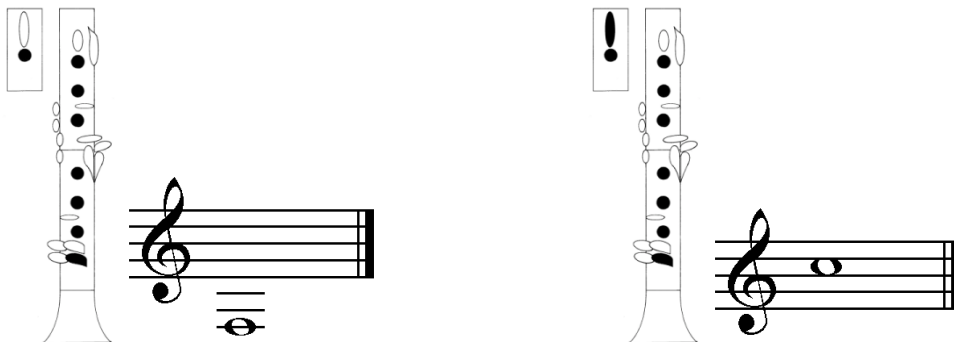


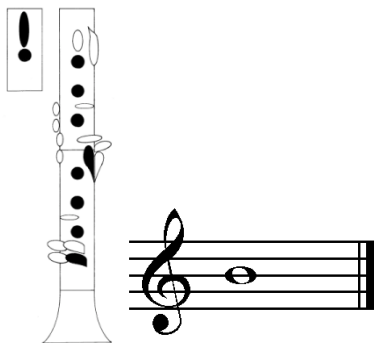
Fingering Rules

Fifth finger keys in scales

Most of the following rules govern the choice of left and right-hand fingerings in scales and arpeggios, this being the most frequent cause for confusion. In both scales and arpeggios, bottom F and second register C should be fingered with the right-hand fingering wherever possible:

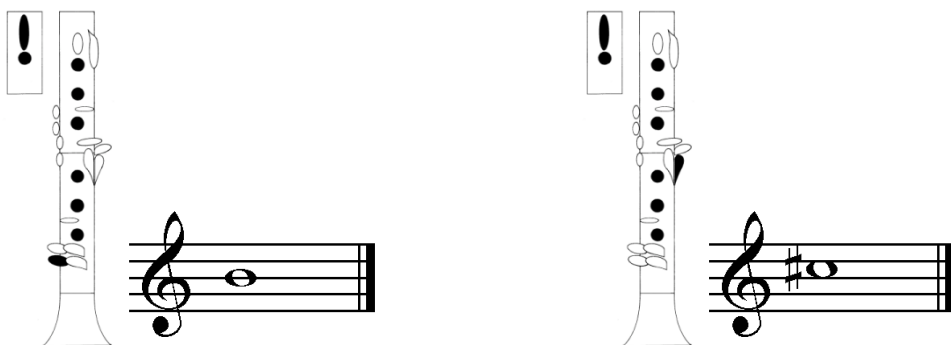


In the scales of C major, A minor, G major, C minor and the chromatic scale starting on C, second register B will, therefore, be fingered with the left hand while the right fifth finger holds down the right-hand C key:



