

# Handbell Composition Request Form

## Instructions

Choose the form that you want to use – either the Adobe Acrobat Form or the Blank Form. Information that is required is indicated by "(reqd)".

### Adobe Acrobat Form

On this form there are predefined fields that you can use to enter the information *prior* to printing. You can use the tab key to tab from one field to the next. Once all the information is entered, you can either print pages two and three of the document and mail to the address given below or email the pdf file to me at the email address given below.

[Click here to go to the Adobe Acrobat Form.](#)

### Blank Form

This form is designed to be printed and then filled in. Print pages four and five of the document, and then enter the information (please type or print). Once the information is entered, mail to the address given below.

[Click here to go to the Blank Form.](#)

### Mail Address

Paul A. McKlveen  
871 Mandalay Ter.  
De Pere, WI 54115-4112

### Email Address

pmcklveen2@att.net

### AGEHR Difficulty Levels

For your convenience, a description of the AGEHR Difficulty Levels is provided on pages six through nine.

[Click here to go the AGEHR Difficulty Levels.](#)

# Handbell Composition Request Form

## Adobe Acrobat Version

1. Enter the date by which the work must be completed (reqd): \_\_\_\_\_

Comments:

2. Enter the number of pages or duration in minutes of the desired duration (reqd):

\_\_\_\_\_ pages          \_\_\_\_\_ minutes

3. Type of Composition (reqd) – select one: \_\_\_\_\_

4. If an arrangement is desired, enter the following information about the original work for which the arrangement is to be based:

Title (or name of hymn tune):

\_\_\_\_\_

Name of Composer:

\_\_\_\_\_

Is the original work under copyright protection?

\_\_\_\_\_

5. [AGEHR Difficulty Level](#) (reqd) – select one: \_\_\_\_\_

6. Target Age Group(s) (reqd) – check all that apply:

\_\_\_ children      \_\_\_ junior high      \_\_\_ senior high      \_\_\_ adult

7. Representative Compositions – enter requested information for any handbell compositions which you or your choir have enjoyed playing (this will help me understand the type(s) of music that you like).

Title

Composer/Arranger

Title	Composer/Arranger
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

8. Number of octaves (reqd) – select one: \_\_\_\_\_ If other, specify: \_\_\_\_\_

9. Other Information – list suggestions on other parameters, such as texture, form, mood, handbell techniques to be used or avoided, other instruments, etc.:

10. Dedication Line (reqd) – state an appropriate dedication line (maximum of 100 characters, please):

Commissioned by ...

## Handbell Composition Request Form Blank Form Version

1. Enter the date by which the work must be completed (reqd): \_\_\_\_\_

Comments:

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2. Enter the number of pages or duration in minutes of the desired duration (reqd):

\_\_\_\_\_ pages          \_\_\_\_\_ minutes

3. Type of Composition (reqd) – check ONE and ONLY ONE:

\_\_\_\_\_ arrangement          \_\_\_\_\_ original

4. If an arrangement is desired, enter the following information about the original work for which the arrangement is to be based:

Title (or name of hymn tune):

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Name of Composer:

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Is the original work under copyright protection?

\_\_\_\_\_ yes          \_\_\_\_\_ no          \_\_\_\_\_ do not know

5. **AGEHR Difficulty Level** (reqd) – check ONE and ONLY ONE:

\_\_\_\_\_ Level 1    \_\_\_\_\_ Level 2    \_\_\_\_\_ Level 3    \_\_\_\_\_ Level 4    \_\_\_\_\_ Level 5    \_\_\_\_\_ Level 6

6. Target Age Group(s) (reqd) – check all that apply:

\_\_\_\_\_ children          \_\_\_\_\_ junior high          \_\_\_\_\_ senior high          \_\_\_\_\_ adult

7. Representative Compositions – enter requested information for any handbell compositions which you or your choir have enjoyed playing (this will help me understand the type(s) of music that you like).

