

Winter/Spring 2023

# New Music for Handbells and Handchimes

from



*Innovative Music for Successful Ringing*

by Kath Wissinger

# Spring 2023

*Innovative music  
for successful ringing  
from Kathleen Wissinger*

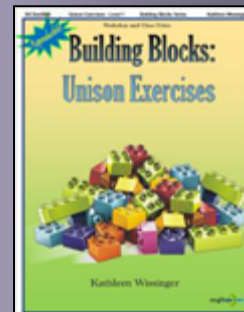


**Introducing Building Blocks** – a series featuring workshop and class notes from experienced handbell educators to make your rehearsals more productive and your ringers more confident. **Unison Exercises – Level 1** introduces how to use Unison Exercises, to teach note-reading & new skills and to devise your own exercises for particular L1 needs. Practice sheets are included. Reproducible. RE3BB01R

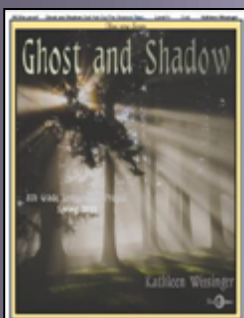


**Written on a Postcard** (Prayful Moments) 3 oct. L1 RE3034  
Wonderfully interesting and thoughtful; a “through” piece (each section is different)

**Lemon Chimes AB** (Cascades of Joy) 2 oct. or 3 oct. L1 RE3035AB  
A cheery piece for bells or chimes with simple syncopation and melody in both bass and treble clefs. (Main theme is similar to Ghost and Shadow.)



**Ghost and Shadow** (When Shadows Flee) 3 or 5 oct. L1+ RE3036  
Contrasting sections of harmonic & natural minor and relative major - with a few bell changes, plucks, LVs, marts and a suspended mallet arpeggio.



**Fear No Evil** 3, 5, 6 or 7 oct. L3 RE8332  
A grand and heroic piece for worship or concert that speaks to today’s challenging times. Tabled mallets and an unexpected key shift increase a sense of urgency.



**Here’s One** – a soulful spiritual journey carefully crafted with a touch of bluesy jazz. Commissioned by Wilson Van Tine for HMA. 4 compatible formats:

- RE5021BTR Bell Tree (MA) and Piano (M)(opt. 2<sup>nd</sup> BT or C/Bb instr.)
- RE7530VR Vocal Solo & Piano (opt. BT or C/Bb instr.)
- RE80351 Handbell Ensemble 3-5 oct. L3+ (opt. C/Bb instr.)
- RE80352 Handbell Ensemble 5-7 oct. L4+ (opt. chimes)
- RE8035D Director score for L3+ & L4+ Ensemble Scores

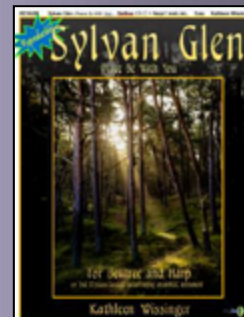


**A Gentle Presence** – plaintive & flowing with a gentle accompaniment, perfect for any thoughtful moment in worship or concert. \*Selected & premiered by Virginia Bronze for their Unpublished Music Concert, Fall 2022. This “integrated” Bell Tree Solo & Ensemble requires only 3 oct. bells and 3 oct. chimes. 2 compatible formats:

- \*RE5020 Bell Tree Solo (M) and Ringing Ensemble (3-7 oct.) (L2+)
- RE8036 Handbell Ensemble 3-7 oct. L2+



**Sylvan Glen** (Peace Be With You) – Bell Tree Solo (E) and Harp (E) RE5622R  
A gentle piece for beginning Bell Tree soloist (C6-C7) with an easy harp (or Piano/ 2<sup>nd</sup> bell tree ringer/classical guitar/ringing ensemble/ or C instrument) accompaniment. Also included is a score playable by a small ensemble. Reproducible.



