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*Always friendly
personalized service!*

**Handbells
etc**



January 2019



Handbells Etc.



Greetings All!

We are so thankful for all your support last year for our “Campagne for Layne”. \$10 from each tie dye glove sale goes directly to Layne and his family to help with his care needs. It has been a huge success and Layne and his family truly appreciate the funds.

Be sure to call us to let us know if you need more gloves, polishing cloths or some music to fill in a gap in your repertoire – we can help!

Camille

Susan



Handbells and Handchimes in Schools in Western Canada

by Susan Galloway

Handbells and handchimes in schools in Western Canada are prolific and used both in classroom settings and as an extracurricular component. In fact, we have far more bells in schools than we do in churches! Students usually start ringing handbells or handchimes in grade 4 but some start ringing as early as grade 2 or 3.

Teachers typically have 3 octaves of handbells or handchimes but those who are really lucky have both. They are very often paid for by the parent council fund raising committee. Those teachers that have handchimes always work towards getting handbells too.

Although each province in Canada has its own music curriculum, standards which are similar include a focus for the student to be a listener, performer and composer. The teachers must integrate into their class settings: a variety of musical styles, an awareness and appreciation of music of the many cultures represented in Canada, insights into music through meaningful musical activities, self-expression and creativity, musical skills and knowledge.

I asked three master teachers, Lorna Walker of Edmonton Public Schools, Glenda Pickering from Elk Island Public Schools and Jan Nordstrand from Burnaby School District about their handbell programs. These teachers are passionate about handbells and handchimes in their music programs and were pleased to share some ideas of how they use these amazing instruments in their classroom. Here are some of their ideas:

- Use handbells and handchimes with stories to represent characters, with sounds and activities including having the children going up stairs to demonstrate that handchimes chimes get higher. Billy Goats Gruff works well for the use of bells or chimes for different characters. Organize the handchimes in C pentatonic with the Big Billy Goat using the 4's, the Middle Billy Goat using the 5's, the Little Billy Goat the 6's and the Troll with the sharps and flats with an F or B for dissonance. Other stories that work well include Goldilocks and the Three Bears or Mortimer by Robert Munsch. Let the students be creative and decide how their particular character will be played.
- Write or illustrate about playing a handbell or handchime, how it made them feel, what it means to them to be part of the class being successful together. Write how a handchime sounds to them.
- Recognize, read and play simple rhythm patterns focusing on both sound and silence.
- Add simple ostinatos to poetry. Dennis Lee poems work well for this as they are rhythmic and flow easily. Sounds to follow the poem can be high or low, loud or soft, and move up or down.
- Add handbells and handchimes to an Orff accompaniment by focusing on the cluster chords found in the music.
- Explore pentatonic creating melodies together as a class then divide students into groups to create a new melody to a known rhythm.

- Learn a handbell and handchime piece in class. Reflect on how they feel at completion at success of the ensemble.
- Have students keep a log in their music duotang and give themselves a participation score and tell why they deserved that mark.
- Compose a melody on handbells and handchimes and put it into a note program such as Finale or Sibelius to learn about notation using the computer. Children feel like a real composer when they do this.
- Do a sing and ring with an accompaniment for familiar 2 and 3 chord rounds.
- Write a poem as a class and then divide the students into groups of 4 to create melodies to go with the poem. Have students create small presentations for the rest of the class. Give the students the freedom to make it as long or short as they like and the freedom to use whatever instruments are in the classroom that they felt best express the words of the poem.
- Canadian songs for handbells are hard to find. “Land of the Silver Birch” is a very popular one in the key of D minor. The following are the activities one teacher, Lorna Walker, did with her grade 4 class.
 - Teach the children to sing the song.
 - After the students have learned the song, have them sing it again with the D4 handbell or handchime as a whole note accompaniment. Discuss the timbre of the sound. Does it go with the feeling of the song?
 - Add more handchimes, D4, A4, D5 A5 and have the students sing and have the handchimes players move to the half note while playing.
 - Switch several times, and discuss the sounds of the handchimes that are surrounding the singers.
 - Add the Buffalo drum or another hand drum with a deep sound to play on the quarter note.
 - Discuss how accompaniment enriches the sound of the melody. Discuss how the note D and A sound together. Review major and minor chords.
 - Brainstorm what other percussion instruments might go with the song. Repeat trying out the different instruments.
 - Add Orff instruments to assist with the DA bordun (An explanation of a bordun can be found at <http://herdingcatsgeorge.blogspot.ca/2010/07/bordun.html>)
 - Create a B section for the song, using improvisation (questions and answer). Hand out the DA bordun in 2 groups DFGACD, all octaves
 - Have students accompany their singing using random ringing techniques. The teacher can play the melody on a recorder for a different take.
 - Discuss the pentatonic scale - D Minor is based. Have students create with handbells and handchimes a simple 8 beat melody (questions) and the other group create 8 beats (answer)
 - Perform ABA.

