

E ₃		T 12- 12- \flat		Basic.
		T 12- 12 \sharp - \flat		Sharp; prevents cracking.
		T 12- 12-		Hard to crack, flat.
F ₃		T 1-3 1- \flat		Basic.
		T 1-3 1-3 \flat		Flatter, good for <i>ff</i> .
F \sharp ₃ G \flat ₃		T 1-3 —3 \flat		Basic.
		T 1-3 —2- \flat		Flat, good for <i>ff</i> .
		T 1-3 —23 \flat		Flatter, may be stuffy on some piccolos.
		T 1-3 —3		Sharp; good for <i>pp</i> .
		T 1-3 —23		*Sharp; good for <i>pp</i> .
G \sharp ₃ A \flat ₃		-23 \sharp —23 \flat		Basic.
		-23 \sharp — \flat		Sharper; although the basic fingering on flute, it often won't respond on some piccolos.
A ₃		T -2- 1- \flat		Basic.
		T -2- 1-3		Brighter, good for <i>ff</i> .
		T -2- 1-		Easier response, sharp.
A \sharp ₃ B \flat ₃		T — 1 \flat -		*Basic.
		B \flat 1-3 — \sharp		Sharper.
		B 1- — \flat - \sharp 3		May not respond on some piccolos; use only in rapid passages where LH 1 and RH 4 are already depressed.
B ₃		T 1-3 — \sharp		Basic.
C ₄		123 \sharp 1-		Basic.
		123 \sharp 12-		Flatter.



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Alternate Fingering Guide for the Piccolo

by Christine Erlander Beard

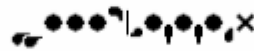
A note from the author: Professional piccolo players use alternate fingerings on a regular basis. You should experiment with your instrument to find the fingerings that work best for you that will enable you to play in tune and with a good tone. Keep in mind that the fingerings listed in this guide might not work on all piccolos, and that any alternate fingering that sounds inferior is not an acceptable fingering! I also firmly believe that alternate fingerings are NOT to be used to make up for poor technique. That being said, alternate fingerings can do a lot to enhance the advanced piccolo player's performance. Enjoy!

Christine Erlander Beard has performed across the United States and abroad as a soloist, including Ireland, England, France, Lithuania, Latvia, and Norway. In 2005, she gave her concerto debut performing Lowell Liebermann's Concerto for Piccolo, Op. 50 in Russia with the Mineralnye Vody Festival Orchestra in Kislovodsk, and the Sochi Philharmonic Orchestra in Sochi. As a chamber artist, she has twice performed at the *National Flute Association* convention and her orchestral experience includes piccolo positions in the Northeast Arkansas, Pine Bluff, Temple and Abilene Symphonies, and a season as principal flute in the Austrian-American Mozart Academy Festival Orchestra in Salzburg, Austria. In addition to her active performance schedule, Christine is the Piccolo Artist/Clinician for Gemeinhardt-Roy Seaman and in that role has presented piccolo clinics and lecture-recitals at state music conferences across the U.S. and at the *College Music Society* national convention. In 2006, she was the featured piccolo soloist at the *International Wind Music History Symposium* and also presented a lecture-concert on 19th-century music for solo piccolo. Her pedagogical articles have been published in *Flute Talk*, *Flutewise*, and the *The Instrumentalist*, and her arrangement of Eugene Damare's "The Wren Polka" for piccolo and band has enjoyed performance across the United States and Europe. Her debut CD "Postcards: 21st century works for piccolo" is scheduled to be released in 2007.

Christine holds a Master of Music and Doctor of Musical Arts degree in flute performance from The University of Texas at Austin (1998, 2003). She joined the faculty at the University of Nebraska at Omaha in 2002 where she teaches applied flute, chamber music, and serves as Coordinator of Woodwind Studies. Dr. Beard plays on a Roy Seaman Ltd. piccolo courtesy of Gemstone Musical Instruments.

Key to Symbols

B \flat B 123 $\text{G}\sharp$ | $\text{B}\flat$ 1 D 2 $\text{D}\sharp$ 3 $\text{E}\flat$ X



The X on piccolo means to close the end of the tube using your right hand pinky.

An asterisk * next to a description indicates alternate fingerings which are considered more common.

Alternate Fingering Guide for the Piccolo

by Christine Erlander Beard

Note	Written	Fingering		Description
F \sharp ₁ G \flat ₁		T 123 —3 $\text{E}\flat$		Basic.
		T 123 —2— $\text{E}\flat$		Flutter; fast slur with E.
A ₁		T 12— — $\text{E}\flat$		Basic.
		T 12— $\text{G}\sharp$ 1— $\text{E}\flat$		More resonate; good for <i>ff</i> .
A \sharp ₁ B \flat ₁		B \flat 1— — $\text{E}\flat$		Basic, slightly flat.
		T 1— $\text{E}\flat$ — $\text{E}\flat$		*Preferred, better tone, in tune.
		T 1— 1— $\text{E}\flat$		Good for <i>ff</i> .
C \sharp ₂ D \flat ₂		— — $\text{E}\flat$		Basic, sharp.
		— 123 $\text{E}\flat$		*In tune.
D ₂		T —23 123		Basic, sharp.
E ₂		T 123 12— $\text{E}\flat$		Basic.
		T 123 1 D 2— $\text{E}\flat$		*Prevents cracking.
		T 123 12 $\text{D}\sharp$ — $\text{E}\flat$		*Sharper; prevents cracking.
F ₂		T 123 1— $\text{E}\flat$		Basic.
		T 123 1 D — $\text{E}\flat$		Sharper; prevents cracking.

F# ₂ Gb ₂		T 123 —3 _{Bb}		Basic.
		T 123 —2— _{Bb}		Flatter; use for fast slur with E.
A ₂		T 12— — _{Bb}		Basic.
		T 12— ^{G#} 1— _{Bb}		*More resonate, Good for <i>ff</i>
A# ₂ Bb ₂		Bb 1— — _{Bb}		Basic.
		T 1— _{Bb} — _{Bb}		*Preferred, better tone, in tune.
		T 1— 1— _{Bb}		Good for <i>ff</i> .
B ₂		B 1— — _{Bb}		Basic.
		B 1— —3 _{Bb}		Brighter, good for <i>ff</i> .
		123 123		Sharp.
		T 1—3— 12— _{Bb}		For <i>pp</i> .
C ₃		1— — _{Bb}		Basic.
		1— —3 _{Bb}		Brighter, good for <i>ff</i> .
		1234 1—		*Sharp; good for <i>pp</i> .
C# ₃ Db ₃		— — _{Bb}		Basic.
		— 123 _{Bb}		In tune.
		T —23 —2— _{Bb}		Sharp; good for <i>pp</i> .
		—23 —23 _{Bb}		*Sharp; good for <i>pp</i> .
		—23 1— _{Bb}		Sharp; good for <i>pp</i> .
D ₃		T —23 — _{Bb}		Basic.
		T —23 ^{G#} 1— _{Bb}		Sharp.
		T —23 ^{G#} —2— _{Bb}		Sharper; good for <i>pp</i> .
D# ₃ Eb ₃		T 123 ^{G#} 123 _{Bb}		Basic.
		T 123 ^{G#} 1 _D 23 _{Bb}		Sharp; good for <i>pp</i> .