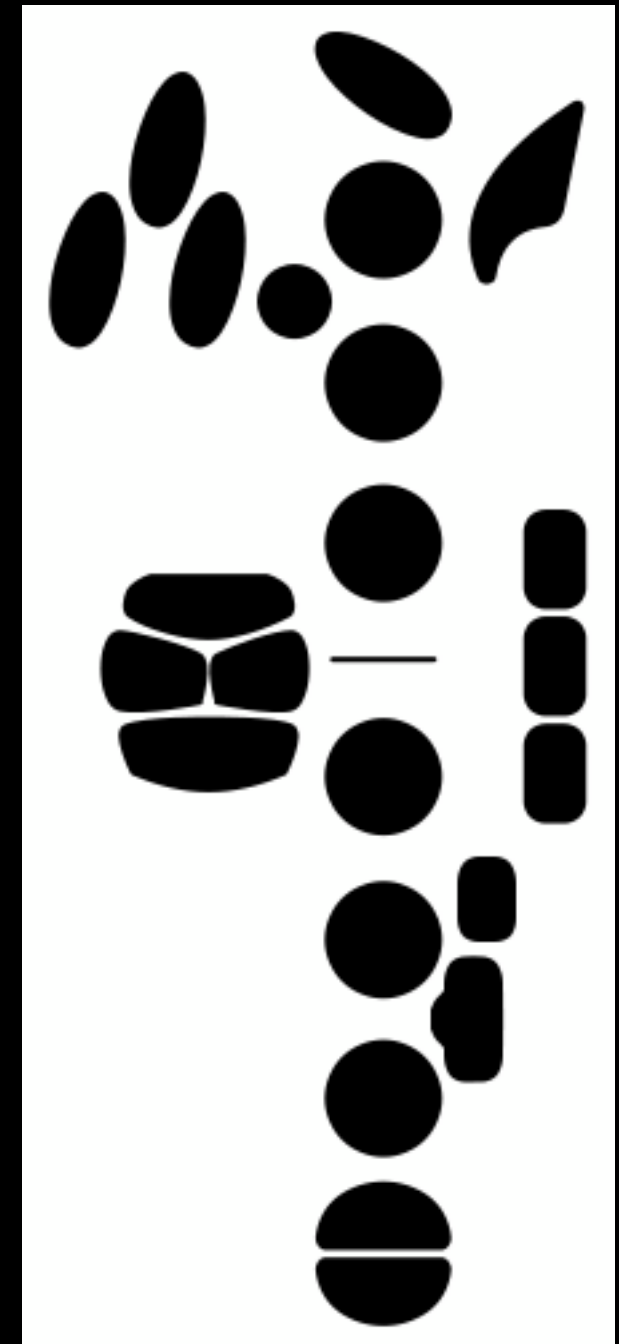
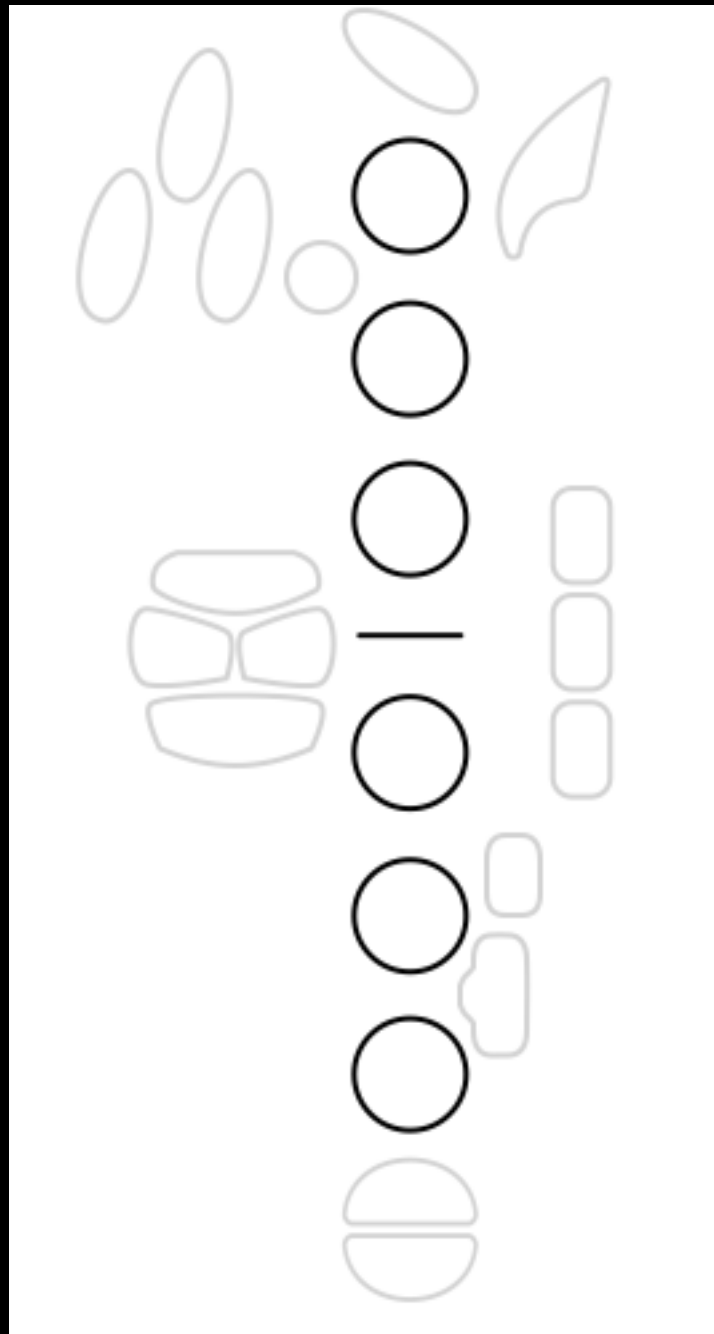


Saxophone Fingering Chart

Sax Station



SaxStation.com
Neal Battaglia

Why?

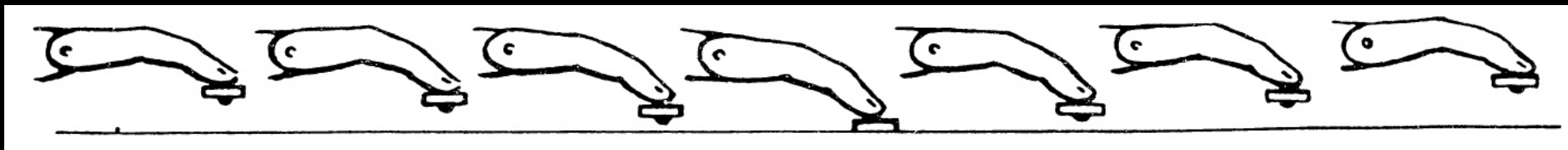
Saxophone technique alone does not make a great musician.....

But it does enable a sax player to be great.

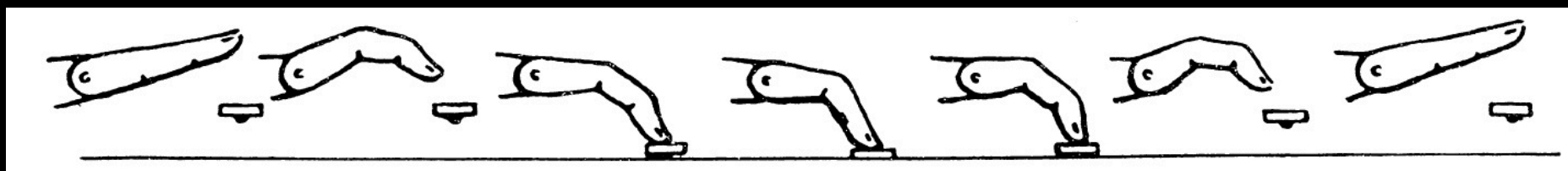
Not needing to think about technique allows the you to connect to music and share what is inside of you.

Finger Position

Correct positioning



Incorrect positioning



About this Saxophone Fingering Chart

Mere mortal fingering charts for saxophone are restricted by a sheet of paper, generally only one. (It is convenient to carry around)

Not this one!

It expands 57 pages with navigation and blown up figures as well as alternate fingerings and notes.

It also can be updated to clarify any issues.

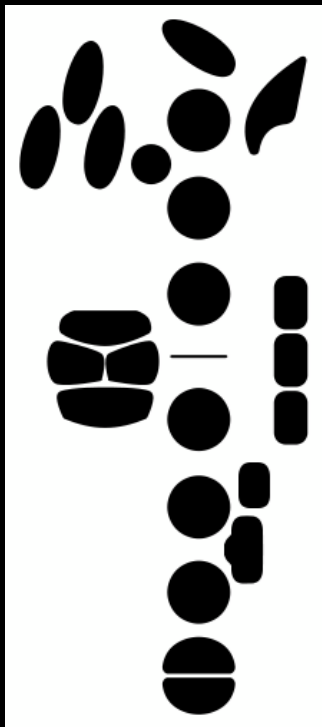
About the Diagrams

The diagrams for the different notes are set up like you're holding and playing the saxophone in front of you.

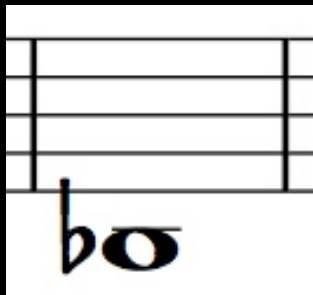
The keys on your right will be on the right side of the diagram.

This seemed more intuitive to me.

Navigation

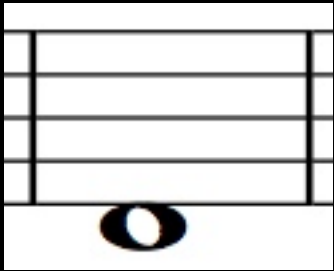


(Notes side by side are enharmonic equivalents)

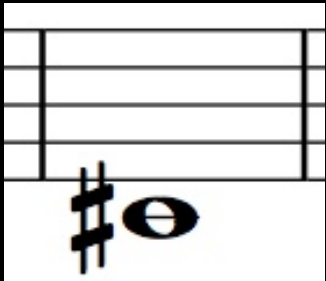


Bb (A#)

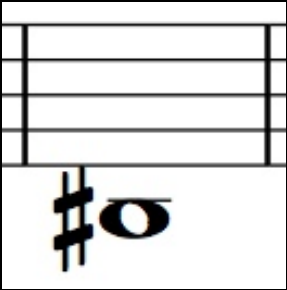
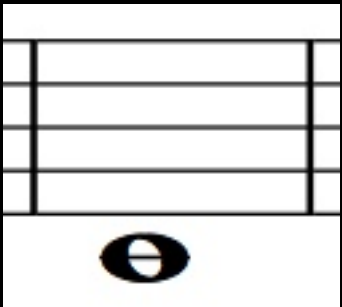
Below the Staff



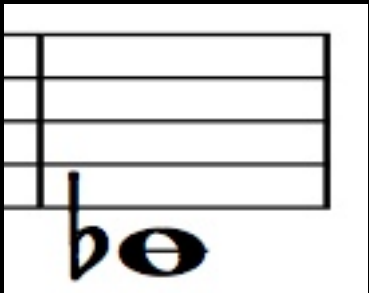
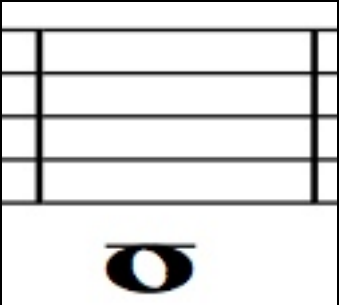
D



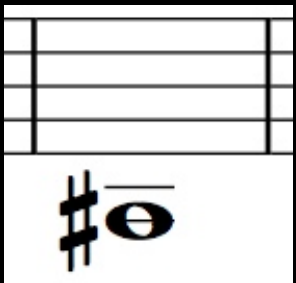
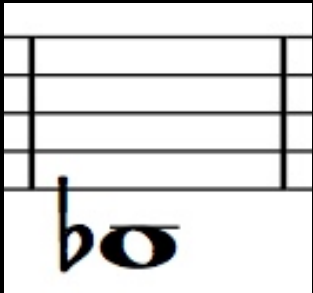
C# (Db)



C (B#)

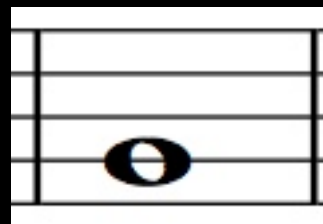


B (Cb)

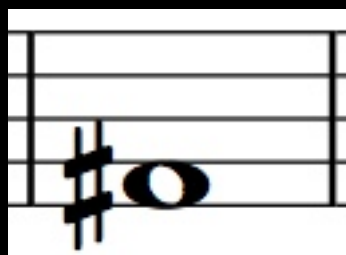


Bb (A#)

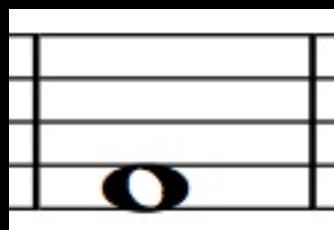
Next Five Notes



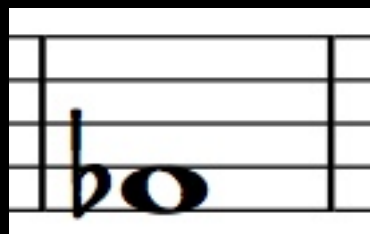
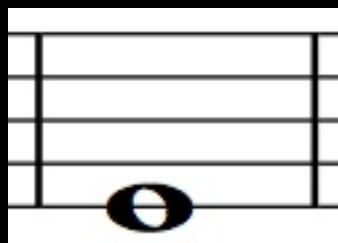
G



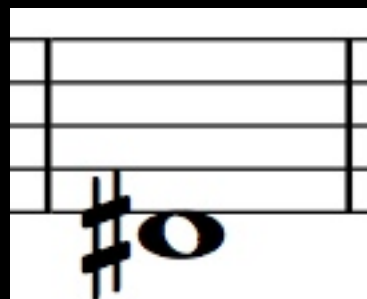
F# (Gb)



F (E#)

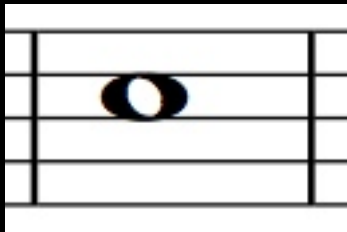


E (Fb)

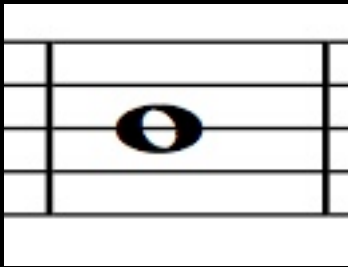
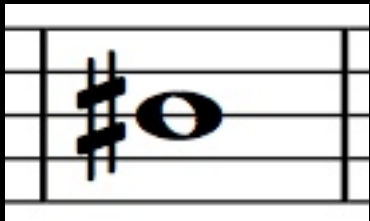


Eb (D#)

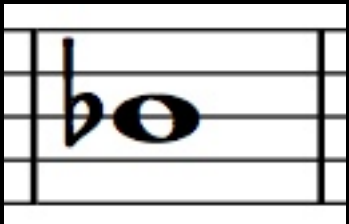
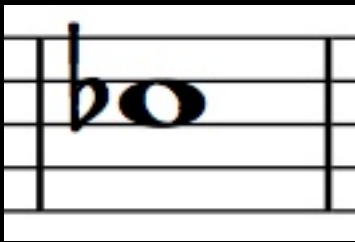
Next Five Notes



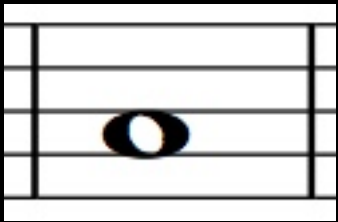
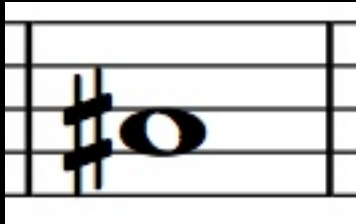
C (B#)



B (Cb)



Bb (A#)



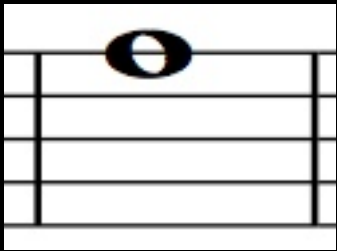
A



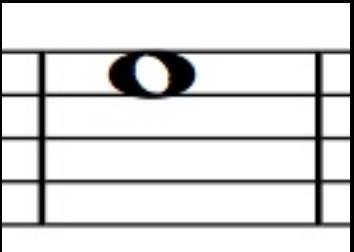
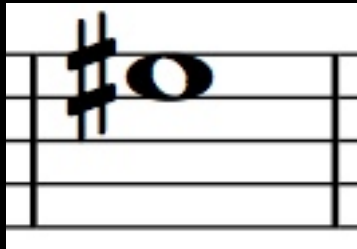
G# (Ab)



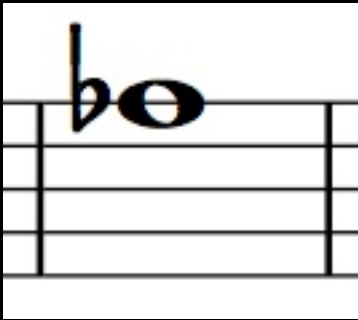
Next Five Notes



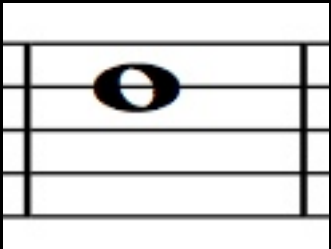
F (E#)



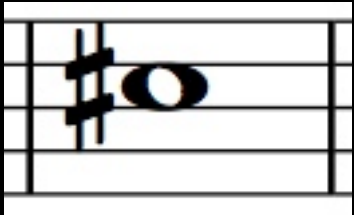
E (Fb)



Eb (D#)



D



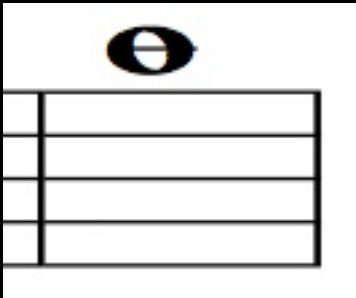
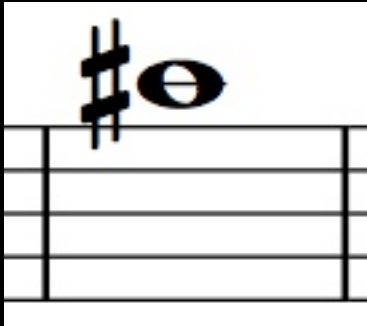
C# (Db)



