The Big Ring

Breaking a Handbell World Record

World Record Broken at The Mall of America

Also in this issue: National Board Election Candidates and Voting Information
God is in the details.

The quote is attributed to the architect, Mies van der Rohe, but it’s a belief we live by. After 40 plus years of handcrafting bells, we understand that the signature Malmark tonal quality can all come down to 1/64 of an inch. So while we may craft the largest range of handbells in the world, we put just as much emphasis on the smallest of details. Because we know that can make all the difference between a performance that’s just ok and one that’s, well, heavenly.

malmark.com
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MUCH HAS CHANGED OVER THE 14 YEARS that I have worked for AGEHR and now Handbell Musicians of America. Back in “the day,” all event information had to be sent by mail in thick packets. News about the Guild and the handbell world was found only in Overtones and printed Area newsletters or traveled by word of mouth.

But over the years, we have become accustomed to instant and more dynamic information through the internet by means of websites, e-newsletters, and most recently, social media. But while so much can be handled online, the print edition of Overtones remains a majority of our members’ most valued resource.

Some people have asked from time to time if we’ve ever thought of making Overtones an exclusively online publication. The simple answer is “no.” Even with all that is possible through the internet, there is still a large audience that prefers a printed magazine. Many people still do not rely on the internet for news and information, and nothing beats the tangible, sensory qualities of a well-crafted print publication.

A number of our members have also asked if we have thought about offering memberships without the printed magazine for those who do prefer to have everything in a digital format. But ours being a very specific niche sort of an art form, our membership is not large enough to command cost-effective printing at lower quantities.

Our membership rates are among the lowest nationally for our type of organization, and in order to continue keeping dues as low as possible, we have decided to combine both our printed magazine and our ability to provide content digitally. Beginning with this issue, Overtones will now be published on a quarterly schedule, but each issue will be accompanied by an e-mail containing additional online-exclusive content, including extra articles and more Tips & Tools materials. This, combined with our recently added MemberNotes and MemberChats will provide a constant stream of valuable resource material to our members, while continuing to maintain affordable dues.

Many thanks to you all for your continued support of our organization and art form, and I hope you continue to enjoy Overtones.

J.R. Smith
jrsmith@handbellmusicians.org

Message from the National Board of Directors

New year – new vitality – new opportunities – new changes. One of the changes coming with the new year is related to the Handbell Musicians of America journal, Overtones. Beginning in 2017, Overtones will move to publication on a quarterly basis. At the suggestion of our executive director and our publications director, the board of directors has fully supported this wise and forward thinking move to change from six Overtones per year to four per year. The change was recommended for several reasons including; the opportunity to enhance the content of each journal, the desire to increase the size and scope of each edition, and to provide a cost savings while still enhancing the Overtones.

Another change which has already happened, is that all editions of the Overtones are now available on our website. We think you will appreciate the changes coming and enjoy an even better publication.
Are Your Handbells feeling a bit under the Weather?

Now is the best time to have them worked on!

Call me if it has been more than 5 years since they have been Serviced / Adjusted?

If you live anywhere in the United States we come to you and perform the work on site in one working day! All work is guaranteed to your complete satisfaction!

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Phone: 1-800-943-9458
Fax: 1-708-748-8911
Email: DoctorP@handbellrefurb.com
www.handbellrefurb.com

Testimonials

“Thank you very much for your work and your tips. The handbell choir was impressed with how beautiful the bells look and sound now! ”
- St. Paul Lutheran Church Paducah KY

“The bells arrived in perfect condition on Friday morning! I played each one and they are great! Thank you so much for the service you provide! Working with you has been just great!”
- Hope Lutheran Church Bozeman MT

“We had our first rehearsal since your visit and the bells are beautiful! Thank you for such a great job! Please always feel free to use me as a reference! We are so impressed!”
- San Antonio TX

“Thanks so much for the amazing work you did on our bells! We are so pleased with your work and care for our bells. Thank you so much and please use us as a reference!”
- Dubuque, IA
New Year, New Vitality

The Monday before Thanksgiving, Gideon was born. He was just over 7 pounds and 21 inches long with dark hair and long fingers. His parents are active members of the church where I serve, both ringing in our handbell choir. His father is bass ringer at the church and also for the Columbia Handbell Ensemble. He is one of the more musical bass ringers you’ll ever experience.

Gideon came to church the first Sunday after his birth, and as is the norm, he was quite the center of attention. People came in droves to meet him, and they said some things like, “He’s beautiful” or “Who does he look like in the family?” or “Is he sleeping through the night?” The church organist, of course, said that his fingers were perfect for the keyboard. Everyone loves to crowd around a newborn and think about what the future might hold. As we all did that, his dad said something you don’t usually hear while gathered around the new baby; he said, “He’s got the hands to be a great bass bell ringer!”

How interesting and how profound. I would think that it is relatively rare to project handbell ringing on the future of a newborn, but why not? If we are to move forward into the future as an organization and an art form, it is the Gideons of our world that will take us there.

Every year I am invited to share handbells in local elementary schools and preschools. I vividly remember taking a G2 to a school where all of the kids had gathered in the gym to hear about the bells. Usually I hide the G2 so that I can unveil it later in the program. When I pull it out of hiding, the kids ooh and ah, and then I ask them to listen as I ring it for them. At one assembly, I had sufficiently generated a buzz among the kids so I went to ring the bell. Once it rang, one bright child asked the most interesting question: “Is that all it does?” For that much money, he thought it should have additional whistles and bells.

At first I didn’t know how to respond. It was funny, but when it comes right down to it, the G2 doesn’t do much more than that until we put it with other bells that are being rung by a host of ringers. That hasn’t changed even though our society has. It may be harder to get our kids and students to find time to make bells a part of their lives, but when they do, they can experience the magic of handbells unifying to create almost any type of music you can imagine.

There are some wonderful opportunities ahead for children like Gideon: there are Areas with camps for kids every year; there are churches touring with their young students; there are church camps, like Montreat, where hundreds of kids are ringing together every year; there are incredible opportunities like Distinctly Teen (and next summer, DT will be playing at Disneyland in California); there are school programs that are stretching the capabilities and horizons of handbell ringing; there are after school programs that have been featured nationally on television and radio; there are home-school programs providing another avenue for music education; and as our children age up, there are college programs and the college ring.

This past summer, Distinctly Teen and the International Handbell Symposium were proof that our younger ringers are making a huge impact on the ringing world. Sure there will be challenges. Ringing and the Handbell Musicians of America don’t look like they used to — things change, so we adapt to the change. We work together to find new, meaningful opportunities to involve kids of all ages. Here’s the good news: we are seeing an influx of younger participants at our events, and they are experiencing the joy of creating beautiful music.

In this often difficult world, isn’t it wonderful to know that the Handbell Musicians of America and ringers all across the world, are working together to provide unity through music?

So Gideon, welcome to the bass section! We’re looking forward to making music with you!

I’d love to hear what you are doing to make music with our young ringers.

Ed Rollins
erollins@handbellmusicians.org
We want you to be the first to see our newly published handbell music with the member-exclusive Priority Music Club

Sign up for our Priority Music Club and be the first to see the new music from AGEHR Publishing. The Priority Music Club packet will arrive at your door the first weeks of June, with one full-sized printed copy of the 20 pieces listed here.

Retail cost is $101
Your cost just $20.00, including shipping
Order at pmc.HandbellMusicians.org

Have us Refurbish Your Bells in the Off-season (October through April) and Receive a 5% Discount.

We can also provide off-season turnaround in two weeks (plus shipping) so you wouldn't need to miss much rehearsal time. To schedule your refurbishment, visit us online at schulmerichbells.com/pages/refurbishments and enter the promo code below or call the factory to speak to our refurbishment coordinator.

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11 Church Road, Suite 1A, Hatfield, PA 19440
info@schulmerichbells.com
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Beyond Membership

Handbell Musicians of America is, at its core, a membership association. This means our primary source of revenue comes from membership dues. Over the years, we have faced many challenges in maintaining our membership base:

- Decline in church attendance resulting in cuts to music program budgets.
- Shift from traditional worship to contemporary worship where handbells are a less accepted instrument.
- Reduced spending on music and arts education in public schools.
- A general decline in interest in joining professional associations.

We’ve worked to overcome these challenges in a variety of ways:

- Developing music and resources for handbells in contemporary worship.
- Including music and tips in Overtones as free, reproducible pull-outs.
- Offering chime and bell loan programs through the Areas.
- Hosting free workshops like Back to Bells to help restart dormant programs or encourage new handbell programs in churches.
- Including more classes on creative use of the bells in worship and handbells in education at National Seminar.
- Providing more services and resources for community groups.
- Adding more membership options such as monthly billing and sub-memberships.
- Expanding online resources and redesigning our website to attract more interest from younger generation, including the introduction of the Virtual Bell Academy.

While these activities have helped to slow the decline in membership, it is still declining. With our major source of revenue getting smaller, we have had to find ways to reduce expenses and add revenue from other sources. Steps we have taken to achieve these two objectives have been detailed in past columns from me and more will be reviewed in my annual State of the Guild report which will be published in the next issue.

As the national board has considered all of the above and the challenges facing us in the future, one solution keeps coming to the top – more energy and effort placed on fundraising and charitable giving.

In my column in the July/August 2016 issue, I reported on the activities of the Development Advisory Committee. Since that time, over $40,000 in donations have been received for a variety of funds and purposes from less than 300 individual donors. That amazing generosity is humbling. In this issue, you will find a complete list of the individuals and organizations who made contributions to Handbell Musicians of America in our Fiscal Year 2016 (October 1, 2015 through September 30, 2016.) It is important to note that less than 10% of our membership is represented in this list. Imagine what we could accomplish if 50% of our membership contributed – or 100%!

Your contribution of any amount will help. If every member gave just $15 in addition to their membership dues, we would meet the board’s fundraising goal for the current fiscal year - $70,000. There a number of ways for you to make that contribution:

1. Donate now with your credit card at www.handbellmusicians.givecorps.com
2. Mail your check contribution to us at PO Box 221047, Louisville, KY 40252
3. Add your donation to your membership dues. A space is included on your renewal invoices where you can add the amount you would like to donate.
4. Participate in the Silent Auction at Distinctly Bronze or National Seminar.

Be IN beyond your membership. Be IN because you RING and care about our mission to advance the art of handbell and handchime ringing through education, community, and communication. Be IN because handbell ringing and the handbell community have made a positive impact on your life. Be IN to help bring that music and that unmatched experience to others.

Be IN with your contribution today.

Jenny Cauhorn
jcauhorn@handbellmusicians.org
W e’ve all heard the saying, “The only constant is change”, attributed to Heraclitus, a Greek philosopher. Change comes in many ways and degrees, sometimes very large and world-reaching, sometimes small and only recognized by the person directly affected. Sometimes the things which don’t change are just as important.

Members have seen a big change at Handbell Musicians of America with the wonderful new website which became available in the fall. If you have not taken a peek, make it a New Year’s resolution to spend some time on the website. I think you will be pleased to see how accessible the contents are and how much more is available. *Overtones* is becoming more interactive and there will be additional content available online only. The website is also now compatible with your mobile devices so the Guild is waiting for you in your pocket! Accessing the Guild resources through the website may be a change for you. If you have not set up login information, or have difficulty logging in, contact your regional membership coordinator at membership@handbellmusicians.org.

*Overtones* is not only becoming interactive and mobile friendly, with enriched online content, but it will now be available on a quarterly basis. This change will result in more content overall with a savings in printing and shipping. *Overtones* is one of the favorite benefits of membership. You will continue to receive all the quality content you look for each issue. Have you or your group participated in a unique handbell experience, developed a new program for handbell musicians, or have a related technique which makes you a better handbell musician? Contact *Overtones* editor J.R. Smith at jrsmith@handbellmusicians.org if you have a suggestion for an upcoming *Overtones* edition.

This is an election year for Handbell Musicians of America. Guild members at the Retired Handbell Musician level and up will be voting in March for a new president-elect and three members-at-large to join the national board of directors. Their decisions guide the future development of the Guild. Be sure to take advantage of this opportunity to participate in the election. It is easy and quick to do online once you log into your account. Watch *E-Notes* for more information as we approach election time. Don’t receive *E-Notes*? Make sure your email address is up to date in your membership account. Your regional membership coordinator can help with this.

Member opportunities to participate in high quality events, which include education and building community with other handbell musicians at both the national and area levels, will not change this year. A new feature of the website will be a clickable map of the Areas with information, such as upcoming events. Watch for this as we move into the new year. Learning from the experts will also continue with a new slate of *Member Chats* and *Member Notes* in 2017. If you miss these when they come out, all are archived and available on the website.

Staff and leaders continue to be ready to assist old and new members. All are ready to listen and respond to your questions and concerns. Your input helps shape the benefits offered. Your stories connect us with each other in shared struggles and triumphs as we grow as handbell musicians.

Handbell Musicians of America will continue to be dedicated to advancing the musical art of handbell/handchime ringing through education, community, and communication.

Here’s to another year of change and to that which remains the same.

Mary Willadsen
mwilladsen@handbellmusicians.org
CORNERSTONE  
arr. Bill Ingram
By combining this extremely popular praise and worship song with the old hymn “The Solid Rock”, arranger Bill Ingram has crafted a winning arrangement that would be at home in both contemporary and traditional services.
3-5 octaves/opt. 3 oct. handchimes
Level 2
RP7535
$4.95 $3.71

ABIDE WITH ME  
arr. Ron Mallory
EVENTIDE, one of the great traditional hymns of the church, receives a contemporary yet sensitive setting in this Ron Mallory arrangement. Flush with rich harmonies, this is a chance to show your ringers at their musical best.
3-5 octaves
Level 3
RW8252
$4.95 $3.71

SESAME STREET THEME  
arr. Michael Glasgow
Bring “sunny days” to your concerts, festivals and school assemblies! With its true intergenerational appeal, everyone knows the song that’s “sweeping the clouds away.” This even includes the short bridge (with optional Boomwhackers)! Add the optional drums (included in each folio) and you’re on your way to where the air is sweet!
3-6 octaves/opt. Handchimes, drums, and/or Boomwhackers
Level 2+
CP7065
$5.25 $3.94

HAPPY BIRTHDAY!  
arr. Kevin McChesney
Now handbell choirs can ring birthday wishes for members of their group, their director, or even audience members with these fun arrangements of the timeless tune. Easy to read and fun to play. Versions available for 2 (JHS9550) or 3-5 (JHS9551) octaves.
2 octaves or 3-5 octaves
Level 3
JHS9550 2 Octave
$4.25 $3.19
JHS9551 3-5 Octave
$4.25 $3.19

BE STILL, MY SOUL  
arr. Bill Ingram
The well known Sibelius melody, FINDLANDIA, has been used with several hymns. Perhaps the best known of these is “Be Still My Soul.” This satisfying arrangement by Bill Ingram will work equally well on handbells or handchimes.
2-3 octaves handbells or handchimes
Level 1
CP7064
$4.25 $3.19

BOUND FOR GLORY  
arr. Dan Edwards
Full of fun techniques, this energetic original tune by Dan Edwards is a sure winner! Keep the tempo going and work out the bell changes, and your performance will please ringers and audience alike.
3-5 octaves
Level 3+
RRBL5080
$4.95 $3.71

A MIGHTY FORTRESS  
arr. Linda Lamb
Arranger Linda Lamb has expertly set Martin Luther’s stately hymn for 3 octave handbell trio and keyboard. This arrangement is not too difficult and would make a good choice for small ensembles of all abilities. Contains the keyboard accompaniment and a reproducible ringer’s part.
Handbell Trio (3 oct.) with Keyboard
RO3345
$9.96 $7.46

FANFARE FLOURISH  
arr. Ron Mallory
Although easy to play, this original from Ron Mallory makes a great opener for just about any setting. There are no stopped sounds or bell changes, allowing bells to be played away from tables if desired. The big, rewarding sound would make this a wonderful praise piece in worship or a great starter for a festival.
3-5 octaves
Level 2
JHS9547
$4.25 $3.19
**THE BEATLES**

<table>
<thead>
<tr>
<th>Song</th>
<th>Arrangement</th>
<th>Description</th>
<th>OCTAVES</th>
<th>LEVEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Money</td>
<td>Kevin McChesney</td>
<td>A lively arrangement showcasing bell changes and a unique sound.</td>
<td>2-3</td>
<td>2</td>
<td>$4.46</td>
</tr>
<tr>
<td>Paperback Son</td>
<td>Kevin McChesney</td>
<td>A nostalgic arrangement with rich harmonies and clever bell choices.</td>
<td>3-5</td>
<td>2</td>
<td>$4.95</td>
</tr>
<tr>
<td>Taxman</td>
<td>Kevin McChesney</td>
<td>A fast-paced arrangement with a drum-like rhythm and dynamic bell patterns.</td>
<td>2-3</td>
<td>2</td>
<td>$4.13</td>
</tr>
</tbody>
</table>

