

The Ultimate Fingering Chart for Saxophone

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Dear Saxophonist

Since the beta version of the ultimate fingering chart has been downloaded several 100,000 times throughout the last 10 years, it has now been revised and translated. The feedback has been exclusively positive and confirmed that this fingering chart is being used by beginners as well as experienced musicians. Particularly the mirror inverted graphics generate favorable responses and are now being used in other fingering charts. Thank you for using this fingering chart!

I wish you lots of joy and success with the bent horns,



Special thanks to Linus Wyrsh in New York for the english translation! ☺



The author before...



... and after

The small print: GTC

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The place of jurisdiction is in Lucerne, Switzerland.

Content

page 4 – Left Hand and Right Hand, Thumbs and Normal Position of Hands

The following pages 3 and 4 require no further explanation. The mirror inverted fingering graphic helps you to learn the fingerings tactually by feeling, rather than visually.

page 6 – Basic Fingerings

The basic fingerings are shown on three pages, ascending chromatically beginning with the lowest tone. The notes E6 and F6 include alternate fingerings which should be used from the start.

My thinking for the notes A# and Bb is as follows: in key signatures with Bb, use the Bb double fingering. In key signatures with A# and with a B following (B major, F# major) I recommend the A# side key. The side key is also useful when a Bb follows right after a B or vice versa. The resulting philosophy suggests to use the double fingering as a norm and the A# side key as an alternative for B - Bb or Bb - B sequences.

page 9 – Trills

When playing trills and fast repetitions of neighboring tones, the saxophone frequently offers simplified fingering combinations. These alternatives help to overcome anatomical crutches. On one hand, they are helpful fingerings with specific keys. On the other hand, keys can often remain closed during fast sequences of notes without considerable negative effect on the sound. All trills that are not listed must be played with the basic fingerings.

page 12 – Tremolo Thirds

Similar to the trill, a tremolo is a fast change between two notes - however, not with a neighboring tone. The fingerings shown here are helpful for tremoli with the interval of a third. All third tremoli that are not listed must be played with the basic fingerings.

page 15 – Alternate Fingerings

Alternate fingerings help to simplify difficult sequences of notes. However, the intervals are larger than the ones of trills. Some can also be found under Tremolo Thirds beginning on page 12. Furthermore, a better-tuned alternative for the constantly sharp D5 can be found in this section.

page 17 – Top Tones

Here you can find one of the largest collections of top tones for saxophone. Thank you very much to everyone who sent me their top tones throughout the past 10 years. If you use top tones that are not listed in this chart, feel free to send them by e-mail so I can continue to expand this collection. Thank you very much.

page 41 – Honking: False Fingerings

So-called false fingerings create slight differences in intonation and/or timbre that resemble the sound of the basic fingering. The basic tone is being played with the blacked-out keys; the false fingering occurs by using the greyed-out keys. The interplay of the basic tone and the false fingering creates a wah-wah effect, just like the brass players create with mutes.

page 43 – Honking: Multiphonics

Much anticipated, the ultimate fingering chart for saxophone now also contains multiphonics. Together with false fingerings, multiphonics are popular honking effects, especially among rhythm and blues saxophonists since the 1940s.

Here is an attempt at a rudimentary explanation: In a multiphonic, a tone cannot decide between two tones. That is why it jumps back and forth between the two tones. Sometimes another tone sounds throughout. *“You are doing it right, if the saxophone sounds like an old, rusty, gargling waste pipe”* (quote: Albie Donnelly). Often times the embouchure needs to be adjusted for a quick response, therefore it is difficult to establish an exact pitch. The defined pitches are hence subject to correction. But to cleanly tune a multiphonic is as absurd as polishing an Inderbinden saxophone until it shines.

Left Hand



index finger

- 1 front F
- 2 B key
- 3 Bb double stop

middle finger

- 4 A key

ring finger

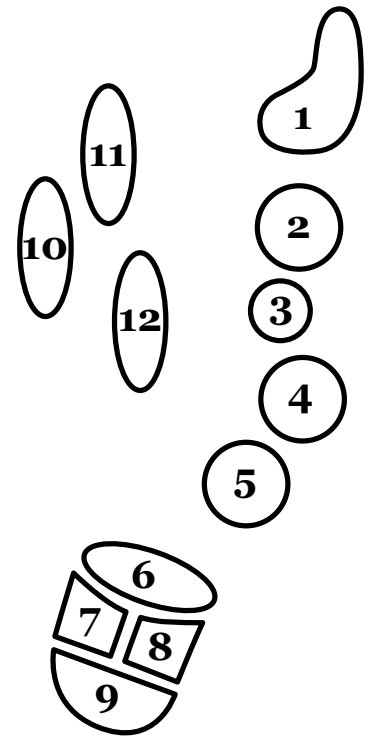
- 5 G key

pinkie

- 6 Gb/Ab
- 7 deep C#/Db
- 8 deep B
- 9 deep Bb

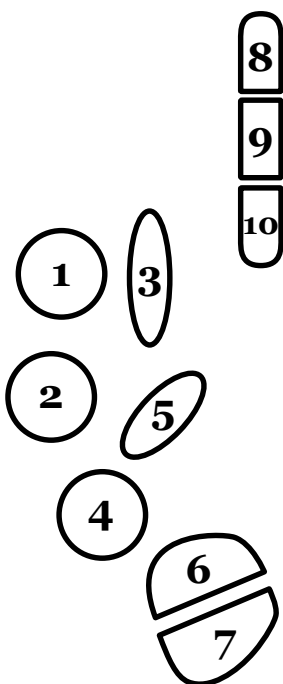
palm

- 10 high D
- 11 high D#/Eb
- 12 high F



mirror inverted graphic

Right Hand



mirror inverted graphic

index finger

- 1 F key

middle finger

- 2 E key
- 3 high F#

ring finger

- 4 D key
- 5 F# trill

pinkie

- 6 D#/Eb
- 7 deep C

palm

- 8 high E
- 9 C trill
- 10 side A#/Bb



(without high F#)

Thumbs

right hand thumb

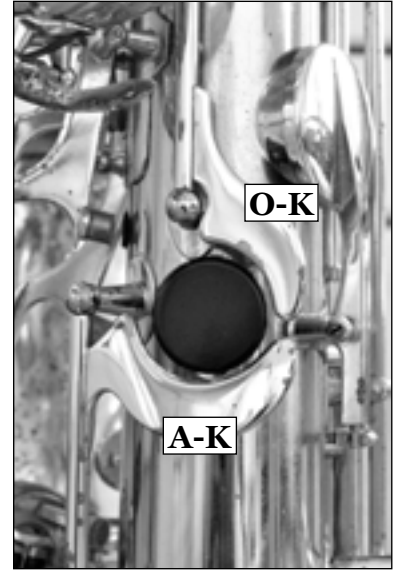


thumb rest to support the saxophone

left hand thumb



thumb plateau and octave key [O-K]



low A key [A-K] on the baritone saxophone

Normal Position of Hands

This graphic shows above which keys the fingers should rest.

The thumb of the right hand is under the thumb rest and supports the saxophone.

The thumb of the left hand is on the thumb plateau. The top of the thumb is above the octave key.

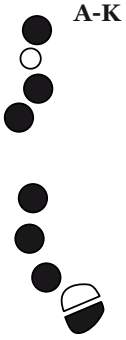
Become accustomed to resting your fingers close to the keys. The distance should not be more than 2 cm.

Make sure that your fingers are relaxed and not tense.



Basic Fingerings A3 to Bb4

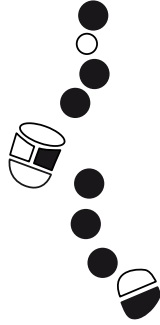
A3



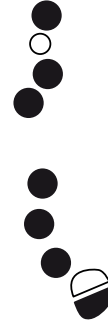
A#3 Bb3



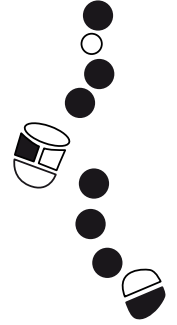
B3



C4



C#4 Db4

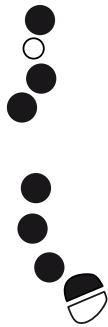


for baritone sax

D4



D#4 Eb4



E4



F4



F#4 Gb4



G4



F#4 Gb4



A4



A#4

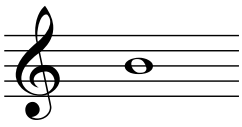


Bb4

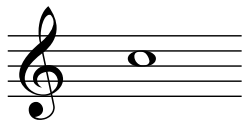


index finger for both keys

Basic Fingerings B4 to C6



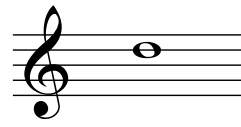
B4



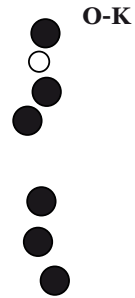
C5



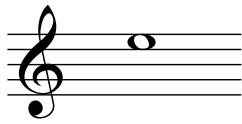
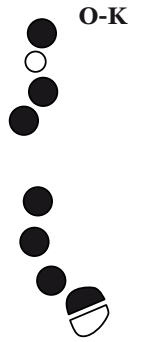
C#5 Db5



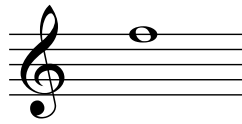
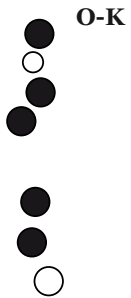
D5



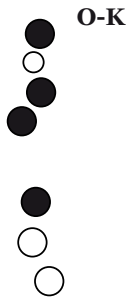
D#5 Eb5



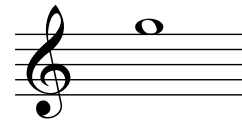
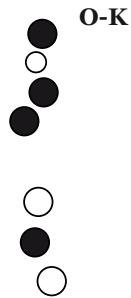
E5



