

AREA

Music was my refuge.  
I could crawl into the  
space between the notes and  
curl my back to loneliness.

Maya Angelou  
*Gather Together in My Name*

the **TWELFTH TONE**

the american guild of english handbell ringers • California • Hawaii • Nevada • Guam

**Saturday, February 9, 2008**

Walnut Creek United Methodist Church  
1543 Sunnyvale Ave  
Walnut Creek, CA 94596

**Sunday, February 10, 2008**

Concordia University, Irvine  
1530 Concordia West  
Irvine, CA 92612

**Times & Costs for Each Day:**

Session I	9:00 a.m. - 12:00 noon	\$25
Session II	1:00 - 2:30 p.m.	\$15
Session III	3:00 - 6:00 p.m.	\$25

*Choose any sessions independently, or attend the whole day for \$55.*

Contact William Kyle  
chair@areaxii.org or (415) 586-5400  
to register or for more information.



**Director's Workshop with David Weck**

**DIRECTORS! This Opportunity is NOT TO BE MISSED!!**

AGEHR Area XII is offering a unique new concept for directors to improve their skills no matter what their level. David Weck will be the Guest Clinician and we will use the Riverside Conference repertoire. The seminar will be offered in both Northern and Southern California to allow the most people to attend. Here's how it works:

The day will be broken into three sessions:

**Session One** includes a "round-robin" format where directors will form a handbell ensemble and each will have a chance to step up and take the baton. Mr. Weck will work with each director on topics such as conducting, communication and music interpretation.

**Session Two** will be a Q&A/Roundtable to discuss issues that face today's handbell directors. The seminar will divide into an advanced and beginning group should there be adequate registration.

**Session Three** will give each director a chance to work with a highly skilled and responsive ensemble, continuing with the guidance of Mr. Weck. Canto Bello Community Handbell Choir and the Concert Bells of Concordia will be the two advanced choirs participating as the demonstration choirs at Walnut Creek and Concordia, respectively. At the end of the session, Mr. Weck will work with the ensemble giving examples of conducting styles and tips as well as information on how to get your ensemble to respond to your direction.

This is the first time we are offering this format and we look forward to your participation and feedback. This is a great opportunity to prepare yourself for the Riverside experience as well as work with a fantastic clinician who is bringing his expertise to Area XII. You'll have a chance to get some questions answered, understand what you can do as a director to help your choir and become a better director. Don't miss this fantastic opportunity!



David Weck at the Rogue

Photo courtesy of Wil Mandac © 2007

# Membership Form—The American Guild of English Handbell Ringers

## Membership Type

- Platinum Membership .....\$175.00
- Sterling Membership .....\$130.00
- Regular Membership .....\$65.00
- Ringer Membership .....\$30.00  
Must be affiliated with a choir of a regular member.  
Membership number of choir: \_\_\_\_\_
- Senior Citizen Membership (65+).....\$40.00  
Individual membership, may not represent a group
- Full-Time Student Membership .....\$30.00
- Business Membership .....\$130.00
- Canadian Membership..... add \$10.00  
to all membership categories to cover additional postage
- International Subscription
- A. Overtones at Printed Matter rate \$65.00 US
- B. Overtones at First Class rate \$95.00 US
- Mail to: AGEHR, Inc.  
1055 East Centerville Station Road  
Dayton, Ohio 45459-5503
- Make check/money order payable to: The AGEHR, Inc.
- Payment enclosed \$ \_\_\_\_\_ (U.S. Funds)
- All returned checks will incur a \$25 processing fee.**

## Mailing Information

Name: \_\_\_\_\_

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City/State/Zip: \_\_\_\_\_

Is the above a (check one):

Personal Address or  Organization Address

Daytime Phone: \_\_\_\_\_

Evening Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Name of Business/School/Church: \_\_\_\_\_

Is this a  New Membership  Renewal (Member # \_\_\_\_\_)

## Credit Card Information

Visa  MasterCard

Card Number: \_\_\_\_\_

Signature: \_\_\_\_\_

Expiration Date: \_\_\_\_\_

For credit card payments, please mail to the address provided at left or fax to 937-438-0434.

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# THE TWELFTH TONE

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# AWORD FROM THE CHAIR



## The American Guild of English Handbell Ringers Area XII

06 November 2007

Ms. Jennifer A. Cauhorn  
Executive Director  
The American Guild of English Handbell Ringers  
1055 E. Centerville Station Rd.  
Centerville, OH 45459

Dear Jenny,

I wanted to take the opportunity to thank you, your staff, and your volunteers for a great meeting this weekend. When I arrived in Cincinnati on Thursday and had a chance to talk with Linda Maloney about the plan for the meeting, I was a little concerned that most topics would be review for me and that I would feel I had wasted my time at the end of the weekend.

Quite the contrary, I found the material (for the most part) engaging and relevant and I am excited to share the progressive direction of the National Guild Office with the membership of Area XII. I'd like to hit a couple of key points that I found especially encouraging.

