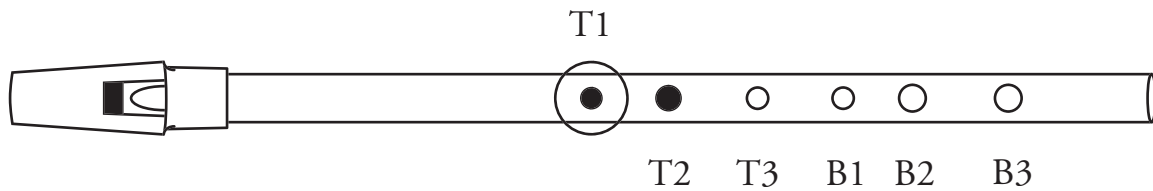


Figure 7-10. The fingering for a cut on A.

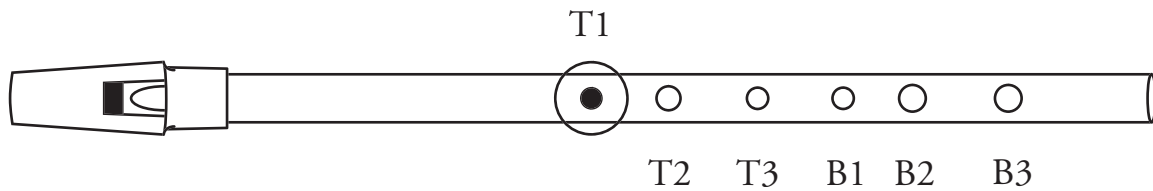
For A, cut with T1, leaving T2 down.



The exception to the rule is that for the note B you have no choice but to cut with T1, leaving no finger down.

Figure 7-11. The fingering for a cut on B.

For B, cut with T1, leaving no fingers down.



There are some instances when one needs to use different cut fingerings (see *Cuts on Notes that Descend by an Interval Larger than a Second* on pp. 130-133.)

There are ways to play or simulate cuts on low register C and C-sharp though not many players use them. For C there is a strike fingering that simulates the sound of a cut (see Figure 8-8 on p. 140 in the next chapter). Some players, such as flute player Conal Ó Gráda, make use of a fingering pattern that is not a true cut but produces a sound like a cut on C-natural. This is discussed in the introduction to the transcription of Conal Ó Gráda's recording of the slip jig *Ride a Mile* on p. 420 of Section 8.

For low C-sharp there is a cut fingering that seems to work on some instruments but not on others. This fingering is shown below.

Figure 7-12. A fingering for a cut on C-sharp.

For C-sharp, try this alternate fingering, and cut with B2.