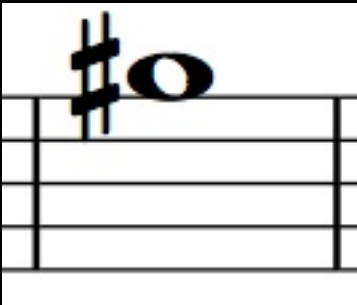
Next Five Notes



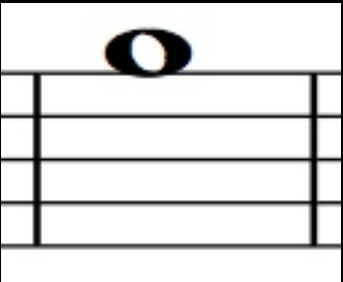
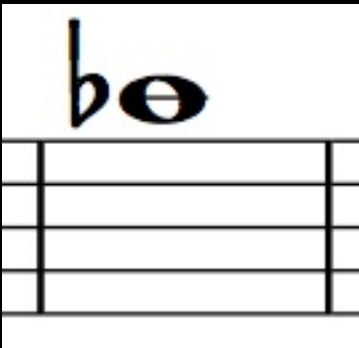
Bb (A#)



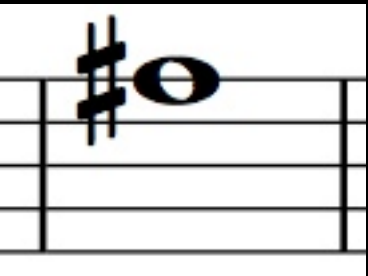
A



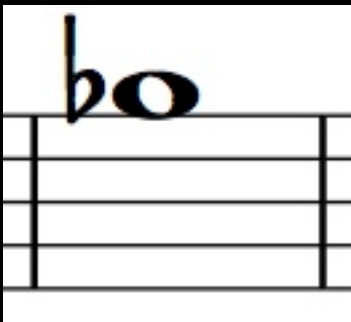
G# (Ab)



G

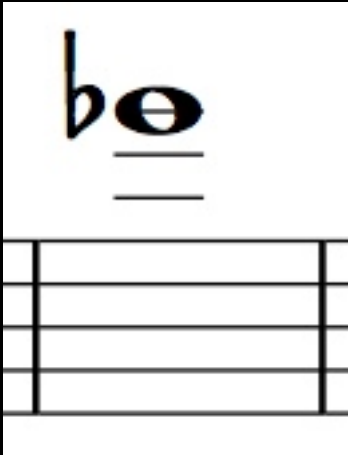


F# (Gb)

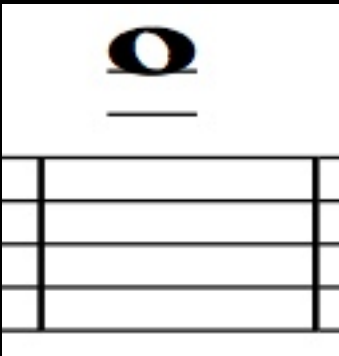
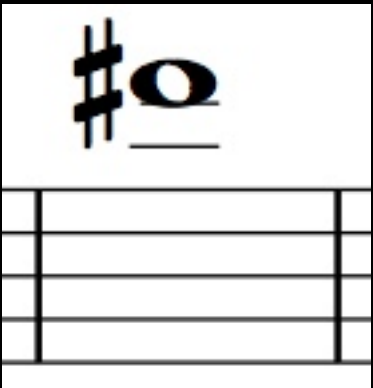


||

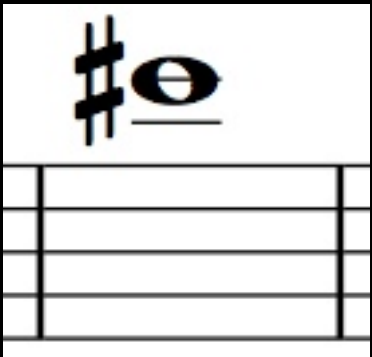
Next Five Notes



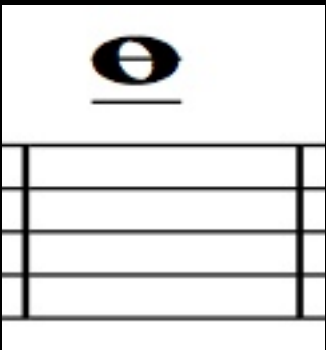
Eb (D#)



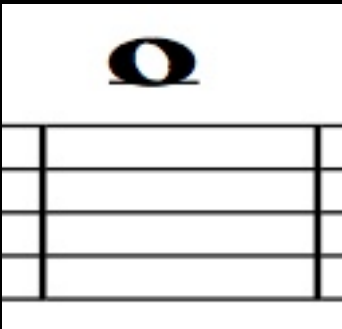
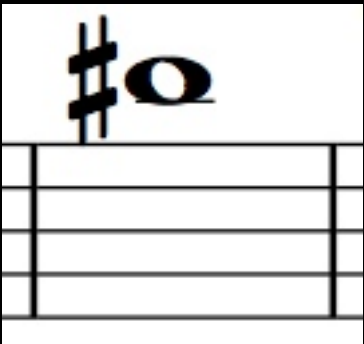
D



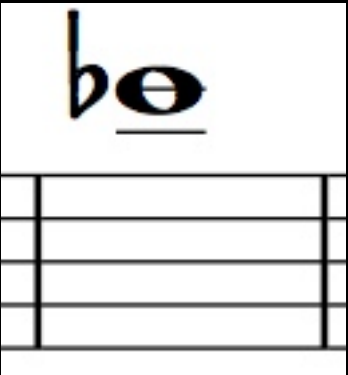
C# (Db)



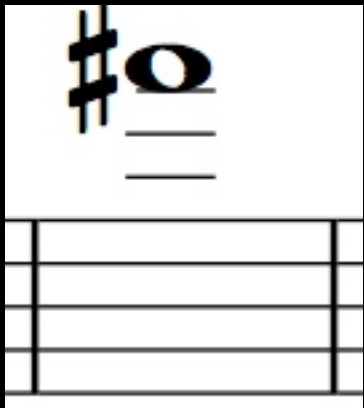
C (B#)



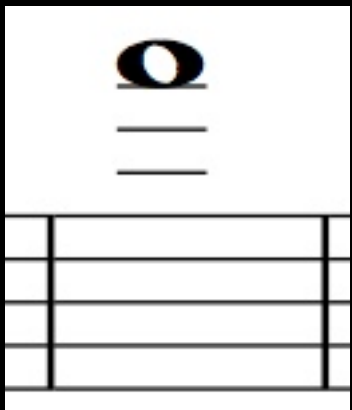
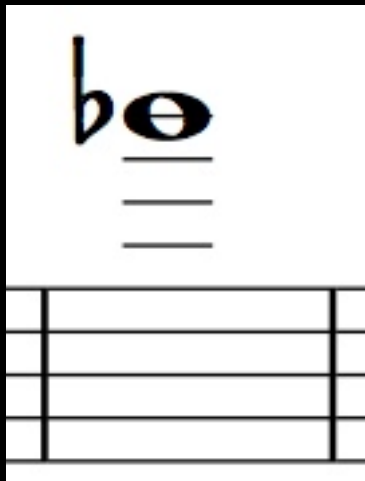
B (Cb)



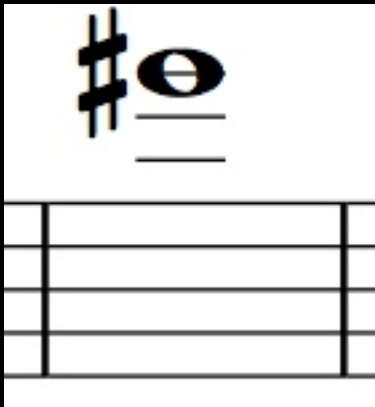
Top three notes



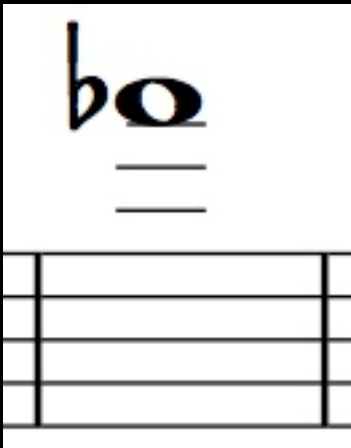
F# (Gb)



F (E#)

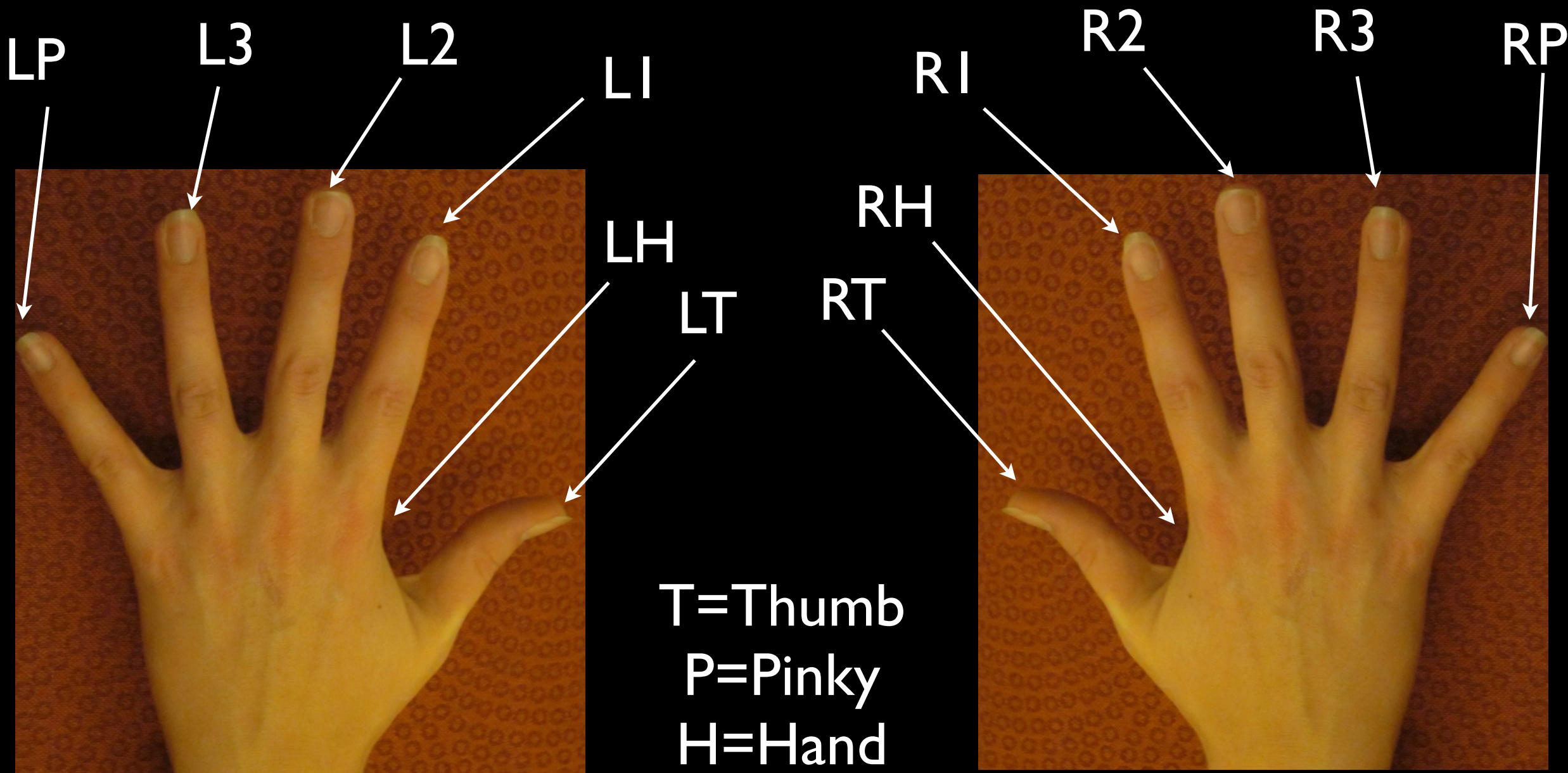


E (Fb)



Beyond here lies altissimo....

Saxophone Keys & Fingers

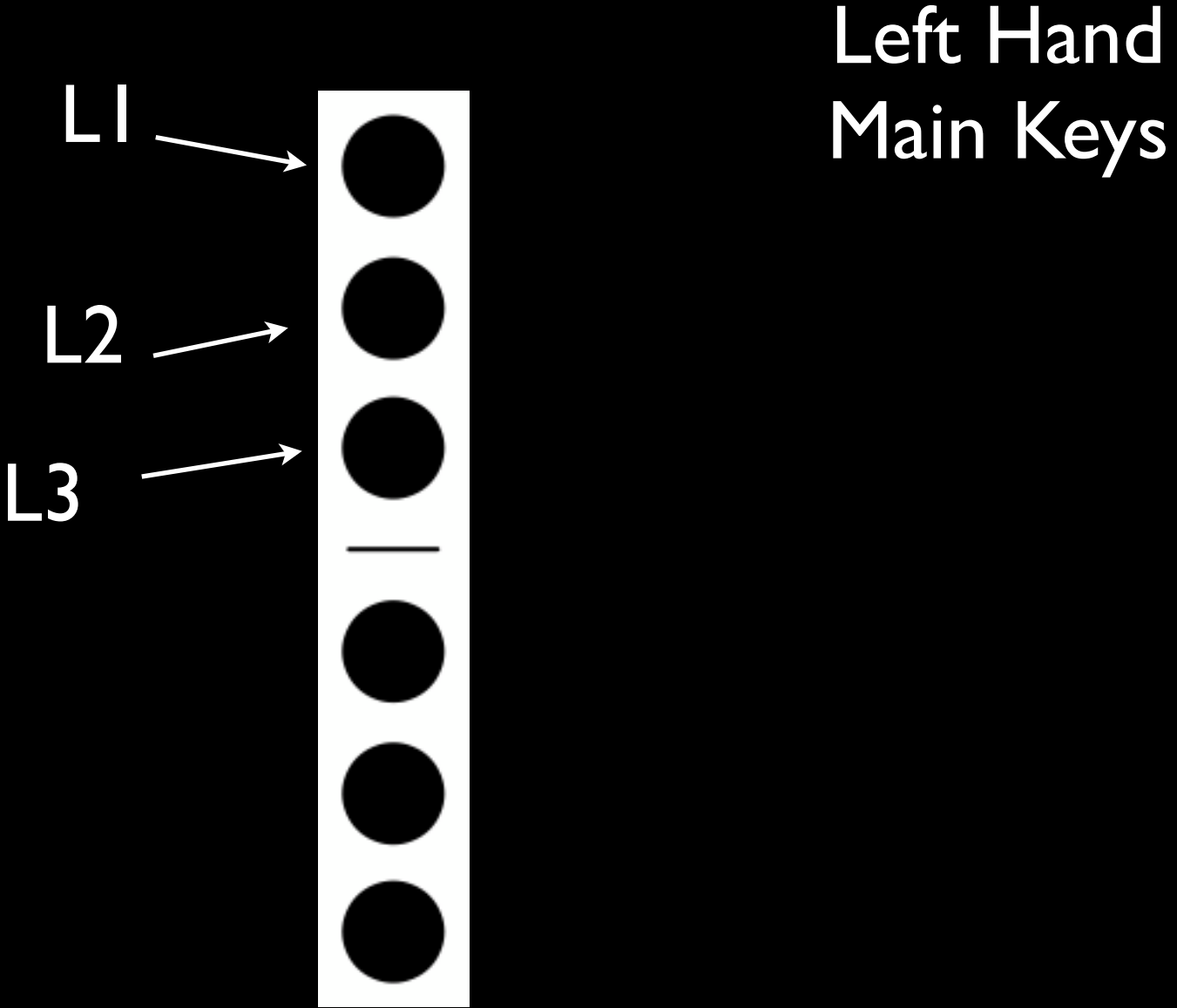


Left Hand

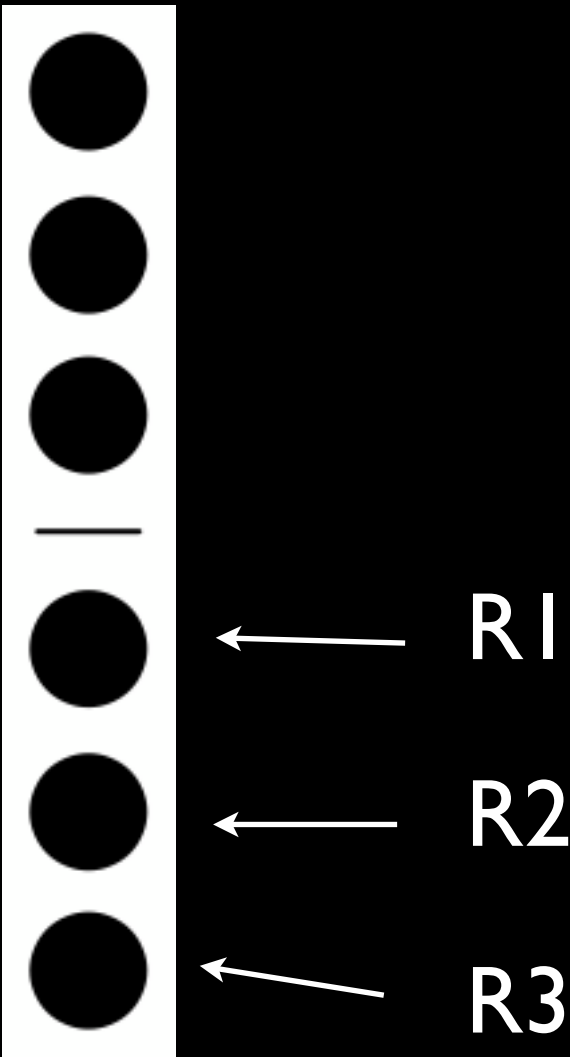
Right Hand

Fingers 1, 2, 3

Saxophone Keys & Fingers



Right Hand Main Keys

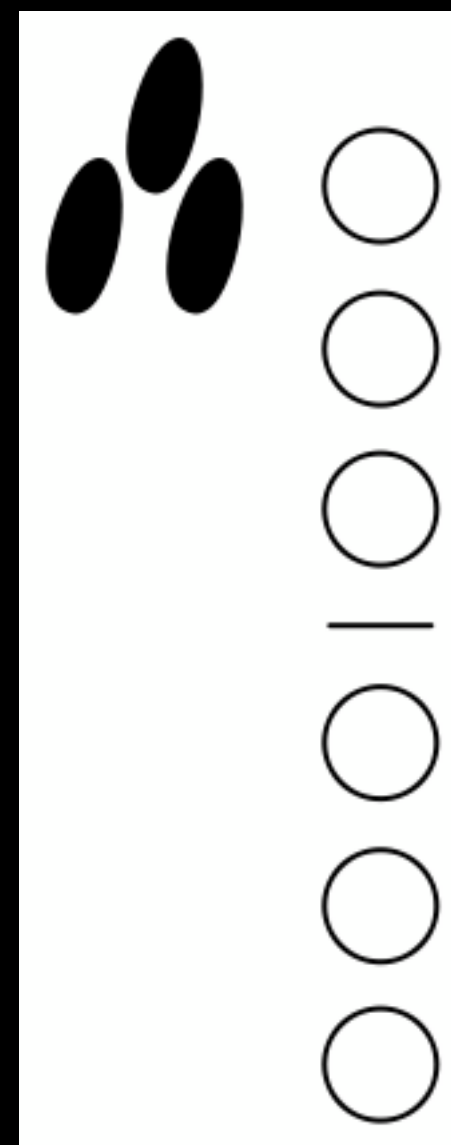


Left Hand Palm Keys

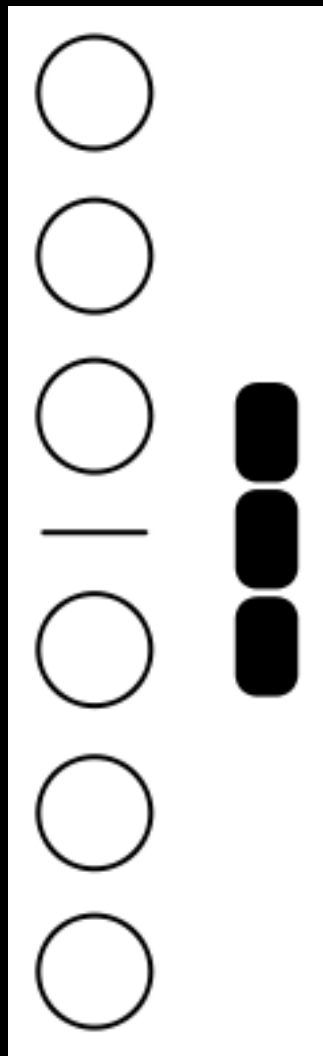
Left Hand Palm
Keys, uses left
hand, keep left
hand fingers on
the keys.

