

Area 8 Festival June 18-20, 2020

Gold Division

Conductors' Notes

Good Christian Friends, Rejoice, arr. Dan Goeller / Kimberlee Strepka Alex Guebert, Conductor

- Pulse accents are essential in this piece. **Please place a pulse accent on the dotted-quarter beats. Everyone should do this**, though it is most essential during melodies, such as the running 8th-note melody in m.5-20.
- Overall, be prepared to **feel a strong sense of pulse throughout, and always be listening to your neighbor as you count**. The worst thing we can do is count to ourselves without listening. The best thing we can do is to listen as we count -- we all need to agree on a beat, and then we will make great music together!
- m.44 is still in 6/8 time. The B4C5 and D5E5 positions should always be subdividing 8th notes in order to play the quarter notes on time. Following our rule about pulse accents, only the first quarter note should be accented; the others are technically on offbeats.
- m.86-91: B4C5 position should accent the second note, since it is on a beat.
- m.117-132: Bring out the melody in the bass staff.
- m.144 the final mart must not be played too loudly. The arranger has marked it *mf*.

Mr. Blue Sky, Jeff Lynne and Electric Light Orchestra, arr. Alex Guebert Alex Guebert, Conductor

- Listen to the original song. Our version is a little bit abridged -- it skips the guitar solo and the extended ending -- but, we want to capture the fun and excitement of the original!
<https://www.youtube.com/watch?v=wuJlqmh2Hk>
- We will split the treble staff ringers into two different choirs: **Treble Choir 1 and Treble Choir 2**.
 - **TC1** will always play bells, except in m. 87-97, where TC1 will play both bells and chimes. (Some positions such as D5E5 may have some challenges covering both bells and chimes in m.87-97. If this happens, just focus on covering the bells, since TC2 will cover all chimes anyway.)
 - **TC2** will play bells except for places where the score splits into 3 staves, and the word Chimes is marked (m.31-46, 61-76, 99-118, 127-end) -- in those places, TC2 will always play chimes. In m.87-97, TC2 should also play chimes, and can optionally cover whatever bells are also convenient to play. (But don't worry about covering bells in m.87-97, because TC1 will cover all bells.) In other words: **TC2 should always play chimes whenever they appear**.
- Let's not use pulse accents on this piece, as the original recording doesn't really use them.
- Please accent all tied notes. Tied notes are syncopated notes, and we want to accent syncopated notes.
- m.135: D5 is notated in the bass staff.
- If bass ringers have notes below C3 available, feel free to double down the octave below the lowest note. It would especially be nice to hear Bb2, A2, G2, F2 on those descending bass lines such as m.33-36.

- Optional: Bring something metallic, that makes a clangy noise when struck, and maybe a drumstick or two. Whenever the “metallic percussion” is notated (m.18, 30, 48, 60, 86, and 98), you can play your makeshift instrument.
- F5 and C6 ringers: we may try the “water bell” technique when it’s marked in the score (m.35-36, 43-44, 65-66, 115-116). Follow the instructions on the footnote on p.3. Be careful not to get the clapper mechanism wet, and be diligent about drying the bell after dunking it. If you (or you director!) are too nervous to do the water effect, simply do a downward swing after ringing the bell, and finger damp the bell just as it swings past your hip (on time). This will provide a similar effect, though without the pitch bend.

Fantasy on Restoration, Brian Childers
John Behnke, Conductor

I asked Brian about this piece and here is what he says about the beginning. “For me what’s important is to let all the bells sing long enough to fill the space and set the tone for the free section that follows.” Free sections can be difficult in massed ringing. Everyone will need to know the music well enough to look up and ringing together. Also in m. 16, the C6 is the lone sounding treble note, but the full SB chords should still be sounding until the end of the measure where the damp sign occurs. In the next section beginning on m. 17, notice the suspended malleted bells for the upper treble line. At this point, I have not heard if we will have a bell tree player or not, so please assume that everyone is playing this. It’s easier to delete something later, then add it. Besides for your own performance of the piece, you should play it. M. 27 should be played normal ring and damp, not LV. Please notice in m. 31 that this part is really in 8/8 meter that means there are 3 groups of notes indicated by the accents. This meter and accent pattern continues even when the 4/4 melody appears at m. 37. I think the hardest section is m. 48-56. Between the bass rhythm, the mated treble chords at m. 47, and the DE5 notes at m. 56, there are things to work on. DE5 ringers at m. 56 stay very close to the table and good luck. I look forward to watching you play there. M. 63-66 bass ringers work on the accents in these measures. They are not easy. I asked Brian about m. 77 and he said it is marked normal ring and damp, but an LV for the upper bells is up to us. We will decide what we like at the event, but for sure normal damping would start on m. 81. It’s not marked, but I would ask you to add an accent mark to the bass notes on the downbeat of m. 86. And the ending should be in his words, “Big and strong!”

All Creatures of Our God and King, John A. Behnke
John Behnke, Conductor

I will be asking you to play the LVs starting in m. 13 a bit differently. I’ll explain them in person at the event. When the melodic phrases end at m. 25 and 27, the middle bells can then play out a bit more because they are the center of attention. M. 35 to 36 is a place of transition. Having command of m. 35 will help to keep eyes up as we change key and go a bit slower. The hardest section is m. 67 through 87. There are two very different rhythms between the eighth notes and the melody on the top. M. 79-81 has bell changes. Be ready! The only thing to worry about is the ending. M. 96 the ring touch (stay close), then the shake. In m. 97 think “a-1” for the ending. The grace note chord should proceed the final chord, and the final chord is more important than the grace note.