



Connecticut,
New Hampshire,
Maine, Massachusetts,
Rhode Island, Vermont

Fundamental Tone

NOTES FROM AREA 1 CHAIR

Greetings Area 1!

I hope things are going well this fall season for you all. I would like to start this issue out by welcoming our new Fundamental Tone Editor, Donna Horan. You may remember her from last issue where I introduced her as the new RI State Chair. Thank you Donna for jumping in with both feet!

I would also like to encourage you all to check out the new design of the National Handbell Musicians of America [website](http://www.handbellmusicians.org). There you will find handbell information and news from across the country as well as great resources for ringers and directors alike.

Speaking of websites, be sure to reach out to our webmaster, Pete Larson webmaster.area1@handbellmusicians.org, to have your events listed on Area 1's own [website](http://www.handbellmusicians.org)! Sharing all your events is one of the key services that we can provide, so please take advantage of it and let Pete know what's going on in your community! On the note of improving communication within our handbell community, I would like to

announce we have now posted the job description of a new **Communications Director** position to our website. All of the incredible hard work that the leaders, directors, and educators put into festivals, workshops, concerts, and member resources will be for naught if the musicians in our communities are unaware.

And while we have many ways that we try to reach out, the reality is that we could be doing so much more, which is why we are now looking for someone with a passion for great communication to join us to help get the word out about all the amazing things happening in Area 1. This person would be empowered to rethink the way we communicate with our members and lead a team to revitalize our communication mediums. That last part is important: this person will not be alone in their mission. They will have the support of our webmaster, newsletter editor, those active on social media, and others both



Krishna Ersson

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NOTES FROM AREA 1 CHAIR

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in Area 1, other Areas throughout the country, and those on the National board who want to make a positive impact on our art form. In fact, by the time you read this I along with several others on our board will be visiting Cincinnati for the National Fall Leadership Training. So maybe you just graduated with degree in communications or marketing and are looking to get some real-world experience? Maybe you just retired and are looking to try something new? Or maybe you just love bells and have lots of great ideas for how Area 1 can better serve the musicians in your community? Whatever the case may be, I want to hear from you! So this is my call to action: please visit our website or reach out to me directly (my contact info is listed in this issue) to learn more about how you or someone you know can help. Another great way to learn more

about how Area 1 works is to attend a board meeting! Our next meeting is January 21, 2017 at St. Luke's Episcopal Church in East Greenwich, Rhode Island. They are open to all members and we welcome and value your input. However, please let us know if you would like to attend so we can be sure we have enough space and food! Of course, between now and the next issue of Fundamental Tone we've got a number of great events to look out for. Our Fall Skill-building Workshops to work on repertoire for F/C 2017 have just wrapped up, High-School Ring Out is just around the corner, and Winter Workshop 2017 on February 3rd and 4th will be a great way to get fresh ideas to start the year.

Best wishes for safe travel, effective preparations, and successful performances in the coming months. Stay warm and have a wonderful holiday season!



ELECTED OFFICERS

<i>Chair</i>	Krishna Ersson (781-254-6636) <i>chair.area1@handbellmusicians.org</i>
<i>Chair-Elect</i>	Carlene Ruesenberg <i>chairelect.area1@handbellmusicians.org</i>
<i>Past Chair</i>	Sue Wilber (202-288-5847) <i>pastchair.area1@handbellmusicians.org</i>
<i>Secretary</i>	Daniel K. Moore <i>secretary.area1@handbellmusicians.org</i>
<i>Treasurer</i>	Cheryl Harger <i>treasurer.area1@handbellmusicians.org</i>

APPOINTED OFFICERS

<i>2017 Festival Chair</i>	Sue Wilber (202-288-5847) <i>fcchair.area1@handbellmusicians.org</i>
<i>Membership</i>	Jane Nolan (860-464-2873) <i>membership.area1@handbellmusicians.org</i>
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<i>Chime Loaner Chair</i>	Holly Cerullo <i>chimeloaner.area1@handbellmusicians.org</i>
<i>Newsletter Editor</i>	Donna M. Horan <i>editor.area1@handbellmusicians.org</i>

STATE CHAIRS

<i>Connecticut</i>	Mobby Larson (860-464-7593) <i>ct.area1@handbellmusicians.org</i>
<i>Maine</i>	Sue Evans (508-982-7992) <i>me.area1@handbellmusicians.org</i>
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<i>Vermont</i>	Pat Pranger (802-446-2066) <i>vt.area1@handbellmusicians.org</i>



NOTES FROM CONNECTICUT

We are now in the sort-of lull between start-up activities in September, and the blessed busy-ness of Advent and Christmas.