1. Membership  
You're listening! With the declining trend in overall Guild membership, I'm excited that the National Office is really opening up the discussion to "outside-the-box" thinking, that past chairs are being consulted about the direction of membership, and that you really are trying to improve and increase the tangible benefits to all members.
2. Website  
The last website update took steps in the right direction by making Guild information available to the general public, but was a little clunky and hard to navigate. I'm thrilled that National is investing time and money in a complete overhaul of the website to not only bring it into the 21st century, but also to make it more accessible, interesting, and useful. Including Area websites in the overall plan is, in short, genius and will help create a Guild brand that will hopefully take us down the road toward making handbells more attractive to potential ringers, fellow musicians and educators, and the population at large.
3. Event Planning  
You hit the nail on the head and are moving the right direction in the effort to provide tools and assistance to the Areas as we plan for events. Events are not only a large source of Area income, but also a large portion of the service we provide to members. We spend countless hours and inordinate amounts of energy trying to make them interesting and

## November 2007

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To submit articles or for advertising information, please contact:

**Gretchen Rauch, EDITOR**  
2682 Cowper Street • Palo Alto, CA 94306  
12@areaxii.org • (650) 248-3977

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**Deadline for the Winter Issue: January 21, 2008**

Opinions expressed are those of the authors, and do not necessarily reflect the policies or opinions of AGEHR.

### ADVERTISING RATES

	Single Ad (1 issue)	Annual (4 issues)
<b>Full Page Ad</b> Up to but not larger than 7.25"W x 9.75"H	\$80.00	\$275.00
<b>Half Page Ad</b> Up to but not larger than 7.25"W x 4.75"H or 3.5"W x 9.75"H	\$50.00	\$175.00
<b>Quarter Page Ad</b> Up to but not larger than 7.25"W x 2.25"H or 3.5"W x 4.75"H	\$25.00	\$85.00
<b>Business Card Ad</b> Up to but not larger than 3.5"W x 2.0"H or 2.0"W x 3.5"H	\$15.00	\$50.00

cont. on page 4

trying to get people to show up. The possibilities National is offering – online registration, centralized calendaring and promotions, venue and accommodations negotiations, and discounting – will facilitate the planning process and enhance our already successful events.

4. Teamwork

P.L. and I talked on the way home about how this is the first time in a long time that we've seen the National Office striving to work in tandem with the Area boards to achieve a common goal. Though we are comprised of 13 corporations, we are one organization with a common mission. I look forward to continued collaboration with your staff, the National Board, and other areas to make the Guild a stronger organization for all of its members.

Overall, the time I spent this weekend in Cincinnati was invaluable, even three-quarters of the way through my term as chair. If I thought I might have been wasting my time, I was sorely mistaken. I'm re-energized about the Guild's vision and continuing to serve its mission. I look forward to sharing your enthusiasm in what the Guild can be with all of Area XII and await the next steps from our outstanding meeting.

Sincerely,

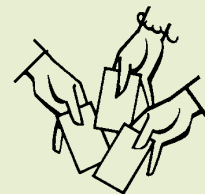
William B. Kyle

Chair, AGEHR Area XII

72 Rudden Avenue :: San Francisco, CA 94112 :: tel 415.586.5400 :: www.areaxii.org

## Area XII 2008 Board Nominations

The Nominating Committee is requesting nominations for candidates for AGEHR Area XII Chair-Elect, Treasurer, and Secretary. Two nominees will be selected as candidates for each office.



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Nomination Forms and guidelines may be obtained from the Area XII Website: <http://www.areaxii.org> or by requesting a printed form from the area chair or chair elect.

The deadline for nominations is March 1, 2008.

## Keep Your Handbells Looking Their Best!

### Simichrome® Polish

Restore that "new" look to your bells with Simichrome Polish, recommended by handbell manufacturers. Apply the ammonia-based polish to the bell surface with a soft cotton cloth (our cleaning cloths are perfect for this). Spread the polish evenly with a circular motion, then wipe off. This polish oxidizes tarnish and restores the original luster to the bells.

1102	50 gram tube	\$8.50
1103	250 gram can	\$26.75
1104	1000 gram can	\$68.55



### Cloths for Polishing

After each rehearsal, use these cloths to clean your bells. Inner red cloth has jeweler's rouge embedded in the cloth for cleaning. The outer buffing cloth wipes away the rouge and light tarnish.

1001	Polishing Cloth	\$3.00
------	-----------------	--------

*Polishing cloths may cause staining of gloves or covers. Use with caution.*



### Cape Cod® Metal Polishing Cloths

Use these treated cotton cloths to polish bronze castings quickly and easily. Safe for most metals, these cloths also protect by leaving an invisible layer of anti-tarnish protection. Each packet contains two 4" x 6" moistened polishing cloths in a reclosable foil pouch. The collector's tin of six 6" x 10" cloths includes one pair of nitrile gloves.

1108	Package of 2 Cloths	\$4.50
1109	Tin of 6 Cloths w/Gloves	\$16.95

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### Flitz® Polish

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1140	Flitz 50 gram tube	\$9.99
1141	Flitz 150 gram tube	\$19.99
1142	Flitz 906 gram can	\$44.99



### Cleaning Cloths

*Not pictured.* Use one cloth to apply the polish to the bell casting. Remove the polish with a second cloth. A third cloth picks up any remaining residue. The lint-free interlocking knit does not unravel. Cloths may be washed and reused, but each washing reduces absorbency.

