

Creative Use of Handchimes

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20th International Handbell Symposium

Class description: Interested in learning more about chime techniques, this class is for you! This class will cover techniques that can be used for both handbells and handchimes, techniques specific to handchimes, and a newer technique that has only been used a few times before! In addition, we will use music written for handbells that can also be applicable for handchimes.

Common Techniques

Most techniques that are commonly used for handbells can also be used for handchimes. There are a few exceptions (like martellato, as we don't want to be marting chimes on the table), but there are more techniques that are interchangeable between handbells and handchimes than one might originally think.

Chimes & Bells	Bells Only
Ring (R)	Martellato
Let Vibrate (LV)	Martellato Lift
Shoulder Damp (SD)	Gyro
Table Damp	Pluck (PL)
Table Land Damp (TLD)	Pluck Lift
4-in-Hand	Brush Damp (BD)
Shelley	Mallet Lift
Thumb Damp (TD)	Singing Bell (SB)
Vibrato (<i>vib.</i>)	
Mallet on the Table	
Mallet Roll on the Table	
Mallet in the Air	
Ring Touch (RT)	
Tower Swing	
Echo	
Shake (SK)	
Trill (<i>tr</i>)	
Rolled Chord	
<i>Chord Bend/Trombone Slide</i>	
<i>Bowing</i>	

Chord Bend/Trombone Slide

Technique descriptions from Rock Around the Clock (CGB493) and Dancing Queen (JHS9505)

To methods to accomplish this:

1. Strike both chimes simultaneously with the 1st pitch rung upright and the 2nd pitch rung toward the shoulder. Slowly tilt the 1st pitch toward the shoulder as the 2nd pitch is tilted to an upright position. Damp both pitches at the same time.
2. Both pitches are rung simultaneously. The 1st pitch is rung high near the shoulder. The 2nd pitch is rung lower holding the chime horizontally. The 1st pitch is damped as the 2nd pitch is moved upward through a normal circular ringing motion.

New Invention! Bowing Handchimes

Credit to Megan Reishus for sharing the following information

Beyond the common techniques above, a new creative chime technique has come about in the past few years. To my knowledge, Forté Handbell Quartet is responsible for the invention of **bowing handchimes**. This technique is most successful with longer notes (similar to a singing bell technique), but can even be used for passing eighth notes or grace notes (not entire sections).

Bowing handchimes can be achieved using a violin bow with rosin (cheaper violin bows are sufficient) on C4 through C7 chimes. Experimentation has also been used on C3 through B3 using a bass bow to achieve the same effect on lower chimes.

Hold the chime upright in one hand with the bow in the other. Using a downbow technique, draw the bow across the top of a single tine on the handchime. Depending on the octave of the chime, different pressures will be needed to produce a sound. Once you have finished, wipe off the chime to remove any rosin that may have come off of the bow. It is also possible to hold two chimes in a single hand, angling the bow over a single tine on each chime to create a chord.

Creative Uses of Chimes in Music

Although certain musical selections do have sections specifically written to be played on handchimes, there are additional opportunities to play chimes in place of bells even if the piece doesn't indicate to do so. The following are examples of when this may be appropriate. Excerpts from these pieces are included on the following pages.

	Lyrical	Bombastic
Level 1	Morning Has Broken (HM01091)*	Christ Is Risen, He Is Risen Indeed! (2868)
Level 2	Pie Jesu (1693)	Alleluia (HP1677)
Level 3	Call of the Water (RE8005)	Alabaré (977485)
Level 4	Clair de Lune* (CGB1075)	Rock Around the Clock (CGB493)
Level 5	Arabesque I (1281)	Enhebrado De La Aguja Del Espacio (20415HB)

*This song is arranged for multiple levels and group sizes (solo, duet, full choir)

Morning Has Broken

(Bunessan)

4 Octaves
Handbells used: 30

Christ Is Risen, He Is Risen Indeed!

Handbells used: 2 octaves (15 bells);
3 octaves (22 bells)

optional

optional

Detailed description: This block shows the handbell notation for the first system. It consists of two staves, a treble clef staff and a bass clef staff. The treble staff has a bracket labeled 'optional' over the last three notes. The bass staff has a bracket labeled 'optional' under the first three notes. The notes are quarter notes in a G major scale: G4, A4, B4, C5, B4, A4, G4.

25 26 27 28

Sk Sk Sk

Sk Sk

Detailed description: This block contains measures 25 through 28. Measures 25-27 are piano accompaniment with chords in the right hand and bass notes in the left hand. Measure 28 features handbell parts: the treble staff has three notes (G4, A4, B4) marked 'Sk' above them, and the bass staff has two notes (G4, A4) marked 'Sk' below them.