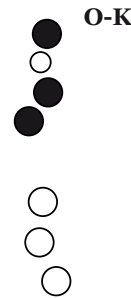
F5



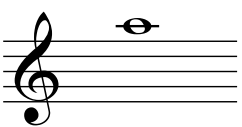
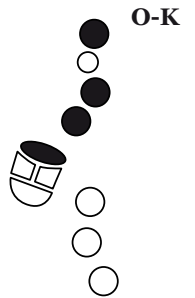
F#5 Gb5



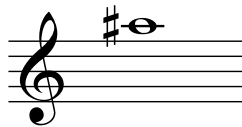
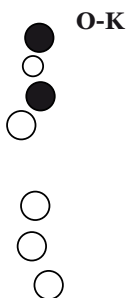
G5



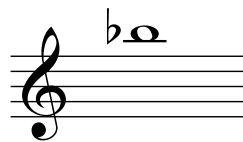
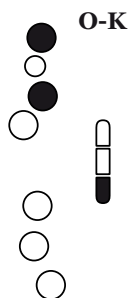
G#5 Ab5



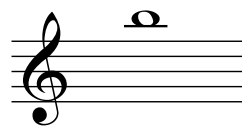
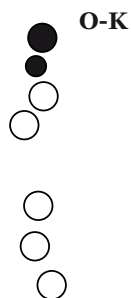
A5



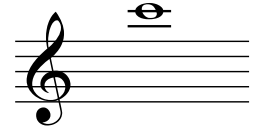
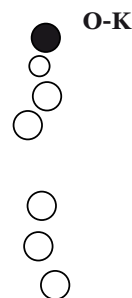
A#5



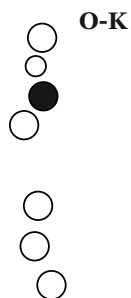
Bb5



B5



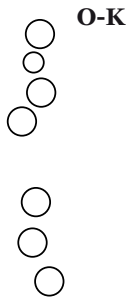
C6



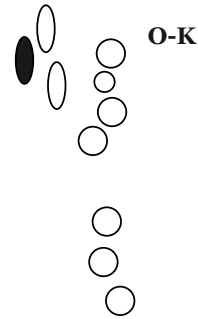
index finger for both keys

Basic Fingerings C#6 to F#6

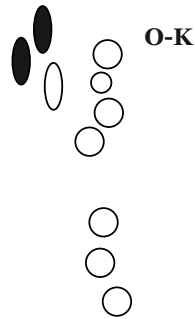
C#6 Db6



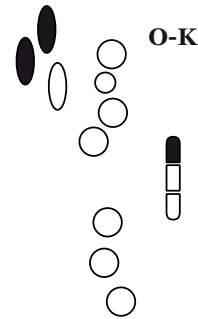
D6



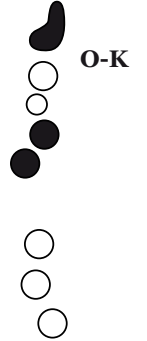
D#6 Eb6



E6

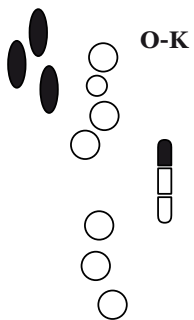


E6

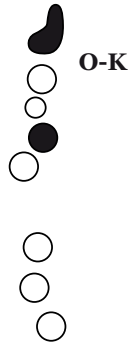


alternate fingering

F6

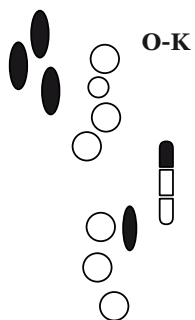


F6



alternate fingering

F#6 Gb6



only for horns with high F# key

Trill A3 to Bb4

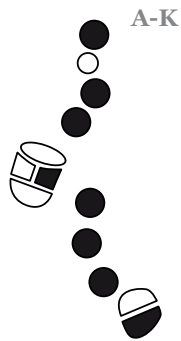
(b) *trill*

A3-Bb3



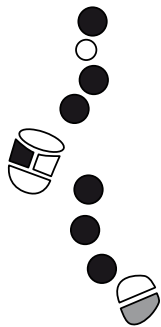
trill

A3-B3



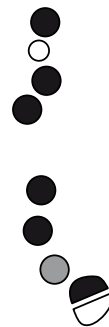
trill

C#4-D4



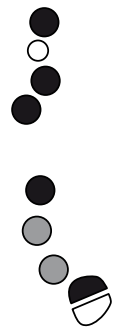
trill

D#4-E4



trill

Eb4-F4



(b) *trill*

F4-Gb4



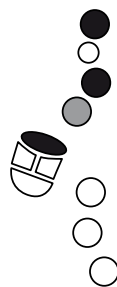
(#) *trill*

F#4-G#4



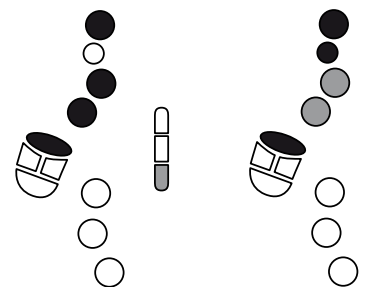
trill

G#4-A4



(b) *trill*

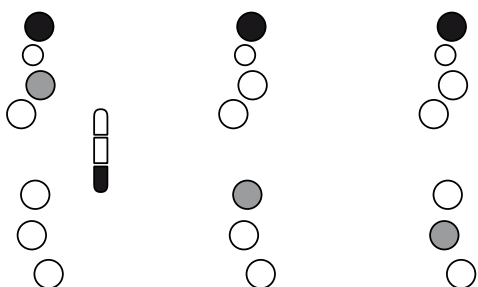
Ab4-Bb4



index finger for both keys

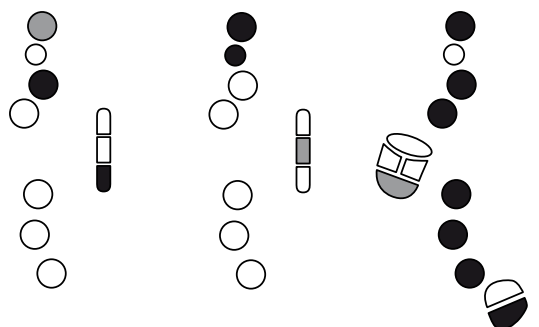
trill

A#4-B4

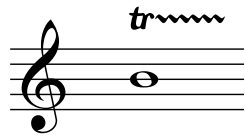


trill

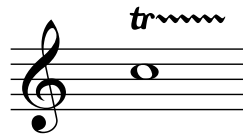
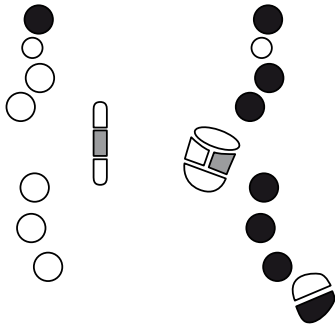
B4-C5



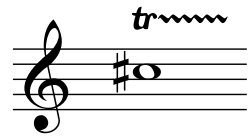
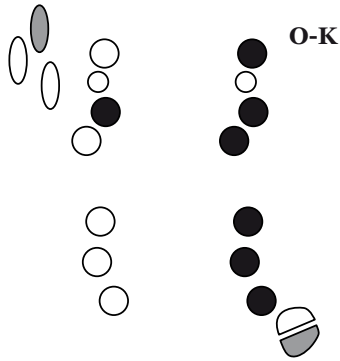
Trill B4 to Ab5



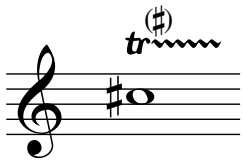
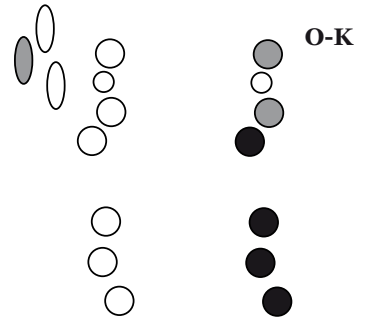
B4-C5



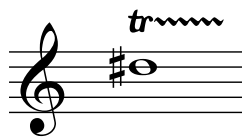
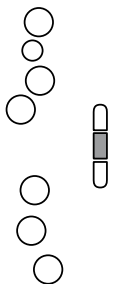
C5-D5



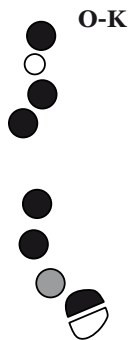
C#5-D5



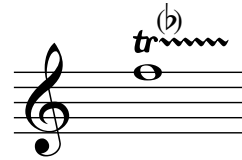
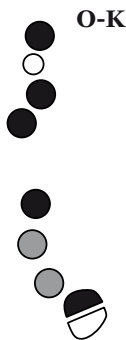
C#5-D#5



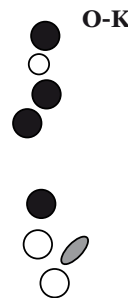
D#5-E5



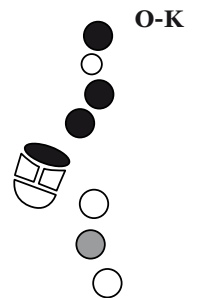
Eb5-F5



F5-Gb5



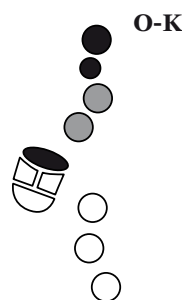
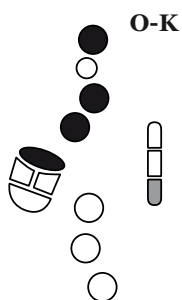
F#5-G#5



