



THE CONTEMPORARY BODHRÁN

BY MATTHEW BELL

“Nashville Bodhrán Style”

What Does this mean?

- ▶ Play the **FEWEST NOTES** necessary to **MOST EFFECTIVELY** express the **GROOVE!**
- ▶ Extreme Focus on the **TONE** of **EVERY NOTE** played
- ▶ -“**BIG EARS**”: paying total attention to the song form, the melody, the harmony, and how what I’m playing serves to **LIFT UP** and **EMPHASIZE** what the song is doing
- ▶ very little if any use of embellishments
- ▶ **INTENTIONALITY**: deliberate and thoughtful selection of instrument, implements used to play it, mic choice, processing used in recording, how the drum fits into the **OVERALL MIX**

“Unknown Country”

Composed/Orchestrated by Matt Bell

- ▶ **“Unknown Country”: Bodhrán Meets Pop Country Arranging**
- ▶ **Uses Verse-Chorus-Verse-Chorus-Bridge-Chorus-Chorus Form**
- ▶ **Percussion Arrangement: Starts Sparse with Big Pitch Bends in Bodhrán; builds throughout to Huge Chorus at End**
- ▶ **Primarily Acoustic Drumset Sounds with Orchestral Percussion at end; Use of Layering throughout**
- ▶ **Bodhrán used as Groove Element and Covers Bulk of Low-End Heavy Lifting**
- ▶ **Frequency Range of Instruments as Critical Elements in Arranging: Applies to Chordal Instruments and Percussion**
- ▶ **“Mutt Lange” gunshot in Bridge; Channeling Jay Bellerose w/Cymbal and Drum Choices**

“Welcome to The Rock”

Music and Lyrics by Irene Sankoff and David Hein

Arrangements by Ian Eisendrath

Orchestrations by August Eriksmoen

THE CONTEMPORARY BODHRÁN-“WELCOME TO THE ROCK”

- ▶ **“Welcome to The Rock”**: Opening Number in Broadway Show ‘Come From Away’
- ▶ Represents a Hybrid Bodhrán Style of Trad Newfoundland, Modern, and Broadway Percussion Arranging
- ▶ 95% of Show is on a Click Track; Challenge is to Sound Like it Isn’t...
- ▶ High Sensitivity to Melody Parts and Keys/Bass Guitar with Tonal Choices
- ▶ Show uses a more “Trad” 18-inch Bodhrán
- ▶ Conductor/MD Cues Essential because of Vamps for Actor’s Line Delivery
- ▶ Notation is a skeleton only (not a lot of tonal info); Dynamics are “relative”
- ▶ Stickings: Primary Use of Instrokes and DUI rather than DUDU; Outlines the Groove in the Most Consistent Way
- ▶ Actor Delivery and Fitting into Overall Arrangement is the Focus

Bodhrán
Djembe

Welcome to The Rock

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N.A. Tour 7-28-18

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
Arrangements by IAN EISENDRATH
Orchestrations by AUGUST ERIKSMOEN

MAKE SURE SHAKERS HAVE ROOM FOR TIPPER DROP

♩ = 168 [Click runs pre-show]

Vamp
full out
(open tone)

Musical notation for measures 1-9. Measure 1 starts with a dynamic of *f*. Measures 2, 3, 4, and 5 are marked with a '2' above the staff. Measure 6 is marked with a '2' below the staff. Measure 7 has a double bar line. Measure 8 is marked with a '2' above the staff. Measure 9 has a double bar line.

Musical notation for measures 10-13. Measure 10 has a double bar line. Measure 11 has a double bar line. Measure 12 has a circled 'tone' above it. Measure 13 has a circled 'fp' below it. A dashed line labeled 'LOCK IN' spans from measure 12 to 13.

WIDE OPEN

Musical notation for measures 14-17. Measure 14 starts with a dynamic of *f*. Measure 17 has a double bar line.

Musical notation for measures 18-21A. Measure 18 has a circled 'tone' above it. Measure 21A has a circled '(+Djembe)' above it. Measures 18-20 contain a rhythmic pattern of diagonal lines.

not too light etc

Musical notation for measures 22-25. Measure 22 starts with a dynamic of *mp*. Measures 23-25 contain a rhythmic pattern of diagonal lines.

Musical notation for measures 26-31. Measures 26-31 contain a rhythmic pattern of diagonal lines.

Musical notation for measures 32-34. Measure 32 starts with a dynamic of *mp*. Measure 33 has a circled 'fp' below it. Measure 34 has a circled 'fp' below it. A circled 'Vamp' is above measure 32. Handwritten notes above measure 33 include '> ()))))'.

Bodhrán

35 *f* 36 37 38

Musical staff 35-38. Staff 35 starts with a dynamic marking *f* and an accent (>) over the first note. Slanted lines indicate rhythmic patterns. Staff 36 has an accent (>) over the first note. Staff 37 has an accent (>) over the first note. Staff 38 contains slanted lines.

39 40 41 42 42A (+Djembe)

Musical staff 39-42A. Staff 39-41 contain slanted lines. Staff 42 has an accent (>) over the first note. Staff 42A has an accent (>) over the first note and a note with an upward-pointing triangle above it, with the text "(+Djembe)" written above. A small note with an upward-pointing triangle is also present above the first note of staff 42A.

"I am an Islander."

43 44 45 46

Musical staff 43-46. All four staves contain slanted lines.

