



Figure 8-14. The possible ascending strikes.

Strikes can be useful for articulating certain notes that cannot be cut. On an instrument without a C key, you cannot cut a C-natural. As noted earlier, you can simulate such a C-natural cut with a strike, as shown in Figure 8-8 (see p. 140). On a few instruments it is possible to cut a C-sharp, as shown in Figure 7-12 (see p. 120), but a C-sharp strike can be done on all flutes and whistles.

You can strike when descending, and of course on repeated notes. As noted earlier, you cannot strike a D.

By far the most important and common use of the strike is as an essential ingredient of a multi-note class of ornaments called *rolls*. We will examine rolls in Chapters 10 through 15.

Still, one can use the strike on its own to lovely effect in various contexts and you should have the technique at your disposal. Cathal McConnell is a flute and whistle player from Co. Fermanagh who makes use of strikes in a wide and intriguing variety of ways. For more on this, see the transcriptions of his playing of *Peter Flanagan's* and *The Long Slender Sally* in Section 8, pp. 400-404. Another example of the use of strikes to articulate notes that are not parts of rolls can be seen in the transcription of Desi Wilkinson's recording of the highland *Bidh Eoin* on pp. 411-412 in Section 8.