

**The Three "T's" of ALternaTEe Fingerings:
Technique, Tuning, and Timbre
Musical Examples**

1. Vivaldi Concerto in C Major, I/ms 93 and 95

Musical notation for Vivaldi Concerto in C Major, I/ms 93 and 95. The first staff starts at measure 90 with dynamics *mp*, *f*, and *pp*, and includes an R3 fingering. The second staff starts at measure 94 and includes an R3 fingering.

2. Andersen, Op. 33, #4 – ms. 4-7

Musical notation for Andersen, Op. 33, #4 – ms. 4-7. The tempo is *Allegro moderato*, quarter note = 104. The music is in 2/4 time and includes dynamic markings *p* and accents.

3. Bach Suite in B Minor, Badinerie – ms. 1-6

Musical notation for Bach Suite in B Minor, Badinerie – ms. 1-6. The music is in 2/4 time and includes dynamic markings *p*, *cresc.*, and *pp*, as well as trills.

4. Vivaldi Concerto in C Major, III/m. 11

Musical notation for Vivaldi Concerto in C Major, III/m. 11. The music is in 2/4 time and includes a trill and an R234 fingering.

5. Vivaldi Concerto in A Minor, I/ms. 73-77

73 R12 (c)

75 (9) R1

77 R12 BbT

6. Bourne, Carmen Fantasy

cre - scen - do toute la force.

Large.

Pour ce passage, on doit prendre les doigts les plus faciles afin de donner plus de brio à l'exécution.

7. Rimsky-Korsakov, Scheherazade, IV, Letter V

V 16

mf

8. Borodin Polovetsian Dances, Letter K

H 13 I Presto. 23 ob. 7

K

p

L

6

9. Vivaldi, Concerto in C Major, II/ms. 5b

5b mf (b) tr (c) (a) 6

Finger Chart

Reading left to right the fingers on the hand are T1234 1234. The thumb B^b is indicated T^b and the first trill key symbol is ' and the second trill key symbol is °. There is a space for every key in each diagram below: T^b 1 2 3 4 1' 2° 3 4

1.		T 1 3 1 2 3 4	slightly sharp	preferred
2.		1 2 3 1 2 3 4 1 2 3 4 1 2 3 1 2 3 1 2 3 T 1 3 4 T 1 3 4 4 T 1 3 1 2 4 T 1 2 3 1 2 4	very sharp very sharp slightly sharp flat slightly flat slightly sharp slightly sharp	clear clear not clear not clear clear preferred used in rapid passages
3.		1 2 3 1 1 2 3 1 3 + 1 2 3 1 3 T 1 2 3 1	very sharp sharp less sharp extremely sharp	good good preferred used in rapid passages
4.		T 2 3 2 4 T 2 3 2 3 4 2 3 2 3 4 T 1 2 3 3 4	sharp flat sharp good	good seldom used preferred used in rapid passages
5.		T 2 3 4 1 4 T 2 3 2 3 T 2 3 4 2 4 T 2 3 4 2 3 4	slightly sharp slightly flat very sharp slightly sharp	okay be careful preferred, but difficult to master
6.		T 1 2 3 4 1' 2 3 4 T 1 2 3 4 4 T 2 3 4 1 2 3 4	slightly sharp very flat good	very clear used in rapid passages very clear
7.		T 1 2 4 T 1 2 1 2 T 1 2 1' 2 4 T 1 2 1 2° 4	flat flat clear very clear; sharp	used in rapid passages soft attacks soft sustaining

