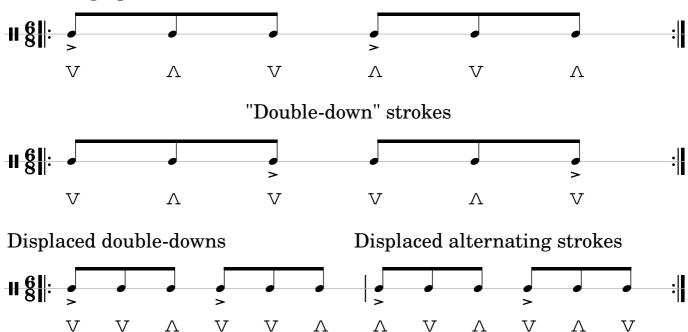
Schema 02: Jigs (and Hop Jigs)

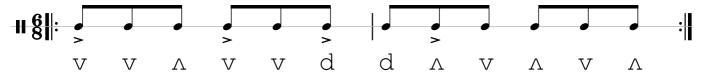
(Based on sequences 6,8,21,22,25 and 27)

Motor rhythms used in this schema (alternating and double-down, each of which may also be displaced).

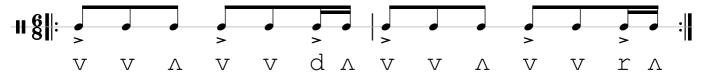
Alternating up and down strokes



Sequence 6. (2/0622). First pattern notated for jigs. Features "v v d" and "d v" switches combined with alternating and double-down motor rhythms. Combinations of these motor rhythms and switches form the basis of most of the patterns generated by this schema



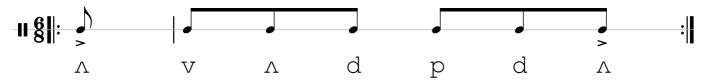
Development of Sequence 6: Double-down ("v v d" and "v v r") switch with semi-quaver rolls.



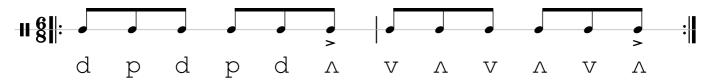
Further development: Morphing double-down switch with semi-quaver rolls into quadruplet which uses the same sequence of movements.



Sequence 21. "A d" switch over beats 2 & 3, Mercier to O'Donoghue. I find "A d" harder to play that it's counterpart "d A", so it's placement requires mental focus.



"A d" switch over beats 6 & 1, O'Donoghue to Mercier



"A d" switch over beats 6 & 1, O'Donoghue to Mercier

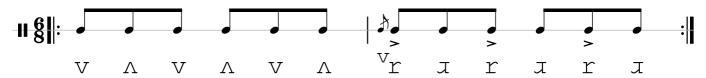


Sequence 27. This "v v d" switch flows very well, not mentally taxing to play like some of the others above.

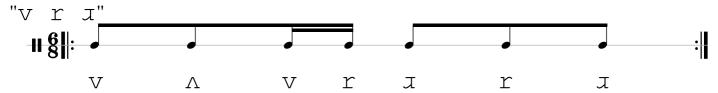


Playing the above pattern I realised how any jig pattern can be transformed into a hop-jig pattern by changing every second beat from a quaver to a crotchet:

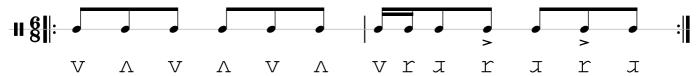
Mercier to Ó Riada flammed switch: "∧"r"



"Stretching" the flammed switch above: Mercier to Ó Riada roll switch on beat 3:



Mercier to Ó Riada roll switch on beat 1



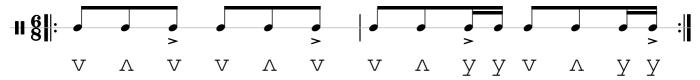
Mercier to Ó Riada straight switch: "V J", from beat 3. This works well with elbow movement to bring the stick horizontal while in the Ó Riada posture, and beat 4 is forced to arrive a little late. Looks a bit like something Seamus O'Kane does: https://www.facebook.com/watch/?v=1236117513819886



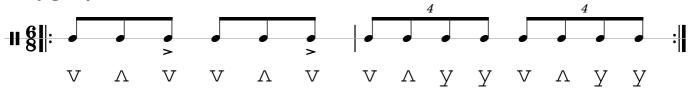
Mercier to Ó Riada straight switch: " $\nabla \quad \mathcal{I}$ ", from beat 5. Same elbow movement as above.



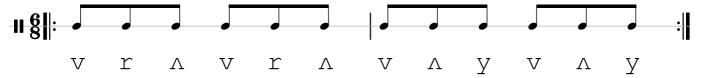
V A V motor rhythm to reverse Ó Riada shuffle movement.



As above, but Ó Riada shuffle movement is evenly spaced, making quadruplets in a jig rhythm.



Rolls as quaver rhythms (like the lady from the facebook group). Mercier downstroke rolls followed by Mercier upstroke rolls. Hard to play loud with this technique.



Switching rolls within the bar. Seems to work much easier in this order, rather than " \lor \land \lor \land \lor ". Maybe be something to do with how the accent on beat one helps with the momentum of the movement it intiates.



Downstroke rolls, into 2-way roll quadruplets, into upstroke rolls. Pretty hard to control.

