



*Piping  
Tutor*

BOOK TWO

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Murgatroyd**

# *Table of Contents*

<b>Tutorial One</b>	F Gracenote and E Doubling <i>Oh Susannah</i>	<b>3</b>
<b>Tutorial Two</b>	Touches and Shakes <i>Twinkle, Twinkle Little Star</i>	<b>10</b>
<b>Tutorial Three</b>	Throw on D <i>Good King Wenceslas</i>	<b>17</b>
<b>Tutorial Four</b>	Low A and Low G Doubling <i>Row, Row, Row Your Boat</i>	<b>21</b>
<b>Tutorial Five</b>	2/4 Timing <i>Yankee Doodle, Jingle Bells</i>	<b>26</b>
<b>Tutorial Six</b>	Doublings and Timing <i>Deck The Halls</i>	<b>31</b>
<b>Tutorial Seven</b>	G Gracenote from High A <i>Ode To Joy</i>	<b>37</b>
<b>Tutorial Eight</b>	3/4 Timing <i>We Wish You a Merry Christmas</i>	<b>41</b>
<b>Tutorial Nine</b>	F Doubling <i>God Rest Ye Merry Gentlemen</i> <i>Lavenders Blue</i>	<b>46</b>
<b>Tutorial Ten</b>	Revision <i>We Three Kings</i>	<b>50</b>
<b>Answers</b>		<b>57</b>
<b>Index</b>		<b>62</b>

# *Tutorial One*

## **Beating in Time - Notes For Tutors**

It is important that during this book that your pupil understands how to beat in time. In my experience with this book I have found that some of my pupils were unconsciously double beating (beating twice) on the doublings which would get them out of sync. Here are some techniques I have found that work.

**Note:** If your pupil has no problems with beating and the concept of timing don't worry about these exercises. Use your judgment as a tutor well, if your pupil has taken to beating and has no problems, making them do these exercises will be boring. However, if they are having problems with this, it will **not** go away or improve in time. It is vital that you catch a problem early and develop good skills from the beginning.

## Foot Beating Exercises

Sit yourself and your pupil on chairs of similar height and face one another.

Place your feet over your pupils feet and illustrate how to beat left foot, then right foot, by lifting your feet and placing a little bit of pressure on the foot that shouldn't be lifted.

Once they have the idea, try the same thing only with them playing the scale (you may have to show them what to do first) with one beat per note. Then allow them to do the same thing without the benefit of your guiding feet.

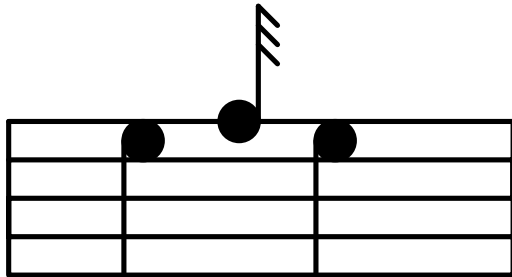
Once they can play the scale add in some gracenotes on the up beat, again showing them first if necessary and firstly with your guiding feet, then on their own.

Note the counting below, 'left' and 'right' refers to the foot, 'up' refers to the movement of the foot that is about to be counted.

Left up right up left up right up left up right up left right left

## F GRACENOTE AND E DOUBLING

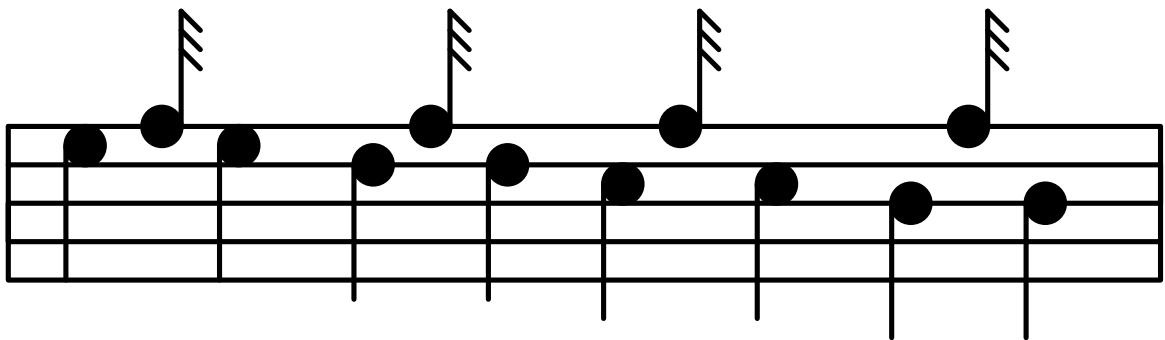
An F gracenote is just like the G, D and E gracenotes we have already met, except that we use the F finger.



To play an F gracenote from E to E:

1. Play E
2. Lift the F finger
3. Put down the F finger to play E

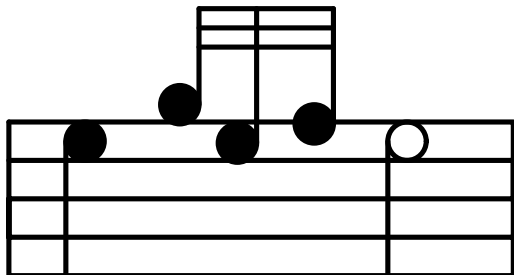
To get used to the F gracenote, play this exercise.



The F gracenote is very rare on its own. It is most often seen in doublings. The most common of the doublings which have an F gracenote is the E doubling.

## E Doubling

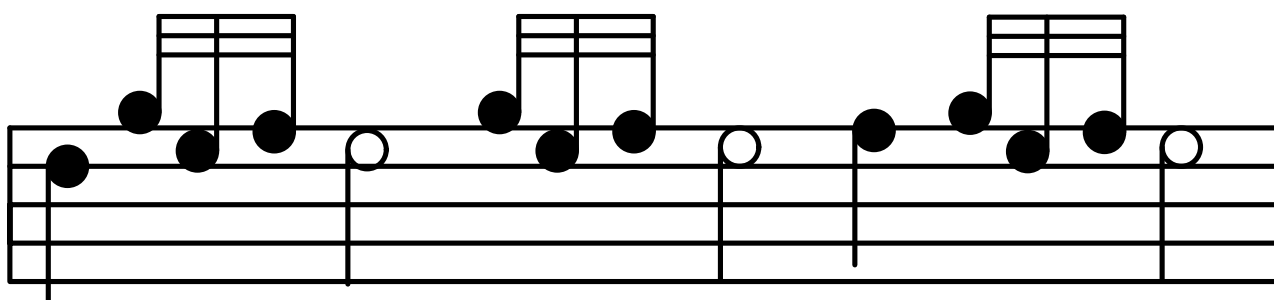
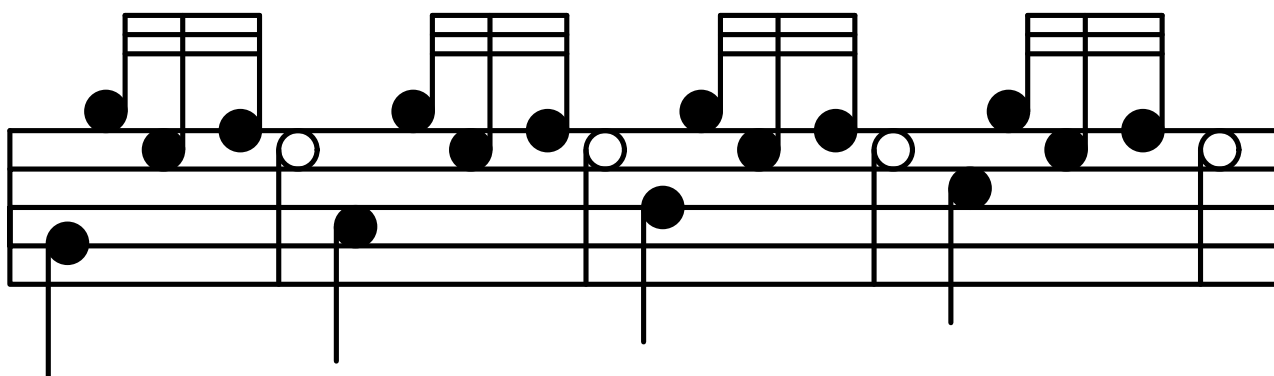
An E doubling is like the C or B doubling we have already met. However, it has a G gracenote and an F gracenote.



To play an E doubling from E:

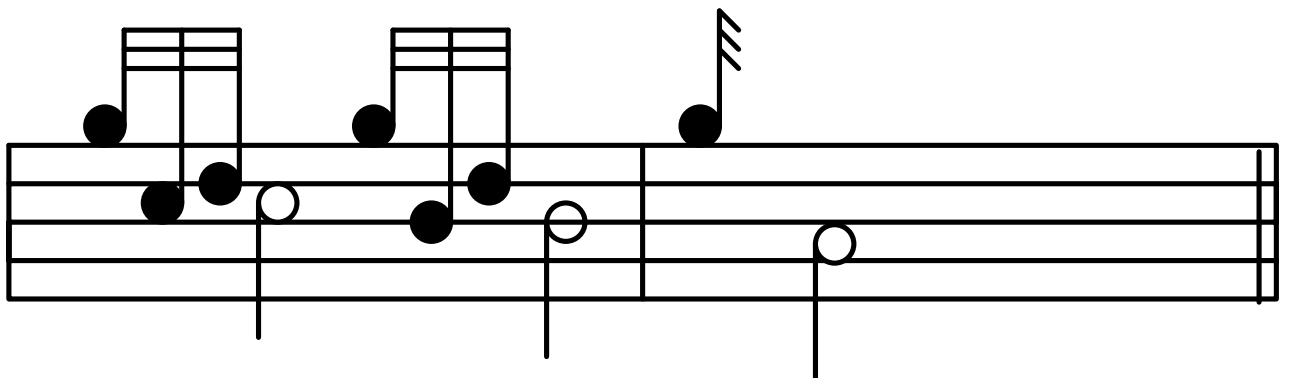
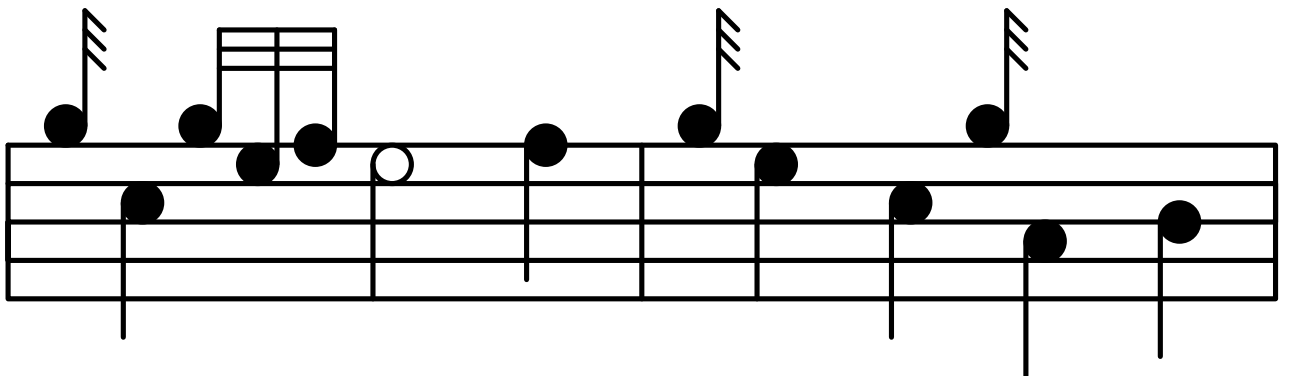
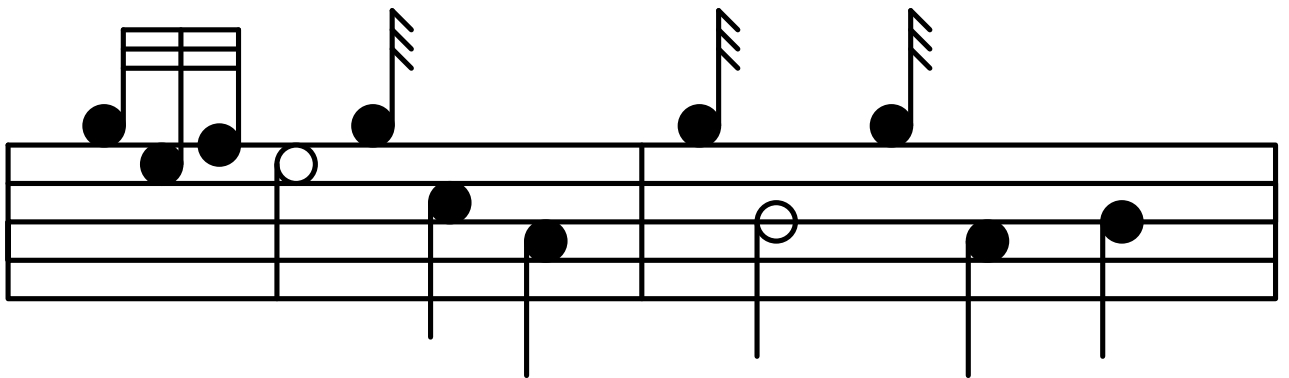
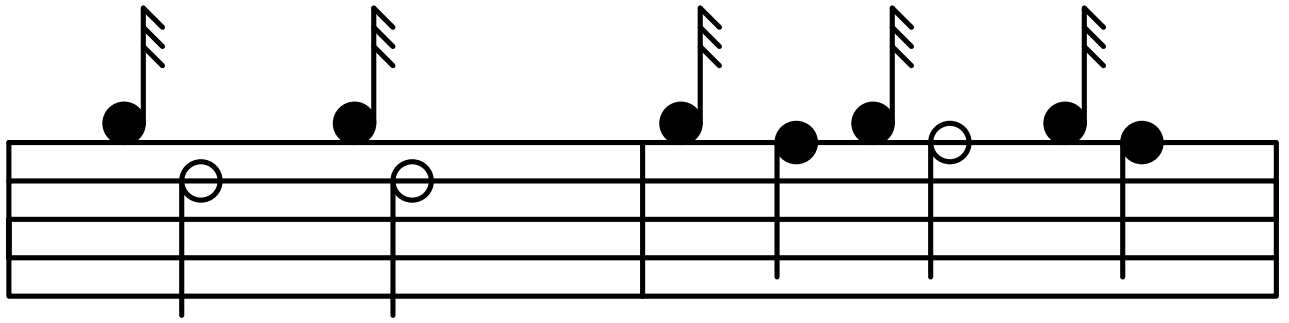
1. Play E
2. Play a G gracenote onto E
3. Play an F gracenote onto E

To get used to the E doubling, play this exercise.



