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

THE CONTEMPORARY BODHRÁN-“UNKNOWN COUNTRY”

- “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

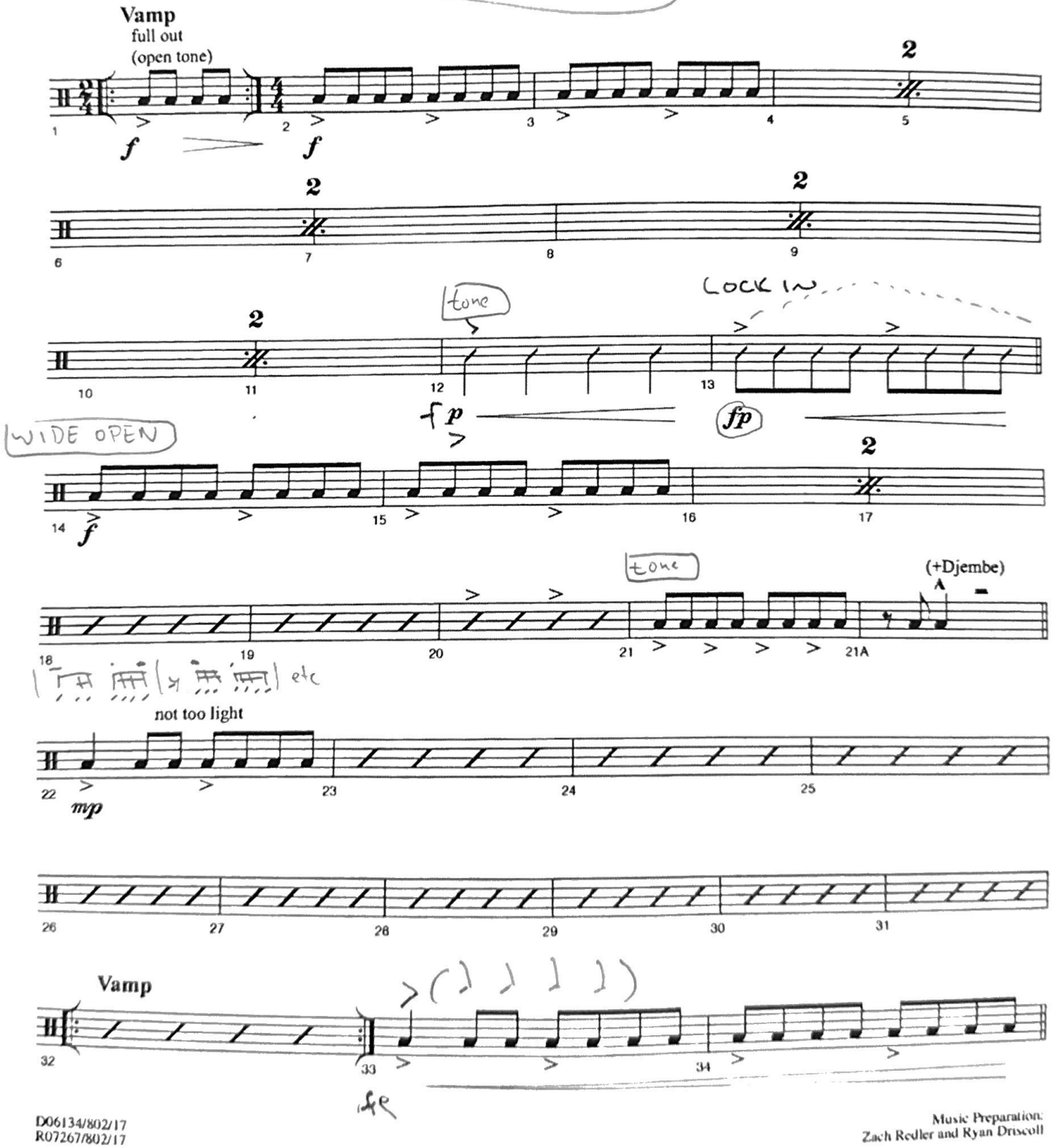
