



QUAVERS

AREA VIII: ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA
JAN, 2011

Looking to the Future

Christmas Eve to a young child is perhaps the most exciting night of the year (except perhaps for the last day of school). There is so much to look forward to – presents, food, presents, family, presents, carols and presents. Did I say presents? Really, as a kid it is so cool to wake up knowing that there are presents waiting down by the tree. In fact, it so energized my brother and I that we thought getting up early was a smart idea. And to help us get up early, we collected every night light in the house and plugged them in to my brother's wall outlets so that he would wake up early! He woke up early anyway, so I don't know what we gained, but it sure added to the excitement.

Another great thing happened to us every New Year's Eve when we got together with family friends and spent hours having a fondue party. As kids this was too cool, and it was only made better because we could stay up late! Then, as the New York apple descended to mark the New Year, we all found tops to spin. It didn't take much to give us excitement.

Of course, being a kid is full of wonder and excitement! Chasing each other through the water sprinkler...watching the clouds go by and trying to figure out what animal they looked like...the first time we went to the beach after watching the movie *Jaws*!

I think we often get caught up in the mundane activities of life. We wake up, go to work or school, come home, eat dinner, go to bed, and do it again the next day. It's a New Year – a brand new chance – a fresh start – an opportunity for newness! Let's try in 2011 to make every day feel like the rebirth of wonder!

What if we start by trying something new in bell rehearsals? How about a piece that looks harder than what your choir can do – a challenge piece? As a ringer, be resolved to spend more time practicing and less time worrying about the note you missed. If you are in church music, try something you've never done. How about accompanying the reading of scripture? Have you ever been to a conference or seminar? Give it a whirl! If you're a bass ringer, try your hand in the treble section (I know, that's kind of sacrilegious coming from a bass ringer, but you will learn a lot)!! Are rehearsals the same every week? Change it up! Try sectionals. Try to play something from memory. That will really make your choir happy! Think of the lives you are touching by being involved in bells.

Just wonder how wonderful life will be when you begin to re-imagine life and handbell ringing. Life's already pretty good if we're ringing. Have a wonderful new year.

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Change is Good

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Change is good. Specifically – change is good for *handbell musicians*! Wouldn't all handbell music sound the same if we never...changed bells? Changed positions? Changed our damping? Changed to handchimes? Changed dynamics? Changed to thumb damp or mallet or pluck or ring touch?

All these greatly impact the musicality of our ringing. Are these traumatic changes? Sometimes! To a new ringer, changing bells can be frightening; yet, to an experienced hand it is as natural as walking. The level of trauma depends on how new we are to the change, whether we asked for the change, whether we trust those who have brought about the change, whether we had time to prepare for the change, and whether we can see the immediate benefit of the change.

Now, think about our organization and art. What if we had never...

- Changed the name from the New England Guild of English Handbell Ringers and become a national organization?
- Changed the number of octaves of bells that are available?
- Created a standard system of notation and issued a notation guide?
- Added Distinctly Bronze events to showcase and encourage our best ringers?
- Created Pinnacle events for the ringer in all of us?
- Added Master Classes to encourage and develop composers and conductors?

Each of those changes was, at least to some, traumatic, and perhaps seen as unneeded. Yet each has contributed to where we are today, and I trust most would agree that those changes were good for handbell musicians!

Now our National Board and Area Leaders have brought before us changes that could be traumatic, and may be seen as unneeded. Only time and our combined efforts will answer to the question "*What if we had never...*"

- *Changed the name from AGEHR to Handbell Musicians of America?*
- *Introduced faith-based, educational and community emphases to our members?*
- *Updated our technology to make it easy for directors and ringers to connect and learn?*
- *Enabled a true Life Time of Ringing?"*

What can you do? Learn about what's coming up, share your concerns with State, Area and National Leaders, volunteer to share your expertise, and above all, allow yourself to believe that change is good for handbell musicians!

Sharon Schmidt ~ Illinois State Chair

"...You are looking at one of the biggest resisters to change on the planet. When I finally got on the last lifeboat, I began to realize the boat was taking me to an invigorating understanding of what could be."