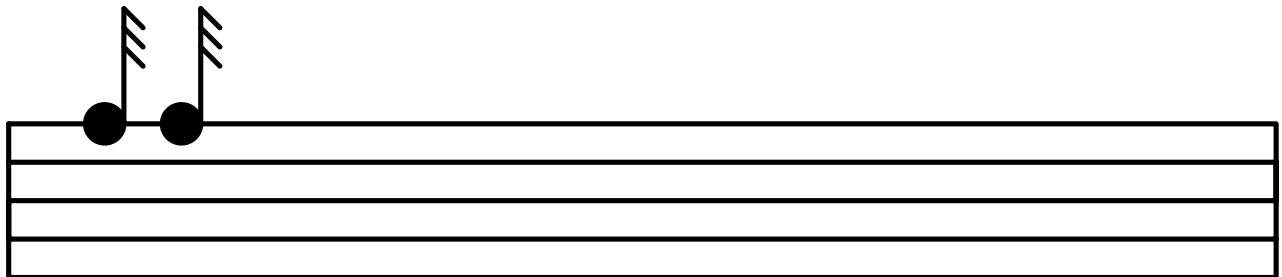


## Oh Susannah cont.

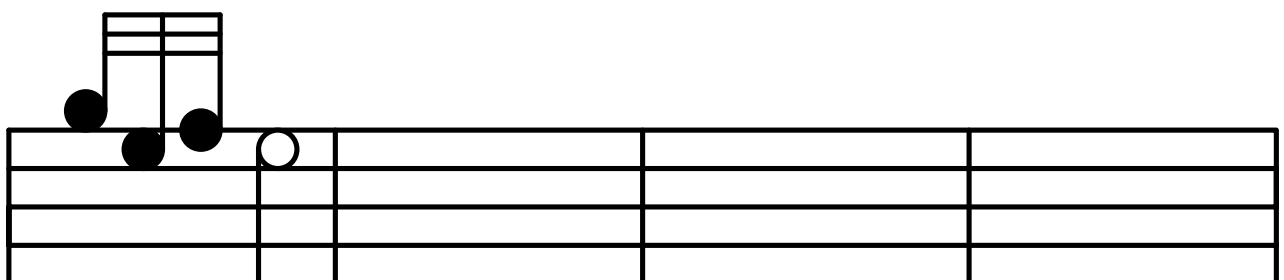


# *Tutorial One Exercises*

1. Draw some F gracenotes here.



2. The F gracenote is \_\_\_\_\_ seen on its own.
3. The F gracenote is most commonly seen in the \_\_\_\_\_ doubling.
4. An E doubling has a \_\_\_\_\_ gracenote and an \_\_\_\_\_ gracenote.
5. Draw some E doublings here.



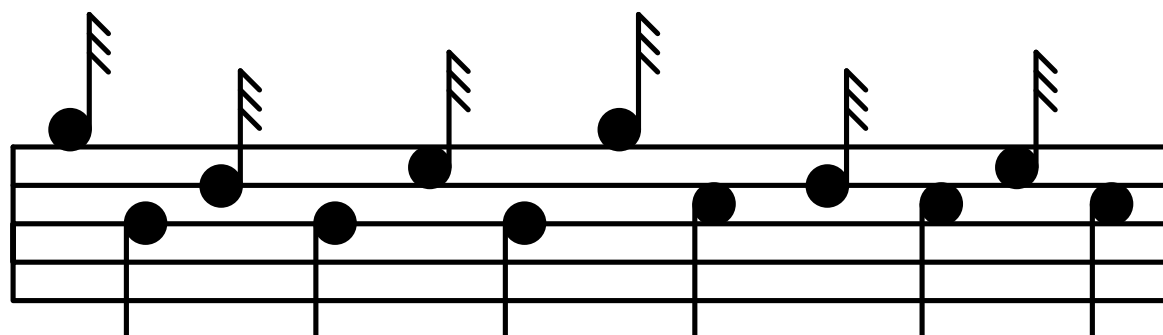
# Tutorial Two

## Foot Beating Exercises

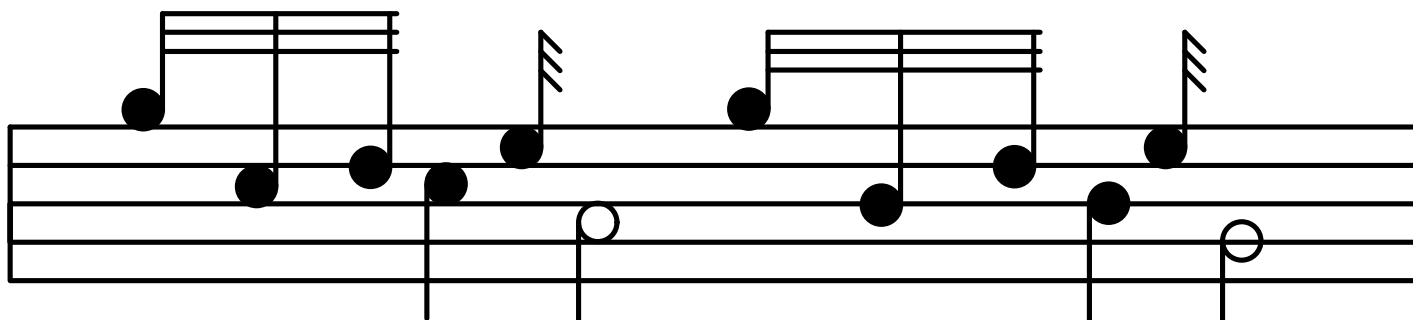
Using the same foot technique as last week, go through the following exercises.



left up right up left up right up left up right up  
left



up right up left up right up left up right up  
left



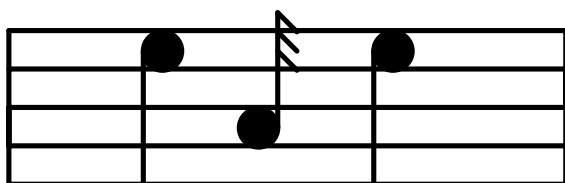
up right up left up right left up right up left up right  
left

## TOUCHES AND SHAKES : Touches

A touch looks just like a gracenote, but it is played differently. A gracenote is played by lifting a finger off the chanter, but a touch is played by putting a finger back on the chanter. i.e. touching the chanter. Note: The timing of a touch is the same as a gracenote.

### Low A Touch:

A Low A touch is one of the most common touches and is most often played from E.

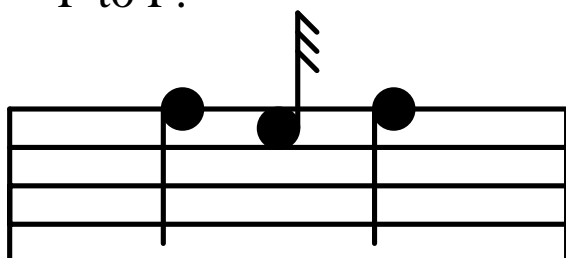


To play a Low A touch from E to E:

1. Play E
2. Put the E finger down to play Low A
3. Lift the E finger to play E

### E Touch:

An E touch is played from F. To play an E touch from F to F:



1. Play F
2. Put down the F finger to play E
3. Lift the F finger to play F

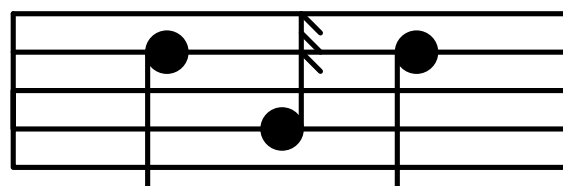
## SHAKES

Shakes are similar to touches, except that instead of putting down one finger, two or three fingers must be put down.

### Low G Shake from D:

To play a Low G shake from D to D:

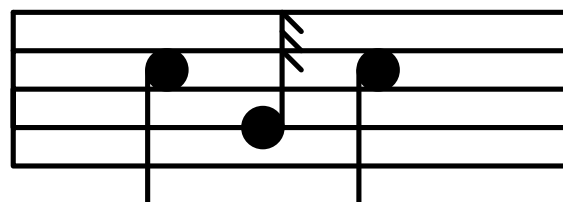
1. Play D
2. Put down the D, C and B finger to play Low G.
3. Lift the D, C and B finger to play D.



### Low G Shake from C:

To play a Low G shake from C to C:

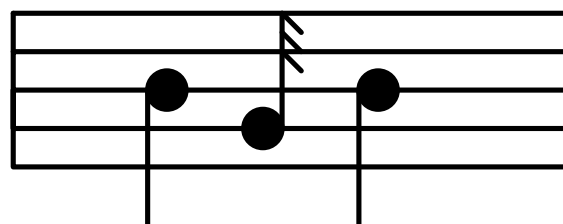
1. Play C
2. Put down the C and B finger to play Low G.
3. Lift the C and B finger to play C.



### Low G Shake from B:

To play a Low G shake from B to B:

1. Play B
2. Put down the B and Low A fingers to play Low G
3. Lift the B and Low A fingers to play B



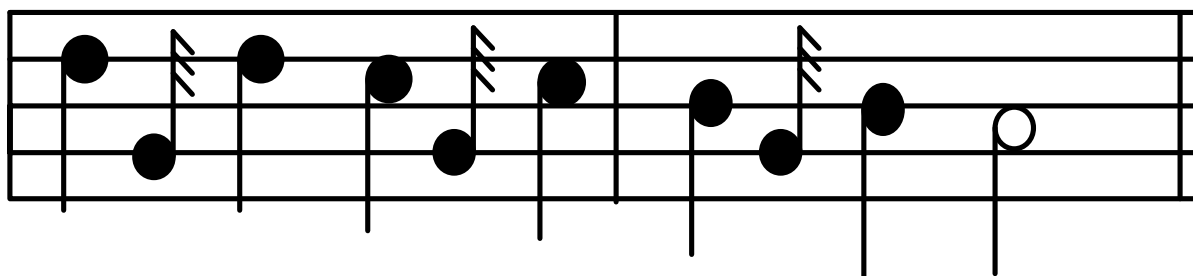
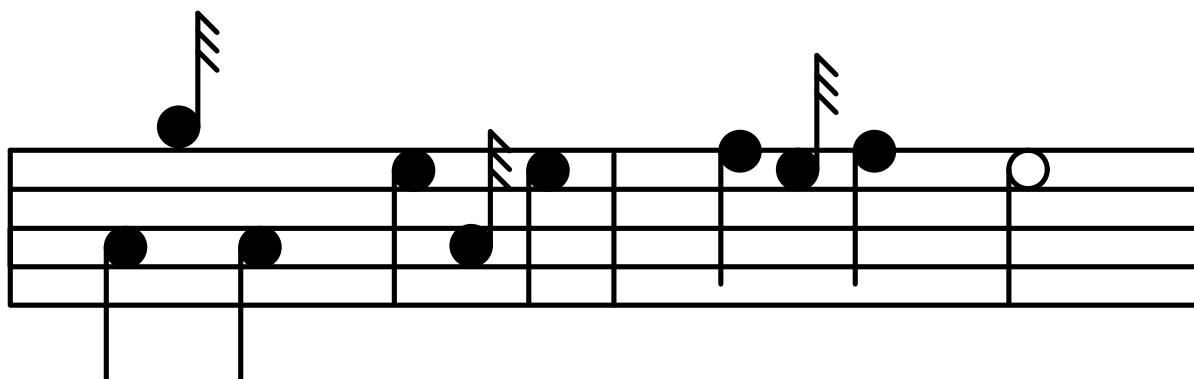


Before playing this tune write in the counts, and name the touches and shakes.

### Twinkle, Twinkle Little Star

1 2 3 4    2 2 3 4    1 2 3 4    2 2 3 4

*continued next page* →

**Twinkle, Twinkle Little Star cont.**

# *Tutorial Two Exercises*

1. Touches and shakes look just like \_\_\_\_\_
2. A touch is played by \_\_\_\_\_ the chanter.
3. The timing of a touch is the same as a \_\_\_\_\_
4. Draw these touches.


Low A      E      Low A      E      Low A  
 E  
 from E      from F      from E      from F      from E      from F

5. A \_\_\_\_\_ is similar to a touch except two or three fingers must be put down.

- 6 Draw these Low G Shakes from:


D to D      C to C      B to B      D to D      C to C      B to B

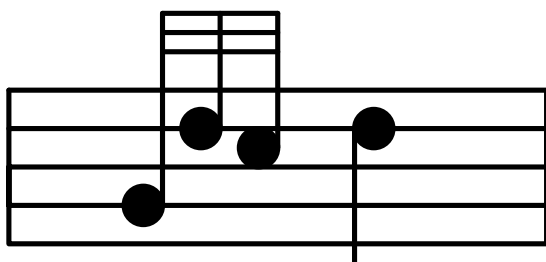
# Tutorial Three

## Foot Beating

From now on try to beat with the tune in the following tutorials.

## THROW ON D

A throw on D is a type of doubling. However, it is a special type of doubling. Unlike a doubling, it does not have any real gracenotes (where only one finger is lifted to make the sound). It is made up of three notes, made to look like gracenotes. A throw on D looks like this:

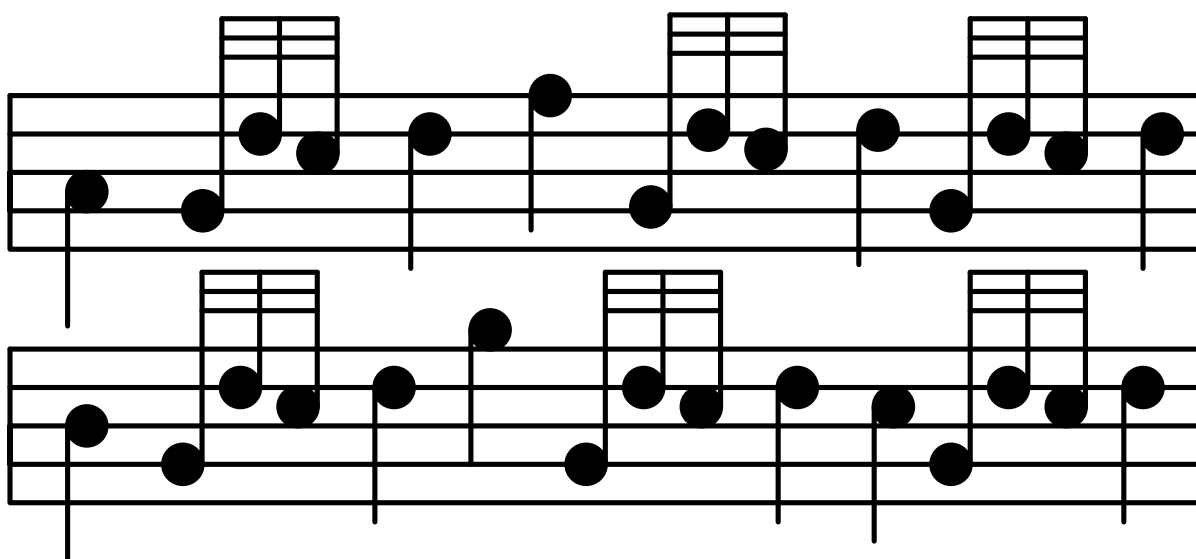


To play a throw on D:

1. Play Low G
2. Play D
3. Play C
4. Play D

Notice there are no gracenotes to play in this movement, only full notes.