N.A. Tour 7-28-18

1

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

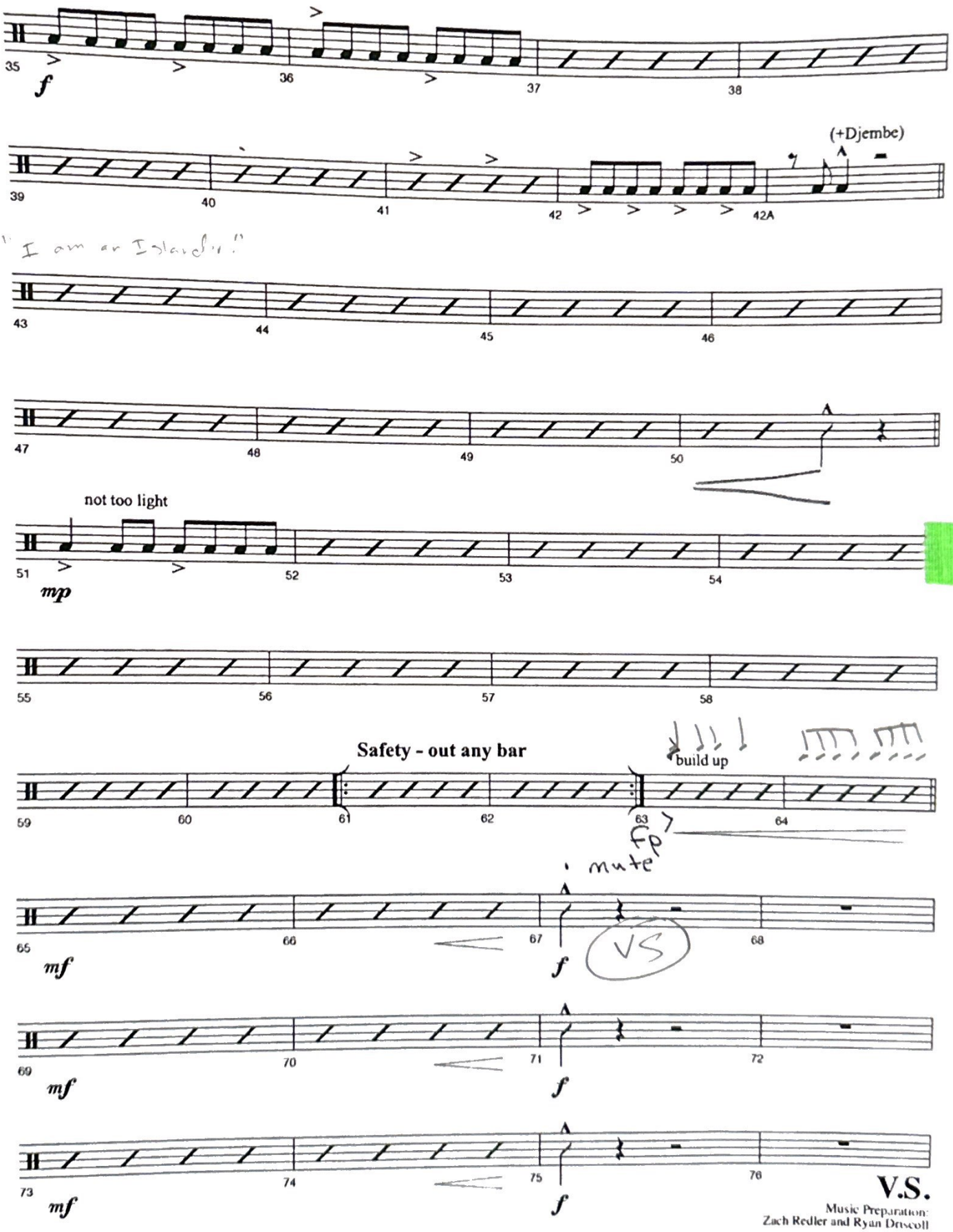
MAKE SURE SHAKERS HAVE ROOM FOR TIPPER DROP

