

Handbell Musicians of America, Area 4 Repertoire Selection Guidelines 2011

1. REPERTOIRE SELECTION COMMITTEE:

The Repertoire Selection Committee shall consist of the Area 4 Executive Board; Chair, Chair-Elect, Past Chair, Secretary and Treasurer.

The Repertoire Selection Committee has final approval of all Area 4 event Repertoire.

A. EVENT PLANNER:

1. The Event Planner of an Area 4 event will be identified as:
 - an Area 4 State Chair
 - an Area 4 Board Member(elected or appointed)
 - any person appointed by the Chair to fulfill this duty.

2. Responsibilities:
 - a. Coordinate the selection process of repertoire selected for an Area 4 event.
 - b. Submit to the Repertoire Selection Committee a proposed repertoire list for approval 12 months prior to each event, when possible, to allow for adequate time for approval and advertising of the event.
 - c. Communicate with event committee, conductor(s), area chair repertoire selection committee when applicable.
 - d. Use the criteria contained in the Repertoire Selection Policy for Handbell Ringers of America Events as a guideline for repertoire selection for Area 4 events.
 - e. Contact music publishers for new releases and projected new works for consideration of inclusion in event repertoire lists.
 - f. Select a HIC vendor to provide music for all Area 4 events unless specific, unique needs cannot be met with existing literature.
 - g. Solicit the approval from the Repertoire Selection committee for use of a non HIC member vendor for Area 4 events.
 - h. Maintain and update lists of repertoire used in all Area 4 events.
 - i. Determine topic, theme or occasion on which to base the selection of repertoire for the Area 4 event.
 - j. Ascertain that each title is currently in print PRIOR to publicizing event repertoire list.

B. Event Conductor(s):

1. The event conductor(s) shall act as a consultant to the event planner.
2. The event conductor(s) shall be requested to provide suggested repertoire selections for consideration of inclusion in the event repertoire list.
3. The event conductor(s) should be selected and confirmed for an event 18 months in advance when possible.
4. The conductor(s) shall be given the following:
 - a. Ringing/ Educational goals for the event
 - b. List of ringing divisions including difficulty level
 - c. A copy of the repertoire selection policy
 - d. A mutually agreed upon time line for repertoire selection

2. REPERTOIRE SELECTION CRITERIA:

A. Event Planner

1. In the event the event planner is a composer/arranger, the event repertoire may include one, but not more than two of the composer/arranger's compositions.

B. Event Conductor(s)

1. In the event the event conductor(s) is a composer/arranger, the event repertoire may include one, but not more than two of the composer/arranger's compositions.

C. Current Elected or Appointed Members of the Area 4 Board

1. In the event a current elected or appointed member of the Area 4 Board is a composer/arranger, the event repertoire may include one, but not more than two of the composer/arranger's compositions.

D. Repertoire Selection Exemption

1. (Referring to #2. A,B,C of these guidelines); the exception to these criteria is when an event is planned to feature the works of a specific composer/arranger and the composer/arranger falls into one of the above three categories, then an exception to the number of compositions selected for the the repertoire for the event will be approved by the Repertoire Selection Committee.

E. ADVERTISING:

1. Repertoire lists for future planned events shall be posted on the Area 4 website and by any other communication methods currently in use 12 months in advance of planned event, when possible.

2. Required information:
 - Name of composition
 - Name of composer and/or arranger
 - Publisher
 - Publisher's catalogue code number for all available octaves published
 - Handbell Musicians of America difficulty level

F. MUSIC:

1. Repertoire shall represent a balance in all divisions among composers, arrangers and publishers.
2. Repertoire shall be appropriate for mass ringing.
3. Repertoire shall include a balanced program within each ringing division and:
 - a. Include a variety of musical styles.
 - b. Provide contrasts in tempo and dynamics.
 - c. Include a variety of techniques.
 - d. Include a variety of keys, including major and minor tonalities, and time signatures.
 - e. May include other instruments and voices.
 - f. Include a variety of accompaniment patterns.
 - g. Include the use of the melodic line in the treble and bass.
 - h. Provide a variety of techniques for composition ending.
4. Must include one composition from the Handbell Musicians of America catalogue unless specific, unique needs cannot be met by existing literature.
5. Show preference to Area 4 composers and arrangers in repertoire selection. *(see addendum #1 for current list of A4 composers and arrangers).
6. Give consideration to repertoire selection of:
 - a. One piece from an Area 4 event within the past five years
 - b. Reintroducing an older composition
 - c. Seasonal compositions relating to time of year event is held.
 - d. Use of compatible scores with mixed ranges/levels,i.e.; one composition published in a 2-3 octave and 3-5 octave version to provide groups a choice of which version best suites their group's needs.
 - e. Cost of music.
7. Levels* of repertoire should include:
 - a. Several selections at the average ability level of the choirs attending.
 - b. One piece that would challenge (but not frustrate) most of the choirs attending.

