



Newsletter



Volume 10
Issue 1
January 2017

From the Chair:



Happy New Year, Everyone! I hope everyone had a great holiday season and made it through all of December performances unscathed!

As you start working on your spring schedules, please check out all of the events that Area 11 has for you and your groups to participate in. The first that is rapidly approaching is the Area 11 wide Read and Ring event, Super Bell Saturday on February 4th. The registration

deadline is January 20th and the cost is only \$8 per ringer. We have 12 locations all over the area and the neatest part is that we will all be ringing at the same time!

We have 5 Spring Ring events with fantastic clinicians coming up. Check out the bios for Tim Waugh, Utah Spring Ring, March 11th, Doug Benton, Colorado Ring in Spring, March 24-25th, and Cathy Moglebust, Wyoming Spring Ring, April 21-22nd. We are also pleased to announce that Tammy Waldrop will be the clinician for the Arizona Spring Ring on April 29th. The New Mexico Spring Ring will be on May 6th and we are finishing the final details on the clinician for that event as I type this.

Also in this issue are 2 fantastic articles from our Young Ringers Camp 2017 clinicians, Marilyn Lake and Alex Guebert. If you have youth handbell musicians, you will want to sign them up for YRC ASAP so that they will get to work with these 2 awesome people. Make sure you register by March 15th to save \$75 off the registration fee! Also, our Mountain Sub-area Chair, Anne Kleve has written a great article about youth handbell choirs that you won't want to miss! In addition, check out the article from our Chair-elect, Lorrie Hart on how ringing bells can help provide stress relief!

We hope to see you at one or more of the above events. I know the musicians in my groups love attending and meeting other handbell people in Area 11.

Happy Ringing!

Shannon Casey, Chair
Area 11

Handbell Musicians of America

Chair.area11@handbellmusicians.org

Area 11 Website
area11.handbellmusicians.org
National Office Website
Handbellmusicians.org

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SUPER BELL SATURDAY V

Annual Area-wide Read and Ring

Join us at SUPER BELL SATURDAY V, our Area-wide annual Read and Ring, on Saturday, February 4, 2017 from 9:00 a.m. – to 12:00 noon!

It's a fun-filled morning of sight reading handbell music with other ringers in our area.

You will be able to purchase any of the music we play that morning at a discount...

with no shipping charges either!

We have several locations around Area 11 you can choose from to attend!

Registration is only \$8.00 per ringer!

Go to our Area 11 website at <http://area11.handbellmusicians.org/events-4/events/> to find the registration form and register for this fun annual event!

Registration deadline is January 20, 2017



New Mexico

Albuquerque

Arizona

Phoenix
Tucson

Colorado

Colorado Springs
Littleton
Thornton
Windsor

Wyoming

Casper
Cheyenne
Sundance

Utah

Sandy
Ogden

Area 11 Young Ringers Camp 2017
Can't Stop the Ringin'

Can't Stop the Ringin'

Young Ringers Camp

Guest Clinicians ~ Alex Guebert and Marilyn Lake

Registration Fee \$300 before March 15, 2017; \$375 after March 15, 2017

\$50 non-refundable deposit per registrant is required at time of registration.

The balance is due no later than May 1, 2017

Registration Fee Includes: Lodging, Linens, All Meals – Sunday Dinner through Thursday Lunch, Music Packet, Camp T-shirt, Challenge Course, Camp Activities



Handbell Musicians of America • Area 11
Snow Mountain Ranch • Granby, Colorado

June 11-15, 2017

Area 11 invites all youth ages 10-18 to Young Ringers Camp 2017
Can't Stop the Ringin'

Registration is OPEN NOW! Last date to register is May 1, 2017

For more information and to register, visit area11.handbellmusicians.org

Area 11 Young Ringers Camp 2017 Can't Stop the Ringin'

Brrrrr....it is COLD outside here in Kansas right now...but my thoughts are on what we should bring for the festival next June...I think you should pack the following:

12 sets of handbells and hand chimes (3-5 octaves should do! Let's plan for TONS of youth!)