For schools with large class sizes that have only 2 octaves of handbells or handchimes, there are ways to make this work in your classroom so that everyone is involved and takes ownership for a part of the whole team.

Some ideas that I have seen work effectively in classrooms are:

- Placing the foam on the floor allows 3 sides of the foam to be used for students to sit. It also makes the set up time much quicker if you are not able to have the tables and foam set up all the time.
- Ring in partners. This is a bit like Karaoke bells where one partner rings the handbells or handchimes and the other partner air rings that same part.
- Have the students count up how many times their bells play in one piece and have them decide when to change from one person to another. Children like to view things as fair so having them take ownership for who plays the notes and when, works effectively. This also requires the teacher to teach the passing of the bell during the musical line.
- If you do not want to air ring handbells, one partner can track the notes as the music is played so that both partners know exactly where they are at all times. No one likes to get lost when playing handbells as a team.
- During performance, which is usually done with tables, have the partners stand behind each other and change according to the plan they have made. If you are playing 2 pieces of music, have each child play an entire piece on their own.

Finding appropriate music for students in public schools continues to be a challenge. I asked the teachers what resources they found the most helpful. They unanimously agreed that “Ring Dance Play” by Griff Gaul and Paul Weller from GIA Publications and “Beginning Busy Ringers” by Kirtsy Mitchell published by the American Guild of English Handbell Ringers provided the most support for classroom music (all available at Handbells etc.)

Malmark has designed a new website titled ChimeWorks which is teacher focused where you can join for a small fee and then use the ideas presented but also add your own ideas that you have found tried and true in the classroom. You can find this at www.chimeworks.com. Handbells and handchimes are often used in classrooms but many teachers also have extracurricular groups that perform in a variety of venues including shopping malls, hotel lobbies and senior centres. Teachers can have as many as four noon hour and after schools groups for those children who love to ring handbells and handchimes. Some of the teachers accept anyone who wants to come and is committed to the extra time and some will have only auditioned students who already read music.

Handbell Youth Festivals, comprised of students from grades 4 to 9 are very common throughout Alberta in the spring of each year. Handbell choirs are required to present a piece of music of their own choosing as well as take part in a mass ring. The adjudicator has the opportunity to adjudicate each group as well as work with them for about 15 minutes to move them to the next level of handbell ringing. This might include a technique that needs to be corrected or a new way to end a piece that is not written in the music. The mass ring rehearsal takes place over three 15 minute time slots during the morning followed by a presentation to the audience at the end of the festival. One city has a Ring and Sing so vocal choirs or handbells choirs or a combination of both work together to perform. A similar format is followed by a

Ring and Sing final performance.

I am a retired teacher who loved extracurricular handbells. At times, I would have a double choir of handbells and handchimes. We played for school assemblies, Christmas concerts and the Volunteer Tea to name a few and we always attended or hosted the Youth Festival each year. Now I spend my time in classrooms sharing ideas with teachers and children in and near Edmonton, Alberta.

