



The Twelfth Tone

The American Guild of English Handbell Ringers, Inc. - Area XII
California ♦ Guam ♦ Hawaii ♦ Nevada

Claremont, CA

Volume XVII Number 4

August-September, 2005

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COLLEGIAL COLLABORATION

One of the greatest joys that I have in the music profession is participating in the networking and collaboration that takes place with handbell colleagues and bell teams. AGEHR and Area XII has been a wonderful resource for this networking. Some of my very best friends are part of the handbell world.

As an Area XII board member I have been doubly blessed with meeting some of the best ringers, directors and teachers in the profession. Their dedication to handbells and producing wonderful bell events as well as informing the bell community is remarkable. Conversations at bell meetings, around lunch or dinner, is intense and focused ... and fascinating!

When I attend bell activities, be they workshops, concerts or conferences, stimulating conversation about bells rises far above the description of basic techniques. Director's styles, music possibilities for various programs, new techniques for playing bells, dialogue regarding software for bells, working bells into traditional and contemporary worship, the latest hot group, recordings, CD or DVD or a wonderful new composer or composition all work their way into the conversation.

It is also an absolute blast to host a touring group, exchange directors, talk shop with the great ones like Christine Anderson, Nancy Hascall, Jim Meredith, David Harris, Jason Wells, David Davidson and many more, who are all so accessible and so willing to share their knowledge with others. That's the great thing about handbell people, they are just plain nice folk!

When you attend an international event you forge friendships from a different culture, for there is an instant bond, handbells, that draws you into other experiences where you will learn, laugh, and cry. When you visit a national or even an area event you form new friends around handbells ... and then move on to other things. Experiences seem to be amplified and placed in the memory bank for life. I have handbell friends from many countries and virtually every state. For sure, they have a collection of interests besides bells, but bells are what brought us together in the first place!

Handbell festivals, tours, overnight stays, help with problems, guidance in strange communities have all grown out of this common love of bells. A handbell friend in Half Moon Bay, another in Sacramento, another in Stockton, in Santa Clara, and Carson City ... all places where kids who played bells met other kids who played

(Continued on Page 7)

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The Twelfth Tone **August-September, 2005**

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The Twelfth Tone is published bimonthly by
The American Guild of English Handbell
Ringers, Inc. - Area XII
<http://www.areaxii.org/>

Next Issue Deadline: September 10, 2005

ADVERTISING RATES

	Single Run	Annual (6 issues)
Full Page Ad <small>(Up to but not larger than 7.25"W x 9.75"H)</small>	\$75.00	\$375.00
Half Page Ad <small>(Up to but not larger than 7.25"W x 4.75"H or 3.5"W x 9.75"H)</small>	\$45.00	\$225.00
Quarter Page Ad <small>(Up to but not larger than 7.25"W x 2.25"H or 3.5"W x 4.75"H)</small>	\$22.50	\$112.50
Business Card Ad <small>(Up to but not larger than 3.5"W x 2.0"H)</small>	\$11.25	\$56.25

Camera-ready advertising copy is due on the tenth of each
odd-numbered month for publication in the following even-
numbered month (e. g., the deadline for the February issue
is January 10).

REGIONAL REPORTS



Nevada Report **Barb Walsh**

nevada@areaxii.org

Howdy!

May, June, and now this first part of July have been very hectic around here! The Tintabulations group and I went to the Santa Rosa Spring Ring with Jason Wells as the clinician. I've always heard about how dynamic a conductor he is, but until you've worked with him, you don't know how dynamic! I'm sure those of you that got to go to the Ringers' Feast know! My ringers are so much more aware musically now because of working with him. I highly recommend going to one of his workshops in the future!

The umpteenth annual Young Ringers' Festival in Reno was a blast! Jim Smith was willing to be our clinician again and graciously wrote a piece for us using bells, chimes, flutes, and Orff ensemble. The kids (all 184 of them!) loved "A Texas Tune". I hope Jim gets it published so all of you can enjoy the piece as well.

Not willing to let an opportunity go by, I roped Jim into conducting some of the pieces and emcee-ing a concert that same night as the Young Ringers' Festival. BelCanto and Tintabulations played at the university's concert hall to a small, but enthusiastic crowd. Jim's presence lent the event some class to an otherwise motley crew. Thanks, Jim!

Believe it or not, Jim is willing to come back to Reno and be the clinician for our Ringers' Workshop on October 8th at Little Flower Church. I will be sending out flyers in August. Let me know if you don't get one or if you want more information sooner.

Las Vegas will not be without a workshop this year thanks to Dixie Bailey and Lee and Bill Waggener. The Ringers' Workshop will be on Oct. 1st at the 1st Presbyterian Church on Charleston. This workshop is designed for ringers of all levels, so we're hoping to get many ringers there for this event. Lee and Bill will be working with different groups and then hopefully perform at least one piece together. If you haven't received a flyer, let me know and I'll get one out to you.

You realize that you're getting older when your bell "kids" are graduating (from high school and college) and getting married. This has been the year for weddings in Tintabulations. Tess (the one with the funny colored hair) will be Mrs. Houston by the time you read this. Of course, she is having bells at her wedding; 17 ringers representing the four groups she plays in. I am very happy for her, but I will miss her terribly both as a friend and my right arm at all the ringing events. She'll be living in Concord, so I'd like the bell ringing community in the Bay area to make

her feel welcome and not let her forget how to play bells!



Central California Report **Shirley Werner**

cen_calif@areaxii.org

The Ringer's Feast in Pomona with Jason Wells is now an event of the past. I was fortunate in being able to attend and all I seem to say when asked 'how it was' is "Amazing"! For me, it was just that, Amazing. I've never rung Level 5 music before and then to memorize a portion (well some of it anyway) was an experience.

I know I will, at times, put into practice how Jason taught us memorization and I know my choir will be successful. Learning to ring seven brand new pieces of music in approximately 18 hours and perform it was an experience in itself. Everyone should have gone away with a great feeling of accomplishment.

I know several out there in Handbell Land will be attending the Handbell Conference at Zephyr Cove at beautiful Lake Tahoe July 31 to August 4. This is another fun event, and a great time is had by all.

