Photos from National Seminar 2019 in St. Louis, Missouri

Tips & Tools An Additive Processional and More
QUALITY CRAFTSMANSHIP AND SERVICE

Thank you for helping to make us the world's leading manufacturer of ringing instruments.

Malmark, Inc. - Bellcraftsmen
P. O. Box 1200 • Plumsteadville, PA 18949
www.malmark.com • 800-HANDBEL (426-3235)
OVERTONES COLUMN COORDINATORS
J.R. Smith, Editor  Sharon Schmidt  Sondra Tucker
Stephanie Witse  Kathleen Wissinger

DEPARTMENTS and COLUMNS
Chiming In .......................... 2
From the President's Pen .......................... 4
Executive Notes .......................... 6
Membership Matters .......................... 8
Honorary Life Award Info .......................... 12
Handbells in Education
What does FACE sound like? .......................... 16
Tips & Tools .......................... 17
Handbells in Worship
Ways to make a new ringer feel at home .......................... 32
Classifieds .......................... 33
Handbell Musicians Roundtable .......................... 34
Events Calendar .......................... 35
Leadership Directory .......................... IBC

OUR MISSION STATEMENT
Handbell Musicians of America is dedicated to advancing the musical art of handbell/handchime ringing through education, community, and communication.

OUR VISION STATEMENT
Uniting people to create a diverse community in which handbell musicians of all skill levels realize their full potential through a musically-respected art form.

BOARD OF DIRECTORS
Pl. Grove, President  Jill Fedon, President-Elect
Bill Mathis  Linda Minnette  Derek Nance
Jennifer Vangolen  Kyle Webber

NATIONAL OFFICE STAFF
Executive Director  Jennifer A. Cauhorn
   jcauhorn@handbellmusicians.org
Business Manager  Shelly Horn
   shorn@handbellmusicians.org
Publications Director  J.R. Smith
   808 W. Melrose Ave. #802  Findlay, OH 45840
   jrsmith@handbellmusicians.org
Music Advisor  Brian Childers
   bchilders@handbellmusicians.org
Administrative Coordinator  Vickie Iverson
   viverson@handbellmusicians.org
National Event Registrar  Marie Clyatt-Larson
   mclyatt@handbellmusicians.org
Webmaster  Michéle Shirk
   webmaster@handbellmusicians.org
Regional Membership Coordinators
Mya Dunzila - East  mdunzila@handbellmusicians.org
Kim Braswell - West  kbraswell@handbellmusicians.org
Overtones Advertising Manager  KC Congdon
   309.365.2910  advertising@handbellmusicians.org

COPYRIGHT ©2018 AGEHR, Inc. d.b.a. Handbell Musicians of America
Handbell Musicians of America (the Guild) supports the efforts of music publishers to enforce the copyright laws of the United States of America. Compliance with these laws is a condition of participation by clinicians and performing groups at all Guild events.
The Guild makes every effort to check the accuracy of materials contained herein; however, no guarantee is extended as to any errors or omissions.
The views expressed herein may but do not necessarily reflect the views held by Handbell Musicians of America, its members, areas, officials, or employees.

WEB: www.HandbellMusicians.org
Phone: 937-438-0085
201 E. Fifth St. • Suite 1900-1025 • Cincinnati, OH 45202
Attending an Event as a Member

As I recently worked to update our Discovering Your Membership pages, I was struck by the number of events we now offer and, as we often say, there is truly something for everyone. Six years ago, I wrote my column about attending an event not as an employee but as a member. I’d like to share that column with you again here.

Originally published in the March/April 2013 issue of Overtones. Please note the dates and events are not current.

As publications director for Handbell Musicians of America, I have the pleasure of attending our many national events and, from time to time, some of our amazing Area events. Rarely, unfortunately, do I actually get to attend an event, not in an official capacity, but as an attendee.

This past weekend, I had the opportunity to attend the Area 5 Spring Festival/Conference in Ft. Wayne, Indiana, not as an employee of the Guild, but as a handbell musician. It has been quite a few years since I’ve done that, and I was surprised at how much of the experience I have missed.

While I might want to believe I know as much about handbells as there is to know, classes offered at both Area and national events continue to prove differently. Certainly I know most of the techniques used in ringing, and I pretty much know all the notation and the differences between ringing in the bass and treble. But classes aren’t just about teaching all the tried and true techniques. Even we “veterans” can always learn something new—perhaps a new way to ring multiple bells or even something as simple as a quicker way to assemble and pick up a 4-in-hand setup. Taking seemingly “off-topic” classes, such as those on Maori sticks or world drumming can add new layers to the way we approach handbell music. And even taking a class on something we think we already know, but from a different instructor, can provide a new perspective that maybe we didn’t realize existed.

I especially enjoy meeting up with friends who share a common interest. When I first began attending handbell events almost 15 years ago, my circle of friends doubled, if not tripled. Sadly, most of these friends I only got to see once or twice a year, but many of them became as close as those friends I see on a daily basis. Since the popularity of Facebook and cell phone plans with unlimited texting plans has exploded, we are all fortunate enough to have a way to communicate in realtime, but nothing beats attending an event and getting to see each other face-to-face, experience each other’s reactions to the stories we have to share, and enjoy a real hug, rather than the ubiquitous text-speak {{{HUGGGS}}}.

Then, of course, there is the primary reason for attending a handbell event: making music. Sure, we all get to ring on a regular basis in our own ensembles at home, but what can compare to participating in the ultimate team activity with three to five hundred other like-minded individuals?

We have all experienced the almost metaphysical connection we have with other when we are finally performing a piece of music in perfect sync. One of my favorite quotes comes from the late David Davidson, who said that music has the ability to change the molecules in the room. And there is certainly nothing like being in a room with hundreds of other people, all working together to bring the molecules of the space into harmony with their thoughts and emotions through the vibrations of handbells and hand-chimes. There is such a realization of “oneness” that occurs when a musical work reaches its final chord that cannot be described but merely experienced.

I encourage each of you to take advantage of one of Handbell Musicians of America’s most valuable benefits, its many and varied events.

And on a side-note: as a Handbell Musicians of America member, you may now list your own events, be they massed ringing events, workshops, or even individual concerts through our new monthly e-newsletter Event-Notes. Just go to eventnotes.HandbellMusicians.org and enter your event’s information. Each issue will cover events occurring during the following three months. Then be sure to subscribe to both Event-Notes and E-Notes at newsletters.HandbellMusicians.org, so that you can stay informed about all the local, Area, and national events going on around you.

J.R. Smith
jrsmit@handbellmusicians.org
Handbell Musicians of America is excited to announce a new membership health insurance benefit that can help keep you, your family, and even your small business cost-effectively covered and healthy.

We have partnered with the Lighthouse Insurance Group, LLC (LIG) to be able to offer you health insurance and related coverage options including major medical, short term health plans, vision and dental plans, critical care coverage, life, and several different supplemental health options.

This is a benefit exclusively for Handbell Musicians of America members. Learn more on our members-only site at HandbellMembers.org

Have you wanted to apply for Distinctly Bronze but worry you are not yet at the skill level to be accepted? Then this is the event for you.

Scheduled concurrently with Distinctly Bronze East, this event gives participants the opportunity to learn three pieces from the DB East repertoire under the direction of master teacher and conductor Monica McGowan and perform them with the DB musicians on their final concert. In addition, the Reaching for Bronze choirs will prepare and perform two pieces of their own.

**February 28-March 1, 2020 • New Bern N.C.**

Learn more at http://handbellmusicians.org/events-networking/events/rfb2020/
But wait … perhaps there are different ideas of what diversity means. So let’s start with a definition.

Being diverse means having a variety or a range of different things. In sociological and political studies, it’s the degree of differences in identifying features among the members of a group, such as differences in racial or ethnic classifications, age, gender, religion, philosophy, physical abilities, socioeconomic background, sexual orientation, or gender identity.

But do the benefits outweigh the drawbacks of identifying as a “diverse” handbell community? Yes, we want to have a range of various individuals involved with handbells, but calling out those differences can make things uncomfortable. For example, a few years back, I was talking to a fellow African-American handbell director who told me she struggled with the notion of attending handbell conferences because the last time she did so, as the massed ringing began, the entire room turned around to look at her choir: the only African-American group in the room. Hmmm … was this because they were “different”? They had two hands, two feet, and had gloves on just like everyone else in the room. Another example is when a gay friend said he felt singled out at handbell events because he is gay. I was astonished at his comments. I asked him what had happened, and he said he just felt he was treated differently. I know I can’t possibly understand all of his feelings, but I do understand being treated differently.

Aha! When I think deeper about the definition, I begin to understand why I’m uncomfortable with the ideal of diversity in handbells. Focusing on diversity highlights people’s differences. But we’re all human—meaning we’re really all the same. And as handbell ringers, we’re all drawn to the complexity, beauty, rhythmic energy, and physicality of our instrument. That makes us all here for the same reason. I don’t know about you, but I feel that I have found “my people” when I come across a fellow handbell musician. So perhaps inclusion is a better word. Inclusion means all of us are incorporated because of our love of the instrument—not singled out for some unrelated reason. It shouldn’t matter whether people are old or young, white or black, gay or straight, or what religion they ascribe to. All people should be encouraged to play handbells … together.

Isn’t that what we’re about as an organization: uniting people in our musical art? Perhaps instead of seeking diversity, we should seek to include everyone. Yes, it’s semantics, but it looks at the issue differently. It asks the question how do we include? Each of us needs to consider what it would feel like if you were the only person “like you” in the room: with red hair, blind, skinny (or fat) lips, bad knees, with a ponytail, extremely slow, bald, overweight, thick eyebrows, wearing glasses — pick something to obsess about. How would you wish to be treated? Would you want to be singled out and made to feel different/bad, or would you want to be included as part of the group?

