

# The Woodwind Fingering Guide

www.wfg.woodwind.org

[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)

[Home](#) > [Fingering Charts](#) > [Saxophone](#)

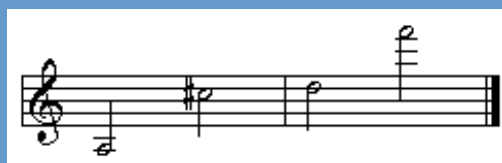
## Saxophone Fingering Charts

Below is a list of all available fingering charts for all sizes of saxophones (soprano, alto, tenor, baritone, and bass). Each fingering chart is split up by acoustic octaves, whose ranges are notated and clickable. Trills and tremolos are arranged in order by the lower, principal note.

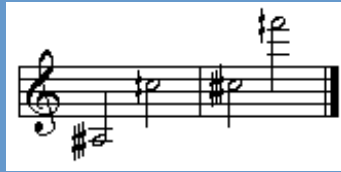
### Fingering Scheme

#### Description of keys and fingering notation

#### Basic Fingering Chart for Saxophone



## Quarter Tone Fingering Chart for Saxophone



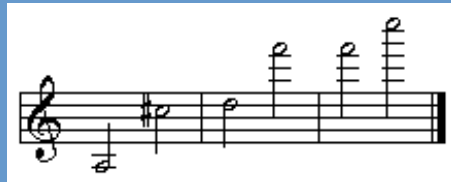
### First Octave

A $\flat$ <sub>3</sub> to C $\sharp$ <sub>5</sub>

### Second Octave

C $\sharp$ <sub>5</sub>to F $\flat$ <sub>6</sub>

## Trill Fingering Chart for Saxophone



### First Octave

A<sub>3</sub>to C $\sharp$ <sub>5</sub>

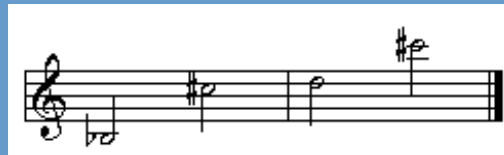
### Second Octave

D<sub>5</sub>to F<sub>6</sub>

### Altissimo

F<sub>6</sub>to C<sub>7</sub>

## Thirds Tremolo Fingering Chart for Saxophone



### First Octave

B $\flat$ <sub>3</sub>to C $\sharp$ <sub>5</sub>

### Second Octave

D<sub>5</sub>to C $\sharp$ <sub>6</sub>

## Other Saxophone Fingering Charts

[Saxophone Fingering Charts](#) (Brian Crowell) · Printable basic and alternate fingering charts

[Possible Toptone Fingerings for Alto Saxophone](#) (Ties Mellema) · A few choice altissimo fingerings for Buffet alto saxophone

Back to [Fingering Charts](#)

Back to [Home](#)



Copyright © 1998–2005

by [Timothy Reichard](#)

**251589** visits since 8/03

# The Woodwind Fingering Guide

[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Fingering Scheme](#)

## Fingering Scheme for Saxophone

The fingering scheme below describes the text and key images used to represent fingerings in the fingering charts.

### All Keys Pressed and All Holes Covered

#### Soprano/Alto/Tenor/Baritone/Bass Saxophone

T Eb D Ff1Bb23G# C# B Bb | E C Bb 1f#2F#3Eb C



### Left Thumb Keys

#### T • Octave Key

The octave key is the only thumb key found on most saxophones. It is used as a vent for most second and third octave notes and for almost every altissimo fingering.

### Left Hand Main Keys

#### 1 • First Finger Key (B)

#### 2 • Second Finger Key (A/C)

#### 3 • Third Finger Key (G)

#### f • Front F Key

The Front F key is the topmost left hand key and is pressed by the first finger. It was designed to provide an altissimo fingering for F<sub>6</sub> as an alternate to using the palm keys. The key is used for various other altissimo fingerings as well.

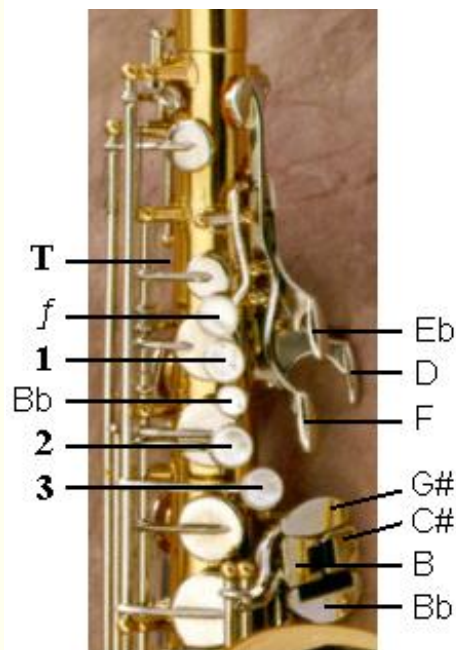
#### Bb • Bb (Bis) Key

The Bb key is pressed by the first finger to play first– or second–octave Bb in passages without B–naturals. It is located between the main keys for the first and second

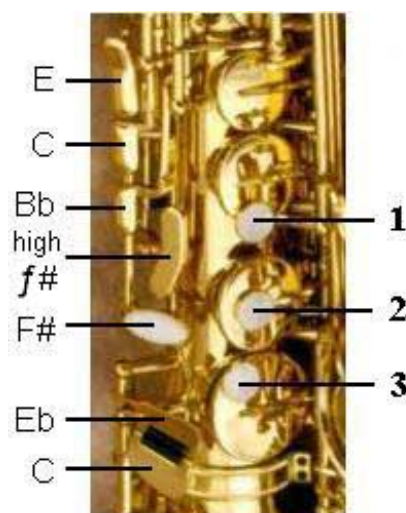
Click on images to open in new window.

#### Eb Alto Saxophone

#### Left Hand



#### Right Hand



fingers.

## Left Hand Palm Keys

### D . D Palm Key

The D palm key is used for playing third–octave D, Eb, E, F, and F# and for trilling to second– or third–octave D. It is the outermost key in the group of three palm keys and is operated by the knuckle of the first finger.

### Eb . Eb Palm Key

The Eb palm key is used for playing third–octave Eb, E, F, and F#. It is the topmost key in the group of three palm keys and is operated by the first joint of the first finger.

### F . F Palm Key

The F palm key is used for playing third–octave F and F#. It is the lower key in the group of three palm keys and is operated by the first joint of the second finger.

## Left Hand Little Finger (Pinky) Keys

### G# . G# Key

The G# key is the topmost key in the little finger key group and is used primarily for playing first– and second–octave G#.

### C# . Low C# Key

The low C# key is the outer key in the little finger key group and is used primarily for playing low C#.

### B . Low B Key

The low B key is the inner key in the little finger key group and is used primarily for playing low B.

### Bb . Low Bb Key

The low Bb key is the bottommost key in the little finger key group and is used primarily for playing low Bb.

## Right Hand Main Keys

### 1 . First Finger Key (F)

### 2 . Second Finger Key (E)

### 3 . Third Finger Key (D)

### F# . Alternate F# key

Images courtesy of [Leblanc](#).

The F# key raises first– and second–octave F by a semitone as an alternative to using the right hand middle finger for the corresponding F#.

## Right Hand Side Keys

### E · E Side Key

The E side key is the upper side key and is used to play third–octave E, F, and F# as well as to trill second– and third–octave C# to D#.

### C · C Side Key

The C side key is the middle side key and is used as an alternate and trill fingering for first– and second–octave C.

### Bb · Bb ("Bis") Side Key

The side Bb key is the lower side key and is used for the basic and trill fingering for first– and second–octave Bb.

### f# · High F# Key

The high F# key is a fourth side key on newer models and is used primarily as a third–octave palm–key fingering for the lower altissimo F#.

## Right Hand Little Finger (Pinky) Keys

### Eb · Low Eb Key

The low Eb key is the upper right hand little finger key and is used for playing first– and second–octave Eb and acts as a vent in many altissimo fingerings.

### C · Low C Key

The low C key is the lower right hand little finger key and is used primarily for playing low C.

## Baritone Saxophone Keys


### A · Low A Key

Baritone saxophones often have a second left thumb key to extend the range down to A.

## Main Holes and Other Symbols

| | : Separates left hand keys and holes from right hand keys and holes.

## Trilled Keys

Keys to be trilled are indicated in **red boldface text** and by **red** key images (e.g.,  ).

For a fingering involving more than one trilled key, the trilled keys are to be trilled simultaneously unless specified as alternating in the fingering description. Alternating trill keys are also indicated by a combination of **red boldface text** and ***red boldface italic text***.

Back to [Saxophone Fingering Charts](#)  
Back to [Home](#)

Copyright © 1998–2005  
by [Timothy Reichard](#)  
**50848** visits since 8/03


















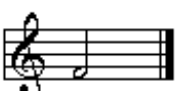

# The Woodwind Fingering Guide

[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Basic](#) > [First Octave](#)


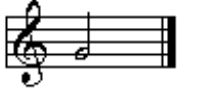

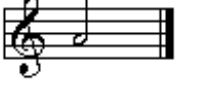

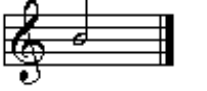
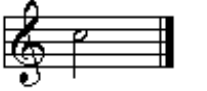

## Basic Fingering Chart for Saxophone

First Octave: A<sub>3</sub> to C#<sub>5</sub>

This fingering chart includes the primary fingerings learned by all saxophonists. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

Note	Written	Fingering		Description
A <sub>3</sub>		A 123 123 <sub>C</sub>		Basic. Also press the low A key. For models with a thumb low A key.
		123 <sup>A</sup>  123 <sub>C</sub>		Basic. Also press the low A key. For models with an RH 4 low A key.
A# <sub>3</sub> Bb <sub>3</sub>		123Bb 123 <sub>C</sub>		Basic.
B <sub>3</sub> Cb <sub>4</sub>		123B 123 <sub>C</sub>		Basic.
B# <sub>3</sub> C <sub>4</sub>		123 123 <sub>C</sub>		Basic.
C# <sub>4</sub> Db <sub>4</sub>		123C# 123 <sub>C</sub>		Basic.
D <sub>4</sub>		123 123		Basic.
D# <sub>4</sub> Eb <sub>4</sub>		123 123 <sub>Eb</sub>		Basic.
E <sub>4</sub> Fb <sub>4</sub>		123 12—		Basic.
E# <sub>4</sub> F <sub>4</sub>		123 1—		Basic.