**NEW AGE**

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<tr>
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</thead>
<tbody>
<tr>
<td>Journey of the Sun</td>
<td>Solo Handbell</td>
<td>A serene, meditative piece with an ethereal quality.</td>
<td>3-5</td>
<td>2</td>
<td>$3.71</td>
</tr>
<tr>
<td>Magic Carpet</td>
<td>Solo Handbell</td>
<td>A dreamy arrangement with soft, atmospheric sounds.</td>
<td>3-5</td>
<td>2</td>
<td>$3.71</td>
</tr>
<tr>
<td>Desert Rose</td>
<td>Solo Handbell</td>
<td>A romantic piece with a warm, autumnal feel.</td>
<td>3-5</td>
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**CHRISTIAN Hymns**

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<td>In Christ alone</td>
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<td>A contemporary arrangement with a modern twist.</td>
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**Classical Pieces**

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<td>Canon</td>
<td>Kevin McChesney</td>
<td>A traditional arrangement with a precise, elegant presentation.</td>
<td>2-3</td>
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<td>Fur Elise</td>
<td>Kevin McChesney</td>
<td>A gentle, intimate piece with a heartwarming melody.</td>
<td>3-5</td>
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<td>Moonlight Sonata</td>
<td>Kevin McChesney</td>
<td>A soothing arrangement with a dreamy, reflective quality.</td>
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**Holiday Songs**

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<tr>
<td>Jingle Bells</td>
<td>Kevin McChesney</td>
<td>A joyful arrangement with a festive, cheerful spirit.</td>
<td>2-3</td>
<td>2</td>
<td>$4.13</td>
</tr>
<tr>
<td>Santa's Helper</td>
<td>Kevin McChesney</td>
<td>A playful arrangement with a lighthearted, energetic feel.</td>
<td>3-5</td>
<td>2</td>
<td>$4.95</td>
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<tr>
<td>Frosty the Snowman</td>
<td>Kevin McChesney</td>
<td>A wintery arrangement with a charming, whimsical atmosphere.</td>
<td>2-3</td>
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**Gospel Songs**

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**For Handbells & Handchimes!**

- **BE STILL, MY SOUL**
  - arr. Brenda Austin
  - An atmospheric and sensitive arrangement of this classic hymn. Suitable for almost any service and accessible for many choirs. Optional handchimes add nice color to the arrangement.
  - 3-5 octaves/opt. 2 oct. HC
  - Level 2
  - $4.95 $3.71

- **BLESSED ASSURANCE**
  - arr. Dennis Robert
  - Also playable on handbells, this favorite hymn will be useful in many worship settings. Written for the Parkway Retirement Center of The Woodlands, TX.
  - 3 octaves
  - Level 1
  - $4.95 $3.19

- **REFLECTIONS ON KELVINGROVE**
  - arr. Jason Krug
  - Krug gives his own take on this traditional hymn— even those unfamiliar with the original will be moved to worship. Optional handchimes add a nice touch.
  - 3-6 octaves/opt. 3 oct. HC
  - Level 2+
  - $4.95 $3.71

- **HOLY, HOLY, HOLY! LORD GOD ALMIGHTY**
  - arr. Thallander/arr. for handbells by Kevin McChesney
  - From the popular Crystal Cathedral organ collection, this arrangement of the well-known hymn tune NICAEA is full and rich and will easily find a place in almost any service.
  - 3-6 octaves
  - Level 3
  - $4.95 $3.71

- **SUO GAN**
  - arr. Kevin McChesney
  - Before becoming a part of many hymnals, “Suo Gan” was originally a Welsh lullaby, then a standard in bagpipe repertoire. This creative arrangement from Kevin McChesney uses handbells, a C instrument, and percussion to take ringers and listeners on an unexpected musical journey.
  - 3-5 octaves w/ C-instrument and Percussion
  - Level 3
  - JHS9552 Handbell Parts $5.95 $4.46
  - JHS9552L Instru. Parts $6.50 $4.13

- **NOCTURNE**
  - Paul McIlveen
  - This heartfelt original is beautiful, flowing and prayerful, perfect for a quiet moment in worship or concert. Although marked Level 3, most groups will find this one easy to put together and will be richly rewarded for doing so.
  - 3-5 octaves
  - Level 3
  - $4.95 $3.71

- **IMMORTAL, INVISIBLE, GOD ONLY WISE**
  - arr. Jason Krug
  - Arranged in the fresh style of Jason Krug, this arrangement of the hymn tune ST. DENIO features a nice variety of techniques. This would be a great choice for festivals where different size choirs are ringing.
  - 2-6 octaves/opt. 2-4 oct. HC
  - Level 3
  - RO3343 $4.95 $3.71

- **ADVENT MUSIC**
  - Featuring music from the Advent season, this collection is perfect for churches looking for new concert repertoire.
  - 3-5 octaves
  - Level 4
  - $5.95 $4.46

**SELECTED HANDBELL & HANDCHIME MUSIC 25%**
...is an investment in Education, Community & Communication

Membership in Handbell Musicians of America now offers more benefits, more resources, more value, and more opportunities to grow and improve your skills as a handbell musician. We are always adding to our collection of online and interactive resources available to our members.

You may join or renew right now at www.HandbellMusicians.org

<table>
<thead>
<tr>
<th>*Membership opportunities please circle one:</th>
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<tbody>
<tr>
<td>Handbell Musician</td>
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<tr>
<td>Sterling Handbell Musician</td>
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<td>Bronze Handbell Musician</td>
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<td>Gold Handbell Musician</td>
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<td>Bronze Handbell Industry Council</td>
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<td>Gold Handbell Industry Council</td>
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This membership is for either an individual or an organization. If for an individual, that person may identify ONE organization that may also receive the benefits of the membership. If for an organization, that organization must identify one individual as the primary contact for the membership. The Sterling, Bronze and Gold levels are for those individuals/organizations who wish to include a tax-deductible donation.

| Retired Handbell Musician | $65.00 |

This membership is for the handbell musician, aged 65 years or older, who is no longer actively directing or leading an ensemble or program.

| Full-time student | $30.00 |

This is an individual membership and is for the full-time college or high school student.

| Sub-membership | $10.00 |

This membership is for an individual member of an organization that has an existing Handbell Musician Membership. It is basically an on-line membership only. LIST "PARENT" Handbell Musician Membership # here:______________________

**Canadian Members:** Please add $15.00 USD to all memberships.

All other International Members: Please add $30.00 USD to all memberships.

Note: All dues are payable in U.S. dollars. All returned checks will incur a $25.00 processing fee.
# Which membership type best suits YOUR needs?

Whether you are a director, educator, or member of an ensemble, or you compose music, own a handbell related business or are simply an enthusiast, there is a Handbell Musicians of America membership for you.

<table>
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<tr>
<th>Membership Type</th>
<th>Handbell Musician Membership</th>
<th>Sub-Membership*</th>
<th>HIC Membership‡</th>
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- Canadian members add $15USD and Other International members add $30USD to all except Sub-Membership
- *The Sub-Membership must be linked to a Handbell Musician Membership. Sub-member may attend events with the group associated with the Handbell Musician Membership only.
- ‡HIC Members may only apply for grants and scholarships, event endorsement, and access to chime-loan programs if they are recognized as a non-profit 501-C3 organization.
- †If you are 65 years of age or older and ACTIVELY directing or leading a handbell/handchime program, then the Handbell Musician Membership is for you. However, if you are 65 years or older and NOT actively directing or leading, then the Retired Handbell Musician Membership is your best option.
Handbell Musicians of America Supporters

List of those who made charitable contributions to the Guild in Fiscal Year 2016

We appreciate those who have made additional contributions to Handbell Musicians of America through charitable gifts of cash or goods. Through their generous support, we are better able to serve our mission, our members, and the handbell community at large. The following lists include the names of those who made contributions between October 1, 2015 and September 30, 2016 – our Fiscal Year 2016.

D. Linda McKechnie Scholarship Fund

Leslie Lewis  D. Linda McKechnie

David R. Davidson Composition Fund

Betsy Allen  Sandy Haynes
Anonymous  Nancy Kindraka
Lisa Arnold  Leslie Lewis
Linda Ashley  Micki Mennet-Martin
Diane Barnes  Joyce Miller
Douglas Benton  Linda Minnotte
Karen Blakeslee  Marcia Murphy
Laveita Brinson  Alan Pentecost
Jodi Caldwell  Tracy Peterson
Cammy Carteng  Gini Rainey
East Texas Handbell Ensemble  Deborah Rice
in honor of the fathers of  Brian Seemann
Jeanne Christopherson and  Elaine Turner
Lisa Trimble  Barbara Wilson
Michael Handy  Rad Yates
Genevieve Hanson

Deb Heine Scholarship Fund for Young Ringers

Linda Holzwarth

Donald E. Allured Composition Fund

Anonymous  Barbara Copeland
Anonymous  Jennifer Cupak
Anonymous  Beth Ann Edwards
Anonymous  Gayle Finder
Anonymous  Kim and Lorraine Finison
Anonymous  Kristine Fox
Linda Ashley  Jo Anne Hammond
Cathie Banks  Marilyn Hines
Patricia Barnes  Linda Holzwarth
Douglas Benton  Ruth Howald
Douglas Benton  Cynthia Jean
Jane, Gene and Christopher  Steven Leadbetter
Bolesen  C.J. Leoncini
Laveita Brinson  Sarah Lindholm
Clarice Brown  Carl Loutzenheiser
Sue Burns  Judy and Bob Masser
Valerie Bush  Dorothy Mazur
Susan Cobb

Christine McGuinness  Denean Smith
Catherine McMichael  Laurie Sturm
Micki Mennet-Martin  Larry and Carla Sue
Sally Meredith  Laura Swafford
Joan Michelsen  Joyce Terry
Joyce Miller  Sherry Treon Boland
Linda Minnotte  Janet Urfer
Marcia Morris  Kathy VanDeMeulen
Janet Mulennix  Beverly Wesche
Caleb Onstead  Rose Wiersma
Cynthia Patterson  Bradin Wilhemsen
Tracy Peterson  Carl Witse
Deb Price  Joyce Wolfe
Carol Roman  JoAnn Youhas
Tarrie Rychlinski  Linda Young
Elizabeth Skarshaug

General Operations

Sandra Ackerman  Jodi Caldwell
Christine Allison  Nancy Cappel
Dan Anajovich  Karen Carlisle
Marlene M. Anderson  Pamela Carlson in Honor of
Anonymous  Alanna Taragawa and Liz
Jeffrey Anthony  Lindner
Constance Arcilla  Jay Carter
Linda Ashley  Cameron Carter
Kathy Aspenwall in honor of  Shannon Casey
North Raleigh United Methodist Church  Jennifer Cauhorn
Sue Atkins  Susan Chamberlin
Martha Avery  Helen Soon Ja Choi
Sharon Baker  Keith Cole
Ruth Ballenger  Freddy Coleman
Diane Barnes  Suanne Comfort
Dawn Beckwell  Beth Cornish
Talana Bell  Sheryl Cory
Alice Bennett  Carol Cotner
Barbara Wilson  Catherine Cox
Rad Yates  Kathe Cunningham
Beverly Rychlinski  Ellen Daniels
Kathy Bittenbender  Beth Davidson
Laura Blauch  Mary Deauclaire
Mary Bonczkowski  William Degan
Bonnie Boram  Delmar Presbyterian Church
Marcia Brantley  Diane Dick
Kim Braswell  Debbie Dickerson
Laveita Brinson  Margaret Dickerson
Barbara and Frank Brocker  Kerry Dietz
Diane Young  Diana Dorman
Ruth Brown  Donna Douglass
Irene Brown  Gail Downey
Stacie Brown  Beth Ann Edwards
Lisa Brown  Karen Eggert
Marie Bunting  Sandra Eithun
Stephen Burt

w h a t ’ s  H A P P E N I N G
Handbell News and Notices
Company in discussions for future direction and ownership

Despite some recent articles and rumors found on the internet, Whitechapel Bell Foundry has not closed and is not closing. According to Kathryn Hughes, of Whitechapel, “Things are changing, but we are not gone.” Hughes said that a well-known blog, the Gentle Author of Spitalfields Life, mistakenly announced that “Whitechapel Bell Foundry is closing,” as he considered the buildings to be the company. Hughes said, “His many followers shared this, and the world's media picked it up too. Needless to say, these reports mostly have the story only half correct.”

The premises that Whitechapel has operated from since 1738, have indeed been sold, but the company, Whitechapel Bell Foundry Ltd., did not own the property. Hughes commented, “Therefore, with regret, Whitechapel Bell Foundry Ltd., the trading company, will vacate the site by May.

For the time being, Whitechapel is taking on no major new orders until the future location and ownership is decided. Hughes said, “By this we really meant tower bell projects which we might not be able to finish.” All work in hand, she said, will be completed. Regarding handbells she stated, “We have handbell orders in hand now sufficient to take us to the move, and at present are not taking on any more but are taking customer's intentions to place orders and will then take these on as confirmed once our future venue is settled.”

Hughes said that her husband, Alan, managing director of the company, will retire at the time of the move in May. She said that they are in negotiations with current staff and others with regard to the future location and direction of the trading company. She said, “It may move as one entity, or it may divide into subdivisions, and as far as we can say at the moment handbells, small bells, and all things to do with handbell support are certainly set to continue, albeit at another address.” She added, “Once details are known, we will make further announcements, but we cannot do so whilst negotiations are in process.”
Special Section: National Board Election

At the end of September, we will say farewell to four national board members who have served Handbell Musicians of America for the past six years: president Ed Rollins and at-large members Stephanie Rhoades, Steve Shorney, and Jessica Westgard Larson.

National elections will take place in March to determine the three who will join ongoing board members P.L. Grove (who becomes president on October 1), Derek Nance and Jennifer Vangolen.

Voting will again be handled through an online ballot system managed by Z2 Systems, the database system that maintains our membership, event registration, etc. The secure system verifies membership, ensures only one vote per member, and locks out back-end ballot access by anyone (even staff and system administrators) during the voting period, preventing any tampering with election results.

How it Works
1. Candidate information is now available at election.handbellmusicians.org. Go there now to see candidate profiles, photos, answers to basic questions, and a short video message from each.
2. Voting will open on March 1 and remain open until March 31. Once open, a VOTE NOW button will appear on the home page of election.handbellmusicians.org. During this same period, administrative/editing access to the ballot will be blocked.
3. To vote, members will click the VOTE NOW button, after which they will be prompted to log in to their member account (if they aren't already logged in). Not sure how to log in to your account? Contact the national office for assistance or see additional instructions, which follow. Detailed instructions will also be included at election.handbellmusicians.org.
4. Once logged in, the system will confirm you have a current membership for the account you are logged in to and will make sure a vote hasn't already been cast from that account. If both these conditions are met, you will see the voting ballot on the page.
5. At this point, you will simply make your selections and click “Submit” to cast your vote. ONCE YOUR VOTE IS CAST, IT CANNOT BE CHANGED. Also, since staff will not have any access to the ballot, we will not be able to enter your vote for you.
6. After the voting period closes on March 31, the system will automatically calculate the votes and deliver the results to the executive director, who will then communicate those results to the national board.

How to Access your Member Account
1. If you are a member, then you have an account.
2. If you have never logged in to your account in the past, then you need to create a user name and password for your account. To do that, you first need to make sure we have an email address listed in your account. To add an email address or to find out if an email address is included on your account, contact the national office at 937-438-0085 or by email at webmaster@handbellmusicians.org.
3. Once the email address is added to your account, go to handbellmusicians.org.
4. Click on “Need Login Assistance? Click Here” at the top of the home page.
5. This will take you to a page titled “Forgot Your Password?” Even if you haven't already created a password, this is the right place to be. Just enter the email address listed on your member account in the space provided and click “Submit.” If you’re not sure what email address is listed on your member account, contact the national office at 937-438-0085 or by email at webmaster@handbellmusicians.org.
6. After you click “Submit,” the system will generate an email message to the address you entered, as long as it matches the email address on an account in the database.
7. If you have never created a login before, the email message will provide a link to a webpage that will allow you to set up your user name and password. If a user name and password already exist on your account, that information will be included in the message you receive. If the email address is included on multiple accounts, you will receive an email message for each account that includes that email address.
8. If at any point you have questions or are unsure how to proceed, you may contact the national office at 937-438-0085 and our staff can set up a user name and password for you over the phone.