Having handbells and handchimes in classrooms and for extracurricular purposes, enhances the musical experience for many students. For those who are not athletic, it offers the opportunity to play on a team - a musical team where every person is important. We are so fortunate to have school communities who feel that music is so important and want to provide unique experiences for the children.

Need a Clinician or Adjudicator?

If you are looking for a clinician or adjudicator for upcoming workshop or festival, give us a call! We would also be interested in coming to your rehearsal, to work with your choirs. We would be happy to help with your event. (Fees to be discussed.)



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Servicing, Polishing and Maintenance

Need your bells or chimes serviced? Handbells etc. is happy to do this for you! Imagine how wonderful it is to ring with polished and serviced handbells and chimes.

Please give us a call and we can give you a quote!

Music Preview Option

We continue to offer our music preview option. It has helped many of you choose the most appropriate music for your handbell or choirchime program. Call us with information about your choir and what kind of music you are looking for and we will choose some music that we think will suit your needs. We will send music for you to preview. We request that you return the music as soon as possible so that others may preview them. When you have made your choices, please call us or email us and we will process your order.



Malmark Handbells and Choirchimes® Loaners

PLEASE NOTE: As the Malmark reps for Western Canada, we have two, 3-octave sets of Malmark Handbells and Malmark Choirchimes® to loan to directors/teachers who are wanting to add them to their music program. Give us a call to get the details! (no charge for borrowing them!)



**The most extraordinary handbell
event in Canada you'll ever attend!**



THE CLASSIC BRONZE HANDBELL RINGING SOCIETY INVITES YOU TO OUR UPCOMING RINGING EVENT!

The Classic Bronze Handbell Ringing Society has expanded their event to include Copper ringers as well as Bronze ringers! We are excited to be able to offer these fantastic ringing opportunities and hope you can join us in the summer of 2019!

Classic Copper runs simultaneously with Classic Bronze.



Directed by Michael Glasgow

Who? Ringers capable of sight reading level 3 and performing level 4 and 5 music.



Directed by Stuart Sladden

Who? Ringers capable of sight reading level 2 and performing level 3 and 4 music.

When? July 2 – 6, 2019

Where? St. Albert United Church, St. Albert, Alberta, Canada

Why? It will be challenging, rewarding, exciting and fun!

www.classicbronze.org



17th OGEHR Festival being held in London at Fanshawe College. Featuring Stewart Sladden as mass conductor.

All the music is available through Handbells etc.

Give us a call, get the music ordered and you will be ready to start rehearsing!



This year, our "Campayne for Layne" continues! Layne is now 7 years old and attends Callingwood school in Edmonton, Alberta. Layne's family and friends tie dye the gloves and \$10 from the sale of each pair goes to Layne to help with his care.

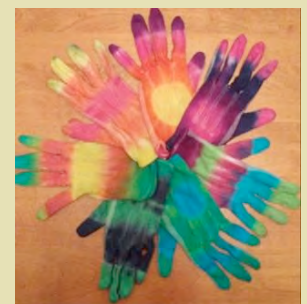
Wouldn't it be great to have your choir ringing with these "happy" gloves? Each pair is slightly different but if you like, we can make choir sets for you that all have the same colours in them! We have a number of choirs across Canada that have done exactly that! Gives us a call and we can help you make it happen!



Need ones in your school colours? Let us know and we can make that happen. Each pair is made with love!



"Campayne for Layne" continues





Music Reviews



Jan 2019


Handbells etc.