11 pairs of mallets (OK...maybe a FEW more!!!! Don't forget the big fluffy white ones for the big giant chimes!)

10 Singing Bell Sticks

9 sharpened pencils

8 Tidy Cat Buckets (yes, I already have a few more than THAT, and NO they don't smell!)

7 empty water bottles (I'll bring the dried beans to go inside.)

6 (plus about 100) rhythm sticks for the buckets

5 crazy Area 11 board members

4 funky music t-shirts

3 meals a day, plus snacks

2 enthusiastic directors

and some young musicians that have some mad handbell skills!

I am really looking forward to spending some more mountain time with the youth in Area 11 – marvelous music making, drumming, singing, hiking, and even tubing!

Marilyn Lake, Young Ringers Camp Clinician



Why is Young Ringers Camp such a wonderful experience for our young ringers?

Several of my "young" ringers from the past came home for Christmas and contacted me last fall about ringing a couple pieces for our Christmas Eve Worship Services. Some had not rung for 10 years or so and they ranged in age from 18 to 27. What did they remember most about playing bells - going to Young Ringers Camps! They asked if we could have a "reunion" camp so they could all go again! They were so cute and it touched my heart to see that the memories of their time playing handbells was a highlight in their young lives.

Claudette Rothwell, Event Planner



Area 11 Young Ringers Camp 2017

Can't Stop the Ringin'

Here's what some of our young ringers have said in the past about attending Area 11 Young Ringers Camp!

- ◆Bell camp to me means meeting people who share the same love for handbells as I do! The experience that you receive at bell camp is priceless! The people you meet, all the new techniques that are available for us to learn, the recreation, and much more! I look forward to seeing all of my friends that I have made over the last few years this year! Bell camp is one activity that I look forward to the most during my summers!
- ◆Bell Camp was great! This was the first time I've played a piece without marking all my notes! I can read music now! Yaya!!! I am so proud of myself and everyone who was a part of Bell Camp!
- ◆I really feel like I am a better ringer than I was when I left home. The camp was great – let's do it again!
- ◆This was the first time I have been to camp and it was PHENOMENAL!!! I really enjoyed meeting other youth bell ringers and learning new techniques. The outside bonding opportunities were great and the facility was awesome. I enjoyed being challenged with the music and 4-in-hand and working with other directors. I will NEVER forget this experience, I had a BLAST!! This experience has been great. It completely exceeded my expectations. I look forward to coming back!
- ◆Yo Yo. I love handbells!!!
- ◆This was fun. I hope I can do it again.
- ◆Wow! This camp has been absolutely fantastic! I do not want it to be over so quickly. This really has been the experience of a lifetime. I will miss ya'll!!!!
- ◆This camp rocked!! I can't wait until next time. THANKS FOR THE TIME OF MY LIFE!!!
- ◆I have really enjoyed this bell camp. Getting to know people has been really fun. I really like the songs we are playing, a good mix of hard and easy, exciting and beautiful.
- ◆I learned how to ring two notes I have not rung before! I learned how to work together and trust people I did not know in one of the team building games we played. I learned new ways to ring bells.
- ◆My first bell camp was a blast. I met some great people and learned some pretty music. Who knew I'd be able to sight read so fast! The camp itself was super cool. There are so many things to do. It's been a great experience!
- ◆One thing I have really loved and enjoyed at bell camp is all the friends you make. Another thing I really like are the directors. I also love the songs – they are so much fun. One thing I didn't like was how fast it went by. I wish there were more days!
- ◆It was awesome! I learned so much and can't wait to come back.

Pass all the information about camp along to all your youth ringers, all your friends' youth ringers, and anyone you think might have youth ringers! Let them know about the wonderful experience that awaits them if they come to Young Ringers Camp 2017 – Can't Stop the Ringin'!

