



# QUAVERS

AREA VIII: ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA  
JULY, 2010

## Chair's Concept

The theme for this *Quavers* issue is Rehearsal Techniques...and believe me, there are about as many techniques for successful rehearsals as there are directors! The word REHEARSE is Anglo-French, from around 1300, meaning "to give an account of." The synonyms certainly make one think that handbells were what they were thinking of when they invented this word though: drill, dry run, experiment (gosh, I just hate it when that happens in concert!), recapitulation, recounting (that is what my choir claims to be doing all the time!), repetition, run-through, shake-down (up?), test flight, training, trial balloon, tune up. What kind of educator would I be, though, if I did not also mention the antonyms? These truly speak volumes, however, when discussing the lack of rehearsal: cold turkey, ignorance, neglect, unreadiness. Gracious...sounds like the act of NOT rehearsing might be nearly sinful!

I personally like to keep a *rolling goal* in mind: the most pressing tune is the one you will be ringing in the next worship service or classroom performance; but always rehearse the tunes for the *next* ring as well. Most of my choirs have 5 or 6 tunes under their hands on any given day—some are more prepared than others, of course, but the idea of having a rehearsal that is interesting and stimulating is more appealing (bad pun, I know!) than just ringing the same old, same old. I further believe that fellowship is a key element in all rehearsals, and the right balance of practice + fun = great music!

By the time you receive this issue of *Quavers* we will all be basking in the glow of Topeka—*Ring on the Range*. We are very fortunate here in Area VIII to have so many talented directors and ringers that are stepping forth to help at the festival...and it simply would not have been a success without all the volunteers on our Board. You will have the opportunity to vote for our new slate of officers in the next few weeks. As per the Bylaws of Area VIII, Article III, Section C:

- A. The elections shall be held in even-numbered years.
  1. The slate, a minimum of two names for each elective office, shall be prepared by a nominating committee of three, appointed by the Area Chair and approved by the Executive Committee, in November preceding an election year. One (1) member of the committee shall

### ELECTED OFFICERS

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# Illinois Ideas

When I asked the Illinois committee how rhythms are taught in their choirs, everyone had a unique answer. I am sure your choirs are made up of individuals who learn in different ways as well. Here are a few ideas for you to think about as you start to plan your fall rehearsals!

**Muscle Memory:** To not over think the counting of triplets, they may need to be felt more than counted. Try having the ringers use one foot to tap a slow beat, then tap one hand to subdivide the beat into two while the other hand subdivides the beat into three. Each ringer should practice starting the triplet or the duplet with just one hand before adding the other, and work their way up to both at the same time. While it may feel a bit like "pat your head and rub your stomach," it's a great way to feel a subdivision and learn the difference between the note values.

**Drills and Exercises:** There are a number of books that can be used to start each rehearsal with a bit of an exercise. The key is to select an exercise that has an element similar to the piece the choir is preparing. Maybe it is full of bell changes or a new time signature the group hasn't worked on before. Some of our favorites are *Coordination Conundrums* (Stephenson, SPHP5373) and *Developing Coordination Skills* (Keller, AG001). My teen choir enjoys learning these drills so they can "speed" through them.

**Keep it Short:** When everyone starts ringing a new piece, it can be difficult to determine what the rhythm is and who may be playing it correctly. It will be easier to hear the rhythm and errors with short sounds, such as finger tapping on the bells or using mallets or thumb dams instead of ringing. Finger tapping and thumb dams are recommended when working with youth! It also may be worthwhile to have everyone in the group tap out the rhythm regardless of what bells are in front of them. It will serve as a learning experience for everyone and make sure no one gets bored.

**Word Association:** Younger ringers may benefit from assigning words to particular beat patterns. A pizza theme could include "pep-per-ro-ni" for sixteenth notes and "sau-sage" for eighth notes. A dessert theme could be "cho-co-late" triplets and four "wa-ter-mel-on" quarter notes. Let the kids come up with their own theme to see if they've really got the rhythms down. You can also use the words that might normally accompany the melody of a tricky pattern. Contemporary tunes often have syncopation and sixteenth notes that can be easily taught if the ringers get to know the lyrics. Once they can sing it and feel it, the explanation of the counting may be better understood.

*Kristin Kalitowski-Kowal, Illinois State Chair*



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## Iowa Interests

Rehearsals are something that our young ringers do not always want to do. Some feel that it is their time to catch up with friends or discuss what they plan to do for the weekend. But let's be honest, all ages have these problems. The real question is how to make our rehearsals productive yet not boring so that our young ringers want to come to bell practice and make it a priority and possibly even bring a friend.

