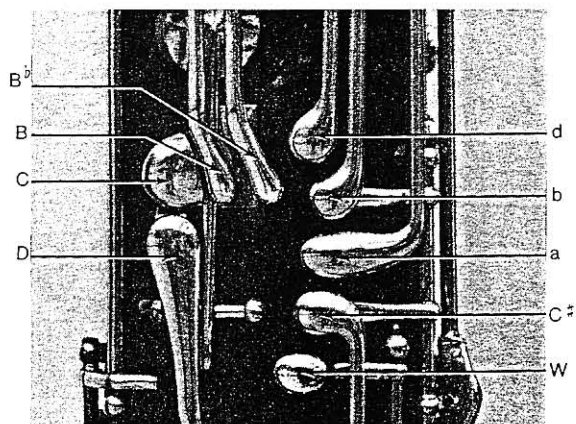
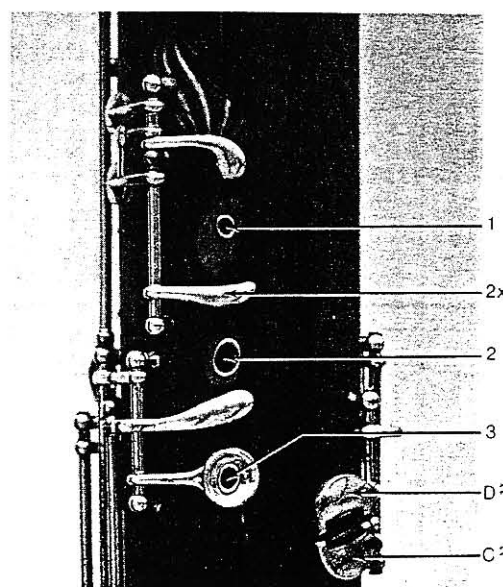


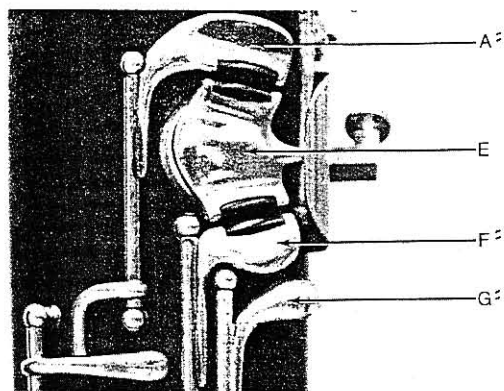
Bassoon Fingering Chart



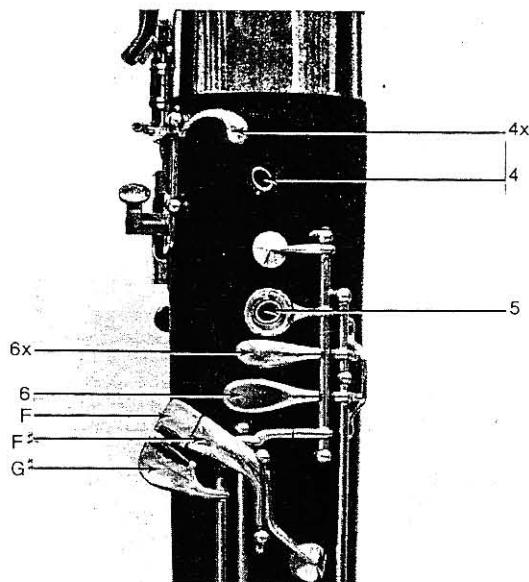
Left Thumb



Left Hand




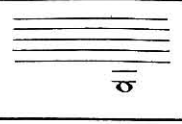
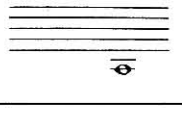
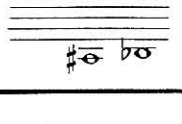
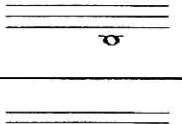
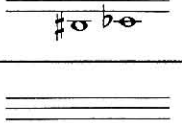
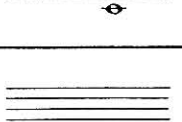
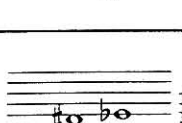

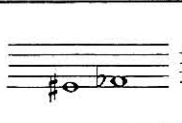
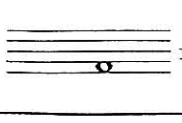


