Get Me Out of This Mess!
Alternate Fingerings for Woodwinds in Special Situations

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Texas Bandmasters Association  
2013 Convention/Clinic

JULY 21 – 24, 2013  
HENRY B. GONZALEZ CONVENTION CENTER
Get Me Outta This Mess!
Alternate, Altered and Sensitive Fingerings
Sponsored by Texas Bandmasters Association
Presented at Texas Bandmasters Association Convention
July 22 and July 24, 2013
San Antonio, TX

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DEFINITIONS

Alternate fingering
In this presentation, I use the term alternate fingering in cases where different levers operate the same key to close/open a tone hole, or when two different fingering combinations were designed to produce the same (or nearly the same) pitch.

Altered Fingering
Altered fingerings are those which use a standard fingering but with some fingering alteration, either opening or closing tone holes other than those that produce the basic pitch. Altered fingerings can be useful for improving intonation or response or in extreme dynamics.

In all woodwinds, most altered fingerings (except in extreme high register) involve either venting or damping (or shading). Venting is the process of opening a closed tone hole farther down the tube than the last closed hole in a row. Damping involves closing an open tone hole farther down the tube than the last closed hole in a row.

Sensitive fingering
Some sources use the term sensitive fingering to indicate an alteration that is used in very specific fingering passages or at specific dynamics. To simplify, sensitive fingerings are a subset of altered fingerings and I am not using it in this clinic. I only include this term because if you study several sources for alternate fingerings you will encounter the term.
PICCOLO

I. Alternate fingerings
Piccolo has the same alternate fingerings available as flute.

II. Altered fingerings
A. High Ab (G#)
One of the most important altered fingerings for a piccoloist is the one used for high Ab (G#), which aids in response tremendously.

\[
\begin{array}{c|c}
\text{b} & |
\end{array}
\]

This is really useful on piccolo when a phrase begins on this note.
Example, piccolo part to mvt. 2, “Horkstow Grange” from Lincolnshire Posy by Percy Grainger.

\[
\begin{array}{c|c}
\text{D} & |
\end{array}
\]

It is a good fingering for stability on flute, but it is indispensable for the piccoloist.

B. Three great pianissimo fingerings for piccolo (not for flute)
These three notes are hard to play pianissimo using the standard fingerings without the danger of dropping to the lower octave or flattening. These will not drop, even at \text{ppp}!

\[
\begin{array}{c|c}
\text{g} & \text{Notice—no thumb!}
\end{array}
\]

\[
\begin{array}{c|c}
\text{g} & |
\end{array}
\]

\[
\begin{array}{c|c}
\text{g} & |
\end{array}
\]

\[
\begin{array}{c|c}
\text{g} & |
\end{array}
\]
Here is a great reason to use a pianissimo fingering: the end of movement 1 from Karel Husa’s “Music for Prague,” where the piccolo solo plays a very lonely high C# to end the movement.

\[ \text{dim.} \quad \text{pp} \]

The biggest thing to know if you want to alter piccolo fingerings for intonation: piccolo intonation is NOT THE SAME AS FLUTE. A flute body is cylindrical, a piccolo body is reverse conical taper. The acoustics of the two instruments are not the same.

**FLUTE**

I. Alternate fingerings

There is only one instance of a true alternate fingering on flute: the three choices for playing Bb. Good fingering charts give all three, but they do not tell you the most beneficial usage of those three choices.