G#5-A5



Ab5-Bb5



index finger for both keys

Trill A#5 to F6

A#5-B5

Bb5-C6

B5-C6

O-K

O-K

O-K

C6-D6

C#6-D#6

D6-E6

O-K

O-K

O-K

O-K

E6-F6

F6-Gb6

O-K

O-K

Tremolo Thirds

Bb3 D4

B3 D4

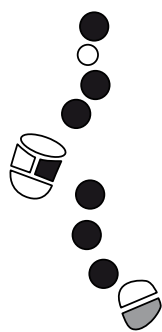
C#4 E4

Db4 F4

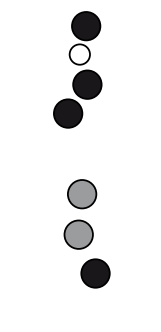
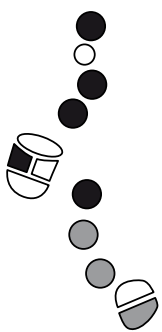
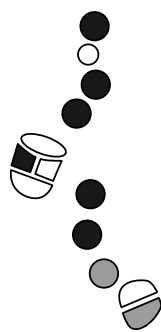
D4 F#4



D4 muffled



D4 muffled



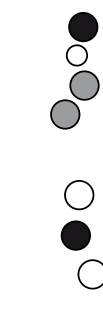
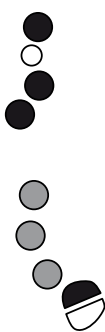
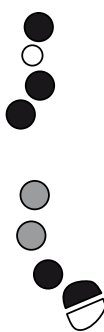
D#4 F#4

Eb4 G4

E4 G#4

F4 Ab4

F#4 A#4

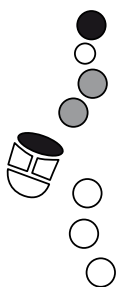


G#4 B4

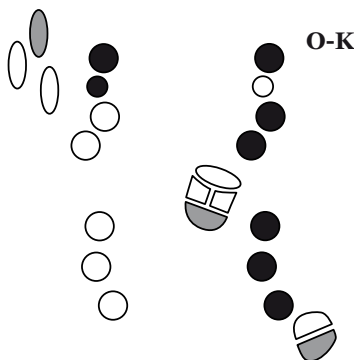
Ab4 C5

Bb4 D5

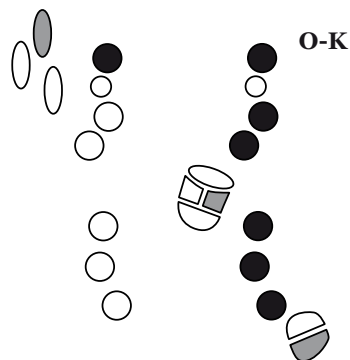
B4 D5



C5 muffled



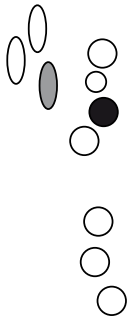
O-K



O-K

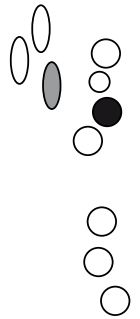
Tremolo Thirds

B4 D#5



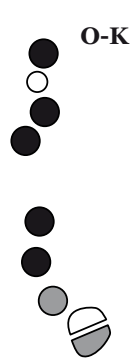
D#5 muffled

C5 Eb5

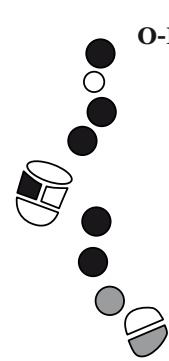


Eb5 muffled

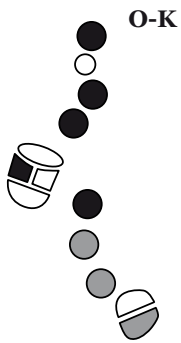
C5 E5



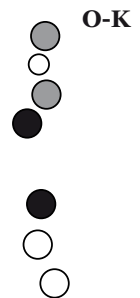
C#5 E5



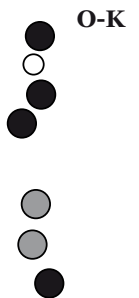
Db5 F5



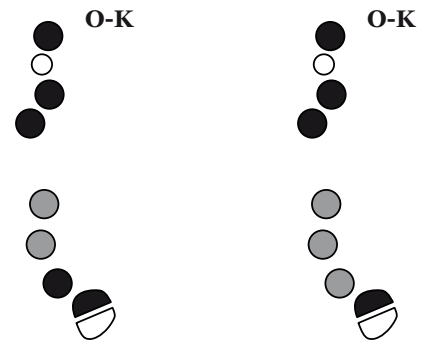
D5 F#5



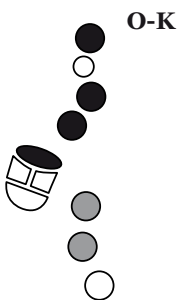
D#5 F#5



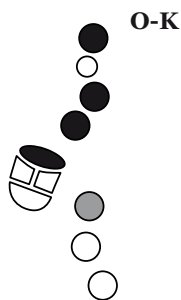
Eb5 G5



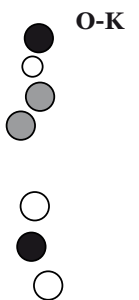
E5 G#5



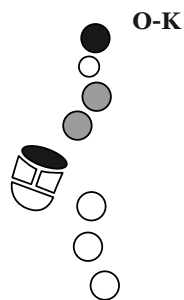
F5 Ab5



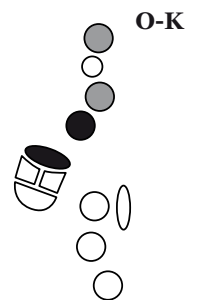
F#5 A#5



G#5 B5



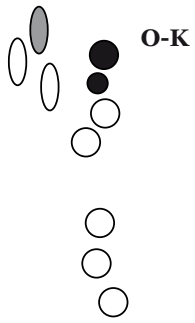
Ab5 C6



Tremolo Thirds



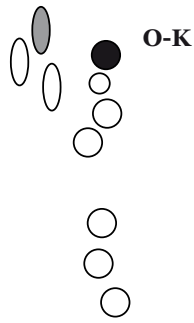
Bb5 D6



D6 muffled



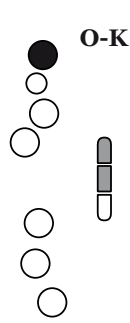
B5 D6



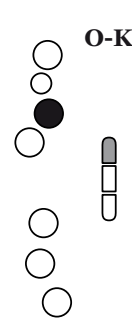
D6 muffled



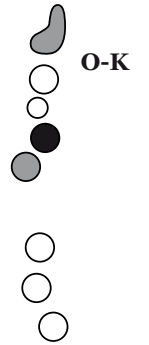
B5 D#6



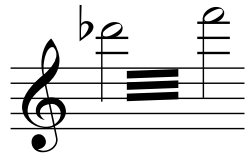
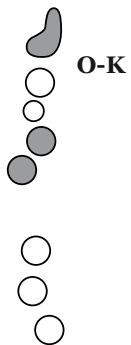
C6 Eb6



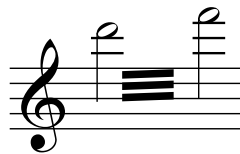
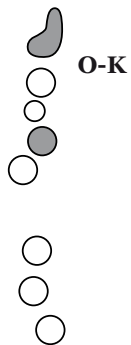
C6 E6



