

# Rehearsal Notes

## 2024 Cape Cod Spring Ring

David Harris

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### **GENERAL COMMENTS**

The composers of these pieces have provided some of this information. In general, close attention to the markings in the music and of course, knowing the music well enough to be able to watch the conductor are the keys to a successful performance.

### **TAKE TIME TO LOOK OVER THE SCORE**

Usually, the composer gives us the notes we need. Each composer identifies *dynamics*, *dynamic changes*, *special techniques*, *tempo markings*, etc. Most rehearsal notes are nothing more than reminders of things the composer has already written in the score. Tempos are also subject to change depending on the acoustics.

As director, make notes in your score to remind ringers of these locations, especially in the midst of problem or busy spots. These places often have the ringer so occupied to “get the notes” that the “music” is lost. PRACTICE these spots to the extremes - tempos faster and slower than marked, *fortes* really loud, *pianos* really soft. Anything marked with options for marts, plucks, mallets or thumb damps should be practiced with each, as acoustics may determine which technique sounds best.

### **IDENTIFY TRANSITIONS**

The big “hot spots” in music are the *transition spots*. These are identified by *key or time signature changes*, *tempo changes or bell changes without key change*. Be especially attentive during all tempo changes marked in the score (either new tempos, or *accelerando* / *ritard* markings). At these points, it will **not** be optional to watch the conductor!

Though not necessarily a transition, PAGE TURNS must be practiced as well. These usually come in combination, especially in the higher levels of literature. Rehearse all transitional sections from 4-5 measures before they occur until a few measures into the new section. Don't stop! Identify what ringers did well and give a specific expectation for the next run, e.g., “Let's work on dynamics this time,” rather than a general “let's try that again.” Your ringers will respond well focusing on one specific task for repetitions.

Thank you for your preparation for the event! I very much look forward to our making music together and am also looking forward to meeting you! Feel free to email me at [rringer@rr.org](mailto:rringer@rr.org) with any specific questions you might have.

### **SPECIFIC MUSIC NOTES**

#### **Peal con brio / Karen Thompson**

-- Carefully follow all the LVs and Rs – in general most eighth notes are LVED, while quarters, dotted quarters and half notes are R.

-- In general, we will follow all the footnotes and instructions that Karen has given us in the score.

-- Regarding the shakes that happen m70-m73 – make sure we hear the entry of each new note, so back off some once your note makes its entrance.

#### **Go to Dark Gethsemane / arr. Jason Krug**

--When playing the suspended mallet part, do your best to have the bells positioned up fairly high so you can peripherally keep your eyes on the director

--Know the last page really well so you can watch. For instance – in measures 35 and 38 – I may hold those a little longer than 4 beats (think “tenuto”).

## **Grazioso / Arnold Sherman**

From Arnold Sherman: *"GRAZIOSO was written in memory of Norma Taubert Brown, a talented, energetic handbell ringer, director, performer and mother. Norma always had a smile on her face and a certain sense of peace and calm about her life, even though she endured more than her share of hardships. I would see Norma at various handbell events was always glad to see her; she had a way of making everyone around her feel special. Norma contracted cancer, and I didn't get to see her for a year or two; finally, someone showed me a recent picture of Norma, who was then only a few weeks away from dying. The picture was hard to look at. The cancer had drained much of life from her, and she was thin and drawn. But there in that picture was Norma's inescapable smile, that wonderful feeling of warmth, that undeniable sense of grace that we should all be so lucky to have even when healthy. Norma eventually did succumb to the cancer, and I was asked to write a piece in her memory. I tried to catch her life's journey in the piece: her sense of grace and love, her battle with cancer, and the triumph of that sense of grace and love over everything else, even death."*

- The most important aspect of this piece is the phrasing. Arnold would like the piece to be fluid and elastic, with each marked phrase having a rise and a fall to it. The notes aren't the difficult part of this piece, the musicality involved in the phrasing is.
- Be sure to watch on all the 'poco rit' sections and the 'Freely' section (measure 64). All of these sections should be nearly memorized so they can be played exactly together. We will disregard the one 'poco rit' in measure 78, though.
- The markings in measures 56 through 60 indicate which beat that the 'echo' technique should be used (just the lip of the bell is touched to the padded table).
- The ritard in measure 60 will actually not begin until closer to measure 61.
- Please put a fermata on the chord in measure 62 – and play a nice, slow-moving circular motion with that long chord.
- Do not scramble to acquire mallets for the next entrance, until instructed to do so by your director!
- In the mallet section, mm. 65, the notes on beat 4 should be D6/B5 and on 4& should be C6/A5 to mimic the melody established at the end of m 19.