Play these exercises to get used to the Throw on D.



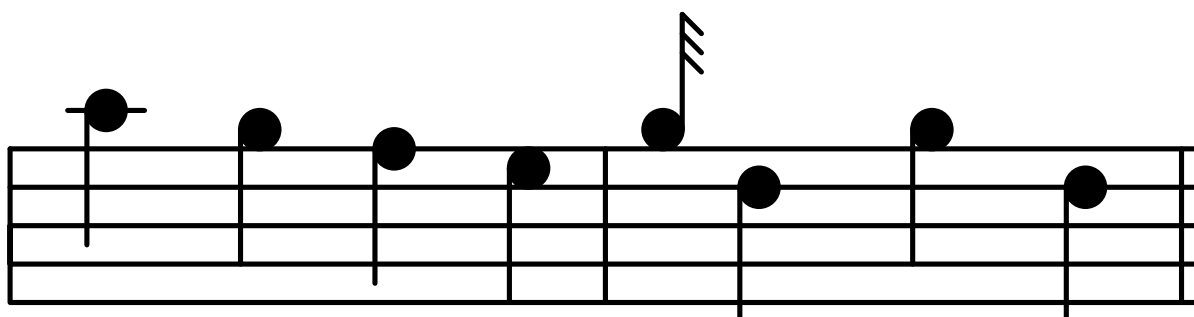
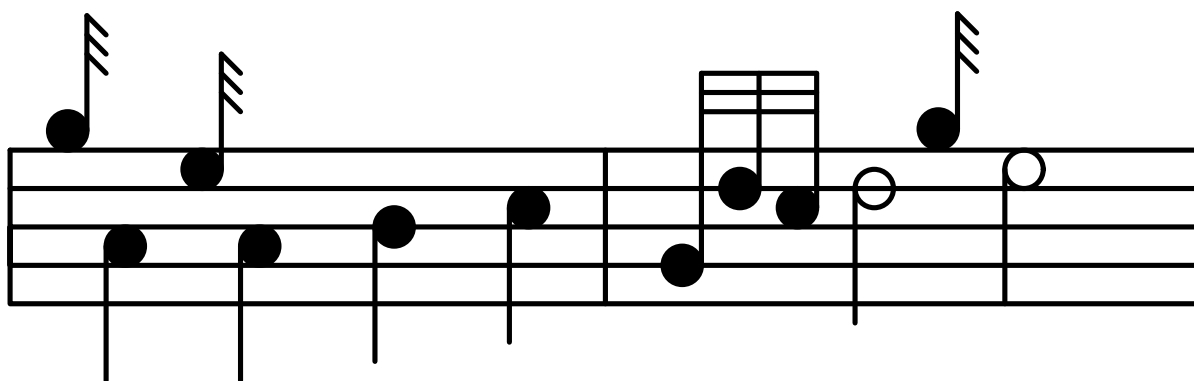
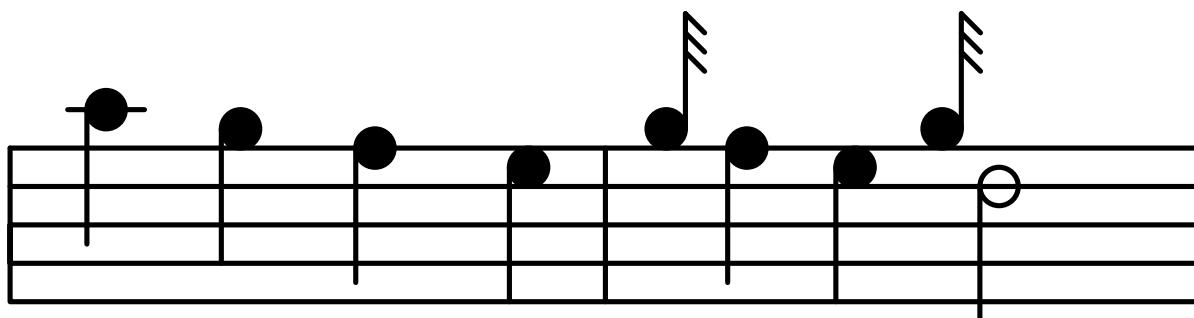
Before playing this tune find and circle the throw on D's.

### Good King Wenceslas

The musical score for "Good King Wenceslas" is presented in four staves. The first staff starts with a treble clef and a 4/4 time signature. The music is written in a simple, folk-like style with a mix of eighth and quarter notes. Some notes are marked with a 'D' above them, indicating they are D notes. The score is designed for a student to identify and circle these D notes before playing.

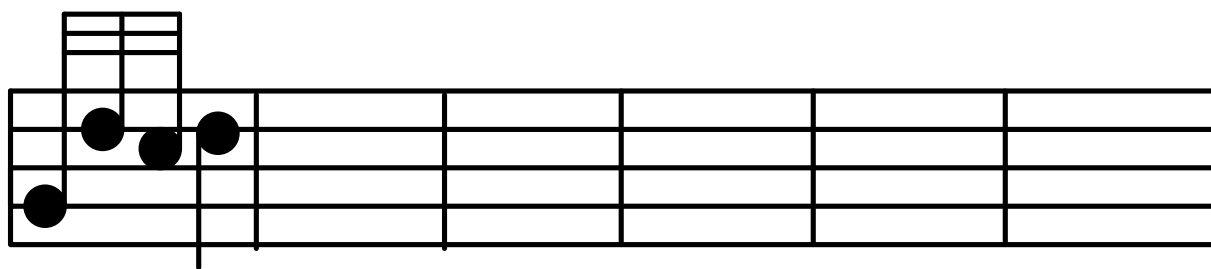
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## Good King Wenceslas cont.



# *Tutorial Three Exercises*

1. A throw on D is a type of \_\_\_\_\_
2. Unlike a doubling, the throw on D had no real \_\_\_\_\_
3. The Throw on D is made up entirely of full \_\_\_\_\_
4. To play a throw on D you play:
  - a) \_\_\_\_\_
  - b) \_\_\_\_\_
  - c) \_\_\_\_\_
  - d) \_\_\_\_\_
5. Draw some throw on D's here.



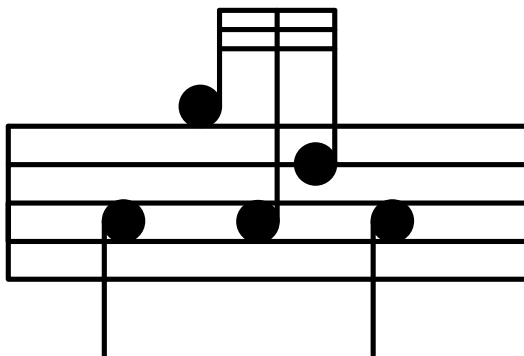
# Tutorial Four

## LOW A AND LOW G DOUBLING

A Low A doubling and Low G doubling are almost exactly like the C and B doubling. They all have a G and D gracenote, but the notes in between are different.

### Low A Doubling:

A Low A doubling looks like this:

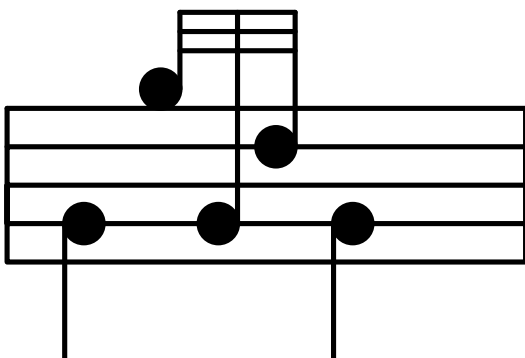


To play a Low A doubling from Low A:

1. Play Low A
2. Play a G gracenote to Low A
3. Play a D gracenote to Low A

### Low G Doubling:

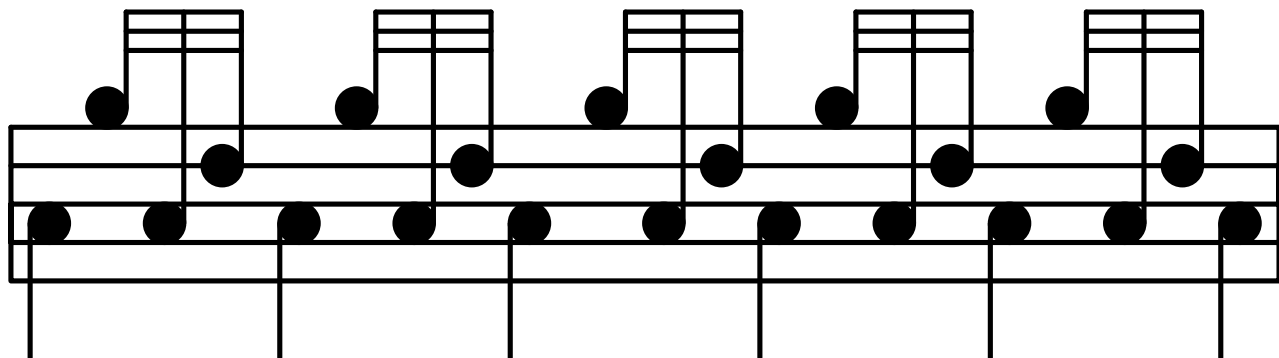
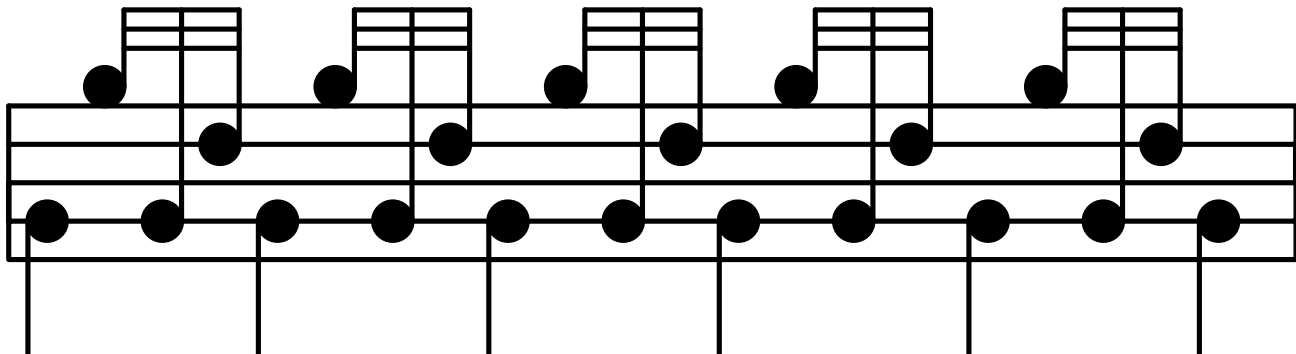
A Low G doubling looks like this:



To play a Low G doubling from Low G:

1. Play Low G
2. Play a G gracenote to Low G
3. Play a D gracenote to Low G

Play these exercises to get used to the Low A and Low G doublings.

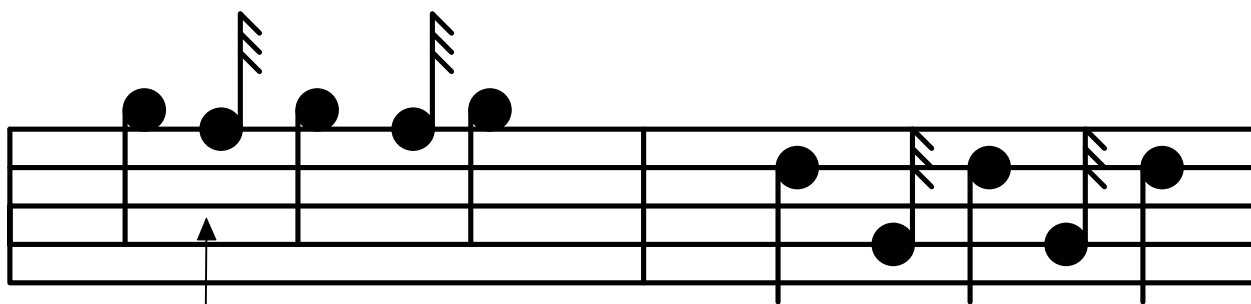


# Row, Row, Row Your Boat

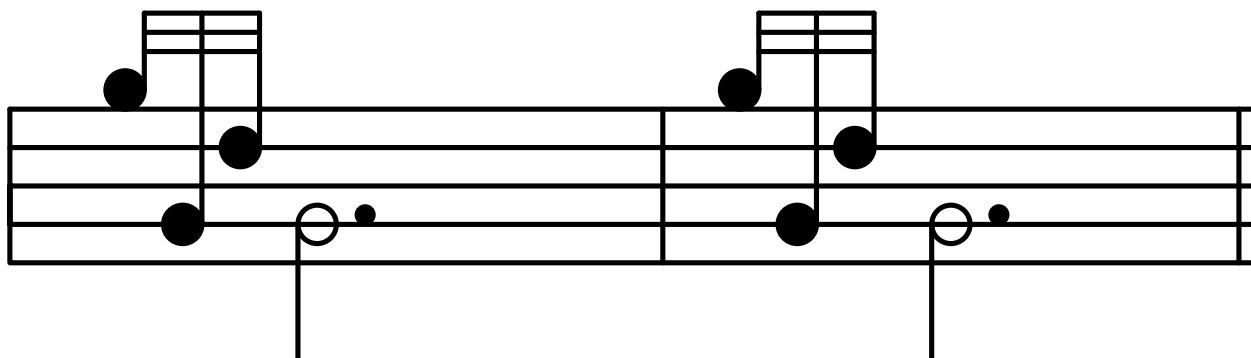
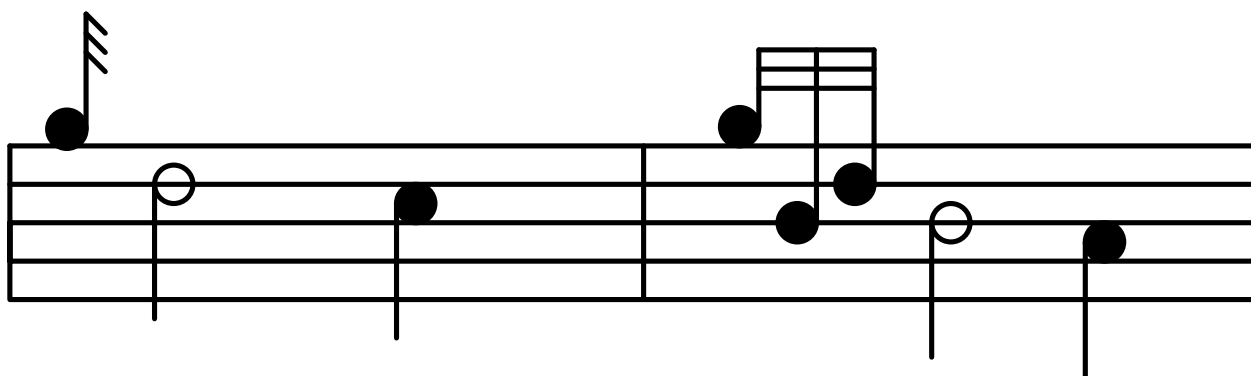
The image displays the musical notation for the song "Row, Row, Row Your Boat" in 3/4 time. The notation is presented in four systems, each consisting of a five-line staff. The first system includes a treble clef and a 3/4 time signature. The melody is written in a simple, accessible style, using quarter notes and eighth notes. The notes are placed on the staff lines, and stems are drawn downwards. The first system shows the beginning of the piece, with a treble clef and a 3/4 time signature. The melody starts with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. The second system continues the melody with a quarter note on C5, followed by a quarter note on B4, and a quarter note on A4. The third system continues with a quarter note on G4, followed by a quarter note on F4, and a quarter note on E4. The fourth system concludes the piece with a quarter note on D4, followed by a quarter note on C4, and a quarter note on B3. The notation is clear and easy to read, suitable for a young child's music book.

