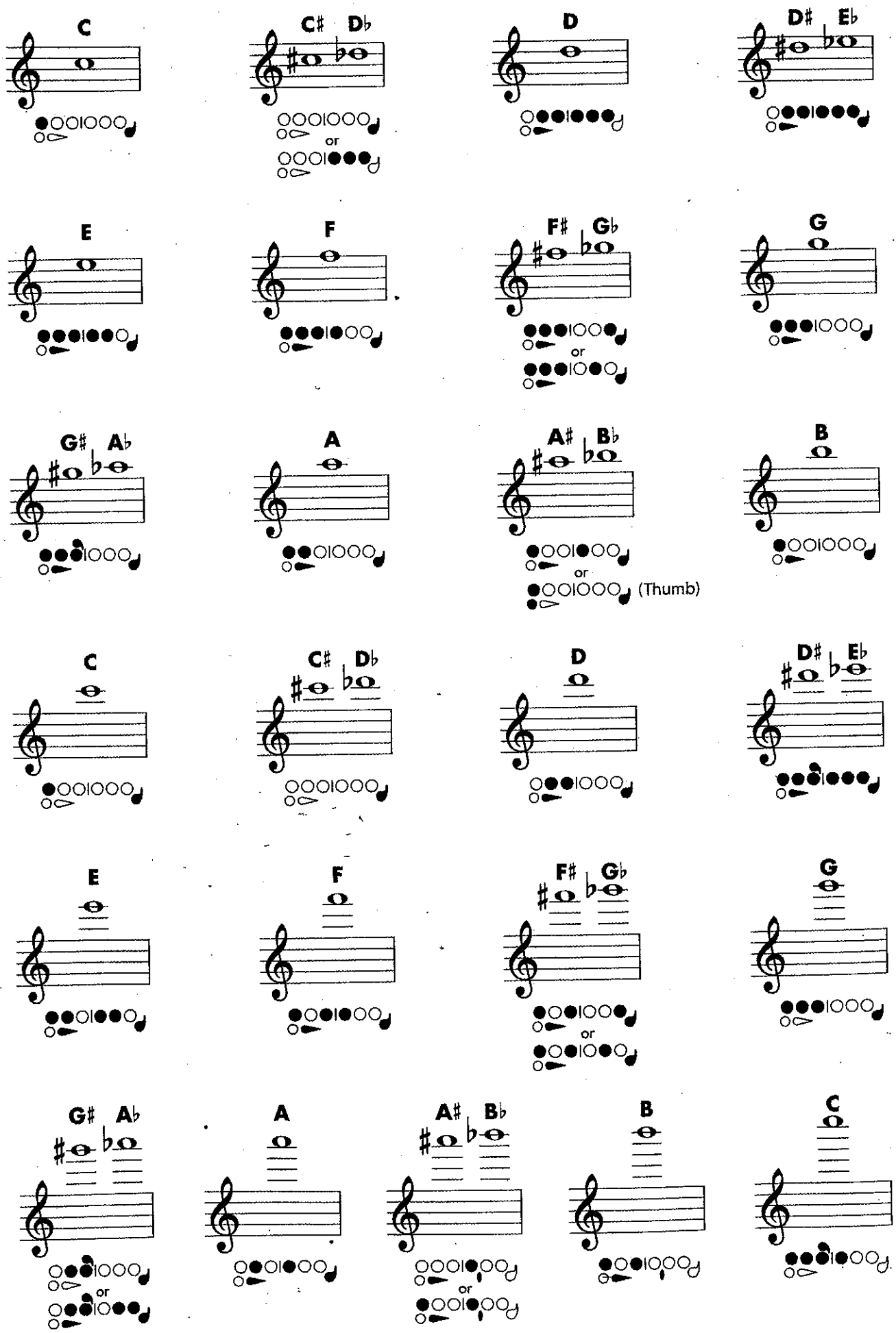
Carefully wipe the outside of each section to keep the finish clean. Don't try to polish between the keys.

Let a repair specialist do this for you when needed.

