

Figure 10-17. The first two measures of the reel *The Banshee* with G long rolls, shown in exploded view.

and the beginning of *Whelan's Jig* in Figures 10-18 and 10-19 below.

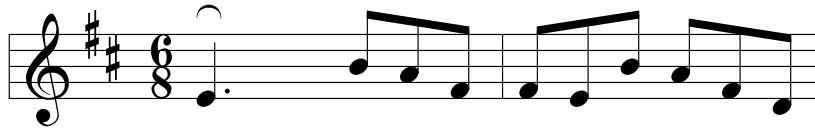


Figure 10-18. The first two measures of *Whelan's Jig* with a long roll on E. (For a complete version of the tune, see p. 344.)



Track 35

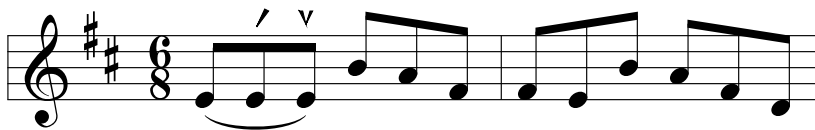


Figure 10-19. The first two measures of *Whelan's Jig* with the E long roll, shown in exploded view.

Long rolls, however, do not always begin on a pulse, primary or secondary. For an example, see the beginning of the reel *The Drunken Landlady* in Figure 10-20 and 10-21 below. (A note to classical players: I do not intend for the notation of the first two notes in each measure of Figure 10-20 to imply emphasis on the start of the second note. Emphasis should instead be placed on the cut notes of these rolls, which fall on secondary pulses, as shown in Figure 10-21.)

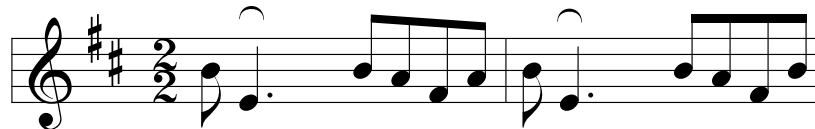


Figure 10-20. The first two measures of the reel *The Drunken Landlady* with long rolls on E which begin on the second eighth-note beat of the measure. (For a complete version of the tune see p. 349.)



Track 36

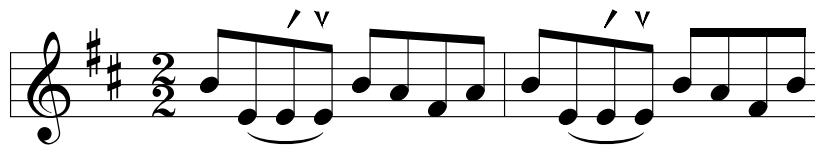


Figure 10-21. The first two measures of the reel *The Drunken Landlady* with E long rolls, shown in exploded view.

In Figure 10-21 you can clearly see that the second note of the roll, the cut note, falls upon a secondary pulse (i.e. the third eighth-note beat). The first and third notes of the roll fall on weaker nonpulse beats (two and four). Therefore, you may choose to give the second note of the roll, the cut note, some emphasis, as explained above, while slightly de-emphasizing the weight of the first and third notes of the roll. Here is a good place for one of those more subtle strikes.

Of course, the cut note of a long roll can fall on a reel's primary pulse as well. In Figures 10-22 and 10-23 you see the beginning of the reel *The Gravel Walk*. At the end of the first measure and crossing the barline into the second measure is a long roll on A. Notice that the cut note falls on the primary pulse at the beginning of the second measure.