I hope you have all been enjoying making music together in these past weeks and are looking forward to December.

Last year at the Goodspeed Opera House "It's a Wonderful Life" was playing at this time. A few of us went to ring bells welcoming people to opening night. Everybody remembers the line from the play: "Every time a bell rings, it means an angel has earned their wings." People do associate bells with Christmas, and angels, and all things good. As we share our bells this season, let's remember how this music touches so many people in so many ways!

It's still a bit early, but I was checking on concerts that our community bell choirs are doing in Connecticut. The dates and places are listed below, along with their websites for further information. There will also be an email going out to all CT directors and ringers for whom we have contact information, so please let me know if there are other events which should be included!

Chime In! Music with a Mission

<http://www.chimeinmusic.org>

Dec. 2 Christmas Town Service of Lessons and Carols in Bethlehem

Dec. 3 Christmas Town Handbell Concert in Bethlehem

Dec. 8 Heritage Village Program

Hockanum Valley Ringers

<http://hvringers.org>

Nov. 19 in East Greenwich RI

Dec. 3 at Trinity Lutheran in Vernon CT

Dec. 4 Old Sturbridge Village, MA

Dec. 10 Vernon Chorale Concert

Dec. 11 East Granby Congregational Church

Dec. 17 Emanuel Lutheran, Manchester

Dec. 18 First Church of Christ, Simsbury

Shoreline Ringers

shorelineringers.org

Dec. 3 East Hampton

Dec. 4 New London

Dec. 10 Somers

Dec 17 Niantic

Dec. 18 Watch Hill RI

Jan. 7 Bristol

CT Spring Ring!

Now, looking even further ahead, mark your calendars now for the **CT Spring Ring!** on **Saturday, March 25** at the Middle School in Haddam.

We are excited about this new venue, and grateful to the Haddam-Killingworth school system for allowing us to gather here.

Andy Wallace will be our clinician, and we look forward to working with him. He has selected three pieces for the massed ring and one for the Coppers' workshop,

some of which will also be used for the Festival Conference in June.

Massed Ring

Didn't My Lord Deliver Daniel?

arr. Dan Edwards

Level 3, 3 or 5 Octaves MCGB464

Festival Massed

America the Beautiful,

Arnold Sherman Level 3, 3-6

MRRHB0002

Festival Coppers

Toccata for a Joyous Day, Paul

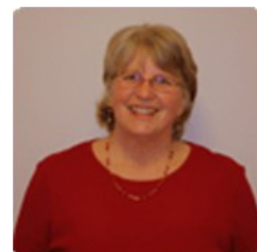
McKlveen L3, 3-5 oct. MJHS9280

Workshop - Festival Massed

Soon and Very Soon by Hart Morris

L3+, 3-6 Octaves MHP2274

++Watch for more information and registration links to be emailed mid-winter.++



Mobby Larson

Connecticut State Chair

ct.area1@handbellmusicians.org

FALL SKILL BUILDING WORKSHOPS

As part of the Project Education initiative, Area 1 sponsored four Skill Building Workshops for ringers who are looking to polish their ringing skills, and get a jump start on the Massed Ringing repertoire for the 2017 Festival/Conference.

These workshops were held throughout the Area, including Maine, Connecticut, eastern Massachusetts and western Massachusetts.

Many thanks go to our hosts and clinicians for making a fun-filled day of learning for interested ringers.

Photos will be published in the next Fundamental Tone. More workshops will be held in the spring to focus on the Coppers division music.

Details about dates and locations will be posted on the Area 1 web site in mid-January.

CHIME LOANER PROGRAM

Chime Loaner Program at work:

This year, 2016/17, all five sets of chimes with books are out in the community:

- Three sets are in schools,
- One set in a church, and
- one set in a community education group.

In the past 3 years, there have been 12 sets of chimes and materials loaned to schools, churches, and communities in MA, VT, NH, RI, and CT. Of those 12 places, 10 have purchased their own set of chimes.

All of this helps to fulfill our Mission: "...dedicated to advancing the musical art of handbell/handchime ringing through education, community, and communication."

Last year's recipients commented about the program: "I encourage the Handbell Musicians of America, Area 1, Inc to continue offering this program. More students deserve motivation in music class while having successful, fun, and pedagogically solid experiences."

