

Figure 6.5. Bassoon Fingering Chart

Bassoon Key Chart

<p>Left Hand</p> <p>LT</p> <p>B\flat B C D</p> <p>D flick B flick A flick C\sharp Whisper key</p>	<p>LH</p> <p>E sliver E E\flat sliver D C D\sharp "Resonant Key" low C\sharp</p> <p>1st finger 2nd finger 3rd finger 4th finger (pinky)</p>	<p>Right Hand</p> <p>RT</p> <p>B\flat E "pancake key" F\sharp G\sharp</p> <p>B\flat sliver C\sharp B A G F F\sharp G\sharp</p> <p>1st finger 2nd finger 3rd finger 4th finger (pinky)</p>
<p>Legend</p> <p>\downarrow S indicates notes that are often Sharp in pitch.</p> <p>\downarrow F indicates notes that are often Flat in pitch.</p> <p>\downarrow vS indicates notes that are VERY SHARP in pitch.</p> <p>\downarrow vF indicates notes that are VERY FLAT in pitch.</p> <p>F = Flat S = Sharp</p> <p>Stable Tuning Note indicates notes most stable for tuning in band.</p> <p>● indicates suggested fingerings to add.</p> <p>● indicates suggested fingerings to subtract.</p>		

NOTE: Fingering chart does NOT include all alternate and trill fingerings. The chart attempts to identify the best fingering choices for use in lyrical & technical passages and only when alternate fingerings must be used to correct resonance and/or pitch.

General Note: The bassoon will play **sharper** in pitch as one plays **softer**.
 The bassoon will play **flatter** in pitch as one plays **louder**.
 To \downarrow pitch, one can **close** selected tone holes and keys to a regular fingering.
 To \uparrow pitch, one can **open** selected tone holes and keys to a regular fingering.

<p>Stable Tuning Notes with Band:</p> <p>Concert B\flat, F, A</p>	<p>Concert F Concert A Concert B\flat</p> <p>* F A * B\flat C A</p>	<p>Best Tuning Notes for Bassoon Alone:</p> <p>C A</p>
<p>* Pitch may play flat with younger players.</p>		

To correct sharpness in pitch:

1. Relax lips and compression on reed; lips still puckered, but with less firmness.
2. Open up the inside of mouth to reduce *biting*; (vowel = **aw**)

To correct flatness in pitch: (make sure bucal and reed is pushed in all the way), then:

1. Use a faster and more focused air; maintain air support and aim air forward and higher in mouth (vowel = **ee**)
2. Firm the lips; use a smaller lip opening and press lip corners *in* to sides of reed.
3. Take more reed in mouth; more lips in contact with reed.



Typically sharp in low register, therefore open reed tip and relax embouchure. In addition, pulling the bass-joint slightly may help lower pitch in this register

vs					
<p>A# Bb</p>	<p>B</p>	<p>C</p>	<p>C# Db</p>	<p>D</p> <p><i>* Adv. Technique only</i></p>	<p>D# Eb</p> <p><i>* Adv. Technique only</i></p>
			if S	if S	if S
vs					
<p>E</p> <p><i>if C# key is not added</i></p>	<p>F</p>	<p>F# Gb</p> <p><i>(On student models, both F# keys operate the same tone hole, so there is no pitch difference.)</i></p>		<p>G</p>	<p>G# Ab</p>
		if S	if S	if F	if F
		<p><i>* Use as Regular fingering regardless of what method book illustrates; + C# key</i></p>			
Stable Tuning Note					
<p>A</p>	<p>A# Bb</p>	<p>B</p>	<p>C</p>	<p>C# Db</p> <p><i>(poor quality)</i></p>	<p>D</p>
if S	if S			if F	if F



<p>D# E\flat</p> <p><i>* Use as Regular fingering regardless of what method book illustrates.</i></p> <p>if F</p>		<p>E</p> <p><i>(tune with tenor joint)</i></p> <p>if S</p>		<p>F</p> <p><i>*May play flat w young players.</i></p> <p>if S</p>		<p>F# G\flat</p> <p>(Back F#) [primary] (Front F#) [secondary]</p> <p><i>(On student models, both F# keys operate the same tone hole, so there is no pitch difference.)</i></p> <p>if S</p>		<p>G</p> <p><i>* Use as Regular fingering regardless of what method book illustrates.</i></p> <p>if S</p>	
<p>whisper key is no longer used from note A and above; exceptions: high F#, G, G#</p>									
<p>G# A\flat</p> <p>if S</p>		<p>A</p> <p>if S</p>		<p>A# B\flat</p> <p><i>*May play flat w young players.</i></p> <p>if S</p>		<p>B</p> <p>if S</p>		<p>C</p> <p><i>(tune with long joint)</i></p> <p>if S</p>	
<p>Bassoonists require a good embouchure and a balanced, quality reed to play with good pitch and tone. The reed should be placed in the mouth about 3/4 of the distance from the tip of the reed to the first (top) wire.</p>									
<p>C# D\flat</p> <p>[primary] [secondary]</p> <p>if S</p>		<p>D</p> <p>if F</p>		<p>D# E\flat</p> <p>if F</p>		<p>E</p> <p>if F</p>		<p>F</p> <p>[primary] [secondary]</p> <p>if F</p>	



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whisper key is used again for high F#, G, G#

# F# Gb		G				# G# Ab	
LT	LH	LT	LH	LT	LH	LT	LH
RT	RH	RT	RH	RT	RH	RT	RH
<i>if F</i>		<i>if S</i>				<i>if S</i> (LH-D# optional)	

A	# A# Bb		B	C
LT	LT	LH	LT	LT
LH	LH	LH	LH	LH
RT	RT	RH	RT	RT
RH	RH	RH	RH	RH
<i>if S</i>	<i>(better timbre)</i>		<i>if F</i>	<i>if F</i>

* Not all bassoons have this key.

! CAUTION !

Every instrument, even identical models, can have varying pitch tendencies. Learn the pitch of your instrument and advance your skills to *voice / place / lip* every note in tune. Use alternate fingerings only when necessary!

If consistently sharp in pitch:

1. Is embouchure too tight?
2. Is reed strength too hard?
3. Taking too much reed in mouth?
4. Is bocal length too short?

If consistently flat in pitch:

1. Is embouchure too loose?
2. Is reed strength too soft?
3. Taking too little reed in mouth?
4. Is bocal length too long?

