Tonechime Method

PRESTON HANCOCK III

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CONTENTS

Introduction 2
Assigning Parts 3
Care 3
Tonechime Parts 4
Tonechime Range 4
Grip 5
Arm Position 5
Stroke 6
Damping 7
Playing Positions 8
Arrangement of Pitches 8
An Introduction To Rhythm 9
2/4 Time 11
3/4 Time 12
Rests 13
Damping Together 14
Eighth Notes 15
1st and 2nd Endings 16
Duets 16
An Introduction To Notation 17
Accidentals 18
A Basic Two-Octave Tonechime Set 18
Merrily We Roll Along 19
Lightly Row 19
The Bridge at Avignon 19
Hot Cross Buns 20
Ode to Joy 20
Dotted Quarter and Eighth Notes 21
London Bridge 21
Theme From Symphony No. 5 ("From the New World") 22
C Scale 22
G Scale 22
Pick-ups 23
Michael, Row the Boat Ashore 23
America 23
Theory Review 24
Something New 24
More Theory Review 24
Adding Harmony 25
Jingle Bells 25
Jacob's Ladder 25
Frère Jacques 26
Kum-ba-yah 27
Dona Nobis Pacem 28
Arranging for Tonechimes 30
Arranging Practice 32

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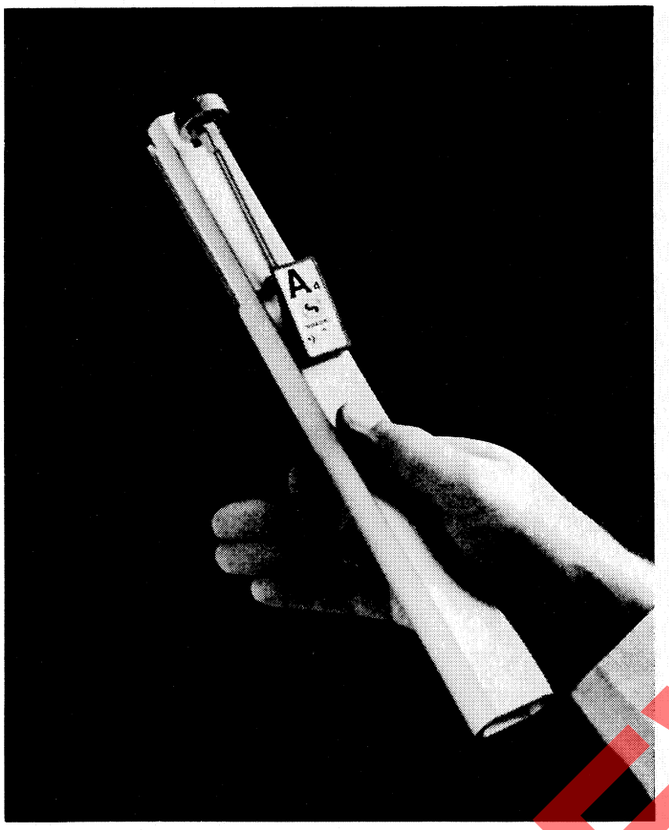
GRIP

The base of the chime tube is gripped by the thumb and index finger.



The other fingers are wrapped around the base of the tube for additional control.

ARM POSITION

The upper arm, from the shoulder to the elbow, should be held vertically. The lower arm is bent up at the elbow, positioning the chime so that it is tilted backward at the shoulder.

This position can be described as the "ready-to-ring" position.

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STROKE

To produce sound, the arm is brought forward by movement of the elbow.

This is followed by a snap of the wrist which actually brings the clapper head into contact with the chime tube.

The arm is brought back to its starting position

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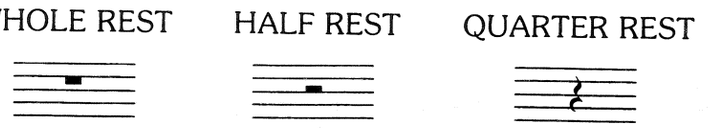
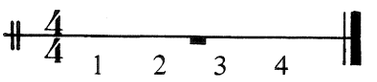
Rests

The duration of musical silence is indicated by rests.