-Sonya White - Boston Latin Academy

"The students that participated in the program not only grew musically but grew collaboratively as well." -Amanda Newton, Orleans Elementary School, VT

"We've raised \$1500 so far towards our own set, and hope to have them by Christmas." -Ruth Morse - First Congregational Church, Hadley, MA

In the July/August 2016 Overtones, I read an article about teaching students with profound hearing loss: ***Bringing Music to Those Who Can't Hear It***. This article encouraged me to pursue loaning handchimes to the Children's Center for Communication: Beverly School for the Deaf (CCCBSD). I had discussed this possibility with Lynne Batty, the school's Physical Therapist, last year. She and the music teacher were concerned about possible harm to the handchimes as some of their students have behavioral challenges. After reading about the visual methods of teaching music notes, symbols, and rhythms to students with hearing loss, I knew this program would be perfect for the students at CCCBSD. Also, one of the sets of handchimes, actually our original and oldest set, is due for a "check up" and the case is in need of replacement, but the chimes worked fine. This was the perfect set for the school's concerns. I was able to personally deliver the chimes, books, and some visual lessons to the school and experience the music room with light towers and vibrating floor. This is one of the most exciting uses of our Chime Loaner Program that I have experienced.

Please help to spread the word about the wonderful experiences available through our Chime Loaner Program. Go to the website, www.area1.hanbellmusicians.org for information or email me at chimeloaner.area1@handbellmusicians.org.

Holly Cerullo,
Chime Loaner Program Chair

BACK TO BELLS

Once again, the National office of the Handbell Musicians of America reached out to all Areas to assist in presenting their Back to Bells initiative.

The idea behind this initiative is to help churches or other organizations that have dormant handbells get started up again.

The curriculum is designed to give attendees a brief overview of what's involved in directing a handbell program, and to offer the opportunity to become members of the Handbell Musicians of America, where they can get additional support to help their fledgling program get off the ground.



Area 1 hosted three such workshops. Two of them, in Fall River, MA, and in Brimfield, MA, were ably led by Kristen Russo. Dan Moore led the third workshop, which was held in East Greenwich, RI. Many thanks go to Diane Ennis, Dan Moore, and Debbie Dunbar who hosted the events.

These workshops will be offered annually, generally held in the fall, when most programs are just getting started. If you know of a church that wants to start a handbell program and don't know where to begin, this is the program to get them started.

NOTES FROM MAINE

Greetings and Happy Fall to our Maine Handbell Ringers.

As I write this article for the newsletter, we are in final preparation for the October Fall Workshop to be held on Saturday, Oct. 22nd in Cumberland. We anticipate that 15 ringers will be in attendance and look forward to working together to hone our handbell techniques and put together some beautiful music, chosen from the Festival Conference repertoire. There are two clinicians, Amy Rollins from the Penobscot Bay Ringers and myself.

News from Maine Handbell Choirs.

The Winthrop Area Handbell Ringers will be performing a holiday concert at the Charles M Bailey Library on Saturday, December 3rd at 1:30 pm. The annual holiday parade follows at 3:30 pm in downtown Winthrop.

Also from the Winthrop ringers, they have a Peery handbell table that they would like to sell. It's 5 ft with foam attached, stands and supports included. It's in good condition. You can go to the Peery site and see a picture of it. They are hoping to get \$375 for it but will consider any reasonable offer. You can contact Meg Cook at mgcook2009@hotmail.com if you would like more information.

The Penobscot Bay Ringers have had a busy fall, presenting a total of four "Autumn Ring" concerts in mid-October and early November in Camden, Rockland, Belfast and Union, Maine. The group is looking forward to participating in the 11th Annual "Ringing in the Season" holiday handbell concert on Saturday, December 3rd, at 4:00 pm at the First Congregational Church of Camden. This is a free concert that takes place during Camden's annual 'Christmas by the Sea' weekend.

Also, the Penobscot Bay Ringers happily accepted a donation of Whitechapel handbells last month from a Brunswick couple. They plan to christen the bells at the annual "Ringing in the Season" concert.

On December 3rd at 2:00 and at 7:00 pm, the United Methodist Church of Auburn, Maine will be presenting their annual concert "The Songs and Sounds of the Season." This will feature the Auburn Methodist Ringers 5-octave handbell choir, directed by Bill Buzza, and the Wesleyan Singers vocal choir in presenting a variety of classic Christmas selections. Among the pieces being performed by the Ringers are arrangements of Tchaikovsky's "March" and "Arab Dance" from the Nutcracker Suite. Admission is by donation. The church is located at 439 Park Avenue, Auburn, Maine. FMI contact 782-3972

And finally, The Trinity Handbell Ringers of Portland directed by Nancy Vanites, are enjoying their second year of ringing for church services at Trinity Episcopal Church. Although only 5 in number, last July, they happily presented their first outside concert at a local retirement home and were happy to have been invited to return to give a Christmas concert this December. The biggest challenge to date is to find interesting and challenging music for that small a group of ringers. Nancy is hoping that some other small handbell choirs might have some helpful suggestions from their own experiences, which would be most appreciated. If so, you can contact her at: nancyvanites@gmail.com.

