

## REVISED CEOL MOR NOTATION, 1905.

### GRACE NOTES.

1. The construction of the Highland bagpipe does not admit of consecutive full notes being played strictly "staccato,"—to use a term of ordinary modern music.—in contradistinction to being "slurred"; but the corresponding result is arrived at by "cuts" or "strikes" on the full notes, by means of one, or a combination of two or more grace notes of very small time value, immediately preceding them. Taking the case of such single grace notes, it is convenient to distinguish a "cut" as one in which the grace note is higher than the full note, and a "strike" as one where the grace note is lower than the full note. Where a combination of grace notes precedes the full notes, it will be a "cut" or a "strike" according to the last note of the combination being higher or lower than the full note. For instance, we may allude to a "cut" from D on B, where a grace note D precedes a full note B; but it becomes a "strike" from low G on B, where a grace note low G precedes a full note B.

2. Even in the matter of single cutting or striking grace notes there is considerable scope for abbreviation. In pipe music there are no crotchet or quaver grace notes, and except in the cadences in double Echoes, the shake on D and some of the cadences, all the grace notes are demi-semi-quavers. If then, we write demi-semi-quaver grace notes as crotchets there need be no confusion and the saving in labour and space at once becomes evident.

3. Similarly with regard to a grace note of the value of a quaver this is not used in this music and the very simple sign therefore becomes available as cipher elsewhere. It will be found preferable to the cipher used for the couplet grace notes recommended in the 1st Edition, formed by placing the first of the two on the left of the stem and the second on the right of it.

4. There are here given four examples of grace note cadences. Of the first of these we have already disposed, and now let us deal with Nos. 2 and 3. The first of the three note cadences commences with a demi-semi-quaver high G, the second, E, is a semi-quaver, and the third, D, is a semi-quaver. No. 3 is the same as No. 2, except that it ends with a demi-semi-quaver. These two cadences, Nos. 2 and 3, seem to be peculiar to Piobaireachd music, the great emphasis laid upon the note E raising it, in practice, to the dignity of a full note. There is not much difficulty in dealing with No. 2, which we may designate full (*lan*). It finds its natural

place in the second bar of the "Lament of Glengarry," and in similar places at the beginning of phrases, sections, etc. No. 3, which may be distinguished as broken (*briste*), is now almost virtually discarded by modern pipers, though very freely used, at the beginning of phrases, sections, &c., by D. MacDonald and others, when the Piobaireachd first came to be recorded. The two note cadence is now generally adopted in its place. It seems, however, to the Author, that there was originally an object in the introduction of a third note D; that object being the avoidance of an unnecessary discord between E, the last note of the two note cadence, and say G for following full note. For instance, in "Glengarry's March," page 13, the first beat commences with a full note G, preceded by a three note cadence (as given by D. MacDonald); and here we pass from the final D grace note to the full note G, the two notes D and G being in harmony. Now, modern players would discard the third D grace note, substituting the two note cadence which gives us a passage from E to G, there being a discord between E and G. In the first beat of the second bar the cadence leads to full note A; if the two note cadence is adopted there could be no objection to this, because A and E harmonize and perhaps the two note cadence is here preferable to the three note. We need not follow the subject further, but accept the modern practice. When we find 2 or 3 bars repeated commencing with this cadence as in "MacDonald of Clan Ranald's Gathering," page 16, it is usual to play the cadence the first time and only a single grace note G the second time. In this case a short horizontal dash over the cipher will show the peculiarity. If, in place of a dash, a dot be used it is simply for the purpose of accentuating the E of the cadence. The difference of these ciphers of the cadences should be carefully noted, though they seem to be trivial at first sight. The fourth cadence is a very peculiar one, though common; an example of it will be found in "MacCruimein's Sweetheart," page 208, where it precedes the last full note B in the first line. When used it is always thus in combination with a full note B. The rendering of these grace note cadences chiefly as full notes is answerable for most of the faulty time in our Piobaireachd recorded music up to date. They seem to be peculiar to Ceol Mor, and their management requires a good deal of study from the playing of our best players, giving, as they do, great scope for the exhibition of taste.

5. A "Repeat" (*Aithris*) is a combination of three demi-semi quaver grace notes, the first and last of the three being identical and as the primary note giving name to the repeat. The centre note is a cutting one. For instance, the first example in Plate I. may be defined as "a G repeat cut from B."

