

Go Down, Moses (Bill Ingram)

Agape/Hope 2669, Level 2+

This piece is just loads of fun (even if it is in the very uncommon-for-bells key of F minor!)? It's very straightforward and pretty intuitive, so here are just a few little points, and a couple of stylistic ideas:

- Please note the brackets in measures such as 9 and 12, which indicate which notes are to perform the echo technique. Where no brackets appear (such as m. 13), it's a safe bet that all half notes perform the technique.
- Mallet the staccato notes in mm. 24-33.
- If you have five octaves, double the highest note in each chord *8va*, beginning with the pickup to m. 26, and going through m. 41. Measure 42 is as written.
 - Notice that the double of C6 (which is the pickup note, as well as the "top note" in 28, 29, and elsewhere) is C7. This is typically played by a different position, so it's not always just "grab a Shelley and ring it!"
 - No, you shouldn't double the ascending eighth notes in m. 39. The C7 (doubled as C8) is still the "top note" here; we're only concerned with the soprano [melody] voice.
- Don't just guess in m. 55, trebles! Count your ledger lines; those notes are really cool when they're right!
- The "C6 is doubled at C7" advice also applies to the last note in m. 63.
- Please keep the final chord *ff*, instead of dropping down to *f*.

As always, if you have any questions,
please don't hesitate to contact me (or, feel free to contact me just for fun!):

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Giusto con Vivo (Michael J. Glasgow)

Choristers Guild CGB839, Level 3

- Starting at m. 7, you see that we're not in 4/4 time, but in 2/2 time. Don't "cheat" and try to count or direct this in a "fast four," because it just doesn't work and will exhaust everyone. Listen to the demo recording and tap your foot to the beat. You'll realize you're tapping half notes, not quarter notes.
 - Mathematically, 4/4 and 2/2 are the same. So when does 4/4 become 2/2? Very simply put, it's 2/2 when it's too fast to be felt in four any longer. Directors, the 2/2 beat is simply "down-up," and quarter notes in the measures are just counted "1&2&." If this is new to you and/or your ringers, and you'd like a quick phone call or FaceTime session with me on this, I'm glad to help you with it so that you can prepare appropriately!
- In measures like 22, I strongly encourage that "team mentality" trump "personal pride." The majority of the run can be malleted by one person, and should be. There's no point in having the line interrupted by the EF4 ringer throwing in one malleted note when the GA4 ringer can simply mallet everything except the downbeat. It will be more musical, and offer far less room for error (not saying it *can't* be done the other way, but this will guarantee a far more musical result with much less stress and effort for all). Similarly, if you typically have two players in the lower fifth octave, have the *lower* ringer mallet everything (except the downbeat), freeing the *higher* bass ringer to ring the B3 at m. 23.
- Yup, that's a mart-lift in m. 30. There are others. They can see you. Can you see them? They have cousins – mallet-lifts – throughout the piece, too. Do you see those? ☺
- For marts, especially running lines like in m. 38, please work hard to really get "into the foam" so they're not wimpy or letting any sound "bleed."
- Lots of thumb (and even some index finger, on the larger bells) in the TD notes in mm. 44-52. The dynamic is *mf*, so don't be shy about it.
- The D5 ringer needs to play mm. 45-51 with two (alternating) mallets. Period. Trying to do it with one will cause fatigue, not to mention rob us of precision and tempo. Please. Don't let me see single-mallet hammering.
- Bass, you have the melody in mm. 45-52. It's *forte*. Ring it strong, and watch your damping!
 - We need lots of energy in the D3 mallet roll at m. 52!
- Bring out the chime notes in the "tenor line" countermelody in mm. 53-60. Notice that trebles have a melody, *and* the chimes have a melody.
 - Once again, two mallets alternating on the D3 and A3. It's imperative. For three- and four-octave choirs, you are welcome to follow the footnote, even in a massed setting. We should have some D3s to cover the low bass part!
- Trebles, I advise you to write *shhh!* at the start of m. 61 so that you don't play the light little "filler" notes too loudly.
- The echoes in m. 80 are counted based on 2/2 time, not 4/4 time. Also, to clarify: they apply to ALL notes in m. 80, but only the TREBLE notes in m. 81, since the bass can't simultaneously echo and ring (I think that would be a mart, wouldn't it?).
- Measure 98: take a deep breath. The logic behind 8/8 vs. 4/4 is the same as that behind 6/8 vs. 3/4. They have the same number of eighth notes per bar, but they are *grouped* differently, causing the accents to happen in different spots. In 4/4 time, we basically have four groups of two eighth notes (typically counted "1&2&3&4&"). In 8/8 time, we generally have two groups of three eighth notes, and one group of two eighth notes.
 - With me so far? If so, read on. If not, call me; my number's below.
 - Luckily, in this piece, the kind and gentle composer has set every 8/8 measure as 3+3+2 (that is, the group of "2" doesn't move around...because 2+3+3 and 3+2+3 are all valid 8/8 options).
 - The accents are your clue. Starting at m. 98, we're in 8/8, then in 4/4, then in 8/8, alternating until we get to...? (Look at it, before you turn the page...)