Sometimes
adjustments to
the palm keys
make this easier.

Abbreviated LH



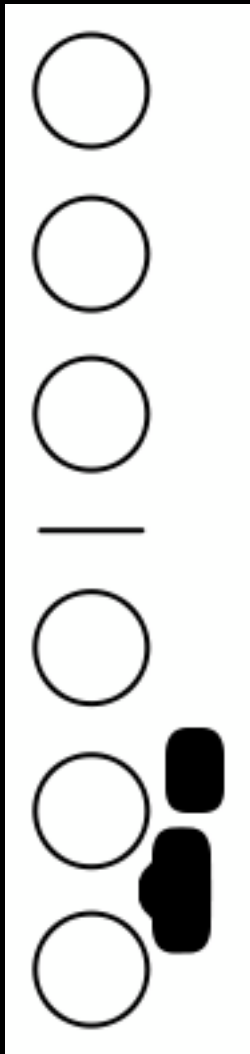
Right Hand Side Keys



Use the side of the
right hand, keep
fingers on right
hand main keys

Abbreviated RH

F#

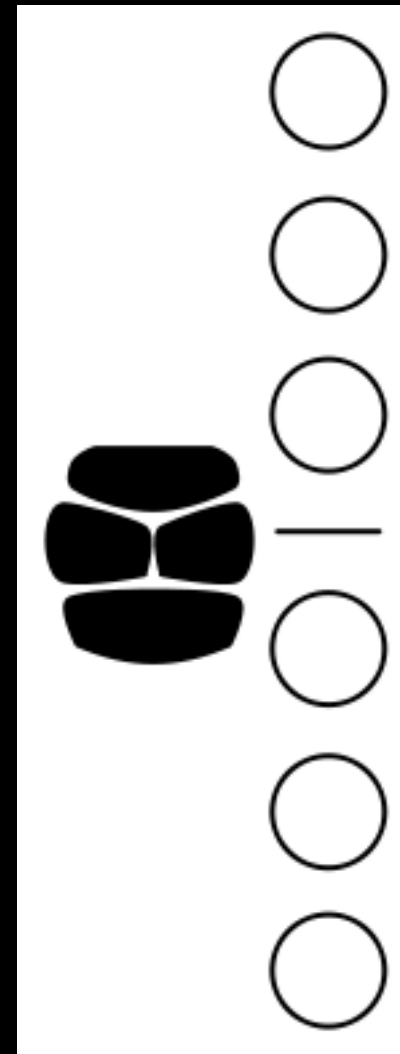


Alternate F# and
high F# key

Press each with R3

Left Hand 'Table' Keys

All four operated with LP
Modern saxophones have
'rollers' to go between the
table keys easier

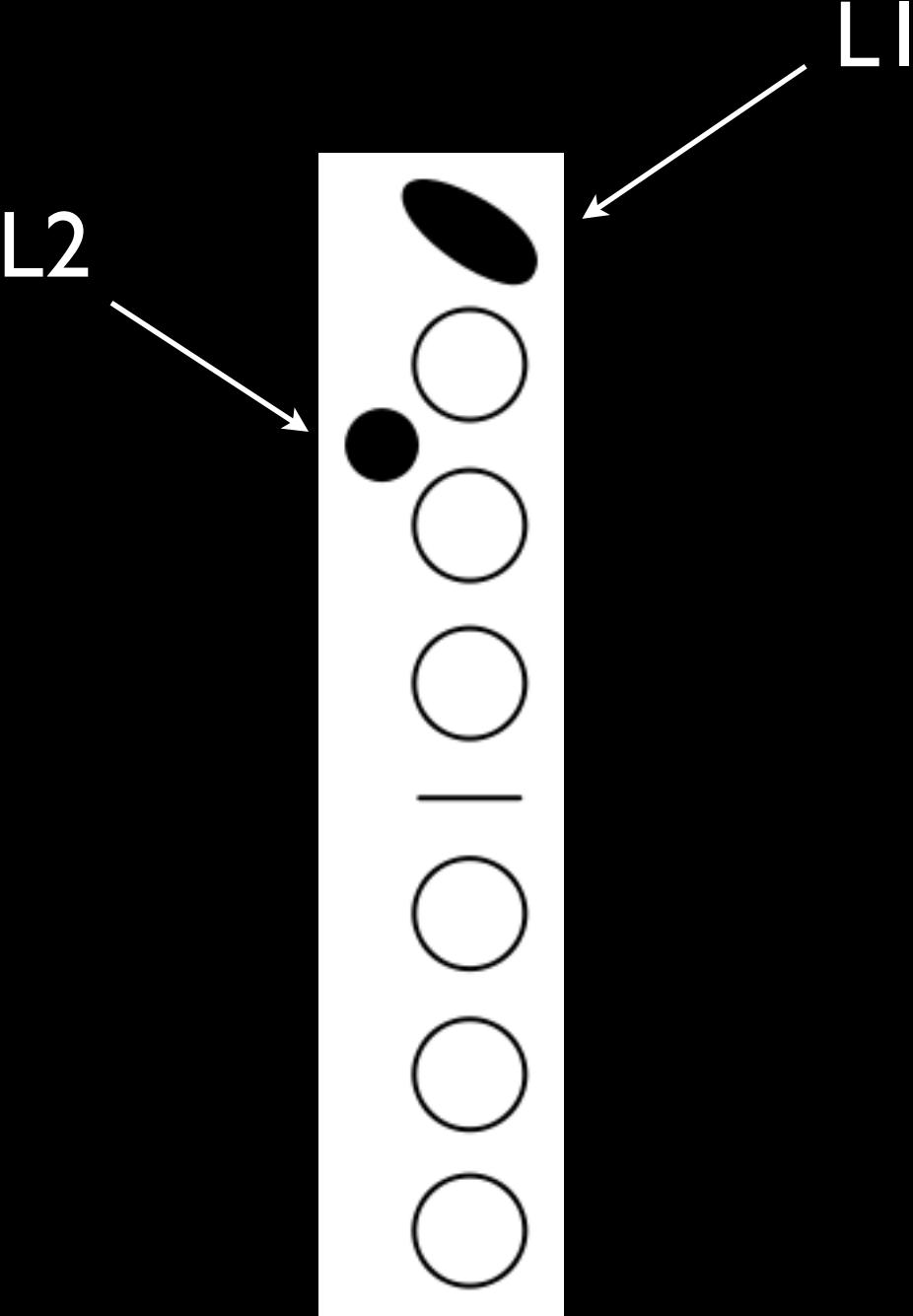


Eb and C keys



Use RP

High F and Bis Key



Sax Fingering Chart

The fingering system for alto sax is fundamentally the same as tenor, bari, soprano, etc (all saxophones).

Certain notes come out cleaner on alto using a particular fingering though- ie high F# using the side Bb key with the three palm keys

There are 22 (23 with high F#) keys to press.

If you don't have that 23rd key (high F#), don't worry about it!
The note can be played without that key.

And actually, there are alternate fingerings for a number of the notes. Sometimes they aren't quite as in tune, but may be executed more cleanly in certain situations.

Enharmonic Equivalents

Notes can be written different ways to describe the same pitch.

Example: A# is the same as Bb to the ear.

Music notation rules keep written music cleaner.

In this fingering chart, pitch equivalents that are both used commonly are set side by side:

Ab a.k.a. G#

Not as common pitch equivalents are written below:

E

(a.k.a. Fb)

Alternate Fingerings

Some alternate fingerings are more equal than others.

Example: Side Bb and bis key Bb are both good fingerings.

Sometimes, however, alternate fingerings are a little less in tune than the main fingering, you can use them for convenience in certain situations, but generally don't want to sustain notes with these fingerings.

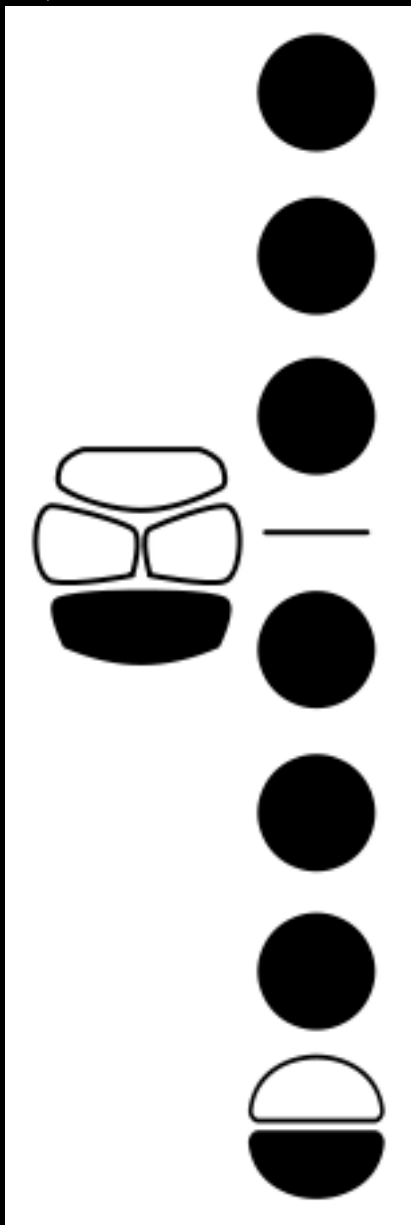
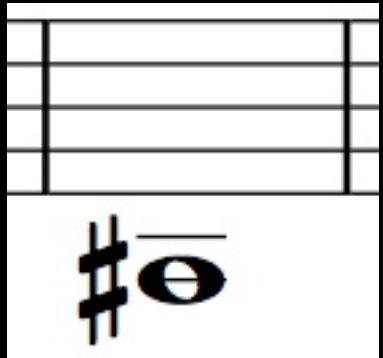
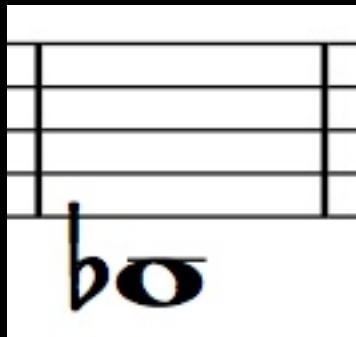
Notes are made within the fingering chart.

Treble Clef



Saxophones play music in treble clef, so there is not a treble clef written next to each note, it's implied.

Bb a.k.a. A#



L1

L2

L3

R1

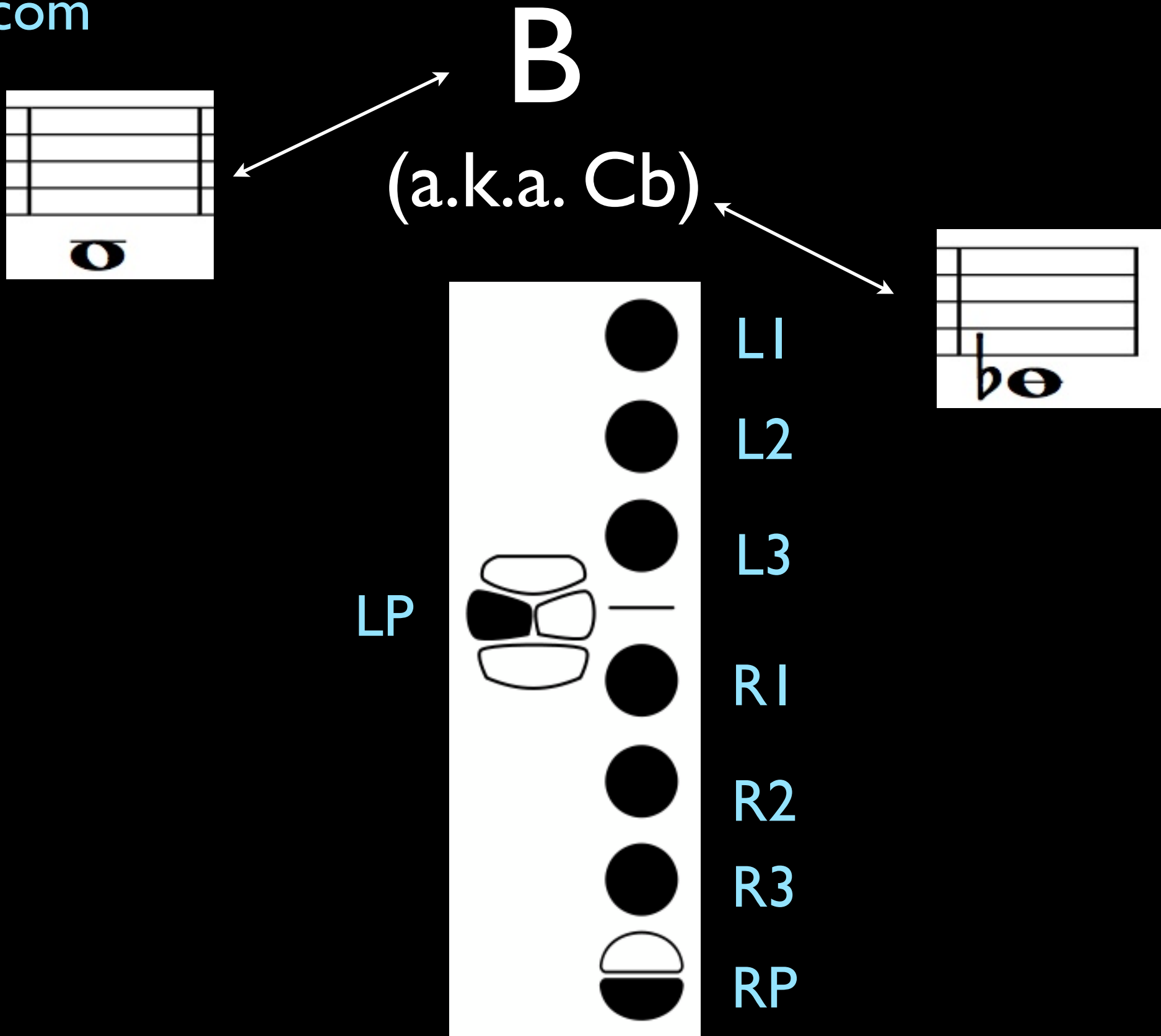
R2

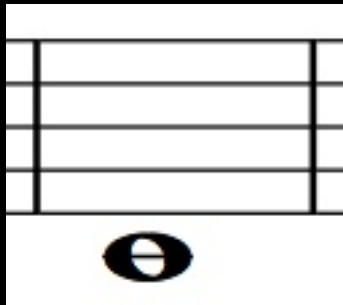
R3

RP

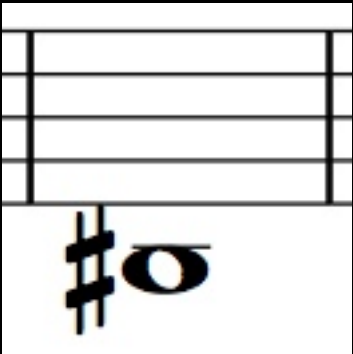
Both 'Bb' and 'A#' show up in music.

There is only one fingering for this note, maybe Chuck Norris knows another





C
(a.k.a. B#)



L1

L2

L3

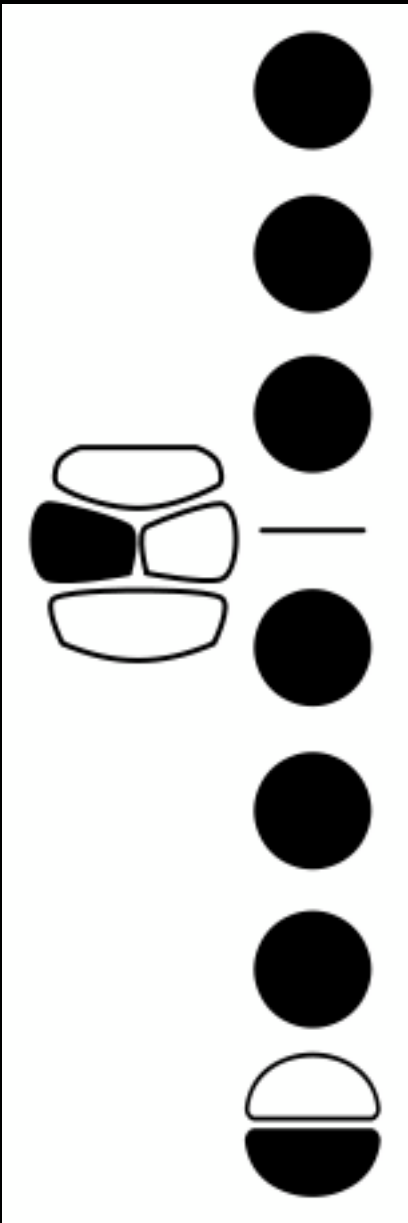
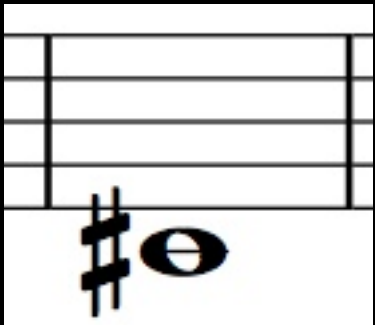
R1