My best to you all as you head into one of the busiest times of the year for handbell ringers.



Susan I. Evans
Maine State Chair
508-472-6756

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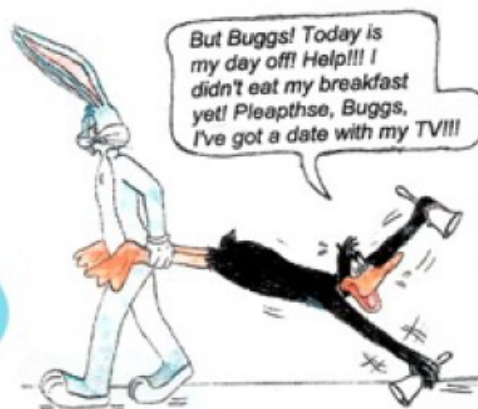
Ringers and Directors!

SnagASub



What the heck is
SnagASub?

SnagASub
is an online bulletin board
for getting subs!



A Great Name For a Great Idea! Does It Work?

Yes!

HERE'S HOW IT WORKS:

SnagASub needs you!

Dare yourself to ring a bit more, get to know other ringers, maybe even have some **Fun!** Simply fill out the form below, and you will be invited by email to join **SnagASub**. If you reply "**Accept**," you're in!

1. Email your request for a sub to **SnagASub@googlegroups.com**
(*"Ringer needed for church/rehearsal, date/time/etc."*)
2. Or, reply to a request (if you want):
(*"I'm in! Please send me directions! etc."*)

Email your information to Cindy McLean-Greeley, cmagconcord@gmail.com

Name: _____ Name of Choir: _____

Choir Affiliation: _____ Choir Address: _____

Personal Email: _____

Cell (Optional): _____

SnagASub

NOTES FROM MASSACHUSETTS

The Rich Blessings Handbell Choir of the First United Methodist Church of Greenfield

is having a busy fall as we participate in our church's Music Ministry. We celebrated the addition of a new ringer with playing at Rockridge Retirement Home with a sing-along with the residents. Four members practiced two quartets throughout the summer and shared the music in service the beginning of September. We are now preparing for two special events the beginning of December. Our choir has been invited to provide seasonal music at a special service at the Farren Care Center, a specialized skilled nursing facility in a neighboring town. The annual Gift of Light celebrates a special fund raiser; the monies to be used to purchase Christmas gifts for all the residents. Later the same evening we will be presenting special music at the Women's Advent Worship Service at our church. The next week we will help with the Christmas pageant by playing "We Three Kings" from the Conference music. What an honor and joy it is to share our handbell music with the community in such special ways.

-Joanne Parsons, Director

OCTOBER SKILL BUILDING WORKSHOP & HOLIDAY REP READING



The fourth annual workshop/rep reading event was held on October 1st at St. Matthew's United Methodist Church in Acton. The convenient location is a very comfortable facility.

New morning workshops under very experienced instructors were well received by the participants.



Diane Burke led the afternoon rep reading which focused on newer holiday selections. The highlighted music can be purchased and this year the sales were brisk. Plans are already underway for next year's event, with new classroom tracks and courses.

SAVE THE DATE: **SATURDAY, SEPTEMBER 30, 2017.**

-Lynn Masson, Coordinator



David Hammond

The 4 Handbell Choirs of First United Methodist Church, Westborough, MA, will present their annual Christmas Concerts on December 11, 2016 at 4 and 7 PM.

The church is located at 120 West Main St. There will be a free will offering to support the music ministry and outreach

projects. Refreshments served following both concerts.

-Cynthia Hamburger and Alice Morrison, Directors

The Southcoast Ringers of Fall River, MA, are excited to now have chimes through the Area 1 chime loaner program. As we prepare for our Christmas concerts we will add this new dimension to our sound. Thanks Area 1!!

-Diane Ennis, Director

SnagASub STILL NEEDS YOU!! There are forty-five "members" in five states and we are still growing. Ringers and Directors, we need you to recommend SnagASub to others. Please send your name/email/affiliation (church, etc.)/name of choir and any other pertinent information to Cindy at cmgconcord@gmail.com, for an "official" invite.