Title

Composer/Arranger

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8. Number of octaves (reqd) – check ONE and ONLY ONE:

2     2-3     3     3-5     4-5     other: \_\_\_\_\_

9. Other Information – list suggestions on other parameters, such as texture, form, mood, handbell techniques to be used or avoided, other instruments, etc.:

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10. Dedication Line (reqd) – state an appropriate dedication line (maximum of 100 characters, please):

Commissioned by \_\_\_\_\_

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## AGEHR Difficulty Levels

### Rhythm, Articulation, Dexterity *The AGEHR, Inc.*

As handbell repertoire and techniques have increased in number and complexity, the need for a method of assigning difficulty levels has become apparent. Having music available with an assigned difficulty level will:

- help directors select repertoire best suited for their choirs;
- help directors select literature that requires special skills and techniques;
- assist teachers in creating a curriculum;
- provide a framework for educational assessment;
- serve as a motivational tool that encourages choirs to improve their skills;
- help publishers select new releases for a balanced catalog.

The following system should be used as a guide. *Tempo*, number of ringers, handbell assignments, etc. will have a dramatic effect on the difficulty of any music selected.

### Comments for Directors, Publishers, and Editors:

1. Key changes and accidentals ARE handbell changes.
2. *Tempo* is VERY IMPORTANT in assigning level of difficulty.
3. Handchimes should be considered as a special category. However, when used with handbells within the same piece, a handchime should be considered a “handbell” change.
4. When a piece contains a six measure (or less) phrase of technical difficulty above the specific level assigned, the piece should not be raised to the next level of difficulty. That phrase should be treated as a “special practice” spot for learning.
5. Shelley, four-in-hand, grace notes, and sharing of handbells are directors’ decisions based on the size of the group, number of handbells, and dexterity of ringers.
6. Difficulty levels are assigned for “traditional size” handbell choirs, i.e., 11 – 13 ringers. All levels are accumulative.
7. Each difficulty level is described by eight criteria. They should be used to determine the level of the work before selection.
8. On multiple octave publications different levels may be assigned to specific octave designations. Example: a 3-5 octave publication may have the following designations: 3 octave – L3, and 4-5 octave – L4.
9. A plus or minus may be added to any level designation when appropriate.

## LEVEL 1

1. **Meters:** 4/4, C (common time), 3/4, and 2/4
2. **Notes and/or Rest Values:** whole, dotted-half, half, quarter
3. **Rhythmic Elements:** no subdivision of beats, simple use of ties
4. **Techniques:** ring, shoulder damp, SK, TD, Echo, Martellato, SW, RT – all with adequate preparation time
5. **Handbell Changes:** none (no accidentals)
6. **Articulation:** see *Techniques*
7. **Dynamic Levels:** all from *pp* to *ff* in homophonic style (all ringing at the same level) with limited use of crescendo or diminuendo
8. **Tempo:** slow to moderate

## LEVEL 2

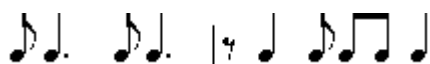
*All the criteria of Level 1, and*

1. **Meters:** 2/2, cut time, 3/2 and simple mixed meters of 2/4, 3/4 and 4/4
2. **Notes and/or Rest Values:** eighths, the dotted-quarter followed by an eighth, simple combinations of eighths and quarters
3. **Rhythmic Elements:** synopation – simple patterns such as eighth-quarter-eighth, anacrusis – pick-up notes or upbeats and their effect on the final measure
4. **Techniques:** table damp, PL, martellato-lift, malleting, and any combination of two different techniques with adequate preparation time
5. **Handbell Changes:** limited number of changes per ringer with adequate preparation time
6. **Articulation:** see *Techniques*
7. **Dynamic Levels:** *crescendo* and *diminuendo*, polyphonic style with simple dynamic contrasts (such as two voices having different dynamic levels)
8. **Tempo:** slow to moderate

## LEVEL 3

*All the criteria of the above, and*

1. **Meters:** 6/8, 3/4 (in one pulse per measure), 3/8, 9/8, 12/8, 6/4
2. **Notes and/or Rest Values:** sixteenth, dotted-eighth and sixteenth note patterns, triplet
3. **Rhythmic Elements:** syncopation such as







## LEVEL 6

*All the criteria of the above, and*

1. **Meters:** unlimited
2. **Notes and/or Rest Values:** more than four eighth or sixteenth-notes to a pulse (such as five, six, seven, etc.), thirty-second notes
3. **Rhythmic Elements:** complex rhythms at any *tempo*
4. **Techniques:** all, at any tempo
5. **Handbell Changes:** unlimited
6. **Articulation:** unlimited combinations at any *tempo*
7. **Dynamic Levels:** no limits on shifts (sudden or gradual) or accents
8. **Tempo:** only those imposed by the nature of the instrument, complex changes within a work