1011	4 oz. package	\$2.95
1014	16 oz. package	\$9.95



## Bassic Training: An Experience to Remember

Okay, we’re bell hogs; it goes with the territory when you’re a bass ringer. It goes with an even bigger chunk of turf when you’re an LDZER. Yes, I know it sounds a bit like gang warfare, but you all know how it works.

(How many bass ringers does it take to change a light bulb? Six: one to say he can change the light bulb, and five to say he can’t and they can!)

Keeping your bells means you need to be in shape. Getting hurt means that you’re risking ‘toy deprivation,’ mostly because the other bass ringers will surely offer to ‘help’ (some of you are probably thinking, “Steal!”). So, we sought a solution that would prepare us for the upcoming season keep us ringing without incident.

The answer was ‘Bassic Training’ ([mis]spelling intended). We hired Maryam Mahbod, a professional trainer from San Carlos, CA, to put us through six weeks of classes. It took only one class to show 1) Maryam is in far better shape than we are, and 2) we had a lot of work to do! Oh, and she has better biceps than I do too. I’m jealous!

Maryam offers the following thought to summarize what she was teaching us:

*“Consistency, patience, and form are the keys to success.”*

We spent the first session focusing on form. It was a smart move by Maryam because we all had a number of things to fix so we’d be standing properly, lifting correctly, and understanding which muscles were being targeted by each exercise. We even developed an acronym to help us remember key points: BACKS — (B)reathe, (A)bs tight, (C)hest high, (K)nees flexible, and (S)houlders back. Well, there were other things to fix, but these were the biggies.

After that, classes always started with some light warm-ups, followed by more strenuous exercises, then abs work, and finally (whew!) stretches. We’d work with weights (bell simulators!), and sometimes with a ‘BOSU ball’ (it’s a not-too-inflated hemisphere that really

seriously works your core muscles because you’re always balancing while moving!) or steps. And one time when JC and I were the only ones who showed, Maryam said, “Let’s make today more of an aerobic workout,” and proceeded to push us really hard. As all of you who exercise regularly know, one of the great benefits of doing this is that you learn that you’re able to do a lot more than you think.

But don’t think that exercise is necessarily boring and brain-dead! We did squats, lunges, grapevines, sidesteps, shoulder presses, rotator cuff exercises, leg lifts, sit-ups, lat flies, chest flies, front rows, side rows, bicep curls, hammer curls, trunk twists, forearm flexes, steps up, steps down, pushups, all the while being required to keep track of our form (Maryam kept track of the reps

and pacing). Every week was different, and if you look at various Web sites with lists of exercises, you’ll see why!

Maryam stressed the importance of consistency, patience, and continuing to work out—even after the classes were over. At least a few of us have made the time to keep going? Julie finds ways to get some exercise while at the office and walks a lot. Lisa and Stacey get together and work out with a DVD. JC gets in some arm and leg work plus a couple of hundred crunches before going to school in the morning. I’m taking advantage of having a gym at work, and have reached my first post-Bassic Training goal of 50 reps with 10-pound weights, as well as the second of 60 reps with 12-pound weights. The third goal, 70 reps with 16-pounders, will take a LOT longer, I’m afraid, but I hope to get there someday!

We found immediately that rolling through our Sunday rehearsals (90 minutes of LDZ, followed by three hours of Bay Bells Large Ensemble) has been a lot easier than last year. Less fatigue means better music and more fun, and we sometimes find ourselves doing proper stretches and even a few lunges and squats in between pieces. I guess that means we’re addicted to being in shape. We’re standing up straighter, too!

We’re planning to do it again, possibly as a segment in a future ‘Bass Camp’ curriculum. For some of us, the next time will be a checkup on our form and progress. For the rest of us, it could be the introduction to a new approach to ringing. Come and join us! ●

Larry Sue is the Artistic Figurehead of “Low Ding Zone,” a bass-only handbell ensemble in the San Francisco Bay area, and author of *Bass Ringer’s Notebook* published by Above the Line Publishing (2007).



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# David and Dian Ruder in Zimbabwe

During the month of October, David and Dian Ruder flew off to Zimbabwe, Africa to share their love of music and medical skills. David took along a set of handchimes as well as many recorders which he gave to all the children. He used these instruments to teach music reading skills to the orphans in two different situations.

## Street children of Harare

Since AIDS has reached epidemic proportions in Zimbabwe, many children are either orphaned or have lost one parent. Many of these orphaned children are left to fend for themselves. Through the vision of “Alice,” a 75 year old saint, a program of care for these street kids was started at City Presbyterian Church eleven years ago in the heart of downtown. 50 to 60 kids find a refuge at CP each school day where they are fed a nourishing breakfast and lunch and given a basic education. Homes are sought for these children. Alice herself, has developed a home for 15 of these children.

David taught music each morning, 8:30 to 11:30, as well as providing some tutoring and supervisory help. During the course of his adventures he learned much about these children, their needs, their desire to please and even a number of their games. He was treated like royalty!

## Orphan Homes

An organization called Hands of Hope has developed seven orphan homes where loving “aunties” care for the children. They also have a feeding program for over 200 orphans. These children attend school each day and are provided excellent love and care in these homes. David visited six of these homes, one each day, each week. Here he used all kinds of techniques to teach music using recorders, handchimes, rhythm cards, games, singing, etc.