David Davidson
Overtones, Nov/Dec 2004



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Networking

"To interact or engage in informal communication with others for mutual assistance or support." This is the definition given by the freedictionary.com of the word "network," at least in its intransitive verb form. In any case it is among the things that we do best in Area VIII, especially as we **look to the future**.

Where can you network? With whom can you network? Why does it matter? I feel that the answers are: Everywhere! Everyone! and Everything! Knowing more handbell "places" allows us to hear more handbell music. Knowing more handbell "people" allows us to have more ringers, see more directors, call more substitutes, and ultimately to make more music.

Networking with local members of The Guild will allow ringers and directors to meet their counterparts in other schools, churches, and community organizations. Networking with community arts organizations can be a wonderful way to meet new audience members. Networking with other directors at local, area, and national events can show you how to get your own directing and teaching to the next level. Networking with fellow educators can show you what things work and what things need to be left in the files.

All of the above makes the case for networking, but *how* does one "network?" Possibly the simplest way to "network" in handbell communities is to introduce yourself and your program. Where are you from? How many octaves does your program involve? What positions do you ring? What brand of bells and chimes do you ring? Who is your director? What is your favorite way to use handbells and handchimes in worship, in concert, and in education? Further, if you are your group's "organizer," gather emails, friend people on Facebook, follow people and groups on Twitter, Blogspot, and by subscribing to their newsletters.

This article is about "networking," and not about "membership," but I must tell you that joining the Guild as a **ringer member** is a perfect way to network.

One final question remains: *When* can you network?

The set up crew, the polishing party, the children's handchime festival, the festival/conference, the board meeting, the worship service, the concert tour, the audience gathering, the bus trip to conference, the master class, the lobby at Distinctly Bronze West, the reading session, the registration table, the maintenance class, the conversations on Handbell Podcast, on Facebook, on Twitter, on Blogspot, in the agreeing and the fighting, in the forward thinking and the remembering, and in the *countless* ways that you and he and she become **us** and **we** all share our next half-century as Handbell Musicians of America.

Patrick Gagnon ~ Iowa State Chair



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Dream Big

Look to the future and dream big!

French writer and Nobel Prize winner Anatole France once said, "To accomplish great things, we must not only act, but also dream; not only plan, but also believe."

Most of the time, we've either forgotten our dream or didn't have one to start with. As Victor Hugo said, "There is nothing like a dream to create the future." We need a dream, and we need to dream big!

The love and enthusiasm for handbells in America sprang from the hands of Margaret Shurcliff of Boston, Massachusetts. The 1955 *Overtones* listed 46 charter members of AGEHR. Today the AGEHR provides benefits and services to approximately 9,100 members, both national and international. Dating back to the first festival at Crane Mansion, the AGEHR has provided members with quality services. Margaret's dream was big and continues to grow. http://www.agehr.org/proud_tradition/history.asp

Willard H. Markey set as his goal in 1963 to help bring handbells into the mainstream of the music industry. He wanted to see handbells accepted and recognized as a legitimate member of the family of fine musical instruments throughout the world. He was the first person to exhibit a set of handbells at a MENC (National Association for Music Education) conference.

Handbells have been displayed at every MENC National Biennial Conference since 1963 as well as many concerts and workshops offered to educators. <http://equitog.com/handbells/deceasedhonlife.htm>

As these dreams continue to grow and expand, we must look to the future and dream our own big dreams. What are your dreams? Do you want to ring 4-in-hand; join a performance choir; ring solos? Or do you have a dream in which we all have a hand? What about handchimes in every school? This dream is one we can all work on. Talk to a local elementary school music teacher and find out about their music program and how instruments are given/purchased by schools in the district. Encourage them to apply for the chime loan program through your state AGEHR so they can experience the benefits before they get their own set. Get your choir and the school's PTO/PTA involved and do some fundraisers to sponsor the purchase of handchimes for the school.

After that school has its chime program started, step back and see what's been accomplished: children have a new musical outlet; parents, teachers and musicians will have worked together; new ideas and goals will have been set; new people and future generations will be united through a musical art. What now? Dream bigger!

