






SECTION 6: FORTY-NINE STUDIES FOR ORNAMENTATION PRACTICE

This collection of studies addresses the fundamentals of ornamentation technique, but it is not exhaustive. It addresses cuts, strikes, slides, long rolls, and short rolls but not condensed rolls, double-cut rolls, cranns, or other ornamentation techniques. However, if you work through the studies diligently you will gain mastery that will serve you very well in learning those more advanced techniques.

Studies 1 - 17:	Cuts	
Studies 18 - 22:	Strikes	
Studies 23 - 32:	Slides	
Studies 33 - 41:	Long Rolls	
Studies 42 - 49:	Short Rolls	

Most of these studies are notated only in the low register, but you can adapt them to the upper register if you wish. Since the objective of these studies is to work on fingering techniques, I feel it is sufficient, and perhaps more relaxing, to work on them in the low register. In almost all cases, the fingering techniques are the same in both registers.

The studies are written in jig or reel time, that is 6/8 or 2/2, but you can use these techniques in all the tune types.

I have deliberately made no provision for breathing places. Create your own, as you would in any tune. See Chapter 21 for help with this.

Practice slowly. Remember you can work on just one small part of a study before trying to work through the whole thing. When you find a passage difficult, reduce it to a manageable size, zeroing in on the problem spot. Find a speed at which you can play reasonably well, even if it seems extremely slow. Playing slowly is a very good thing. As you improve, increase your speed gradually, never playing beyond your ability. This is the most efficient and effective kind of practice. Using a metronome can help a great deal with this approach. For more guidance on practice, refer to Chapter 24.

Some of the studies are based on traditional tunes. But please don't construe them as tasteful tune settings. They aren't. They are intended only as vehicles for practicing ornamentation. As they are based on real tunes, I hope they will make practicing a little more enjoyable.

For the time being, do not tongue the cuts, strikes, and slides in these studies. This is the best way to monitor the coordination of your fingering, and it will clearly reveal, if you pay attention, whether or not you are placing articulations accurately in time. Later you can tongue the cuts, strikes, and slides if you wish. Just be aware that when you do so, because of the small gap of silence that tonguing introduces into the stream of sound, some of the consequences of sloppy fingering (that which occurs during the silences) will be hidden from you.

STUDIES 1-4: CUTS ON REPEATED NOTES

This first group of studies addresses cuts on repeated notes. In each instance, the finger to use for the indicated cut is shown below the notehead. These four studies are derived from the melody of the A part of the jig *The Sporting Pitchfork*. For several settings of the complete jig, see Figure 13-11 on pp. 208-209.