

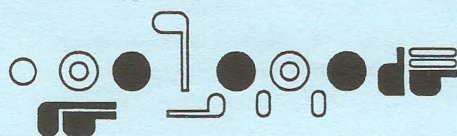
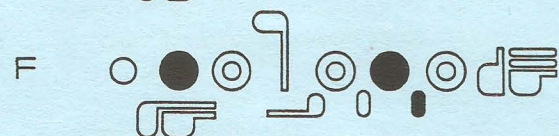
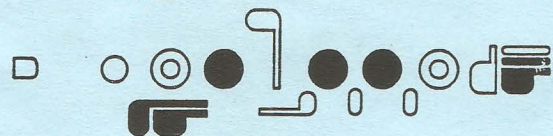
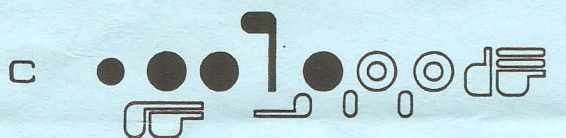
FLUTE FINGERINGS by Nestor Herszbaum

The following is an article by LCFA member, Nestor Herszbaum, who is presently working on a book of alternative fingerings for the flute. If you have any questions, or any alternative fingerings that you would like to share, contact him at 763-2954 or email him at: NESTORH@AWOD.COM.

With the ongoing improvements the flute has undergone in the 20th century it is possible to play higher notes more and more easily. The range of the flute extends up to F# today (there is even a fingering for high G), and it will probably keep expanding as more flutists experiment with fingerings.

Forth octave notes like C, C# and D have been in the solo and orchestral repertoire for many years but sometimes it is surprising to find out that there are several pieces written that also use D#, E and F. Some famous pieces that use the high F are the *Sonatina* by Pierre Boulez and *Halil* by Leonard Bernstein. As composers are increasingly using these pitches we must challenge ourselves to learn them.

Here is some advice for practicing these notes: Make sure that the fingering is correct and try to memorize the fingering. Turn the flute out with most of the embouchure hole uncovered. Set the embouchure and play *ff* or *fff* without tonguing. Good luck !



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Deadline for your announcements for the next issue of SOUND WAVES is May 1, 1997. Send your happenings to Tacy Edwards, LCFA Newsletter Editor, c/o CSO, 14 George Street, Charleston, SC 29401



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