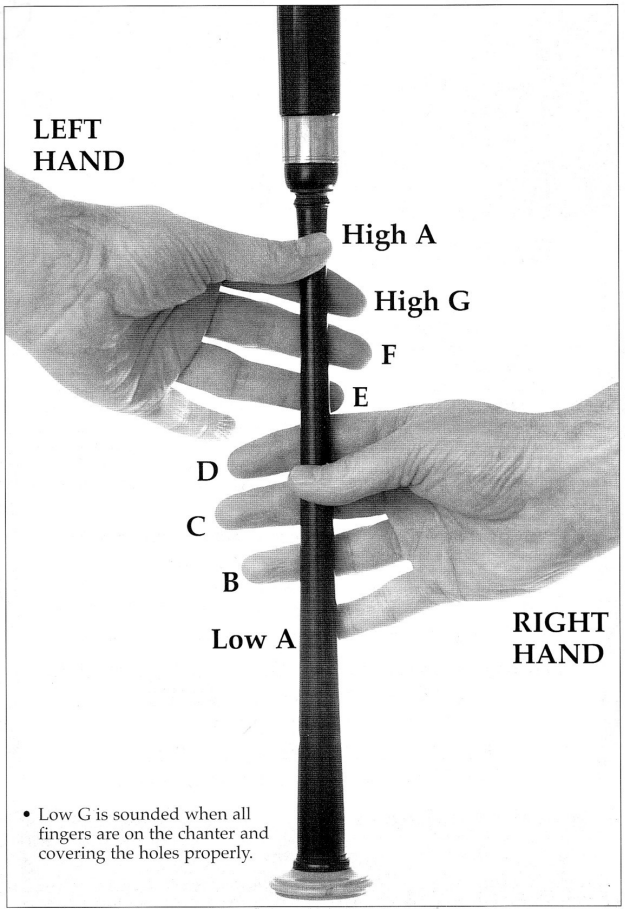
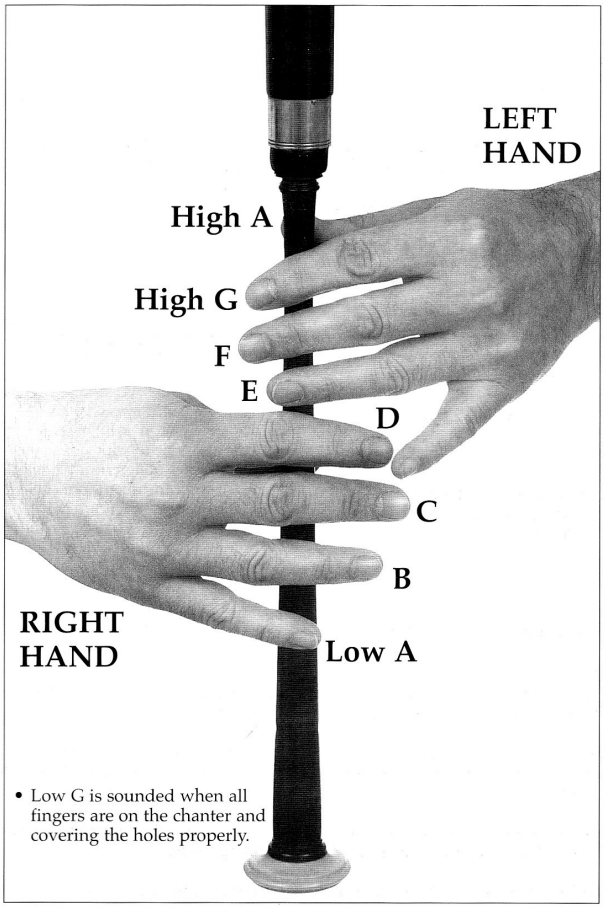
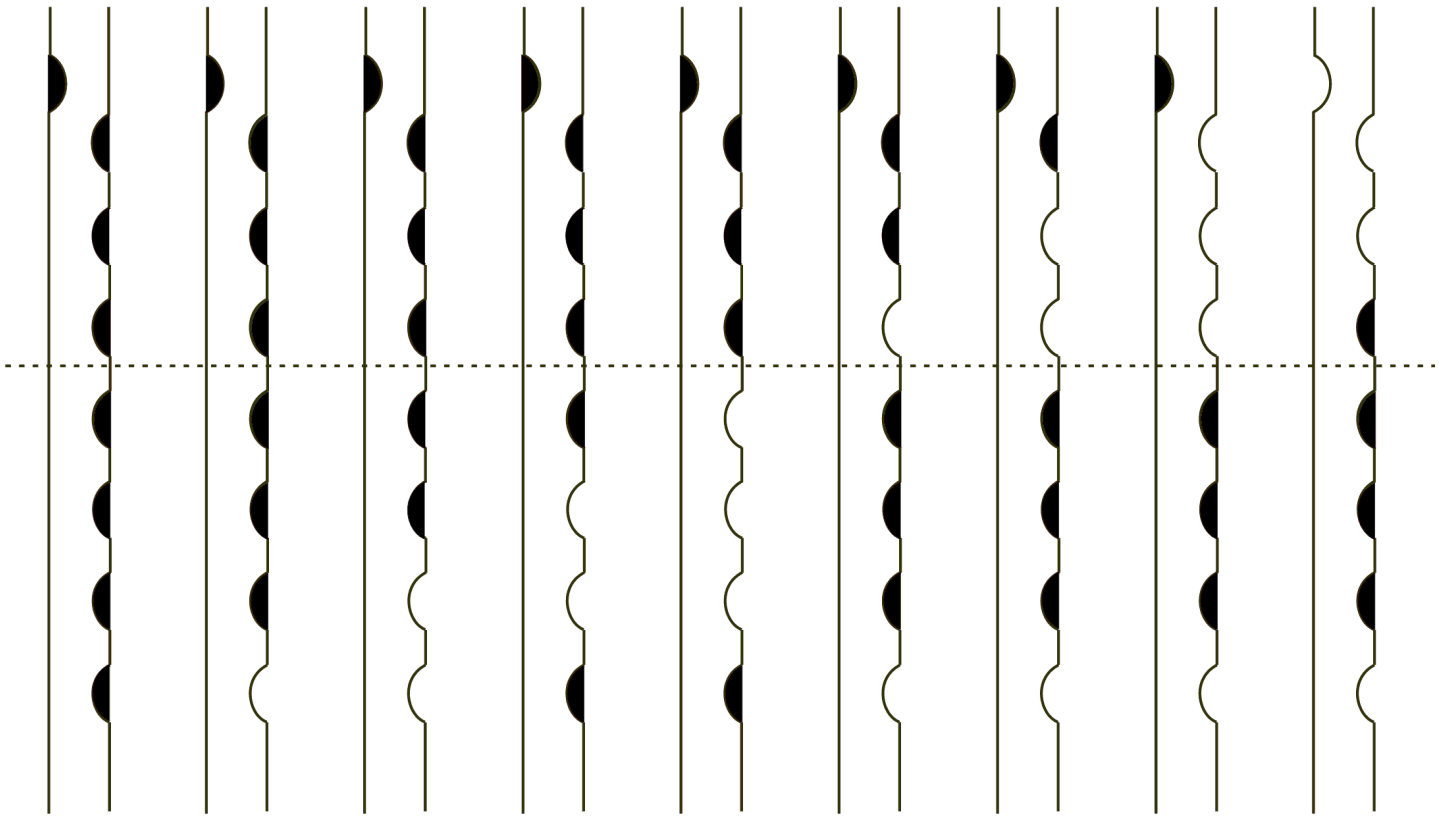
FINGER POSITIONS – REAR VIEW




