

**The Bountiful Battery: Making Music from the Middle**  
**International Symposium 2022**  
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The term *battery bells*, has its origins from two references. The “military battery” refers to multiple systems of rocket launchers, ballistic missiles, cruise missiles, and artillery as examples, all working together to facilitate communications and control for battle. The second reference, a “baseball team battery”, is specifically the pitcher and the catcher where all the coordinated action happens. Both battery references speak to the critically important responsibility that the bountiful battery bells from G4 – B5 must provide for the successful performance of an ensemble.

Making music from the middle requires changing bells with efficiency, weaving multiple bells, highlighting melodies under the treble, functioning as harmony and melody within the same measure or phrase, building dynamic accompaniment and resolving dissonance. This session will explore the musical power the bountiful battery can provide. Workshop time will not allow for perfection of critical skills listed here.

**In all things, begin with a well-adjusted bell set**

**Audiences hear what they see you do**

**Critical Skills (outlined):**

**Unison chords**

- Establish a reference point for getting the best the sound from the instrument with accuracy and precision.
  - Duet Damping: Ring & LV to establish balanced & visual unison chords
  - *Amazing Grace* M58, M30-36
- Resolving chords in unison balance
  - *Amazing Grace* M37-38

**Changing Bells** (Don Allured’s methods)

Most mistakes are made because the wrong bell is in your hand and the right bell is on the table. Introduce these skills once ringers have established ringing and damping at the shoulder with a circular follow through. These skills require movement from side to side. Ringers may not remain cemented in place.

When 3 bells are used strive to keep the bell that does not change at the shoulder.

3 bells needed: #1 & #2 on table; #3 @ shoulder (sh)  
 TD means Table Damp

	Beat 1	Beat 2	Beat 3	Beat 4	
RH #3 @ sh //:	LH#1	TD	LH#2	TD	://
RH#3 @ sh //:	LH#1	TD	LH#2	TD	://
		RH #3sh Ring	#3sh Damp	RH #3 Ring	

Reverse:	Beat 1	Beat 2	Beat 3	Beat 4	
LH#1 @ SH //:	RH#2	TD	RH#3	TD	://
LH#1 @ SH //:	RH#2	TD	RH#3	TD	://
		LH-#1sh Ring	#1sh Damp	LH-sh Ring	

### Reflex Drill (train muscles to move faster)

3 bells needed: LH at shoulder with #1; RH with #3 stays at shoulder

Verbal cue: "Move", LH moves quickly to ring #1, TD, then ring #2

Reverse: LH with #1 stays at shoulder; RH with #3

Verbal cue: "Move", RH moves quickly to ring #3, TD, then ring #2

This skill is to reinforce that the bell, which does not change, stays at shoulder.

In G major: LH changes from F/F#. In F major: RH changes from Bb/B

### Apply: Mark changing bells: "x" means table damp

*When In Our Music* D/E5 (D does not change) M1-6; B4/C5 & A5/B5 M54-58 (a potential section for errors in particular due to key change M50)

### Weaving multiple bells within a position

- Ring directly in front of body (BBB)
- Always reach under
- Never cross hands
- Sometimes it's best to start with the "opposite hand". Weaving takes you beyond the concept of L & R hand bells.
- Remember where "home" is located
- Weaving can apply when position writing is more melodic in nature

*When In Our Music* DE5 from M17-

Practice outline:

- Number bells 1-4:
  - 1 4 1 3 1 2 1 (LH = 1 @ sh)
  - 4 1 4 2 4 3 4 (RH = 4 @ sh)
- Number bells 1-5:
  - 1 3 2 4 3 5 (alternate L & R, start with L)
  - 5 3 4 2 3 1 (alternate R & L, start with R)
- Next step bells 1-4: (1/1, 2/4, 3/1, 4/4)
  - LH #1 over #1, TD;
  - RH #2 over #4
  - LH #3 over #1 as RH returns #2 home
  - RH #4 over #4 as LH returns #3 home

## Highlight melodies and support harmony

- Director finds all melodies through score study
- Demo CDs don't always reveal melodic details especially in the battery
- Help beginning ringers distinguish melody from harmony
  - Confirm Bells Used chart is correct ex. *When In Our Music* does not use Db5
  - Level notation doesn't always apply to melody/harmony shifts
- Provide an experience so audiences don't have to wonder what the tune might be or where it is. Examples:
- Battery ringers as melody under harmony
  - *When In Our Music* M50:2-59
  - *The Lamb* M38:46
- Battery ringers as melody, harmony, melodic support,
  - *When In Our Music from* M16:4 (A/B5)
  - *Amazing Grace* M7-20

## Musical Phrases

Reinforce the natural stress and release flow of meter in shaping phrases:

- Balance 2 simultaneous melodies
  - *Amazing Grace* M58-69
- Dynamics in LV phrases
  - *Amazing Grace* M1-6, compare with
  - *The Lamb* M1-4
- Musical arches: harmonic within LV
  - *The Lamb* M1-9 under the melody
  - *The Lamb* M35-38 under sustained treble
- Balance treble LV with battery melody
  - *The Lamb* M21-26 (especially if not on chimes – see \*\*\*)
- Repeated melodic notes
  - *The Lamb* M21, 25, 39, 43
- Repeated harmonic chords
  - *The Lamb* M57-58, 61-64
- Transitions in melody from low to high
  - *The Lamb* M28-29
  - *The Lamb* M46-47
- Circular speed to shape dynamics (especially with key change)
  - *The Lamb* M 53, 55-56

Repertoire for this workshop:

<i>Amazing Grace</i>	Wagner	CGB392	Level 4
<i>The Lamb</i>	Hansen/Behnke	CPH97-6869	Level 2
<i>When In Our Music God Is Glorified</i>	Sherman	Agape2414	Level 3-