<b>F<sub>4</sub></b> <b>G<sub>4</sub></b>		123 —2—	●●● ○●○	Basic.
		123 1—F#—	●●● ●○ <sub>1</sub> ○	Chromatic, use in combination with F <sub>4</sub> or F <sub>5</sub> .
<b>G<sub>4</sub></b>		123 —	●●● ○○○	Basic.
<b>G<sub>4</sub></b> <b>A<sub>4</sub></b>		123G# —	●●● <sup>6</sup>  ○○○	Basic.
<b>A<sub>4</sub></b>		12— —	●●○ ○○○	Basic.
<b>A<sub>4</sub></b> <b>A<sub>4</sub></b> <b>B<sub>4</sub></b>		12— Bb—	●●○  <sub>6</sub> ○○○	Basic.
		1Bb— —	●○○ ○○○	For ease of playing in passages without B natural.
		1— 1—	●○○ ●○○	Use in combination with F <sub>4</sub> or F <sub>5</sub> .
		1— —2—	●○○ ○●○	Sharp, use in combination with F# <sub>4</sub> or F# <sub>5</sub> .
<b>B<sub>4</sub></b> <b>C<sub>5</sub></b>		1— —	●○○ ○○○	Basic.
<b>B<sub>4</sub></b> <b>C<sub>5</sub></b>		—2— —	○●○ ○○○	Basic.
		1— C—	●○○  <sub>6</sub> ○○○	Chromatic.
<b>C<sub>5</sub></b> <b>D<sub>5</sub></b>		— —	○○○ ○○○	Basic.
Continue to Second Octave >>				

Jump to the [First](#) or [Second](#) Octave  
Back to [Saxophone Fingering Charts](#)  
Back to [Home](#)

Copyright © 1998–2005  
by [Timothy Reichard](#)  
86307 visits since 8/03





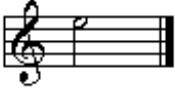








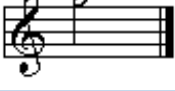

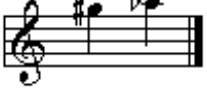




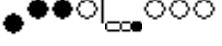
# The Woodwind Fingering Guide




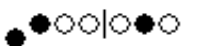




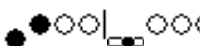












[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Basic](#) > [Second Octave](#)

## Basic Fingering Chart for Saxophone

### Second Octave: D<sub>5</sub> to F<sub>6</sub>

This fingering chart includes the primary fingerings learned by all saxophonists. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

<< <a href="#">Back to First Octave</a>				
Note	Written	Fingering		Description
D <sub>5</sub>		T 123 123		Basic.
D <sub>5</sub> E <sub>5</sub> E <sub>5</sub>		T 123 123 <sub>Eb</sub>		Basic.
E <sub>5</sub> F <sub>5</sub>		T 123 12—		Basic.
E <sub>5</sub> F <sub>5</sub>		T 123 1—		Basic.
F <sub>5</sub> G <sub>5</sub>		T 123 —2—		Basic.
F <sub>5</sub> G <sub>5</sub>		T 123 1— <sub>F#</sub>		Chromatic, use in combination with F <sub>4</sub> or F <sub>5</sub> .
		T 123 —		Basic.
G <sub>5</sub>		T 123 —		Basic.
G <sub>5</sub> A <sub>5</sub>		T 123 <sub>G#</sub>  —		Basic.
A <sub>5</sub>		T 12— —		Basic.
A <sub>5</sub>		T 12—  <sub>Bb</sub> —		Basic.

<b>B<sub>5</sub></b> <b>B<sub>5</sub></b>		T 1Bb— —		For ease of playing in passages without B natural.
		T 1— 1—		Use in combination with F <sub>4</sub> or F <sub>5</sub> .
		T 1— 2—		Sharp, use in combination with F# <sub>4</sub> or F# <sub>5</sub> .
<b>B<sub>5</sub></b> <b>C<sub>6</sub></b>		T 1— —		Basic.
<b>B<sub>5</sub></b> <b>C<sub>6</sub></b>		T 2— —		Basic.
		T 1— C—		Chromatic, use in combination with B <sub>4</sub> or B <sub>5</sub> .
<b>C<sub>6</sub></b> <b>D<sub>6</sub></b>		T — —		Basic.
<b>D<sub>6</sub></b>		T D— —		Basic.
<b>D<sub>6</sub></b> <b>E<sub>6</sub></b>		T Eb D— —		Basic.
<b>E<sub>6</sub></b> <b>F<sub>6</sub></b>		T Eb D— E—		Basic.
		T f-23 —		Less stable, use in combination with C <sub>6</sub> and C# <sub>6</sub> .
<b>E<sub>6</sub></b> <b>F<sub>6</sub></b>		T Eb D_F— E—		Basic.
		T f-2 —		Less stable, use in combination with C <sub>6</sub> .
<b>Continue to Lower Altissimo Register (Alternate Fingerings) &gt;&gt;</b>				

Jump to the [First](#) or [Second](#) Octave  
 Back to [Saxophone Fingering Charts](#)  
 Back to [Home](#)

Copyright © 1998–2005  
 by [Timothy Reichard](#)  
 60315 visits since 8/03


















# The Woodwind Fingering Guide
















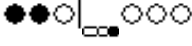


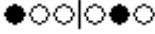
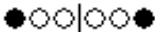



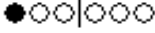





[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Alternate](#) > [First Octave](#)















## Alternate Fingering Chart for Saxophone

### First Octave: A<sub>3</sub> to C#<sub>5</sub>

This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

Note	Written	Fingering		Description	Src.
A <sub>3</sub>		A 123 123 <sub>C</sub>		Basic. Also press the low A key. For models with a thumb low A key.	
		123 <sup>A</sup>  123 <sub>C</sub>		Basic. Also press the low A key. For models with an RH 4 low A key.	<a href="#">AP</a>
A# <sub>3</sub> Bb <sub>3</sub>		123 <sup>Bb</sup>  123 <sub>C</sub>		Basic.	
B <sub>3</sub> Cb <sub>4</sub>		123 <sup>B</sup>  123 <sub>C</sub>		Basic.	
B# <sub>3</sub> C <sub>4</sub>		123 123 <sub>C</sub>		Basic.	
C# <sub>4</sub> Db <sub>4</sub>		123 <sup>C#</sup>  123 <sub>C</sub>		Basic.	
D <sub>4</sub>		123 123		Basic.	
D# <sub>4</sub> Eb <sub>4</sub>		123 123 <sub>Eb</sub>		Basic.	
E <sub>4</sub> Fb <sub>4</sub>		123 12-		Basic.	

<b>E<sub>4</sub></b> <b>F<sub>4</sub></b>		123 1—		Basic.	
<b>F<sub>4</sub></b> <b>G<sub>4</sub></b>		123 —2—		Basic.	
		123 1—F#—		Chromatic, use in combination with F <sub>4</sub> or F <sub>5</sub> .	
<b>G<sub>4</sub></b>		123 —		Basic.	
<b>G<sub>4</sub></b> <b>A<sub>4</sub></b>		123G# —		Basic.	
		123C# —		Use in combination with C# <sub>4</sub> .	
		123B —		Use in combination with B <sub>3</sub> .	
		123Bb —		Use in combination with Bb <sub>4</sub> .	
<b>A<sub>4</sub></b>		12— —		Basic.	
<b>A<sub>4</sub></b> <b>B<sub>4</sub></b>		12— Bb—		Basic.	
		1Bb— —		Use in passages in flat keys where there is no B <sub>4</sub> or B <sub>5</sub> .	
		1— 1—		Use in combination with F <sub>4</sub> or F <sub>5</sub> .	
		1— —2—		Use in combination with F# <sub>4</sub> or F# <sub>5</sub> .	
		1— —3			<u>MS</u>
		1—3 —		Use in fast passages in combination with G <sub>4</sub> or G <sub>5</sub> . Dark and cloudy tone.	<u>PS4</u>
		T 123Bb 123		Good for passages where Bb <sub>4</sub> appears along with third octave and altissimo notes. Dark, closed sound. Response is more difficult than for other fingerings.	<u>AS2</u>
<b>B<sub>4</sub></b> <b>C<sub>5</sub></b>		1— —		Basic.	
		T 123B 123		Good for passages where B <sub>4</sub> appears along with third octave and altissimo notes. Dark, closed sound. Response is more difficult than for other fingerings.	<u>AS2</u>
<b>B<sub>4</sub></b> <b>C<sub>5</sub></b>		—2— —		Basic.	
		1— C—		Use in combination with B <sub>4</sub> or B <sub>5</sub> .	
		—23G# —		Use in fast passages in combination with A <sub>4</sub> or A <sub>5</sub> .	<u>PS4</u>

<b>C<sub>5</sub></b> <b>D<sub>5</sub></b>		T 123 123 <sub>C</sub>		For ease when coming from a higher note. Harmonic (C <sub>4</sub> ).	
		— —		Basic.	
		T 123 <sup>C#</sup>  123 <sub>C</sub>		Harmonic (C <sub>4</sub> <sup>#</sup> ).	
		T —3 123		In tune for leading tone to D.	<a href="#"><u>HR</u></a>
		T —3 —		Sharper.	<a href="#"><u>VW</u></a> <a href="#"><u>GG</u></a>
		T <sup>D</sup> 1— —		Sharper.	<a href="#"><u>HB</u></a>
		T —3 <sup>G#</sup>  —		Sharper than basic fingering.	<a href="#"><u>ST2</u></a>
		— 123		Use in combination with D <sub>5</sub> .	Anon.
		— 123 <sub>Eb</sub>		Use in combination with E <sub>5</sub> . Flat at <b>ff</b> dynamics on soprano models.	Anon.
		— 12—		Use in combination with E <sub>5</sub> . Slightly sharp on soprano models.	Anon.
		— 1—		Use in combination with F <sub>5</sub> . Flat at <b>ff</b> dynamics on soprano models.	Anon.
		— —2—		Use in combination with F <sub>5</sub> <sup>#</sup> . Flat at <b>ff</b> dynamics on soprano models.	Anon.
		— 1—F <sub>5</sub> <sup>#</sup> —		Use in combination with F <sub>5</sub> <sup>#</sup> . Flat at <b>ff</b> dynamics on soprano models.	Anon.

