

Advanced Accompaniment Concepts

Berea Celtic Festival – Bodhrán Workshop
Saturday, August 15, 2020

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HEMIOLAS IN COMPOUND METER

- Check Pattern/ Hemiola*
- Drum Set Variation
- Play with Music¹
 - *Duduk* – A3-2
- Opt. – Add Tap on the Beat

LISTENING FOR HEMIOLAS

- John Joe Kelly²
- Colm Phelan³
 - 7/8; 6/8; 3/8; 5/8

TRIPLE DOWN-STROKES

- Stick Control
 - Simple Meter
 - Variations (note – alt. check)
- Emphasizing Melody
 - *Duduk* – B3-2 (ms. 5)

LISTENING FOR TRIPLE-DOWNS

- Martin O’Neill^{4,5}

SET-UPS AND FILLS

- Unison Fills
 - *Duduk* – B2-1 (ms. 8)
- Complex Ornamentation
- 2-Bar Jig Fill/ Variations
 - *Duduk* – A3-2 (ms. 7-8)

LISTENING FOR SET-UPS/ FILLS

- James O’Connor⁶
- Rufus “Speedy” Jones⁷
- Chris Coleman⁸

LISTENING EXAMPLES

1. “The Duduk Jig”
 - *Beo* – Beo
2. “The Beehive/ Poon Hill/ Vladimir’s Steamboat” (4:22)
 - *Rubai* – Flook
3. “Lost Time” (1:07)
 - *Full Circle* – Colm Phelan
4. “The Mayfly” (1:49)
 - *The River* – Hamish Napier
5. *MONss Bodhrán – Up Tempo Groove*
 - YouTube Video (0:16)
6. *Banjo & Bodhrán – Micheál Broderick & James O’Connor*
 - YouTube Video (2:30)
7. *April in Paris – Count Basie and his Orchestra (1965)*
 - YouTube Video (2:00)
8. *Chris Coleman Performance – Drumeo Festival 2020*
 - YouTube Video (1:25)

**Hemiola* – A musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple meter.

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THE DUDUK JIG

The Duduk Jig was recorded by Breton trad band, Beo, and can be found on their eponymous album. *Duduk* is a “double jig,” and is played thrice in this setting (i.e. AABB 3X). The following notes may be used in conjunction with the provided bodhrán notation.

Rhythm A serves as the primary motive for the bodhrán. In its simplest form, it is comprised of a two-bar groove that is repeated throughout each “A” section. As with each subsequent variation, this pattern is largely driven by the bouzouki voice.

Rhythm B can be distilled down to a 4-bar motive that features a syncopated descending chord progression, and a build that serves as a transition into the following repeat/ phrase. The inclusion of “space” in the third bar of this phrase can generate a strong contrast to the otherwise-driving vibe that propels the rest of the tune.

Rhythm A' is essentially exactly the same as Rhythm A, but with the addition of a “backbeat,” which mimics the bouzouki accents on beats 2 and 4 throughout this section. This can be achieved through the use of “pops” or equivalent staccato/ high-pitched voicing.

The third “A” section provides a significant departure from the framework of the preceding phrases. The overall dynamic drops to allow for variations in the melody and accompaniment, but the intensity continues to build throughout. A drone on the tonic or on a higher pitch could help evoke a softer dynamic while maintaining the overall “drive.” A standard jig motor rhythm could also serve to ground this section and provide a contrasting character to the syncopated nature of the rest of the tune. Finally, the inclusion of an extended hemiola on the second pass (A3-2) could introduce an element of tension that significantly ramps up the energy before the final “B” sections.

Listen for the bouzouki variations in bars 7-8 of each phrase of the tune. Notable variations are indicated in the outline below.

- **A1-1:** Rhythm A
- **A1-2:** Rhythm A
- **B1-1:** Rhythm B
- **B1-2:** Rhythm B
- **A2-1:** Rhythm A'
- **A2-2:** Rhythm A'
Bouzouki variation in bars 7-8
- **B2-1:** Rhythm B
Ornamentation in bar 8
- **B-2-2:** Rhythm B
- **A3-1:** Drone/ Jig Motor Rhythm
- **A3-2:** Hemiola
Big fill in bars 7-8
- **B3-1:** Rhythm B
- **B3-2:** Rhythm B
Melody variation in bar 5