-Cindy McLean-Greeley, Co-coordinator

SPRING RING - Save the date!

This just in - The Massachusetts Spring Ring to be held at

Tewksbury Memorial High School

on

Saturday, April 22nd



Gail Granum

Massachusetts State Chair

ma.area1@handbellmusicians.org

ggranum1@msn.com

CAROL AND CELEBRATION RINGERS ON TOUR

The Carol and Celebration Ringers, students in junior and senior high school from St. Matthew's UMC, Annandale, VA, directed by Nancy Cappel & Tammy Freeman will be attending the **Area 1 Festival at UMass** in June 2017.

We are looking for churches who might like to host us for concerts **June 25 – 28**.

We usually arrive at the host church around 4 PM, set-up, rehearse, eat dinner provided by the church, present a 90 minute concert, spend the night in host homes and meet at church the next morning for travel or recreation.

The St. Matthew's Handbell Ringers first came to a Handbell Festival in 1979 when the 25th anniversary of the American

Guild of English Handbell Ringers was celebrated at the University of Maine. Since then the youth have returned to Area 1 many times, presenting the Opening Concert for the University of New Hampshire Festival in 2005 and attending Festival Conferences for many of the 38 years since.

The Carol Ringers have played at the White House, the State Department, Constitution Hall and every year at the Kennedy Center's Millennium Stage. They are always joined by the Peace Ringers, an adult ringing group from St. Matthew's.

To access a concert by the Carol Ringers: enter Nancy Cappel, go to Kennedy Center and click on December, 2015 for last years concert.



Carol Ringers



Celebration Ringers

AREA 1 BOARD ELECTIONS - 2017

2017 Area 1 Board Elections

Well, the Presidential election will soon be over, but the Area 1 election is just around the corner in the early spring!

This is **YOUR OPPORTUNITY** to work with a great group of dynamic individuals who work hard to provide events, support, education, and networking for all of Area 1.

We are looking for candidates to run for the offices of Secretary, Treasurer, and Chair Elect.

Secretary and Treasurer are two year terms with the option of running for a second two year term, and Chair Elect is a six year commitment – two as Chair Elect, two as Chair, and two as Past Chair. Meetings are held three times each year.

Anyone who would like more information can contact any current Board member at <http://area1.handbellmusicians.org/about-us/>

if interested in running for one of the positions, please contact Sue Wilber at pastchair.area1@handbellmusicians.org by January 15, 2017.

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Eighth page: (3.5" w. x 2.2" h.) \$20.00.
Discounts are available for prepayment of two issues (– 5%)
and four issues (– 10%).



back bay ringers

Boston's community handbell ensemble presents...

Give the gift of Music
this holiday season!



An English Christmas

Saturday, December 3, 7:30 pm
United Church of Christ, Medfield, MA

Sunday, December 4, 2:00 pm
Amazing Things Arts Center, Framingham, MA

Saturday, December 10, 1:30 pm
West Parish Church, West Barnstable, MA

Saturday, December 10, 7:30 pm
First Parish Church, Scituate, MA

Sunday, December 11, 3:00 pm
Shalin Liu Performance Center, Rockport, MA

Friday, December 16, 7:30 pm
First Church, Boston, MA



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receive full concert details, and subscribe to our e-mail newsletter.

CDs are available for purchase online
at <http://www.backbayringers.org/shop/>



THE KLAPPER KATÉ



Dear **The Klapper Kat**:

I am the director of an 'established' handbell choir of mature ringers.

My problem is that we can only ring in the fall and the spring because so many of my ringers disappear for holidays, warmer weather, and extended travel.

How can I see the choir going during those winter months?

Signed,
Desperate Director

Dear Desperate Director:

Chances are that you are not going to change the lifestyles of your part-time ringers.

You might try forming a few smaller ensembles (trios or quartets) during the 'slack' season, or recruiting replacement, non-itinerate ringers.

You don't mention if your group is a church or community choir, but in either case, the recruitment plan could be the same. Publicize your woes to your community, get the disappearing ringers to seek out substitutes, and by all means, keep the stay-at-home ringers ringing. There is a lot of published repertoire for small ensembles, much of it quite easy and inexpensive.

These were some issues which **The Klapper Kat** has overheard in recent months.

All Area 1 ringers and directors are invited to contribute handbell related questions or issues about techniques, repertoire selection, conducting and rehearsing, maintenance, choir management and assignments, or most anything else.

The Fundamental Tone editor and author of this column reserve the right to combine questions and edit submissions for content.