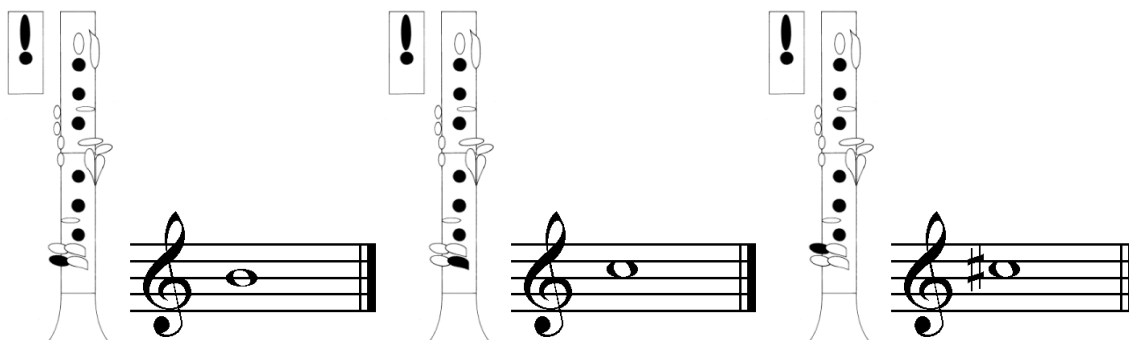
E harmonic minor is the only scale in which this is not possible as C is followed by D \sharp in the second register and must therefore be played with the left hand. Arpeggios in which C is followed by E \flat also require C to be fingered with the left hand (C minor, A \flat major and F minor, the diminished seventh starting on F \sharp . Additionally, the arpeggio of F minor and the diminished seventh starting on F require a left-hand bottom F).

In D major, B minor, A major and F \sharp minor second register B should be fingered with the right-hand and C \sharp with the left:



Fifth finger keys in arpeggios

When crossing the break in arpeggios, including seventh arpeggios, the right-hand 5th finger keys should be chosen for B, C, C[#] (and D^b) whenever possible.



This applies to:

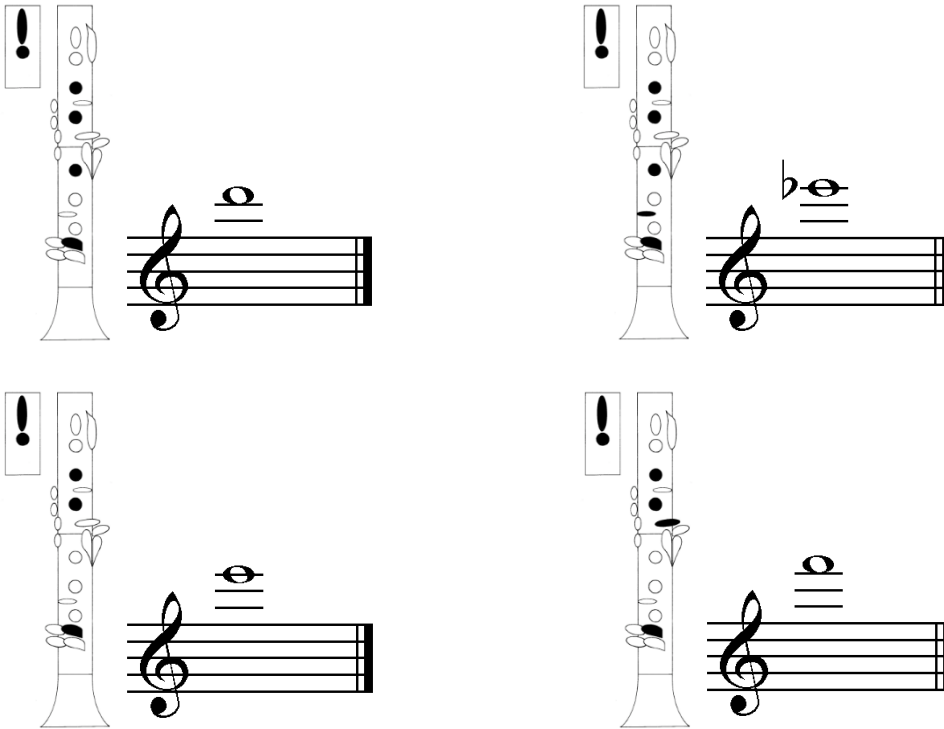
A major
A minor
B^b minor
B minor
C major
D^b major
C[#] minor
E^b major
D[#] minor
E minor
F major
F minor
F[#] major
F[#] minor
G major
E⁷
F^{#7}
G⁷
A⁷
C⁷
D⁷
E⁰⁷
F⁰⁷

This does not apply to:

B major
C minor
E major
A^b major
G[#] minor
F⁷
A^{b7}
B⁷
D^{b7}
E^{b7}
F^{#07}

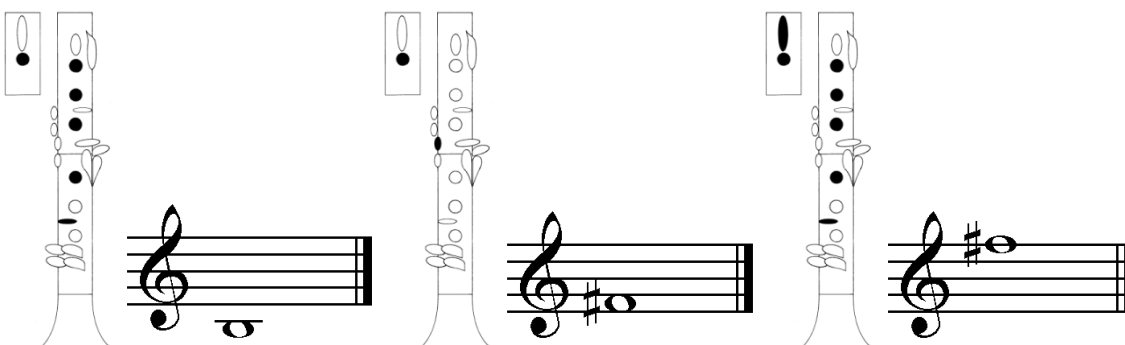
Fifth finger in third register

Top D, E \flat , E and F should be played with the A \flat /E \flat key (R5) open to assist tuning:



Chromatic fingerings for B and F \sharp

In the chromatic scales the alternative fingerings should be used for bottom B, throat F \sharp and second register F \sharp .



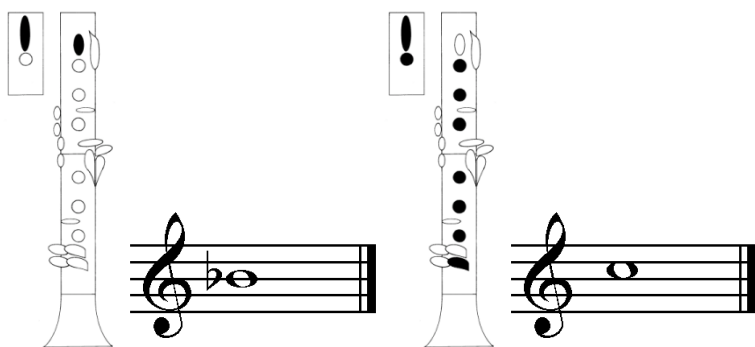
The alternative fingering for bottom register B should also be used in the scale of G \sharp minor.

The alternative fingerings for F \sharp should also be used in the scales of F \sharp major, F \sharp minor, B \flat harmonic minor (G \flat), D \flat major (G \flat) and D \sharp minor.

Break fingerings in scales

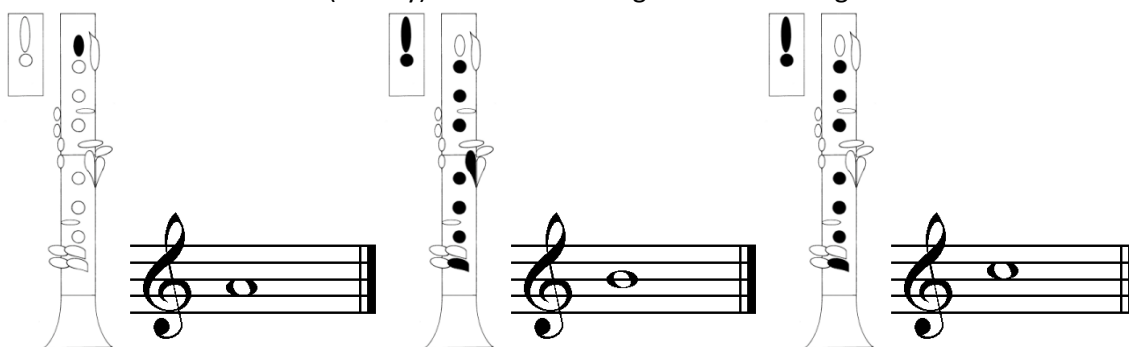
There are three main patterns of fingering for crossing the break in scales.