On the pages that follow, you will find the slate of candidates for your national board. Please take time to read these pages so that you are able to make an informed decision on who will determine the vision and goals for your organization in the coming years.

Each candidate was asked to submit a biographical sketch as well as answers to two specific questions:

1. What is your vision for Handbell Musicians of America?

2. Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?
Jill Fedon began ringing handbells in 1985 in Hackettstown, New Jersey. She received her B.S. in Music Education from Indiana University of Pennsylvania and her Master of Church Music from Concordia University Wisconsin. Jill is director of handbells at Trinity United Methodist Church in Hackettstown, New Jersey, the very church where she first learned to ring handbells. She conducts four handbell choirs, two adult and two youth. Recently, her high school choir the Trinity Ringers, performed at Carnegie Hall and Walt Disney World. Jill teaches Early Childhood Music and Lower School Computers at Gill St. Bernard’s School in Gladstone, New Jersey, where she is also the Related Arts Team Leader. Jill is currently chair of Area 2 and is a published handbell composer and arranger. She lives in northwest New Jersey with her husband, Ryan and seven year old son, Ben who loves ringing handchimes and can’t wait to join mom’s handbell choir next year.

What is your vision for Handbell Musicians of America?

My vision for Handbell Musicians of America involves continuing to build on the recent positive exposure and growth of the Guild to increase membership and communicate the joy and benefits membership has to offer. For many handbell musicians, our investment in the Guild is more than just ringing handbells. The handbell community is a remarkably welcoming, accepting and inclusive family and I believe that our sense of community is what makes us unique as musicians, as well as continues to drive and transform the art of ringing handbells.

Handbell Musicians of America has made great strides in working to foster life-long ringers from an early age as well as bridge the gap between youth and adult ringers. We must continue to engage our young adults in meaningful ringing experiences to ensure the future of Handbell Musicians of America. One of our greatest assets is our community. Finding new and creative ways to communicate the wonderful community of learners and musicians we are will help to invite and maintain life-long members of Handbell Musicians of America.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

My experience as a member and chair of the Area 2 Board, Related Arts Team Leader, and member of various church and school committees has helped to hone my leadership skills of visioning, organizing, listening, communicating, and working with a diverse group of individuals towards a common goal.

I have been a handbell musician for over 30 years, more than 16 of those years as a director of both youth and adult handbell choirs. I have also been an educator for the past 20 years.
Zana Kizzee

Ms. Zana Kizzee has 30+ years of handbell ringing with progressive teaching, conducting, directing, and clinician experience, as well as Area 3 Board leadership experience.

She earned a Master of Church Music degree from Southwestern Baptist Theological Seminary, Fort Worth, Texas, and holds a Bachelor of Music Education degree from North Texas State University, Denton, Texas. She studied advanced Massed Ensemble Conducting with Dr. William Payn. She also holds a Master's of Science in Human Resources Management from Central Michigan University.

Ms. Kizzee is the founding music director and conductor of Virginia Bronze, the premiere advance auditioned community handbell ensemble in Northern, Virginia.

Music teaching and performing are Ms. Kizzee's passions. Handbells, vocal and piano pedagogy, and church music ministry are her means of expressing her music passions.

Ms. Kizzee served in the U.S. Navy and, in January 2016, retired from federal government civilian service, working as a human resources specialist for the U.S. Army at the Pentagon.

Ms. Kizzee was Ordained into Church Ministry on July 31, 2016, and on August 1, 2016, assumed the position of part-time Minister of Music at Hull's Memorial Baptist Church, Fredericksburg, Virginia. She also teaches private music, voice, and piano lessons in her home studio. Ms. Kizzee is a member of the National Association of Teachers of Singing (NATS) and Area 3 Handbell Musicians of America (HMA).

What is your vision for Handbell Musicians of America?

My HMA Vision:
Appropriate oversight of our precious tangible and intangible resources with integrity as our guiding principle.

My Vision for Guiding the Board and Assessing Membership Needs:
The president-elect should guide the board of directors towards maintaining an eagle-eye-macro-awareness of our HMA membership needs to include individual ringers, churches, schools, community groups, composers, educators, and innovators. This strategic awareness comes from tapping into our fine regional leadership of local governing bodies who are empowered to sense, assess, and communicate their unique regional requirements to our board of directors.

The president-elect should guide the board of directors to also maintain a strategic awareness and interface with our other musical arts industry trend setters, and build vital bridges to our generous clientele made up of appreciative audiences and benefactors.

My Vision for refining Governance Policies:
The president-elect should guide the board of directors to perform routine strengths, weaknesses, opportunities, and threats analyses on all strategic governance policies and issues confronting our HMA present and future creative, financial, legal, branding, and human resource goals.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

Education –
Master of Church Music Ministry, Southwestern Baptist Theological Seminary, Fort Worth, Texas;
Master of Science in Human Resources (HR) Management, Central Michigan University, Arlington, Virginia Campus;
Bachelor of Music Education, North Texas State University, Denton, Texas.

U.S. Navy and Naval Reserve - 21 years - progressive administration and senior enlisted command strategic leadership in human resources (HR) management.

CIA – Central Intelligence Agency – 8 years - Intelligence administration; agency level liaison rep (CIA rep to State Department on HR compensation issues; CIA rep to DoD Pentagon on Balkans Task Force); human resource specialist and Strategic HR policy writer/researcher.

Civilian Positions – 17 years - Human resource specialist for the Department of the Army, Pentagon; Government Contractor Strategic Policy writer; human resources director for a government contractor company.

Music Educator – 15 years - Public school music teacher; private voice and piano teacher in home music studio business;

Church Music Positions – Presently, ordained minister of music at Hull's Memorial Baptist Church, Fredericksburg, Virginia. Over the past 30 years, I’ve held volunteer music ministry positions in many churches.

Please refer to my bio for additional HMA-focused leadership, directing, and teaching experiences.
I get to share the passion of the community group director, the struggles of the church musician that has been tasked with starting a handbell choir from scratch, and the triumphs of the elementary school teacher who has successfully integrated handchimes into their music curriculum. Meeting with such a varied group of ringers and directors has given me insight into what those in the handbell community need, the challenges they face, and the love they share for our wonderful instrument.

Al Marquardt

My name is Al Marquardt, and I have been involved in the world of handbells for the past 16 years. My wife Barb and I reside in St. Cloud, Minnesota. We have two grown and married daughters and four wonderful grandchildren. My professional career was spent as a project manager in the printing/marketing industry for 36 years prior to retiring in 2015.

My college degrees include a Bachelor of Music and Master of Science in Music Education. I have been the handbell choir director at Bethlehem Lutheran Church for 16 years and Atonement Lutheran Church for five years, both in St. Cloud, Minnesota. I began the Anthornis Choir for the St. Cloud area in 2013. This group of advanced ringers joins with other Anthornis ringers from around the Central Minnesota and Twin Cities area for a day of education, rehearsals, and concerts every February. I have directed massed handbell choirs in joint concert with the Woodbury (MN) Chorus and Orchestra for the past 2 years in St. Cloud.

I have served Area 7 of HMA in several capacities, as chair elect (2003-04), chair (2004-06) and past chair (2006-08 and 2011-12). I have participated on the Festival/Conference committee, which hosts the Area 7 conferences bi-annually. In 2008 I directed the Festival Conference Choir at the Sioux Falls Conference and have taught conducting at area workshops and conferences.

In addition to my career in printing/marketing, I served the International Association of Printing House Craftsmen in several capacities: as district vice-president and club president, vice-president and secretary/treasurer. I received the honors of Craftsman of the Year and Distinguished Craftsman award during my tenure. While with the organization, I began the Central Minnesota Clubs Gallery of Superb Printing, a major fundraising event for the organization, serving as Chairperson.

What is your vision for Handbell Musicians of America?

The challenges of the Handbell Musicians of America are much the same as those that most similar organizations face:

How do we take care of the needs of our current membership?

How do we grow our membership?

How do we remain financially stable and set up for a future of financial stability?

Taking care of the needs of its members should be any organization’s top priority. To keep Handbell Musicians of America strong, the perceived benefits we offer must always be greater than the cost of membership. We need to look with a critical eye at everything we do in order to identify what is working well, improve or discard those things that are not working well, and find current needs that aren’t being met and meet them. Once we make sure that the benefits of joining Handbell Musicians of America are as strong as they can possibly be, member retention, new member recruitment, and fundraising become much easier.

It’s no secret that the number of handbell ringers in our country has declined in the past decade or so. While that is a cause for concern, the good news is that the core of those that use and love our instrument is strong and will remain so. Much of this is due to the hard work and dedication of board members, area board members, volunteers, and national office of the Handbell Musicians of America.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

As publishing coordinator for Jeffers, one of my main jobs is to listen to the needs of ringers and directors and then do my best to fulfill those needs through the products and services we offer. After 15 years in this business, I have attended countless events, both handbell specific and otherwise. At these events, I get to talk face-to-face with ringers, directors, and educators.

Jeff Curran

Jeff Curran is the publishing coordinator for Jeffers Handbell Supply, a position he has held since 2002, and is responsible for the over 25 handbell music catalogs that Jeffers owns and distributes. This includes sheet music production, working with composers and arrangers, marketing and promotion, and copyright administration.

Jeff lives in Lexington, South Carolina, with his wife, Jennifer, his daughter, Sophie, and his dog, Bradley.
What is your vision for Handbell Musicians of America?

One of the major strengths of any organization is fulfilling the needs of its members. As a major force in the world of handbells, HMA needs to continue to listen carefully to the needs of the membership and be flexible in order to continue to meet those needs. We have so many wonderful resources at our fingertips across the country. Let’s continue to utilize these resources to help us maintain, educate, and grow our membership. We especially need to find, encourage, and educate new handbell conductors, who will join HMA. Through these avenues we can increase membership and continue to strengthen our organization.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

Having served on the executive committee of two previous organizations, I have a good understanding of the workings of the executive committee for an organization such as HMA. My work with both organizations dealt with budgets, membership, events, personnel, fundraising and the importance of maintaining an organization to meet the needs of the present membership. It is important to remember that the needs of the membership will change with time, and the executive board needs to be flexible and listen in order to meet those needs. I would be honored to serve the HMA as a member-at-large on the board of directors.

Bill Mathis

Bill is minister of music and fine arts at the Hennepin Ave. United Methodist Church in Minneapolis, where he leads a varied program of singing and ringing choirs and the Music at Hennepin Series. In addition to his work at church, Bill is an active clinician in both the choral and handbell fields. He is the founder and music director of the Twin Cities ensemble, Bells of the Lakes.

Bill has served the Handbell Musicians of America in several capacities, generally involving music or teaching, and as an Area and national officer. As a festival conductor and workshop clinician, he leads local, Area, and national HMA events, giving special emphasis to teaching rehearsal technique, musicianship, and bells in worship.

His compositions are found in the catalogs of 15 publishers, including the Choristers Guild resource “After the Prelude.”

What is your vision for Handbell Musicians of America?

HMA is one of the premier professional organizations in the field of music – not in size, certainly, but in service to our members and in creativity and forward-thinking leadership. As we move into the immediate future, HMA will lead the way with beginning, ongoing, and cutting edge programming.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

I’ve been conducting handbell ensembles since 1975, working with people of all ages and ability levels, 3rd graders to top adult community groups. My service to the handbell community has included being a leader in four Areas, and to the Guild in capacities ranging from music chair to national seminar chair to conductor to teacher/clinician. I have taught or conducted in every Area, the Master Series, and most Seminars since they started.

Linda Minnotte

Linda Minnotte lives in Pittsburgh, Pennsylvania, where she began ringing in high school. In 1985, she founded and directed the first adult handbell team, Chapel Bells, at Mt. Lebanon UMC. A work situation forced her to stop directing but she was able to embrace ringing again. She has been privileged to attend Distinctly Bronze since 2005, the 2008 International Symposium, numerous National Seminars, Pinnacle, Area 2 events, Master Classes with William Payn and David Harris, and a member of several All Star Choirs. She is a founding member and board president of Three Rivers Ringers. Linda also rings in two handbell ensembles at Mt. Lebanon UMC where she sings in the choir and is lay leader.

She worked for 25 years as a music and recreation therapist(retired) and is the owner of LDM Embroidery (HIC member). Her business currently provides the custom embroidery for Distinctly Bronze and Handbell Musicians of America. Currently, she is employed full time in a family-owned hardware store where she has seven jobs.

She has been married to Rick for 40 years and has one daughter, Kim, who lives with her husband in Norman, Oklahoma, where she teaches 1st grade.

She is excited and honored to be a candidate for a member-at-large position on the Handbell Musicians of America board of directors.
What is your vision for Handbell Musicians of America?

My focus for the next board would be threefold: the recruitment and retention of new members, specifically younger ringers (what a joy to see middle and high school ringers participating in The Big Ring), the development of new revenue streams for the organization, a process I helped lead with Three Rivers Ringers and lastly, continuing our efforts to provide educational resources for new directors. I feel very strongly that events such as Distinctly Bronze and the College Ring In must continue and also be offered at the Area level. The recruitment of younger members is something that must be pursued. Adding new members will also aid our financial situation. As to helping new directors, the launch of the new website should make it easier for information to be made available to directors. The organization should do everything possible to foster and mentor new and existing directors.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

As a member of Handbell Musicians of America’s board of directors, I would bring years of ringing and conducting experience and an ability to listen. Although I have not held an Area office, I believe that my real world experience would be beneficial to the board. I own a small business and serve on the board of a non-profit which will be helpful in making financial decisions. I have attended numerous national events where I have met incredible handbell musicians and developed friendships that have proven invaluable to me as a ringer. Those interactions have given me some insight into the thoughts/concerns that HMA members have with the organization. As a founding member of Three Rivers Ringers, I have helped to develop the ensemble to where it is today: performing with the Pittsburgh Symphony Orchestra, being able to purchase our own 6-octave set of Schulmerich bells and presenting the opening concert at the 2016 National Seminar, all in 6 years.

Working for twenty-five years with criminally committed patients in a state mental hospital taught me invaluable lessons and how to interact with others effectively in a stressful situation. As lay leader for my church, I interact with numerous committees and boards. I believe my ability to work easily with others and to listen would be of benefit to the board.

What is your vision for Handbell Musicians of America?

As Isaac Newton said, “If I (we) have seen further than others it’s by standing on the shoulders of giants.” As such my vision starts with making sure we are effectively leveraging the passion, talent, and dedication of the network of people associated with Handbell Musicians of America to encourage and craft a future based on Promotion, Cultivation, and Education.

Promote: We need to continue to find and develop creative ways to further promote and communicate the value of the art of handbell and handchime ringing to a larger audience

Cultivate: We need to harness the opportunities created by our promotions to cultivate new members and new relationships with similar like-minded organizations

Tim Schuback

Tim Schuback is currently the president of Malmark Bellcraftsmen. He holds an MBA from Villanova University, graduating with honors and in the top of his class. He also holds a graduate degree from LaSalle University (Master of Arts in Central and Eastern European Studies) and an undergraduate degree from The College of New Jersey (Bachelor of Science in Finance). He is a member in good standing of the Institute of Management Accountants and holds their distinguished Certified Management Accountant designation. Tim is very active in the community and well versed in non-profit organizations. He currently serves on two boards; The Central Bucks Chamber of Commerce as an at-large board member and The Bucks County Children’s Museum as board chair. Prior to Malmark, he served as the director of finance for Please Touch Museum’s $88 million relocation project.

Over the last six years in Tim’s capacity as president of Malmark, he has been a friend of Handbell Musicians of America and a strong advocate for advancing and promoting the art of Handbell and Handchime ringing. Under Tim’s guidance and leadership Malmark has continued its commitment of providing equipment and granting financial support to Handbell Musicians of America events such as Distinctly Bronze East, National Seminar and International Symposium. Tim has served as an adjudicator for Hong Kong’s 2014 International Handbell Festival and was the chair of the summit committee for HIC. Tim currently lives in Pennsylvania with his wife Erin and three sons, Shane, Ian, and Dylan.
Educate: We need to expand upon the breadth and depth of educational resources and opportunities available to existing and newly cultivated members across all skill levels.

This symbiotic relationship would lead to a larger handbell/handchime community which in turn will help to further promote, cultivate, and educate. Membership and advocates are the lifeblood of Handbell Musicians of America therefore it is important that our membership base grow.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

Initiatives, activities and visions such as these require planning and financial support. As someone who has successfully run and grown both non-profit and for profit companies, I am well positioned to be a contributing member and a guiding hand on a team tasked with the responsibility of building on the legacy of Handbell Musicians of America.