We need to look beyond each other’s differences — and step outside of our group sameness — to find ways to bring more people to the ringing table and help everyone feel included. Consider the additional benefits: added members, more resources, fresh new leaders, new artistic ideas! After all, we have hopefully moved beyond the questions of Malmark or Schulmerich, or white gloves or black (or gloves at all!). In the same way, everything else should simply be about making music — all of us, united together.
Are Your Handbells feeling a bit under the Weather?

Now is the best time to have them worked on!

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

If you live anywhere in the United States we come to you and perform the work on site in one working day!

All work is guaranteed to your complete satisfaction!

Nationwide Services! No shipping!

Testimonials

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

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

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

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

Contact: Dr. Gregg Porter
Phone: 1-708-748-2283
Fax: 1-708-748-8911
Email: DoctorP@handbellrefurb.com
www.handbellrefurb.com
Opportunities

We use this word often when describing member benefits, activities, events, and the services Handbell Musicians of America offers to the handbell community. We provide handbell musicians with abundant opportunities.

Webster’s Dictionary defines opportunity as “a favorable juncture of circumstances” or “a good chance for advancement or progress.” Both definitions are fitting for what we offer and could be applied to any of the benefits provided through membership.

Each of the events offered both by the national organization and through your local Area are certainly “a favorable juncture of circumstances” that then provide “a good chance for advancement or progress.” This can also apply to the many resources available through our website and in this journal. However, these benefits are just that—opportunities. We provide the circumstance and the chance, but to convert this to a result, to the advancement or progress, YOU must act. You must take that chance happen. Participate, attend events, click the link to that online resource, keep turning the page and reading on in this issue.

Another opportunity offered by Handbell Musicians of America is the ability to make a difference in the handbell community. This allows you to be part of providing a good chance for progress to someone else. Your participation in making this difference can take many forms.

Volunteer
There are numerous volunteer opportunities in the handbell community. The leadership of your Areas are often seeking volunteers to serve in appointed roles on the Area board or to run for one of the elected board positions. They also seek volunteers to help with events and mentoring programs in your Area. On the national level, there are several volunteer committees that support the national board and staff. If you’re interested in volunteering, contact your area chair using chair.area#@handbellmusicians.org. Insert your area number in place of the # in the address. If you would like to volunteer on a national level, e-mail info@handbellmusicians.org to learn what opportunities may be available.

Charitable Contributions
To continue offering the services and benefits available through membership, and to serve the larger handbell community, charitable gifts are becoming an increasingly important part of our annual revenue. Between now and the end of the year, we will be focusing on our Annual Fundraising Campaign, which will launch on Giving Tuesday (December 3). Watch your e-mail inbox and social media channels for more information about opportunities to support our mission of advancing the musical art of handbell and handchime ringing through charitable giving. Gifts of any amount are welcomed and needed. If each member gives just $20, we will reach our fundraising goal for the year.

Sustaining Partner Membership
The Sustaining Partner Membership was introduced just two years ago as an opportunity for those with the means to further support HMA’s mission. An annual contribution of $1500 or more will help secure our future and provide the donor with additional benefits. Monthly and quarterly options are available to help you reach this giving threshold. Learn more about becoming a Sustaining Partner by contacting me at jcauhorn@handbellmusicians.org or visit Handbellmusicians.org/sustaining-partner/.

Planned Giving – The Legacy Society
Create a legacy that will extend beyond your lifetime and help ensure a more stable future for Handbell Musicians of America. A planned gift, or deferred contribution, is any major gift made in lifetime or at death as part of your overall financial and/or estate planning. These include gifts of equity, life insurance, real estate, personal property, or cash.

Those who make a planned gift to HMA become members of our Legacy Society and receive the following benefits: (1) Listing on HMA’s
virtual legacy wall recognizing donors who have made planned gifts to the organization; (2) Recognition in an annual listing in *Overtones* as a planned-gift donor to the organization; and (3) An invitation to an annual Legacy Society recognition event hosted by the board of directors and executive director.

To learn more about the Legacy Society, contact me at jcauhorn@handbellmusicians.org.

Opportunities present themselves to us every day. Whether they are chances to advance and progress ourselves or the causes of others, they all depend on each of us to act. Take advantage of the opportunities provided by Handbell Musicians of America. Seek out the resources and tools available to you as a member and help provides those opportunities to other through one of the options listed above.

*Jenny Cauhorn*
jcauhorn@handbellmusicians.org

---

**Brian Childers Joins Staff as Music Advisor**

We are pleased to announce that Brian Childers has joined the national staff as music advisor for Handbell Musicians of America.

In this role, he will select titles from the existing AGHER Publishing catalog that we will promote each year, write the “Music Notes” column for *E-Notes*, staff the AGHER Publishing booth at National Seminar and advise HMA on ways to promote AGHER Publishing music.

---

**Pop, Film, and Broadway**

Handbell Arrangements
- by RON MALLORY -
available at sheetmusicplus.com

- **Defying Gravity** (from "Wicked")
Stephen Schwartz

- **Happy** (from "Despicable Me 2")
Pharrell Williams

- **I Want It That Way**
Backstreet Boys

- **Skyfall** (from "Skyfall")
Adele

- **Star Trek (The Original Series)**
Alexander Courage

- **Wannabe**
Spice Girls

- **Bye Bye Bye**
NSync

- **PLUS POP CHRISTMAS TITLES**

- **Snow Miser** (from "The Year without a Santa Claus")
Rankin and Bass

- **Grandma Got Run Over by a Reindeer**
Elmo & Patsy

---

**And many more! Available at SHEETMUSICPLUS.COM**
Never Underestimate Your Influence

As a handbell director, your span of influence can go way beyond bells. My first handbell director taught me to ring, but she also taught me to care for the bells and care for other ringers. She introduced the power of a group and revealed to us what a bunch of junior high kids could do if we just showed up and paid attention.

My first director took me to my first handbell festival which was an Area 9 event in San Antonio with Bill Griffin. The next year, she told me about a youth ringing opportunity in the Southeast US where an auditioned choir of high school ringers toured and performed in several cities in Alabama and Louisiana. I applied and was accepted to this group—what an enriching, educational trip for a 10th grader in the late 1970s.

My first director set the frame of reference from which I would view all future handbell experiences. She showed flexibility when the music changed for Sunday’s service; she adapted our repertoire when we could only field a small ensemble; and she demonstrated compassion for life experiences that caused ringers to miss rehearsals. She also taught me to drive a stick shift car and sacrificed part of her transmission in the parking lot of Broken Arrow First United Methodist Church — but that’s another story.

Thank you, Linda Cheatham, for giving me a passion and hobby that has lasted a lifetime!

Occasionally, Linda would relate stories from her own handbell history. As a young ringer, she and her choir carried their bells into Carlsbad Caverns and performed a concert. The bells were tied onto string that looped through the sleeves of the ringers’ coats. Who organized this adventure? Linda’s first handbell director, of course. So, I am benefiting not only from Linda’s dedication to my first handbell group but also from the time and creativity from Linda’s first director — see how far a director’s influence can reach?

Like many youth, I eventually moved on to college where I joined a nearby bell choir with a different director, different bells, and a different style. In this case, the director took a huge leap of faith to rely on me, an unknown ringer and college freshman with many new competing priorities. It would have been easier to sleep late and hang around the dorm, but Linda’s early investment was enough encouragement to continue ringing. The summer after my junior year, Linda suggested we meet at a national seminar and planted the idea that national events could be positive experiences — with or without a full choir. We still exchange bell stories and struggles, decades after my first handbell rehearsal.

Every future move would find me in yet another bell choir, adapting to a new group and learning from a new director. In the infrequent locations when there was not a bell choir to join, I would apply the lessons learned from previous bell directors: be punctual, be committed, be open to new ideas and new people.

One of the most important ways directors influence their ringers is by sharing opportunities. In many choirs, the director may be the only member of Handbell Musicians of America and the only recipient of national and area ringing and learning events. Please share this event information — everyone wins when ringers gain experience!

Mya Dundzila
mdundzila@handbellmusicians.org

Thoughts from your Regional Membership Coordinators

One of the most important ways directors influence their ringers is by sharing opportunities. In many choirs, the director may be the only member of Handbell Musicians of America and the only recipient of national and area ringing and learning events. Please share this event information — everyone wins when ringers gain experience!
For all your handbell and handchime needs...

1-800-JHS-BELL • HandbellWorld.com

NEW!! Christmas Bell Tree
Handbells, ribbons and sparkles make up the most festive “bell tree” imaginable! Enjoy it on a ceramic ornament, send it as your holiday greeting, or give it as a budget-friendly gift. It’s available in our Bell Press also, so check out your options!

<table>
<thead>
<tr>
<th>Design</th>
<th>Code</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceramic Ornament- Christmas Bell Tree</td>
<td>#5830</td>
<td>$7.95</td>
</tr>
<tr>
<td>Round Button- Christmas Bell Tree</td>
<td>#PPB151</td>
<td>$2.00</td>
</tr>
<tr>
<td>Round Magnet- Christmas Bell Tree</td>
<td>#PPM151</td>
<td>$2.00</td>
</tr>
<tr>
<td>Rectangular Magnet- Christmas Bell Tree</td>
<td>#PPR151</td>
<td>$3.00</td>
</tr>
<tr>
<td>Postcards 4” x 6” (pack of 20)</td>
<td>#5240</td>
<td>$7.95</td>
</tr>
</tbody>
</table>

Creating a ringing gift or treat for yourself couldn’t be easier!
Choose your design and how you want to show it, with options ranging from shirts to mugs to teddy bears!

See More Designs & Preview Your Options at HandbellWorld.com/bellpress

Christmas Bell Tree
Handbells and sparkles make up this “Bell Tree”- everything for a perfect musical holiday!