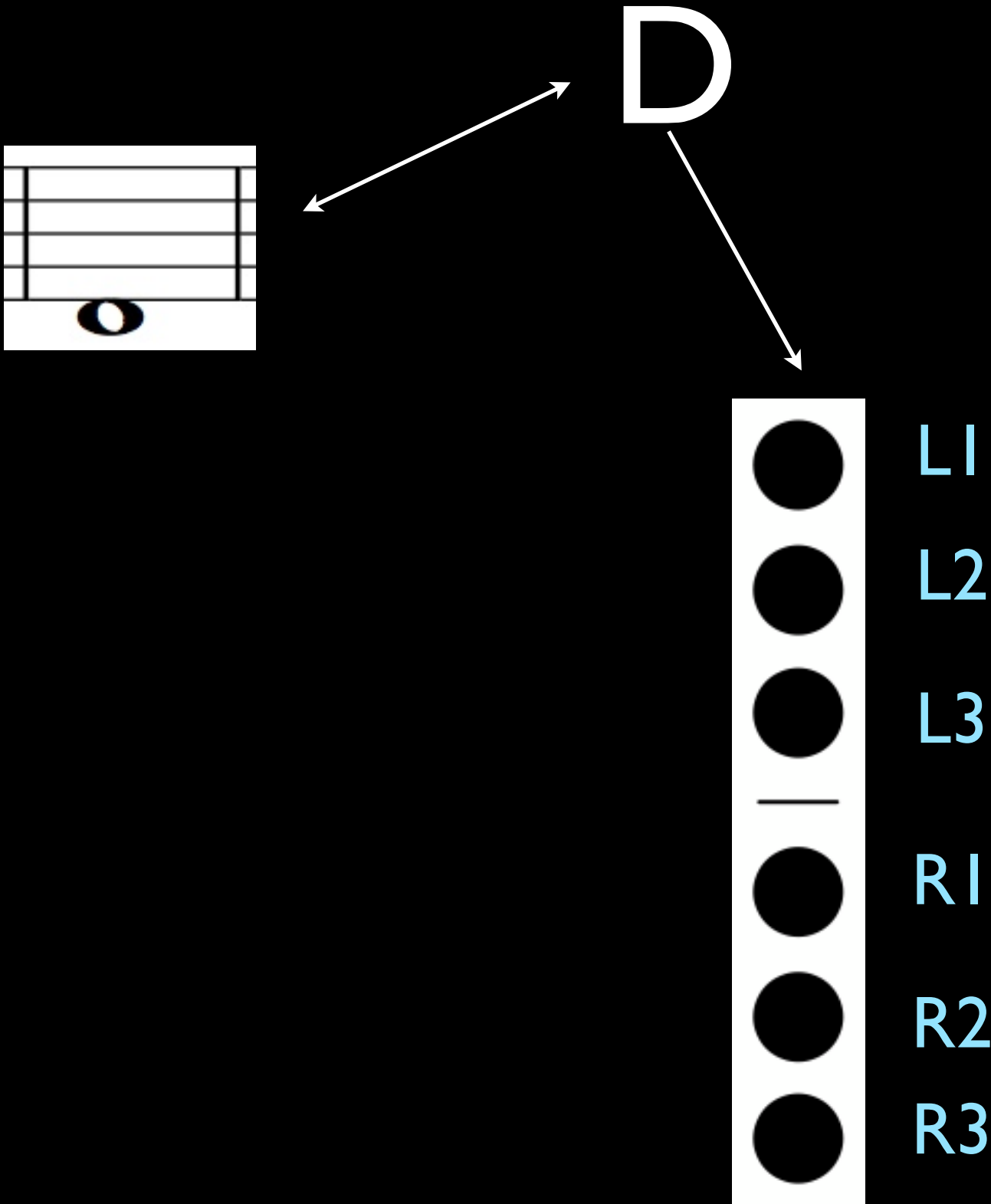
R2

R3

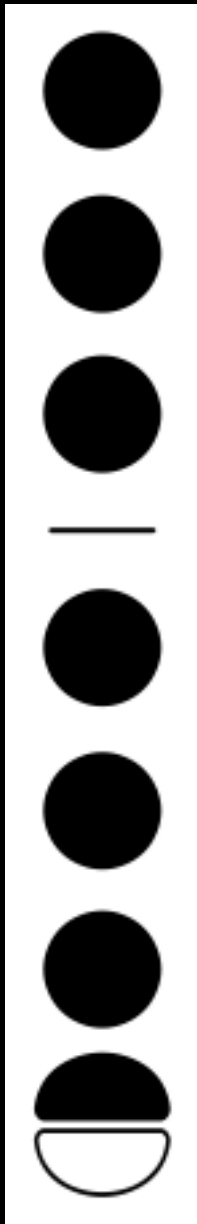
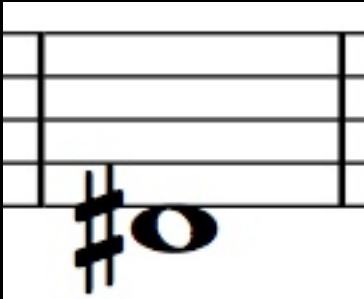
RP

C# a.k.a. Db





E \flat a.k.a. D \sharp



L1

L2

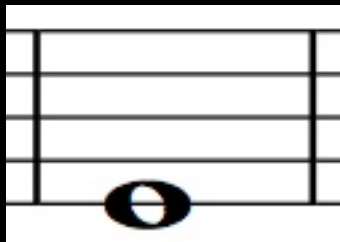
L3

R1

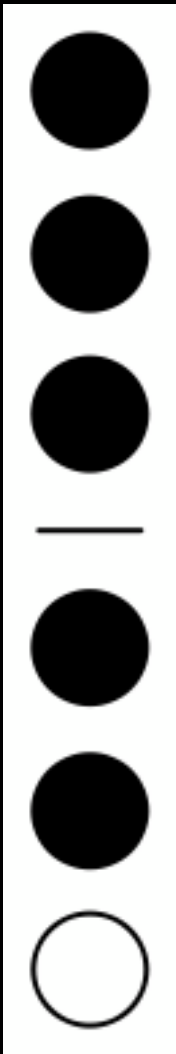
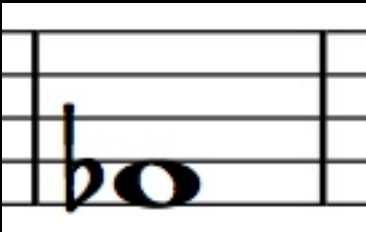
R2

R3

RP



E
(a.k.a. Fb)



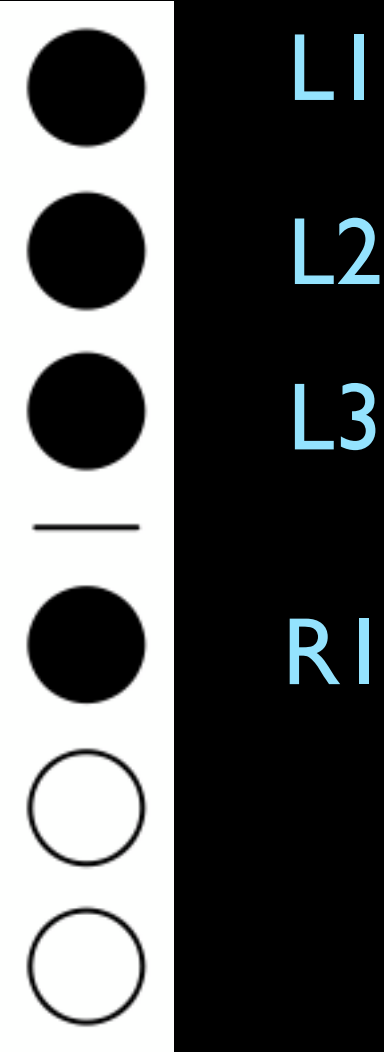
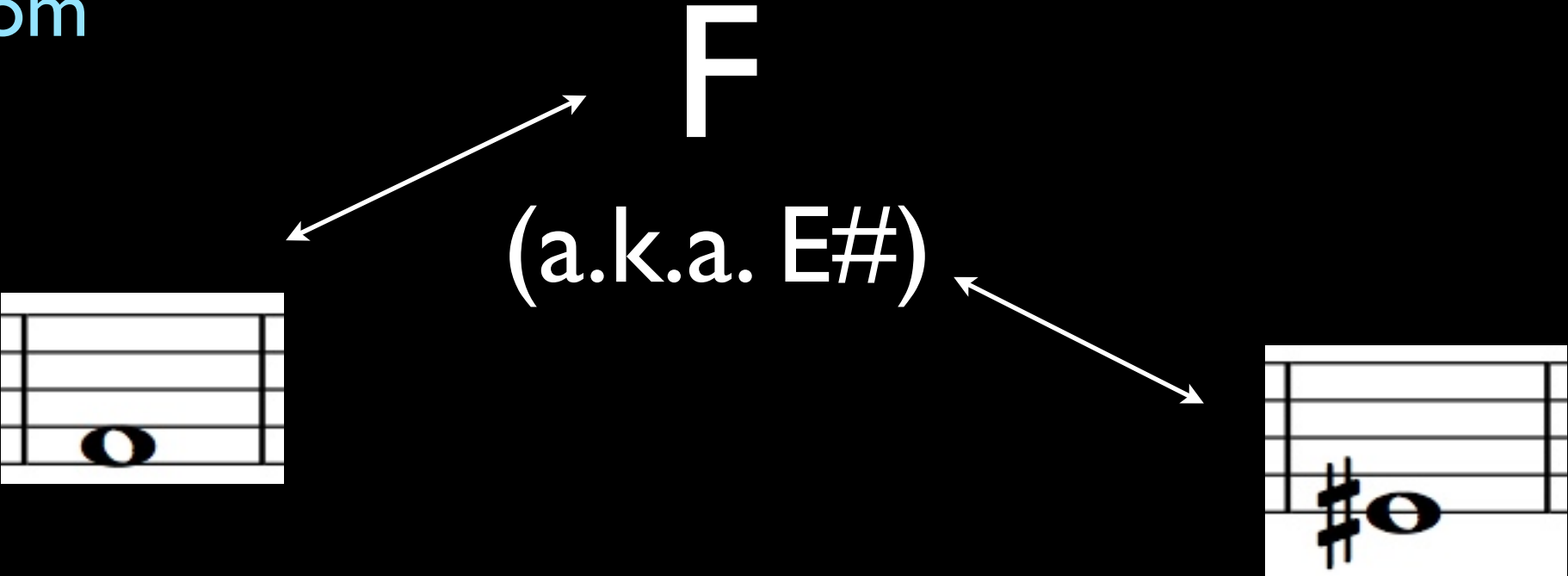
L1

L2

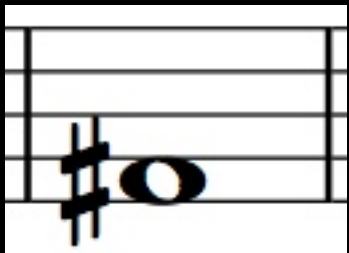
L3

R1

R2

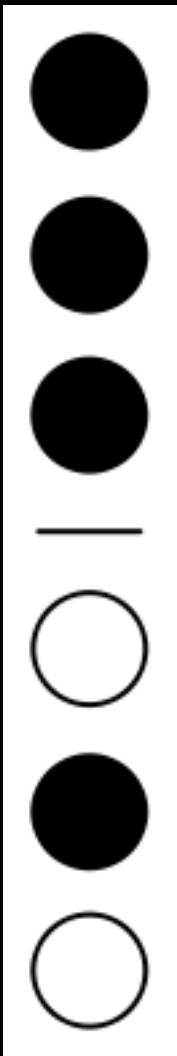


F# a.k.a. Gb



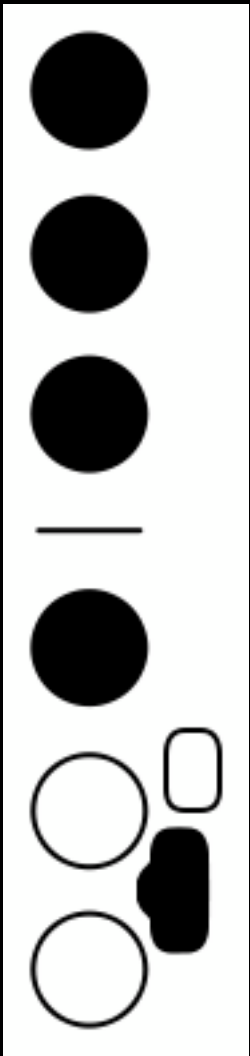
The first note with an alternate fingering!

Generally, use the usual fingering, the alternate can be useful in some situations - for example F -> F# at high speeds.



L1
L2
L3

R2

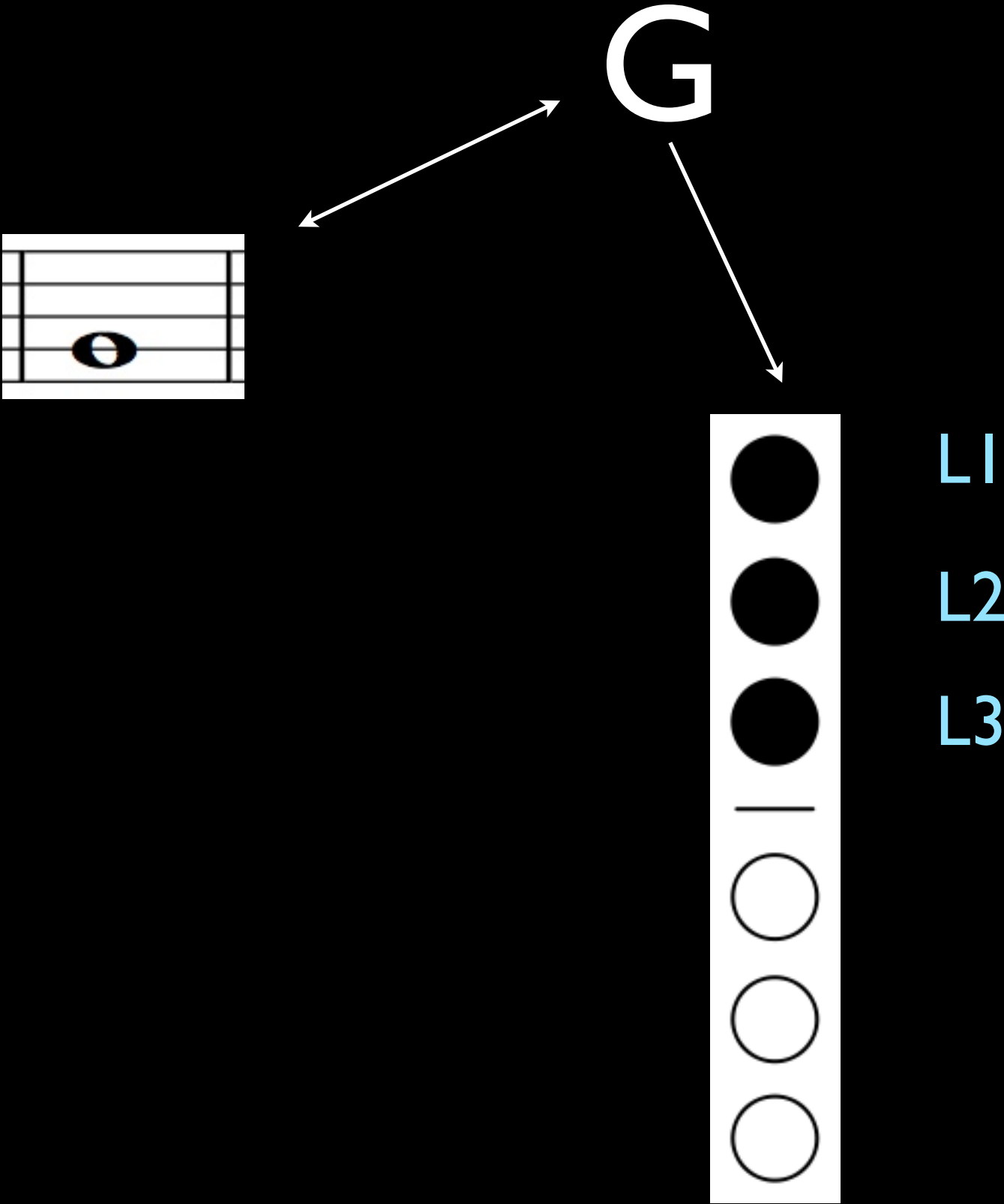


L1
L2
L3

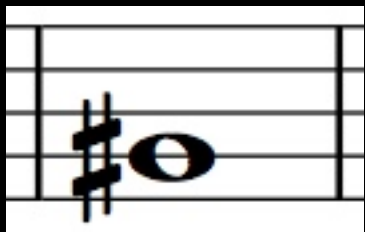
R1

R3

Alternate Fingering

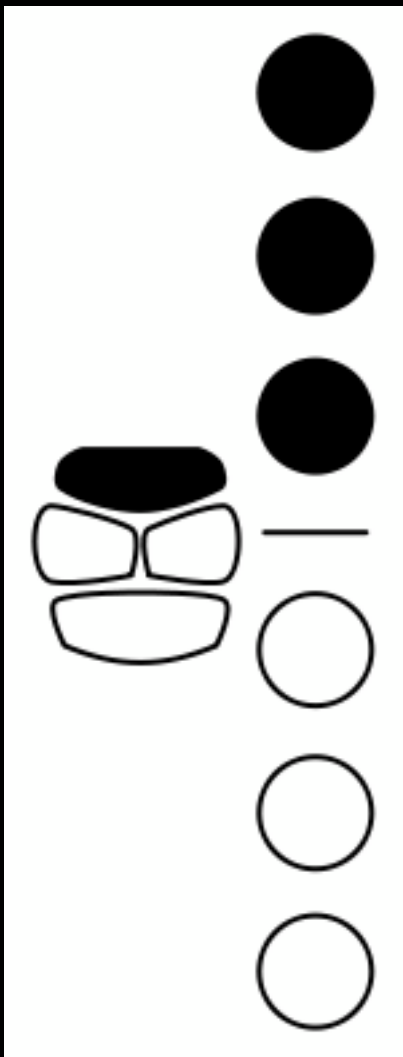


G# a.k.a. Ab



Main
Fingering

LP

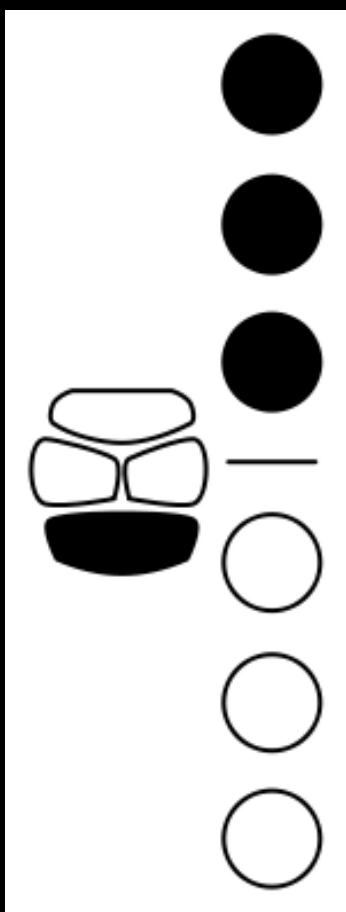
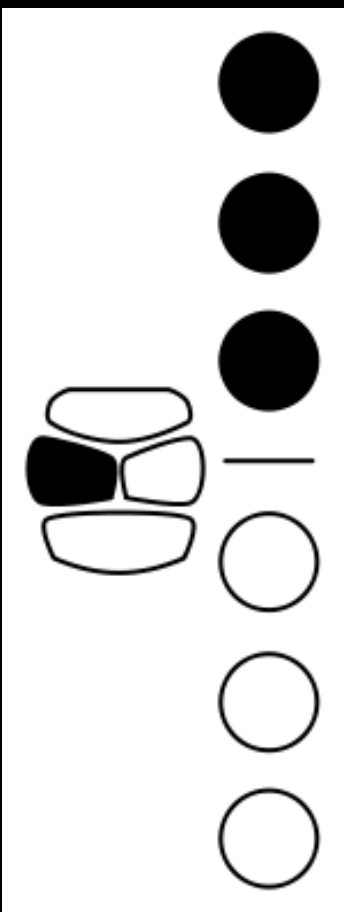
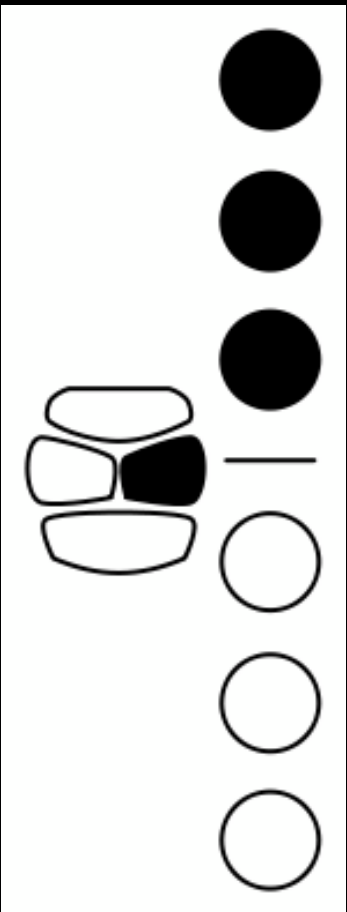


