

Stated another way, you lift both T2 and B1 *at exactly the same moment*, i.e. right on the beat, while leaving T3 down. But you replace the cutting finger, T2, immediately while you leave B1 off its hole.

Remember that the cut is an articulation. It initiates the G and therefore defines the location of the note and the beat. It is not a *note* or grace note that comes before or after the beat.

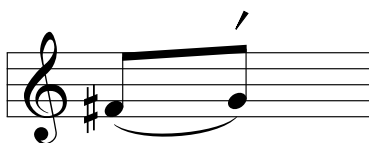
## MUSICAL ALCHEMY: TURNING THREE NOTES INTO TWO

Let's break this down. Try the following slow-motion exercise and don't worry for the moment about the fact that at first the cut won't sound like a cut. Especially if you're playing a flute, you may want to look in a mirror so you can see your fingering more clearly.

Play an F-sharp. Without tonguing, lift B1 and T2 simultaneously and hold them both off the finger holes for a moment while you continue to blow. This will produce a B-ish sort of note. Don't worry if it's out of tune. Still blowing, and without tonguing, replace T2. Do all this on a single breath and without tonguing or throating. Do this repeatedly, making *sure* to lift B1 and T2 simultaneously.

Played this way the cut is elongated and so doesn't sound like an articulation. What you hear as you play this exercise is three notes: F-sharp, a B-ish note (the cut stretched out in time), and G.

Once you get comfortable with this exercise start replacing T2 a little bit sooner each time. Soon it will begin to sound like you are playing only two notes instead of three. Recognize that you are cutting the G now, instead of playing a B-ish note between the F-sharp and G. You are placing this cut right on a beat. You are using it to articulate the G. You could have tongued the G, but instead you are using a finger ornament, the cut, to articulate it. As you repeat this, begin to feel a rhythmic pulse and place the cut note right on a beat. Try it in both octaves.



*Exercise 7-7. F-sharp to a cut G.*



Now you see that although cutting is fairly simple, combining the cut with other simultaneous finger movements is not so simple, at least at first. Eventually you will be able to cut notes in any context without giving it a thought.

## STRETCHING THE BRAIN A LITTLE FURTHER

When doing this exercise with F-sharp and G you are dividing the fingering labor between your two hands. When doing many of the exercises that follow the work is done with only one hand. Some people find that to be a bit more challenging.

Do the following exercises in the same manner. Start in slow motion, out of rhythm. Gradually replace the cutting finger a bit sooner each time until you begin to hear two notes instead of three. Then find a pulse and place the cut note right on the beat. Try these exercises in both octaves.