**Coming this Fall 2023 from ringTrue**

- *A new Chord Story!*
- *12 Bell for Carols*
- *All Time and Space (re-release) – in the current published format*  
*Plus the composer’s original longer setting*
- *More Building Blocks topics and Bell Tree pieces*

To see the entire ringTrue catalog (150+ pieces),  
use QR code at left or enter "RE" in the stock # search box



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# Sylvan Glen

Kathleen Wissinger

3 Oct. Bell Tree Solo · Rating: Easy  
w/ multi. accomp. options

MRE5622R

\$9.95 \$8.46

This peaceful interlude evokes a lush forest glade with dapples of sunlight. "Sylvan Glen" features an easy Bell Tree solo using 8 bells from C6-C7, with accompaniment options including

easy harp, piano, guitar, 2nd bell tree (G4-G6), bell or chime choir, or even a lower C instrument such as a viola or cello. It is perfect for any quiet moment in worship, using the subtitle "Peace Be With You", or as a lovely, calm transition piece in concert.



**SYLVAN GLEN**  
(Peace Be With You)  
Bell Tree C6-C7

3 Octaves  
Handbells Used: 8

Opus 1, No. 2  
Kathleen Wissinger ASCAP

♩ = 120 Legato, unushed

*mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

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SYLVAN GLEN- BELL TREE

2

37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

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**SYLVAN GLEN**  
(Peace Be With You)

Part 2 for Harp, 2nd Bell Tree, C instr., Piano, Guitar or Small ensemble

2-3 Octaves  
Handbells/Hand chimes Used: 15-17

Opus 1, No. 2  
Kathleen Wissinger ASCAP

Legato, unushed ♩ = 120

*mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

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# Written on a Postcard

Kathleen Wissinger

3 Oct. HB or HC • Level 1

MRE3034

\$4.00 \$3.40

Subtitled “Prayful Moments” for sacred use, this 3-octave Level 1 piece is wonderfully interesting and thoughtful. Appropriate for bells or chimes, “Written on a Postcard” is an original composition that travels through a series of vignettes, each with its own personality. A wonderful teaching piece written by students in Kath’s handbell class, it is also a worthy concert piece and perfect for beginners in a festival setting.



BCS 5th grade Composition Project, 2022  
Eliza, Corinne, Ella, Leanne, Jeremiah, Heidi, Wrayne, Nathaniel, Phin, Cameron, John  
Eael, Alysa, Levi, Rose, Caleb & Reuben

## Written on a Postcard

(Prayful Moments)

3 Octaves  
Handbells Used: 28



5th grade & Kathleen Wissinger (ASCAP)

Intro  $\text{♩} = 120$  Caleb & Reuben

1 2 3 4

5 6 7 8

A1 John, Westyn & Cameron

9 10 11 12

See RE3034 "Building Blocks - Composition" for background on the creation of this piece (target release in 2026)  
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13 14 15 16

A2 Phin & Jeremiah

17 18 19 20

soars up  
melody *f*  
stems down *p*

21 22 23 24

Transition Nathaniel, Eael & Levi

25 26 27 28

*mp* *f*

RE3034 Written on a Postcard Copyright © 2022 Kathleen Wissinger

3 29 30 31 32

B1 Corinne, Eliza & Ella

33 34 35 36

*mp*

37 38 39 40

41 42 43 44

RE3034 Written on a Postcard Copyright © 2022 Kathleen Wissinger

# Lemon Chimes

Kathleen Wissinger

2 or 3 Oct. HB or HC · Level 1

MRE3035AB

\$4.00 \$3.40

This cheery original piece for bells or chimes sparkles with augmented syncopation and a jaunty melody featured in both bass and treble clefs. It is scored for both 2 and 3 octave choirs in separate, non-compatible scores to fit your

range (no parentheses or omitted notes!). Perfect for classroom, concert, worship, and beginner festival, this simple but well-crafted piece will send your audience home humming its catchy tune. Use the alternate title “Cascades of Joy” for sacred settings.



