

Chapter Two

Direct cueing - an effective method

Direct cueing single line melodies

Direct cueing - two part harmony

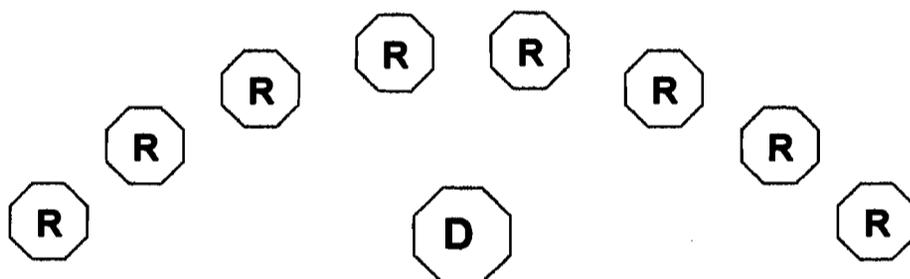
Accompaniment options

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Direct cueing - an effective method

The simplicity of direct cueing, a process in which the director points to the individual ringer at the time the bell is to be rung, is a very simple process, but its effectiveness and value is sometimes underestimated. For the music therapist and special educator the challenge is to make this very simple method work in the context of various degrees of motor ability, attention span, and visual impairment.

For visual cues to be effective, the ideal arrangement is for the ringers (R) to be arranged in a semicircle around the director (D).



In most situations direct cues should be accompanied with eye contact with the intended ringer. When one ringer has visual impairment that gets in the way of a direct cue, it is usually possible to have neighboring ringer touch that person to indicate a cue.

Once a direct cue group is established, it is best to have them sit (or stand) in the same position for each rehearsal and performance. If each person can keep the same bell assignment, they will begin to anticipate the places in the

melody where each bell rings. In music therapy groups the stability of groups is not always possible due to transfers, illness, or the effects of aging.

Direct cueing single line melodies

Because the director cannot effectively make eye contact and/or point to more than one individual at a time, single line melodies (usually with some sort of accompaniment) are most effective for this method. The director should look for familiar tunes that move in slower note values (usually quarter notes and larger). It is also necessary to seek melodies with a melodic range that does not exceed the number of ringers available.

Sacred melodies that have been used effectively:

<u>Song</u>	<u>Bells (#)</u>
Kum-Ba-Ya	6
Precious Memories	6
O God, Our Help In Ages Past	7
Rock of Ages	7
Jesus Shall Reign	8
My Faith Look Up To Thee	8
Sweet Hour of Prayer	8
How Great Thou Art	9

Secular melodies that have been used effectively:

<u>Song</u>	<u>Bells (#)</u>
Go, Tell Aunt Rhodie	5
Bye, Bye Blues	7
Edelweiss	7
Now Is The Hour	7
Home On The Range	8
Shenandoah	8
Born Free	9
Country Roads	9
Way Down Upon The Swanee River	9

Below are two single line melodies for bells or chimes that may be used with direct cueing. Position of players in is given with each.

Go, Tell Aunt Rhodie

Musical notation for 'Go, Tell Aunt Rhodie' in G major, 4/4 time. The melody consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first three measures are the chords G, D, and G. The second staff continues the melody with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first two measures of the second staff are the chords D and G. The piece ends with a double bar line and a repeat sign.

Bells or chimes used - in order from left to right from the director's position.

A single line of musical notation on a treble clef staff showing five notes: G4, A4, B4, C5, B4. These notes correspond to the first five notes of the melody.

Bye, Bye Blues

Musical notation for 'Bye, Bye Blues' in G major, 4/4 time. The melody is spread across five staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first two measures are the chords C and A♭. The second staff continues the melody with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first three measures of the second staff are the chords A, D7, and G7. The third staff continues the melody with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first two measures of the third staff are the chords C and G7. The fourth staff continues the melody with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first three measures of the fourth staff are the chords A♭, C, and A. The fifth staff continues the melody with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the first five measures of the fifth staff are the chords D7, G7, C, A♭, and C. The piece ends with a double bar line and a repeat sign.

Bells or chimes used - in order from left to right from the director's position.

A single line of musical notation on a treble clef staff showing five notes: G4, A4, B4, C5, B4. These notes correspond to the first five notes of the melody.

Direct cueing - two part harmony

If participants are able to play two bells or chimes simultaneously, a two part effect may be possible on some melodies. This **may require more than one two octave set of bells or chimes**, because some notes are used by more than one player.

In the examples below the melody is the highest pitch played by each ringer. You may combine bells and chimes, but one should be used for the melody and the other for harmony. You can experiment with different combinations to find the one that suits you best. Position melody notes from highest to lowest (left to right) for easier cueing. The arrangements may be played with or without accompaniment.

Michael Row the Boat Ashore

Musical notation for "Michael Row the Boat Ashore" in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: G, C, G, Em, Am, D7, G. The piece ends with a double bar line and a 3/4 time signature.

America

Musical notation for "America" in G major, 3/4 time. The melody is written on a single staff. Chords are indicated above the notes: G, D, G, C, Em, Am, D7, G, Em, Am, D7, G, Am, D7, G. The piece ends with a double bar line and a 4/4 time signature.

Accompaniment options

If a special needs choir uses single line (or even two part) melodies, the presence of an accompaniment is highly recommended, because:

- (1) The accompaniment provides a more complete musical experience for the ringers.
- (2) The accompaniment provides a **beat** that encourages the ringers to respond on time.
- (3) It provides another bit of assistance in presenting ringers in the "best light possible".

An accompaniment also creates the opportunity to tunes usually heard in faster note values in a slower medium that is acceptable. The familiar hymn "Holy, Holy, Holy" is usually sung or played with the quarter note as the basic rhythmic value, as in the example below:

Holy, Holy, Holy

The musical notation consists of three staves of music in 4/4 time. The melody is written on a single treble clef staff. The first line contains the first four measures with chords C, Em, F, G, C, G. The second line contains the next four measures with chords Am, Em, G/D, D7, G, C, G7, F. The third line contains the final four measures with chords G, C, Am, Em, F, C, Dm, G7, C.

With the addition of an accompaniment moving in eighth notes, the tune may be played in an "augmented" version with the half note as the basic rhythm. An example of this is shown on the next page.

Holy, Holy, Holy

arr. Pinson

The musical score is written in 4/4 time. The top staff, labeled 'Bells', contains a simple melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom two staves, labeled 'Piano', show a more complex accompaniment. The right hand plays a rhythmic pattern of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a similar pattern: C4, B3, A3, G3, F3, E3, D3, C3. The piano part is marked with 'Ped.' (pedal) under each measure. The score is divided into two systems, each ending with 'etc.' to indicate continuation.

Note that the harmony in the example above is not the same as that used on page 10. In this example I have used chords that allow the harmony to change on each measure. This makes the accompaniment more interesting than to have chords repeated. Repeating chords is not wrong, but this harmony has more motion in hopes of creating a more fulfilling experience for the ringers and the audience as well.

Most capable pianists can improvise an accompaniment similar to the one shown above. If the therapist works alone, there are electronic keyboards that allow the storage of accompaniments on a disk drive or sound card. If you have access to one of these, you can pre-program the accompaniment for your bell choir. This is not a complicated process. The keyboards are very user-friendly.