
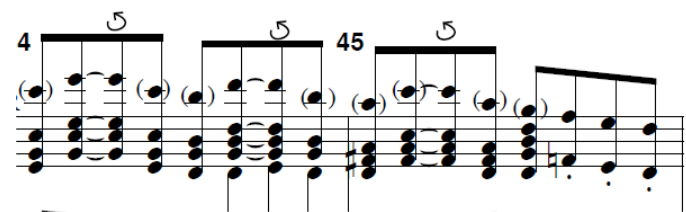
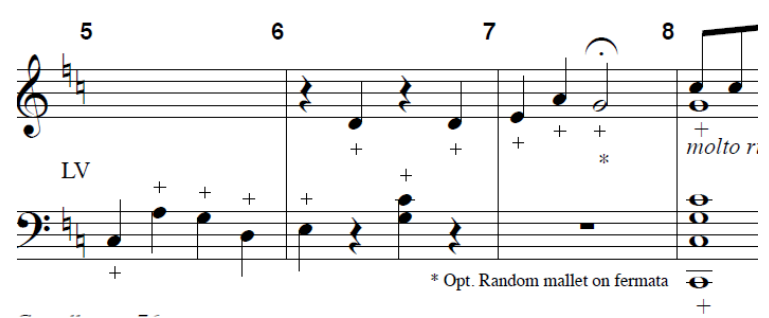
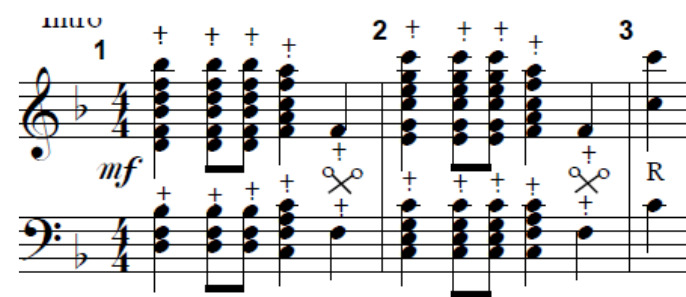
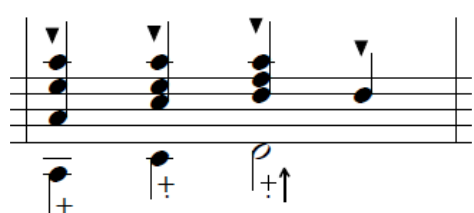
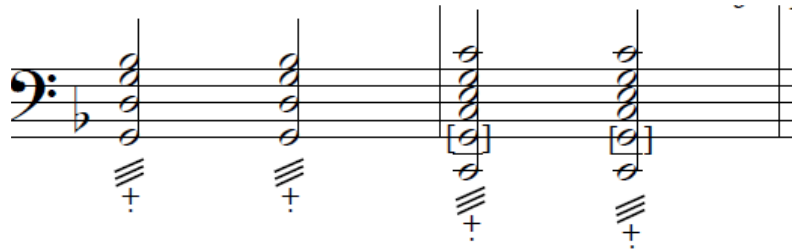


