

# The Range and Fingering of the Chanter

The diagram illustrates the fingering for a chanter across its range. The notes are: D, E, F#, G, A, B, C, C#, D, E, F#, G, A, B, C, C#, D. The fingering chart is organized as follows:

Hand	Finger	D	E	F#	G	A	B	C	C#	D	E	F#	G	A	B	C	C#	D
Top Hand	Thumb	●	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●	●
Top Hand	1st Finger	●	●	●	●	●	○	○	●	●	●	●	●	●	●	○	○	○
Top Hand	2nd Finger	●	●	●	●	○	○	●	●	●	●	●	●	○	○	●	○	●
Top Hand	3rd Finger	●	●	●	●	○	○	●	●	●	●	●	○	○	●	●	●	●
Bottom Hand	1st Finger	●	●	●	○	●	●	●	●	●	●	○	○	○	○	○	●	●
Bottom Hand	2nd Finger	●	●	○	○	●	●	○	●	●	○	○	●	●	○	○	●	○
Bottom Hand	3rd Finger	●	○	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●
Bottom Hand	4th Finger	●	○	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●

(squeeze harder for these notes)

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Closed vents are indicated by ●, open vents by ○. The chanter is normally rested on a soft leather strap, called a popping strap, worn above the knee. This ensures that the chanter is perfectly airtight when all vents are closed thus enabling the second octave to be sounded and staccato fingering to be used. The bottom or bell note is the only one for which the chanter *must* be lifted off the popping strap. C' is the highest note normally used in Irish music and to make this note readily obtainable without having to resort to cross-fingering of harmonics, a key, which is operated by the thumb of the lower hand, is usually fitted to the chanter. Chanters have been made in pitches from B♭ to E♭, but in all instances the bell note is called D.