Put on your calendar and hopefully attend the following events:

Opus Jump-Start Workshop Reading Session with WestCoast Handbell Supply
Saturday, September 24
9:00 am to 2:00 pm
First United Methodist Church
16th and I Streets, Modesto
\$25.00 per choir or \$5.00 each for orphan ringers
Director, Richard J. Colla
Workshop Coordinator: Beth Clause (209) 552-0850

The registration form will be made available soon through our website. You may send your inquiries to www.opushandbell.org.

Spend a day with the Opus Handbell Ensemble and help "Jump-Start" your handbell program by dusting off those clappers for a ringing good season! Join us in playing two massed numbers under the direction of Richard J. Colla, and pick-up some tips and tricks from Opus members during "break-out" sessions where the beginner to the advanced ringers can polish up their skills and/or learn some new ones!

WestCoast Handbell Supply will be here with their wonderful store stocked with an array of music, supplies, and gift items that you may purchase. A reading session will be conducted so that you and your choir may have an opportunity to play, hear, and purchase music for your church or school ringing season.

Lunch: you may brown bag or eat at the local

REGIONAL REPORTS, continued

surrounding restaurants

Two massed numbers are:

AG35210 *Celtic Farewell* L3- 3-5 Oct. Linda R. Lamb
HB0042 *Grazioso* L2+ 3-5 Oct. Arnold B. Sherman

WestCoast is offering a 10% discount for these two numbers when placing your order.

October 1, 2005, will be the Directors Workshop to be held at The Lutheran Church of the Redeemer, 4500 El Camino Real, Atascadero, CA. Christine Anderson will be the clinician, so this should be an exciting event. Registration will be at 8:30 am and the first session will begin at 9:00 am. There will be a reading session in the afternoon with Mel Tully, from WestCoast Handbell Supply. Cost is \$25.00 advance and \$28.00 for walk-ins. Registration cards will be mailed out towards the end of August. I hope to see many of you at this event.



San Francisco Bay Area Report and Northern California Report

Carol Smith bay_area@areaxii.org

May was an exciting month for the Bay Area and Northern CA. ringers. One of the highlights was the Santa Rosa Spring Ring on May 14 with Jason Wells conducting. Over 90 ringers participated in this exciting day of ringing which was organized by Conni Shellhorn, Christy Solheim, and The Ringers of Joy from St. Luke's Lutheran Church in Santa Rosa. Jason's abounding energy and enthusiasm motivated the choirs to new musical heights. The day culminated in a concert for the community where they shared four mass ringing numbers and two choirs presented solos. Everyone agreed it was an awesome and inspiring day. Check out the pictures of this event on the Area XII web site: <http://www.areaxii.org>, then click on the Northern button.

The handbell community welcomed two outstanding touring choirs to the Bay Area and Northern California this summer. Westminster Bell Choir from Princeton N.J. was hosted by Community Presbyterian Church of Vacaville and The First Covenant Church of Oakland. This premiere ensemble, under the direction of Kathleen Ebling-Thorne, enthralled the audience with its artistry and musicality. Performing on the largest collection of Malmark bells (C1-C9) and chimes (C2-C8), their beautiful rendition of Kathy Moglebust's "Greensleeves", which featured the bass chimes, truly touched the audience. The Wesley Bell Ringers, a youth choir, from Salt Lake City, UT presented concerts in Napa, San Jose, and Palo Alto. This entertaining group of young people showed great energy and versatility as they played everything from "Nova" by Payn, Country Gardens by Duncan,

"Canticle of Faith" by Dobrinski, and "Farandole" by Bizet/Griffin.

Fall activities will get off to a great start with Bay Area Director's/Advanced Ringer Seminar October 1, 2005, at Valley Church in Cupertino. As a director or ringer you can benefit from a wide variety of classes that will be offered and take advantage of the three reading sessions to review new music. The workshops begin at 9 a.m. and conclude at 12:30 p.m. Faculty include Martin Morley, Larry Sue, Dian Ruder, and Dave Ruder. Nancy Stouwie from Handbell Mart will once again provide a store for all your handbell needs. Store hours are from 8:00 am until 1:45 pm. For more information, contact Dave Ruder at daveruder@comcast.net.



Los Angeles Metropolitan Region

Shirley Heckman la_metro@areaxii.org

THE RINGERS FEAST was held on the beautiful campus of Pomona College, Claremont, California, on June 11-12 with the exuberant Jason Wells directing the non-stop ringing. 51 intermediate and advanced individual ringers from around Area XII rehearsed 7 pieces "from scratch" for two days, learned how to memorize, and actually performed an encore without music in the Sunday afternoon informal concert. Thanks to Jason's leadership, we were very proud of our accomplishments.

All ringers and directors are invited to attend the LA Metro, Area XII October 15th RINGERS' WORKSHOP - BRUSH UP ON BELL BASICS at the Claremont UCCC. Martin Morley, our capable clinician from Lafayette, California, will teach handbell ringing skills within the context of Level 1 and 2 music. Participants are asked to bring purchased copies of the 4 pieces of music (list can be found on the Area XII website) but not learn the music before the Workshop. The music has been carefully chosen for usefulness in teaching skills and also for performance during the Fall and Christmas seasons.

A Store, including handbell music, gift items, gloves, etc., will be provided by Nancy Stouwie from The Handbell Mart.

More information and the Registration form can be found by clicking on LA Metro on the Area XII website. The cost, which includes lunch, is \$20.00 per ringer. Ringers who are members of a group holding AGEHR membership will receive a \$5.00 discount. Registrations are due by October 5, 2005. Contact person and Registrar: Shirley Heckman, lametro@areaxii.org.

REGIONAL REPORTS, continued



Southern California Report

Micki Mennet-Martin so_cal@areaxii.org

In Irvine July 27-29 this summer is CONCORDIA'S SUMMER RING. Clinicians Kermit Junkert, Herb Geisler, Nancy Jessup, and Nick Hanson have planned three days of events for ringers, directors and their families. This is a hands-on event designed to develop strong ringing techniques, rhythm skill, and leadership/fellowship qualities. Classes offered include Bell Mastery, Processions, a program for beginning Directors/ Ringers, Instrument Maintenance, Conducting, and more. Dorms are apartment style, and very good meals are available right on campus. This is a great event and so close to us in Southern California. You'll be so glad you came and participated. For registration, see Coming Events. Contact handbells@cui.edu for information and registration. The deadline is July 6, 2005.

