

## **Cape Cod Spring Ring 2025 Rehearsal Notes**

Hello everyone -

I am looking forward to spending time with you all making music on March 22nd. Working with choirs on new music is one of my favorite things to do, as we both learn from one another during the process. My job is to look at the music “big picture” to understand the journey of the music. Your job is to work out your notes and rhythms and come prepared to work the musicality of the piece with the other choirs. Your individual directors will do a great job getting you prepared for our day together. I like quotes, as they make me think a bit deeper. I thought these two might be helpful in getting prepared for Spring Ring.

**“Don’t practice until you get it right. Practice until you can’t get it wrong”  
(Anonymous)**

**"None of us, including me, ever do great things. But we can all do small things, with great love, and together we can do something wonderful." -  
Mother Teresa**

Feel free to contact me if you have any questions. I can be reached by text at 978-337-8947 or email at [townsendcheryl20@gmail.com](mailto:townsendcheryl20@gmail.com). Note that I work 8:30-5, so all responses will be in the evening.

I look forward to meeting you on 3/22!

*Cheryl Townsend*  
New England Ringers, Director

## **“Inception,” by Jason Krug**

Jason indicates - With Intensity - definitely take this to heart.

The malleting rhythm is worth the practice. Keep it crisp and vary your speed while practicing until you are secure. Shape the pattern in measures 1-4, swelling up to Beat 1 of m. 4 and then back off. This will be a subtle swell of dynamics. Do this swell every time the pattern occurs, keeping four-measure phrases in mind.

Melody line comes at m.9 in the trebles. Feel the rise and fall of this line as well.

M.9-16

M.17-24

M.21-24 cresc over 4 measures

G/A/Bnat - bring this out to add to the crescendo

M. 25-26, M.27-28 - 2m phrases - asking a Question

M.29-31 Answer phrase

M.33-34, M.35-36 - 2m phrases - asking a Question

M.37-41 Answer phrase

Cresc thru m.41

Immediately BACK OFF to mp, 3rd beat/m.41

M.62 - 65 Bring out the descending line in top Trebles

M.70 BATTERY gets a chance at the melody - same comments above as to the rise and fall of the phrase

M.73/77 beats 2-3 BASS, bring out as it moves us into Beat 1 of m.74/78 where the BATTERY takes the melody again

M.86 - this begins the 2m phrasing patterns, followed by Answer phrases as discussed earlier  
Dynamics are bigger

M. 100 Climax of the piece, melody comes in strong

M.115/119/123 beats 2-3 TREBLE, bring out as it's your turn to bring us into Beat1 of  
116/120/124

Have FUN with this!

## **“Hashivenu (Rise Up and Sing),” a song of resilience by Brenda Austin**

Hashivenu is the prayer sung in synagogue as the ark is closed after the Torah service. It is one of the most significant prayers in Jewish tradition. Hashivenu means “return us.” The “us” is the Jewish people, asking to be renewed, seeking renewal, cultivating resilience.

Opening is haunting and unresolved, going back and forth with the Hebrew tune.

Chimes; confident downbeat and rise UP in beats 2-3.

Let the melody FLOAT over the top.

Dynamics –

- m.28 slight cresc.
- M.34 slight dim, so that m.35 just comes in soft and sweet
- M.37 wind down/rit into m.38 at piano. HOLD and WATCH. I will give you a quick new tempo as we are holding for the next section.

MALLETS and rhythm!

- DRIVING thru feeling - Melody comes in at m.43; be more aggressive with the rise and falls of the tune as compared to the ethereal quality in the beginning. This driving feeling comes from having beat 3+ go directly into beat 1 of the next measure. Be aggressive with beat 3+
- 4m. phrasing - let's HEAR E-F-E-D (the melody? Of the mallets)
- STILL control the dynamics of the mallets, as the single line melody in Trebles needs to be heard.

M.51 upper battery has rocking and rising eighth notes. Keep that pattern going and be heard here. Be confident!

M.51 push the eighths

M. 52 running up and pushing beats 3+4+

M.63-64 - Practice these two measures A LOT! Solid 1-2-3 with Trebles and off beats (keep them light) with everyone else. MEMORIZE these 2 measures.

M. 65 New section - lighter. Keep TDs crisp. Bring out the lines m.65-72

BASSES and BATTERY - get ready for your MELODY m. 73.

4s and 5s play the melody in parallel - make sure you are together

M.89 to the end.

- M.89-90, 91-92, 103-104, 105-106 - Be STRONG here.
- Same suggestions as above re: running eighths, mallet dynamics vs. melody

M.100 - SKs

- Strike and SK in circles - look at your neighbors and synchronize with each other in your circles
- RELEASE the SK on 3+, so that you can confidently strike the next SK on beat 1.

LAST MEASURE - 116/117

Practice this so that you come together with the Mart/RT on beat 1.

## Song of Gladness by Arnold Sherman

This is a great, fun, upbeat piece with MANY HB Techniques. Arnold Sherman has a way of writing beautiful melodies, while also showcasing interesting accompaniments through various techniques. Some of you have probably played this at the 2013 Area 1 Festival/Conference.

OVERALL FORM - Think about a Marching tempo - March around the room to get the feel 😊

M.1 Open with a dramatic SK, crescendoing into m.2

A Section - m.6-23 (Key of GM) - Melodic theme in Trebles

B Section - m.24-36 (Key of EbM) - Melodic theme in Trebles

M.33 - goes back to Key of G for remainder of the piece

C Section - m.37-66 (Variations on the A/B Melodic melodies)

Battery has the melody of the A section

M.47 Treble Chimes have a variation on the B Section Melodic theme

### THINGS TO WORK ON

M.1 SK's -

Plan on having the FG player SK the E5. This way the DE5 player isn't stressed SKing both the D and E. Have each beat in that measure come in louder than the previous to create the crescendo.

M.23 - add in TD to Beats 1+2. All eighths will be TD followed by R qtr on beat 3.

TD Eighths into R Quarter note (m.2-13)

Keep your TDamping close to your body, and when you ring the quarter note, ring with a nice circle (also close) to differentiate what you are doing. When counting, subdivide the qtrs so that you don't rush through them.

Visually, this will look nice as well.

Practice this slowly at first to feel the movement and then increase tempo as it becomes more natural. Start at Qtr=80 and move up to 90. I'm not sure if we will get to 96, but keep at it!

Mart Eighths into R Quarter note (m.14-20)

Same concepts as with the TD's.

Keep the Marts LIGHT – remember... Less is More when it comes to Marts.

### DYNAMICS

Think about what voice you want to hear. Who has the melody? It's usually 1-2 notes against the Battery and Bass parts. Keep the accompaniment softer so that the melody can sing!

M.45-66 - Beautiful Chime part with rocking LV eighths underneath. Bass pattern is emphasizing the + of 4, leading into beat 1.

M.50-53, look at the ties. It looks messier than it is. Find the pattern.

### Techniques:

SK, TD, Marts, Mart Lifts, Bass Mallets, Echo, Susp Mallet Trebles, LAST note of the piece - everyone Mallet beat 3.