FINGER POSITIONS – FRONT VIEW




TOP HAND



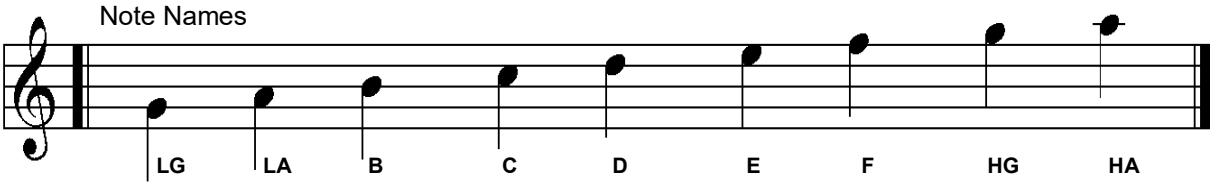
G A B C D E F G' A'

BOTTOM HAND

# SCALES

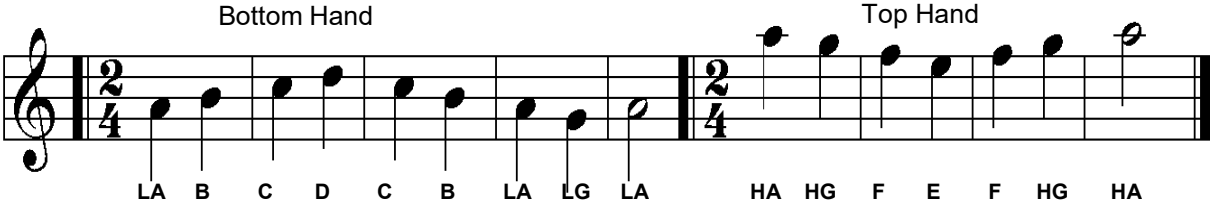
- Practice each exercise very slowly at first, but always to a steady beat.
- Even when playing at a slow tempo, move smartly from one note to the next.
- Memorise the nine note names and their positions.
  Their names will not be used again beyond this page.