<table>
<thead>
<tr>
<th>Fingerings</th>
<th>Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thumb Bb. Use in keys of F, Bb, Eb, Ab. Use in Db, but watch for high Gb where r. Th must be used.</td>
<td></td>
</tr>
<tr>
<td>Chromatic Bb. Teach this when you teach the chromatic scale. Use in chromatic passages. Default for appearances of A#.</td>
<td></td>
</tr>
<tr>
<td>The one least often used by serious flutists, yet the one all the beginner books teach first—arrgh! Overcome this by teaching the other two in the beginner year!</td>
<td></td>
</tr>
</tbody>
</table>

Here is a rare example of usage of lever Bb and 1/1 Bb in the same passage, from the flute solo in movement 2 of Symphony No. 3 by Vittorio Giannini:

L.h. th. on Bb half of split thumb key for entire passage (because of C#)

\[ \text{Lever lever ready} \quad \text{1/1 Bb (only because r.h. index finger is about to be needed for high Eb)} \]
II. Trill fingerings—unusual trills
Get a good trill chart. I am including these because they are the ones I encounter most when I work with bands—many outstanding players do not know these.

A. Third Octave Gb to Ab
This happens in numerous marches that are in the key of Db. Finger high Gb with standard fingering, trill l.h. thumb and index (yes, this feels awkward).

B. Third octave G to A
This appears in many pieces: Russian Christmas Music by Alfred Reed, Passacaglia by Ron Nelson, Chorale and Shaker Dance by John Zdechlik, Fantasies on a Theme by Haydn by Norman Dello Joio, Variants on a Medieval Tune by Norman Dello Joio, Yiddish Dances (mvt. 2) by Adam Gorb and Festivo by Edward Gregson.
There are three ways to do this.

<table>
<thead>
<tr>
<th>1. Overblow low G, trill G key</th>
<th>2. Play standard high G, trill l.h. pinky + both trill keys</th>
<th>3. Play one regular G, then go to this false G and trill the G key</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="1. Overblow low G, trill G key" /></td>
<td><img src="image2" alt="2. Play standard high G, trill l.h. pinky + both trill keys" /></td>
<td><img src="image3" alt="3. Play one regular G, then go to this false G and trill the G key" /></td>
</tr>
<tr>
<td>Trill G key</td>
<td>Trill three keys together</td>
<td>Trill G key</td>
</tr>
</tbody>
</table>

I actually like the third one best, but it is the least like the standard fingering.

C. Third octave A to B
It occurs in Fiesta del Pacifico by Roger Nixon, m. 381 ff., Dance Movements, mvt. 4 by Philip Sparke, m. 713, and in Fantasies on a Theme by Haydn by Norman Dello Joio, mm. 308-381.

<table>
<thead>
<tr>
<th>False high A for trill only (note—no r.h. pinky)</th>
<th>Trill to this (yes, that’s low octave G, overblown). Can also trill the A key with these two keys, but I find that awkward.</th>
</tr>
</thead>
</table>
D. Third Octave Bb to C
This occurs in *Commando March* by Samuel Barber and in the
*Concerto for Soprano Saxophone and Wind Ensemble* by John Mackey.

<table>
<thead>
<tr>
<th>Not easy to get to,</th>
<th>Trill to this. It is brilliant (loud). Trill the thumb key</th>
</tr>
</thead>
<tbody>
<tr>
<td>it's a false high Bb.</td>
<td></td>
</tr>
</tbody>
</table>

The Pellerite book and the Williams/King book show two more ways, sort of like this, but I think this way responds better.

III. Altered fingerings

A. Venting open holes
Many notes on an open-holed flute can be altered by using the rings of the open holes, usually only in a diminuendo. By venting the last closed hole on the tube (keeping the ring depressed), one can raise pitch. For example:

| In this fingering for E, vent the E-key while keeping the ring depressed. The tone will become a bit diffused, but in a diminuendo it can be very effective. |

B. Using trill fingerings within passages.
Players can use trill fingerings for smoother technique in many passages. Most mordents in Vincent Persichetti’s *Pageant* should use trill fingerings, as do most of the triplet figures in *Equus* by Eric Whitacre.
Look for upper neighbor situations, especially in the third octave.

1. High F to G
Here is one from *Festive Overture* by Dmitri Shostakovich, in the band transcription by Hunsberger, where the trill fingering (left thumb key) can be used going from High F to high G.