6th grade composition Project RCS 2022  
Mays, Holly, Peyton, Levi, Gabriel, Jim, Essay, Abram, Cash, Samuel, Jonathan, Eli, Adeline & Rachel

## Lemon Chimes - A

(Cascades of Joy)

2+ Octaves  
Handbells Used: 15, (16), (19), (20)

Intro Allegro  $\text{♩} = 120$  6th Graders & Kathleen Wissinger (ASCAP)

( ) omit if not using C4-F#4

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(B)

(Transition) (A)

MRE3035AB Lemon Chimes A Copyright © 2022 Kathleen Wissinger

(Coda)

MRE3035AB Lemon Chimes A Copyright © 2022 Kathleen Wissinger



# Ghost and Shadow

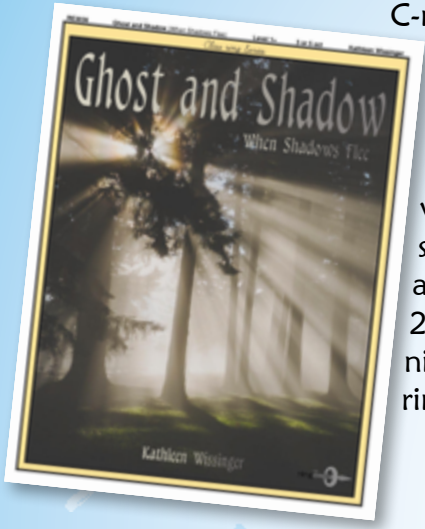
Kathleen Wissinger

3 or 5 Oct. HB or HC · Level 1+

MRE3036

\$3.00 \$2.55

“Ghost and Shadow” is a piece of contrasts with a melody using straight rhythms and augmented syncopation flowing into a dark, smooth section in c-minor which moves abruptly to a brighter, more rhythmic section in the relative key of C-major. Substitute the title “When Shadows Flee” for sacred settings. Appropriate for concerts, school, worship, and even as a short interlude piece for a festival, this original 2-minute piece can be a nice little bonus for your ringers and audience.



RCS 7th grade 2022  
Dancy, Eriah, Sadie, Micah, Chloe, Alexander, Caleb, Ethan, Miary, Jonathan, Qrebo & Mackenzie

## Ghost & Shadow

(When Shadows Flee)

3 or 5 Octaves  
Handbells Used: 31, (47)

7th Grade RCS 2022, & Kathleen Wissinger (ASCAP)

Intro Moderato  $\text{♩} = 110$

5 LV 6 LV 7 LV 8 LV

9 10 11 12

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13 14 15 16 2

17 18 19 Bridge 20

21 mp 22 23 24

25 26 27 28

RE3036 Ghost & Shadow Copyright © 2022 Kathleen Wissinger

3 29 30 31 5 oct. opt. Coll. Ave 32

33 34 35 36 37

38 39 40 41 Coda 42

43 44 45 46 47 48

\* B4C5 finger may want to hold B4 casting down (looped over hand) with C5 casting up

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# A Gentle Presence

Kathleen Wissinger

3-7 Oct. HB or HC · Level 2+

MRE8036

\$5.00 \$4.25

This thoughtful, original melody is a loving tribute to Kath's mother, Mary Lou, and is perfect for any quiet moment in worship or concert. Fully scored for 3-7 octaves, this Level 2+ piece is accessible to almost every choir and abounds in

lovely arpeggios and rich harmonies. A compatible score featuring an integrated Bell Tree solo and accompanying ringing ensemble is also available on the next page. (MRE5020)



Celebrating my mother, Mary Louisa Land Gardner - her steadfast love and faithful witness

## A Gentle Presence

Opt. Hand chimes or alternate bell set for Min. 45-51 (increases difficulty level for these ranges)

3 oct. (18) F3-C7

3-7 oct.  
Handbells used: 37, (42), (59), (61)

The score shows the first few measures of the piece. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked.

Performance Notes:

- This score may be performed entirely on handbells or entirely on hand chimes
- Ritardando and rallentando are not straight lines but should ebb & flow with the music.
- Melody notes found within chords are often marked with accents
- Sustain chords and damp all notes gently to create a smooth accompaniment

Andante ♩ = 72

Kathleen Wissinger (ASCAP)

This section of the score includes measures 4 through 6. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute.