Right Thumb

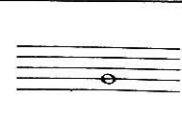
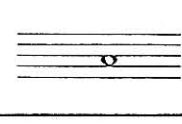
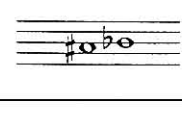
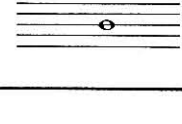
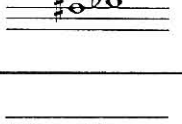
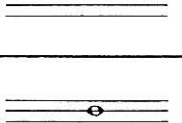
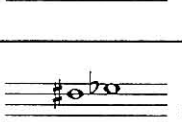
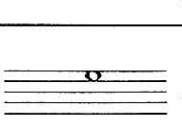
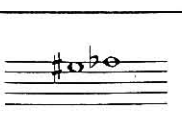

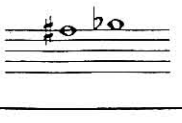
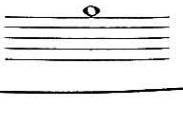



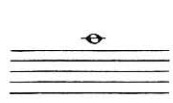
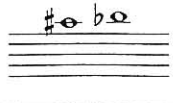
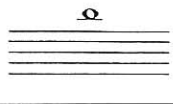
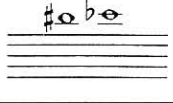
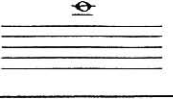
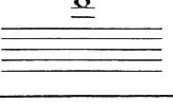
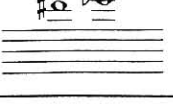
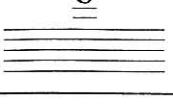
Right Hand

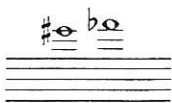

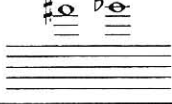
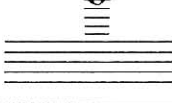
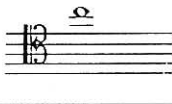
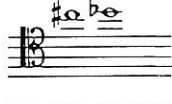
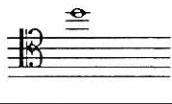
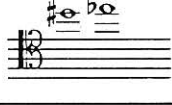

x—indicates key operated by one of the fingers normally covering a hole. When they are used, the hole is left open.

()—Parentheses indicate that the use of that key or hole is optional in that fingering, depending on intonation and resonance on a particular instrument.

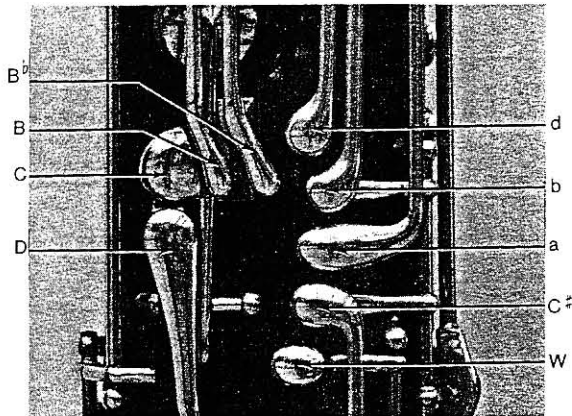
		Left Thumb	Left Hand	Right Thumb	Right Hand
B \flat	 1.	B \flat B C D	123	E	456 F
B	 2.	B C D	123	E	456 F
C	 3.	C D	123	E	456 F
C	 4.	C	123 C \sharp	E	456 F
D	 5.	D	123	E	456 F
D \sharp	 6.	D	123 D \sharp	E	456 F
E	 7.		123	E	456 F
F	 8.	W	123		456 F
F \sharp	 9. 10. 11.	W W (W)	123 123 123	F \sharp E-F \sharp	456 456 F \sharp 456 F \sharp
G	 12.	W	123		456
G \sharp	 13. 14.	W W	123 123	G \sharp	456 G \sharp 456
A	 15.	W	123		450
A \sharp	 16. 17.	W W	123 123	A \sharp	450 456x

		Left Thumb	Left Hand	Right Thumb	Right Hand
B	 18.	W	123		400
C	 19.	W	123		000
C \sharp	 20. 21.	Dc \sharp W (W)	123 123	E	000 4x00 F
D	 22.	W	120		000
D \sharp	 23. 24. 25.	W Wc \sharp W	103 120 103 D \sharp	A \sharp	000 000 050
E	 26.	W	100		000
F	 27.	W	000		000
F \sharp	 28. 29. 30.	(W) (W) (W)	$\frac{1}{2}$ 23 $\frac{1}{2}$ 23 $\frac{1}{2}$ 23	F \sharp E F \sharp	456 456 F \sharp 456 F \sharp
G	 31.	(W)	$\frac{1}{2}$ 23		456
G \sharp	 32. 33.	(W) (W)	$\frac{1}{2}$ 23 $\frac{1}{2}$ 23	G \sharp	456 G \sharp 456
A	 34.		123		450
A \sharp	 35. 36.		123 123	A \sharp	450 456x
B	 37.		123		400