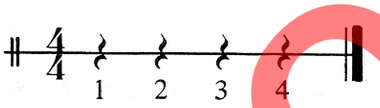


In $\frac{4}{4}$ time, a whole rest receives four beats.

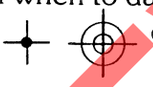


A half rest receives two beats.

A quarter rest receives one beat.

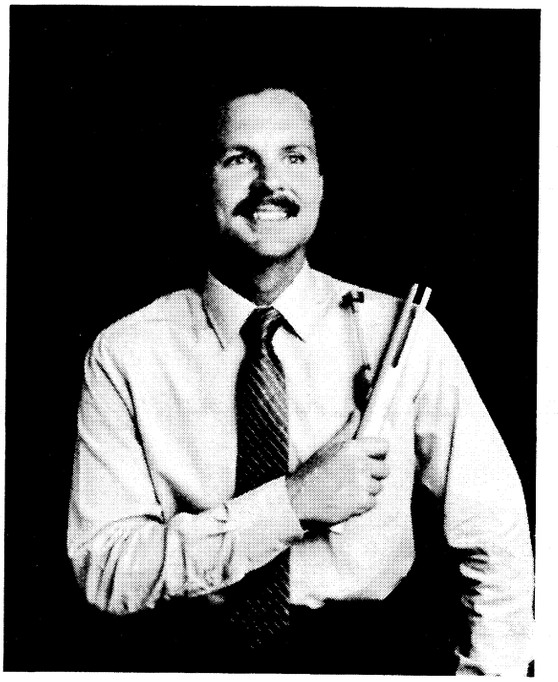


To play a rest, we must stop the chime from ringing. This technique is called damping.

DAMPING REVIEW—Since a chime will ring for a long period of time, it is necessary to stop the sound if silence is desired. The terms often used interchangeably for this technique are damping, dampin, and muffle. Sometimes the illustrations of when to damp are given with words or abbreviations, such as "damp" or "d." and sometimes with symbols  or ●. A musical rest also indicates that the chimes should be damped.

To damp, both sides of the chime must be brought into contact with the shoulder. This may be accomplished by bringing the chime all of the way back and turning the wrist towards the center of the body.

When using only one chime, it may be damped on the opposite shoulder. This movement turns the wrist naturally and also provides an interesting visual effect for the audience.



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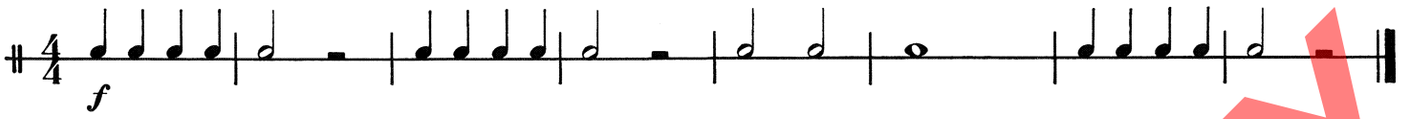
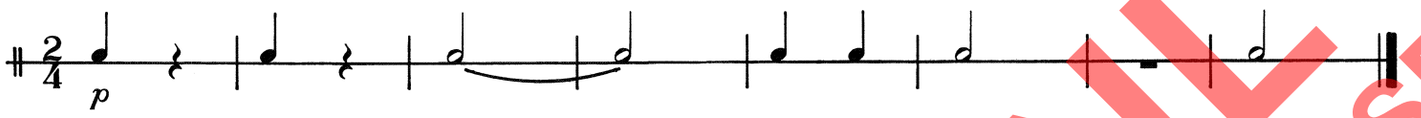
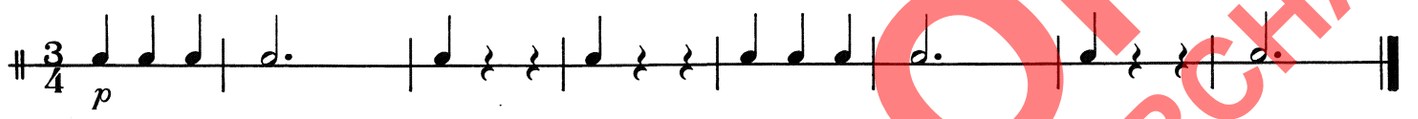
DAMPING TOGETHER

Damp on each rest.