RE8036 A Gentle Presence - Full Ensemble Copyright © 2022 Kathleen Wissinger All Rights Reserved. Printed in U.S.A.  
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This section of the score includes measures 7 through 9. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

This section of the score includes measures 10 through 12. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

This section of the score includes measures 13 through 15. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

This section of the score includes measures 16 through 18. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

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This section of the score includes measures 19 through 21. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

This section of the score includes measures 22 through 24. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

This section of the score includes measures 25 through 27. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

This section of the score includes measures 28 through 30. It features a treble and bass clef with a key signature of one flat. The music is written for handbells, with notes and rests clearly marked. The tempo is marked 'Andante'.

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# A Gentle Presence

Kathleen Wissinger

3 Oct. Bell Tree Solo · Rating: Easy-Med.  
w/ 3-7 oct. HB or HC Ens. Accomp.

MRE5020

\$5.00 \$4.25

The Bell Tree Solo version of this thoughtful, original melody soars above a sensitively scored accompaniment played by a full, 3-7 octave ensemble using chimes and/or bells.

Based on an intriguing (and challenging) compositional concept, the bell tree solo is 'integrated' into the range of bells used by the accompanying ensemble and does not require an extra set of handbells for performance. Detailed instructions are given. Compatible with the full choir version (MRE8036).



Celebrating my mother, Mary Louisa Lund Gardner - her steadfast love and faithful witness

1

Director and Ensemble Score

## A Gentle Presence

for Bell Tree Solo and Ringing Ensemble

4:10

Bell Tree Solo: 3 oct. Handbells (F3-C7) (10) 1<sup>st</sup> opt. D3 (10) (not played by Ensemble) (This solo can be played on a C instrument)

3-7 oct. Hand Chimes (Handbells or metal chimes) - C4-D6 chimes, 1 opt. C4-D6 bells  
 1<sup>st</sup> opt. extended range of all notes on chime - bells and/or chimes, 1 opt. duplicate F3 bell  
 1<sup>st</sup> opt. 3<sup>rd</sup> octave chimes

\*Use the 22, 24 & 27 for extended accompaniment. Duplicate 22 & 27 bells. \*opt. G3, Bb3, C2, D2, E2, F2, G2, Ab2, A2 - 8<sup>th</sup> starting either M, A3 and/or Bb32

1<sup>st</sup> opt. 14.5 oct. omit. | 14.5 oct. omit. | 15 oct. omit.

1<sup>st</sup> opt. bell and/or chime (14 oct.) 2<sup>nd</sup> opt. bell and/or chime (14 oct.)

Performance Notes: This "integrated" Bell Tree solo does not require an extra set of handbells to perform with an ensemble.  
 - Minimum equipment required: 3 oct. bells & 3 oct. chimes - Bells (F3-C7) for Bell Tree; Chimes C4-D6 for Ensemble (played higher and lower as able)  
 - Entire Ensemble part may be played all on chimes if desired - or all on bells if a duplicate set (at least F3-D6) of bells is available.  
 - See note at M, A3 for an additional full range bell option. - Sustain chime and damp all notes gently to create a smooth accompaniment.  
 - Fluctuations and rubato are not straight line but should slide & flow with the music.

Kathleen Wissinger (ASCAP)

Andante  $\text{♩} = 72$

Bell Tree Solo

1 2 3

Ringing Ensemble (bells and/or Chimes)

*p*

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

RES020BT A Gentle Presence - Bell Tree & Accompanying Ensemble Copyright © 2022 Kathleen Wissinger  
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2

7 8 9

10 11 12

13 14 15

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3

16 17 18

19 20 21

22 23 24

\*\* Lower voice in BT Solo is always optional (or may be played by another BT or instrument)

\* Min. 22 & 30 - Choir plays D3 on bell (suspended mallet if possible) as a melody note, unless Bell Tree has a duplicate D3

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# Here's One

Kathleen Wissinger

3-6 Oct Bell Tree Solo w/ piano • Rating: Easy-Med.

\* also available as a vocal solo w/ piano

& opt. bell tree, C-inst. or Bb-inst.

