

## Section Two: Tunes of Non-Wind Origin

These are tunes which I believe originated with players of non-wind instruments such as fiddle, accordion, concertina, tenor banjo and harp.

- Most of these tunes have notes that fall below the low D of the tin whistle and require the player to make creative adjustments to the melody. Such too-low notes (and sometimes other notes that precede and/or follow them) have been raised by an octave in these tune settings. The original low notes are represented by open, stemless diamond-shaped noteheads. (See pp. 25-26 for more on this.)
- Many tunes contain sequences of fingerings that are idiomatic to their instrument of origin but which fall less naturally on the whistle (as well as flute and uilleann pipes).
- The only notes that occur in these tunes are D, E, F#, G, A, B, C $\natural$  and C#, the notes that are easily played by covering and uncovering the whistle's six finger holes. These tunes do not contain notes that require cross-fingerings (with the exception of C $\natural$ ) or half-hole fingerings.
- Many of these tunes invite ornamentation on C and C#. These notes are not as readily ornamented on the whistle as on non-wind instruments. When long or short rolls on C and C# are called for, the whistle player can instead employ melodic variation, finger or breath vibrato, and shadings of pitch and tone. (Note that there are fingerings that allow whistle players to simulate rolls on C and C#. For information on these, see *The Essential Guide to Irish Flute and Tin Whistle* or *The Essential Tin Whistle Toolbox*.)

Section Two contains 9 jigs, 12 reels, 4 hornpipes, 1 slip jig, 1 polka and 1 highland.

