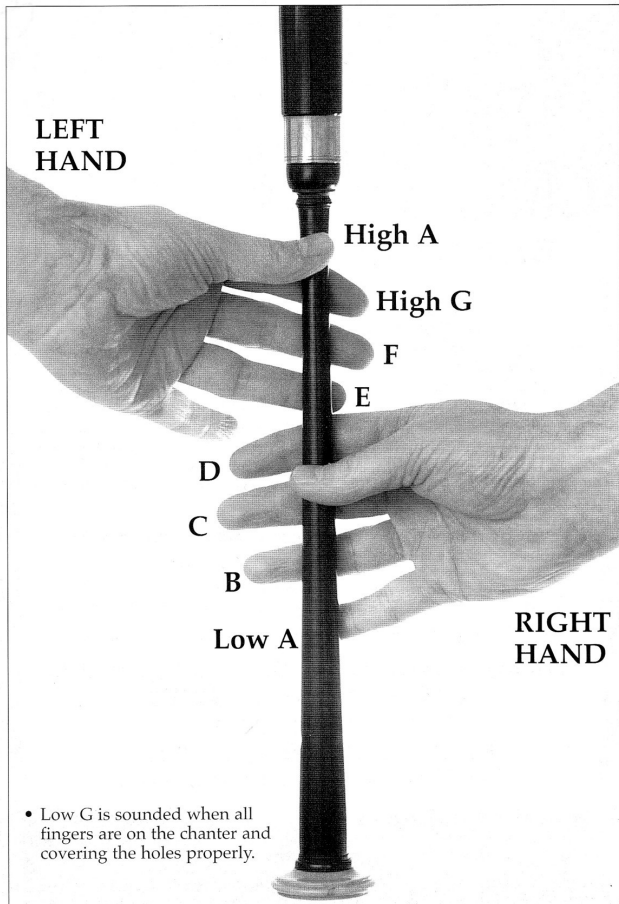
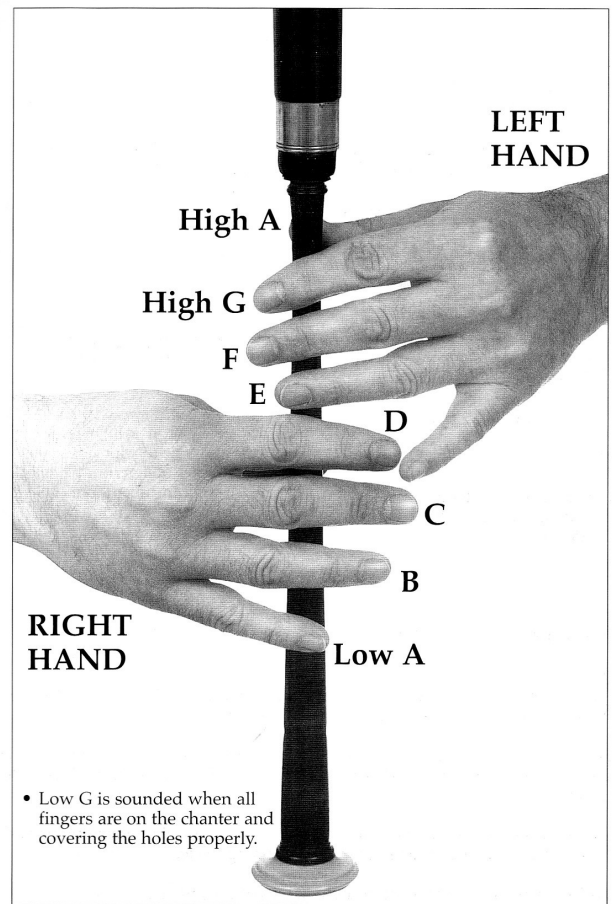