6. A "Warble" (*Ceileirich*) is composed of a repeat with a grace note preceding or following it. The six examples given seem to be the only ones used in the book. The introduction of the last one entirely does away with the "Trills," with their awkward ciphers in the first Edition, and that without violating the definition of a "Warble."

7. "Triplets" (*Triuaircan*) form a very useful combination of grace notes, as they often save "syncopation" of full notes, which is a snare to many pipers. The cutting notes on the triplet notes are always the same, and therefore need not

enter into the cipher, which is much simplified accordingly. For grace note triplets, the characteristic attachment to the upward stem is made immediately above the staves, *vide* centre of 1st and 2nd lines, Plate 1, instead of to a downward stem immediately below the staves, as for full note triplets, *vide* beginning of lines 3 and 4, Plate I. and para. 12, to be noted hereafter. We may consider a grace note "Turluath" really a variety of triplet. The cipher for this is taken from that for the simplest form of the Turluath full note beat, one of the most important beats in pipe music; but, like that of the triplet in the immediately preceding paragraph, its distinguishing cypher, a T, is placed immediately above the staff, instead of immediately below, as in the case of the full note beat to be considered presently in para. 20 and second line, Plate III.

8. The last three examples of "above staff ciphers" of grace notes are what are necessary to meet certain exigencies, (*vide* para. II.) of some full note beats, a subject which we are now in a position to consider.

#### FULL NOTE BEATS.

9. The full note beats may be classified as follows:—

- I. The Shakes (*Crathadh*).
- II. Couplets (*Dithis*) the cipher for which is D.
- III. Triplets (*Triuaircan*) forming part of "Breabach" beats, the cypher of which is B.
- IV. Echoing Beats (*Buillean Fuaimneach*).
- V. Double Echoes (*Fuaim Dubailte*) including the "Gairm" (call) and the "Eallach" (burden) and Treble Echoes.
- VI. The "Leumluath Beat" with the cypher L below the staff, *vide* top of Plate III, consisting of the "Simple Basic" and "Miscellaneous."
- VII. The "Turluath Beats," Plate III, with the cipher T below the staves, subdivided into "Simple Basic and Simple, Miscellaneous"; "Turluath Fosgailte" (—) (top of Plate IV.)—Basic and Fosgailte *Dhithis*" (|—); and "a Mach" (⊥).
- VIII. The "Crunluath Beats," still in Plate IV., with the cipher C below the staves, subdivided into "Simple Basic and Simple Miscellaneous"; *Crunluath Fosgailte* (○),—Simple Basic and *Dhithis*,—*vide* top of Plate V.; "Crunluath a Much" (⊙), and "Crunluath *Dhithis*" (⊙).

10. We may begin with "Shakes" (*Crathadh*). These are very different to what we find in ordinary modern music, and it is, moreover, rather difficult to discriminate between those pertaining to "Ceol Mor" (*Piobaireachd*) and those of "Ceol Beag" (*little*)—otherwise *Aotrom* (light)—(Quicksteps, Reels, Strathspeys, etc.) In "Ceol Mor" there are only two, the Shakes on D and the high A, which can strictly come under the ordinary modern music cipher for a shake.

11. The "Couplet" (*Dhithis*) is a two note beat. It may be "even" (*reidh*) where the two full notes are equal in value, "full" (*lan*) where the first note is short and the second long, or "broken" (*briste*) where the first note is long and the second short. How these and their ciphers are dealt with is shown at the end of the first line of Plate I., from which it will be seen how necessary the above stave ciphers, (*vide* para. 8), sometimes are for grace notes.

12. "Triplets" (*Triuaircan*). It appears to the Author, that hitherto these have been dealt with in a very unsatisfactory way by our earlier recorders. The illustrations of these beats and their ciphers, given at the beginning of line 2, Plate I., speak for themselves, but—according to the modern practice certainly—what used to be treated as full notes would now be most frequently represented by grace note beats, as in the simple *Breabach*, which is a distinct characteristic beat consisting of *Triuaircan* grace or full note beats preceding single full notes. How the three note beats of ordinary time may be dealt with in cipher is next shown on the same line.

