

Figure 6.2. Oboe Fingering Chart

Oboe Key Chart

Alt = Alternate Fingering
OK = Octave Key

LEFT Hand

- Thumb
- 1st finger
- 2nd finger
- 3rd finger
- 4th finger (pinky)

RIGHT Hand

- 1st finger
- 2nd finger
- 3rd finger
- 4th finger (pinky)

Legend:

- ↑ 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 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.

To correct sharpness in pitch:

1. Relax lips and pull chin down and flat; lips still puckered, but with less firmness; (vowel = *pooh*)
2. Open up the inside of mouth to reduce *biting*; (vowel = *aw*)
3. Stay towards the tip of reed.
The more lip in contact with the reed, the sharper you force the reed to play.

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

1. Use faster, 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. (Lifting oboe *up and in* also accomplishes this.)

If consistently sharp in pitch:

1. Is embouchure too tight or pinching?
2. Are you taking too much reed into the mouth?

If consistently flat in pitch:

1. Is embouchure too loose?
2. Are you taking enough reed into the mouth?

Oboists require a good embouchure and a balanced, quality reed to play with good pitch and tone. The oboe reed should always be pushed completely in the reed receptor cup initially. Only minute adjustment (1/4" at most) by pulling out/pushing in of reed should ever be used, if at all.

(If pitch is *Flat* for these notes, take more reed in mouth, firm embouchure, and focus air stream up)

First Octave

A# Bb		B	C	C# Db	D	D# Eb	E
 * Student models may not have these two keys: Low Bb and LH-F				 Use when C#/Db is adjacent note.			

 * Use on student models that do not have F-resonance key.			 The F-resonance key is found parallel to the Eb key, and opens automatically with the Forked-F fingering.	G	G# Ab	Stable Tuning Note A	Stable Tuning Note A# Bb (For S due to embouchure)
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Second Octave

B	C	C# Db	D	D# Eb	E	F	Forked-F
 (For S due to embouchure)	 (poor quality)			 Use when C#/Db is adjacent note.		 * Use on student models that do not have F-resonance key.	

Pitch may be *Flat* for these notes with younger players with embouchures still developing and/or poor quality reeds.

F# Gb		G	G# Ab		A	A# Bb	B	C
(if S)		(if S)			(if S)	(For S due to embouchure)	(For S due to embouchure)	(if S)

Third Octave

C# Db		D	D# Eb		E		F	
(if S)		(if S)						

Sharpness in upper range can also be caused by "pinching/biting"

if *F*, take more reed in mouth, firm embouchure, and focus air stream up.

if *S*, take less reed in mouth, relax embouchure, and focus air stream down.

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!

Practice reed "crows" for pitch-embouchure flexibility.

Never play on an old reed; a student reed typically lasts 2 1/2 weeks.