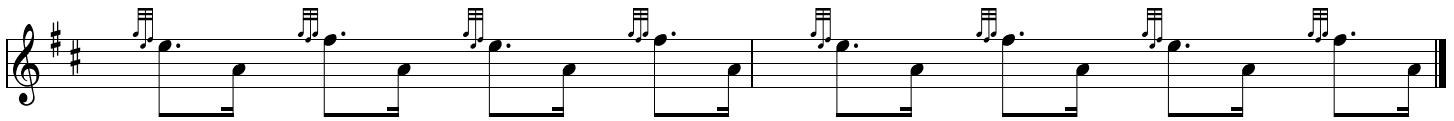
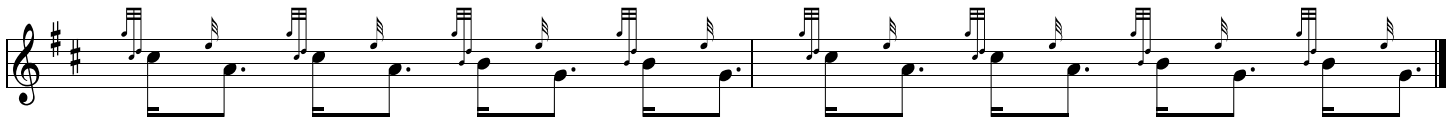


GEPB Chanter Exercises v2.0

Exercise 20-A: Strathspey Exercise, Doublings



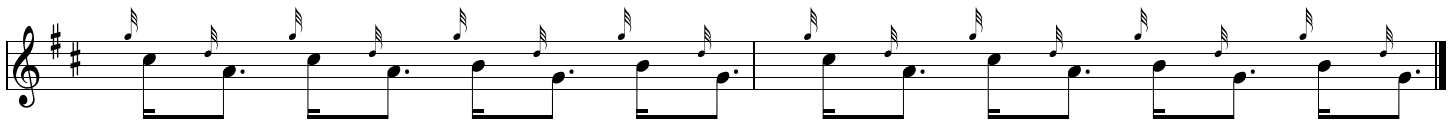
Exercise 20-B: Strathspey Exercise, Doublings played with 16th notes as triplets



Exercise 20-C: Strathspey Exercise, Triplet figures actually played as 16th-16th-8th note figures



Exercise 21: Tachums, Reel Exercise -- All four exercises 20-A,B,C and 21 can be played together for Strathspey & Reel



Strathspey & Reel Notes

The four lines in Exercises 20 and 21 can be played together as one Strathspey & Reel exercise.

The Strathspey rhythms typically emphasize the odd beats in 4/4 time, with a strong-light-medium-light pattern. This may be more of an alternating strong-light-strong-light pattern, depending on the tune. Strathspey rhythms emphasize the lift of the dancing and the beats during which the dancer is in the air. Exercise 20-A emphasizes each dotted 8th note with a doubling, followed by a very short 16th note. Exercise 20-B produces a triplet pattern when the doubling is played together with with a 16th note, followed by a dotted 8th note. The effect is a 16th-16th-8th note pattern, separated by G-D-E gracenotes. Exercise 20-C Is arranged in runs-of-three, but the rhythm in Strathspeys is actually played the same as that in Exercise 20-B, with the 16th-16th-8th note pattern.

Reel rhythms change the emphasis from the air to the ground, typically with even emphasis on each downbeat, in cut-time. Exercise 21 consists of Tachums on low A and low G. The 16th notes are short attacks and the dotted 8ths are held. The G and D gracenotes are important and should be played with the same value relative to each other.