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- D. Holding and Ringing a Handbell
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Etude in C
(3 Octaves)

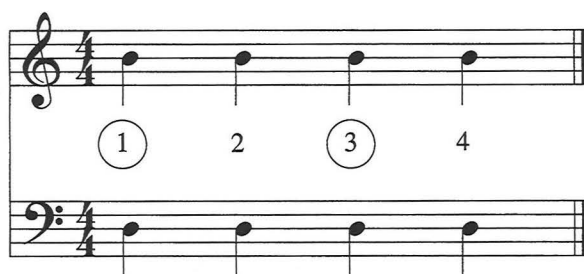
Etude in G
(2 Octaves)

Objectives:

1. To understand the 4/4 (Common) time signature
2. To count/play whole and half note patterns
3. To develop basic ringing and damping techniques
4. To recognize and observe dynamic markings

Lesson Plan for “Etude in C/G”

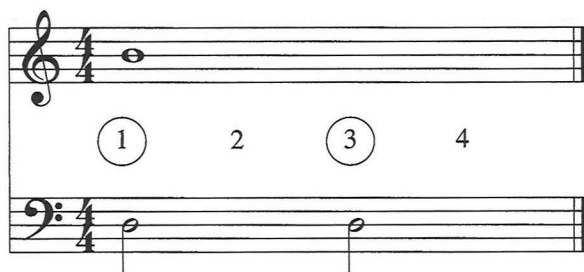
Before working with “Etude in C/G,” discuss time signatures. Be certain that the choir participants understand that the lower number indicates the chosen unit of measurement; the upper number indicates the number of pulses intended within each measure. Examine these principles with the 4/4 or common time signature. You may wish to create Example 1.1 below on a chalkboard or white board. Circle the strong beats, 1 and 3.



Ex. 1.1

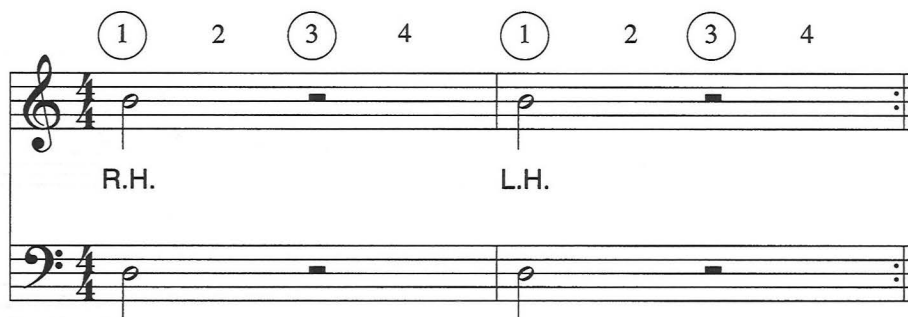
Explain the necessity of maintaining a steady pulse or ‘heartbeat’ throughout the piece. Count the equivalent of four beats, having choir members clap their hands on the strong beats, 1 and 3.

Align one whole note and two half notes as indicated below (Example 1.2). Ringers should understand that a whole note receives four pulses or counts; each half note receives two pulses or counts.



Ex. 1.2

Establish basic ringing and damping techniques alternating between the right hand (R.H.) and the left hand (L.H.). When you ring, the arm should move in a circular fashion, and a precise wrist motion should be used to activate the clapper when the bell reaches a nearly vertical position. Practice this technique randomly before using it in connection with a specific rhythm.



Ex. 1.3

Basic damping technique involves touching the bell to one's shoulder in order to 'stop' the sound of the bell. Depending on the size of the bell, one may need to damp only the rim, or a larger portion of the bell's surface in order to 'stop' the sound. In the following example damp precisely as the next bell rings. (Ex. 1.4)



Ex. 1.4

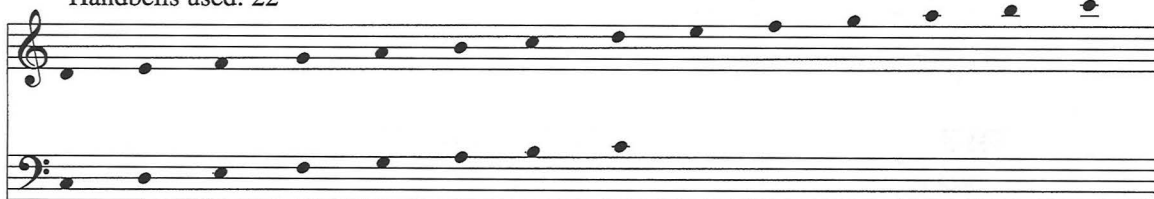
You are now ready to ring "Etude in C" or "Etude in G."

Etude in C

3 Octave Handbells or Handchimes

Level I

3 octaves
Handbells used: 22



JOHN A. BEHNKE (ASCAP)

1 **Moderato**, $\text{♩} = 108$ **f**

2

3

4

5

6

7

8

9 **f**

10

11

12

13

14

15 **p**

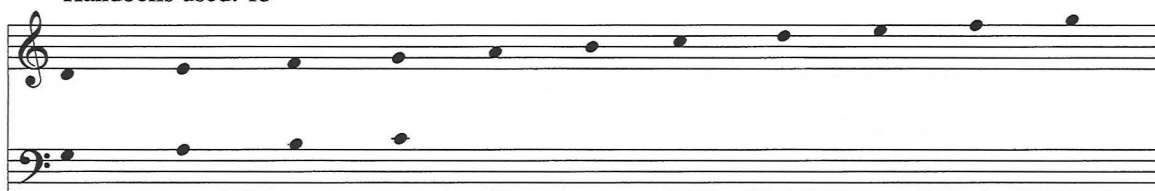
16

Musical notation for the main body of 'Etude in C', measures 1 through 16. The piece is in 4/4 time, marked Moderato with a tempo of 108 beats per minute. It begins with a forte (f) dynamic. The notation is arranged in four systems of two staves each. Measures 1-4, 5-8, 9-12, and 13-16 are shown. The piece features a series of chords and melodic lines across three octaves. A crescendo is marked in measures 3-4, and a decrescendo is marked in measures 15-16, ending with a piano (p) dynamic.

Etude in G

2 Octave Handbells or Handchimes
Level I

2 octaves
Handbells used: 15



JOHN A. BEHNKE (ASCAP)

1 **Moderato**, ♩ = 108 2 3 4

Measures 1-4 of the etude. The key signature is one sharp (F#). The time signature is 4/4. The tempo is Moderato, with a quarter note equal to 108 beats per minute. The music is written for two staves (treble and bass). Measure 1 starts with a forte (f) dynamic. Measures 2-4 show a crescendo leading to a fortissimo (ff) dynamic in measure 4.

5 6 7 8

Measures 5-8 of the etude. The music continues with the same key signature and time signature. Measures 5-7 show a crescendo leading to a fortissimo (ff) dynamic in measure 8.

9 10 11 12

Measures 9-12 of the etude. The music continues with the same key signature and time signature. Measure 9 starts with a forte (f) dynamic. Measures 10-12 show a crescendo leading to a fortissimo (ff) dynamic in measure 12.

13 14 15 16

Measures 13-16 of the etude. The music continues with the same key signature and time signature. Measure 13 starts with a forte (f) dynamic. Measures 14-16 show a decrescendo leading to a piano (p) dynamic in measure 16.