Starting and stopping rehearsals at a specific time helps to keep your ringers on time. Sharing "highs and lows" is a way to have your ringers share their day's or week's activities in a structured way. During this time you can also be doing some stretching to warm up the muscles. If you do not get to practice on time you do not get to share so this encourages ringers to be on time, if not early.

Throw in something fun when you can. It might be playing *Happy Birthday* on bells for someone's birthday in the group or just picking a song and letting them decide where they want to stand. Sometimes my bell choir will play the same song several times, each time standing somewhere new. Then I ask them which one they thought sounded better. Their answers always amaze me.

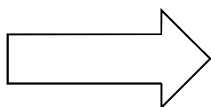
When we have time we pull out the Boomwhackers and play a song or two on those. The youth find that this can be a lot of fun. Every once in a while we find one that actually sounds good and plan to use Boomwhackers in place of the bells.

Pull out Maori sticks and work on rhythm. If you have never attended one of Janet Carter's workshops on Maori sticks you have been missing out. These are a great team building activity and the youth have a blast.

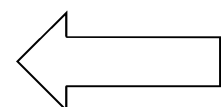
I believe the key to keeping youth in bells and coming to rehearsals is letting them have fun but also making them work. It is a careful balance of working hard and getting a reward. But this does not just apply to youth but all handbell ringers. We all know ringing can be hard work but a lot of fun too.

Also, consider every one of your ringers a recruiter. Ask them to bring a friend. You never know when or where your next ringers will come from.

*Kathryn Jaeger, Iowa State Chair*



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Search for group **AGEHR-IA**.



**[www.agehr-ia.org](http://www.agehr-ia.org)**



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# Kansas Korner

I cannot tell a lie: Wednesday afternoons from 4:15-5:00 is my favorite time of the week! That's when I meet with Chapel Chimes, our 4<sup>th</sup>-6<sup>th</sup> grade bell choir. Every week is a fun adventure.

This year we had only four ringers (three with one year of experience, and the fourth with two years). They are all musical—sing, dance, take piano lessons, play in band—so I was doubly blessed. They did some amazing things this year, and I am **very** proud of them. This is a group that I will always remember (and not just how they rang!).

One of the things I started when I took over the children/youth/beginning adult choirs in our church was to **have a lesson plan**. For me, that means writing it out each week. I keep things as consistent as possible, and follow the scheme: **Introductions to People**, where I ask "What's your favorite (something different each time, not necessarily connected to bells or church)?" and go over the basic rules for any new people; **Introduction to Bells/Chimes**, where we learn a new technique, rhythm, etc., and we also "road map"\* any new music; in **Let's Ring** (Bells/Chimes) we begin with the song we are playing next in worship, and then work on up-coming pieces; **Let's Play** is an optional time, usually twice a month, and we may do a puzzle, work on "The Cup Game," learn to do Cross-and-Change, etc.; and then we always close with **Let's Pray**. I open the prayer and then turn them loose to bring up their joys and concerns. This year's group decided to use the whiteboard in the bell room as their "Prayer Board" and we had everything from the dog with Lyme disease to 'pray for the nameless baby'\* to praying for the people in Haiti and other natural disasters. I'm always amazed at what concerns are on the hearts of these 9-10-11 year olds! (And it's allowed me to clue the pastors in on some things they might not have known otherwise.)

With only four kids, we've had some weeks where we were less than four, so creativity and thinking on my feet comes into play! It took some extra work on my part, but with careful planning, kids can handle more than two bells and feel very proud of their accomplishment. They also learned to play bells that aren't necessarily side-by-side and stretch their musical wings.

Our church operates under the *Safe and Sacred Spaces* policy, and so we have at least two adults with any group of children. It's helpful to have an adult ringer that can act as an extra set of eyes and ears, or even to do some part rehearsals. Again, I've been blessed to have an excellent ringer (and teacher by profession) to assist me each week (Thank You, Marie!), plus a mom (Thank You, Maggi) that can step to the table when I need extra hands.

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# Missouri Musings

How to rehearse handbells is dependent upon so many variable factors: skill level of the group, conducting and listening skills of the director, and the genre of the piece that is being rehearsed. With all of the variables in mind let me describe an introduction to a philosophy that has worked for me in rehearsing ringers in community groups to the most inexperienced of church groups.

