

DYI Traditional Processional

Equipment

BT processional pole
BT mallet

Carrier
3-octaves of handbells or handchimes

Four considerations when planning a processional

Key Signature
Time Signature
Tempo
Rhythm

Keep it simple to start – put on the training wheels or the bumpers to start

1. BT - one full octave (8 bells) in the appropriate key
2. 2-4 measures repeated and a final measure.
 - a. Easy to memorize.
 - b. Not too complex to try and change.
3. Start and end with tonic (I) chord.
4. Optional Handbells - one octave below the BT octave (7 bells)

1. BT- one full octave (8 bells) in the appropriate key.

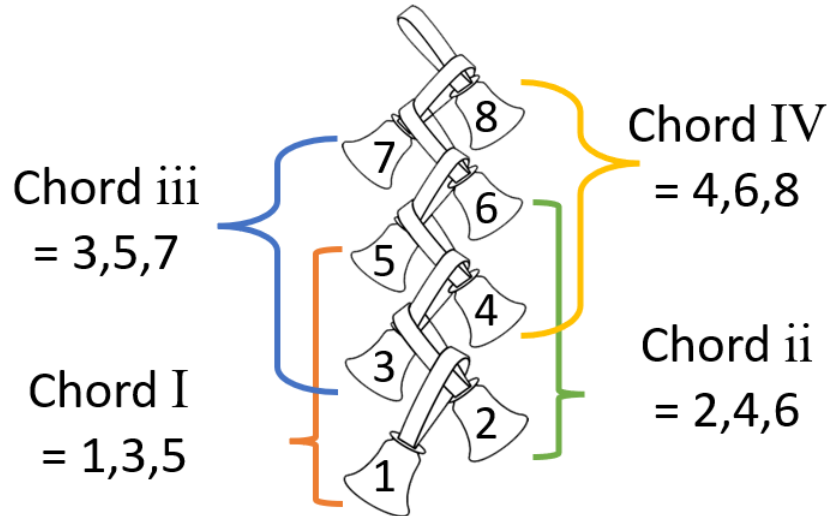
Bells in the diagram below are numbered based on their position in the scale. Bell 1 is the first bell or tonic. (Hint: find the tonic using circle of 5th or it is often the starting/ending note of the melody)

For the purposes of this discussion, the key is irrelevant. This also allows the same processional to be used in any key.



In one octave, there are four complete standard chords. We use a combination of these four chords to make simple chord progressions in our processional.

The following diagram identifies the four chords related to the standard stringing of one octave of bells. We will refer to these chords as Chord I, ii, iii, IV. For our purposes, we don't need to worry about why some are capitalized and some are lowercase; this is standard notation. The three numbers identify the bell position in the scale that is part of each chord.



2. 2-4 Measures Repeated and a Final Measure

When using 2 measures (4/4), change chords for each half-note equivalent. This will allow you to make 4 chord changes.

Using 4 measures, start with one chord per measure. As you can see in the example below, using chords I, iii, and IV.

I	IV	iii	IV	I
---	----	-----	----	---

I	iii	IV
1	3	4
3	5	6
5	7	8

3. Start and end with the tonic (I) chord

It is natural to start and end with the first chord of the scale. If you don't end with this chord, the processional will sound like it abruptly stopped.

In the example above, measures 1 and 5 use Chord I.

Lab time- Using the guidelines described, write the BT part for your processional.

4. Optional Handbells – one octave below the octave used by the BT. 7 bells.
Get more people involved and add some depth to the processional with an octave of rung bells.

Add one octave below the octave being used on the BT. For example, if the BT is using the C6-C7, have the ringers use the C5-B5.

Ringer A – bells 6 & 7

Ringer C – bells 2 & 3

Ringer B – bells 4 & 5

Ringer D – bell 1

Lab time: Using the chart in step 2 and the ringer assignments of step 4, create a 2/4 measure part for each ringer to support the BT. This can be an opportunity for your ringers to be involved in creating their part.

Where to Next

Try other chord progressions. The following will be the most successful:

Measure 1	Measure 2	Measure 3	Measure 4	Final
I	ii	IV	I	I
I	iii	IV	iii	I
I	iii	IV	I	I
I	IV	I	IV	I
I	IV	iii	IV	I

Add another octave of handbells/handchimes

The following is a suggestion. Consider where someone may play 4IH or only have 1 bell as they get larger.

The “-“ means the bell an octave lower. For example, in the Key of C the C is bell 1. If the bell tree is C6-C7, 1 = C5 and 1- = C4

Ringer A – bells 6 & 7

Ringer E – bells 2- & 3-

Ringer B – bells 4 & 5

Ringer F – bells 4- & 5-

Ringer C – bells 2 & 3

Ringer G – bells 6- & 7-

Ringer D – bell 1 & 1-

Add additional instruments:

Keyboard
Percussion

C Instrument
Violin

Additional Chords

Within the eight bells of the BT, you can use the additional chords by inverting the order of the bells in the chord.

Chord V = bells 2,5,7

Chord vi = bells 3,6,8

Chord vii = bells 2,4,7

Adding these chords to your arsenal expands the possibilities of chord progressions.

From	To
I	Any chord
ii	IV, V, <u>vii^o</u>
iii	ii, IV, vi
IV	I, iii, V, <u>vii^o</u>
V	I
vi	ii, IV, V, I
<u>vii^o</u>	I, iii