September 10, 2005, Nancy Jessup brings a day of ringing designed for the Levels 1 and 2 ringers. This event is designed for individuals ~ whole and partial choirs are also welcome. The downbeat will be at 9:00 am, and the day will conclude at 4:30 pm. Music assignments will be given out on arrival ~ no advance preparation is called for. The plan for the day calls for presenting all technique and interpretive exercises necessary for ringing musically within the

context of the rehearsals on the days repertoire which will handed out that day. Emerson Music will bring all the music needed and provide a handbell store. Come with an interested spirit and enjoy developing handbell skills and meeting more area handbell ringers. Contact socalif@areaxii.org for information and registration. The location: Mission San Marcos United Methodist Church, 800 W. Mission in San Marcos. The deadline is August 1, 2005.

October 29, 2005 Lee Waggener will offer a DIRECTORS WORKSHOP. The emphasis of the day will be "COMMUNICATING WITH YOUR RINGERS". Musicality in directing and ringing, what does your directing tell your ringers, how to help your musicians ring their best, helping them respond to and produce music. Lee is a great teacher. This will be a good workshop. Location to be announced. Deadline for registration will be end of September. Contact socalif@areaxii.org for information.

Susan Ullom Hungerford has founded and is directing the South Coast Handbell Ensemble in Rancho Santa Margarita, California. This is an auditioned community handbell ensemble close to the Southern California and LA Metro areas. The group has begun rehearsals. Look for great things for this community group.

BAY BELLS ANNOUNCES NEW WORKSHOP ENSEMBLE

In a continued effort to support the educational mission of the organization, Bay Bells is pleased to announce a new musical ensemble currently forming. Bay Bells, one of the longest-established community handbell organizations in the country, has made strides over its twenty-year history to increase the visibility of handbells in the world of professional and amateur music as well as provide learning opportunities for the public who are both familiar and unfamiliar with handbells.

The Bay Bells organization currently includes a complete performing ensemble that makes use of 5 or 6 octaves of Malmark handbells and 5 octaves of Malmark handchimes and a smaller 3-octave ensemble, which has more flexibility with fewer ringers.

The new Workshop Ensemble, under the direction of Bay Bells Music Director William Kyle, will not focus on performing but rather be a training ground for ringers who may not be confident with their current

skills and would like to challenge themselves beyond their current positions. The group will aim to participate in one Bay Bells concert each season.

The group will meet Sunday evenings at Grace Lutheran Church, 3149 Waverley Street, Palo Alto, CA, from 4:00 - 5:15 pm. The first eight-session workshop will begin on September 18, 2005 and culminate with a concert planned on December 11, 2005. Planned curriculum includes: reinforcing proper techniques, exploring ringing styles, studying advanced rhythms, facilitating sight-reading, memorizing, and increasing general music knowledge. The workshop will be open to all ages but attendees should have intermediate level handbell experience. Space will be limited to ensure individual attention. The workshop fee is \$60.

For further information contact Bay Bells at (650) 887-2243 or visit the Bay Bells website at www.baybells.org

CONDUCTING ISSUES FOR THE HANDBELL DIRECTOR

#2 - How can I keep my group from falling apart when they play in front of people?

The issue of preventing a group from disintegrating during performance has probably been around since our first ancestor looked up from banging two bones together only to discover that someone else was actually *watching*. The central concern, here, is related to nervousness during performance and how to minimize it.

Lee and I had a professor of choral conducting whose answer to the question of how to prevent nervousness in performance was rather straightforward: "...if you *know* that you know what you're doing, you won't be nervous..." A rough interpretation of this is that if you are thoroughly prepared and have completely mastered the music and you *know* that, confidence will replace any sense of nervousness when you stand up to conduct or perform. The longer I've been involved in things requiring some sort of intellectual effort, the more thoroughly I believe his wisdom, for I've experienced it in two rather different disciplines.

How, then, should we prepare our ringers so that they attain this level of confidence?

The single most important element is **adequate preparation in rehearsal**. This means that the notes are thoroughly learned, the dynamics are thoroughly learned, and all of the tempo variations are thoroughly learned. Backing up from this intense level of learning, one can see how far in advance rehearsals must be planned. This also means that we, the directors, must allow adequate preparation time - not only for our ringers but for ourselves as well.

Adequate preparation also means consistent conducting and musical interpretation of any piece you are preparing so that the ringers reinforce what they learned in previous rehearsals with each subsequent practice. Focus early on the places where changes occur: in key, in dynamics, but *particularly* in tempo. Ideally, the ringers' comfort level should increase with each successive rehearsal. If that does *not* seem to be happening, it is imperative to take a mental step backwards and assess what you are doing.

Another part of the answer lies in **appropriate repertoire selection**. Attempting pieces that are far above the musical and technical level of the ringers is an invitation to disaster. Fortunately, in handbell ringing, the "weakest link" phenomenon does not necessarily apply because at least to some degree, the director can assign the least demanding positions to the less skilled ringers, thereby making a slightly more challenging piece approachable. However, *success breeds success*, and in lesser experienced choirs, it is wise to refrain from being overly ambitious until the group has had a *series* of

successes with repertoire they can handle easily and well. Even the least experienced ringer knows when a piece has gone poorly in performance, but that same ringer also probably has a pretty good sense when things have gone well - and it's the latter experience that will build his/her confidence and enthusiasm for future performances.