## Hospital at Karanda

While David was in Harare, Dian was working at a “bush” hospital near the Zambia border. Her primary work was teaching the nursing students and staff proper neonatal resuscitation techniques. Here she experienced some of the interesting aspects of working in a remote area of Africa—great needs for medical care with an understaffed hospital, shortages of equipment and medical supplies, and dedicated staff giving of themselves in special ways—as well as the “creepy” things that crawl around one’s room.

She also had the opportunity to teach recorder to correspondence children at the hospital, and to join David for three days of teaching music in Harare where they made a great team! ●



David teaches proper hand-chime technique



A recorder class at one of the Hands of Hope homes



Neonatal resuscitation at the hospital



Dian with her recorder class





# Bellenium







# Area XII 2008 F

## Division A

### Breathe

Arrangement: Derek Hakes  
Publisher: Agape/Hope Publishing Company  
Agape 2387  
Level 2+  
3-5 Octaves  
Opt. 2-3 Oct. Handchimes  
Opt. Synthesizer (C54465)  
Opt. SATB Choir (C5446)

### Jubilee

Composer: Arnold Sherman  
Publisher: Choristers Guild  
CGB472 - 2-3 Octaves  
CGB473 - 3-5 Octaves  
Level 1+

### Praise to the Lord, the Almighty

Arrangement: Kevin McChesney  
Publisher: Agape/Hope Publishing Company  
Agape 1499 - 2-3 Octaves  
Agape 2180 - 3-5 Octaves  
Level 3-

## Division B

### Ancient Echoes

Composer: Kathleen Mackie  
Area XII Composition Contest Winner

### Caribbean Praise on Azmon

Arrangement: Hart Morris  
Publisher: Beckenhorst Press, Inc.  
HB266  
Level 3+  
3-5 Octaves  
Opt. 3 or 4 Octaves Handchimes

### The Morning Stars

Arrangement: Sondra Tucker  
Publisher: Alfred Publishing Company  
23162  
Level 3+  
3-5 Octaves  
Opt. 2 Octaves Handchimes  
Opt. Trumpets

## Massed

### Alleluia Sing to Jesus

Arrangement: Cathy Moklebust  
Publisher: Choristers Guild  
CGB413 - 3-6 Octaves  
CGB412 - Full Score  
CGB1047 - Choral Score  
CGB414 - Organ Score  
3-6 Octaves  
Level 3  
Opt. organ, brass, timpani, and choral

### Good Christians All, Rejoice

Arrangement: Susan Geschke  
Publisher: Agape/Hope Publishing Company  
Agape 2381  
3-5 Octaves  
Level 2+

### Metanoia

Composer: Phillip Roberts  
Publisher: GIA  
MGIG6865  
3-5 Octaves Handbells  
Level 3

## Make your plans now!

*The 2008 Riverside Ringers' Conference is only seven months away...that's only 212 days...or 5088 hours! We're getting everything ready...hopefully you are, too!*

**W**e're excited to welcome Debbie Rice to sunny California. Debbie is currently the President of the AGEHR National Board of Directors and Past Chair of Area III. She hails from North Carolina and brings charm and charisma to the podium as well as an inexhaustible wealth of musical knowledge.

## Riverside Convention Center

The lovely Riverside Convention Center is a fantastic location for our next conference. The facility itself has a great mass hall, a concert venue, two levels of seminar and class rooms, an elegant plaza and free parking! Flying in? Book travel to the Ontario International Airport. Riverside is just 16 miles east.

Just a short walk across the plaza is the conference hotel, the Riverside Marriott. We have reserved a block of rooms just for you... you can link to their reservation page from our website or call them at 1-800-MARRIOTT. Be sure to mention that you are with AGEHR. The Riverside Marriott is a 100% smoke-free hotel.

Head down Main Street, a tree-lined pedestrian mall, to find restaurants and shops, a shady spot to people-watch or read a book... just be sure to make it back in time for rehearsal! Take advantage of the downtown walking tour to hit all the highlights or tour the collection of bells at the historic Mission Inn.

**Opening bell: Friday at 2:00 p.m.**  
**Closing concert: Sunday at 3:00 p.m.**

The opening bell will ring at 2:00 p.m. on Friday, June 13, 2008 and the conference will conclude with a public concert at 3:00 p.m. on Sunday, June 15. During that time, you'll rehearse massed numbers and division repertoire, attend three class sessions, enjoy a group dinner on the plaza (Saturday), hear three showcase concerts and two solo concerts, eat a boxed lunch with new friends (Sunday), browse and buy in the vendor stores and have a great time!

## Preconference Activities

- If that's not enough... come early! Friday morning will be the chance to catch one of our optional tours and attend a pre-conference session to meet the director, hone your rhythm skills or ring at a reading session.
- Do you really have the bug and have your four-in-hand and weaving buttoned up? Apply to play in the conference choir with Debbie Rice. Starts Thursday 3:00 p.m. and culminates with a mini-

**Just \$195!\***  
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*But wait...* if you get your registration in by March 1, 2008, you get the **Early Bird discount** and your registration is only **\$180.**

Rooms at the Marriott are a steal at \$129 per night. Live in luxury and book a single or share with up to three of your pals.