- If you said m. 104, you're right. From 98 to 103, we alternate 8/8 to 4/4, every measure. But measures 104 and 105 will also be in four, *senza* (without) *rit.*
 - Measure 106 is back in 8/8, and then we continue alternating *until we get to m. 112.*
- Here, let me stop and advise you that the 4/4 measures are conducted in 4, as usual. The 8/8 measures are conducted in a basic three-beat pattern (down, out, up). The only thing is, the "upbeat" is shorter than the other two beats. (Think about it – 1-2-3, 1-2-3, 1-2...*down-2-3, out-2-3, up-2...down-2-3, out-2-3, up-2.* Make sense? If so, great! Read on. If not, call me. My number's below.) ☺
- OK, the 2/2 measures. Just like the earlier parts of the piece, simple down-up. The eighth-note never changes. Measure 112 is the same exact length as measure 111, which is the same exact length as measures 116 and 118. Everything's just grouped/accented differently.

A quick rant:

Many, many thanks to Choristers Guild for being willing to "call a spade a spade" and publish a piece with 2/2 and 4/4 and 8/8 in it as appropriate. Too often, to keep levels down, publishers put pieces that are really in 8/8 into 4/4 and call it "syncopated," with an accent on the "and" of beat 2. But unless there's a steady feeling of quarter notes for the syncopation to pull against, it's not really syncopated. When *everyone* has that rhythm, it's 8/8. This piece is a good study in that. I have also released *Contemplation on the Cross*, a Lenten arrangement with Lorenz, which is a fantastic study in 8/8 (at a *slow* tempo). It was given a rating of 4- *solely because of the 8/8* time signature, when in reality it's not that hard at all. The issue is that 8/8 vs. 4/4 vs. 2/2 freak out a lot of people. But they don't need to; it's just groupings and patterns.

As you can tell, I'm really passionate about this subject, and I *love* teaching ringers and conductors about it! I'm very serious about my offer to help in advance of our event. Please don't hesitate to call (I'm in the Eastern time zone) or e-mail. We can talk on the phone, or even do a quick FaceTime or Skype session to show you all how this is done, and answer any questions "face-to-face," due to miracles of modern technology!

Looking forward to seeing you soon, and I thank you in advance for your preparations on this work!

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Healing Spirit (Michael J. Glasgow)

Choristers Guild, CGB754 (3-7 octaves with flute and optional rainstick and chime tree), Level 3-

- Because of the nature of the Singing Bell technique, I have choreography notes which will allow this piece to be rung by 13 ringers only, without the use of additional bells or a separate percussionist. (If you have additional bells and a dedicated percussionist, super!) All of this is at the end of this document, so that those who have already “worked it out” don’t have to wade through it. Please note that these assignments/choreography are based in the Allured Method: two ringers in the low bass, and then ringers at CD4, EF4, etc., to the top position of B67C78. If you use other assignments, then obviously these won’t be the same for you.
- **PLEASE** read the footnote at the bottom of page 2 for an explanation of how the Singing Bell (SB) and Ring/Singing-Bell (RSB) notation works in this piece. It’s VERY clear and easy to follow once you know what you’re looking for. If you have questions, don’t hesitate to contact me (919-845-0303 or michael@michaeljglasgow.com [note the “j”]).
- Please also note that the grace notes should *precede* the beat at all times. Wait as long as possible to “crush” them into the primary note. When they’re in octaves (like in measure 10), ringers should watch one another to place the grace notes together.
- In measure 5, the two 16th notes are in time; they are NOT the same as grace notes appearing in measures like 6 and 7.
- Note that the random malleting in measure 17 goes for two bars. At measure 19, the malleting should stop (let it “fade away” toward the end of 18, or even a touch into 19), and the bells LV. Damp at 20. I recommend that in mm. 17-18 and also in mm. 79-81, harder mallets be used, even on the larger bells. This is to be executed with an *extremely* light touch, allowing us to get a *pp* or *ppp* dynamic while still having “focus” in the sound and not letting it get “muddy.” If you barely “kiss the bell” with a harder mallet, you won’t injure it. Gently. Sparsely. Don’t be the last one malleting.
- Chime tree: when it’s “random,” it shouldn’t go “up and down,” per se – just twinkle along by “tickling” the chimes here and there. No discernable “glissando” as such. In measures such as 32, it’s a measured glissando and should take the entire note value, and be very full.
- With a single choir, the D4 should not perform the swing in m. 51; however, it *should* echo-lift. In a massed setting, we may divide this out so some people can ring the melody line and others can swing.
- Please double-check the notes in the treble stem-up chords in mm. 28-29!
- *Stringendo. Rilassante. Calmato.* Do you know what they mean? If not, please look them up and be ready! ☺