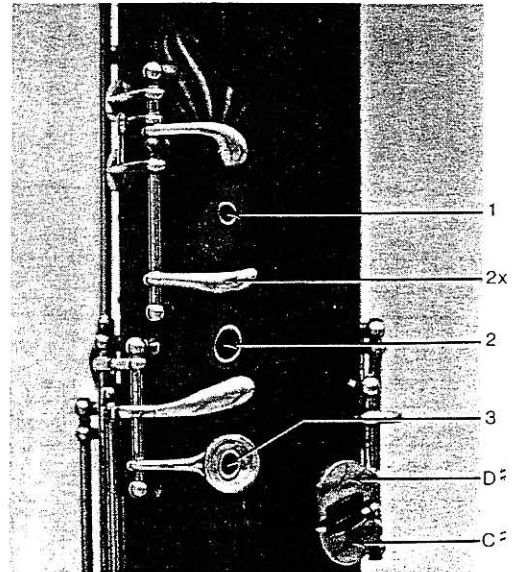
			Left Thumb	Left Hand	Right Thumb	Right Hand
C		38.		123		000
C [♯]		39. 40.	C [♯] C [♯] D	123 123		056 F 000
D		41. 42.		120 120		000 056 F
D [♯]		43. 44. 45. 46.	C [♯]	120 120 120 103 D [♯]		(4)56 000 0(5)6 000
E		47. 48.		103 D [♯] 100 (D [♯])		(4)56 000
F		49. 50. 51.		103 (D [♯]) 023 (D [♯]) 100		450 450 450
F [♯]		52. 53. 54. 55. 56. 57.	W	$\frac{1}{2}$ 23 (D [♯]) 02(3) D [♯] 103 (D [♯]) 020 D [♯] 020 000 D [♯]	A [♯] A [♯] G [♯]	400 450 450 450 F 400 (4)50
G		58. 59.	W W	$\frac{1}{2}$ 23 (D [♯]) $\frac{1}{2}$ 23 (D [♯])		400 F 000 (G [♯])

			Left Thumb	Left Hand	Right Thumb	Right Hand
G [♯]		60. 61. 62.	W W W	$\frac{1}{2}$ 23 (D [♯]) $\frac{1}{2}$ 23 (D [♯]) $\frac{1}{2}$ 23 (D [♯])		006 000 F 056
A		63. 64.	a a [♯] a [♯] c [♯]	123 (D [♯]) 123 (D [♯])		006 000 F
A [♯]		65. 66. 67.	a c [♯] Wc [♯] Wc [♯]	123 (D [♯]) 123 D [♯] 123 D [♯]	E	450 F 050 F (4)50 F
B		68.	C	120 D [♯]	A [♯]	450 F
C		69.	C	100 D [♯]	A [♯]	450 F
C [♯]		70. 71.	C C	103 D [♯] 103 D [♯]	E	406 (G [♯]) 406 (G [♯])
D		72. 73.	C	003 D [♯] 003 D [♯]		006 G [♯] 006 F
D [♯]		74. 75.	C C [♯]	02x3 D [♯] $\frac{1}{2}$ 23	(A [♯])	00(6) G [♯] (4x)00 G [♯]
E		76.	C [♯]	$\frac{1}{2}$ 23	G [♯]	456 F