**[Continue to Second Octave >>](#)**

Jump to the [First](#) or [Second](#) Octave or [Lower](#), [Middle](#), or [Upper](#) Altissimo Register

Back to [Saxophone Fingering Charts](#)

Back to [Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

25600 visits since 8/03





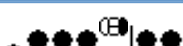











# The Woodwind Fingering Guide



















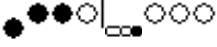









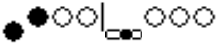
[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Alternate](#) > [Second Octave](#)

## Alternate Fingering Chart for Saxophone

### Second Octave: D<sub>5</sub> to F<sub>6</sub>








This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

<< <a href="#">Back to First Octave</a>					
Note	Written	Fingering		Description	Src.
<b>D<sub>5</sub></b>		T 123 123		Basic.	
		D <sub>123</sub>  123		Better tone.	<a href="#">PS2</a>
		T 123 <sup>B</sup>  123		Better in tune.	<a href="#">MR</a>
		T 123 <sup>Bb</sup>  123		Slightly flat.	<a href="#">MR</a>
		E <sub>b</sub> -2- —		Use in combination with C <sub>5</sub> .	<a href="#">AS2</a>
		D— —		Use in combination with C <sub>5</sub> <sup>#</sup> .	<a href="#">AS2</a>
<b>D<sub>5</sub><sup>#</sup> E<sub>5</sub><sup>b</sup></b>		T 123 123 <sub>E<sub>b</sub></sub>		Basic.	
		T E <sub>b</sub> D <sub>123</sub>  123 <sub>E<sub>b</sub></sub>		Bigger, richer tone. Slightly awkward at fast speed.	<a href="#">AW</a>
		— E—		Useful in passages in E and B major.	<a href="#">PS4</a>
		F-2- —		Matches timbre of upper first octave notes.	<a href="#">JP2</a>
<b>E<sub>5</sub> F<sub>5</sub><sup>b</sup></b>		T 123 12-		Basic.	
		T 123 <sup>A</sup>  123 <sub>C</sub>		Full sound, slow response. Harmonic over A <sub>3</sub> . For baritone with RH 4 low A key.	<a href="#">AP</a>
		-F— E—		Use in combination with D <sub>5</sub> <sup>#</sup> . In-tune and clear tone.	<a href="#">PS4</a>

<b>E<sub>5</sub></b> <b>F<sub>5</sub></b>		T 123 1—		Basic.	
<b>F<sub>5</sub></b> <b>G<sub>5</sub></b>		T 123 2—		Basic.	
		T 123 1—F#—		Chromatic. Use in combination with F <sub>4</sub> or F <sub>5</sub> .	
		T 123 —3		For soprano, alto, and tenor.	<u>JV</u>
		123Bb —23C		For soprano, alto, and tenor.	<u>JV</u>
<b>G<sub>5</sub></b>		T 123 —		Basic.	
<b>G<sub>5</sub></b> <b>A<sub>5</sub></b>		T 123G# —		Basic.	
		T 123C# —		Use in combination with fingerings involving the low C# key.	
		T 123B —		Use in combination with fingerings involving the low B key.	
		T 123Bb —		Use in combination with fingerings involving the low Bb key.	
<b>A<sub>5</sub></b>		T 12— —		Basic.	
		T 12— 2—		Flutter.	Anon
<b>A<sub>5</sub></b> <b>B<sub>5</sub></b>		T 12— Bb—		Basic.	
		T 1Bb— —		Use in passages in flat keys where there is no B <sub>4</sub> or B <sub>5</sub> .	
		T 1— 1—		Use in combination with F <sub>4</sub> or F <sub>5</sub> .	
		T 1— 2—		Use in combination with F# <sub>4</sub> or F# <sub>5</sub> .	
		T 1— 3—			<u>MS</u>
		T 1-3 —		Use in fast passages in combination with G <sub>4</sub> or G <sub>5</sub> . Dark and cloudy tone.	<u>PS4</u>
<b>B<sub>5</sub></b> <b>C<sub>6</sub></b>		T 1— —		Basic.	
<b>B<sub>5</sub></b> <b>C<sub>6</sub></b>		T -2— —		Use in passages in flat keys where there is no B <sub>4</sub> or B <sub>5</sub> .	
		T 1— C—		Use in combination with B <sub>4</sub> or B <sub>5</sub> .	



		T -23G# —		Use in fast passages in combination with A <sub>b4</sub> or A <sub>b5</sub> .	<u>PS4</u>
C <sub>6</sub> D <sub>b6</sub>		T — —		Basic.	
		T — 123		Better tone and more stable.	<u>PL</u>
D <sub>6</sub>		T D— —		Basic.	
		T Eb-2 —		Use in combination with C <sub>6</sub> .	<u>AS2</u>
		T Eb1— C—		Use in combination with B <sub>5</sub> and C <sub>6</sub> .	<u>LG2</u>
D <sub>6</sub> E <sub>b6</sub>		T Eb D— —		Basic.	
		T Eb— —		Lower pitch.	<u>PL</u>
		T Eb D— C—		For tenor.	<u>PH</u>
E <sub>6</sub> F <sub>b6</sub>		T Eb D— E—		Basic.	
		T Eb— E—		Lower pitch.	<u>PL</u>
		T D-F— —			<u>SS</u>
		T f-23 —		Use in fast passages with C <sub>6</sub> or C <sub>6</sub> #.	
		T f— —			
		T Df— —			
		T f— E—		For tenor models. In tune and usable at all dynamic levels. Use in combination with similar F <sub>6</sub> fingering.	<u>RS2</u>
		T f123 —		Use in combination with altissimo F <sub>6</sub> . Great for baritone.	<u>SS</u>
		T 123G# E—			<u>WK</u>
		T Eb D-F— E—		Basic.	
		T f-2 —		Use in combination with C <sub>6</sub> .	
		T f-2 E—		Sharper.	<u>UL</u>
		T f-23G# Bb—		For tenor.	<u>PH</u>
		T f-2 —2—		For baritone.	<u>KB3</u>
		T 12— E—			<u>TM</u>

<div> <div>E<sup>#</sup><sub>6</sub></div> <div>F<sub>6</sub></div> </div> 	T Eb_F— E—		Lower pitch.	<u>PL</u>
	T D_F— E—		Lower pitch.	<u>PL</u>
	T _F— E—		Lower pitch.	<u>PL</u>
	T — f#—			<u>PD</u>
	T D Eb_f— E—		For tenor models. In tune and usable at all dynamic levels. Use in combination with similar E <sub>6</sub> fingering.	<u>RS2</u>
	T f1— —		Good for tenor. Use in combination with F <sup>#</sup> <sub>6</sub> (T f1— f#—) and G <sub>6</sub> (T f— f#—)	<u>IH</u>
<b><u>Continue to Lower Altissimo Register &gt;&gt;</u></b>				

Jump to the [First](#) or [Second](#) Octave or [Lower](#), [Middle](#), or [Upper](#) Altissimo Register

Back to [Saxophone Fingering Charts](#)

Back to [Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

**24155** visits since 8/03

# The Woodwind Fingering Guide

www.wfg.woodwind.org

Home Fingering Charts Forum Guestbook Links

[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Alternate](#) > [Lower Altissimo](#)

## Alternate Fingering Chart for Saxophone

### Lower Altissimo: F<sub>6</sub> to A<sub>6</sub>

This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

[<< Back to Second Octave](#)

Note	Written	Fingering	Description	Src.
F <sub>6</sub>		T f-2- Bb—		
		T f-2- f#—		<a href="#">SM</a>
		T f-2- 1—		
		T f-2- Bb123		
		T f-3 Bb12-		
		T f-2- Bb1—		
		T f-2-G# Bb—		Stable for <b>mp</b> and louder on tenor and baritone models, and for <b>mf</b> and louder on alto models.
		T f-Bb— —		<a href="#">SG</a>
		T f1Bb— Bb—		<a href="#">IE</a>
		T 1-3 Bb1—		
		T 1-3 1—Eb		Good for tenor. <a href="#">IE</a>
		T 1-3 1—		<a href="#">KG</a>
		T 1— 12-		
		T 1— 12-Eb		

**G<sub>6</sub>**

T f— 1—			<b><u>SG</u></b>
T f— f#1—		Good for alto.	<b><u>TM</u></b>
T f— f#—		Good for alto.	<b><u>TM</u></b>
T f1— f#—		Good for tenor. Use in combination with F <sub>6</sub> (T f1— —) and G <sub>6</sub> (T f— f#—).	<b><u>IH</u></b>
T f— Bb—		Good for alto.	<b><u>TM</u></b>
T Eb D_F— E f#—		Good for alto.	<b><u>TM</u></b>
T Eb_F— E f#—		Lower pitch.	<b><u>PL</u></b>
T D_F— E f#—		Lower pitch.	<b><u>PL</u></b>
T _F— E f#—		Lower pitch.	<b><u>PL</u></b>
T 1Bb— f#—		Use in combination with G <sub>6</sub> or the range D <sub>5</sub> –Bb <sub>5</sub> .	<b><u>YS</u></b>
T 12— f#—		In tune, easy response, and useful in fast passages. For all saxophone models	<b><u>JV</u></b>
T 1— Bb f#1— Eb		For alto models. Stable and in tune, but awkward in fast passages.	<b><u>JP2</u></b>
T 1-3 —3			
T 1-3 —3Eb			<b><u>SG</u></b>
T -2- 12-			
T -2- 12-Eb			<b><u>SG</u></b>
T f-Bb— Bb—			<b><u>SG</u></b>
T 1Bb—G# Bb f#—		Good for alto.	<b><u>GM</u></b>
T f— Bb—		Good for tenor.	<b><u>IE</u></b>
T f— f#—		Good for tenor. Works well in chromatic passages and in combination with F <sub>6</sub> (T f1— —) and F# <sub>6</sub> (T f1— f#—).	<b><u>IH</u></b>

**G<sub>6</sub>**


T f— —			<b><u>SG</u></b>
T f— 1—			
T f— Bb1—			
T f— Bb1—Eb			
T f— Bb12—Eb			
T f— 123			<b><u>SG</u></b>
T —3 Bb1—			<b><u>SG</u></b>
T 1— Bb f#—			<b><u>SM</u></b>
T —3 1-3			<b><u>SG</u></b>
T 1-3 1-3		In tune and responsive on alto when mouth is tight and jaw is lowered.	<b><u>TY</u></b>
T 1-3 Bb1-3		Good for alto.	<b><u>TM</u></b>
T 1-3 Bb1—		Good for alto.	<b><u>TM</u></b>
T 1-3 C1—			<b><u>SG</u></b>
T 1-3 C Bb1—		Great for baritone.	<b><u>AP</u></b>
T 1-3 f#1—			<b><u>SG</u></b>
T 1-3 1—Eb			<b><u>SG</u></b>
T 1-3 Bb1—Eb			
T 1-3 1—F#—			
T 1-3 <sup>G#</sup>  Bb—		In tune.	<b><u>AR</u></b>
T 123 123 <sub>C</sub>			<b><u>SG</u></b>
T 123 123 <sub>Eb</sub>			<b><u>SG</u></b>
T 123 C1—			<b><u>SG</u></b>
T 123 C—		Easy and in tune.	<b><u>JL</u></b>
T 1-3 Bb—		For baritone.	<b><u>KB3</u></b>
T 1-3 —		Slightly flat. Good for baritone.	<b><u>MK2</u></b>


$G^{\#}_6$   
 $A^b_6$



T 1-3 —			
T -2- -2-			
T -2- -2-Eb			<b>SG</b>
T -23 -2-			<b>PH</b>
T f— E—		Good for alto and tenor.	<b>GM</b>
T f— Bb—			
T f— $G^{\#}$  Bb—			
T 1— C1—		Good for alto.	<b>GM</b>
T 1-3 C-2-		Good for baritone.	<b>KB3</b>
T 1-3 C1—			
T 1-3 C Bb1—			<b>SG</b>
T 1-3 C $f^{\#}$ 1—Eb			<b>SG</b>
T 1-3 C12-			
T 1-3 C—3			
T 1-3 C1-3		Good for alto.	<b>TM</b>
T 1-3 —3			
T -2- 1—			
T -2-  $f^{\#}$ 1—			<b>SG</b>
T -2- —			<b>SG</b>
T 1— Bb $f^{\#}$ —		Good for alto.	<b>TM</b>
T 1— $G^{\#}$  Bb $f^{\#}$ —		Good for alto.	<b>GM</b>
T 12- C12-			<b>SG</b>
T 123 $C^{\#}$  123 $C$			<b>SG</b>
T 123 $B^b$  123 $C$			<b>SG</b>
T 123 C Bb—			<b>SG</b>