8.		T 1 3 1' 4	very sharp	intonation soft sustaining used in rapid passages
		T 1 3 1 ° 4	sharp/clear	
		T ^b 1 4	very flat	
		T ^b 1 4 1 2° 4	good pitch	
9.		T 1 3 2 4	slightly flat	good general use fast passages soft sustaining soft blending
		T 1 3 3	sharp	
		T 1 3 2 3	sharp/clearer	
		T ^b 1 3 2 3	unclear	
10.		1 3 2 3	slightly flat	good soft attack preferred usable
		1 3 2 3 4	slightly sharp	
		1 2 3 4 2 3	clear/very sharp	
11.		3 3 4	very flat	limited use limited use preferred if possible good for sustaining soft might be useful most often used
		3 2 3 4	flat	
		2 3 4	sharp	
		2 3 4 2	slightly flat	
		2 3 4 2 3	very flat	
12.		T 2 3 4 1 4	very flat	hard to play impractical impractical hard to play used for ensemble tuning good for soft attack and sustaining might be useful
		T 3 4 1 4	very sharp	
		T 1 2 1 2 3	sharp	
		T 1 2 1 4	in tune	
		T 2 1' 4	very sharp	
		T 2 4 1' 2 4	very sharp	
13.		T 1' 4	slightly flat	regular fingering good for fast playing good for sustaining might be useful sustaining
		T 1'	slightly flat	
		T 1 °	sharp	
		T ^b 1 3 1' 3 4	very sharp	
		T 1 3 1 °	good pitch	
14.		T 1 3 1	slightly sharp	hard attack good for loud playing hard attack, good pitch
		T 1 3 4	in tune	
		T 3 °		

10. Beethoven, Symphony No. 9, IV, ms. 343-374

Three staves of musical notation in G major, 4/4 time. The first staff starts at measure 343 with a *pp* dynamic. The second staff starts at measure 355 and includes a boxed 'H' above measure 358 and a *sempre pp* dynamic. The third staff starts at measure 365. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

11. Bartok, Concerto for Orchestra, II, various

III. ELEGIA

Andante non troppo

Four staves of musical notation in 3/4 time. The first staff is for the 1st Oboe (labeled '1st Ob.'), starting at measure 9 and ending at measure 14 with a *p* dynamic. A boxed '14' and 'PICC.' are above measure 14. The second staff starts at measure 1 and ends at measure 22 with a *pp* dynamic. A boxed '22' and 'Take Flute' are above measure 22. The third staff is for the 1st Violin (labeled '1st Vln.'), starting at measure 5 and ending at measure 123 with a *p* dynamic. A boxed '118' and '1' are above measure 118, and a boxed '123' and 'PICC.' are above measure 123. The fourth staff starts at measure 1 and ends at measure 128 with a *pp* dynamic. A boxed '128' is above measure 128.

12. Stravinsky, Firebird, #14

One staff of musical notation in 3/4 time. It starts at measure 14 with a *ppp* dynamic. A boxed '14' and 'Picc.' are above measure 14. The music features a melodic line with various intervals and a *ppp* dynamic.

13. Bolero, #8

8

mp

Prenez la Pte Fl.

pp

9

Detailed description of the musical score: The score is for a piano accompaniment of Bolero, #8. It consists of six systems of music. The first system (measures 8-10) begins with a boxed measure number '8'. The right hand plays a steady eighth-note accompaniment. The left hand plays a melodic line. Dynamics markings include *mp* and *pp*. The instruction 'Prenez la Pte Fl.' is written in the first measure. The second system (measures 11-13) continues the accompaniment. The third system (measures 14-16) shows the piano part with a fermata over the final note. The fourth system (measures 17-19) continues the accompaniment. The fifth system (measures 20-22) shows the piano part with a fermata over the final note. The sixth system (measures 23-25) shows the piano part with a fermata over the final note. A boxed measure number '9' is located at the end of the sixth system.

14. Shostakovich, Symphony No. 6, I, #8-10

Handwritten musical score for Clarinet Bassoon and Piccolo Solo, measures 8-10. The score is written on three staves. The first staff is for the Clarinet Bassoon (Cl. Basso) and the second staff is for the Piccolo Solo. The third staff is a continuation of the Piccolo Solo. The music is in 4/4 time and features a key signature of one sharp (F#). The first staff begins with a boxed measure number '8' and includes the instruction 'Cl. Basso. dim.'. The second staff begins with a boxed measure number '9' and includes the instruction 'Pic. Solo'. The third staff begins with a boxed measure number '10'. The music consists of melodic lines with various note values, rests, and dynamic markings.