2. High Fb to Gb (High E to F#)
Also from *Festive Overture*, here is a good reason to use the trill fingering of Fb to Gb (left thumb key).
This can be used in *Pines of Rome* by Ottorino Respighi, in the band arrangement by Duker, in mm.37-44, and in *Savannah River Holiday* by Ron Nelson, m. 60.

3. High E to F  
   From *Roumanian Folk Dances*, mvt. 6, by Bartok, arr. Goto; use trill fingering for F in the triplet

Also useful in m. 181 of *Cajun Folk Songs II*, by Frank Ticheli and *Yiddish Dances* (mvt. 5) by Adam Gorb.

4. High Gb to Ab  
   From *Fiesta del Pacifico*, by Roger Nixon, use the trill fingering for this triplet (and many of the other triplet passages in this piece).

<table>
<thead>
<tr>
<th>Standard Gb fingering</th>
<th>Lift left thumb and l.h. index</th>
<th>Back to Gb</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Standard Gb fingering" /></td>
<td><img src="image2" alt="Lift left thumb and l.h. index" /></td>
<td><img src="image3" alt="Back to Gb" /></td>
</tr>
</tbody>
</table>

5. Each of these measures from *Russian Christmas Music* by Alfred Reed, contains a repeated pattern that is much more easily played using trill fingerings.

In measure 193, I would recommend this fingering pattern to go from the high G to the A and back to G:

<table>
<thead>
<tr>
<th>Play standard High G</th>
<th>Trill l.h. pinky, both trill keys</th>
<th>Back to High G</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Play standard High G" /></td>
<td><img src="image5" alt="Trill l.h. pinky, both trill keys" /></td>
<td><img src="image6" alt="Back to High G" /></td>
</tr>
</tbody>
</table>
Mm. 192 and 193 could be played as harmonics, overblowing fingerings an octave below. This is by far the easier way, but it will be loud.

C. Harmonics
Harmonics can provide valuable fingering options, especially in the third octave. The most useful harmonics are the third partials available from the lowest octave (the fundamentals) of the first octave of the flute, from low C to open Db. Overblow these an octave and a fifth (corners of the embouchure forward, aiming air upward) to produce a really useful set of harmonic fingerings.

Chart of third-partial harmonics:

Example of usage, from Chester, by William Schuman. Finger the lower pitches and overblow to produce the upper.

Another example, from the second movement of Carmina Burana, by Carl Orff in both the original and in the band transcription by John Krance. This is fast, alla breve.
The third measure could be played with standard fingerings, optionally using the 2nd trill key for the high D, because the harmonics in that bar could crack.

D. Specific cases for special altered fingerings.
1. High E, slurred in between two high Fs. This pattern occurs in *Hounds of Spring* (m. 275) by Alfred Reed, *Pegasus* by John W. Gibson and *Morning Star* by David Maslanka. Only use this in fast tempo and if slurred. Use this altered E in this case:

```
| Altered high E (between two high Fs) |
```

2. High E in other upper register slurs
The standard fingering for high E on flute is really an overtone of the A below it with an alteration, making it particularly difficult to slur from high E down to A. It is also hard to slur from high A to the troublesome E. Both of these are present in m. 218 of *Russian Christmas Music* by Alfred Reed. Play the high E without pinky—if it is still stubborn, add the 2nd trill on the high E.

```
| m. 218 |
```

Here is the same problem from one of the all-time great Grade 3 pieces, *Chant and Jubilo*, by W. Francis McBeth, mm. 108-113:

```
| alt. alt |
```  

(add 2nd trill to standard High E fingering)

3. High Ab (G#). High Ab can be improved (more in response than in intonation) with this fingering on flute. It is thought by many piccoloists to be the first choice fingering on piccolo for that note.
OBOE

I. Alternate fingerings
   A. F Alternates

   Forked F
   This is the standard fingering, which is often flat and resistant, especially in the low octave. Though not the best sounding F, some passages have to use it, especially if the instrument does not have a left F alternate key.