**A<sub>6</sub>**

T -23 —			
-23 —			<u>DC</u>
T -23  <sub>C</sub> —		Good for tenor.	<u>VK</u>
T -23 <sup>G#</sup>  —		Good for baritone.	<u>KB3</u>
T -23 1—			<u>SG</u>
T -23 -2-			<u>SG</u>
T -23 —3			<u>SG</u>
T -23 12-		Good for alto and tenor.	<u>SG</u>
T -23 1-3			<u>SG</u>
T -23  <sub>C</sub> -23		Great for baritone.	<u>AP</u>
T -23 123			
T -23 123 <sub>Eb</sub>			
T -23 <sup>Bb</sup>  123 <sub>C</sub>			
T 123 <sup>B</sup>  123 <sub>C</sub>			<u>SG</u>
T 123 123			<u>SG</u>
T 123  <sub>C</sub> 123			<u>PF</u>
T 123  <sub>C</sub> —		For alto and tenor.	<u>SC2</u>
T -23  <sub>f#</sub> — <sub>Eb</sub>			<u>SG</u>
T -23 <sup>Bb</sup>   <sub>C</sub> Bb—		Good for alto.	<u>GM</u>
T —3  <sub>C</sub> —		Good intonation. Good for baritone.	<u>MK2</u>
T —3 1—			<u>SG</u>
T 12- 1—			<u>SG</u>
T 12- 12-			<u>SG</u>
T 1—  <sub>C</sub> Bb—		Good for alto.	<u>TM</u>
T 1—  <sub>Bb</sub> —		Good for alto.	<u>TM</u>

		T <sup>D</sup> — —			<b><u>SG</u></b>
<b><u><a href="#">Continue to Middle Altissimo Register &gt;&gt;</a></u></b>					

Jump to the [First](#) or [Second](#) Octave or [Lower](#), [Middle](#), or [Upper](#) Altissimo Register

Back to [Saxophone Fingering Charts](#)

Back to [Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

**73865** visits since 8/03



# The Woodwind Fingering Guide

www.wfg.woodwind.org

[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)

[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Alternate](#) > [Middle Altissimo](#)

## Alternate Fingering Chart for Saxophone

### Middle Altissimo: Bb<sub>6</sub> to C#<sub>7</sub>

This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

[<< Back to Lower Altissimo Register](#)

Note	Written	Fingering	Description	Src.
		T —3 C—		
		T D-23 123		
		T D-23 Bb123		<a href="#">KG</a>
		T D-23 Bb123Eb		
		T D-23 Bb12-Eb		
		T D-23 C-2-Eb		<a href="#">SG</a>
		T D-23 —		Good for alto and tenor. <a href="#">SG</a>
		T D—3 C-2-Eb		<a href="#">SG</a>
		T D—3 —		<a href="#">SG</a>
		T —3 —		<a href="#">SG</a>
		T —3 C—		Good for tenor. <a href="#">VK</a>
		T —3 C-23		<a href="#">SG</a>
		T —3 12-		
		T —3 C123		For tenor. <a href="#">PH</a>
		T —3 C123Eb		For tenor. <a href="#">PH</a>

**A<sub>6</sub>**  
**B<sub>6</sub>**



T —3 C12—			<b><u>SG</u></b>
T —3 1—		Good for alto.	<b><u>TM</u></b>
T —3 C Bb1—			<b><u>SG</u></b>
T D—23G# —		Good for baritone.	<b><u>KB3</u></b>
T —23 1—		Good for alto.	<b><u>TM</u></b>
T —23 C—2—			<b><u>SG</u></b>
T —23 12—Eb			<b><u>SG</u></b>
T —23 f#12—Eb			<b><u>SG</u></b>
T f—23 123			<b><u>SG</u></b>
T 123Bb 123C			<b><u>SG</u></b>
T 123 123C			<b><u>SG</u></b>
T 123 123Eb			<b><u>SG</u></b>
T D123 C123			<b><u>PF</u></b>
T — C Bb—			<b><u>SG</u></b>
T D— —			<b><u>TB</u></b>
T — —			<b><u>SG</u></b>
T D— —			
T D— C Bb—			<b><u>SG</u></b>
T Eb D1— 12—			<b><u>SG</u></b>
T Eb1— 12—			
T Eb—3 —23			<b><u>SG</u></b>
T Eb—23 C Bb—			<b><u>SG</u></b>
T D1— 1—Eb			<b><u>SG</u></b>
T D—3 C—		Good for tenor.	<b><u>VK</u></b>
T D—3 12—			

**B<sub>6</sub>**  
**C<sub>b7</sub>**


















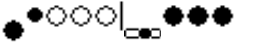









T D—3 C123		For tenor.	<u>PH</u>
T D—3 C12—			<u>SG</u>
T D—3 —			
T 1—3 1—3		For alto and tenor.	<u>SC2</u>
T Eb D—3 123			<u>SG</u>
T Eb D12— 123			
T Eb D—23 123			<u>SG</u>
T Eb D—23 1—3			<u>SG</u>
T f123 123			<u>SG</u>
T 123 123		Good for alto.	<u>TM</u>
T 123B 123C			<u>SG</u>
T 123C# 123C			<u>SG</u>
T D—23 C—			
T D—23G# C—			<u>SG</u>
T Eb—23G# —		Good for baritone.	<u>KB3</u>
T D—23 1—			
T 12—Bb 12—			
T 12— 12—			<u>SG</u>
T Eb D12— 12—			<u>SG</u>
T Eb D— —			
T Eb D— —Eb			<u>SG</u>
T Eb D—G# —			<u>SG</u>
T Eb D— C Bb—			<u>SG</u>
T Eb D—23 C—			
T Eb D—23 E—			

**B<sup>#</sup>6**  
**C<sub>7</sub>**











T Eb D—3 —			<b><u>SM</u></b>
T Eb D—3 C—		Good for tenor.	<b><u>VK</u></b>
T Eb D—3 12—			<b><u>SG</u></b>
T Eb D—3 E123			<b><u>SG</u></b>
T Eb D1—3 Bb123			<b><u>SG</u></b>
T Eb D1—3 Bb123C			<b><u>SG</u></b>
T Eb D—3 C123		For tenor.	<b><u>PH</u></b>
T Eb—23G# E—		Good for baritone.	<b><u>KB3</u></b>
T D— E—			<b><u>SG</u></b>
T 12— 12—Eb			<b><u>SG</u></b>
T 1— 12—			
T 1— 12—Eb			<b><u>SG</u></b>
T 1F— 12—Eb			<b><u>SG</u></b>
T 1— 1—		Good for alto.	<b><u>TM</u></b>
T 1—3 1—3			
T 1—3 1—3Eb			
T 1—3 1—			
T 1—3 Bb1—			<b><u>SG</u></b>
T 1—3 Bb1—3		Good for alto.	<b><u>GM</u></b>
T 1—3 —23			
T f—23 1—		Useful for alto in quick transitions with D <sub>7</sub> , fingered by the same fingering.	<b><u>JY</u></b>
T —23 C1—			<b><u>SG</u></b>
T —23 123		Good for tenor.	<b><u>BG</u></b>
T f— 1—			<b><u>SG</u></b>
T f—3 1—			

T f— 12—			<b><u>SG</u></b>
T 123 <sup>Bb</sup>  123 <sub>C</sub>			<b><u>SG</u></b>
T 123 123 <sub>C</sub>			<b><u>SG</u></b>
T 123 123			<b><u>SG</u></b>
T E <sup>b</sup> D— E—			
T E <sup>b</sup> — —			<b><u>SG</u></b>
T E <sup>b</sup> 1— 12—			
T 1 <sup>F</sup> — 12—			<b><u>SG</u></b>
T E <sup>b</sup> f—3 1—			<b><u>SG</u></b>
T E <sup>b</sup> f—3 B <sup>b</sup> 1—			<b><u>SG</u></b>
T E <sup>b</sup> f— 12—E <sup>b</sup>			<b><u>SG</u></b>
T f— 1—			
T f—2— B <sup>b</sup> 1—			
T f—2— —		Good for tenor.	<b><u>IE</u></b>
T f— 1—E <sup>b</sup>			
T f— E 1—			
T f— C 123		For tenor.	<b><u>PH</u></b>
T E <sup>b</sup> D <sup>f</sup> —3 E 123			<b><u>SG</u></b>
T E <sup>b</sup> f—3 E 123			<b><u>SG</u></b>
T D <sup>f</sup> —3 E 123			<b><u>SG</u></b>
T 1—3 B <sup>b</sup> 1—3		Good for alto.	<b><u>TM</u></b>
T 1—3 B <sup>b</sup> 1—		Good for alto.	<b><u>TM</u></b>
T 1—3 B <sup>b</sup> 1—E <sup>b</sup>			<b><u>SG</u></b>
T 1—3 E 1—			<b><u>SG</u></b>
T 1—3 B <sup>b</sup> 2—E <sup>b</sup>			<b><u>SG</u></b>

C<sup>#</sup><sub>7</sub>  
D<sup>b</sup><sub>7</sub>



	T 1-3 —			<a href="#"><u>JW</u></a>
	T 123 <sup>B</sup>  123 <sub>C</sub>			<a href="#"><u>SG</u></a>
	T 123 <sup>C#</sup>  123 <sub>C</sub>			<a href="#"><u>SG</u></a>
	T 123 123 <sub>Eb</sub>			<a href="#"><u>SG</u></a>
	T Eb D-23 C—			
	T Eb D-23 E—			<a href="#"><u>SG</u></a>
	T Eb D-F-3 —			<a href="#"><u>SM</u></a>
	T Eb D-F-3 C—		Good for tenor.	<a href="#"><u>VK</u></a>
<b><u>Continue to Upper Altissimo Register &gt;&gt;</u></b>				

Jump to the [First](#) or [Second](#) Octave or [Lower](#), [Middle](#), or [Upper](#) Altissimo Register

Back to [Saxophone Fingering Charts](#)

Back to [Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

**35703** visits since 8/03

# The Woodwind Fingering Guide
















[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#)   [Fingering Charts](#)   [Forum](#)   [Guestbook](#)   [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Alternate](#) > [Upper Altissimo](#)

## Alternate Fingering Chart for Saxophone

### Upper Altissimo: D<sub>7</sub> to D<sub>8</sub>

This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

[<< Back to Middle Altissimo Register](#)

<< <u>Back to Middle Altissimo Register</u>					
Note	Written	Fingering		Description	Src.
D <sub>7</sub>		T Eb1— —			
		T f— Bb-2-C			
		T f— Bb—			
		T f— —		Good for alto and tenor.	
		T f— E—			
		T f— C-3		For tenor.	<a href="#">PH</a>
		T Eb D_F— E—		Good for alto.	<a href="#">TM</a>
		T Eb D_F— Bb—		Good for alto and tenor.	<a href="#">GM</a>
		T 1-3 E—			<a href="#">JW</a>
		T Eb D_F-3 E—		Good for tenor.	<a href="#">VK</a>
		T -2- —		Good for tenor.	<a href="#">VK</a>
		T f-23 1—		Useful for alto, especially in quick transitions with C <sub>7</sub> , fingered by the same fingering.	<a href="#">JY</a>
		T f-2- 1—			
		T f-2- 1—Eb		Good for alto and tenor.	

