

Area 7 - Sioux Falls 2016 Festival Rehearsal Notes - Kath Wissinger

Ringers who understand the BIG picture and can hear and understand how their notes fit into the whole are more comfortable ringing in a Massed setting. In introducing each piece, walk them through the form of the piece to aid in learning and remembering how sections repeat, alter and relate to each other. Focus, too, on key changes, tempo changes, dynamics and voicing, page turns, accidentals and transitions.

The more each ringer's eyes are up, connecting with the director, the more productive our rehearsals will be and the more successful their performances will be. If you rehearse more than enough to make sure your ringers are confident in their pieces....beyond figuring out notes, rhythms, techniques and changes....then we can focus on making real music on the ringing floor. I look forward to working with you and your ringers in 2016!

Massed

People of the South Wind (Prairie Suite, 1st movement), Wissinger

A very smooth ringing style with long firm ringing strokes is called for here. Work on a smooth transition from bells to chimes and back in M. 35 and M. 44. We will do a little choreography in ringing stroke for part of this piece.

Genesis , Winter 3-7 oct.

A forceful piece, ring with commitment. Add a slight ritard to m. 72-73 and M. 98. Mark bell changes for accidentals to prepare ahead! It would be great to have bass 4th-7th oct. chimes!!

Tins

One Great Spirit, Wissinger 2-3 and 3-5 oct.

Thoughtful, somewhat rubato in spots. 3 oct. groups may play from either score; the 2-3 and 3-5 oct. scores are compatible but not identical. Note special directions for malleting bass notes for 5 oct. groups. This piece was reissued by GIA (it is the same as the Sassafras Edition.)

Gaudio Exsultans, Stephenson 3-5 oct.

This is a great piece for teaching many skills. Make sure ringers know 1) "who" has the melody in each section and 2) to lessen the dynamics of the accompaniment notes accordingly.

Coppers

Sunflower Dance (Prairie Suite, 2nd movement), Wissinger 3-6 oct.

- This little piece is based on a Fibonacci sequence of intervals for the melody line. Note in the repetitive accompaniment part, the light marts are always in the 5/8 measure. Keep the accompaniment (esp. the marts!) light. The melody weaves up and down within the accompaniment. The transition to chimes should be invisible: other ringers might be employed to play chimes in M.29-30 for a smoother transition. (I can send you a midi sound file if you wish: Longwalk3@aol.com)

Christmas Carillon, Lowenberg 3-5 oct.

-Prepare your ringers for something really special. This piece showcases bold bell ringing to the max! We will use huge bell strokes for the pealing parts.

Let's identify the many sections – so we'll all speak the same language at the Festival.

M1 "1a"	M13 "4"	M71 "2b"
M3 "1b"	M17 "A"	M73 "3b"
M5 "2a"	M29 "B"	M75 "4"
M7 "2b"	M37 "transition"	M79 "D – augmentation canon"
M9 "3a"	M46 "C – augmented"	M105 "4b"
M11 "3b"	M69 "1b"	M107 "Coda"

-Memorize the patterns established in the introduction: some repeat later on.

-M.46 is especially exciting with an augmented melodic line (everything lasts twice as long) as well as a syncopated rhythm as in M.62.

-M.79 has the same melody line layered in two different rhythms – also called an "Augmentation Canon" – very clever!