

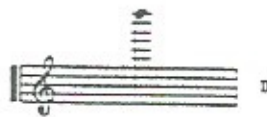
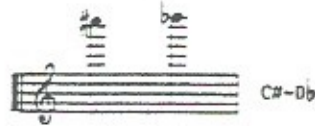
Your first goal should be to memorize the fingerings and be able to play the notes chromatically, one per second. Undoubtedly you will feel frustrated. Just realize that, while your lips are sputtering and exploding, you are exercising your embouchure musculature in a way that will ultimately lead to success. Positioning your lips and flute are critical in this endeavor, and your flexibility will be tested. Delaney always says "Down and out!" The embouchure hole may have to be more open than you've ever tried or thought possible. You may need to try a different angle in holding the flute, or more air in the upper cheeks, or sliding the bottom lip more to one side or the other, or changing the position of the jaw, or who knows what! Just don't give up.

If you hear even a hint of the desired note, you are on the right course. After you first produce a note, don't be dismayed when you can't play it the next day. Once you've gained a little control of the notes, start trying to play musical passages *à la* Andersen's *Opus 33* is, of course, a good source. The first as well as a few others can be played entirely *à la*. You can decide for yourself which sections should be played *loco*.

Some who are particularly reckless will try right away to play the study included with this article. It is much easier to play pieces which drop down at least into the third octave a good deal of the time, providing a break from the intense effort. Don't be discouraged if you try and fail. Just save this issue of *Flute Talk* and take more time in your process of adjusting to high altitude. The study is presented here in two keys: A minor and B \flat minor. Because playing it in B \flat minor necessitates hitting the high G \flat , save it until you have mastered the A minor version. Do not be ashamed to transpose the study downward until you can find a good starting key. For example, F minor would make D \flat the highest note. As a matter of fact, playing it in all keys from F minor up to B \flat minor develops true fingering fluency.

The words written underneath the first section are not meant for singing; they should provide a subliminal message as you focus on the notes. Please forgive the banality of the etude; however, more musical creativity would make what is already a difficult task even more forbidding. Share these etudes with your friends

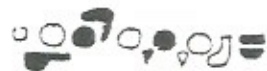
Altissimo Register Fingering Chart



This fingering is for a flute with low B.



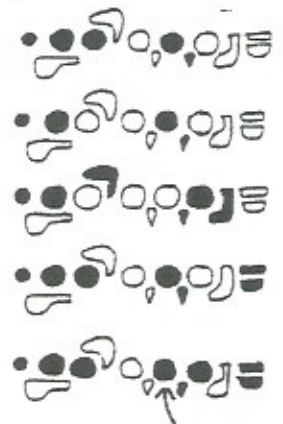
It is easier to depress both keys with RH forefinger.



This is a useful fingering for flute with C foot. Fingering ease outweighs slight stiffness.



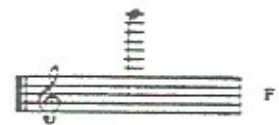
Stiffer yet, not possible.



Place RH forefinger on E key.



The author uses this fingering exclusively, both on a 1913 wooden Haynes and a modern silver flute with C foot. Though a bit stuffy, the pitch is not as sharp as the other Es.



The pitch can be raised slightly by leaving the A key hole uncovered.



This fingering is flat. Think of it as training wheels before the real thing.



This may improve pitch of the cap-out fingering above.

