

High Fingerings - Alternatives

These should NOT be adopted as REGULAR FINGERINGS - only when necessary. Much better solution than rolling the headjoint!!!!

[Fingerings are thumb,1,2,3,4 for each hand]

C - either middle octave - add 2 and 3 on the R.H. [lowers]

Also – 1,3 LH 123 RH [lowers]

123 LH 13 RH [raises]

C# - 123 RH [lowers]

D - actually tends to be a little low in comparison to the notes around it!

Crack 3 LH [raises]

E-flat [high] - tends to be a little sharp - “crack” 4th finger on L.H. [actually don’t open the key quite fully] other option: you can take off RH pinky

E- natural - sharp Leave off 4th finger on the R.H.

For very soft -“crack” 2nd trill key [no D# key]. [this will raise the pitch and also stabilize it]

F - [high] - can be a little sharp when loud ...add 3rd finger on R.H.

F- sharp - for sharpness - use 2nd finger instead of 3rd on R.H.

For soft -use low c keys on R.H. instead of D-sharp key - also use 2nd finger instead of 3rd.

Middle F# [2nd finger] is GREAT in the 3rd octave. DO NOT USE IN FIRST AND SECOND OCTAVES EXCEPT FOR TRILLS.

G- can be sharp when loud- 2 and 3 RH [only for VERY sharp] ;

also, low c instead of d# key - depending on how much pitch change is needed.

G-sharp - Use, 3; 2 and 3; or 2 and 3 and no pinky RH] [lowers-options for how much!]

A - usually in tune or FLAT! Open holes can crack the 2nd finger on the L.H. to raise the pitch when playing softly. [just slide their finger slightly off of the key - don’t pick it up]

Bb - correct fingering thumb on l.h.; 1 and 1st trill key. Generally in tune or flat !

Soft fingering – th,1,3 LH 1st tk ,3 RH. Add low C on footjoint if still flat

B natural - correct fingering [no d# key] is generally in tuneß

High C – 1,2,3,4 LH 1, half-hole 2 LH [no pinky for B foot] [lowers pitch]

1.2.3.4 LH 1,3, low C RH