Note Names

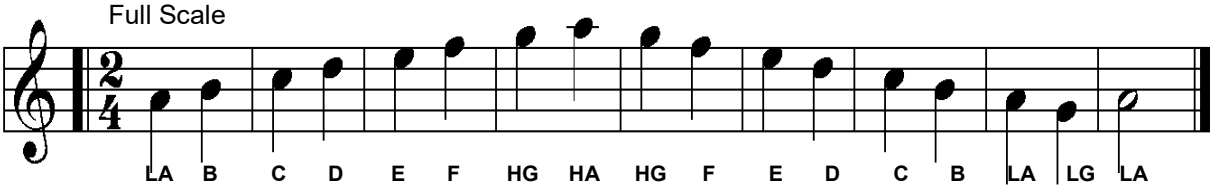



Bottom Hand

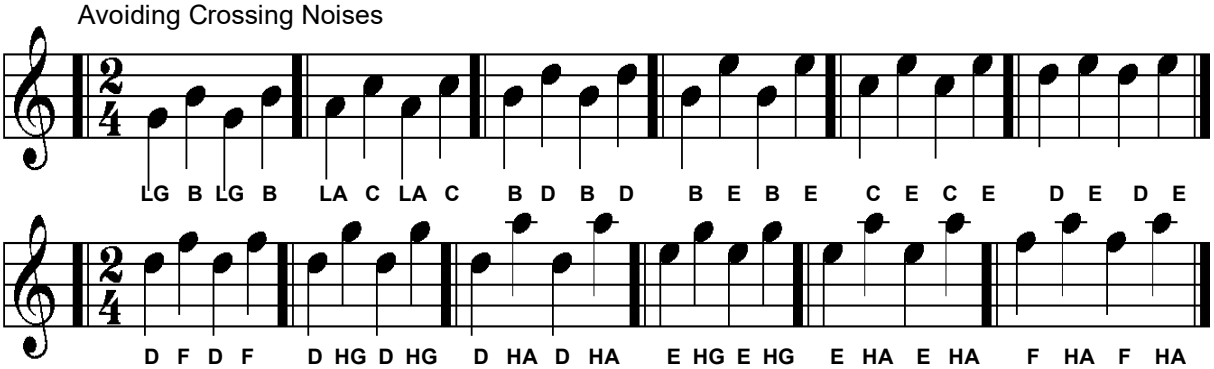
Top Hand




Full Scale



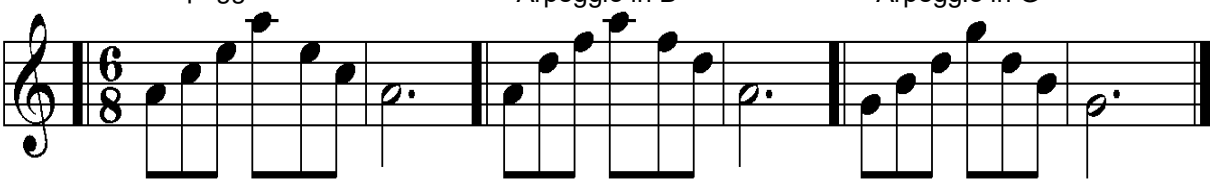

Avoiding Crossing Noises



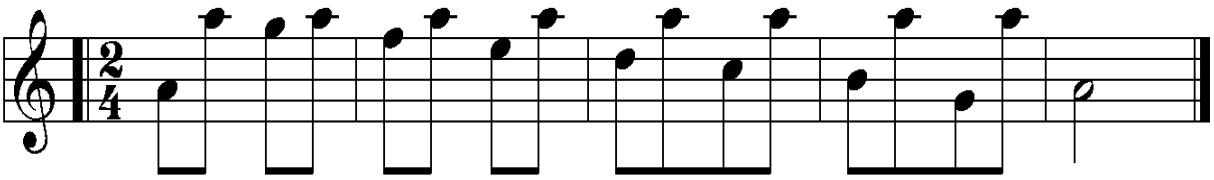

Arpeggio in A

Arpeggio in D

Arpeggio in G



High A Exercise

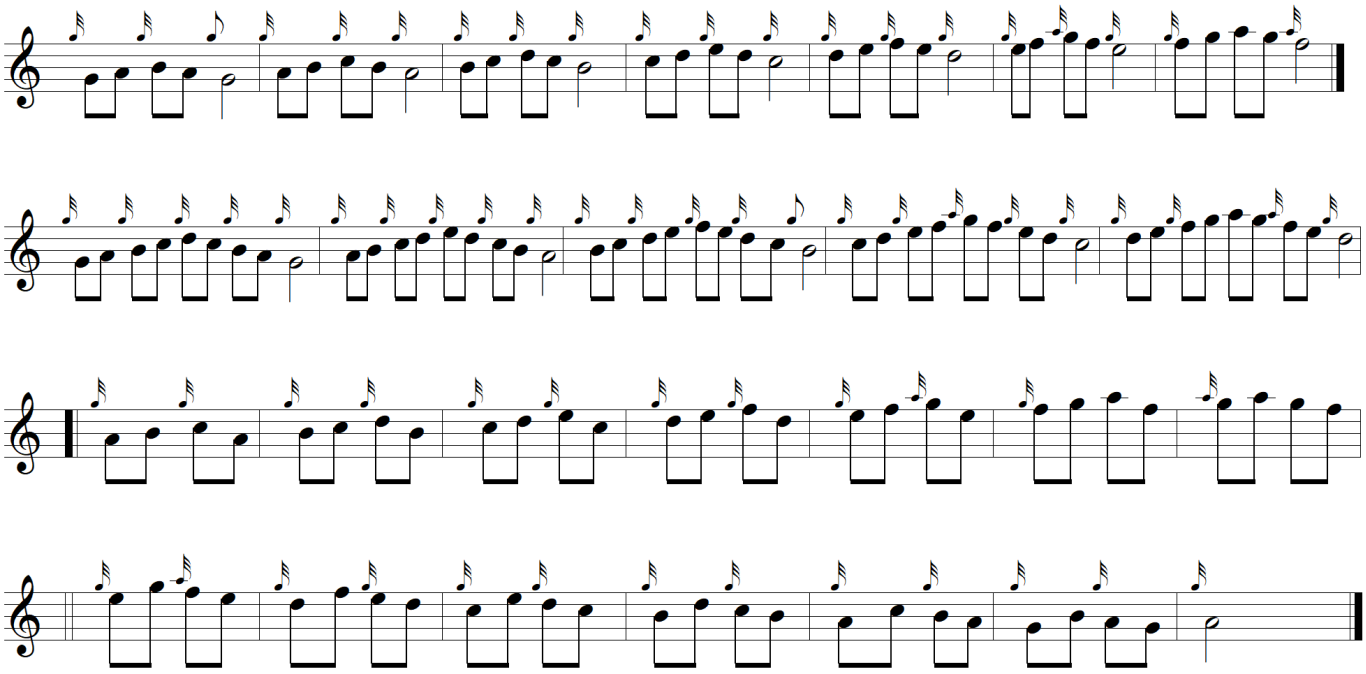


## Notes on the Timing of Embellishments

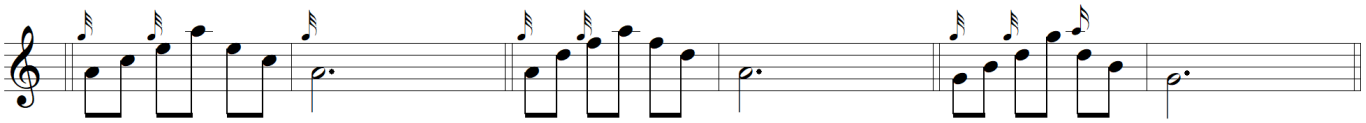
Embellishments fall into two groups: (a) those where the beat is on the first note of the movement, ie.**strikes, G strikes, all doublings, all birls, double strikes (peles) and all grips which start with C, B or High G** and (b) those where the beat is on the melody note after the movement, ie. **single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