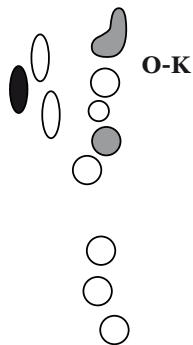
C#6 E6



Db6 F6

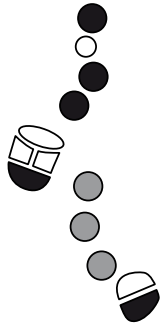


D6 F6



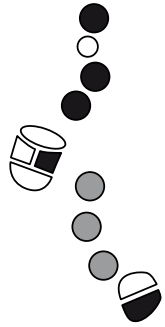
Alternate Fingerings

G#4 Bb3



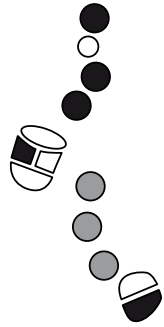
G#4/Ab4 combined with Bb3

G#4 B3



G#4/Ab4 combined with B3

G#4 C#4



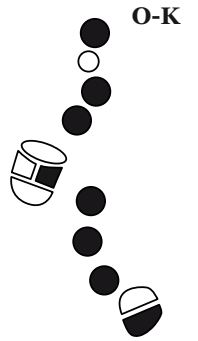
G#4/Ab4 combined with C#4

Bb4



from 2nd octave to Bb4

B4



from 2nd octave to B4

Bb4 G4



Bb4 combined with G4

B4 G4



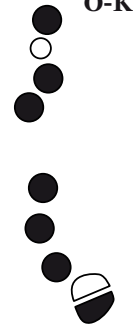
B4 combined with G4

C5 G#4



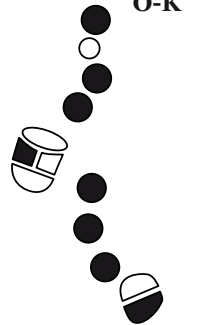
C5 combined with G#4/Ab4

C5



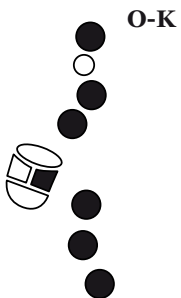
from 2nd octave to C5

C#5



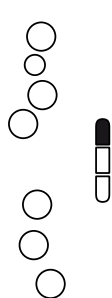
from 2nd octave to C#5

D5



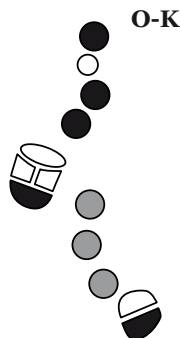
lower D5 for better intonation

D#5



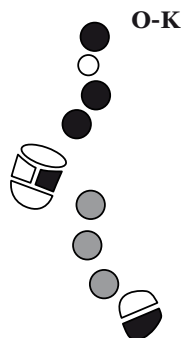
alternate D#5 for E and B major

G#5 Bb4

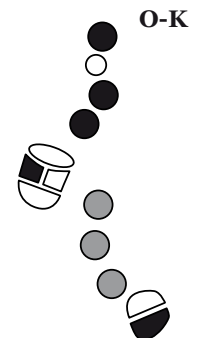


response may be suboptimal

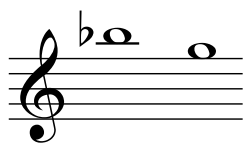
G#5 B4



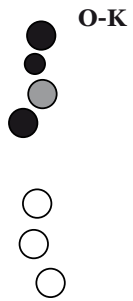
G#5 C#5



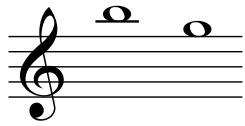
Alternate Fingerings



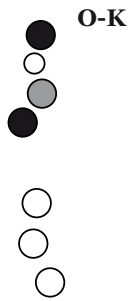
Bb5 G5



Bb5 combined with G5



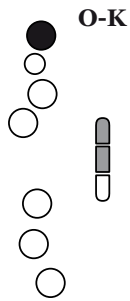
B5 G5



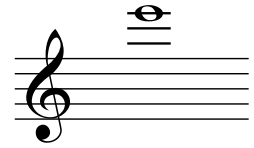
B5 combined with G5



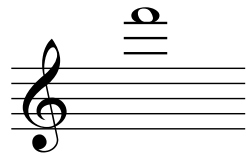
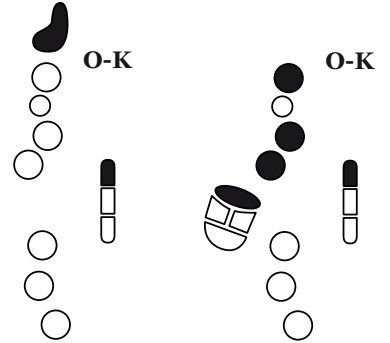
D#6 B5



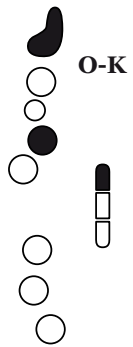
D#6/Eb6 combined with B5



E6



F6



O-K

Top Tones

Info

Top tones – also known as falsetto, altissimo, or high notes – expand the regular range of the saxophone above F6/F#6. The fingerings for them are specific combinations, and in contrast to the basic fingerings, they are usually not as comfortable and somewhat illogical in sequence.

In most cases, top tones can be played using multiple fingering possibilities. C7 comes with over 40 variations in this fingering chart. Generally speaking, there are no bad fingerings for top tones. However, some fingerings may work better, worse or not at all on certain instruments.

Top tones fingering charts also exist specifically for tenor or alto saxophones. Others recommend individual fingerings for tenor, alto, baritone or soprano saxophones. However, I cannot confirm this experience.

It is necessary to make an optimal selection from the huge range of possibilities. This choice should be based using the following criteria:

1. Response, intonation
2. Tangibility, touch
3. Logic of fingering sequences

Since saxophones behave differently in the top tones range, a specific collection of top tones needs to be defined for each instrument. Moreover, with a variation of the instrument setup (for example, a change of mouthpiece) proven fingerings may render themselves useless.

When I recently replaced my Guardala Brecker I tenor mouthpiece with an Inderbinen Rich, neither response nor intonation stayed the same on several tones. With the new setup, I now use fingerings that previously responded very badly or not at all. The interesting part is that now I even use fingerings on my tenor sax that I have found on an alto sax fingering chart.

Basics First: The Saxophone as Alhorn

Due to the saxophone's odd shape, multiple notes can be played with one and the same fingering. Just as with brass instruments or the alhorn, the resulting sequence of notes is the harmonic series or overtone series. The first interval of the harmonic series is the octave. This explains why many fingerings for the lower and upper octave are identical. The octave key helps over-blowing the tone in its octave. The other intervals (fifth, fourth, third etc.) can be generated with a modified embouchure.

Simply put, for top tones, the saxophone is being played from a harmonic, wherein the special fingering lets the instrument sound as a regular tone. Without the right feel for the other harmonics above the octave, it is impossible to play top tones on the saxophone. Before you work through the fingerings, you have to be able to play the harmonic series up to the fifth in the fourth octave. Proceed as follows:

1. First lock your dog and cat out of your room.
2. Play a low tone (for example Bb) and elicit the tone series of the alhorn from your saxophone.

It is hardly possible to give specific advice for this. Experiment first with jaw pressure, mouthpiece position, breath support and embouchure, until the other harmonics resonate. This is how you develop a feel for this range. Stabilize your embouchure gradually so that you end up playing the harmonic series more or less with your usual embouchure.

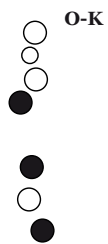
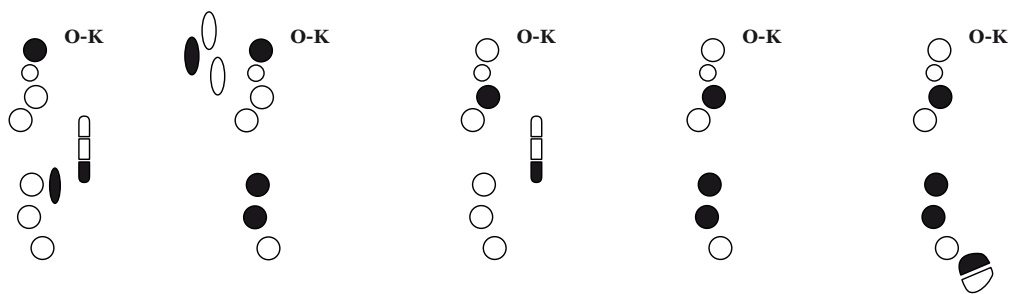
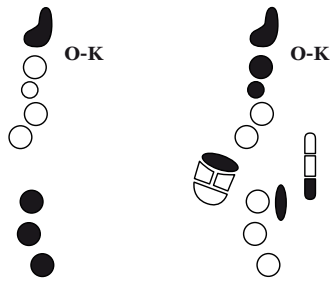
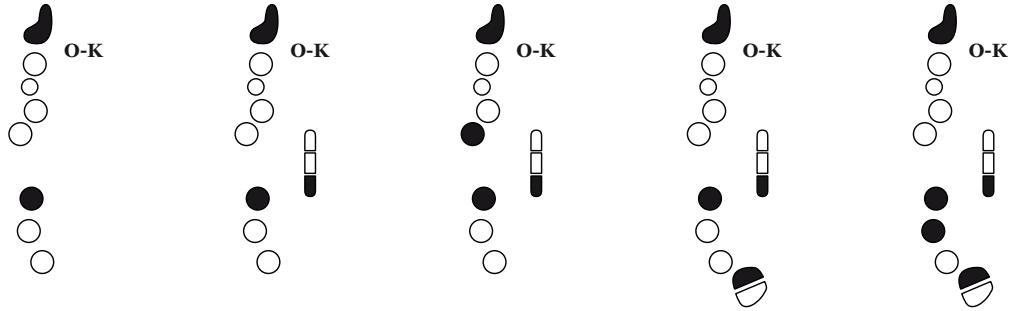
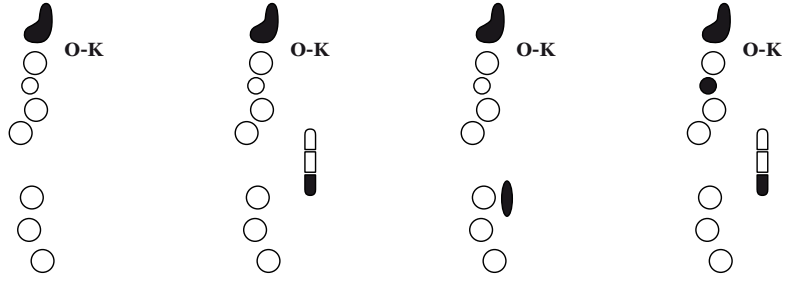
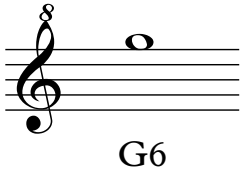
The image shows a musical staff with a treble clef and a key signature of one flat (Bb). The notes are: Bb (Unison), Bb (Octave), F (Fifth), F (Octave), Cb (Third), Cb (Fifth), Ab (Seventh), Ab (Octave), Bb (Second), Bb (Third), D (Fourth), D (Fifth). Above the staff, a dashed line indicates the 8th octave (8va) starting from the first F, and another dashed line indicates the 15th octave (15ma) starting from the first D. Below the staff, the intervals are labeled: Unison, Octave, Fifth, Octave, Third, Fifth, Seventh, Octave, Second, Third, #Fourth, Fifth.

The ability to play alhorn on your saxophone is the gateway into the big wide world of top tones. Without this skill, the process of learning top tones quickly leads to frustration and may result in abandonment of the pursuit.

