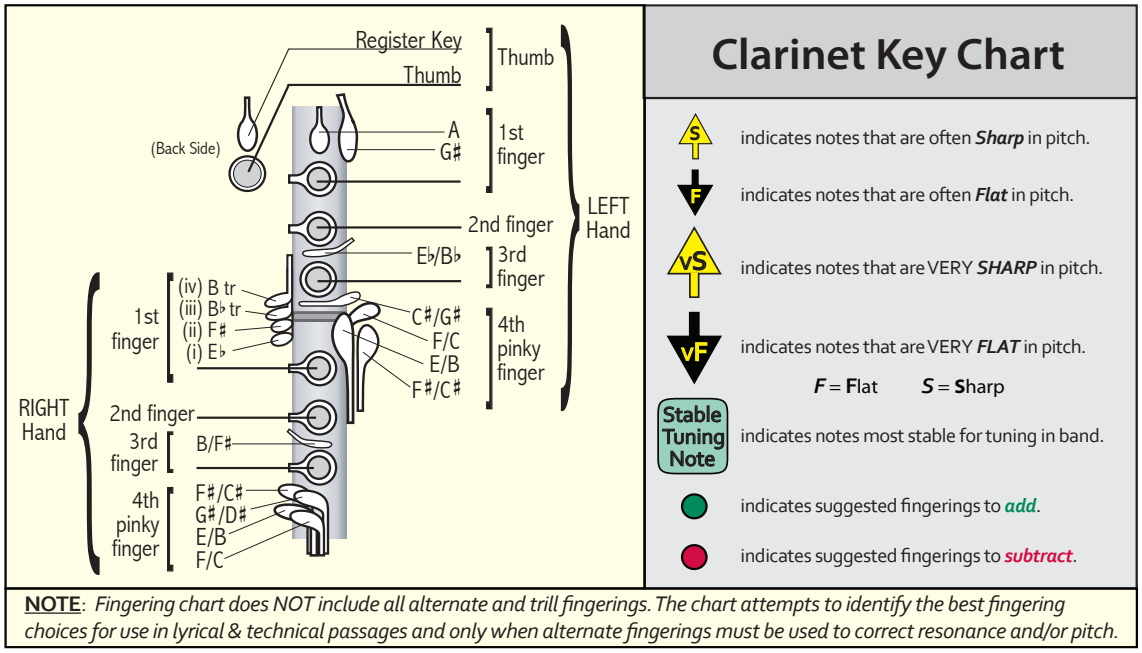
Figure 6.3. Clarinet Fingering Chart

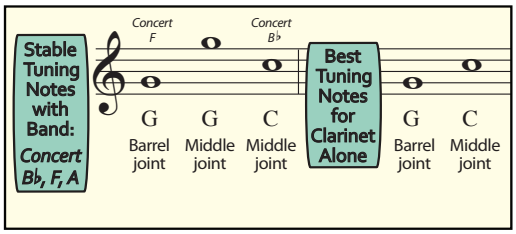


NOTE: *Fingering chart does NOT include all alternate and trill fingerings. The chart attempts to identify the best fingering choices for use in lyrical & technical passages and only when alternate fingerings must be used to correct resonance and/or pitch.*

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!



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.