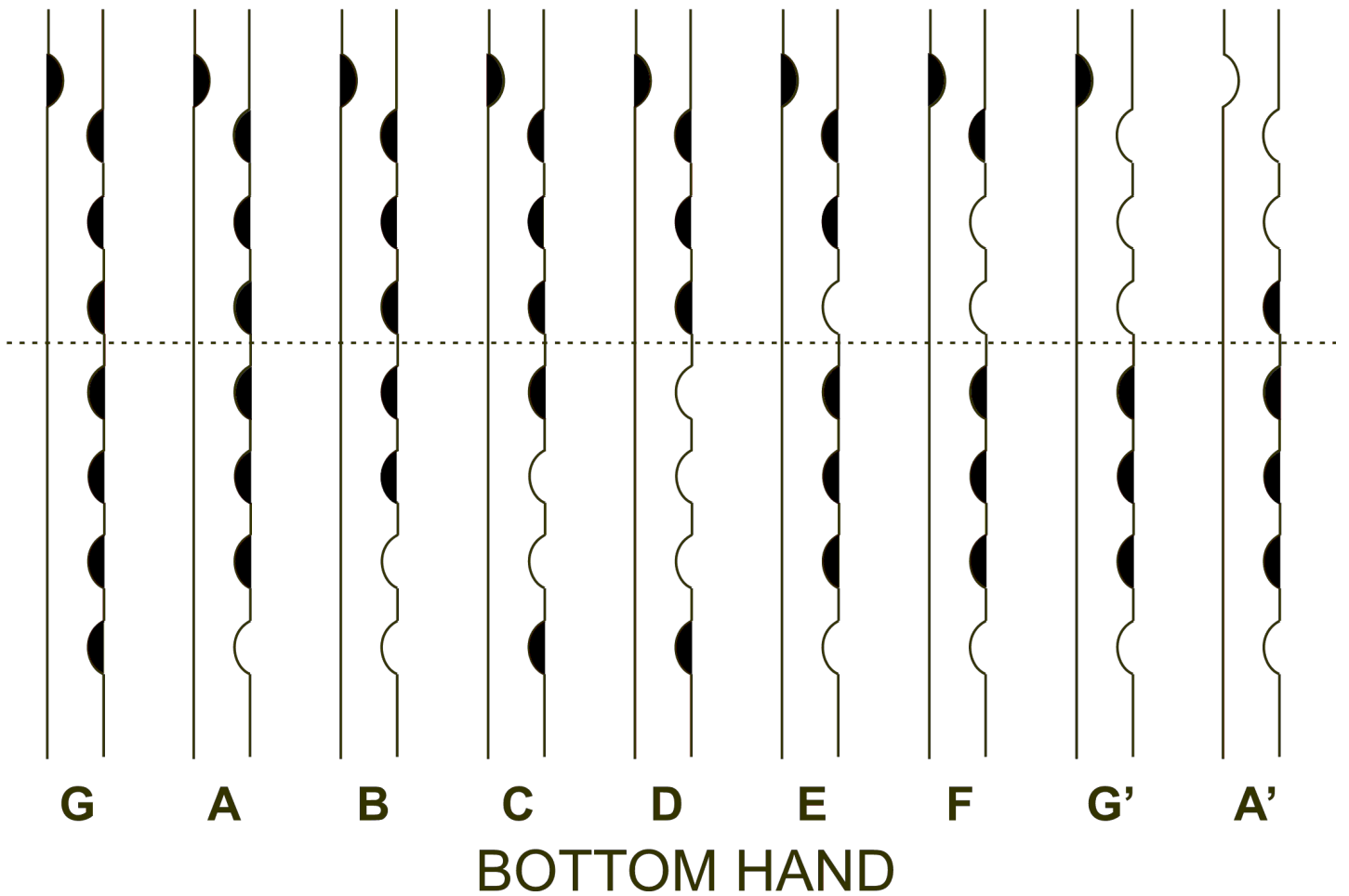
FINGER POSITIONS – REAR VIEW



FINGER POSITIONS – FRONT VIEW



## TOP HAND



# SCALES

- Practice each exercise very slowly at first, but always to a steady beat.
- Even when playing at a slow tempo, move smartly from one note to the next.
- Memorise the nine note names and their positions.  
Their names will not be used again beyond this page.