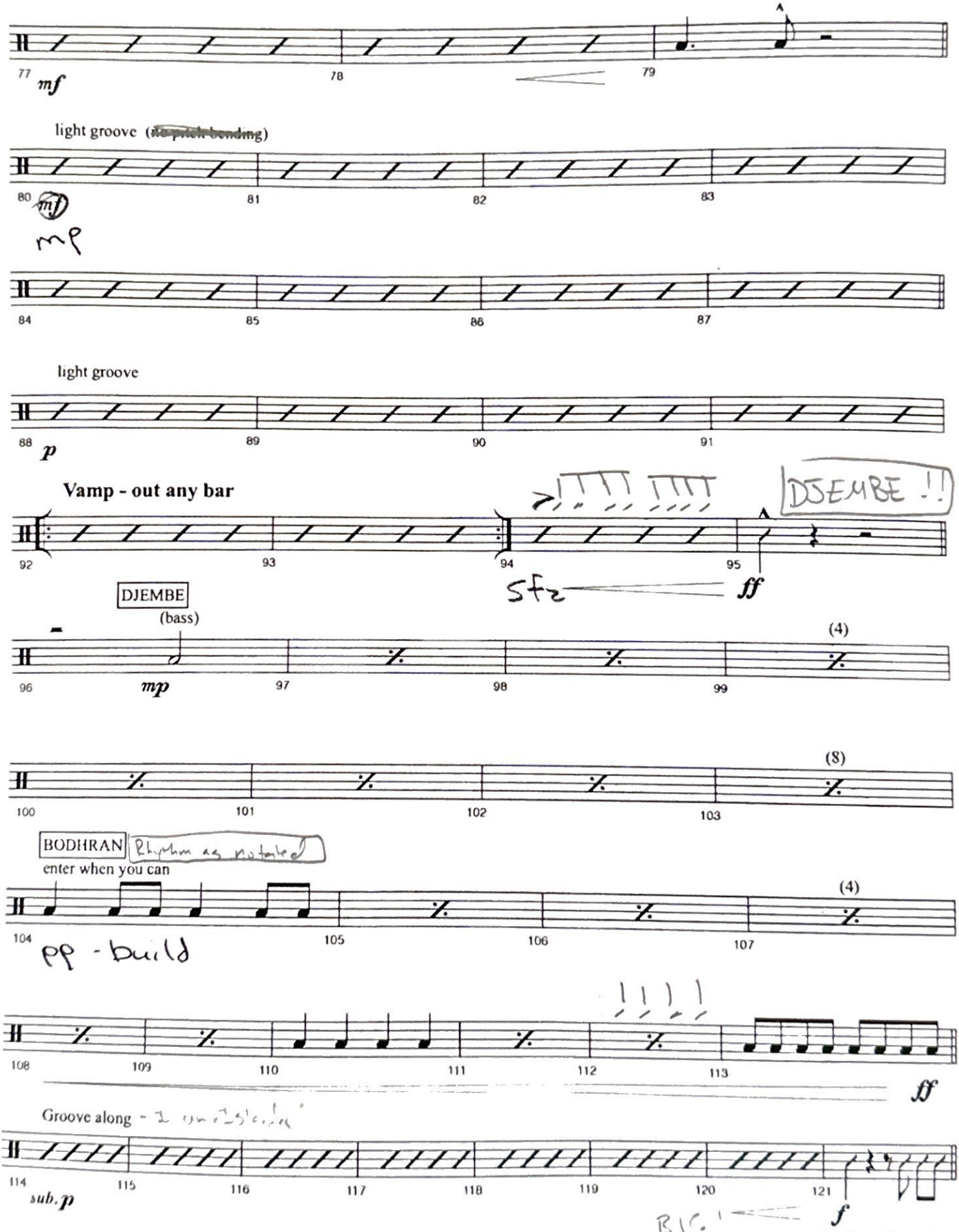
♩= 168 **[Click runs pre-show]**



D06134/802/17
R07267/802/17

Music Preparation:
Zach Redler and Ryan Driscoll

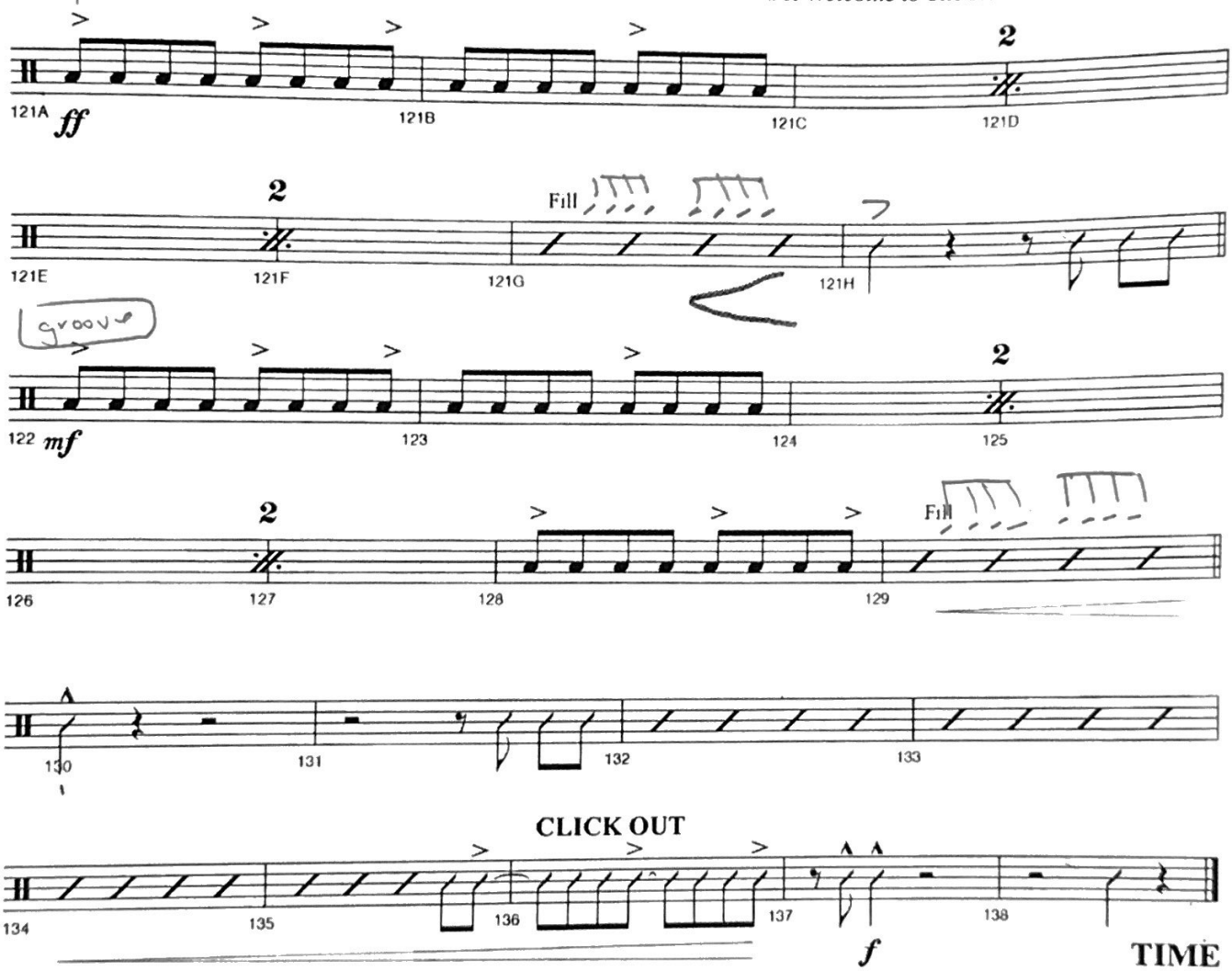

35
f
36
37
38
(+Djembe)
39
40
41
42
42A
"I am an Island!"
43
44
45
46
47
48
49
50
not too light
51
mp
52
53
54
55
56
57
58
Safety - out any bar
build up
59
60
61
62
63
fp
64
mute
65
mf
66
67
f
VS
68
69
mf
70
71
f
72
73
mf
74
75
f
76
V.S.
Music Preparation:
Zach Redler and Ryan Driscoll



Music Preparation
Zach Redler and Ryan Driscoll

WIDE OPEN SYNCOPATED "I'm and Islander"

Bodhrán



Music Preparation
Zach Redler and Ryan Driscoll

“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”

