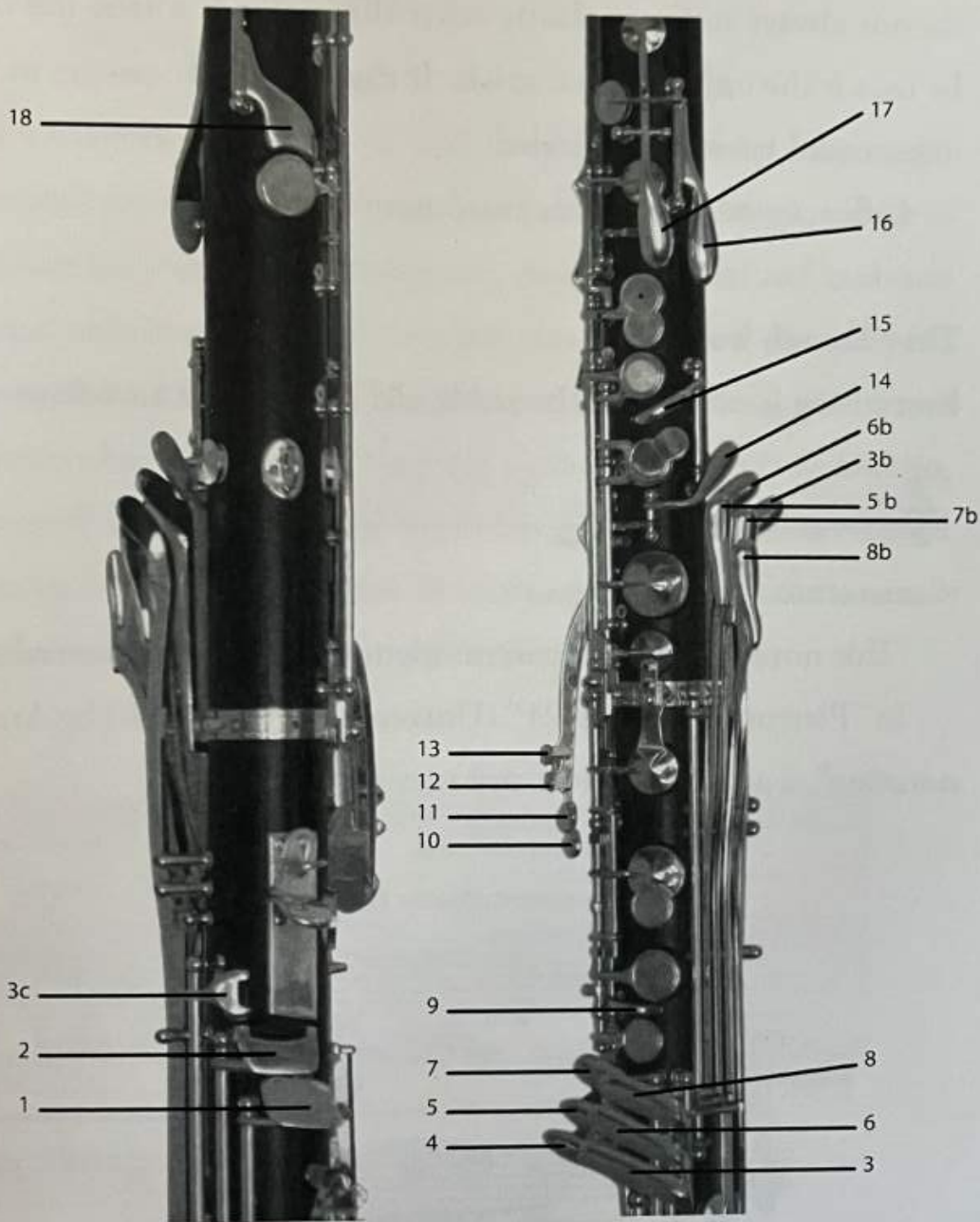


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This is a diagram of a Buffet Crampon bass clarinet