A third issue is the **demeanor of the conductor**: *tension* and *anxiety* in the leader can be quickly and unconsciously picked up and reflected by the ringers. However, if the conductor radiates *reassurance* and *confidence* instead, that too can be mirrored in the ringers and can have an amazingly calming effect. Inherent to a calm demeanor in the conductor is a thorough knowledge of the score. Being able to look the ringers in the eye when they look at you is essential to conveying a feeling of confidence, and that can't happen if your nose is perpetually buried in the score. Test yourself in rehearsal - see just how long you can keep your eyes up, especially towards the end of the time allotted to learn a given piece. Communication is a two-way street, and if your eyes are up, you have a much better chance of returning the glances of your ringers. The conductor's familiarity with - if not memorization of - the score is crucial for good visual contact between the director and the ringers. You, the conductor, must "*know* that you know what you're doing."

A fourth element is to teach your ringers to **expect the unexpected**. This means merely that everyone should learn to be conscious of what's happening and develop the discipline to maintain full focus on the performance should something unanticipated occur. This is more a state of mental awareness and self-control than anything else. Jarring things can happen at any moment, but the best defense is quality preparation *in rehearsal* that affords your ringers the confidence they need to survive such events.

The final element is **experience in performance**. There's not much one can do to accelerate this component except to continue to provide positive performance circumstances. Accepting small, informal outside engagements that are low-key and non-threatening can augment your ringers' exposure to the performance setting. Anything you can do to increase the frequency of playing "in public" will help, but do keep in mind that the events you choose to accept should lead to positive experiences.

Of all of these issues: adequate preparation in rehearsal, appropriate repertoire selection, the demeanor of the conductor, expecting the unexpected, and experience in performance, the first remains the most critical. None of the subsequent issues is of consequence if you have not adequately taught the music. What you get in performance is a direct reflection of what you have demanded in rehearsal. - William L. Waggener

FROM THE CHAIR, continued

bells, had a grand time, bonded and then ate pizza together, or played basketball, or even exchanged school logos.

My personal experience is one that has been duplicated many times by my colleagues. If you and your group step out a bit, move beyond the church rehearsal hall and sanctuary or school room, you can also join this wonderful handbell fraternity.

Need help doing so? Contact any of the Area XII board members on the masthead, and they will be delighted to offer help and advice. Better yet, become a volunteer with the Area XII Board either working on an upcoming event or serving on the board. The

Board will be putting out a call for nominations in the next few months. There will also be plenty of opportunities to help at the next Spring Ring in your area or at the 2006 conference in Belmont.

To ring like this, in the company of other souls, and to make those notes slip out so easily and in precision, and to make those chords so rich that they bring tears to your eyes.

This is transcendence.

(Adapted from writings of Garrison Keillor) - *Dave Ruder*

AT THE GATE

Each of us holds a key. As music teachers and conductors, we can unlock a portal to a new world. This new world is a place of magic - one of delight, joy, and surprise.

This past week, I had the honor of unlocking the musical door to a young man who had never had any formal musical instruction. Kyle was a little nervous about joining the middle school handbells, but peer pressure won out, and he came to explore because his friends brought him to the rehearsal (6th grade boys always run in packs).

After a few minutes of discussing the new Star Wars movie ("Oh my gosh! Mrs. Smith can sing the ENTIRE Darth Vader theme!"). I asked Kyle if he wanted to "crack the code" to music reading. With this code, he would be able to read anything in this new world to which we would be traveling. He was most eager ("oh, yes, Obi Won!"). We started with meter ("Obi Won, I'm in advanced math Class - this is easy - whole note, 4 beats; half note, 2 beats, quarter note, 1 beat: just like fractions."). We found his handbell notes, named them, and had him highlight his notes on the page ("Good, Kyle! We're drawing ourselves a map of the music."). Meanwhile, the rest of the students realized that Kyle was getting ahead of them. They focused their attention on drawing their own maps by writing in the counting and highlighting their own bells. Throughout the map building process, Kyle was heard to exclaim, "This is so cool! This is so fun! Come on, guys - get busy!" After we drew our maps to the new musical world, we began to ring. With a little instruction on bell technique, lots of laughter as we made mistakes and corrections, the group started to make music. They could hear the chords lining up ("Hey, that doesn't sound right, yet"), made self-corrections, and started to ring together. By the end of 45 minutes the group had gained an identity, becoming a musical ensemble and community, with two pieces on the way. My ringers didn't want to leave the rehearsal ("Can't we do it just one more time?"), and I had to bribe them

out of the rehearsal with a promise of cookies next week (they had other classes to attend and I had another rehearsal coming up).

The most exciting minutes for me, however, were watching Kyle experience the new world of music. It was magical, adventurous, delightful, and fun. His energy and enthusiasm were contagious.

Because I work primarily in the adult world (college teacher/church choirs), I rarely have the honor of "unlocking the gate" to music reading. In fact, I can't remember learning to read music myself. Music has always been a part of my life. But many of you have the great honor and opportunity to teach in the younger grades where music is a "new world." The joy of discovery, the fun of community, and the satisfaction of expression are only a few of the reasons to teach music fundamentals. Rote learning, while enhancing and developing aural skills, will give students opportunities to sing for this concert. With music reading abilities and sight singing skills singers will be able to explore the world of music for a lifetime. Often they will move into other musical arenas - other choirs, band, orchestra handbells, jazz, composition, keyboards - because they have the "keys" to the musical world.

In addition to the strong philosophical reasons for teaching music reading, I wish for all of us to have the honor, at least once each rehearsal, of unlocking the gate to musical discovery. With this sense of fun, adventure, play, and imagination, music is thrilling. And, isn't that why we joined this profession in the first place?!

To all who stand at the gate, "May the Force be with you!" - *Kathryn Smith, President, California ACDA*

This article appeared in the Spring, 2005 issue of Cantata, the periodical journal of the California ACDA and is reproduced here with the permission of the author. - wlv.