**D<sup>#</sup><sub>7</sub>**  
**E<sup>b</sup><sub>7</sub>**





















T E <sup>b</sup> f— C—			
T f— C—		Good for alto.	<b>TM</b>
T —3 —		Good for tenor.	<b>VK</b>
T —3 C—		For tenor.	<b>PH</b>
T -2- —			<b>IE</b>
T -2- 1—			
T -2- -2-			
T E <sup>b</sup> D <sub>F</sub> — E <sup>#</sup> —		Good for alto.	<b>TM</b>
T E <sup>b</sup> D <sub>F</sub> — E <sub>C</sub> —		Good for alto and tenor.	<b>GM</b>
T f-23 <sup>Bb</sup>  123 <sub>C</sub>			<b>SM</b>
T -2- 12-			
T -2- 12-E <sup>b</sup>			
T — 1-3			
T — 1-3 <sub>E<sup>b</sup></sub>			
T — 123			<b>IE</b>
T D—3 —		Good for tenor.	<b>VK</b>
T D— —		Good for alto and tenor.	<b>GM</b>
T 1-3 C <sub>B<sup>b</sup>1</sub> —		Great for baritone.	<b>AP</b>
T D <sup>12</sup> - B <sup>b</sup> -23			
T 1-3 12-			<b>JW</b>
T -2- -2-			
T -2- -2-E <sup>b</sup>			
T f— 1—			
T f— —3		For tenor.	<b>PH</b>
T f—3 —		For tenor.	<b>PH</b>

**E<sub>7</sub>**  
**F<sup>b</sup><sub>7</sub>**





		T -23 123 <sub>C</sub>		An effective harmonic fingering. The 10th harmonic on C <sub>4</sub> .	<u>JY</u>
E <sub>7</sub> F <sub>7</sub>		T 1-3 1-3		Weak on tenor.	
		T 1-3C# 1-3		Good for alto.	<u>GM</u>
		T 1-3 1-3 <sub>Eb</sub>			
		T D1— Bb-23			
		T 1-3 1—			
		T Eb D—3 —		Good for tenor.	<u>VK</u>
		T Eb D-2- 12-			
		T Eb D-2- 12-Eb			
		T Eb D-2- -2-		Good for alto and tenor.	<u>GM</u>
		T Eb1— —		Good for alto.	<u>TM</u>
		T Eb f-3 —		For tenor.	<u>PH</u>
		T Eb f— —3		For tenor.	<u>PH</u>
F <sub>7</sub> G <sub>b7</sub>		T Eb D1-3 1-3		Good for tenor.	<u>IE</u>
		T Eb D— 12-		Good for alto.	<u>GM</u>
		T Eb D-2- E C12-			<u>EG</u>
		T Eb D_F-3 —		Good for tenor.	<u>VK</u>
G <sub>7</sub>		T -2- 12-		Good for tenor.	<u>IE</u>
		T Eb-2- 12-		Works for alto.	<u>PK</u>
		T f-2- 12-		Good for alto.	<u>GM</u>
		T -2- 1—		Good for alto and tenor.	<u>GM</u>
		T —3 C—3		Good for tenor.	<u>JY</u>
		T f-23 1—		Useful for alto. Requires fast air stream.	<u>JY</u>
G <sub>7</sub> A <sub>b7</sub>		T -2- -2-			<u>EG</u>
		T — —		Good for alto and tenor.	<u>GM</u>

		T 1 <sup>F</sup> — Bb—		Good for alto. Can be reached by the 12th harmonic on C# <sub>4</sub> or the 14th harmonic on Bb <sub>3</sub> .	<u>JY</u>
<b>A<sub>7</sub></b>		T D <sub>-23</sub>  —3			<u>EG</u>
		T 123 123		Good for alto and tenor.	<u>GM</u>
		T f— —		Good for alto.	<u>JY</u>
<b>A<sub>7</sub> B<sub>b7</sub></b>		T Eb D <sub>-23</sub>  —23			<u>EG</u>
		T — Bb—		Good for alto and tenor.	<u>GM</u>
<b>B<sub>7</sub> C<sub>b8</sub></b>		T Eb D <sub>-F23</sub>  E C <sub>-23</sub>			<u>EG</u>
<b>B<sub>7</sub> C<sub>8</sub></b>		T Eb D <sub>-23</sub>  —23			<u>EG</u>
<b>C<sub>#8</sub> D<sub>b8</sub></b>		T Eb D <sub>-23</sub>  —23		Lip up from C <sub>8</sub> to achieve C# <sub>8</sub> .	<u>EG</u>
<b>D<sub>8</sub></b>		T Eb D <sub>-23</sub>  —23		Lip up from C <sub>8</sub> to achieve D <sub>8</sub> .	<u>EG</u>
<b>D<sub>#8</sub> E<sub>b8</sub></b>				<u>Submit a fingering for this note or for a higher note.</u>	

Jump to the [First](#) or [Second](#) Octave or [Lower](#), [Middle](#), or [Upper](#) Altissimo Register[Back to Saxophone Fingering Charts](#)[Back to Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

41475 visits since 8/03

# The Woodwind Fingering Guide





[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Quarter Tone](#) > [First Octave](#)






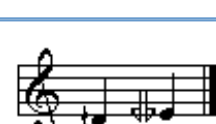
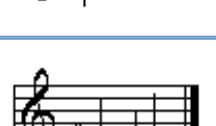


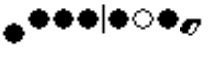


## Quarter Tone Fingering Chart for Saxophone














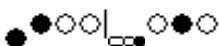

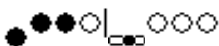

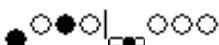
First Octave: A $\sharp_3$  to C $\flat_5$

This fingering chart includes fingerings for quarter tones, which are pitches halfway between the usual notes of the chromatic scale. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

### Accidentals

-  3/4 tone flat
-  1/4 tone flat
-  1/4 tone sharp
-  3/4 tone sharp

Note	Written	Fingering		Description	Src.
A $\sharp_3$ B $\flat_3$				Impractical.	
B $\flat_3$ C $\flat_4$				Impractical.	
C $\flat_4$ D $\flat_4$				Impractical.	
C $\sharp_4$ D $\flat_4$		123B $\flat$  123		Poor intonation. Unstable.	<a href="#">HB</a>
D $\flat_4$ E $\flat_4$				<i>Submit a fingering for this note.</i>	
D $\sharp_4$ E $\flat_4$		123B $\flat$  12-C		Could be unstable.	<a href="#">HB</a>
E $\flat_4$ F $\flat_4$		123 1-3E $\flat$		Good intonation.	<a href="#">HB</a>
		123 1-3		Slightly lower pitch.	<a href="#">HB</a>
F $\flat_4$ G $\flat_4$		123 12F $\sharp$ -		Good intonation.	<a href="#">HB</a>

		123 –23		Poor intonation	<a href="#">HB</a>
<b>F#<sub>4</sub></b> <b>G<sub>4</sub></b>		123 <sup>B</sup>  –2 <sup>F#</sup> –C		Good intonation.	<a href="#">HB</a>
		123 –2 <sup>F#</sup> –		Good intonation.	<a href="#">HB</a>
<b>G<sub>4</sub></b> <b>A<sub>b</sub><sub>4</sub></b>				<i>Submit a fingering for this note.</i>	
<b>G<sub>4</sub></b> <b>A<sub>4</sub></b>		12– <sup>B</sup>  –23 <sup>E<sub>b</sub></sup>			<a href="#">HB</a>
		12– <sup>B</sup>  –23 <sup>C</sup>			<a href="#">HB</a>
<b>A<sub>4</sub></b> <b>B<sub>b</sub><sub>4</sub></b>		123  <sup>B<sub>b</sub></sup> —		Poor intonation but practical.	<a href="#">HB</a>
<b>A<sub>4</sub></b> <b>B<sub>4</sub></b>		1—  <sup>B<sub>b</sub></sup> 1—			<a href="#">HB</a>
		1—  <sup>B<sub>b</sub></sup> –2—			<a href="#">HB</a>
<b>B<sub>4</sub></b> <b>C<sub>5</sub></b>		12—  <sup>C</sup> —		Poor intonation.	<a href="#">HB</a>
<b>C<sub>5</sub></b> <b>D<sub>b</sub><sub>5</sub></b>		–2—  <sup>C</sup> —			<a href="#">HB</a>
<b><u>Continue to Second Octave &gt;&gt;</u></b>					

Jump to the [First](#) or [Second](#) Octave  
Back to [Saxophone Fingering Charts](#)  
Back to [Home](#)

Copyright © 1998–2005  
by [Timothy Reichard](#)  
**11138** visits since 8/03

# The Woodwind Fingering Guide




[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Quarter Tone](#) > [Second Octave](#)

## Quarter Tone Fingering Chart for Saxophone
















Second Octave: C $\sharp_5$  to F $\sharp_6$

























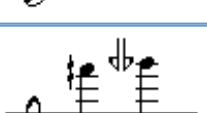
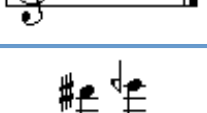
This fingering chart includes fingerings for quarter tones, which are pitches halfway between the usual notes of the chromatic scale. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

### Accidentals

-  3/4 tone flat
-  1/4 tone flat
-  1/4 tone sharp
-  3/4 tone sharp

[<< Back to First Octave](#)

Note	Written	Fingering		Description	Src.
C $\sharp_5$ D $\flat_5$		T 123B $\flat$  123		Good intonation.	<a href="#">HB</a>
D $\sharp_5$ E $\flat_5$				<i><a href="#">Submit a fingering for this note.</a></i>	
D $\sharp_5$ E $\flat_5$		T 123B 12-C		Good intonation.	<a href="#">HB</a>
		T 123 12-C		Higher pitch than when low B key is added.	<a href="#">HB</a>
		T 123 1 $\sharp$ 23			<a href="#">HB</a>
E $\sharp_5$ F $\flat_5$		T 123 1-3		Good intonation.	<a href="#">HB</a>
		T 123 1 $\sharp$ 2-		Slightly lower pitch.	<a href="#">HB</a>
F $\sharp_5$ G $\flat_5$		T 123 -23		Good intonation.	<a href="#">HB</a>
		T 123 12F $\sharp$ -		Good intonation. Slightly sharper than T 123 -23.	<a href="#">HB</a>
F $\sharp_5$ G $\flat_5$		T 123B -23C		Good intonation.	<a href="#">HB</a>