13. "Echoes" are *Dithis* couplet beats with first and second notes identical. A "repeat" intervenes between the two notes of the couplet, and those that are usual for the echoes of the five notes, E, D, C, B, A, are first given. The intervening repeat may, however, vary from this, as is shown in the concluding our examples given on Plate I. The extraordinary influence of natural echoes is most marked in "Ceol Mor." Whether the beat be "even," "full" or "broken" must depend upon the position of the point of emanation of the original sound with reference to the reflecting object—be it a rock, a wall or anything else—or by the interference of some external sound with the full echo. The varying conditions of these afford great scope for variety in the music.

14. "Double Echoes" (*Fuaim Dubailte*) consist of two repetitions of the original note instead of only one, and the Author considers that the omission of any distinction between the "full" and the "broken" in recording these notes, is a serious defect in the 1st Edition of "Ceol Mor" which it is now sought to correct. In a "full" double echo it is the last note that is long with the last but one short; and in a "broken" echo the last note is short with the preceding full note long. The following rule will show exactly how the two are used in practice, and if mastered by those possessing only the 1st. Edition of "Ceol Mor" will do duty for much correction.

### RULE FOR A DOUBLE ECHO.

The full echo finds its place at the end of the bar, of a phrase, of a section, etc.; and if a bar consists entirely of Double Echoes they are all played full, but elsewhere in the bar they are broken.

The full beat upon low A is the "Eallach" and the broken beat is the "Gairm." The pointing of these two last differs somewhat from the beats in the other notes, and with their ciphers are dealt with at the end of Plate II. Pipers of the present day, will not, as a rule, admit of the distinction between the Eallach and the Gairm, but the Author cannot concede this point. It used to be very marked in his early piping days and is still to be traced in Skye. How the distinction has vanished now, it is impossible to say, but it is a great pity it has done so, for a good deal of expression is lost thereby, more especially in such cases as "A Cholla Mo Run" or "The Piper's warning to his Master," page 88, where it seems a distinct "call" or "Gairm" to his master Colin, at the beginning of bars and which is the "burden" or "Eallach" of the piece at the end of the bars. The "Eallach" is a very peculiar beat, it is sometimes expressive of words in the line and enters into the metre, as in "Cholla Mo Run," and in other cases, more especially Laments, it seems to mean "Ochone, Ochone" as in "MacNeill O'Barra's Lament," page 118, where it is repeated four times quite independent of the metre. There is only one instance in "Ceol Mor," (at the end of the measures of "Nameless No. 2,") of the terminal refrain being other than "Eallach" in some form. The differences of the grace note cadences in the full and broken beats should be particularly noted. The first three note cadence seems to be applicable to full (*lan*) double echo beats on A and B, and the second three note cadence to the broken (*briste*) beats.

15. It is very essential to master these Echo turns, and perhaps the easiest way to do so will be to practise on the minim beats for B and A. The full beat for B is the first given on Plate II, and the broken beat is the third from the end of the first line of Plate II. For the full "Eallach" beat on A we may take the third example given in the last line (old style of writing), and for the broken (Gairm) we may take the last example given as old style. (We do not refer further to the "new style" here because it might confuse a beginner and the change in the Notation for the "new style," written full, has been made more for the purpose of accentuating the classification than anything else, the alterations in the ciphers being made for another purpose not necessary to discuss here.) Having mastered these beats so far, the other doubling echo beats follow as a matter of course, the time limit only of the beat being indicated in cipher to show whether it is a minim or a crotchet and so on, the *relative* value of the notes constituting the beats remaining unchanged from those in the bar recommended for practice. Before setting themselves to

learn a new Piobaireachd from "*Ceol Mor*," those who are working from the original 1st Edition (uncorrected) would do well to mark with an asterisk above the stave lines the double echoing beats which are broken. This may easily be done by means of the foregoing rules.

16. "Trebling Echoes." In this beat, (e.g., 1st bar of "*MacIntosh's Lament*," page 48) the original note is repeated three times, instead of twice as in doubling. The last note is the original note of the beat, following a double beat, which is always broken except in the "*Eallach*," where it is "full" (e.g., last two bars, 1st line of "*A Cholla no rinn*," page 88).

17. The three remaining principal beats are the "*Leumluath*," "*Turluath*" and the "*Crunluath*." They each have certain distinctive features, prominent in the variations in which they are used and to which they give their names, and their simple or "basic" forms may easily be represented in the regular scale. The first is represented by an L, the second by a T, and the third by a C, which, according to circumstances, assume different positions as will be shown hereafter, but in the music, are always placed at the lower end of the stem representing the beat note.