NEW! Christmas Bell Tree TD151
Membership Opportunities

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

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

*Membership opportunities please circle one:

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handbell Musician</td>
<td>$95.00</td>
</tr>
<tr>
<td>Sterling Handbell Musician</td>
<td>$200.00</td>
</tr>
<tr>
<td>Bronze Handbell Musician</td>
<td>$350.00</td>
</tr>
<tr>
<td>Gold Handbell Musician</td>
<td>$600.00</td>
</tr>
<tr>
<td>Retired Handbell Musician</td>
<td>$70.00</td>
</tr>
<tr>
<td>Full-time student</td>
<td>$25.00</td>
</tr>
<tr>
<td>Sub-membership</td>
<td>$10.00</td>
</tr>
</tbody>
</table>

This membership is for either an individual or an organization. If for an individual, that person may identify ONE organization that may also receive the benefits of the membership. If for an organization, that organization must identify one individual as the primary contact for the membership. The Sterling, Bronze, and Gold levels are for those individuals/organizations who wish to include a tax-deductible donation.

Handbell Industry Council $185.00

This membership is for businesses and organizations that provide products and services to the handbell/handchime community and wish to exhibit and/or market these products and services to the community. The Sterling, Bronze, and Gold levels are for those businesses or organizations that wish to include a tax-deductible donation.

Retired Handbell Musician $70.00

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

Full-time student $25.00

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

Sub-membership $10.00

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

**Canadian Members: Please add $15.00 USD to all memberships. All other International Members: Please add $30.00 USD to all memberships. Note: All dues are payable in U.S. dollars. All returned checks will incur a $25.00 processing fee.

Payment:
We accept payments by check made out to Handbell Musicians of America or by credit card. Send your check with a copy of this invoice to the address below. Please make sure your member account number is included on your check.

To pay by credit card go to Handbellmusicians.org and login to your member account or call 937-438-0085 for assistance. MasterCard and Visa are accepted.

*Please note: All dues are payable in US Dollars. All returned checks will incur a $25 processing fee.*

Mail completed form with your payment to Handbell Musicians of America

PO BOX 221047
LOUISVILLE, KY 40252
### Which membership type best suits YOUR needs?

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

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Handbell Musician Membership</th>
<th>Sub-Membership</th>
<th>HIC Membership</th>
<th>Retired Handbell Musician Membership</th>
<th>Full-Time Student Membership</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price</td>
<td>$95</td>
<td>$10</td>
<td>$185</td>
<td>$70</td>
<td>$25</td>
</tr>
</tbody>
</table>

- **Voting Privileges**: X
- **Print Copy of *Overtones***: X
- **Online-Only *Overtones***: X
- **Access to Online Resources**: X
- **Take a Choir or Choirs from Your Organization to Events at Member Discount Pricing**: X
- **Attend Individual-Focused Events at Member Discount (i.e. Distinctly Bronze, Master Series)**: X
- **Exhibit at Guild Events**: X
- **For 65+ Not Actively Directing or Leading a Handbell/Handchime program**: X
- **Exclusive MemberNotes and MemberChats**: X
- **Access to Scholarships & Grants**: X
- **Access to Chime Loan Programs**: X
- **Access to Mentoring Programs**: X
- **Access to Priority Music Club**: X
- **Access to Health Insurance Plans**: X
- **Return $10 Rebate to Your Area**: X
- **Return $5 Rebate to Your Area**: X
- **E-Notes E-Newsletter**: X
- **Event-Notes E-Newsletter**: X
- **Own Login & Password to Access Online Resources**: X

Canadian members add $15USD and Other International members add $30USD to all except Sub-Membership.

*The Sub-Membership must be linked to a Handbell Musician Membership. Sub-member may attend events with the group associated with the Handbell Musician Membership only.

‡HIC Members may only apply for grants and scholarships, event endorsement, and access to chime-loan programs if they are recognized as a non-profit 501-(c)(3) organization.

†If you are 65 years of age or older and ACTIVELY directing or leading a handbell/handchime program, then the Handbell Musician Membership is for you. However, if you are 65 years or older and NOT actively directing or leading, then the Retired Handbell Musician Membership is your best option.
Seeking Nominees for Honorary Life Award

By Jill Fedon
President-Elect, National Board

The Guild’s first Honorary Life Membership Award was given to Frederick Sharpe in 1963 at the eighth National Convention in Detroit, Michigan. Mr. Sharpe was the honored guest at the convention and was considered the foremost English authority on tower bells, having done much to further the art of handbell ringing during his lifetime. His contributions became the model for future Honorary Life Membership Awards which now total 38 throughout the history of Handbell Musicians of America.

According to the Honorary Life Policy which has been developed by the national board of directors, the granting of an Honorary Life Membership Award in the Guild is reserved “for those who have made outstanding contributions to the art of handbell ringing. This status is to be deemed the highest honor which the Guild can bestow and is to be reserved for individuals of the highest caliber.” This award is intended to recognize and honor a lifetime commitment to handbells based on exceptional service to Handbell Musicians of America and to handbell ringing in general.

All members of the Guild, including area boards and current Honorary Life members, have the opportunity to nominate persons to be considered for this award.

The national board of directors has appointed Jill Fedon, president-elect, to chair the selection committee. The detailed criteria appear below. The nominating form may be found at handbellmusicians.org/honorarylife. The due date for nominations is December 1, 2019. Questions related to the process or criteria may be addressed to Ms. Fedon.

Complete the nomination form and send it with accompanying documentation to Jill Fedon as follows:

Via Email: jfedon@handbellmusicians.org
Via USPS: Jill Fedon, Honorary Life Committee Chair
c/o Trinity United Methodist Church
213 Main Street
Hackettstown, NJ 07840

HONORARY LIFE POLICY
(as reviewed and approved by the national board of directors, October 2017)

Selection Criteria

The granting of an Honorary Life Membership in Handbell Musicians of America is reserved for those who have made outstanding contributions to the art of handbell ringing. This status is to be deemed the highest honor which the Guild can bestow, and is to be reserved for individuals of the highest caliber.

The criteria to be used for the selection of Honorary Life recipients include:

1. A nominee should have contributed service both to Handbell Musicians of America and to the art of handbell ringing in general. These contributions should reflect an extended time commitment to the Guild and to handbell ringing. The nominee should be a current member of the Guild; however, exceptions may be approved by the board of directors. Outstanding service is defined as activities that greatly exceed normal expectations or that are generally perceived as significant. The ideal recipient will have made contributions in each of the following two categories. However, an overwhelming contribution in only one category may be deemed acceptable.
   a. Service to Handbell Musicians of America
      • Service to Handbell Musicians of America at local, area, and national levels.
      • Achievement of national recognition for his/her contributions to the Guild.
      • If service was as an elected officer, the contribution should exceed the normal expectation of the office.
   b. Service to handbell ringing in general
      • Development of a body of teaching methods/materials specific to handbells.
      • Extended teaching/conducting that has raised the musical standard for handbell ringing.
      • Composition of a substantial body of repertoire that has expanded the handbell idiom.
      • Significant contributions to the invention, design, or development of instruments associated with handbell ringing.
      • Authorship of a substantial body of published written work that expands the knowledge of handbells.
      • Significant efforts to extend the art of handbell ringing into new arenas, such as educational institutions, community programs, churches, and international populations.

2. No person shall be considered either while employed by Handbell Musicians of America or currently serving on its board of directors.

3. National board members shall not be eligible for Honorary Life consideration for a period of two years following the end of their term.

Continued on page 15
To the Nominator: Thank you for taking on an important task in the life of Handbell Musicians of America. As the Nominator of an individual for the Honorary Life Award, you may be contacted by someone from the Honorary Life Committee with request(s) for additional supportive information to assist the Committee in its work. Although secrecy is not always easy, we hope that the presentation of any award emanating from this process will be a complete surprise to the recipient(s). Presumably, you are nominating someone whom you know quite well so that providing the necessary documentation to justify the award to your nominee is well within your ability. You are free to seek assistance from others (e.g., family, close friends, et al.) should that be helpful or necessary.

The criteria for receiving the Honorary Life Award are published with this Nomination Form as well as on the Handbell Musicians of America website. Please review these thoughtfully as you prepare your package in support of your nominee. There are two major categories of service that either separately or together require detailed documentation of exemplary contributions to handbell ringing to justify receiving an Honorary Life Award at this time. The more thoroughly you can research the background of your nominee, the better the Committee will be able to judge the merits of his/her nomination. Although there are no particular requirements, documentation in the past has included resumes, testimonial letters of support, published works, etc. As appropriate, such material will be considered confidential.

For purposes of confidentiality, all documents submitted will be destroyed at the conclusion of the nomination process, so please send no original documents of any kind unless there are other copies in existence (e.g., resumes, curriculum vitae, etc.). Only one copy of each item need be sent—the Honorary Life Committee Chair will provide working copies to the rest of the Committee.

Nominator Information

Nominator: ____________________________________________________________

Nominator's Address: ______________________________________________________

________________________________________________________________________

Nominator's Phone Numbers: Home (___)_________  Cell: (___)_________  Fax: (___)_________

Email Address: ____________________________________________________________

Nominee Information

Nominee: ______________________________________________________________

Nominee's Address: ________________________________________________________

________________________________________________________________________

Nominee's Phone Numbers: Home (___)_________  Cell: (___)_________  Fax: (___)_________

Email Address: ____________________________________________________________

Please complete the form on the opposite side. Use extra paper for the Supportive Documentation questions.
In what ways has your nominee provided service to Handbell Musicians of America that would justify this award?

For each entry, please indicate what documentary evidence you are providing.

Please use separate paper to answer questions

In what ways has your nominee provided service to handbell ringing in general that would justify this award?

For each entry, please indicate what documentary evidence you are providing.

Please use separate paper to answer questions

What information about your nominee other than service to Handbell Musicians of America or service to handbells in general would contribute to justifying this award?

For each entry, please indicate what documentary evidence you are providing.