*\*Hotel not included in registration fee.*



# Festival

## June 13 - 15, 2008

### Debbie Rice, Director

concert Friday afternoon. (\$65 additional fee.) Participation in this ensemble means participants can not take optional Friday morning classes.

### Genesis Track

Are you just starting out? Is all of this too overwhelming? Try our new Genesis Track. For just \$75 you can spend all day Saturday learning the basics and get individual coaching. Bill and Lee Waggener will walk you through everything you'll need to know. Stay for dinner. Check out more information to the right.

### Online Registration

You'll be able to register for the conference and your classes online. Conference registration should be up and running no later than December 1. Each ringer will need to register individually (directors can register all of their ringers as a group, but will need to provide individual contact information). This year, we'll be accepting credit cards through the website or you can mail us a check once you've completed your registration online. Continue to check out the [www.areaxii.org](http://www.areaxii.org) website for more information and a link to the registration page. What? Not online? Call the chair at 415.586.5400. He'll get you the information you need.

### FAQs on the Area XII Website

Need more information? As questions come in, we'll post an FAQ section on the website. ([www.areaxii.org](http://www.areaxii.org)) Need more information than that? Call anytime. 415.586.5400.

## Festival Timeline

*Plan your arrival & departure times.*

### Thursday, June 12

3:00 p.m. Conference Choir w/Debbie Rice

### Friday, June 13

\*Morning: Pre-conference tours/classes

**2:00 p.m. Opening Bell**

3:00 p.m. Marriott check-in time

*You might not be able to check-in to your hotel room prior to opening bell.*

### Saturday, June 14

\*All day: The Genesis Track

### Sunday, June 15

12:00 noon Marriott check-out time.

*Plan to check-out Sunday morning.*

**3:00 p.m. Closing Concert**

*Invite your family and friends!*

*\*Precise start time not available at press time.*

## The Genesis Track

### Saturday, June 14, 2008

Clinicians: Lee and Bill Waggener

The Genesis Track will provide explicit instruction in basic ringing skills and musicianship for novice directors and ringers. Individuals or groups are welcome. Registration space may be limited.

Included in the Registration Fee will be:

- participation in all of the scheduled Genesis sessions
- all handouts and other take-home materials
- the Saturday evening Conference Banquet and showcase concert

Registrants will be notified of three pieces of music which must be purchased ahead of the event, although no rehearsal on them is expected.

For more information, contact  
[lwaggener@aol.com](mailto:lwaggener@aol.com)  
or [waggwl@aol.com](mailto:waggwl@aol.com)

# HANDBELLS

## AT CONCORDIA

Southern California Events—Spring 2008



*Directors: Dr. Herb Geisler & Nancy Jessup*

### **Concordia Invitational Concerts**

at Concordia University Center: Tickets \$8/\$6

**Saturday, February 16, 4:30 pm**

*Concordia ensembles with*

Cornelia Connelly High School; Glendale H. S.;  
Faith Lutheran H.S., Las Vegas; Mater Dei H. S.;  
Lutheran H. S. of Orange County

**Saturday, April 19, 4:30 pm**

*Concordia ensembles with*

Pt. Loma Nazarene University; The Master's  
College; South Coast Handbell Ensemble

### **The Concert Handbells of Concordia**

with *Resound!* Quartet & soloists: free-will offering

**Sunday, March 9, 7:00 pm**

**King of Kings Lutheran Church**

2993 Macdonald St Oceanside, CA 92054  
(760) 757-2525

**Sunday, April 6, 7:00 pm**

**Salem Lutheran Church**

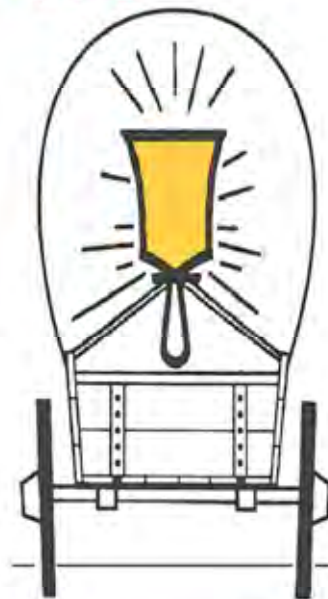
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# conducting issues for the handbell director

## #13 Your Ability to Listen for the Music

by William L. Waggener

One of the skills that most ringers assume their directors possess is the ability to hear in their heads what the music should sound like and marvelously be able to discern all mistakes the instant they occur. For those of us who are involved in music, this ability is probably innate to some degree, but it also can be cultivated with time, practice, and patience.

Developing a critical ear is not a trivial task. Anyone who has had significant academic training in music has had *many* hours of class work and practice time on “ear training” - listening to rhythmic patterns, melodic lines, and harmonic sequences and transcribing them to paper as well as practicing complex rhythmic patterns, etc., on their own. As with any skill, some people are more immediately adept than others, but with perseverance and practice, anyone’s critical ear can become even better. If your background happens not to include such training, all is not lost!