REPRODUCIBLE

MRE5021BTR bell tree solo ~~\$12.95~~ \$11.01

MRE7530VR vocal solo ~~\$12.95~~ \$11.01

A soulful spiritual journey, "Here's One" wraps the listener in a warm embrace of reverence and calm assurance. Kath Wissinger's light but masterful touch of bluesy jazz will delight ringers and audiences alike. Rich tonalities plus a slow, steady tempo enhance the swing-style eighth notes. Originally written as a commissioned bell tree solo, Kath has expanded the options to include compatible scores for a vocal soloist, and a 3-5 or 5-7 octave HB choir.



1 *Here's One* For Wilson Van Tine Commissioned to support Handbell Musicians of America

3 Octaves  
Handbells Used: 22  
Bell Tree (or C instr.) Solo

*Adagio*  $\text{♩} = 60$  With freedom and emotion  
Easy swing rhythm for 8ths (except where noted under brackets and all 16th notes figures)

African-American Spiritual  
arr. Kathleen Wissinger (ASCAP)

Bell Tree (or C instrument) Solo

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6 *Here's One* For Wilson Van Tine Commissioned to support Handbell Musicians of America

*Adagio*  $\text{♩} = 60$  With freedom and emotion  
Easy swing except under brackets and 16th note figures

African-American Spiritual  
arr. Kathleen Wissinger (ASCAP)

Optional Part 2  
Bell Tree or C or Bb instrument

Vocal Solo

Piano

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# Here's One

Kathleen Wissinger

3-5 oct. HB w/ opt Bb or C inst. • Level 3+  
 5-7 oct. HB w/ opt 3-oct HC • Level 3+

MRE80351      3-5 oct.      \$6.00 \$5.10  
 MRE80352      5-7 oct.      \$6.00 \$5.10  
 MRE8035D      director's score      \$6.00 \$5.10

A soulful spiritual journey, "Here's One" wraps the listener in a warm embrace of reverence and calm assurance. Kathleen Wissinger's light but masterful touch of bluesy jazz will delight ringers and audiences alike. Rich tonalities of Bb minor and C minor plus a slow, steady tempo enhance the swing-style eighth notes. Both full choir versions are compatible with the bell tree solo and the vocal solo arrangement, as well as with each other, providing a variety of performance options.



For Wilson Van Tine  
 Commissioned to support Handbell Musicians of America

## Here's One #1

With optional Bell Tree - or C or Bb instrument

3:45

3, 4 or 5 Octaves  
 Handbells Used: 34, (43), (48)

Compatible with:  
 RE80352 5-7 oct. L4+  
 RE8035D Director Score for L3+L4+ Scores  
 RE5021BTR Bell Tree Solo/Piano  
 RE7530VR Vocal Solo/Piano

Adagio ♩ = 60  
 = Easy Swing (Except under brackets and any 16th note figures)

African-American Spiritual  
 arr. Kathleen Wissinger ASCAP

\* Mus. J-3 omit these stem-up notes here if using a solo instrument

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For Wilson Van Tine  
 Commissioned to support Handbell Musicians of America

## Here's One #2

3:45

5, 6 or 7 Octaves  
 Handbells Used: 46, (54), (64)

Performance Note: See M.4  
 \* Sustain tied notes (when possible) while the other voice (bline notes) plays

Optional - 3 Octaves - Handchimes or alternate set of bells  
 Handchimes Used: 20

Compatible with: RE7530VR Vocal solo RE5021BTR Belltree Solo  
 RE80351 3-5 oct. L3+ RE8035D Director score for L3+L4+ scores

Adagio ♩ = 60 With freedom and emotion  
 = Easy Swing (Except under brackets and any 16th note figures)

African-American Spiritual  
 arr. Kathleen Wissinger ASCAP

\*See Performance Note

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For Wilson Van Tine  
 Commissioned to support Handbell Musicians of America

## Here's One

Director Score - 3-5 oct. and 5-7 oct.