Area 11 Young Ringers Camp 2017

Can't Stop the Ringin'

What is "Music"? How to achieve musicality through Engagement

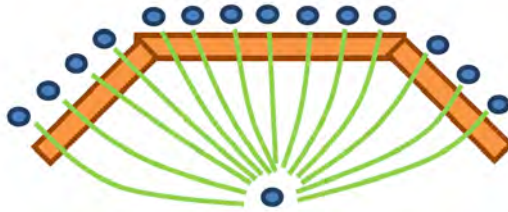
"Please watch me, and not your music!" "Will someone please pass out the new music?" "Look at the music, measure 24..." It's common for us musicians to use the word "music" when we really mean "musical score".

Is "music" just a useful shorthand for "musical score", or are we actually doing a disservice to our music-making by calling the score "music"? This is deeper than it sounds – if we want to dive in, we need to talk about the relationship between the conductor, musicians, and audience; and we need to talk about the shared goal: to make and experience music.

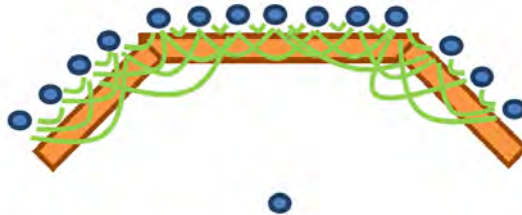
Let's start at the end, and go backwards. The primary goal is to create a musical experience that is enjoyable for the audience. (Secondary goals include providing learning experiences for the players and conductor, playing with appropriate technique

so as to be ergonomic for the players, etc.) An enjoyable musical experience is both aural and visual.

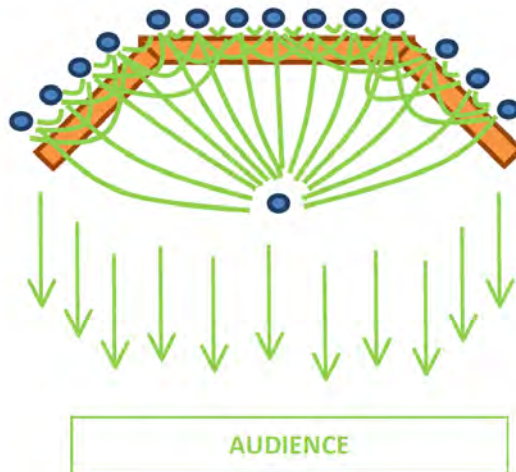
More importantly, an enjoyable musical experience always features engagement between the conductor and players, between players themselves, and between the musicians and audience. (Here I use the term "musicians" to include both players and conductor.) Imagine lines of energy flowing from conductor to players.



Then, imagine that same energy between ringers who play near each other.



For the music to be made well, the energy must be flowing among all of these people! And by extension, the musical energy is felt by the audience.



Continued on next page

Area 11 Young Ringers Camp 2017

Can't Stop the Ringin'

(Continued from previous page) It doesn't hurt to encourage players to engage directly with the audience as well, though this is the hardest part of the process for most musicians. "Engage with me, with your fellow musician, and with the audience!" – ask them these things in this order, because they go in order of difficulty.

Here are some strategies to achieve the maximum level of engagement, for ringers and for directors. In each instance, consider the primary goal: the best musical experience for the audience.

Ringers: Before rehearsal, get a group of four or five ringers who play consecutive positions on one of your group's easier pieces. Practice playing through an easy passage without a director. Someone should take charge and give a preparatory upbeat (breathe in while lifting the bell to show the upbeat to your neighbors). Through trial and error, find out which people tend to take charge and which tend to follow. Sometimes, the natural leaders lead; sometimes, the music forces those who are more shy to take a commanding role. After you successfully play the passage with rhythmic togetherness, switch everyone's parts (temporarily). Play the same passage again. Later, try this exercise with a more difficult passage from the same piece.

Ringers: Understand that the "music" is the whole experience, not just the notes on the page. The musical score is like a movie script – as a moviegoer, you wouldn't expect to see an actor reading lines; rather, the actor engages with the audience by giving a powerful performance. The score, then, is your script; do your best to engage with the director and others by forcing yourself to look up at them as much as you can. The "music" is the movie – the whole performance.

