

UP and RINGING!

A sequential approach to ringing chimes or bells

3 octaves

Book 1
Building Basic Skills

by

Carol R. Dare

Ringer 1

Dare Team Press

www.dareteampress.com

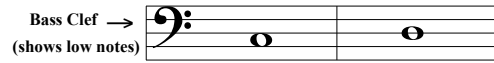
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UP and RINGING!

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YOUR RINGING POSITION AND NOTE NAMES

Position 1



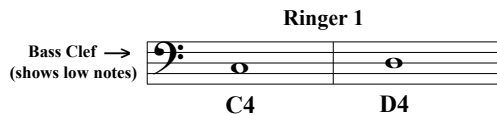
C4 (Left Hand) **D4** (Right Hand)

1. Look at the two notes for your ringing position.
2. The names under the notes should match the names on your chimes.
3. One of the notes is in the space between two lines.
4. The other note has a line going through it.
5. Your LEFT hand rings the "space" note.
6. Your RIGHT hand rings the "line" note.
7. Your "space" note is lower in pitch than your "line" note.

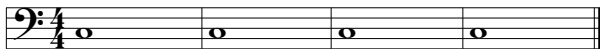
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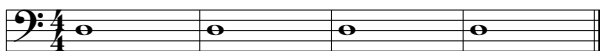
SKILL #1 - WHOLE NOTES – The Basic Ringing Stroke 3



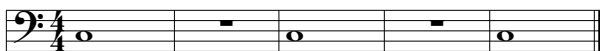
1. MAKING A SOUND - using ONE note



2. MAKING A SOUND - using the OTHER note

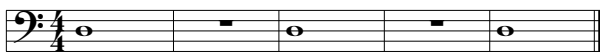


3. STOPPING THE SOUND - the first note again



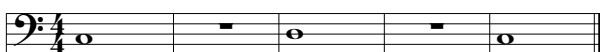
↑
whole rest

4. STOPPING THE SOUND - using the other note



THINK: (1) ring-2-3-4 (1) damp-2-3-4 (1) ring-2-3-4 (1) damp-2-3-4 (1) ring-2-3-4 (1) (damp)

5. CHANGING NOTES

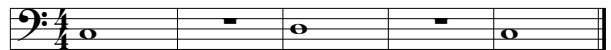


THINK: (1) ring-2-3-4 (1) damp-2-3-4 (1) ring-2-3-4 (1) damp-2-3-4 (1) ring-2-3-4 (1) (damp)

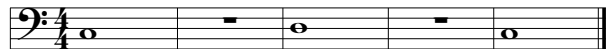
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Skill #1 - RINGER 1

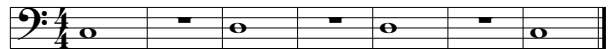
6. PLAY ONLY WHEN YOU SEE YOUR NOTE



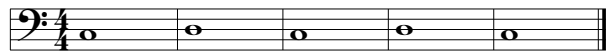
7. BE SURE TO READ THE MUSIC Watch for your notes.



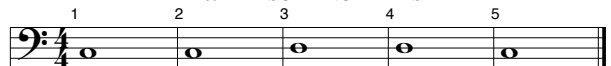
8. HEARING THREE DIFFERENT CHORDS



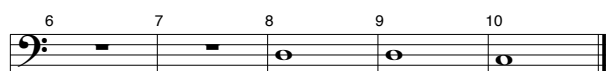
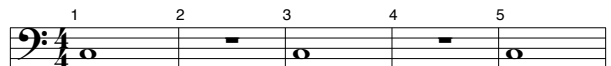
9. DAMPING WHEN THERE IS NO REST!



10. MEASURE NUMBERS



11. CHORDS ON PARADE (Saints in Long White Robes)



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12. LONG SONG - chords to accompany *America the Beautiful*

13. DONUT HOLES (Angel Haloes)

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14. USING HALF NOTES

15. COMBINING HALF NOTES AND WHOLE NOTES

THINK: (1) ring - 2 (3) ring - 4 (1) ring - 2 - 3 - 4 (1) ring - 2 (3) ring - 4 (1) ring - 2 - 3 - 4

16. DECODING HALF RESTS AND WHOLE RESTS

THINK: (1) ring - 2 (3) damp - 4 (1) ring - 2 (3) damp - 4 (1) ring - 2 (3) damp - 4

