Bell Collection

For Internally-Struck Bells

0hhtec Musician

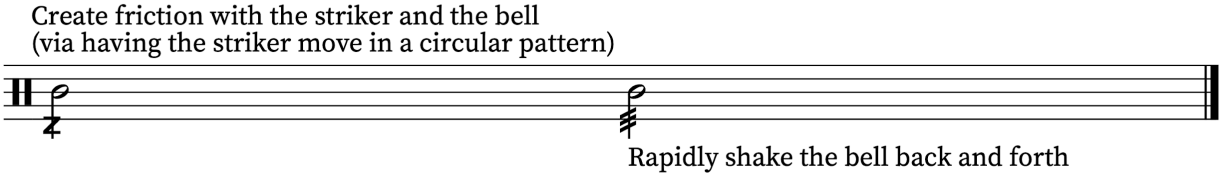
Performance Notes

The rhythm and tempo do not have to be exact but they should be attempted. Continue past a vamp when you feel like it is time to go on. 16th notes should be played back and forth, while eighth notes and slower durations should be played in the same direction as each other. All repeats are to be done as many times as the performer wants.

Notation

The higher the bell is in the staff, the higher its pitch. The bottom staff should be played with the left hand and the top with the right.

Bell Collection - Articulation Key



Layout

All bells should be on a giant card table with at least 100 bells with internal strikers (e.g. desk bells, & handbells) that are either used in the piece or are not used. Bells should be organized by pitch in a snake-like layout, where higher bells are placed closer to the player and lower bells are placed near the other end of the table (bells that produce a different fundamental tone when struck at different places by the internal striker should be organized by the highest fundamental).

Micing

This piece should be recorded with two identical mics that are on the end of the table away from the player, one on the left and one on the right of the table. The mic left of the player should be panned left, while the mic right of the player should be panned right. There should also be a room mic facing the center of the table that is further away from the table than the two mics recording in stereo.

Program Note

Bell Perplexion is a transformation of the piece Bell Collection. It utilizes all three tracks (left, right, & mono) from the original piece. Two pad synths have been added in: Logic's *Dark Pad* and *Crystal Rain*.

Transformation

Bells Tracks (Stereo): The left and right bells tracks have been put into a track stack. Room reverb and .5 Hz of tremolo have been added to the stack. When the lowest of the five bells appears for the first time (right before the long pause), an immense amount of distortion is added to the stack for a few seconds, feeding into more room reverb that is three times stronger than the amount of reverb that is always on the stack.

Bells Track (Mono): The centered bells track has 16 dB of overdrive on it, followed by an iZotope denoiser plug-in. After the long pause, a flanger is added onto this track.

Dark Pad: The *Dark Pad* patch's attack time has been increased.

Crystal Rain: In order to filter out the sine wave fundamental, a large cut in the mids has been used on the *Crystal Rain* patch. A virtual guitar delay pedal with a low cut of 500 Hz, high cut of 3.3 kHz, 100 dirt, 100 flutter, 140% feedback, & 57% mix has been added; this pedal only turns on right after the click in the bells tracks (from one of the bells being knocked over) and at an even rate after the long pause. During the long pause, the feedback should decrease gradually to 0% but should go back to 140% when the delay pedal activates again after the long pause. Waves' CLA EchoSphere should be on this track with 6 seconds of reverb time; this plug-in should go from being 0% of the track's mix to 60% after the long pause.

Other Tracks: Excerpts of the left and right bells tracks have been duplicated and placed at different places after the long pause. These excerpts are in a track stack. The stack has Soundtoys' "Little Alter Boy" with a -12 format on it while the levels of the mix of this plug-in is either sitting around 50% or alternating between 0% and 100%. Twice the amount of room reverb from the track stack of the source is on this new stack, as well as half a second of tape delay and 6 Hz of tremolo.

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For a Class on New Music

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