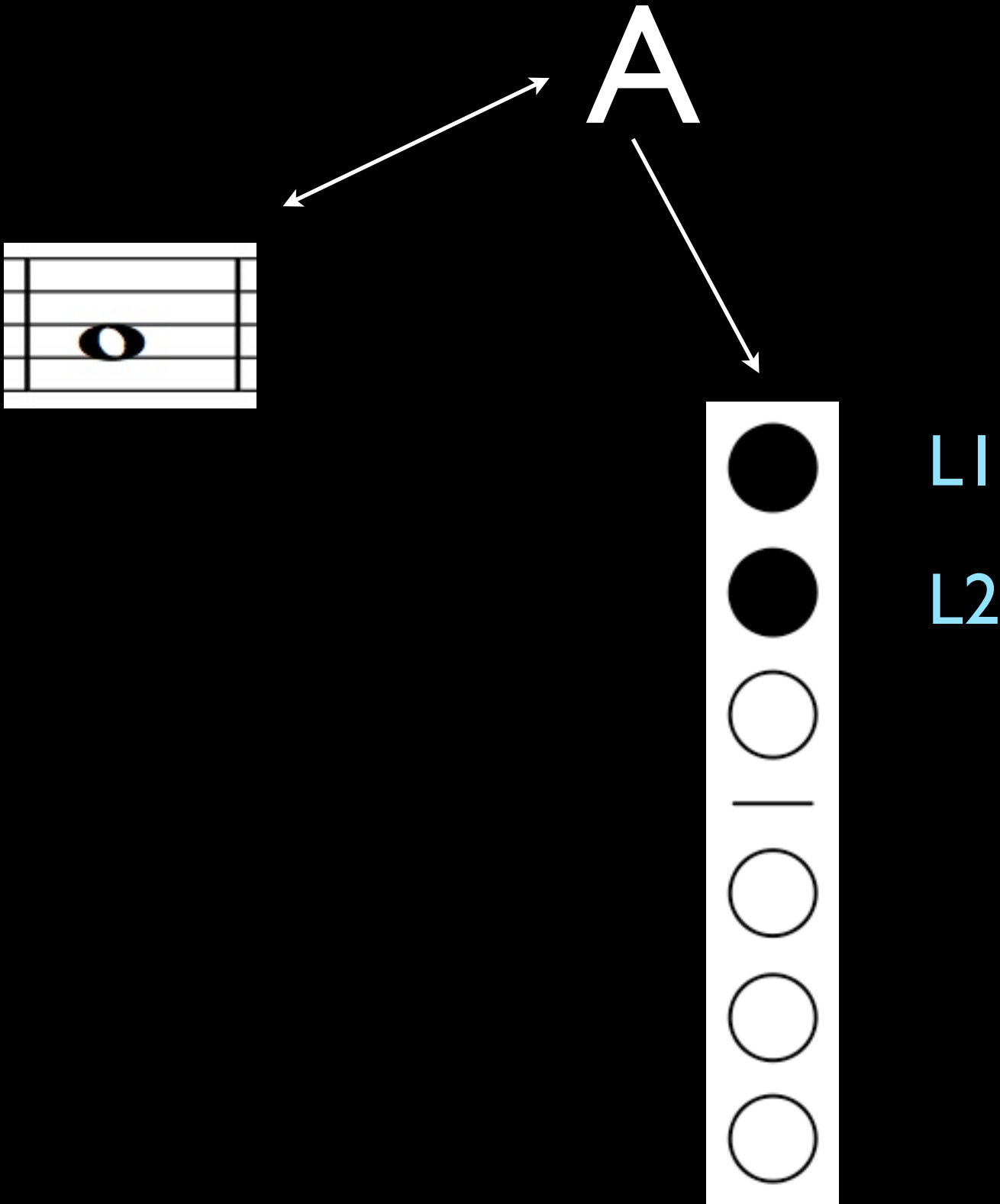
L1

L2

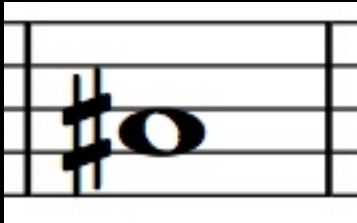
L3

Alternate Fingerings
(Pinky used for all table keys)





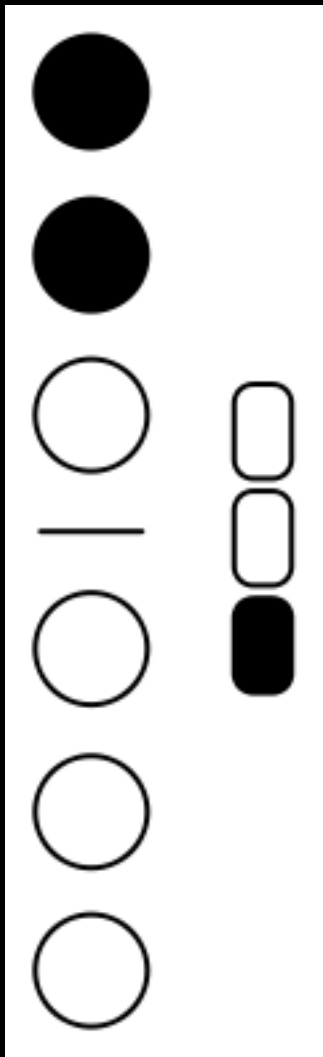
Bb a.k.a. A#



Three good fingerings

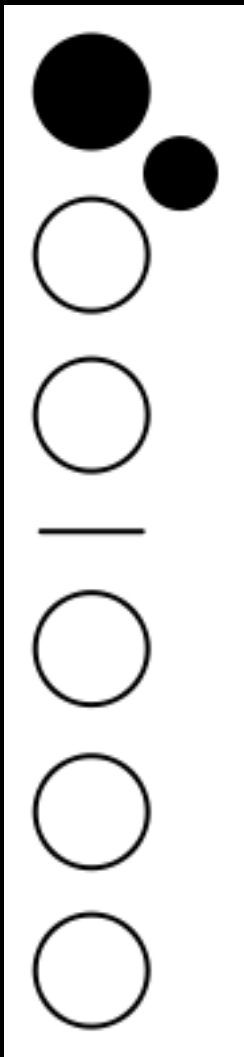
L1

L2



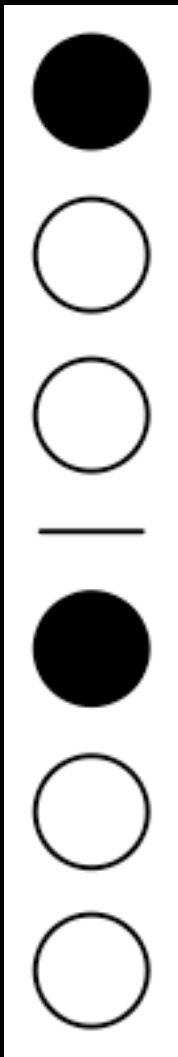
L1

L2



L1

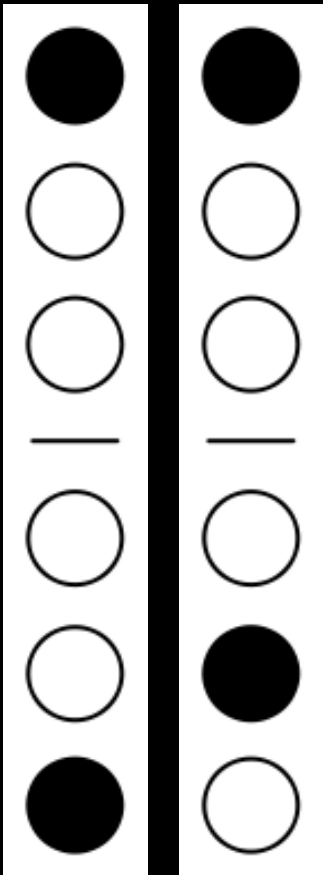
R1



Two more alternates

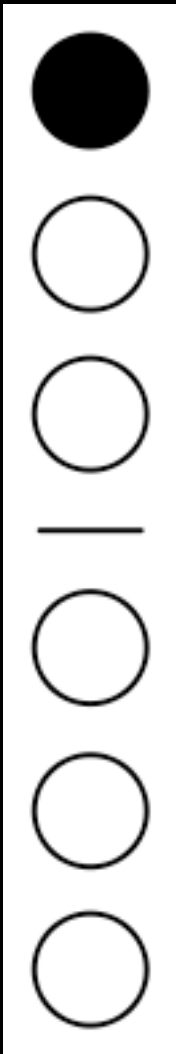
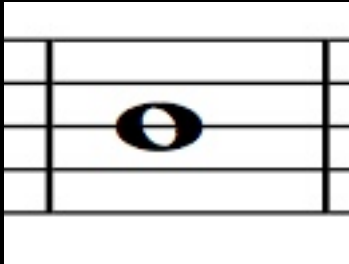
L1

R1

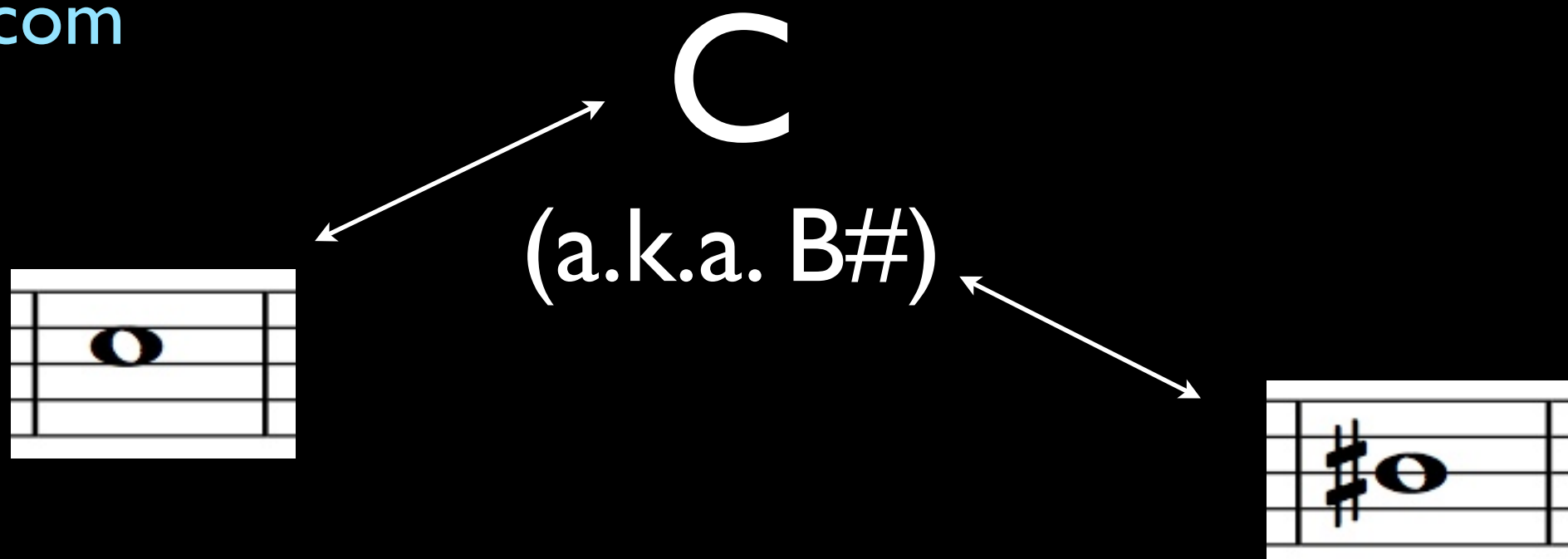


R2

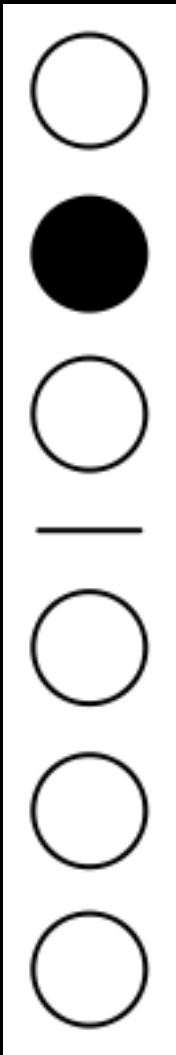
B
(a.k.a. Cb)



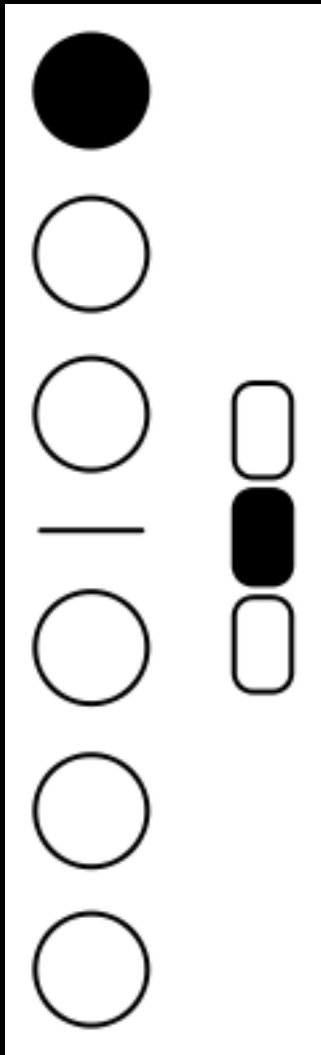
LI



L2

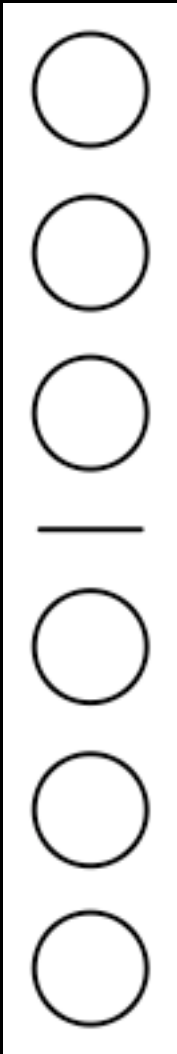
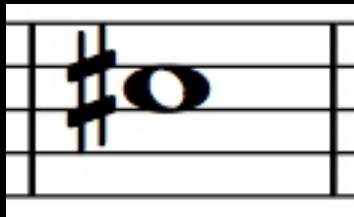