Address questions to **The Klapper Kat** and email them at any time to the Fundamental Tone Editor:
editor.area1@handbellmusicians.org

Dear **The Klapper Kat**:

Our choir plays handchimes because we cannot afford real handbells. While we love to ring, we are finding that after five years, several of our chimes are making very strange buzzy sounds. What might cause this?

Signed,
Handchime Hopeful

Dear Handchime Hopeful:

If you have checked the questionable chimes for proper adjustment and broken or loose parts and still hear weird sounds, contact your manufacturer for an evaluation. Hand chime instruments can develop cracks in the tines for the chime, undetectable to the naked eye. Also check your manufacturer's website for warranty information, refurbishment, and parts replacement.



NOTES FROM RHODE ISLAND

There is a great deal of excitement underfoot as RI becomes involved in Area 1 activities:

In September:

- RI was once again represented at the Area 1 Board Meeting held on September 10 in MA.
- A VERY successful *Back to Bells* workshop was held on September 17. **Thank you!** Dan Moore for leading this workshop, to Marge Ghilarducci, from Jubilate Ringers, for providing a sumptuous breakfast spread.
- A very special **Thank you** to all of those who took time out of your weekend to make this workshop a great success, we hope to see you at future events!

In November :

RI RINGING IN THE HOLIDAYS HANDBELL SPECTACULAR

The Hockanum Valley Ringers (CT), Dunns Corners Community Church Ringers (Westerly, RI) and Jubilate Ringers (East Greenwich, RI) will perform in concert on Saturday, November 19, 7 PM at St. Luke's Church Auditorium, 99 Peirce Street, East Greenwich, RI - Free Admission

A Christmas Concert by "**For His Glory**" ringers will be held at Pascoag Community Baptist Church, 111 Church St. Pascoag, RI 02859 on Saturday, November 26, 2016 at 6 PM Free admission

RI Spring Ring!

Date: April 29, 2017 - 2:00 PM

Location: Swift Community Center -

121 Peirce Street, East Greenwich, RI 02818

Clinician: Dan Moore

Cost: \$15

Contact: Donna Horan

Registration: Will begin January 2, 2017

Festival Conference Repertoire will be featured

Register early - Space is limited

A sharing concert for the community will be held at 7:00 PM



Donna M. Horan

Rhode Island State Chair

ri.area1@handbellmusicians.org



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WINTER WORKSHOP FOR DIRECTORS and RINGERS

(formerly known as Director's Seminar)

Featuring guest clinician
Stephanie Wiltse



New this year!
Certification Level
1 Handbell
Techniques class
Friday afternoon
from 1-4!

February 3-4, 2017 at UMass/Amherst

Early Bird Registration opens December 1, 2016

See area1.handbellmusicians.org to register

This isn't your usual director's seminar --- it's open to ringers and directors alike!

Classes and activities include:

- ✓ Repertoire Readings
- ✓ Communicating Musicality
- ✓ Musical Brain Teasers
- ✓ Return of Handbell Olympics with different activities
- ✓ Musical perspectives from both sides of the table
- ✓ Master Class on learning a new piece

Go to area1.handbellmusicians.org for updates!

Early Bird Registration (until **December 31, 2016**) --\$185 full Friday night & Saturday -- \$140 Saturday only
After December 31, 2016 -- \$205 full, \$160 Saturday only

Fees include all program activities and meals (Friday dinner; Saturday breakfast, lunch and snack).
Saturday registration includes Saturday activities and lunch only.

Housing is not included; a special conference rate of \$120 (plus tax) is available until December 31, 2016 at the UMass Hotel, which is located in the same building as the Seminar activities. You must use the code **HDS17C** to get this special rate. Rooms booked after December 31 are not guaranteed the special conference rate.

Please cut & post



Please cut & post



FAMILY HEIRLOOM BELLS DONATED



Penny and Chuck Rawson delivered their Whitechapel handbells to Camden on September 9th. Accepting the bells on behalf of Penobscot Bay Ringers were (l to r) Leigh Smith, Debra Hall, and Amy Rollins

PENOBSCOT BAY RINGERS ACCEPTS DONATION OF FAMILY HEIRLOOM HANDBELLS

On September 9, 2016, Penobscot Bay Ringers, a community handbell choir based in Camden, Maine, gratefully accepted a donation of fifteen Whitechapel handbells from Dr. Charles and Penny Rawson of Topsham, Maine. Originally purchased from the Whitechapel Bell Foundry in the 1950's by Penny's father, Dr. Laurence Osborn, the Osborn family and their friends enjoyed 40 years of handbell ringing on these bells. The bells were passed on to Penny in the 1970's and use continued at holiday time with Chuck, Penny, and the four Rawson children. Until recently the bells had been stored in a closet for the past 20 years, and the Rawsons felt it was time to find a good home for the handbells - one that would put the bells to use once again.

