Patterns are culled from Irish, Scots, French-Canadian, Appalachian Old-Time styles. Establish good bowing rhythms first in any style, then add left-hand ornaments, which must fit over the bowings. You right hand is your groove!

**reels**

The fundamental bowing lick: simple shuffle

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The next level of complexity: 2+2 split bowing (even) 2+2 split bowing (staggered)

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3+1 syncopated bowing: variously named the Georgia, Tennessee and Shetland shuffle, this is found everywhere. Note how it pops the offbeat out for a natural accent.

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Scots snap - driven upbow accents played down-up bowing at the end

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Note spiccato:

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French-Canadian syncopation:

driven-upbow accents

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Syncopated accents divide bar in uneven thirds:

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3+1 bowing also divides the bar unevenly, but in a more subtle way:

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Irish styles generally play a true triplet and often slur the last triplet note into the next note or phrase.

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Scottish styles generally play a staccato duplet (sometimes called a 'birl'), rather than a triplet, and tend to lean on the downbeat more than Irish styles.

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French-Canadian styles slur the triplets or split them for a characteristically Québécois percussive sound. Accent first note of slur.

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**jigs**

6/8, 9/8 and 12/8s often use the same bowing patterns. Jigs have Irish, Scots, English and French-Canadian roots. Unlike reels, the accent is on the downbeat, so be wary of a heavy arm. Use bow speed rather than weight for your accents.

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Single jigs go 'humpty-dumpty,' while doubles go 'rat-a-tat, rat-a-tat' shorter note often slurs into longer one double-down or double-up bows can help keep a jig light

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The sinuosity of jigs often comes from these beat-crossing slurs, giving them their "S" curves. Starting phrases on an upbow also lightens up a jig.

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