<b>G<sup>♯</sup><sub>5</sub></b> <b>A<sup>♭</sup><sub>5</sub></b>				<i>Submit a fingering for this note.</i>	
<b>G<sup>♯</sup><sub>5</sub></b> <b>A<sub>5</sub></b>		T 12— —23Eb			<u>HB</u>
		T 12—B <sup>b</sup>  123			<u>HB</u>
<b>A<sub>5</sub></b> <b>B<sup>b</sup><sub>5</sub></b>		T 123 B <sup>b</sup> —		Poor intonation but practical.	<u>HB</u>
		T 12—B 123Eb			<u>HB</u>
		T 123 B <sup>b</sup> —2—		Slightly lower pitch.	<u>HB</u>
<b>A<sup>♯</sup><sub>5</sub></b> <b>B<sub>5</sub></b>		T 1— B <sup>b</sup> 1—			<u>HB</u>
		T 1— B <sup>b</sup> —2—			<u>HB</u>
<b>B<sub>5</sub></b> <b>C<sub>5</sub></b>		T 12— C—		Good intonation.	<u>HB</u>
<b>C<sub>6</sub></b> <b>D<sup>b</sup><sub>6</sub></b>		T 123 1—C		Good intonation. Harmonic fingering.	<u>HB</u>
		T —2— C—		Sharper.	<u>HB</u>
<b>C<sup>♯</sup><sub>6</sub></b> <b>D<sub>6</sub></b>		T 123 —2—C		Good intonation. Harmonic fingering.	<u>HB</u>
		T D <sub>1</sub> — —			<u>HB</u>
<b>D<sub>6</sub></b> <b>E<sup>b</sup><sub>6</sub></b>		T 123 —C		Harmonic fingering.	<u>HB</u>
<b>D<sup>♯</sup><sub>6</sub></b> <b>E<sub>6</sub></b>		T 123G <sup>♯</sup>  —C		Harmonic fingering. Use in ascending movement with similar D <sub>6</sub> fingering (without LH G <sup>♯</sup> key).	<u>HB</u>
<b>E<sub>6</sub></b> <b>F<sub>6</sub></b>				<i>Submit a fingering for this note.</i>	
<b>F<sub>6</sub></b> <b>G<sup>b</sup><sub>6</sub></b>				<i>Submit a fingering for this note.</i>	
<b>F<sup>♯</sup><sub>6</sub></b> <b>G<sub>6</sub></b>				<i>Submit a fingering for this note or for a higher note.</i>	

**Continue to Altissimo Register >>**

Jump to the [First](#) or [Second](#) Octave  
Back to [Saxophone Fingering Charts](#)  
Back to [Home](#)

*Copyright © 1998–2005  
by [Timothy Reichard](#)  
**7851** visits since 8/03*














# The Woodwind Fingering Guide

[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Trill](#) > [First Octave](#)















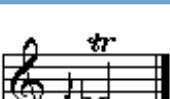
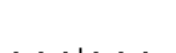
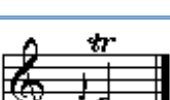

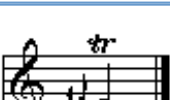
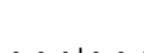
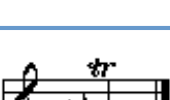

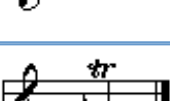






## Trill Fingering Chart for Saxophone








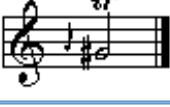














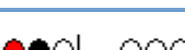

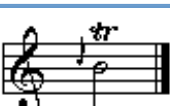
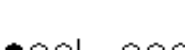







### First Octave: A<sub>3</sub> to C#<sub>5</sub>







This fingering chart includes trill fingerings, which are fingerings designed for rapid alternation between two notes at an interval of a minor second (semitone) or a major second (whole tone) apart. Many of these fingerings can also be used as alternate fingerings for some fast passages. Keys to be trilled are indicated in **red**. When more than one key is to be trilled, the keys should be simultaneously pressed and simultaneously released, unless the description says to alternate pressing and releasing the keys. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

Trill	Written	Fingering		Description	Src.
A <sub>3</sub> –B $\flat$ <sub>3</sub>		A 123 <sup>B<math>\flat</math></sup>  123 <sub>C</sub>		Trill the low A key. For models with a low A key.	
A <sub>3</sub> –B <sub>3</sub>		A 123 <sup>B</sup>  123 <sub>C</sub>		Trill the low A key. For models with a low A key.	
A $\sharp$ <sub>3</sub> –B <sub>3</sub> B $\flat$ <sub>3</sub> –C $\flat$ <sub>4</sub>		123 <sup>B</sup> <sup>B<math>\flat</math></sup>  123 <sub>C</sub>		Impractical.	<u>CB</u>
		123 <sup>B<math>\flat</math></sup>  123 <sub>C</sub>		Finger A $\sharp$ <sub>3</sub> . Extend RH 2 across bell stack to hold low B closed, pressing directly on the pad cup arm with the top of RH 2. Hold the E/F $\sharp$ key closed with middle knuckle of RH 2. Trill the low B $\flat$ key with LH little finger.	
A $\sharp$ <sub>3</sub> –B $\sharp$ <sub>3</sub> B $\flat$ <sub>3</sub> –C <sub>4</sub>		123 <sup>B<math>\flat</math></sup>  123 <sub>C</sub>			
B <sub>3</sub> –C <sub>4</sub>		123 <sup>B</sup>  123 <sub>C</sub>			
B <sub>3</sub> –C $\sharp$ <sub>4</sub> C $\flat$ <sub>4</sub> –D $\flat$ <sub>4</sub>		123 <sup>C<math>\sharp</math></sup> <sup>B</sup>  123 <sub>C</sub>		Impractical.	



<b>B<sub>3</sub>–C<sub>4</sub></b> <b>C<sub>4</sub>–D<sub>4</sub></b>		123 <sup>C#</sup>  123 <sub>C</sub>			
<b>C<sub>4</sub>–D<sub>4</sub></b>		123 123 <sub>C</sub>			
<b>C<sub>4</sub>–D<sub>4</sub></b>		123 <sup>C#</sup>  123 <sub>C</sub>			
<b>C<sub>4</sub>–D<sub>4</sub></b> <b>D<sub>4</sub>–E<sub>4</sub></b>		123 <sup>C#</sup>  123 <sub>Eb</sub> C		Impractical.	
<b>D<sub>4</sub>–E<sub>4</sub></b>		123 123 <sub>Eb</sub>			
<b>D<sub>4</sub>–E<sub>4</sub></b>		123 123			
<b>D<sub>4</sub>–E<sub>4</sub></b> <b>E<sub>4</sub>–F<sub>4</sub></b>		123 123 <sub>Eb</sub>			
<b>D<sub>4</sub>–E<sub>4</sub></b> <b>E<sub>4</sub>–F<sub>4</sub></b>		123 123 <sub>Eb</sub>			
<b>E<sub>4</sub>–F<sub>4</sub></b>		123 12–			
<b>E<sub>4</sub>–F<sub>4</sub></b> <b>F<sub>4</sub>–G<sub>4</sub></b>		123 12–			
<b>E<sub>4</sub>–F<sub>4</sub></b> <b>F<sub>4</sub>–G<sub>4</sub></b>		123 1– <sub>F#</sub> –			
<b>F<sub>4</sub>–G<sub>4</sub></b>		123 1—			
<b>F<sub>4</sub>–G<sub>4</sub></b>		123 –2–			
<b>F<sub>4</sub>–G<sub>4</sub></b> <b>G<sub>4</sub>–A<sub>4</sub></b>		123 <sup>G#</sup>  –2–			
		123 <sup>G#</sup>  —			

<b>G<sub>4</sub>-A<sub>4</sub><sup>b</sup></b>		123 <sup>C#</sup> —			
		123 <sup>B</sup> —			
		123 <sup>Bb</sup> —			
		123 — <sup>B</sup>		Trill low B cup pad on bell with RH 3. For curved models, rather than straight models like most sopranos.	<u>JS</u>
<b>G<sub>4</sub>-A<sub>4</sub></b>		123 —			
<b>G<sub>4</sub><sup>#</sup>-A<sub>4</sub></b>		123 <sup>G#</sup> —			
<b>G<sub>4</sub><sup>#</sup>-A<sub>4</sub><sup>#</sup> A<sub>4</sub><sup>b</sup>-B<sub>4</sub><sup>b</sup></b>		123 <sup>G#</sup> <sup>Bb</sup> —			
		1 <sup>Bb</sup> 23 <sup>G#</sup> —			
<b>A<sub>4</sub>-B<sub>4</sub><sup>b</sup></b>		12—  <sup>Bb</sup> —			
		1 <sup>Bb</sup> 2—			
<b>A<sub>4</sub>-B<sub>4</sub></b>		12—			
<b>A<sub>4</sub><sup>#</sup>-B<sub>4</sub> B<sub>4</sub><sup>b</sup>-C<sub>5</sub><sup>b</sup></b>		12—  <sup>Bb</sup> —			
		1— 1—			
		1— 2—			
<b>A<sub>4</sub><sup>#</sup>-B<sub>4</sub><sup>#</sup> B<sub>4</sub><sup>b</sup>-C<sub>5</sub></b>		12—  <sup>Bb</sup> —			
		1 <sup>Bb</sup> —  <sup>C</sup> —			
<b>B<sub>4</sub>-C<sub>5</sub></b>		1—  <sup>C</sup> —			
<b>B<sub>4</sub>-C<sub>5</sub><sup>#</sup> C<sub>5</sub><sup>b</sup>-D<sub>5</sub><sup>b</sup></b>		1—			
<b>B<sub>4</sub><sup>#</sup>-C<sub>5</sub><sup>#</sup> C<sub>5</sub>-D<sub>5</sub><sup>b</sup></b>		—2—			
<b>C<sub>5</sub>-D<sub>5</sub></b>		<sup>Eb</sup> —2—			
		T 123 123 <sup>C</sup>			

<b>C<math>\sharp_5</math>–D<math>_5</math></b>		<b>D</b> — —			
		T <b>123</b>  123			<u><b>HR</b></u>
<b>C<math>\sharp_5</math>–D<math>\sharp_5</math> D<math>\flat_5</math>–E<math>\flat_5</math></b>		—  <b>E</b> —			
		T <b>123</b>  123 $_{\text{Eb}}$			<u><b>MF</b></u>
<b><u>Continue to Second Octave &gt;&gt;</u></b>					

Jump to the [First](#) or [Second](#) Octave or [Altissimo](#) Register

Back to [Saxophone Fingering Charts](#)

Back to [Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

**11907** visits since 8/03





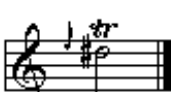

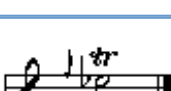

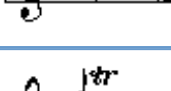



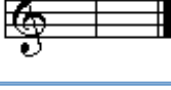



# The Woodwind Fingering Guide

[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Trill](#) > [Second Octave](#)

## Trill Fingering Chart for Saxophone

### Second Octave: D<sub>5</sub> to F<sub>6</sub>

This fingering chart includes trill fingerings, which are fingerings designed for rapid alternation between two notes at an interval of a minor second (semitone) or a major second (whole tone) apart. Many of these fingerings can also be used as alternate fingerings for some fast passages. Keys to be trilled are indicated in **red**. When more than one key is to be trilled, the keys should be simultaneously pressed and simultaneously released, unless the description says to alternate pressing and releasing the keys. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

