

## **Area 8 Festival June 18-20, 2020**

### **Massed Ring**

#### **Conductors' Notes**

##### **Jubilant Spirit (AG-35376)**

##### **Lauran Delancy, Conductor**

This piece should be just like its name – Jubilant! Keep the rhythms accurate, but the attack should be light, never heavy.

I will be directing the 8/8 measures in 3 beats (1&a 2&a 3&). You can see this in the way the music is barred – the eighth notes are connected to show these stronger beats and the (dotted quarter – dotted quarter – quarter) rhythms elsewhere. The accents are also important and are on the stronger beat divisions throughout.

- m. 28            the descending scale in the bass clef (starts with C5) drives this crescendo
- m. 37            the melody is on the chimes – make sure that this melody is very legato and stronger than the treble bells which are the accompaniment here
- m. 64-66        please memorize these measures (especially C5) so that all eyes can be up and we can be really together
- m. 92            no ritard – keep this rhythm driving right to the very end  
                    keep your shake low to the table so that you are prepped for the mart on beat 4

##### **Les Cloches, John A. Behnke**

##### **John Behnke, Conductor**

This piece is about the sounds of bells, so the LV in the opening and closing sections is very important. LV can often be overlooked. If notes occur in consecutive LVs, they do not need to be damped. Mostly this occurs with the A flat 5's and 4's. The other important aspect to the opening and closing section is dynamics. We will need to experiment to see if how soft and how loud our massed ringing can be. Please notice in m. 15 that the tempo should be slightly faster. It will be interesting to see how “nimble” we can be as a massed group. That nimbleness will of course depend on us knowing the music well enough to be able to look up and play together. The B section starts at m. 43 and there will be a cut-off and damp at the end of m. 42. The middle section is a dialog echo between parts. Notice how certain melodic phrases should come out of the texture, e.g. m. 46 and 47. This little “competition” between high and low bells increases through this section again emphasized by the increasing dynamics. The transition in m. 76 and 77 will demand eyes up and slight accents on the beats. In m. 77, I will subdivide the last two beats as we slow down. M. 78 returns us to the tempo and atmosphere of the opening and should be played in like manner. I will subdivide again on the last two beats of m. 96. In m. 97 an R should begin. It is missing. And the chords should be played very accurately. I would suggest limiting your ringing motion to the wrist. After the strike, then circle the arm. And try to make it look uniform and beautiful.

## **Over the Rainbow, Chris Peck** **John Behnke, Conductor**

Be sure to note that “all staccato marked notes are played by mallets with the bells on the table”, rather softly. And try to accent the lower malleted notes that appear on the beat and play softer the upper malleted chords. The upper malleted chords can easily become loud. For the chime note melodies, please work hard at being precise with the rhythm. This syncopated melody can be tricky when played in a massed setting. This is one the reasons that this piece is listed as a Level 3. Please notice that the “high point” of the piece is the section that begins at m. 49. That is where the only “f” in the piece occurs. The last page of the piece is all rung; staccato marks are gone and dynamics for the various lines are important. Notice the “f” for the stems up bass line, and the continuing “f” for the stems up treble part. Also a bit tricky is the damping of the rhythmic line with the sixteenth and eighth notes. Let’s see how clean we can get that part to the end. Sometimes clean damping in massed ringing can be difficult to achieve.

## **Gratitude, Alex Guebert** **Alex Guebert, Conductor**

- M.1-12 follow phrase markings. We will take a strict tempo here -- about  $q=82$ . Reach a peak dynamic at the “top” of each phrase marking arc (at m.3, m.7, and m.11). The end chord of each phrase should be a little softer than the chord preceding.
- M.15-16, 17-18, etc. continue to follow phrase markings
- M.29 treble staff: even though there is no dynamic change marked, please ring *ff* and start shaking *mf* or so, then crescendo into the downbeat of m.30
- M.39 bring out inner line in D5E5 position
- M.47, 49 bring out inner line in B4C5 and D5E5 positions

**Reflections on Kelvingrove arr. Jason Krug**  
**Alex Guebert, Conductor**

- M.1-8: shape each phrase as if you were singing it.  
 Try to match the arc shapes of the phrase markings (slurs) that I added to m.1-8 in the example below. As a musicality exercise, try singing the melody you see below. Then, when you ring your part, try and match the musical arc of each phrase.

**Freely** ♩=40

LV  
*p*  
 Will you come and fol-low me if I but call your name? Will you go where you don't know and nev-er

be the same? Will you let my love be shown? Will you let my love be known? Will you

**Con moto** ♩=60

LV R  
 let my life be grown in you and you in (me?)

- m.9-11 add vibrato -- just a soft shimmer
- m.12-16 continue vibrato on bass and stems-down treble
- m.13 continue to phrase the melody as we did in the chime intro
- m.29 speed up a little more at the pickup to m.29; let's try for q=88
- M.45-58 in the bass staff, in the 8th notes, accent beats 2 and 3, but not the offbeats
- m.59 a little faster than marked; let's try for q=96
- M.63 continue to phrase the melody as we did in the chime intro

- M.79 continue to phrase the melody as we did in the chime intro; non-melody people should give slight accents to beat 1 of each measure -- it's a happy waltz
- m.112-113 shape this last phrase, just like m.1-8:

111 112 113 114

*ff* LV *p*

Thus I'll move and live and grow in you and you in me.

- Try listening to the sample recording on handbellworld:  
<https://www.handbellworld.com/music/MusicPiece.cfm?Piece=16580>