

Figure 6.9. Euphonium Fingering Chart

B $\flat$ - Euphonium (3- and 4- valve)

### Key Chart

RIGHT Hand

1 2 3 4

**S** indicates notes that are often *Sharp* in pitch.

**F** indicates notes that are often *Flat* in pitch.

**VS** indicates notes that are *VERY SHARP* in pitch.

**VF** indicates notes that are *VERY FLAT* in pitch.

**Stable Tuning Note** indicates notes most stable for tuning in band.

**●** indicates suggested *alternate* fingerings.

F = Flat    S = Sharp

! 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!

Stable Tuning Notes with Band: Concert B $\flat$ , F, A

 A# B $\flat$	 B compensating if S, lip down/drop jaw	 C compensating	 C# D $\flat$ compensating	 D compensating
Using the above compensating fingerings on a non-compensating horn will be very sharp.				
 D# E $\flat$ compensating	 E compensating	 F may be slightly sharp	 F# G $\flat$ may be slightly sharp	 G if S, try fingering below
 VF non-compensating	 VS lip down/drop jaw	 VS if S, lip down/drop jaw		
 VS S, pull 4th valve slide	 VS S, pull 4th valve slide			
 G# A $\flat$	 A if F, try fingering below	<p style="background-color: #e0f0e0; padding: 2px;">Stable Tuning Note*</p> A# B $\flat$	 B compensating	 C
		* May play sharp with younger players due to lack of lower range development.	 VS lip down/drop jaw	 VS lip down/drop jaw
			 S non-compensating S, pull 4th valve slide	



B - Euphonium (3- and 4- valve)

C# Db if S, lip down/drop jaw 	D if S, try fingering below  	D# Eb if S, lip down/drop jaw 	E if S, lip down/drop jaw 	F if S, lip down/drop jaw 

F# Gb if S, lip down/drop jaw 	G if S, try fingering below  	G# Ab 	A if F, try fingerings below  	A# Bb 

B if F, try fingering below 	C if F, try fingerings below  	C# Db if F, try fingering below 	D if F, try fingering below 
<i>The above 5th partial fingerings are usually flat, therefore use alternate fingerings below and/or play with a firm embouchure.</i>			

D# Eb if S, lip down/drop jaw 	E if S, lip down/drop jaw 	F if S, lip down/drop jaw 	F# Gb if S, lip down/drop jaw or pull 3rd-valve slide 	G if S, use fingering below  

G# Ab if F, try fingering below  	A if F, try fingering below  	A# Bb if S, use fingering below  

**To correct sharpness in pitch:**

1. Relax embouchure; pull jaw/lower teeth down & back.
2. Open up the inside of mouth; drop floor of mouth.

**To correct flatness in pitch:**

1. Focus air with more energy; increase air support and aim air forward and higher in mouth.
2. Firmer embouchure; more lip and air compression.

**If consistently sharp in pitch:**

1. Is embouchure too tight/tense?
2. Are all slides pushed all the way in?
3. Best mouthpiece for instrument/student?

**If consistently flat in pitch:**

1. Is embouchure too loose?
2. Are all slides pulled too far out?
3. Best mouthpiece for instrument/student?