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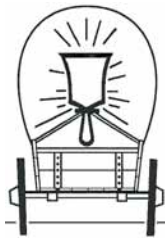
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RUDY'S ROOST

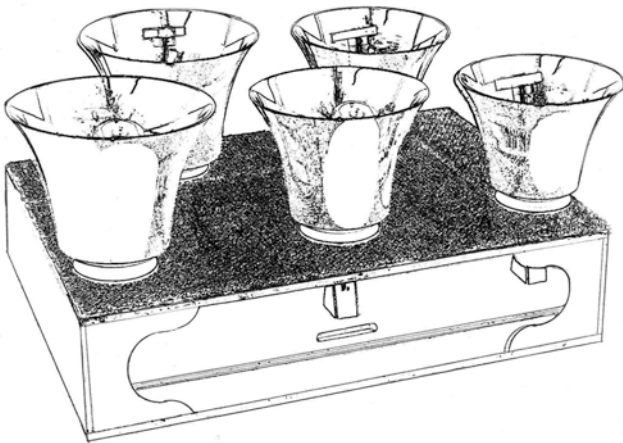
Tips and Tricks

Part 4: Do you have a Box Lunch to go with your Boxed Bells?

OK. So you have those wonderful 5th octave, bass bells sitting in the closet because you don't have anyone big enough nor strong enough to lift those Bad Boys and ring them with style. It's true not all bell choirs have a bass bell ringer who moonlights as a Center on a professional basketball team. Or a bass bell ringer who could go head-to-head with the Governor in arm wrestling and win. But you know that you are missing a lot of great music because those Bass Bells are hidden in the closet. What's a director to do?

Well, I'll tell you. You take them out of the closet. You put them in your brand-new Rudy Bass Bell Box. Then anyone of any size can ring those big puppies!

The Rudy Bass Bell Box



32 inches by 22 in. by 7 in. high

And where do you get your very own Rudy Bass Bell Box? If you have been reading my last three columns of Tips and Tricks, you already know the answer: You make it.

This column is a little different from previous Tips and Tricks, because I am only going to share with you the general steps of construction. To get complete plans of the Rudy Bass Bell Box e-mail me at TheRudyBell@aol.com and I will e-mail the plans to you free-e-e-e-e-e!

Here's how to make the Rudy Bass Bell Box which holds bass bells C3 through E3 (though you can also substitute F4 thru G4 the bigger bells):

Step #1: Take 1 sheet of 1/2 inch thick structural plywood and cut 3 panels per plan. These will form the top, middle and bottom shelves of your Bass Bell Box.

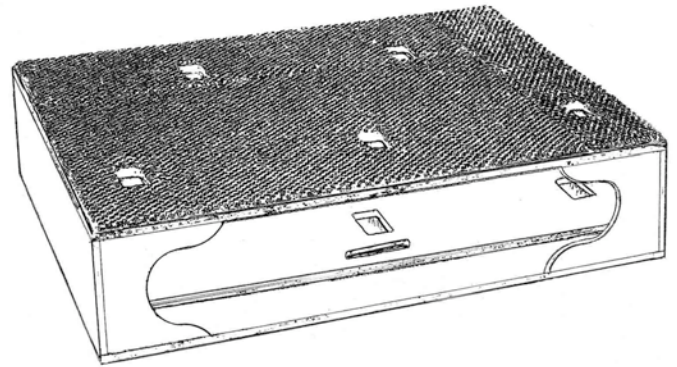
Step #2: Cut into the top and middle shelves the holes for the handles of the bass bells.

Step #3: Cut out the side panels of the box and the reinforcing gussets per plan.

Step #4: Screw and glue the pieces parts of plywood together (per plan) to form your Bass Bell Box.

Step #5: Paint your Box some cool color like psychedelic pink or shocking chartreuse. Of course Concert Black also works. Glue carpet squares on the top to cushion the bells. And you're done!

Empty Bass Bell Box



Tip #1: The structural grade of plywood that you want to use is: AC or CD plugged. You do not want any voids in the plies of the plywood. Do not use particleboard.

Tip #2: Cut a handhold slot in the middle shelf. Size: 1 inch wide by 5 inches long. Refer to the picture. This will make carrying your prized Rudy Bass Bell Box a breeze. Be sure to round the corners and edges of the handhold.

Tip #3: Add Velcro strips along the front edge of your Bass Bell Box so that you can hang a cloth skirt there for concerts.

The Rudy Bass Bell Box can make anyone into a Bass Bell Ringer, the most coveted title in any Bell Choir. And it stores easily on any side. Don't let your valuable bass bells languish in the closet any longer. Build your Bass Bell Box and let your bass bells come out and play!

See you next time, weather permitting. - Rudy Rodriquez

Pithy saying for the day:

"It takes a long time to grow an old friend." - Old Chinese Proverb



Ringers Workshop

Saturday, October 1, 2005

9 a.m. to 3 p.m.

Something for everyone from very beginning children & adults to more advanced, all are welcome! Separate classes for beginners and for Bass Bell ringing

★ Workshop Clinicians

Bill & Lee Waggener from Claremont, CA from the Area XII Board of AGEHR

★ Workshop Special!

Pay for seven choir members and the eighth one is free!

★ Public Concert

Following the workshop at 3 p.m. Solo choir performances welcome!

\$18 per person includes lunch and two pieces of music

First Presbyterian Church
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431-9759 or dxbaile@earthlink.net



The Raleigh Ringers

Looking for a way to raise funds for your organization?

The Raleigh Ringers are now offering organizations (handbell choirs, community groups, etc.) the opportunity to sell some of our items on a consignment basis at your event or festival. Now you can have our popular tie-dyed gloves available to the ringers of your event! The Raleigh Ringers pay all shipping costs and your organization receives a percentage of the items that are sold. For more information about this program contact:

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Area XII Workshop Registration Form

Event _____

Date and Location _____

Name of Handbell Director _____

Institution _____

Address _____

City/State/ZIP _____

Email _____ Phone _____

I/We are bringing _____ participants X \$ _____ /person = \$ _____ enclosed.

I/We are also bringing _____

Please photocopy this form as necessary and mail with your registration fees to the contact person listed for the event. You may need to communicate with the contact person to determine such details as the event's beginning and ending times, driving directions, what to bring, etc. Check the Area XII website for registration forms and related information for larger Area XII events.

A RINGERS' FEAST



Nancy Stouwie of Handbell Mart provided the store.



Jason Wells and Lee Waggener



Heather Haworth, Paulette McFarlin, and Linda Masoni



Doug Lewis and TC Laszlo



What's missing?



Martellina collapsed from sheer exhaustion.