Note Names

LG LA B C D E F HG HA

Bottom Hand

Top Hand

LA B C D C B LA LG LA HA HG F E F HG HA

Full Scale

LA B C D E F HG HA HG F E D C B LA LG LA

Avoiding Crossing Noises

LG B LG B LA C LA C B D B D B E B E C E C E D E D E

D F D F D HG D HG D HA D HA E HG E HG E HA E HA F HA F HA

Arpeggio in A

Arpeggio in D

Arpeggio in G

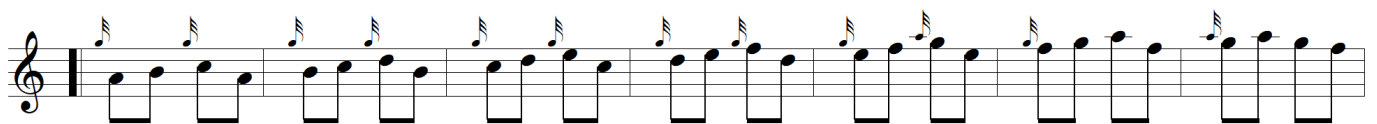
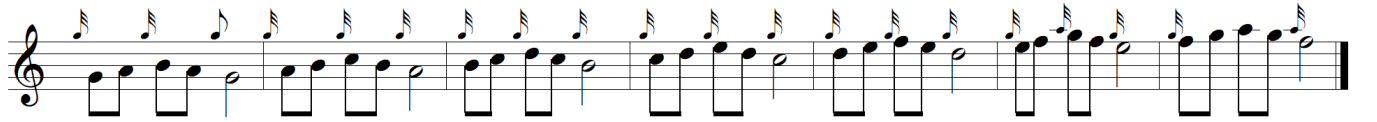
High A Exercise

## Notes on the Timing of Embellishments

Embellishments fall into two groups: (a) those where the beat is on the first note of the movement, ie. **strikes, G strikes, all doublings, all birls, double strikes (peles) and all grips which start with C, B or High G** and (b) those where the beat is on the melody note after the movement, ie. **single gracenotes, D throws, grips that start with Low G, all taorluaths.**

All embellishments should be practiced slowly at first to ensure accuracy but then slowly worked up to as fast a speed as your fingers can manage. It is important to learn where the beat lands within a movement so that you never distort the rhythm of the main melody.

### SINGLE GRACENOTES



Arpeggios - A - D - G



G/D Tachums



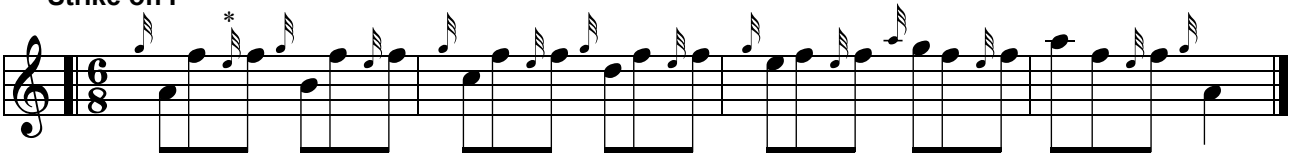
G, D & E Gracenotes



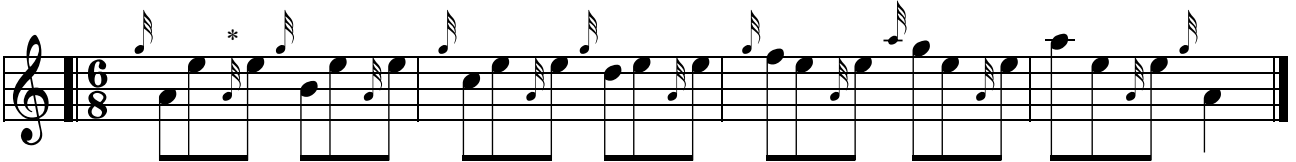
# STRIKES

Single strikes are played on the beat.