Cherryl Cox ~ Kansas State Chair



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Membership

What an exciting time to be a member of AGEHR! If you were not at Pinnacle in Nashville to hear the new initiatives presented by President John Pfeiffer, or have not yet read the September/October and November/December editions of *Overtones* about the new initiatives campaign, do so immediately! They are transformational! Working with Executive Director Jenny Cauhorn and building on the work of previous boards, Mr. Pfeiffer has identified changes which will increase our membership opportunities and benefits and open endless possibilities for the future of our organization.

By June 1, 2011, we will implement a state of the art technology system for the office and the website that will make information more accessible to members and free the staff from hours of updating multiple databases. Some of the features of the new system include:

- Integrated online store, message boards, e-mail blast services and event registration that can all be accessed with the same user ID and password.
- Online event registration that can be utilized for national and area events.
- Ability to create your own user ID and password.
- Online event calendar that will automatically update and link directly to event registration options.

By October 1, 2011, we will rebrand and rename AGEHR as the Handbell Musicians of America, a name that better represents our current membership and the future goals of the organization. The new name will identify us as musicians to be respected and taken seriously in the mainstream music world. Please, no more Ding-a-ling jokes! The new name is accompanied by a fresh, contemporary logo.

By October 1, 2012, we will implement a new membership structure allowing members to access benefits specific to their needs and their handbell focus, whether it be with faith-based organizations, community/professional groups, or in music education. Everyone who identifies him/herself as a handbell musician of any level or style will find appropriate services for their needs.

The implementation of new, streamlined technologies is really the part that will make all the difference for the Guild's future, and that is expensive. Before Pinnacle, the board had raised \$46,000. In response to the challenge at Pinnacle, those in attendance pledged another \$92,000! On pages 16 and 17 of the September/October *Overtones* you will find both a pledge form for your financial gift as well as the "I'm On Board" form to show how you wish to support the effort and what you, as a member, hope to receive from it. The New Initiatives Campaign is an exciting milestone in the history of handbell ringing and the Guild, and filling out one or both of these forms is your chance to be part of history in the making and to return some of the value you have received from the Guild. To help you follow the progress of this campaign, the Guild has created the "All Access Blog," where you can find all the most up-to-date information as it becomes available. Visit and bookmark www.handbellmusicians.org.

The corollary to the dynamic changes in our organization is that we must have a missionary zeal in promoting the Guild to ringers and directors who are not members. When my high school ringers go on tour every June, I always take several AGEHR membership brochures and when we are in churches with ringers who are not members, I promote the Guild and all its benefits. Over the next few years, as the Guild implements the vision of the initiatives, our vibrant and active community will be increasing our membership opportunities and benefits, and that needs to be shared!

Suann Comfort ~ Missouri State Chair



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Flexibility

How many times have you gone to handbell practice and found out that half the ringers are going to be gone or are sick, or it's the middle of November and you are planning the music to be performed for Christmas, only to find out that two or three of your trusted ringers were going to be gone the day you are scheduled to play? What are you going to do? You can't change the play date; you don't have anyone who can substitute for you. What are your options?

This is a time for MARF! A leadership principle I learned many years ago in another organization. MARF stands for "Maintain Absolute Rigid Flexibility." This is sort of an oxymoronic method of preparing your mind for the little curves that life always seems to send your way.

For practice, of course, the director can fill in the missing positions, playing different positions during repeated run-throughs. This is great experience for the director and improves sight-reading skills. This is also a time to emphasize to your ringers the importance of NOT relying on your neighbor, and thus practicing their parts without depending on one or both of their neighbors to keep them on track. How many times have your ringers gotten lost, only to influence their neighbors, and before you know it, they are lost too, and the piece practically falls apart? As teams of horses are provided with blinders, sometimes our ringers need to have mental blinders on to help them play their parts without being so reliant on their neighbors. This is especially true with new ringers.