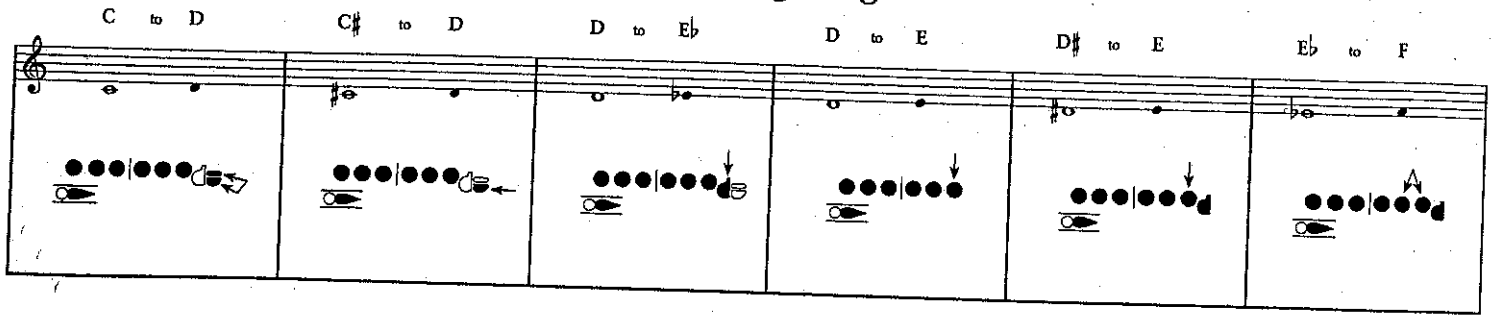


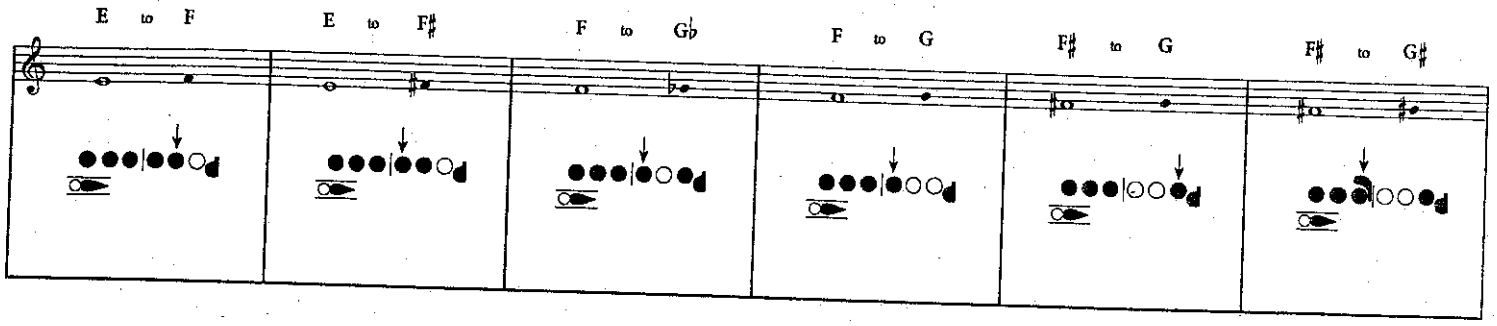
FINGERING CHART

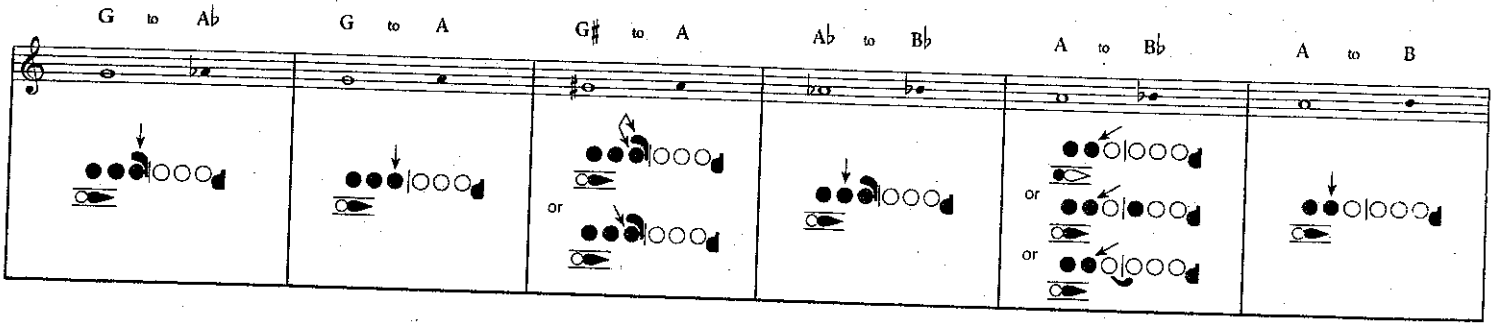
FLUTE

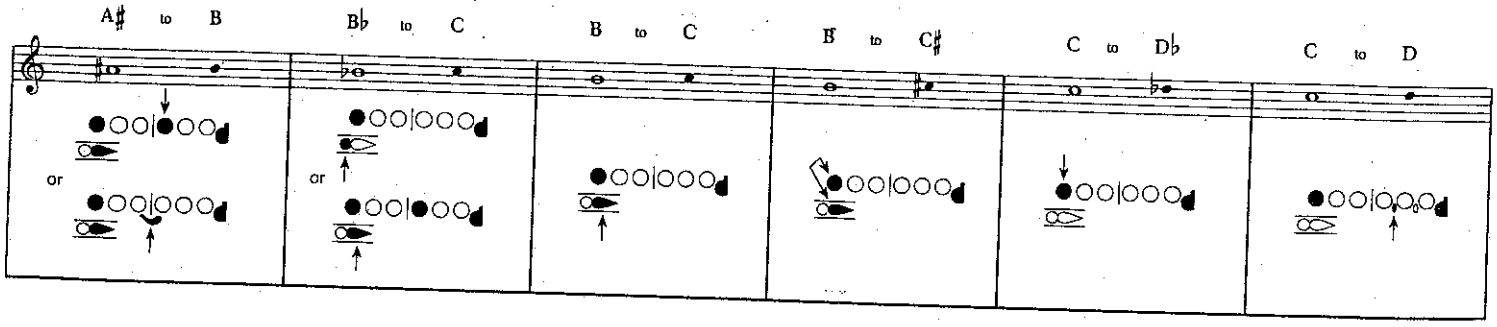


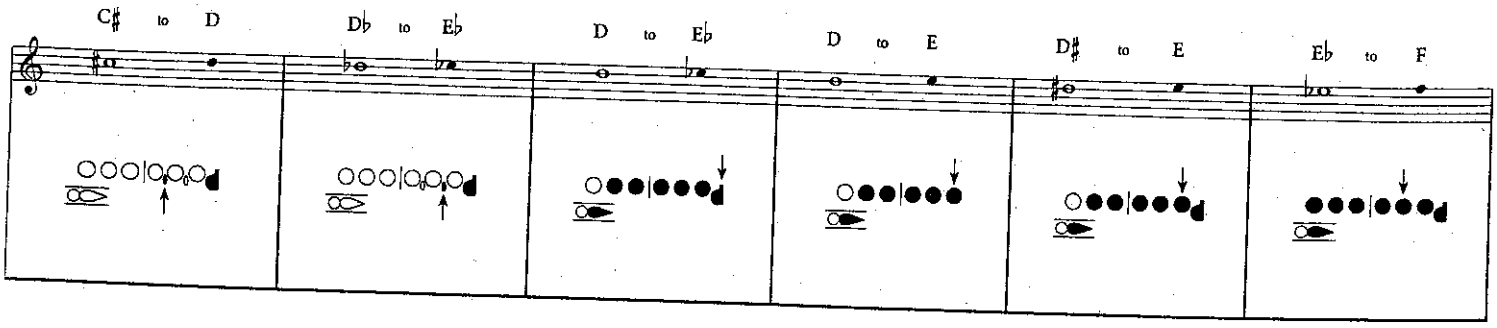
Flute Trill Fingering Chart

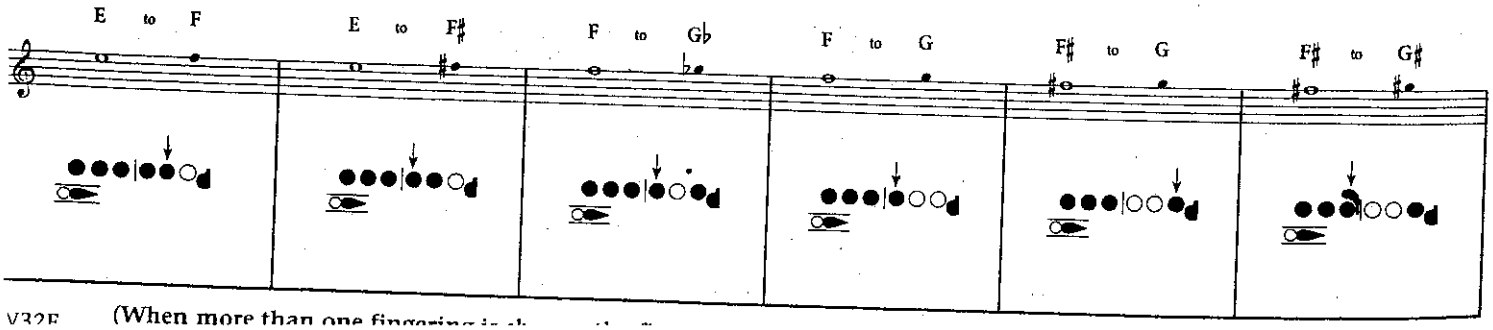




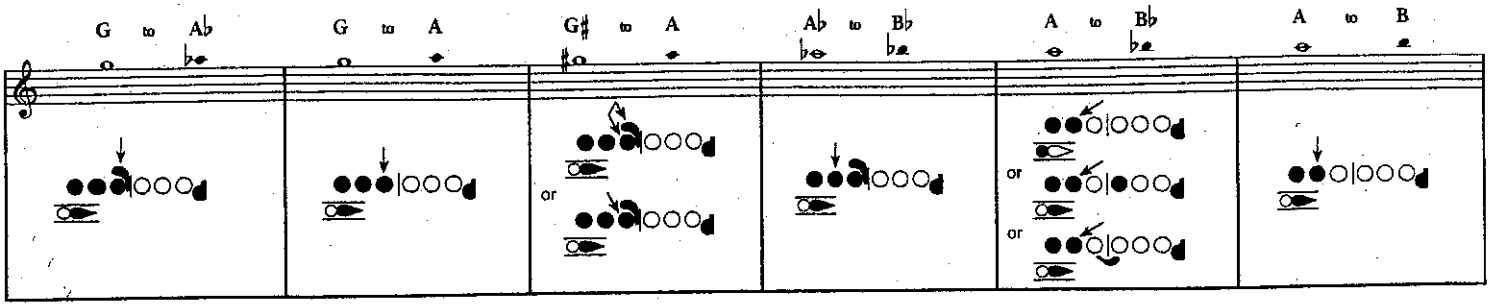


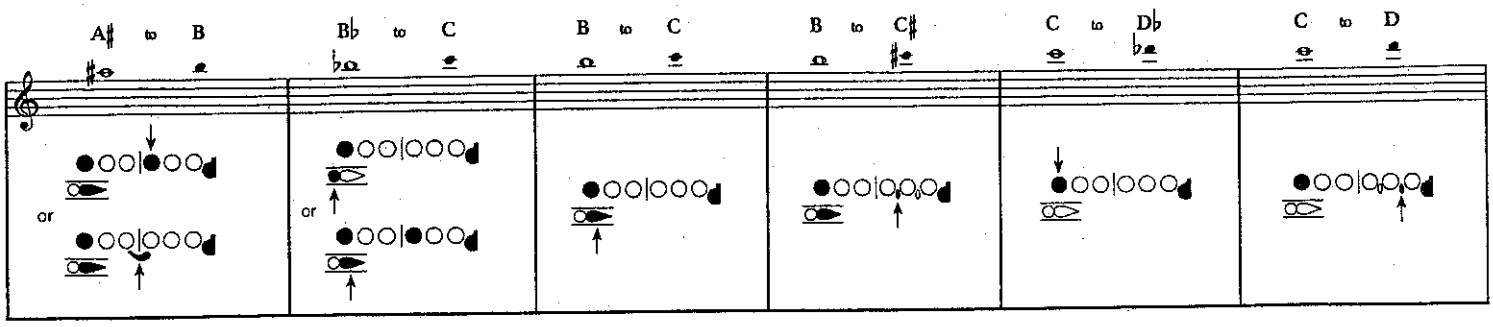


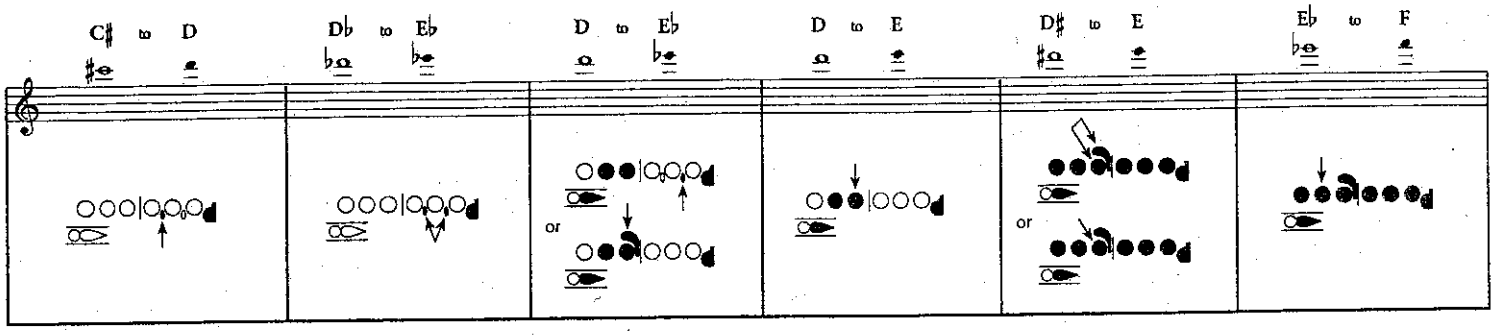


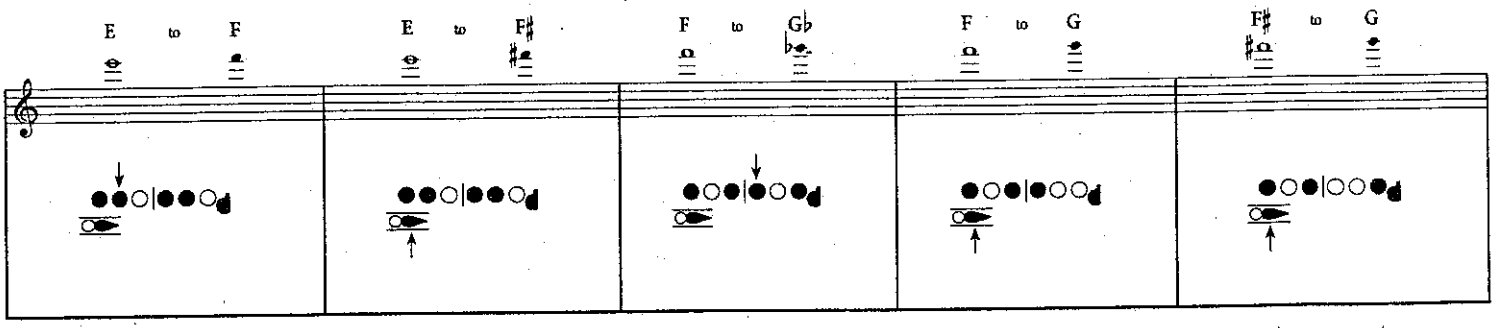


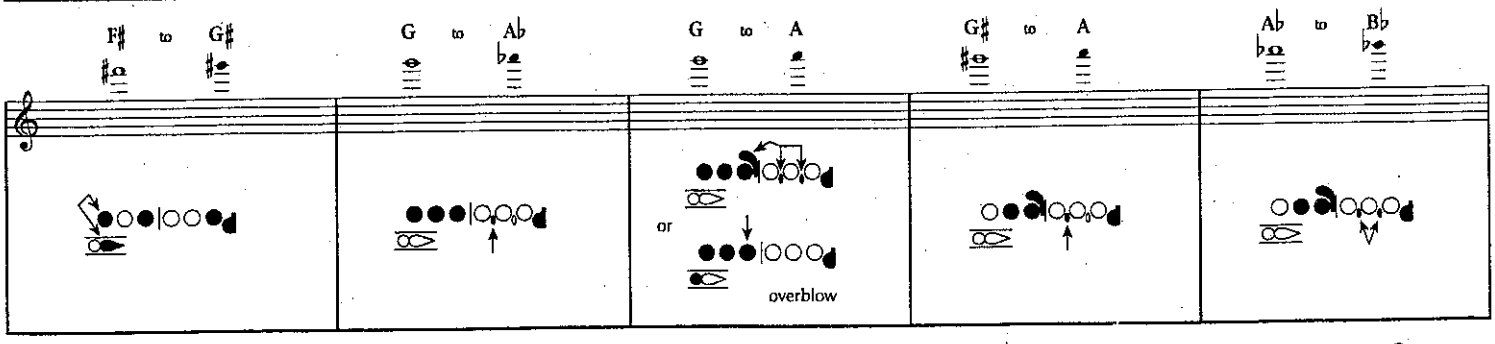
 (When more than one fingering is ch...

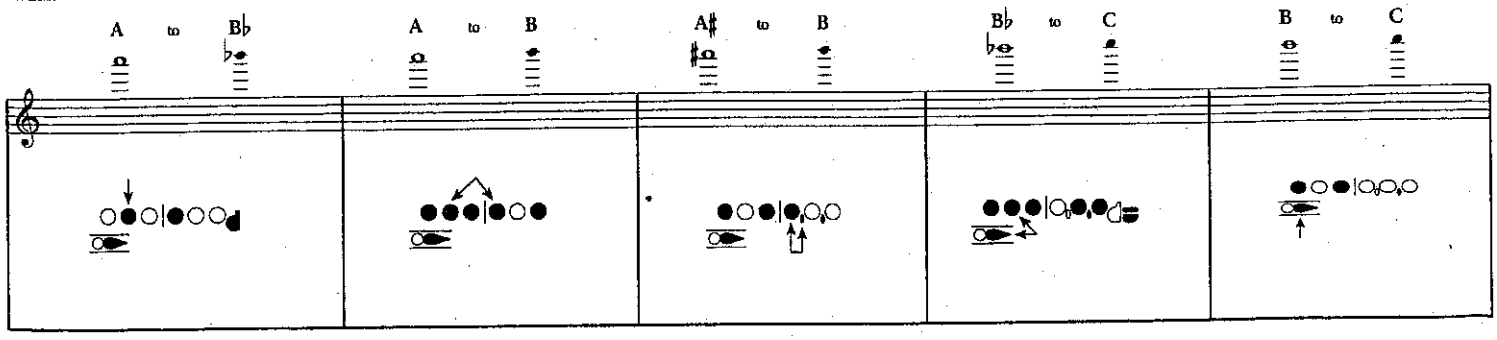

G to A♭
G to A
G♯ to A
or
A♭ to B♭
A to B♭
or
or
A to B


A♯ to B
or
B♭ to C
or
B to C
B to C♯
C to D♭
C to D


C♯ to D
D♭ to E♭
D to E♭
or
D to E
D♯ to E
or
E♭ to F

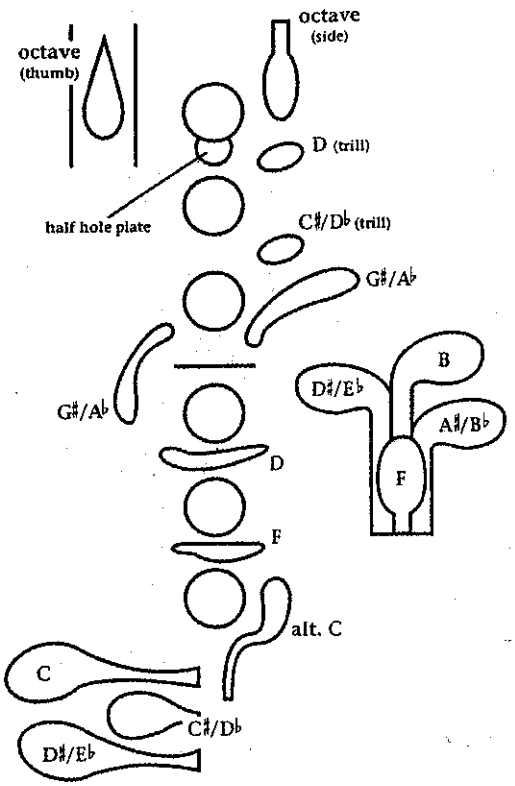

E to F
E to F♯
F to G♭
F to G
F♯ to G


F♯ to G♯
G to A♭
G to A
or
overblow
G♯ to A
A♭ to B♭


A to B♭
A to B
A♯ to B
B♭ to C
B to C

Oboe Key Diagram & Trill Exercises

Key Diagram:

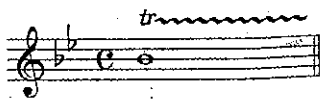


This graphic can be used as a reference for the fingering and trill charts.

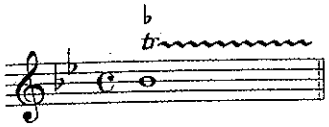
Trills are a form of musical ornamentation which involves a rapid, slurred, alternation between a main note and the note above.

Unless otherwise indicated, the trill should be played taking the key signature in consideration. Sharp (♯), flat (♭), or natural (♮) signs that appear above a trill notation indicate a departure from the key signature of the piece.

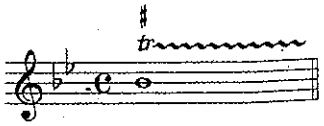
Examples of trill notation:



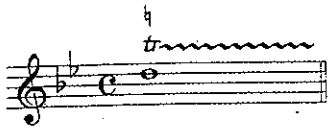
trill B♭ to C



trill B♭ to C♭

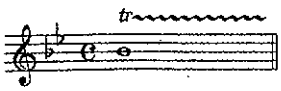


trill B♭ to C♯



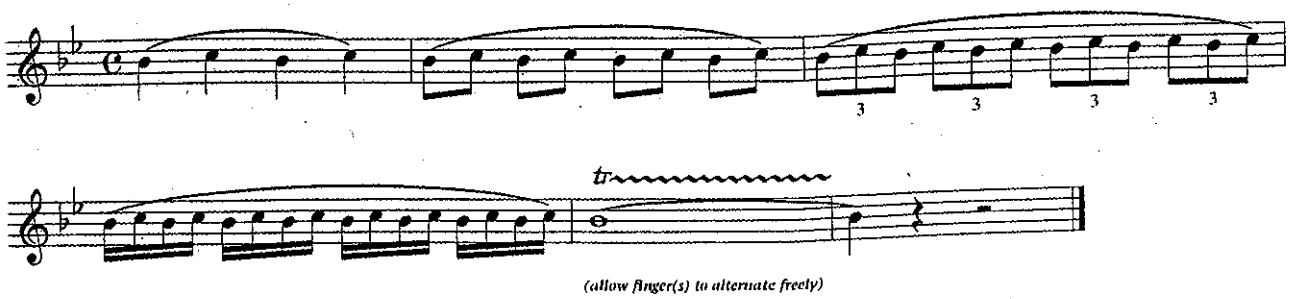
trill D to E♮

Practice trills by taking the indicated notes and creating an exercise that progresses from slow to fast measured rhythmic values - finally let the trill finger(s) alternate freely. Using a metronome will greatly enhance this drill technique.

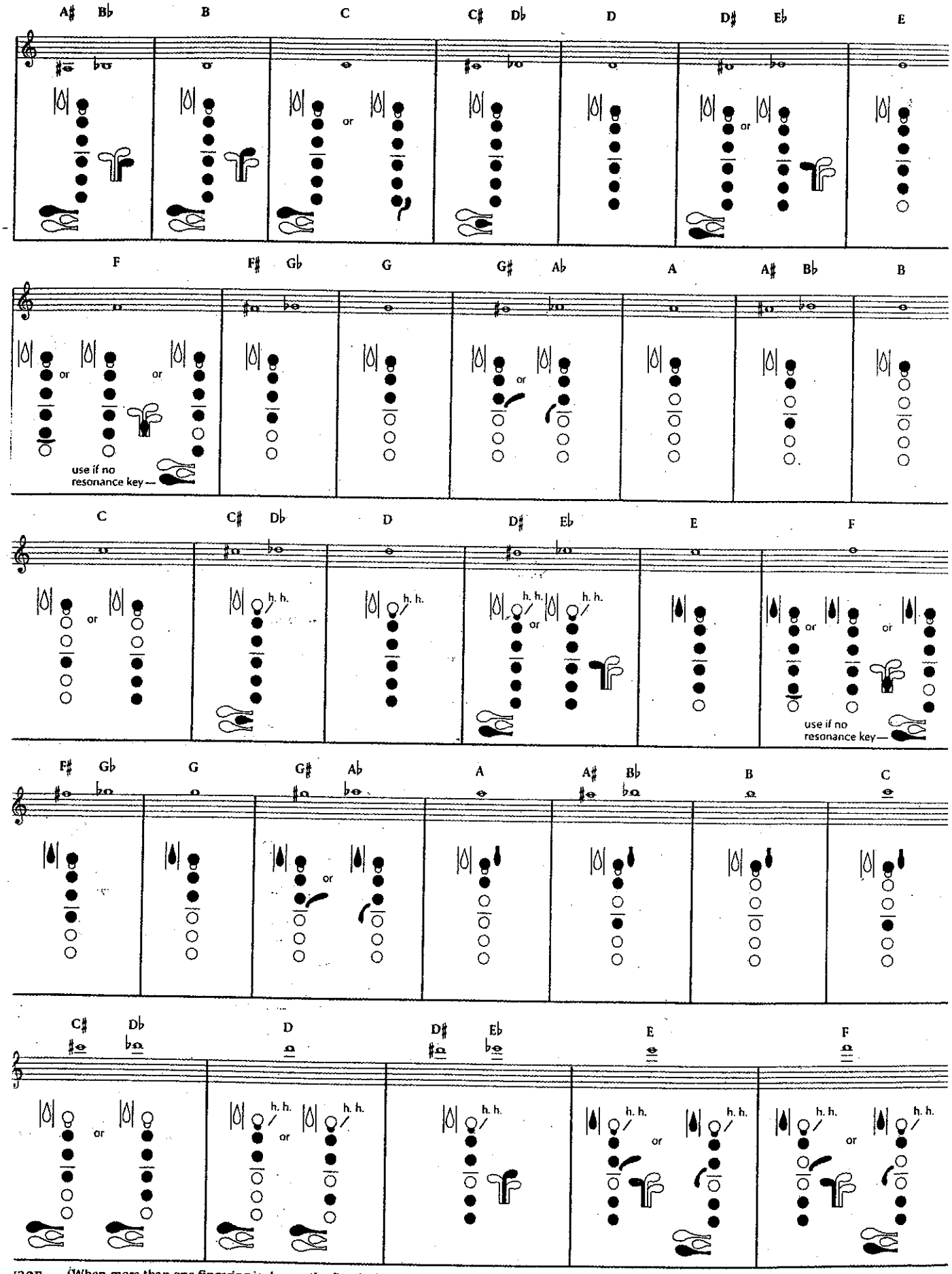


the indicated notes are B♭ to C

Measured Trill Exercise:

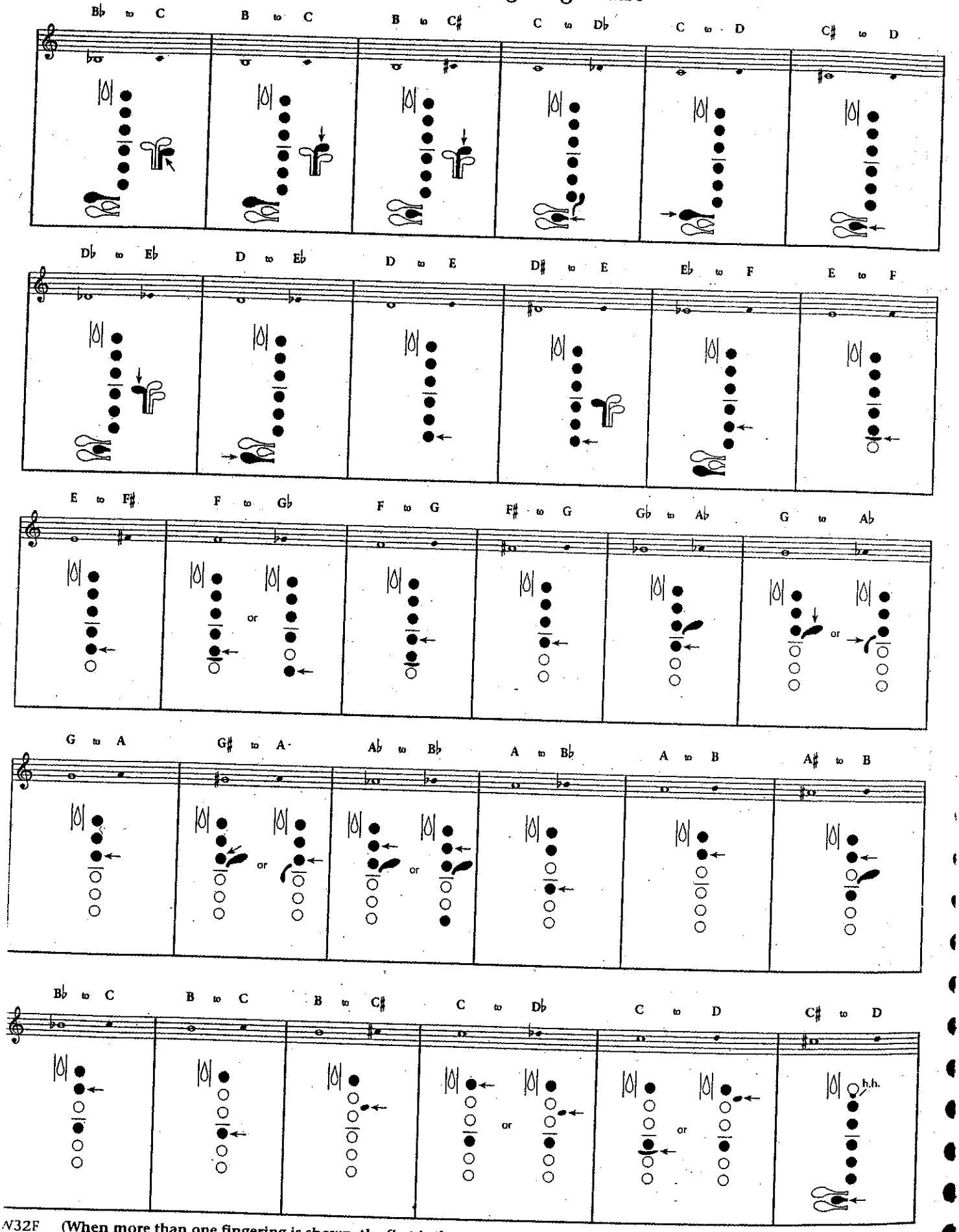


Oboe Fingering Chart

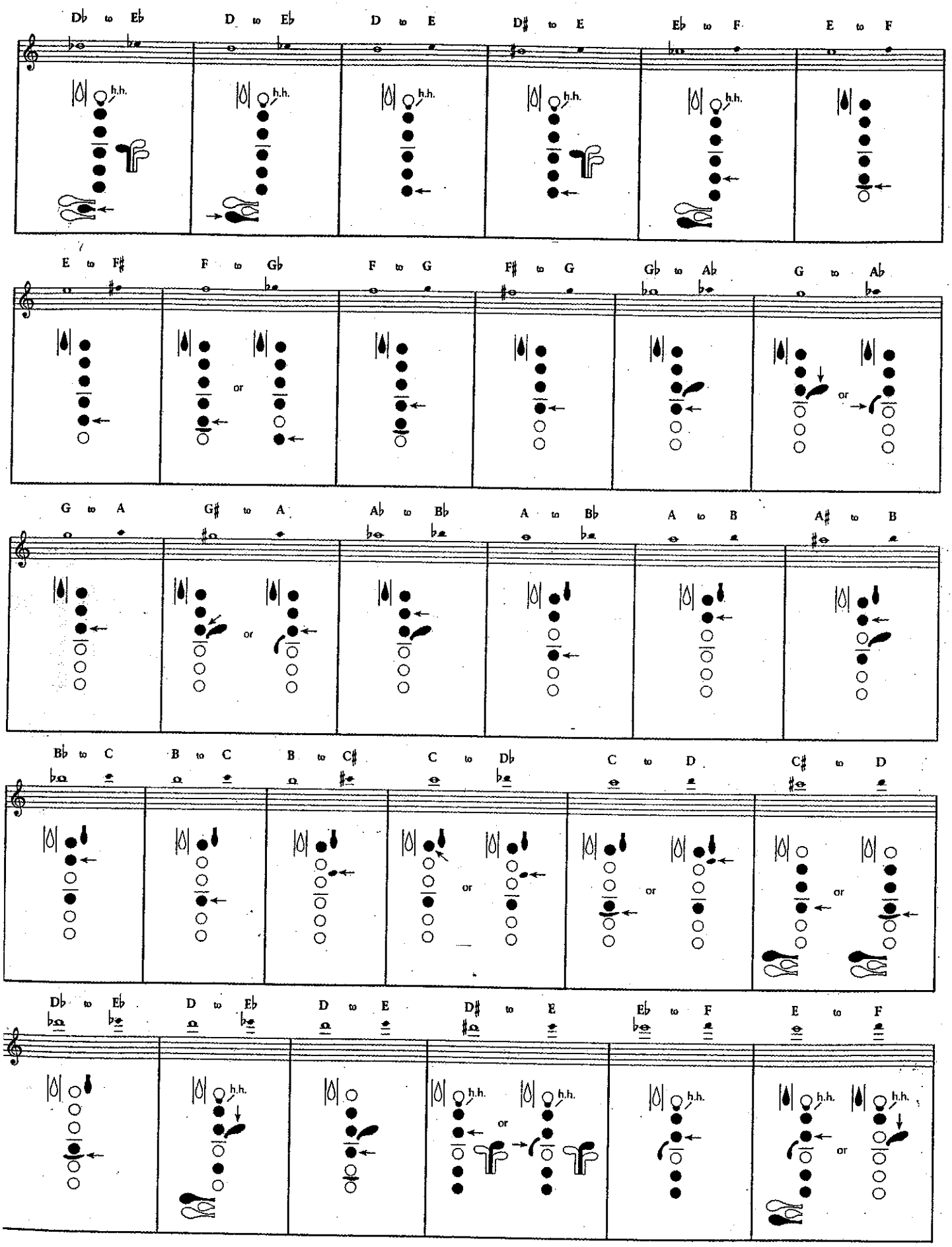


(When more than one fingering is shown, the first is the most common.)