Kyle Webber

Kyle Webber currently serves as director of music ministries and organist at First United Methodist Church in Gainesville, Florida. There he leads a music ministry consisting of an adult handbell choir, vocal choir, and instrumental ensemble. Prior to coming to Gainesville, Kyle served for nine years as music director and organist at First United Methodist Church in Chelsea, Michigan. There he built a music ministry consisting of five handbell choirs, vocal choir, kids choir, praise band, instrumental ensemble, and a concert series. In Chelsea, Kyle initiated and organized an annual concert tour for the advanced youth handbell choir, The Accidentals. This ensemble traveled to Florida, Toronto (Canada), and Charleston, South Carolina. Kyle has been involved in handbells for over 15 years and most recently served on the Area 5 board as treasurer/registrar. He has been a clinician at many Area 5 festivals/workshops, was instrumental in spearheading the Area 5 Associate Conductor program and transitioned the area to online registration. Kyle co-founded the Eaton Rapids Handbell Festival (Michigan) with Brenda Austin in 2011, where he conducted and served as clinician. Kyle is married and has three children.

What is your vision for Handbell Musicians of America?

Bringing our art form to the public forefront, partnering with other art forms and striving to be innovative in our musicianship will continue to challenge our membership to grow. In order to reach our goals, it will require we adjust our finances and policies to reflect our priorities. We must create highly effective marketing strategies and improve our communication so that we reach all demographics. I see an organization that continues to dream big dreams and imagines what is possible for this art form. I envision an organization that continues its commitment to educate and reach out to current members, while finding ways to attract new members. Listening is vital. It is important to continually improve the ways members and future members can provide quality input. Finally, fostering new composers, young directors and new ringers is paramount to ensure a healthy and dynamic organization of the future - one that is attractive to youth and young adults.

Additionally, what expertise and experience will you bring to the Handbell Musicians of America board of directors?

I am a visionary who sees possibility, takes initiative, and believes in the strength of collaboration. I am extremely organized, an experienced recruiter and am highly attentive to detail while pursuing big goals. I am a passionate musician who has experienced the realities of being a day-to-day church director and dedicated Area board member. I relate well to others and function best in a team environment. I bring over ten years experience growing successful handbell programs and meeting the needs of children, youth, and adults. Additionally, I have experience teaching and conducting at local and area events. Building strong community relationships with other organizations and professionals is the hallmark of my work style. Casting a vision, aspiring to achieve excellence in all things and my desire to work together as a team to achieve the extraordinary are the strongest qualities I will bring to this position.

Voting this year will be done online at election.HandbellMusicians.org

To learn more about your national board candidates, see the following pages and visit the election website at election.HandbellMusicians.org to watch video interviews

Ballots must be cast

BETWEEN MARCH 1 and MARCH 31, 2017
I’m IN because RING

What does it mean to be “IN”? 

CONNECTED to the handbell community

In PARTNERSHIP with other handbell musicians

NURTURED through education and resources

IN = OWNERSHIP

In other words as a member, YOU are an OWNER in this organization

YOUR Action Steps

PARTICIPATING in events and opportunities

Assuming RESPONSIBILITY for our mission

CONTRIBUTING to support growth

By choosing to be ‘IN’ you are helping to build a foundation for continued growth. Choosing to be “IN” ensures the organization’s continued success. Watch for more ways to be “IN.”

Pledge to be IN today

Download a form at handbellmusicians.org/docs/pledgeform.pdf or make a contribution now at handbellmusicians.givecorps.com
As an Owner, Our Vision is Your Vision…

UNITING PEOPLE through a Musical Art

As an Owner, Our Mission is Your Mission…

Handbell Musicians of America is dedicated to ADVANCING the musical art of handbell/handchime ringing through EDUCATION, COMMUNITY, and COMMUNICATION.

As an Owner, Our Motto is Your Motto…

UNITING PEOPLE through a Musical Art

Why We

Stories and testimonials from handbell musicians

Because I’ve lived a lot of years, I’ve learned that our experiences help mold us to become who we are today. When I was a child, I desperately wanted music lessons, but we didn’t have a piano and couldn’t afford them. And then, when my mom went to work and got us a piano, I was more interested in boys. But I learned to play hymns and church became my primary musical outlet.

I grew up and had a brief marriage, which gave me a son. I raised him alone and we struggled, oh how we struggled to make ends meet. There was no money for music lessons still.

And then I had a horrific accident, which led to 6 months of many other losses. But through that experience I met my future husband, and this is where my life took a dramatic turn.

I received a nice settlement from that accident, and donated two octaves of handbells to my church. I had seen them at a church I had visited years before and was captivated by them. I donated those handbells because I wanted to learn how to play them.

If it weren’t for the Guild, how could I have met all of the incredible people that I’ve become friends with through this organization? Where would I have learned that there was such a thing as traveling four-in-hand? Where would I have seen the amazing groups that come and perform at our events? Where would I have had Master Classes for burgeoning soloists? And the list goes on… and on…

I support the Handbell Musicians of America, not only through my time and my talent, but also my treasure. I believe in its vision and I want it to be here long after I am gone, so that those who follow in my footsteps might also know and appreciate the opportunities that the Guild provides for us.

Because if the Guild is not here… then what???

Linda Krantz
Teaching Music Reading to Beginning Handbell Musicians

An effective, efficient and fun (but “colorless”) approach

by Dian Ruder

Much has been written about teaching beginners to read by non-traditional notation. I have tried and used several of these methods myself at times. Some are very simple, others very elaborate; huge charts with colors and beats diagrammed for every song. One of the most remarkable performances I’ve seen was a large group of handicapped youth at the 16th International Symposium in Korea. They performed a concert of beautiful, accurate music with the director’s own chart system, using helpers for some of the ringers. Their performance was wonderful, and the ovation was resounding.

Everyday Rings: Everybody Reads

I work with a wide variety of students at my elementary school where I have three performing groups of 4th, 5th and 6th graders. My husband David and I also teach children aged 7 and up in our handbell academy program at church. At school I need to get students up to performance level in a short period of time for monthly chapel performances and get them up to ringing Level 2 music by their third year. That is a challenge with 35 minutes per week for the beginners and 55 minutes per week for the others. Every class member rings, and there are always a few that, while not as challenged as the Korean group, have some learning disabilities or coordination issues. Students’ abilities, ages, prior music experience, the goals of the program, and the time available are critical factors in how effectively one can teach. Since my program is geared toward performance, I try to get them reading “real” music as quickly as possible. I would love to have time to start with non-ringing rhythm games, but I get faster results with exercises, drills, and games that directly relate to or involve ringing and reading on the staff.

Feel the Beat!

We start with feeling the beat, using handchimes. I find that teaching ringing technique first is most efficient, and I made up the “rocket” stroke just for chimes. The kids love it! I start with one chime in the non-dominant hand, on the theory that whatever that hand can do, the dominant hand can do better. Add the second chime when students are adept with one chime in either hand. Hold your chime upright, just above the table, like a rocket on the launching pad. Check that the clapper is back for ready-to-start position. Light the fire for ignition with a push forward, upright (“boom” noise optional), then send the chime out, up and around into “orbit.” A whole note orbits around the sun, a half note around the earth, and a quarter note around the moon. I make it up. If the chime leans sideways or is not upright, it will go off track, and might crash into Mars or something. Have fun with it! Amazingly, adult beginners are not always more coordinated than children at the two-handed alternating stroke and damp. Make it an early rehearsal warm-up for at least 6 weeks.

The combination of ringing circles and counting beats gets ringers understanding the musical time. We try to launch the chimes together for an ensemble experience and for learning the director’s downbeat. Next I show them the musical symbols for their 4-beat, 2-beat, and 1-beat “orbits.” Using personal discipline, I make it a priority for them, not me, to count the beats aloud. I encourage this by asking for a “cheerleader count,” a “football huddle count,” an “indoor voice count,” or a “whisper count.” Eventually I ask for a “head count” where ringers think the numbers but don’t say them. Internalizing the counting is critical to
independent ringing.

Along the way, teach other parts of the music. Try introducing clef symbols when you first get the stroke down. Compare pitch and chime size by having all the trebles play when you point to their sign on a classroom board, and basses similarly for the bass clef. For measures and meter I keep it simple at first, sticking to 4/4 until students can count that well.

**Onto the Staff....**

Now that ringers can play whole, half, and quarter notes with some accuracy, they are ready to put the notes on a staff and figure out which belongs to whom. This is where it gets difficult. Some methods skip to immediate reading of colored notes or circled notes, bypassing the problem of “Which note is mine?” I personally believe this leads to color or circle dependency, delaying further music reading.

With all non-music readers I start with a one-line staff drawn on the board. (See example A.) Differentiating a line note from a space note is the first accomplishment, and this concept can be reinforced by games, contests, worksheets, and drills. More fun! I work up to a 5-line staff as soon as possible. One game has the students divided into two teams, and each person wins a point for his team if he can tell me whether the note drawn on the board is a line or space note. (See also Example B, a paper exercise that each student does on his own.) Next comes identifying which line or space belongs to a chime. I briefly discuss octaves and their numbers and draw two 5-lined staves for a grand staff on my white board with a few chords on it covering all the notes being played. When I point to a note, the ringer gets to ring a solo note that lets him shine.

I recommend keeping students on the same two notes until the first steps are mastered. Soon they can find their notes on the staff and ring full chords that sound good! Now they can sing along to whole/half note chord songs. (See example C) A confession here: while I will not use color coding at all, I will let students use a “worksheet” of part of the song on first reading. (Keep the copied part to 10% or less of the whole if it is not a reproducible copyright.) My ringers share music reading. (Keep the copied part to 10% or less of the whole if it is not a reproducible copyright.) My ringers share music in pairs, but each ringer gets his own worksheet. They circle both their notes in pencil to identify them, play through the worksheet a few times, then play from the original score without the worksheet. They feel challenged to get rid of the worksheet as soon as their neighbor does. Pride in playing without the “helps” motivates them to read better! Later, when I tell ringers they don’t need a worksheet to start—that they can “sight-read” it—they are excited by their growth.

**Make it Bigger**

When students are just learning to read, a crucial and often overlooked factor is the size of the notes and staff. I use my own or reproducible chord songs, so I can enlarge them to the maximum possible that still fits the page. The bigger the better, even larger than the large print in most beginning books. They cannot play correctly what they cannot see easily. I can enlarge 10 to 15 percent on a copier depending on the size of the original.

Advancing beyond whole notes, Kirtsy Mitchell’s book “Beginning Busy Ringers” provides independent ringing at the simplest level with the song “Solo Time,” one of my favorites. For ringing quarter notes together, “Silence,” another in the same book works wonders and provides fun giggles when anyone plays on the silent beats. Once students have progressed from Level 0 music to Level 1, more note values can be combined, leading to more advanced reading and ringing.

While this “Straight to the Staff” method works well for young ringers, older beginners also benefit from starting to ring with “real” notes, not circles and colors, so long as the necessary steps of understanding are not skipped over. The ringers take more ownership in identifying their own notes and don’t have to deal with missing notes that were inadvertently “not circled.” It takes a bit of time to learn direct note recognition but the long-term dividends—faster learning, confident independent ringers and more excellent ringing—are well worth the effort.

**Example A**

```
\[ \text{Rise and Shine} \]
```

**Example B**

```
\[ \text{Rise and shine and give God the glory, glory;} \]
```

**Example C**

```
\[ \text{Rise and shine and give God the glory, glory;} \]
```
Heard from the Trenches

What is the biggest issue facing your handbell ministry?

by Sondra Tucker

Crowdsourcing on a topic is a good way to both identify common issues and brainstorm solutions to those problems. Unless you work in a paradise where everyone gets along all the time, money and personnel are plenteous, and everyone is musically competent and always present, you will surely find some company in what follows here. In my many discussions with other handbell musicians, I have found some common issues and comments.

Stay tuned! In the next issue of Overtones, we will identify possible solutions to each of these problems.

Part One: The Church

Scheduling. My personal biggest frustration comes when things are scheduled over our Sunday night rehearsal time. This usually involves several of us in the handbell choir, either needing or wanting to be at the other activity. The handbell choir seems to come last in the hierarchy.

Our problem in a large, multi-ensemble church, is the lack of a schedule planned months in advance so that ringers can have enough time to adjust their schedules accordingly. Some conflicts can’t be rescheduled, but that could be minimized with a long-term plan.

We share rehearsal space with the vocal choirs, so we must fully set up and tear down at each rehearsal. Also, when we ring in church, we have to ring from the back balcony, so we have to haul our equipment a long way to set up for church.

Having an non-supportive church staff. They grudgingly let us play because we’re popular with the congregation, but they often make my life difficult by not letting us play as often, nit-picking about the budget, etc. We get around this by contributing our own money and playing gigs elsewhere.

Our pastor doesn’t like the handbell choir. He wants guitar music. He plays guitar, in a strumming, Kum-Bah-Yah style, and thinks it’s great.

Significant attrition in the congregation, compounded by division.

Part Two: Budgeting

Budgets challenge us sometimes. We have enough new music now to get us through another year, so I’m at the point I can buy to play or save until later. But there are things we need and can’t buy unless I pay for them: new foam, covers to use over the foam in rehearsals, new mallets, the bags to transport foam, a few extra notebooks for ensemble, even a few things to decorate our tiny boring space. We are fortunate to have port-a-bell cases, however, which is worth everything. I do pay for almost all the twelve bell music we use, plus I pay for my own expenses when I attend events.

I have four choirs (three vocal, one bell) and the allowance is $700.00 per year. I can hardly keep gloves on their hands. My choirs are small, but fortunately, the members are very loyal.

Part Three: Ringers

We have a good pool of ringers. One is a pianist but a bell rookie, and I’ve pulled in an inexperienced youth and ringers who are mostly subs to play on fairly challenging music. They rise to the occasion, but we rarely play with the same lineup every month. This coming spring my new bass ringer is dropping out after two months’ church membership because the church is “not a good fit” for him after all, and another is unexpectedly taking spring off to help with the youth group where she also teaches Sunday School. Another ringer is a CPA and always takes a hiatus in spring during tax season. A young ringer is helping her family with their mom, who is dying from cancer. We may drop back to 4 octaves this spring for the first time, because I don’t know that I can rally enough to cover the 3s, but we’ll be good if at least one of the extras will stay. I will say that they are good to keep me informed so I can scramble up a plan, and my ringers are on time and diligent about rehearsing and playing. I wouldn’t trade any of them. But when their lives intersect with ours, the handbell choir can be the thing that takes the hit.

One problem is ringers who never improve. Year after year, they hold the group back, with no understanding of that fact. They suffer embarrassing

Continued on page 33
Discovery Questions
by Stevie Berryman

The following is an explanation on how to use the Discovery Questions sheet on the next to pages of this Tips & Tools issue. Be sure to check out the online edition of Overtones to download both Microsoft Word and PDF formats to which you can add your own group name or logo.

Lutefisk is a traditional nordic dish made by processing fish with lye over several days until it becomes gelatinous. As it is the only dish I can think of that includes lye in the recipe, it is certainly unique. The lesson of lutefisk is that “unique” is a neutral word, even though most people assume it has positive connotations. It does not. “Unique” is not a synonym for “special” or “appealing,” in either the culinary or music worlds.

Sometimes I fear that because handbells themselves are rather unique in the music world, we believe that alone is enough reason for people to come to our concerts. It’s not. Don’t strive to be unique; be unforgettable.

Take some time at the start of the new season for reflection and evaluation. This is the perfect time to figure out who you are as a group, or perhaps who you want to be. It’s also a great time for some honest assessment of whether or not that identity is what you actually project to your audience. Here are some discussion questions to get you started:

Who are you? This is different than “what do you do?”. This answer should reflect your group’s mission. E.g., we are musicians who bring handbell ringing to people who have never heard it before.

2) Never heard of you. Why should I see your show? “Because we ring handbells; we’re unique” is not an answer. Remember, unique is not a positive quality by itself.

Continued on page 30
Discovery

Who are you?

Never heard of you. Why should I see your show?

What’s your favorite song that you’ve played?
What do you like best about playing bell music?

What parts of it are meh?

In your time with this ensemble, what are you most proud of?
Discovery Questions

Continued from page 27

3) What’s your favorite song that you’ve played? This question helps the director identify whether this a group that thrives on the challenge of something difficult, or a group that prefers to bask in a confident performance. Both approaches are equally valid.

4) What do you like best about playing bell music? Everyone has their own reasons for joining a bell choir. It’s important that you don’t confuse your individual purpose with the group purpose.

5) What parts of it are meh? Your ability to address some of these issue will directly correlate with your ability to retain ringers long term.

6) In your time with this ensemble, what are you most proud of? There are all sorts of valid answers to this question. What it reveals is what is most personally fulfilling to the individual ringers, be it a stellar performance or some kind of mission/outreach. The red flag is when ringers cannot come up with an answer at all.