1. Flat Pattern: B \flat - right-hand C



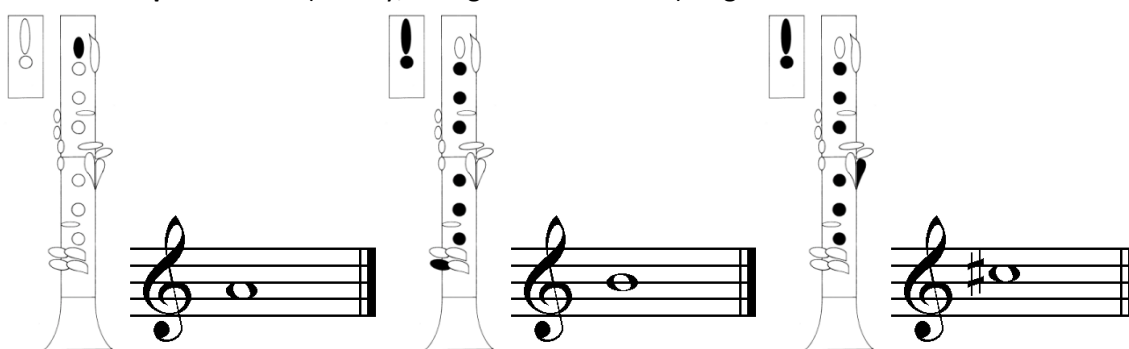
This pattern is applied in F major, D melodic minor (descending) B \flat major, G minor, E \flat major, C melodic minor (descending), A \flat major, F minor, D \flat major, B \flat minor, E \flat melodic minor (ascending), C \sharp melodic minor (ascending).

2. Natural Pattern: A (usually) – left-hand B + right-hand C - to right-hand C



This pattern is applied in C major, A minor, G major, E melodic minor (descending), C minor.

3. Sharp Pattern: A (usually, though sometimes A \sharp) - right-hand B – left-hand C \sharp



This pattern is applied in D melodic minor (ascending), E melodic minor (ascending), D major, B minor, A major, F \sharp minor, E major, C \sharp melodic minor (descending), B major, G \sharp minor, F \sharp major, D \sharp melodic minor (descending).

Three scales do not conform to any of the above break patterns.

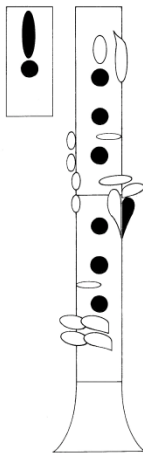
- **D harmonic minor:** crosses the break from B \flat to left-hand C \sharp .
- **E harmonic minor:** crosses the break from A to right-hand B, then to left-hand C so that D \sharp can be played in the right hand.
- **C \sharp harmonic minor:** crosses the break from A to right-hand B \sharp and then to left-hand C \sharp .
- **D \sharp harmonic minor:** crosses the break from A \sharp to right-hand B and then to C \times .

The F \sharp , C \sharp , D \flat Rule

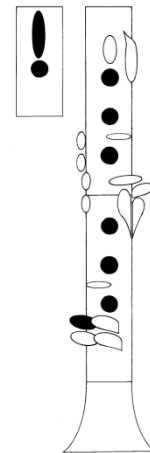
This rule is so important it will reappear in various lessons throughout this series.

There are two fingerings for each of these notes*:

Left-hand



Right-hand



*The speaker key is not pressed for bottom F \sharp

In scales you should always use the left-hand fingering

In arpeggios you should always use the right-hand fingering

THERE ARE NO EXCEPTIONS TO THIS RULE!