If you are not satisfied with your ability to hear problems during your rehearsals, the first issue to assess is whether it is incorrect pitches or incorrect rhythm that is giving you the greater difficulty in order to decide what you need to focus on initially. [*In my experience, wrong notes within chords are usually more difficult to distinguish than wrong notes in a melodic line or inaccurate rhythms, both of which tend to stand out immediately.*]

One place to begin to refine your listening skills is in score preparation. If you have sufficient keyboard skills to play through a piece as part of your aural preparation, take advantage of that asset - especially if you don’t yet have the ability to read a score and hear in your head what the music sounds like. If that is not feasible, there are several practical alternatives: (1) sight-sing the melodic lines; (2) find someone who will play through the piece for you while you follow your own score; and (3) listen to the CDs that many publishers produce as part of their marketing efforts - also with a copy of the music in front of you. The more familiar you are with the score before you even begin to present a piece to your ringers, the more effective you will be at finding and fixing problems as they occur during rehearsal.

To take this challenge to the ultimate: have you ever tried to learn a piece to the point of memorization *before* presenting it to your ringers for the first rehearsal? Before rejecting this concept out-of-hand as beyond your musical experience level, I urge you to test yourself. Truly, if you’ve done the routine homework that you should be doing on each piece (e. g., found and marked all bell changes in the ringers scores, made alternative bell assignments where someone has a ringing impossibility, etc.), you’ve already done a huge amount of mental preparation. If all else fails, begin by memorizing just the first and last measures — and then, of course, insist that your ringers do, too!

The second obvious place to work is in the rehearsals, themselves. Although this may be a challenge at first, do your best to focus your attention on what you are *hearing* more than what your eyes are *reading* on the page. Don’t be afraid of losing your place while focused on listening - you’ll probably be able to find it again, but if you don’t,

simply stop, quickly regroup your thoughts, and find an appropriate place to restart. Rehearsing discrete sections of a piece which have musical or technical challenges will also help you learn to keep track of where you are in the score. In fact, a side benefit of focusing on listening is that you will ultimately be able to free yourself from the score considerably so that you can establish more effective eye contact with your ringers.

Another project during your rehearsals related to the discussion above is to scan several measures ahead and then look at and listen to your group as those measures are played. Start with only one measure if that’s what you can manage, but work to extend that span to longer and longer sections as your ability to process and store information increases with practice as well as your familiarity with the music. This happens also to be one of the foundational skills for sight reading, so once again, there are multiple benefits to working on this ability. Beyond that, you need to be seeing what they’re doing.

Finally, I would hope that you have sufficient rapport with your ringers that you can be candid with them and let them know that you are consciously working on developing your listening skills. You should not consider yourself alone in this endeavor. Actually, developing your *ringers’* listening skills at the same time could well be just as important as working on your own, for their ability to hear an incorrect pitch or an incorrect rhythm is the first step towards fixing it. [For thoughts on this last theme, see the May-June 2006 issue of *The Twelfth Tone* - CIFTHD #6 - “Enhancing Listening Skills.”]

What you get in performance is a direct reflection of what you have accomplished in rehearsal. - wlw ●

### About David Weck— Director’s Workshop Clinician

David L. Weck is founder and director of The Agape Ringers. On a daily basis, he is an editor with Hope Publishing Company of Carol Stream, Illinois, where he is responsible for the handbell catalog—more than 700 titles. David is in demand as clinician and director of numerous local and national handbell events, including the 2004 International Handbell Symposium in Toronto, conducting 650 ringers from six countries in the Air Canada Center, and is slated for the 2008 International Symposium in Orlando, Florida. In 2005, he served as Guest Conductor for the Summer Workshop of The Handbell Ringers of Japan. For 30 years, David has been involved in choral music through music education, church music and as assistant director of the Chicago Community Renewal Chorus. Currently, he serves as adjunct faculty member of Vander Cook College of Music Continuing Education, and on the national board of the American Guild of English Handbell Ringers. He and his wife, Jane Holstein, live in Wheaton, Illinois, where they enjoy spending their spare time with grandchildren, Becky and Jack.



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g

# Handbells - Swimming Up the Musical Mainstream

I have been a member of the Percussive Arts Society (www.pas.org) since 1999. I joined because I believe that handbells have a place in the larger musical world - and because at that time I did not believe that the AGEHR was addressing that issue. (However, the Guild's current Executive Director, Jennifer Cauhorn, is quite visionary in this regard.) I joined Sonos for the same reason — because they are pushing handbells into places where they've never been before.



Coming from a Conservatory background, I approached solo handbells the same way I once approached my flute - as an instrument capable of great artistic finesse and expression. But how to get the rest of the musical world to see that?

Back in 2004, I played for the PAS Day of Percussion in Oakland, CA. I presented a Clinic/Performance in which I performed James Meredith's composition "Relentless" and talked about handbells techniques, gave a short history of handbells, and demonstrated some simple change ringing both via 6ih and also via audience participation.

This year, I decided to broaden my horizons somewhat. I attended PASIC, the PAS International Convention, in Columbus, OH. I wanted to see how I, as a Handbell Solo Artist, might fit in.

What I found encouraged me. When people found out my instrument was handbells, their reactions were along the lines of "Why not? That's percussion, too!" rather than "Handbells??" I even gave an impromptu handbell lesson to a professional timpanist in the lobby outside the concert hall! Before I left, he told me "I expect to see you here next year performing or teaching - or both!"

So what are the opportunities for handbells at PASIC? There are several types of sessions I can apply for:

- **Clinic or Clinic/Performance:** This is the same sort of thing I did for the Oakland Day of Percussion in 2004. I would talk about handbells, their history, perhaps some of the unique sounds they make, and possibly perform one or two pieces.