<< Back to First Octave					
Trill	Written	Fingering		Description	Src.
D <sub>5</sub> –E <sub>b</sub> <sub>5</sub>		T 123 123	E <sub>b</sub>		
D <sub>5</sub> –E <sub>5</sub>		T 123 123			
D <sub>5</sub> <sup>#</sup> –E <sub>5</sub> E <sub>b</sub> <sub>5</sub> –F <sub>b</sub> <sub>5</sub>		T 123 123	E <sub>b</sub>		
D <sub>5</sub> <sup>#</sup> –E <sub>5</sub> <sup>#</sup> E <sub>b</sub> <sub>5</sub> –F <sub>5</sub>		T 123 123	E <sub>b</sub>		
E <sub>5</sub> –F <sub>5</sub>		T 123 12–			
E <sub>5</sub> –F <sub>5</sub> <sup>#</sup> F <sub>b</sub> <sub>5</sub> –G <sub>b</sub> <sub>5</sub>		T 123 12–			
E <sub>5</sub> <sup>#</sup> –F <sub>5</sub> <sup>#</sup> F <sub>5</sub> –G <sub>b</sub> <sub>5</sub>		T 123 1–	F <sup>#</sup>		
F <sub>5</sub> –G <sub>5</sub>		T 123 1–			

<b>F<sup>#</sup><sub>5</sub>–G<sub>5</sub></b>		T 123 – <b>2</b> –			
<b>F<sup>#</sup><sub>5</sub>–G<sup>#</sup><sub>5</sub> G<sup>b</sup><sub>5</sub>–A<sup>b</sup><sub>5</sub></b>		T 123G <sup>#</sup>  – <b>2</b> –			
<b>G<sub>5</sub>–A<sup>b</sup><sub>5</sub></b>		T 123 <b>G<sup>#</sup></b>  —			
		T 123 <b>C<sup>#</sup></b>  —			
		T 123 <b>B</b>  —			
		T 123 <b>B<sup>b</sup></b>  —			
		T 123 — <b>B</b>		Trill low B cup pad on bell with RH 3. For curved models, rather than straight models like most sopranos.	<u>JS</u>
<b>G<sub>5</sub>–A<sub>5</sub></b>		T 12 <b>3</b>  —			
<b>G<sup>#</sup><sub>5</sub>–A<sub>5</sub></b>		T 12 <b>3</b> G <sup>#</sup>  —			
<b>G<sup>#</sup><sub>5</sub>–A<sup>#</sup><sub>5</sub> A<sup>b</sup><sub>5</sub>–B<sup>b</sup><sub>5</sub></b>		T 123G <sup>#</sup>   <b>B<sup>b</sup></b> —			
		T 1B <sup>b</sup> <b>2</b> 3G <sup>#</sup>  —			
<b>A<sub>5</sub>–B<sup>b</sup><sub>5</sub></b>		T 12  <b>B<sup>b</sup></b> —			
		T 1B <sup>b</sup> <b>2</b>  —			
<b>A<sub>5</sub>–B<sub>5</sub></b>		T 1 <b>2</b>  —			
<b>A<sup>#</sup><sub>5</sub>–B<sub>5</sub> B<sup>b</sup><sub>5</sub>–C<sup>b</sup><sub>6</sub></b>		T 1 <b>2</b>  B <sup>b</sup> —			
		T 1 – <b>1</b> —			
		T 1 – <b>2</b> —			
<b>A<sup>#</sup><sub>5</sub>–B<sup>#</sup><sub>5</sub> B<sup>b</sup><sub>5</sub>–C<sub>6</sub></b>		T 1 <b>2</b>  B <sup>b</sup> —			

<b>B<sub>5</sub>-C<sub>6</sub></b>		T 1—  <b>C</b> —			
<b>B<sub>5</sub>-C<sub>6</sub> C<sub>6</sub>-D<sub>6</sub></b>		T <b>1</b> — —			
<b>B<sub>5</sub>-C<sub>6</sub> C<sub>6</sub>-D<sub>6</sub></b>		T - <b>2</b> — —			
<b>C<sub>6</sub>-D<sub>6</sub></b>		T <b>E<sub>b</sub></b> -2— —			
<b>C<sub>6</sub>-D<sub>6</sub></b>		T <b>D</b> — —			
<b>C<sub>6</sub>-D<sub>6</sub> D<sub>6</sub>-E<sub>6</sub></b>		T —  <b>E</b> —			
<b>D<sub>6</sub>-E<sub>6</sub></b>		T <b>E<sub>b</sub></b> D— —			
<b>D<sub>6</sub>-E<sub>6</sub></b>		T D- <b>F</b> — — T D—  <b>E</b> —			
<b>D<sub>6</sub>-E<sub>6</sub> E<sub>6</sub>-F<sub>6</sub></b>		T <b>E<sub>b</sub></b> D—  <b>E</b> —			
<b>D<sub>6</sub>-E<sub>6</sub> E<sub>6</sub>-F<sub>6</sub></b>		T <b>E<sub>b</sub></b> D- <b>F</b> —  <b>E</b> — T <b>E<sub>b</sub></b> D—  <b>f<sup>#</sup></b> —		Slightly sharp F on alto models.	<u>JV</u>
<b>E<sub>6</sub>-F<sub>6</sub></b>		T <b>E<sub>b</sub></b> D- <b>F</b> —  <b>E</b> — T f-2 <b>3</b> — — T <b>D E<sub>b</sub></b> f—  <b>E</b> —		For tenor models. In tune and usable at all dynamic levels.	<u>RS2</u>
<b>E<sub>6</sub>-F<sub>6</sub></b>		T <b>E<sub>b</sub></b> D- <b>F</b> —  <b>E f<sup>#</sup></b> —			



# The Woodwind Fingering Guide

www.wfg.woodwind.org















Home Fingering Charts Forum Guestbook Links

[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Trill](#) > [Altissimo Register](#)



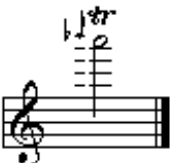

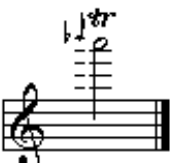




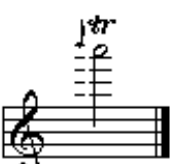



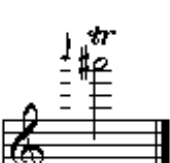





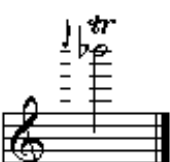



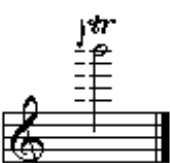
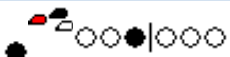




## Trill Fingering Chart for Saxophone




### Altissimo Register: F<sub>6</sub> to C<sub>7</sub>

This fingering chart includes trill fingerings, which are fingerings designed for rapid alternation between two notes at an interval of a minor second (semitone) or a major second (whole tone) apart. Many of these fingerings can also be used as alternate fingerings for some fast passages. Keys to be trilled are indicated in **red**. When more than one key is to be trilled, the keys should be simultaneously pressed and simultaneously released, unless the description says to alternate pressing and releasing the keys. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

<< Back to Second Octave					
Trill	Written	Fingering		Description	Src.
F <sub>6</sub> –G <sub>6</sub>		T f–2– —			
F <sup>♯</sup> <sub>6</sub> –G <sub>6</sub>		T f–2– B <sub>b</sub> 1—			
		T f–3 B <sub>b</sub> 12–			
F <sup>♯</sup> <sub>6</sub> –G <sup>♯</sup> <sub>6</sub> G <sub>6</sub> –A <sub>6</sub>		T f–2– B <sub>b</sub> —			
G <sub>6</sub> –A <sub>6</sub>		T –2– 12–			
		T –2– 12–E <sub>b</sub>			
		T 1–3 –3			
		T 123 <sup>C<sup>♯</sup></sup>  123 <sub>C</sub>			
G <sub>6</sub> –A <sub>6</sub>		T 123 123 <sub>C</sub>			



<b>G<sup>#</sup><sub>6</sub>-A<sub>6</sub></b>		T <b>1</b> 23B <sup>b</sup>  123C			
<b>G<sup>#</sup><sub>6</sub>-A<sup>#</sup><sub>6</sub> A<sup>b</sup><sub>6</sub>-B<sup>b</sup><sub>6</sub></b>		T <b>1</b> -3 —			
<b>A<sub>6</sub>-B<sup>b</sup><sub>6</sub></b>		T - <b>2</b> 3 —			<u>SM</u>
		T <b>D</b> -23 —			
		T <b>D</b> -23 123			
		T -23 C- <b>2</b> -			
<b>A<sub>6</sub>-B<sub>6</sub></b>		T <b>E<sup>b</sup>D</b> -23 123			
		T <b>E<sup>b</sup>D</b> -23 1-3			
		T <b>E<sup>b</sup>D</b> 12- 12-			
<b>A<sup>#</sup><sub>6</sub>-B<sub>6</sub> B<sup>b</sup><sub>6</sub>-C<sup>b</sup><sub>7</sub></b>		T <b>D</b> -3 —			<u>SM</u>
		T <b>E<sup>b</sup>D</b> -23 123			
		T <b>D</b> -3 12-			
		T <b>D</b> -3 C12-			
		T <b>D</b> — C B <sup>b</sup> —			
<b>A<sup>#</sup><sub>6</sub>-B<sup>#</sup><sub>6</sub> B<sup>b</sup><sub>6</sub>-C<sub>7</sub></b>		T <b>E<sup>b</sup>D</b> -3 —			<u>SM</u>
		T <b>E<sup>b</sup>D</b> -3 12-			
		T <b>E<sup>b</sup>D</b> — C B <sup>b</sup> —			
<b>B<sub>6</sub>-C<sub>7</sub></b>		T <b>E<sup>b</sup>D</b> -3 —			<u>SM</u>
		T <b>E<sup>b</sup>D</b> -3 12-			
		T <b>E<sup>b</sup>D</b> — C B <sup>b</sup> —			
<b>B<sub>6</sub>-C<sup>#</sup><sub>7</sub> C<sup>b</sup><sub>7</sub>-D<sup>b</sup><sub>7</sub></b>		T <b>E<sup>b</sup>D</b> - <b>F</b> -3 —			<u>SM</u>

<b>B<math>\sharp</math><sub>6</sub>-C<math>\sharp</math><sub>7</sub></b> <b>C<sub>7</sub>-D<math>\flat</math><sub>7</sub></b>		T Eb D- <b>F</b> -3 —			<u>SM</u>
<b>C<sub>7</sub>-D<sub>7</sub></b>				<u>Submit a fingering for this trill</u> <u>or for a higher trill.</u>	

[Jump to the First](#) or [Second](#) Octave or [Altissimo](#) Register  
[Back to Saxophone Fingering Charts](#)  
[Back to Home](#)