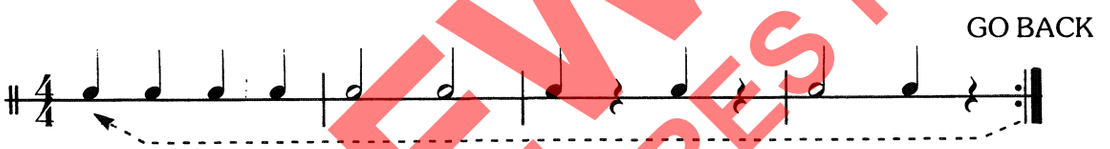
1. 

Damp at the end of each line.

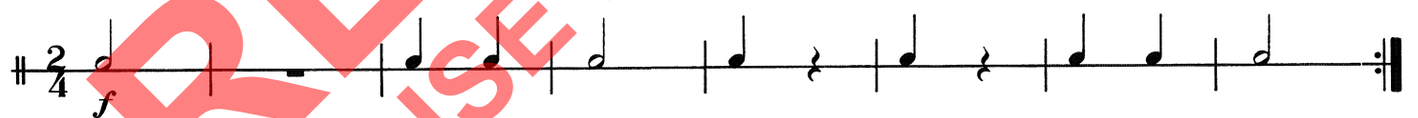
2. 

3. 

Two dots placed before a double bar line indicate a repeat sign. It means go back to the beginning and play again.

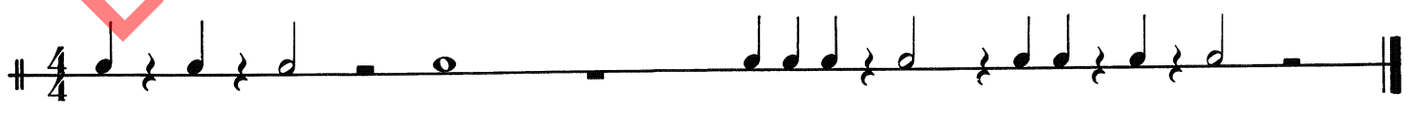


4.

5. 

6.

Write in the counting and draw the bar lines.

7. 

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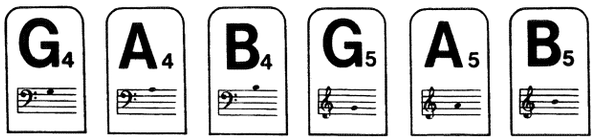
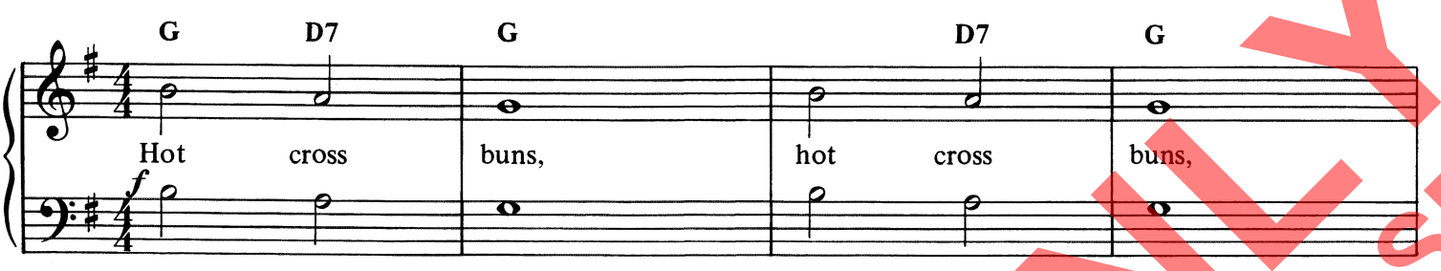
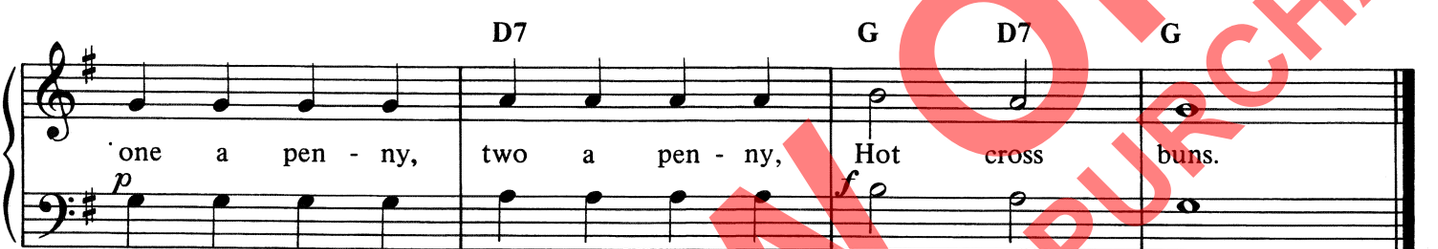
HOT CROSS BUNS