Please use separate paper to answer questions

Signature of Nominator

Date ______________________, 2019

Please send this Nomination Form and all supporting documents to:

Jill Fedon  
Honorary Life Committee Chair  
c/o Trinity United Methodist Church  
213 Main Street  
Hackettstown, NJ 07840

Nomination forms and all supportive material must be postmarked or otherwise time-stamped by December 1, 2019, and must be received by the Honorary Life Committee Chair no later than December 15, 2019, in order to be used. All material submitted will be destroyed at the conclusion of this Honorary Life Committee’s activity.

Although material may be forwarded at any time prior to the December 1, 2019 deadline, please include as many supporting documents as possible with this Nomination Form.
Benefits to Recipients

1. Honorary Life members shall continue to be recognized by Handbell Musicians of America for the significance of their contributions to handbell ringing.
2. Honorary Life members shall be exempt from annual membership dues.
3. Honorary Life members shall have full membership privileges.
4. Honorary Life members will receive a 50% reduction of the general registration fee for the National Seminar and 50% of their share of a double-occupancy room when not included in the registration.

Selection Process

1. The chair of the Honorary Life Committee shall be appointed by the national board of directors of Handbell Musicians of America.
2. The Honorary Life Committee shall be an anonymous committee comprised of five people in addition to the chair who are appointed by the national board of directors. Committee members should be chosen from five different Areas of the Guild. If an Honorary Life committee member is nominated, the Honorary Life chair will keep this information confidential and contact the national board of directors.
3. Any member of Handbell Musicians of America may nominate persons to be considered for this award. Supporting materials, resumes, and letters of recommendation must be included with the nomination.
4. In each year that nominations are invited, the selection criteria and current roster of award recipients shall be printed in Overtones, posted on the HMA website, and sent to all Areas.
5. The Honorary Life Committee will screen candidates based on the selection criteria. It will be the responsibility of the committee to select candidates who have either a balance of service between the two categories (but not necessarily equal) or who have overwhelming service in one.
6. Initially, the committee members shall remain anonymous to each other and communicate only through the chair to prepare a list of candidates. The final meeting of the committee will be via conference call and all members will be known to one another. At that time, candidates will be discussed and a final recommendation will be approved.
7. Following the approval of the board, the Honorary Life committee chair will immediately contact the recipients by telephone and report to the board.
8. Those being granted Honorary Life Membership will be featured in the next available issue of Overtones, posted on the website, and will be introduced at the National Seminar of the same year.
9. All correspondence concerning nominees and candidates will be destroyed following the vote of the board.
10. There shall be no more than 20 (twenty) living Honorary Life members.

Handbell Musicians of America Honorary Life Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>Frederick Sharpe*</td>
</tr>
<tr>
<td>1965</td>
<td>Bessie Erb*</td>
</tr>
<tr>
<td></td>
<td>Helen Runkle</td>
</tr>
<tr>
<td>1967</td>
<td>Robert Hieber*</td>
</tr>
<tr>
<td></td>
<td>Dr. Marvin Reecher*</td>
</tr>
<tr>
<td>1974</td>
<td>Richard Litterst*</td>
</tr>
<tr>
<td>1978</td>
<td>Elizabeth Bradford*</td>
</tr>
<tr>
<td></td>
<td>Ellen Jane Lorenz*</td>
</tr>
<tr>
<td>1980</td>
<td>Willard Markey*</td>
</tr>
<tr>
<td>1982</td>
<td>Donald E. Allured*</td>
</tr>
<tr>
<td>1984</td>
<td>Mary McCleary</td>
</tr>
<tr>
<td></td>
<td>W.D. McKeehan*</td>
</tr>
<tr>
<td>1986</td>
<td>Betty Garee*</td>
</tr>
<tr>
<td></td>
<td>Robert A. Ivey</td>
</tr>
<tr>
<td>1988</td>
<td>Mary Kettlehut*</td>
</tr>
<tr>
<td></td>
<td>Ronald Schink*</td>
</tr>
<tr>
<td>1990</td>
<td>Andrew L. Flanagan*</td>
</tr>
<tr>
<td></td>
<td>James V. Salzwedel</td>
</tr>
<tr>
<td>1992</td>
<td>Everett Jay Hilty*</td>
</tr>
<tr>
<td>1994</td>
<td>Larry Fink*</td>
</tr>
<tr>
<td></td>
<td>Jacob Malta*</td>
</tr>
<tr>
<td>1996</td>
<td>David R. Davidson*</td>
</tr>
<tr>
<td></td>
<td>Doris Watson</td>
</tr>
<tr>
<td>1998</td>
<td>Jacques Kearns*</td>
</tr>
<tr>
<td></td>
<td>Margaret Shurcliff*</td>
</tr>
<tr>
<td></td>
<td>(posthumously)</td>
</tr>
<tr>
<td>2001</td>
<td>Michael R. Keller</td>
</tr>
<tr>
<td></td>
<td>Martha Lynn Thompson</td>
</tr>
<tr>
<td>2003</td>
<td>Ginny Fleming*</td>
</tr>
<tr>
<td></td>
<td>Marilyn Hines</td>
</tr>
<tr>
<td>2005</td>
<td>William Payn</td>
</tr>
<tr>
<td>2008</td>
<td>William Griffin</td>
</tr>
<tr>
<td></td>
<td>Karen Leonard</td>
</tr>
<tr>
<td>2011</td>
<td>D. Linda McKechnie</td>
</tr>
<tr>
<td></td>
<td>David L. Weck</td>
</tr>
<tr>
<td>2014</td>
<td>Deborah Rice</td>
</tr>
<tr>
<td></td>
<td>Valerie Stephenson</td>
</tr>
<tr>
<td>2017</td>
<td>Louise Frier</td>
</tr>
<tr>
<td></td>
<td>Joan Shull</td>
</tr>
</tbody>
</table>

*Indicates member is deceased
FACE
What does it sound like?

by Michael Joy

A few years ago, I attended a teacher in-service where the presenter introduced what, for me, was a profound concept. He said that we were often taught by a teacher who acted as the “sage on the stage.” She or he lectured, students took notes and then regurgitated the information on tests and quizzes. Education experts have learned that a more powerful approach to learning is for the teacher to be the “guide on the side.” These “guides” present foundational information, ask leading questions and let students take more ownership in the learning process as they lead their students to discovery. Ever since I was introduced to these ideas, I have tried to be more of a “guide on the side.” My teaching took on a new energy and enthusiasm as I interacted in a partnership with my students.

One of the wonderful benefits of working with children is what they have taught me over the years. When students ask me a question, my first response is, “What do you think?” They know my classroom is a safe space, and they also know that it is OK to make mistakes. By guiding their input, students often came up with ideas that I never thought of. Their responses often led to spontaneous ideas which helped to ignite the lesson and lead to new ideas.

One of my fondest memories of my teaching career involved my third and fourth grade choir at church. Like most groups at this age, they were filled with energy and loaded with questions. It was always a challenge to keep them engaged and focused on the task at hand. One day we were talking about the names of the lines and spaces in the treble staff. When I told them that the spaces spelled the word “face,” Jack, a particularly inquisitive boy, shouted out, “I wonder what FACE sounds like?” I had been teaching for over 25 years, and no one had ever asked me that question!

The FACE game became a favorite at every rehearsal. I asked students to come up with other words using the letters of the musical alphabet. We played them as chords and as melodies. In order to try to include everyone, I put the letters up on the board and put a check mark underneath the letter every time it was used. I guided their input by encouraging them to use letters that hadn’t been used much. This gave more ringers a chance to participate. It was fascinating to hear comments that students made about different words. I remember one comment about the word BEG. Someone said that it sounded spooky. Since the chord is a minor triad, I thought that was a very perceptive observation.

The FACE game became a favorite at every rehearsal. I asked students to come up with other words using the letters of the musical alphabet. We played them as chords and as melodies. In order to try to include everyone, I put the letters up on the board and put a check mark underneath the letter every time it was used. I guided their input by encouraging them to use letters that hadn’t been used much. This gave more ringers a chance to participate. It was fascinating to hear comments that students made about different words. I remember one comment about the word BEG. Someone said that it sounded spooky. Since the chord is a minor triad, I thought that was a very perceptive observation.

As the game evolved, I found the perfect opportunity to introduce ABA form. The ringers created short compositions. The A sections were chords and the B section was the melody. We began with just whole and half notes. I kept the sections short so that it was easier to remember them. I let the students help choose what rhythms we would use for each section. With some guid-
Enr'acte
Rise Up
Mitchell Eithun (2018)

Permission granted to make copies for choir or classroom use. Must be a current member of Handbell Musicians of America and may not transfer usage rights to a non-member without permission.

To download printable copies and to find additional Tips & Tools material, visit the Overtones Online Edition at www.HandbellMembers.org

© 2018 Mitchell Eithun
DEAF CABBAGE

3 Octaves
Handbells Used: 22

MICHAEL JOY

© 2011 Michael Joy
Music from Vintage Overtones...

Let Us Go to Bethlehem

To download printable copies and to find additional Tips & Tools material, visit the Overtones Online Edition at www.HandbellMembers.org
Handbells in Education...
Continued from page 16

ance from me, they were creating original compositions. They were so pleased with themselves.

At another in-service I learned about the kinds of things that companies wanted from college students as they entered the workforce. I learned about the “Four Cs: Critical thinking, Collaboration, Communication, and Creativity.” I tried to implement these ideas in my handbell classes as I continued as the guide on the side. Since the FACE game worked so well at church, I decided to try the same thing at school. One of the limitations of the game is that the same letters were used over and over, and some were rarely used. I found an opportunity to use the Four Cs. I paired up the students and challenged them to come up with at least two words, using all the letters of the musical alphabet. I told them it was fine to use the same letter more than once. I guided them by presenting a challenge. While being paired, they had to use critical thinking skills as they collaborated. They needed to communicate with one another as they worked to find a creative solution.