Oboe Trill Fingering Chart

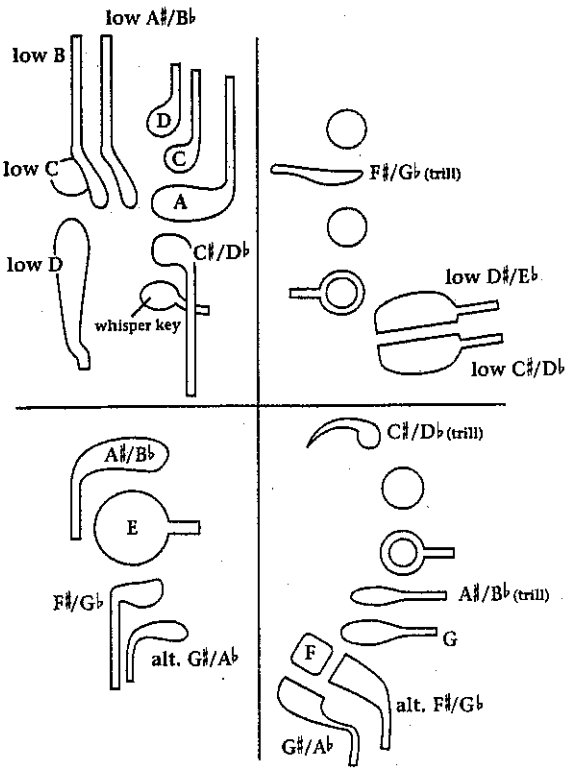


N32F (When more than one fingering is shown, the first is the most common.)


D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F
h.h.
E to F♯
F to G♭
F to G
F♯ to G
G♭ to A♭
G to A♭
or
G to A
G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
B to C
B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F

Bassoon Key Diagram & Trill Exercises

Key Diagram:

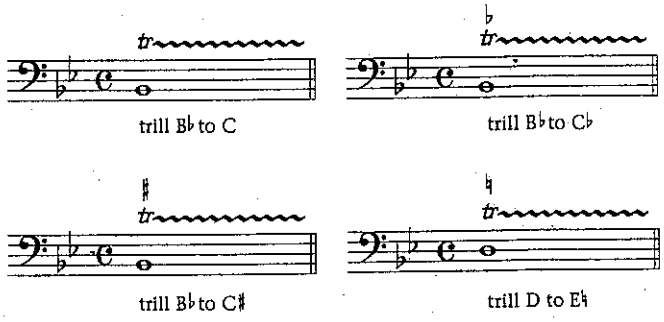


This graphic can be used as a reference for the fingering and trill charts.

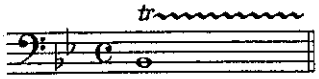
Trills are a form of musical ornamentation which involves a rapid, slurred, alternation between a main note and the note above.

Unless otherwise indicated, the trill should be played taking the key signature in consideration. Sharp (♯), flat (♭), or natural (♮) signs that appear above a trill notation indicate a departure from the key signature of the piece.

Examples of trill notation:

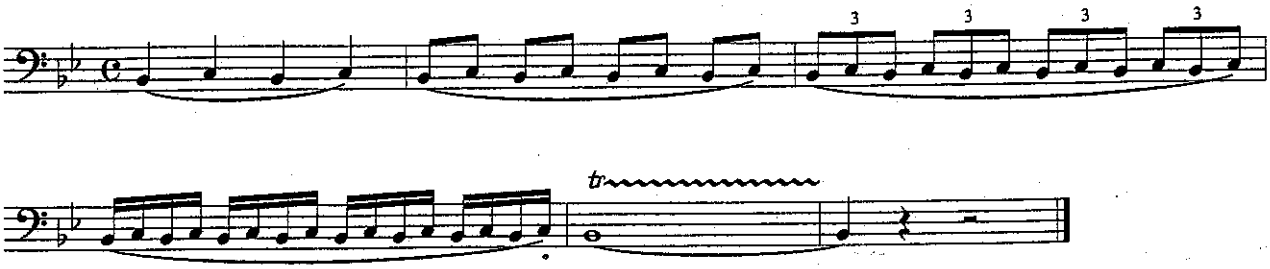


Practice trills by taking the indicated notes and creating an exercise that progresses from slow to fast measured rhythmic values - finally let the trill finger(s) alternate freely. Using a metronome will greatly enhance this drill technique.

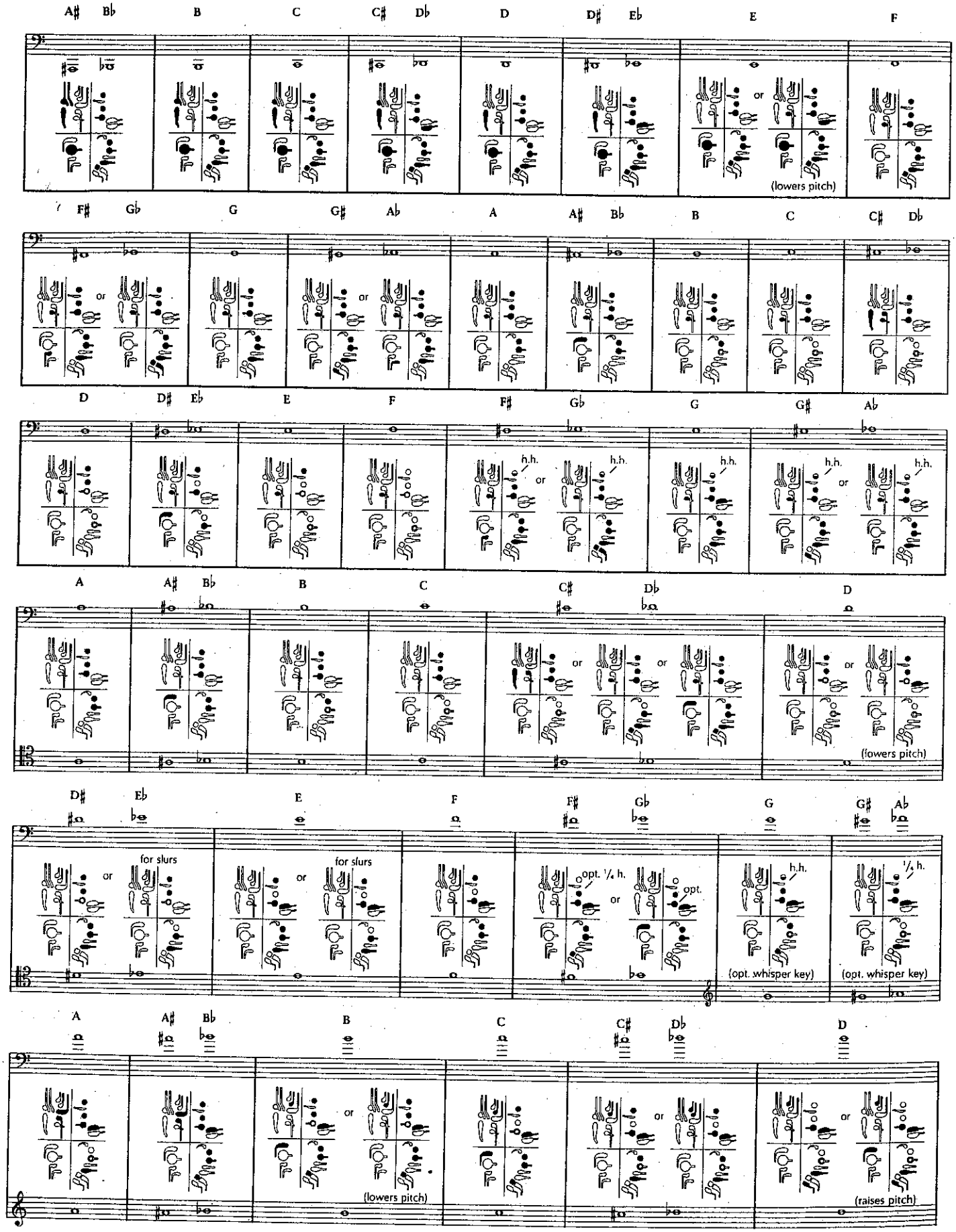


the indicated notes are B♭ to C

Measured Trill Exercise:



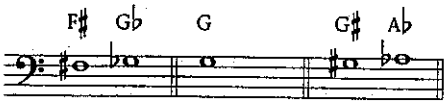
Bassoon Fingering Chart



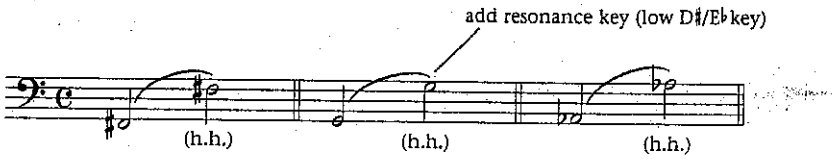
W32F (When more than one fingering is shown, the first is the most common.)

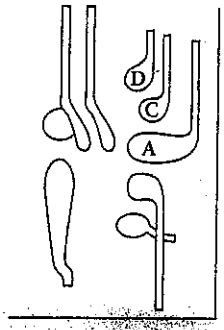
Special Bassoon Fingerings & Techniques

Like all woodwind instruments, the bassoon has a "break" between the first and second register. To negotiate this register change smoothly, the player must be proficient in half-hole technique. The transitional notes that require a half-hole fingering are:



To determine the correct size of the half-hole, practice the slurs below. Start in the low octave and *roll* the first finger to the half-hole position. When the low note jumps to the upper octave, the size of the half-hole is correct. ***Always roll the finger to create the half-hole - never pick it up and place it in position.***





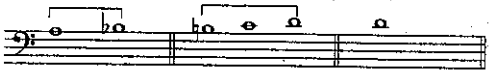
Bassoon Wing Joint and Flick Keys

Flicking is a technique used to facilitate certain slurs. The keys used for flicking are located on the wing joint; they are the high A, C, and D keys. Note that the high D key is not available on all bassoons.

"Flicking" is accomplished with the left thumb. At the exact moment that the fingers depress the slurred note that needs to be flicked, the left thumb lightly opens the appropriate flick for an instant (do not fully depress the flick key).

Use the indicated flick keys when slurring from any note in this range:

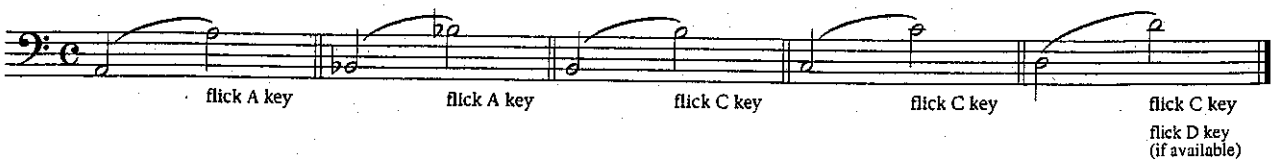
to these notes:



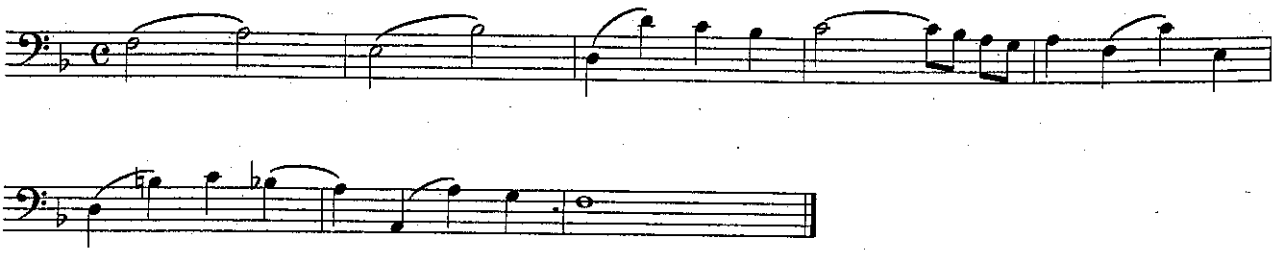
flick high A — flick high C — flick high D (if available)

Flick exercises - practice slowly:

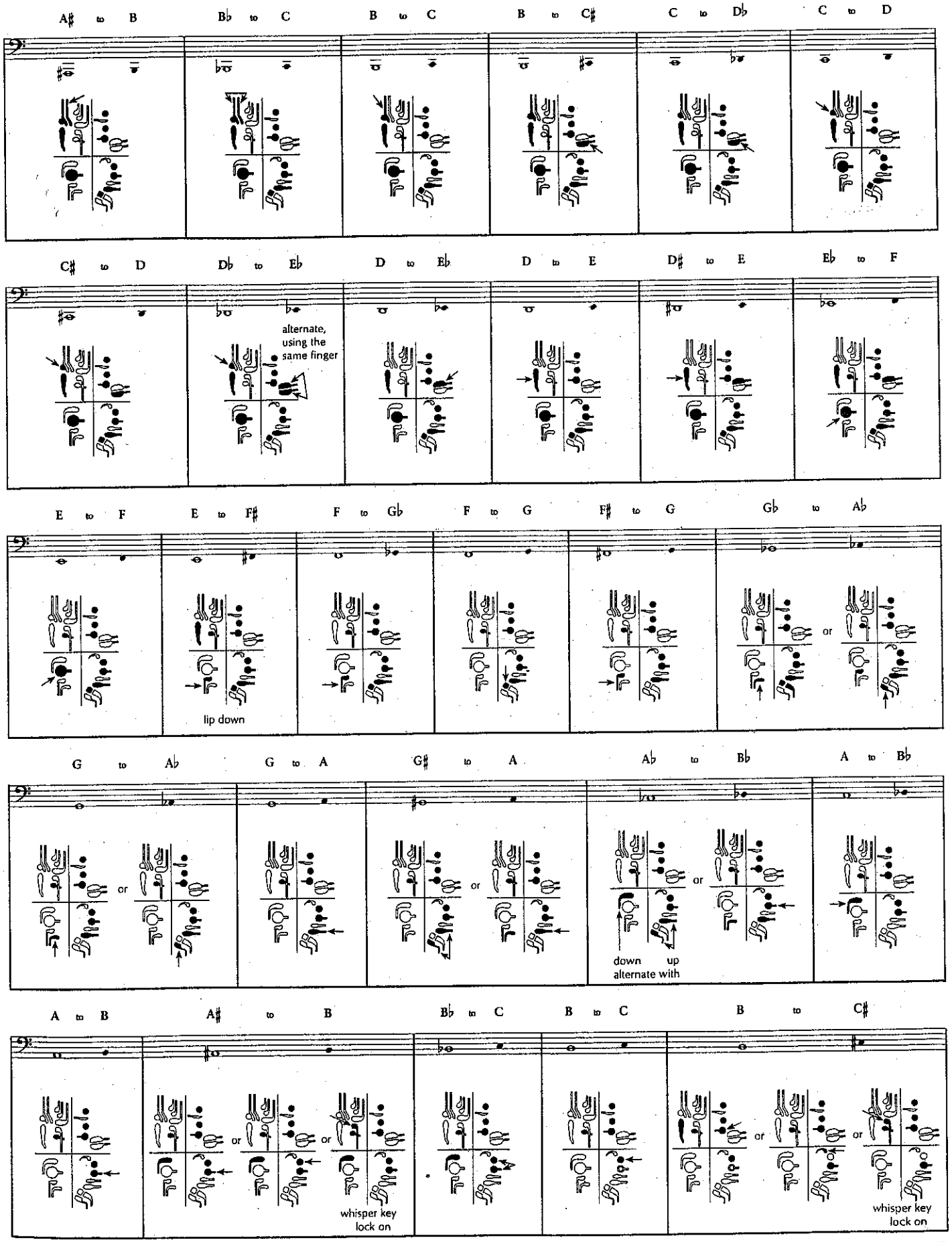
Octave Slurs



Flick Etude *(slurs with fingering changes)*

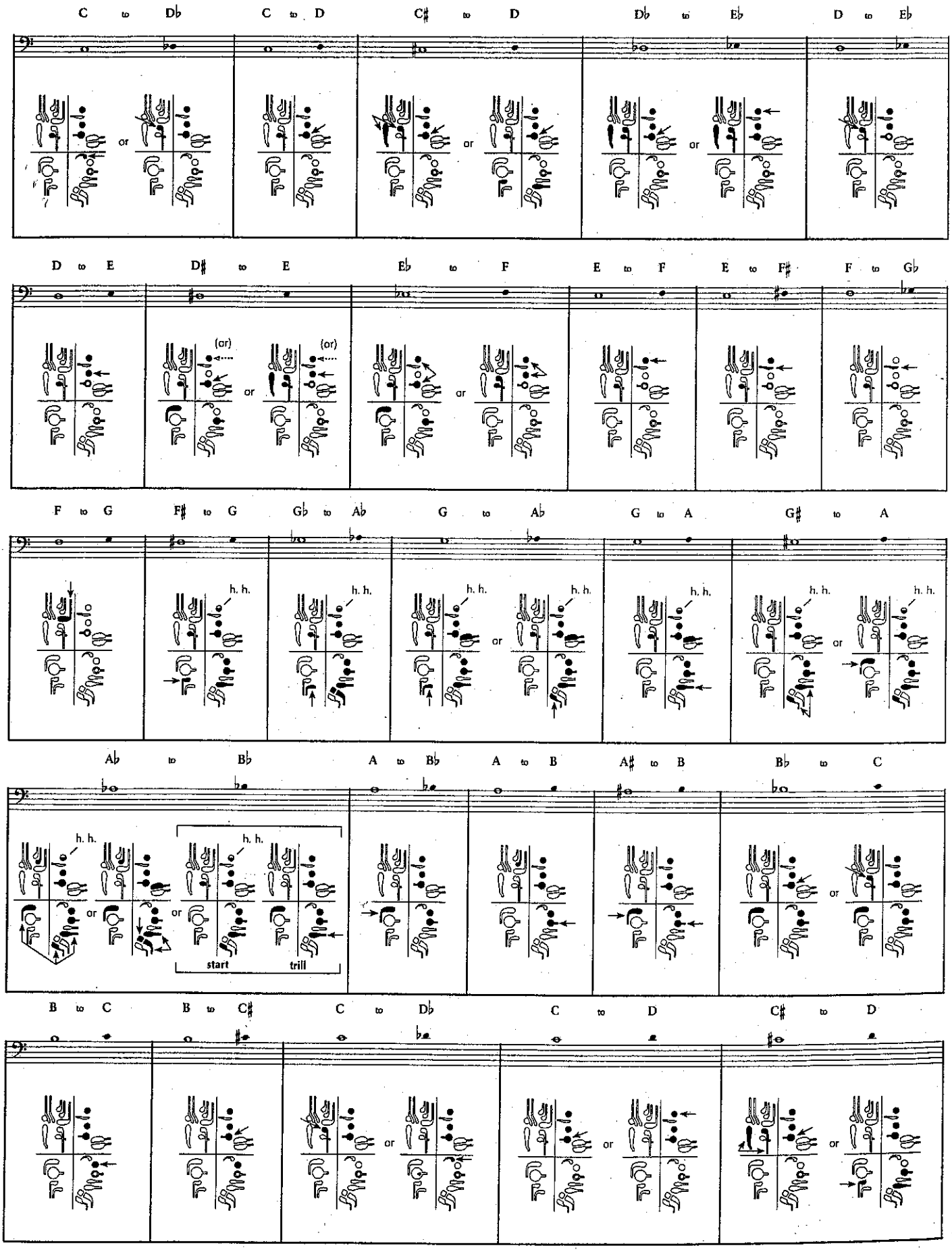


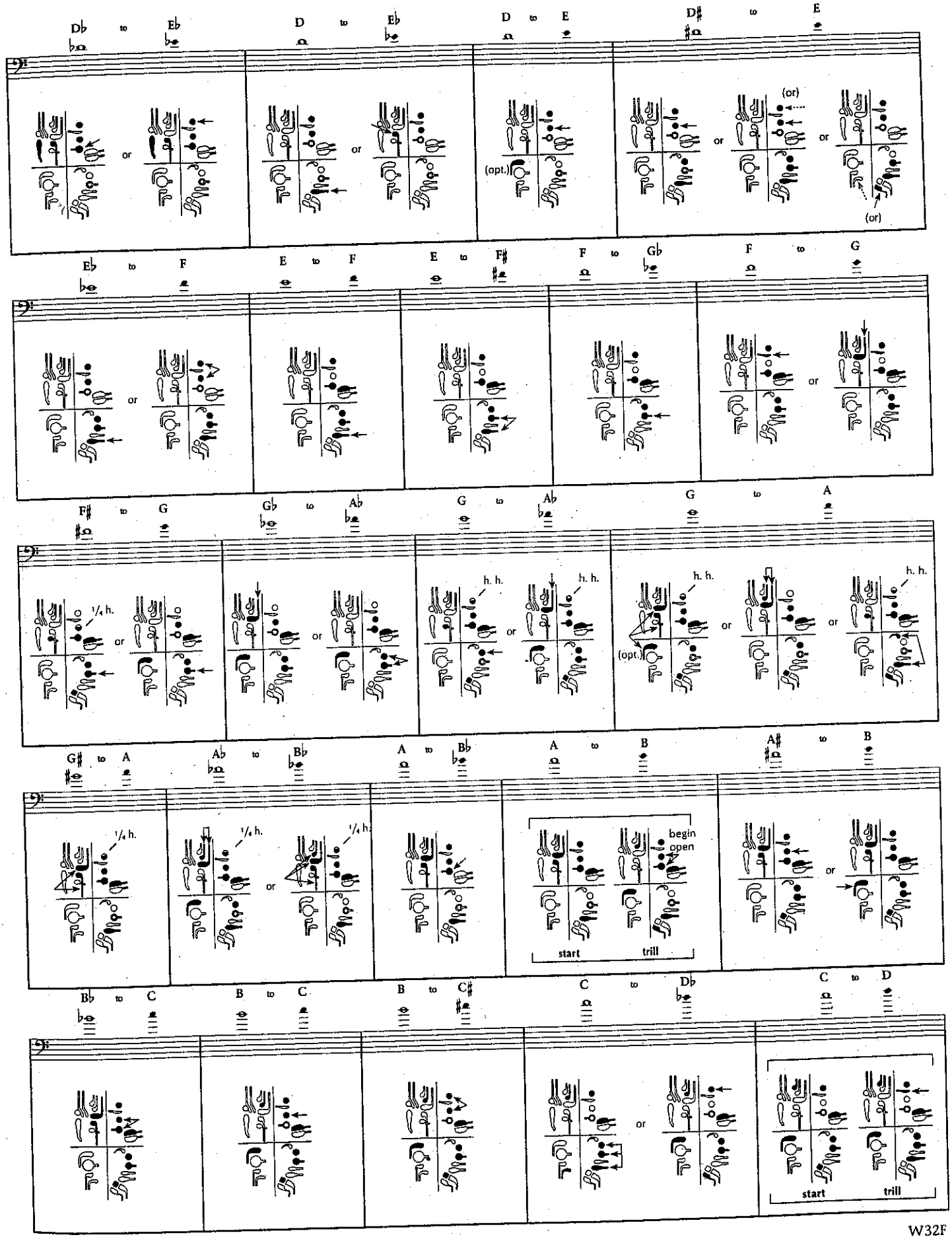
Bassoon Trill Fingering Chart



(When more than one fingering is shown, the first is the most common.)

W32F


C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G
G♭ to A♭
G to A♭
G to A
G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
B to C
B to C♯
C to D♭
C to D
C♯ to D
or
(or)
h. h.
start
trill


D♭ to E♭
or
D to E♭
or
D to E
(opt.)
D♯ to E
(or)
or
or
(or)
E♭ to F
or
E to F
E to F♯
F to G♭
F to G
or
F♯ to G
¼ h.
or
G♭ to A♭
or
G to A♭
h. h.
or
h. h.
G to A
h. h.
(opt.)
or
or
h. h.
G♯ to A
¼ h.
A♭ to B♭
¼ h.
or
¼ h.
A to B♭
A to B
begin
open
start
trill
A♯ to B
or
B♭ to C
B to C
B to C♯
C to D♭
or
C to D
start
trill

INGERING CHART

B♭ CLARINET

trument Care Reminders

e putting your instrument back in its case after
ıg, do the following:

move the reed, wipe off excess moisture and
:urn it to the reed case.

·move the mouthpiece and wipe the inside with
:lean cloth. Once a week, wash the mouthpiece
th warm tap water. Dry thoroughly.

op a weighted chamois or cotton swab into the
:ll and pull it out through the barrel.

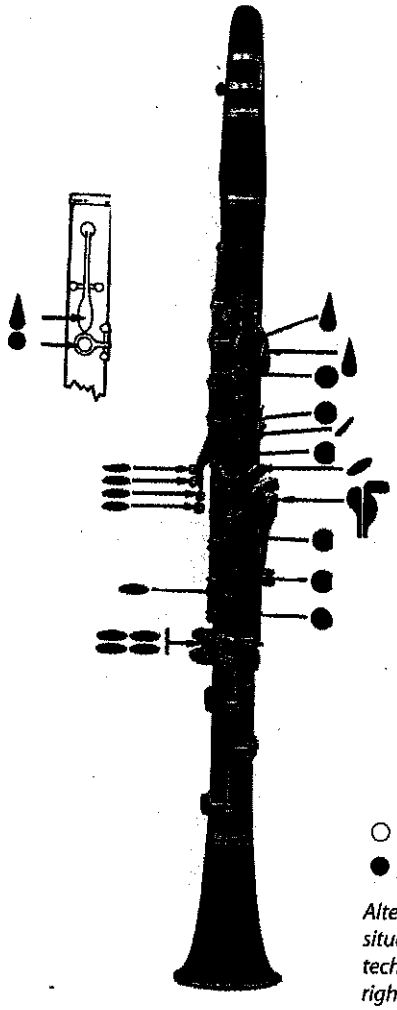
ıefully twist off the barrel and dry off any
ldditional moisture. Place it in the case.

:ntly twist the upper and lower sections apart,
th the bell still attached. Place the upper
ction in the case.

:move the bell and place the bell and lower
ction back into the case.

: you put each piece back in the case, check to
: sure they are dry.

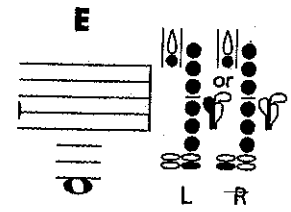
ıur case is designed to hold only specific objects.
you try to force anything else into the case, it
ay damage your instrument.

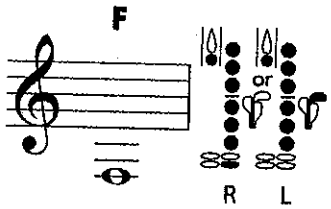


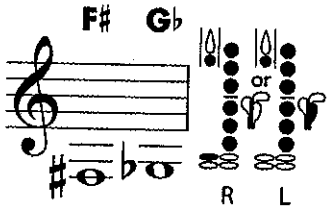
○ = Open
● = Pressed down

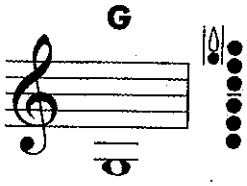
Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

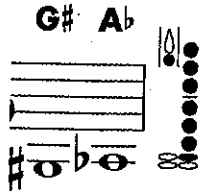
nent courtesy of Yamaha Corporation of America, Band and Orchestral Division