Other options for missing ringers is selecting music that doesn't require full choirs. If you have a three- or four-octave choir, you might need to pull out some two octave pieces, or even break down the ringers into ensembles, such as a trio piece and a quartet piece. I have had my 5 by 5 ringers play a piece, and then remaining ringers do a trio or duet. It is always advantageous to keep these sorts of pieces in your library for those times when you need to be "flexible."

Another option may be to change the instrumentation of the piece, to give it a different sound. This is a great time to replace your bells with handchimes to give it a different appeal. Most audiences aren't as familiar with hearing handchimes, so when they do, even if it is a piece they have heard several times, the handchimes make it almost like hearing a new piece. One can also add percussion instruments to change the sound and feel of a piece. This isn't rocket science and we are really only limited by our imagination as to how we can change things up. This brings up another consideration...when you have the chance to take your choirs to workshops or as directors, to attend director workshops, you *will* pick up new ideas to add to your "flexibility file" that can only help you solve future problems. Sure as the world, whatever the issue, someone before you has dealt with it successfully and is willing to share ideas for a resolution of the problem. You just need to take your MARF and make it happen!!!

Mike Allen ~ Nebraska State Chair



Upcoming Events

2011	EVENT	LOCATION	CONTACT
1/28-31	Master Class: Conducting, Composition, Beginning Directors	Hilton El Conquistador Tucson, AZ	www.agehr.org
2/5 8:45- 12:30	6th Annual Handchime Festival Kathy Leonard & Marilyn Lake	Holy Trinity Catholic School 13600 W 92nd St Lenexa, KS	Marilyn Lake bklake@smsd.org
2/5 9:00-3:30	Young Ringer's Mini-Festival w/ Michael Glasgow & Karl Kay	Grace Lutheran Church & School 7300 Division St River Forest, IL	Kristin Kalitowski-Kowal 630-699-3802 www.il-agehr.org
2/19 9:00-4:00	Handbells! Handbells! Handbells! A Ringers Workshop	2nd Congregational UCC 318 N Church St Rockford, IL	Kristin Kalitowski-Kowal 630-699-3802 www.il-agehr.org
2/24-27	Distinctly Bronze West	Bremerton, WA	www.agehr.org
3/26	23rd Annual Handbell Festival w/ Bob Bidewell	Northfield Inn Springfield, IL	Marilyn Hirschman 309-928-2067 mjhir@aol.com
3/26	Kansas Ring in the Spring Tim Waugh, Marilyn Lake, Amy Pierce	Church of the Resurrection 13720 Roe St Leawood, KS	Gwen Gepford Gwen.gepford@cor.org 913-491-6461
7/8-9	River City Radical Ring	St Andrew's UMC 15050 W Maple Rd Omaha, NE	Linda Ashley LsAshley@inebraska.com 402-320-5312
7/14-17	National Seminar	Hilton Minneapolis, MN	www.agehr.org

"Let us not cry over why people are not members, let us find out why and become irresistible to them."

David R. Davidson



Upcoming Concerts

2011	CONCERT	LOCATION	CONTACT
Jan 10 7:30p	Chicago Bronze Auditions	Lutheran Church of the Cross 2025 S Goebbert Arlington Hts, IL	auditions@chicagobronze.com 877.7WE.RING
Feb 20 7:00p	The Agape Ringers	St Mark's Lutheran 675 N Mulford Rd Rockford, IL	Marti Bein 815.398.3557 marti@stmarklc.com
May 15 7:30p	The Alleluia Ringers of Concordia University Wisconsin	Bethany Lutheran 1550 Modaff Rd Naperville, IL	630.355.2198
May 16 7:30p	The Alleluia Ringers of Concordia University Wisconsin	St Paul's Lutheran 352 Wood St Decatur, IL	217.423.6955
May 17 7:30p	The Alleluia Ringers of Concordia University Wisconsin	King of Kings Lutheran 1701 NE 98th St Kansas City, MO	816.436.7680
May 18 7:30p	The Alleluia Ringers of Concordia University Wisconsin	St Paul's Lutheran 40291 NE 40th Ave Preston, KS	620.672.5354
May 21 7:30p	The Alleluia Ringers of Concordia University Wisconsin	Redeemer Lutheran 2852 S Dayton Ave Springfield, MO	417.881.5470
May 23 7:30p	The Alleluia Ringers of Concordia University Wisconsin	Blessed Savior Lutheran 2615 Shackelford Rd Florissant, MO	314.831.1300



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History

Bell Lore, Ellen Jane Lorenz, 1986 AGEHR, Inc. An account of bell history, legends, uses and trivia from around the world.

