

Jig Patterns

1. Triplet Pattern

Using D-U sticking

Measure 1						Measure 2					
1	2	3	4	5	6	1	2	3	4	5	6
D	U	D	U	D	U	D	U	D	U	D	U
open tone			pop	open tone			pop	open tone			

2. Back Beat Pattern

Measure 1						Measure 2					
1	2	3	4	5	6	1	2	3	4	5	6
D	U	D	U	D	U	D	U	D	U	D	U
Mute or mid-tone			Open	Mute or mid-tone			Open	Mute	Open	Mute or mid	

3. Down – Tap / Double Down Pattern

Measure 1						Measure 2					
Pulse 1			Pulse 2			Pulse 1			Pulse 2		
1	2	3	4	5	6	1	2	3	4	5	6
D	D	-	D	U	D	D	D	-	D	U	D
D	tap		D	U	D	D	tap		D	U	D
bass tone		-	mid-tone			bass tone		-	heel-roll		

Either sticking pattern works. For a fast tempo use the *tap* pattern.

4. Merging Triplets with Double Down

A worthwhile technique is to play two bars of a Triplet Pattern followed by two bars of the Double Down Pattern. This is a “never-fails” pattern. Any choice of tone options will work as long as the strong beats of each pattern ring out.

Measure 1						Measure 2						Measure 3						Measure 4					
Pulse 1			Pulse 2			Pulse 1			Pulse 2			Pulse 1			Pulse 2			Pulse 1			Pulse 2		
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
D	U	D	U	D	U	D	U	D	U	D	U	D	tap	-	D	U	D	D	tap	-	D	U	D
open tone			pop	open tone			pop	open tone			bass	-	heel roll			bass	-	heel roll					

5. Heart Beat

This pattern is all about contrast. Let the bass tone ring out loudly. Keep the high pops more restrained.

Measure 1						Measure 2					
Pulse 1			Pulse 2			Pulse 1			Pulse 2		
1	2	3	4	5	6	1	2	3	4	5	6
D	U	T	D	U	T	D	U	T	D	U	T
pop or mid-tone or mute					bass	bass	pop or mid-tone or mute				bass

6. Galician Jig Pattern

From the playing of Eamon Murray

Measure 1						Measure 2					
Pulse 1			Pulse 2			Pulse 1			Pulse 2		
1	2	3	4	5	6	1	2	3	4	5	6
D	D	-	U	D	U	-	D	U	D	U	D
bass or open						quiet mute or high tone or rim shot					