   Chromatic F
   This alternate is available on every model of oboe. Teach this to beginners from the start—the response on this fingering is way better on all those repeated concert Fs they will play. Problematic in passages where an adjacent note uses the D key.

   Left F
   Not always available on cheaper models of instruments. An extremely useful key and worth every penny if you are looking to buy a school oboe.

   Resonance F
   In moderate to lower range oboes, this can be a useful way to improve both the intonation and the response of F in the low register. Some moderate to upper level oboes have an F resonance key. It would be a pad located near the D pad, and it would remain closed unless the forked fingering was pressed. If an oboe has a resonance key, don’t do this.

B. Eb Alternate

   Alternate Eb (same in both octaves, half hole shown here)
   Teach this when you teach the Ab scale. The adjacent Db can only be played with the r.h. little finger, so this alternate allows for even finger movement from Eb to Db.

Here is a good case for using alternate Eb (“left Eb”) in *Variations on a Korean Folk Song*, by John Barnes Chance.

There are *many* passages that need left Eb on oboe.
CLARINET

Of the three and one-half octave range of the clarinet, nearly a third of the pitches have alternate fingerings, and most of the rest of them can be altered in some way.

I. Alternate fingerings
   Because clarinets have so many alternates available, a useful overall concept is to keep the motion in one hand.

   A. Little fingers
      On standard instruments, little fingers operate four keys each. Three of the four keys on each side are equipped with connecting levers, allowing pitches to be produced using either little finger. The remaining key for each hand produces a fingering with no alternate. Therefore, the pitches produced by those two keys determine the order of alteration between left and right little fingers.
      In cases where the passage is going to require a repetition (a hop) of the little finger on one side, use the following rules:
      1. If the passage offers the option, hop on a tongued note rather than a slurred one, as in this pattern from the 2nd movement of Four Scottish Dances by Malcolm Arnold, tr. Paynter.

      Another case of hopping in a tongued sequence, from Circus Overture by William Schuman, tr. Owens.

      Another tongued hop example, from the 1st movement of the Symphony No. 3 by Vittorio Giannini.
From m. 125 in 2\textsuperscript{nd} clarinet part of *Wild Nights* by Frank Ticheli.

![Diagram of clarinet notes](image1.png)

Similar case, m. 161 in 2\textsuperscript{nd}/3\textsuperscript{rd} clarinet part of *La Forza del Destino* by Giuseppe Verdi, tr. Mark Rogers. A similar case can be found in m. 259, 1\textsuperscript{st} clarinet part, of *Angels in the Architecture* by Frank Ticheli.

2. In a slur, slide downward (or outward from the centerline of the instrument) if possible. Example from 2\textsuperscript{nd} clarinet part, mvt. 4 of *Four Scottish Dances* by Arnold, tr. Paynter.

![Diagram of clarinet notes](image2.png)

Another slurred downward slide, from m. 1 of the “Gnomus” movement of *Pictures at an Exhibition* by M. Mussorgsky, arr. Hindsley. This is in both clarinet and bass clarinet parts.

![Diagram of clarinet notes](image3.png)

One more downward slide, from m. 163 in the 2\textsuperscript{nd}/3\textsuperscript{rd} clarinet part from *La Forza del Destino* by Giuseppe Verdi, tr. Mark Rogers. Yes, you could hop (L, L) from the first sixteenth to the second, but at that tempo, the downward slide is a better bet:

![Diagram of clarinet notes](image4.png)
From *Vientos Y Tangos* by Michael Gandolfi, m. 132 in 2nd clarinet.

3. In a moderate or slower passage, one may be able to use “organ” fingering, the process of exchanging fingers during the course of any given note, in order to avoid a slide. Here is a perfect example of organ fingering, from the 1st clarinet part of *George Washington Bridge* by William Schuman, mm. 21-22.