Upon first presentation of a piece of music, I prefer, rather than speaking about the piece for "five minutes" telling everything that I as a conductor have gleaned from the piece and then pointing out measure by measure the articulations and bell changes, to sight read from beginning to end. This presents a *macro* or conceptual view of the total piece. Most groups, no matter what skill level, will need to stop and regroup somewhere within the initial reading of the piece. I have found that to be acceptable! I stated that I do not like to speak at length about a piece when introducing it for the first time. Instead, my preference is to present one fact about the piece—if it is an arrangement, tell one thing about the tune upon which it is based; if it is an original composition and I know the composer, give one fact about the composer; if it is a transcription, let the ringers know one fact about the original media. I believe that ringers want to get to the music, rather than listen to the director speak of the details of the piece. All of us have rung in a group where the director talked far too much—would you agree?

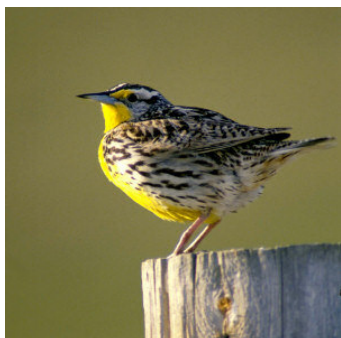
Rehearsals are processes. The second, third, fourth...last rehearsal before performance on a piece becomes a process of learning. Each rehearsal should become more detailed in its focus. I am not one who believes that ringing ensembles, again no matter what skill level, should learn the notes, the rhythms, the articulations, the tempo and then the dynamics or musicality in that order. From the initial rehearsal (*macro*) to the last rehearsal (*micro*), all notes, rhythms, articulations, tempi and musicality should be learned simultaneously. The process is a learning of music rather than a learning of each aspect of the music.

*Micro* rehearsing takes a look at the smallness of a piece. At each rehearsal there may be a section that needs work. The director should identify that section. Within that section of 16 measures, there may be two very difficult measures where the tempo needs to be reduced, and repetitions need to be practiced for the ensemble. My experience is to "recycle" a measure, putting repeat signs around a measure or group of counts, and then simply repeat, repeat, repeat, or recycle those numerous times so that the ringers can focus on the smaller aspects of the piece—*micro* rehearsing.

Then take the *micro* sections, add two *micro* sections together, and then add four *micro* sections together, etc. until you have then rehearsed the

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# Under construction



# Nebraska Notes

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As a director, have you ever wondered how other directors do their weekly handbell rehearsals? Have you wished that you could attend other handbell rehearsals to see what those directors do? As most of us rehearse on the same nights, attending other rehearsals is often not possible. So you ask yourself these questions about rehearsal techniques: Do we start at measure one and go straight to the end hoping there are not too many mistakes or wrong notes? Do we only try to get the correct notes and hope those dynamics will come next week or the week after? Do we take the piece up to tempo at the first reading or take a slower tempo and try for the correct tempo later? Do we take note of special techniques used within the piece such as mallets, marts, thumb damps, etc.?

As directors, our job is to understand each piece of music before we present it to our ringers. We have studied the music so we can run a rehearsal that will benefit everyone without stress. I try to go through the pieces to point out any trouble or tricky spots within the piece. Have them follow along as you share with them the key changes, tempo changes, use of mallets and other techniques used within the piece. Sometimes I just work on a certain part of a piece that requires extra time so each ringer understands what is happening in their part. And just for fun, try reading from the last measure of the song for a few measures.

I do plan my year so that we have at least six weeks on our music before we ring in church or give a concert. Now that does not always work due to unforeseen things such as Nebraska weather or unplanned church events that occur on rehearsal night. I also try to balance the degree of music difficulty so everyone feels they are in their ringing comfort zone without high levels of stress.

Whenever we ring, we want to provide the most musical sound possible; both for the ringers and the listeners. Planning well thought out rehearsals and using good rehearsal techniques will achieve that goal.

*Joyce Miller ~ Nebraska State Chair*

# RALEIGH RINGERS

Change of Venue for the Raleigh Ringers' concert on Friday June 25th at 8:00p. New location will be the Sunflower Ballroom of the Capitol Plaza Hotel. Doors will open at 7:15 pm. TICKETS are required and due to the larger venue, more tickets are now available.