29 30 31 32

TD

R

Detailed description: This block contains measures 29 through 32. Measures 29-32 are piano accompaniment. The right hand has chords marked 'TD' (Tutti) and the left hand has bass notes marked 'R' (Ritardando). The chords are in G major: G4-B4-D5, A4-C5-E5, B4-D5-G5, and G4-B4-D5.

33 34 35 36

Sk

f

Detailed description: This block contains measures 33 through 36. Measure 33 has a handbell part in the treble staff marked 'Sk' above a series of notes. Measures 34-36 are piano accompaniment. Measure 34 has a dynamic marking 'f' (forte). The right hand has chords and the left hand has bass notes.

37 38 39 40

mf

Detailed description: This block contains measures 37 through 40. Measures 37-40 are piano accompaniment. Measure 37 has a dynamic marking 'mf' (mezzo-forte). The right hand has chords and the left hand has bass notes. Measure 40 has a line pointing from the right hand to the left hand.

PIE JESU

Handbells used: 3 octaves (22 bells);
4 octaves (29 bells);
5 octaves (36 bells)

Handbell chart for 'Pie Jesu'. The chart shows a sequence of notes on a grand staff with five lines. Above the staff, there are handwritten annotations: 'Basso' above the first line, 'Anno' above the second line, 'optional' above the third line, 'Jeset' above the fourth line, and 'elias' above the fifth line. Below the staff, there are handwritten annotations: 'Vant optional' below the first line, 'Lori' below the second line, 'Eli' below the third line, 'Lori' below the fourth line, and 'Lori' below the fifth line. The chart shows a sequence of notes across five lines, with some notes marked with 'p' and 'mp'.

Musical score for measures 40-43. The score is written for a grand staff (treble and bass clefs). Measure 40 starts with a piano (*p*) dynamic. Measure 41 has a *LV* marking. Measure 42 has a mezzo-piano (*mp*) dynamic. Measure 43 has a *LV* marking. The music consists of chords and moving lines in both hands.

Musical score for measures 44-47. The score is written for a grand staff. Measures 44 and 47 have *LV* markings. The music consists of chords and moving lines in both hands.

Musical score for measures 48-50. The score is written for a grand staff. Measure 49 has a *LV* marking. Measure 50 has a mezzo-forte (*mf*) dynamic. The music consists of chords and moving lines in both hands.

Musical score for measures 51-53. The score is written for a grand staff. Measure 53 has a *LV* marking. The music consists of chords and moving lines in both hands.

Alleluia

from "Exsultate Jubilate"

Handbells used: 3 octaves (32); 4 octaves (36)

The musical score is divided into several systems. The first system shows a handbell line starting with an *opt.* marking. The second system, starting at measure 83, includes piano accompaniment with a *cresc.* marking and *Sk* (Skat) markings above the handbell line. The third system continues the piano accompaniment and *Sk* markings from measure 88 to 92. The fourth system, starting at measure 93, features piano accompaniment with a *p* marking and *Sk* markings. The fifth system continues the piano accompaniment and *Sk* markings from measure 98 to 102. The sixth system, starting at measure 103, shows the final part of the piano accompaniment and *Sk* markings up to measure 107.

Call of the Water

4:15

"Living Water"

Optional Wind Chimes & Finger Cymbals,
and Optional Alternate bell set/Belltree G5-C7(D7) or C Instrument

3, 4, 5, 6 or 7 Octaves (opt, Bb1)
Handbells Used: 34, (42), (50), (55), (61)

* See notes in score for entries to double chimes or bells

9 LV 10 11 12 WC

* SB

13 R 14 *FC 15 16 *FC

17 a tempo *SB 18 19 *FC 20

**R dim.

21 mf 22 23 24

*FC Finger Cymbals
**R - Use a "Lazy Damp" method for ostinati bass pattern, for a legato line, damping when it gets muddy

Alabaré

3 or 5 Octave Handbells, Percussion
Level III

3 or 5 octaves
Handbells used: 23, (38)

optional

6 *f* Sk 7 8 Sk 9 *mp* 10 Sk 11 *mf*

12 *f* Sk 13 14 *ff* Sk 15 16 *f* Sk

Allegro, $\text{♩} = 120$

17 18 19 (+ perc.) 20 21

Clair de Lune

5, 6, or 7 octaves
Handbells used: 51, (55), (59)

Handbell notation for Clair de Lune, showing five staves of notes. An 'optional' section is indicated by a bracket under the first three staves. A note with a flat symbol is circled in the fourth staff. To the right, instructions state: '5 octave choirs omit notes in <>.' and '6 octave choirs omit notes in {}.'