Congratulations on surviving December, the Musicians’ Marathon! Reward yourselves by taking some time to reflect on who you are, who you want to be, and the best way to get there.

Stevie Berryman is shockingly good at video games. She can fold a fitted sheet so it looks like it came right out of the package. Likewise, her skills as music director and teacher have also been acquired through long hours of arduous and dedicated practice. For much of her career Stevie has directed seven or more ensembles each week, meaning she has 98 years of experience (in dog years). Her effusive energy and wild creativity found a perfect setting in 2013 when she became the Artistic Director of the Houston Chamber Ringers, which has let her smash together her love for music, laughter, and tacos in a truly remarkable way. She has a particular passion for teaching children how to ring, and her innovative methods have made her a sought after educator at area and national handbell festivals, although she still puts her handbell gloves on one leg at a time. Stevie loves helping other choirs as a private clinician, or planning epic concerts for them as a creative consultant, although she can be found occasionally at her actual job as Director of Handbells and Children’s Music at Kinsmen Lutheran Church in Houston.
We’re celebrating our 30th anniversary, an accomplishment of which we are very proud. But we couldn’t have reached this milestone without the marvelous support we’ve received throughout the years from thousands of generous and dedicated handbell musicians all across this country.

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Stepping In and Stepping Up
Using subs and integrating new permanent ringers

by Josh Fitzgerald

I was recently at the Area Leadership Meeting in Cincinnati. Having been to the meeting several times in the past, I always enjoy seeing familiar faces and learning about new Guild initiatives and functions created by our brilliantly talented staff and national board. At the meeting, groups were asked to design a group name reflecting the individual strengths that they brought to the meeting and to their teams back home. One group reflected on how they had all been called in their church music jobs, volunteer positions (such as serving an Area Board), and their community ensembles to “step up” both in terms of service and performance. Usually, the calling came regardless of the individual’s reluctance or lack of knowledge and skill.

The group created their team name around that concept, but these experiences are similar to how so many have been brought into handbell musicianship. There are countless ways to “step up” in your handbell life, and I encourage you to explore all those ways. But what would it look like if you actually “stepped in” to ring in a community ensemble in your area (assuming you haven’t before)? What if you made a goal to ring in a new or additional ensemble? Could you agree to sub on occasion in another choir simply as a way to improve your own sight-reading ability and serve others? I think all involved would benefit.

While many live in places where there is only one community group, those in larger metropolitan areas often have access to multiple choices. No matter where you are, directors all have a need to replenish their pool of skilled ringers and capable rehearsal substitutes. Who among us has not had an emergency situation in our groups where assignments had to be adjusted weeks or days before a concert? You may think that you only have one professional opportunity available to you, but you may actually have many options to increase and demonstrate your own musicianship by “stepping in and stepping up,” sometimes at the last minute, for someone else in need.

I did an informal survey of community group directors to determine the ways they approach using substitutes and how they integrate new permanent ringers. I was struck by the diversity of answers. Some groups limp along without the use of subs because few capable ones are available. Others do not use them because they cannot quickly enough integrate a sub due to different ringing styles, unusual rehearsal schedules, or their niche types of performance. Some are lucky enough to not need subs due to their large group. While some ensembles do regularly use subs, the message to me was clear: We need more people who are willing to “step in,” and they need to be able to do so in just the right ways. It’s to be expected that directors would like to see skill in terms of rhythmic accuracy, sight-reading ability, good technique, and overall musicianship. However, several reoccurring concepts prove to me that you can “step in” without being the Michael Jordan of handbell ringing.

Fit/Group Dynamic
For both subs and those auditioning for permanent placement, directors want a ringer that fits in personality-wise with the rest of the group. They acknowledged the music directly suffers when ringers could not get along or feel comfortable being open to new ways of movement and unique concepts of performance. Communication and ability to resolve conflict were also keywords continually used.

Flexibility
Directors want all of their ringers to be flexible, but this is especially true for subs. They must be willing to share bells, move positions frequently, take direction quickly and without feeling personally attacked, and adapt to varied ringing styles.

Letting Go
The need is for ringers and subs who could sight-read a piece and not be derailed when mistakes are made. Conductors hope for the discernment that, when a passage or set of notes was too
challenging to instantly achieve, musicians make the decision to not play, or not play all of the notes. Having that capacity helps avoid derailing other ringers as well as helps the sub continue on in the piece. In other words, they want folks who could be okay “letting go” of the mistakes for the betterment of the music. These concepts apply not just to their sight-reading, but their interpersonal relationships as well.

**Commitment and Attitude**

Almost every director wants a potential ringer committed enough to make the group a priority in their schedule, and one that would give his best and most positive “all” to come to rehearsal prepared and on time. They also expect ringers would be team players and not try to be “bell hog divas.” Although it’s no surprise, this was probably the most important criteria mentioned.

I asked directors how they helped new ringers assimilate into their groups more quickly, and how they helped seasoned ringers view the new ringers as part of the group. Their answers may be helpful if you’re struggling with group dynamics: share meals together; do ice breakers and team-building activities despite how much rehearsal time you think you’re using up; go on a retreat which includes not only practice but also group social time. One answer I got multiple times was an idea I simply didn’t associate with integrating a new ringer: go on concert or festival tour. If anyone can endure the hassles of travel and a demanding performance schedule, yet still get along by the end, they are a keeper. So, community directors, when is your group going on tour? I’ve seen groups grow in leaps and bounds simply by taking their music on the road.

Additionally, directors indicated how they tried to see new ringers as a whole person instead of focusing only on the ability to ring challenging music. Directors looked for the determination, the attitude, the willingness to communicate and work with others, and the other non-music skill sets new ringers brought to the group. This is a powerful reminder! The best folks in our groups may not bring the strongest in ringing ability but contribute valuable other skills. Each of us does not give only a single contribution to the group but a sum of all our skills and abilities.

Do you now think you could “step in” as a sub? Could you join a new or additional group with more confidence? If you moved across the country, would you be ready to enter into a new ensemble with a better understanding of what directors want? Could any of these concepts change the way you think about acquiring new ringers and subs? I sure hope so.

Bottom line: Be nice and play nice. Be flexible. Let go of mistakes and conflict for the sake of the music. Be dependable, own your commitments, and have a great attitude. Bring your best, and acknowledge we all have different strengths to contribute which improve our groups. I challenge you to use these standards to find ways to “step in” and “step up” in the coming year.

**Handbells in Worship...**

Continued from page 26

performance mis-rings with nothing more than a shrug and chuckle. After many years the same person is still there. No, he has not improved. Still has no clue.

Ringers who just can’t shut up during rehearsal. Let me rephrase. Ringers who are wholly unaware of the time wasted because of their (often bell-related) talk whenever it’s time to restart a practice session. They’re talking. Do they know where we’re starting? No. Does everyone else have to wait for them? Every. Single. Freaking. Time.

My challenge is having consistent membership. Strategies: mostly I cry.

Our ringers are getting older and there aren’t any younger people to take over.

The challenge in my choir is recruiting non-flaky members who can ring and show up!

Commitment/attendance. My solution at this point is to choose a date to play in worship, set the rehearsal schedule, find out who all is available for the play date and at least all but one rehearsal. Everyone else sits out a set. Then I pick the music. If we’re a full choir, great! If we’re a duet, great! Well, we haven’t down as low as two, but we’ve been consistently around eight.

We have a ringer with a domineering personality who “helps” direct from behind the table and feels free to correct others’ errors. Our director is rather meek and won’t ask her to stop.

**Part Four: It’s Not Them, It’s You**

The director is holding us back! She misses too many rehearsals. Then she doesn’t know how to direct us when she comes back. We need to encourage her to give up the ghost. We are an excellent choir with very talented, dedicated ringers.

Our director begins rehearsals late, waiting on everyone to arrive. Unfortunately, this has just served to teach the ringers that they don’t need to be punctual.

At my church, we can only ring arrangements of hymns that the congregation knows. No original music or a setting of an unfamiliar tune. Our director has a choral background and says that the only way music will be meaningful is if the congregation knows the words to what we are playing.

And this, which doesn’t neatly fit into any of the above categories: Our biggest challenge is finding good quartet/quintet music that fits the level of our group. When SEE was happening, we could always pick up ideas for quartets because we saw them perform. Lots of groups. Now we only have the Internet and festival buckets to choose music, and often we can’t see the score or hear the music. I long for an event where quartets/quintets can have their own festival, sponsored by HMA.

So there you have it. From finances to logistics, from clergy to ringers and directors, there are plenty of opportunities for problems to arise. How do we deal with these issues in a healthy way for ourselves and our ministries that we love? How do we speak truth in love and maintain high standards for our work? Stay tuned...
California, here we come! Our annual National Seminar and Distinctly Teen events are expanded to include Master Class in Conducting, offering something for ALL handbell musicians. Participate in educational and engaging classes; enjoy performances by some of our best choirs, ensembles and soloists; browse and shop through exhibit booths from handbell publishers, retailers, manufacturers and more; meet and network with fellow handbell musicians and develop life-long friendships with those that share your enthusiasm and passion for our art. Finally, close your week in California with a special performance at Disneyland®!
Master Class in Conducting
July 8-11

Thirteen individual conducting students will work one-on-one with master conductor, Dr. William Payn. Each will be assigned one piece to learn and conduct under Dr. Payn’s tutelage. Participating conducting students will form the choir that each will lead. The event concludes with a final showcase concert where each student will conduct their piece for an audience.

Not quite ready to step to the podium? Then participate as a Ringer-Observer. You will ring for the student conductors and watch Dr. Payn work first hand.

Master Class Registration

An application is required before acceptance to the event. The application requires candidates to provide a link to a video of them conducting. The video should show a full body view (head to toe) of the applicant facing the camera while conducting two selections of contrasting styles. The application will also request information about each candidate’s music education and handbell experience. Full registration fee is required with application and will be refunded if not accepted.

Ringer/Observers do not need to apply. A completed registration for the event is your confirmation.

Registration Fees
Conductors - $495
Ringer/Observer - $400

Register for both National Seminar and Master Class and receive a 10% discount on your Master Class registration. Complete your National Seminar registration first to receive the discount for Master Class.

seminar.HandbellMusicians.org
National Seminar
July 11-15
Performances

Bells of the Sound
LA Bronze
Soloist Elizabeth Mays

Concert Bells of Concordia University
Crown City Ringers

Velocity
Bells on Temple Square

ALSO: All Star Choir Concert
And don’t miss the
Handbell Musicians of America Spectacular
featuring Distinctly Teen at Disneyland®!
Classes

Classes at National Seminar cover all aspects of handbell musicianship: Techniques for treble to bass, solo to ensemble; beginning to advance conducting; handbells in worship and education; musicality, percussion, and rhythm; managing and building a handbell program; and so much more. Review all the options below and make your selection before you begin the registration process. Detailed descriptions of each option are available on our website at seminar.HandbellMusicians.org.

**CLASSES***
Certification: Handbell Techniques 1
Certification: Handbell Techniques 2
Certification: Conducting 1
Certification: Conducting 2
Certification: Music Theory 1
Certification: Music Theory 2
Certification: Arranging & Composing 2
Certification: Handbells In the Community
50 Shades of Damping
A Modification of the Weave
Anatomy for Musicians Made Easy
Balls!
Basic Percussion Techniques
Bass-ics
Beyond Bass-ics
Blocking - The Art of Choreography
Bringing the Notes Off the Page
Can Handbells Jam?
Can High Fructose Syrup Improve Your Rhythm?
Care & Feeding of Advanced/Advancing Ringers
Controlling the Chaos
Crafting a Concert
Creatively Using Handbells in Worship
Diminishing Page Turns: The Music Tablet
Doubling Down - Optimum Use of Extended Bass
Ear Training for Everyone
Ensemble Techniques 101
Ensemble Techniques 201
Games for Connecting and Growing
Grow Your Program
Handbells in Modern Worship
How Does it Feel?
How to Flirt
Intro to Conducting
Let it Go
Limericks, Lessons, & Life in Handbells
Mallet Techniques (Play Like a Percussionist)
Malmark Maintenance
Overview of Music Theory
Practicing at Home
Preventing Injuries for a Lifetime of Music Making
Programming for the Ringer and the Listener
Ringing Articulations
Ringing with Less
Roundtable: Certification Overview
Roundtable: K-12 Music Education
Roundtable: Solo Ringing
Schulmerich Maintenance
Score Study
Sightreading: A Tool Kit for Ringers and Directors
Stretching for Musicians
Teaching Teaching
Technology for the Handbell Rehearsal
The Best of Handbells Online
The Nuts and Bolts of Starting a Young Ringers Ensemble
The Ringing In of Christmas
There’s More Than One Way to Peel a Banana
Traveling Four-in-Hand
Unpublished Music Reading Sessions
Unraveling Compound Meters
Using Multimedia in Your Handbell Performance
Whitechapel Maintenance
You Too Can Write a Processional
You Want Me to do What with How Many Part 1
You Want Me to do What with How Many Part 2

**FACULTY***
Lee Afdahl
Paul W. Allen
Christine Anderson
Greig Ashurst
Brenda E. Austin
John Behnke
Stevie Berryman
Kathleen Ebling Shaw
Michael Glasgow
Alex Guebert
Nancy Jessup
Michael Joy
Kermit Junkert
Michael Kastner
Linda Krantz
Mary Liao
Ron Mallory
Blanche Marie Lewis
Lynne Marks
Bill Mathis
Kevin McChesney
Monica McGowan
Rob Meyer-Kukan
Sandy Mullaney
Derek Nance
Timothy Navis
William Payn
Stephanie Rhoades
Sharon Schmidt
Michele Sharik
Barb Walsh
David Weck

*Classes and faculty subject to change.
Tracks & All-Star Choir

These options involve cumulative learning over multiple class sessions. Participants should plan to attend all sessions included in the track. When registering, please make sure you select the track option you choose in each session it is offered.

You are not required to take a track, but if you do, you must attend all sessions of that track.

All-Star Choir with Monica McGowan and Bill Mathis

Spend seven 75-minute class sessions working with Monica McGowan and Bill Mathis. Selected participants will rehearse advanced music and perform that music at a public concert on Saturday, the final day of National Seminar. Those who wish to participate must audition on Tuesday, July 11, and must attend all rehearsals if selected. One choir will be selected from those that audition. When registering for the event, those planning to audition should select a class for the planned All Star rehearsal sessions in the event that they are not selected.

Rehearsal Class Sessions:

Wednesday – Session 3 & 4
Thursday – Session 7 & 8
Friday – Session 11 & 12.
Dress rehearsal, Saturday – Session 14.
Concert – Saturday at 1:30 PM.

NOTE: Those accepted to the All Star Choir will be expected to purchase the music at the event. Music will be available from HIC retailers in the exhibit hall. Also, unlike past years, the All Star Choir will not share their concert stage with Distinctly Teen this year.

seminar.HandbellMusicians.org
Advanced Ringing with Sondra Tucker

(5 sessions) “Ringing with Style” incorporates a variety of choral and keyboard techniques to keep varied repertoire stylistically unique. From lyrical to pulsating, each piece of music offers a singular opportunity for interpretation.

Repertoire*

“English Folk Song Suite” – Tucker, Casa Publishing/hb022
“Blaze” – Kyle, Alfred/44599
“Aria” – Tucker, Beckenhorst/hb455
“Two Brahms Intermezzi” – Moklebust, Alfred/15739

Intermediate Ringing with Michael Kastner

(5 sessions) Using intermediate-level music and techniques to prepare and rehearse with performance in mind. Minimize distractions using practiced techniques. Add visual emphasis to give an audience a fuller experience.

Repertoire*

“Katse” – Kastner, Beckenhorst/hb447
“From Everlasting to Everlasting” – Turner, Sonology
“Simple Gifts” – Austin, Alfred/ap44245
“Carol of the Three Kings” – Kastner, Beckenhorst/hb494

*Participants in these tracks will be required to purchase and prepare the repertoire listed in advance. Position assignments will be provided in May, 2017.
Beginning Ringers and Directors Track with Nancy Jessup

These consecutive sessions are for entry-level ringers and those who direct but have little opportunity to ring. We'll work on basic stroke, damping, frequently used techniques, and we will learn how to play musically. Come, ring and learn in a stress-free environment.

Repertoire*
“All Glory Laud & Honor” – Dobrinski, Agape/2355
“Petite Rondo” – Helman, AGEHR/23014
“Processional & Joyful Dance” - M Tucker, CGB672
“Ring Together Spirituals” – Rogers, JHS9260
“This Is My Father’s World” – Page, CGB734

Composers Track with Jason Krug

(5 sessions) There’s much more to composing than meets the eye. The classes in this track cover wide-ranging topics of particular interest to those seeking to compose for handbells, but also of interest to those wanting to learn more about what composers actually do. Participants need not attend all classes in the track, but may come to those classes of particular interest to them. Topics offered include: Concept to Completion; Composing in Real Time; Composing for Publication; Commissions and Collaborations; The Unglamorous Life of a Composer; Composers’ Roundtable with guest composers.

