

Striking on E is the only occasion when it is necessary to lift the anchoring pinky of your bottom hand off your instrument. Due to our anatomy, you simply can't move your B3 finger in the way required without also lifting the pinky. Lift the pinky at the same time that you lift B3, moving both as a unit.

I recommend that you also bring the pinky down with the striking B3, both fingers again moving as a unit. The pinky then remains on the instrument while B3 hits the instrument, rebounds from it and settles back to its resting position.

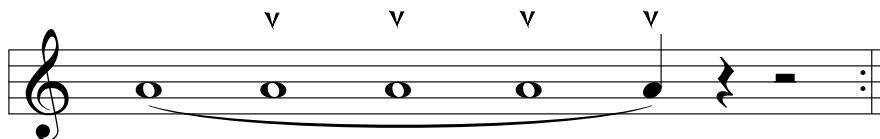
This works well for two reasons. First, B3 can move more freely when the pinky moves with it, and second, the pinky returns to its anchoring spot immediately, not as a later and unnecessary step in the sequence of fingerings.

I find that when playing this strike on the flute, I need to move my B3 finger in a somewhat different way, not vertically straight down but with a lateral component to its motion. (Not everyone is inclined to move B3 in this way.)



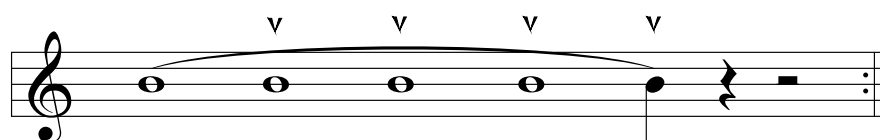
Figure 8-13. B3 in preparation for the strike on E. The arrow indicates its lateral path as it comes down for impact.

Next do *Exercise 8-4* on A. You will be striking with T3.



Exercise 8-4. Practicing repeated strikes on A.

Next do *Exercise 8-5* on B. You will be striking with T2.



Exercise 8-5. Practicing repeated strikes on B.