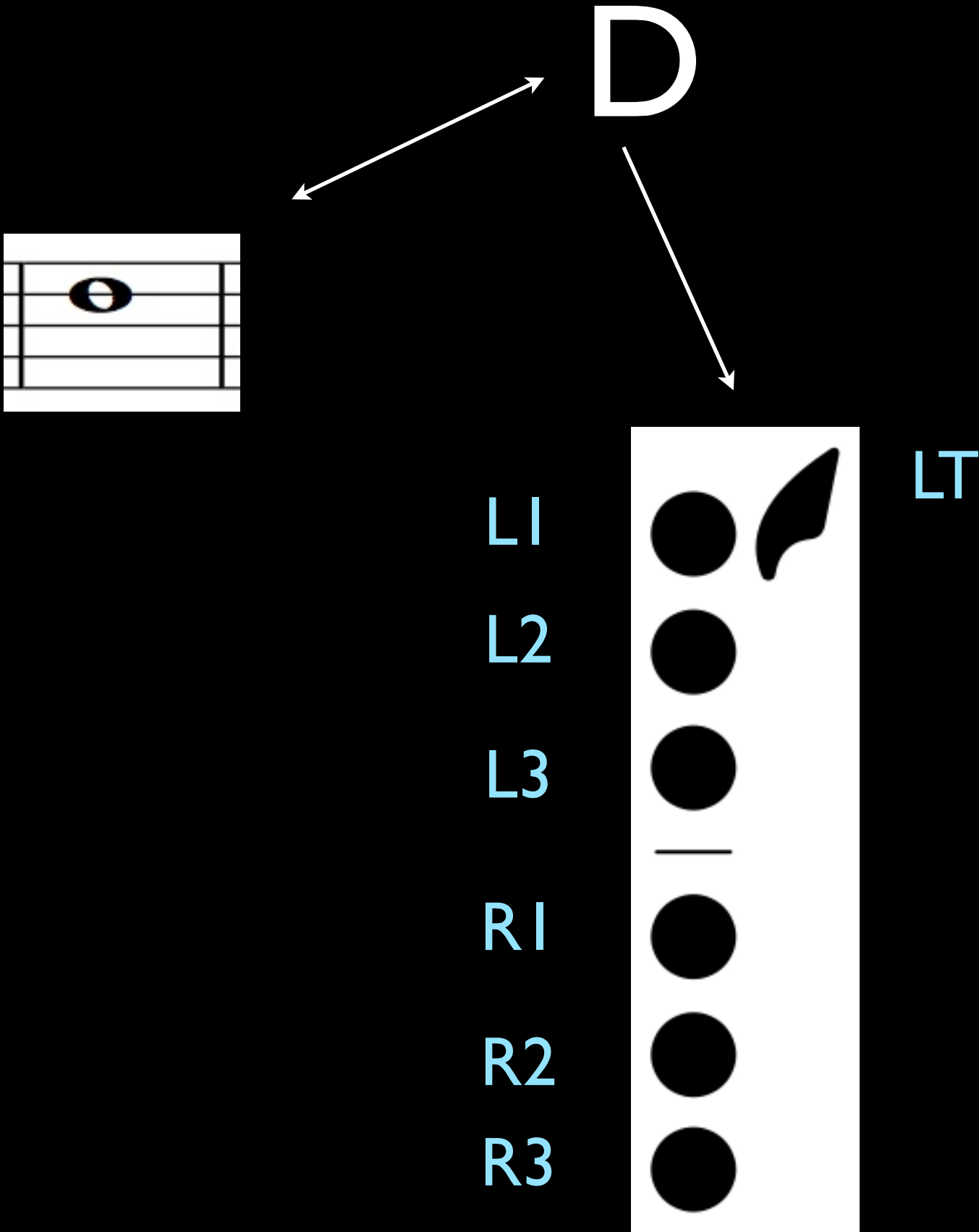
L1



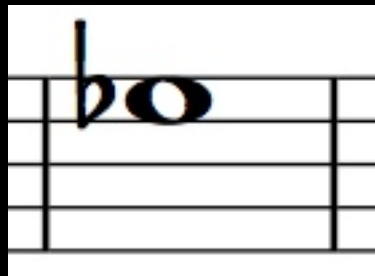
Alternate

C# a.k.a. Db





E \flat a.k.a. D \sharp



L1

L2

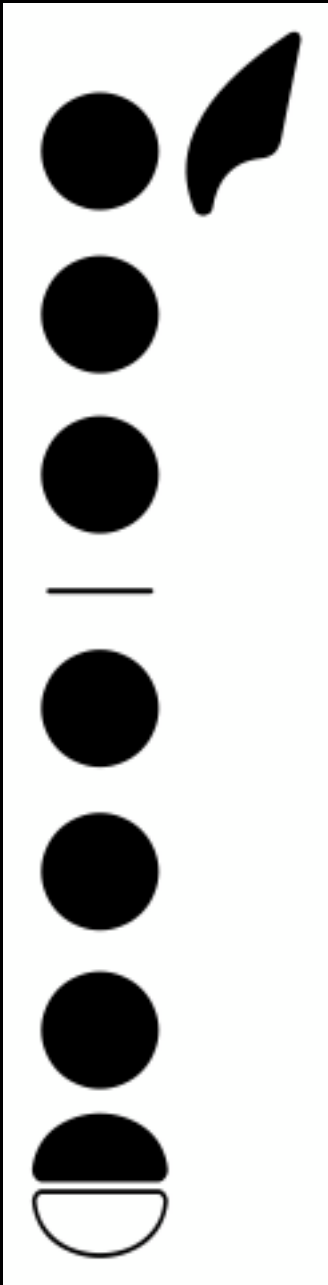
L3

R1

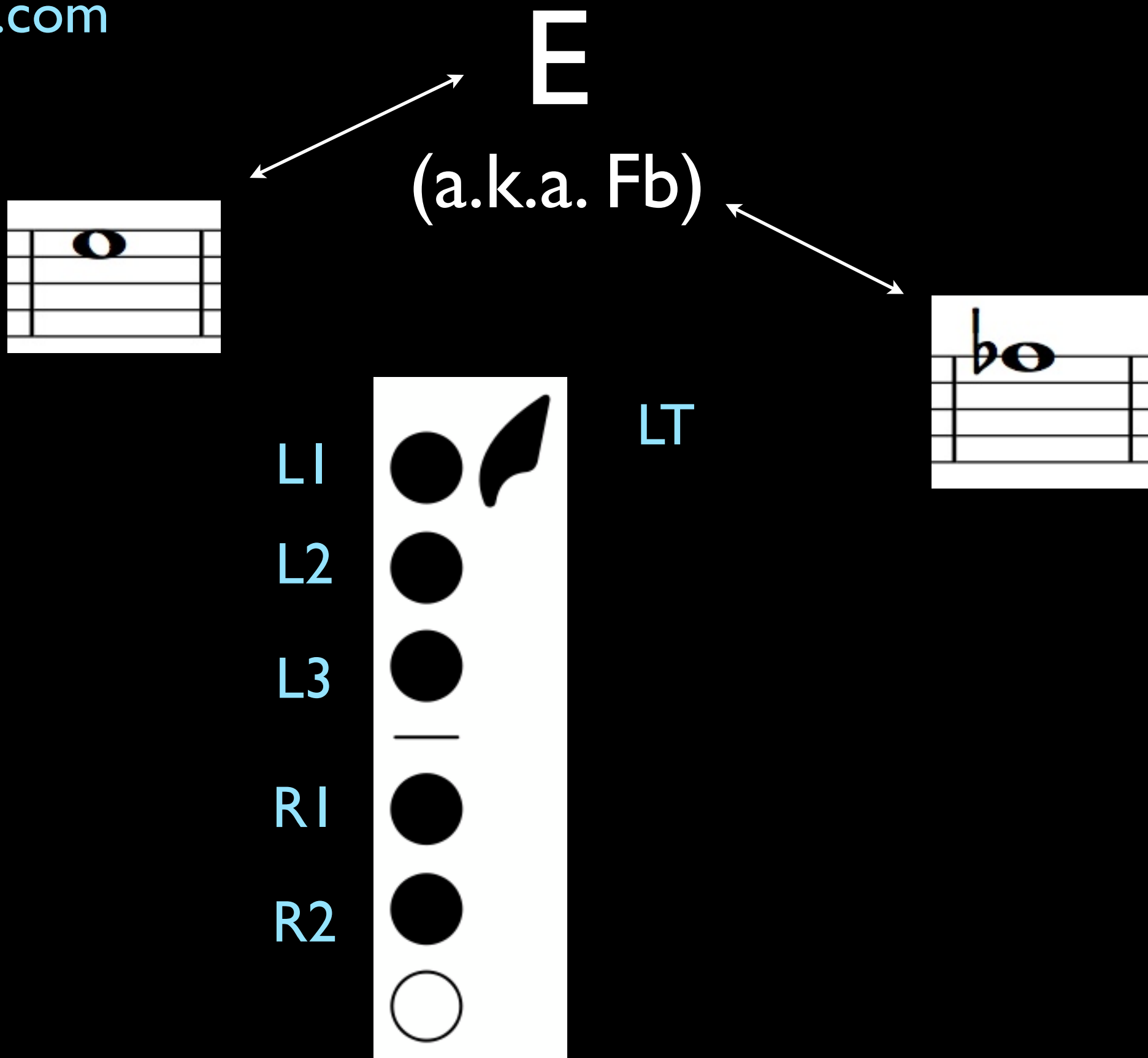
R2

R3

RP

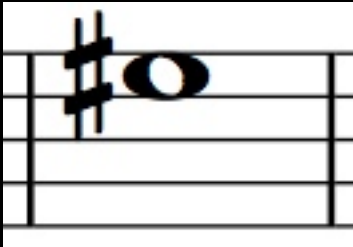
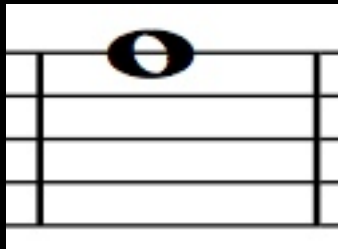


LT



F

(a.k.a. E#)

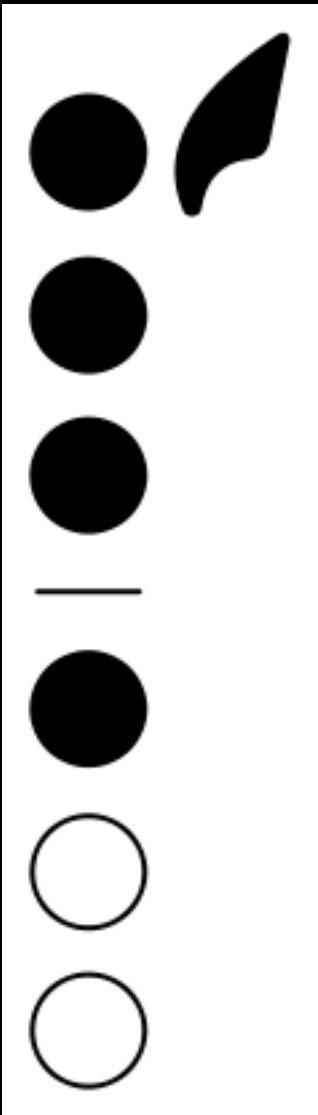


L1

L2

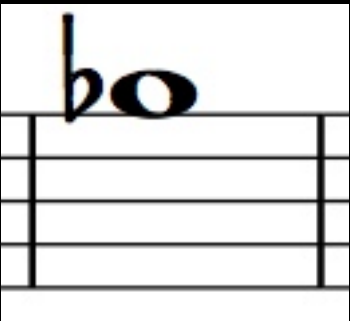
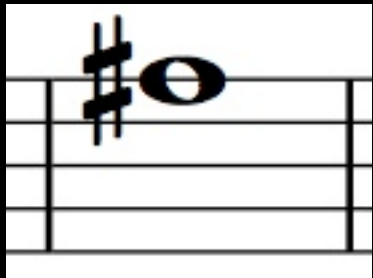
L3

R1



LT

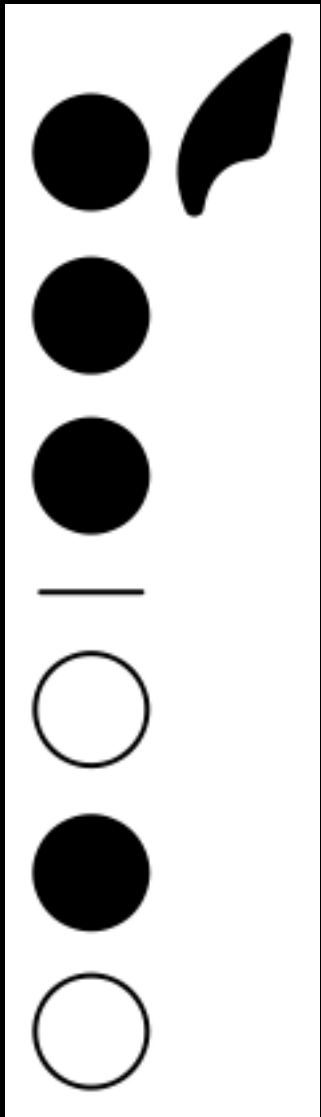
F# a.k.a. Gb



Main fingering

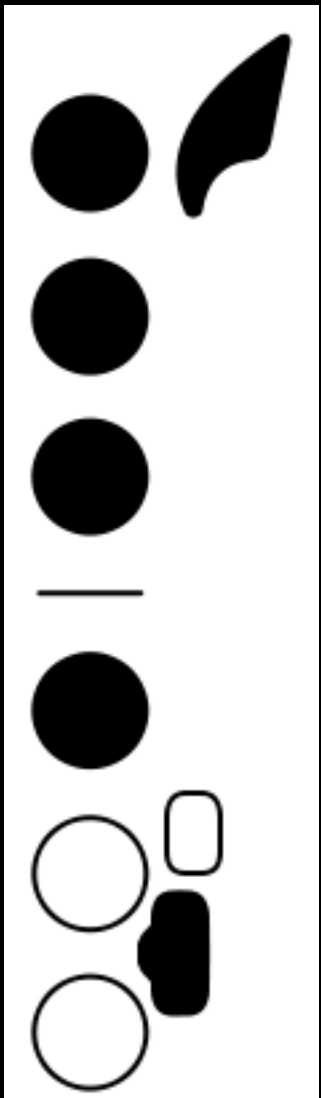
L1
L2
L3

R2



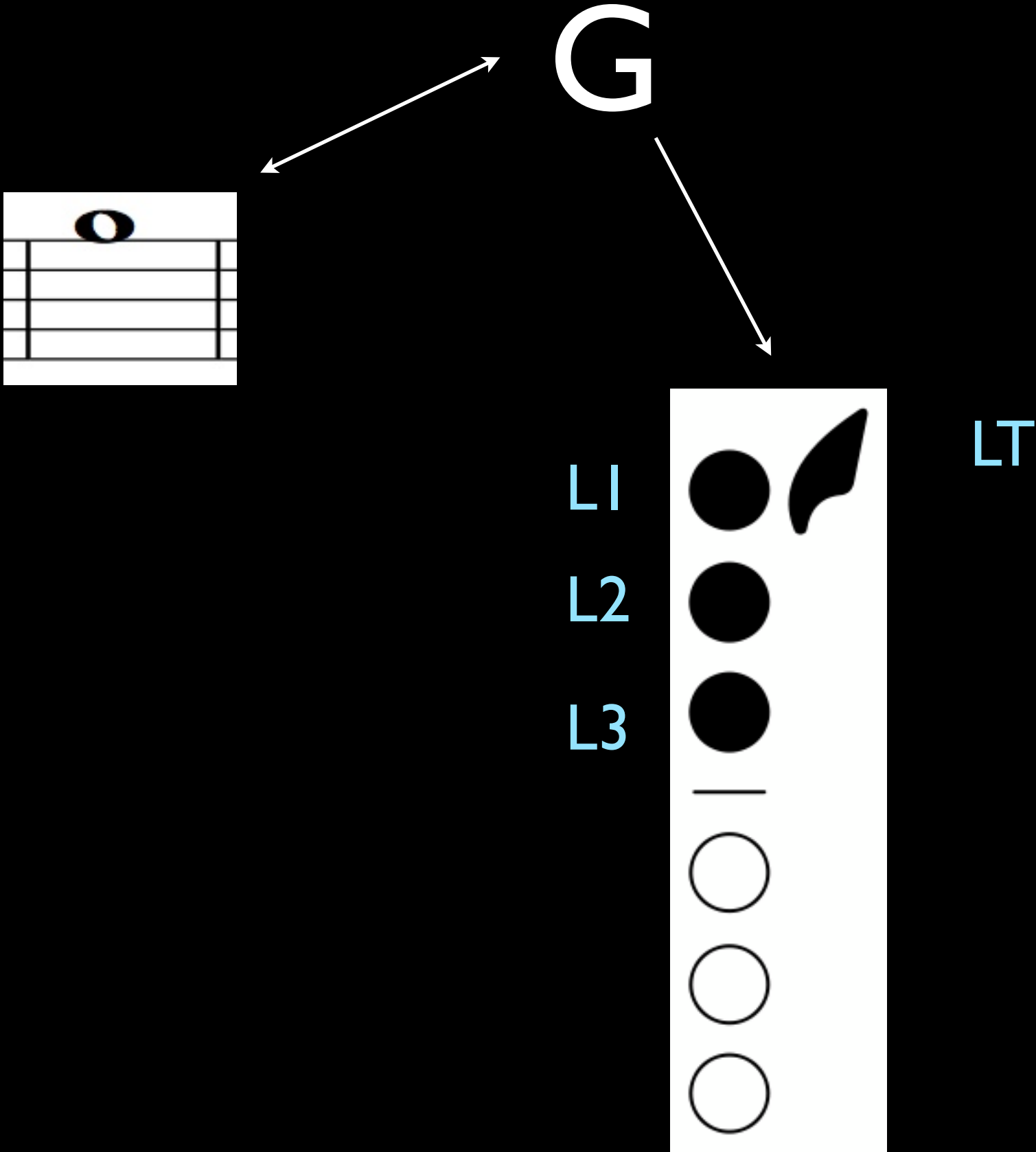
LT

L1
L2
L3
R1
R3

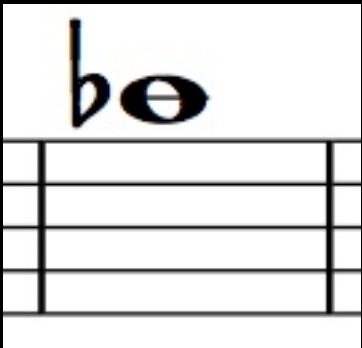
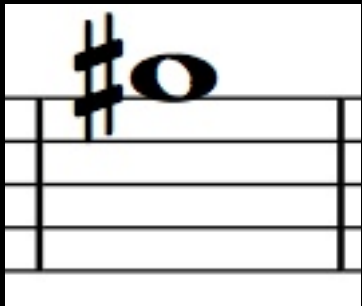


LT

Alternate

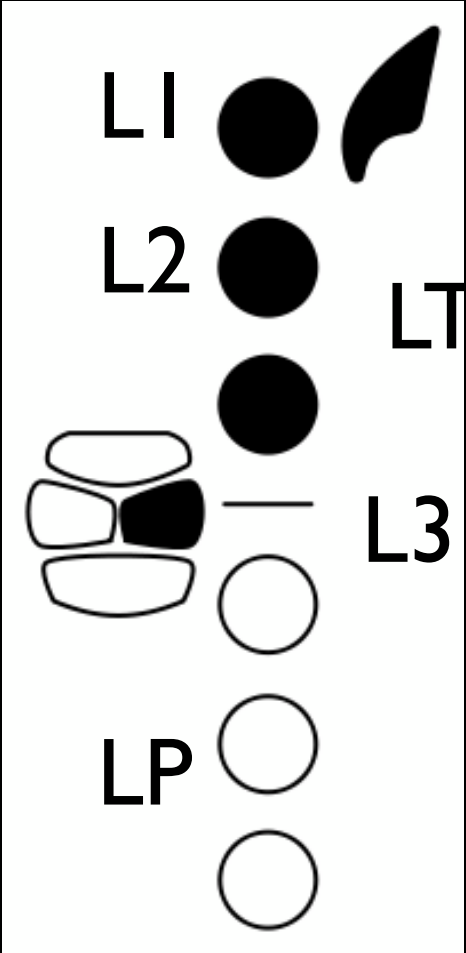
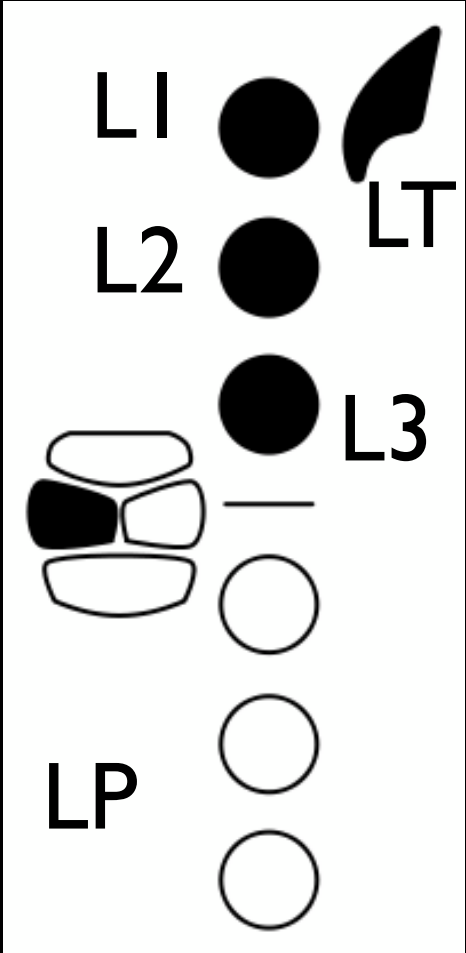
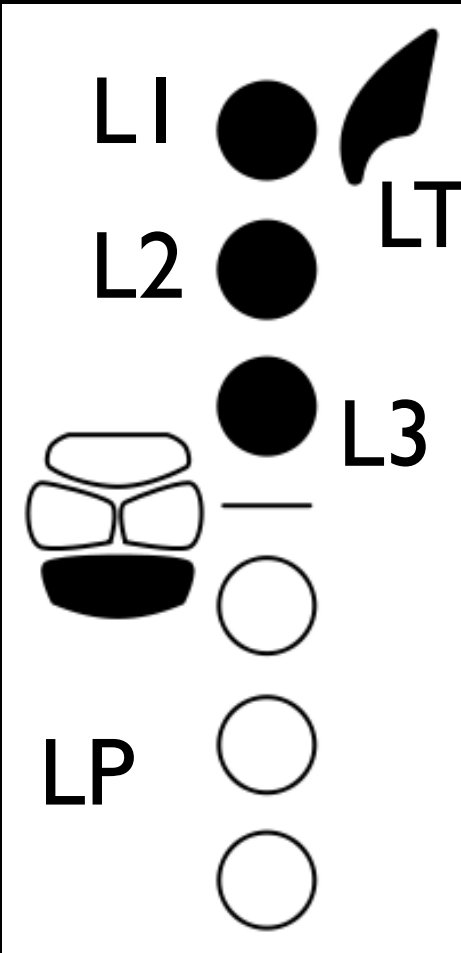
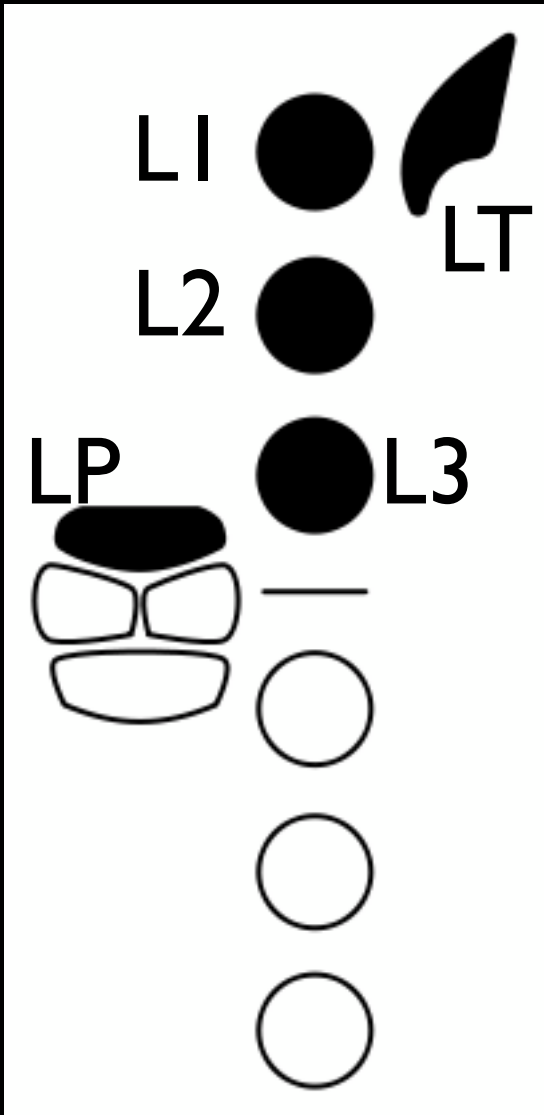