Dan Moore, Area One Secretary, connected the Rawsons with Penobscot Bay Ringers, and the bells were driven to Camden in early September. Accepting the bells on behalf of the Penobscot Bay Ringers Board of Directors were Leigh Smith, Debra Hall, and Amy Rollins.

Penobscot Bay Ringers has recently applied for a grant to refurbish these handbells, and the group plans to ring the bells at the 11th Annual *Ring in the Season* concert, held at the First Congregational Church of Camden, on December 3, 2016.

Columbia Handbell Ensemble



Check out CHE at <http://chebells.homestead.com/chehome.html>



Come hear the
Merrimack Valley Ringers
at one of our many
concerts from New
Hampshire to
Connecticut this
Winter! Let us light
up your holiday
season with our
celebration of the
Most Wonderful Time
of the Year!



Find our schedule at
www.mvringers.org/upcoming. For
up to date information, remember to:



**Always Different,
Always Fun!**

Festival / Conference 2017

University of Massachusetts Amherst and the *Columbia Handbell Ensemble*



Handbell Musicians
OF AMERICA | Area 1

FESTIVAL/ CONFERENCE


2017

June 29-July 2



In This Issue:

- Bradford Scholarships
- Registration
- Submitting Video for Bronze Division

In this issue of Fundamental Tone, you will find the latest information about Festival/Conference 2017. Details continue to be finalized, and we are very excited about the program we have for next June. Make your plans now to join us in Amherst! 
Sue Wilber,
Festival/Conference 2017 Chair

TINS REPERTOIRE

Deborah Carr, Director

Tuya Es La Gloria, Susan (Nelson) Sylvester L2
3-5 oct. MAG35251

Danza, McChesney L1 2-3 oct MJHS9228 bells,
MJHS9228B brass (brass part-2 Bb trumpets,
Horn in F, Trombone, Tuba, Timpani),
MJHS9228K Keyboard

We Three Kings, Kinyon L1+ 2-3 oct MAP23152

MASSED REPERTOIRE

Deborah Carr, Director

Psalm of Celebration, McChesney L3 3-5
oct Jeffers MJHS95383-5, MJHS9538BBBrass
Parts-2 Bb or C trumpets, Horn in F,
Trombone, Tuba, Timpani
MJHS9538FS, Full Score/Organ Score

A New Gloria, Cathy Moglebust L3 3-5 oct
MCGB213

America the Beautiful, Arnold Sherman
3-6 oct L3 MRRHB0002, MRRFS0002 Full
Score, MRRBP0002 Brass parts

Soon and Very Soon by Hart Morris L3+
3-6 oct. MHP2274 (MHP2274P=bass and
drum part)

COPPERS REPERTOIRE

Ed Rollins, Director

Toccata for a Joyous Day, Paul McKlveen L3,
3-5 oct. MJHS9280 (also digital direct
DJHS9280

King of Kings, arr. Ward – AGEHR – AG36046

Carol of the Birds, Deb Carr L4 4-6 oct.
MAG45054

BRONZE REPERTOIRE

Ed Rollins, Director

Visions of Peace, Karen Buckwalter, L4+
MBEHB438 with flute 3-6 oct

Allegro from Concerto in a minor, Bach/
Vivaldi/Gramann L5 5-7 oct MAG57021

Waltz from Masquerade Suite, Griffin L4+, 5-7
oct. MBEHB369=full score, MBEH369A=Choir
1, MBEH369B=Choir 2, MBEHB369C= Alternate
Piano part for Choir 2

And All That Jazz, Nick Hanson L5 4-6 oct.
MFM20492

Early-Bird Registration Fees

After 4/30 – add \$30 to all fees

Housing Selection	None	Traditional	Air-Conditioned
Commuter	\$255		
Double Occupancy		\$350	\$425
Single Occupancy		\$390	\$465
Chaperone/ Double Occupancy		\$250	\$325

Opening Concert

Thursday June 29 at 8:15 PM

Columbia Handbell Ensemble



Don't miss the opening concert, featuring the Columbia Handbell Ensemble, and led by Festival Director and Handbell Musicians of America President Ed Rollins

The Columbia Handbell Ensemble has been active the handbell and musical world for 25 years. Organized in 1988, the Columbia Handbell Ensemble (CHE) was designed to educate the public about the possibilities of excellence through the medium of handbells; to provide the highest quality performances and programming; to be an example to groups interested in moving to a higher level of musicianship; to develop methods of instruction to assist local and regional handbell ringers in their development; and to help promote and celebrate the arts in the city of Columbia and the state of Missouri.



