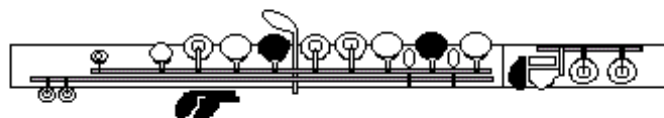
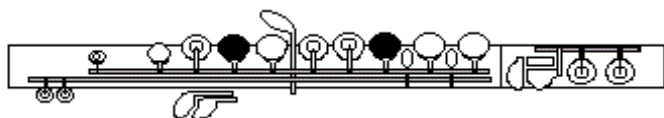


Practical Alternate Fingerings For Flute

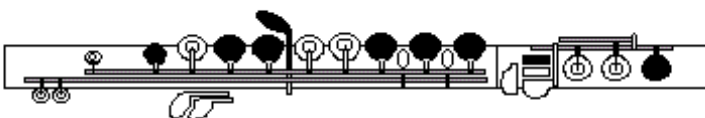
compiled by Wayne Hedrick



D4 Very useful in Flat Keys. Better Pitch & Tone



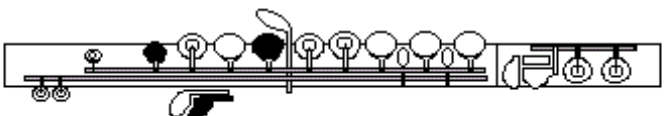
C#4 An easy access fingering



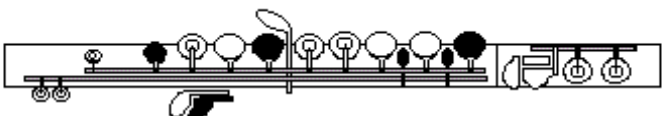
C4 For flutes with a B-Foot. Outstanding all-around fingering



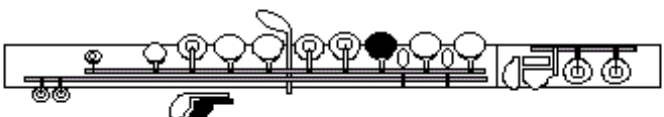
C4 for flutes with a C-Foot. Much better pitch than the "normal" fingering



B3 No Trill Key. Use for technical facility and as a general alternate



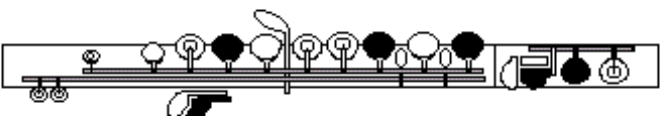
B3 Often useful for soft B3. Generally more stable



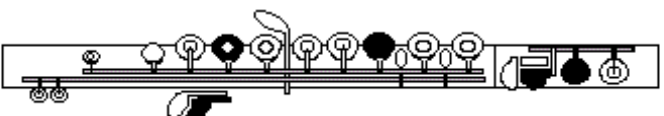
Bb3 No Trill Key. Use for technical facility



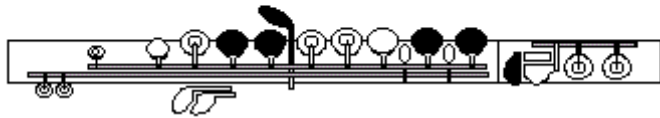
Bb3 Much improved tone & pitch when compared to the "normal" fingering



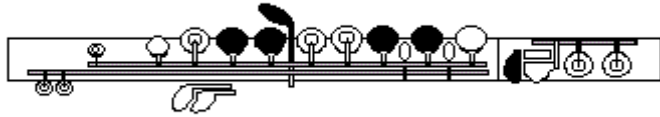
A3 Generally more stable than the "normal" fingering, especially at p or pp



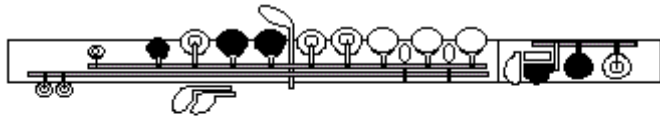
A3 Useful for very soft. The amount of the vent can be varied.



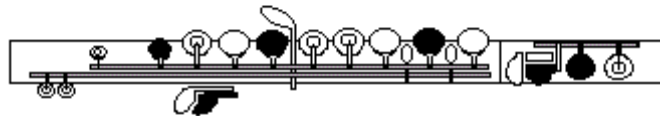
Ab3 Useful for loud passages. The preferred fingering for piccolo Ab3



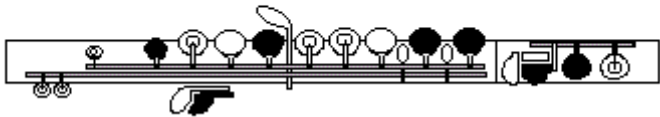
Ab3 Very useful for soft passages.