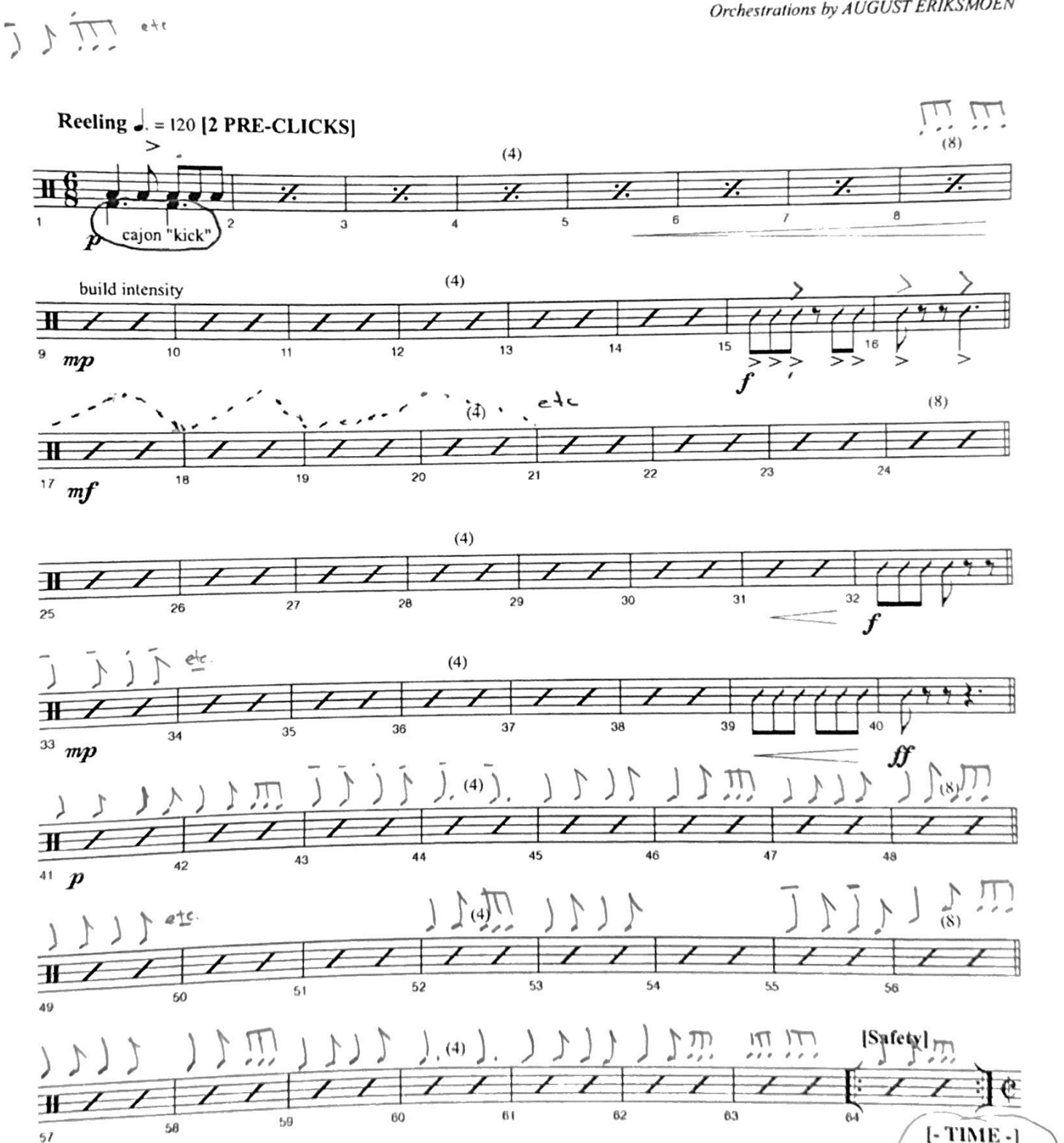
- “Blankets and Bedding”: Broadway Through-Composed Jig with a bit of Bluegrass Thrown In :)
- Bodhrán Parts Heavily Transcribed from Steve Holloway’s “Version”
- Very heavy GROOVE emphasis/lock with Guitar and Drumset
- Sticking is either all Instrokes or I I DUI for “Jig” Groove
- Use of Marcato and 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

