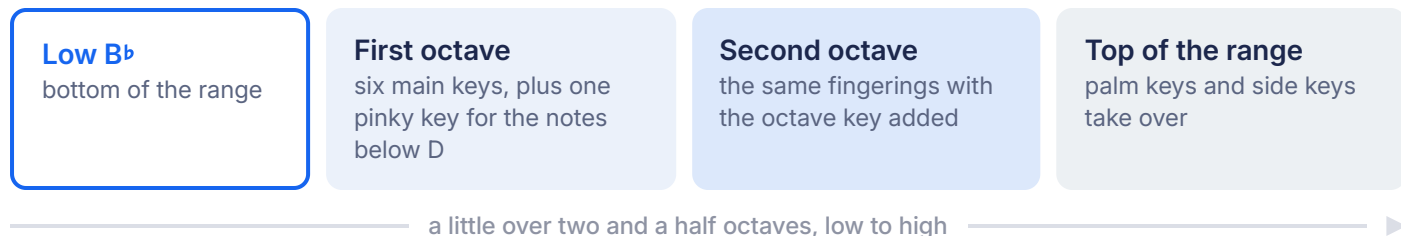


The full chromatic range

Low B $\flat$ up through a little over two and a half octaves, built from six main keys — three per hand — with pinky, side, and palm keys layered on top.



Reference fingerings, first octave

● pressed ○ open

These fingerings check out consistently across published sources — fixed points to hold on to once you see the pattern underneath. The mapping is identical on alto, tenor, and soprano.

	Left hand			Right hand			Left pinky
Note	index B	middle A	ring G	index F	middle E	ring D	pinky G# key
D	●	●	●	●	●	●	○
E	●	●	●	●	●	○	○
F	●	●	●	●	○	○	○
F# / G ^b	●	●	●	○	●	○	○
G	●	●	●	○	○	○	○
G# / A ^b	●	●	●	○	○	○	●
A	●	●	○	○	○	○	○
B	●	○	○	○	○	○	○

Reading the columns

The first six columns are the six main keys, one per index, middle, and ring finger on each hand. The seventh is the left pinky's G[#] key — needed only for G[#] / A^b, which is why it is the one column that is not a main finger.

Going up an octave

The second octave generally reuses these same fingerings with the octave key added on top — up until the highest notes, where the palm keys take over instead.

Across the family

Alto, tenor, and soprano share this mapping. The exception is the low A key some baritones and a few altos add below low B^b — an extra key on that horn, not a different system.

- i The notes below D — low B $\flat$, low B, C, C $\sharp$ / D $\flat$ and E $\flat$ / D $\sharp$ — use the same six-key base with one pinky key added, but the exact groupings are easy to get subtly wrong from text alone. For that range, and for the very top of the first octave, check a visual fingering chart.