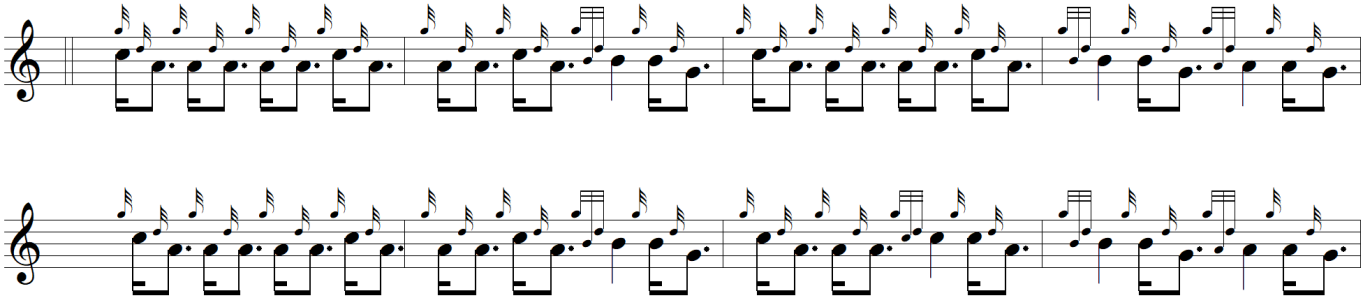
## SINGLE GRACENOTES



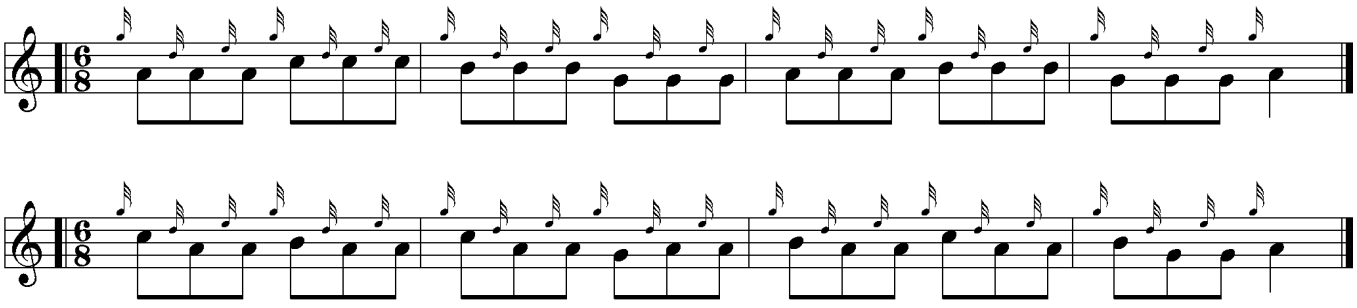
Arpeggios - A - D - G



G/D Tachums



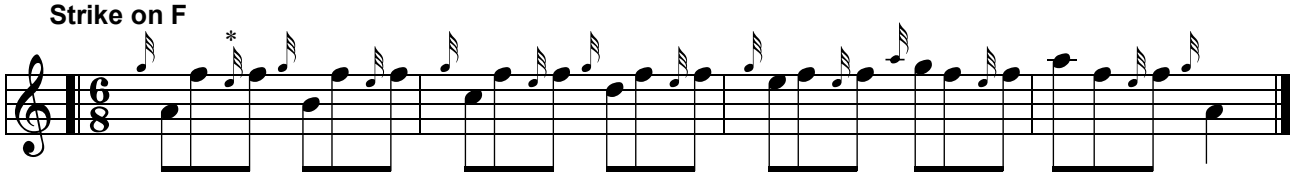
**G, D & E Gracenotes**



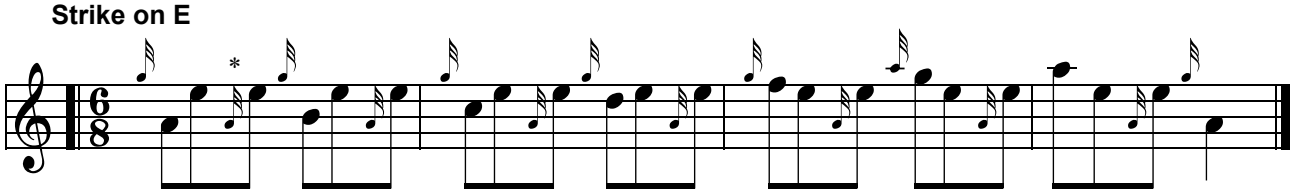
# STRIKES

*Single strikes are played on the beat.*

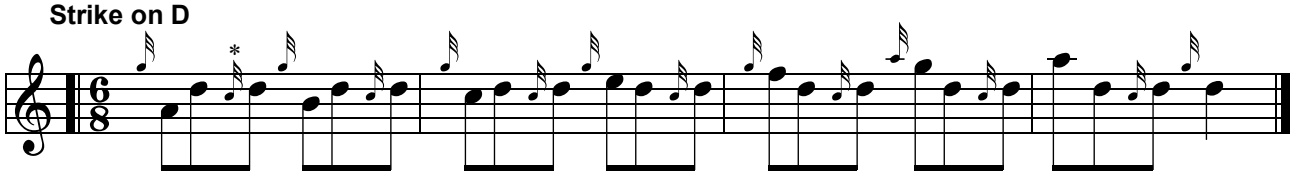
**Strike on F**



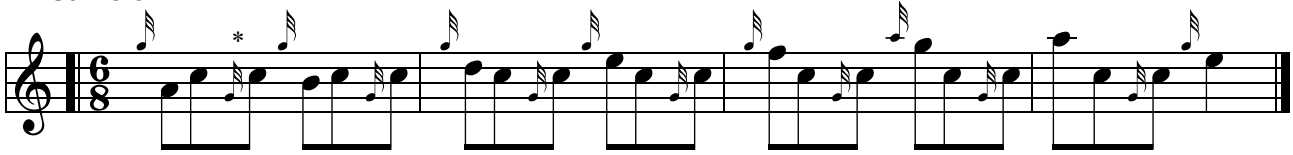
**Strike on E**



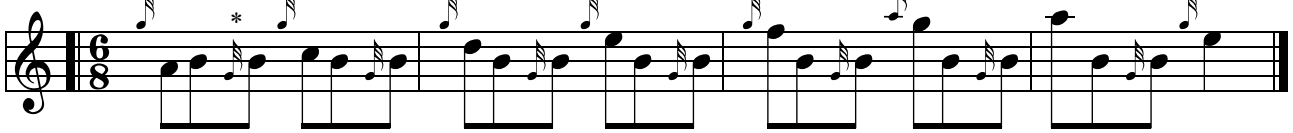
**Strike on D**



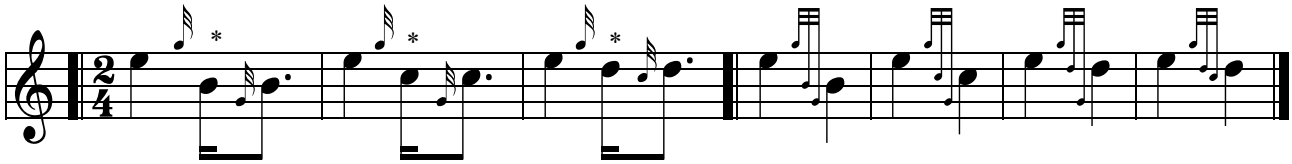
**Strike on C**



**Strike on B**



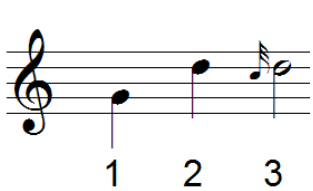
**G gracenote Strikes** *a 2-pulse rhythm with the beat on the 1st pulse, marked **

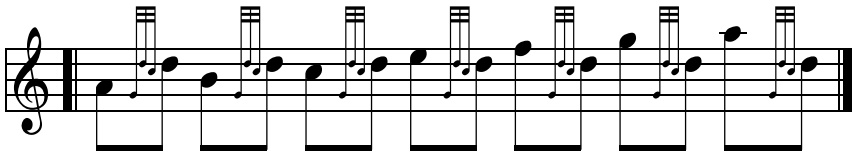


# THROWS

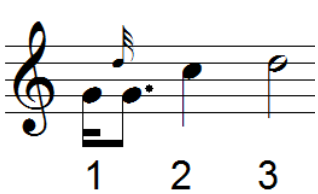
*a 3-pulse rhythm with the beat on the last pulse.*

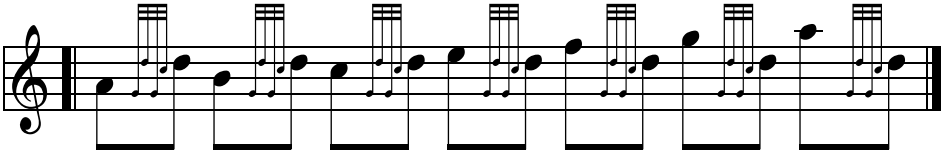
**Light D Throw** 3 beats: 1. Play LG. 2. Play D. 3. Play C gracenote on D.



