

1	✓ Bold Donnelly (Song)	2:37	Stockton's Wing	Stockton's Wing - Jigs, Reels & Songs
2	✓ Austin Tierneys, Hughie Travers, Jenny's Chickens (Reels & Jigs)	4:00	Stockton's Wing	Take A Chance
3	✓ Belles Of Tipperary / Abbey Reel / Unknown - John WEIR, Deni...	2:57	Various - Irlande-Musical Voyage	Ireland-Musical Voyage
4	✓ Joe Bane's / Ruan Reel - Garry SHANNON, Maurice GRIFFIN	2:59	Various - Irlande-Musical Voyage	Ireland-Musical Voyage
5	✓ Bodhran Solo / Donegal Reel	2:49	Declan Folan & Junior Davey	Skin & Bow
6	✓ Solo	2:23	Neill Lyons	Skins and Sins
7	✓ The Long Distance Runner-Bodhran Solo	6:23	The Easy Club	Chance or Design
8	✓ the road to gerenish - bodhran	2:08	The Easy Club	Essential
9	✓ Bodhran Solo and Reel	6:17	Guido Plueschke	Bodhran Insight
10	✓ Bodhran Solo	3:44	Rolf Wagels	Bodhran Insight
11	✓ The New Set: The Golden Slipper/The Streamstown Jig/Johnny ...	4:18	Boys of the Lough	Live At Passim

- Seamus O'Kane** Sorry I probably have missed most of the discussion on this topic ...and i fear that I might repeat what others have said....but here are my thoughts on the subject of rim/shell playing....When I first heard bodhran players....late 60's the fashion was to play alternately on the skin for maybe 2 parts A....then switch to the rim for 2 parts B...then Back to the skin... At that time the bodhrans skins sounded loud and harsh,,,and the rim playing for such long passages was also too sharp and too loud ....as the sticks then were heavy...and the playing mostly insensitive to the melody players.Then the rim playing ceased or at least eased off about 1974...the long passages on the rim ,I mean. and finally petered out about '79 . I suppose it was earlier seen as a way of making the rim playing sound like bones ...or the the wee wooden boxes ceili band drummers still use.Actually the present ceili band drum playing illustrates what the bodhran playing style was....switching from skin to the wooden box...sorry I forget its proper name... Anyway the fashion changed to single rim shots for a few years and then again petered out as the sharp clicks distorted amplification. ....A large part of the traditional style disappeared. With that in mind i set about trying to design a stick that would allow the old style to re-emerge as an acceptable decoration....hence the split stick. This was specifically designed with that in mind...The less harsh ticky sound is now acceptable and the springy bounce aids the playing as it replicated the bounce provided by the skin. Now it should be said that these split sticks are not great for rim shots as too much force may break off the segments ...especially as rim shots generally involve string the shell rim about an inch up from the end of the stick ...so the segments cannot flex along its length and so break off... But thats why I designed the split end sticks....the kerf( the gap caused by the saw) allowing the flexing....unlike the knife splitting ....and the Boiling + Hammering the ends to separate the long grain + microwaving to spread the ends to soften the sound...leading up to the skewer type sticks...then the sawn split end type....SPECIFICALLY designed to enable the return of the shell playing. Not me but others ,who didnt understand the reason for its design....named it the click stick. I hope this adds to the debate.

**Tommy Hayes** Hi Kyle re rim playing I tend to play the rim on the 2 then switch to the off beat of that by switching the triplet this is as close as i can get to describing it recently i have been experementing with playing 2 triplet off beats and then letting the rim shot land somewhere not sure where it is yet but im sure someone will tell me

**Kyle Forsthoff** Seamus: great input, thanks for that! I had heard in several different places (but this video by **Tommy** is one, check out about the 3:50 mark: [http://www.youtube.com/watch?v=Xtfl\\_2jvfD8](http://www.youtube.com/watch?v=Xtfl_2jvfD8)) that the "old method" used to be this back-and-forth of playing on the skin and rim. And indeed, your suspicion more or less confirms my own, that the point was to emulate either bones playing or ceili band drumset, or both. As for the instrument, it's just called a woodblock, nothing too crazy! I've heard the 16 skin and 16 WB, which would be AA and then BB, Tommy says 16 skin, 8 WB (and I assume the final 8 on the skin, but he doesn't say in that video), which would correspond to standard practice for ceili playing- AA on the skin, first B on the block, 2nd B back on the skin. Im sure both approaches have their examples, so there's no debate there. The only recorded example of extended rim-only playing I can think of off the top of my head (and that I have a recording of) is Kevin Conneff on the Cotton-Eyed Joe track of Chieftains 10 where he plays 5 complete phrases on the rim only, and indeed, it is quite jarring to the ear, even to me, who has lived in a place where Olde-Time American fiddle music, tap dancing, and clogging, are popular (Kentucky!!!!).