Finale Track with Jason Krug

(4 sessions) The Finale music notation software is incredibly flexible and powerful ... and fiendishly difficult to master. Whether a complete novice or seasoned veteran, there’s something for every user of Finale in this four-class track. Class 1 focuses on entering notes, expressions, and articulations. Class 2 focuses on using Finale specifically to write for handbells. Class 3 deals with page layout and making the final product look its best. Class 4 will be a workshop for attendees to get help with their own Finale conundrums. Participants are encouraged to bring their computers with any version of Finale to follow along. Attendance in all sessions is not required for this track.
The Handbell Industry Council (HIC) represents handbell manufacturers, retailers, publishers, performing groups and other individuals and companies that support handbell musicians.

HIC coordinates vendor exhibits during the event which offer attendees the opportunity to browse and purchase products and services for their handbell program. In addition, HIC schedules Showcase sessions where individual businesses offer 75-minute informative presentations, reading sessions, and mini-concerts featuring their products and publications.

Registration

Pre-Registrants
For those who completed pre-registration in the Fall of 2016, event registration will open for you at 10:00 AM EST on Wednesday, February 1, 2017. At that time you will be able to complete your registration for the event and select your classes.

General Registration
General registration will open Monday, Wednesday 15, 2017, at 10:00 AM EST.

Add-ons

- **Additional Meals for Family and Friends**: One dinner and two receptions are included with your full-event registration. As part of the registration process, you will be given the opportunity to order extra tickets for the Opening Night Banquet for your family and/or friends to join you or daily registrants may purchase a meal ticket for days they attend. Cost per ticket is $80.00

- **Concert Tickets**: Concert tickets for all concerts are included with your full-event registration. Additional tickets are available for purchase for $10 each for most concerts. A list of those available and the opportunity to purchase tickets will be included in the on-line registration process.

<table>
<thead>
<tr>
<th>Registration Fees</th>
<th>Before May 15</th>
<th>After May 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full</td>
<td>$425</td>
<td>$500</td>
</tr>
<tr>
<td>Daily</td>
<td>$175/day*</td>
<td>$200/day*</td>
</tr>
</tbody>
</table>

*no meals provided with daily registrations

Cancellation Policy

Refunds will be made for National Seminar registration cancellations received in writing or by email until June 15, 2017, less a $150 administrative fee per registrant. Cancellations made after June 15 for any reason (including medical issues, family emergencies, etc.) are not refundable.

Special Notes

Recording the sounds, or sounds and images, of the musical performances is not permitted. Any such recording is in violation of the Copyright Act (17 U.S.C. §1101).

Handbell Musicians of America makes every effort to check the accuracy of educational training offered for this event; however, no guarantee is extended as to any errors or omissions.

The views expressed by the event clinicians may but do not necessarily reflect the views held by Handbell Musicians of America, its members, Areas, officials, or employees.

The following companies will present a showcase at National Seminar this year:

- Agape/Hope Publishing
- AGEHR Publishing
- Beckenhorst Press
- Cantabile/Genesis Press
- Chorister’s Guild
- From the Top Music
- GIA
- Heitz Handbells and Music
- Jeffers Handbell Supply
- Jubilate Music Group
- Lorenz Corporation
- Uchida Corporation
- The Great Christmas Ring
- Malmark Bellcraftsmen
- Schulmerich Bells
Distinctly Teen is designed for individual young ringers (8th-12th grade) who wish to stretch their ringing skills and challenge their musicianship. Participants will spend three days working on intermediate to advanced repertoire and developing skills in handbell technique and general musicianship under the leadership of Hart Morris. The event schedule will combine dedicated rehearsal time for Distinctly Teen with the opportunity to attend classes offered as part of the Handbell Musicians of America National Seminar. Plus, attendees who register by March 15 will get to help choose a pop tune that will be specially arranged for the Distinctly Teen ensemble by arranger Nick Hanson.

The event culminates with a final public performance at Disneyland® on Sunday, July 16. A massed group of National Seminar attendees will join the Distinctly Teen Choir on the final song of the concert.

**Repertoire**
Each registrant is responsible for purchasing the music listed below:

- “The Lion King”, John/ Rice/ McChesney, Jeffers JHS9143
- “Prisms, Payn”, Peal Publishing, PPCHB010
- “Te Recuerdo (I remember You)”, GIA G906
- Pop Song arranged by Nick Hanson – registrants will vote for one of four choices that will be listed on the registration form

**National Seminar Classes**
Your registration includes the opportunity to attend classes offered at National Seminar. During the registration process, you will be asked to pre-register for the classes you want to take. You will be able to attend six class sessions – 7, 8, 11, 12, 14, and 15. A list of classes available during these sessions will be available by mid-January at seminar.handbellmusicians.org

**Registration**
Registration fee is $195 and includes:

- All scheduled event activities
- Handbell Musicians of America Spectacular at Disneyland®
- Concert Bells of Concordia University Concert
- Crown City Ringers Concert
- Velocity Concert
- All Star Concert
- Bells of Temple Square Concert
- Dinner on Thursday and Friday
- Event T-Shirt
Handbell Musicians of America

Spectacular

Disneyland®

We’ve done the National Anthem in a Major League ball park. We’ve broken a world record. And now we bring you a chance to perform in the most magical place on earth, Disneyland®.

Stay an extra day at Seminar and participate in another truly unique opportunity. The Handbell Musicians of America Spectacular will feature a concert by the Distinctly Teen Choir on Sunday, July 16. On the final song of that concert, which will be a Disney® tribute, National Seminar attendees will have the opportunity to join a massed group of ringers to play along with the teens.

Our performance will take place at the Train Station near the main entrance of Disneyland®. Those who participate in the Disneyland® Ensemble will receive music and a ringing assignment in advance to prepare and memorize before the event. The Ensemble will rehearse with the Distinctly Teen choir during Class Session 16 at National Seminar.

**Registration Fees**

To join the ensemble, select that option when you complete your registration for National Seminar. You may also opt to attend as a spectator.

- Registration - $135
  - Includes:
    - 1-Day Admission to Disneyland®
    - Ensemble T-Shirt
    - Performance music

Not included: Transportation from the hotel to Disneyland®. The Hyatt Regency offers shuttle service to the Park which is less than 1 mile from the hotel.

Our event team will ensure that all handbell equipment is at Disneyland® and available for the performance. Complete details will be provided closer to the event.
Event Lodging & Travel

All event activities, except the performance at Disneyland®, will take place at the Hyatt Regency Orange County in Garden Grove, California.

Guest Room Details
The modern accommodations feature plush Hyatt Grand Beds™ with pillow top mattress and down comforters, upgraded KenetMD™ bath amenities, and personal coffee makers. Stay entertained with the large flat screen TV with movies, free Wi-Fi access and iHome Stereo with iPod® docking station.

Standard Amenities
- Hyatt Grand Bed™ with pillow top mattress and down comforter
- Oversized well-lit work desk
- iHome Stereo with iPod® docking station
- Flat screen television with in-room movies
- Complimentary Standard Wi-Fi, Premium Wi-Fi at an additional fee
- Dual phone lines with voicemail
- Hairdryer
- Iron / ironing board
- KenetMD™ bath amenities
- Video Checkout
- Individual digital climate control
- Safe deposit box
- Personal coffee maker complete with condiments
- Rollaways available upon request at $20 per day
- Refrigerators available upon request at $50 per stay

Conveniently located near Anaheim, this hotel in Orange County is a spectacular resort destination for families, business travelers, and vacationers. Kick back and relax in spacious rooms and suites featuring flat-screen TVs and modern decor. Savor Italian cuisine at TusCA Restaurant or enjoy a local microbrew at OC Brewhouse.

Guests enjoy perks like the Disneyland® Resort shuttle service. Just a short drive away, Orange County beaches, shopping outlets and attractions offer endless vacation fun. Unwind after a day of sightseeing or theme park adventure at our two outdoor heated pools or rejuvenate in the whirlpool. Pick up a basketball game on the sports court or get reenergized in the StayFit™ Gym.

We have secured special rates for attendees of National Seminar 2017

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<tbody>
<tr>
<td>Single/Double Standard</td>
<td>$149/night plus tax (17%)</td>
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<tr>
<td>Additional Guests (3 or 4 per room)</td>
<td>$25 each night</td>
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To receive the group rate, make your reservations by following this link
https://aws.passkey.com/go/Handbell2017

You may also call 1-888-421-1442 and ask for rooms in the Handbell Musicians of America block.

To ensure the event rate, please make your reservations before June 16, 2017.

All rates include in-room internet access. Rates will be offered 3 days before and 3 days after the event dates, based on availability.

HOTEL SURCHARGE: To ensure that we are able to meet the room block required by the Hyatt Regency Orange County, registrants who opt for alternate lodging are required to pay an additional surcharge of $150.00. This surcharge does not apply to registrants with a home address within a 60-mile driving radius of the event site. Lodging requirements will be confirmed using a rooming list of reservations provided by the Hyatt Regency.
# Event Schedule* - All Events

**KEY:**  
MC - Master Class  
AL - Area Leadership  
NB - National Board  
NS - National Seminar  
DT - Distinctly Teen

<table>
<thead>
<tr>
<th>Date/Time</th>
<th>Activity</th>
<th>Event</th>
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<tbody>
<tr>
<td><strong>Saturday, July 8</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30 PM - 2:00 PM</td>
<td>Check-in/Registration</td>
<td>MC</td>
</tr>
<tr>
<td>2:00 PM - 2:30 PM</td>
<td>Opening Remarks/General Session</td>
<td>MC</td>
</tr>
<tr>
<td>2:30 PM - 6:00 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
</tr>
<tr>
<td>6:00 PM</td>
<td>Dinner on your own</td>
<td>MC</td>
</tr>
<tr>
<td>7:30 PM - 9:00 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
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<tr>
<td><strong>Sunday, July 9</strong></td>
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<tr>
<td>8:30 AM - 12:30 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
</tr>
<tr>
<td>12:30 PM - 1:15 PM</td>
<td>Lunch - Provided</td>
<td>MC</td>
</tr>
<tr>
<td>1:15 PM - 6:30 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
</tr>
<tr>
<td>6:30 PM</td>
<td>Dinner on your own - Free evening</td>
<td>MC</td>
</tr>
<tr>
<td><strong>Monday, July 10</strong></td>
<td></td>
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<tr>
<td>8:30 AM - 12:30 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
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<tr>
<td>12:30 PM - 1:15 PM</td>
<td>Lunch - Provided</td>
<td>MC</td>
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<tr>
<td>1:15 PM - 6:30 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
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<tr>
<td>6:30 PM</td>
<td>Dinner on your own - Free evening</td>
<td>MC</td>
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<tr>
<td><strong>Tuesday, July 11</strong></td>
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<tr>
<td>8:30 AM - 12:30 PM</td>
<td>Conducting Sessions</td>
<td>MC</td>
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<tr>
<td>12:30 PM - 1:15 PM</td>
<td>Area Leadership Luncheon</td>
<td>AL/NB</td>
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<tr>
<td>2:00 PM - 3:00 PM</td>
<td>Master Class Showcase Concert - Open to All</td>
<td>MC</td>
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<tr>
<td>3:00 PM - 5:00 PM</td>
<td>Area Leadership/National Board Meeting</td>
<td>AL/NB</td>
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<tr>
<td>3:30 PM</td>
<td>Final Review and Load-out</td>
<td>MC</td>
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<tr>
<td>6:00 PM - 7:00 PM</td>
<td>All Star Auditions</td>
<td>NS</td>
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<tr>
<td>7:00 PM - 9:00 PM</td>
<td>Registration Open/Welcome Reception</td>
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<tr>
<td><strong>Wednesday, July 12</strong></td>
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<tr>
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<tr>
<td>9:00 AM - 10:15 AM</td>
<td>Session 1</td>
<td>NS</td>
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<tr>
<td>10:15 AM - 10:45 AM</td>
<td>Break - Shopping HIC Exhibits</td>
<td>NS</td>
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<tr>
<td>10:45 AM - 12:00 PM</td>
<td>Session 2</td>
<td>NS</td>
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<tr>
<td>12:00 PM - 1:00 PM</td>
<td>HIC Shopping &amp; Lunch (on your own)</td>
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<tr>
<td>1:00 PM - 1:45 PM</td>
<td>Welcome Concert - Bells of the Sound</td>
<td>NS</td>
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<tr>
<td>1:45 PM - 5:15 PM</td>
<td>HIC Exhibits Open</td>
<td>NS</td>
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<tr>
<td>2:00 PM - 3:15 PM</td>
<td>Session 3</td>
<td>NS</td>
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<tr>
<td>3:15 PM - 3:45 PM</td>
<td>Shopping HIC Exhibits</td>
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<tr>
<td>3:45 PM - 5:00 PM</td>
<td>Session 4</td>
<td>NS</td>
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<tr>
<td>5:30 PM - 7:00 PM</td>
<td>Opening Banquet</td>
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<tr>
<td>7:30 PM - 9:00 PM</td>
<td>Evening Program - LA Bronze</td>
<td>NS</td>
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<tr>
<td><strong>Thursday, July 13</strong></td>
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<tr>
<td>8:00 AM - 1:00 PM</td>
<td>HIC Exhibits Open</td>
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*Subject to change without notice
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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:30 AM – 5:30 PM</td>
<td>Registration Desk Open</td>
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<tr>
<td>9:00 AM – 10:15 AM</td>
<td>Session 5</td>
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<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Distinctly Teen Registration</td>
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<tr>
<td>10:15 AM - 10:45 AM</td>
<td>Break - Shopping HIC Exhibits</td>
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<tr>
<td>10:45 AM - 12:00 PM</td>
<td>Session 6</td>
</tr>
<tr>
<td>12:00 PM - 1:00 PM</td>
<td>Shop at HIC Exhibits - Lunch (on your own)</td>
</tr>
<tr>
<td>12:00 PM - 1:45 PM</td>
<td>Distinctly Teen Rehearsal</td>
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<tr>
<td>1:00 PM - 1:45 PM</td>
<td>Concert - Elizabeth Mays</td>
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<tr>
<td>1:45 PM - 5:15 PM</td>
<td>HIC Exhibits Open</td>
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<tr>
<td>2:00 PM - 3:15 PM</td>
<td>Session 7</td>
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<tr>
<td>3:15 PM - 4:00 PM</td>
<td>Shopping HIC Exhibits - Cookie &amp; Coffee Break</td>
</tr>
<tr>
<td>4:00 PM - 5:15 PM</td>
<td>Session 8</td>
</tr>
<tr>
<td>5:30 PM - 6:45 PM</td>
<td>Concert - Concert Handbells of Concordia University</td>
</tr>
<tr>
<td>6:45 PM - 7:30 PM</td>
<td>Distinctly Teen Dinner</td>
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<tr>
<td>7:15 PM</td>
<td>HIC Business Meeting and Dinner</td>
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<tr>
<td>7:30 PM - 9:30 PM</td>
<td>Distinctly Teen Rehearsal</td>
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**Friday, July 14**

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:00 AM – 5:30 PM</td>
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<tr>
<td>8:00 AM - 1:00 PM</td>
<td>HIC Exhibits Open</td>
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<tr>
<td>9:00 AM – 10:15 AM</td>
<td>Session 9</td>
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<tr>
<td>9:00 AM - 12:00 PM</td>
<td>Distinctly Teen Rehearsal</td>
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<tr>
<td>10:15 AM - 10:45 AM</td>
<td>Break - Shopping HIC Exhibits</td>
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<tr>
<td>10:45 AM - 12:00 PM</td>
<td>Session 10</td>
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<tr>
<td>12:00 PM - 1:00 PM</td>
<td>Shop at HIC Exhibits - Lunch (on your own)</td>
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<tr>
<td>1:00 PM - 3:15 PM</td>
<td>Concert - Crown City Ringers</td>
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<td>1:45 PM - 5:15 PM</td>
<td>HIC Exhibits Open</td>
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<tr>
<td>2:00 PM - 3:15 PM</td>
<td>Session 11</td>
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<tr>
<td>3:15 PM - 4:00 PM</td>
<td>Shopping HIC Exhibits - Coffee &amp; Cookie Break</td>
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<tr>
<td>4:00 PM - 5:15 PM</td>
<td>Session 12</td>
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<tr>
<td>5:30 PM - 6:45 PM</td>
<td>Concert - Velocity</td>
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<tr>
<td>7:00 PM - 7:45 PM</td>
<td>Distinctly Teen Dinner</td>
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<tr>
<td>7:45 PM - 9:00 PM</td>
<td>rING Reception</td>
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<tr>
<td>7:45 PM - 9:00 PM</td>
<td>Distinctly Teen Rehearsal</td>
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**Saturday, July 15**

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:00 AM - 1:30 PM</td>
<td>HIC Exhibits Open</td>
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<tr>
<td>8:30 AM - 5:30 PM</td>
<td>Registration Desk Open</td>
</tr>
<tr>
<td>9:00 AM – 10:15 AM</td>
<td>Session 13 - Distinctly Teen Rehearsal</td>
</tr>
<tr>
<td>10:15 AM - 10:45 AM</td>
<td>Break - Shopping HIC Exhibits</td>
</tr>
<tr>
<td>10:45 AM - 12:00 PM</td>
<td>Session 14 - All Star Dress Rehearsal</td>
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<tr>
<td>12:00 PM - 1:30 PM</td>
<td>Shopping at HIC Exhibits &amp; Lunch (on your own)</td>
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<tr>
<td>1:30 PM - 2:15 PM</td>
<td>All Stars Concert</td>
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<tr>
<td>2:30 PM - 3:45 PM</td>
<td>Session 15</td>
</tr>
<tr>
<td>3:45 PM - 4:30 PM</td>
<td>Break - Snack Reception</td>
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<tr>
<td>4:30 PM - 5:45 PM</td>
<td>Session 16 - Disney® Rehearsal - Roundtables/Fun &amp; Games</td>
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<tr>
<td>6:00 PM - 7:00 PM</td>
<td>Closing Concert - Bells of Temple Square</td>
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**Sunday, July 16**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>All Day</td>
<td>Handbell Musicians of America Spectacular</td>
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<tr>
<td></td>
<td>featuring Distinctly Teen - Concert Time TBD</td>
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The Mall of America team had been involved in several other world record attempts, so they already knew the process to follow. What they didn’t have was a way to recruit and organize the musicians required.