Paulette McFarlin and Lisa Masoni



Part of Martellina's current family and Jason after the concert (note that Jason looks fresh and the ringers look as exhausted as Martellina!)

A RINGERS' FEAST, continued

On June 11 and 12, 51 ringers from California and Nevada met in the Edmunds Ballroom on the Pomona College campus in Claremont to work under the baton of Jason Wells. Thanks to everyone for being part of the first RINGERS' FEAST in Area XII history!

By the end of the event, these ringers had mastered six pieces at Levels 3, 4, and 5 - which they has seen for the first time when they picked up their registration packets. To the amazement of everyone except Jason, the ringers performed Kevin McChesney's *Capriccio* **from memory** as an encore!

This was an interesting experiment in terms of

content and format that we hoped would satisfy the various requests we have received over the years for an event that ringers could attend as individuals rather than as part of an organized group and that involved complete emphasis on ringing. Holding this event in the season between our biennial Ringers' Conferences seemed to work well.

Judging from a cursory look at the comments on the evaluation forms, we may have a new "tradition" worth perpetuating: 97% (36 out of 37, and the 37th wasn't marked either "yes" or "no") of the evaluations indicated that Area XII should do this again. Given the ringers' written comments and their parting conversations, that is a distinct possibility.

IMHO: ARE WE BEING RUDE?

It happened again. Recently I attended a series of handbell concerts by superb ringers. One clear difference stood out, the acknowledgment that there was an audience who appreciated their efforts. With thunderous applause as the backdrop, the director of one group turned around to take several bows while his ringers shuffled around, moving bells, straightening binders, gathering mallets and chimes and changing positions, with a rare glance at the audience. It was evident that the ringers' intent was to be ready for the next piece. Meanwhile, the only response to the audience's generous plaudits was the bows by the conductor.

I've been guilty of this myself. It seemed important to move the concert along without delay, using the applause of the audience as a cover for preparation. Over the years, I've watched other musical groups engage in similar practices. A band, for example, that plays a piece of music and after completion of the work, goes through all kinds of distracting gyrations, barely acknowledge the presence of the audience. Trombone valves are oiled, percussion instruments tuned and arranged, horn tubes emptied, and conversations erupt between nearby musicians. In my opinion, it is as if to say, "We enjoy having an audience, but we don't want you to know that we are pleased you came!"

Over the years, I've come to appreciate the professional orchestras, such as the Vienna

Philharmonic, who stand as one when the piece is over and wait for a signal from the conductor before beginning preparations for the next work. Dancers in ballet companies have developed their response to the highest level with their graceful bows and gestures.

During the same series of handbell concerts described above, I witnessed the professional approach to concertizing by the Agape Ringers. From the carefully choreographed processional to the final jazz number with all its improvisations, an integral part of the concert was the ringers' polished response to the audience. After each number, the Agape Ringers stood ramrod straight, looked the people in the eye, and with obvious body language showed they appreciated the audience's response. When the clapping concluded, their fine director, David Weck, gave a quick hand signal, and the entire ensemble began their practiced preparations for the next number while he shared a succinct introduction.

Here are some possible conclusions for handbell ringers and directors. Thank your audience for coming to the concert and listening to your music by smiling, bowing, and showing in your body language that you appreciate their response. In addition, this may prove to be another means of placing handbell performances alongside other great music genres. -
Dave Ruder

AREA XII HANDBELL AND CHIME LOAN PROGRAM

How would you like the free use of a three-octave set of handbells or handchimes next year for one semester? The American Guild of English Handbell Ringers, Area XII, has a set of each available exclusive for public or private school use.

Use them with your vocal choir, start a handchime or handbell performance group, or use them with your music appreciation classes. The equipment,

complete with pads, instructions, and a consultant (by phone!), is available for all grade levels through university. For further information and application for next year's loan, contact:

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NOTE: Deluxe gloves have elastic and velcro closure at the wrist.

Don't Forget!! August 27th
 Fall Director's Reading Session

COMING EVENTS

Event	Date	Clinician	Location	Cost	Contact Information
The Ernest Bloch Bell Ringers	August 20, 2005 at 1:00 pm; August 21, 2005 at 3:00 pm		Art in the Redwoods Gualala Arts Center 46501 Gualala Road Gualala, CA		Jeanne Jackson (707) 884-1761 jackson2@mcn.org
Handbell Mart's Fall Director's Reading Session	August 27, 2005 9:00 am to 1:30 pm		Bethany Christian Reformed Church 17054 Bixby Avenue Bellflower, CA	\$43.00 before August 12; \$49.00 after August 12	Nancy Stouwie (855) RINGBEL thehandbellmart@aol.com
Michèle Sharik and Kevin Holsinger in Concert	August 28, 2005 at 2:30 pm		St. Bede's Episcopal Church 2650 Sand Hill Road Menlo Park, CA	\$10.00	michele@thegoldenfance.com or kevin@holsingermusic.com
Levels 1 and 2 Ringers' Workshop	September 10, 2005 8:30 am to 4:30 pm	Nancy Jessup	Mission San Marcos United Methodist Church 300 W. Mission San Marcos, CA	\$25.00/ringer	Micki Mennet-Martin socalif@areaxii.org
Opus Jump-Start Workshop Reading Session with WestCoast Handbell Supply	September 24, 2005 9:00 am to 2:00 pm	Richard J. Colla	First United Methodist Church 16 th and I Streets Modesto, CA	\$25.00 per choir or \$5.00 each for orphan ringers	Beth Clause (209) 552-0850 www.opushandbell.org
Ringers' Workshop	October 1, 2005	Lee and Bill Waggener	First Presbyterian Church 1515 W. Charleston Las Vegas, NV	\$18.00 (includes lunch and music)	Barb Walsh nevada@areaxii.org or Dixie Bailey dxbail@earthlink.net
Director's/Advanced Ringer's Seminar	October 1, 2005	Martin Morley, Larry Sue, Dian Ruder, Dave Ruder	Valley Church 10885 N. Stelling Road Cupertino, CA	TBA	daveruder@comcast.net
Directors' Workshop	October 1, 2005	Christine Anderson	Lutheran Church of the Redeemer Atascadero, CA		Shirley Werner shiple712@charter.net
Distinctly Bronze 2005	October 6-9, 2005	David Davidson	Marriott Waterside Hotel Norfolk, Virginia		http://www.agehr.org/
Ringers' Workshop	October 8, 2005	Jim Smith	Reno, NV	TBA	Barb Walsh nevada@areaxii.org
Ringers' Workshop	October 15, 2005 9:00 am - 3:00 pm	Martin Morley	Claremont UCCC 233 W. Harrison Claremont, CA	\$15.00 per AGEHR member, \$20.00 per non-member (includes lunch)	Shirley Heckman lametro@areaxii.org
Directors' Workshop: Communicating With Your Ringers	October 29, 2005	Lee Waggener	TBA (Southern California Region)	\$30.00	Micki Mennet-Martin socalif@areaxii.org
Directors' Workshop	January 21, 2006	Bill Waggener	Claremont UCCC 233 W. Harrison Claremont, CA	\$20.00 per AGEHR director but free with 7 or more paid registrations for the 2006 LA Metro Spring Ring	Shirley Heckman lametro@areaxii.org
Ensemble Workshop	February 11, 2006	Lee Waggener	Garden Grove United Methodist Church 12741 Main Street Long Beach, CA	TBA	Shirley Heckman lametro@areaxii.org
LA Metro Spring Ring	March 18, 2006	Lee and Bill Waggener	Grace Church of Glendora, 1515 S. Glendora Avenue Glendora, CA	TBA	Shirley Heckman lametro@areaxii.org
Bakersfield Spring Ring	March 25, 2006	Bill Waggener	St. John's Lutheran Church, 4500 Buena Vista Road, Bakersfield, CA	TBA	bellsofpraise@yahoo.com
Bay Area Spring Ring	March 25, 2006		Valley Church 10885 N. Stelling Road Cupertino, CA		daveruder@comcast.net
Inland Empire Spring Ring	April, 2006	Bill Waggener	Riverside, CA	TBA	Shirley Heckman lametro@areaxii.org