- **Concert:** Just like it sounds, in this session I would present a 45-50 minute concert. There are "showcase concerts" in the various large and small performance halls; "terrace concerts" in an open area through which people can walk, talk, mingle, etc.; "evening concerts" which are usually reserved for the "big names," but sometimes feature "up-and-coming artists;" and "late night concerts" usually held in one of the hotel bars.

- **Research Paper:** This would be a scholarly presentation, perhaps on the history of handbells, or changes in performance styles over the past century (ie. from "all LV, all the time" to "strict note value damping"), or the differences between the British "off-table" style to the American "in hand" style, etc., or a treatise on the history of change ringing, etc.

- **Workshop:** Teaching others the basics of the instrument, ringing ergonomically, and various techniques and articulations.

Even though the Society receives over 500 applications from artists and the ratio of applicants to available sessions usually exceeds eight to one, I believe that the uniqueness of handbells will work for me in this regard. I think I can show them an instrument that is just beginning to see to what musical heights it can climb. It is my sincere belief that it is events such as this which will result in handbells emerging as an instrument capable of holding its own on the world stage. ●

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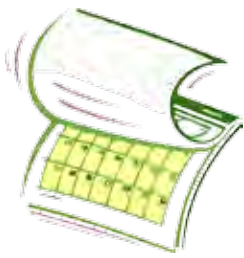
Michèle Sharik is a professional Handbell Solo Artist, a member of Sonos Handbell Ensemble, director of two Bay Area church handbell choirs, and an avid Trekkie. She offers her two quatlloos on handbells, travel, and life in general at <http://www.handbellsoloartist.com/>

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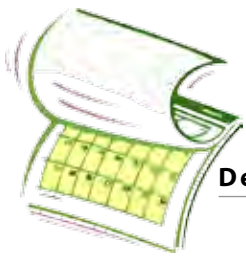
# Festivals, Workshops & Concerts

<http://www.areaxii.org/calendar/calendar.htm>

2007

## In the Area

<b>Dec 1</b>	<b>SFSU Handbell Choir</b>	San Mateo History Museum 750 Middlefield Road • Redwood City, CA	12 noon	\$4 adults, \$2 Seniors/Youth Children under 5 free.
<b>Dec 1</b>	<b>RiverBells</b>	The Lucas Winery 18196 North Davis Road • Lodi, CA	11:30 a.m. - 3:00 p.m.	Free Information 209-368-2006
<b>Dec 2</b>	<b>Carol Smith, handbell soloist</b>	Shadelands Art Center 111 N. Wiget • Walnut Creek, CA	4 p.m.	in concert with <b>Diablo Vista Chorus</b> Tickets \$25 (includes dessert) <b>Contact:</b> Sally at 510-848-6745
<b>Dec 5</b>	<b>SFSU Handbell Choir</b>	Chapel, Temple Hill 4770 Lincoln Ave. • Oakland, CA	7:00 and 8:00 p.m.	Free Admission
<b>Dec 7</b>	<b>Symphony Holiday Pops Concert</b>	Gallo Center for the Arts, Modesto, CA	8 P.M.	<b>Opus Handbell Ensemble</b> Tickets \$32- \$70 <a href="http://galloartscenter.org/Tickets/EventDetails.aspx?id=26">http://galloartscenter.org/Tickets/EventDetails.aspx?id=26</a>
<b>Dec 8</b>	<b>Christmas in Bronze Concert</b>	Modesto Church of the Brethren	7:30 p.m.	<b>Opus Handbell Ensemble</b> \$7 at the door.
<b>Dec 9</b>	<b>Christmas in Bronze Concert</b>	Central United Methodist Church • Stockton	4 p.m.	<b>Opus Handbell Ensemble</b> Free will offering.
<b>Dec 9</b>	<b>Los Gatos Annual Carol Ring</b>	Presbyterian Church of Los Gatos 16575 Shannon Rd. • Los Gatos	4 p.m.	Free
<b>Dec 9</b>	<b>Christmas Tapestry</b>	Northminster Presbyterian Church 3235 Pope Avenue • Sacramento CA	4 p.m.	<b>Mary Balkow, director</b> Free-donation taken for Salvation Army <b>Contact:</b> Tammy Sigl t.sigl@comcast.net
<b>Dec 10</b>	<b>8th Annual Festival of Holiday Handbells The Master's Hands Handbell Choir</b>	Guest Soloist: Dan Hill, Pianist Mid-Cities Baptist Church • 14391 Newland St • Westminster, CA	4:30 p.m.	<b>Conductor: Rudy L. Rodriquez</b> Freewill Offering <b>Contact:</b> TheRudyBell@aol.com
<b>Dec 13</b>	<b>Bell Appeal</b>	Morman Temple in Oakland 4770 Lincoln Ave, Oakland, CA	7:00 and 8:00 p.m.	Free Admission
<b>Dec 14</b>	<b>RiverBells in Concert</b>	Trinity Episcopal Cathedral 2620 Capitol Avenue • Sacramento, CA	7:30 p.m.	Donation admission Information: 916-446-2513
<b>Dec 14</b>	<b>4th Annual Holiday Concert</b>	Trinity Episcopal Cathedral 2620 Capitol Avenue • Sacramento, CA 95816	7:30 to 9:00 p.m.	<b>River Bells</b> Free Will Offering <b>Contact:</b> <a href="http://www.riverbells.org">www.riverbells.org</a>
<b>Dec 14-16</b>	<b>Snow Angels: A Handbell Wonderland</b>	Grace Lutheran Church 3149 Waverley Street • Palo Alto Dublin Heritage Center Old St. Raymond's Church • 6600 Donlon Street • Dublin, CA Morgan Hill UMC 17175 Monterey • Morgan Hill, CA	<b>12/14 7:30 p.m.</b> <b>12/15 7:30 p.m.</b> <b>12/16 4:00 p.m.</b>	<b>Bay Bells</b> \$15.00 / \$10 student or senior \$15.00 / \$10 student or senior <b>Contact:</b> <a href="mailto:info@baybells.org">info@baybells.org</a> <a href="http://www.baybells.org">www.baybells.org</a>
<b>Dec 15</b>	<b>RiverBells</b>	The Capitol Building corner of "L" and 10th Streets • Sacramento, CA.	12 noon-1:30 p.m.	<b>The Capitol Rotunda</b> Free