Directors: You might bemoan the idea of taking a break during rehearsal, thinking it a waste of valuable time. On the contrary, it's essential. A break is the perfect time to get people to communicate, share, and empathize with others in the group. This increases engagement. If a personal argument between a few members becomes disruptive in rehearsal, it should be treated like an attack on the musical integrity of the group. Make it clear that personal problems between members must be left outside of rehearsal for the engagement of musicians to function (but to be on the safe side, try to avoid assigning the conflicting personalities next to each other in the future).

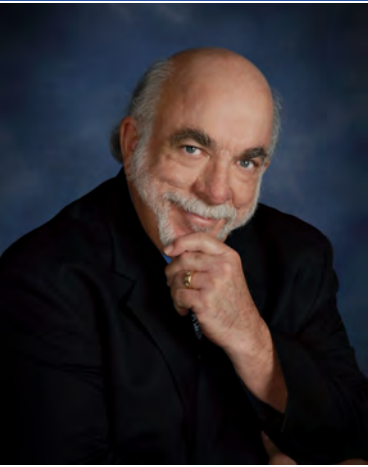
Directors: Do simple warm-ups. Ask ringers to play alternating notes (R,L,R,L, etc.) along with your conducting. Vary your tempo (step forward a bit for obvious *accel.*; step back a bit for obvious *rit.*) and your dynamic range (use more vertical *and* horizontal space for *forte*). With every gesture, prepare and inform their next move. This allows them to get used to engaging with you. When they are comfortable with this, begin to make more sudden and wild changes, adding in fermatas, sudden changes to fast tempos, etc. Then, choose an easy piece and challenge them to watch you and (peripherally) other ringers *more* than they look at the score. During this piece, add your own *ritardando* in one spot, without warning them. See how many people catch it, but when the piece ends, don't talk about it. Then run the piece again, and see how many more are prepared for it this time.

Directors: Implore ringers to "engage". Use that word often, as a reminder in rehearsal. Also, try to make a point to use "score", "music score", "musical score", "sheet music", or another term when referring to the score, but not "music".

Directors: Ask ringers to memorize a very easy piece which has no accidentals. Perform this piece away from tables, as a procession, or with ringers dispersed throughout the performance space. When ringers truly engage, they will truly understand they are musicians. They will feel the connection between their fellow ringers and the conductor, and by extension, the audience. They will understand that the score is not "music" but that it is the script for them to learn, and look at sparingly. This is why I like the term "handbell musician" a little better than the term "ringer". "Ringer" is great because it embraces the aspect unique to our instrument. But "musician" communicates that we aspire to a level of music-making on par with professional orchestras. When we use that term, we show that we understand the idea of engagement between musicians and between the group and the audience. "Engage!" Inspire ringers to be musicians and communicate musically with one another. The end result is always worth it.

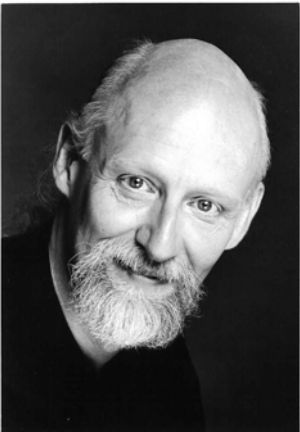
Area 11 Spring Ring Clinicians

Doug Benton – Colorado, Cathy Moklebust – Wyoming, Tim Waugh - Utah



Doug Benton has spent over 50 years as a professional church musician in the Phoenix area. He has served on State, Area and National Boards of the Handbell Musicians of America, including Chair of the Director Education Department, and is a frequent contributor for Overtones, including the first major research on Carpel Tunnel Syndrome and Handbell Ringing. He has also directed massed choirs at National, Area, State and Local Festivals, and has been a clinician at international, national, area, and state events. He is an ASCAP award winning composer/arranger of music for brass, choir, handbells, orchestra and organ. Currently, Doug is Director of Music Ministries for Gold Canyon United Methodist Church in Gold Canyon, Arizona where he administers a large choral program and directs orchestra and handbells, and manages a 10-event Performing Arts Series annually for the church, and hosts the Canyon Sounds Series for the Gold Canyon Arts Council.