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## Row, Row, Row Your Boat cont.



*This is an F touch,  
use the High G finger.*



# *Tutorial Four Exercises*

1. The two things that the Low G, Low A, B and C doublings have in common are the \_\_\_\_\_ and the \_\_\_\_\_

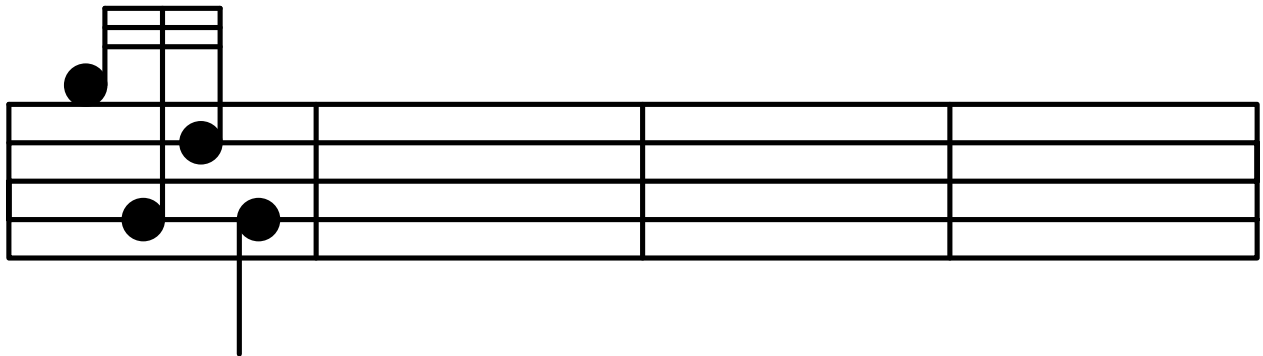
2. To play a Low G doubling from Low G play:

- a) \_\_\_\_\_  
 b) \_\_\_\_\_  
 c) \_\_\_\_\_

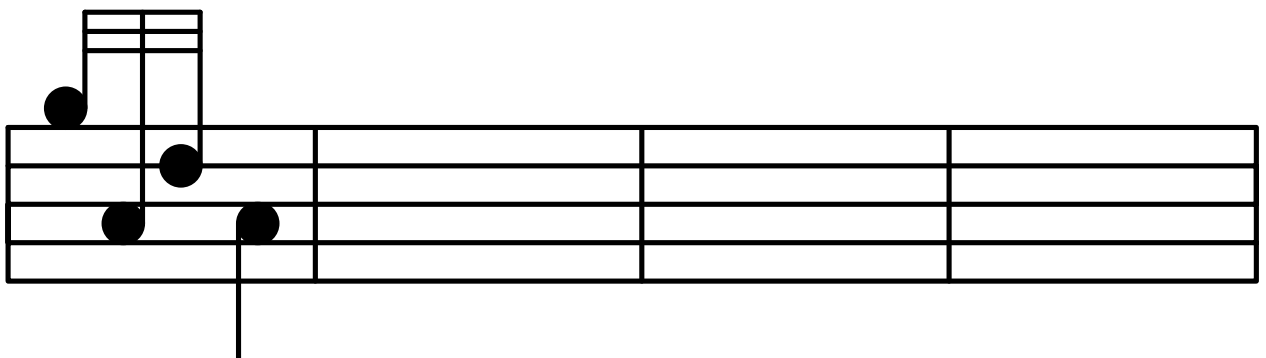
3. To play a Low A doubling from Low A play:

- a) \_\_\_\_\_  
 b) \_\_\_\_\_  
 c) \_\_\_\_\_

4. Draw some Low G doublings here:



5. Draw some Low A doublings here:



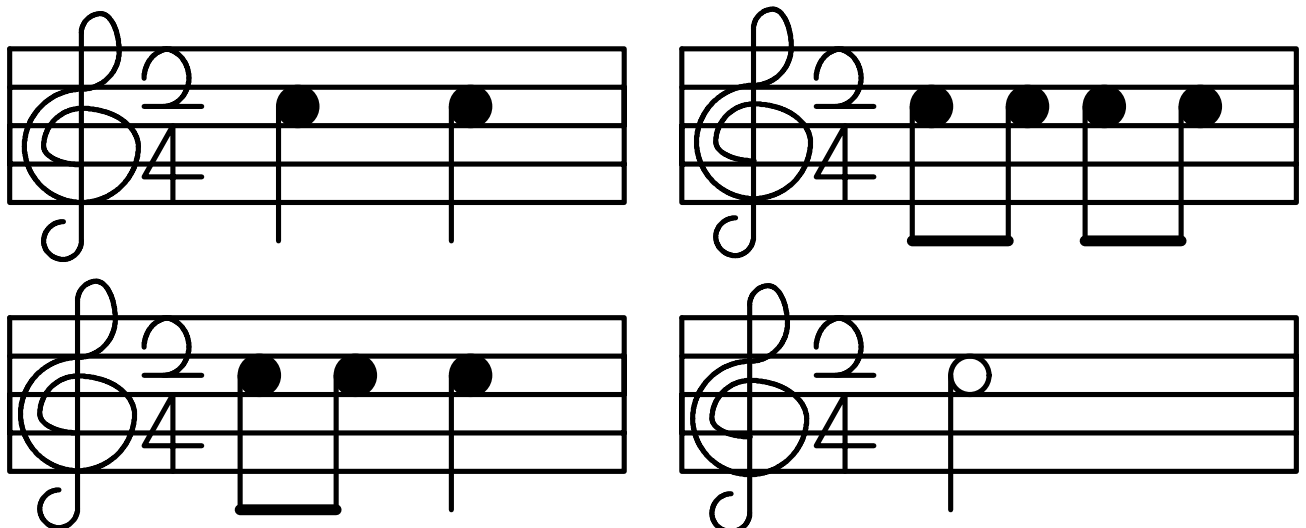
# Tutorial Five

## 2/4 TIMING AND QUAVERS : 2/4 Timing

2/4 timing is very similar to 4/4 timing, which is the only time signature we have played so far. 4/4 had 4 beats in every bar, and a crotchet (or quarter note) took one beat. 2/4 has 2 beats in every bar, which we know because the top number is a 2. The bottom number, a four, tells us that each beat takes a quarter note (or crotchet), just like 4/4.

### Quavers:

We have already met quavers, in Book 1, Tutorial 8. We learnt that they look like a crotchet with a tail, and that they are half the length of a crotchet. Quavers are very common in 2/4 timing, and often appear in two's, joined together by the tail. We can see this in the following bars of 2/4 timing.



## 2/4 Timing, Quavers and Gracenotes:

Because timing is a little more complicated in 2/4 timing, we need to change the way we count the beats and upbeats. Now, the beats will remain as before, '1', '2', etc., but to fit in all the other notes and gracenotes we need to count in sets of four, such as, **1** 2 3 4 **2** 2 3 4 **3** 2 3 4 **4** 2 3 4. Notice I have the accentuated where the beats fall by writing them in bold. Notice also that the upbeat falls on the "3" in all the groups of four. So the counting changes as follows:

The image shows three musical staves in 2/4 time, each with a corresponding counting sequence below it. The first staff shows a quarter note on the first beat and a quarter note on the second beat, with a counting sequence of **1** 2 | 3 4 | **2** 2 | 3 4. The second staff shows a quarter note on the first beat and a quarter note on the second beat, with a counting sequence of **1** 2 | 3 4 | **2** 2 | 3. The third staff shows a quarter note on the first beat and a quarter note on the second beat, with a counting sequence of **1** | 2 | 3 | 4 | **2** | 2 | 3 | 4.

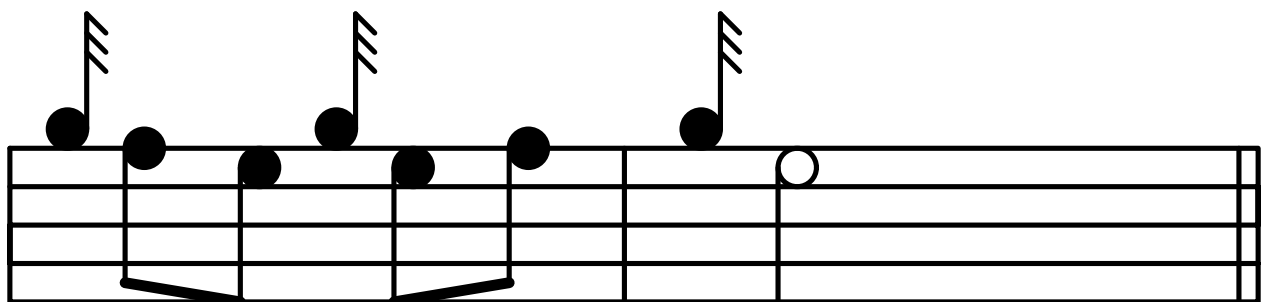
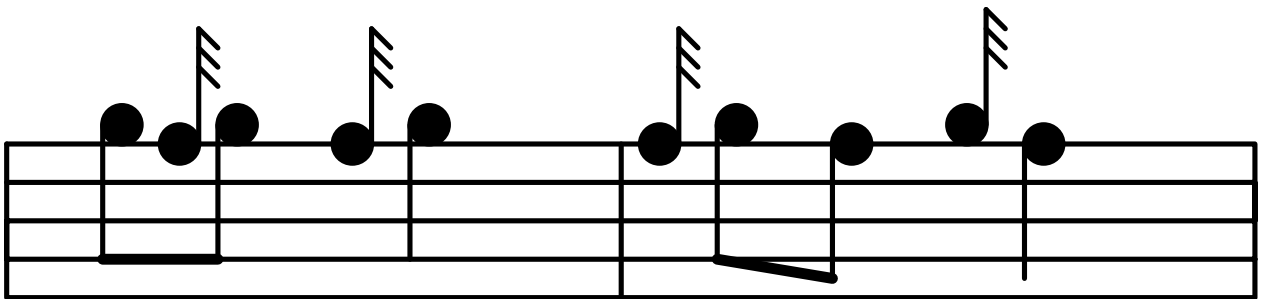
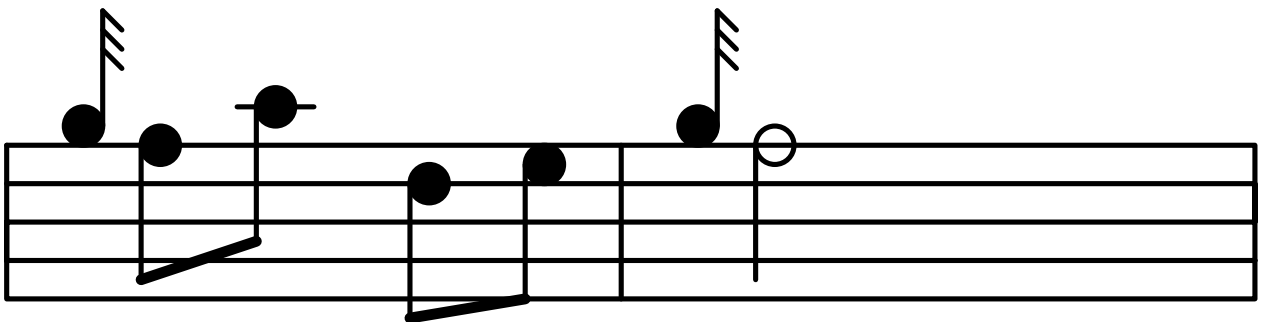
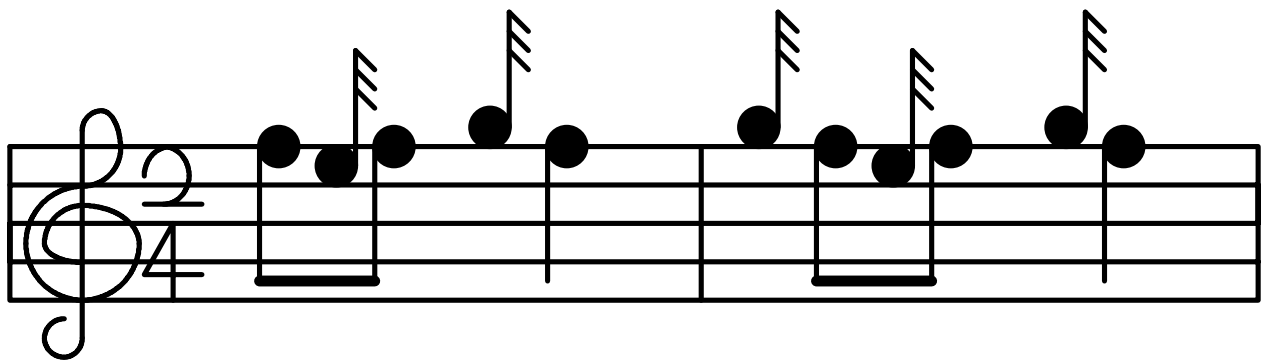
4

Before playing this tune, write in the counts underneath.

### Y ankee D oodle

The musical score for 'Yankee Doodle' is presented in four staves. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of quarter notes and eighth notes, with some notes beamed together. The second staff contains the first set of fingerings: 1 2 3 4, 2 2 3, 4 1 2 3, 4. The third and fourth staves continue the melody with additional fingerings indicated by numbers 1-4.

# Jingle Bells



# Tutorial Five Exercises

1. 2/4 timing has \_\_\_\_\_ beats in every bar and each beat takes a \_\_\_\_\_
2. Quavers are half the length of a \_\_\_\_\_
3. \_\_\_\_\_ are often joined together in 2/4 timing.
4. Fill in these bars with quavers to make up the timing.