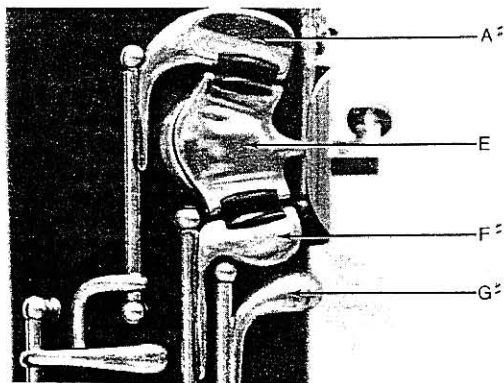
Bassoon Trill Fingerings



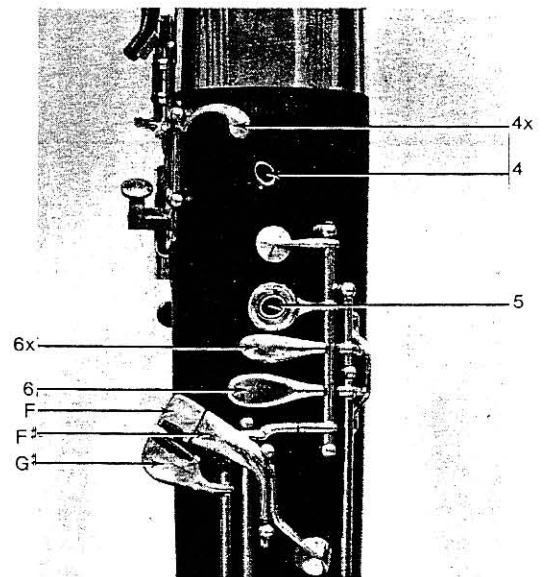
Left Thumb



Left Hand

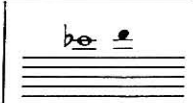


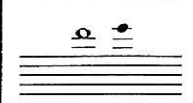

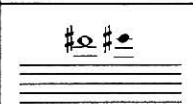







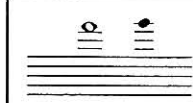
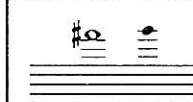
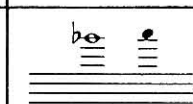
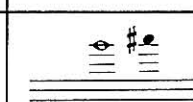
Right Thumb



Right Hand

A composite fingering is given for the notes in a trill. The trill is made with the fingers and/or keys circled. Only special trill fingerings are included. Trills which are executed with regular fingerings are not included.

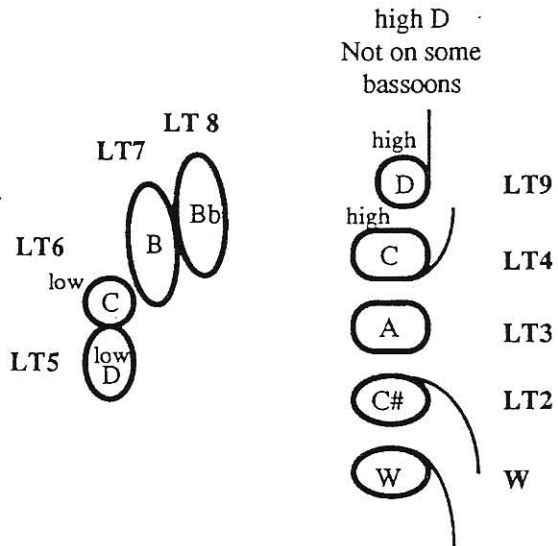
		Left Thumb	Left Hand	Right Thumb	Right Hand
E ^b F	 46. 47.		①②0 103 (D [♯])		456 0⑤0
E F [♯]	 48. 49.		103 D [♯] 103 D [♯]		4⑤⑥ 40⑥
F G ^b	 50. 51.		103 D [♯] 023 D [♯]		4⑤0 450 F
F G	 52. 53.	W ⓐ	1 223 D [♯] 103 D [♯]		④⑤0 450
F [♯] G	 54. 55.	W	1 223 D [♯] 020 D [♯]	A [♯]	400 F 4⑥0
F [♯] G [♯]	 56. 57. 58.	W ⓐⓐ [♯]	023 D [♯] 1 223 D [♯] 020 D [♯]	A [♯] A [♯]	④⑤0 40⑥ 450
G A ^b	 59. 60. 61.	W ⓐ W	1 223 D [♯] 1 223 D [♯] 1 223		④00 F 400 F 00⑥
G A	 62. 63.	W W	1 223 D [♯] 1 223 D [♯]		00⑥ G [♯] ④x0⑥ G [♯]

		Left Thumb	Left Hand	Right Thumb	Right Hand
G [♯] A	 64.	ⓐⓐ [♯]	1 223 D [♯]		006
A ^b B ^b	 65.	ac [♯]	123	A [♯]	45 ⑥F
A B ^b	 66. 67.	aC [♯] aC [♯]	12③ 123 D [♯]		006 ④⑤0 F
A B	 68.	aC [♯]	123	A [♯]	④⑤0 F
A [♯] B	 69. 70.	aC [♯] aC [♯]	12③ (D [♯]) 123 ①D [♯]	ⓐ [♯]	450 F 450 F
B ^b C	 71.	b	1②③		450 F
B C [♯]	 72.	b	①②0 D [♯]	A [♯]	450 F

Bassoon

Back

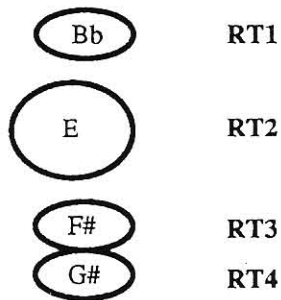
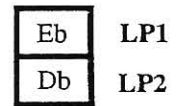
Front