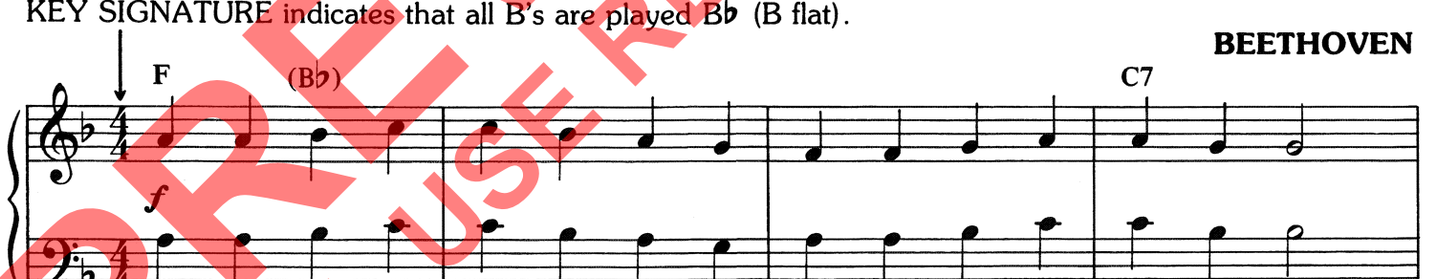


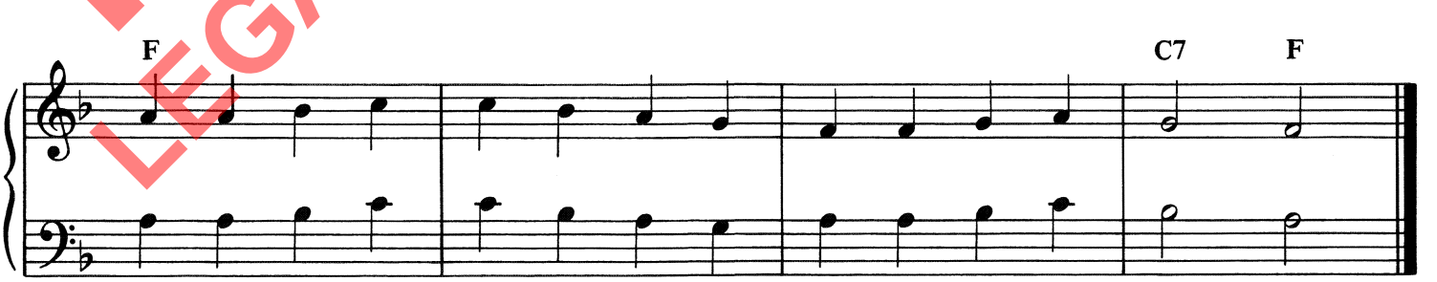


ODE TO JOY

KEY SIGNATURE indicates that all B's are played B♭ (B flat).