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

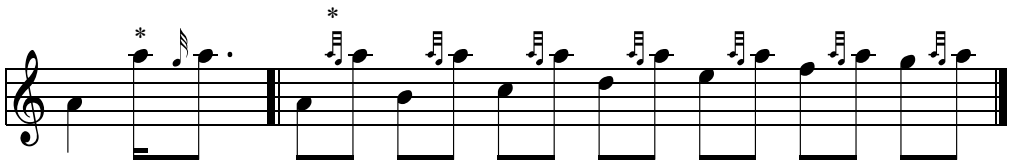


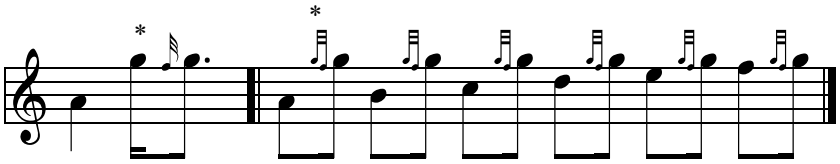
# DOUBLINGS

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

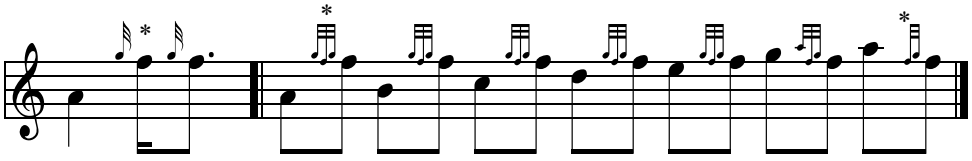
Double HA



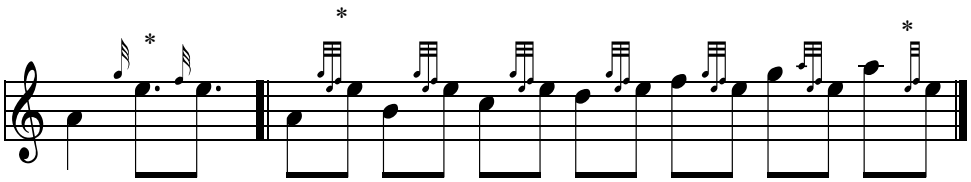
Double HG



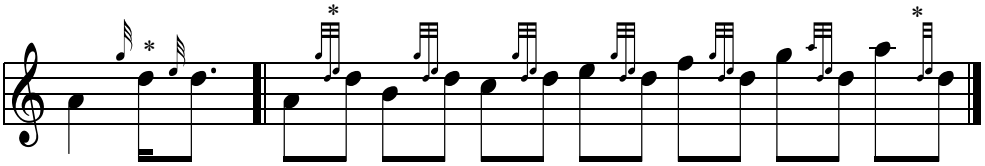
Double F



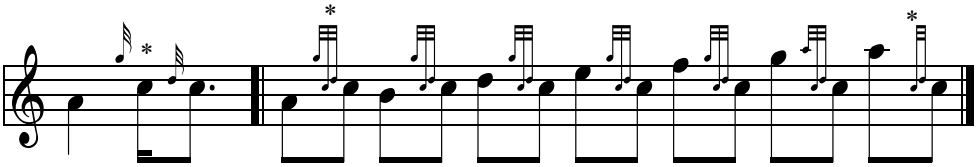
Double E



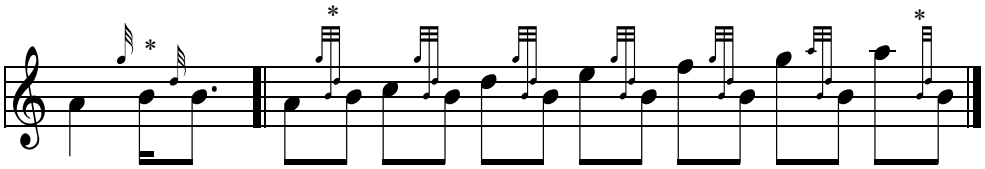
Double D



Double C



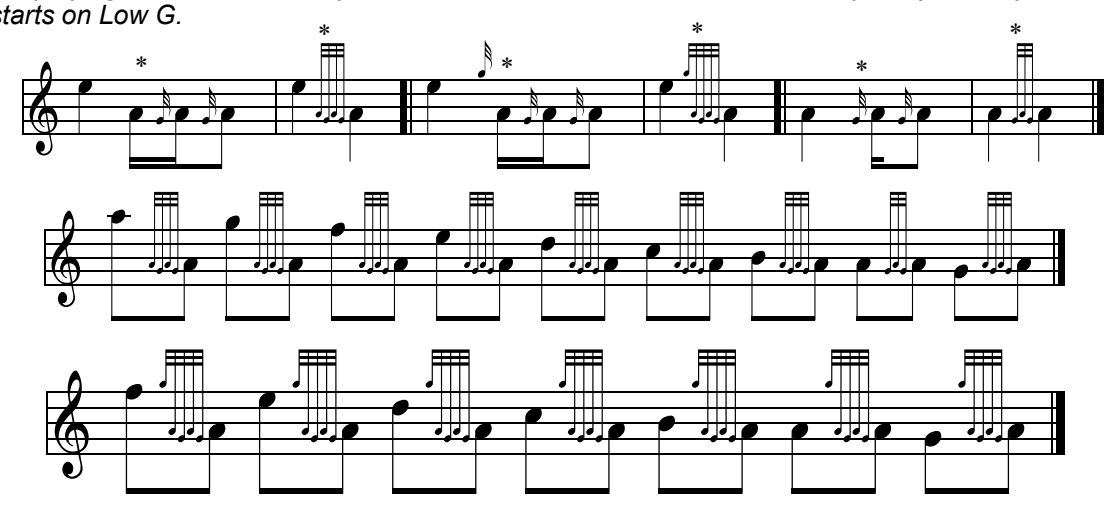
