



Spring Ring 2025 “Okanagan Rhythm” Rehearsal Notes

From John Hooper, Level 3/4 & Massed Conductor

For the most part, we will stick to the printed score. There are minimal dynamic and expression markings, so we have the opportunity shape phrases, balance accompaniment patterns, and bring out important elements together. Hopefully, pitches and rhythms are already comfortable, so we can make wonderful music rather than merely play notes.

Each piece has distinctive ideas characterized by a rhythmic pattern, phrase structure or dynamic shape. It may be helpful to note which bars are exact repeats of earlier ones “5 (=1)” or modified repeats “6 (~2)” or something completely different when it digresses from earlier “7 (≠3)”.

Mazzatenta — *Living Waters*

Please note key signature changes in bars 35, 51, and 80 (although the F-natural is used from bar 71, so the key signature change is actually misplaced.)

The opening two bars will start *mf*, then *diminuendo* into the melody in bar 3. (This should be standard operating procedure for any piece that starts this way.)

Let’s consider using chimes on the opening melody (stems up) in bars 3-18.

The melodic line has opportunity for vibrato on long unison notes (Violin musicians do this without score markings; handbell musicians should do the same). Think about vibrato on the big circles in bars 4, 9-10, 12, 14, 17-18 (as well as 20, 25-26, 28, 30, 33-34 and 83, 88-89, 91, 93, 96-97).

The melodic phrasing (like in bars 35-66) will require each half note to be louder or softer than previous one, so listening will be important.

Repeated echoes should start without touching the pad, with the second one getting close and the last one finally using the pad. See bars 35-38, 43-47, 68-69.

Bars 67-82 will need some dynamic modification, in conjunction with balancing techniques. The echoes should comfortably lead into delicate (*pp*) mart-lifts, followed by a gradual *crescendo* into the return of the melody in bar 82.

Bars 98-105 - please add Bb3, A3, Ab3, G3 every other bar (tied whole notes) if you have them available.

Large, wonderful circles will be an important element of this piece.

Mallory — *Retrofuture*

Please note key signature change in bar 49 and well as meter/tempo change. Basically, it will be about half note = quarter note. In bar 88, it returns to the original tempo.

Metric stress will be important. Notes will never be the same as those around them, especially repeats notes (like in the malletted sections).

Note that many of the LVs are two bars long.

Bar 39-48 in treble clef — T.D. is probably easier and more effective than mallets.

Please note the footnote on p. 6 for G4/A4. B4/C5 may help out ringing in bars 48 & 61.

We may opt to take the cut as indicated in the score, or perhaps just bars 89-101.

McChesney — *The Bare Necessities*

The bass clef rhythmic ostinato is critical. The rest belies the forward momentum, although using tied notes on staccato seems a bit silly.

Bar 9-12 — please *diminuendo*

Bar 13-17 — please *crescendo*

Bar 26 — *sfzp crescendo*

Bar 36-end — *fff* is only for “going into the red”; *ff* will suffice.

The chime parts will require only a few people to supplement our singing.