Cathy Moklebust has developed and directed handbell music programs since 1983, and has played bells since childhood. With her dynamic, positive approach and skilled conducting, she is in national demand as a handbell clinician and festival conductor. As one of today's most popular handbell music composers, she has well over 200 published compositions and arrangements to her credit, many of them reaching best-seller status. Her music has been described as "pure joy to ring and listen to, having a uniquely delightful sense of melodic and rhythmic interaction, with elegant form and style." She has been commissioned to write music for festivals and other events, as well as for many individual handbell ensembles, including nine for the Raleigh Ringers. Cathy's music has been broadcast on "Today," "Good Morning, America," public television, public radio, and SiriusXM satellite radio.



Internationally acclaimed conductor, composer, and performance arts educator, Tim Waugh is well known in many performance mediums, including handbell, choral, church music and musical theatre. After a career spanning over 33 years of public school music education with award-winning choral groups, Tim retired and is currently the Artistic Director and Founding Conductor of one of the newest community bell choirs, Charlotte Bronze Handbell Ensemble, based in uptown Charlotte, NC. Tim still has time to pursue other facets of music-making! His conducting, workshop, and performance travels have taken him to almost every US state and to Puerto Rico, Venezuela, Hong Kong, Canada, England and Ireland. Some of his most memorable performance venues include Simon Bolivar Hall – Center for Social Action through Music – Caracas, Riverside Church and Carnegie Hall - New York City, Hampton Court Palace – Surrey, Sheldonian Theatre - University of Oxford, St. Patrick's Cathedral and Christ

Church Cathedral - Dublin, and just about anywhere in Puerto Rico!

He is also an active published composer and author and is often commissioned to write new compositions for events and festivals. He has also won several composition contests over the past 24 years.

During 2016, Tim conducted many handbell and choral events, including the International Handbell Symposium Youth Division in Vancouver, BC, Canada, Cabell County High School Chorus, Riverside Church (NYC) Handbell Festival, the first ASPIRE Handbell Festival for Charlotte Bronze, and a collection of festivals and workshops in many locations. He is often on the road conducting or teaching at many festivals and workshops he does each year. Tim has been and continues to be associated with many organizations supporting music education, church music, choral, handbell and organ performance. Throughout his musical career, he has been nominated and/or received many awards and honors.

In 2008 Dean Jensen of THE HANDBELL PODCAST called Tim "the busiest guy in handbells" and it seems he's tried in the following years to work hard to maintain that title!

Feature Article – Adding Youth to Your Program or Starting a new Youth Choir by Anne Kleve, Mountain Sub-Area Chair

Calling ALL Youth! Want to add youth to your choir or start a new choir? These guidelines are from my own experience over the last 14 years. I have been directing, teaching, and growing a youth handbell program since 2003. My first youth choir was 5-8th grades. Then 4-5 years later, I added a younger choir of 2nd-4th grade. I tried adding 1st graders, but it was definitely a struggle for some of them. Then I had enough high schoolers, that had been ringing since elementary school, to become a choir of their own.

- Grades:**
- PreK-2nd: Colored Bells & Boomwackers (they should be able to follow their letters & colors)
 - 2nd-4/5th: Boomwackers & Chimes (less expensive and more durable if dropped)
 - 4/5th-8th: Chimes & Bells. (Bells are a “privilege”, so move them up when kids prove they are ready and responsible.)
 - High School: can supplement an Adult choir or they can be a small ensemble growing into their own choir.

Every fall I spend at least 6-8 weeks on “music basics” and notation. Worksheets, games, flash cards and “name a note” timed races. Start with one chime at a time using their dominate writing hand (space note-left hand & line note-right hand).

Work on insulating movements: wrist action “flicking”, then forearm, then whole arm “ferris wheels” or “scooping ice cream”, then moving their feet (one in front of the other). Always use warm ups to reinforce movements.

