

Echoing Beats

On A *hiharin*, B *hihorodo*, D *hihara*, *hiharara* (the *hi-* prefix indicating a preceding long E); on E *cherede*, F *herere*, high G *hiriri*, high A *Ilili*.

Other Movements

Low A preceded by short low G	<i>din</i> , e.g. <i>hiōdin</i>
Short B to low A via low G	<i>ōdin</i> , <i>hiōdin</i>
Short C to low A via low G	<i>hōdin</i>
C or D to low A via low G, B, low G	<i>horōdin</i> , <i>harōdin</i>
B preceded by low G, D, low G, C, low G	<i>darodo</i>
to C via F, D, E, D	<i>chelalho</i>
E to B via F, D, E, D	<i>chelalo</i>

Run-down Gracenotes

The E gracenotes known today as "cadences" are rarely indicated in the Campbell manuscripts. The few that do occur tend to be shown by the prefix *hi* followed by the melody note written as if it were played with a high G grace note, e.g. *hihodin*.

Variations

Dithis. Written according to the Table above, e.g. *himen*, *hinen*, *hioen*, etc when closing to low A; *himem*, *hioem*, etc closing to low G; *hioeo*, *hoeo*, etc when ending on B. Doubling, *hioeo*, *hoeo*, *haea*, etc.

Siubhal. Written similarly, e.g. *himto*, *himda*, etc., *hinto*, *hindo*, *hinda*, etc., *hioho*, *hioa* etc.

Tripling. Typical triple notes are *himbaem* or *himbabem* (low G), *hindaen* (A), *hioaoeo* (B), *hoahoeho* (C), followed by melody note as above e.g. *himbabemto*, *hindaenda*, *hindaendo*, *hioaoeodo*.

Leumluath. For the leumluath to E usually *bare* is added on to the note e.g. *hiobare*, *hobare*, etc. From D, *harode* (using B gracenote). To F, *bare*, *dare*; to high G, *bari*, *dari*; to high A, *barI*, *darI*.

Taorluath. The symbol *darid* is added to the melody note, or *darem* or *babem* if closing to low G, e.g. *hodarid*, *hiodarem*.

Taorluath breabach. The same with one note added, e.g. *hindaridde*.

Crunluath. The symbol *bandre* is added to the melody note, or *bamdre* if closing to low G, e.g. *hobandre*, *hiobamdre*.

Crunluath breabach. The same with two notes added, e.g. *hobandreende* (read as *hobandre-en-de*), *hiobamdreemba* etc.

Crunluath a mach. On B, *hiotrodre*, C *hodrodre*, D *chetradre* (but this corresponds to a style of playing not now used; the modern style on D would be written *hiotradre*).

Crunluath fosgailte. *Siubhal* notes followed by *dre*, e.g. *hindodre*, *hintodre*, etc.