18. The simple "*Leumluath*" scale from low A to high A, is given at the top of Plate III. This variation occurs comparatively seldom in "*Ceol Mor*," and varieties of it, the only two discovered by Author, are given in the last two bars of the line.

19. Let us now proceed to the consideration of the other simple basic beats—which we style "basic" because on them are based all the varieties of these beats—of "*Turluath*" and "*Crunluath*" which are very important, because the basic underlies, as it were, the construction of all the ciphers of the varieties of these beats which we shall presently consider.

20. The simple "*Turluath*" basic beats will be found in the centre portion of Plate III., occupying nine bars, one for each note. It will be observed that :—

(a) Each beat, where possible, at start is cut from the high G. In the case of the high G it is cut from high A, and in the case of the high A there is no cutting note.

(b) A repeat of G, D, G, intervenes between the first and second full note, except in the case of the D beat where the repeat is G, B, G, and in the low G, in which the second full note A is simply cut from D. The second full note is invariably A, and its value a semi-quaver.

(c) The value of the first note is a quaver and a half.

(d) An E cutting note invariably intervenes between the second and third full note, the third note being invariably A, of the value of a quaver. In a more convenient place we shall shortly deal with departures from these fixed features of the similar beat.

In the simple Turluaths are included all in which the last full note is A.

21. The Simple "Crunluath." The scale of the basic simple four full note beats of this turn is given at the end of line 1, Plate IV. The other distinctive features of these basic Crunluath beats are as follows:—

(a) The initial cutting note, as for the Turluath and the Leumluath is high G.

(b) The first full note, which gives its name to the beat, is always a quaver.

(c) The repeat or single note between the first and the second note is also as in the Turluath and Leumluath.

(d) The second note is always the semi-quaver A.

(e) The remainder of the beat, consisting of the third and fourth notes, is a full E echo, the repeat of which is A, F, A.

In the Simple Crunluath are included all in which the repeat of the final E echo is struck from A.

22. There are very decided variations to the simple forms of these two beats, Turluath and Crunluath, but the above features *must in all the varieties always be considered existent unless otherwise noted*, which is very important as much simplifying the ciphers of this Edition. How these departures should be marked upon the cipher we may now consider. For both Turluath and Crunluath there are two marked departures from the simple form above noted, which may be called "Simple

Fosgailte," *vide* beginning of Plate IV., including basic and "Dithis." The Fosgailte will be easily recognized in what follows and are technically known as being played "open," even as regards the G beats, which is by no means an open beat really. The remaining beats are known as "closed." Where in a Turluath beat the second and third full notes are identical, or in a Crunluath where the second full note and the note from which the repeat of the E terminal echo is struck are identical, these beats are said to be played "open." "Closed" playing in these respects generally follows the construction of the basic. In the scale of simple (including basic) beats the distinguishing cipher, as the case may be, T or C, occupies the position of XII. on the clock face; in the "Fosgailte" (— or O) variation it occupies the position of III. on the clock face; and in the "a Mach" (J) it occupies the position of VI. on the clock face. In all other varieties the cipher occupies position of IX. on the clock face (— or O).

23. The Simple "Fosgailte" variation of the Turluath (—) varies from the basic scale, in that the second and third notes are the same as the first note of the beat. There are Fosgailte beats only for B, C, and D, as shown in the first line of Plate IV. The "a Mach" Turluath beats (J) apply to the same notes, and will be found following the Fosgailte in Plate IV., differing from the basic beats insomuch that the first note of the beat is a semi-quaver, and the third (according to some players the second) is a quaver and a half.

24. The "Crunluath Fosgailte Simple" (O) differs from its basic beat in that the second note is the same as the first, and the striking note of the repeat of the closing E Echo is also the same as the first note. The "Crunluath a Mach" (O) differs from the "Crunluath Fosgailte" in pointing only, the first note being a short semi-quaver and the second note a semi-quaver and a half.

25. There are, however, variations of these beats, explanations of the principles of which occupied a good deal of space in the 1st Edition of Notation. Instead of thus dealing with them, it is considered better here to give each of these beats individually, as found in "Ceol Mor," together with its new cipher, and this is done alphabetically, dictionary fashion, for easy reference, in Plates III., IV. and V. It is necessary, however, to define the constructions of deviations from the basic form, which deviations are given in full on plates IV. and V., and may be considered as miscellaneous.