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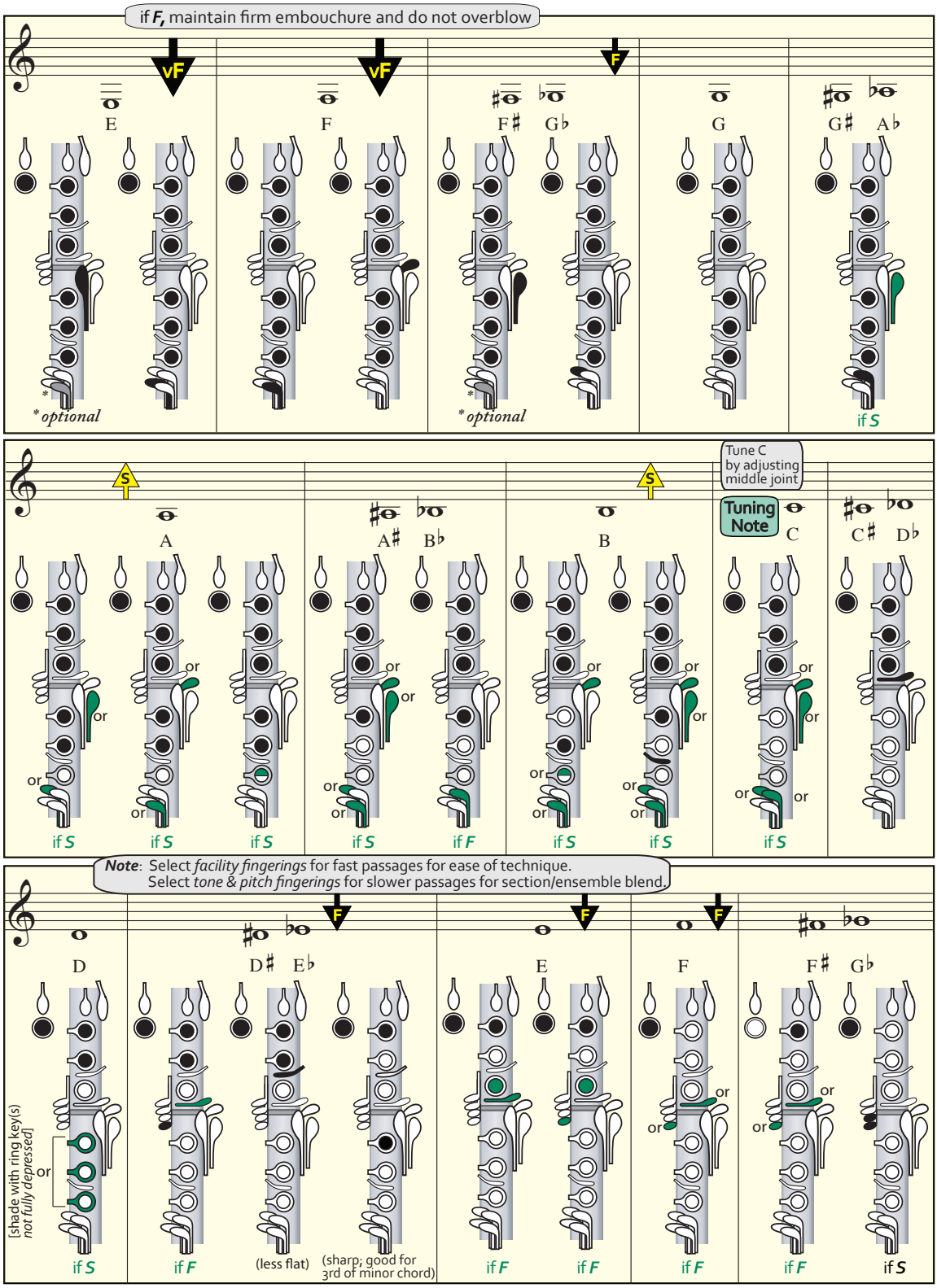

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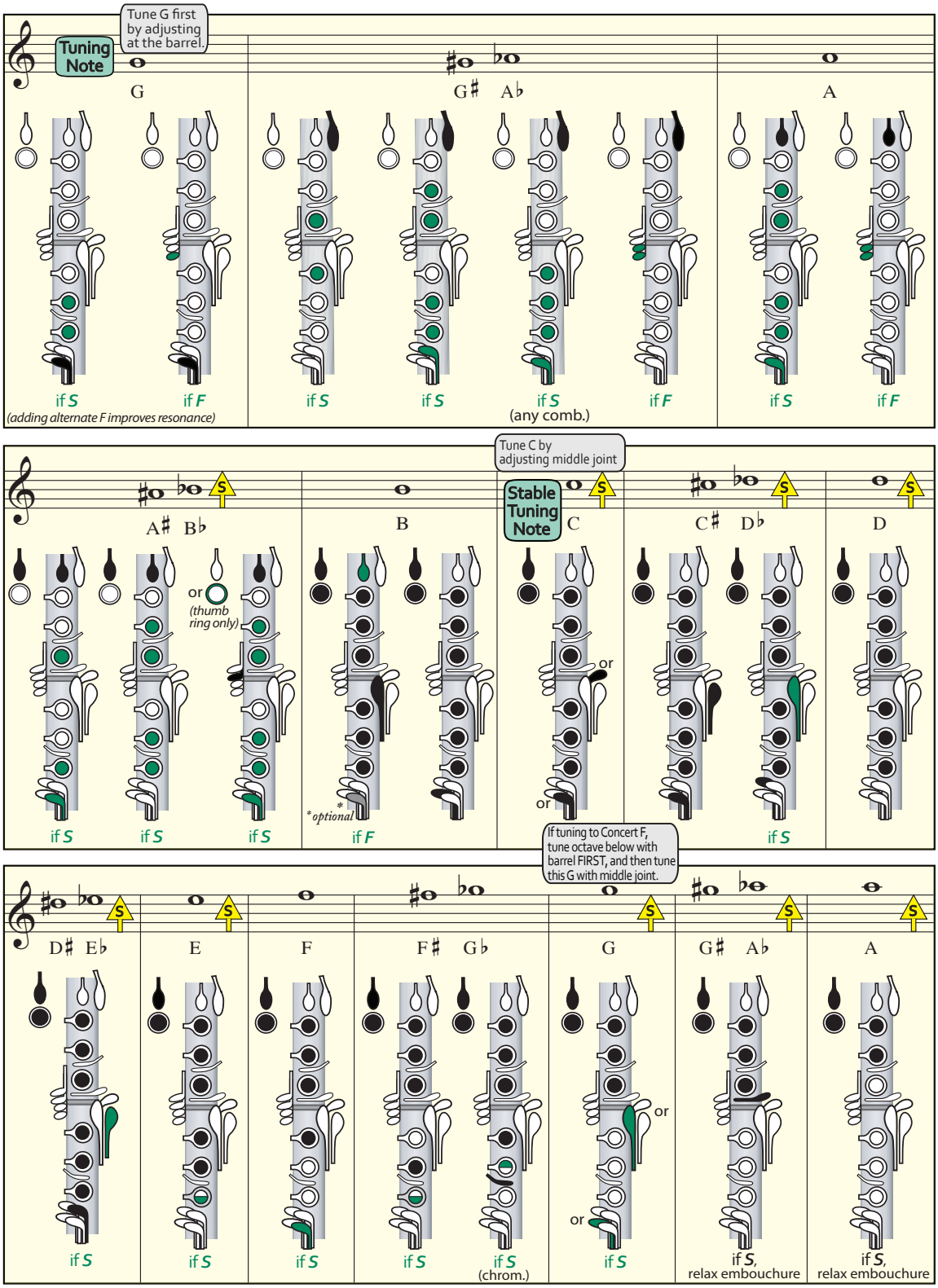