If there is a young child that struggles with 2 chimes, then just work on one at a time. They may circle their own notes, but I try not to do it for them. I do not allow them to “letter” their notes at all. They should learn to read the music, not the circles or letters. This normally takes at least 5 months for them to become comfortable and every year we review. Put experienced kids next to newer and younger children, so the older kids can help mentor and don’t get bored.

You just need six-seven kids to start. It’s great to have adults ring with and teach their children, or vise-versa. If you have specific questions, please reach out to me at mountain.area11@handbellmusicians.org

Benefits of participating in a youth church bell choir:

- Teaches responsibility and accountability
- Spiritual growth through musical expression
- Augments Biblical teachings
- Creates new friends through fellowship
- Provides opportunity to use God-given talents
- Increases musical knowledge
- Develops self-confidence
- Teaches a child to ring and sing

Anne Kleve, Mountain Sub-Area Chair

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Feature Article – Relieve Stress by Playing Handbells

By Area 11 Chair-elect Lorrie Hart

Want to beat stress? Play handbells!

Feeling stressed out? This is a common complaint in today's society, and we've all been there. Stress is the body's response to threatening or overwhelming situations. Think about early humans being chased by predators. Stress responses set off the fight or flight reactions that probably kept our ancestors alive. They provided lots of extra adrenaline to run away or fight off dangerous situations and caused other changes in the body that were supposed to be temporary. Run away, calm down, go back to normal. Unfortunately with today's society, stress often doesn't get resolved, leaving us with too many physical changes in our body that interfere with feeling relaxed, happy and calm.

Most researchers agree that the basic principles for reducing stress include the following: move during the course of the day and get physical exercise, connect with other people, do something you enjoy and live in the moment, for example by doing things that help distract you from stressful thoughts.

Relaxation exercise are a great way to help the body recover from stress as well.

But you know what else works great? Handbell ringing! And here's why.

Look at all the principals of stress reduction that it meets. You get to move. I would even say that the more you move with the music, the more benefit you derive, so get moving! Second, hopefully you enjoy what you're doing. (I'm leaving out here the unfortunate times that not being able to play your part stresses you more! But we know what fixes that right? Practice! And how rewarding is it when you get there?) And the concentration required to play handbells helps you stay in the moment, turning off the part of your brain that is stressed.

In addition, listening to music has been shown to reduce stress hormones and improve cardiovascular functioning. To my mind it's even better when you're part of making that music come alive. Plus playing with a group is a wonderful way of connecting with others and being part of a larger thing. I'm sure we all remember a time when the music came together and gave us goosebumps—and it took all of the choir to get there. In my experience it's even more rewarding when a piece at a festival comes together and you're part of the 200 person group! When you're caught up in the music and what you're doing you have to live in the moment and be distracted from whatever you were worrying about when you walked in. And finally, I hope you're laughing and having fun in your rehearsals. Laughter is a great reliever of stress. Even smiling, whether you feel like it or not, starts a feedback loop to your brain that will make you feel happier and more content. And it is a proven fact (or it should be) that handbells make people smile!

So play handbells, get others to play handbells and let's go reduce some stress!

~ Lorrie Hart, Chair-elect

Accepting Submissions for Special Feature Articles

If you and/or your choir would like to share an event you have participated in or organized, we would love to feature you in our Area 11 Newsletters. If you would like to submit an article, send your submissions, including any pictures you have, to Mary Moffett at Communications.area11@handbellmusicians.org. We're looking forward to hearing about the wonderful things happening with the handbell ringers in Area 11!

Special Feature Articles may be sent at any time and will be included in any future issue of our Area 11 Newsletter. You will receive an email telling you in which issue your article will be featured.

Area 11 Upcoming Events

For additional information about each event, visit our Area 11 website at <http://area11.handbellmusicians.org/events-4/events/>



SUPER BELL SATURDAY V *Area-wide Read and Ring*

Date: Saturday, February 4, 2017
Time: 9:00 a.m. – 12:00 noon
Location: Several locations around Area 11

Registration for this event is Only \$8! Registration deadline is January 20th! All the locations and The registration form are on the Area 11 website.