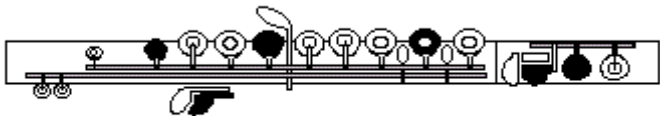
G3 Somewhat more stable than the "normal" fingering, especially at fortissimo and pianissimo



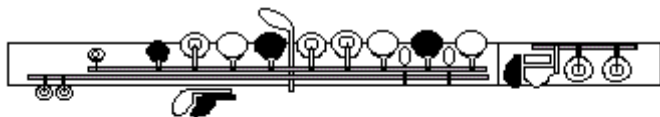
F#3 Much more stable than the "normal" fingering.



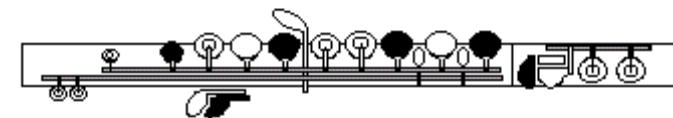
F#3 Outstanding for soft notes. Doesn't work on all flutes.



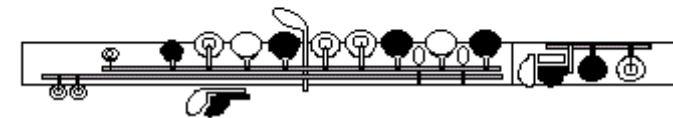
F#3 Good for soft notes. Works for all flutes.



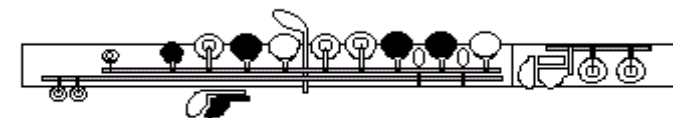
F#3 The best "general use" fingering. Less sharp, and generally more stable than the traditional fingering with the 3rd finger.



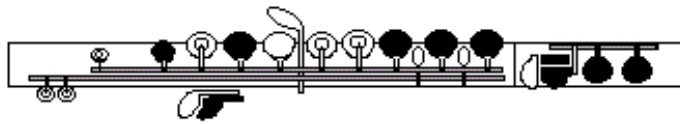
F3 Good for loud notes. Won't go sharp



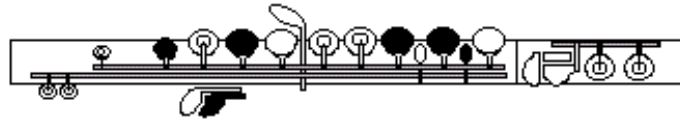
F3 Good for very soft notes.



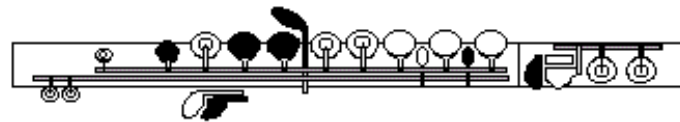
E3 Overall, much better than the standard E3. Doesn't crack as easily and is not as sharp



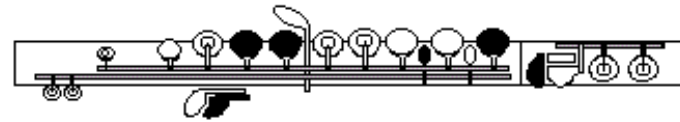
E3 A good alternate for the standard E3
Doesn't crack easily



E3 Very useful for soft E's Won't crack easily



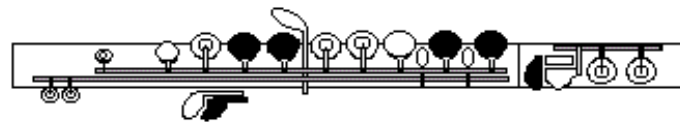
Eb3 Useful for very, very soft notes, won't go flat



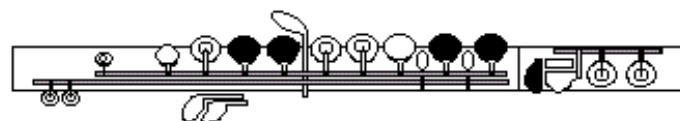
D3 Useful for very soft notes, won't go flat