Handbells Making History: A Bell Tree, Margaret O'Sullivan Hillman, 1993. History of bells from their earliest beginnings.

Overtones: 1955-1986, Joan Shull, editor, 1987 AGEHR, Inc. Compilation of historical and instructional articles.

The First Quarter Century, Elizabeth Bradford, 1979, AGEHR, Inc. The origins of The American Guild of English Handbell Ringers, and its first 25 years.

Director Resources

168 Non-musical Ways to Improve Your Band or Choral Program, Jay Althouse, 1986 Music in Action. Helpful guide for handbell programs, as well.

A Guide to Handbell Assignment, Donald E. Allured, Everett Jay Hilty, Su Southwick, Martha Lynn Thompson, 1995 AGEHR, Inc. Overview of bell assignments with discussion of traditional and alternative assignments.

A Practical Handbook for Handbell Directors, Valerie W. Stephenson, 1996 AGEHR, Inc. Discussion of the organizational skills necessary to plan and implement a handbell program.

Conducting Technique, Brock McElheran, 1989 Oxford University Press. A conducting textbook for beginners and professionals.

Copyright: The Complete Guide for Music Educators, Jay Althouse, 1984 Alfred Publishing Co., Inc. Written for music educators, the whys and why nots of copyright laws and how to apply them.

Developing Conducting Skills, Michael R. Keller, 1997 AGEHR, Inc. Practical guide for directors of handbell choirs, including 34 assignments and more than 200 exercises for practice.

Director's Manual: Learning to Ring Series, Janet Van Valey and Susan Berry, 1988 Lorenz Publishing Company. Introduces new directors to handbells and helps them prepare for their first rehearsals.

Fundraising for Fun & Profit, Marlene M. Anderson, 1995 AGEHR, Inc. Presentation of effective and creative fund raising ventures.

Handbell Assignment Book: The Eight-Ten System, Robert Ivey, 1993 Hope Publishing Company. Guide to assigning bells appropriately for each new piece of music quickly and easily.

Handbell Helper, Martha Lynn Thompson, 1996 Abingdon Press. A guide for beginning directors and choirs.

Healthy Ringing, Susan Berry, 2000 Handbell Services, Inc. The complete guide to safe and secure performances for ringers, directors and teachers.

Rehearsal Planning Techniques & Procedures, Michael R. Keller, 1997 AGEHR, Inc. Discussion of rehearsal topics encountered by handbell directors while preparing a musical work for performance.

Score Study Techniques, Michael R. Keller, 1997 AGEHR, Inc. Discussion of score study techniques, outline of the rehearsal process, and a study of a sample handbell work.

Spontaneous Stretching, Susan Berry, 2004 Handbell Services, Inc. Laminated card illustrating warm-up stretches.

The Modern Conductor, Elizabeth A. H. Green, 1981 Prentice-Hall, Inc. A college text on conducting based on the technical principles of Conductor Nicolai Malko.



Library Resource cont. from pg 9

Upbeat Downbeat, Sandra Willetts, 1993 Abingdon Press. Basic conducting patterns and techniques.

Education Resources

Adaptive Notation for Handbells, Letha McGrew, 1993 AGEHR, Inc. Educational approach for developmentally disabled individuals or others who have limited abilities.

An Ear Training Course for Handbell Directors and Ringers, Fred A. Merrett, 2000 AGEHR, Inc. Aid for directors in teaching more in-depth skills in recognizing and identifying errors.

Dalcroze Applications for Handbells, Marilyn Kielniarz, 1997 AGEHR, Inc. Guide for incorporating basic principles of Dalcroze eurhythmics into rehearsals.

Focus on Participation, Joe Pinson, 1995 AGEHR, Inc. Methods used in teaching handbells to special needs groups.