Harry Sparnaay - The bass clarinet

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
01			4	4	<i>pp</i> → <i>p</i>	○	Trill with MFs 3 (only <i>pp</i> ), 4 and 6
02			2	3	<i>pp</i> → <i>mp</i>	◐	Trill with MFs 5 and 6
03			2	2	<i>pp</i> → <i>mf</i>	◐	Trill with MFs 1, 6 and 9. Bisbigliando with key 7
04			2	3	<i>p</i> → <i>ff</i>	○	Trill with MF6 (quasi Bisb.). Bisbigliando with key 8
05			1	2	<i>p</i> → <i>f</i>	◐	Bisbigliando with key 8
06			1	1	<i>p</i> → <i>ff</i>	◐	Trill with MFs 3 and 11. Bisbigliando with MF4
07			4	5	<i>pp</i>	○	Bisbigliando with key 8
08			3	4	<i>mp</i> → <i>mf</i>	◐	Bisbigliando with MF11 and keys 5 and 7

Special techniques / Effects

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
09			2 - 3	4	<i>mf</i>		Needs a lot of air. Bisbigliando with key 5
10			1	1 - 2	<i>mf</i>		4th finger of the right hand also key 9. Bisbigliando with key 5b
11			1	1	<i>mp</i> → <i>f</i>		Trill with MF6. Bisbigliando with key 5
12			2 - 3	3	<i>p</i> → <i>mf</i>		Bisbigliando with keys 3, 4 and 5
13			1	1	<i>p</i> → <i>f</i>		Bisbigliando with 4th finger of the right hand
14			4	3	<i>pp</i>		Bisbigliando with 3rd and 4th finger of the right hand
15			2 - 3	2	<i>pp</i> → <i>mf</i>		Bisbigliando with 4th finger of the right hand
16			2	2	<i>p</i> → <i>mf</i>		Bisbigliando with 2nd finger of the right hand

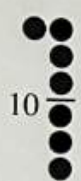



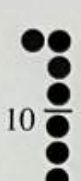












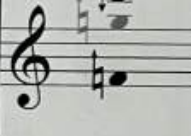











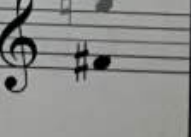


Harry Sparnaay - The bass clarinet

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
17 9 6			4	4	<i>mf</i>		4th finger of the right hand is also playing key 9
18 9			2	4	<i>mf</i>		Trill with 3rd finger of the right hand
19 16			2	1	<i>p</i> → <i>f</i>		Trill with MF23
20 18 9 6			2	2	<i>p</i>		See MF17. Possible combination between 17-20
21 9			4	3	<i>p</i>		Trill with key 14
22 18			1	1	<i>p</i> → <i>mf</i>		Trill with MF25 (key 14)
23 16 4			3	3	<i>p</i> → <i>ff</i>		Trill with MF19. Bisbigliando with 3rd finger of the right hand
24 4			3	4	<i>mp</i> → <i>f</i>		Trill with MF21

Special techniques / Effects

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remarks
25 18 14			1	1	<i>mp</i> → <i>f</i>		Trill MF Bisb with
26			2	4	<i>mp</i> → <i>mf</i>		Trill MF
27 18			2	4	<i>pp</i>		No fing only emb cha
28 18			2	3	<i>p</i> → <i>mf</i>		Bisb with fing right with
29 18			2	3	<i>mp</i> → <i>f</i>		Bisb with MF
30 18			2	2	<i>mp</i> → <i>f</i>		Trill MF Bisb with
31 18 14			1	3	<i>p</i> → <i>ff</i>		Trill MF key
32 10			1	2	<i>p</i> → <i>mf</i>		Beat com poss MF

