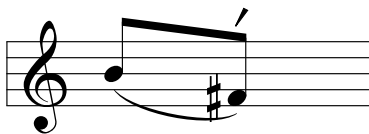
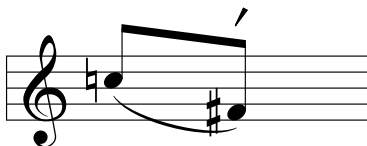


*Exercise 7-37* is done with the notes B and F-sharp. Play B. Simultaneously put down T2, T3, and B1 and lift T1. Replace T1. This may not work well on some instruments in the upper register.



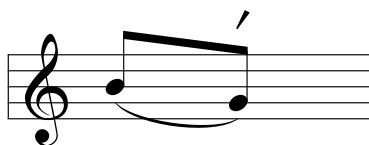
*Exercise 7-37. B down to a cut F-sharp.*

*Exercise 7-38* is done in the low octave with the notes C-natural and F-sharp. Play C-natural. On most flutes and whistles, finger this by covering holes with T2 and T3. Simultaneously put down T1 and B1 and lift T3. Replace T3. (If you need to add B1 to get the C-natural in tune this cut will still work. If you need to add B2 or B3 you will have to lift them simultaneously with the cut.) Note that, in this case, T3 is the normal finger for cutting F-sharp.



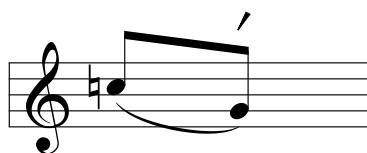
*Exercise 7-38. C-natural down to a cut F-sharp.*

*Exercise 7-39* is done with the notes B and G. Play B. Simultaneously put down T2 and T3 and lift T1. Replace T1. This may not work well on some instruments in the upper register.



*Exercise 7-39. B down to a cut G.*

*Exercise 7-40* is done in the low register with the notes C-natural and G. Play C-natural. On most flutes and whistles, finger this by covering holes with T2 and T3. Simultaneously put down T1 and lift T2. Replace T2. (If you need to add B1, B2, or B3 to bring the C-natural into tune you will have to lift them simultaneously with the cut.) Note that, in this case, T2 is the normal finger for cutting G.



*Exercise 7-40. C-natural down to a cut G.*

## TRY USING ALL TYPES OF CUTS IN A TUNE

Now that we have worked through all of the different classes of cuts, let's put them to use in a tune. Figure 7-16 (on the next page) shows a version of the slip jig *The Boys of Ballisodare* that makes use of them all. You should try following the phrasing I have indicated for the purpose of practice. For example, the second slur in measure 4 forces you to cut the E, and the D in the next measure, with T3 instead of the normal cutting fingers. Similar cuts occur in measures 8, 12, and 16.

Also, in measures 4 and 12 we encounter a situation we haven't yet discussed. We will touch on it here but will discuss it in more depth in the next section, *Cutting and Tonguing or Throating at the Same Time*. A C-natural is followed by a cut B. In cutting the B, all fingers are momentarily off the instrument. The cut sounds more clear and distinct if you make the C-natural short, by stopping the air with the tongue or throat, and then articulate the cut B. The dot above the C-natural is called a *staccato* marking, a symbol used in classical music to indicate that you