

## Jig Patterns

### 6/8 time signature

The term “jig” encompasses many different dances including, the double jigs, light jig, hop jig, slip jig, slides, single jigs, and treble jigs. While dancers make distinctions among these forms, the music is similar, except for the time signature, in most of these forms. All jig forms employ compound meters such as 6/8, 9/8 and 12/8 to create the signature feeling of jig-i-ty jig-i-ty throughout the music.

These notes will focus on the double jig which is the most common jig form musicians encounter. The melody of a double jig is generally two groups of three eighth notes. That’s why it is called a “double jig”.







The slip jig and the slide, both 9/8 tunes, will be covered in later sections.

#### Characteristics of the Double Jig

- All jigs are transcribed in compound meter. In a compound meter the time signature is given as an even number of beats, but each beat is subdivided into three equal parts. In a jig, time is kept by counting two beats in each measure while three notes are played on each beat.
- Double Jigs are transcribed in 6/8 time signature. In practice the double jig is counted as two beats per measure with three eight-notes played on each beat. This gives the jig its characteristic triplet feeling.
- Some players recall the jig pattern by saying the words “jig-i- ty jig-i- ty jig-i- ty jig-i- ty” Or “apricot pineapple apricot pineapple”. Any three syllable word will work to recall the jig pattern.






#### #1 Basic Jig Pattern

This pattern works because of the emphasis on beats 1 and 4. But players find it boring. Many players find the best basic jig pattern, they one they retreat to when tired or in doubt is #2 Jig Pattern

One measure in 6/8					
1	2	3	4	5	6
DOWN	up	down	UP	down	up
					






### #2 Jig Pattern – *add a rest*

This pattern has two successive down strokes follow by four down-up strokes. This is a reliable and interesting pattern. Rely upon this as the go-to pattern for jigs.

One measure in 6/8					
1	2	3	4	5	6
DOWN	<i>rest</i>	down	Up	down	up
	γ				






### #2a Basic Jig Pattern – *reverse stroke direction*

Most bodhran players struggle with getting strong, reliable up-strokes. A great practice drill for improving the quality of the up-stroke is to reverse the strokes on pattern #2. This may not be a pattern of choice, but it is good to have in your kit-bag of tricks.

One measure in 6/8					
1	2	3	4	5	6
UP	<i>rest</i>	up	Down	up	down
	γ				





### #3 Jig Pattern – *add a rest and a rim shot*

This is a very popular pattern for bodhran players. It’s also easy on the wrist and a good pattern to use when you need to catch your breath but still provide an interesting riff. This is a lively pattern that has a nice “swing” to it.

One measure in 6/8					
1	2	3	4	5	6
DOWN	<i>rest</i>	down	Rim Shot	down	up
	γ				





### #3 Jig Pattern – *add a rest and a closed stroke*

This pattern can be used with either a closed stroke or a tone on beat four. A good choice for the tone is simply to flatten out your hand so that most of your palm is in contact with the drum head. Try to produce a “pop” on this up stroke. Remove your hand for the other strokes and let the low tone of the drum sing out.

One measure in 6/8					
1	2	3	4	5	6
DOWN	<i>rest</i>	down	TONE	down	up
	γ		High pitch or closed sound. <b>Emphasize</b>		






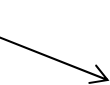
#### #4 Jig Pattern – *a rest and a swoop and a tone or a rim shot*

The swoop adds a bit more interest to the pattern. In a noisy session this delicate artifice may be missed. But if the drum is on a microphone or you are working quietly with a soloist, this is a great pattern. Use sparingly.

One measure in 6/8					
1	2	3	4	5	6
Swoop	<i>rest</i>	down	TONE or Rim Shot	down	up
	γ		High. <b>Emphasize</b>		













#### #5 Jig Pattern – *basic pattern with a pitch drop*

On beat 4 press hard and high on the drum to raise the pitch. Slide the hand down on beat 5. Reach the lowest pitch on beat 6. This is a good pattern to break up monotony. But use sparingly.

1st measure					
1	2	3	4	5	6
DOWN	<i>rest</i>	down	Up	down	up
	γ				
open or low tone			<b>high pitch</b>  <b>low pitch</b>		








#### #6 Off Beat Accents

This is a good pattern for the turnaround points in a jig. Use heavy accents on all the up-strokes. The final two down beats on counts 5 and 6 of measure two should be at the lowest pitch of the drum. Accents can appear anywhere in the pattern but are most effective when they are off beat. A great way to play this sort of turnaround is to emulate the clave rhythm that is so popular in Afro-Cuban music.

1st measure						2nd measure					
1	2	3	4	5	6	1	2	3	4	5	6
DOWN	<i>rest</i>	down	<b>UP</b>	down	<b>UP</b>	down	<b>UP</b>	down	<b>UP</b>	down	down
	γ										
Low pitch		Low pitch	<b>high pitch</b> 								

**#7 Off Beat Accents - Standard seven-stroke African Bell Pattern**

Some players find this pattern easier if played with all down strokes.

1st measure						2nd measure					
1	2	3	4	5	6	1	2	3	4	5	6
DOWN	<i>rest</i>	down	<i>rest</i>	<b>UP</b>	down	<i>rest</i>	DOWN	<i>rest</i>	DOWN	<i>rest</i>	<b>UP</b>
	γ		γ			γ		γ		γ	
Low pitch		Low pitch	<b>high pitch</b> 