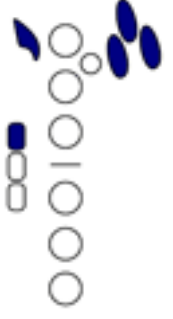
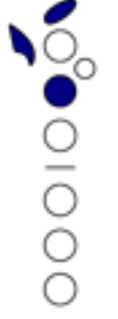
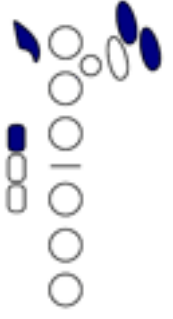
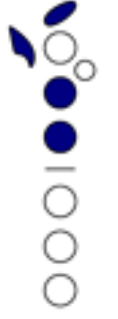

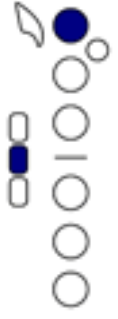


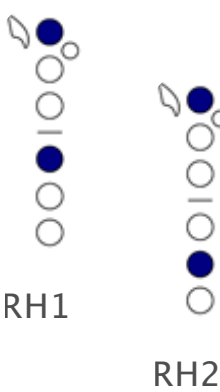

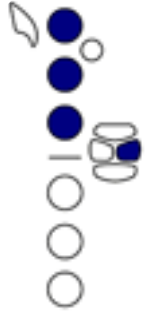

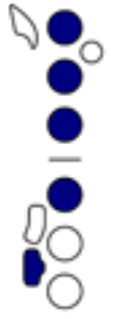


NOTE	REGULAR	ALT.	
Top F			<p>Auxiliary F (AKA “Front” F) fingering useful for arpeggio F. Also the basis for many altissimo fingerings. This fingering is better than the F palm keys for making a fast interval between C and top F (or any of the left hand fingerings). If you don’t have that key you can fake it</p>
Top E			<p>Auxiliary E (AKA “Front” E) fingering, useful for arpeggio F maj7: F A C E F C A F</p>
C (Both octaves)			<p>Side C – You may find that this may have a clearer tone and better intonation, so is often used in slow tunes. AKA the “ballad C.”</p>
Bb (Both octaves)			<p>Alternative 1: Bb bis. Useful for most cases that do not involve fast transitions from Bb to B or C. Very good for things like interval jumps from Bb to Db or G.</p>
		 <p>RH1 RH2</p>	<p>Alternative 2: Fork or forked Bb (aka 1 and 4). Good when jumping to F, or for Bb arpeggio: Bb – D – F.</p> <p>LH1 and RH2 (aka 1 and 5) is similar and useful for jumps from Gb to Bb. You can actually use RH3, but I haven’t yet found a use for it yet, although it could be used as a false fingering</p>
G#/Ab (Both octaves)			<p>Tabbed G# (C#/G# link). This allows you to use the same fingering for low C# as for G#, which can help a lot with scale passages and interval jumps in many sharp keys.</p>
Gb/F# (Both octaves)			<p>Side Gb/F# – Useful for trilling F to Gb. On most instruments these days (at east since the 1920s) the articulated G# allows you to finger the G# while playing F#, which makes F# – G# passages more fluent.</p>