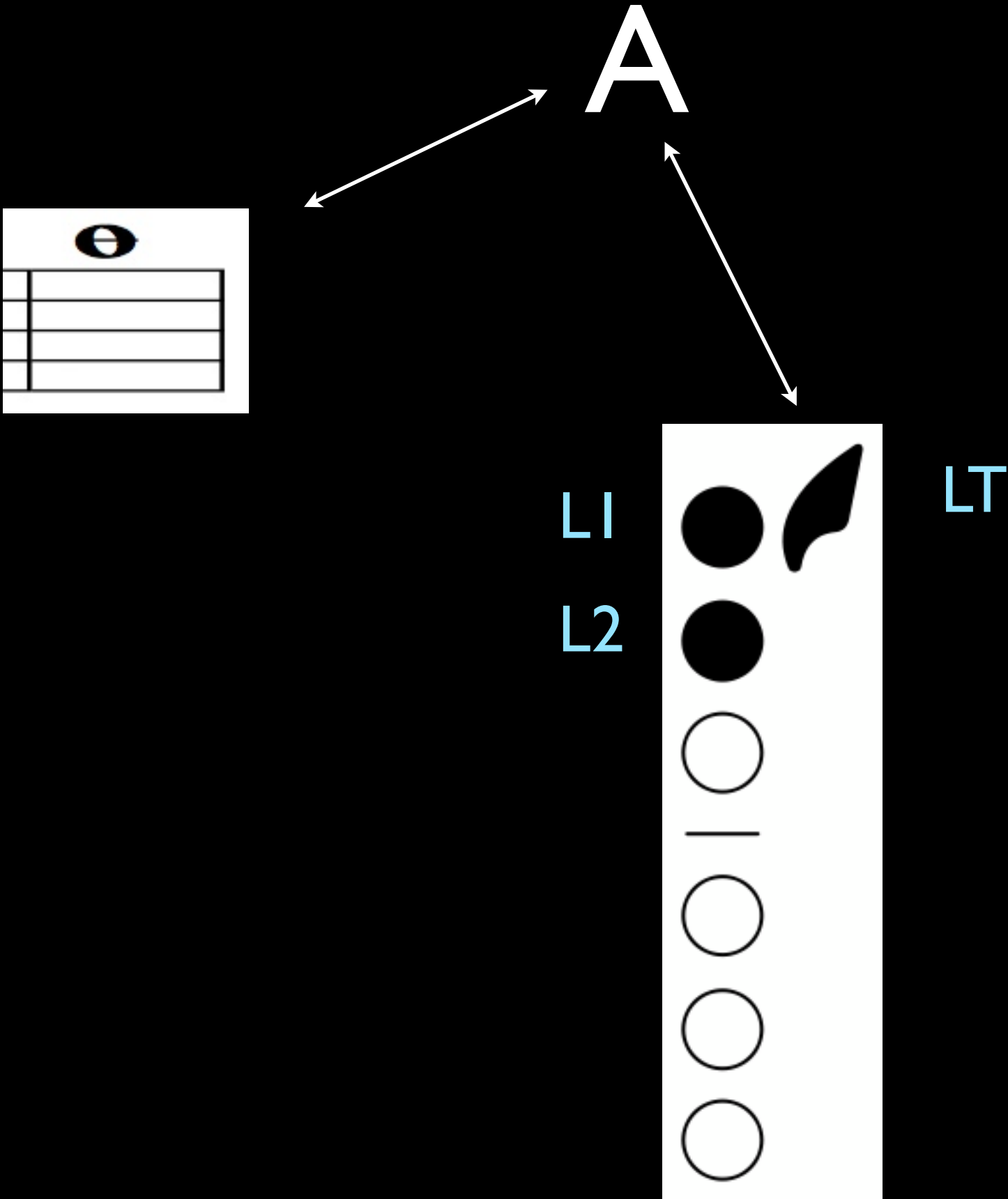
G# a.k.a. Ab



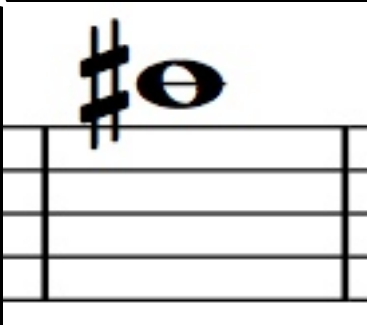
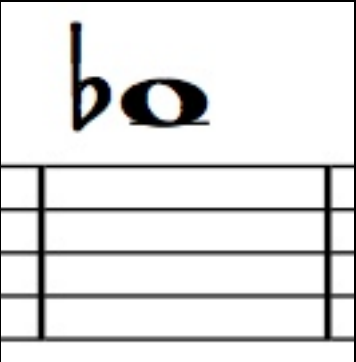
Main fingering

Three alternates

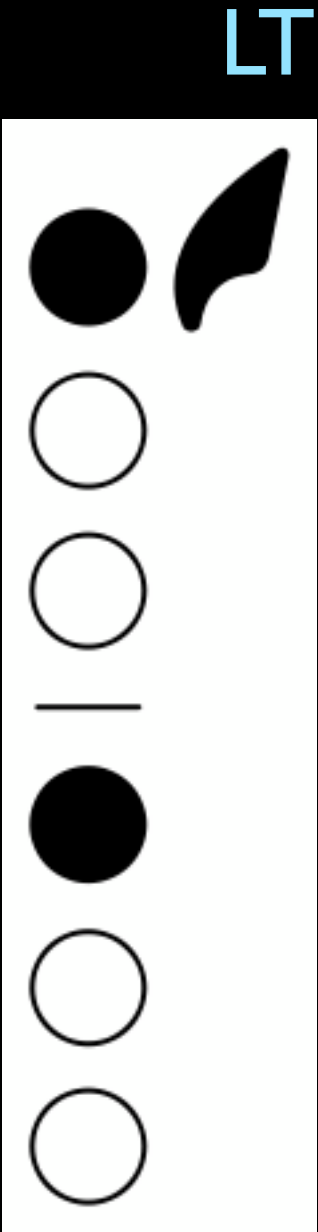
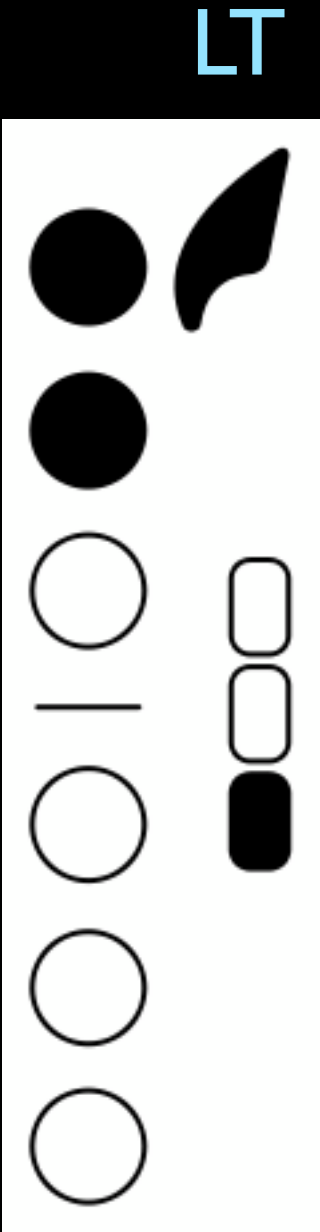


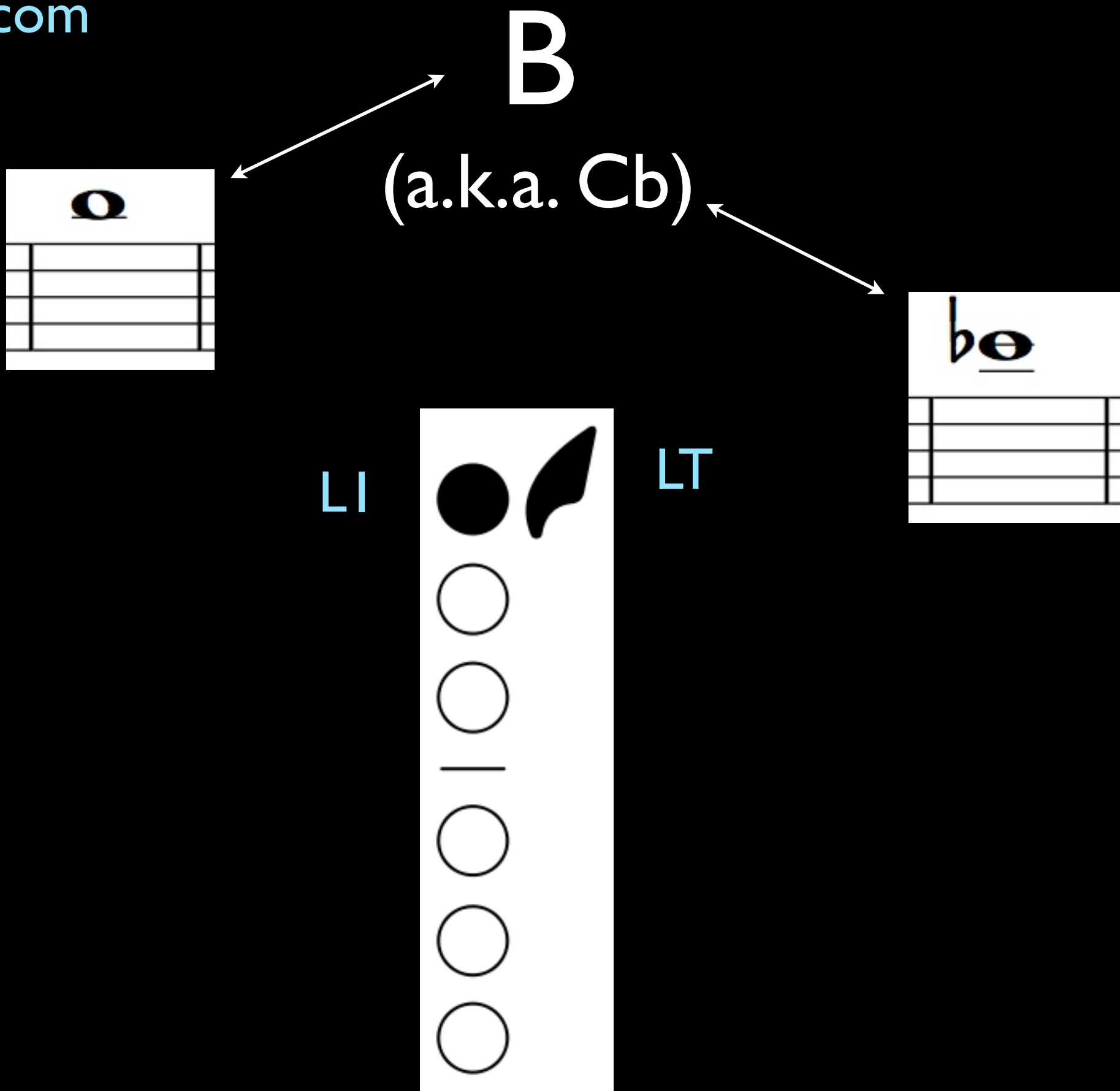


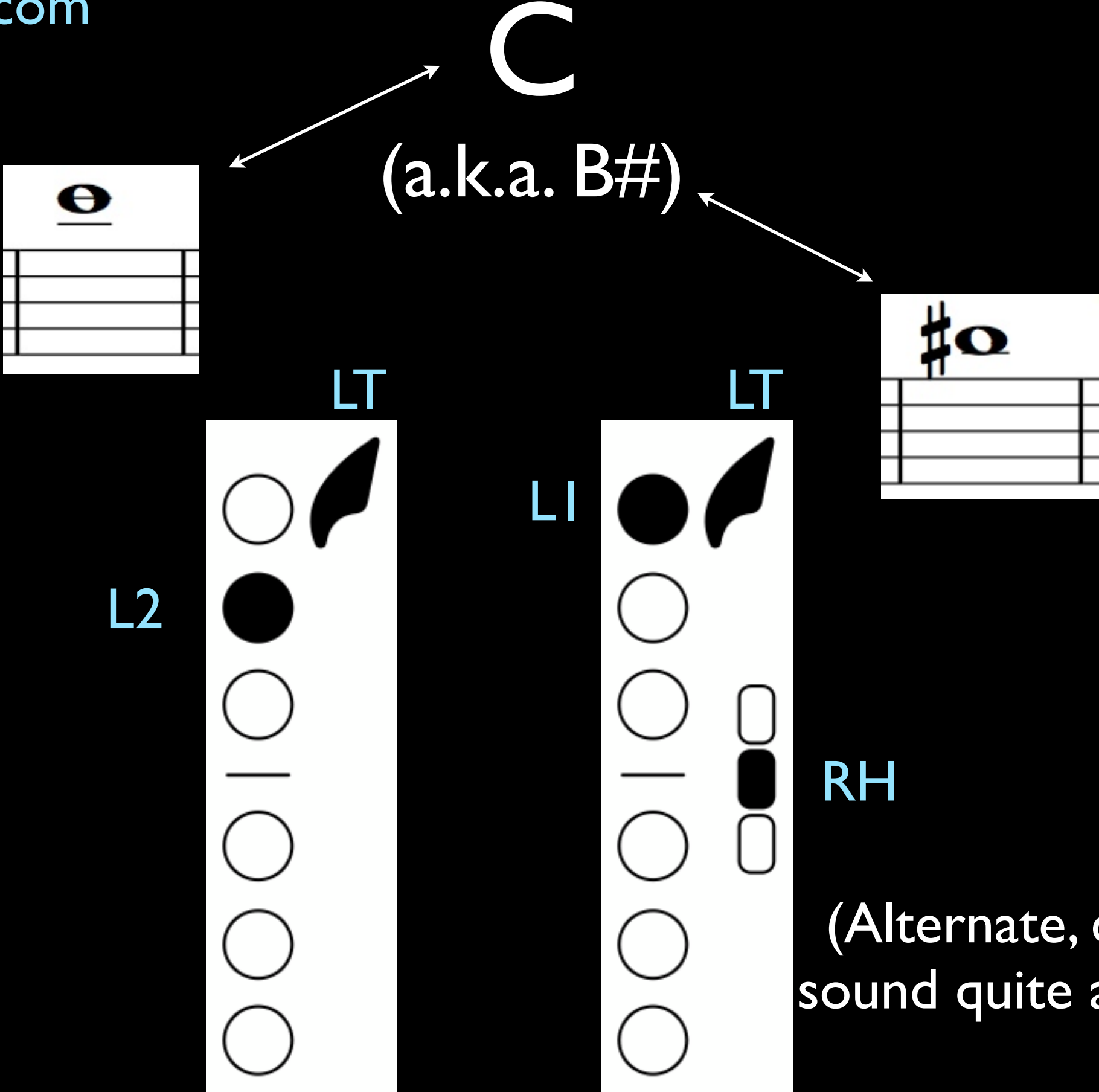
Bb a.k.a. A#



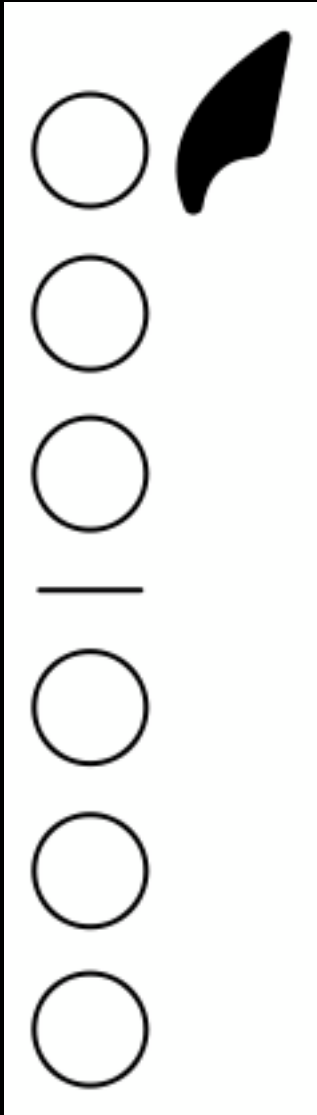
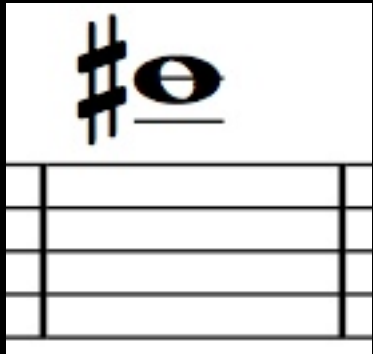
Three main fingerings