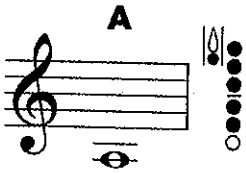


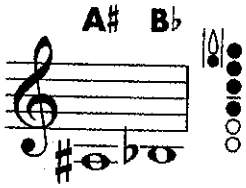


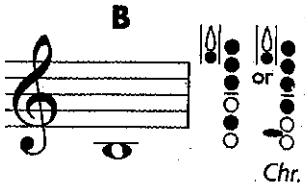


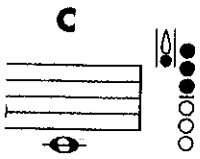


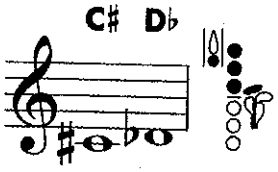


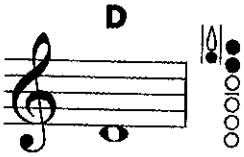


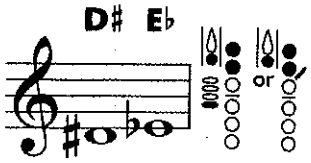






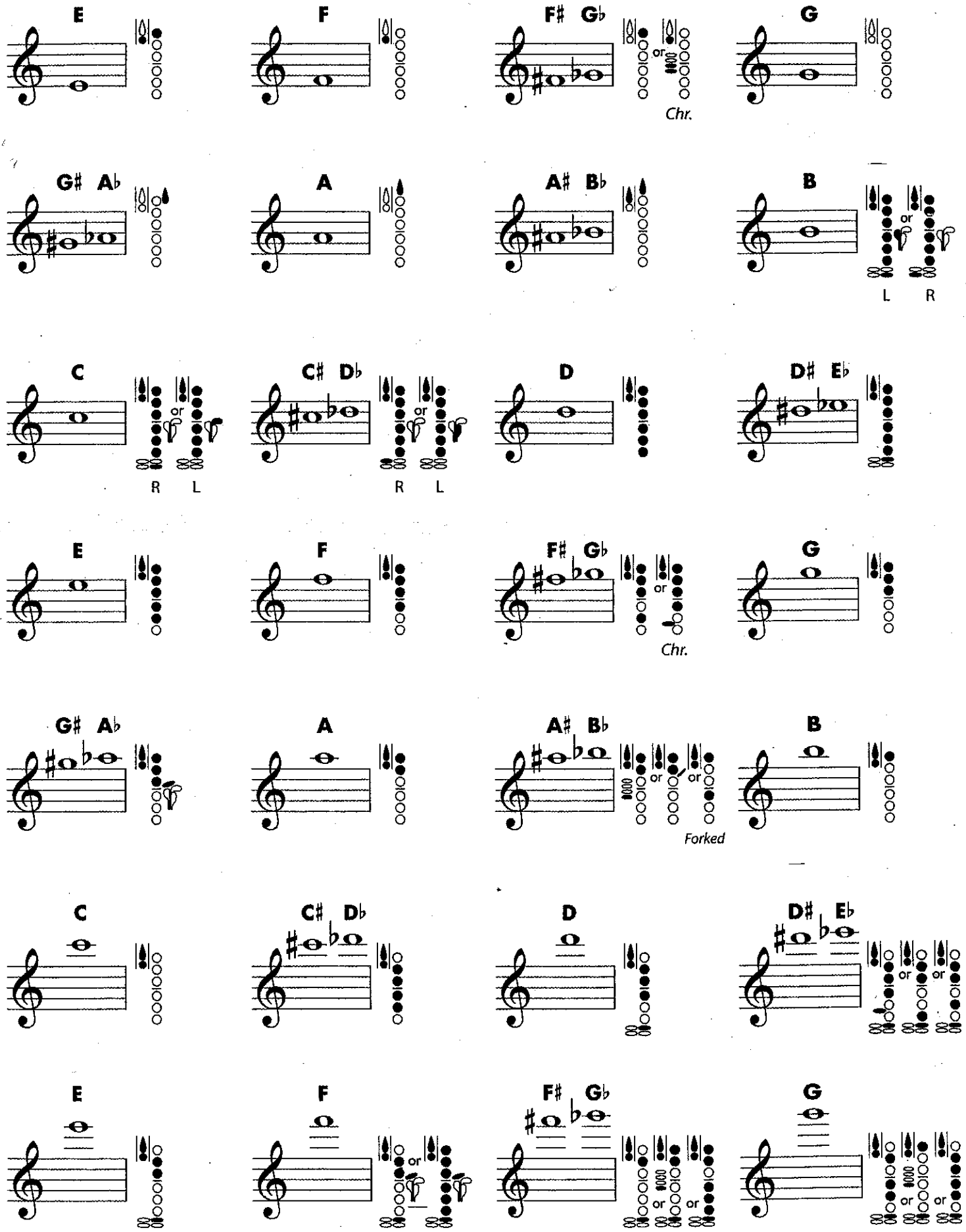




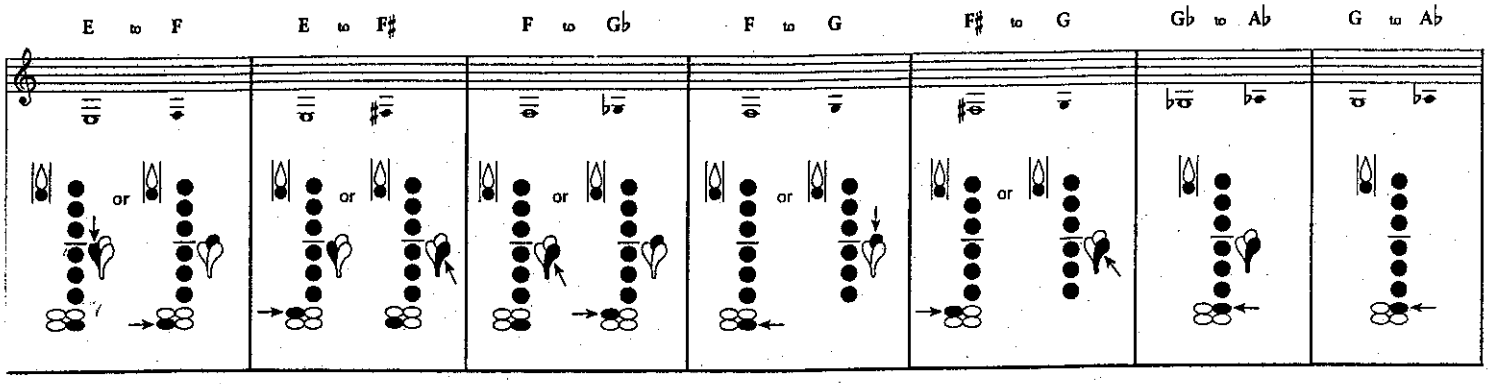


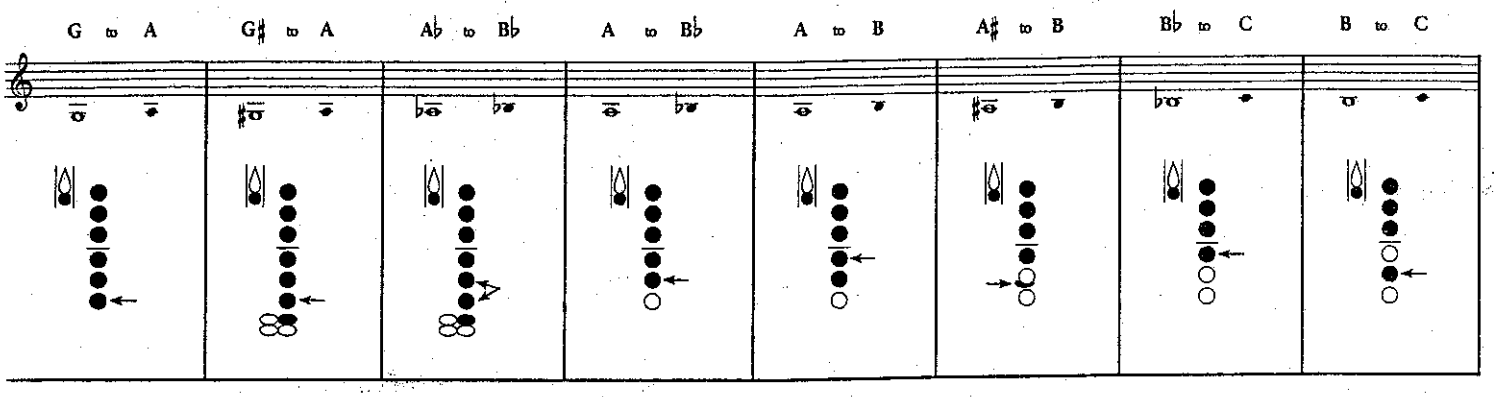
FINGERING CHART

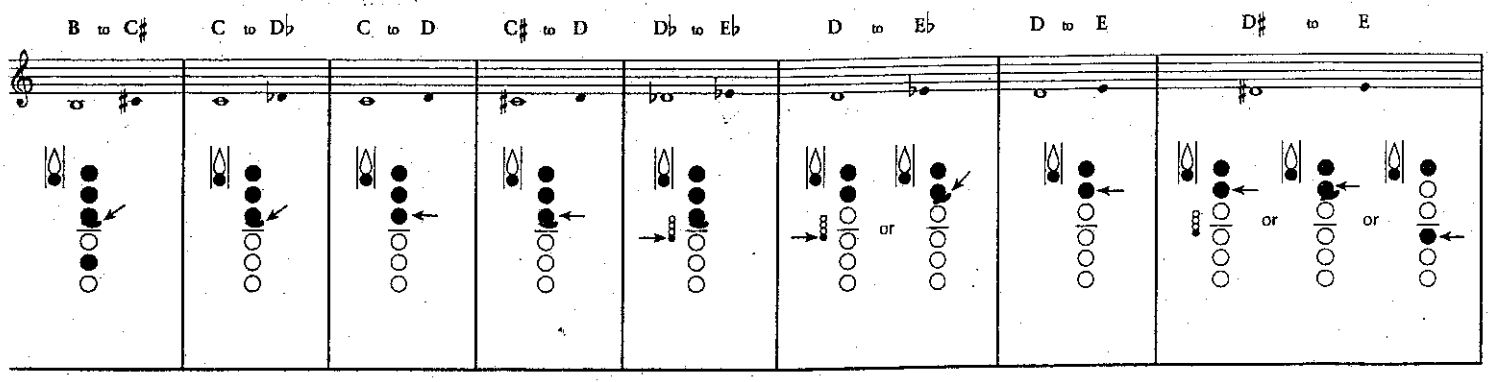
B♭ CLARINET

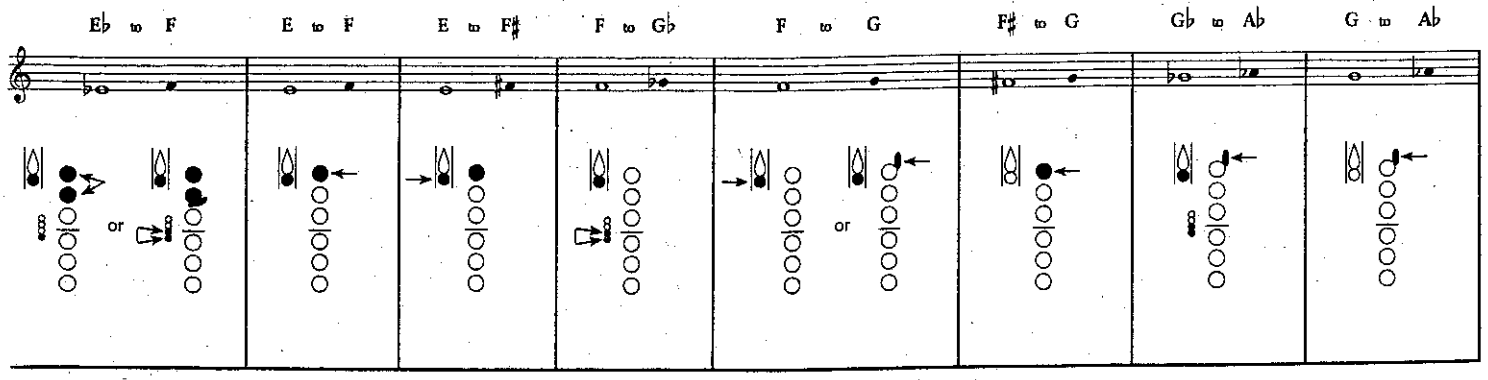


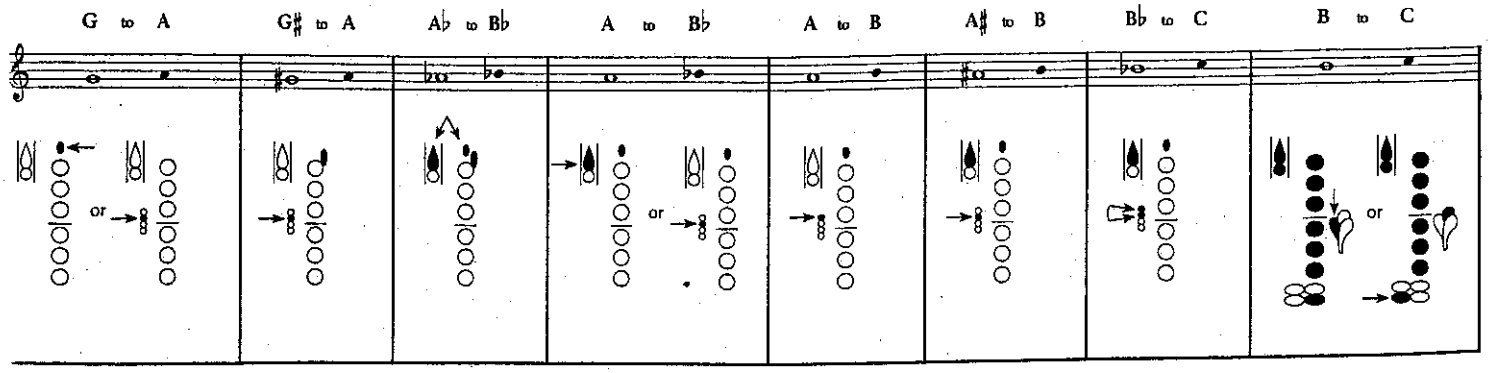
Clarinet Trill Fingering Chart



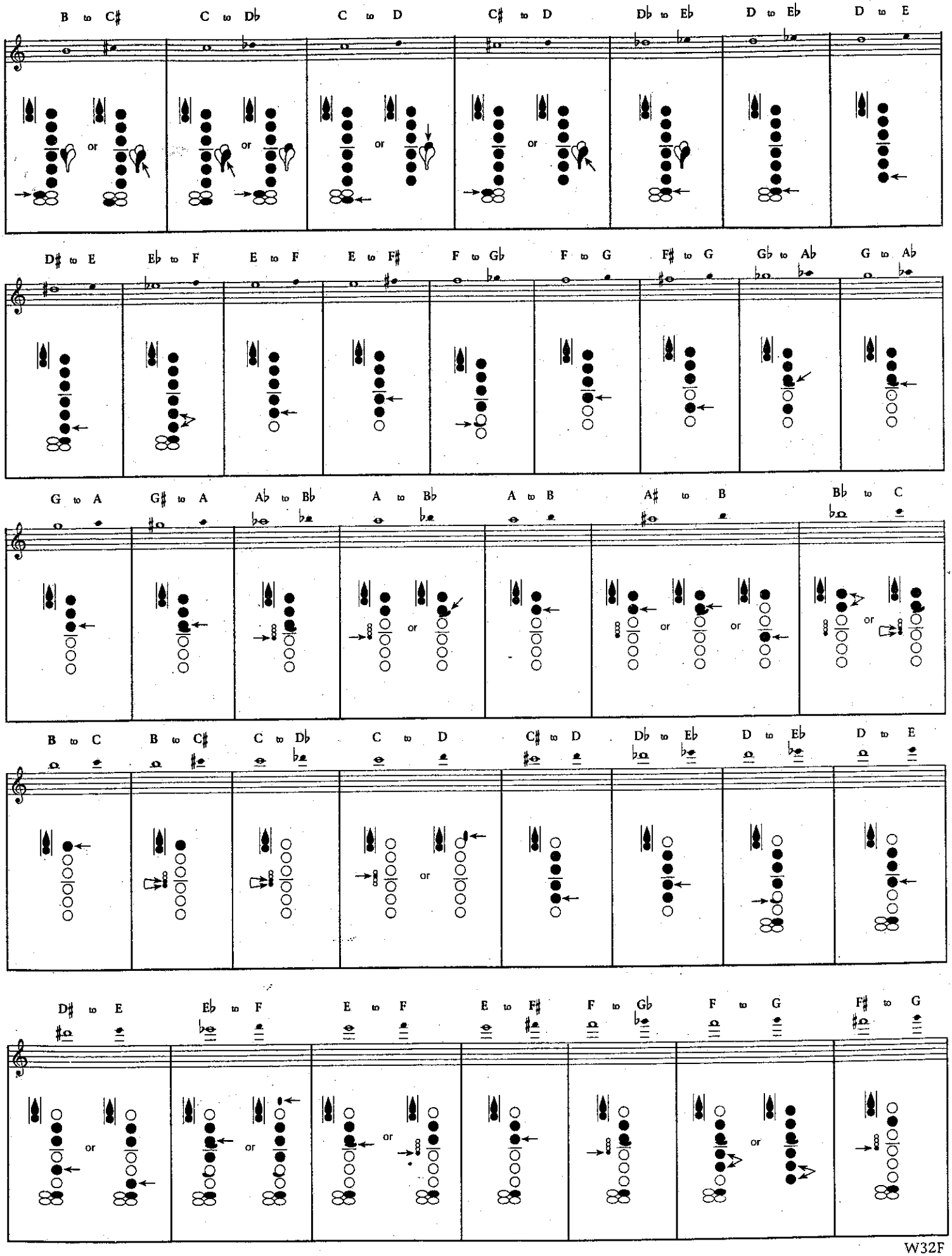




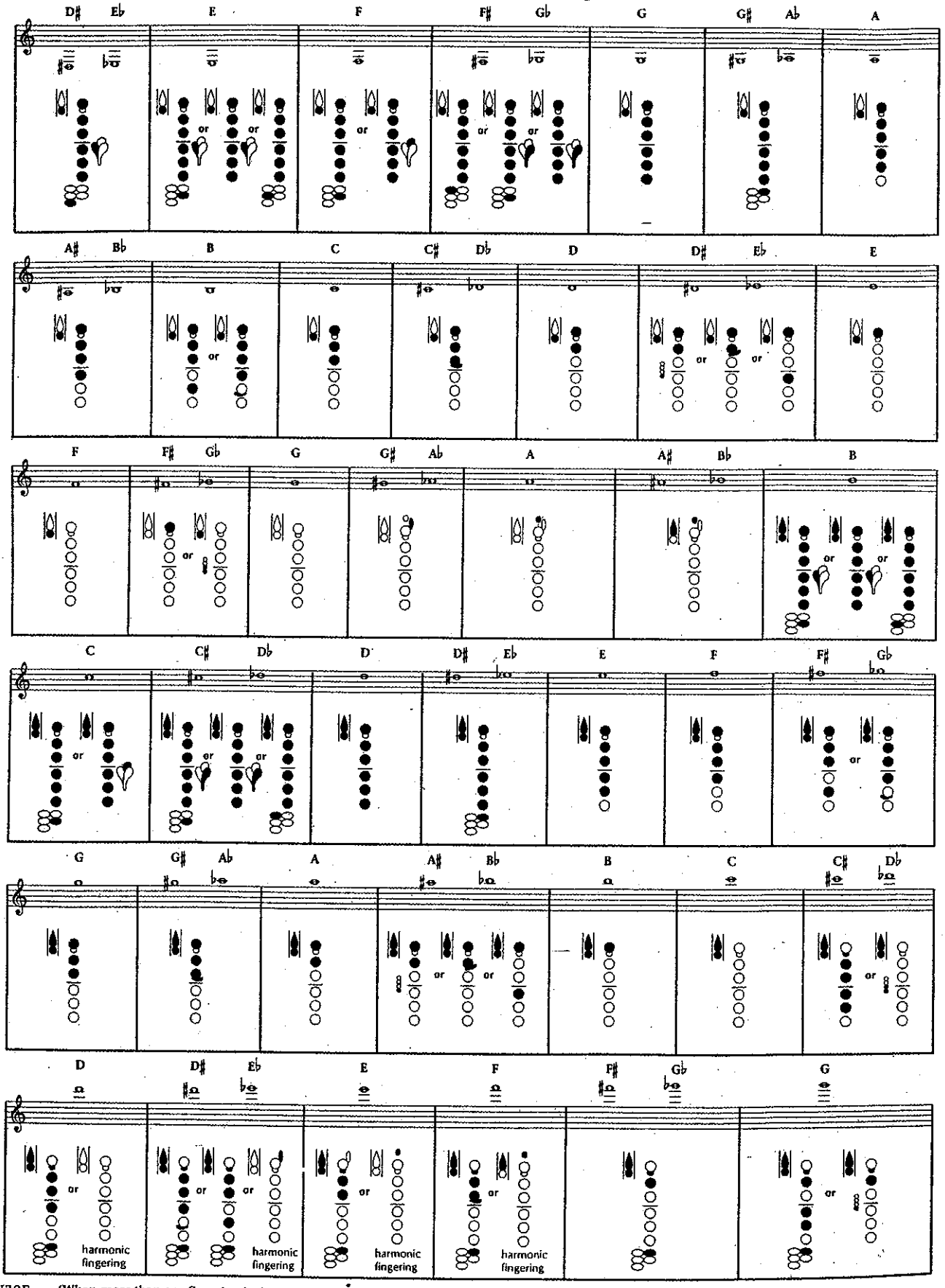




V32F (When more than one fingering is shown, the first is the most common.)


B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G
G♭ to A♭
G to A♭
G to A
G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
B to C
B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G
or

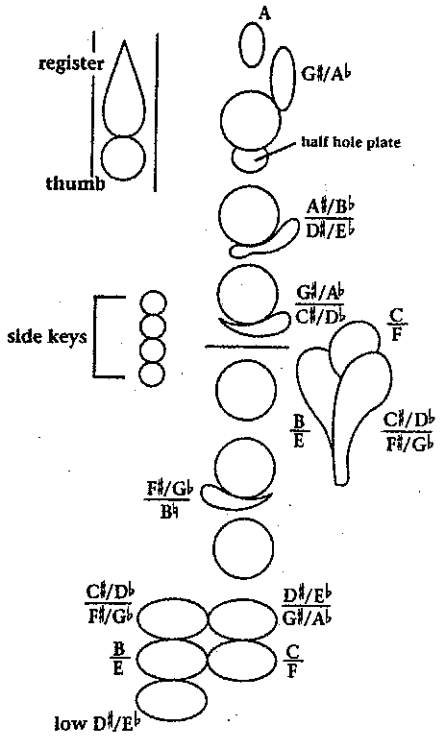
B♭ Bass Clarinet Fingering Chart



 (When more than one fingering is shown, the first is the most common.)

Bass Clarinet Key Diagram & Trill Exercises

Key Diagram, notes in this layout: B/E (with register key) / (without register key)

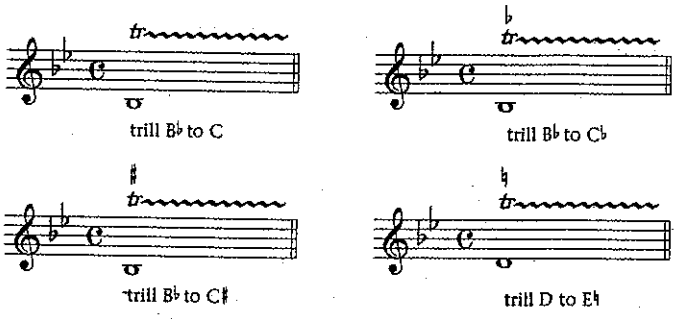


This graphic can be used as a reference for the fingering and trill charts.

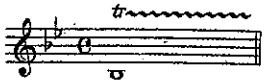
Trills are a form of musical ornamentation which involves a rapid, slurred, alternation between a main note and the note above.

Unless otherwise indicated, the trill should be played taking the key signature in consideration. Sharp (♯), flat (♭), or natural (♮) signs that appear above a trill notation indicate a departure from the key signature of the piece.

Examples of trill notation:

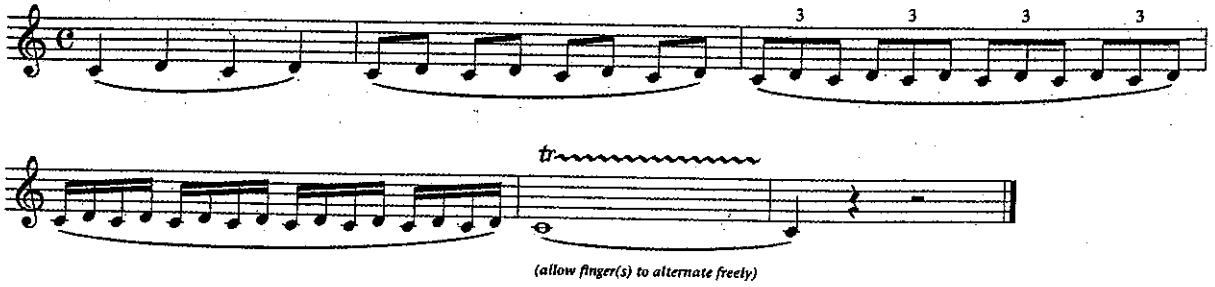


Practice trills by taking the indicated notes and creating an exercise that progresses from slow to fast measured rhythmic values - finally let the trill finger(s) alternate freely. Using a metronome will greatly enhance this drill technique.