Copyright © 1998–2005  
 by [Timothy Reichard](#)  
 10544 visits since 8/03

# The Woodwind Fingering Guide







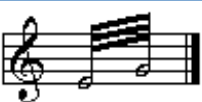

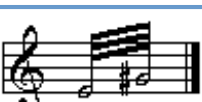







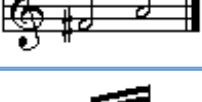

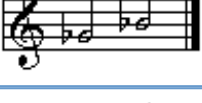











[www.wfg.woodwind.org](http://www.wfg.woodwind.org)
[Home](#) [Fingering Charts](#) [Forum](#) [Guestbook](#) [Links](#)
[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Tremolo \(Thirds\)](#) > [First Octave](#)

## Thirds Tremolo Fingering Chart for Saxophone

First Octave: B $\flat$ <sub>3</sub> to C $\sharp$ <sub>5</sub>

This fingering chart includes tremolo fingerings, which are fingerings designed for rapid alternation between two notes. This particular chart covers tremolos in which the two notes are spaced at intervals of minor thirds (3 semitones) and major thirds (4 semitones) apart. Many of these fingerings can also be used as alternate fingerings for some fast passages. Keys to be trilled are indicated in **red**. When more than one key is to be trilled, the keys should be simultaneously pressed and simultaneously released, unless the description says to alternate pressing and releasing the keys. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

Trill	Written	Fingering		Description	Src.
A $\sharp$ <sub>3</sub> –C $\sharp$ <sub>4</sub> B $\flat$ <sub>3</sub> –D $\flat$ <sub>4</sub>				<i>Submit a fingering for this tremolo.</i>	
B $\flat$ <sub>3</sub> –D <sub>4</sub>		123 <sup>B<math>\flat</math></sup>   123 <sub>C</sub>			<a href="#">DD</a>
B <sub>3</sub> –D <sub>4</sub>		123 <sup>B</sup>   123 <sub>C</sub>			<a href="#">DD</a>
B <sub>3</sub> –D $\sharp$ <sub>4</sub> C $\flat$ <sub>4</sub> –E $\flat$ <sub>4</sub>				Impractical.	
B $\sharp$ <sub>3</sub> –D $\sharp$ <sub>4</sub> C <sub>4</sub> –E $\flat$ <sub>4</sub>				Impractical.	
C <sub>4</sub> –E <sub>4</sub>		123   123 <sub>C</sub>			<a href="#">DD</a>
C $\sharp$ <sub>4</sub> –E <sub>4</sub> D $\flat$ <sub>4</sub> –F $\flat$ <sub>4</sub>		123 <sup>C<math>\sharp</math></sup>   123 <sub>C</sub>			<a href="#">DD</a>
C $\sharp$ <sub>4</sub> –E $\sharp$ <sub>4</sub> D $\flat$ <sub>4</sub> –F <sub>4</sub>		123 <sup>C<math>\sharp</math></sup>   123 <sub>C</sub>			<a href="#">DD</a>
D <sub>4</sub> –F <sub>4</sub>		123   123			<a href="#">DD</a>

<b>D<sub>4</sub>-F<sub>4</sub>♯</b>		123  <b>1</b> 23			<u>DD</u>
<b>D<sub>4</sub>♯-F<sub>4</sub>♯</b> <b>E<sub>b4</sub>-G<sub>b4</sub></b>		123  <b>1</b> 23 <sub>E<sub>b</sub></sub>			<u>DD</u>
<b>E<sub>b4</sub>-G<sub>4</sub></b>		123  <b>1</b> 23 <sub>E<sub>b</sub></sub>			<u>DD</u>
<b>E<sub>4</sub>-G<sub>4</sub></b>		123  <b>1</b> 2-			<u>DD</u>
<b>E<sub>4</sub>-G<sub>4</sub>♯</b> <b>F<sub>b4</sub>-A<sub>b4</sub></b>		123 <sup>G<sub>4</sub></sup>   <b>1</b> 2-			<u>DD</u>
<b>E<sub>4</sub>♯-G<sub>4</sub>♯</b> <b>F<sub>4</sub>-A<sub>b4</sub></b>		123 <sup>G<sub>4</sub></sup>   <b>1</b> -			<u>DD</u>
<b>F<sub>4</sub>-A<sub>4</sub></b>		123  <b>1</b> -		Take care to lift both fingerings simultaneously.	<u>DD</u>
<b>F<sub>4</sub>♯-A<sub>4</sub></b>		123 - <b>2</b> -			<u>DD</u>
<b>F<sub>4</sub>♯-A<sub>4</sub>♯</b> <b>G<sub>b4</sub>-B<sub>b4</sub></b>		1 <b>2</b> 3 -2-			<u>DD</u>
<b>G<sub>4</sub>-B<sub>b4</sub></b>		1 <sup>B<sub>b</sub></sup> <b>2</b> 3 -			<u>DD</u>
<b>G<sub>4</sub>-B<sub>4</sub></b>		1 <b>2</b> 3 -			<u>DD</u>
<b>G<sub>4</sub>♯-B<sub>4</sub></b> <b>A<sub>b4</sub>-C<sub>b5</sub></b>		1 <b>2</b> 3 <sup>G<sub>4</sub></sup>  -			<u>DD</u>
<b>G<sub>4</sub>♯-B<sub>4</sub>♯</b> <b>A<sub>b4</sub>-C<sub>5</sub></b>		1 <b>2</b> 3 <sup>G<sub>4</sub></sup>  -		Slightly muffled tone. Allows a fast trill.	<u>DD</u>
<b>A<sub>4</sub>-C<sub>5</sub></b>		12- -			<u>DD</u>
<b>A<sub>4</sub>-C<sub>5</sub>♯</b>		12- -			<u>DD</u>

<b>A<sub>4</sub>-C<sub>5</sub> B<sub>b4</sub>-D<sub>b5</sub></b>		<b>1</b> Bb — —			<u>DD</u>
<b>B<sub>b4</sub>-D<sub>5</sub></b>		<b>E<sub>b</sub></b> 1Bb — —		D <sub>5</sub> is slightly flat with a somewhat hollow sound.	<u>FC</u>
<b>B<sub>4</sub>-D<sub>5</sub></b>		<b>E<sub>b</sub></b> 1 — —		D <sub>5</sub> is in-tune with a somewhat hollow sound.	<u>FC</u>
<b>B<sub>4</sub>-D<sub>5</sub> C<sub>b5</sub>-E<sub>b5</sub></b>		<b>F</b> 1 — —		D <sub>5</sub> is slightly sharp with a somewhat hollow sound.	<u>FC</u>
<b>B<sub>4</sub>-D<sub>5</sub> C<sub>5</sub>-E<sub>b5</sub></b>		<b>F</b> — 2 — —		D <sub>5</sub> is slightly sharp with a somewhat hollow sound.	<u>FC</u>
<b>C<sub>5</sub>-E<sub>5</sub></b>		T 123 12 <b>3<sub>C</sub></b>			<u>DD</u>
<b>C<sub>5</sub>-E<sub>5</sub> D<sub>b5</sub>-F<sub>b5</sub></b>		T 123 <sup>C<sub>#</sub></sup>  12 <b>3<sub>C</sub></b>			<u>DD</u>
		T <b>123</b>  12—			<u>MF</u>
<b>C<sub>5</sub>-E<sub>5</sub> D<sub>b5</sub>-F<sub>5</sub></b>		T 123 <sup>C<sub>#</sub></sup>  1 <b>23<sub>C</sub></b>			<u>DD</u>
		T <b>123</b>  1—			<u>MF</u>
<b><u>Continue to Second Octave &gt;&gt;</u></b>					

Jump to the [First](#) or [Second](#) Octave  
Back to [Saxophone Fingering Charts](#)  
Back to [Home](#)

Copyright © 1998–2005  
by [Timothy Reichard](#)  
9798 visits since 8/03

# The Woodwind Fingering Guide

www.wfg.woodwind.org

Home Fingering Charts Forum Guestbook Links

[Home](#) > [Fingering Charts](#) > [Saxophone](#) > [Tremolo \(Thirds\)](#) > [Second Octave](#)

## Thirds Tremolo Fingering Chart for Saxophone

### First Octave: D<sub>5</sub> to D<sub>6</sub>

This fingering chart includes tremolo fingerings, which are fingerings designed for rapid alternation between two notes. This particular chart covers tremolos in which the two notes are spaced at intervals of minor thirds (3 semitones) and major thirds (4 semitones) apart. Many of these fingerings can also be used as alternate fingerings for some fast passages. Keys to be trilled are indicated in **red**. When more than one key is to be trilled, the keys should be simultaneously pressed and simultaneously released, unless the description says to alternate pressing and releasing the keys. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

<< Back to First Octave					
Trill	Written	Fingering		Description	Src.
D <sub>5</sub> –F <sub>5</sub>		T 123 1 <b>23</b>			<a href="#">DD</a>
D <sub>5</sub> –F <sub>5</sub> <sup>♯</sup>		T 123 1 <b>23</b>			<a href="#">DD</a>
D <sub>5</sub> <sup>♯</sup> –F <sub>5</sub> <sup>♯</sup> E <sub>b5</sub> –G <sub>b5</sub>		T 123 1 <b>23</b> E <sub>b</sub>			<a href="#">DD</a>
E <sub>b5</sub> –G <sub>5</sub>		T 123 1 <b>23</b> E <sub>b</sub>			<a href="#">DD</a>
E <sub>5</sub> –G <sub>5</sub>		T 123 1 <b>2</b> –			<a href="#">DD</a>
E <sub>5</sub> –G <sub>5</sub> <sup>♯</sup> F <sub>b5</sub> –A <sub>b5</sub>		T 123 <sup>G♯</sup>  1 <b>2</b> –			<a href="#">DD</a>
E <sub>5</sub> <sup>♯</sup> –G <sub>5</sub> <sup>♯</sup> F <sub>5</sub> –A <sub>b5</sub>		T 123 <sup>G♯</sup>  1 <b>1</b> –			<a href="#">DD</a>
F <sub>5</sub> –A <sub>5</sub>		T 123 1 <b>1</b> –		Take care to lift both fingerings simultaneously.	<a href="#">DD</a>
F <sub>5</sub> <sup>♯</sup> –A <sub>5</sub>		T 123 1 <b>2</b> –			<a href="#">DD</a>



<b>C<sub>6</sub>–E<sub>6</sub></b> <b>D<sub>b6</sub>–F<sub>6</sub></b>				<i><u>Submit a fingering for this tremolo.</u></i>	
<b>D<sub>6</sub>–F<sub>6</sub></b>		T <sup>D</sup> —   — f#		Slightly sharp F on alto models.	<u>JV</u>
<b>D<sub>6</sub>–F<sub>6</sub><sup>#</sup></b>				<i><u>Submit a fingering for this tremolo or for a higher tremolo.</u></i>	
Continue to Altissimo Register >>					

Jump to the [First](#) or [Second](#) Octave or Altissimo Register

Back to [Saxophone Fingering Charts](#)

Back to [Home](#)

Copyright © 1998–2005

by [Timothy Reichard](#)

**6314** visits since 8/03