

Notice the subtle differences among the three articulations and how they sound in sequence. Notice how the articulations progress down the instrument and away from you, from your mouth to T2, to B1. The roll has a direction of flow. Can you hear how the long roll resembles spoken language, or chant? Realize that you are playing only three notes of the same pitch, but that they are subtly different from each other. Note that the last finger down when you play a G stays still throughout the roll. The last finger will stay down like this for almost all rolls, when you use my cut fingerings. If you notice tension or gripping in your hands or fingers, find a way to relax.

Experiment with this as you wish and once you are ready, start again and keep the pattern going as shown in Exercise 10-1.

Remember that what you are now playing can also be written as shown in Figure 10-4.

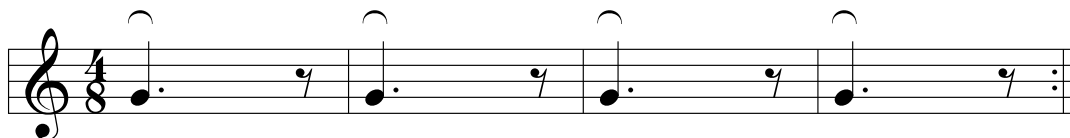


Figure 10-4. Practicing long rolls on G, shown in normal view.

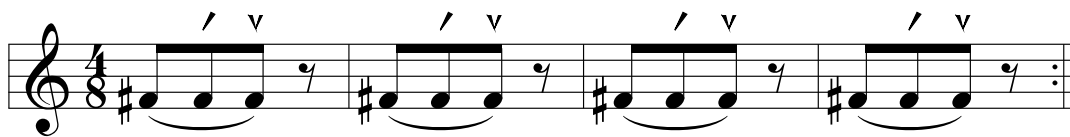
Try playing these rolls in the high octave too. These fingerings, and the ones for the other long rolls you are about to learn, are correct for both octaves.

CONGRATULATIONS!

You have now grasped what is one of the most pleasing and beautiful gestures in Irish music. Right now it is probably sounding rather stiff and pedestrian, but don't worry. You will come to experience how poetic it can be, and how fluid a long roll can feel, rippling downstream through your fingers.

The G long roll is probably the easiest one to play because the labor is divided between the two hands and you are using fingers that for most people are among their most agile ones.

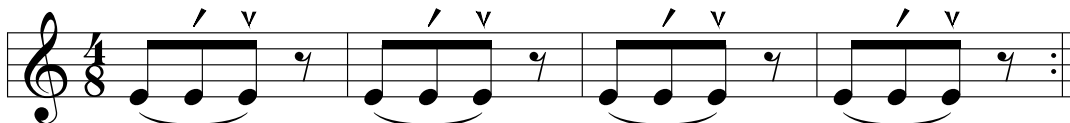
The F-sharp long roll is the next easiest one. Set up the metronome as before and play these exercises in the same manner you played Exercise 10-1.



Exercise 10-2. Practicing long rolls on F-sharp, shown in exploded view.

Cut with T3 and strike with B2. Leave B1 in place.

Next, work with the E long roll. This can be one of the more challenging ones because all of the work is in one hand. Don't forget to lift your bottom-hand pinky when it's time to strike the E.



Exercise 10-3. Practicing long rolls on E, shown in exploded view.

Cut with B1 and strike with B3. Leave B2 in place.