

LEJDAL SAX / TECHNIQUE GUIDE

FALSE FINGERINGS

Alternative fingerings for a more expressive saxophone sound

Same note. New tone colour. More possibilities.

Learn to use alternative fingerings to colour your tone, create contrast and build effective phrases in your solos.

A PRACTICAL GUIDE BASED ON THE VIDEO LESSON

01 / THE BASIC IDEA

What are false fingerings?

False fingerings, or alternative fingerings, mean playing a note with a fingering other than the standard one. The pitch stays roughly the same, but the tone colour, resonance and sometimes intonation change.

By alternating between the standard fingering and an alternative one, you can create a rhythmic, almost wah-wah-like effect. This works particularly well in improvisation and short melodic phrases.

02 / FINGERINGS TO EXPLORE

Note	Alternative fingering / idea
G2	Play G2 and add the fingering for low C.
G#2	Start with G#2 and add the little-finger key for low C#.
A2	Start with A2 and add parts of the D fingering, but without the G finger, as shown in the video.
Bb2	Start with Bb2 and add the little-finger key for low Bb, without adding the full left-hand fingering.
B2	Start with B2 and add the fingers used for low B.
C3	Start with C3 and add the fingers used for low C.

NOTE: The fingerings are described in text based on a spoken transcript. Follow the video for exact finger placement; some terms in the original transcript are unclear. The effect may vary between saxophones.

03 / PRACTISE MUSICALLY

A simple lick using A

Start with a short phrase in which you can clearly hear the difference between the standard and alternative fingering.

Step 1. Play A2 with the standard fingering.

Step 2. Switch to your alternative A2 fingering without changing the intended note.

Step 3. Return to the standard A2 fingering.

Step 4. Continue to C and repeat the phrase with a steady pulse.

Once this feels natural, try a chromatic movement down to G and use the alternative G fingering. Make the effect part of your phrasing, not just a technical exercise.

04 / THE UPPER REGISTER

Experiment with D3

The video also demonstrates an alternative tone colour for D3: start with palm-key D and combine it with the fingers used for G2. Then try releasing the octave key and listen to the difference in pitch and tone colour.

This is an effect to experiment with. Check the intonation by ear or with a tuner before using it in a setting where accurate pitch matters.

05 / BRING IT INTO YOUR PLAYING

Your practice routine

1. Choose a note and get to know both tone colours.
2. Alternate slowly between the fingerings in a steady rhythm.
3. Build a short lick using two or three notes.
4. Play the phrase over a backing track.
5. Use the effect sparingly in a solo and listen to the overall sound.

TIP / Listen more than you watch your fingers. The goal is an expressive sound, not just a new fingering.

EXPLORE. EXPERIMENT. MAKE IT YOUR SOUND.