Proposed fingering	result	posed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
33 			2	2	<i>mp</i> → <i>mf</i>		Trill with MF34
34 			2	2	<i>mp</i> → <i>mf</i>		Trill with MF33
35 			2 3	4 4	<i>p</i> → <i>mp</i> <i>mp</i> → <i>ff</i>	 	Needs a lot of air. With more pressure the high A3 is sometimes very clearly audible
36 			3	3	<i>p</i> → <i>mp</i>		Combination with MF23
37 			1	2	<i>p</i> → <i>mf</i>		Trill with MF36, MF39 and key 15
38 			3	4	<i>mf</i>		The high C4 is sometimes very clearly audible. Trill with MF37 and MF40
39 			2	2	<i>p</i> → <i>f</i>		Trill with MF37. Bisbigliando with key 15
40 			2	3	<i>p</i> → <i>mf</i>		Trill with MF38

Proposed fingering	Sounding result	Proposed notation	Stability	Longuing	Dynamics	Embouchure
41 			1	3	<i>mp</i> → <i>f</i>	
42 			1	2	<i>mf</i>	
43 			4	2	<i>p</i>	
44 			1	2	<i>mp</i>	
45 			1	2	<i>p</i> → <i>f</i>	
46 			1	1	<i>p</i> → <i>f</i>	
47 			1	2	<i>p</i> → <i>mf</i>	
48 			1	1	<i>p</i> → <i>ff</i>	

Remarks

Needs a lot of air

Same fingering, only change of embouchure

Bisbigliando with key 7. Trill with MF46

Bisbigliando with the 4th finger of the right hand

Bisbigliando with the 4th finger of the right hand and with MF48

Trill with MF43 and MF48. Bisbigliando with MF47

Bisbigliando with MF46. Trill with the 3rd finger of the right hand

Trill with MF46. Bisbigliando with MF45

Proposed fingering

Tonguing

Dynamics

Embouchure

Exercise No.	Proposed fingering	Musical Notation	Tonguing	Dynamics	Embouchure
49			2	<i>pp</i> → <i>f</i>	
50			2	<i>p</i> → <i>mf</i>	
51			2	<i>mf</i>	
52			3	<i>mp</i> → <i>f</i>	
53			2	<i>mp</i> → <i>f</i>	
54			4	<i>mp</i>	
55			2	<i>mp</i> → <i>mf</i>	
56			1	<i>mp</i> → <i>mf</i>	



Proposed fingering

Sounding result

Proposed notation

Stability

Embouchure  
Other remaining remarks

57				4	4	<i>pp</i>	●	Same fingering as MF56, only change of embouchure. Very unstable.
58				2	3	<i>mp</i> → <i>f</i>	◐	Bisbigliando with the 4th finger of the right hand. Sometimes the C4 is very clearly audible.
59				5	5	<i>p</i>	●	Beautiful but very unstable.
60				1	2	<i>pp</i>	◐	Trill with key 14
61				1	1	<i>pp</i>	○	Trill with key 14
62				1	2	<i>pp</i>	◐ ●	Key 12 is played with 2nd finger of the right hand. The 3th and 4th finger are closing the keys of the right hand.
63				1	1	<i>pp</i>	◐	Trills with MFs 64 and 65
64				1	2	<i>pp</i> → <i>mp</i>	●	Trill with key 14. Sometimes the quarter tone A sharp 3 is very clearly audible.

With some multiphonics you will sometimes see two sounding results notated, for example multiphonics 35, 49, 50, 51 and 62. Sometimes these results are also indicated separately, as is the case with 41-42, 52-53, 54-55 and 56-57.

The reason for this is, that during one of the last checks - using another reed or more relaxed embouchure - other higher harmonics were produced.

As in my case (while using the same instrument and the same mouthpiece) just by changing to another reed and perhaps more relaxed or tight embouchure, this results in significant differences in the overtone row (without even mentioning the middle area). you may still have to

should remember that this is the findings of one particular performer and that other possibilities also exist. One of my students, who also plays Buffet, but with a crystal mouthpiece, produced quite amazing sounds to me very easy, multiphonics. I have composed a piece of music for him.

