

Figure 6.3. Clarinet Fingering Chart

RIGHT Hand

- 1st finger: (iv) B tr, (iii) B> tr, (ii) F#, (i) E#
- 2nd finger: F#/C#, G#/D#, E/B, F/C
- 3rd finger: B/F#
- 4th finger: F/C

LEFT Hand

- Thumb: Register Key, Thumb
- 1st finger: A, G#
- 2nd finger: E♭/B♭
- 3rd finger: C#/G#
- 4th finger: F/C, E/B, F#/C#

Clarinet Key Chart

- indicates notes that are often **Sharp** in pitch.
- indicates notes that are often **Flat** in pitch.
- indicates notes that are **VERY SHARP** in pitch.
- indicates notes that are **VERY FLAT** in pitch.

F = Flat S = Sharp

- indicates notes most stable for tuning in band.
- indicates suggested fingerings to **add**.
- indicates suggested fingerings to **subtract**.

NOTE: Fingering chart does NOT include all alternate and trill fingerings. The chart attempts to identify the best fingering choices for use in lyrical & technical passages and only when alternate fingerings must be used to correct resonance and/or pitch.

General Note: The clarinet will play **sharper** in pitch as one plays **softer**.
 The clarinet will play **flatter** in pitch as one plays **louder**.
 To pitch, one can **close** selected tone holes and keys to a regular fingering.
 To pitch, one can **open** selected tone holes and keys to a regular fingering.

CAUTION

Every instrument, even identical models, can have varying pitch tendencies. Learn the pitch of your instrument and advance your skills to **voice / lip / place** every note in tune. Use alternate fingerings only when necessary!

Concert F Concert B \flat Concert A

Stable Tuning Notes with Band: Best Tuning Notes for Clarinet Alone

Concert B \flat , F, A

Barrel joint Middle joint Middle joint Barrel joint Middle joint

- If consistently sharp in pitch:**
1. Is embouchure too tight?
 2. Is reed strength too hard?
 3. Is barrel length too short?
- If consistently flat in pitch:**
1. Is embouchure too loose?
 2. Is reed strength too soft?
 3. Is barrel length too long?

- To correct sharpness in pitch:**
1. Relax embouchure; pull chin muscles downwards, and bring corners of mouth in toward mouthpiece.
 2. Open up the inside of mouth; [Analogies: a) drop floor of mouth, b) stretch nostrils downward as if trying to push upper lip into top of mouthpiece.]
- To correct flatness in pitch:**
1. Firmer embouchure; more lower lip compression by bringing lower jaw forward.
 2. Focus air with energy; increase air support and aim air forward and higher in mouth.

if **F**, maintain firm embouchure and do not overblow

Notes: E, F, F#, G^b, G, G#, A^b

Annotations: *optional, if S

Tune C by adjusting middle joint

Tuning Note

Notes: A, A#, B^b, B, C, C#, D^b

Annotations: if S, if F

Note: Select facility fingerings for fast passages for ease of technique.
 Select tone & pitch fingerings for slower passages for section/ensemble blend.

Notes: D, D#, E^b, E, F, F#, G^b

Annotations: [shade with ring key(s) not fully depressed], if S, if F, (less flat), (sharp; good for 3rd of minor chord), if F, if F, if F, if S

Tune G first by adjusting at the barrel.

Tuning Note G

G G# Ab A

if S if S if S

if F if F if F

(adding alternate F improves resonance) (any comb.)

Tune C by adjusting middle joint

Stable Tuning Note C

A# Bb B C C# Db D

if S if S if S if S if S

or (thumb ring only) *optional if F

If tuning to Concert F, tune octave below with barrel FIRST, and then tune this G with middle joint.

D# Eb E F F# Gb G G# Ab A

if S if S if S if S (chrom.) if S if S, relax embouchure if S, relax embouchure

or if S

<p>A# Bb</p> <p>if S</p>			<p>B</p> <p>if S</p>		<p>C</p> <p>if S</p>		<p>C# Db</p> <p>if S</p>		<p>D</p> <p>if S; if still S</p>	
<p>D# Eb</p> <p>if S</p>			<p>E</p> <p>if S</p>		<p>F</p> <p>if F (Long F is sharp, and may need to be voiced down.)</p>		<p>F# Gb</p> <p>if F (Long F# is sharp, and may need to be voiced down.)</p>		<p>D</p> <p>if S; if still S</p>	
<p>G</p> <p>if S (standard fingering, but brighter & sharper)</p>			<p>G# Ab</p> <p>if S</p>		<p>G# Ab</p> <p>if F</p>		<p>G# Ab</p> <p>if S</p>		<p>G# Ab</p> <p>if S</p>	