They had done their research and found that a record already existed, set in Japan in 2013 by a group of 564 ringers. Based on this, they set a goal of a minimum of 600 musicians.

Many people wondered why our own festivals and events, which have hosted well
above this number, were not considered the world record. None of these events were adjudicated or certified by Guinness World Records (GWR). GWR has exacting criteria and requirements for achieving a world record. They also charge a considerable fee for certifying any record attempt (a fee that is well outside the budget of our events). In this case, the Mall of America was willing to cover these costs.

After reviewing the long list of criteria set by GWR and discussing the goals for the event with the Salvation Army, we agreed that Handbell Musicians of America would become a third partner on this record attempt. Our work started immediately.

Step 1: Music
The GWR criteria require that participating musicians in the record attempt play a recognizable piece of music for a minimum of five minutes. The criteria also state that “if a non-classical piece is to be played, it must be re-scored for the performance.”

The Salvation Army requested that we perform either “Silver Bells” or “Carol of the Bells.” To ensure that the performance met the stated requirements, we agreed that the wisest choice would be to commission a new arrangement of both tunes specifically for this performance. Hart Morris was at the top of a short list of composers/arrangers who we knew would be able to write a good arrangement on short notice with a tight time-frame. Thankfully, he quickly agreed to our request.

Because “Silver Bells” is not in the public domain, we also had to get special permission from the copyright owner to arrange and perform this piece. Music editor John Behnke started that process and was able to secure a license for this purpose.

Step 2: The Planning Team
Before we could start recruiting, we needed to put a team in place and develop a basic plan for achieving the end result. The call to participate came as we were preparing for National Seminar, so a natural next step was calling on members of the National Seminar planning committee to assist in the planning for this event.

KC Congdon, Wendy Ransom, and Margi Zearley all agreed to give even more of their time and volunteered to assist executive director Jennifer Cauhorn in planning and executing the event. We spent time after hours at National Seminar in Rochester, New York, developing an outline and plan for the event.

Step 3: Recruit the Musicians
We announced our role in the world record attempt during the opening banquet at National Seminar to start building excitement right away. After we worked through more details with the Salvation Army and Mall of America, including coming up with a name for this event, we opened registration to all interested handbell musicians.

We pushed The Big Ring through E-Notes, Overtones, and social media. We paid for boosted posts in Facebook to put the event in the news feeds of musicians around the world. Registrations slowly started coming in as excitement for the event continued to build.

Finally, in early October, we reached our minimum goal of 600 registrants. Just one week later, we hit our limit at 700.

Step 4: Assign Parts and Distribute Music
Hart Morris delivered the completed arrangement before September 1. He added the placeholder title of “Silver Carol,” and we decided to keep it. Once we received the arrangement, KC Congdon and Jenny Cauhorn started reviewing the music and developing assignment options to fit a variety of handbell set sizes. The key was to create assignments that kept all participants as active as possible throughout the song and covered all the notes while also giving each person no more than two bells (other than upper treble which were assigned for 4-in-hand playing for those with that skill set). The performance space at the event would not allow for tables and music stands, so non-traditional assignments were required, as was the need to memorize the music.

We started sending assignments to full choirs attending as a group in early October along with a link to download a PDF of the music. Assignments for those attending as individuals were sent about a week later as that process required a little more time to complete.

Step 5: Rehearsal and Memorization
Once assignments were sent, we created a Facebook group for the performers so they could share rehearsal plans and memorization tips. We also provided a Finale-created mp3 file of the arrangement for musicians to use in their preparations.

The Facebook group was active with over 300 members joining. Members of the group used the space to organize group
rehearsals, share stories about the memorization process, look for roommates, and just share where they were all coming from to participate. Big group rehearsals were planned in the Minneapolis area with great results.

**Step 6: Equipment and Volunteers**

While we told those traveling from out-of-town to plan on bringing their own bells, we wanted to try to provide as much equipment as possible from local sources. In addition, we knew we would need a strong team of volunteers on site the day of the event to keep things running smoothly. Karen Van Wert, Area 7 Chair, and others from the Area 7 board stepped up to help us secure both.

**Step 7: Organizing the Group**

How do you organize 700 handbell musicians for a 5-minute performance while making sure all the Guinness World Record criteria are met? First, you have to be familiar with the space you’ll be using. To that end, Jenny Cauhorn met representatives at the Mall of America and Salvation Army while in Minneapolis for a meeting of the national board. During that meeting, decisions were made about where the group would stage and what path musicians would follow to get to the performance. The idea to process while ringing a C-major peal was also presented and finalized.

With the site visit done, we finalized all the other details for the event. We sent emails to registered choirs to confirm the numbers attending, bell assignments, and the number of handbells they were bringing. We combined registered individuals and partial groups into choirs and gave them holiday-themed names. Other individuals were placed into open slots in registered choirs. We determined our final equipment needs and assigned loaned sets to our newly formed choirs.

Next, we assigned the registered choirs and ad-hoc choirs into zones of approximately 50 musicians per zone. Zones were numbered in the order that they would process into the performance space. This was a key step in meeting the GWR requirements. During the performance, moderators must observe groups of 50 musicians to ensure all in their group are fully participating in the record attempt. Our zone set-up made this criterion much easier to achieve. In addition, to make the borrowed equipment easier to manage, we ensured bell sets provided by the same church, organization, or individual were assigned to groups in the same zone. Also, we placed the larger bell sets (those with the big bass bells) toward the front of the group to make sure they were not under the second level of the Mall in the rotunda. This way the sound of those bass bells would carry better.

Once all these last details were in place, we created a special page on our website with all the details of when and where to arrive, what to wear, the schedule for the day, etc. Emails were sent to all participants directing them to this page for information. We also posted in the Facebook group, encouraging everyone to check their email for important messages.

**Step 8: PR & Marketing**

While we were finalizing all the operational details and event logistics, teams from the Mall of America and Salvation Army were working on getting the word out to the general public about the event. They contacted local media and arranged for services that would push footage from the event up to the national news wire, making coverage available to any media outlets that wanted to air it.

They developed social media strategy and created pre-set posts that would automatically show up in the news feeds of any participants who signed up.

They arranged for advance stories with Minneapolis-based news outlets and sent a photographer and reporter to one of the big group rehearsals in the area. They contacted and pitched stories to regional media located in the cities represented by registered musicians for the event.

**Step 9: The Giant Video Screen**

A feature of the rotunda in the Mall of America is the giant video wall that continuously shows a variety of ads, special offers, news, and other tidbits. We knew from the beginning that it would play a major role in the event. The exact role wasn't finalized until the site visit in late October.

Once we saw the performance space and its orientation to the video wall, we confirmed with the Mall of America that we would project the music on the screens. In addition, we were given the opportunity to provide slides with information about Handbell Musicians of America and the services and benefits we offer. Publications director JR Smith put together some beautiful slides for us, including our message and the music being performed that morning. These slides were incorporated
into a larger show that included information about the Salvation Army and their Red Kettle campaign. The video wall became the focal point of all the activities of the day.

**Step 10: The Big Ring**

As the day approached, a blizzard threatened the Midwest with a projected path right through North Dakota and Minnesota. We monitored its progress and prayed it wouldn’t hinder the hundreds of ringers traveling to the Mall of America. We heard from many who changed plans to start their journey earlier to allow extra time to make it through the snow.

The planning committee started arriving in Minneapolis the Thursday before the event to check final details. Hart Morris flew in the day before so he could conduct the event. Lee Afdahl was on standby to provide additional conducting support. The Bells of Lakes were ready to offer a post-concert and a team of Area 7 musicians prepared 12-bell music to play before the event.

Before arriving in Minneapolis, we learned that space identified on the October site visit as our staging area was not available, having been booked for another event. We reworked our check-in and staging plan the Friday before the event. (While walking through the newly identified space, we learned that we were bumped from the original spot by a Norwegian reality show that was holding a casting call. Yes, you read that correctly.)

The Salvation Army arranged for donuts for all the musicians, and the Mall of America provided coffee and coupon books for everyone. The House of Comedy was our new “green room” and storage area where handbell cases and personal items would be held during the rehearsal and the performance.

Everyone started arriving by 7:30 AM. Due to more GWR requirements, we had to check in each performer individually so we could verify numbers. As performers checked in, they were given their zone number and choir assignment (for individual registrants). After check-in, musicians headed to the House of Comedy to leave cases, coats, and other personal items, and then to our new staging area—one of the long entry hallways on the fourth level of the Mall. Earlier that morning, the planning committee had placed zone signs around the area to show performers where they should gather for the procession.

At 8:45 AM, each member of the planning committee (assisted by Hart Morris) moved through the zones and reviewed the peal and processional process with everyone. We started ringing and processed down to the Rotunda for a dry-run rehearsal. It sounded great! The video screen music was perfect and everything worked perfectly.

Rehearsal done, everyone reversed their path and returned to the staging area and House of Comedy to relax, eat donuts, and drink some coffee.

During this brief down time for the musicians, the planning committee verified the numbers. We had six sets of the check-in list and had to quickly consolidate that into one master list to get a final count of checked-in musicians. We knew the weather had prevented some from getting there, but we weren’t sure how much of an impact that would have. Also, we had cancellations and additions to the group happening up until the night before the event.

To make sure we could complete this task as quickly as possible, the amazing volunteers from the Salvation Army formed a human barrier around us, fielding questions and keeping us insulated so we could focus on our count. Finally, at 10:15, we had it done. A total of 664 performers had checked in.

We still had a few steps to complete in the criteria list from Guinness World Records. All musicians returned to their zones in the staging area and our volunteers and event moderators starting putting wristbands on all performers.

Jenny Cauhorn and Hart Morris returned to the Rotunda to confirm everything was ready to go and to stand for a couple of interviews with on-site media.

Once everyone had a wristband, the musicians moved into place at the top of the down escalator on the fourth level of the Mall. Jenny gave the go signal via text to Wendy Ransom, who started the peal and processional. Hundreds of spectators gathered around the rotunda on all levels of the Mall to watch the procession of musicians to the Rotunda. As they enter the rotunda, a Salvation Army representative used a click counter to count each person with a wristband.

With the processional complete, musicians in place, and moderators positioned with their assigned zones, the program began. Representatives from all parties addressed the crowd. Then the event was kicked off by the Guinness World Records adjudicator who traveled to Minneapolis just for this attempt. Hart gave the downbeat, and we were off! As the musicians played, moderators counted those in their zone and confirmed that all participated, completing a special form provided by GWR to make it official. The GWR adjudicator timed the performance.

Hart gave the cut-off and the gathered crowd cheered. The GWR adjudicator gathered the moderators and the Salvation Army click counter, checking to determine if the click count matched the number that checked in and the moderator totals. The moderators all confirmed no deductions for non-participation, and the totals are tallied.

The GWR adjudicator stepped on stage and took the microphone to announce the results. We did it! We set a new record for largest handbell ensemble with 664 musicians.

The Big Ring was a success and a great experience for the hundreds involved. Following the event, the Salvation Army issued the following statement: “The Salvation Army is known around the world for bell ringing to raise money to help those in need, and The Big Ring was the perfect event to kick off our red kettle season. It was fun and exciting to break the world record, but it was even better to raise awareness for The Salvation Army’s need for volunteer bell ringers. Each one of the red kettles brings in an average of $30 an hour for The Salvation Army, so those volunteers are key to helping us serve the community.”

Handbell Musicians of America is honored to have been part of this wonderful event and to support the worthy mission of the Salvation Army. ☟
Taking Time to Fill Mind, Body, and Soul

This month we asked just one question of our panel: “Do you plan to attend an event, a conference, or a learning activity in the next few months? Please describe the event; who, what, where, and when? It doesn’t need to be a handbell-related activity: it could be a time to enrich musicianship, health, spirituality, or even a hobby. What do you expect will be the value in attending this event?”

This Month’s Participants

Catherine McMichael is a freelance professional musician, composer, arranger and performer. She directs Bells on High, First United Methodist Church, Saginaw, Michigan.

Rob Meyer-Kukan, Ann Arbor, Michigan is founder, educator, bodyworker of Healthy Musician Institute. He is also music director at Dearborn First United Methodist Church.


Scott Pfitzinger has rung in Embellish and Circle City Ringers. He is soon moving soon to La Crosse, Wisconsin, where he already has local SCA people offering to help unload.

Scott Ponzani lives in Tokyo and directs the Christian Academy in Japan Handbell Ensembles and the CAJ Concert Choir and Chamber Singers. He’s also Choirmaster/Music Director at St. Alban’s Anglican-Episcopal Church, Tokyo.

Catherine McMichael: Handbell-related activity: I’ll be taking most of my fabulous bell choir, Bells on High, First United Methodist, Saginaw, Michigan, to the Area 5 Festival in Lansing in April 2017. When I became director of the group in 1999, I committed to the goal that every year we would do something for continuing education. We’ve attended many Area and local Festivals and the National Festival in Norfolk, Virginia. We’ve brought in Dalcroze specialists and change ring experts. We’ve had private workshops with members of Classical Bells and have attended Embellish and Raleigh Ringer concerts as a group. We’ve wood-shedded Level 5, 6, and 7 pieces that I’ve brought back from Distinctly Bronze. (Way too hard…ya think? Amazing what you can accomplish on a Saturday morning!) The most important aspect of all these activities is not the educational aspect, though. It’s the opportunity for us to bond as friends in music. We ALWAYS have a BYO party Friday night at Area Festivals and have dinner together on Saturday. We have lunch together at workshops. There isn’t much time for social interaction during rehearsals, so these are our chances to deepen our personal relationships with each other. The bonds of friendship strengthen our bonds as a handbell ensemble.

I’ll attend Bay View Week of Handbells in August 2017, for the 11th straight year. My bell choir improved dramatically once I began attending the higher-level festivals. I learned so much from being with other great ringers and directors, and I could bring ideas, repertoire, and solutions back home. Bay View and Distinctly Bronze festivals have had a dramatic effect (for the better!!) on the quality of Bells on High. I encourage those ringers in BOH who can handle the difficulty and pace to also participate.

For festivals, everyone pays their own registration, transportation, and hotel/food expenses out of pocket. The church pays the table rental for us at festivals and buys our music. If we hire a clinician to work with us, we divide clinician’s fee among all who participate. I pay my own way and purchase my own music for Bay View and Distinctly Bronze festivals.