B. One important standard alternate fingering: the side key Bb instead of throat tone Bb. The side key Bb is richer in tone than the standard fingering. Side key Bb is really useful if the passage does not cross the break. This example is form the clarinet solo in the opening of the 2nd movement of the *Second Suite in F* by Gustav Holst.

C. Trill fingerings

1. One of the least-known trills on clarinet appears in m. 4 of *Undertow* by John Mackey. The trill for Ab to Bb is to play the standard finger for Ab and trill the l.h. index finger.

It appears in *countless marches* that are in the concert key of Db, in figures like these:
It also appears in mm. 303-308 in 1st clarinet in *Vesuvius*, by Frank Ticheli.

2. Using trill fingerings within passages.
Players can use trill fingerings to facilitate smoother technique in many passages. Most of the mordents in Vincent Persichetti’s *Pageant* need trill fingerings. A great many of the triplet figures (almost all are upper neighbor whole half steps) in *Equus* by Eric Whitacre.

The Ab-Bb trill shown above can be used in several sixteenth triplets in *Fiesta del Pacifico* by Roger Nixon. This example is m. 383, but there are more in that piece and others.

![B-C# trill, entering the altissimo.](image)

<table>
<thead>
<tr>
<th>1. Tr bottom 2 side keys</th>
<th>2. Tr next-to-top side key</th>
</tr>
</thead>
</table>

People seem to know the first one, but the second makes a little better tonal match.

Here is the clarinet solo after M in Robert Jager’s *Variations on a Theme by Robert Schumann*. There is an altissimo C# between two Bs, under a slur—use a trill fingering (#2) for a smoother slur.

![use trill](image)

The trill fingering for high C# may also be used for the grace note in m. 27 in *Festivo* by Edward Gregson.
Also useful in cl. 1 in *Fiesta del Pacifico* by Roger Nixon, mm. 178-182, for the sixteenth triplets Cb-Db-Cb. Also in 2nd cl., m. 61, *Savannah River Holiday* by Ron Nelson.

Another option for a false high C# is this fingering based on F# a twelfth lower:

In this example, from the Eb clarinet part in mvt. 5 of *Lincolnshire Posy* by Grainger, a quiet entrance on high C# responds more easily with the trill fingering used when trilling C-Db.

That alternate is really a great way to play the pianissimo high C# in the Eb clarinet part at the end of the 2nd movement of the Gustav Holst *First Suite in Eb*.

3. A better trill for Db to Eb (C# to D#) in altissimo:

| Standard trill: trill r.h. index, but this is not a pretty trill. The resulting Eb is flat (and dull). |
| Better trill, but it takes coordination. The back edge of the r.h. ring is pressed without covering any of the tone hole. |

This also works great in the troublesome passage 1st clarinets must play in mm. 21-22, 29 in *Divertimento* by Vincent Persichetti.
4. Altissimo F# to G# (rare) from *Pines of Rome* by Ottorino Respighi, tr. by Duker. 1st clarinet mm. 37-44:

Play long F# and move the four fingers together.

Long F#       Alt. G#

Also occurs in *Savannah River Holiday* by Ron Nelson and in m. 256 of *Dionysiaques* by Florent Schmitt.

II. Altered fingerings in the altissimo register

In the altissimo register, clarinets are often in unison with flutes or in octaves with trumpets. Because of this, they will sound flat, especially if playing loud (which makes reed instruments play flat!). Therefore, clarinetists need ways to raise pitch in that register: fortunately there are many. If altissimo notes need to be lowered, half-hole the bottom half of l.h. index finger.

A. Altissimo Eb (D#)

The trill fingerling from altissimo Db to Eb shown in every chart isn’t that pretty and it is flat. Here is a better one, but it takes coordination: the r.h. ring finger must press the back edge of the ring without covering any of the tone hole. Useful in this example from 1st clarinet part, in *Colonial Song* by Percy Grainger.
B. **Altissimo E**
Here is a great use of altissimo high E—the famous leap in the solo in Percy Grainger’s *Irish Tune from the County Derry*.