Four musical staves in 2/4 time, each with a treble clef and a 2/4 time signature. The first staff has a single quarter note on the second line. The second staff has a quarter note on the second line, followed by a pair of beamed eighth notes on the second and third lines. The third staff has a quarter note on the second line, followed by a pair of beamed eighth notes on the second and third lines. The fourth staff has a quarter note on the second line, followed by a pair of beamed eighth notes on the second and third lines.

5. Write in the counts for the following.

A musical staff in 2/4 time with a treble clef and a 2/4 time signature. The staff contains a sequence of notes: a quarter note on the second line, a pair of beamed eighth notes on the second and third lines, a quarter note on the second line, a pair of beamed eighth notes on the second and third lines, a quarter note on the second line, a pair of beamed eighth notes on the second and third lines, a quarter note on the second line, a pair of beamed eighth notes on the second and third lines, and a quarter note on the second line.

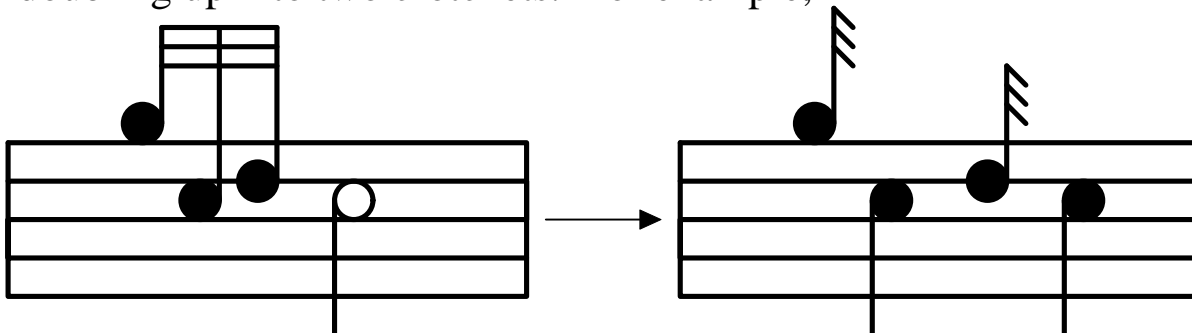
# Tutorial Six

## Foot Beating Exercises

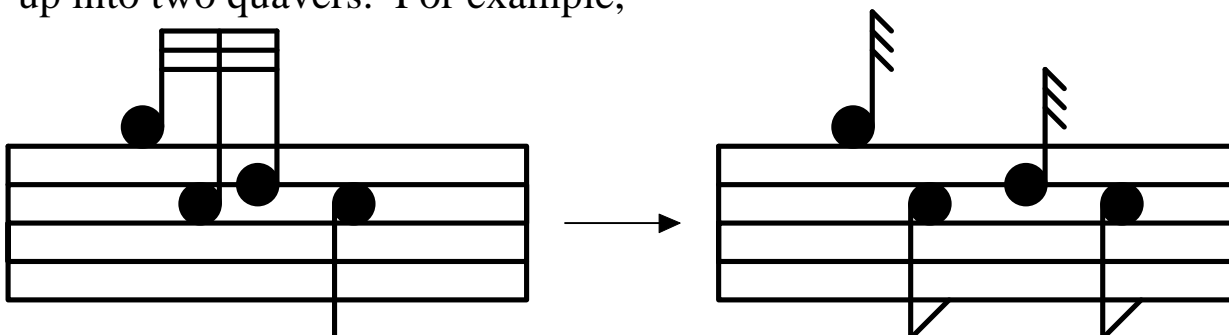
For the next two tutorials don't try to beat your foot. You will have plenty to think about without worrying about your foot.

### DOUBLINGS AND TIMING

Up until now, all the doublings we have played have been on minim's. This has been convenient because we could break the doubling up into two crotchets. For example,



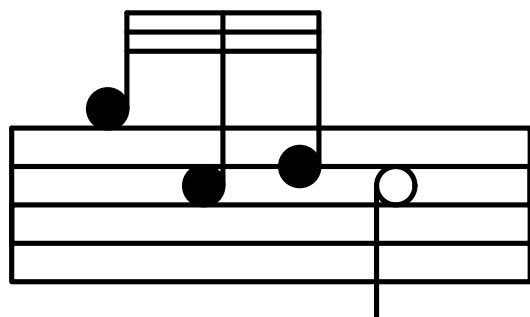
Now we need to advance, and start playing doublings on crotchets. This means that the doubling will have to be broken up into two quavers. For example,



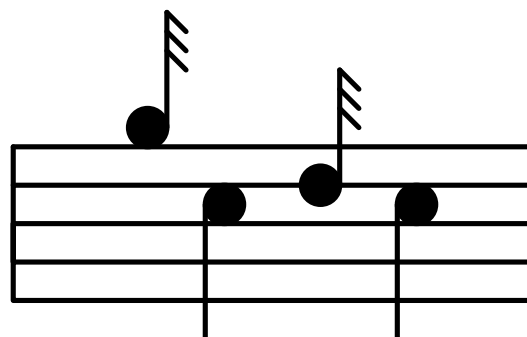
As a result, the counting we do must also change to suit the quavers, i.e. **1** 2 3 4.

This new way of playing doublings must be carried over onto doublings played on minims and dotted minims.

On a minim, we used to play a doubling...

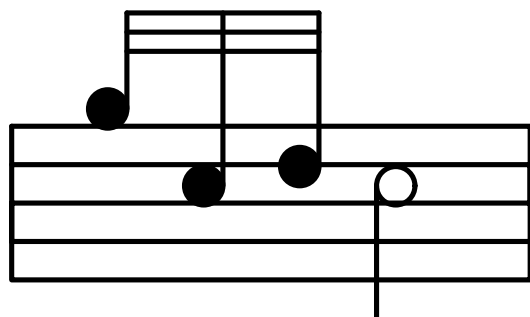


3 4 **1** 2 3 4 **2** 2 3 4  
4  
and 1 and 2 and

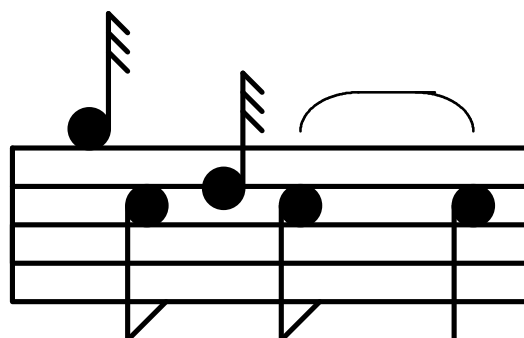


3 4 **1** 2 3 4 **2** 2 3  
and 1 and 2 and

This is how we play it now...

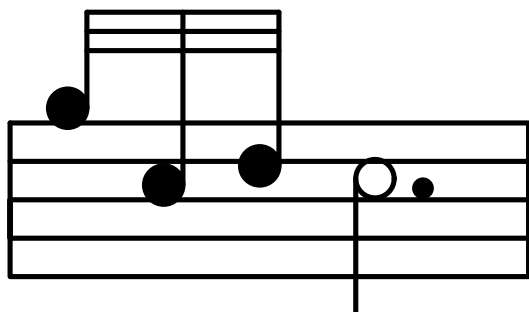


4 **1** 2 3 4 **2** 2 3 4  
4

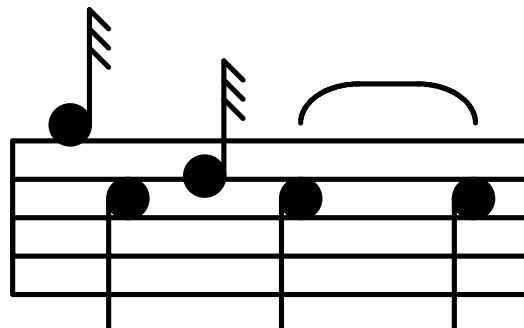
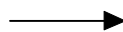


4 **1** 2 3 4 **2** 2 3

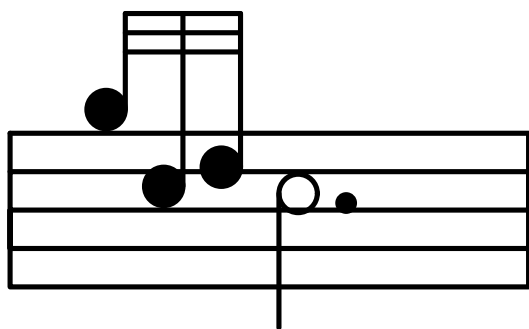
On a dotted minim, we used to play a doubling...



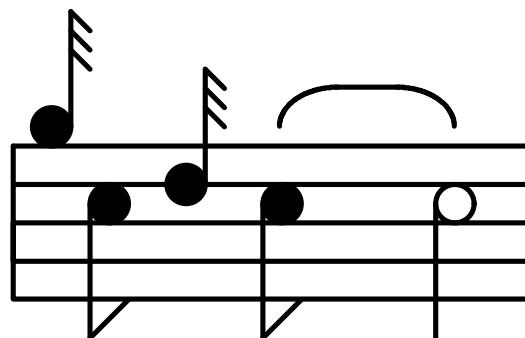
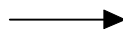
34 12 34 22 34 32 34  
and 1 and 2 and 3 and



34 12 34 22 34 32 34  
and 1 and 2 and 3 and



4 1 2 3 4 2 2 3 4 3 2 3 4  
3 2 3 4



4 1 2 3 4 2 2 3 4

## Deck The Halls

The musical score for "Deck The Halls" is presented on page 34. It consists of four systems of music, each with a treble clef and a 4/4 time signature. The notation is simplified, using black dots for notes and stems with flags for accents. The first system begins with a treble clef and a 4/4 time signature. The second system features a double bar line. The third system includes a double bar line and a key signature change to one flat. The fourth system concludes with a double bar line and a key signature change to two flats. The music is written in a style that is accessible for young learners, focusing on rhythm and pitch through simple note heads and stems.

*continued over page* →

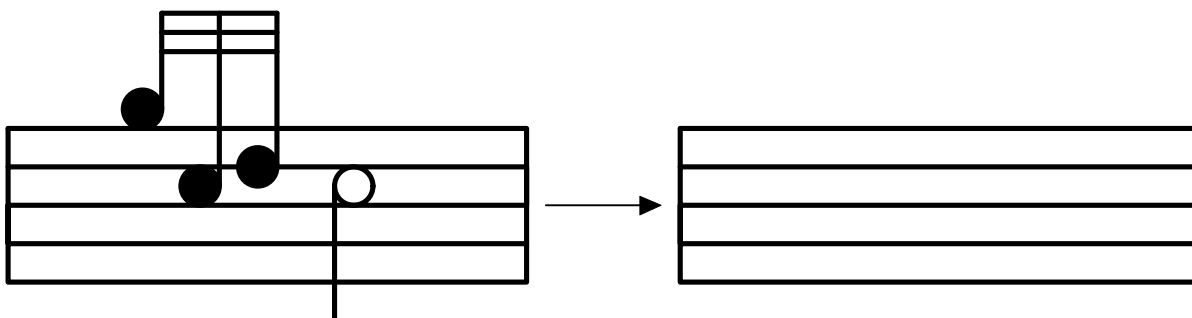
Deck The Halls cont.

The image displays two staves of musical notation for the song "Deck The Halls". The notation is written in a simplified style using black dots for notes and stems with flags. The first staff contains five measures of music. The second staff contains seven measures of music. The notation includes various note values, stems, and flags, with some notes appearing in pairs or groups. The final note in the second staff is a white circle, possibly indicating a final or a specific ending.

# *Tutorial Six Exercises*

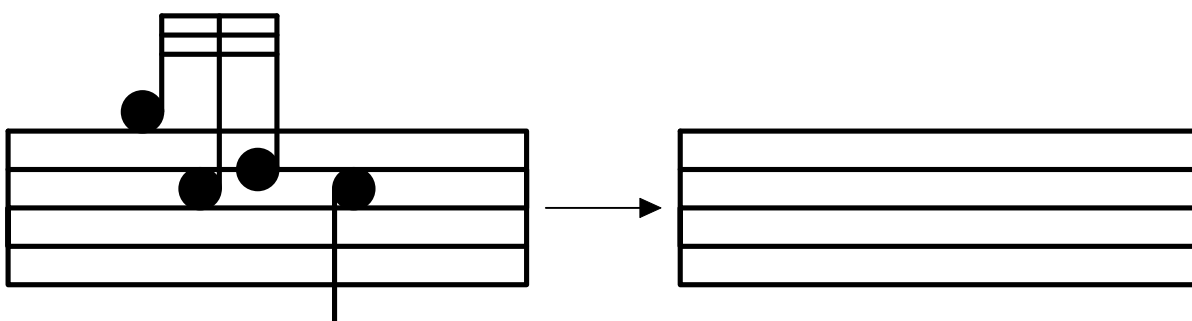
1. When we played a doubling on a minim before, we split the doubling into two \_\_\_\_\_

2. Draw how a doubling on a minim was played.



3. Now when we play a doubling on a crotchet, we split the doubling into two \_\_\_\_\_

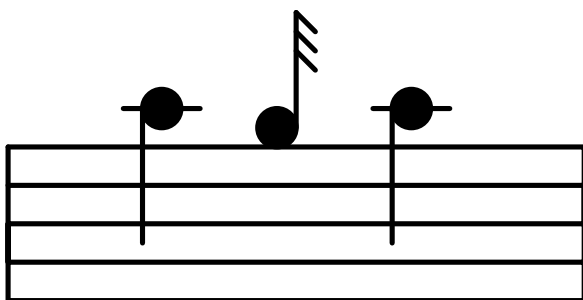
4. Draw how a doubling on a crotchet is played.



# Tutorial Seven

## G GRACENOTE FROM HIGH A

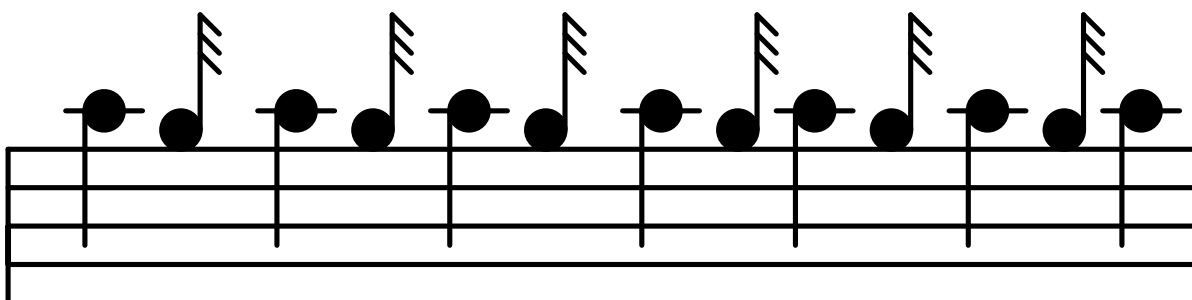
A G gracenote from High A is a special gracenote that requires special attention. It looks the same as a G gracenote, and sits in the same space, however, when you are playing the G gracenote your thumb has to slide over the High A hole.



