

Figure 6.6. Horn Fingering Chart

Horn Key Chart

LEFT
Hand

Thumb
(Trigger)

1st finger
2nd finger
3rd finger

- indicates notes that are often *Sharp* in pitch.
- indicates notes that are often *Flat* in pitch.
- indicates notes that are *VERY SHARP* in pitch.
- 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 *alternate* fingerings.

If you have an **F/Bb double horn**, you should read the fingerings in the top column (F-side; no trigger) until 2nd-space G# where you will read fingerings in the bottom column (Bb-side; with trigger). If you have an **F single horn**, you must read the fingerings in the top column only. If you have a **Bb single horn**, you must read the fingerings in the bottom column only.

Pitch may be adjusted with the hand and/or embouchure/lips.

	C	C# D \flat	D	D# E \flat
F side (no trigger)		 (vS, use Bb side)	 (vS, use Bb side)	
Bb side (with trigger)			 (if S, use 3rd valve fingering)	

	E	F	F# G \flat	G	G# A \flat
F side (no trigger)	 (if S, use 3rd valve fingering or Bb side)	 (if S, use Bb side)			
Bb side (with trigger)			 (vS)	 (vS)	

In general, most stopped passages should be played on F horn because stopped F horn results in a 1/2 step higher; while stopped Bb horn results in a 3/4 step higher. BUT, you may find that Bb stopped horn in the upper half of the treble staff can be played up a 1/2 step, and above the treble staff can be played up a whole-step. (Also depends on size of your hand.) Because completely closing the bell with the right hand raises the pitch, it is good to experiment to find the most efficient hand position that will accomplish the most secure pitch placement.

F side (no trigger)	 (if S, use 3rd valve fingering)			 Stable Tuning Note
Bb side (with trigger)	 (if S, use 3rd valve fingering)			

F side (no trigger)	 (sharp finger comb. + flat 5th partial = decent pitch) (use for a flatter fingering)	 (if F, move hand out, or voice up)	 (if F, move hand out, or voice up)	 (if F, move hand out, or use Bb-side) <i>(great for 3rd of Concert F chord)</i>
<i>5th Partial notes are slightly flat.</i>				
Bb side (with trigger)	 (good fingering for fast octave jumps)			

F side (no trigger)				
<i>6th Partial notes are slightly sharp.</i>				
Bb side (with trigger)	 Stable Tuning Note	 flat 5th partial but 12 combo raises to pitch		

F side (no trigger)	 (if S, use 3rd valve fingering)			 Stable Tuning Note
Bb side (with trigger)	 (if S, use 3rd valve fingering or use F-Side)			
<i>Suggest switching from F to Bb horn in this range (G# - C).</i>				

**Note: 3rd in common key of Concert Bb major, thus pitch problem compounds to lower additional 14 cents.*

F side (no trigger)				
Bb side (with trigger)				

Note: 3rd in common key of Concert Eb major, thus pitch problem is compounded to lower additional 14 cents.

(if F, use Bb side)

(if S, use 3rd valve fingering or F side)

(if F, use Bb side)

(if S, use F side)

Notes F and above may be flat or sharp depending on horn and embouchure

F side (no trigger)			
Bb side (with trigger)			

(if F, try 1st & 3rd valve fingering)

10th Partial notes are slightly flat

These fingerings may have a richer sound, but it is more difficult to center/hit the note.

% These fingerings are easier to center/hit the note, but may have a more shallow sound.

F side (no trigger)			
Bb side (with trigger)			

(13th partial)

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^b F

Concert B^b F, A

F C (B^b side) (Both sides)

Hand position, size of hand, and size and shape of bell is a key factor in intonation. Carefully monitor these issues until you find the "sweet spot" where minimal hand movement has the most effect on pitch.