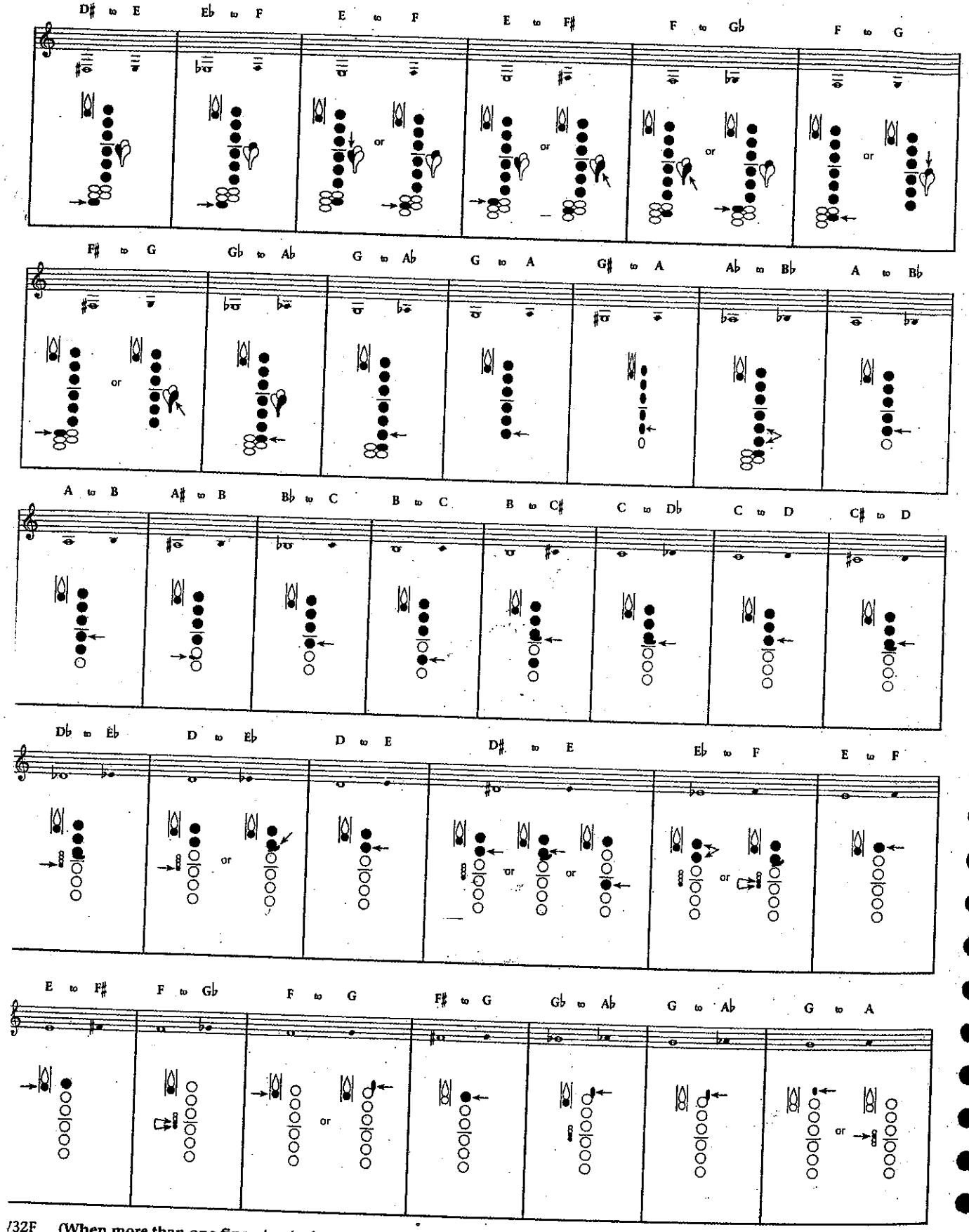


the indicated notes are B♭ to C

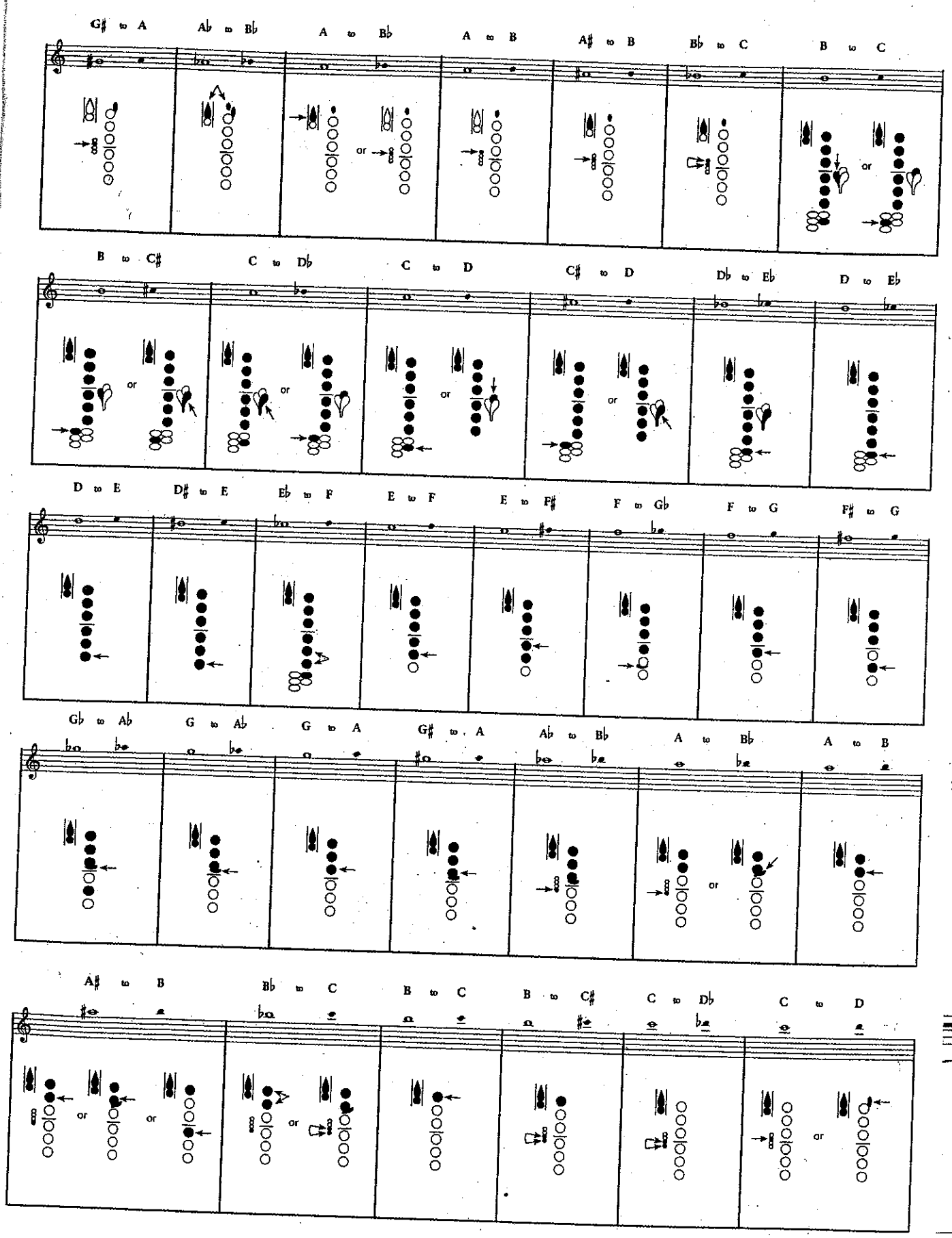
Measured Trill Exercise:



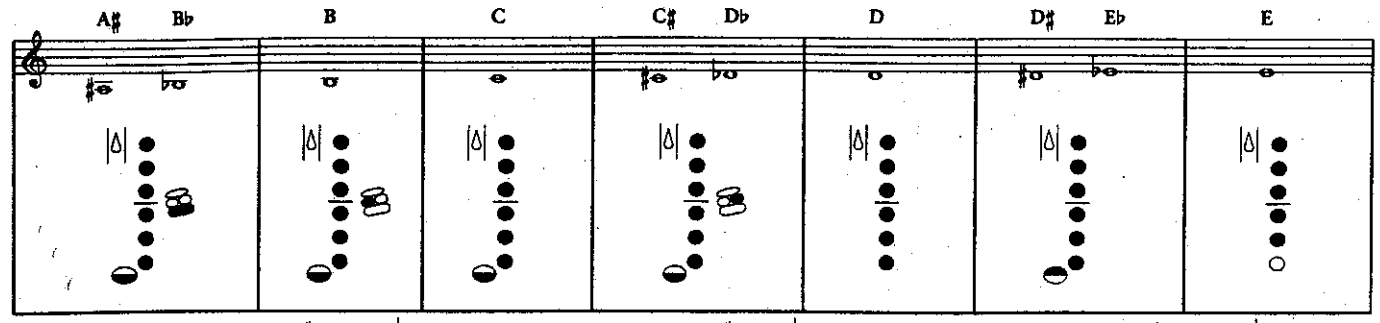
Bass Clarinet Trill Fingering Chart

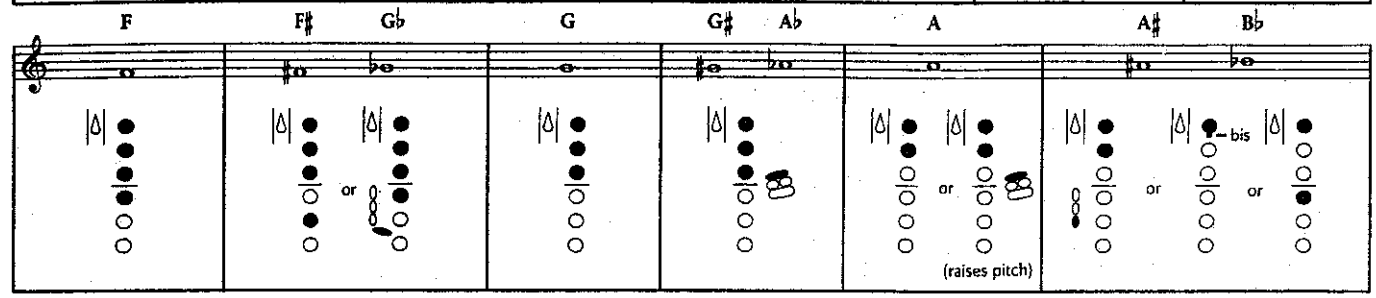


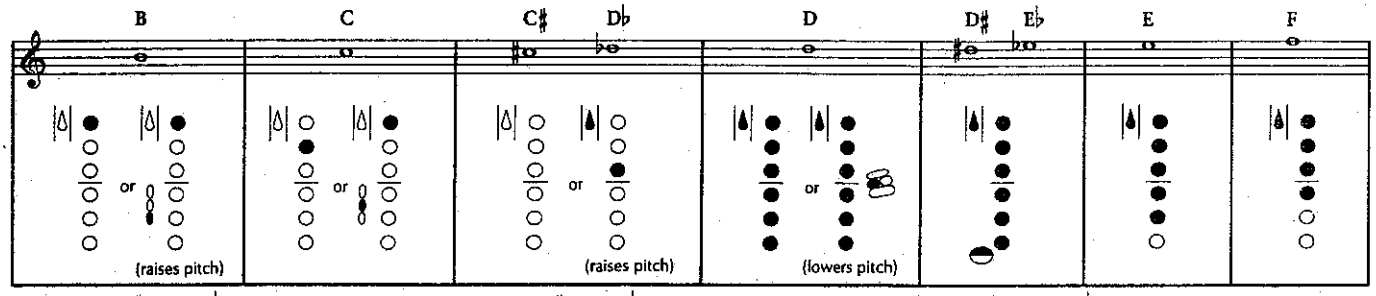
/32F (When more than one fingering is shown, the first is the most common.)

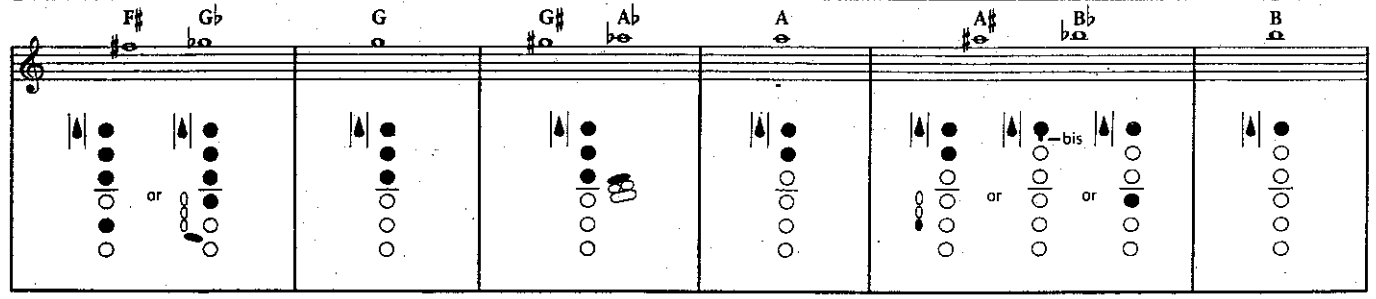

G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
B to C
B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G
G♭ to A♭
G to A♭
G to A
G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
B to C
B to C♯
C to D♭
C to D
or

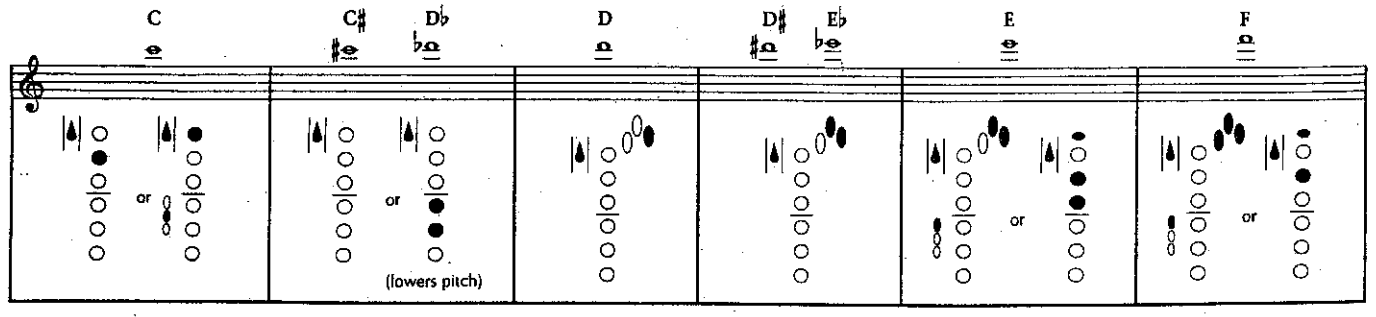
E♭ Alto Saxophone Fingering Chart



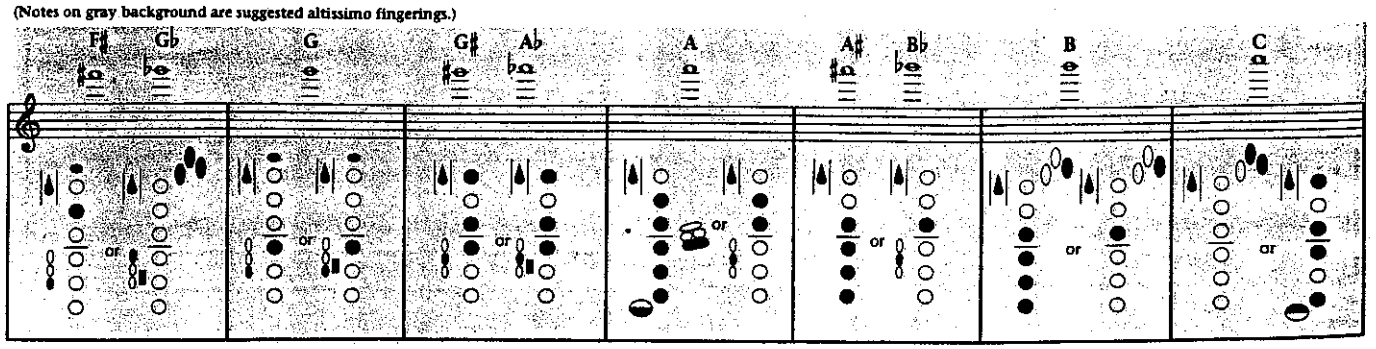








(Notes on gray background are suggested altissimo fingerings.)



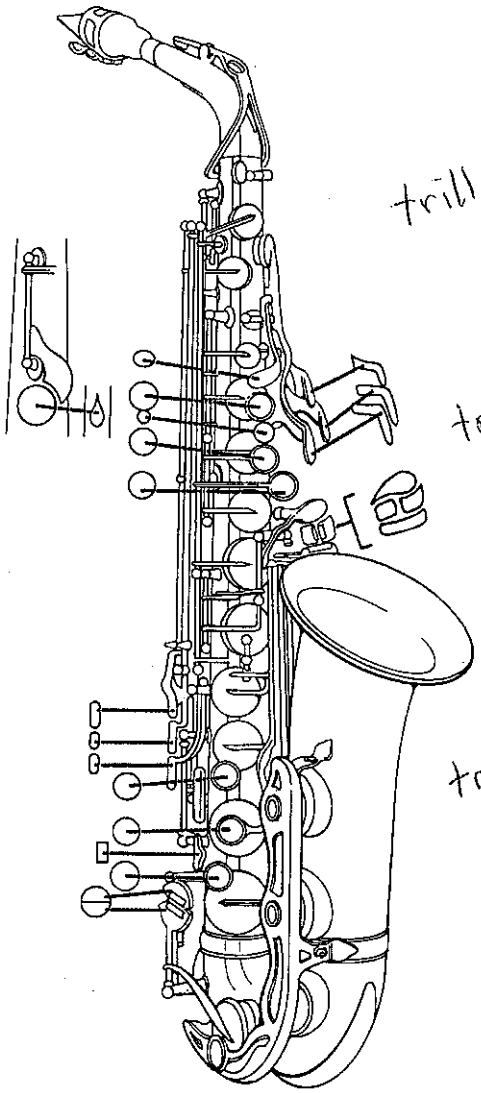
 (When more than one fingering is shown, the first is the most common.)