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# Members We've Gained

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Angie Schroeder  
Lincoln, NE

Jim Hill  
Springfield, IL

Gretchen Italiano  
Crete, IL

Marian High School  
Omaha, NE

Kristin Paul  
Batavia, IL

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# Members We've Lost

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1st UMC  
Garden City, KS

1st Presbyterian  
River Forest, IL

Zion Lutheran  
Gowrie, IA

Immanuel Lutheran  
Wentzville, MO

St Vincent DePaul  
Catholic  
Andover, KS

St Paul Lutheran  
State Center, IA

St John Lutheran  
Lena, IL

Village Church of Barrington  
Barrington, IL

Woodland Baptist  
Peoria, IL

Patricia Statwick  
Wheaton, IL

Joshua Moeller  
Roselle, IL

St Patricia  
Hickory Hills, IL

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## Chair continued from page 1

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be the most recent Past-Chair of Area VIII, who will serve as committee chair. Biographical material for each candidate will be sent to the membership in the March/April issue of *Quavers*. Campaigning will not be permitted.

2. Ballots shall be mailed to all voting members of Area VIII within the first two (2) weeks of July. Ballots must be returned to a person independent of the Area VIII Board or to an independent accounting firm. In order to be counted, ballots must be postmarked by the designated date. A simple majority of all members voting shall elect. An automatic recount by a person independent of the Board shall occur if the margin of victory is less than or equal to one percent (1%) of the total votes cast. In the event of a tie, the election results shall be determined by a majority vote of the Executive Committee.

You are encouraged to check out the bios of the kind folks who are running for **Chair-Elect** (Dolan Bayless and Kevin Stewart), **Treasurer** (Kristin Kalitowski and Kathy Leonard), and **Secretary** (Karen Cadmus and Emily Worthington) on the Area VIII web site: [www.areaviii.org](http://www.areaviii.org). They are located under "Election Information" on our home page.

Off to rehearsal! See you behind the tables!

*Marilyn Lake, Area VIII Chair*



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## Kansas Corner continued from page 4

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If possible, make sure your kids get a chance to go 'out' for a bell event. Playing somewhere around town is great. A local (or area) youth festival is great fun—and think about hosting one at your church!

In short, make sure you keep your energy level up. Have a plan, but don't be afraid to be flexible when someone doesn't show up. Have some pieces in your back pocket that you can pull out for fewer ringers, teach the one or two that are there to weave or 4-in-hand or some of the other "big people bell tricks."

Lastly, love them. This is our future, and we need to encourage them and their love of bells. Attend their school events, help them celebrate the holidays with a small treat, have parties, etc.

As always, your mileage may vary. Hopefully, this will get your thinking going as we start gearing up for another school year!

\*Road Map: we look at a new piece from start to finish, and I have them identify time/key signatures, note values, rhythms, the composer, tempo markings, technique markings, etc.

\*\* 'the nameless baby' is my great-nephew. I got word of his birth while I was at rehearsal one week, and they didn't have a name for him before the end of the rehearsal.

*Kathy Leonard ~ Kansas State Chair*

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## Missouri Musings continued from page 5

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*macro* or whole piece.

Much too often, handbell directors rehearse from the beginning to the end of a piece. When the director stops for mistakes and then resumes at the beginning, I believe that you are rehearsing mistakes! Rehearsing is an art and the diligent director will rehearse and modify how to rehearse a group, maybe through the *macro* to *micro* process.

Enjoy the study of your music as you look forward to the fall ringing season! Then have a productive rehearsal!

*Dolan Bayless, Missouri State Chair*



# THANK YOU

*Ringin' on the Range* 2010 was a huge success due in part to all the effort of the classroom teachers. These 42 teachers who shared with you were from the AGEHR National Office, Area VIII State Chairs, Appointed Chairs, The Raleigh Ringers and volunteers from Area VIII. All were willing to share their expertise so that Area VIII may have stronger musicians at our handbell tables.

As you ring this upcoming year please use and share your new found ringing knowledge with someone new or old to handbells. During these next two years please remind the choir of the great times and classes we had and encourage the choir to begin planning for 2012 in St. Charles, MO.

*Kipp Willnauer ~ Education Chair*



## *Director and Ringer Auditions*

Chicago Bronze will be auditioning candidates for the paid position of **Musical Director** in August, 2010, at our rehearsal location in Arlington Heights, IL. We are also holding auditions for **new ringers** in August.

If you or someone you know would be interested in joining an established community ensemble, please contact us at:

auditions@chicagobronze.com  
1-877-7WE-RING

## HEAR YE! HEAR YE!

Candidates running for office are:

### **CHAIR-ELECT**

Dolan Bayless, Missouri  
Kevin Stewart, Missouri

### **SECRETARY**

Karen Cadmus, Illinois  
Emily Worthington, Iowa

### **TREASURER**

Kristin Kalitowski-Kowal, Illinois  
Kathy Leonard, Kansas

Watch your mailbox for the ballots to arrive. Please return them promptly.