3:45

3, 4 or 5 Octaves  
 Handbells Used: 34, (43), (48)

Compatible with:  
 RE80351 & RE80352  
 RE5021BTR Bell Tree Solo/Piano  
 RE7530VR Vocal/Piano

5, 6 or 7 Octaves  
 Handbells Used: 46, (54), (64)

Performance Note: See M.4  
 \* Sustain tied notes (when possible) while the other voice (bline notes) plays

Optional - 3 Octaves - Handchimes or alternate set of bells  
 Handchimes Used: 20

Adagio ♩ = 60 With freedom and emotion  
 = Easy swing rhythm (except where noted: under brackets and 16th note figures)

African-American Spiritual  
 arr. Kathleen Wissinger ASCAP

\* Mus. J-3 omit these stem-up notes here if using a solo instrument

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# Building Blocks:

## Unison Exercises

Kathleen Wissinger

2-3 Octaves · Rating: Easy

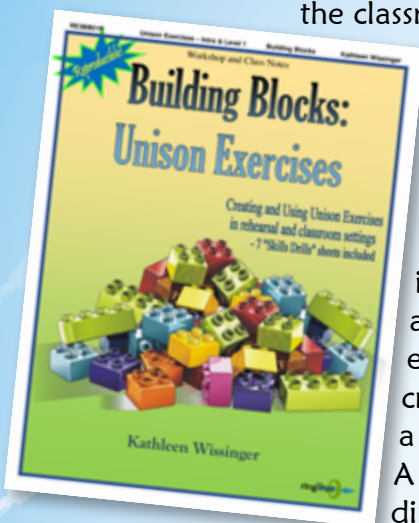
MRE3BB01R

\$14.95 \$12.71

Introducing Building Blocks, a new series from ringTrue. In this series, Kathleen Wissinger shares workshop and class notes from her 18 years in the classroom and 30+ years

of directing and composing, as well as expertise and insights from other experienced handbell educators.

“Unison Exercises” introduces the concepts and theory behind unison exercises and how to create and use them in a learning environment. A great resource for all directors!



presents

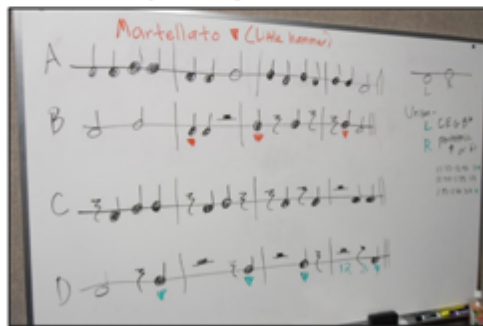
# Building Blocks

A pedagogical series that features a wide range of teaching materials showcasing workshop and class notes from experienced handbell educators to make your rehearsals & classes more productive and your ringers more confident

Feel free to manipulate or change any of the materials to suit your teaching needs! All materials in Building Blocks are reproducible only by the original purchaser and are also available as a reproducible digital download.

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Please contact Kath Wissinger with any particular needs or questions, including ideas for topics to include in this series!



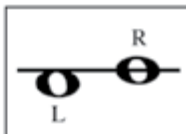
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## What? How? Why? When? Who? Where?

### Unison Exercises (UE)

#### What?

- A unison exercise (UE) allows all ringers to practice the same skill (or complementary skills) at the same time, not exactly “in unison” in the choral sense of singing the same note - but “in unison” in the “physically ringing left hands together & right hands together” and “skill” sense. UEs are valuable and efficient tools for general note reading introduction as well as focused skill work.



#### How?

- It can be as simple as demonstrating a rote pattern – “watch me, then do it.” Everyone mirrors you.
- UEs for notation can be written on a single line staff with a line note (designating right hand note) and a space note (designating left hand note).
  - Other possibilities include using a three, four or full five-line staff or two, or focusing on a specific note pattern, rhythm or skill in the written score for everyone to practice.
- Examples can be quickly drawn on a white board, projected or written down for a photocopied handout.
- A new score’s specific skills can be identified beforehand to cover all possible skills any ringer might encounter – and these skills incorporated into a sheet of UEs for everyone to practice.
- Simple examples can be taught first, and then layered with techniques and more complex rhythms, so ringers practice new skills by building on what they have already experienced.
- By varying assignments in a UE, skills are reassembled and learning (and fun!) increases in many different contexts. Involve every ringer in the skill at hand - keep everyone learning and focused. Some possible practice variations:
  - Ring RH notes & Mart all LH notes
  - Mart all quarter notes, or all RH notes, or beat 1 in every measure.
  - Ring ONLY the LH notes (or only the RH notes)
  - One group rings only RH notes – another group rings only LH notes
  - Every other ringer alternate measures – even and odd
  - One ringer plays a measure while everyone counts, then the next ringer plays, etc.
  - Assign the “Not my notes/Somebody else’s” outside the line/space notes to one or two ringers