Double B



# 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

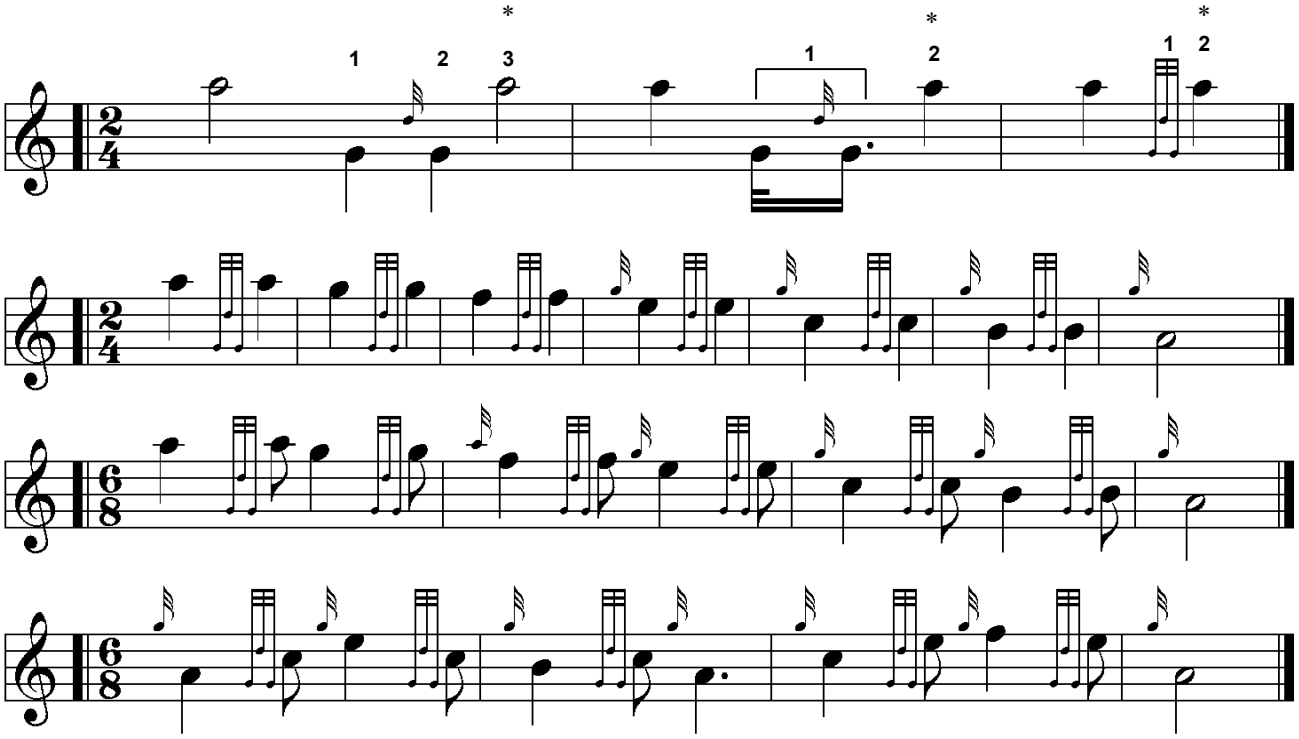


# GRIPS 1

*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.**

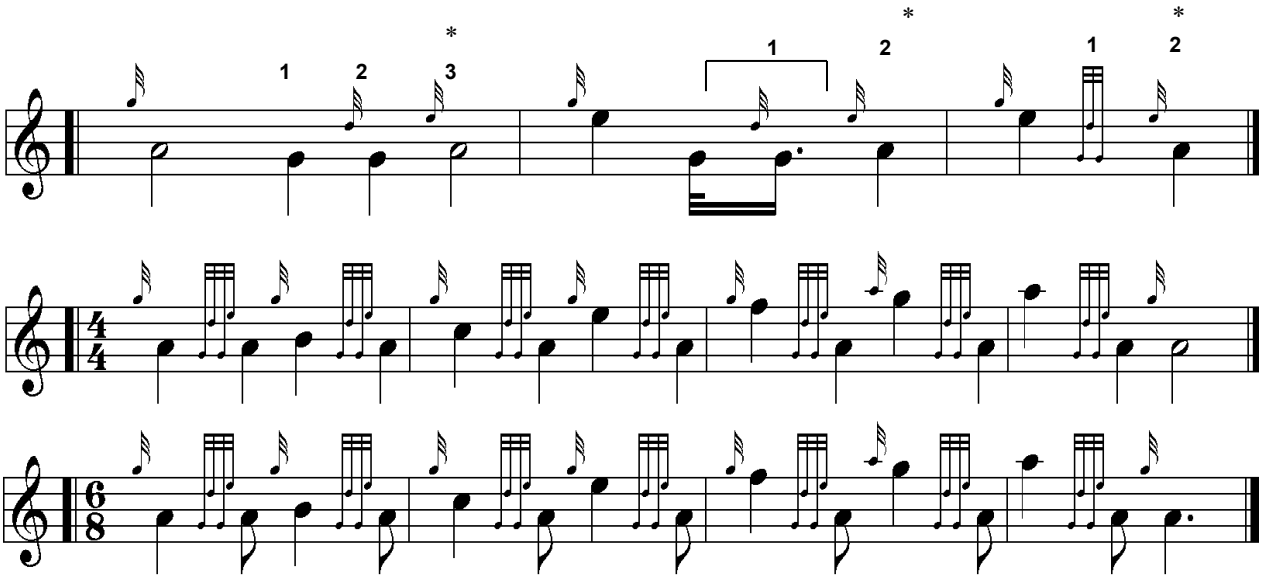



# TAORLUATHS

*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.**

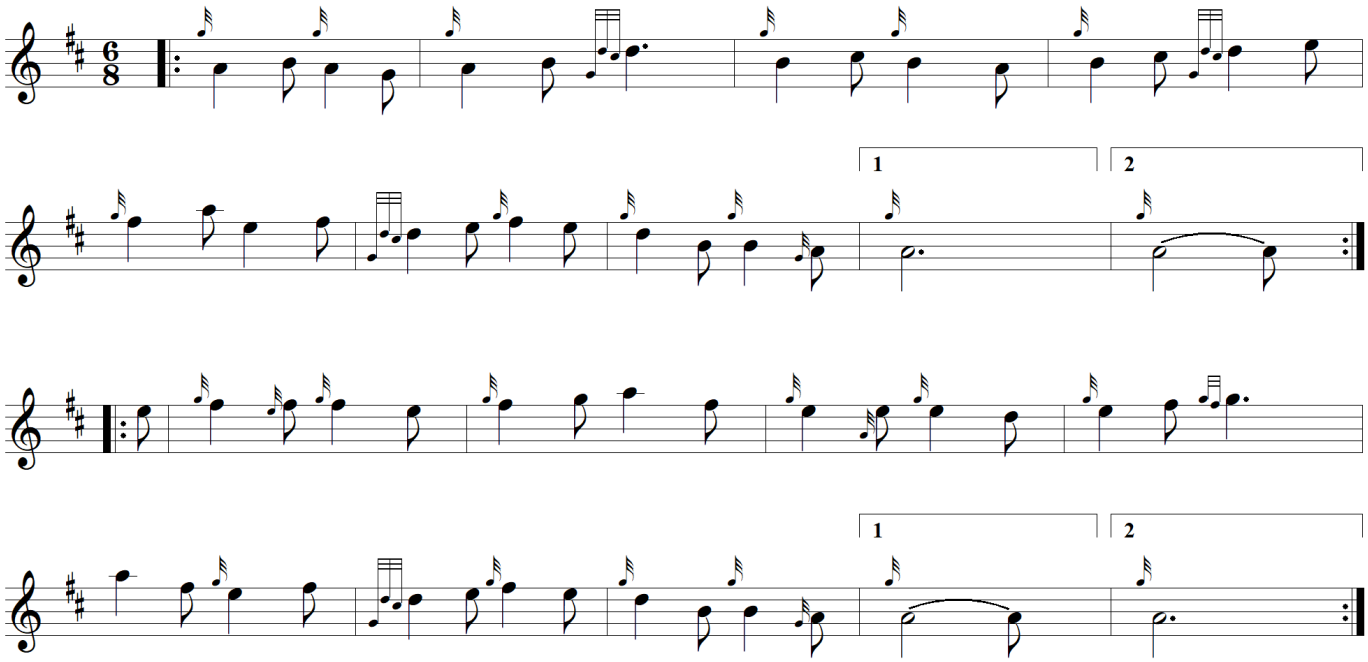
Then condense this to 2 pulses:
**1) Low G followed immediately by a D gracenote (ie. double Low G)**
**2) Play an E gracenote onto the following melody note.**