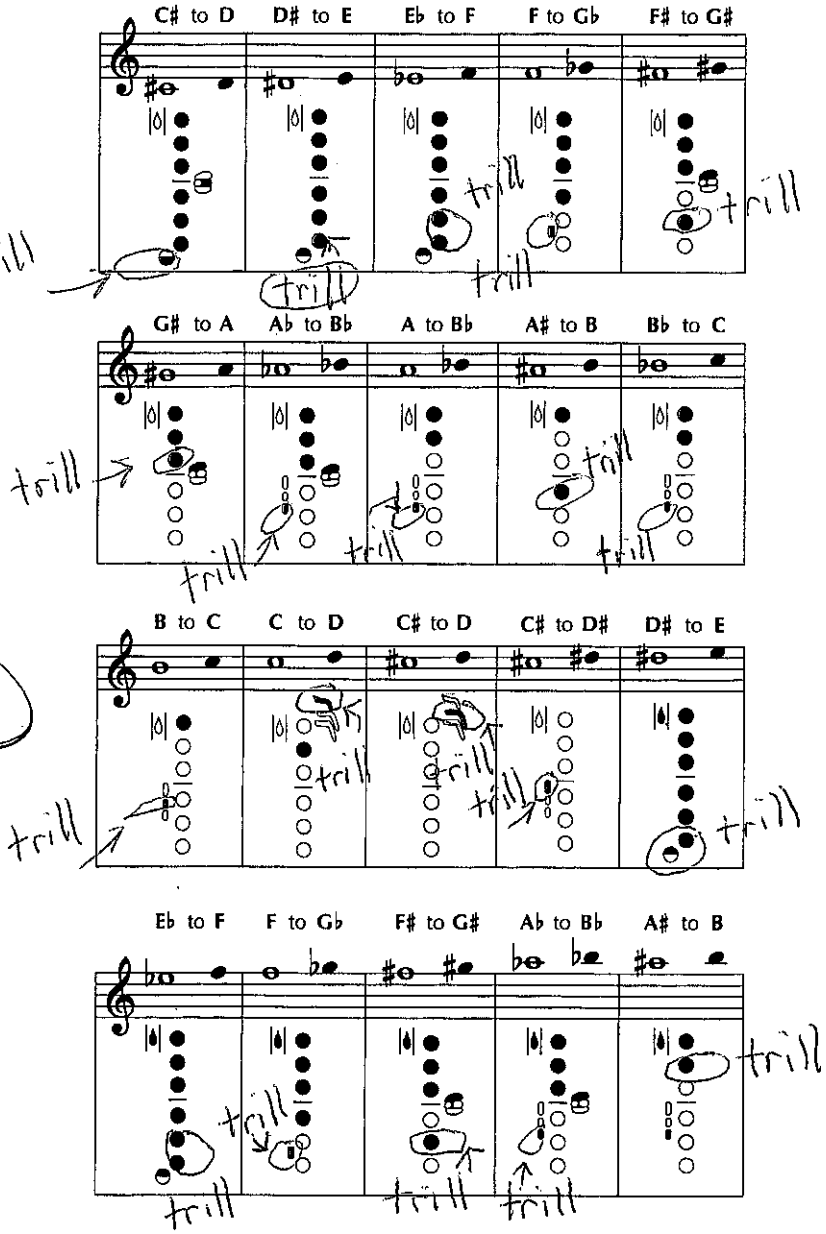
E♭ Alto Saxophone Trill Fingering Chart

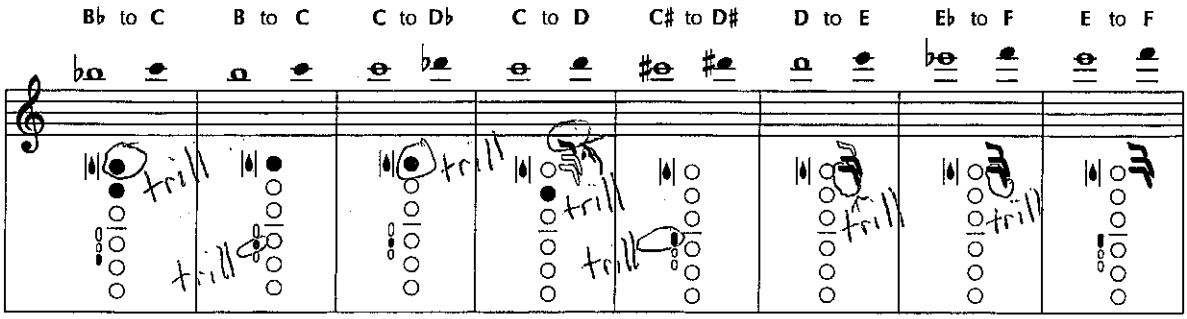
Move the red key rapidly to produce the trill.

○ = open

● = pressed down

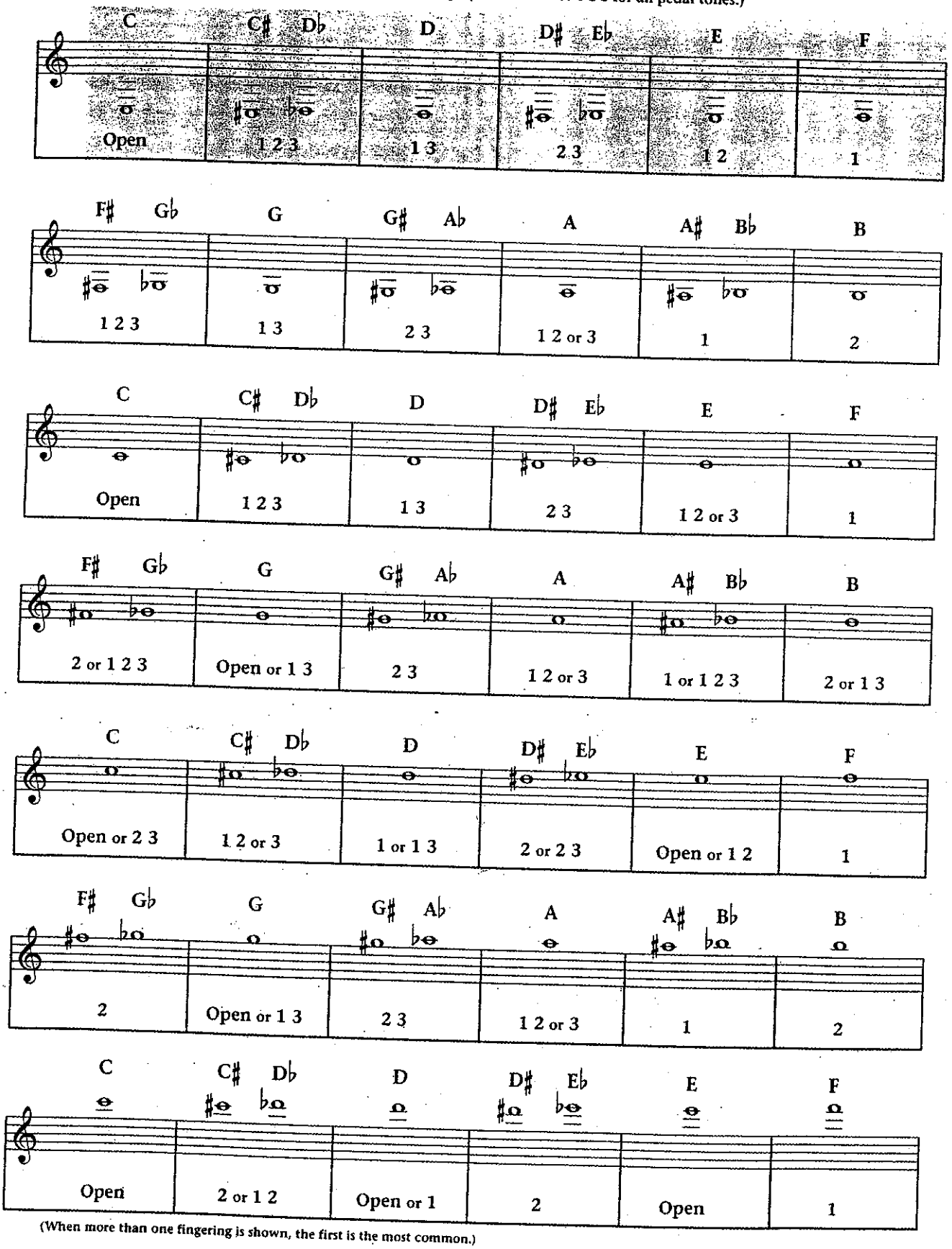






B♭ Trumpet Fingering Chart

(Notes on gray background are pedal tones -- younger players should use 1 2 3 for all pedal tones.)



(When more than one fingering is shown, the first is the most common.)

W32F

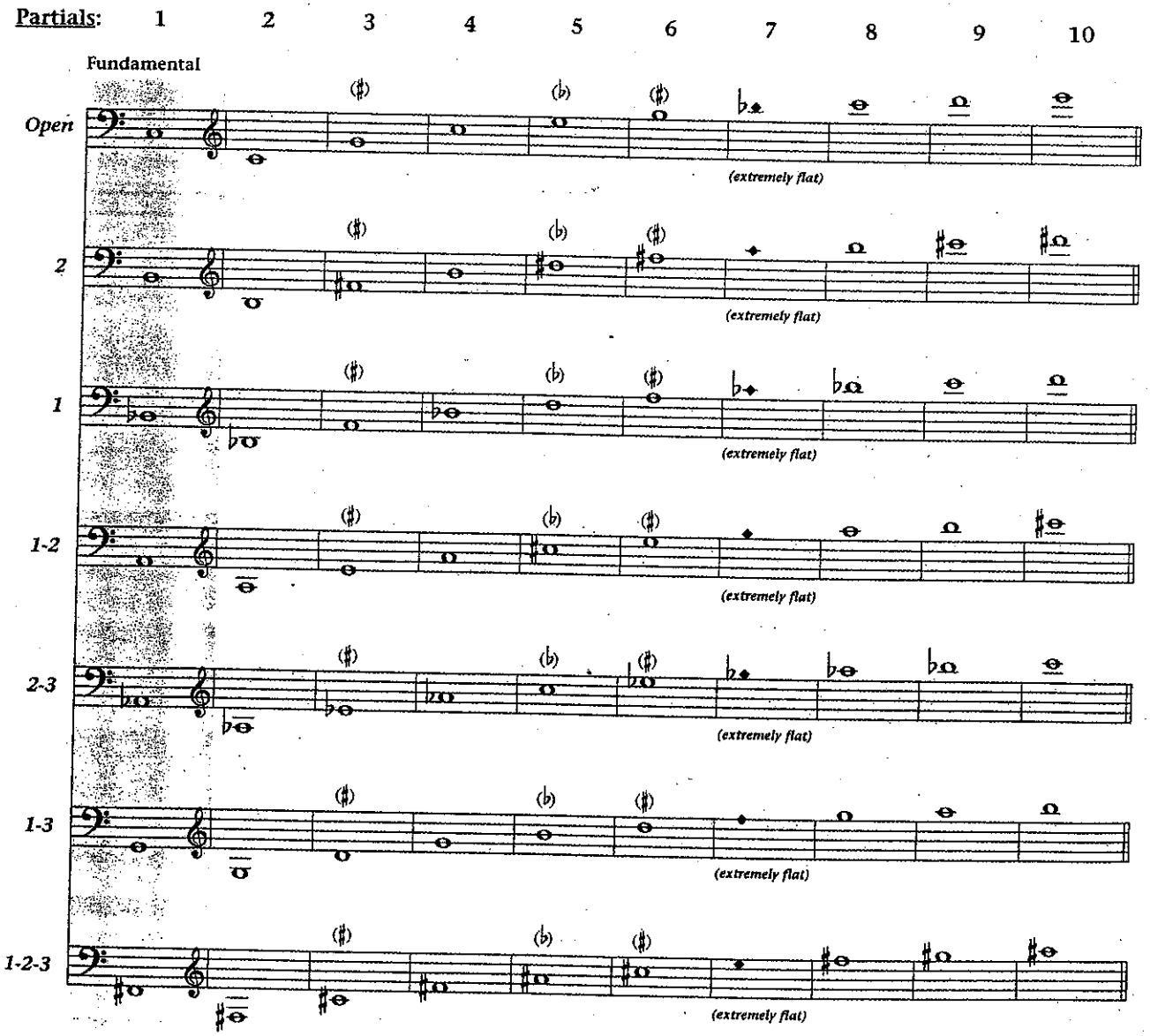
Trumpet Harmonic Series

The fundamental pitch of the trumpet/cornet is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 10th partial.

The 7th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head). The 5th partial is noticeably flat while the 3rd and 6th harmonics are slightly sharp.

Although the first partial (fundamental) is included on this chart, the small bore of the trumpet/cornet does not allow these notes to be played with a characteristic tone.



French Horn Fingering Chart

Many players prefer to use the B♭ Horn (trigger) when they reach second line G♯ and continue to use it throughout the upper register.

C	C♯ D♭	D	D♯ E♭	E	F
Open	T 2 3	T 1 2	T 1	T 2	T open

F♯ G♭	G	G♯ A♭	A	A♯ B♭	B
1 2 3	1 3	2 3	1 2	1	2

C	C♯ D♭	D	D♯ E♭	E	F
Open	T 2 3 or 1 2 3	T 1 2 or 1 3	T 1 or 2 3	T 2 or 1 2	T open or 1

F♯ G♭	G	G♯ A♭	A	A♯ B♭	B
2	Open	2 3	1 2	1	2

C	C♯ D♭	D	D♯ E♭	E	F	F♯ G♭
Open	1 2	1	2	Open	1	2

G	G♯ A♭	A	A♯ B♭	B	C
Open	T 2 3 or 2 3	T 1 2 or 1 2	T 1 or 1	T 2 or 2	T open or Open

C♯ D♭	D	D♯ E♭	E	F	F♯ G♭
T 2 3 or 1 2 or 2	T 1 2 or 1 or Open	T 1 or 2	T 2 or Open	T open or 1	T 2 or T 1 2 or 2

G	G♯ A♭	A	A♯ B♭	B	C
T open or T 1 or Open	T 2 3 or T 2 or 2 3	T 1 2 or T open or 1 2	T 1 or 1	T 2 or 2	T open or Open

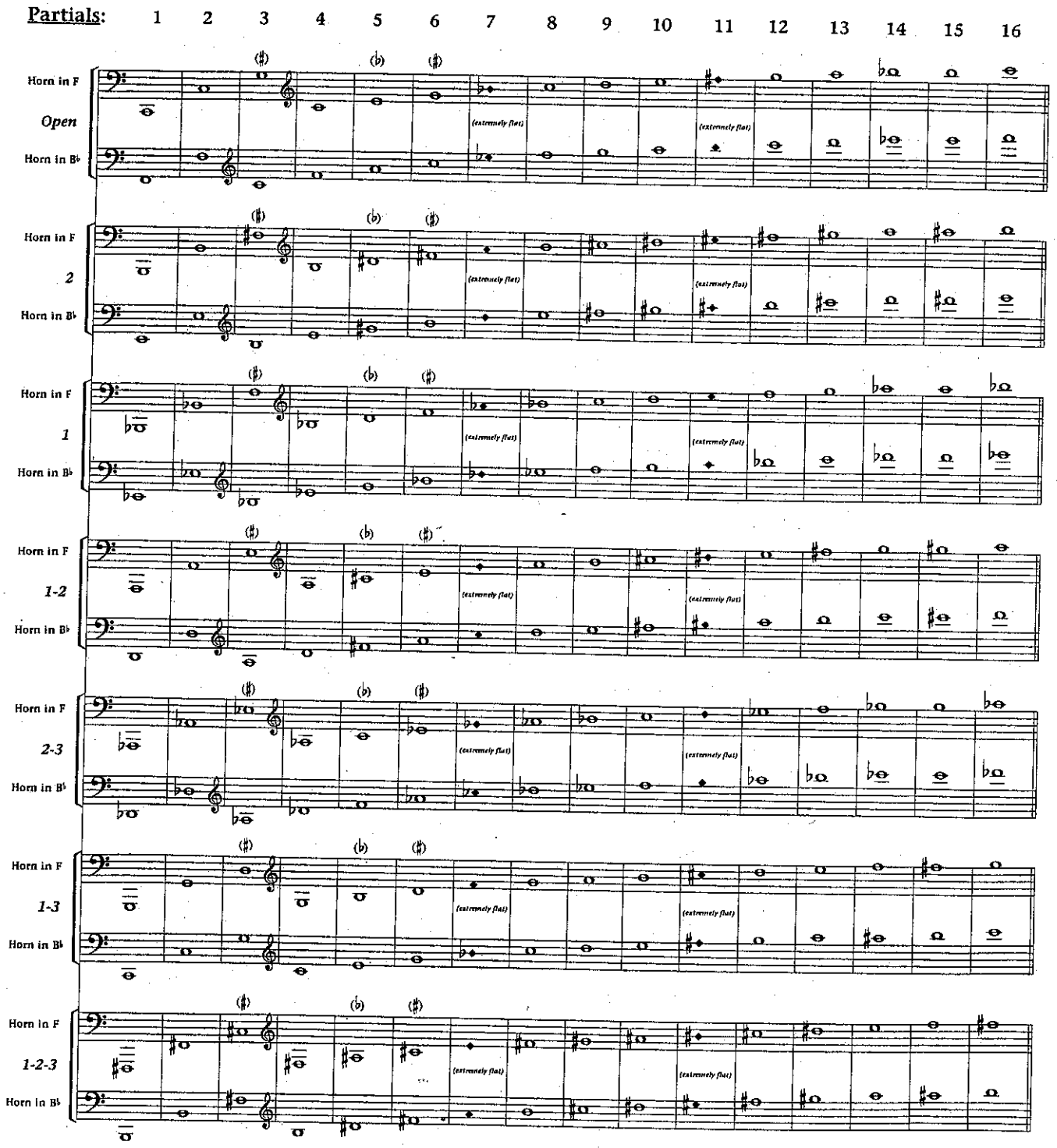
(When more than one fingering is shown, the first is the most common.)