#### Why?

- Prior experience with a new skill in its simplest form in a UE reaps great benefits for the ringer in confidence, understanding, physical coordination and accuracy as well as by saving time re-teaching skills, keeping rehearsals productive. They can be layered and added to for cumulative skills.
- Being introduced to carefully paced exercises that build on previous skills (spiraling) and having a variety exercise formats that practice known skills (scaffolding) help ringers retain and build skills.
- A UE can clarify or even simplify a part for a ringer who needs a little extra help.
- In the advanced arena, UEs can be used to teach weaving & 4H and to choreograph complex rhythms and bell changes. (See future editions of *Building Blocks: 4H, Weaving, Multiple Bells and Unison Exercises - Part 2* for more advanced skills.)

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~ 2 ~

- Often a technique is used in a score in only the treble or bass range, so ringers uninvolved have to wait while the targeted bell range practices the skill. With UEs, everyone learns and practices the skill at the same time (range appropriate, of course) – thumb damped trebles might be malleted in the score. It also keeps everyone involved in the rehearsal, paying off when ringers change positions and encounter these same techniques not used in their previous position.
- Like etudes used in other instrumental studies, UEs focus on particular skills or concepts.
- If ringers hit a snag in a piece, quickly draw a UE of the measure to let them practice that skill alone.
- While playing a UE, ringers can be guided to match ringing styles so their overall visual appeal is enhanced.

#### When?

- Before music is opened, the focus skill is taught, experienced and mastered, along with the knowledge of the theory supporting it.
- Skill and rhythm drills can be applied at every rehearsal; specific drills keep ringers up to speed or prepare them for a new piece. Teaching basic 8<sup>th</sup> notes, arpeggios, triplets and 16<sup>th</sup> note patterns with UEs focuses attention on the new rhythms without distractions. Fun and challenging warm-up keep ringers moving ahead.
- Any time a ringer has a particularly challenging section, a specific UE can help them clearly figure out the music’s requirements.
- Rhythms (especially irregular meters, mixed meters and syncopations) can be deconstructed and rebuilt sequentially so ringers learn step-by-step how to recognize, count and categorize these patterns. (See future *Building Blocks* series on *Mixed Meter and Syncopation*.)
- UEs are excellent for auditions, focus on skill sets and make sure each ringer is judged on a level field.

#### Who?

- Before ringing from a score, beginning ringers (and all ringers, actually) benefit immensely from practicing a new concept in its simplest form.
- Every ringer in every ensemble can benefit from isolating a skill and practicing it alone; individuals hone ringing and sight-reading skills; ensemble ringers figure out parts, match ringing styles and devise choreography; soloists practice complex passages; everyone experiences a progressive mastery of skills.
- Ringers who need help finding their notes or need less clutter on the page benefit from having their part extracted and cleanly represented on a personalized unison line.
- Teaching at Festivals and Conferences, I use Unison Exercises to include all ringers in the skill at hand.

#### Where?

- Rote demos, hand signals, verbal directions, posterboard charts, white board examples, overheads, Smart Board, PowerPoint, digital projector, flash cards, printed score inserts, full score excerpts – offer a rich variety of unison experiences. Ringers can even write out their own UE to decode a difficult passage. You can make UEs up on the fly, draw them quickly on a board, make large posters or flip-charts. In a full score, all ringers can adopt one ringing position (“You are all now B4CS”) and play that one part.
  - Use these notes and examples to create your own exercises to guide your ringers through new skills.
  - Confidence, knowledge, understanding and success will add to the joy of ringing!! Let’s get going!
  - Feel free to contact me (Longwalk3@aol.com, on ringTrue FB page or through Jeffers) if you need more information on Unison Exercises or any skills in the Building Block Series!

With my best wishes, Kath Wissinger 9/2022

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