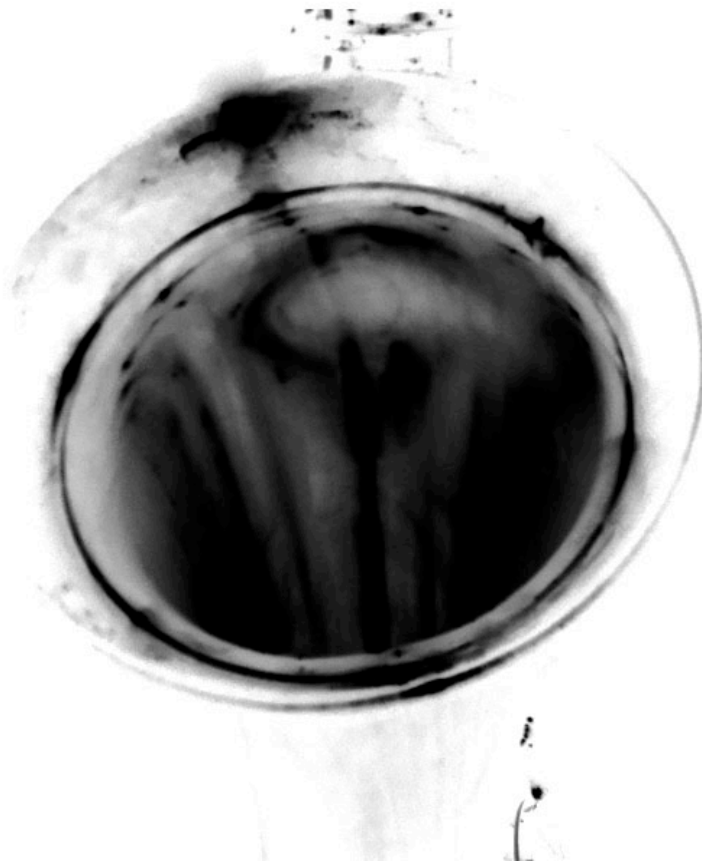


# Bass Clarinet Quarter-Tone Fingering Chart



2<sup>nd</sup> Edition  
2013

Jason Alder  
[www.jasonalder.com](http://www.jasonalder.com)

## Author's Note

I first developed this chart as a tool for myself whilst playing much contemporary music and studying South-Indian Karnatic music. Its function for me was twofold: I found myself frequently needing fingerings for quarter-tones as well as fingerings in the extreme altissimo range, and so the chart was born. I uploaded it to my web server so I could always have easy access to it, and shared it with some friends and colleagues along the way. After some time I became aware of the fact that it was spreading on its own. I was already working on a similar chart for soprano clarinet, so I decided to go back and tweak some things on the bass clarinet chart as well.

The major change in this edition is the addition of enharmonic spellings for three-quarters sharp ( $\sharp$ ) and three-quarters flat ( $\flat$ ). I intentionally omitted them the first time because, frankly, I don't like them. I would prefer to read quarter-tones in relation to the closest full tone than as three-quarters tones, such as  $A\sharp$  instead of  $B\flat$ . But not everyone thinks the way I do, and I recognize that some people may find it more comfortable to think of a quarter-flat  $B\flat$  rather than a quarter-sharp A. And since notation for three-quarters tones exists and is used, I decided to include them so that this might be a more useful reference tool.