Strike on F



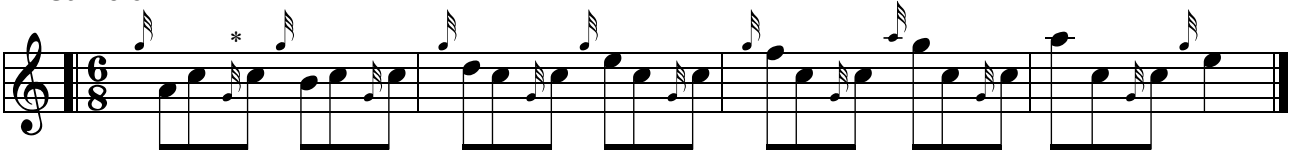
Strike on E



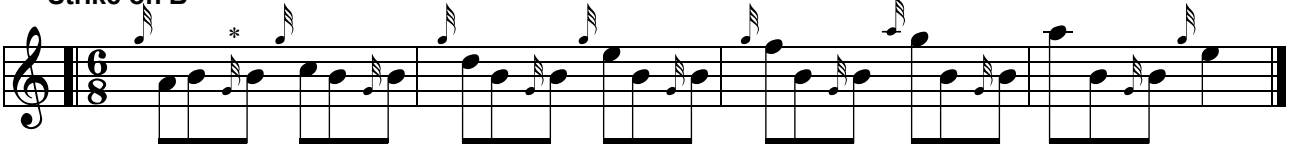
Strike on D



Strike on C



Strike on B



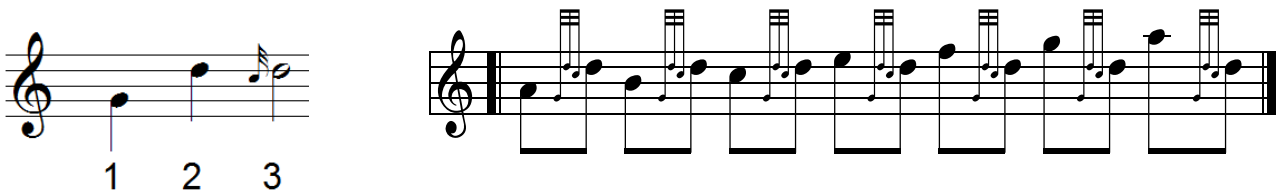
G gracenote Strikes a 2-pulse rhythm with the beat on the 1st pulse, marked \*



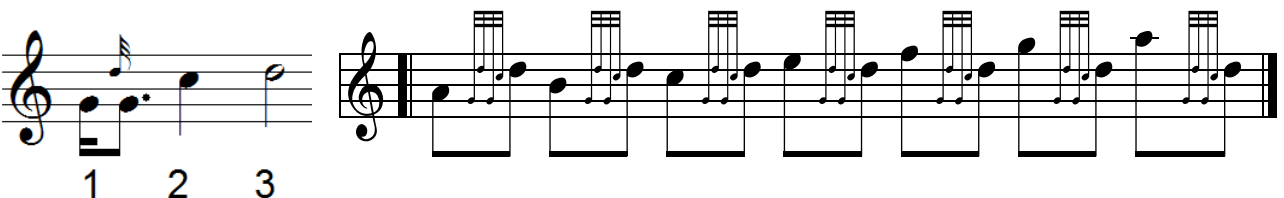
# THROWS

a 3-pulse rhythm with the beat on the last pulse.

Light D Throw 3 beats: 1. Play LG. 2. Play D. 3. Play C gracenote on D.




Heavy D Throw 3 beats: 1. Play LG followed immediately by a D gracenote. 2. Play C. 3. Play D.

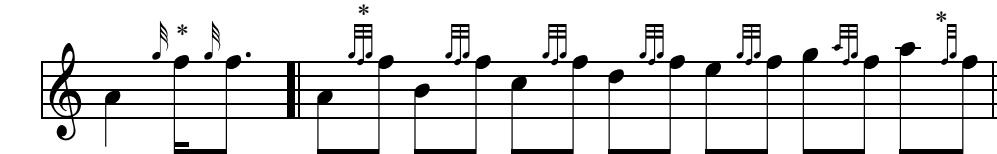


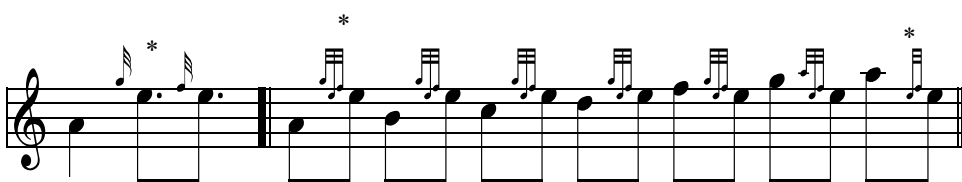
## DOUBLINGS

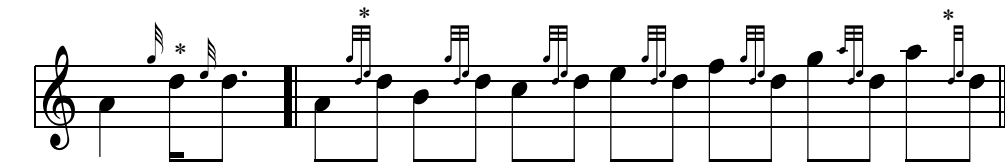
*a 2-pulse rhythm with the beat on the 1st pulse, marked \**