SUGGESTED ASSIGNMENTS/CHOREOGRAPHY FOR 13 RINGERS
(USING 5-7 OCTAVES and ALLURED ASSIGNMENTS)

If using a separate percussionist, ignore the items in RED.

- Opening SB: low bass ringer on C3, next bass ringer on G3. CD4 ringer on C4, EF4 ringer on E4. GA4 ringer on G4, B4C5 ringer on A4. If you have E8, G8 and/or A8, all of these bells (or as many as you have) should be assigned to the CD4 ringer, and s/he needs a hard white nylon mallet. (They are only played, randomly, at the very end.)
- EF67 ringer should begin the piece standing in between the CD4 and EF4 ringers, and s/he should cover the D4 SB which begins in m. 7. The CD6 ringer covers the lone E6 played in m. 7, in m. 13 and in m. 14.
- B67C78 ringer covers the rainstick in mm. 2-6. At m. 12, s/he walks the rainstick down to the B4C5 ringer and then returns to the top position.

- The AB5 ringer gets the C6 after it plays in m. 9, so that one person (AB5) can cover the grace notes in mm. 10 and 11.
- **B4C5 ringer covers the rainstick in mm. 16-19.**
- CD6 ringer does the random-malletin of D6 and of E6 in mm. 17-19.
- EF67 ringer removes the SB dowel on the downbeat of m. 19, passes the bell (still sounding) to the CD4 ringer, and returns to his/her spot in time to play the E6 at m. 21.
- **B4C5 covers the random chime tree in mm. 21-23 (yes, I know you have a couple of bells to ring there; you can do it – the chime tree is RANDOM and doesn't have to have you touching it those two little spots...)**
- **The DE5 ringer covers the rainstick in mm. 27-29.**
- The two bass ringers should cover C3, G3 and C4 bells in m. 31. The CD4 ringer should cover the C4 and D4 chimes. How to get to that point with measures 29-30 will depend on the weaving abilities, creativity and flexibility of these three ringers. Several options are available, which is why I'm not listing any of them here. ☺
- **The B4C5 ringer covers the chime tree in m. 32.**
- As at the opening, one person should play the grace notes in each octave. I recommend that the AB5 ringer get the G5 in m. 35, and play it in mm. 36-37.
- **The DE5 ringer covers the chime tree in mm. 40-42.**
- The CD4 ringer does the RSB for D4 in m. 42; the lowest bass ringer does the D3.
- If necessary, the EF67 ringer can help in the random-ringing with the D8 (for choirs that have it) in mm. 51-53.
- **The DE5 ringer covers the chime tree in m. 54.**
- **The B4C5 ringer can begin the random chime tree in m. 57, and then the DE5 ringer can take cover in mm. 58-59. The DE5 ringer can also perform the "gliss" in m. 59, with his/her free hand (the other hand is ringing the D5 in 59). Or, if it's within reach, the FG5 ringer can do this gliss. OR, the FG5 ringer can do the D5 in m. 59!**
- Measure 70 is the trickiest spot in the piece for the bass/battery ringers. FREAKED. MY. CHOIR. OUT. (That is, until they listened and let me walk them through it slowly. Now they're doing it on auto-pilot and it's beautiful to watch as well as to hear.)
 - After the G4 is rung, the GA4 ringer should pass it to the B4C5 ringer.
 - After the E4 is rung, the EF4 ringer should pass it to the GA4 ringer.
 - The A4 should be rung by the B4C5 ringer, then be passed to the DE5 ringer.
 - **EVERYONE SHOULD PASS SIMULTANEOUSLY on beat 4 and then begin SB. Since you're passing to your right, pass with your *right hand*, and receive the bell being passed to you with your *left hand*.**
 - SB assignments are therefore as follows:
 - C3: low bass ringer
 - G3: mid-bass ringer
 - C4: CD4 ringer
 - D4: EF4 ringer
 - E4: GA4 ringer
 - G4: B4C5 ringer
 - A4: DE5 ringer
 - **The FG5 ringer can cover the rainstick in m. 71; s/he will only need one hand to ring the D5 in m. 73 (see below).**
 - Measures 72-78 are the trickiest for the treble ringers. Again, totally confused my choir, but they've got it now and it works SO WELL! Get out of your box...you are