BEETHOVEN





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Dotted Quarter and Eighth Notes

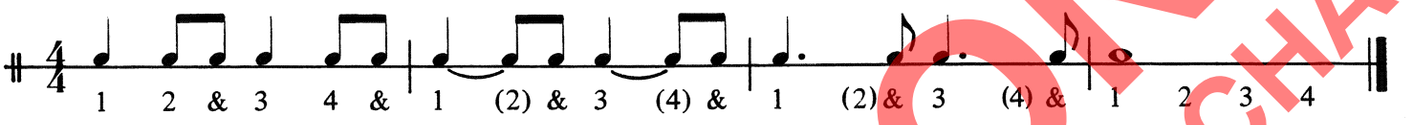
We already know that a dot adds one half the value of the original note.

In $\frac{4}{4}$ time, a quarter note equals one count. ♩ = one count (♫)

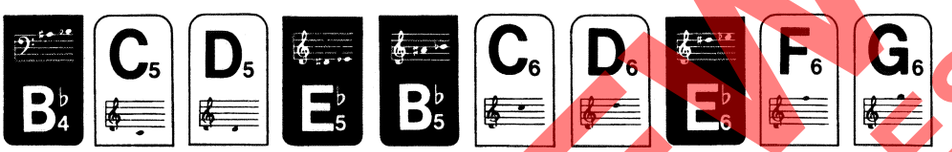
A dot after the quarter note adds ½ count (half the original value). • = ½ count (♪)

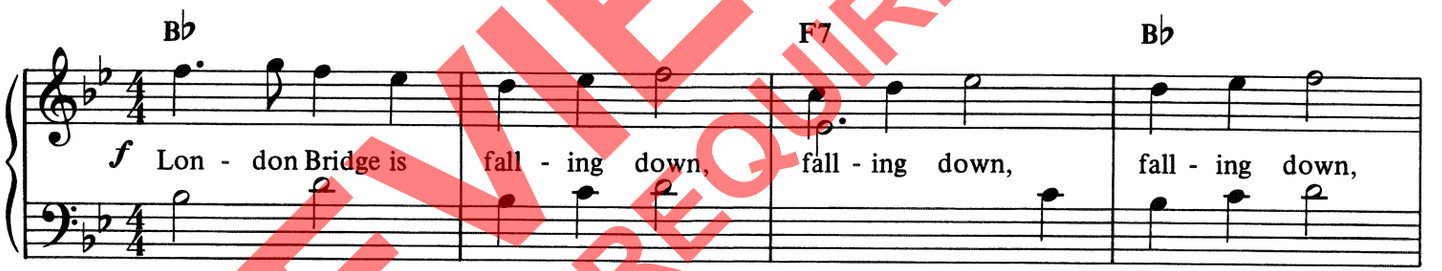
A dotted quarter note equals 1½ counts. ♩. = 1½ counts (♫.)

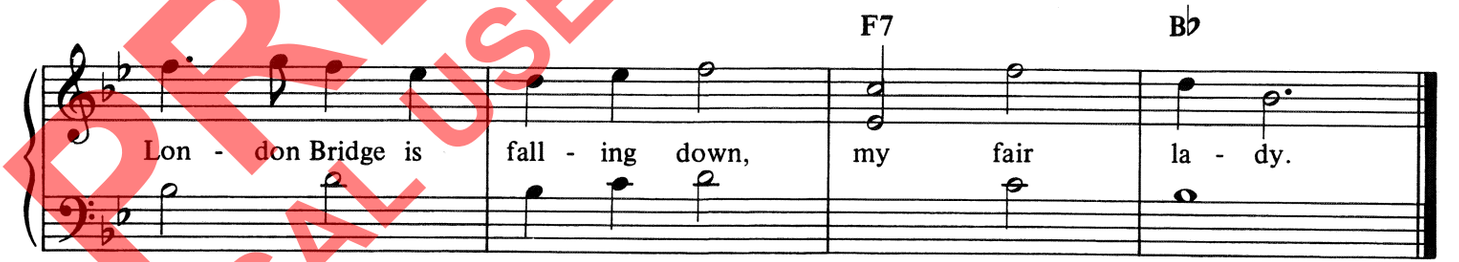
Count the beats and clap the rhythm.