To submit your events, please email all relevant information to twelfthtone@areaxii.org.

REPERTOIRE FOR RINGERS'S CONFERENCES 2006

Young Ringers' Conference

Bell Peal on Lasst Uns Erfreuen, arr. Linda Lamb
3-5 octaves, Level 1
Shawnee Press SPHP5453

Bound for Glory, arr. T. Waldrop
2-3 octaves, Level 1+
Alfred AP17551

Hymn to Joy, arr. Kevin McChesney
2-3 octaves, Level 1
Jeffers JHS9376

March of the Chimes, L. Hollander
2, 3 or 4 octaves, Level 2
Ring Out Press RO3236

Cantad Al Senor, arr. Susan Geschke
3-5 octaves, Level 2
Agape HP2335

Ringin' Victoriously!, Michael Mazzatenta
2-3 octaves, Level 2+
AGEHR AG23025

Massed

Division A

Division B

Ringers' Conference

Animato, Arnold Sherman
2-5 octaves, Level 3
(Division B plays Choir 1, Division A plays Choir 2)
AGEHR AG25002

Star Spangled Banner, John Bartsch
2-5 octaves, Level 2+
Jeffers JHS9040 (Handbell Part)
JHS9040B (Brass Ensemble)
JHS9040FS (Full Score)

Within the Darkest Night, Derek Hakes
3-6 octaves, Level 2
AGEHR AG36028

Grand March, Kevin McChesney
3-5 octaves, Level 2
Beckenhorst Press BEHB132 (Handbells)
BEHB132A (French Horn Part)

How Firm a Foundation, Sandra Eithun
2-3 octaves, Level 1+
Choristers Guild CGB305

There's a Wideness in God's Mercy, Sondra Tucker
3-5 octaves, Level 3
Augsburg Fortress Publishers AU0800674901

Bwana Asifiwe, Cathy Moklebust
3-5 octaves, Level 3+
Choristers Guild CGB366 (Full Score)
CGB 367 (Handbell Part)

Change Ring Prelude on Divinum Mysterium, Fred Gramann
3-6 octaves, Level 3+
Lorenz LC201239L

Thaxted: O God Beyond All Praising, Lee Afdahl
3 or 5 octaves, Level 3
Augsburg Fortress Publishers AU1110982

NOMINATIONS FOR OFFICERS

Although the election of the next Area XII officers will not take place until next spring, it is not too early to think about potential candidates. The By-Laws require the Past-Chair, with assistance of a committee, to develop a slate of candidates who will stand for election by early next year.

The offices which will be open are Chair-Elect, Secretary, and Treasurer. The first qualification is for any candidate is to be willing and able to devote the time required to fulfill the obligations of the office. Beyond that, the Chair-Elect generally must be able to organize, plan, and delegate the tasks that are necessary for the success of Area XII. The

Secretary is primarily responsible for taking and transcribing minutes of the spring and fall Board meetings and maintaining the record of motions approved at the meetings, and the Treasurer is responsible for paying all Board financial obligations, submitting our annual reports to the California Franchise Tax Board and the Internal Revenue Service, and keeping an accurate accounting of the Area XII funds.

Who comes to mind? If *you* were responsible for nominating our next officers, who would you recommend? Please give this issue serious thought and forward your suggestions to any Board member.