I don’t remember a lot of their creative answers, but one stood out. One pair of students came up with “DEAF CABBAGE.” That absurdly quirky title stuck. I told the class I would write them a piece based on the title. They were so pleased that someone from their class came up with the title. I used only whole and half notes. I used the words “deaf” and “cabbage” as chords and as melodies. I even used both words simultaneously. The group played the piece for the next concert.

In the end, this was a win-win situation. I was the guide on the side who helped lead students to creative ideas. During this project the students were using the Four Cs: Critical thinking, Collaboration, Communication, and Creativity. In a collaborative effort, their ideas gave me some new creative ideas which resulted in a composition written specifically for them. They were happy that they had some ownership in this effort, and they were excited about premiering a brand-new piece.

My hope is that this article has shown you some of the benefits of being a guide on the side. May my examples help to spark new ways to involve your ringers so that they might be more motivated and successful.

See “Tips & Tools,” page 18, for Michael’s arrangement DEAF CABBAGE, derived from a class assignment to come up with a title using all seven letters of the musical alphabet.

Spring Festival 2020
BLUEGRASS, BOURBON & BELLS
March 6-7, 2020
Louisville, Kentucky

We invite you to join your fellow ringers in the Midwest for a very special festival!

Guest Conductor:
Michael J. Glasgow

consider joining us for a weekend of handbell music, education, fellowship and fun!

More details to come on our website

area5.handbellmusicians.org

OVERTONES
Fall 2019
I’m IN because I RING

IN = OWNERSHIP

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

What it means to be “IN”

CONNECTED to the handbell community

In PARTNERSHIP with other handbell musicians

NURTURED through education and resources

YOUR Action Steps

PARTICIPATING in events and opportunities

Assuming RESPONSIBILITY for our mission

CONTRIBUTING to support growth

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

Pledge to be IN today
Download a form at handbellmusicians.org/docs/pledgeform.pdf or make a contribution now at handbellmusicians.org/grants-giving/giving/
As an Owner, Our Vision is Your Vision…

Uniting people to create a DIVERSE COMMUNITY in which handbell musicians of every skill level realize their full POTENTIAL through a musically respected art form.

As an Owner, Our Mission is Your Mission…

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

As an Owner, Our Motto is Your Motto…

UNITING PEOPLE through a Musical Art
National Seminar 2019 – St. Louis
Quadrants Quartet

Virginia Bronze
Bells of the Lakes and Strikepoint!
Around and About at National Seminar

Attendees gather for food, beverages, social time, and shopping at the Handbell Industry Council Happy Hour Shop-a-Thon.

Bidders keep a close watch over the items in the final moments of the Silent Auction.

Outgoing Area chairs honored. L-R: Sondra Tucker accepting for Mary Caldwell, Area 6; Alan Lohr, Area 4; Al Reese, accepting for Paul Brill, Area 3; Bob Ward, Area 2; Carlene Ruesenberg, Area 1. Not pictured: Denise Holmes, Area 5.

The Handbell Industry Council Happy Hour Shop-a-Thon featured prize drawings at various vendors’ booths.

Monica McGowan (C) presented with the President’s Award for her ongoing work to keep bells and chimes for Distinctly Bronze in top shape. Presenting are president-elect Jill Fedon (L) and at-large member Bill Mathis.

Attendees reunite as HMA board members and Handbell Industry Council members welcome them with giveaways at the Opening Reception.

Retiring HMA music editor honored with the reading of a special proclamation. Presenting the proclamation is president-elect Jill Fedon.

Many more National Seminar Photos in the Online Edition
During National Seminar, many people were taking and posting their selfies in front of and around the Gateway Arch. Well, here is a perspective from the top of the arch. Many of our attendees gathered one hot and sunny day in the bell-shaped lawn below the arch to take a group photo.
Handbell refurbishments by the best bellmakers in the world.

For more than 50 years, we’ve serviced over 1 million handbells. At Schulmerich, our products are not only made by artisans, they’re also maintained by them.

Have you Bought a Used Set?

You can renew your warranty if you have a complete factory refurbishment. Contact our refurb coordinator by calling 1.800.772.3557 and Schulmerich will help you with your renewal.

Trust Schulmerich to keep you ringing.

USE PROMO CODE: RENWAR2018

The Bay View Week of Handbells

Bay View, Michigan – August 10-14, 2020 – Fred Gramann, director

“Thank you for a superlative experience. I have been singing the praises of the Bay View Week of Handbells to everyone.” Alex Guebert

“Thank you so much for a phenomenal week.” Matthew Compton

“The Bayview Week of Handbells touched my life in miraculous ways. It is an event all serious handbell musicians should experience at least once.” Brenda Austin

For event details go to www.weekofhandbells.com (new ringer application deadline is Dec. 1)
Being Welcoming
Some ways to help a new ringer feel at home
by Katie Melton

Greetings, fellow bell enthusiasts! Today’s topic: Being Welcoming. It’s worth noting that I myself do not have a director’s perspective on this – I speak as a college-aged ringer who has had the opportunity to experience bells in a variety of settings over the past 13 years, from church groups to community ensembles to area and national events. Here are the ideas I’ve brought together, a mix of what I’ve seen work in the past and elements that I as a new ringer would appreciate seeing in a church handbell choir.

Name Cards On Music Folders
While this wouldn’t necessarily be intuitive for a well-established group (particularly one where the majority of ringers are tight-knit and know each other well), for new ringers it can be quite daunting to join a group and be the only one whose name is specifically introduced. Not only is the new ringer trying to adjust to their position and the feel of the group, matching names to faces tends to be a more stressful process than it ought to: even when the other ringers introduce themselves at first, the names jumble together, and in my experience the next few rehearsals become a sort of detective mission to pick up on the names that were quickly forgotten in the first ten minutes with the group. A nice way to avoid this is to get a piece of sturdy paper, fold it in half, and have each ringer’s name written on both sides. Though the habit would take some getting used to, it makes one aspect of joining the group less daunting to new ringers—ringers who are less outgoing can play by the names jumble together, and in my experience the next few rehearsals become a sort of detective mission to pick up on the names that were quickly forgotten in the first ten minutes with the group. A nice way to avoid this is to get a piece of sturdy paper, fold it in half, and have each ringer’s name written on both sides. Though the habit would take some getting used to, it makes one aspect of joining the group less daunting to new ringers—ringers who are less outgoing can

Knowing The New Ringer
This one’s not a new concept, but it’s worth mentioning that the transition for a new ringer will be made much easier by running through their experience and goals before they join rehearsals. Depending on the nature of the group, this could include just getting a general sense of the ringer’s music background and comfort with bells, running through some basic ringing drills, or looking over sections of the repertoir. While it’s not always apparent on the surface level, the occupation, interests, and other instruments played by the new addition can all be key in helping them adjust to their position in the group and make the most of their unique strengths.

Interest Forms
For all members of the group, old and new, having an interest form to fill out at the beginning of each year can be a nice way to get a feel of the group and have an idea of what each person hopes to achieve moving forward. Position preferences, ideas for songs or activities, comfort with difficulty of music, reason (in either a multiple choice or free response format)—anything that can help create a sense of the group dynamic and allow each individual to give their input.

Exchanging Contacts
From personal experience, it makes a big difference when you’re new to a group and the only way you have to ask about the group, music, etc., is by emailing the director. Even if the director is typically busy and might not want to exchange messages via text or social media, it’s nice to create a space where ringers are encouraged to share contact information, so new ringers don’t feel excluded from the regular flow of the choir. If emails are only reserved for important dates or links and the choir usually uses Messenger, GroupMe, etc., for casual exchanges, then get the new ringer connected to at least one person who can add them in and keep them in the loop. Being open with contact info doesn’t just benefit new ringers—ringers who are less outgoing can also find it hard to feel as connected to the other members, so this makes it easier to open those paths of communication.

Knowing The Area
The area where the ringing choir is based can determine what sort of new ringers could be expected to turn up. For me, I’m currently ringing at a community church located right by my university. So, it’s common to have a few university students or faculty ringing in the group. Since we know what to expect, I’m currently working
with my director to propose a handbell workshop during the winter term where any and all students at the university are welcome to come learn what handbells are and learn the basics. It also helps to know what other ringing groups are in the area, both church and community—I know I’ve seen instances where communication between various groups has led to new ringers being able to choose which group works best for them, and as long as it’s made clear it’s not a competition, the awareness helps everyone. As a church group, we also have the ability to include rehearsal times in the bulletin, ask for a mention to be made during the service, or include bells in small ways in worship—maybe a small transitional change ringing pattern or accompanying the hymns.

Social Media
For those who don’t navigate between the various social media platforms on a regular basis, I think the idea of establishing a “social media presence” can be quite daunting. While social media can be a carefully crafted art, at the base it’s really just a way to share an individual or group’s identity. If a group is looking to welcome in new ringers, it can be beneficial to have a page on one or more platforms (Facebook, Instagram, maybe even Snapchat or Twitter) to share with them. This could include videos of performances, silly/casual videos or photos from rehearsals, selfies from events, anything that represents the group. The videos don’t need to be professionally framed, the photos don’t need perfect exposure—it’s all about showing the personality of the ringing choir, so people outside the group can get an idea of what you’re about.

Sharing Concerts and Videos
Regardless of the skill level of the group, it can be nice for the ringers to be aware of other groups in the area so they can attend other handbell concerts, maybe as a whole group or just a few individuals. Even if it’s not a formal group activity, it can create bonds and inspire a greater passion for handbells. If the group has an easy way of communicating casually—a group on Messenger, Snapchat, GroupMe, iMessage, etc.—then it’s easy to encourage everyone to share events or cool music- and bell-related videos they find throughout the week. The exact method used will depend on what works best for the group, but in general the platforms I’ve mentioned are convenient ways to communicate as a group, and all but Snapchat are available on computers as well as mobile devices.

