

Jigs

- Jigs are written in compound 6/8 and 9/8 time with two and three pulses to the bar respectively, yet in a different rhythm to that of the marches in compound time.
- **Rhythm of the jig is what we term as “round” without much relative emphasis on notes. The downbeat takes its natural slight stress or feeling without any deliberation on the note i.e. seldom pointed, if any. The basic pulse rhythm is 1, 2, 3, or 1, 2, 3- with a slight extra touch on 3- if anything to prevent the rhythm from being too “square”. Notes must be clear and cleanly executed, no hint crossing sounds. *Think of not dwelling on the first note of three tied notes, then off to the second and third notes almost even in time.* The little touch extra on the third note mentioned earlier adds a certain spirit of the dance, yet ever so slightly. Try counting to yourself rather rapidly in regular time 1, 2, 3; 1, 2, 3; 1, 2, 3; and so on to feel the jig rhythm. Avoid dwelling on “1”. Later when playing a number of jigs correctly you should develop a certain relaxation within the jig spirit of playing. Refer link.**

The following shows some ways of writing jigs. Notice how the first extract is written almost round, the present way; the second X has the three tied notes pointed on the third note indicating the jig rhythm rather severely; and the third X is written in the manner of a 6/8 March, which is not the way to play jigs. Refer link.

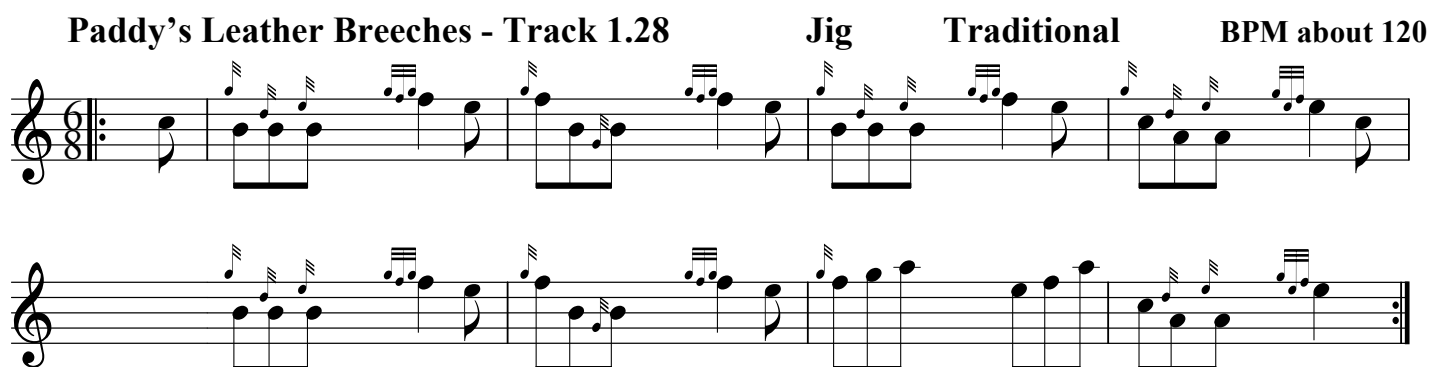


The image shows a single staff of music with 11 measures. The first three measures are grouped under the label "First" with a rhythmic count of "1,2,3" below them. The next three measures are grouped under the label "Second X" with a rhythmic count of "1,2,3--" below them. The final five measures are grouped under the label "Third X" with a rhythmic count of "1--,2,3-" below them. The notation includes treble clef, a key signature of one flat, and various note values including quarter, eighth, and sixteenth notes.

Grace note combinations such as the “G, D, E,” should have all three grace notes almost all of relatively equal value of 1, 2, 3, without pointing the first note. Sometimes **doublings** can be played very slightly more open than normally played to good effect – consider. Similarly with **grips** say from a quarter to eighth note pulse when the grip can be played to good effect rather heavily to produce a kind of triple sound; too light a grip does not sound good. Quarter to eighth notes often in jigs are played evenly so could be written as each dotted eighth note. **Beware of overloading** jigs with too many grace notes. Recall much the same grace notes in compound time marches.

In bands togetherness is as important as ever, especially the “G, D’ E,” and the almost even runs of the three tied notes – must be played as one. Much intensive drill with corps practice chanter sessions required, and similarly as a pipe corps.

Two jigs in 6/8 and 9/8 follow. Have a go at them slower at first perhaps. Read comments and check link [afterwards.](#)



The image shows two staves of musical notation for the piece "Paddy's Leather Breeches - Track 1.28". Above the first staff are the labels "Jig" and "Traditional" and "BPM about 120". The notation includes treble clef, a key signature of one flat, and various note values including quarter, eighth, and sixteenth notes. The piece appears to be in 6/8 time.

Continued next page

Paddy's Leather Breeches

Continued

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff features a more complex rhythmic pattern with many beamed eighth notes. The fourth staff is marked with a first ending bracket labeled '1'. The fifth staff is marked with a second ending bracket labeled '2'. The sixth and seventh staves continue the melody, with the seventh staff ending with a double bar line and repeat dots.

Drops of Brandy - Track 4.35

Jig

Traditional

The image shows a musical score for the jig 'Drops of Brandy'. It is written in 9/8 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is a traditional jig. The first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The score ends with a double bar line and repeat dots.

Comment on the jigs

In **Paddy's Leather Breeches** the almost round "G, D, E," should be obvious by now, although a very slight natural feel on the third note in these tied notes is necessary to show pulse separation especially in the third part where the groups are repeated. The "F" to "B" strike should have a clear rather open "B" before the strike in the general 1, 2, 3, pulse rhythm. Make sure the runs in the seventh bar of parts are round enough without undue duration on the first note in each run. Rise off the "1" to "2" and "3". The eighth bar in each part "C" to low "As" should have that 1, 2, 3, pulse rhythm too, as some pipers tend to make the "C" too short. If necessary make that "C" (and "B" equivalent in jigs) a shade longer for good clarity, not too long though. In the fourth part first bar timing of the first pulse must allow the high "G" to be sounded as much as the other notes without dwelling on the first high "A".

Drops of Brandy has three pulses to the bar. You might have noticed in the **first part** how the first pulse in each bar has the longer "Es" and "D" (fourth bar). You may feel these notes each time to provide an element of control and musicianship. The count for example in the first few bars could be: 1-- &; 1, 2, 3; 1, 2, 3; 1-, &; 1, 2, 3; 1-, &; 1-- &; - so on. The tachums must have good clarity especially of "G" grace notes and very relaxed with a kind of bounce to the upbeat. The **second part** has a similar bounce in the first pulse of the first three bars. The upbeat "E" just has that little bit extra duration for control, although hardly noticed. The other three note pulses could be treated almost the same. The second time has quite open strikes on these high "As".

Two other four parted jigs are in the Extra Tunes later.