- about to be “permanently re-assigned...” ☺ (If you are a larger choir, note the doublings that go along with these parts.)
- The DE5 ringer has A4 SB.
 - The FG5 ringer has the D5 in m. 73. And for the last page, this ringer covers the D5 and E5.
 - The AB5 ringer covers G5 and A5 from 72 to the end (allowing him/her to do the grace notes in 75 and 76).
 - The C6D67 ringer covers B5 and C6 from 72 to the end (allowing him/her to do the grace notes in 72 and 73).
 - The EF67 ringer covers D67 and E67 from 72 to the end (really from 74 to the end).
 - The GA67 ringer and the B67C78 ringers are on their “normal” positions from 72 to the end (just don’t forget to double if you’re 5 octaves or larger!).
- For the random malleting at the end, when you get there, it should be obvious as to who’s playing what. A couple quick reminders/suggestions:
 - The DE5 ringer can cover the rainstick from 80 to the end.
 - Remember, the CD4 ringer is on E8, G8, A8 at the very end. They can be “treed” together and random-malleted.
 - It’s probably best for the GA67 ringer to hold the G67 and A67 bells (since s/he has them in hand already from m. 78) and turn to the B67C78 ringer and allow that BC ringer to do the malleting. Teamwork at its finest!

As always, if you have any questions, please don’t hesitate to contact me:
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I Will Arise and Go to Jesus (Matthew Compton)

AGEHR AG35313, Level 3

- I don't know that I'd call 76 bpm "Grave." We'll work within the room to come up with the right tempo for the opening, but consider the metronome marking about accurate, perhaps changing "Grave" to "Stately."
- Two mallets per ringer. Period. *I promise you that there is no way you will cleanly, accurately or musically play pages 3-4 with only one mallet. They need to alternate on the bells; please get into this habit right away, even (especially!) when practicing slowly!*
- Five-octave choirs, notice that when you double in mm. 16-23, there are G5s, A5s and C6s. Unlike, say, an F6, the doubles for these notes are often rung by people in other positions – so high treble ringers, you probably have more to do than you think! Directors, please listen for continuity of line to ensure that all of the doublings are happening, and explain this to your ringers.
- Notice that the rhythmic ostinato changes pattern at the cadence-points in mm. 19 and 23.
- The fermata on the rest in measure 32 looks odd...please just consider it a caesura.
- I recommend rehearsing mm. 33-36 a few times WITHOUT the upstem treble notes, to get the D4, A4 and D5 ringers feeling the ebb and flow of the accompaniment together. Then add the higher treble notes. Same idea in mm. 45-48.
- Always change your bells *as early as possible*, rather than as late as possible. Example: the E-flat6 needed in m. 45 should be obtained somewhere on page 5. Seriously, this will help you more than anything:
 - If you're ringing EF6, make a note around m. 34 that you should "Get E-flat." Then, around m. 41, write "Got E-flat?" and then at m. 44, write "Got E-flat?!" This way, there is NO WAY you can miss the change. The longer the time before that "changed" note rings, the greater the chance you'll have the wrong bell in your hand and not realize it.
- Remember what cancels an LV, and realize how long the LV in m. 53 is. And then realize how short the LVs in mm. 55-56 are. And then realize how REALLY short the LVs in m. 57 are!
- What are the highest notes in mm. 67-69? Don't guess...count ledger lines as needed!
- Again, the rhythmic ostinato changes patterns at the cadence-points in mm. 75 and 79.
- You're playing measure 80 too loudly.
- You're not playing measure 82 loudly enough.
- When you have to TD in octaves, you can certainly "Knuckle-damp" instead, with a finger in between the Shellied castings of the 6 and 7. However, this isn't ideal.
 - Notice that this applies to the D67 and to the A67 in mm. 91-92.
 - Now notice that the last G67 in the piece is at the end of measure 87. The GA67 ringer should separate the As in m. 89, and have them in separate hands, since the Gs are no longer played in the piece.
 - Similarly, the last C6 in the piece is at the end of m. 88. The C6D67 ringer should separate the Ds in m. 89, and have them in separate hands, since the C is no longer played in the piece.
 - Super-easy now, isn't it?
- The RT at m. 94 should be ridiculously short and ridiculously loud.
- After you mallet the final chord in m. 94, please get a hand on the casting in order to "choke" the bell so there's no residual "bleed" in the sound.

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