

The tight triplet can be applied in two ways in this note sequence. In the first application, a crossing note is placed only between the B and the C. To play this, use this fingering sequence.

1. Finger B by putting down T1 *and* T3.
2. Add T2 to get the crossing note of G, and
3. *immediately* lift T1 to play C. Then,
4. add B1, B2, and B3 to get to the high register D.

Note that T3 stays down for the entire sequence.

The same is true for the second application, in which an additional crossing note is placed between the C and the D. Finger this as follows:

1. Finger B by putting down T1 *and* T3.
2. Add T2 to get the crossing note of G, and
3. *immediately* lift T1 to play C.
4. Add T1 to get the crossing note of G, and then
5. *immediately* add B1, B2, and B3 to get to the high-register D.

Note that you end this sequence fingering the high-register D without venting it with T1. This may require you to use a slightly faster airstream to make the D speak well.

You can use the tight triplet technique with other note sequences as well, for example when playing the low octave notes A–B–C-natural.

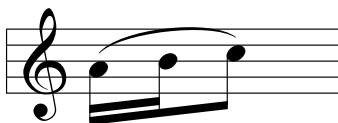


Figure 18-18. Another note sequence that can be played as a tight triplet.



Again, this can be played with either one or two crossing notes. Let's look at the fingering sequence for the latter:

1. Finger A as usual by putting down T1 and T2.
2. Add T3 to get the crossing note of G, and
3. *immediately* lift T2 to play B. T3 remains down.
4. Add T2 to get the crossing note of G, and
5. *immediately* lift T1 to play C-natural.

Tight triplets can be played on a number of other stepwise rising and falling note sequences. Sometime the added fingers that are needed to create the crossing notes cause certain notes to sound too flat. This varies from instrument to instrument and between the two registers. Some tight triplets are more successful on the whistle than on the flute. You'll have to experiment to find what works on your instrument.