To play a G gracenote from High A:

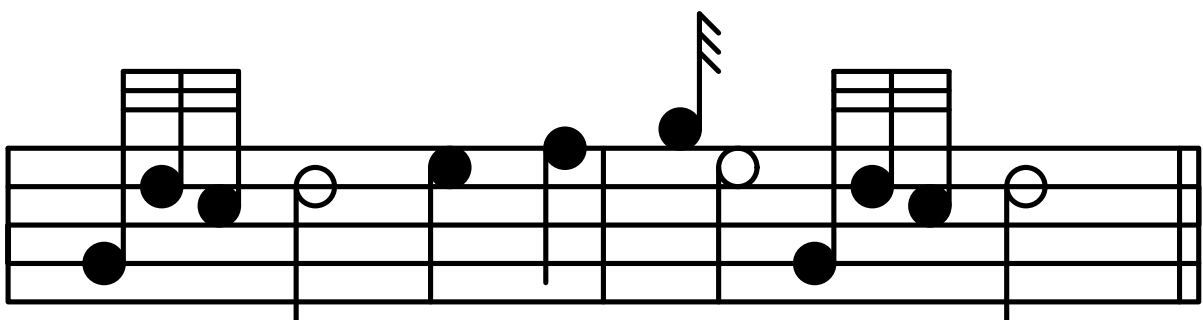
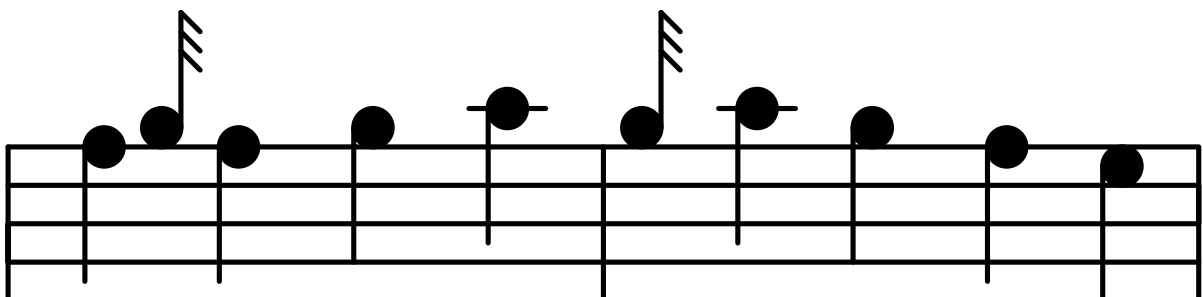
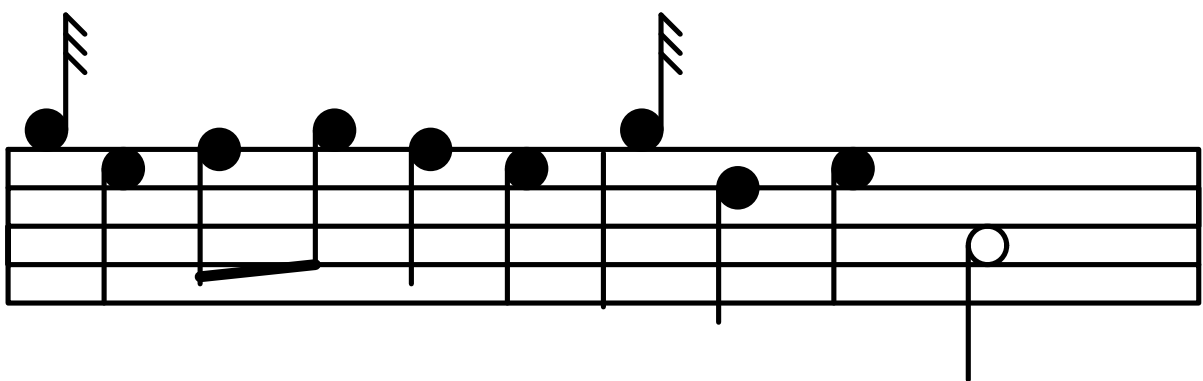
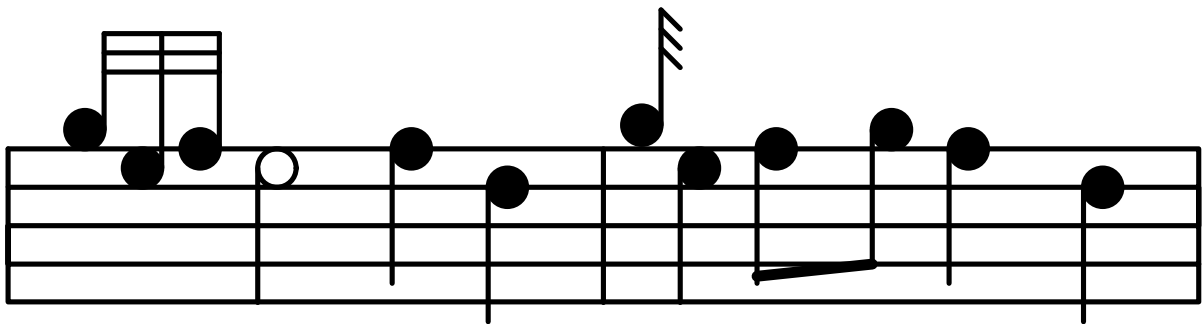
1. Play High A
2. Slide your High A finger from the top of the hole down to cover the hole and play High G
3. Continue to slide your finger down until you are playing High A again

Play these exercises to get used to sliding your thumb.



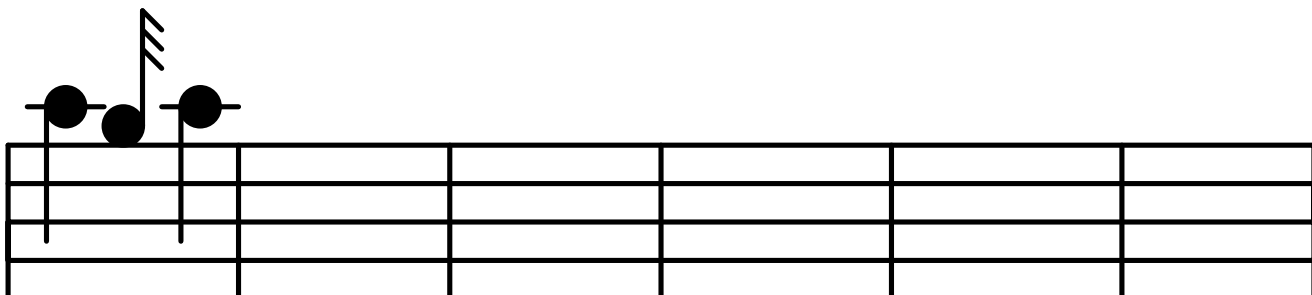


## Ode to Joy cont.



# *Tutorial Seven Exercises*

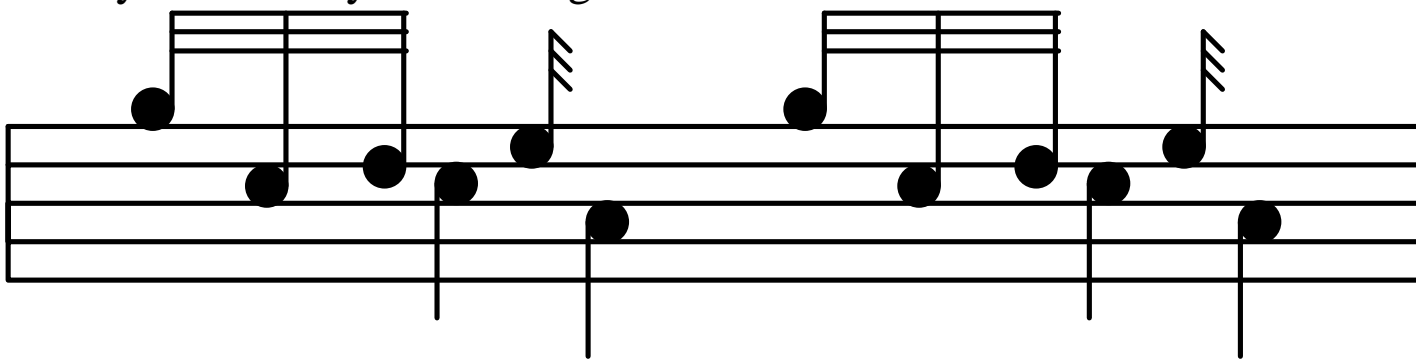
1. G gracenote from High A sits in the \_\_\_\_\_ space and looks the same as any G gracenote.
2. When playing a G gracenote from High A the thumb must \_\_\_\_\_ over the High A hole.
3. The thumb must slide from the top of the hole to the \_\_\_\_\_
4. Draw some G gracenotes from High A here.



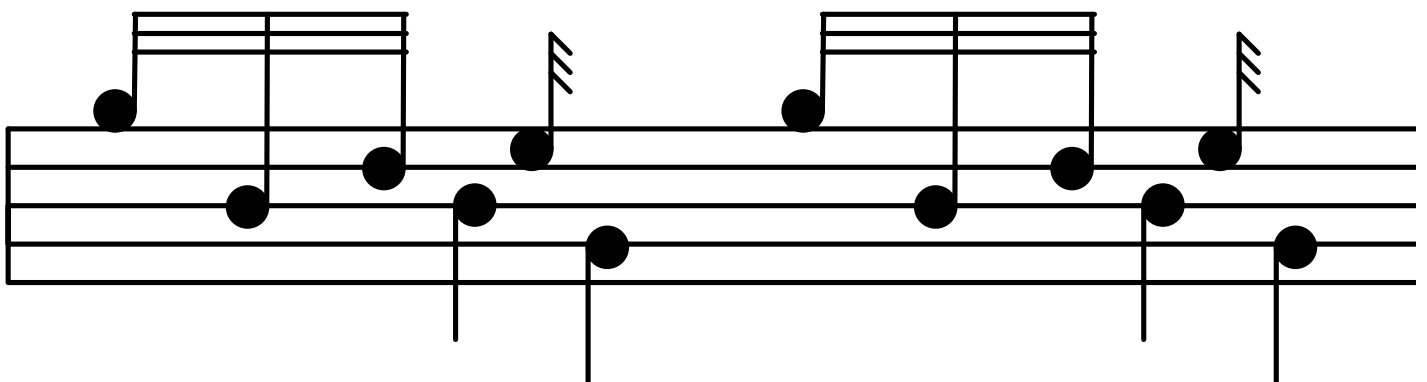
# Tutorial Eight

## Foot Beating Exercises:

Now is a good time to get those feet working again. Since the last foot beating exercise you should have been practicing beating with your tunes. Now we have to try to fit in those doublings on crotchets. Try the following exercises but don't play to the tunes for a few tutorials yet. Allow yourself to get used to the idea first.



left up right up left up right up



left up right up left up right up

## 3/4 TIMING

3/4 timing is just like 2/4 or 4/4 timing, except that there are 3 beats in every bar, and every beat takes a crotchet (or quarter note). You will find quavers in 3/4 timing, like 2/4 timing, so we need to keep counting the way we were in 2/4 timing. The only difference is that we will count all the way to three. For example,

The image shows a musical staff in treble clef with a 3/4 time signature. The staff contains five quarter notes. The first note is on the first line (G4), and the following four notes are on the second line (A4). Below the staff is a counting bar divided into 12 segments, with numbers 1 through 4 repeated three times to indicate the three beats of the 3/4 timing.

Here are some possible 3/4 timing bars:

The image displays four examples of 3/4 timing bars on a five-line staff. Each bar contains three quarter notes. The first two examples show three quarter notes on the first line (G4). The third example shows a quarter note on the first line (G4) followed by a half note on the second line (A4). The fourth example shows three quarter notes on the second line (A4).

Before playing this tune, write in the counts underneath.

### We Wish You a Merry Christmas

The image shows the musical notation for the first part of the song "We Wish You a Merry Christmas". It is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on the top line of the staff. The second, third, and fourth staves provide a bass line, with notes written on the bottom line of each staff. The notation includes quarter notes, eighth notes, and rests, with stems pointing up or down. There are also some beamed eighth notes and a triplet of eighth notes in the fourth staff.

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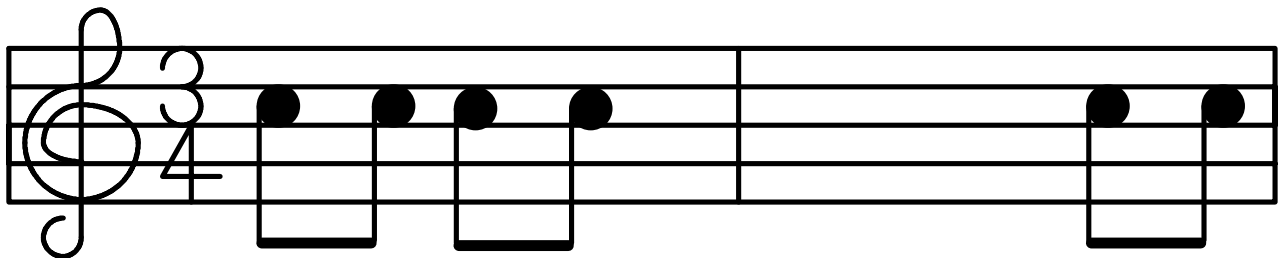


# *Tutorial Eight Exercises*

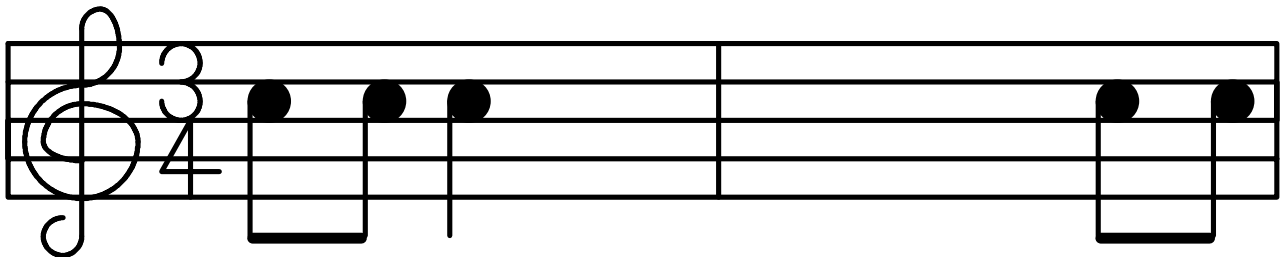
1. 3/4 timing is just like \_\_\_\_\_ or \_\_\_\_\_ timing.
2. In 3/4 timing there are \_\_\_\_\_ beats in every bar and every beat takes a \_\_\_\_\_
3. The timing we use in 3/4 timing is:

1 2 3 4 2 \_\_\_\_\_ 3 \_\_\_\_\_

4. Fill in these bars with **crotchets** to make up the timing.



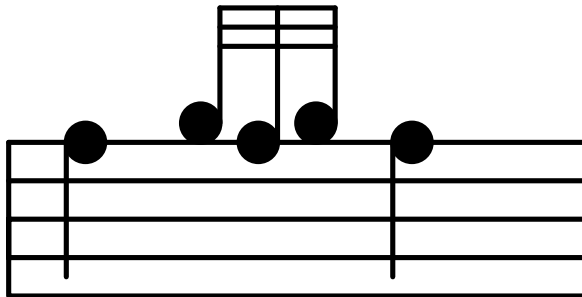
5. Fill in these bars with **quavers** to make up the timing.