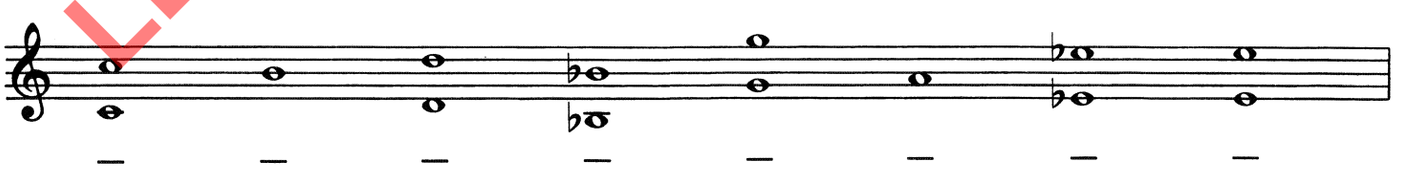
LONDON BRIDGE







Name the notes indicated.



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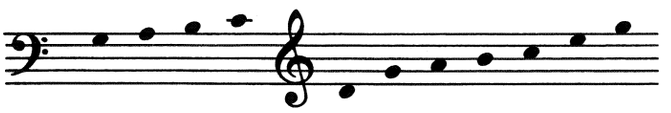
FRÈRE JACQUES

NOTES NEEDED



Moderato

G

f Frè - re Jac - ques Frè - re Jac - ques dor - mez vous, dor - mez vous,

Son-nez les ma - ti - nes, son-nez les ma - ti - nes din, din don, din, din don.

Are you sleep - ing, are you sleep - ing, broth - er John, broth - er John,

How are you to-day, sir? Ver - y well, I thank you, run a - way, run a - way.