Sharing With The Group
Since handbells require connection and a united focus within the group, I’ve found that some sort of sharing time can help ringers feel more connected to the people they’re making music with. This can be prayer concerns, it can just be a prayer led by one member of the group to center everyone, or it could be a time at the beginning or end of rehearsal when each person can share something good they’ve seen in their day. At my church’s Vacation Bible School this past summer we encouraged each child to share a God Sighting in their day (a rainbow, someone being helpful, anything positive); this can work just as well for adults as it does for kids.

Beginning or Advanced Ringers
One issue I’ve noticed with groups wanting to welcome new ringers is the issue of varying skill levels. Of course a group wants to encourage anyone interested to join, but a serious range in experience can be difficult to work with. I’ve played in churches where we’ve had multiple bell sets, and in that case having the new ringer shadow someone with more experience or an easier part is a good solution. For churches that don’t have that option, I’ve seen that adding accompanying instruments to a piece of music can be a good way to invite interested musicians in who aren’t quite ready to pick up bells and play with the group. I remember quite well the time I was invited to play egg shakers with my church’s chancel bell choir when they played Cathy Moklebust’s “Sherekea Usafari.” No, I wasn’t ringing with the group, but I still felt like a part of the musical experience. If there’s an issue with room or skill level, introducing other instruments allows people to still feel included in the musical experience. It’s also not uncommon to have ringers who have more experience than the skill level the group plays at, and allowing opportunities for solo or small ensemble pieces can help them feel fulfilled as well. So, these are some of my ideas for how a group can create a more welcoming space for all ringers. The most important steps are opening up communication, allowing each ringer to be their own person while also feeling connected, and encouraging passion for the instrument and music. Luckily HMA offers national and area events, as well as contact information for board members who can help provide resources and information for specific areas, so there’s always a way to look into opportunities and ideas for building and strengthening our bell choirs. Happy ringing, everyone! (C

classified ADS

WHITECHAPEL HANDBELL REPAIR
Once again there is a place for stateside repair and refurbishment of Whitechapel English Handbells. New technicians trained at Aten English Handbell Repair. We pride ourselves in quality work and rapid turnaround for all orders. Call Jared at 231-347-4540 or e-mail at jturma@hotmail.com.

SCHULMERICH HANDBELL CASES for sale. Minor exterior scuffs and abrasions and interior imprint of bells, consistent with normal light wear and tear. Case A, 1st octave; Case B, 2nd octave; Case C-3, bottom, 3rd octave; Case D-3, bottom, 4th octave; Case E, upper bottom, 5th octave; Case F, lower bottom, 5th octave. Negotiable. Contact: nikki@villageumc.net

FOR SALE: WHITECHAPEL HANDBELLS THREE OCTAVE SET (37 bells) excellent condition, no carrying cases. Plus #24 A, #26 F, 1 C#, price negotiable. Contact Scott Eldridge, Treasurer, First Congregational Church, 27 East Street, Pittsfield, MA 01202. Phone 413 447-7351, Email seldridge77@gmail.com.
My Most Unforgettable Character

If you’re my age, you remember a popular series in Readers Digest magazine called “My Most Unforgettable Character.” We asked folks to reminisce about people who were memorable in their lives. The “Character” may not necessarily be related to handbells or even music, but may just be a memorable person who won’t be forgotten.

This Month’s Participants

Krystle Hara lives in Kailua, Hawaii, and rings with Honolulu Bronze.

Tammera Missel lives in Smithfield, Virginia, and is taking a break from directing to work on her master’s degree in music and worship Studies. She is a member of Virginia Handbell Consort, an auditioned community choir in Hampton Roads, Virginia.

Laura Swafford lives in Baltimore, Maryland, and is senior research scientist/program manager at the Bureau of Engraving and Printing in Washington, DC. She rings in the Westminster Ringers of Baltimore.

Stephanie Wiltse lives in Grand Rapids, Michigan. She is music director of the community groups Embellish and Campana, and directs the Allegro Ringers of Calvin Christian Reformed Church.

Kathleen Wissinger is from McGaheysville, Virginia. Kath has taught Handbell Classes at Redeemer Classical School (Harrisonburg, Virginia) and is artistic director for “MOSAIC” (a community handbell ensemble) and Spectrum (her church’s youth ringing group).

Ann Wood lives in Escanaba, in the Upper Peninsula of Michigan. She is music director of First Presbyterian Church in Escanaba, is music director of the Bay de Noc Choral Society, and is organizing a new community handbell ensemble, Delta Bells.

STEPHANIE: I don’t usually participate, but I’ll get the ball rolling. Lee Afdahl has been a huge influence in my life since the day 37 years ago when he handed me a G6 and A6 and changed my life forever. Not only has he been an influence through music and handbells, he has lived an example of leadership through love, positivity, and humor that I have always hoped to emulate even in the smallest way.

KRISTLE: One memorable person in my handbell life is Leslie Ward, and I don’t even know if she knows that. She was the first person I rang with who I saw “dance” while ringing, and moved her feet and body much more than anyone else. She always looked so joyful while ringing that I picked it up too. It’s helped me a lot in the years since, especially once I started ringing in ensembles.

ANN: Ed Richards was the DoM at my church 37 years ago (coincidentally the same time as Stephanie’s introduction to handbells). When my church purchased three octaves of bells, Ed suggested they invite me to become the handbell director. I served as accompanist for the Bay de Noc Choral Society when he was the conductor, and he taught me much of what I know about choral singing. He played in my first adult handbell choir and encouraged me along the way. When he moved out of the area, I inherited both of his conducting positions, and I’m still grateful for his tutelage and friendship.

KATH: My junior high choral and high school band director, David Finkham, was such a dedicated musician and over many years mentored all his kids—including my brother, my sister, and me. He also directed bells at my church, but it was only much later when I joined AGEHR that I found out his wife, Jeanette, worked for the Guild (Now HMA).

TAMMERA: Mary Ward was my superintendent throughout junior high and high school. When I made it into Region Band as a seventh-grader, she was the only school representative that came to support me. She is an amazing lady who supported the school district in any way she could. I will never forget how she supported me then, and still supports me now.

LAURA: I would say my high school chemistry teacher, Frieda Coleman. I don’t remember her teaching us much—mostly I remember her telling us stories of what happened over the
weekend (“So there I was, chasing the dog all around the house, suds flying everywhere, while Colin was spreading slime on the wall, if you can believe it, while my husband was just sitting there on the couch reading a book!”) or experimenting in the lab (“I’ve never tried this before. Let’s see what happens.”) or even the beer perpetually fermenting in back of the classroom. But she must have managed to teach us something, because every year her students placed at the top of the state chemistry competitions.

When I went to college and had an absolutely terrible chemistry teacher my freshman year, it was because of Mrs. Coleman that I knew I couldn’t be as stupid as I felt that semester, so I kept on out of spite. And that is how I became a chemist.

**STEPHANIE:** Another unforgettable person in my life was solo ringer and composer Nancy Hascall. Back in the early days of Handbell-L, there were a lot of friendships growing between people who had never met in person. One summer my family and I were going to a conference in Seattle, so I e-mailed Nancy and asked if there might be a possibility of meeting her. In her typically kind and welcoming manner, she invited us to stay with her and visit for a couple of nights. My family and I did some sight-seeing between Seattle and Portland for a few days, and then arrived at the Hascall home. They weren’t home at the time, but left a message to say which room we were staying in and to make ourselves at home. We still hadn’t met in person, so their first impression as they arrived from their errands was to find my husband, me, and our two boys all sacked out, snoring on the bed in the guest room.

After Glen treated us to a feast of Pacific salmon, Nancy and I stayed up and talked into the wee hours. The next day I met Karin McDonough (Dietterich at the time) and got to watch Nancy and Karin perform their amazing mirror-image duet of Nancy’s arrangement of “Joshua!” It was an inspirational trip to say the least.

**KATH:** Nancy Hascall and I toured while she was in Virginia for an Area 3 festival. We stopped at a McDonald’s for salads, and asked for some dill pickles. The young attendant gave us a full cup of pickles, which we found hysterical. Then we went to my friend’s brownstone in NW DC for the night, knocked at the door, and there was nobody home. Then I realized we were one block off. So we headed to the next street, and the remembered we’d left the cup of pickles on a stranger’s front porch! I gave her a pickle ornament for Christmas. Anytime it came up, we would dissolve into laughter.