# Tutorial Nine

## F DOUBLING

An F doubling is similar to the C and B doubling. The F doubling has a High G gracenote like the other doublings, but the second gracenote is also a High G gracenote. An F doubling looks like this:

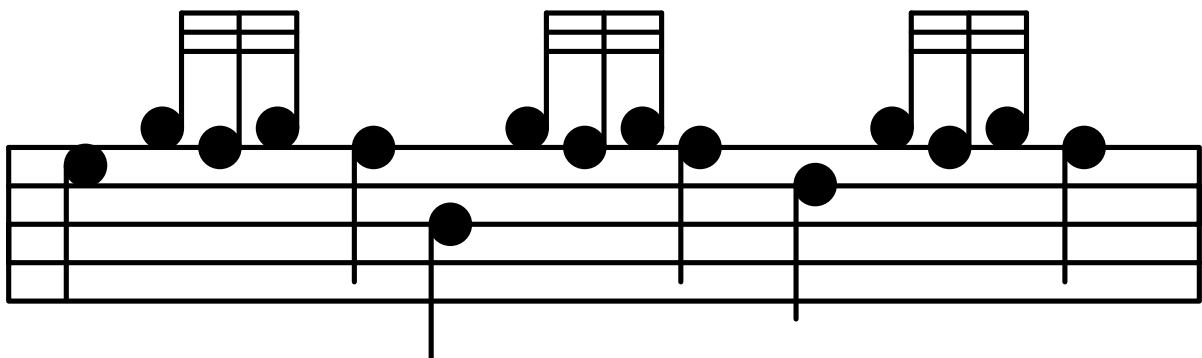


To play an F doubling from F:

1. Play F
2. Play a G gracenote to F
3. Play a G gracenote to F

Note: the timing is the same for this doubling as it is for all doublings.

To get used to the F doubling, play the following exercise.



Before you play these tunes find and name the F doublings.

### God Rest Y e Merry Gentlemen

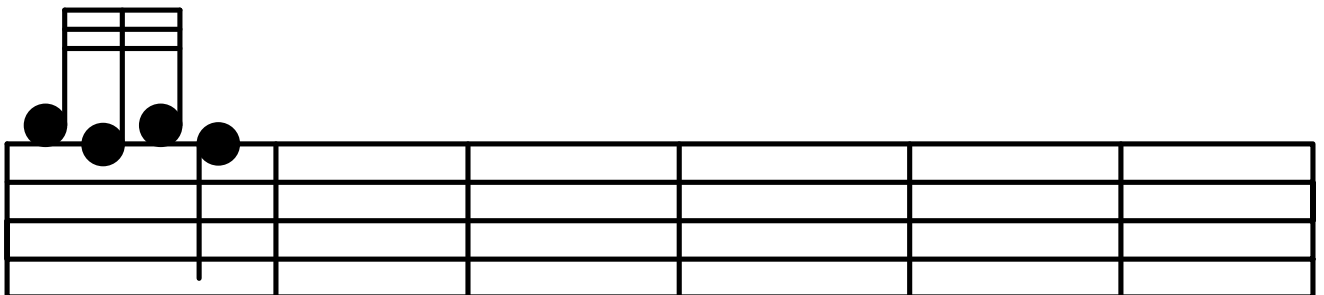
The image displays the musical notation for the tune "God Rest Y e Merry Gentlemen" in 4/4 time. It consists of two systems, each with a treble and bass staff. The first system begins with a treble clef and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The second system continues the melody and includes a guitar chord diagram for a barre on the 5th fret, indicating a key signature change to D major. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

## Lavenders Blue

The musical score for "Lavenders Blue" is presented in four systems, each consisting of two staves. The first system begins with a treble clef and a 3/4 time signature. The melody is written in a simplified style using black dots for notes and stems with flags for eighth notes. The second system includes a guitar chord diagram above the staff. The third system continues the melodic line. The fourth system includes another guitar chord diagram above the staff.

# *Tutorial Nine Exercises*

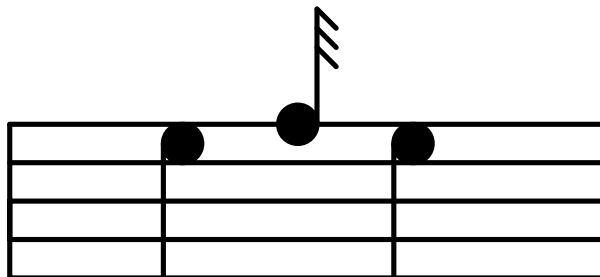
1. The F doubling has \_\_\_\_\_ G gracenotes.
2. To play an F doubling from F play:
  - a) \_\_\_\_\_
  - b) \_\_\_\_\_
  - c) \_\_\_\_\_
3. The timing is the \_\_\_\_\_ for the F doubling as it is for other doublings.
4. Draw some F doublings here.



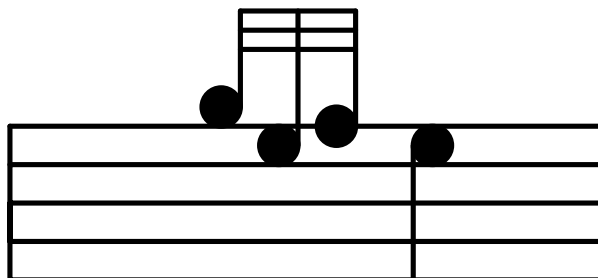
# *Tutorial Ten*

## REVISION

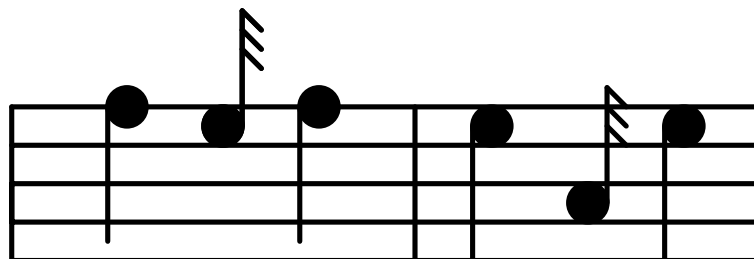
Now, let us revise what we have learnt. We now know what an F gracenote is.



We know this is most commonly seen in an E doubling.



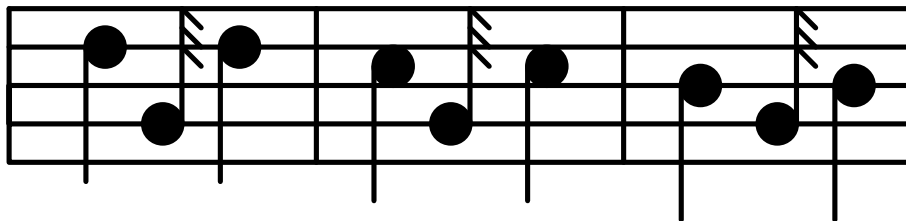
We now know how to play some touches,



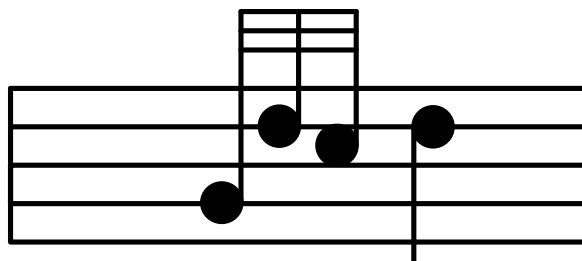
E

Low A

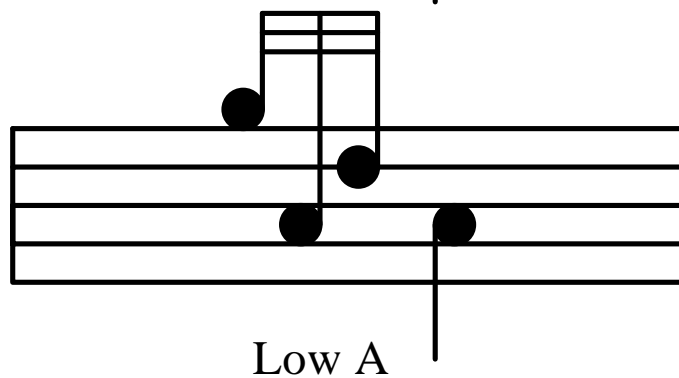
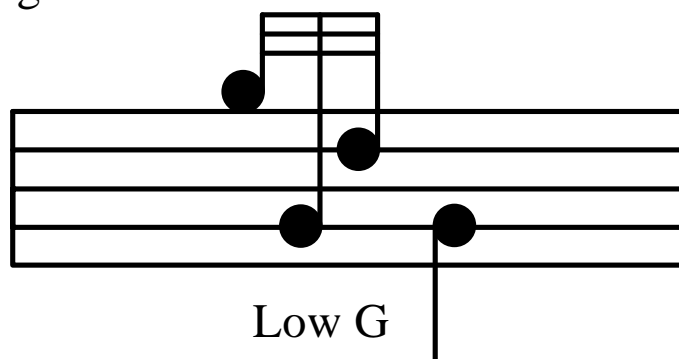
and some shakes,



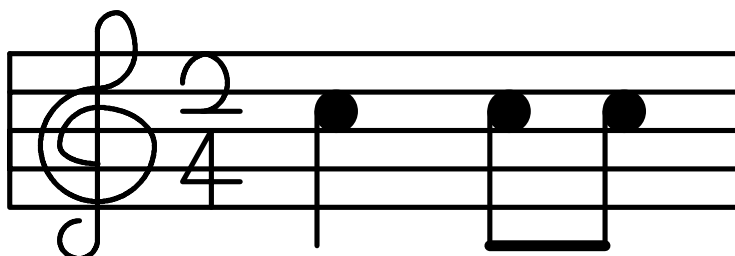
and the throw on D.



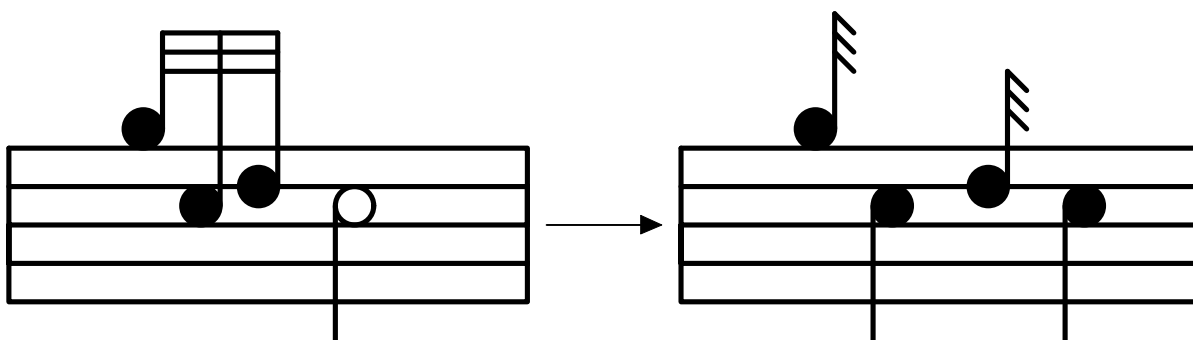
We also learnt about the Low A and Low G doubling, and how they are almost exactly the same as the C and B doubling.



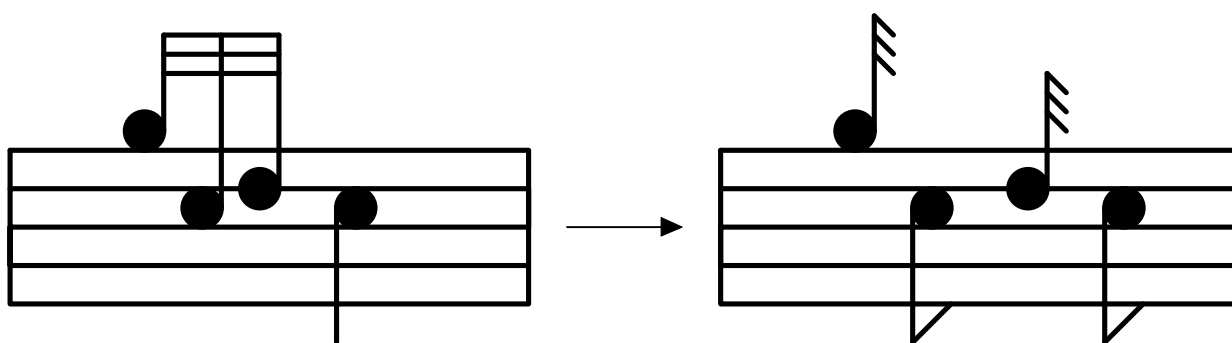
We know that if we see the time signature  $2/4$  at the beginning of a tune, this tells us there are 2 beats in every bar and each beat takes a  $1/4$  note.



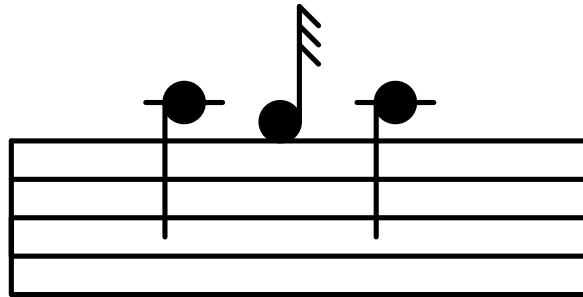
We learnt that when a doubling is on a minim, we split the doubling into two crotchets,



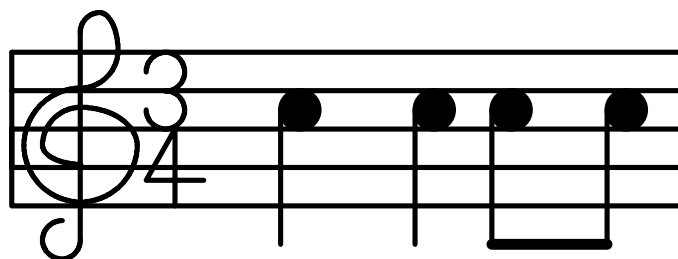
and when it is on a crotchet, we split the doubling into two quavers.