Handbells in Education: A Guide to Learning, prepared by the Committee for Handbells in Formal Education, 1990, AGEHR, Inc. A collection of articles relating to the use of handbells in music education programs.

Handchimes in General Music: A Curriculum Guide Grades 1-3, Janet L. Van Valey and Marrha E. Avery, 1996 AGEHR, Inc.

Handchimes in General Music: A Curriculum Guide Grades 4-6, Janet L. Van Valey and Marrha E. Avery, 1996 AGEHR, Inc.

Music Makes the Difference: Action Kit for Music Education, National Coalition for Music Education, 1991. Includes *Let's Make Music* (VHS), *School Music and Reverse Economics* (VHS), *Building Support for School Music*, *Growing Up Complete: The Imperative for Music Education*.

Music Sudoku™ for Kids, Dianne Campbell, 2008 Heritage Music Press. 66 puzzles using music symbols. Review copy only; permission to photocopy granted to purchaser.

Music Symbol Sudoku™ for Everyone, Geoff Lorenz, 2007 Heritage Music Press. 29 puzzles of varying degrees of difficulty. Review copy only; permission to photocopy granted to purchaser.

Musical Elements: A Classroom Method for Handchimes, Kenneth L. Liske, 1998 AGEHR, Inc. Resource for teaching basic music skills to upper elementary, intermediate, or secondary students using handchimes. Review copy only; permission to reproduce pages granted to purchaser only.

Schulmerich® Learning Packages for Handbells, Dr. James Fisher, 1976 Schulmerich Carillons, Inc. Designed to assist music teachers and directors introduce handbell ringing into school classrooms.

Teaching Young Ringers, Carolynne Mathis, 1997, AGEHR, Inc. Resource for building lessons plans for use with children's handbell/handchime choirs.

The Director as Teacher: Working with the Beginning Handbell Choir, Venita MacGorman, 1993, AGEHR, Inc. Discussion of teaching handbell techniques, music reading and ensemble playing.

We Can All Ring, Aaron Champagne, 1993 AGEHR, Inc. Using Kodaly hand signals with special needs handbell choirs.

Handbell/Handchime Technique

A Musical Handbook for Ensemble Ringing, Debra Calkins, 1984 National Music Publishers. Introduces ensemble ringer to the variety of music and the diversity of handbell techniques possible.

Basic Training for Bells, Venita MacGorman with Erin MacGorman, 2003 Choristers Guild. Method for teaching essential skills, exercises for each new skill with musical piece using that skill.

Basic Training 2: Rhythm Training for Ringers, Venita MacGorman with Erin and Kristen MacGorman. 2007 Choristers Guild. Exercises and musical pieces to enable ringers to count and perform complex rhythm patterns.

Bass Bell Techniques, Thomas E. Parsons, 2006 From the Top Publishing. Techniques to play more musically and with less effort.

Bell, Book and Ringer, Martha Lynn Thompson, 1982 Harold Flammer Music. Manual for handbell ringers.

Busy Ringer Series: Quick Foundations, Kirtsy Mitchell, 1998 AGEHR, Inc. First lessons for starting a



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beginning handbell choir, 2 to 5 octaves. Review copy only; permission to photocopy granted to purchaser.

Developing More Advanced Coordination and Technical Skills in Handbell Choirs, Michael R. Keller, 1996 AGEHR, Inc. 54 exercises to develop dexterity and technical skills for successful handbell ringing.

Handbell Notation, 2006 AGEHR, Inc. Handbell notation, difficulty level system, solo and ensemble notation included.

Making Music with Choirchime™ Instruments, Dr. Paul E. Rosene, 1984 Agape Hope Publishing Co. Methodical approach to teach handchimes as a group ensemble.

Mastering Musicianship in Handbells, Donald E. Allured, 1992 Broadman Press. Addresses technical and musical aspects of handbell ringing.

Solo & Ensemble Ringing, Nancy Jessup and Claire Blackwell, 1983 National Music Publishers. To equip individual handbell ringer or ensemble with skills to enhance the musicality of ringing.