---

**events CALENDAR**

<table>
<thead>
<tr>
<th>DATE</th>
<th>AREA</th>
<th>EVENT</th>
<th>LOCATION</th>
<th>CLINICIAN</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/26, ‘19</td>
<td>1</td>
<td>Free Fall Workshop (Boot Camp)</td>
<td>Exeter, NH</td>
<td>Larry Berdensey</td>
<td>Jane Nolan 860-464-2873</td>
</tr>
<tr>
<td>10/26, ‘19</td>
<td>1</td>
<td>Free Fall Workshop (Beyond Two Bells)</td>
<td>Gales Ferry, CT</td>
<td>Sue Chamberlin, Jane Nolan</td>
<td>Jane Nolan 860-464-2873</td>
</tr>
<tr>
<td>11/2, ‘19</td>
<td>7</td>
<td>KidsRing</td>
<td>Plymouth, MN</td>
<td>Sandy Mullaney</td>
<td>Alanna Teragawa 612-819-5778</td>
</tr>
<tr>
<td>11/2-3, ‘19</td>
<td>3</td>
<td>Twenty-fourth Annual Mid-Carolinas Handbell Festival</td>
<td>Charlotte, NC</td>
<td>Fred Gramann</td>
<td>Ed Tompkins 704-847-4502</td>
</tr>
<tr>
<td>11/2, ‘19</td>
<td>1</td>
<td>Free Fall Workshop (Beyond Two Bells)</td>
<td>Andover, MA</td>
<td>Sue Chamberlin, Jane Nolan</td>
<td>Jane Nolan 860-464-2873</td>
</tr>
<tr>
<td>11/2, ‘19</td>
<td>1</td>
<td>Free Fall Workshop (Boot Camp)</td>
<td>Simsbury, CT</td>
<td>Andy Wallace</td>
<td>Jane Nolan 860-464-2873</td>
</tr>
<tr>
<td>11/2, ‘19</td>
<td>1</td>
<td>Free Fall Workshop (Boot Camp)</td>
<td>Augusta, ME</td>
<td>Larry Berdensey</td>
<td>Jane Nolan 860-464-2873</td>
</tr>
<tr>
<td>11/8-9, ‘19</td>
<td>3</td>
<td>Capital Area Handbell Festival</td>
<td>Raleigh, NC</td>
<td>Fred Gramann</td>
<td>Erin Glendening 919-624-9770</td>
</tr>
<tr>
<td>11/15-16, ‘19</td>
<td>7</td>
<td>Anthornis Central with Nick Hanson</td>
<td>St. Louis Park, MN</td>
<td>Nick Hanson</td>
<td>Alanna Teragawa 612-819-5778</td>
</tr>
<tr>
<td>11/15-16, ‘19</td>
<td>3</td>
<td>Youth Festival</td>
<td>Williamsburg, VA</td>
<td>Al Reese</td>
<td>Deborah Robertson</td>
</tr>
<tr>
<td>11/15-16, ‘19</td>
<td>3</td>
<td>Sacred Bronze Festival</td>
<td>Williamsburg, VA</td>
<td>Ed Tompkins</td>
<td>Deborah Robertson</td>
</tr>
</tbody>
</table>

To be listed (space permitting), all event forms must be received in the national office at least six to twelve months in advance. The events listed below are approved Handbell Musicians of America sponsored and endorsed events. This listing, along with website and e-mail contact information, is also available on our website at www.HandbellMusicians.org.
<table>
<thead>
<tr>
<th>DATE</th>
<th>AREA</th>
<th>EVENT</th>
<th>LOCATION</th>
<th>CLINICIAN</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/23, '19</td>
<td>1</td>
<td>Fourth Annual Holiday Handbell Spectacular</td>
<td>West Greenwich, RI</td>
<td>Daniel Moore, Andrew Wallace</td>
<td>Donna Horan 401-885-1474</td>
</tr>
<tr>
<td>2/1, '20</td>
<td>11</td>
<td>Area 11 Read and Ring - Super Bell Saturday VIII</td>
<td>Various cities and states,</td>
<td>n/a</td>
<td>Janet Lake 307-283-2215</td>
</tr>
<tr>
<td>2/7-8, '20</td>
<td>10</td>
<td>Snake River Handbell Conference</td>
<td>Nampa, ID</td>
<td>David Harris</td>
<td>Phyllis Tincher 208-898-2911</td>
</tr>
<tr>
<td>2/21-22, '20</td>
<td>6</td>
<td>Tennessee Valley Handbell Association Festival 2020</td>
<td>Huntsville, AL</td>
<td>Shane Kennedy</td>
<td>Shane Kennedy 256-489-7486</td>
</tr>
<tr>
<td>2/29, '20</td>
<td>8</td>
<td>spRingfest 2020</td>
<td>St. Louis, MO</td>
<td>David Weck</td>
<td>Dolan Bayless 979-235-9321</td>
</tr>
<tr>
<td>3/2/7, '20</td>
<td>4</td>
<td>2020 Florida State Handbell Festival-North</td>
<td>Gainesville, FL</td>
<td>Michael Helman</td>
<td>Lynne Homan 727-510-5103</td>
</tr>
<tr>
<td>3/6-7, '20</td>
<td>5</td>
<td>Area 5 Spring Festival/Conference - &quot;Bluegrass, Bourbon &amp; Bells&quot;</td>
<td>Louisville, KY</td>
<td>Michael Glasgow</td>
<td>Rhonda Blacklock 317-531-3743</td>
</tr>
<tr>
<td>3/13-14, '20</td>
<td>4</td>
<td>2020 Florida State Handbell Festival-South</td>
<td>Sun City Center, FL</td>
<td>Michael Helman</td>
<td>Lynne Homan 727-510-5104</td>
</tr>
<tr>
<td>3/14, '20</td>
<td>2</td>
<td>Central PA Handbell Festival</td>
<td>Jonestown, PA</td>
<td>David Harris</td>
<td>Jeffrey Closser 717-314-5606</td>
</tr>
<tr>
<td>3/20-21, '20</td>
<td>12</td>
<td>Ring in the Red Hill - 2020 Spring Ring</td>
<td>Tustin, CA</td>
<td>Matthew Compton/Erik Der</td>
<td>Sharon Guilliams 949-842-6391</td>
</tr>
<tr>
<td>3/20-21, '20</td>
<td>3</td>
<td>Ocean City Festival</td>
<td>Ocean City, MD</td>
<td>David Harris, Paul Brill</td>
<td>Debbie Henning 410-848-5482</td>
</tr>
<tr>
<td>3/27-28, '20</td>
<td>3</td>
<td>2020 VA Spring Festival</td>
<td>Williamsburg, VA</td>
<td>Michael Mazzatenta</td>
<td>Mark Gourley 434-792-5980</td>
</tr>
<tr>
<td>3/27-28, '20</td>
<td>10</td>
<td>Inland Northwest Handbell Workshop</td>
<td>Richland, WA</td>
<td>Shirley Lindberg</td>
<td>Karalee Walker 509-539-1519</td>
</tr>
<tr>
<td>4/4, '20</td>
<td>5</td>
<td>Central Indiana Spring Ring - A Handbell Festival in Memory of Mary Lynn Wolfe</td>
<td>New Palestine, IN</td>
<td>Brenda Austin</td>
<td>Susan Oxley 317-498-4293</td>
</tr>
<tr>
<td>4/17-18, '20</td>
<td>3</td>
<td>Synergy 2020</td>
<td>Mt. Airy, MD</td>
<td>William Payn</td>
<td>Debbie Henning 410-848-5482</td>
</tr>
<tr>
<td>6/19-20, '20</td>
<td>9</td>
<td>Summit 2020</td>
<td>Waco, TX</td>
<td>Michèle Shark</td>
<td>Patty Highland 512-417-4031</td>
</tr>
<tr>
<td>6/26-28, '20</td>
<td>7</td>
<td>Area 7 Festival Conference</td>
<td>Duluth, MN</td>
<td>Cathy Moklebust, Bill Alexander, Karen Van Wert, Kimberlee Strepka</td>
<td>Alama Teragawa 612-819-5778</td>
</tr>
<tr>
<td>7/2-5, '20</td>
<td>12</td>
<td>Red, White, and Bells</td>
<td>Las Vegas, NV</td>
<td>Stevie Berryman, Barb Walsh, PL Grove</td>
<td>Alison Pruett 702-496-5629</td>
</tr>
<tr>
<td>TBA</td>
<td></td>
<td>National Events</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NATIONAL EVENTS**

<table>
<thead>
<tr>
<th>DATE</th>
<th>AREA</th>
<th>EVENT</th>
<th>LOCATION</th>
<th>CLINICIAN</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/27-31, '20</td>
<td>20</td>
<td>College Ring In</td>
<td>Houston, TX</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>7/13-16, '20</td>
<td>20</td>
<td>Master Class in Conducting &amp; Composition</td>
<td>Championsgate, FL</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>7/16-20, '20</td>
<td>20</td>
<td>National Seminar</td>
<td>Championsgate, FL</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>7/18-20, '20</td>
<td>20</td>
<td>Distinctly Teen</td>
<td>Championsgate, FL</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>11/5-8, '20</td>
<td>20</td>
<td>Distinctly Bronze West</td>
<td>Portland, OR</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
<tr>
<td>7/13-17, '21</td>
<td>20</td>
<td>National Seminar</td>
<td>Phoenix, AZ</td>
<td>National Office</td>
<td>937-438-0085</td>
</tr>
</tbody>
</table>
Regional Membership Coordinators

Mya Dundzila - East (Areas 1–6)  
mdundzila@handbellmusicians.org  
937-438-0085

Kim Braswell - West (Areas 7–12)  
kbraswell@handbellmusicians.org  
937-438-0085

National Board

PL. Grove, President  
plgrove@handbellmusicians.org

Jill Fedon, President-Elect  
jfedon@handbellmusicians.org

Bill Mathis, At-Large Director  
bmathis@handbellmusicians.org

Linda Minnotte, At-Large Director  
lminnotte@handbellmusicians.org

Derek Nance, At-Large Director  
dnance@handbellmusicians.org

Jennifer Vangolen, At-Large Director  
jvangolen@handbellmusicians.org

Kyle Webber, At-Large Director  
kwebber@handbellmusicians.org

State Chairs

Lisa Arnold, Area Chair  
Chair.area1@handbellmusicians.org

STATE CHAIRS

Beau L designates the contact person in the area for handbell musicians. 
Kevin Decker, Area Chair  
castria@handbellmusicians.org

State  
North Carolina  
nc.area3@handbellmusicians.org

Steve Calhoun, Area Chair  
Chair.area4@handbellmusicians.org

STATE CHAIRS

Lynn Holman (FL)  
area4@handbellmusicians.org

Ann Stokey (GA)  
area4@handbellmusicians.org

Pam Spies (SC)  
area4@handbellmusicians.org

additional area assignments

Canadian Provinces: New Brunswick, Nova Scotia, PEI and Quebec, 
Area 1; Ontario, Area 2; Manitoba, Area 7; Alberta, British Columbia & Saskatchewan, Area 10

Puerto Rico, Bahamas, Virgin Islands, Area 4

Links to area websites available at handbellmusicians.org/membership/area-connections/

leadership DIRECTORY

Area 1 (CT, ME, MA, NH, RI, VT)