Techniques for Bells

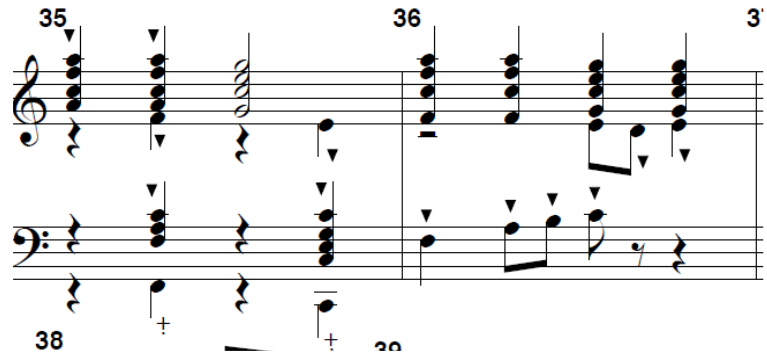
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Technique Defined	Example
<p>ECHO – the bell is rung. Then the lip of the bell is gently bounced on the pad, while still resonating, to slightly distort the sound. I prefer to turn the bell sideways (clapper horizontal) with the hand in a more natural position – about 45 degrees. More effective with larger bells. Can be used as a rhythmic element in alternating voices or a soft repeat.</p>	 <p>Musical notation for ECHO technique. It shows two staves (treble and bass clef) in a key with one flat. The treble staff has notes with stems pointing up, and the bass staff has notes with stems pointing down. Above the treble staff, there are measures 33, 34, and a triplet of three notes. Arched lines connect notes between staves, indicating resonance or echo. Small upward-pointing arrows are placed above notes in the bass staff.</p>
<p>GYRO – The bell is rung, then rotated in a circle, much like throwing a lasso or drawing circles on the ceiling with a flashlight. Effective as a single bell or in a chord.</p>	 <p>Musical notation for GYRO technique. It shows a single staff with notes and stems. Above the staff, there are curved lines representing rotation, with numbers 4, 5, 45, and 5 indicating specific points or measures.</p>
<p>SUSPENDED MALLET + – the bell is held in the air and struck with a mallet at its strikepoint. Bells may be strung in belltrees or held in Shelley/4iH position to play more than one. I prefer casting up – in line with director. Experiment with mallet hardness to find the proper tone. “Lift” sound out of bell.</p>	 <p>Musical notation for SUSPENDED MALLET technique. It shows two staves (treble and bass clef) in a key with two sharps. The treble staff has notes with stems pointing up, and the bass staff has notes with stems pointing down. Above the treble staff, there are measures 5, 6, 7, and 8. Measure 8 has a fermata and the marking 'molto r.'. Below the bass staff, there are plus signs (+) and a star symbol (*). A note in measure 8 has a circled plus sign (+) above it. A footnote at the bottom right says: '* Opt. Random mallet on fermata'.</p>
<p>MALLET + . – The bell is struck at its strikepoint with a mallet while on the foam. Use specifically graded mallets. Often substituted for Mart below B3 or G3. Use alternating mallets for repeated notes. “Lift” sound out of bell. (The other symbol is what I use for mallet clicks.)</p>	 <p>Musical notation for MALLET technique. It shows two staves (treble and bass clef) in a key with one flat. The treble staff has notes with stems pointing up, and the bass staff has notes with stems pointing down. Above the treble staff, there are measures 1, 2, and 3. Measure 1 has a 'mf' dynamic marking. Above the notes, there are plus signs (+) and a pair of crossed mallets symbol. A circled plus sign (+) is also present. A circled 'R' is at the end of measure 3.</p>
<p>MALLET LIFT – the bell is malletted and then immediately lifted from the pad to allow the resonance to continue. A good substitute for Mart Lift in lower bells.</p>	 <p>Musical notation for MALLET LIFT technique. It shows a single staff with notes and stems. Above the staff, there are downward-pointing triangles (▼) indicating the lift. Below the staff, there are plus signs (+) and an upward-pointing arrow (↑).</p>

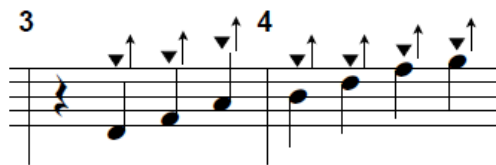
MALLET ROLL – Either suspended (just + ///) or on the pad (with + and dot and ///), the bell is rapidly struck with one or two mallets (or, for bigger bells, one mallet inside side to side.) Use 1 or 2 hands.



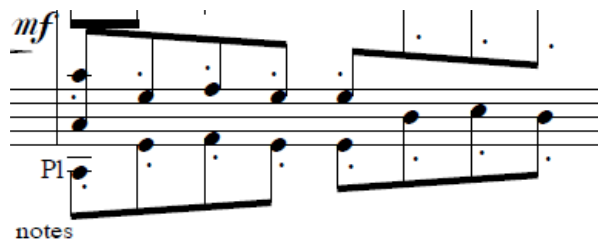
MARTELLATO (“Mart”) – The bell is rung straight down into the pad, from the height of about 4” (I like to “hover” above the pad in prep.) The entire casting and handle meet the pad at the same time. Shoulder over bell. Not usually done below B3 or G3. Variations – Hand mart (“(” over mart sign), Muted mart (circled) with 1 or 2 fingers – solo ringing



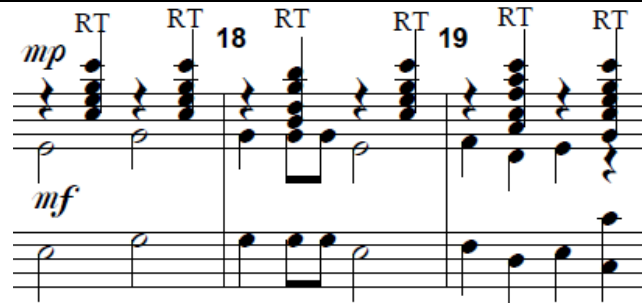
MARTELLATO LIFT (“Mart Lift”) – After a mart, the bell is lifted immediately from the pad to allow resonance to continue. Assumed LV until “R” or other.



PLUCK PI. – With the bell on the pad, the thumb and first finger hold the clapper (Thumb on top) and snap the clapper downward.
Tap Pluck TPl. – Tap the clapper downward.
Pluck Lift Pl.↑ - Lift immediately after plucking



RING TOUCH RT– Ring the bells close to the body and immediately damp it at the shoulder (or waist, or other soft surface). Timing of the damp can be adjusted.



SWING Sw ↑↓ – Ring the bell in front and bring the casting “rim down” to your side (with a slightly bent elbow) and then back up to ringing position. More effective with bass bells. Careful not to hit anything behind you. on beats