26. Commencing with "Miscellaneous Simple Turluath."—The basic Turluath beat may be changed, as regards its first note, from a quaver and a half to a simple quaver or semi-quaver by putting the quaver or semi-quaver marks at the bottom of the



stem, which will mean that the first note is only a quaver or a semi-quaver, as the case may be, and no more (*vide* first simple Miscellaneous Turluath example given on Plate III.) The second note of the beat will always be the semi-quaver of the basic form. The third note of the beat may be required to be converted into a quaver and a half, (*vide* 1st example of last line Plate III.), or a semi-quaver, (*vide* first example of Simple Miscellaneous Turluath on Plate III.), for which a dot or a small dash, as the case may be, will be placed after the cipher capital.

27. The "Miscellaneous Crunluath" ciphers are a little, but not very, complicated. The first note quaver may be converted into a quaver and a half by placing a dot before the first full note of the beat, (*vide* first example, lines 3 and 4 on Plate IV.) If it is converted into a semi-quaver, two semi-quaver marks must be placed on the *left* of the stem as for the Turluath, (*vide* 1st example, lines 5 and 6 of Plate IV.) If the second note is converted from a semi-quaver to a quaver, as sometimes happens, (*vide* 1st example of Crunluath Dithis on Plate V.) a quaver mark will be placed on the *right* of the stem, in supersession of a semi-quaver of the basic beat. The third note of the beat is always a semi-quaver and may be accepted as such, except when the time value of the whole beat is halved by a dash underlying the cipher, (*vide* note 4 on Plate I.) The last note of the beat may be converted into a semi-quaver or a quaver and a half by placing a dash, (*vide* second example, lines 4 and 5 of Plate IV.) or a dot, (*vide* first example, lines 3 and 4 of Plate IV.), as the case may be, after the capital letter of the cipher. For these miscellaneous Crunluaths the capital C of the cipher occupies the position of XII. on the clock, but if the beat is Fosgailte it should occupy the position of III. on the clock face (O). If the second note of this last beat is not an A or the same as the first note, it should be shown as a dot of medium size, its proper place being on the right of the stem, and the cipher will occupy the position of IX. on the clock face (O). This last form is distinguished as "Crunluath Dithis," and will include what may be considered as miscellaneous (*i.e.* as not coming altogether under the rules here given for simple Fosgailte and a Mach.)

28. Additional notes, to those here specified, attached as terminals to Turluath and Crunluath beats, constitute what are generally known as "Turluath Breabach" and "Crunluath Breabach" beats; but even if it were possible to frame them, ciphers for these combinations would be very complicated and the additions are therefore treated as notes separate from the ordinary beats, to which they, in a sense, belong. It is these Turluath and Crunluath Breabachs that are chiefly answerable for the varieties of the miscellaneous beats in Plate V.

29. So far as regards the beats. Now as to the utilisation of the ciphers in the new system : — Besides the seven variations above specified there may be others generally following the Ground or G, but admitting of no general rule as to construction. These are only denoted by a capital V or Vi, Vii and so on, titles, as it were, to each measure, and they generally follow the Ground or the Thumb (A) variation in sequence. There are also measures which seem in no way to follow the air of the Ground and these are denoted by a capital P (for part). There may be any number of parts as Pi, Pii, Piii, etc., as in the “Old Woman’s Lullaby,” page 44.

30. The doubling of a measure is shown by an oblique dash after the capital, the trebling by a double dash and so on ; thus T means the doubling of the Turluath, T” the trebling, etc. The sequence in playing is that the doubling follows the singling and the trebling the doubling.

31. At the head of each measure are given the above capitals preceded by numbers which show the order of sequence in playing.

32. It will be observed, as a rule, that the singlings, which are represented by the single letters G, A, V, D, B, S, L, T, and C, these are generally cadences and pauses, which are wanting in the doublings, tremblings, etc., so that the same score may answer for many variations, to be played in the order given at the heading of the measure. For instance, in “MacLeod of MacLeod’s Lament,” the second measure D is given with full score, and the third measure D is the same as D, but without cadences and pauses.

33. There is, however, another form of the Dithis (D) doubling where the couplets of the doubling consist of the first note repeated. A capital R under it shows the note to be thus repeated in the couplet doubling, and if, instead of R there is a small x, this shows that there is no change in that doubling couplet from what is given in the score of the singling.