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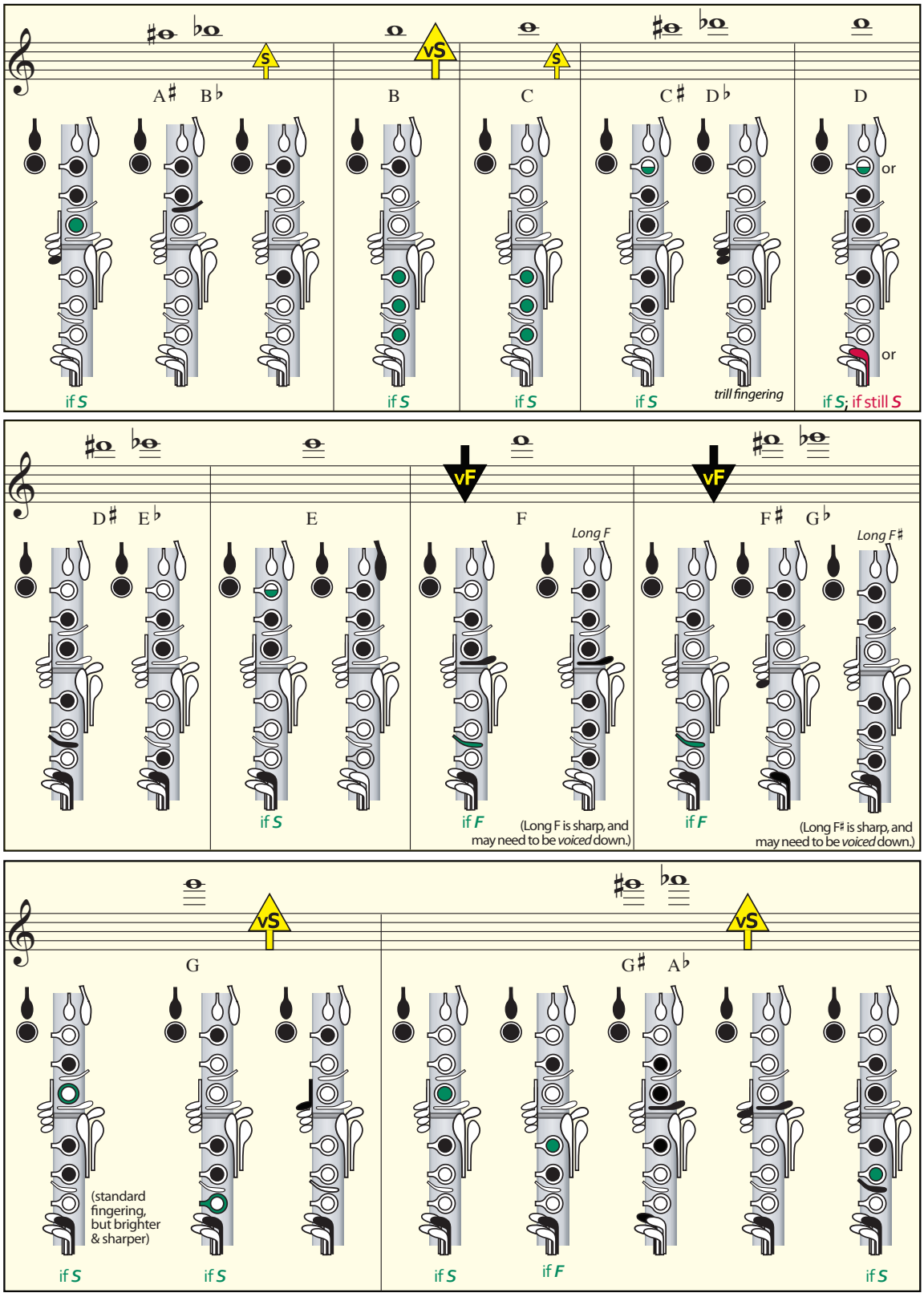

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