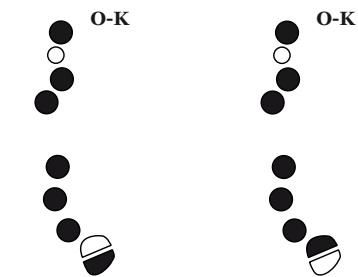
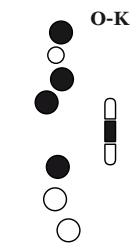
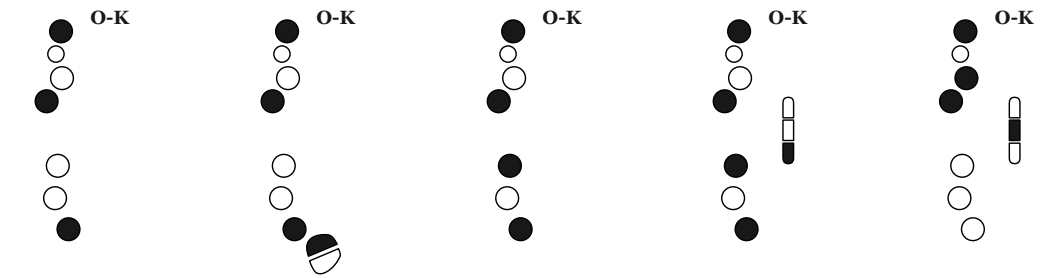
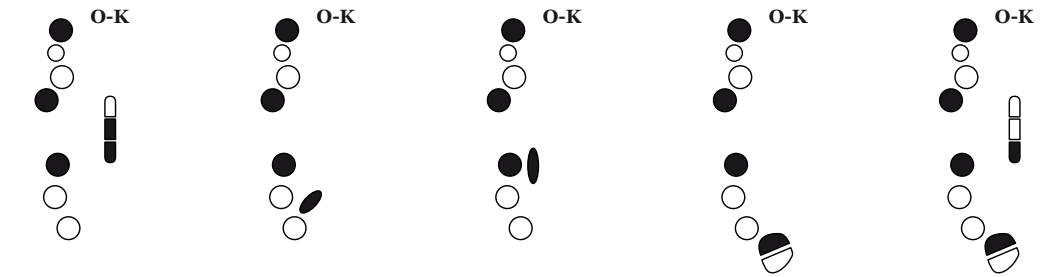
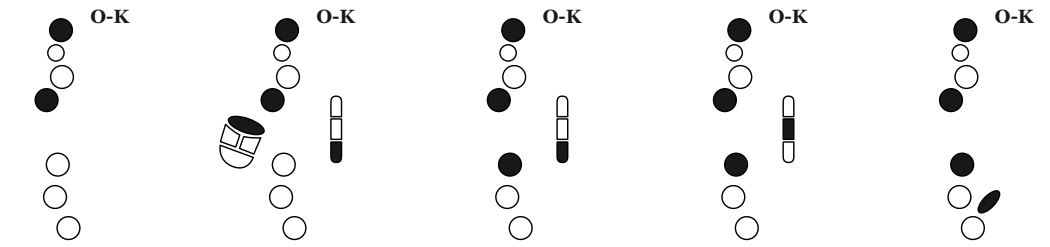
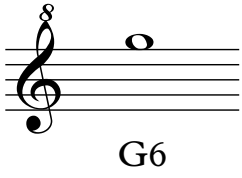
Top Tones



Top Tones



Top Tones



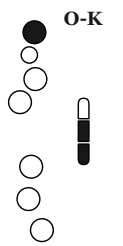
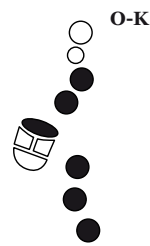
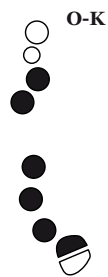
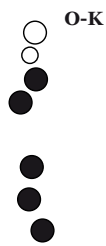
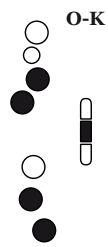
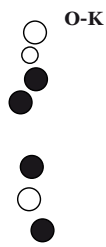
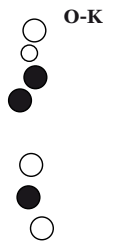
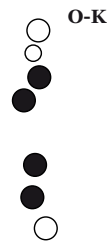
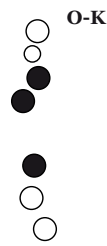
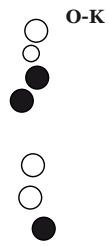
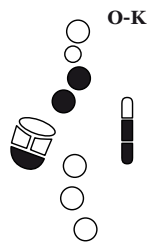
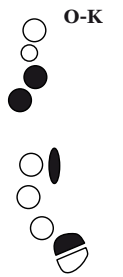
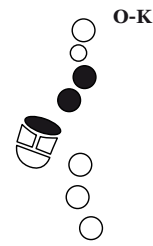
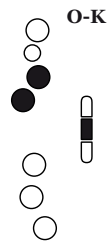
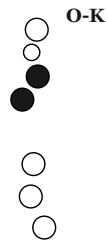
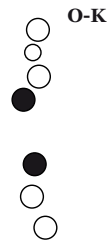
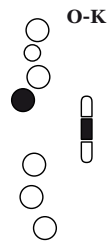
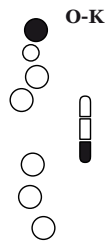
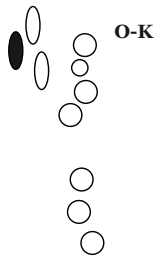
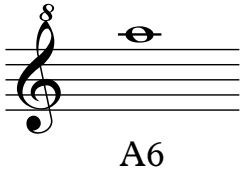
Top Tones

G#6 Ab6

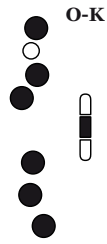
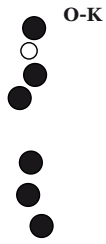
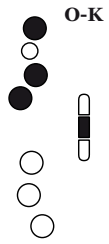
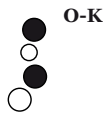
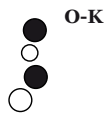
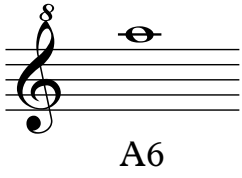
Top Tones

G#6 Ab6

Top Tones



Top Tones



Top Tones

A#6 Bb6

Top Tones

A#6 Bb6

The image shows a treble clef with a key signature of one sharp (F#) and a time signature of 8. The notes for A#6 (A#, C#, E, G) and Bb6 (Bb, Db, F, Ab) are written on the staff.

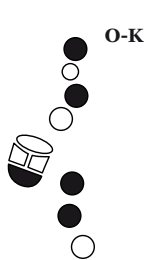
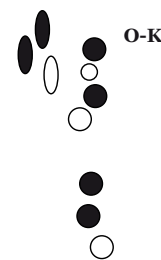
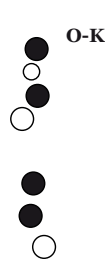
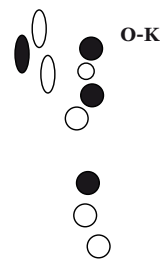
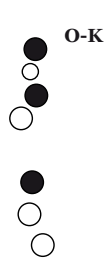
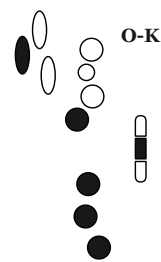
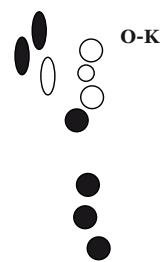
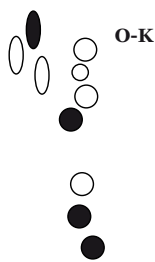
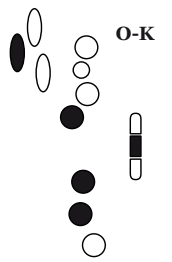
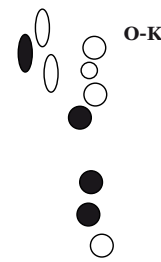
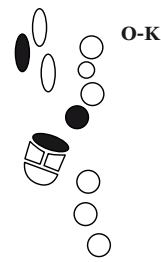
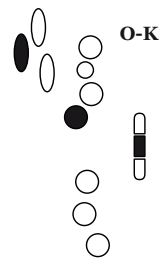
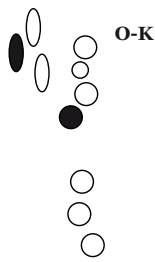
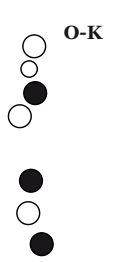
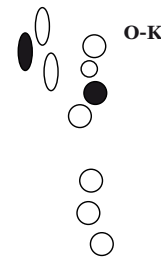
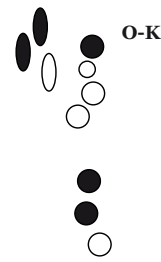
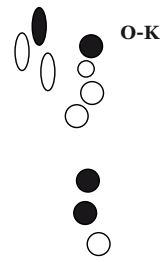
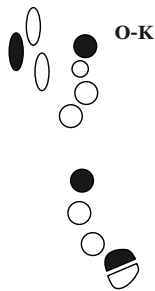
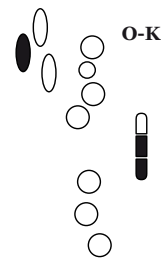
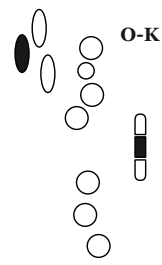
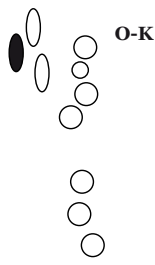
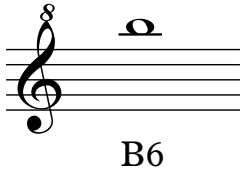
Four fretboard diagrams for the top tones of A#6 and Bb6 chords. Each diagram is labeled "O-K".

- Diagram 1: Shows the top tones of A#6 (A#, C#, E, G) on the fretboard.
- Diagram 2: Shows the top tones of Bb6 (Bb, Db, F, Ab) on the fretboard.
- Diagram 3: Shows the top tones of A#6 (A#, C#, E, G) on the fretboard.
- Diagram 4: Shows the top tones of Bb6 (Bb, Db, F, Ab) on the fretboard.

