

The high notes

The "open" fingerings for Csharp, D, D sharp en E3 are particularly useful if you ever play e.g. the bass clarinet part of the "Kammerkonzert" by György Ligeti (1923-2006).

Slurred it is without risk, with staccato there is the risk that the "overblowing" does not succeed.

Now the fingerings for:

↑ ----too high ↓ ----too low X ----small hole must be open

Key 9 is played with the 4th finger of the right hand

Key 10 is played with the 2nd finger of the right hand

Key 9 is also played with the 4th finger of the right hand

Also using the lower teeth

Also using the lower teeth

Now the fingerings for Extremely high notes.

These fingerings are approximate (see also Chapter 8m-Quarter tones) and work for me and my instrument. They can change (sometimes little or sometimes a lot) through the use of other reeds, mouthpieces or other make of instrument.

I've put the last three notes between brackets, because I think we should actually forget about these notes. Compared to playing these notes, walking on stilts on a steep ice wall is child's play.

A slight suspicion may sneak upon you, dear reader, because you may say: "Amongst my cherished LP's there is this live recording of a certain Harry Sparnaay with "Chimaera" by Enrique Raxach and I do hear this Harry really playing the highest A sharp".

There's no denying it, it's true indeed. Sometimes the note appears as in this recording – more often not. Would I have put one euro in the piggybank every time this note did not appear, my swimming pool would have been a lot larger now.

My well-meant advice to composers, who are keen on writing such notes, is:

If you really want to prescribe such a high register it is better to use an E flat clarinet. And in this register, there is a slender chance that an E flat clarinetist will happily embrace you full of positive emotions.

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