

Bells Used In The Lakewood Carillon System

The true cast bells that were sampled for our system are so magnificent we felt they needed a description for our readers. Small wonder that these carillon bells have taken up residence in churches, cemeteries, memorials, schools, town halls, parks, shopping malls, museums and a whole wide world of other locations. And without further ado, the bells are:

True Cast- The five principal partials that make up the sound of tuned cast bells are the fundamental (the bell's pitch note), the minor third above the fundamental, the nominal (an octave above the fundamental), the perfect fifth (a fifth above the nominal), and a hum tone (a full octave below the fundamental). The richness of the sound is completed by a variety of other harmonics, resulting in one majestic voice.

Flemish Bells- The Flemish sound is based on the same overtone series heard in our True Cast voice, but this voice's overall effect is softer and more diffuse. You'll probably find that the Flemish bell has a warmer feeling about it.

English Bells- English bells evolved in fifteenth-century England, and found their way to colonial America. Since only the fundamental (strike tone) and first harmonic were critical, little attention was paid to other harmonics or partials. English bells sound particularly well while used in single note playing.

Harp Bells- The timbre of harp bells is soft and plush, but with a definite depth and solidity of tone. They express a unique spaciousness and gentleness. The principal function of the Harp bell is to lend accompaniment to the other bells.

Celesta Bells- Celesta bells sound clean and brilliant but with a delicate brightness. Their sounds, either alone or with the other bells or the organ, are very needed. Celesta bells can be used in solo chordal passages or as accompaniment bells.