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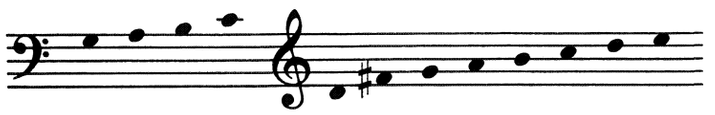
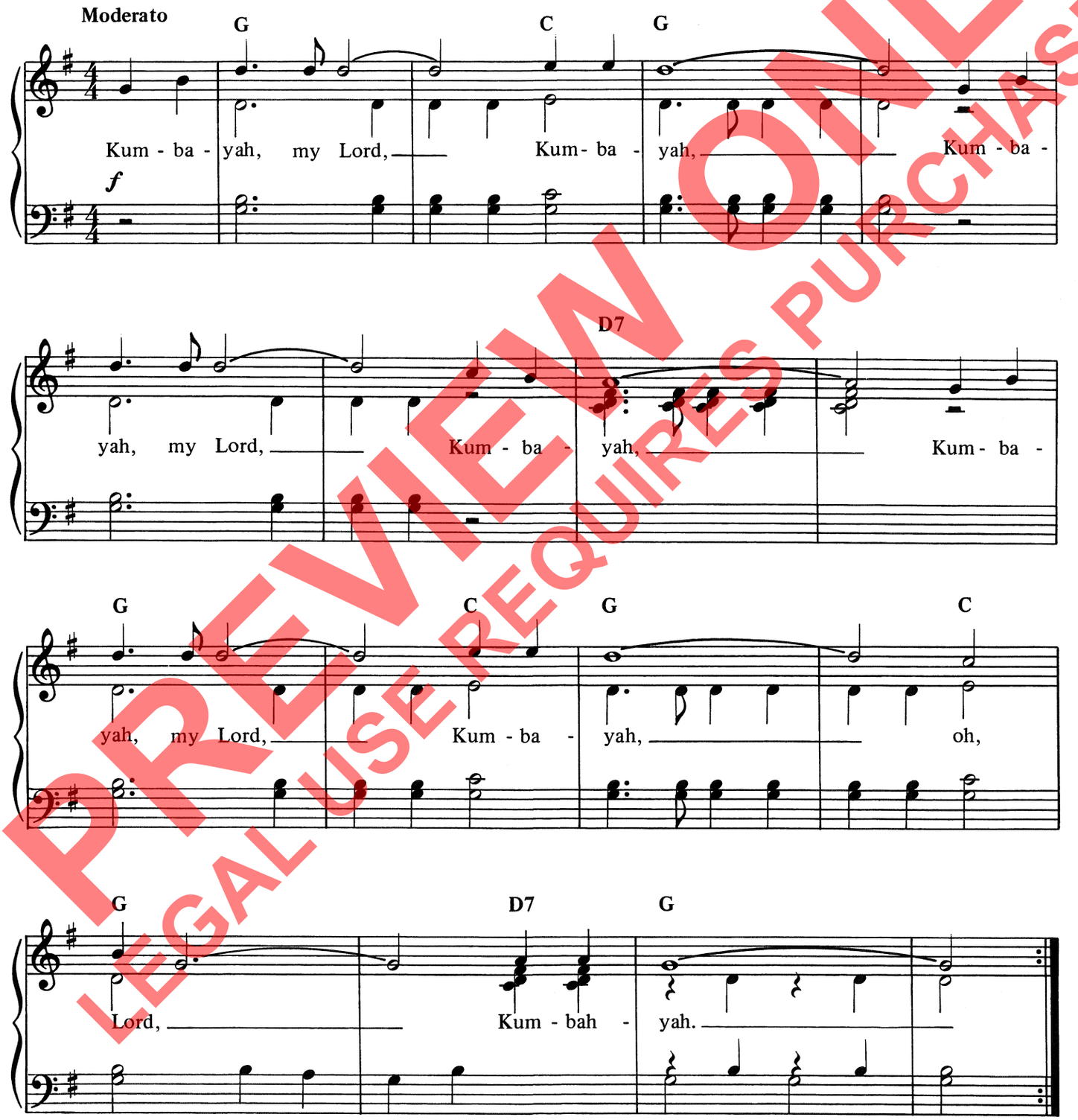
KUM-BA-YAH

NOTES NEEDED



Moderato



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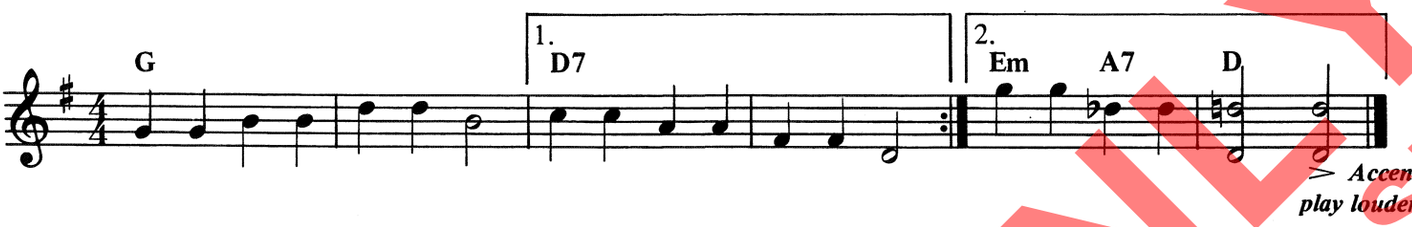
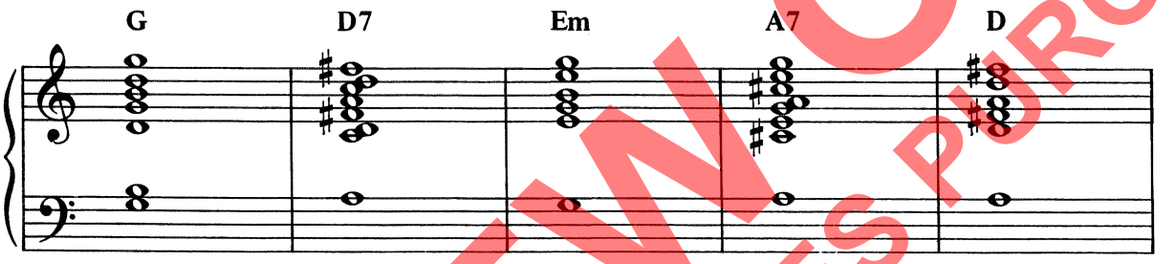
Arranging Practice