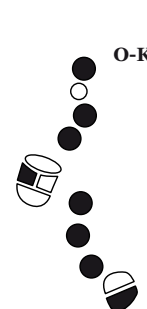
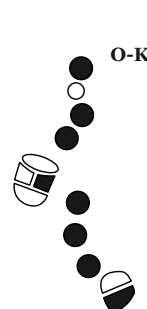
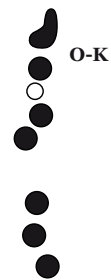
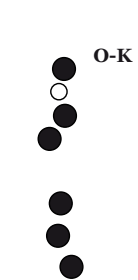
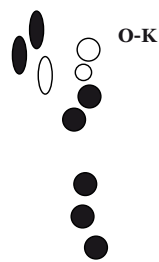
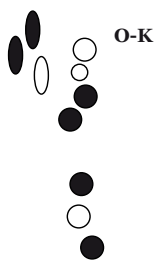
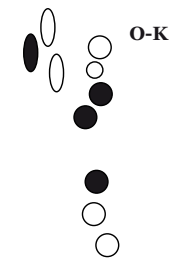
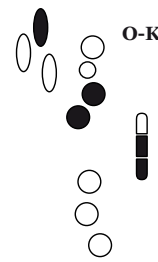
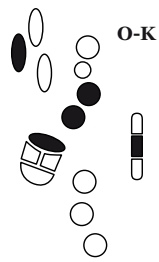
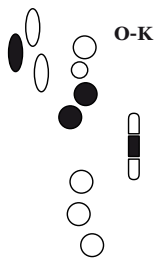
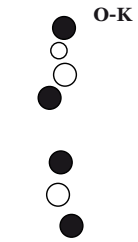
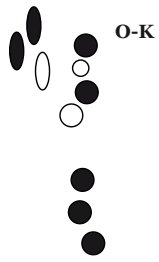
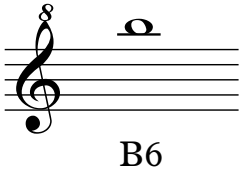
Four fretboard diagrams for the top tones of A#6 and Bb6 chords. Each diagram is labeled "O-K".

- Diagram 1: Shows the top tones of A#6 (A#, C#, E, G) on the fretboard.
- Diagram 2: Shows the top tones of Bb6 (Bb, Db, F, Ab) on the fretboard.
- Diagram 3: Shows the top tones of A#6 (A#, C#, E, G) on the fretboard.
- Diagram 4: Shows the top tones of Bb6 (Bb, Db, F, Ab) on the fretboard.

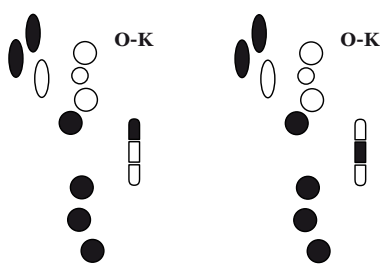
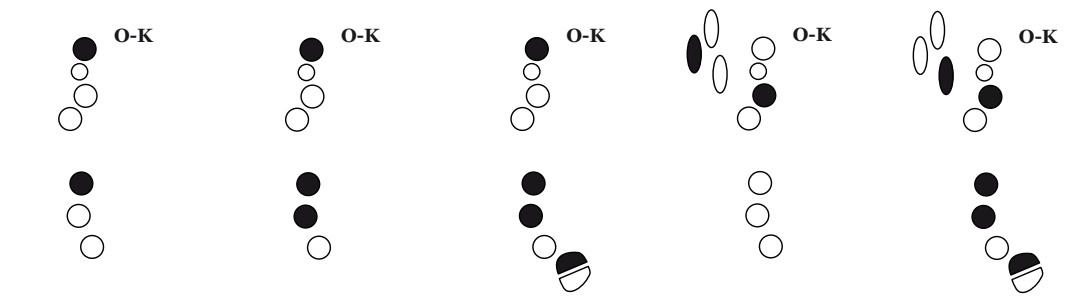
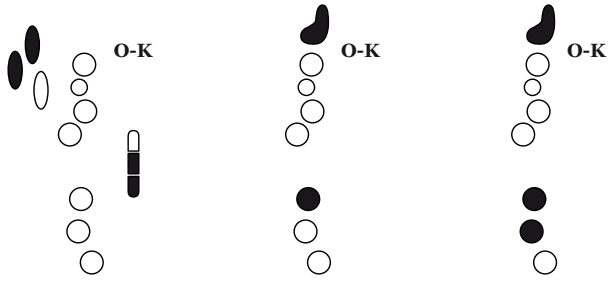
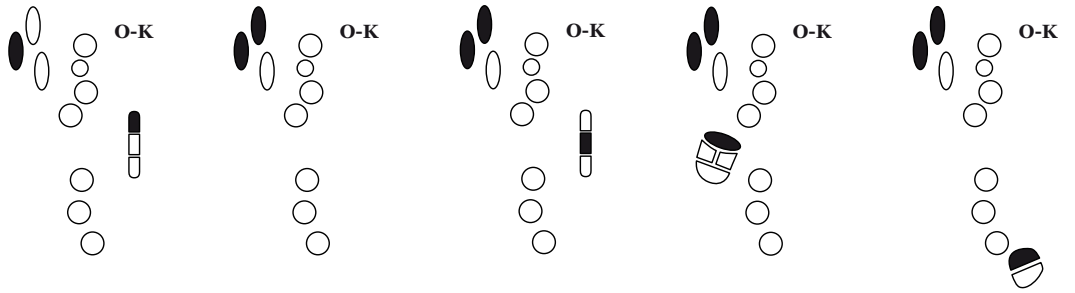
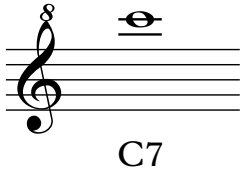
Top Tones



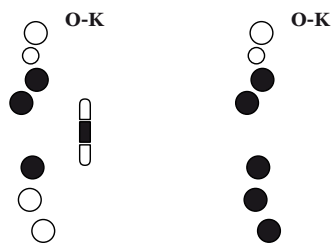
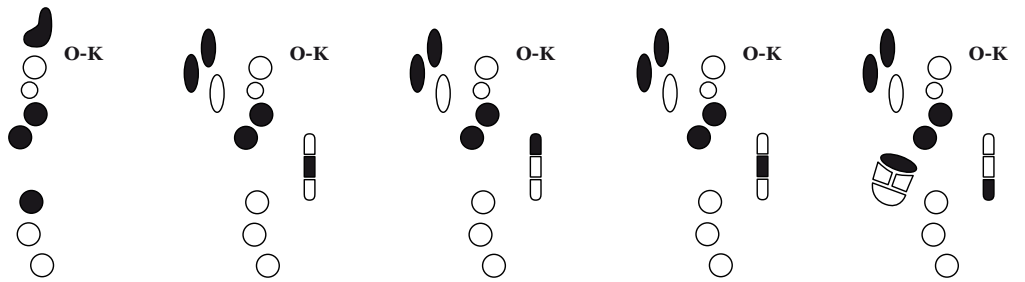
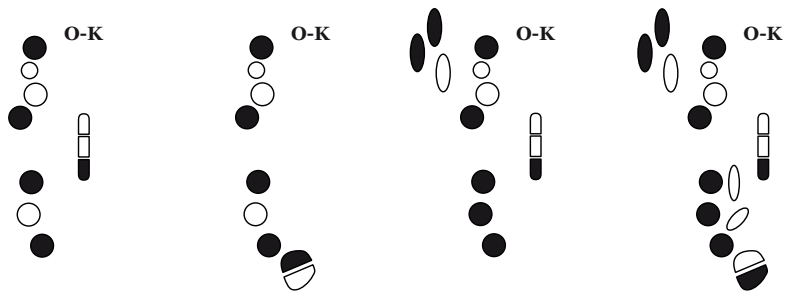
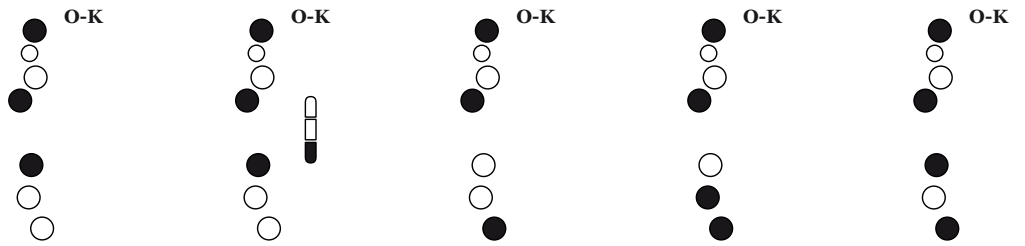
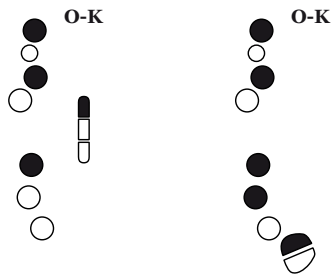
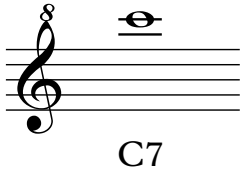
Top Tones



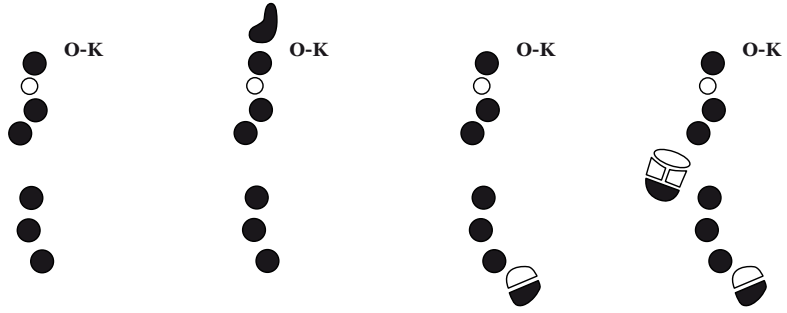
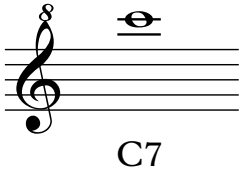
Top Tones