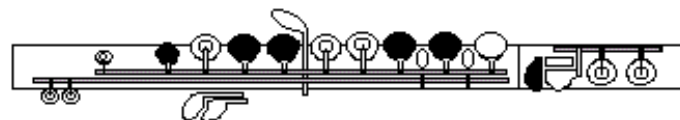
D3 Useful for very soft notes, won't go flat



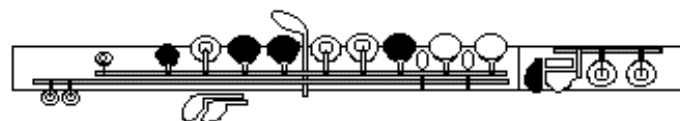
C#3 Very useful for soft C#'s Won't go flat



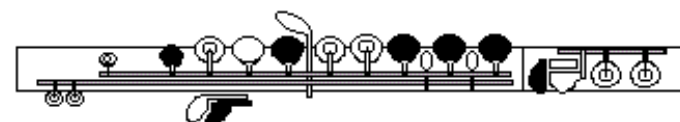
C#3 Useful for soft notes



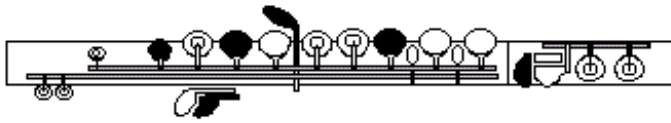
C3 Useful for loud notes, won't go sharp



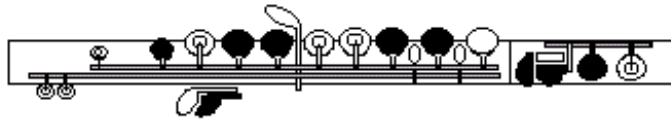
C3 Useful for very soft notes, won't go flat



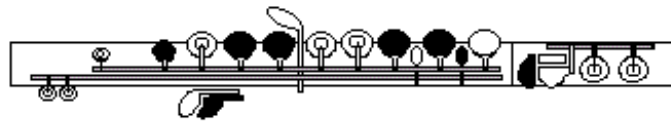
Bb2 Useful for very soft notes, won't go flat



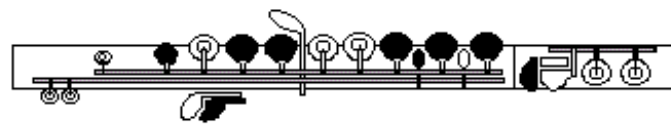
A2 Produces a tone with more harmonics



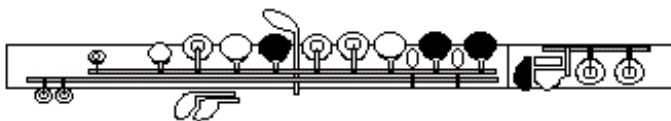
E2 Useful for loud notes, produces more harmonics



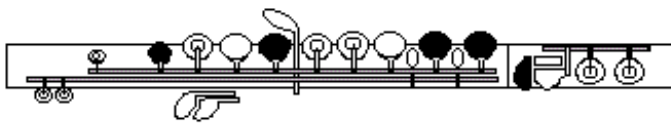
E2 Useful for very soft notes, speaks easily



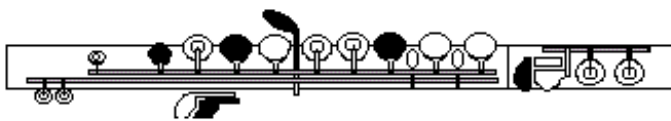
Eb3 Useful for loud notes, resists cracking and produces more harmonics



C#2 Lowers pitch and darkens the tone. Very useful for quick changes to longer fingerings, such as D2.



C2 Lowers pitch and darkens the tone. Very useful for quick changes to longer fingerings such as D2.



A1 Produces more harmonics

This brief list of fingerings was compiled over the last 15 years. Most of these fingerings were given to me in lessons or in masterclasses. Some were found written on music, and others were simply stumbled upon, while trying to survive. These fingerings will be included in my upcoming book on flute intonation.

The artwork was originally drawn by Mr. Tom Johnson, and is modified and used with his kind permission.

I'd like to thank Carol Kniebusch Noe, Paula Elliott, Peter Lloyd, Billy Watt, William Bennett, and the legendary teacher, Geoffrey Gilbert for being so generous.

Wayne Hedrick