

**AREA III Youth Handbell Festival Conference**  
**November 17-18, 2006**  
**Richmond, Virginia**  
*Jason Wells, Clinician*

**Clinician's Music Notes**

*I look forward to our time together creating amazing music with the pieces below. Please bring pencils to our practice sessions and we will continue to mark away as we build on the beautiful music. The best way to prepare is to lock in all rhythms and bell changes before the festival. Be clear on both of those, and we will be set to dramatically shape each piece in a memorable way. Thank you for your diligent work!*

**MASSED**

**Twos in the Moon of Wintertime, arr. Cathy Moglebust**

- This piece is a wonderful chance to showcase our ability to “shape” the melody. We need much ebb and flow to this work – rising in volume as the melody line goes up, falling as it comes back down. Please work hard to have the ringers “listen” as they ring and strive for grand dynamic difference.

**m. 2** – Each chord is louder than the one before it – so we must start softly so we have somewhere to go.

**m. 4** – Careful observation to the LV's (in the 2 octave piece)

**m. 9** – Very light on motif in the treble on beat 2 and 3. Mystical.

**m. 18-22** – Big and bold – huge circles – full arm extension – Fit for a king.

**m. 23-36** – All staccato notes to be plucked – so melody must be light and understated to allow plucking to be heard

**m. 42-46** – Again, big and bold

**m. 47 to the end** – Shape the piece quieter and quieter (with little crescendo at m 51/52)

**m. 57** – Make the audience lean forward to hear the ending – freeze at last note.

**All Day All Night, arr. Sondra Tucker**

- It is essential that you practice this piece by directing in 2. Trying to wave out a 6 beat pattern will be far to distracting to both the ringer and the audience. Teach the musicians to feel it in 2. They need to still count **ONE**, two, three, **FOUR**, five six in their heads. Practice counting and playing out loud until the rhythm sets.

**m.1 on** – It is essential that ONE and FOUR are given the emphasis – those will be the only beats seen in the conducting – but make sure slight accents are places there.

**m. 5** – Very soft – dramatic change building towards m.16.

**m. 21-23 and m. 29-31** – It is only the dotted half-notes that get “echo ring.”

- m. 61-64** – One of many opportunities to musically shape the piece – work to not rush during the crescendo – broaden it – and pull way back as the phrase comes down.
- m. 69 on** – For these chords to be rung together, it helps to take a breath (together as a group) right before each note is struck – breath/strike, breath/strike.
- m. 86** – complete damp before moving on to finish the piece – watch for new, slower tempo at m. 87.

### **Song of Triumph, by Arnold Sherman**

- Please work out all “notes” prior to arriving at the festival. There are many bell changes and if the musicians are very familiar with the piece, they won’t be surprised by the accidentals. Additionally, please read all music notes as the bottom of the music. All apply.

- m. 1-2** – Snap wrists creating strong accidentals – very bold opening.
- m. 6,8** – Tenuto on last note – almost a fermata, but not quite – gracefully hold out as directed.
- m. 26-31** - Gradually get louder and faster as we build into the Brisk section.
- m. 49** – Treble bells pull way back so we can hear the melody below.
- m. 60-84** – Slight accent on beats ONE and THREE in malleted notes.
- m. 106 on** – Play close attention to LV and R markings – be accurate
- m. 127** – Accent each beat as written.
- Ending** – Again, follow all notes at the bottom of the page

## **COPPERS**

### **Allegro Glorioso, by Catherine McMichael**

- This piece will be directed in 2 as written – practice with your group this way – starting at m. 82 might help this make more sense for the group – m. 90 would be counted as 1-e-&-uh-2-e-&-uh
- m. 1-** Very soft mallet roll in the base (so we have room to crescendo)
  - m. 6, 10** – Dramatic crescendos as marked
  - m. 17** – Pull way back to we have room to grow the volume as marked in m. 18/19
  - m. 17-20** – Light ring touches as marked
  - m. 27** – Pull way back – ppp and then crescendo as written
  - m. 31, 33** – Vibrato as written – fast wiggle to bell side to side – still make full circle
  - m. 43 on** – Count the triplets as “one thousand, two thousand, three thousand, four thousand” as it places best emphasis on the beginning of each triplet and not the middle.
  - m. 43-51** – LV the triplets as notated
  - m. 53** – Clap and count both treble and bass rhythms with entire group until it sticks
  - m. 56** – Always play 16th’s light and understated – make them sound easy – attempt for mp as loudest volume – keep circles small and bells tight to the body for faster playing – give slight emphasis to each beat so the 16<sup>th</sup>’s aren’t simply a blur of sound

**m. 92** – Strike chord on forte, begin shaking crescendo (starting at pp) and build into the mart lift – bells up over head on mart lift – then damp on cue.

### **Meditations of the Heart, by Michael Helman**

- Most of this piece needs to be “underplayed.” Please work to play very very meditatively. One group overplaying, can make cause the entire effect to be lost.

**m. 1 on** – Top treble motif needs to be very light – like gentle rain – barely play...

**m. 3 on** – Chimes need to be heard – bells must hold back so chimes rise out.

**m. 25-27** – Practice over and over so note changes “aren’t noticed” by the audience

**m. 82-88** – Hold back on all notes but top melody line. That needs to win the day...

**m 110-end** – Gentle rain up top, all measures softer than the one before it until barely playing at the end. Last note is pppppp.

### **TINS**

### **A Festive Rondo, by Michael Helman**

- Very clean technique will help set this piece apart. Pay careful attention to cleanly dampen so that no rests are played through. Follow markings on dynamics – pretty clear on what is already in the music.

**m. 3** – Each chord louder than the one before.

**m. 4** – Dampen on beat 4 so that the rest is clean and preserved.

**m. 37** – Pull way back creating a vast contrast for the audience – p (not mp).

**m. 79-end** – Each chord builds to strong final note.

### **Canon of Grace, arr. Linda Lamb**

- Linda’s notes on the last page of the music serve well. The key to this piece will be in finding the melody throughout and her suggesting of signing it as you find it in practice is excellent. Just “getting” the notes isn’t enough. Each needs to be played respective to the musical line – no two notes the same volume in a row – either up or down...

**m. 1-9** – Played with style. All circles matching from musicians.

**m. 19-20** – Barely shake D6. Not a fire alarm, but a hovering hummingbird

**m. 27-28** – Dramatic shaping of the musical line as notated

**m. 38-end** – Carefully follow all dynamic markings – many opportunities to shape the piece. Very peaceful ending. Full of Grace.