Submitted by Camille Ream

I direct the Resounding Joy Handbell choir at First United Church in Fort Saskatchewan, Alberta. Over this year, I have been focussing on inclusion and the acceptance of our diversity. So you are wondering “what does that mean”? Instead of wearing the traditional black gloves, we have started to all wear tie dye gloves – with whatever colours people want. The next thing we did was to choose music that was different than what people think of as traditional church music. The ringers loved the music as it was especially interesting and fun to ring! During worship, I introduced each piece and explained that we were using music as a way for people to focus on diversity and inclusiveness and that they would hear different sounds and harmonies than they were used to hearing. After worship, we had mixed reviews from the congregation – comments like “that was an interesting sound” or “I’ve never heard that piece played like that before” and then reactions were filled with enthusiasm and compliments! I look forward to the reactions we get from people about our repertoire over the next few months. I have included these fantastic pieces in the music reviews for you. It looks like we have Ron Mallory to thank for many of these pieces!



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Ritmico Rejoicing - Mallory **2345 octaves opt percussion and other hard surfaces** **Level 3-**

We added the word Rejoicing in the bulletin to make it sound more “sacred”. This is a straight forward piece with as it suggests, lots of rhythm! Much of it is done with mallets on the table or mallet clicks but then foot stomps are added. The best part of the entire piece is when we break out into only percussion sounds. There are 8 bars that can be repeated as much as possible. At the first rehearsal, ringers went around the church to find things that they could hit that would make different sounds – these included a cowbell, handdrum, book and bell case (plus hitting binder stands and music). During the rehearsal of this section, we would go until all ringers were moving to the beat and smiling! Soon they got so they would move and smile as soon as this section started and then they moved and smiled throughout the entire piece! I think it was more accepted because the ringers were having so much fun!



Good Christian Friends Rejoice Arr Mallory **345 octaves opt Choirchimes Level 2+**

We chose this piece because already the name had been changed from the traditional Good Christian Men Rejoice to Good Christian Friends Rejoice. It starts out very traditional and sedate on Choirchimes and then it switches to playing this music in 4/4 instead of 6/8. It is a well known tune so at first ringers kept sneaking back into the swing of 6/8 time. We had to work hard to keep it a straight 4/4 rhythm with not sneaking in a triplet! One person came up after worship and said that the 4/4 rhythm was ok but he kept waiting for it to go back to the 6/8 time that he was used to. I gently reminded him that this was about being inclusive and accepting of our diversity.

Mixolydian Madness (Predominant Praise) - Arr Mallory **345 octaves opt Choirchimes, Tambourine, Windchimes, Fingercymbals. Level 3-**

We haven't played this yet but I expect that in the bulletin we will call it Predominant Praise. The Mixolydian scale is different than the one that we usually hear. For example, the A mixolydian scale starts on an A but only has F# and C#. Try playing it on your bells or piano and it sounds very different! Although it is officially written in 4/4, it could easily be written mostly in 8/8. Add the sharpness of the mated treble chords, it has a little "madness" to it. Even the slow part of chimes is based on the Mixolydian scale. My ringers have no idea that they are going to ring this in the next few months. I am anxious to see and hear their reaction!

Notturmo (Meditation) - Waugh **3 or 5 octaves opt Choirchimes, Violin Bow Level 2**

This piece is an original composition and once again, it comes with two titles – one more acceptable for worship! I am not sure which one we will use. The piece starts out with the ARCO technique – when a violin or viola bow plays on a choirchimes. It has an extremely eerie sound when it is done well. When ringers are learning it, it sounds like a poorly done singing bell filled with squeals and chatters or fingernails on a chalkboard! The ARCO only happens at the beginning and end of the piece so the listener has the chance to enjoy the soft meditative melodies in the middle!

Contrasts - Lawrence **3456 octaves opt Choirchimes, Level 4**

This piece is an original composition that has very different parts to it, once again focussing on our diversity. Some people will like some parts and other will like different ones! The discords are a wonderful contrast to the familiar ones. The driving sessions of 6/8 that fights with whether to stay 6/8 or change to 3/4 but 6/8 wins for a bit and then 4/4 takes over with its discord! Great opportunity to make each section unique and beautiful – lots of work is needed on the transitions so that people can really listen to the diversity of the piece.