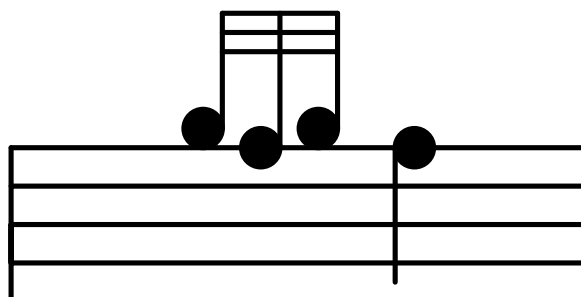
We learnt about the special G gracenote from High A, and how you have to slide your finger.



We also learnt that 3/4 timing means there are 3 beats in every bar and every beat takes a 1/4 note.



We learnt about the F doubling, and that it has two G gracenotes.

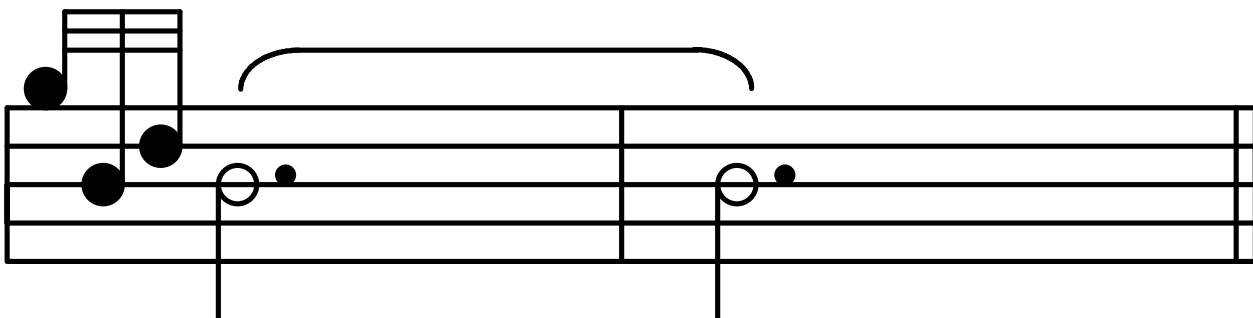
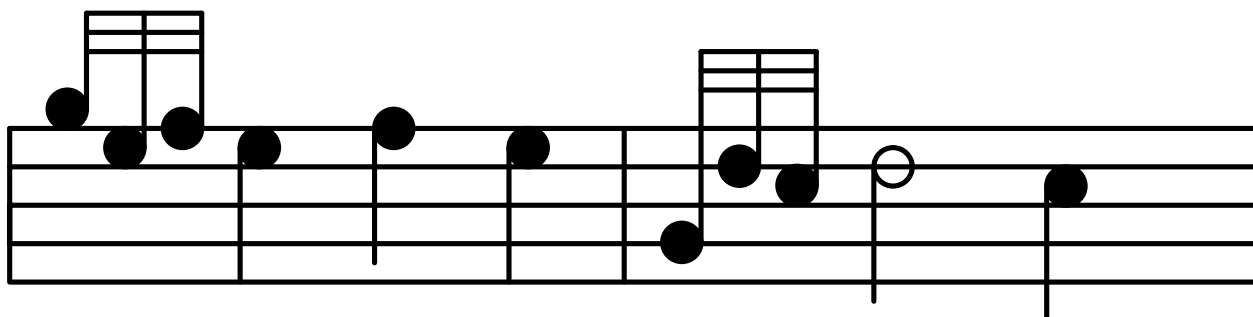
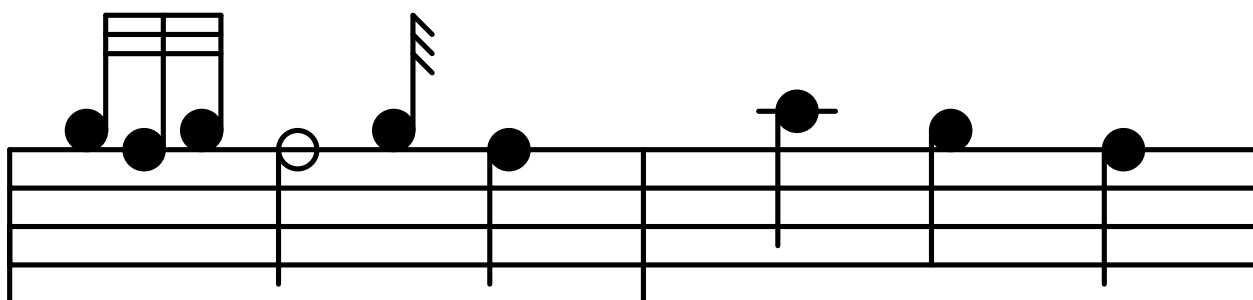
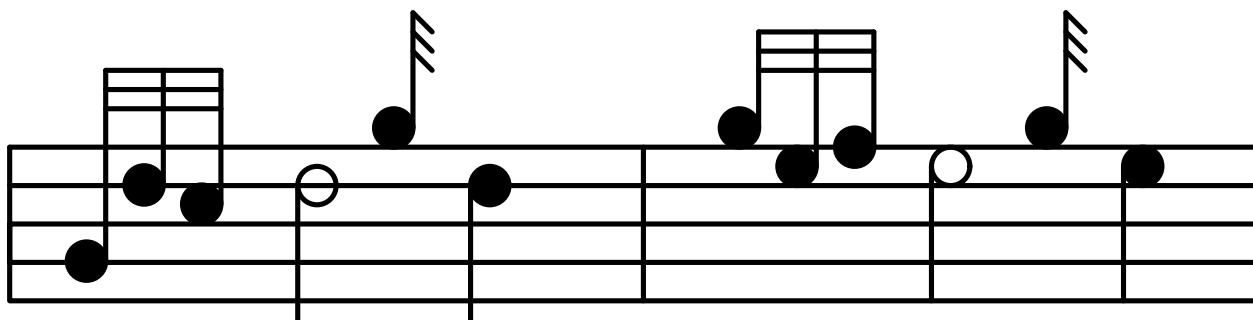


# We Three Kings

The image displays four staves of musical notation for the song "We Three Kings". The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation consists of solid black dots representing notes, with stems pointing downwards. Some notes are grouped into chords, which are enclosed in rectangular boxes. The second and fourth staves are identical to the first. The third staff is a variation, featuring a different sequence of notes and chords. The notation is minimalist, focusing on pitch and rhythm through note placement and stems.

*continued next page* →

## We Three Kings cont.



# *Tutorial Ten Exercises*

1. An F gracenote is played by lifting the \_\_\_\_\_ finger.
2. An E doubling consists of a \_\_\_\_\_ gracenote and a \_\_\_\_\_ gracenote.
3. The time signature 2/4 tells us there are \_\_\_\_\_ beats in every bar and every beat takes a \_\_\_\_\_
4. To play a touch, your finger must \_\_\_\_\_ the chanter, rather than lift off it.
5. The only difference between a touch and a shake is that a shake uses more than ~~one~~ \_\_\_\_\_
6. A Throw on D has \_\_\_\_\_ actual gracenotes.
7. 3/4 timing tells us that there are \_\_\_\_\_ beats in every bar and every beat takes a \_\_\_\_\_
8. An F doubling has two \_\_\_\_\_ gracenotes.
9. To play a G gracenote between two High A's, your finger has to \_\_\_\_\_
10. When a doubling is on a crotchet, we have to split the doubling into two \_\_\_\_\_

# Answers

## Tutorial One

2. rarely
3. E
4. G, F

## Tutorial Two

1. gracenotes
2. touching
3. gracenote
5. shake

## Tutorial Three

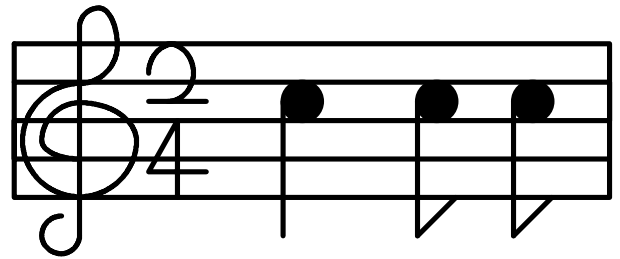
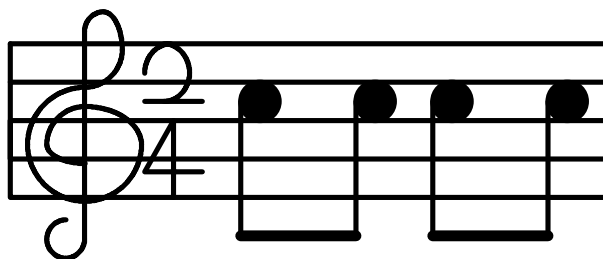
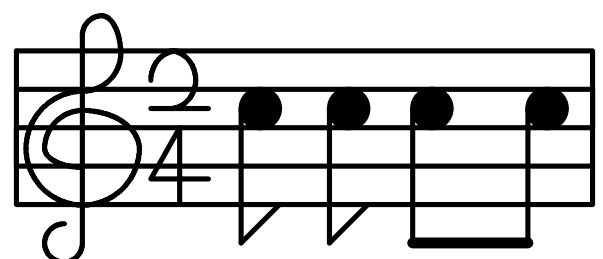
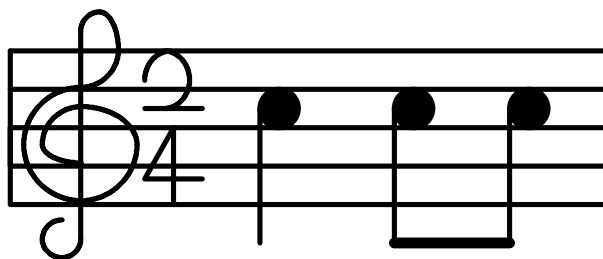
1. doubling
2. gracenotes
3. notes
4. a) Low G  
b) D  
c) C  
d) D

Tutorial Four

1. G gracenote, D gracenote
2. a) Low G
  - b) G gracenote to Low G
  - c) D gracenote to Low G
3. a) Low A
  - b) G gracenote to Low A
  - c) D gracenote to Low A

Tutorial Five

1. 2, crotchet or 1/4 note
2. crotchet
3. quavers
- 4.

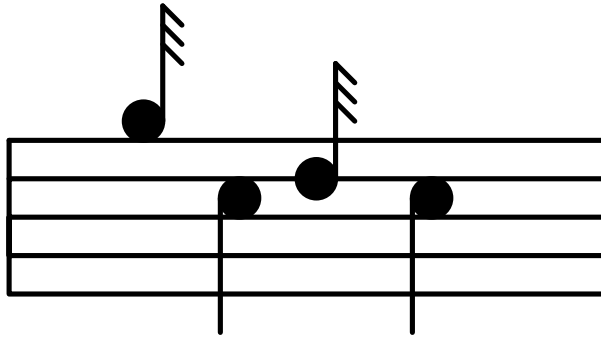


5. **1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4**

## Tutorial Six

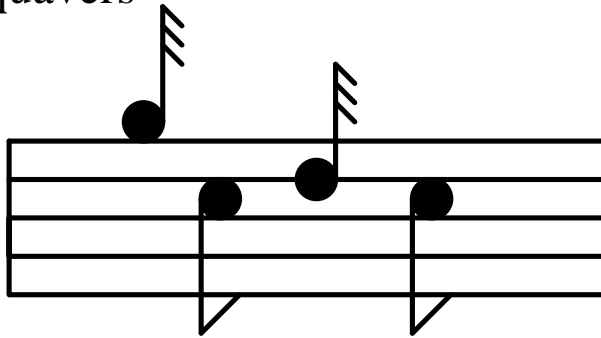
1. crotchets

2.



3. quavers

4.



## Tutorial Seven

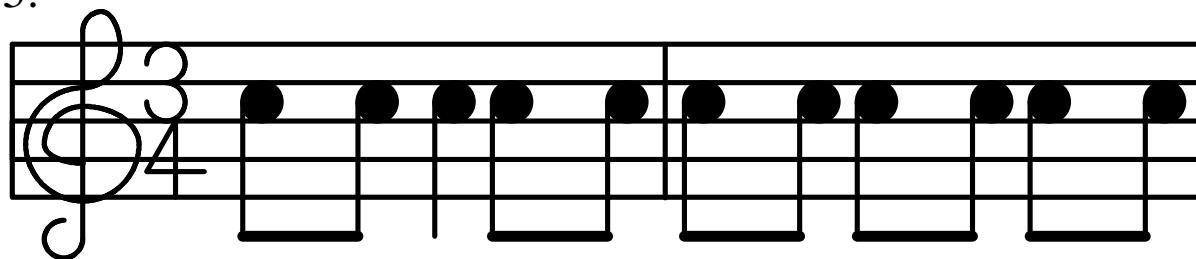
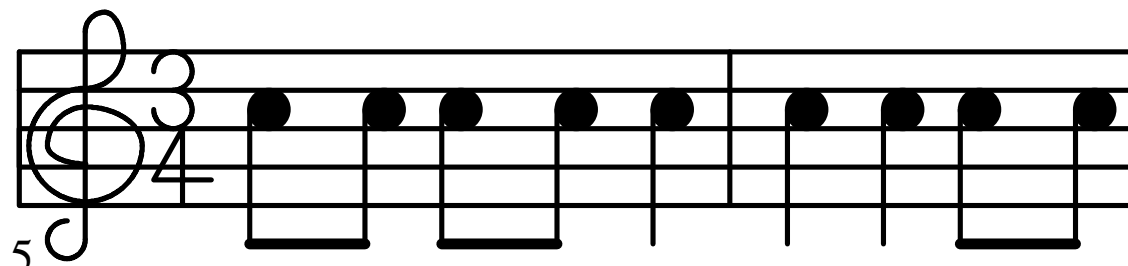
1. same

2. slide

3. bottom

## Tutorial Eight

1. 2/4, 4/4
2. 3, crotchet or 1/4 note
3. **1** 2 3 4 **2** 2 3 4 **3** 2 3 4
- 4.



## Tutorial Nine

1. two
2. a) F  
b) G gracenote to F  
c) G gracenote to F
3. same

Tutorial Ten

1. F
2. G, F
3. 2, crotchet or 1/4 note
4. touch
5. finger
6. no
7. 3, crotchet or 1/4 note
8. G
9. slide
10. quavers

# *Index*

2	
2/4 Timing.....	26
3	
3/4 timing .....	42
<i>D</i>	
doublings .....	31
<i>E</i>	
E doubling .....	6
E Touch .....	11
<i>F</i>	
F doubling .....	46
F gracenote .....	5
<i>G</i>	
G gracenote from High A.....	37
<i>L</i>	
Low A doubling.....	21
Low A Touch.....	11
Low G doubling.....	21
Low G Shake from B.....	13
Low G Shake from C.....	12
Low G Shake from D.....	12

*Q*

quavers ..... 26

*S*

shakes ..... 12

slide ..... 37

*T*

throw on D..... 17

touches..... 11