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
65 13 ○○○			2	2	<i>p</i> → <i>mp</i>		Trill with MF66 and 2nd finger of the left hand
66 13 ○○○			2	2	<i>p</i> → <i>mf</i>		Trill with MF65 and 2nd finger of the left hand
67 11 10 ○○○			2	2	<i>mp</i> → <i>mf</i>		With more pressure the B3 is clearly audible
68 18 ○○○			2	2	<i>mp</i>		With more pressure the B3 is clearly audible
69 18 11 10 ○○○			1	2/3	<i>p</i> → <i>f</i>		Bisbigliando with key 7
70 18 ○○○			2	3	<i>mp</i> → <i>f</i>		Bisbigliando with key 7
71 18 16 ○○○			2	2	<i>p</i> → <i>mf</i>		Trill with key 14
72 18 16 ○○○			2	1	<i>mf</i>		Trill with key 10. Bisbigliando with the 4th finger of the left hand

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
73 			4	2	<i>p</i> → <i>mf</i>		With more pressure the CA is sometimes very softly audible. Quite unstable
74 			4	3	<i>p</i>		With more pressure the CA is sometimes very softly audible. Very unstable
75 			1	1	<i>p</i> → <i>f</i>		Nearly the same as MF73 but very unstable
76 			5	5	<i>ppp</i>		Very unstable (*)
77 			3	2	<i>pp</i> → <i>mf</i>		Combination with MF78. Trill with key 7
78 			1	3	<i>p</i> → <i>mf</i>		Trill with MF79 (key 7)
79 			1	1	<i>pp</i> → <i>ff</i>		Trill with MF78 (key 7). Bisbigliando with 2nd finger of the right hand. Very stable
80 			1	1	<i>pp</i> → <i>mf</i>		Trill with MF79 (key 7) instead of key 7). Bisbigliando with 2nd finger of the right hand. Very stable

(\*) MF76 is a clear proof of what I have been trying to say for a long time. After switching from the Buffet Prestige bass clarinet to the Buffet Prestige GreenLine bass clarinet (same brand only different material), it was totally impossible to produce this multiphonic.

Proposed fingering	result	posed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
81 18 13			4	4	<i>pp</i>		Beautiful but very unstable. Trill with key 16 and MF82
82 18 13			4	4	<i>p</i>		Bisbigliando with key 15. Trill with MF81
83 18 12			3	5	<i>pp</i>		Bisbigliando with key 14
84 7			2	2	<i>mp</i> → <i>mf</i>		Normal fingering only embouchure
85 7			3	3	<i>mf</i>		Same fingering as 84, only embouchure change
86 7			3	2	<i>mp</i>		Normal fingering only embouchure change. Combination with MF41. Trill with MFs 87 and 88
87 8			1	2	<i>p</i> → <i>mf</i>		Normal fingering only embouchure change. Combination with MF2. Trill with MFs 88 and 89
88 8			1	2	<i>p</i> → <i>mf</i>		Normal fingering only embouchure change. Combination with MF3. Trill with MFs 89 and 90.

Proposed fingering	Sounding result	Proposed notation	Stability	Tonguing	Dynamics	Embouchure	Other remaining remarks
89			2	2	<i>p</i> → <i>mf</i>		Normal fingering, only embouchure. Combination with MF6
90			2	2	<i>p</i> → <i>mf</i>		Normal fingering, only embouchure. Combination with MFs 9 and 11
91			3	3	<i>mf</i>		Normal fingering, only embouchure. Combination with MF19
92			3	4	<i>p</i>		Same fingering as MF21, only embouchure change. Trill with key 14
93			4	4	<i>pp</i>		Only embouchure. Beautiful but very unstable. Trill with MFs 27 and 95
94			2	2	<i>pp</i> → <i>mf</i>		Bisbigliando with key 8
95			2	2	<i>pp</i>		See MF 93. Combinations possible with MFs 27 and 93
96 97 98					<i>p</i> → <i>ff</i>		Only embouchure. The higher the harmonics, the more the lower jaw should move towards the base of the reed.

Track 39 (89-96)

Track 40 (97-99)