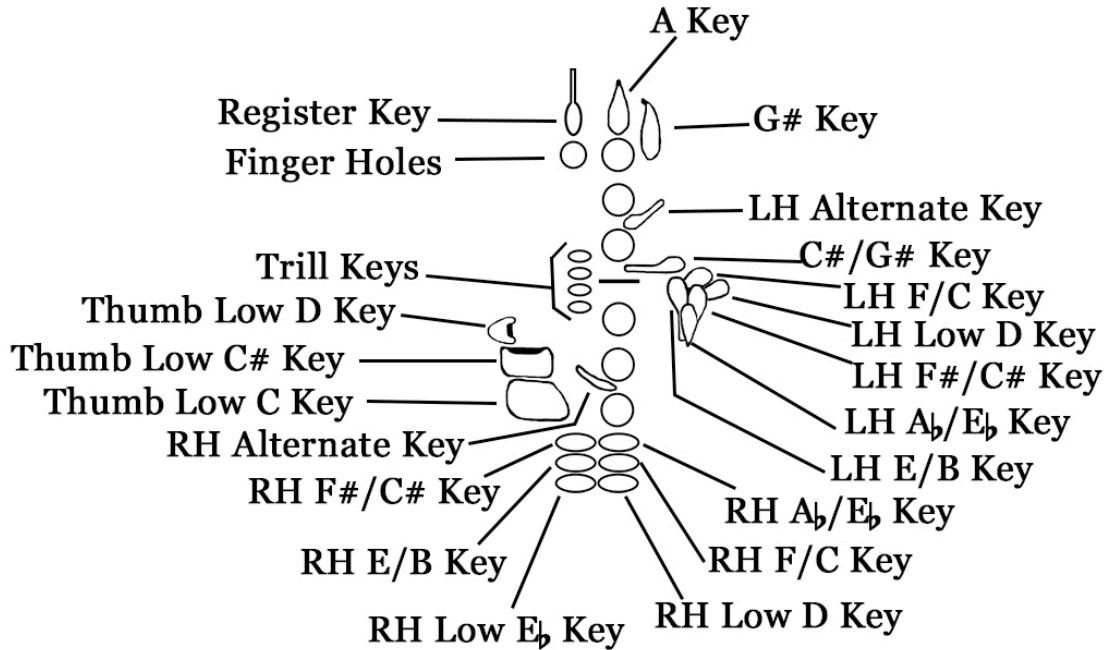
The second major change is abandoning the use of red to indicate alternate fingerings, for example with the little finger keys. The 1<sup>st</sup> edition used one graphic for low E with the right and left little finger keys marked in red, indicating to use one or the other, but not both keys. Since these keys automatically depress each other, it wasn't a major issue. But I also used this method to indicate fingerings for the chalumeau  $E\flat$  / clarion  $B\flat$  (right hand trill key or left hand alternate sliver key) and some others. To avoid confusion and necessitating a color printer if one were to print the chart, I have eliminated this altogether and have simply created a separate graphic for each alternate.

The third change is the indication of "half-keying", used for quarter-tones for the lowest notes and their clarion register counterparts. Rather than half-coloring the key, I've changed it to an X symbol as well as using \*\* above the measure to indicate that these notes can also be obtained through other manipulations of the mouth rather than the imprecision of half-keys.

Other changes include revising and adding some fingerings, minor page and layout formatting, and cleaning up the graphic used to make the charts.

Jason Alder  
Amsterdam, 2013

## Guide to the Fingering Chart



This fingering chart was made using a Buffet 1193 bass clarinet, and thus the fingerings notated are based on the Buffet system. Because the bass clarinet keywork is not standardized, particularly between different manufacturers, it is important to note how this system correlates to your own instrument. One particular difference to note is with instruments with articulated C#/G# keys, such as those from Selmer. With these instruments, closing any holes of the right hand will also close the C#/G# if it's open. An alternate will need to be found for any notes requiring this hole to be open with right hand holes closed.

Many notes, particularly quarter-tones and altissimo notes, can have different fingerings. I have notated what I found to be best in tune for me, with less regard for ease and fluidity of playing. However, the intonation can differ between players and instruments. Use these fingerings as a guide, but it is important to check the tuning yourself and make alterations as needed.

This fingering chart follows the standard conventions of notation; white holes/keys indicates open/untouched, black indicates covered/depressed. Thus in the example to the right, the left hand finger holes are to be covered, the right hand fingers left open, and the C#/G# key depressed.



Holes which are only half colored indicates covering only half of the hole. On bass clarinet this only occurs with the left hand index finger, and is accomplished by utilizing the hole in the middle of the key by depressing the key but not covering this vent hole. Keys that have an X symbol across them indicate depressing the key halfway. Half-keying is imprecise, very difficult to do quickly, and often produces a less-than-desirable tone, but is sometimes necessary for tuning. This notation occurs primarily in the lowest range of the bass clarinet, as well as for some of the clarion register counterparts in the middle of the staff, where there are no other fingering options available for quarter-tones. These fingerings are also marked with \*\* to indicate that dropping the lip pressure and embouchure or slightly placing the tongue on the reed, either in addition to or instead of the half-keying, may be necessary to lower the pitch. It is best to experiment with these yourself with the aid of a tuning machine.