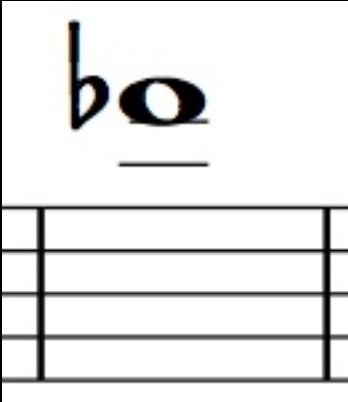


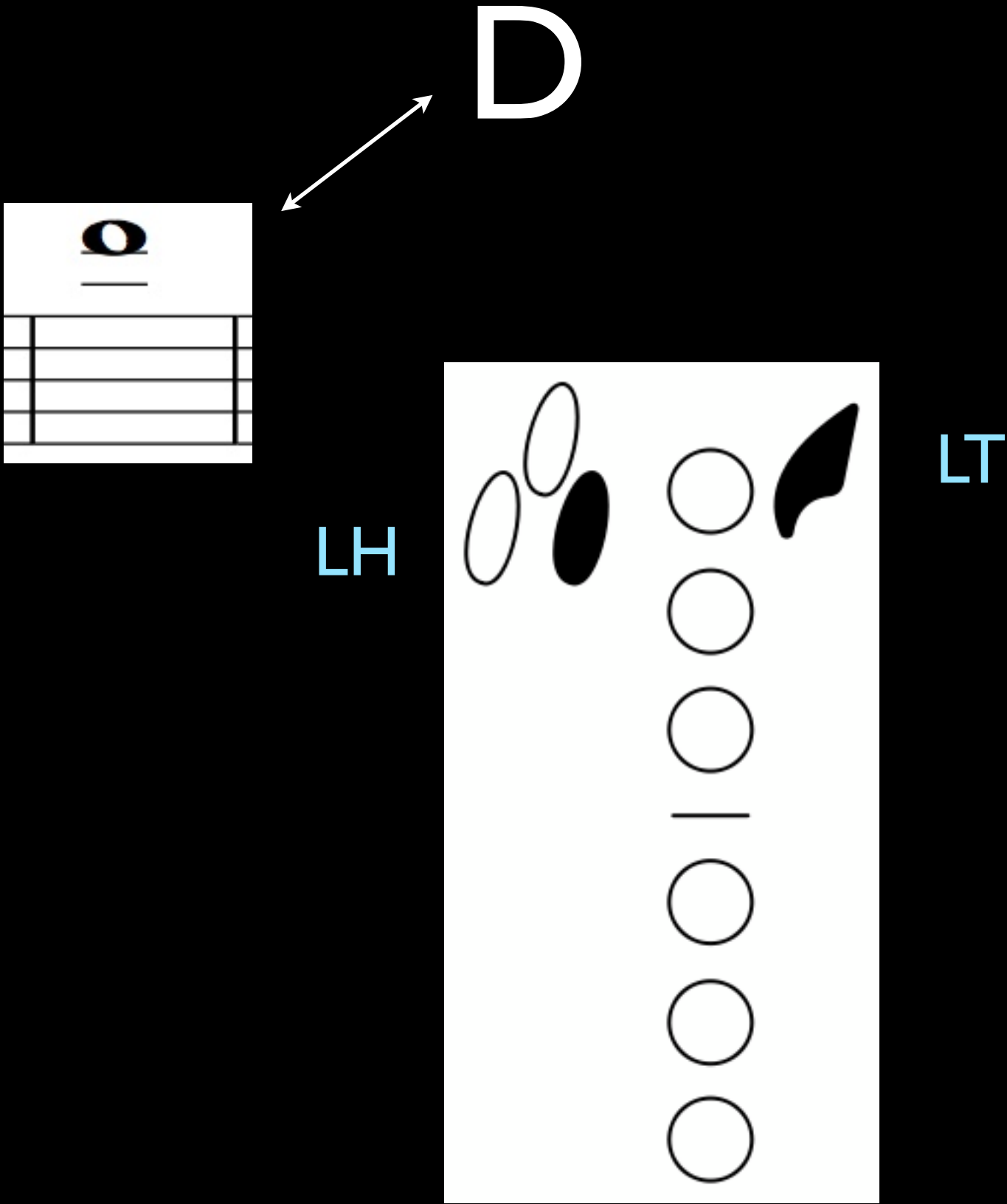


C# a.k.a. Db

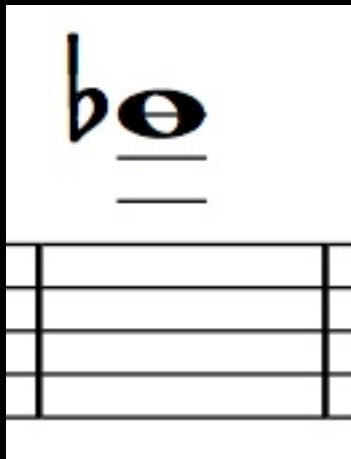


LT

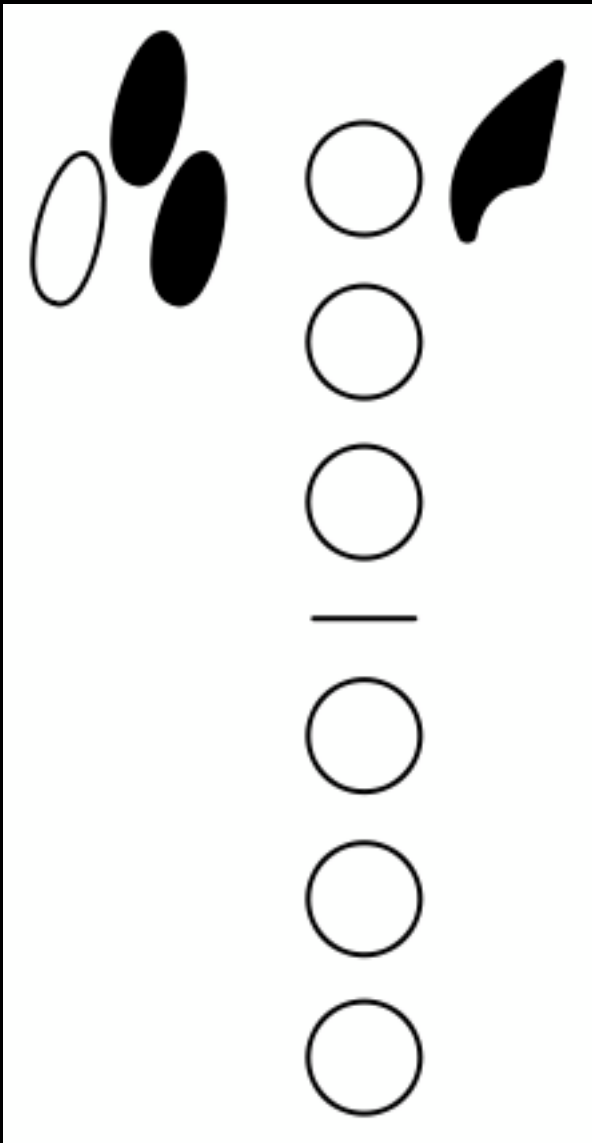




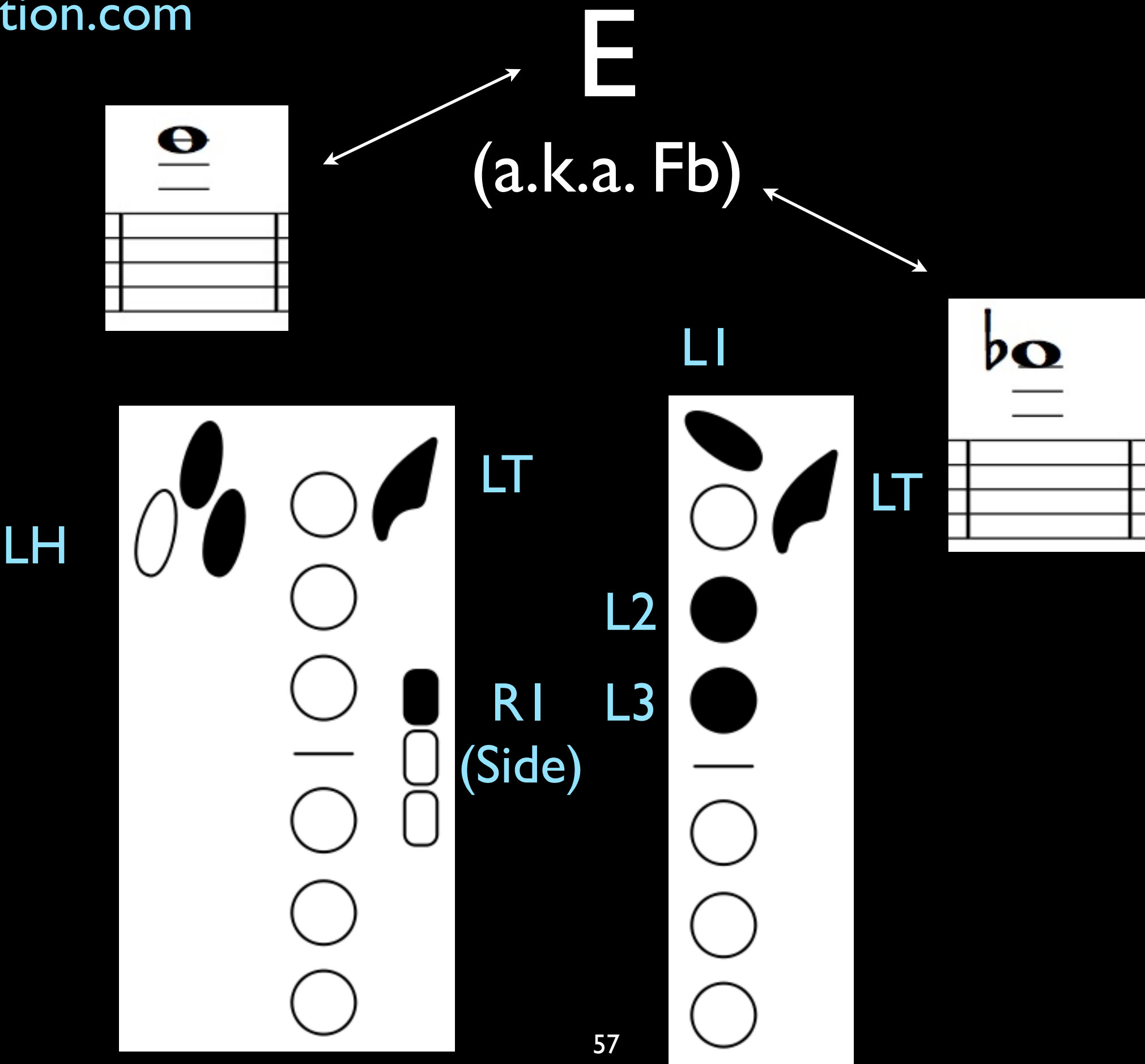
Eb a.k.a. D#

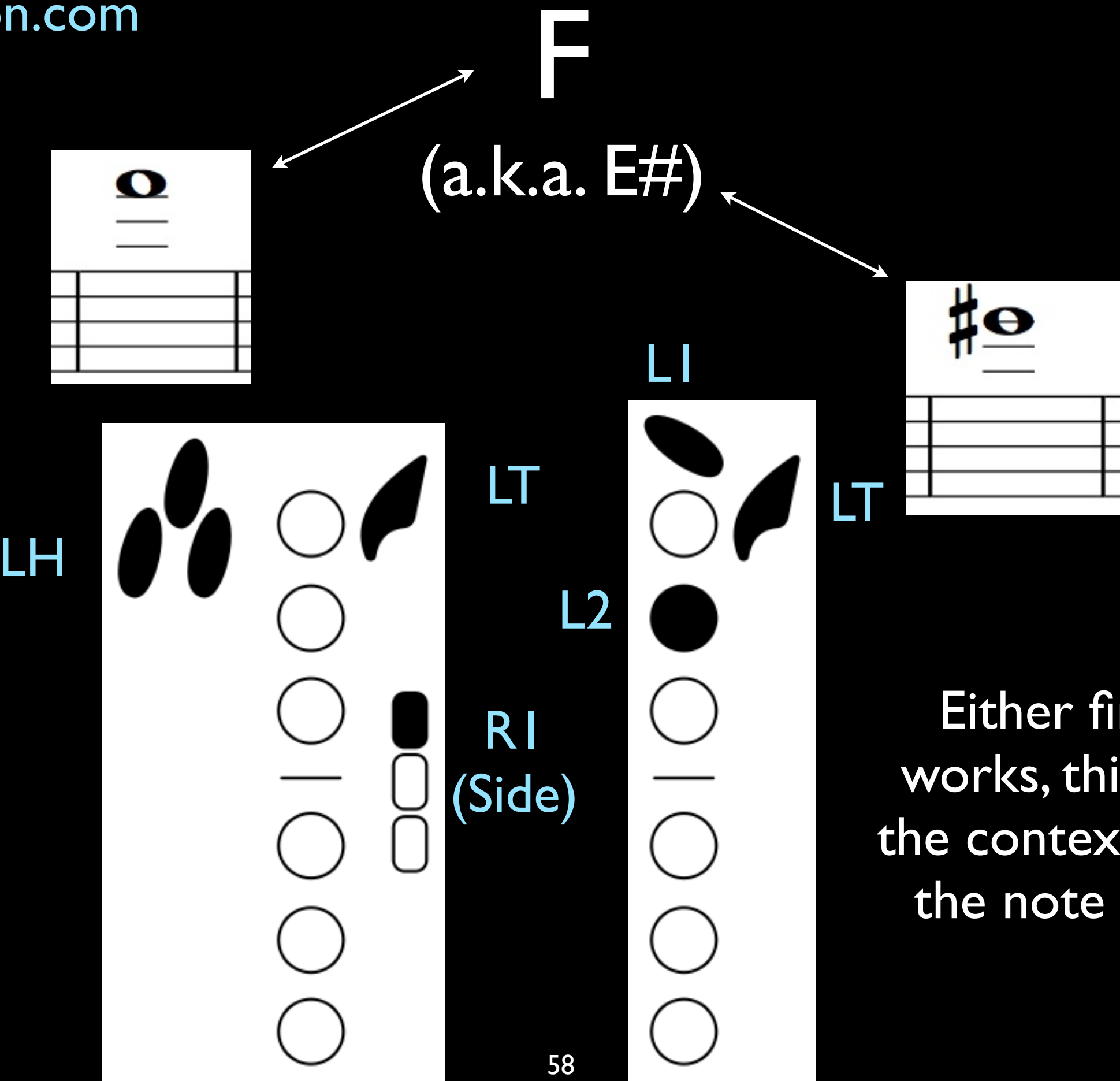


LH



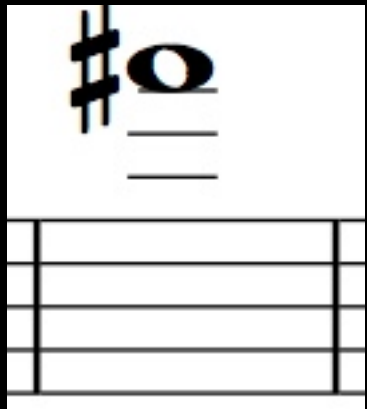
RH



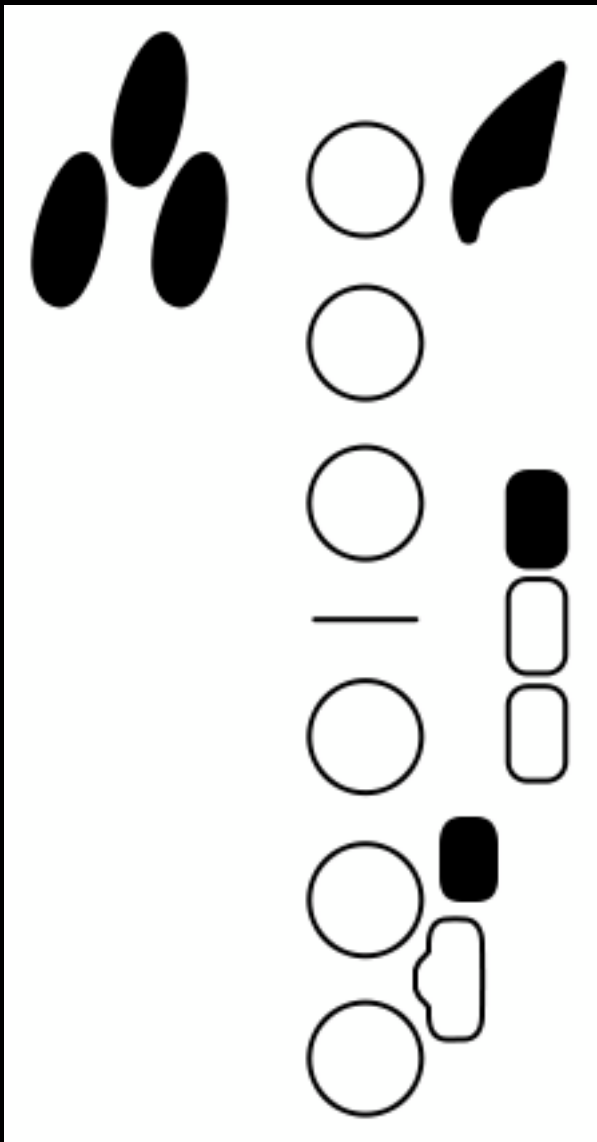


Either fingering works, think about the context in which the note appears.

F# a.k.a. Gb



LH

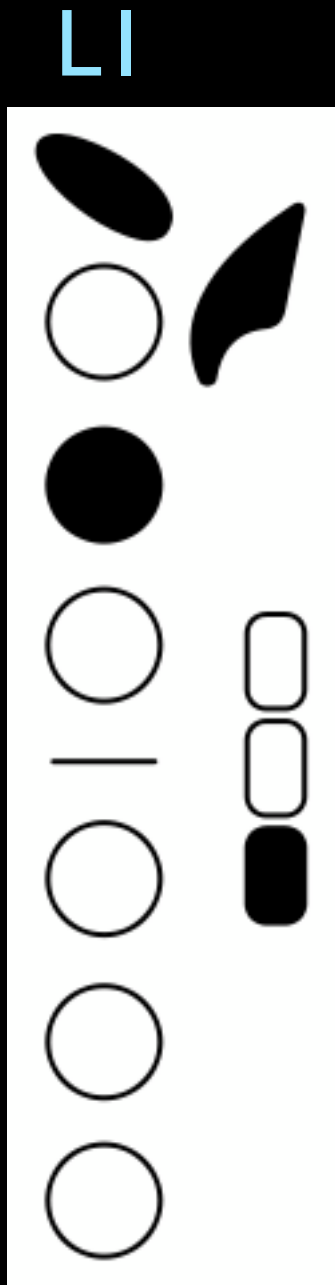


LT

L2

R1
(Side)

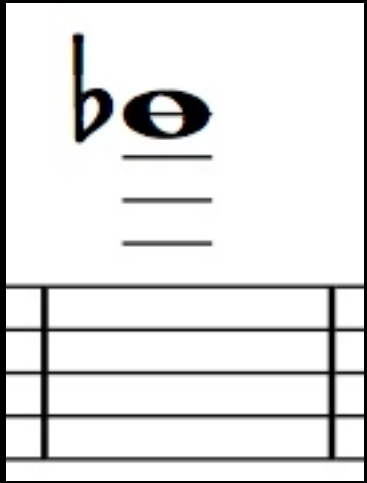
R3



L1

LT

RH



Either fingering works, think about the context in which the note appears.

Acknowledgements

Thanks to Bret Pimentel for
creating the software that
helped make this possible.
BretPimentel.com

Thanks to Erika Hight for her
hands!

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