Utah Spring Ring

Date: Saturday, March 11, 2017
Clinician: Tim Waugh
Time: 8:00 a.m.
Concert Time: 5:00 p.m.
Location: Herriman HS in Herriman, Utah

Arizona Spring Ring

Date: Saturday, April 29
Clinician: Tammy Waldrop
More information coming soon

Colorado Ring in Spring

Date: Fri-Sat, March 24-25, 2017
Clinician: Doug Benton
Location: Greenwood Village, Colorado

New Mexico Spring Ring

Date: Saturday, May 6
Clinician: To be announced
More information coming soon

Wyoming Spring Ring

Date: Fri-Sat, April 21-22, 2017
Clinician: Cathy Moklebust
Location: Casper, Wyoming

Young Ringers Camp

Can't Stop the Ringin'

Date: June 11-15, 2017
Clinicians: Alex Guebert and Marilyn Lake
Location: Snow Mountain Ranch

Registration is open now!

For all youth ages 10-18

Tell all your friends who have young ringers!



The Raleigh Ringers

David M. Harris, Director

8516 Sleepy Creek Drive • Raleigh, NC 27613

phone/fax: (919) 847-7574 • email: rringer@rr.org • web: www.rr.org

A community handbell choir



Area 11 Additional Happenings

Area 11 welcomes our New and Renewing Handbell Musicians of America members

Becki Adams Huntsville, UT
Janie Chavers Scottsdale, AZ
Marcia Rainey Denver, CO
Cathy Anderson Albuquerque, NM
Cory Bissell Arvada, CO
Gloria Burke Tucson, AZ
Marilyn Chandler Goodyear, AZ
Deborah Day Delta, CO
Patti Dolezal Estes Park, CO
Virginia Dugan, Co Springs, CO
Edwin Duncan, Salt Lake City, UT
Karen Eskew-Wylie, Springville, UT
Leslie Franzmeier, Phoenix, AZ
Steve Goebel, Lakewood, CO
Barbara Hartman, Sandy, UT
Patricia Hartman, Centennial, CO
Steve Howie, Greenwood Village, CO
David Kates, Littleton, CO
David Kellermeier, Tucson, AZ
Ryan Kunz, Salt Lake City, UT
David Lowell, Rio Verde, AZ
Karen Meersman, Littleton, CO
Veronica Mehalic, Westminster, CO
Cathy Negley, Co Springs, CO

Marta Neill, Fort Collins, CO
Catherine Olds, Brigham City, UT
Kristen Olds, Phoenix, AZ
Jeremy Peterman, Scottsdale, AZ
Megan Reishus, Colorado Springs, CO
Deborah Rendon, Pueblo West, CO
Ruth Ronan, Albuquerque, NM
Durwin Schmitt, Littleton, CO
David Sheh, Phoenix, AZ
Mary Sievert, Chandler, AZ
Cheryl Denise Stumpff, Santa Fe, NM
Mandy Todd, Co Springs, CO
Olivia Tremblay, Loveland, CO
Alice Wagaman, Apache Jct., AZ
Barbara Werner, Colorado Springs, Co
LeAnna Willmore, Salt Lake City, UT
Vivian Wilsdon, Tucson, AZ
Susan Wilson, Tucson, AZ
William Wood, Portales, NM
Janeen Scott Spanish Fork, UT
Janet Powell, Sun City, AZ
Casey Turner, Brigham City, UT
Claudette Rothwell, Layton, UT
Ben Purvis, Scottsdale, AZ

Membership in Handbell Musicians of America...

- Gives you opportunities to connect and form life-long friendships with other handbell musicians.
- Provides you with unparalleled access to opportunities for learning from the most innovative, talented and knowledgeable people in the art.
- Makes you an integral part of an organization that is THE principal voice of the handbell/handchime art form and is dedicated to advancing the art through education, community and communication.

We can do together what no one can do alone.