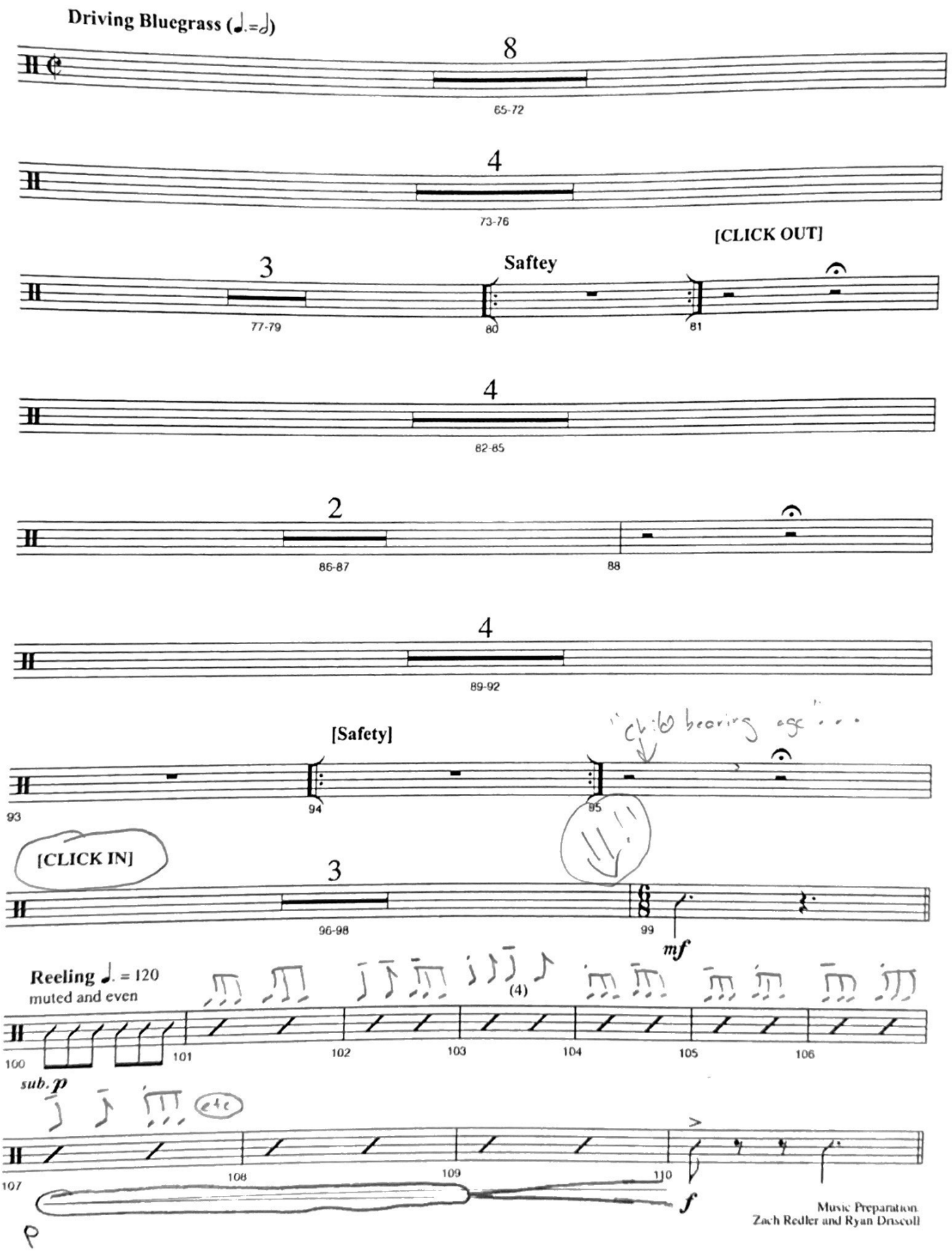
N.A. Tour 7-28-18

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

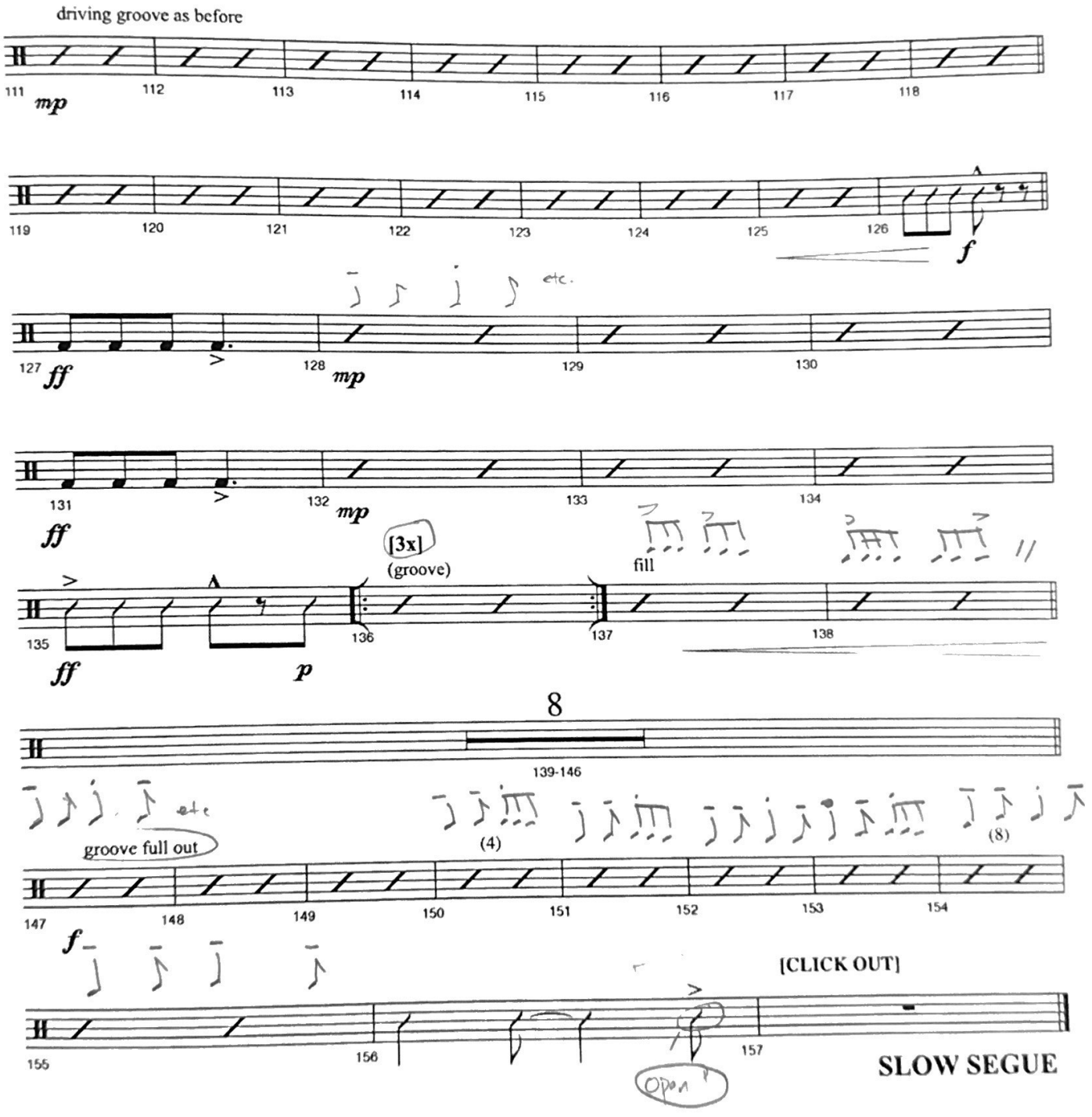


D06134/802/17
R07267/802/17

Music Preparation
Zach Redler and Ryan Driscoll



Music Preparation
Zach Redler and Ryan Driscoll


driving groove as before
111 mp 112 113 114 115 116 117 118
119 120 121 122 123 124 125 126 f
etc.
127 ff 128 mp 129 130
131 ff 132 mp 133 134
[3x]
(groove)
fill
135 ff p 136 137 138
8
139-146
groove full out
etc
(4)
(8)
147 f 148 149 150 151 152 153 154
[CLICK OUT]
155 156 157
Open
SLOW SEGUE

QUESTIONS?