![Altissimo E example](image)

Also very useful for the Eb clarinet, who must match flutes and piccolo at the end of movement 2 in *Music for Prague* by Karel Husa. (Also useful in 4th mvt. of same piece, mm. 55-57)

![Eb clarinet example](image)

Useful in this figure which occurs several times in *Savannah River Holiday* by Ron Nelson.

![Savannah River Holiday example](image)

C. **Altissimo F**
The standard fingering can be raised by venting (see my attached chart). The following fingering is called the “long fingering” for F and is really good for a soft, pure altissimo F. In Karel Husa’s *Music for Prague*, the Eb clarinet has to play a soft sustained altissimo F in the first movement:

![Altissimo F example](image)

D. **Altissimo high Ab**
This note occurs in Variations on a *Korean Folk Song* by John Barnes Chance. There are longer fingerings, but this one is really easy!

![Altissimo high Ab example](image)
Same fingering from *Dance Movements* by Philip Sparke.

E. Extreme example, using several altissimo fingerings, from *Passacaglia* by Ron Nelson, 1st clarinet part, mm. 153-158.

BASS CLARINET

I. Alternate fingerings

Bass (and alto) clarinets have all the standard alternate fingerings of soprano clarinets. Some contra clarinets do not have the top two side keys on the left. Use the information given on alternate fingerings in the clarinet section above. Here is an example of the use of “organ” fingering on bass clarinet, in m. 140 from *Vientos Y Tangos* by Michael Gandolfi.

II. Altered fingerings

A. Altissimo fingerings

Bass and alto clarinets can use the standard soprano clarinet fingerings for altissimo notes up to high G, if they cover the half-hole plateau of the l.h. index finger. In addition, all low clarinets (including contras) should check out the options given in the pamphlet available online (i.e., free) by Donald
McGinnis, published many years ago by Selmer (see annotated bibliography).

B. Articulated low Ab mechanism
Some bass clarinets have a mechanism that allows low Ab to be played with a “forked” fingering, giving an option for avoiding sliding of little fingers. To see if an instrument has this feature, see if the fingering below produces an Ab: if it does, you do have one with that mechanism. In this example from Incantation and Dance by John Barnes Chance, a bass clarinetist can easily play this passage if the instrument has an articulated Ab.

**BASSOON**

Using trill fingerings in special passages for smoother technique.
Here is a case from Festive Overture by Dmitri Shostakovich, tr. by Donald Hunsberger. Use the trill fingering for upper neighbor under a slur. The trill for Fb to Gb (E to F#) is produced by playing the standard Fb (E) fingering, and lifting the r.h. 2nd and 3rd fingers (A tone hole and G key):

It works in this case because of the tempo and the slur.
Here is a case for using the trill fingering to make the motion of Db to Eb smoother in Variations on a Korean Folk Song, by John Barnes Chance, in m. 38:
SAXOPHONE

I. Alternate fingerings

The saxophone has only a few true alternate fingerings in the standard range.

A. Alternate F#

<table>
<thead>
<tr>
<th>Fingering</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low octave fingering shown, same for upper with octave key</td>
<td>Teach in the chromatic scale. Use when slurring (or trilling) from F to F#/Gb.</td>
</tr>
</tbody>
</table>

B. Side C

<table>
<thead>
<tr>
<th>Fingering</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low octave fingering shown, same for upper with octave key</td>
<td>Teach in chromatic scale. Can be used as top note in C scale. Use when slurring (or trilling) from B to C.</td>
</tr>
</tbody>
</table>

C. Left little finger stack alternates for G# (Ab)

The stack of keys operated by the l.h. little finger are connected in a way that allows any of the four to open the G# key. The top key in that stack is the standard G#, but the connectors between these keys are useful in certain patterns.