Double HA 

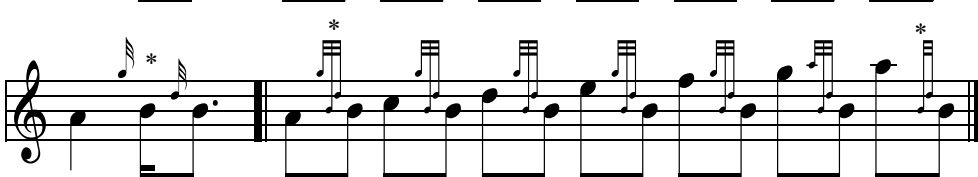
Double HG 

Double F 

Double E 

Double D 

Double C 

Double B 

## BIRLS

*All birls, except one, start on Low A and have a 3-pulse rhythm with the beat on the 1st pulse. The only exception is when playing a birl when already on Low A. In this one case the birl has only a 2-pulse rhythm and starts on Low G.*

Examples 




## GRIPS 1

Grips fall into two groups. In this first group, all grips start with Low G and the beat is on the last pulse, ie. the following melody note, marked \*).

Practice first with 3 pulses:

- 1) Play Low G.
- 2) Play a D gracenote on Low G.
- 3) Play the following melody note.

Then condense this to 2 pulses:

- 1) Low G followed immediately by a D gracenote (ie. double Low G)
- 2) Play the following melody note.

The musical notation for Grips 1 is presented in four staves. The first staff is in 2/4 time and shows three pulses: a Low G note, a Low G note with a D gracenote, and a melody note marked with an asterisk (\*). The second and third staves are in 2/4 and 6/8 time respectively, showing the condensation of the first two pulses into a double Low G followed by the melody note. The fourth staff is in 6/8 time, showing the condensation of the first two pulses into a double Low G followed by the melody note.

## TAORLUATHS

Played just like the grips above but with an added E gracenote to give a fuller sound. Again, the beat is on the last pulse, ie. the following melody note, (marked \*).

Practice first with 3 pulses:

- 1) Play Low G.
- 2) Play a D gracenote on Low G.
- 3) Play an E gracenote onto the following melody note.

Then condense this to 2 pulses:

- 1) Low G followed immediately by a D gracenote (ie. double Low G)
- 2) Play an E gracenote onto the following melody note.

The musical notation for Taorluaths is presented in three staves. The first staff is in 4/4 time and shows three pulses: a Low G note, a Low G note with a D gracenote, and a melody note marked with an asterisk (\*). The second and third staves are in 4/4 and 6/8 time respectively, showing the condensation of the first two pulses into a double Low G followed by the melody note.

# Scots Wha Hae

March

Traditional

Musical score for 'Scots Wha Hae' in G major and 6/8 time. The score consists of four staves of music. The first two staves form the first system, and the last two staves form the second system. Each system contains two first endings (marked '1') and two second endings (marked '2'). The music features a mix of eighth and sixteenth notes, with some triplet patterns.

# Mull of Kintyre

Slow Air

Paul McCartney

1st part

Musical score for the first part of 'Mull of Kintyre' in G major and 4/4 time. It consists of two staves of music. The melody is characterized by dotted rhythms and a steady eighth-note accompaniment.

2nd part

Musical score for the second part of 'Mull of Kintyre' in G major and 4/4 time. It consists of one staff of music, continuing the melody from the first part.

Ending

Musical score for the ending of 'Mull of Kintyre' in G major and 4/4 time. It consists of two staves of music, providing a concluding melodic phrase.

Hymn

# Amazing Grace

Melody

Musical score for 'Amazing Grace' in G major and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes.

# Highland Cathedral

Slow Air

Uli Roever and Michael Korb

Musical score for 'Highland Cathedral' in G major and 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a more complex, flowing style with many eighth and sixteenth notes, characteristic of a Highland Cathedral.



# Mairi's Wedding

March

Musical score for 'Mairi's Wedding' in G major (one sharp) and 2/4 time. The score consists of five staves of music. The first two staves form the first system, the next two staves form the second system, and the fifth staff is a separate line. The music features a mix of eighth and sixteenth notes, with some triplets. There are repeat signs at the beginning and end of the piece. A first ending bracket labeled '1' spans the first two staves, and a second ending bracket labeled '2' spans the third and fourth staves.

# Teribus

March

Traditional

Musical score for 'Teribus' in G major (one sharp) and 2/4 time. The score consists of five staves of music. The first two staves form the first system, the next two staves form the second system, and the fifth staff is a separate line. The music features a mix of eighth and sixteenth notes, with some triplets. There are repeat signs at the beginning and end of the piece. A first ending bracket labeled '1' spans the first two staves, and a second ending bracket labeled '2' spans the third and fourth staves.