Solo Ringing! Musically, Michael Kastner and Kevin McChesney, 1994 Jeffers Handbell Supply, Inc. Practical ways to develop the solo ringer.

Songs for the Solo Ringer, Christine D. Anderson, 1987 Agape Hope Publishing Co. Techniques and music for solo ringing.

Successful Ringing Step by Step, John A. Behnke, 1999 Concordia Publishing House. Sequential collection of music and instructional lessons for handbell and handchime choirs.

The Bass Ringer's Notebook, Larry Sue, 2007 Above the Line Publishing. Insights into overcoming challenges of ringing bass bells and handchimes.

The Creative Use of Handbells in Worship, Hal H. Hopson, 1997 Hope Publishing Co. Mini-course in handbell arranging for specific use in worship services. Review copy only; permission to photocopy granted to purchaser.

The Creative Use of Handbells in Worship Book 2, Hal H. Hopson, 2006 Hope Publishing Company. Easy settings for a few ringers. Review copy only, permission to photocopy granted to purchaser.

Miscellaneous

Mallets from Jeffers, Malmark and Schulmerich are available to test before you buy.

Any items listed under the Library Resource pages may be borrowed by contacting Kathy Harrison. Only fees are those for shipping.

If there are new materials that you think should be added to the library, please recommend them to Kathy.

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The Raleigh Ringers

David M. Harris, Director

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A community handbell choir



New Members

Kristin K.—Gilberts, IL
Chicago Jazz Philharmonic, Birdie S.—Chicago, IL
Memorial Lutheran Church—Nevada, IA
Immanuel Lutheran Church—Junction City, KS
First Lutheran Church—Topeka, KS
St John's Lutheran Church—Topeka, KS
All Saints Catholic Church—St Louis, MO
South County Baptist Church—St Louis, MO
St Peter's United Church of Christ—Kansas City, MO
Danielle S.—Omaha, NE

Kay R.—Inverness, IL
Holy Redeemer Lutheran—Cedar Rapids, IL
Jalynn N.—Hays, KS
Susanna Wesley UMC—Topeka, KS
Redeemer Lutheran Church—Salina, KS
Wheatridge Middle School—Gardner, KS
Patsy S.—Springfield, MO
Eastgate Christian Church—Blue Springs, MO
Holmeswood Sanctuary Handbells—Kansas City, MO
First Presbyterian Church—Kearney, NE

Lost Members

First Baptist Church—Decatur, IL
Susan G.—Marengo, IL
Carolyn E.—Libertyville, IL
JoAnn D.—Alsip, IL
Congregational UCC—Palatine, IL
Northwest Covenant Church—Lake Bluff, IL
Ellston UMC—Ellston, IA
Mt. Olive Lutheran Church & School—Waterloo, IA
Roberta G.—Dubuque, IA
First Lutheran Church—Algona, IA
Westminster Presbyterian Church—Waterloo, IA
Trinity UMC—Hutchinson, KS
Sharon Springs UMC—Sharon Springs, KS
Dr. Bill W.—St Louis, MO
Webster Hills UMC—Webster Groves, MO
First Baptist Church—Lamar, MO
University Heights Baptist Church—Springfield, MO
Chapel of the Cross Lutheran Church—St Louis, MO

St Paul's Lutheran Church—Kankakee, IL
First Congregational Church—West Dundee, IL
Pilgrim Lutheran Church—Decatur, IL
Oak Community Church—Hinsdale, IL
St Paul's UCC—Downers Grove, IL
Moody Bible Institute—Chicago, IL
Janet L.—Ames, IA
St Luke Episcopal Church—Des Moines, IA
UMC of Mt. Vernon—Mount Vernon, IA
Echo Hills Presbyterian Church—Cedar Rapids, IA
Collegiate Presbyterian Church—Ames, IA
Marijo R.—Hays, KS
First Presbyterian Church—Atchison, KS
Judy L.—St Joseph, MO
Cynthia W.—St Louis, MO
Sara J.—O'Fallon, MO
St Paul United Church of Christ—Kahoka, MO
All Saints Episcopal—Omaha, NE