

FINGERING CHARTS

Figure 6.1. Flute Fingering Chart

Flute Key Chart

LEFT Hand

- Thumb [B^b, B]
- 1st finger
- 2nd finger
- 3rd finger
- 4th finger (pinkie) [G[#]]

RIGHT Hand

- 1st finger [A[#] Shake/B^b Lever]
- 2nd finger [D Trill]
- 3rd finger [D[#] Trill]
- 4th finger (pinkie) [E^b, C[#], C, B]
- Gizmo Key

- 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.

F = Flat S = Sharp

- Stable Tuning Note** indicates notes most stable for tuning in band.
- indicates suggested fingerings to *add*.
- indicates suggested fingerings to *subtract*.

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.

! 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 A, B^b, F

Best Tuning Notes for Flute Alone:
A, D

*First check that cork of headjoint is in aligned distance to the center of the embouchure tone hole. Then tune the headjoint draw-length by playing these two octave Ds (fingering D creates a closed tube to which the flute has been acoustically designed.)

Tune instrument with headjoint by pulling out if sharp or pushing in if flat. Headjoint cork should be 17 -17.3 mm from center of embouchure hole. Use notch in cleaning rod to check distance. Headjoint should not be pulled out any further than 1/4" (A442 pitched flutes can be pulled out as far as 5/8")

First Octave Typically flat in low register, therefore humor pitch up by directing air-stream up and/or rolling out slightly.

* flute with low B key



Tune at *mf* (not any softer or louder) and maintain steady air support.

F# G^b

G

G# A^b

Stable Tuning Note A

Ok Tuning Note A# B^b

B

Second Octave

C C# D^b D D# E^b E F F# G^b

If S If S If F If F

Stable Tuning Note

G G# A^b A A# B^b B C C# D^b

If S If S



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Third Octave

D D# Eb E F F# Gb G

If F for soft notes only (prevents flatness) If S for soft notes only (prevents flatness) If S for soft notes only (prevents flatness) If S for soft notes only (prevents flatness)

The flute is an *open tube*.
 The first octave is produced by the fundamental (first partial) vibration of the pipe; vibrates in *one part*.
 The second octave is produced by the second partial; vibrates in *two parts*, and
 the third octave is produced by the third and fourth partials; vibrates in *four parts*.

Fourth Octave (Altissimo)

G# Ab A A# Bb B C C# D

If S for soft notes only (prevents flatness) If F * Use Gizmo key vs. B-key if available. If F

General Note:
 The more fingers *down* on a regular fingering, the *flatter* the pitch.
 The more fingers *up* on a regular fingering, the *sharper* the pitch.
 To ♭ pitch, one can **add** any finger, after the first open hole, in first two octaves.
 To ♯ pitch, one can **come off** to just the ring of the key (on an open-hole flute).

Gizmo Key
 A small raised lever mounted on the low B key arm to facilitate the individual closing of the low B key. Also known as "high C facilitator"; this lever helps in producing clearer 4th octave C.

Harmonic Fingerings
 If harmonic fingerings are used to play notes in the higher register the pitch will be flat. It is suggested to only use harmonic fingerings when conventional fingerings are impractical.

