

Tuba Fingering Chart

Notes on gray background are pedal tones.

	A \sharp B \flat	B	C	C \sharp D \flat	D	D \sharp E \flat	E	F
BB \flat Tuba	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4	2 4 or 1 2 3	4 or 1 3
C Tuba	1	2	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4

	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B	C	C \sharp D \flat
BB \flat Tuba	2 3	1 2	1	2	Open	2 4 or 1 2 3	4 or 1 3	2 3
C Tuba	2 4	4	2 3	1 2	1	2	Open	2 4

	D	D \sharp E \flat	E	F	F \sharp G \flat	G	G \sharp A \flat	A
BB \flat Tuba	1 2	1	2	Open	2 3	1 2	1	2
C Tuba	4	2 3	1 2	1	2	Open	2 3	1 2

	A \sharp B \flat	B	C	C \sharp D \flat	D	D \sharp E \flat	E	F
BB \flat Tuba	Open	1 2	1	2	Open	1	2	Open
C Tuba	1	2	Open	1 2	1	2	Open	1

	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B	C	C \sharp D \flat
BB \flat Tuba	2 3	1 2	1	2	Open	1 2	1	2
C Tuba	2	Open	2 3	1 2	1	2	Open	1 2

	D	D \sharp E \flat	E	F	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat
BB \flat Tuba	Open	1	2	Open	2 3	1 2	1	2	Open
C Tuba	1	2	Open	1	2	Open	2 3	1 2	1

(When more than one fingering is shown, the first is the most common.)

Tuba Harmonic Series

The fundamental pitch of the tuba is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).

Partials: 1 2 3 4 5 6 7 8 9 10 11 12

The chart displays the harmonic series for different tuba parts. Each part is represented by a staff with a bass clef. The notes are organized into two rows per staff: the top row contains the fundamental pitch and partials 3, 5, 7, 9, 11, and 12; the bottom row contains partials 1, 2, 4, 6, 8, and 10. Accidentals are used to indicate the correct pitch for each partial. The 7th and 11th partials are marked as '(extremely flat)' and have triangular note heads. Sub-octave notes are indicated by 'Sub-----'.

Part	Partial 1	Partial 2	Partial 3	Partial 4	Partial 5	Partial 6	Partial 7	Partial 8	Partial 9	Partial 10	Partial 11	Partial 12
Open	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)
2	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)
1	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)
1-2	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)
2-3	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)
1-3 (4)	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)
1-2-3 (2-4)	C ₂	C ₃	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)	F ₂ (b)	C ₃ (♯)	G ₂ (♯)