

## **Ringling Musically**

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*Handbell is a very dynamic instrument that is closely connected with the ringer's body. Awareness of our minds and body movement will facilitate the quality of tone production and hence improve our performance. This workshop is for ringers and conductors who are keen to explore more possibilities in tone production.*

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### 1. Ringing is a **whole body** movement

- Movement is all about coordination of the body like an orchestra. Our body parts move in harmony with minimum effort. If not, the body will need more effort to complete a movement.
- If our body realized how to coordinate, we can ring with minimum effort and will be able to use the remaining energy to express the music as a musician.
- Coordination is about sensation. We should develop the ability to reduce effort, instead of increasing it: Reduce effort → refined ability to feel the movement of the body → more musical in our performance.

### 2. Body movement has **very close relationship** with ringing. It controls:

- the sound production
- the musical line
- the fluency

### 3. Movement is a kind of **energy transfer**

- Energy flows.
- Connection between notes is about energy transfer within our own body.
- We should feel pleasant when we perform. Often we are used to 'Move against resistance', which create stiffness in our gesture, muscle and joint.
- You should feel good, at ease. Pain is a signal that your body is informing you something is wrong.
- Sense the energy flow when we ring a musical line. Do the notes connect with each other?

#### 4. Breathe & movement support each other

- Breathing is a very powerful expression for preparation and execution. It affects our tone production directly.
- Inhale and exhale should balance each other.
- Breathing exercise. Which feels natural? which feels awkward?
  - long inhale, long exhale
  - Short inhale, short exhale
  - Long inhale, short exhale
  - Short inhale, long exhale

#### 5. Let you body moves in the way it feels

- Ring a piece with air bells. Allow the body to move and flow as you want to.
- Repeat same exercise, add in arm motion in free direction. Notice the space around you is 3 dimensional. Do not limited to only one plane.
- Add in feet movement

#### 6. A common language between the conductor and ringers

- **Laban/Bartenieff Movement Analysis (LMA)** is a method and language for describing, visualizing, interpreting and documenting all varieties of human movement. It uses a multidisciplinary approach, incorporating contributions from anatomy, kinesiology, psychology and other fields. It is one of the most widely used systems of human movement analysis.
- Basic Harmonic Rudiments Based Upon the Laban Efforts  
*Effort* is a system for understanding the more subtle characteristics about the way a movement is done with respect to inner intention. <sup>1</sup>
- Explanation on 3 fundamental concepts
  1. **Time**- Measurable length of time it takes to complete a movement  
(*Sustained/ Quick*)
  2. **Space**- the mover's pathway through space and where in space the movement occurs (*Direct/ indirect*)
    - Direct- Movement that has a single focal point
    - Indirect- Movement that has multiple/ changing focal points (often found in expressive music)
  3. **Weight**- Force used in a movement (*Light/ strong*)

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<sup>1</sup> [https://en.wikipedia.org/wiki/Laban\\_Movement\\_Analysis](https://en.wikipedia.org/wiki/Laban_Movement_Analysis)

● **8 Laban efforts**

- a. **Dab-** e.g. tapping with one or two fingers on a windowpane, poking someone (*Direct space, light weight, quick time*)
- b. **Float-** e.g. gently treading water in the deep end of a calm pool, smoke curling in air (*indirect space, light weight, sustained time*)
- c. **Glide-** e.g. sliding across a newly waxed floor in a pair of silk socks, ice-skating (*direct space, light weight, sustained time*)
- d. **Wring-** e.g. wringing out all the water from a soggy beach towel (*indirect space, strong weight, sustained time*)
- e. **Press-** e.g. pushing a car, going through a revolving door (*direct space, strong weight, sustained time*)
- f. **Slash-** e.g. spiking a volleyball serve, fencing (*indirect space, strong weight, quick time*)
- g. **Punch-** e.g. throwing a right cross in boxing, hammering a nail (*direct space, strong weight, quick time*)
- h. **Flick-** brushing off cookie crumbs from clothing (*indirect space, light weight, quick time*)

Reference:

1. Handbell Artistry from the Inside Out, Kimberlee Strepka. GIA publications, Inc.(2012)
2. Sensing, Feeling, and Action, Bonnie Bainbridge Cohen. Contact Editions (2008)
3. The Conductor's Gesture, James Jordan. GIA Publication, Inc. 2011