34. Grace notes may or may not precede each of the notes of a “Dithis” beat. The placing of those preceding the first note is obvious. Those preceding the second note should, if possible, be placed in the line of the stem and above it ; but this is not practicable with the lower grace notes and combinations of two more grace notes. In this case, (*vide* para. 8, Plate I.) “above stave ciphers” must be used.

35. In order to prevent confusion and for easy reference, it may be well here to specify the two different meanings of the small St. Andrew's cross. Above the staves it simply means the presence of an unusual grace note which is given, as in "D. D. MacKay's Lament," page 114, lines 2 and 5. A small cross below the staves, *vide* "The Unjust Carceration," page 291, line 6, bars 3 and 4, means that the beat is to be played exactly like the one specified above it.

36. Where, in successive measures, regular beats, (like those given in Plate IV.), alone are used, great economy of space becomes practicable by combining the variations under one heading. The most notable instance of this, which is given as an example in the last line of Plate V.) is in "The Carles wi' the Breeks," which, written in full, in D. MacDonald's first volume, occupies no less than 29 lines, whereas in "Ceol Mor," two lines of music score, with the help of the ciphers, dispose of the whole Piobaireachd. The example given speaks for itself as to the management of the cadences and pauses in the doublings. The case is a very typical one, from which it will be seen that in the doublings for the cadence of the singling is substituted a beat—be it Leumluath, Crunluath or Turluath—on the principal note of the cadence in the singling. The only objection to this arrangement is the multiplicity of cipher capitals under the staves, for which sometimes the space available is not too liberal. This in-

convenience is unfortunately only too apparent in the example given, but it may be avoided by putting there only one or two typical cipher capitals, leaving the rest to be inferred, together with order of precedence, from the headings to the measure, and instances of this will be found throughout "Ceol Mor."

37. The combination of D and D' are very simple according to the example at the beginning of line 5, Plate V., but sometimes playing the score first time with cadences and pauses in the singling, and the second time without cadences and pauses in the doubling, as in "The Massacre of Glencoe," page 98.

38. Where a D and T variation are combined, it will obviously be necessary to change the time; but with the second and third example in line 5, Plate V. as a guide, this will present no difficulties.

## CEOL MOR NOTATION. SECOND EDITION.

Capital Letters used as Abbreviations.

REFERENCES AS TO PARAS. IN THE DESCRIPTIVE LETTERPRESS.

- A. Thumb variation. Generally follows the Ground.
  - B. "*Breabach*" or Stamping Beats. Closely connected with Triplets (12, 24).
  - C. "*Crunluath Simple*" (21).
  - Q. "*Crunluath Fosgailte*" (22, 24).
  - Q. "*Crunluath a Mach*" (24).
  - Q. "*Crunluath Dhithis*" and Miscellaneous (27).
  - C.B. "*Crunluath Breabach*" (28).
  - D. "*Dhithis*" or Couplet (11, 33).
  - G. The Ground, *Ular*, *Thema* or Theme.
  - L. The "*Leunluath*" beat and variation (17, 18).
  - OMM. Ordinary modern music in contra-distinction to "*Ceol Mor*."
  - P. For "Part" as distinguished from "Variation" (29).
  - R. Marks repeated note in doubling of *Dhithis* (33).
  - S. "*Seog*" or "Swing" Variation. Descriptive of the swing of Claymores, etc., as in the variations of the "*Desperate Battle*," page 206.
  - T. Simple "*Turluath*" beat (18, 19, 20).
  - I. "*Turluath Fosgailte*" (23).
  - L. "*Turluath a Mach*" (22).
  - F. Other miscellaneous *Turluaths* than the above.
  - T.B. "*Turluath Breabach*" (28).
  - V. "Variations numbered i, ii, etc.
  - XYZ. Play the measure straight through to X and then from Y to Z.
- Other cipher abbreviations:—
- x A small St. Andrew's Cross on or above the staves draws attention to an exceptional grace note, as in "*Donald Dugal MacKay's Lament*," page 114, second line, eighth bar of the *Turluath* and *Crunluath* variations. If used below the staves in connection with *vide* 33.
  - ' " " Small slanting dashes for doublings, trebling, etc.
  - . Small dot or horizontal dash on grace note cadences (4).
  - A horizontal dash under the cipher halves the time of any beat to which it is attached.