47 48 49 50

Musical staff 47-50. Staff 47-49 contain slanted lines. Staff 50 has a fermata over the first note, with a large downward-pointing triangle below it.

not too light
51 *mp* 52 53 54

Musical staff 51-54. Staff 51 has the text "not too light" above it and a dynamic marking *mp* below it. Staff 51 has an accent (>) over the first note. Staff 52 has an accent (>) over the first note. Staff 53 and 54 contain slanted lines.

55 56 57 58

Musical staff 55-58. All four staves contain slanted lines.

Safety - out any bar
59 60 61 62 63 64

Musical staff 59-64. Staff 59-62 contain slanted lines. Staff 63 has a dynamic marking *f* below it and a note with an upward-pointing triangle above it. Staff 64 has a dynamic marking *f* below it. Handwritten notes include "Safety - out any bar" above staff 61, "build up" with three downward arrows above staff 63, and "mute" with a downward arrow above staff 63. A circled "VS" is written below staff 63.

65 *mf* 66 67 68

Musical staff 65-68. Staff 65 has a dynamic marking *mf* below it. Staff 65-66 contain slanted lines. Staff 67 has a dynamic marking *f* below it and a note with an upward-pointing triangle above it. Staff 68 has a dynamic marking *f* below it. A circled "VS" is written below staff 67.

69 *mf* 70 71 72

Musical staff 69-72. Staff 69 has a dynamic marking *mf* below it. Staff 69-70 contain slanted lines. Staff 71 has a dynamic marking *f* below it and a note with an upward-pointing triangle above it. Staff 72 has a dynamic marking *f* below it.

73 *mf* 74 75 76

Musical staff 73-76. Staff 73 has a dynamic marking *mf* below it. Staff 73-74 contain slanted lines. Staff 75 has a dynamic marking *f* below it and a note with an upward-pointing triangle above it. Staff 76 has a dynamic marking *f* below it.

77 *mf* 78 79

light groove (~~stop pick bending~~)

80 *mf* 81 82 83

mp

84 85 86 87

light groove

88 *p* 89 90 91

Vamp - out any bar

92 93 94 95

DJEMBE (bass)

sfz *ff*

96 *mp* 97 98 99

100 101 102 103

BODHRAN Rhythm as notated enter when you can

104 *pp* - build 105 106 107

108 109 110 111 112 113

Groove along - 2 measures

114 *sub. p* 115 116 117 118 119 120 121

Bic.

WIDE OPEN SYNCOPATED "I'm and Islands"

Bodhrán

#1. Welcome to The Rock...N.A. Tour 7-28-18

5

2

121A *ff* 121B 121C 121D

2

Fill

121E 121F 121G 121H

Groove

2

122 *mf* 123 124 125

2

Fill

126 127 128 129

130 131 132 133

CLICK OUT

134 135 136 137 138

f TIME

“Blankets and Bedding”

Music and Lyrics by Irene Sankoff and David Hein

Arrangements by Ian Eisendrath

Orchestrations by August Eriksmoen

THE CONTEMPORARY BODHRÁN-"BLANKETS AND BEDDING"

- ▶ "Blankets and Bedding": Broadway Through-Composed Jig with a bit of Bluegrass Thrown In :)
- ▶ Bodhrán Parts Heavily Transcribed from Steve Holloway's "Version"
- ▶ Very heavy GROOVE emphasis/lock with Guitar and Drumset
- ▶ Sticking is either all Instrokes or I I DUI for "Jig" Groove
- ▶ Use of Marcato and Staccato Markings; reminds me what to play where with as LITTLE EXTRA INFO on the charts as possible
- ▶ Anything Marked as "SAFETY" is a VAMP and can change length/end on any beat based on Conductor Cue
- ▶ Notation is a skeleton only (not a lot of tonal info); Dynamics are "relative"; Chart is Purposefully Sparse
- ▶ Actor Delivery and Fitting into Overall Arrangement is the Focus

Bodhrán

Blankets and Bedding

4

N.A. Tour 7-28-18

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Handwritten:)))) etc

Reeling ♩ = 120 [2 PRE-CLICKS]

(4) (8)

1 2 3 4 5 6 7 8

Handwritten:)))) etc

build intensity (4)

9 10 11 12 13 14 15 16

Handwritten:)))) etc

(4) (8)

17 18 19 20 21 22 23 24

Handwritten:)))) etc

(4)

25 26 27 28 29 30 31 32

Handwritten:)))) etc

(4) (8)

33 34 35 36 37 38 39 40

Handwritten:)))) etc

(4) (8)

41 42 43 44 45 46 47 48

Handwritten:)))) etc

(4) (8)

49 50 51 52 53 54 55 56

Handwritten:)))) etc

(4) (8) [Safety]

57 58 59 60 61 62 63 64

Handwritten:)))) etc

[- TIME -]

Driving Bluegrass (♩ = ♩)

8
65-72

4
73-76

3
77-79

Safety

80

81

[CLICK OUT]

4
82-85

2
86-87

88

4
89-92

[Safety]

93

94

95

"child bearing age" ...

[CLICK IN]

3

96-98

99

mf

Reeling ♩ = 120
muted and even

100

101

102

103

104

105

106

sub. p

107

108

109

110

f

driving groove as before

111 *mp* 112 113 114 115 116 117 118

119 120 121 122 123 124 125 126 *f*

127 *ff* > 128 *mp* 129 130

etc.

131 *ff* > 132 *mp* 133 134

[3x] (groove) fill

135 *ff* > 136 *p* 137 138

8

139-146

etc. groove full out (4) (8)

147 *f* 148 149 150 151 152 153 154

155 156 157 [CLICK OUT] SLOW SEGUE

Open

QUESTIONS?