The accidental markings used in this chart are:

- ♭ - Three-quarters flat
- ♭ - Flat
- ♭ - Quarter flat
- ♮ - Natural
- ♯ - Quarter sharp
- ♯ - Sharp
- ♯ - Three-quarters sharp

# Bass Clarinet

## Quarter-Tone Fingering Chart

Jason Alder

<p>B<sup>♯</sup> C<sup>♯</sup></p>	<p>B<sup>♯</sup> C<sup>♯</sup> D<sup>♭</sup> **</p>	<p>C<sup>♯</sup> D<sup>♭</sup></p>	<p>C<sup>♯</sup> D<sup>♭</sup> **</p>
<p>D<sup>♭</sup></p>	<p>D<sup>♯</sup> E<sup>♭</sup> **</p>	<p>D<sup>♯</sup> E<sup>♭</sup></p>	<p>D<sup>♯</sup> E<sup>♭</sup> F<sup>♭</sup> **</p>
<p>E<sup>♭</sup> F<sup>♭</sup></p>	<p>E<sup>♯</sup> F<sup>♭</sup> **</p>	<p>E<sup>♯</sup> F<sup>♯</sup></p>	<p>E<sup>♯</sup> F<sup>♯</sup> G<sup>♭</sup> **</p>
<p>F<sup>♯</sup> G<sup>♭</sup></p>	<p>F<sup>♯</sup> G<sup>♭</sup> **</p>	<p>G<sup>♯</sup></p>	<p>G<sup>♯</sup> A<sup>♭</sup> **</p>

\*\* - May require extra manipulation with embouchure and/or tongue to lower pitch

# Bass Clarinet Quarter-Tone Fingering Chart

<p><math>G^\sharp</math> <math>A^\flat</math></p>	<p><math>G^\sharp</math> <math>A^\flat</math> **</p>	<p><math>A^\flat</math></p>	<p><math>A^\sharp</math> <math>B^\flat</math></p>
<p><math>A^\sharp</math> <math>B^\flat</math></p>	<p><math>A^\sharp</math> <math>B^\flat</math> <math>C^\flat</math></p>	<p><math>B^\flat</math> <math>C^\flat</math></p>	<p><math>B^\sharp</math> <math>C^\flat</math></p>
<p><math>B^\sharp</math> <math>C^\flat</math></p>	<p><math>B^\sharp</math> <math>C^\sharp</math> <math>D^\flat</math></p>	<p><math>C^\sharp</math> <math>D^\flat</math></p>	<p><math>C^\sharp</math> <math>D^\flat</math></p>
<p><math>D^\flat</math></p>	<p><math>D^\sharp</math> <math>E^\flat</math></p>	<p><math>D^\sharp</math> <math>E^\flat</math></p>	<p><math>D^\sharp</math> <math>E^\flat</math> <math>F^\flat</math></p>

# Bass Clarinet Quarter-Tone Fingering Chart

<p><b>E<sup>♭</sup></b> <b>F<sup>♭</sup></b></p>	<p><b>E<sup>♯</sup></b> <b>F<sup>♯</sup></b></p>	<p><b>E<sup>♯</sup></b> <b>F<sup>♯</sup></b></p>	<p><b>E<sup>♯</sup></b> <b>F<sup>♯</sup></b> <b>G<sup>♭</sup></b></p>
<p><b>F<sup>♯</sup></b> <b>G<sup>♭</sup></b></p>	<p><b>F<sup>♯</sup></b> <b>G<sup>♭</sup></b></p>	<p><b>G<sup>♭</sup></b></p>	<p><b>G<sup>♯</sup></b> <b>A<sup>♭</sup></b></p>
<p><b>G<sup>♯</sup></b> <b>A<sup>♭</sup></b></p>	<p><b>G<sup>♯</sup></b> <b>A<sup>♭</sup></b></p>	<p><b>A<sup>♭</sup></b></p>	<p><b>A<sup>♯</sup></b> <b>B<sup>♭</sup></b></p>
<p><b>A<sup>♯</sup></b> <b>B<sup>♭</sup></b></p>	<p><b>A<sup>♯</sup></b> <b>B<sup>♭</sup></b> <b>C<sup>♭</sup></b></p>	<p><b>B<sup>♭</sup></b> <b>C<sup>♭</sup></b></p>	<p><b>B<sup>♯</sup></b> <b>C<sup>♯</sup></b></p>

# Bass Clarinet Quarter-Tone Fingering Chart

<p><b>B<math>\sharp</math></b> <b>C<math>\flat</math></b></p>	<p><b>B<math>\sharp</math></b> <b>C<math>\sharp</math></b> <b>D<math>\flat</math></b> **</p>	<p><b>C<math>\sharp</math></b> <b>D<math>\flat</math></b></p>	<p><b>C<math>\sharp</math></b> <b>D<math>\flat</math></b> **</p>
<p><b>D<math>\flat</math></b></p>	<p><b>D<math>\sharp</math></b> <b>E<math>\flat</math></b></p>	<p><b>D<math>\sharp</math></b> <b>E<math>\flat</math></b></p>	<p><b>D<math>\sharp</math></b> <b>E<math>\sharp</math></b> <b>F<math>\flat</math></b></p>
<p><b>E<math>\flat</math></b> <b>F<math>\flat</math></b></p>	<p><b>E<math>\sharp</math></b> <b>F<math>\flat</math></b></p>	<p><b>E<math>\sharp</math></b> <b>F<math>\flat</math></b></p>	<p><b>E<math>\sharp</math></b> <b>F<math>\sharp</math></b> <b>G<math>\flat</math></b></p>
<p><b>F<math>\sharp</math></b> <b>G<math>\flat</math></b></p>	<p><b>F<math>\sharp</math></b> <b>G<math>\flat</math></b></p>	<p><b>G<math>\flat</math></b></p>	<p><b>G<math>\sharp</math></b> <b>A<math>\flat</math></b></p>



