

it has already been suggested that it is advisable to begin always with a firm, *forte* stroke, and later to increase or decrease the intensity of the stroke for louder or softer playing. In regard to tempo, it goes without saying that slow practice should be the norm at the beginning of each exercise, with the tempo gradually increased as the small technical details of notation, stroking, and damping are mastered by every player. Slow practice, which is often difficult for many people, can be nicely controlled by the insistent click of a metronome, or by the director's tap on a small drum. One tendency to avoid is the rushing of eighth notes. This can be prevented by setting the metronome to click each eighth note (as a rhythmic "background"), while the director counts aloud the main beats—"one-two-three-four; two-two-three-four; three-two-three-four; etc."

Finally, Lesson IV contains an arrangement of *America*, a piece whose melody, harmony, and rhythm are familiar to everyone. This arrangement for three-octave bell choir, while admittedly not adhering to the conventional rules of voice-leading, has the virtue of involving all the players most of the time. The piece may easily be introduced after the BI-4 sheet of exercises has been mastered. The players will need a few moments to study the music and to concentrate upon their own individual notes so that they can pick them out of the thick musical texture. Again, it would be advantageous to begin the piece with quite slow practice, aided by the use of either a metronome or a drum tapping out a slow, steady rhythmic background of eighth notes. As with most worthwhile things in life, *festina lente* (Latin for "hasten slowly").

Happy ringing to you and your players.

BELL TECHNIQUE

Repeat each exercise twice

Lesson I

Pretend you are the D-E Player
(D in Left Hand)

Ex. 1 Whole notes and whole rests.

Ex. 2 Whole notes. Be sure to damp first bell when you play the second bell.

Ex. 3 Half notes and half rests. (Damp bells on third count of each measure.)

Ex. 4 Half notes. (Damp first bell as you play each succeeding bell.)

Ex. 5 Quarter notes and quarter rests.

Ex. 6 Quarters, halves and whole notes.

THREE-FOUR METER (Waltz Time) Dotted Half Note = 3 counts.

Pretend you are the A-B Player
(A in your Left Hand)

Ex. 7 Three counts to a measure; dotted half notes get three counts.

Ex. 8 Be ready for the repeated note between measures 4 and 5.

Ex. 9 Syncopation (= misplaced accent) in measure 4.

Ex. 10 Dotted quarter followed by an eighth note (as in second measure of "America")

My coun - try 'tis of thee, Sweet land of lib - er - ty, —

Ex. 11 Mixture of rhythms

Ex. 12 Mixture of rhythms

Pretend you are the F-G Player
(F in your Left Hand)

Ex. 13 Mixed rhythms in 4/4 meter.

Damp

Ex. 14 Be sure to damp left bell in measure 3.

Damp

Ex. 15 Eighth notes (Divide count into two equal parts, counted 1-and 2-and, etc.)

1 & 2 & 3 & 4 & 1 &

Ex. 16

Damp

Ex. 17

Ex. 18

Damp

For 3-Octave Bells

AMERICA

Arr. P. C. L.

Damp