Top Tones



Top Tones



Top Tones

C#7 Db7

O-K O-K O-K O-K

O-K O-K O-K O-K O-K

O-K O-K O-K O-K

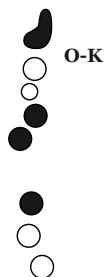
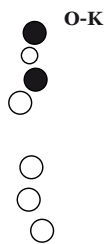
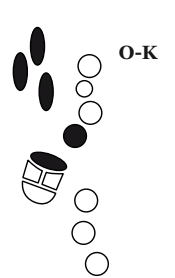
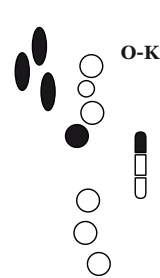
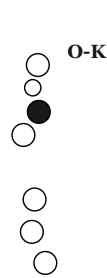
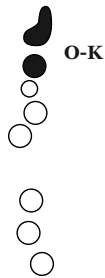
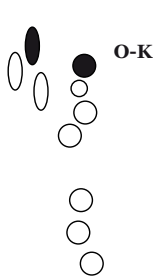
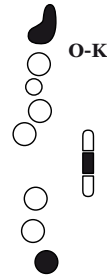
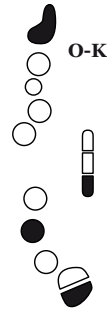
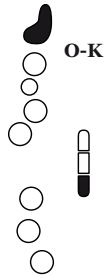
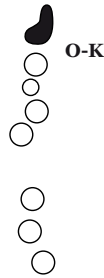
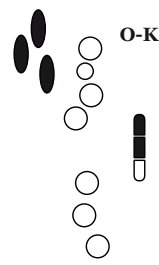
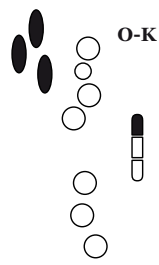
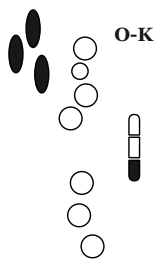
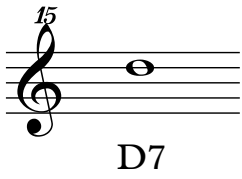
O-K O-K

O-K O-K O-K O-K

Top Tones

C#7 Db7

Top Tones



Top Tones

15

D#7 Eb7

Musical notation showing a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The notes are D#4, F#4, A4, and Bb4.

Four diagrams illustrating top tones for D#7 and Eb7 chords. Each diagram shows a vertical stack of circles representing notes. The top notes are filled with black ink. The diagrams are labeled "O-K" and include a small vertical bar with a black segment.

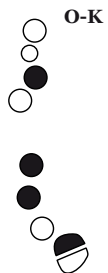
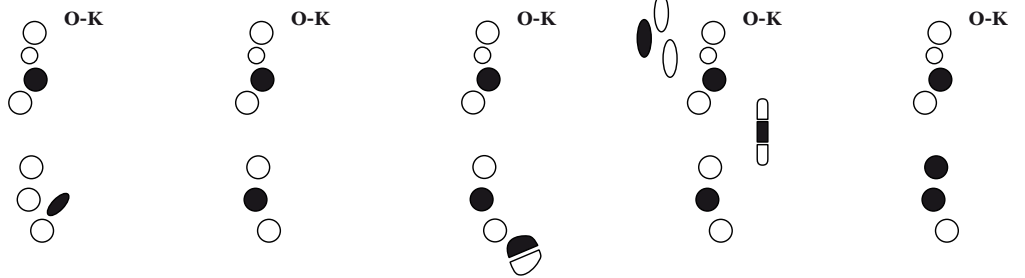
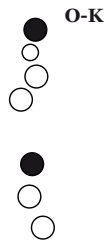
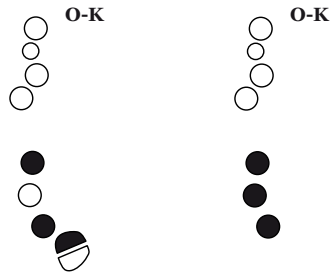
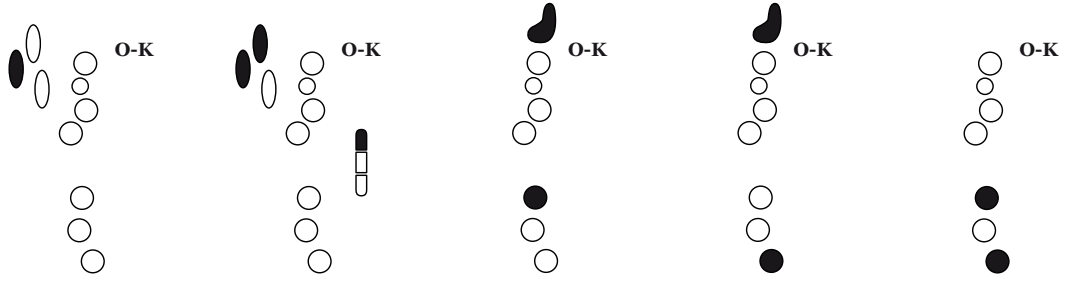
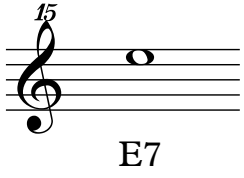
Two diagrams illustrating top tones for D#7 and Eb7 chords. Each diagram shows a vertical stack of circles representing notes. The top notes are filled with black ink. The diagrams are labeled "O-K" and include a small vertical bar with a black segment.

Four diagrams illustrating top tones for D#7 and Eb7 chords. Each diagram shows a vertical stack of circles representing notes. The top notes are filled with black ink. The diagrams are labeled "O-K" and include a small vertical bar with a black segment.

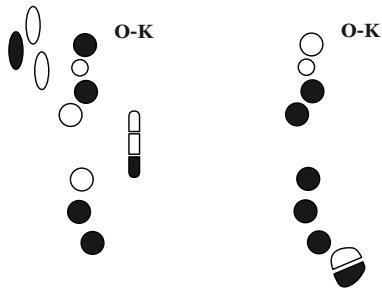
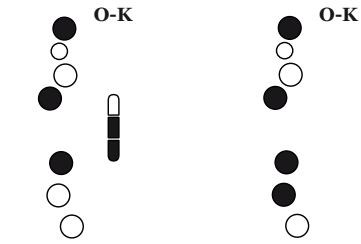
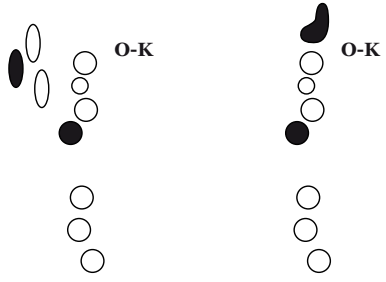
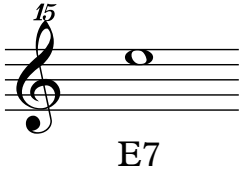
Four diagrams illustrating top tones for D#7 and Eb7 chords. Each diagram shows a vertical stack of circles representing notes. The top notes are filled with black ink. The diagrams are labeled "O-K" and include a small vertical bar with a black segment.

Diagram illustrating top tones for D#7 and Eb7 chords. It shows a vertical stack of circles representing notes. The top notes are filled with black ink. The diagram is labeled "O-K" and includes a small vertical bar with a black segment.

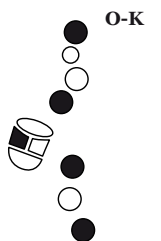
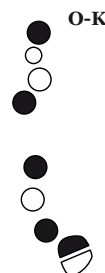
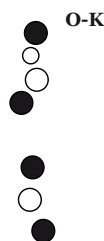
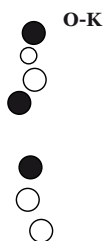
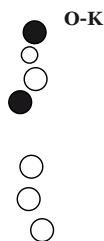
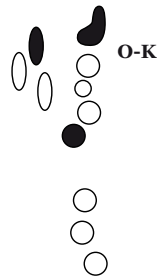
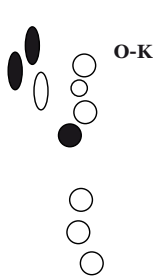
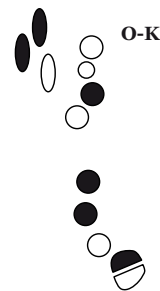
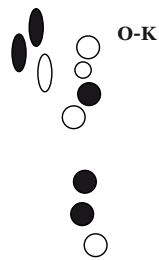
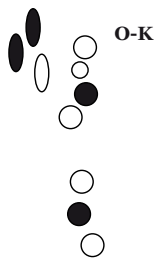
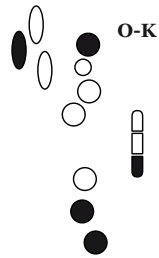
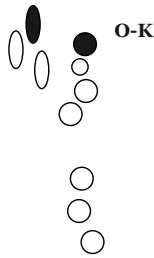
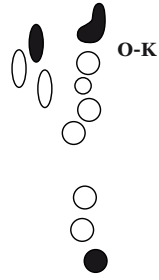
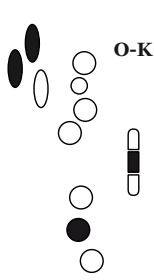
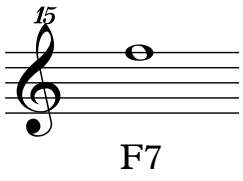
Top Tones