66 **Tempo I** 67

Piano accompaniment for measures 66 and 67. Measure 66 starts with a mezzo-piano (*mp*) dynamic and includes a low voice (*LV*) part. Measure 67 includes a right hand (*R*) part. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

68 69

Piano accompaniment for measures 68 and 69. Measure 68 includes a low voice (*LV*) part. Measure 69 includes a right hand (*R*) part. The piano part continues with the eighth-note accompaniment and melodic line.

70 71 72

Piano accompaniment for measures 70, 71, and 72. Measure 70 includes a low voice (*LV*) part and a *dim.* (diminuendo) marking. Measure 71 includes a *rit.* (ritardando) marking. Measure 72 includes a low voice (*LV*) part and a final chord. The piano part concludes with a sustained chord in the left hand.

Rock Around the Clock

3, 4, 5, 6 or 7 octaves with optional Bb1
Handbells used: 37, (47), (57), (63), (70)

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of chords and notes. Above the upper staff, there is an 'optional' section with a treble clef and a key signature of one flat, containing a series of chords. Below the lower staff, there is another 'optional' section with a bass clef and a key signature of one flat, containing a series of chords. The main notation includes various rhythmic values and articulation marks.

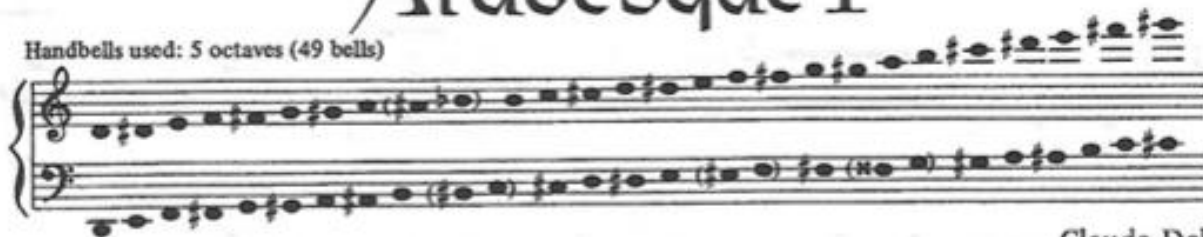
Max Freeman & Jimmy DeKnight
arr. John Edmondson
handbell arr. Carol Lynn Mizell

The second system of the score consists of four systems of two staves each (treble and bass clef). The first system of this section starts with a measure number of 9 and a dynamic marking of *mp*. It features various articulation marks, including asterisks and 'X' marks, and a '3' above the final measure. The second system starts at measure 12, the third at measure 15, and the fourth at measure 18. The notation includes complex chordal structures and rhythmic patterns.

Alternative trombone slide/pitch bend: Both pitches are rung simultaneously. The first chord is rung high near the shoulder. The second chord is rung lower holding the chime horizontally. The first chord is damped as the second chord is moved upward through a normal circular ringing motion. (Technique from Dancing Queen JHS9505)

Arabesque I

Handbells used: 5 octaves (49 bells)



Claude Debussy

Transcribed by KATSUMI KODAMA

Andantino con moto

Musical score for measures 1 and 2 of Arabesque I. The score is in 4/4 time and features a treble and bass clef. Measure 1 starts with a piano (*p*) dynamic and includes a triplet of eighth notes in the bass line and a half note in the treble line. Measure 2 continues with similar patterns. The notation includes 'LV' (Lingering Vibrato) markings and '3' indicating triplets.

Musical score for measures 3 through 5 of Arabesque I. The score continues with similar patterns, including 'LV' markings and '3' indicating triplets. Measure 5 includes a *rit.* (ritardando) marking.

Musical score for measures 6 through 8 of Arabesque I. The score includes a *a tempo* marking and a *pp* (pianissimo) dynamic. It features 'LV' markings and '3' indicating triplets.

Musical score for measures 9 through 11 of Arabesque I. The score includes a *poco a poco cresc.* (poco a poco crescendo) marking and 'LV' markings. Measure 11 includes a '3' indicating a triplet.

* Ring half notes in measures 1 and 2 second time only.

** Each repeated LV signifies terminating the previous LV and starting a new LV.

ENHEBRADO DE LA AGUJA DEL ESPACIO

for 5-7 octaves handbells and drum kit/Latin percussion *

Cat. 20415-HB

Level 5

Handbells used: 5 - 7 octaves

Handbell introduction notation for 5-7 octaves, showing a sequence of notes on a grand staff.

All staccato notes are malleted unless otherwise noted

Main musical score for handbells and drum kit, consisting of four systems of music. The score includes measures 25 through 36. The top staff is for handbells and the bottom staff is for drum kit/Latin percussion. The score includes dynamics such as *mf* and *f*, and performance instructions like *vib.* (vibrato). Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 are clearly marked. The drum kit part features a consistent rhythmic pattern of eighth notes.