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| **Technique** | **Symbol** | **Description** |
| Ring | 'R' or 'Ring' | There are many ways to ring a bell! This symbol ends any previous instruction such as LV. |
| Let Vibrate | LV | Essentially not damping until you see either a R, “target sign” or another let vibrate mark. Look carefully to see if *all* notes are LV. |
| Damp |  | This can show a single note or more than one note should be damped. It also ends a previous LV instruction. |
| Brush Damp | BD | After playing, lightly touch or brush the bell to you or the table but without completely stopping the sound. |
| Ring Touch | RT | Play the note but damp it as quickly and efficiently as possible. |
| Breath Mark |  | A quick damp of all notes before continuing. Think about it in terms of a wind instrument player taking a breath. |
| Echo |  | Ring the bell, lower to the table. Softly and shortly touch the table. It is usually indicated when the echoes should occur; often on the beats for the rest of the note length. Try to turn the bell so the clapper does not hit the casting as it touches the table as you do not want the note to sound again. |
| Thumb Damp | TD . | Place your thumb on the casting, extending up towards where the clapper head strikes. Vary thumb position and pressure to control the level of damp/ring. For larger bells, the index finger or more may be required as well. |
| Table Land Damp | TLD | Due to the clapper not extending outside of the casting, do this on American bells only. Play the bell and damp it vertically on the table. By damping the whole rim at once the sound will be cut off quicker. It also has a certain visual effect. |
| Martellato |  | From a couple of inches above a decent depth of foam gently press the bell casting into the foam with enough force for the clapper to hit the casting. This makes a staccato sound but you may need to use your hand to stop the sound completely. |
| Mart Lift |  | Perform a mart but immediately lift the bell. This will ensure it is not fully damped. The note will last longer and therefore be less staccato. |
| Pluck | Pl | Leave the bell on the table and play the clapper with your hand, either upwards or downwards into the casting. Both have their advantages depending on the size, make of the bell and strength of the springs. |
| Pluck Lift | PL | Pluck the bell and immediately lift it. This will ensure it is not fully damped. The note will last longer and therefore be less staccato. |
| Mallet |  | The general method of malleting is to strike the bell around the point the clapper would hit with a mallet held in a relaxed and gentle grip. The strike should generally be from no more than a few inches above the bell to ensure the hit is accurate in time and power.  A different effect can be produced by either striking the bell with a straight downwards movement or striking with a rolling/stroking motion.  Dynamics can be controlled through power. Care should be taken to not hit the bell with excessive force as this can and has cracked bells.  Consider using mallets in both hands. Alternating can help with fast passages and ensuring the beat is emphasized.  This is a staccato (short) note and therefore has a staccato dot like the other staccato techniques. |
| **Technique** | **Symbol** | **Description** |
| Suspended Mallet |  | This is literally the playing of a bell with a mallet while held in the air. You may need to hold two bells in one hand if you have consecutive notes. |
| Mallet Lift |  | Mallet the bell with 1 hand and immediately lift it with the other. This will ensure it is not fully damped. The note will last longer and therefore be less staccato. |
| Roll / Tremolo |  | Generally seen on malleted notes. Basically a staccato shake by playing the note quickly repeatedly. |
| Singing Bell | SB | Run a wooden dowel around the rim of the bell to make the bell vibrate. The volume can be increased with pressure and speed. Once the note is going, slow your movements and press harder to avoid creating a buzz as the bell vibrates against the dowel. Can take a few seconds to get going. |
| Vibrato | vib | Ring and then sway the bell gently from side to side. This will bend the note a little and help it be heard for longer. Performed slowly while lowering the bell to the table can create a peaceful end to a piece. |
| Shake | SK | Shake the bell! But only the notes indicated on the music! |
| Gyro |  | Ring the bell and rotate your wrist so that the bell rotates at between around 30-90 degrees.  Try to go the same speed and direction as the rest of your team! |
| Lasso |  | Similar to a gyro but above the head and can include the arm. |
| Tower Swing | SW or | Play the bell then lower your arm to swing the bell down to your side, and then bring it back up again, on the beats indicated in the music. The bell does not need to pass your body line as this can cause over-extension of the elbow. This utilises the Doppler effect to bend the note. |