*(Handbell Musicians of America difficulty levels are defined in the Handbells Notation Book)

G. TYPES OF RINGING EVENTS:

1. Adult Events and Festivals:

A. One Day Events:

1. Five pieces selected:

One- Level 2 (2+)

*One- Level 4 (optional)

Three- Level 3 (3+)

May include one 2-3 Octaves when appropriate

B. More than One Day Festival/Single Massed Ringing Event/No Divisions(Tins,Coppers,Bronze):

1. Up to six pieces may be selected:

Difficulty levels will range from 2 (2+) - 4 (4+) with the majority of pieces at level 3 (3+).

C. More than One Day Festival with divisions:

1. Two to three pieces each division with no more than three pieces for mass ringing.

Tins: Level 2 (2+), no higher than Level 3

Coppers: Level 3 (3+), no higher than Level 4

Bronze: Up to Level 6

Mass Ringing: No higher than Level 3 (3+)

D. Reading Sessions/One Day:

1. May include twenty compositions, no more than thirty.

2. Difficulty levels will range from 2 (2+) - 4 (4+) with the majority of pieces at level 3 (3+).

40% of selections - 2 (2+)

50% of selections - 3 (3+)

10% of selections - 4 (4+)

3. A portion of the list may include Area 4 planned event repertoire selections.

E. Directors Seminar/Workshop/One Day:

1. Four to Five pieces may be selected:

One- Level 2 (2+)

*One- Level 4 (optional)

Three- Level 3 (3+)

May include one 2-3 Octaves when appropriate

2. Reading Session Class of 1 - 1-1/2 hour in length:

a. 8-12 pieces may be selected:

40% of selections - 2 (2+)

50% of selections - 3 (3+)

10% of selections - 4 (4+)

2. Youth Events:

Defined as high school age or above; middle school age advanced choirs will be given consideration for participation.

Advanced middle school age participation will be determined by the event planner.

(* See criteria for adult events outlined above.)

3. Young Ringers:

Defined as elementary and middle school age.

A. One Day Events:

No more than four pieces chosen.

All pieces Level 1 (1+) and/or 2 (2+)

Most pieces selected should be 2-3 Octaves

Limit key changes.

Limit bell changes.

Special Techniques.

Easy to read layout- larger print scores and written out repeats are easier to read.

Selections which keep all ringers busy.

Use of familiar tunes.

Music in A B A form.

Include one "fun" piece.

Include one seasonal related piece, if appropriate.

Use compatible scores with mixed ranges/levels, i.e.; one composition published in a 2-3 octave and 3-5 octave version.

4. Handchime Events:

1. Refer to criteria for adult events outlined in G.-1.

2. Select pieces for the event in this prioritized order:

a. Pieces specifically written for the handchime instrument.

b. Select pieces labeled as appropriate for handbell or handchime.

c. Select handbell pieces that lend themselves to the handchimes.

5. Education Choir Events:

1. Refer to criteria for Young Ringers events outlined in G.- 3.

2. Establish educational goals and objectives for the event.

3. Repertoire selection should provide teaching opportunities for the goals and objectives established for the event.

4. Repertoire selection should be secular in theme or an original composition, due to many public and private school system's restrictions on the use of sacred or religious titled and/or themed use of music in their schools.

5. Sacred and/or religious titled or themed music should not be selected for an educational event unless the composer/arranger/publisher offers a printed secular alternate title or grants written permission for a secular/non-religious title to be used for their composition for this event.
6. Exception to Use of sacred/religious themed music:
Meeting an event established goal or objective by providing a musical example of an historical event, fact or period of time.

6. Special Needs Choir Events:

1. Needs to be planned on an individual basis due to each group's type of (dis)abilities and use of different types of adaptive notation.
2. A very labor intensive event, but doable!

7. Senior Ringing Events:

1. **Refer to criteria for adult events outlined in G.-1.**
2. Select larger print scores.

LGM, 10/2011

Area 4 Current Published Composers 2011
Addendum #1

Donald E. Allured(deceased), Pensacola, FL

Louise Frier, Lutz, FL

Roxanne Golden, Big Canoe, GA

William H. Griffin, Naples, FL

Michael Helman, Cape Coral, FL

Alan Lohr, Greenville, SC

Frances Newell, FL

Jane Patterson, Lyman, SC

Sharon Elery Rogers, Venice FL

Valerie Stephenson, Jacksonville, FL

Nancy Tipton, Greenville, SC