# Scots Wha Hae

March

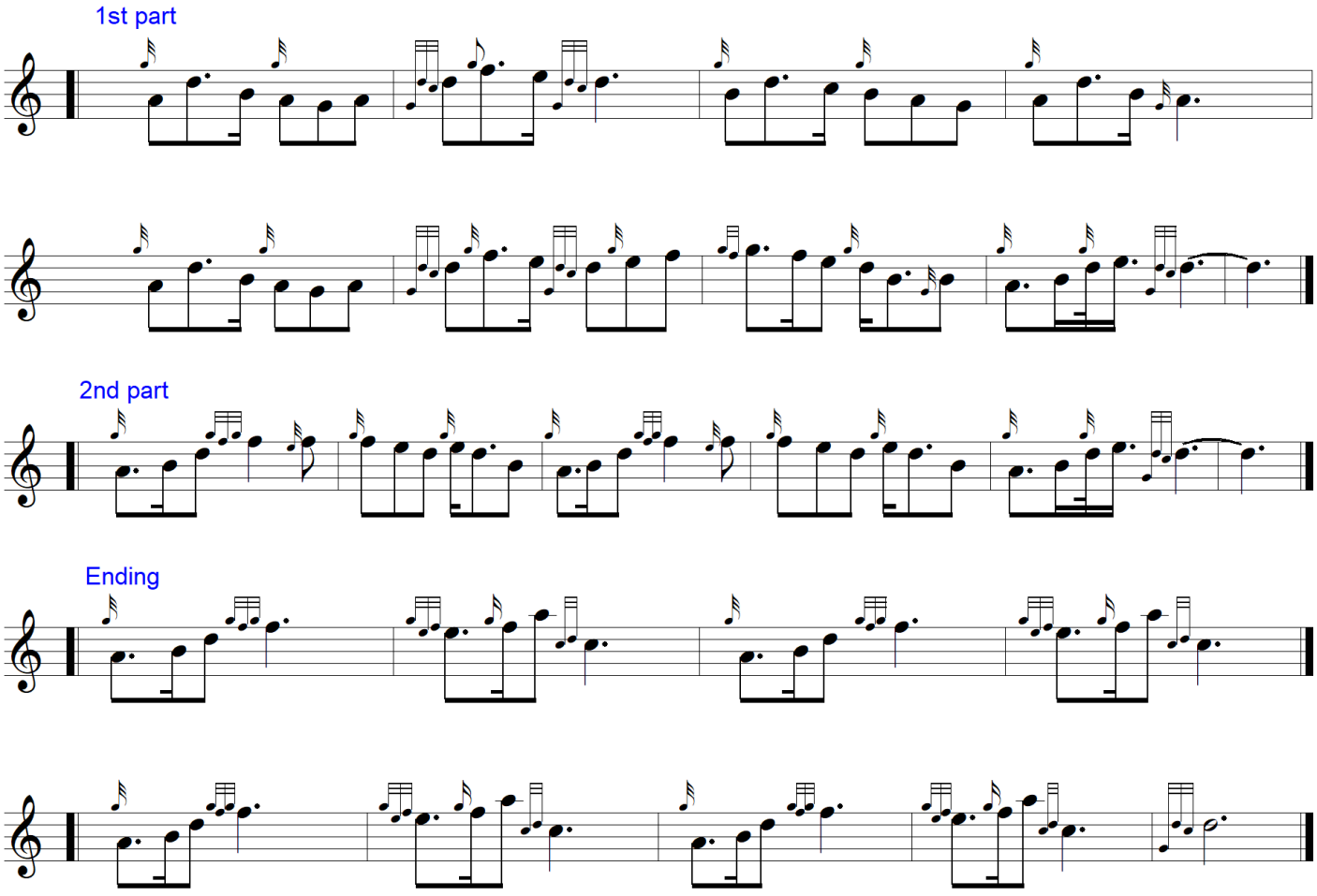
Traditional




# Mull of Kintyre

Slow Air

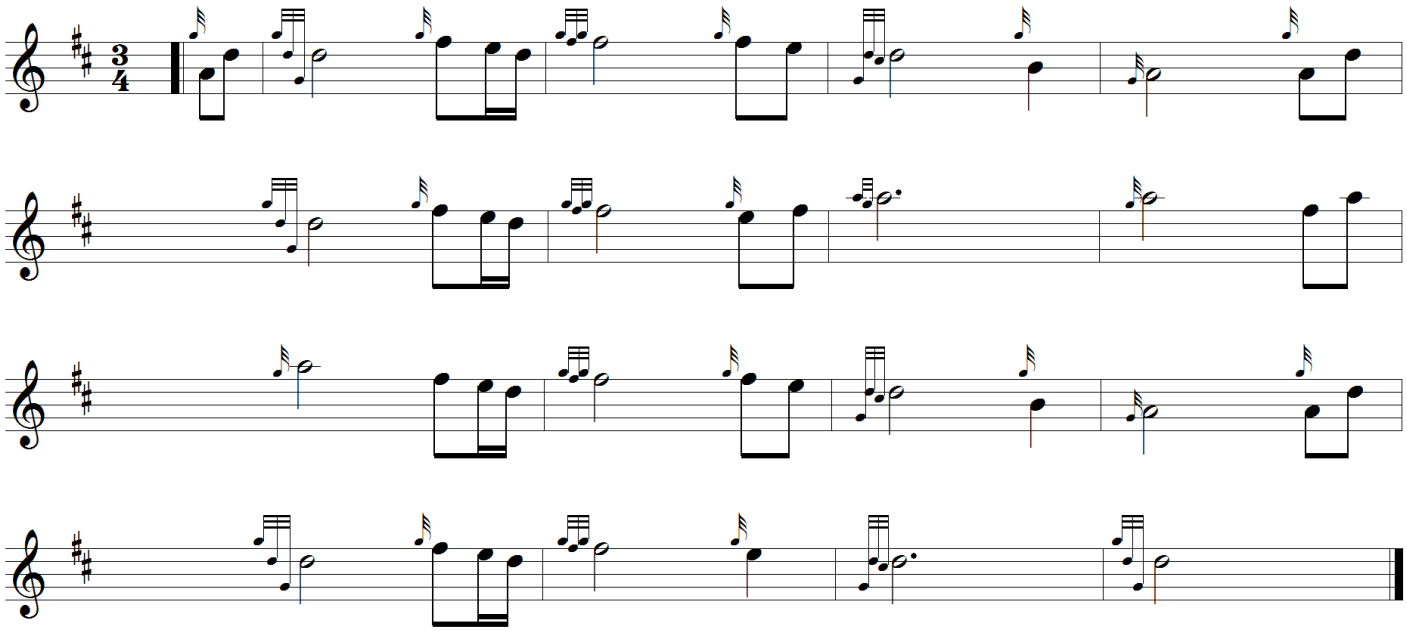
Paul McCartney



# Amazing Grace

Hymn

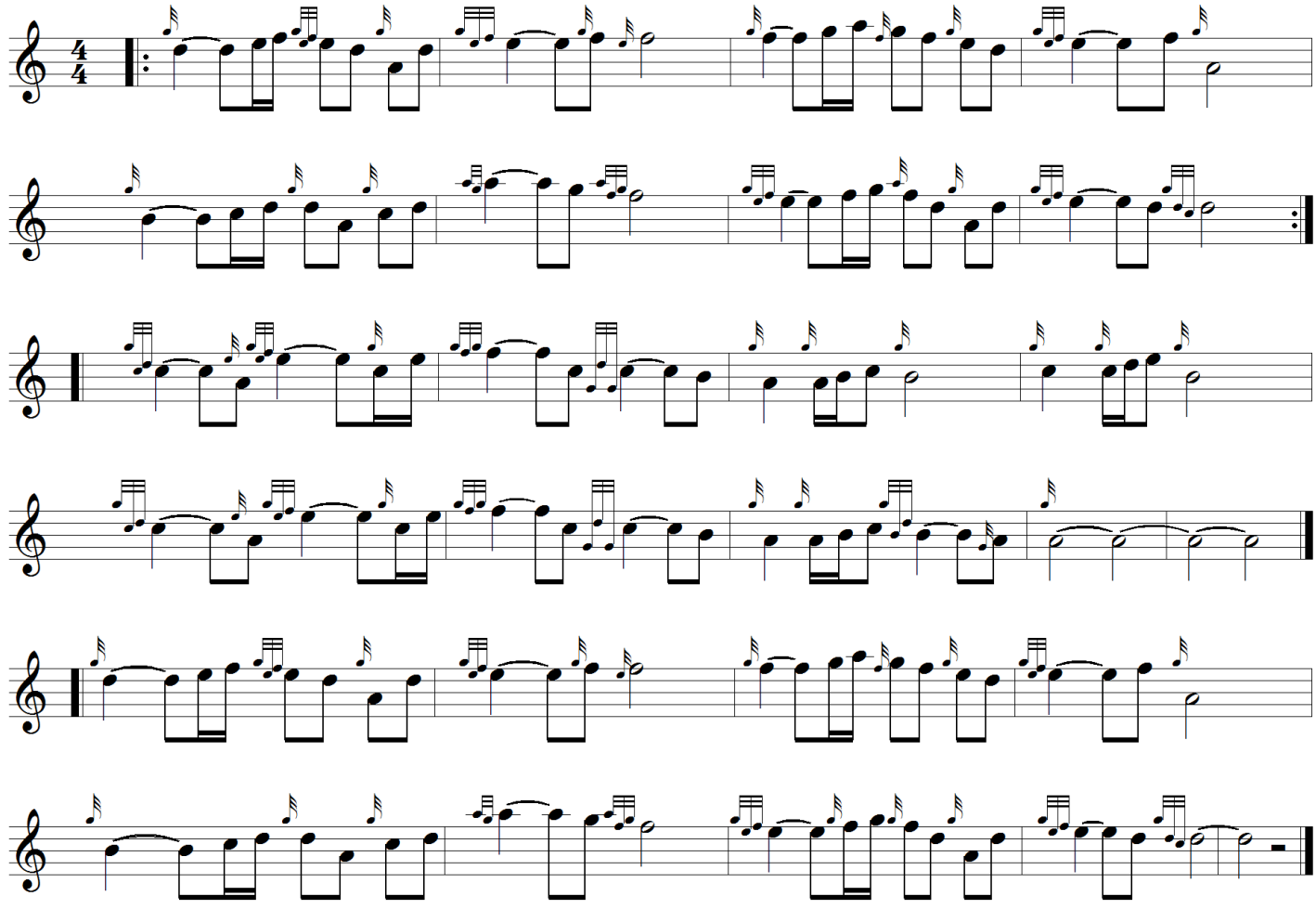
