

Hornpipe Exercises

Doubling-strikes

This common but difficult combination of a doubling and a strike goes by very few names, if any at all. Some call it a 'double-strike', which it is not, or 'shake', which it may be. Some call it a 'double-catch' or a 'roll', after a similar movement in Irish piping. Often, you'll hear it called just a 'HUB-ba-duh', which is perhaps as good a name as any. Whatever its name, this intricate movement is a mainstay of modern hornpipe playing and is in the technical repertoire of any fairly advanced player.

It is played on B, C or D, and consists of a G-E gracenote combination on the melody note (as though you were playing a D doubling), followed by a strike.

It's easy to become intimidated by this splash of gracenotes and to play the movement too quickly, running all the gracenotes together and losing its strong rhythmic effect.

But at its best, the doubling-strike is open and clearly articulated, with every gracenote sounding clearly and well separated from the rest. Speed is not a priority.

In all of the following exercises we'll dissect the doubling-strike into its component parts, as we did with doublings. We'll begin with the B doubling-strike. In the first bar of #135 you'll:

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- Play a plain G gracenote from low G to B, then return to low G.
- Play a doubling with the gracenotes G-E from low G to B, then return to low G.
- Play the G-E doubling from low G to B and finish with a B strike.

Got it?

As with the doublings we studied early in the book, the key here is to play the components as clearly when the whole movement is played as you do when they are played separately. In other words, play the G gracenote in the G-E doubling as accurately as you would play it alone. Do the same with the G-E doubling before the strike. Don't let the conglomerated movement throw you off.

The beat in #136 is on the G gracenote. In fact, wherever the doubling-strike is played, the beat or offbeat is always on the G gracenote. Try to play the B doubling-strike slowly, and very open. There are three beats in each bar here and they fall on the first note in each couplet.

136

36-80 / 72-160

The musical notation for exercise #136 is presented in three staves. The first staff begins with a treble clef and a 3/4 time signature. The music consists of a series of notes and gracenotes, with some notes marked with a 'G' to indicate a gracenote. The second and third staves continue the sequence, showing the progression of the exercise. The notation includes various rhythmic values and articulations, such as slurs and accents, to guide the performer.

Now we'll try the same movement in a different context, with a set-up note before it. This is a very common hornpipe element. The first half of each bar lets you practise the G-E doubling by itself, and the second half adds the tap. A key here is to keep the B before the doubling-strike clear and open; it is a platform for the doubling-strike. There are two beats in each bar; they fall on the first note in each group of three.

137

36-90 / 72-180

Exercise #137 is a rhythmic exercise in 2/4 time. It consists of three staves. The first staff contains a sequence of notes with a 'doubling-strike' (two eighth notes beamed together) on every other note. The second and third staves provide a harmonic accompaniment, with the second staff featuring a similar doubling-strike pattern on a different pitch level. The exercise concludes with a double bar line.

Now let's try the same pair of exercises on C. Keep the doubling-strike open and rhythmical.

138

36-80 / 72-160

Exercise #138 is a rhythmic exercise in 3/4 time. It consists of three staves. The first staff contains a sequence of notes with a 'doubling-strike' (two eighth notes beamed together) on every other note. The second and third staves provide a harmonic accompaniment, with the second staff featuring a similar doubling-strike pattern on a different pitch level. The exercise concludes with a double bar line.

139

36-90 / 72-180

Exercise #139 is a rhythmic exercise in 2/4 time. It consists of three staves. The first staff contains a sequence of notes with a 'doubling-strike' (two eighth notes beamed together) on every other note. The second and third staves provide a harmonic accompaniment, with the second staff featuring a similar doubling-strike pattern on a different pitch level. The exercise concludes with a double bar line.

Finally, here's the doubling-strike on D, its most frequent host. As with the alternate D strike (see page 71) the strike can be played as a touch to C rather than to low G, though the full strike is most common today.

140

36-80 / 72-160

Exercise #140 is written in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The rhythm is a sequence of eighth and sixteenth notes, including some triplets. The second and third staves continue the rhythmic pattern with similar note values and rests.

141

36-90 / 72-180

Exercise #141 is written in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The rhythm is a sequence of eighth and sixteenth notes, including some triplets. The second and third staves continue the rhythmic pattern with similar note values and rests.