2005-2006 Directors'/Ringers' Workshops

Levels 1 and 2 Ringers' Workshop

September 10, 2005
8:30 am to 4:30 pm
Nancy Jessup, Clinician
Mission San Marcos United Methodist Church
300 W. Mission, San Marcos, CA
\$25.00/ringer
Contact: Micki Mennet-Martin socalif@areaxii.org

Opus Jump-Start Workshop Reading Session

September 24, 2005
9:00 am to 2:00 pm
Richard J. Colla, Clinician
First United Methodist Church
16th and I Streets, Modesto, CA
\$25.00 per choir or \$5.00 each for orphan ringers
Contact: Beth Clause (209) 552-0850 www.opushandbell.org

Ringers' Workshop

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Lee and Bill Waggener, Clinicians
First Presbyterian Church
1515 W. Charleston Blvd., Las Vegas, NV
Contact: Barb Walsh nevada@areaxii.org

Director's/Advanced Ringer's Seminar

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Martin Morley, Larry Sue, Dian Ruder, and Dave Ruder, Clinicians
Valley Church
10885 N. Stelling Road, Cupertino, CA
Contact: Dave Ruder DaveRuder@comcast.net

Directors' Workshop

October 1, 2005
Christine Anderson, Clinician
Lutheran Church of the Redeemer
Atascadero, CA
Contact: Shirley Werner shipley712@charter.net

Ringers' Workshop

October 8, 2005
Jim Smith, Clinician
Reno, NV
Contact: Barb Walsh nevada@areaxii.org

Ringers' Workshop

October 15, 2005
9:00 am - 3:00 pm
Martin Morley, Clinician
Claremont UCCC
233 W. Harrison, Claremont, CA
\$15.00 per AGEHR member
\$20.00 per non-member (includes lunch)
Contact: Shirley Heckman lametro@areaxii.org

Directors' Workshop: Communicating With Your Ringers

October 29, 2005
Lee Waggener, Clinician
Location TBA (Southern California Region)
\$30.00
Contact: Micki Mennet-Martin socalif@areaxii.org

Directors' Workshop

January 21, 2006
Bill Waggener, Clinician
Claremont UCCC
233 W. Harrison, Claremont, CA
\$20.00 per AGEHR director but free with
7 or more paid registrations for the LA Metro Spring Ring
Contact: Shirley Heckman lametro@areaxii.org

Ensemble Workshop

February 11, 2006
Lee Waggener, Clinician
Garden Grove United Methodist Church
12741 Main Street, Long Beach, CA
Contact: Shirley Heckman lametro@areaxii.org

2006 Spring Rings

LA Metro Spring Ring

March 18, 2006
Lee and Bill Waggener, Clinicians
Church of the Brethren
2425 E Street, La Verne, CA
Contact: Shirley Heckman lametro@areaxii.org

Bakersfield Spring Ring

March 25, 2006
Bill Waggener, Clinician
St. John's Lutheran Church
4500 Buena Vista Road, Bakersfield, CA
Contact: bellsofpraise@yahoo.com

Bay Area Spring Ring

March 25, 2006
Valley Church
10885 N. Stelling Road, Cupertino, CA
Contact: Dave Ruder DaveRuder@comcast.net

Inland Empire Spring Ring

April, 2006
Bill Waggener, Clinician
Riverside, CA
Contact: Shirley Heckman lametro@areaxii.org

The Area XII Ringers Conference 2006



Fred Gramann

Conductor

June 23 - 25, 2006

Young Ringers Conference 2006

Shosh Meyer, Conductor

June 22 - 23, 2006

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For more information, contact:

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Sondra Tucker, 3-5 octaves, L3

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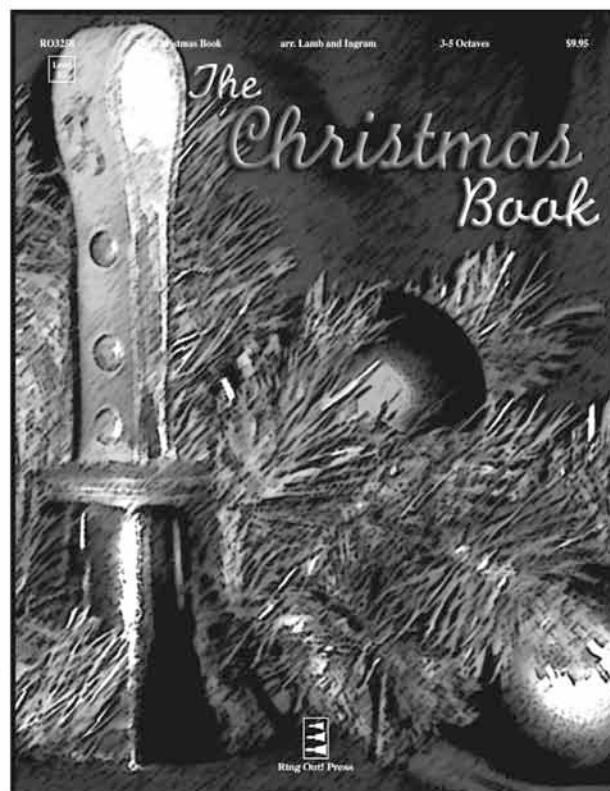
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A NOTE FROM THE KEYBOARD

This issue may arrive a little later than usual. The reason is that Lee and I were invited to share the conducting duties at the Handbell Society of Australasia's Handbell Festival 2005 in Auckland, New Zealand, and we returned on the 24th of July to complete this issue, which normally would have been finished about 10 days earlier.

Several observations struck us while we were working with about 100 ringers and directors from New Zealand and Australia:

The first is how fortunate we are to have handbell suppliers available and willing to assist with reading workshops and to be present at many of our smaller events. Those 'down under' have virtually no one to give them either commercial or educational support. Everything they purchase has to be imported either from England or from here and with a heavy import duty imposed. [That import duty can double the cost of a set of bells - not even counting the current weakness of the NZ\$ and A\$ against the US currency.] Spare parts for bells (such as replacement restraining springs) are often difficult to obtain.

Another is how much they seem to accomplish with so few people. If we understood their discussions

correctly, there are about 20 choirs in New Zealand and about the same in all of Australia - for a total of about 50 or members in the HSA! [We have about ten times this membership in Area XII alone!] The territory that organization covers is about the size of this entire country, yet they organize and produce annual events with the same energy and enthusiasm as we see here in Area XII.

A third observation is that they crave educational resources. We each taught three different workshops over the three-day event and were constantly answering questions during meals and breaks, even through discussions involving quavers, semiquavers, and minims. [Although one group rang off-the-table, most of those present ring as we do, which made it much easier for us to assist with their ringing questions.] Clearly, we could have worked with them much longer if time had been available.

Finally, the ringers and directors we met are wonderful and friendly people. We were treated like royalty and made a host of new friends. We would go back in a heartbeat!

William L. Waggener
Editor