Lisa Arnold, Area Chair  
Chair.area1@handbellmusicians.org

STATE CHAIRS

Beau L designates the contact person in the area for handbell musicians. 
Kevin Decker, Area Chair  
castria@handbellmusicians.org

State  
North Carolina  
nc.area3@handbellmusicians.org

Steve Calhoun, Area Chair  
Chair.area4@handbellmusicians.org

STATE CHAIRS

Lynn Holman (FL)  
area4@handbellmusicians.org

Ann Stokey (GA)  
area4@handbellmusicians.org

Pam Spies (SC)  
area4@handbellmusicians.org

additional area assignments

Canadian Provinces: New Brunswick, Nova Scotia, PEI and Quebec, 
Area 1; Ontario, Area 2; Manitoba, Area 7; Alberta, British Columbia & Saskatchewan, Area 10

Puerto Rico, Bahamas, Virgin Islands, Area 4

Links to area websites available at handbellmusicians.org/membership/area-connections/

Area 5 (IN, KY, MI, OH, WV)

Rhonda Blacklock, Area Chair  
Chair.area5@handbellmusicians.org

STATE CHAIRS

Jared Oger (OH)  
area5@handbellmusicians.org

Sarah Strohl (IN)  
area5@handbellmusicians.org

Jule Hytt (MI)  
area5@handbellmusicians.org

Kelly John (KY)  
area5@handbellmusicians.org

Robert Herzo (OH)  
area5@handbellmusicians.org

Area 6 (AR, AL, MS, LA, TN)

Melissa Emerson, Area Chair  
Chair.area6@handbellmusicians.org

STATE CHAIRS

Melissa Emerson (TN)  
area6@handbellmusicians.org

Sheri Cotttem (AR)  
area6@handbellmusicians.org

Larry Smith (MS)  
area6@handbellmusicians.org

Sylvia Watson (AL)  
area6@handbellmusicians.org

Barbara Williams (LA)  
area6@handbellmusicians.org

Area 7 (MO, IA, IA, WI)

Anita Froumdorf, Area Chair  
Chair.area7@handbellmusicians.org

STATE CHAIRS

Shelia Lee (IA)  
area7@handbellmusicians.org

Monica McRae (SD)  
area7@handbellmusicians.org

Ruth Ann Wilker (WI)  
area7@handbellmusicians.org

Karen Doster (KS)  
area7@handbellmusicians.org

Tina Molzahn (NW)  
area7@handbellmusicians.org

Sue Rentzel (WI)  
area7@handbellmusicians.org

Area 8 (IL, IA, KS, MO, NE)

Beth Ann Edwards, Area Chair  
Chair.area8@handbellmusicians.org

STATE CHAIRS

Kendall Ladd (IL)  
area8@handbellmusicians.org

Patrick Gagnon (IA)  
area8@handbellmusicians.org

Kipp Willauer (KS)  
area8@handbellmusicians.org

Nancy Youngman (NE)  
area8@handbellmusicians.org

Cheri Leih (MO)  
area8@handbellmusicians.org

Area 9 (OK, TX)

Patty Highland, Area Chair  
Chair.area9@handbellmusicians.org

STATE CHAIRS

Amy Haase (OK)  
area9@handbellmusicians.org

Mark Arnold (TX)  
area9@handbellmusicians.org

Cathy Taylor (OK)  
area9@handbellmusicians.org

Sandy Minor  
area9@handbellmusicians.org

Area 10 (AK, ID, MT, OR, WA)

Glen Hascall, Area Chair  
Chair.area10@handbellmusicians.org

STATE CHAIRS

Shelby Searle (ID)  
area10@handbellmusicians.org

Shelley Gier (OR)  
area10@handbellmusicians.org

TBD (OK)  
area10@handbellmusicians.org

Sharon Peterson (MT)  
area10@handbellmusicians.org

TBD (AK)  
area10@handbellmusicians.org

Area 11 (AZ, CO, NM, UT, WY)

Lorraine Hart, Area Chair  
Chair.area11@handbellmusicians.org

STATE CHAIRS

Jen Lake (Mountain)  
area11@handbellmusicians.org

Katie Gant (Desert)  
area11@handbellmusicians.org

Area 12 (CA, HI, NV)

Scott Leggett, Area Chair  
Chair.area12@handbellmusicians.org

STATE CHAIRS

Nancy Schmitt (Far CA-N)  
nancy@handbellmusicians.org

Sandy Walker-Taney (CA-N)  
nancy@handbellmusicians.org

Christine Anderson (CA-C)  
area12@handbellmusicians.org

Michie Shank (CA-S)  
area12@handbellmusicians.org

Mariah Usher (CA-C)  
area12@handbellmusicians.org

Barbara Walsh (CA-S)  
area12@handbellmusicians.org

Karen Carlex  
area12@handbellmusicians.org

Akon Pruet (CA-S)  
area12@handbellmusicians.org

Area 13 (AZ, CO, NM, UT, WY)

Lorraine Hart, Area Chair  
Chair.area11@handbellmusicians.org

STATE CHAIRS

Jen Lake (Mountain)  
area11@handbellmusicians.org

Katie Gant (Desert)  
area11@handbellmusicians.org

Area 12 (CA, HI, NV)

Scott Leggett, Area Chair  
Chair.area12@handbellmusicians.org

STATE CHAIRS

Nancy Schmitt (Far CA-N)  
nancy@handbellmusicians.org

Sandy Walker-Taney (CA-N)  
nancy@handbellmusicians.org

Christine Anderson (CA-C)  
area12@handbellmusicians.org

Michie Shank (CA-S)  
area12@handbellmusicians.org

Mariah Usher (CA-C)  
area12@handbellmusicians.org

Barbara Walsh (CA-S)  
area12@handbellmusicians.org

Karen Carlex  
area12@handbellmusicians.org

Akon Pruet (CA-S)  
area12@handbellmusicians.org

Area 13 (AZ, CO, NM, UT, WY)

Lorraine Hart, Area Chair  
Chair.area11@handbellmusicians.org

STATE CHAIRS

Jen Lake (Mountain)  
area11@handbellmusicians.org

Katie Gant (Desert)  
area11@handbellmusicians.org

Area 12 (CA, HI, NV)

Scott Leggett, Area Chair  
Chair.area12@handbellmusicians.org

STATE CHAIRS

Nancy Schmitt (Far CA-N)  
nancy@handbellmusicians.org

Sandy Walker-Taney (CA-N)  
nancy@handbellmusicians.org

Christine Anderson (CA-C)  
area12@handbellmusicians.org

Michie Shank (CA-S)  
area12@handbellmusicians.org

Mariah Usher (CA-C)  
area12@handbellmusicians.org

Barbara Walsh (CA-S)  
area12@handbellmusicians.org

Karen Carlex  
area12@handbellmusicians.org

Akon Pruet (CA-S)  
area12@handbellmusicians.org

Area 13 (AZ, CO, NM, UT, WY)

Lorraine Hart, Area Chair  
Chair.area11@handbellmusicians.org

STATE CHAIRS

Jen Lake (Mountain)  
area11@handbellmusicians.org

Katie Gant (Desert)  
area11@handbellmusicians.org

Area 12 (CA, HI, NV)

Scott Leggett, Area Chair  
Chair.area12@handbellmusicians.org

STATE CHAIRS

Nancy Schmitt (Far CA-N)  
nancy@handbellmusicians.org

Sandy Walker-Taney (CA-N)  
nancy@handbellmusicians.org

Christine Anderson (CA-C)  
area12@handbellmusicians.org

Michie Shank (CA-S)  
area12@handbellmusicians.org

Mariah Usher (CA-C)  
area12@handbellmusicians.org

Barbara Walsh (CA-S)  
area12@handbellmusicians.org

Karen Carlex  
area12@handbellmusicians.org

Akon Pruet (CA-S)  
area12@handbellmusicians.org

Area 13 (AZ, CO, NM, UT, WY)

Lorraine Hart, Area Chair  
Chair.area11@handbellmusicians.org

STATE CHAIRS

Jen Lake (Mountain)  
area11@handbellmusicians.org

Katie Gant (Desert)  
area11@handbellmusicians.org

Area 12 (CA, HI, NV)
The latest offering in the popular series, Classic Tunes That Teach, has arrangements by Handel, Purcell, Mouret, Corelli, Campra, and more. The pieces progress from simple to more difficult. 96 pages. AG013  REPRODUCIBLE  - $34.95

Ten Pieces for 2 or 3 Octave Handbell or Handchime Choirs
Exercises & Director's Guide
Ringer Activity Pages
...and MORE!

REPRODUCIBLE MATERIALS
Sequel to the popular Tunes that Teach series. 15 Pieces for 3 or 3 Octaves of Handbells or Handchimes

The third book in the series, Tunes that Teach 2, offers 22 creative arrangements of folk songs, music from other cultures, folk songs that have become well known hymns, and classical music. The music progresses through the book from easy to more challenging, making this an ideal teaching resource. 96 pages. AG011  REPRODUCIBLE  - $44.95

A sequel to the best selling Tunes That Teach, this volume contains 17 handbell selections with separate 2-octave and 3-octave arrangements. Tanzanian, Israeli, Afro-American, Brazilian, Swahili, Argentine, Hasidic, Cuban, Chinese, Bohemian, and Latin American tunes are represented in this collection which pedagogically moves from Level 1 to Level 2. AG012  REPRODUCIBLE  - $44.95

This best-selling resource is based on tunes that are used in both secular and sacred settings. Its 112 pages contain 10 separate settings for 2-octave and 10 settings for 3-octave handbell or handchime choirs. The arrangements, exercises, director's teaching guides, and ringer activities give you the valuable tools you need for your school or other beginning handbell program. AG009  REPRODUCIBLE  - $39.95

All are available at your favorite handbell music retailer or at www.HandbellMusicians.org