Other areas of development: staying fit, eating smart, writing music, practicing piano daily, reading constantly, and working the New York Times Sunday crossword (fighting the good fight for brain health!). I attend plays and concerts almost weekly, when I’m not performing in them myself. You can learn something from every performance, big or small, amateur or professional, even if it’s only what NOT to do. The big event ahead is a trip in March to Israel and Jordan with my daughter Meredith for her college graduation gift. Besides the excitement of exploring a dramatic part of the world with my beautiful and accomplished favorite gal, I’ve written a lot of music with Biblical text as theme, and it will be fantastic to see these ancient places and walk the paths of the prophets with her. There’s no question that the...
experiences that lie ahead will impact my insight, assumptions, and musical direction.

**ROB MEYER-KUKAN:** In the coming months I plan to attend several conferences, festivals, and workshops, particularly in the summer months. I will be attending as a participant and as an instructor. My goal for continuing education is to grow, to stay fresh, and to be challenged. Most of my continuing education plans revolve around my work as a bodyworker/massage therapist; but I also plan to attend music events as well (especially handbell events). I always make use of this new information as I work with my music students and the musicians that I direct as we work on healthy music-making habits. Funds for continuing education are built into my budget (both personal and professional).

**ROBIN PENTLAND:** I’ve got all of my application materials in for this summer’s Virtuoso weekend put on by the Raleigh Ringers. I was fortunate to get to participate in both the 2013 and 2015 Virtuosos. I’m looking forward to the event for four reasons: 1) the unbelievable exposure to the musicality and leadership of Dr. Bill Payn; 2) the introduction to new amazing friends in the handbell community; 3) the chance to play challenging music with a small group of committed, focused ringers; and 4) the opportunity to spend a weekend seeing how smoothly and meticulously another community choir runs their organization. Although many events through the Guild meet my reasons to grow through handbell events, Virtuoso meets all of these criteria, exceeds my expectations each time, and is worth putting money aside a year ahead of the event.

**SCOTT PFITZINGER:** I just attended an event a few weeks ago as part of the Society for Creative Anachronism (http://sca.org). It was called Fall Bransle (a bransle is a type of dance) and was located in the Shire of Rivendale (aka Columbus, Ohio). Everyone was dressed in medieval garb. We had artisans working their craft and teaching others about it. There was also axe throwing, a wonderful feast, and dancing afterwards. The dances were all taught so anyone could participate in another mindset and set aside all the busyness and stress of modern life. SCA events are always a great opportunity to cleanse your psychological and emotional palette.

**SCOTT PONZANI:** I plan to attend two events in the next months. The first is the ACDA national convention in March, and the second is a conducting workshop in Alexandria, Virginia, in July, put on by George Fox University and led by Rodney Eichenberger. At both I expect to gain valuable knowledge, repertoire ideas, and networking possibilities. At the conducting workshop, I anticipate getting feedback on my skills and working toward improving. I do have professional development funds available for these events, though I will cover some of the expenses myself. I also am reading Learning Strategies for Musical Success by Michael Griffin and highly recommend it to all conductors and music teachers.

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**Composition Contest**
**Sponsored by Area 3**
**Handbell Musicians of America**

**Area 3 Welcomes Entries from All Composers**
**For a Composition to be Premiered at the 2018 Youth Handbell Festival**

**General Guidelines**
- Level 2+, 3- for 2-5 octaves handbells
- Upbeat in nature
- Optional: Unison voice/solo instrument
- Optional: 2-5+ octaves of chimes
- Two to four minutes for performance
- Original and unpublished

**Submission Deadline:** April 3, 2017

**Prize:** $1500

For complete rules, visit: http://www.areaiii.org

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To be listed (space permitting), all event forms must be received in the national office at least six to twelve months in advance. The events listed below are approved Handbell Musicians of America sponsored and endorsed events. This listing, along with website and email contact information, is also available on our website at www.HandbellMusicians.org.

<table>
<thead>
<tr>
<th>DATE</th>
<th>AREA</th>
<th>EVENT</th>
<th>LOCATION</th>
<th>CLINICIAN</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/6-7, '17</td>
<td>12</td>
<td>Las Vegas 12th Night Handbell Festival</td>
<td>Boulder City, NV</td>
<td>Tim Waugh</td>
<td>Alison Pruett 702-496-5629</td>
</tr>
<tr>
<td>1/21, '17</td>
<td>9</td>
<td>Mid-Winter Handbell Festival &amp; Showcase</td>
<td>Corpus Christi, TX</td>
<td>Michael Mazzatenta</td>
<td>Brad Kisner 361-884-0391</td>
</tr>
<tr>
<td>1/21, '17</td>
<td>7</td>
<td>Mid-Winter Workshop with Jason Krug and Twin Cities Bronze</td>
<td>Shoreview, MN</td>
<td>Jason Krug and Twin cities Bronze</td>
<td>Amy Maakestad 651-225-4998</td>
</tr>
<tr>
<td>2/3-4, '17</td>
<td>10</td>
<td>Snake River Handbell Conference</td>
<td>Nampa, ID</td>
<td>Tim Waugh</td>
<td>Phyllis Tincher 208-989-2811</td>
</tr>
<tr>
<td>2/3-4, '17</td>
<td>4</td>
<td>LowCountry Handbell Workshop</td>
<td>Charleston, SC</td>
<td>Kevin McChesney</td>
<td>Caroline McKinney 843-861-6876</td>
</tr>
<tr>
<td>2/3-4, '17</td>
<td>6</td>
<td>Tennessee Valley Handbell Association</td>
<td>Huntsville, AL</td>
<td>Dr. Dan Lawhon</td>
<td>Shane Kennedy 256-499-7486</td>
</tr>
<tr>
<td>2/10-11, '17</td>
<td>7</td>
<td>Anthornis CENTRAL ‘X’ - 10th Anniversary!</td>
<td>Plymouth, MN</td>
<td>Michael Glasgow</td>
<td>Alanna Terogawa 612-819-5778</td>
</tr>
<tr>
<td>2/18, '17</td>
<td>8</td>
<td>Ring in the Spring 2017</td>
<td>Leawood, KS</td>
<td>Kevin McChesney, Sara Washington</td>
<td>Gwen Gepford 913-294-9641</td>
</tr>
<tr>
<td>2/18, '17</td>
<td>3</td>
<td>Capital Area Young Ringers Festival</td>
<td>Raleigh, NC</td>
<td>Michael Glasgow</td>
<td>Ruth Brown 919-610-1692</td>
</tr>
<tr>
<td>2/18, '17</td>
<td>8</td>
<td>Workshop with The Agape Ringers</td>
<td>Wheaton, IL</td>
<td>The Agape Ringers</td>
<td>Benjamin Hafner 630-696-6929</td>
</tr>
<tr>
<td>2/24-25, '17</td>
<td>9</td>
<td>Oklahoma City Handbell Ensemble presents CORD Festival 2017</td>
<td>Oklahoma City, OK</td>
<td>Michael Glasgow, Linda Krantz, Stevie Berrymann</td>
<td>Jeremy Springer 405-757-4643</td>
</tr>
<tr>
<td>2/24-25, '17</td>
<td>6</td>
<td>Central Alabama Handbell Festival - 2017</td>
<td>McCalla, AL</td>
<td>Ed Rollins</td>
<td>Kelley Clegg Neal 256-738-3978</td>
</tr>
<tr>
<td>2/24, '17</td>
<td>9</td>
<td>FebFest Friday</td>
<td>Houston, TX</td>
<td>Dr. John Behnke</td>
<td>Margaret Bremer 832-722-5200</td>
</tr>
<tr>
<td>2/25, '17</td>
<td>9</td>
<td>FebFest (Saturday Festival)</td>
<td>Stafford, TX</td>
<td>Dr. John Behnke</td>
<td>Margaret Bremer 832-722-5200</td>
</tr>
<tr>
<td>2/26, '17</td>
<td>8</td>
<td>Bell-A-Bration 2017</td>
<td>St. Louis, MO</td>
<td>Various Directors</td>
<td>Burrell Hackman 314-892-5610</td>
</tr>
<tr>
<td>3/3-4, '17</td>
<td>4</td>
<td>Georgia Handbell Festival 2017</td>
<td>Atlanta, GA</td>
<td>Lee Aldahl</td>
<td>Rhonda Freeman 404-317-7141</td>
</tr>
<tr>
<td>3/10-11, '17</td>
<td>5</td>
<td>Area 5 Spring 2017 Festival - Covington, KY</td>
<td>Covington, KY</td>
<td>David Weck</td>
<td>Susan Oxley 317-498-4293</td>
</tr>
<tr>
<td>3/10-11, '17</td>
<td>4</td>
<td>Fl State Handbell Festival 2017 - NORTH</td>
<td>Jacksonville, FL</td>
<td>John Behnke</td>
<td>Lynne Homan 727-784-8708</td>
</tr>
<tr>
<td>3/10-11, '17</td>
<td>3</td>
<td>Bell Tower Ringers Handbell Festival</td>
<td>Salisbury, NC</td>
<td>Cathy Moklebust</td>
<td>Kathy Sang 704-636-1321</td>
</tr>
<tr>
<td>3/11, '17</td>
<td>11</td>
<td>2017 Utah Spring Ring</td>
<td>Herriman, UT</td>
<td>Tim Waugh</td>
<td>Ryan Kunz 801-554-0324</td>
</tr>
<tr>
<td>3/11, '17</td>
<td>6</td>
<td>North Alabama Young Ringers Festival</td>
<td>Anniston, AL</td>
<td>TBD</td>
<td>Shane Kennedy 256-499-7486</td>
</tr>
<tr>
<td>3/17-18, '17</td>
<td>3</td>
<td>2017 Ocean City Festival</td>
<td>Ocean City, MD</td>
<td>Stephanie Rhodes, Nancy Cappel</td>
<td>Debbie Henning 410-948-5462</td>
</tr>
<tr>
<td>3/17-18, '17</td>
<td>3</td>
<td>2017 Festival All-Star Choir</td>
<td>Ocean City, MD</td>
<td>Michael Helman</td>
<td>Debbie Henning 410-848-5482</td>
</tr>
<tr>
<td>3/17-18, '17</td>
<td>4</td>
<td>Fl State Handbell Festival 2017 - SOUTH</td>
<td>Sun City Center, FL</td>
<td>John Behnke</td>
<td>Lynne Homan 727-784-8708</td>
</tr>
<tr>
<td>DATE</td>
<td>AREA</td>
<td>EVENT</td>
<td>LOCATION</td>
<td>CLINICIAN</td>
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<tr>
<td>3/24-25, '17</td>
<td>8</td>
<td>Ring in the Spring</td>
<td>Lincoln,NE</td>
<td>Jason Krug</td>
<td>Linda Ashley 402-320-5312</td>
</tr>
<tr>
<td>3/31-1, '17</td>
<td>3</td>
<td>2017 Chesapeake Festival</td>
<td>Chesapeake,VA</td>
<td>Lauran Delancy, Lois Reese</td>
<td>Debbie Henning 410-848-5482</td>
</tr>
<tr>
<td>3/31-1, '17</td>
<td>12</td>
<td>2017 LA Metro Spring Ring</td>
<td>Pasadenada,CA</td>
<td>Artists of Timbre</td>
<td>Michele Shank 650-504-0519 text only</td>
</tr>
<tr>
<td>4/1, '17</td>
<td>2</td>
<td>Nittany Valley Handbell Festival</td>
<td>Bellefonte,PA</td>
<td>Michael Joy</td>
<td>Gail Ritchey 814-234-1655</td>
</tr>
<tr>
<td>4/7-8, '17</td>
<td>3</td>
<td>2017 Clemmons Festival</td>
<td>Clemmons,NC</td>
<td>Clinician - Brian Childers</td>
<td>Debbie Henning 410-848-5482</td>
</tr>
<tr>
<td>4/22, '17</td>
<td>1</td>
<td>Massachusetts Spring Ring 2017</td>
<td>Tewksbury,MA</td>
<td>Lawrence Berdensey</td>
<td>Lynn Masson 978-496-8616</td>
</tr>
<tr>
<td>4/28-29, '17</td>
<td>12</td>
<td>2017 Southern California Spring Ring</td>
<td>Oceanside,CA</td>
<td>Stevie Berryman</td>
<td>Michele Shank 650-504-0519 text only</td>
</tr>
<tr>
<td>4/28, '17</td>
<td>1</td>
<td>Directors' Workshop</td>
<td>St. Johnsbury,VT</td>
<td>Stephanie Wiltse</td>
<td>Patricia Pranger 802-446-2066</td>
</tr>
<tr>
<td>4/28-29, '17</td>
<td>12</td>
<td>Bay Area Spring Ring &amp; Intense Ring</td>
<td>Cupertino,CA</td>
<td>Bill Mathis</td>
<td>Kathryn Arnold 650-962-0375</td>
</tr>
<tr>
<td>4/29, '17</td>
<td>1</td>
<td>VT Spring Ring</td>
<td>Lyndonville,VT</td>
<td>Stephanie Wiltse</td>
<td>Patricia Pranger 802-446-2066</td>
</tr>
<tr>
<td>4/29, '17</td>
<td>2</td>
<td>42nd Annual North Hills Handbell Festival</td>
<td>Allison Park,PA</td>
<td>Kathleen Wissinger</td>
<td>Jennifer Cupak 724-738-8891</td>
</tr>
<tr>
<td>5/5-6, '17</td>
<td>10</td>
<td>Siskiyou Summit Handbell Conference</td>
<td>Ashland,OR</td>
<td>Ellie Hodder</td>
<td>Diane Barnes 541-342-0404</td>
</tr>
<tr>
<td>6/9-11, '17</td>
<td>3</td>
<td>Virtuoso</td>
<td>Raleigh,NC</td>
<td>Dr. William Payn</td>
<td>Nancy Ritter 919-847-7574</td>
</tr>
<tr>
<td>6/11-15, '17</td>
<td>11</td>
<td>Area 11 Young Ringers Camp</td>
<td>Granby,CO</td>
<td>Marilyn Lake, Alex Guebert</td>
<td>Claudette Rothwell 801-698-2728</td>
</tr>
<tr>
<td>6/22-24, '17</td>
<td>6</td>
<td>Bells, Blues, and BBQ</td>
<td>Memphis,TN</td>
<td>Jason Krug</td>
<td>Sandra Tucker 281-610-4422</td>
</tr>
<tr>
<td>6/29-2, '17</td>
<td>1</td>
<td>Area 1 Festival Conference 2017</td>
<td>Amherst,MA</td>
<td>Ed Rollins, Deb Carr</td>
<td>Susan Wilber 203-288-5847</td>
</tr>
<tr>
<td>7/7-9, '17</td>
<td>10</td>
<td>Area 10 Area Wide 2017 Conference</td>
<td>Corvallis,OR</td>
<td>Brian Tervo, Jason Wells</td>
<td>Diane Barnes 541-342-0404</td>
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</tbody>
</table>

**NATIONAL EVENTS**

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<th>LOCATION</th>
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<tbody>
<tr>
<td>2/23-26, '17</td>
<td></td>
<td>Distinctly Bronze West</td>
<td>Welches, OR</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>7/8-7/11, '17</td>
<td></td>
<td>Master Class in Conducting</td>
<td>Anaheim, CA</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>8/5-8, '17</td>
<td></td>
<td>Distinctly Bronze East</td>
<td>New Bern, NC</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
</tbody>
</table>
Regional Membership Coordinators

Mya Dundzila - East (Areas 1-4)
mdundzila@handbellmusicians.org, 937-438-0085

Mary Willadsen - Central (Areas 5-8)
mwilladsen@handbellmusicians.org, 937-438-0085

National Board

Ed Rollins, President
First Baptist Church
1112 E. Broadway
Columbia, MO 65201
W: 573-442-1149
erollins@handbellmusicians.org

PL Grove, President-Elect
510-703-4453
plgrove@handbellmusicians.org

Derek Nance, At Large Director
dnance@handbellmusicians.org

Stephanie Rhoades, At Large Director
Northaven United Methodist Church
1121 Preston Rd.
Dallas, TX 75230
W: 214-362-2479
srmrooney@handbellmusicians.org

Steve Shorney, At Large Director
Hope Publishing Company
380 S. Main Place
Hamburg, NY 14576
E: 630-665-3200 X131
sshorney@handbellmusicians.org

Jennifer Vangolen, At Large Director
Large Director
Large Director
4820 40th Avenue SW Apt. B
Seattle, WA 98116
W: 206-931-7669
jvangolen@handbellmusicians.org

Jessica Westgard, At Large Director
Principal Financial Group
4575 23rd Ave S, Suite 1500
Fargo, ND 58104
W: 701-237-3888 x12
jwestgard@handbellmusicians.org

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Saskatchewan
4: Prince Edward Island, Prince Edward Island
5: Newfoundland and Labrador, New Brunswick, Nova Scotia, PEI, Quebec, 
Ontario, 7: Saskatchewan, 8: Manitoba, 9: Alberta, British Columbia & 
Saskatchewan

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