Top Tones



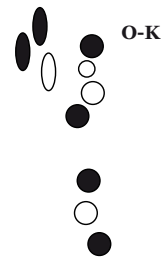
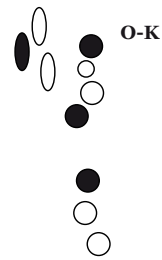
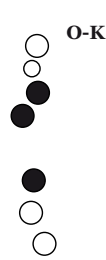
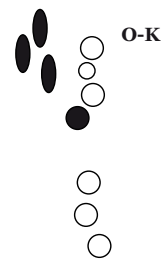
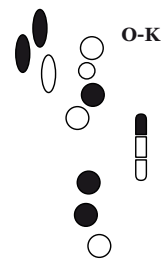
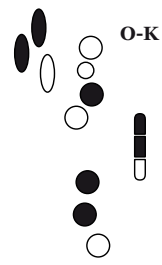
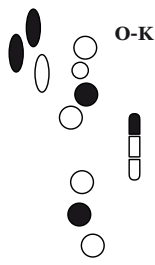
Top Tones



Top Tones

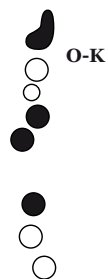
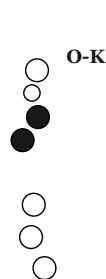
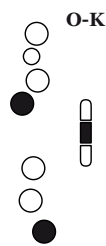
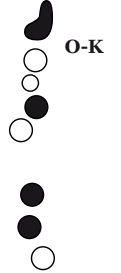
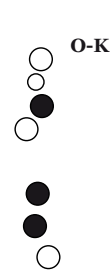
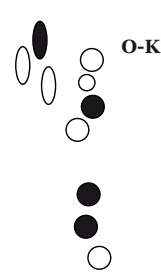
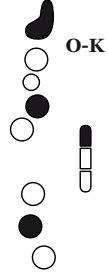
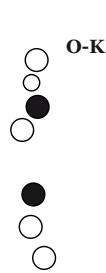
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F#7 Gb7



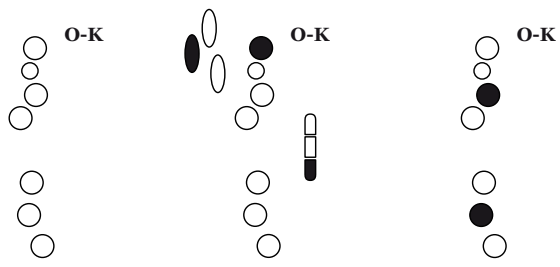
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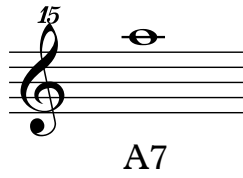
G7

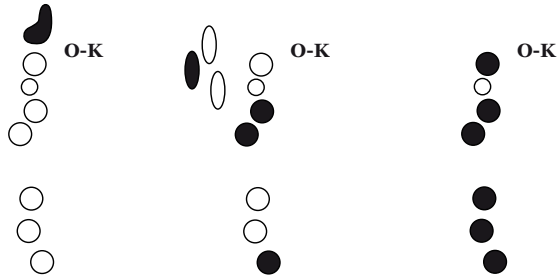


Top Tones

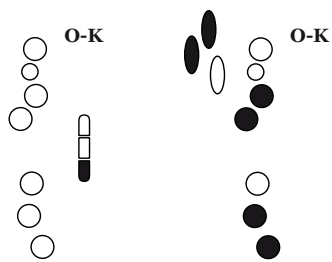
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G#7 Ab7

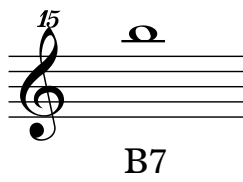
O-K 

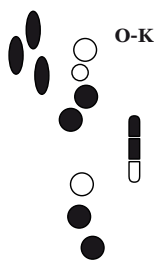
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A7

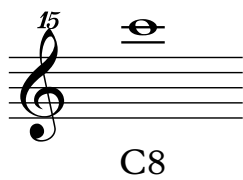
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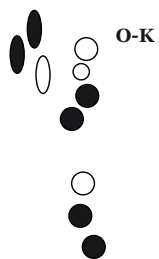
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A#7 Bb7

O-K 

15 
B7

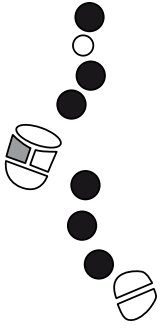
O-K 

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C8

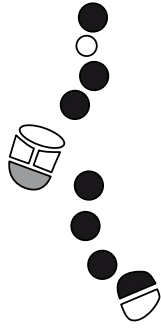
O-K 

Honking: False Fingerings

D4



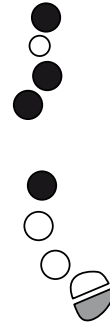
D#4 Eb5



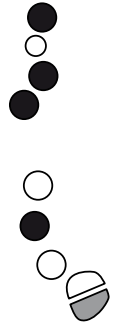
E4



F4



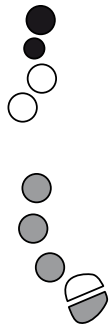
F#4 Gb4



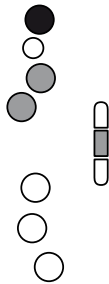
A4



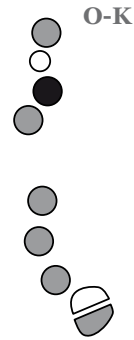
A#4 Bb4



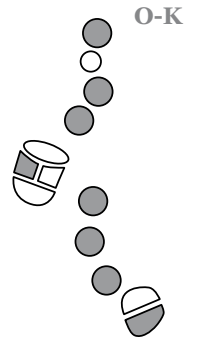
B4



C5

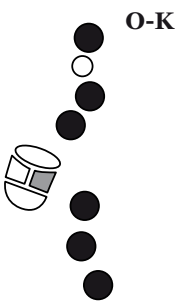


C#5 Db5

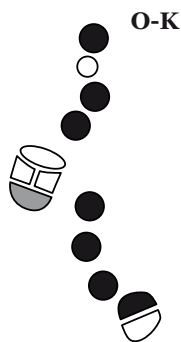


muffled sound

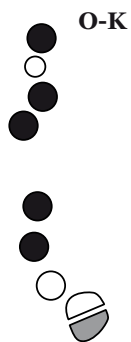
D5



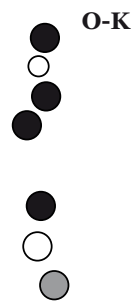
D#5 Eb5



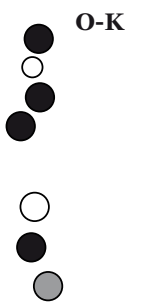
E5



F5

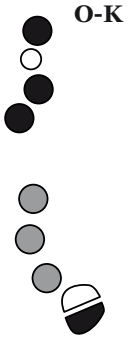


F#5 Gb5



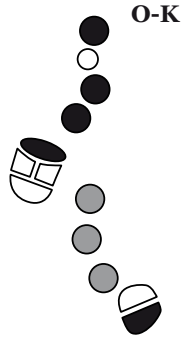
Honking: False Fingerings

G5



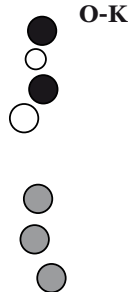
Response may be suboptimal

G#5 Ab5

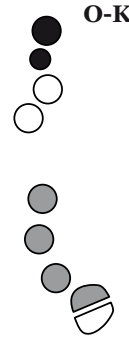


Response may be suboptimal

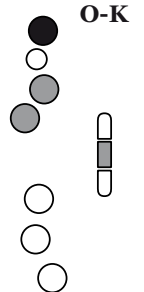
A5



A#5 Bb5

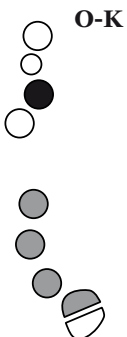


B5

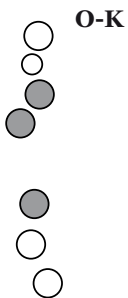


muffled sound

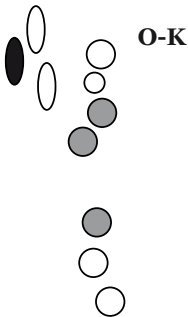
C6



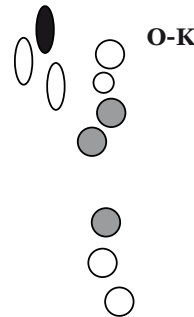
C#6 Db6



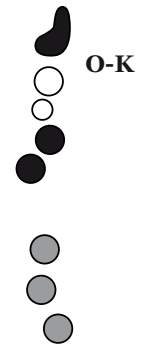
D6



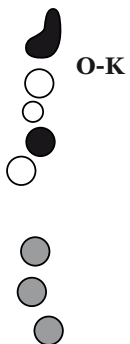
D#6 Eb6



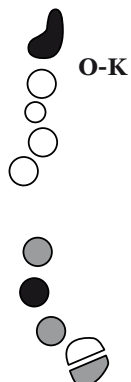
E6



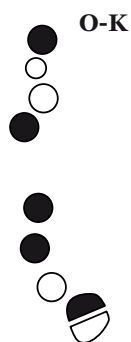
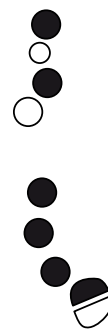
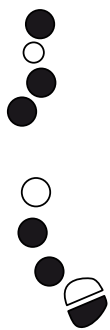
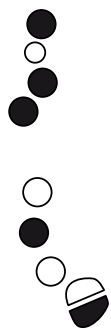
F6



F#6 Gb6



Honking: Multiphonics



Honking: Multiphonics