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17. PLAY WHAT YOU SEE

18. HALF NOTE MARCH

19. ANOTHER SONG - chords to accompany *Deep and Wide*

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20. Chords to accompany *That Famous Star*

21. Chords for *Angels We Have Heard on High*

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22. QUIET MOMENTS

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23. USING QUARTER NOTES

24. READING QUARTER NOTES AND WHOLE NOTES

25. USING ALL THREE NOTE VALUES

26. INTRODUCING QUARTER RESTS

27. PUTTING IT ALL TOGETHER

28. YANKEE DOODLE

29. CLOUDS AND SUNSHINE

C.R.D.

30. Chords to accompany Ode to Joy (from a theme by Beethoven)

31. MEMORIAL

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1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

repeat sign

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32. RINGING IN 3/4 TIME

1 2 3 4

COUNT: 1 2 3 1 2 3

5 6 7 8

33. DOTTED HALF NOTES FILL UP A MEASURE

1 2 3 4

COUNT: 1 2 3 1 - 2 - 3

5 6 7 8

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34. COME BOATING WITH ME

1 2 3 4

COUNT: 1 - 2 - 3 1 2 3 1 - 2 - 3 (tie) 1 - 2 - 3

5 6 7 8

9 10 11 12

13 14 15 16

(tie) (tie)

1 - 2 - 3 1 - 2 - 3

Due to an important concept introduced in #36, the rest of this page is left blank to make the page layout for #35 and #36 match the page layout of the full score edition of *UP and RINGING*.

35. ITALIAN WORDS FOR LOUD AND SOFT

1 2 3 4

f

5 6 7 8

p

36. Chords to accompany *Silent Night*

1 2 3 4

p

5 6 7 8

The rest of this page is left blank to make the page layout for #36 match the page layout of #36 in the full score edition of *UP and RINGING*.

(Silent Night continued)

Musical notation for measures 9 through 24 of 'Silent Night'. The notation is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. Measures 9-12 show a sequence of notes: G2, F2, E2, D2. Measures 13-16 show: C2, B1, A1, G1. Measures 17-20 show: F1, E1, D1, C1. Measures 21-24 show: B1, A1, G1, F1.

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37. Chords to accompany America

Musical notation for measures 1 through 14 of 'Chords to accompany America'. The notation is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Measures 1-4: G2, A2, B2, C3 (mf). Measures 5-8: D3, E3, F3, G3 (f). Measures 9-12: A3, B3, C4, D4. Measures 13-14: E4, F4, G4, A4.

38. Chords to accompany Kum Bah Yah

Musical notation for measures 1 through 8 of 'Chords to accompany Kum Bah Yah'. The notation is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Measures 1-4: G2, A2, B2, C3 (mf). Measures 5-8: D3, E3, F3, G3.

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39. FULL MOON

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Musical notation for measures 1 through 16 of 'Full Moon'. The notation is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Measures 1-4: G2, A2, B2, C3 (f p). Measures 5-8: D3, E3, F3, G3. Measures 9-12: A3, B3, C4, D4. Measures 13-16: E4, F4, G4, A4.

40. CELEBRATION CHIMES

John C. Dare

Musical notation for measures 1 through 16 of 'Celebration Chimes'. The notation is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. Measures 1-4: G2, A2, B2, C3 (f). Measures 5-8: D3, E3, F3, G3. Measures 9-12: A3, B3, C4, D4 (p). Measures 13-16: E4, F4, G4, A4 (mf, f).

41. WHISTLER'S TUNE

John C. Dare

Musical notation for measures 1 through 16 of 'Whistler's Tune'. The notation is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Measures 1-4: G2, A2, B2, C3 (mf). Measures 5-8: D3, E3, F3, G3. Measures 9-12: A3, B3, C4, D4 (f). Measures 13-16: E4, F4, G4, A4.

42. SALUTE TO NEW RINGERS

John C. Dare

Musical notation for measures 1 through 16 of 'Salute to New Ringers'. The notation is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measures 1-4: G2, A2, B2, C3 (f). Measures 5-8: D3, E3, F3, G3 (Fine). Measures 9-12: A3, B3, C4, D4 (p). Measures 13-16: E4, F4, G4, A4 (D.C. al Fine, mf).