①

②

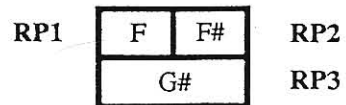
③



④

⑤

⑥ G

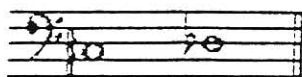


(Trill keys not needed for basic fingerings are not included)

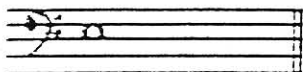
BASSOON

Possible Adjustments for Selected Pitch Tendencies

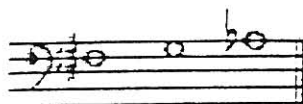
The Bassoon may tend to appear sharp in the lower register and sharp in the upper register.



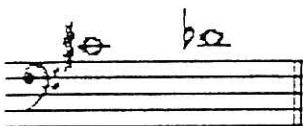
Add the low D key to give more resonance to the note and add the right thumb to lower



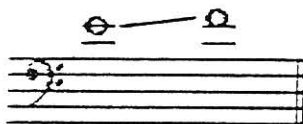
Usually flat - Raise the pitch by adding the 3rd finger of the right hand



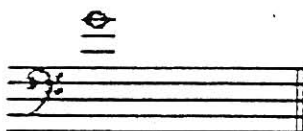
Usually sharp - Experiment with the little finger keys of the left hand for resonance - Humor down with an open throat and flat tongue.



A stuffy note - add the 1st, 2nd and 3rd fingers of the right hand and the thumb Bb key plus the low F key in the right hand. This will sharpen the note, but the tone is so much better. Humor down with an open throat and flat tongue.



Occasionally flat - player may simply need to arch the tongue to humor the note higher. (Player should add the left hand Eb key for pitches above high E)



Sharp - Add the 6th finger to lower it.

BASSOON

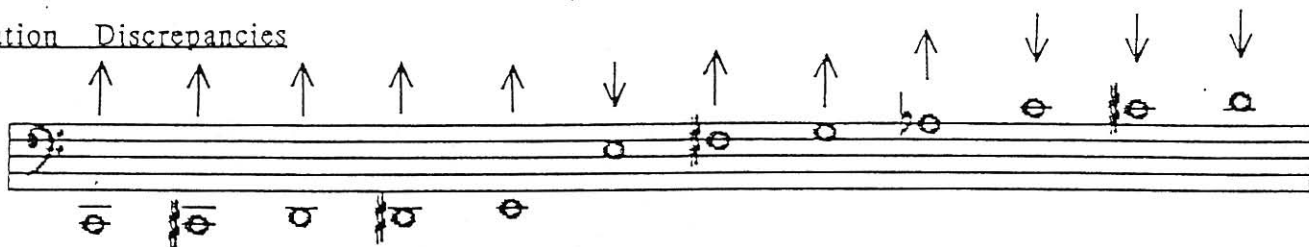
Tune The Instrument



- Very slight adjustments may be made by adjusting the distance the bocal cork fits into the instrument.
- Choose the correct bocal - the higher the number, the lower the pitch.
- Tune the reed.

The basic pitch - The instrument is determined by the reed and its relationship with the embouchure. Listen!

Intonation Discrepancies



Causes and Remedies for Bad Notes:

- Playing Position**
- Poor posture makes good breath support impossible.
 - If the reed does not enter the mouth at a right angle, problems from uneven pressure may result.
 - The reed should be made to enter at a slightly upward angle otherwise control of intonation is more difficult.
- Reed**
- A reed that is too soft may cause overall flatness.
 - A reed that is too hard may cause overall sharpness.
 - A reed that is too old makes intonation difficult to control. The distance that the reed is placed on the bocal affects the pitch. The usual distance is one half inch.
- Embouchure**
- To raise the pitch contract around the reed.
 - To lower the pitch relax pressure around the reed.
 - More reed in the mouth raises the pitch.
 - Less reed in the mouth lowers the pitch.
 - Pulling the lower jaw back slightly, lowers the pitch.
 - Pushing the lower jaw forward slightly, raises the pitch.
 - EE vowel sound will raise the pitch slightly.
 - AH or OH vowel sound will lower pitch slightly.
- Dynamics**
- Crescendos may appear to blow flat. To correct: Maintain breath support, slightly increase embouchure pressure, increase the velocity of the air stream.
 - Diminuendos may appear to blow sharp. To correct: Maintain breath support, slightly relax lip pressure, decrease velocity of the air stream.