<table>
<thead>
<tr>
<th>Fingering</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low C# alternate for G# (Ab)</td>
<td>Teach when brass reach the 7th position lip slur:</td>
</tr>
<tr>
<td>Low B alternate for G# (Ab)</td>
<td>Use if these adjacent pitches are slurred:</td>
</tr>
<tr>
<td>Low Bb alternate for G# (Ab)</td>
<td>Use if these adjacent pitches are slurred:</td>
</tr>
</tbody>
</table>
Here is an example from m. 1 of the “Gnomus” movement from M. Mussorgsky’s *Pictures at an Exhibition*, tr. by M. Hindsley, in both alto and baritone sax parts. After the low B on beat two, leave the low B key down to produce the next Ab.

D. Bb choices and using the bis key for Bb
The standard Bb fingering uses the side key. Many fingering charts show the “1 and 1” version of Bb: avoid this (except when trilling from A# to B). Many fingering charts show the bis key version of Bb, but I have yet to find one that explains that the index finger covers both the B key and and bis key to make use of this fingering.

For woodwind doublers: the bis Bb on sax is just like using the Th Bb on flute, and the side-key (“normal”) fingering for Bb on sax is just like the use of the lever Bb on flute. Neither instrument has anything but the rarest of reasons to use “1 and1” Bb.

| ![Standard Bb](image) | Standard Bb, same in both octaves. Use in chromatic scale, use (with exceptions) in keys of F, C, G and other sharp keys. |
| ![Bb using bis key](image) | Bb using bis key, same in both octaves. Use in keys of Bb, Eb, Ab, Db and relative minors, some exceptions will occur. |

II. Altered fingerings

A. Open C#
One of the most unattractive sounds on sax is open C#:

![Open C#](image)

This note has a very dead sound because it is such a short-pipe note: not much instrument is resonating when played “open.” Some new saxophones have a resonance key for C#.
Fortunately, it seems that this fingering alteration has become widely known. If you don’t know this improvement, you’ll love it! Resonance fingering for C#:

Add any combination of the three r.h. fingers (F key, E key, D key) in addition for resonance and/or intonation. Great for instances of exposed, held C#, like the solo on alto at the end of mvt. 2 of the Vincent Persichetti Divertimento.

If the pitch is still low, open the side C key.

Thanks to Texas Bandmasters Association for asking me to do this clinic!

Special thanks to two of my colleagues at Stephen F. Austin State University, Dr. Christopher Ayer and Dr. Nathan Nabb, for their help on the portions for clarinet and saxophone, respectively.

Please use the annotated bibliography included in this packet for more information.

Attachments:
   I. Annotated Bibliography relevant to this clinic
   II. Listed of repertoire referenced in this clinic
   III. Table of flat notes on flute
   IV. Table of sharp notes on flute
   V. Table of clarinet intonation issues

[Items III., IV. And V. can also be found at www.tsmp.org >Band> Tips for Band> Intonation Tendencies of Wind Instruments]
Annotated Bibliography

Books


These charts are very helpful and easy to read. He addresses the area of tuning the 3rds and 5ths of chords.

Good charts for each instrument, including strings. Abundant information on overtone series.

This is an AWESOME book! The fingering charts are color-coded to help in understanding the addition or subtraction of keys to aid in playing in tune.

This has been a must-have for flutists for years.

This is a must-have for clarinetists: it lists an unbelievable number of options for altissimo fingerings, including notes as to situational usage.

Some of the best fingering charts I have seen, all in one place!

Pamphlet

This pamphlet can now be accessed online at the Conn-Selmer site:  
Periodicals


Repertoire Referenced in this Clinic

Arnold, Malcolm, tr. Paynter. Four Scottish Dances. Carl Fischer
Barber, Samuel. Commando March. G. Schirmer.
Chance, John Barnes. Incantation and Dance. Boosey & Hawkes.
Gibson, John W. Pegasus. Southern Music.
Nelson, Ron. Passacaglia. Ludwig
Schuman, George Washington Bridge. G. Schirmer.
Ticheli, Frank. Angels in the Architecture. Manhattan Beach.
Ticheli, Frank, Cajun Folk Songs II. Manhattan Beach.
Ticheli, Frank. Vesuvius. Manhattan Beach.
Ticheli, Frank. Wild Nights. Manhattan Beach.
Verdi, Giuseppe, tr. Mark Rogers. La Forza del Destino. Southern Music.
Flute

