

Exaltate Director's Notes

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Cantad al Señor

This piece has a lot of character. I assume we will have percussionists adding to the fun. I will direct the entire piece in three. The first 18 measures will be noticeably slower to give the bell rolls plenty of time to be dramatic. We will use chimes to play the square shaped notes. During the hold at 18, I will direct a measure of the new tempo before we launch into the new section where the bass clef and stems down treble clef notes will mallet on the table. Stems up treble clef notes need to keep an eye out for the ring touches at 41 and 60. Chimes come back at 61. Don't slow down even though we will be ringing mp. Treble clef bells will LV at 78, 82, & 86. Anyone not playing at 79, 83, and 87 can clap on beats two and three including directors and ringers not playing on this piece. Notice the dynamic changes in this section as well. Be ready for the switch to six flats at 95. Make sure everyone doing marts aligns their notes so they all play together. At 103, stems up treble clef notes can thumb damp or mallet lightly. At 113, I will give beats one and two one extra beat and extend beat three long enough to give people time to turn the page, pick up mallets, and switch from six flats to one sharp. Be ready to suddenly get quiet going into 124. Stems up notes will shake at 129 and the song will end with a massive ring touch.

I Will Rise

This is a repeat from last year and begins on chimes. The average ringer won't have any bell changes, so the challenge in this song will come from all the syncopated rhythms. Be on the lookout for LVs. They pop up all over the place. Notes with bullseyes in the stems aren't included in the LV. Make sure everyone fully breaks for the beginning of beat two in measure 21 and beat three of 34. Bass clef whole notes will echo ring (affectionately known as wah wahs by our group) starting at 35. Treble clef notes will thumb damp beginning at 65. Bass clef notes will mallet on the table starting at 73 and the quarter note people at 81 will mallet in the air. Chimes return in the bass clef at 83. I will add two extra beats to the fermata at 95. We mallet in the air again at 96. At 98, start the shake softly and grow in intensity. Watch me for the cutoff at the end.

Joyance

This piece is a lot of fun! It likes to linger in my mind after practice. I plan to take this piece closer to 80 bpm. Strive for a long, controlled crescendo for the first five measures. Bass clef bells begin malleting on the table at 8. For measures 17 – 19, ringers playing D5 – F5 will need to look for those notes in the bass clef. The lower

treble clef notes switch to chimes at 23. At 25, the bass clef bells get the melody while the treble clef notes mart. Don't let the 2/4 measure at 32 catch you by surprise. LVs begin at 33 and the upper treble clef notes switch to chimes at 35. Everyone's back to bells at 43. Bass clef bells mallet on the table again at 54, culminating with a mallet lift at 62. Strive for a clean ring touch at the end.

I look forward to seeing you at festival. Feel free to contact me with any questions.