For more information on these candidates please visit:  
<http://www.areaviii.org/ElectionInfo/electioninfo.htm>



# Summer Reading

## 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 why's and why not's 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.

*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.

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## Summer Reading continued from page 10

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

Continued on page 12



# Upcoming Events

2010	EVENT	LOCATION	CONTACT
Jul 18-21	Pinnacle / National Seminar	Sheraton & Marriott Nashville, TN	<a href="http://www.agehr.org/events/pinnacle10.asp">www.agehr.org/events/pinnacle10.asp</a> 800-878-5459
Aug 2-7	14th International Symposium	Osaka, Japan	<a href="http://www.agehr.org/events/2010japanSym.asp">www.agehr.org/events/2010japanSym.asp</a> 800-878-5459
Sep 25 8:30-1:00	Bell Brush Up Hosted by the Handbell Association of Greater St. Louis	2nd Presbyterian 4501 Westminster Pl St Louis, MO	Dolan Bayless <a href="mailto:Dolan@kirkwoodumc.org">Dolan@kirkwoodumc.org</a>
Sep 25 10:00-3:00	Intermediate Handbell Workshop w/ Bells in Motion	St John's Lutheran Church 2477 W Washington St Springfield, IL	<a href="http://www.bellsinmotion.org">www.bellsinmotion.org</a> Pam Wall <a href="mailto:pwall2010@yahoo.com">pwall2010@yahoo.com</a>
Oct 9	Iowa Fall Ringer's Workshop w/ John Behnke	Grace Lutheran Church 3010 52nd St. Des Moines, IA	Patrick Gagnon 641-864-3298 <a href="mailto:pga1820@aol.com">pga1820@aol.com</a>
Oct 23 9-4	Handbells! Handbells! Handbells! A Ringer's Workshop w/ The Agape Ringers	St Luke Lutheran Church 410 S Rush St Itasca, IL	Kristin Kalitowski-Kowal <a href="http://www.il-agehr.org">www.il-agehr.org</a> <a href="mailto:chair@il-agehr.org">chair@il-agehr.org</a>
2011	EVENT	LOCATION	CONTACT
3/26	Kansas Ring in the Spring Tim Waugh, Marilyn Lake, Amy Pierce	Church of the Resurrection 13720 Roe St Leawood, KS	Gwen Gepford <a href="mailto:Gwen.gepford@cor.org">Gwen.gepford@cor.org</a> 913-491-6461

## Summer Reading continued from page 11

*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.



# Upcoming Concerts

2010	CONCERT	LOCATION	CONTACT
7/19 8:30p	Premier Performance at Pinnacle <i>The Agape Ringers</i>	1st Baptist Church 108 7th Ave South Nashville, TN	TICKETS REQUIRED <a href="http://agehr.org/pinnacle/concerts.asp">http://agehr.org/pinnacle/concerts.asp</a>
9/11 6:00-10:00p	Bronze Images CD release <i>Bells in Motion</i>	Hoogland Center of the Arts 420 S 6th St Springfield, IL	<a href="http://www.bellsinmotion.org">www.bellsinmotion.org</a> Pam Wall <a href="mailto:pwall2010@yahoo.com">pwall2010@yahoo.com</a>
9/19 6:00p	The Agape Ringers	Ascension Lutheran 1415 Dopp St Waukesha, WI	Heidi Bischmann <a href="http://www.agaperingers.org">www.agaperingers.org</a>
10/24 4:00p	The Agape Ringers	1st Presbyterian 824 N Waukegan Des Plaines, IL	Mike Nelson <a href="http://www.agaperingers.org">www.agaperingers.org</a>
11/6 7:00p	The Agape Ringers	1st UMC 119 S Georgia Ave Mason City, IA	Jim Stiles <a href="http://www.agaperingers.org">www.agaperingers.org</a>
11/7 4:00p	The Agape Ringers	1st Presbyterian 512 3rd St Rochester, MN	Lee Afdahl <a href="http://www.agaperingers.org">www.agaperingers.org</a>
12/11 4:00p	Sounds of the Season w/ <i>The Agape Ringers</i>	Elmhurst Christian Reformed 115 Brush Hill Elmhurst, IL	KC Congdon <a href="http://www.agaperingers.org">www.agaperingers.org</a> TICKETS REQUIRED

## Summer Reading continued

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.