Notes that tend to be flat, especially in dimineundo

Fingerings solutions to raise pitch

Note: solutions shown are not standard fingerings

1. advanced: can vent r.h. 2 ring
2. pp fingering, won't drop to low octave:
3. Same as above, but use 1st trill instead of 2nd--this is RAISE pitch a bit

1. advanced: can vent l.h. 3 ring
(may be flat in softer dynamics)
2. Use 2nd trill instead of 1st:
3. Use both trills keys:
4. Another option:
4. Can add r.h. 4 to #3 to rasie pitch.

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Flute
Notes that tend to be sharp, especially in \( f \)

_Fingerings solutions to lower pitch_

Note: solutions shown are not standard fingerings

(upper octave more likely, not usually a big problem)

(Any combination of these four keys)

(upper octave more likely, not usually a big problem)

(my favorite)

1. Good for tongued start (won't crack)

2. Sensitive fingering: won't crack, but still sharp
   Excellent in slurred approach or pp:
   (with or without r.h. 4)

Better response, not much change in pitch.
This is the STANDARD way to play this note on Piccolo!

1. Add low B (or gizmo)

2. If no B foot, add low C


4. Sensitive fingering:
   Add r.h. ring 2 (middle finger)

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Clarinet Intonation

problems and some solutions

NOTES THAT TEND TO BE FLAT

Can be flat in forte

```
\begin{align*}
\text{\textcolor{red}{C}} & \quad \text{\textcolor{blue}{G}} \\
\text{\textcolor{red}{B}} & \quad \text{\textcolor{blue}{F}} \\
\end{align*}
```

NOTES THAT TEND TO BE SHARP

Usually sharp, especially in pianissimo:

```
\begin{align*}
\text{\textcolor{red}{C}} & \quad \text{\textcolor{blue}{G}} \\
\text{\textcolor{red}{B}} & \quad \text{\textcolor{blue}{F}} \\
\end{align*}
```

"shade" by fingering close to open holes

```
\begin{align*}
\text{\textcolor{red}{C}} & \quad \text{\textcolor{blue}{G}} \\
\text{\textcolor{red}{B}} & \quad \text{\textcolor{blue}{F}} \\
\end{align*}
```

```
\begin{align*}
\text{\textcolor{red}{C}} & \quad \text{\textcolor{blue}{G}} \\
\text{\textcolor{red}{B}} & \quad \text{\textcolor{blue}{F}} \\
\end{align*}
```

improves tone and intonation

affects tone a bit, but not as noticeable in pianissimo

```
\begin{align*}
\text{\textcolor{red}{C}} & \quad \text{\textcolor{blue}{G}} \\
\text{\textcolor{red}{B}} & \quad \text{\textcolor{blue}{F}} \\
\end{align*}
```

```
\begin{align*}
\text{\textcolor{red}{C}} & \quad \text{\textcolor{blue}{G}} \\
\text{\textcolor{red}{B}} & \quad \text{\textcolor{blue}{F}} \\
\end{align*}
```

improves tone and intonation

improves tone and intonation

Do NOT use r. h. pinky on this note! That vent is used on notes above this.

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ALTISSIMO CAN BE FLAT OR SHARP (OR IN TUNE!)

Sharp: If player pinches.
Flat: If embouchure/air is not developed, in forte and when articulated heavily. These notes will often sound low if in unison with flutes or an octave above trumpets.

My favorite, and no one knows this one! No pinky.

This one articulates well, especially on Eb soprano clarinet.

"Long" E, especially nice in pp

All of these are better in tune than the one usually shown in charts

An easy alternative to ones usually shown in charts

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