By using *THE WORLD'S GREATEST SONGBOOK* or any other collection of songs, you can develop a complete library of tonechime arrangements. All you need is some manuscript paper and a little creativity. This page should prove to you that you can do it. Here is the opening theme from Haydn's famous "Surprise Symphony."



1. On the manuscript paper provided write the melody. There is enough room to write it without using the first and second ending.
2. Either write a second part or write the chords. All of the notes in the chords are shown below.

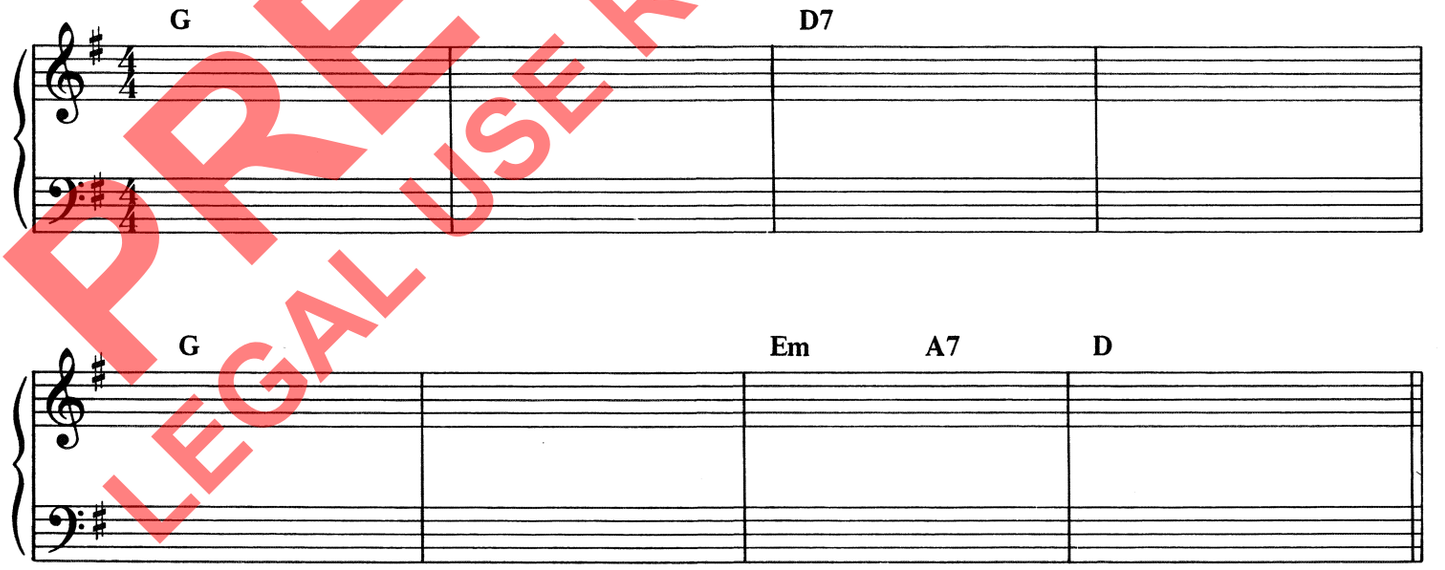


3. You may want to add a woodblock or other percussion instrument on the last note.
4. Make copies of this arrangement and play it with your tonechime ensemble.

THEME FROM SURPRISE SYMPHONY

HAYDN

Arr. by_____



That's all there is to it. Have fun and enjoy the wonderful world of tonechimes!

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