# Festivals, Workshops & Concerts

## In the Area

**Dec 16 RiverBells appear in A Victorian Christmas**

Portico, Broad Street Furnishings outside 2-4 p.m.  
Nevada City • CA

Free Concert

**Dec 16 "The Poetry of Christmas"**

featuring Bell Appeal

Bethany United Methodist Church 5:00 p. m.  
1268 Sanchez (in Noe Valley) • San Francisco, CA

Donation

**Dec 16 Candlelight and Bells**

Wesley Bronze

Wesley Methodist Church, John Wesley Hall 7:00 p.m.  
1343 East Barstow Ave. • Fresno, CA

Freewill Offering

**Dec 16 Opus Handbell Ensemble**

Manteca Arts Council 3 p.m.  
St. Paul's United Methodist Church

Tickets at door

**Dec 18 Opus Handbell Ensemble**

Vintage Faire Mall 6 p.m.  
Sears lower level entrance, Modesto, CA

**Dec 22 Christmas in Bronze Concert**

Opus Handbell Ensemble

Fairmont 7th Day Adventist 7 p.m.  
Lodi, CA

Free will offering

## 2008

**Jan 5 Auditions for Rising Ringers**

Bay Area Youth Handbell Ensemble

Location and time TBD by applicant consensus

Contact: Pam Grove at plgrove@jps.net

**Jan 5 Tapestry in Concert**

(Canto Bello Handbell Ensemble and Heartsong, Women's chorale)

St. Andrew's Presbyterian Church 7:30 p.m.  
1601 Mary St. • Pleasant Hill, CA

Free will offering supports Southern CA fire relief

Contact: Carol Smith at carolsmith2@comcast.net

**Jan 5 Farewell CA/ Legacy Tour Concert**

Kathie Fink, handbell soloist

Lake Park UMC 1:00 p.m.  
281 Santa Clara Ave • Oakland, CA

Suggested donation \$10, or \$5 plus bring a "goodie" to share

Reception following

Contact: Missy Vainio 510-223-1998

**Jan 6 Sonos Handbell Ensemble Twelfth Night Concert**

Walnut Creek Presbyterian Church 1:00 p.m.  
1801 Lacassie Ave. • Walnut Creek, CA.

Admission free / donations gratefully accepted

Contact Sonos at <http://www.sonos.org>

**Jan 11-14 Master Classes: Conducting with Bill Payn/Composing with Arnold Sherman**

Bucknell University

<http://www.agehr.org/learning/master.asp>

**Jan 12-13 Sixteenth Annual Las Vegas Twelfth Night Handbell Festival**

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\$20 per ringer including lunch

Contact: Janet Ty/Dixie Bailey(dxibail@embarqmail.com)

**Feb 9 Directors' Workshop**

with David Weck

Walnut Creek UMC 9 a.m. to 6 p.m.  
1543 Sunnyvale • Walnut Creek, CA

Session I \$25, Session II \$15, Session III \$25

or entire day for \$55.

To register contact William Kyle at [chair@areaxii.org](mailto:chair@areaxii.org) or 415-586-5400.

**Feb 9/16/23 Bay Bells Workshop—Beginners - Intermediate**

Michèle Sharik, clinician

Grace Lutheran Church 10 a.m. to 1 p.m.  
3149 Waverley Street • Palo Alto, CA

\$95 for 3 three-hour sessions

Register at: <http://www.baybells.org/bbwe>

**Feb 23 Bay Area Handbell Festival**

Sondra Tucker, guest conductor

First Covenant Church • Oakland, CA

Contact: P.L. Grove (plgrove@jps.net)

**Mar 1 Deadline for nominations for Area XII Board**

Contact: [DaveRuder@comcast.net](mailto:DaveRuder@comcast.net)

**Mar 1/8/15 Bay Bells Workshop—Intermediate - Advanced**

Michèle Sharik, clinician

Grace Lutheran Church 10 a.m. to 1 p.m.  
3149 Waverley Street • Palo Alto, CA

\$95 for 3 three-hour sessions

Register at: <http://www.baybells.org/bbwe>





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