

Seaside Suite

Choir Chimes or Handbells
3 octaves

by

John C. Dare

Written for the
Time 2 Chime Program
at the
Allen County Public Library
Fort Wayne, Indiana

Notes needed: 22



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Page 8 is out of order in this sample copy so that the pages of each piece in the suite will appear opposite each other as they do in the full sized copy.

Teaching Suggestions

Seaside Suite provides several opportunities to teach music symbols and important aspects of a musical performance that might be unfamiliar to inexperienced ringers.

Music symbols in the score

1. *Voice leading lines* are used when melody moves down or up to the other clef.
2. An *asterisk (*) on the left side of a note* indicates a melodic note buried in a chord. (This designation is rarely found in music from other publishers.)
3. *Different dynamic levels* for treble and bass clef notes
4. *Fermata*
5. *Ties across the bar line*
6. *Hairpin crescendo mark*
7. *Metronome markings* ($\text{♩} = 96$) or ($\text{♩} = 120$); the higher number indicates a faster tempo

Differences in texture (Everyone does not play all the time.)

1. This suite contains sections with full chords *and* sections with a monophonic bass line or thin treble part.
2. Help the ringers understand that these differences in texture add musical contrast.
3. A monophonic bass line makes the bass line stand out *and* challenges the ringers to develop the confidence to ring without the safety of full chords.
4. The thin texture of the treble clef at the beginning of *Sailing* lets the melody stand out.

Learning to play *musically* instead of just playing notes

1. Emphasize that the melody must be heard.
2. Help all ringers identify the melody regardless of where it occurs.
3. Have them sing the melody in the octave that is comfortable for their vocal range.
4. Ask them to listen for the melody as they play.
5. Point out that non-melodic notes should be rung slightly softer.

Special Note: Changes in dynamics add musical contrast. Pay as much attention to them as possible with the understanding that bells are capable of a wider dynamic range than chimes.

Comments for specific places in each piece

- I. *On the Beach*: fermata in measure 32
- II. *Sailing*
 - a. The melody and accompaniment have different rhythms; help the ringers feel the strong beat so that they can stay together.
 - b. In m1-16 the dynamics are different for the melody and accompaniment.
 - c. In m29-31 call attention to the hairpin crescendo mark.
 - d. When a note ties across the bar line (m31-32), encourage the ringers feel the strong beat of each measure by counting 1-2-3 1-2-3 or 1-2-3 TIE-2-3 *instead of* 1-2-3-4-5-6.
- III. *Surfin'*
 - a. The melody and accompaniment have different rhythms; help the ringers feel the strong beat so that they can stay together.
 - b. Bass clef ringers might need help with the ♩ rhythm in m6.
 - c. In m15-16 call attention to the hairpin crescendo mark.
 - d. In m17 call attention to the performance note and the difference in dynamic levels between the treble clef and bass clef.
 - e. When a note ties across the bar line (m36-37), encourage the ringers feel the strong beat of each measure by counting 1-2-3-4 1-2-3-4 or 1-2-3-4 TIE-2-3-4 *instead of* 1-2-3-4-5-6-7-8.

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1-6/30/10

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Seaside Suite

I. On the Beach

In measures 1-15 and 25-32 the melody occurs in all 3 octaves:

- (1) *top notes* in treble clef
- (2) *bottom notes* of the treble clef unless another note on the stem is marked with an asterisk (*); when Bb4 or C5 are melodic notes, they attached to the treble clef stem; voice leading lines clarify the melodic direction
- (3) *bass clef notes* in measures 1-15 and 25-32

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$\text{♩} = 120$

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Measures 17-24: All notes are melodic notes except the D's in m24.

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II. Sailing

Measures 1-16: The melody is in the treble clef notes with upward stems.

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Measures 17-32: The melody is in both the top and bottom notes of the treble clef unless another note on the stem is marked with an asterisk (*). Melodic notes in the bass clef are marked with *s.

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III. Surfin'

Measures 1-8 and 13-16: The melody is in both the top and bottom notes of the treble clef.
Measures 9-12: The melody moves along the top notes of the treble clef.

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Measures 17-32: Bring out both the whole notes and the running quarter notes in the treble clef.