# Bass Clarinet Quarter-Tone Fingering Chart

<p><b>G<sup>#</sup></b> A<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>G<sup>#</sup></b> A<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>A<sup>b</sup></b> B<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>A<sup>#</sup></b> B<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>
<p><b>A<sup>#</sup></b> B<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>A<sup>#</sup></b> B<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>B<sup>b</sup></b> C<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>B<sup>#</sup></b> C<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>
<p><b>B<sup>#</sup></b> C<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>B<sup>#</sup></b> C<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>C<sup>b</sup></b> D<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>C<sup>#</sup></b> D<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>
<p><b>D<sup>b</sup></b> E<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>D<sup>#</sup></b> E<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>D<sup>#</sup></b> E<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>	<p><b>D<sup>#</sup></b> E<sup>b</sup> <sup>#</sup><sub>2</sub> <sub>2</sub> <sup>b</sup><sub>2</sub></p>

# Bass Clarinet Quarter-Tone Fingering Chart

<p>E<sup>♭</sup> F<sup>♭</sup></p>	<p>E<sup>♯</sup> F<sup>♯</sup></p>	<p>E<sup>♯</sup> F<sup>♯</sup></p>	<p>E<sup>♯</sup> F<sup>♯</sup> G<sup>♯</sup></p>
<p>F<sup>♯</sup> G<sup>♯</sup></p>	<p>F<sup>♯</sup> G<sup>♯</sup></p>	<p>G<sup>♯</sup></p>	<p>G<sup>♯</sup> A<sup>♯</sup></p>
<p>G<sup>♯</sup> A<sup>♯</sup></p>	<p>G<sup>♯</sup> A<sup>♯</sup></p>	<p>A<sup>♯</sup></p>	<p>A<sup>♯</sup> B<sup>♯</sup></p>
<p>A<sup>♯</sup> B<sup>♯</sup></p>	<p>A<sup>♯</sup> B<sup>♯</sup> C<sup>♯</sup></p>	<p>B<sup>♯</sup> C<sup>♯</sup></p>	<p>B<sup>♯</sup> C<sup>♯</sup></p>

# Bass Clarinet Quarter-Tone Fingering Chart

<p>B <math>\sharp</math> C <math>\sharp</math></p>	<p>B <math>\sharp</math> C <math>\sharp</math> D <math>\flat</math></p>	<p>C <math>\sharp</math> D <math>\flat</math></p>	<p>C <math>\sharp</math> D <math>\flat</math></p>
<p>D <math>\sharp</math></p>	<p>D <math>\sharp</math> E <math>\flat</math></p>	<p>D <math>\sharp</math> E <math>\flat</math></p>	<p>D <math>\sharp</math> E <math>\flat</math> F <math>\flat</math></p>
<p>E <math>\sharp</math> F <math>\flat</math></p>	<p>E <math>\sharp</math> F <math>\flat</math></p>	<p>E <math>\sharp</math> F <math>\sharp</math></p>	<p>E <math>\sharp</math> F <math>\sharp</math> G <math>\flat</math></p>
<p>F <math>\sharp</math> G <math>\flat</math></p>	<p>F <math>\sharp</math> G <math>\flat</math></p>	<p>G <math>\sharp</math></p>	<p>G <math>\sharp</math> A <math>\flat</math></p>

# Bass Clarinet Quarter-Tone Fingering Chart

<p>G<sup>#</sup> A<sup>b</sup></p>	<p>G<sup>#</sup> A<sup>b</sup></p>	<p>A<sup>b</sup></p>	<p>A<sup>#</sup> B<sup>b</sup></p>
<p>A<sup>#</sup> B<sup>b</sup></p>	<p>A<sup>#</sup> B<sup>b</sup></p>	<p>B<sup>b</sup></p>	<p>B<sup>#</sup> C<sup>b</sup></p>
<p>B<sup>#</sup> C<sup>b</sup></p>	<p>B<sup>#</sup> C<sup>b</sup></p>	<p>C<sup>b</sup></p>	<p>C<sup>#</sup> D<sup>b</sup></p>