Melody



# Highland Cathedral

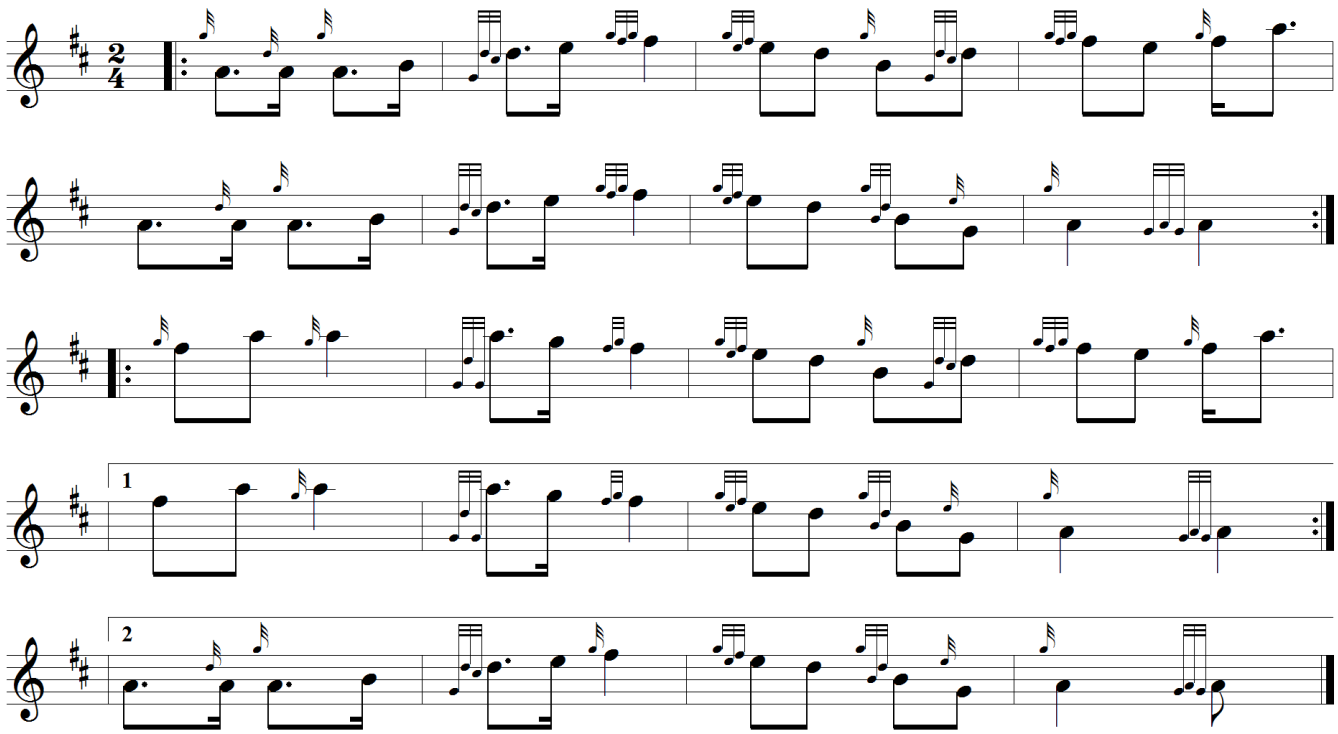
Slow Air

Uli Roever and Michael Korb

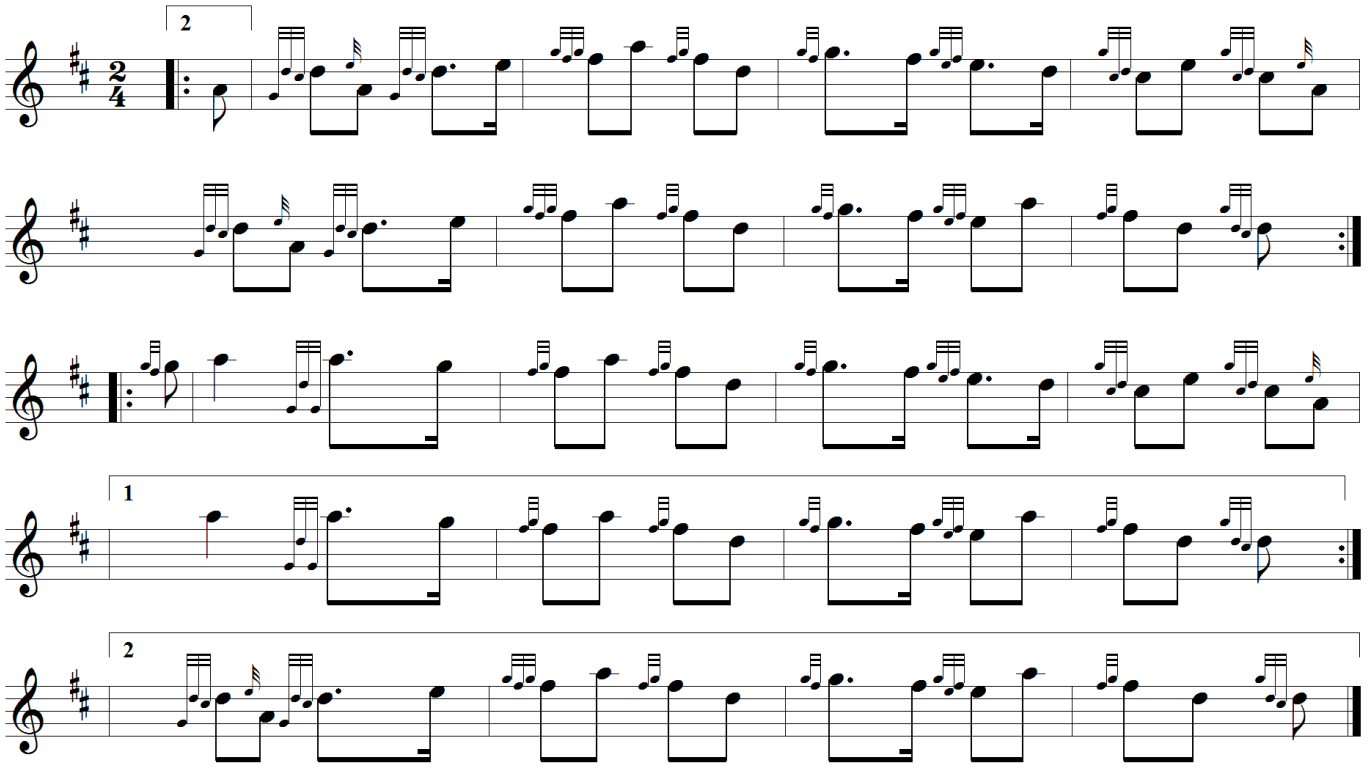


# Mairi’s Wedding

March



# Teribus

March

Traditional