

POSTSCRIPT REGARDING "CEOL MOR" SHAKES.

Since writing paragraph 10 of the foregoing, I have noticed that very often great confusion has been caused from want of properly defined "Shakes," which are quite different in "Ceol Mor" to what they are in "Ceol Aotrom." Two examples of "Shakes" are given on Plate I. ; the "Shakes," namely, for high A and D. The "Shake" for high G is made by a grace note dithis of high G, F, preceding the full note ; for F, the full note is preceded by the third "Warble" in Plate I. ; for E the full note is preceded by an E, G grace note dithis ; for C, B and A, the full note is preceded by the second "repeat" of Plate I ; the low G has a grace note dithis, of low G and D, preceding it.

It is the Shake in F which has created the greatest confusion. In "Patrick Oig, MacCruimeins' Lament" to Macdonald combines the full note and grace notes in a jumble of grace notes which appears as the last trill in Plate I. of "Ceol Mor" 1st Edition, and A. Mackay modifies the Trill and places it *after* the full note F. As a part of a shake the grace notes should obviously *precede* the full note.