French Horn Harmonic Series

The fundamental pitch of the French Horn is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 16th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head). For both Horn in F and Horn in B♭ the 5th partial is noticeably flat while the 3rd and 6th harmonics are slightly sharp.



Trombone Position Chart

Notes on gray background are pedal tones.

F	F♯ G♭	G	G♯ A♭	A	A♯ B♭
6	5	4	3	2	1

B	C	C♯ D♭	D	D♯ E♭	E	F
T♭7 (lip down)	T 7	T 6	T♭4	T♭3	7 or T 2	6 or T 1

F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C
5	4 or T♭6	3 or T 6	2 or T♭4	1 or T♭3	7 or T♭2	6 or T 1

C♯ D♭	D	D♯ E♭	E	F	F♯ G♭	G
5	4	3	2 or 7	1 or 6	5	4

G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
3 or 7	2 or 6	1 or ♯5	4 or ♭7	3 or ♭6	2 or ♭5

D	D♯ E♭	E	F	F♯ G♭	G
1 or ♭4	3 or ♯6	2 or ♯5	1 or ♯4 or 6	♯3 or 5 or 7	♯2 or 4 or 6

G♯ A♭	A	A♯ B♭	B	C	D
3 or 5 or 7	2 or 4 or 6	1 or 3 or 5	2 or 4	3 or ♭1 or 6	1 or ♭4

(When more than one position is shown, the first is the most common.)

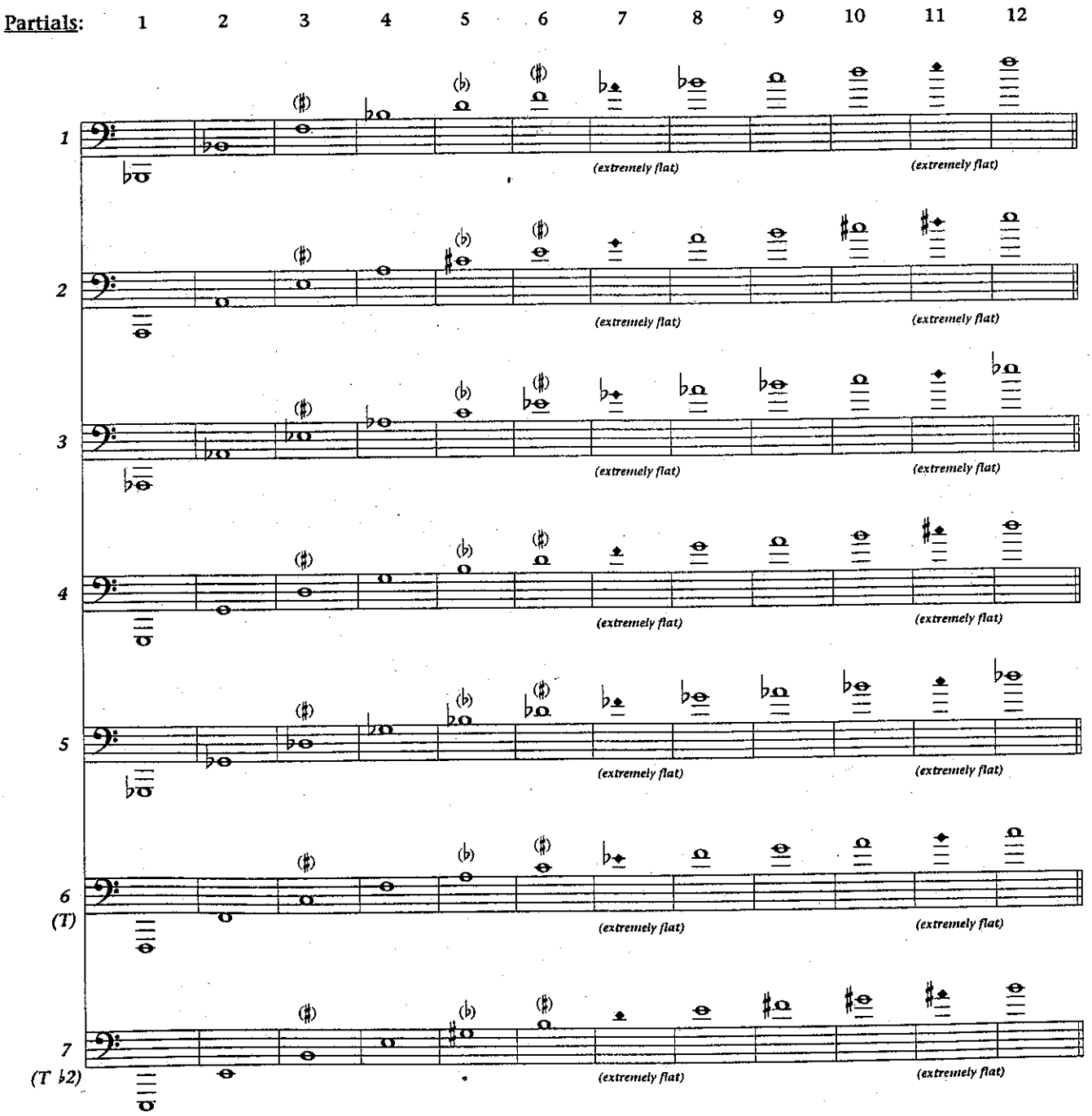
Trombone Harmonic Series

The fundamental pitch of the trombone is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing the slide positions.

Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

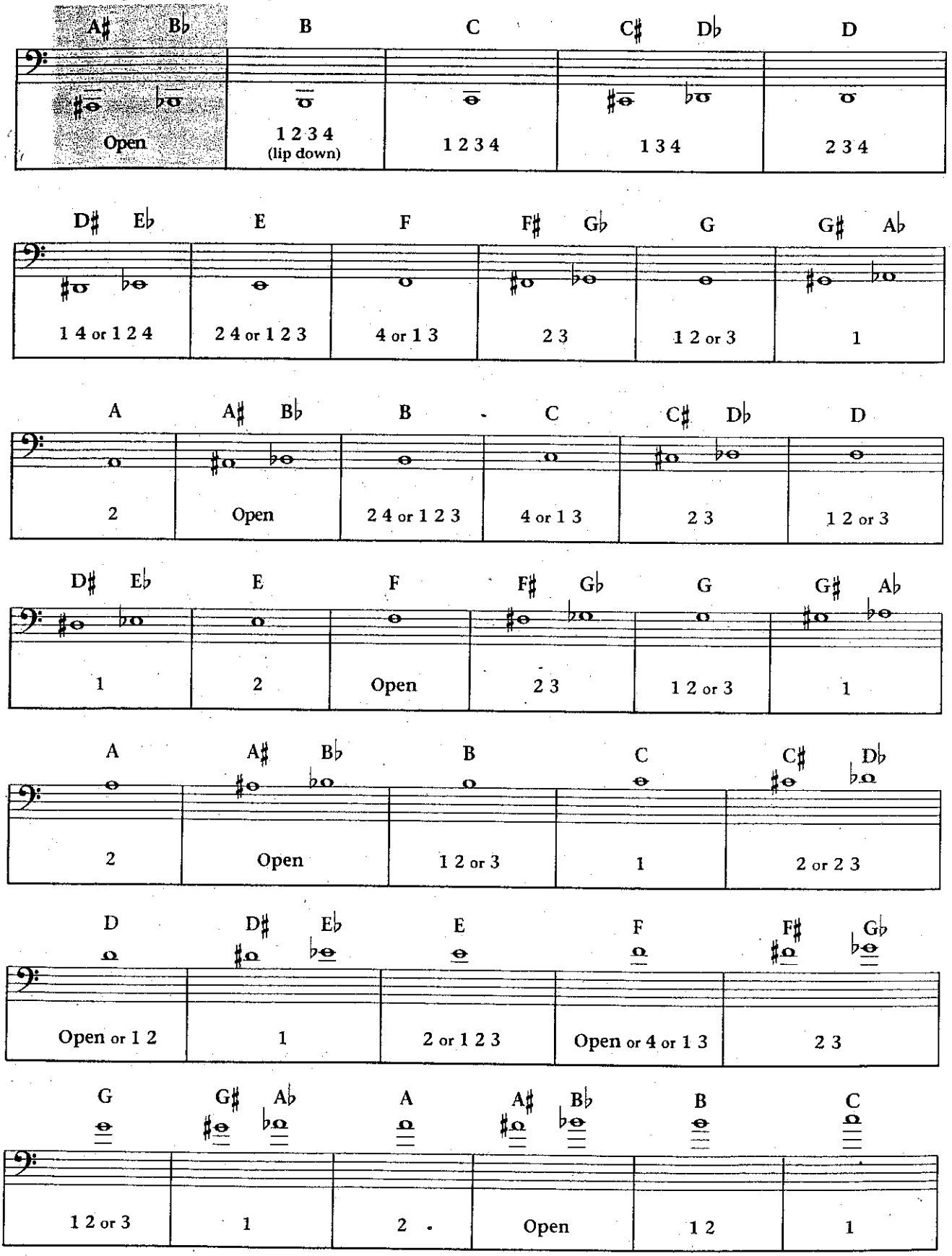
The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).



Euphonium B.C. Fingering Chart

(Non Compensating)

Notes on gray background are pedal tones.



(When more than one fingering is shown, the first is the most common.)

V32F

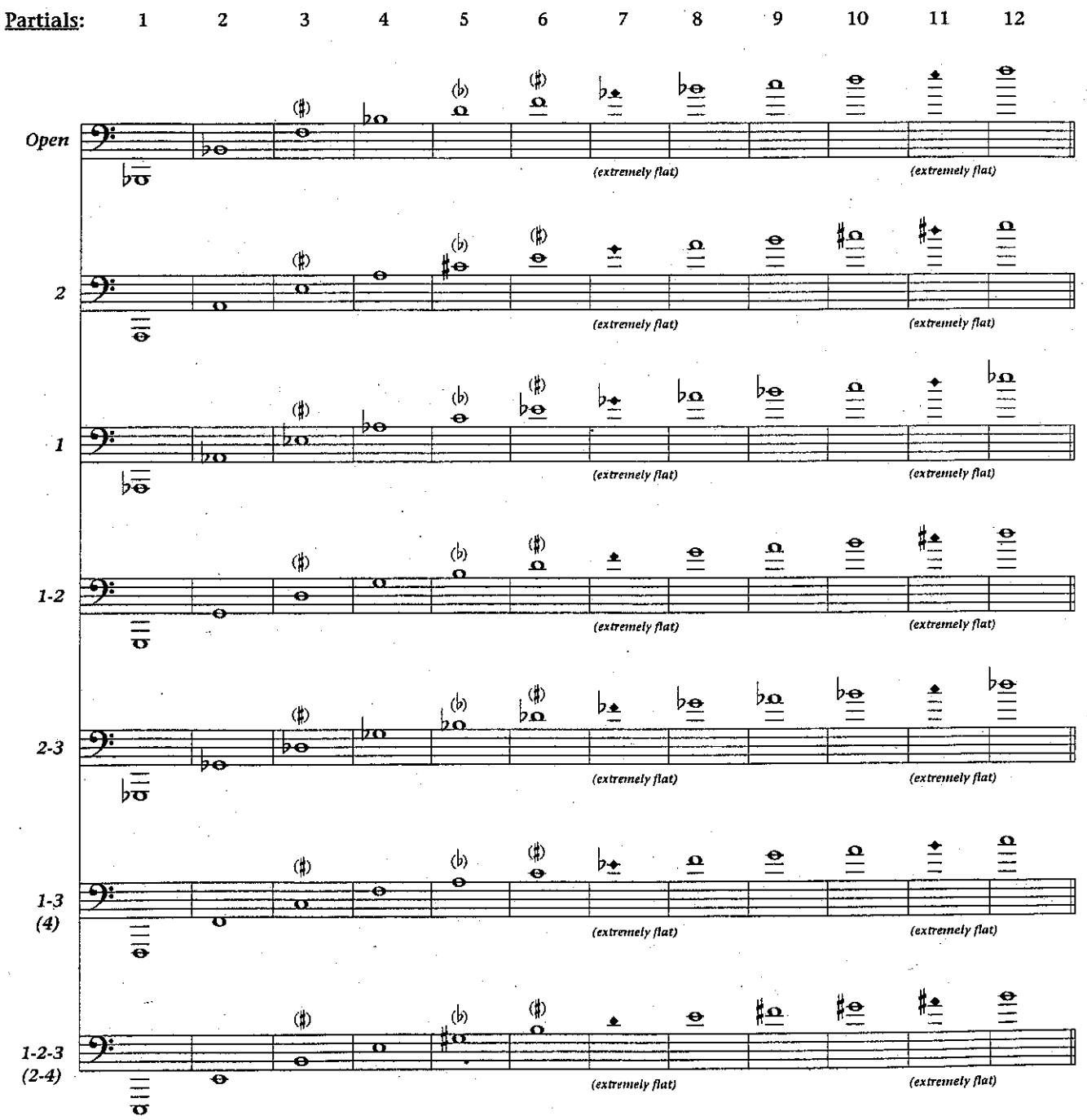
Euphonium B.C. Harmonic Series

The fundamental pitch of the euphonium is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves.

Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).



Tuba Fingering Chart

Notes on gray background are pedal tones.

	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F
BB♭ Tuba	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4	2 4 or 1 2 3	4 or 1 3
C Tuba	1	2	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4

	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
BB♭ Tuba	2 3	1 2	1	2	Open	2 4 or 1 2 3	4 or 1 3	2 3
C Tuba	2 4	4	2 3	1 2	1	2	Open	2 4

	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A
BB♭ Tuba	1 2	1	2	Open	2 3	1 2	1	2
C Tuba	4	2 3	1 2	1	2	Open	2 3	1 2

	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F
BB♭ Tuba	Open	1 2	1	2	Open	1	2	Open
C Tuba	1	2	Open	1 2	1	2	Open	1

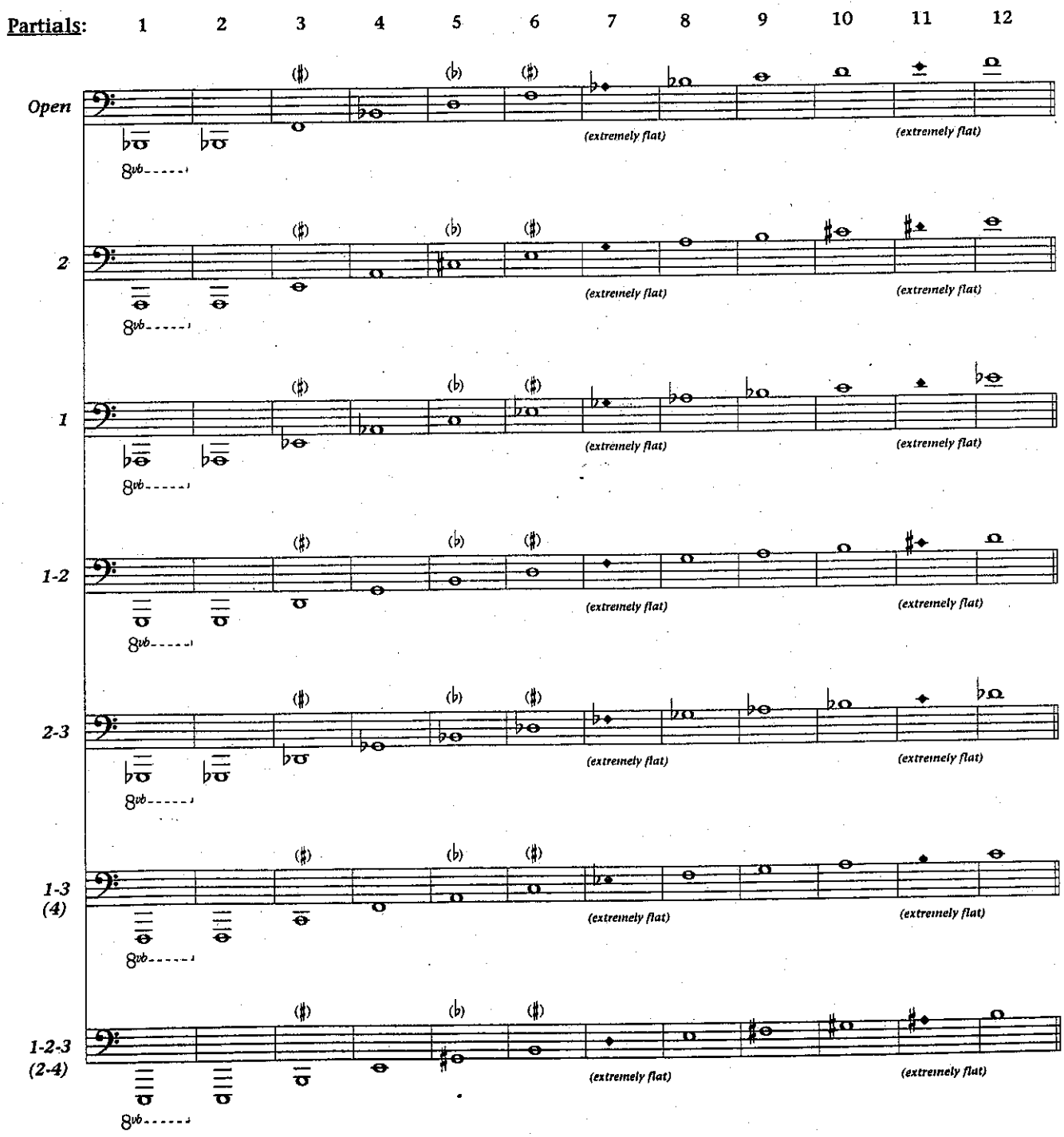
	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
BB♭ Tuba	2 3	1 2	1	2	Open	1 2	1	2
C Tuba	2	Open	2 3	1 2	1	2	Open	1 2

	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭
BB♭ Tuba	Open	1	2	Open	2 3	1 2	1	2	Open
C Tuba	1	2	Open	1	2	Open	2 3	1 2	1

(When more than one fingering is shown, the first is the most common.)

Tuba Harmonic Series

The fundamental pitch of the tuba is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).