

Figure 6.3. Clarinet Fingering Chart

**Clarinet Key Chart**

Legend:

- S** (yellow arrow pointing up): indicates notes that are often **Sharp** in pitch.
- F** (black arrow pointing down): indicates notes that are often **Flat** in pitch.
- vS** (yellow arrow pointing up with 'v'): indicates notes that are **VERY SHARP** in pitch.
- vF** (black arrow pointing down with 'v'): indicates notes that are **VERY FLAT** in pitch.
- Stable Tuning Note** (green box): indicates notes most stable for tuning in band.
- Green circle**: indicates suggested fingerings to **add**.
- Red circle**: 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!

Stable Tuning Notes with Band: Concert B $\flat$ , F, A

Best Tuning Notes for Clarinet Alone

Concert F: G (Barrel joint), G (Middle joint), C (Middle joint)

Concert B $\flat$ : G (Barrel joint), C (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

 <i>* optional</i>	 <i>* optional</i>	 <i>* optional</i>	 <i>if S</i>	 <i>if S</i>	

  

 <i>if S</i>	 <i>if S</i>	 <i>if S</i>	 <i>if S</i>	 <i>if S</i>	

Tune C by adjusting middle joint

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

 <small>[shade with ring key(s) not fully depressed]</small> <i>if S</i>	 <i>if F</i>	 <small>(less flat) (sharp; good for 3rd of minor chord)</small> <i>if F</i>	 <i>if F</i>	 <i>if F</i>	 <i>if S</i>



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**Tuning Note** Tune G first by adjusting at the barrel.

**Tuning Note** Tune C by adjusting middle joint

**Stable Tuning Note**

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

**G**  
 if S  
 if F  
 (adding alternate F improves resonance)

**G# Ab**  
 if S  
 if S  
 if S (any comb.)  
 if F

**A**  
 if S  
 if F

**A# Bb**  
 if S  
 if S  
 if S  
 or (thumb ring only)

**B**  
 if F  
 \*optional

**C**  
 or

**C# Db**  
 if S

**D**

**D# Eb**  
 if S

**E**  
 if S

**F**  
 if S

**F# Gb**  
 if S  
 if S (chrom.)

**G**  
 or  
 if S

**G# Ab**  
 if S, relax embouchure

**A**  
 if S, relax embouchure



The chart displays fingering diagrams for the following notes and groups:

- A# Bb**: Fingerings for A# and Bb. Note: *if S*.
- B**: Fingering for B. Note: *if S*.
- C**: Fingering for C. Note: *if S*.
- C# Db**: Fingerings for C# and Db. Note: *if S*, *trill fingering*.
- D**: Fingerings for D. Note: *if S; if still S*.
- D# Eb**: Fingerings for D# and Eb.
- E**: Fingerings for E. Note: *if S*.
- F**: Fingerings for F and Long F. Note: *if F*, (Long F is sharp, and may need to be voiced down.)
- F# Gb**: Fingerings for F# and Long F#. Note: *if F*, (Long F# is sharp, and may need to be voiced down.)
- G**: Fingerings for G. Note: (standard fingering, but brighter & sharper), *if S*.
- G# Ab**: Fingerings for G# and Ab. Note: *if S*, *if F*.



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