Meet our Clinicians

Director of the Tins and Massed Divisions



Dr. Deborah Carr, past director and co-founder of the Columbia Handbell Ensemble (CHE), received a B.S. degree in Vocal Music Education in 1977, a M.Ed. in School Psychology in 1992, and a Ph.D. in Educational Psychology

in 1996, all from the University of Missouri-Columbia. She began ringing in Monroe, Louisiana in 1982. Since 1984, she has resided in Columbia, Missouri where she initiated a five-octave bell program at Missouri United Methodist church and directed youth and bell choirs at Community United Methodist Church. During her tenure as director, the CHE performed for the AGEHR Area VIII Conference, the AGEHR National Director's Conference, the AGEHR National Ringers Conference, and the International Handbell Explosion.

A highly respected conductor/clinician, Deborah has directed mass choirs for the National HMA Conferences and has served as a conductor/clinician for international, national, regional and state conferences in Canada, Iowa, Minnesota, Kentucky, North Carolina, Arkansas, New Hampshire, Oregon and Virginia and has served on the faculty at the Montreat Presbyterian Conference.

Recognized nationally for her musical seminars designed to advance performance skills of handbell ensembles, Dr. Carr's classes in the developmental approach to ringing at more advanced levels have been well received by directors and ringers.

Director of the Coppers and Bronze Divisions



Ed Rollins is associate pastor for music and administration at First Baptist Church of Columbia, Missouri, where he has served for 22 years. He oversees seven choirs/ensembles and is executive director of the church's Odyssey Chamber Music Series. Administratively,

Ed has oversight of the church operating budget, facility needs, personnel, and a seven-million-dollar endowment. Ed is co-founder, bass bell ringer and current conductor of the highly acclaimed Columbia Handbell Ensemble.

As a long time active member of Handbell Musicians of America, Ed has served the Guild on many levels, including Missouri State Chair, Area VIII Chair (1986-96), area representative to the national executive committee and area representative to the national board. He is currently the Chairman of the National Board. In addition, he has been a clinician/coordinator/conductor for Guild events in 20 states.

Registration Information for Festival/Conference



Registering for next summer's Festival/Conference will be similar to the process followed for our last Festival in 2015. There are three steps to the Registration process.

1 Register Your Group:

One person from your group, the **Group Registrar**, will be responsible for registering your group and facilitating the registration of its members. It is not imperative that this person be the ensemble director. The Group Registrar should be technologically competent, and have access to a fairly up-to-date computer.

Group Registration can be completed online at bit.ly/FC17GroupReg anytime after November 1. As a Group Registrar registering your group, you will be asked to provide the following information:

- Your **Group Registrar's name**
- The **E-Mail Address** and **Phone Number** of your Group Registrar
- Your **Group Name**
- Your **Organization Name**, if applicable
- Your group's **City and State**
- The **Floor Space** required for your group
- Any **Performance Solo** that your group would like to perform in a **Mini-Concert**

**Group Registration
will be made
available online at
[bit.ly/
FC17GroupReg](http://bit.ly/FC17GroupReg)
starting on
November 1.**

After registering you will be issued a **Group Registration Number**. Please save this number and share it with your ensemble members. Each member will then use this number to identify themselves as a member of your group when later registering as an individual Festival/Conference Attendee.

Please note:

All Festival/Conference participants, including Group Registrars, must register individually as a Festival/Conference Attendee. Individuals interested in attending Festival Conference on their own, or partial groups planning on attending without their own equipment, should submit a Group Registration, indicating there that they will be registering as an "orphan" group.

2 Attendee Registration Instructions:

Information and instructions for the registration of individual Festival/Conference Attendees, including housing choices, class descriptions, faculty and schedules, and other necessary details, will be emailed in January 2017 to each Group Registrar. The Group Registrar should share this information with all their group members. Group members should review this information and decide which housing option and classes best fit their needs. Directors may wish to review the class offerings with their ringers to help them with these decisions. A form will be provided to record your choices, and which may be used as a reference when completing the online Attendee Registration.

3 Individual Attendee Registration:

Attendee Registration will be offered online, and will open at 11 AM on March 1, 2017. Each participant must complete an Attendee Registration, indicating their email address, their Group Registration Number, and their choice of housing and classes. You may complete the registration process for someone else as long as a unique email address is used to identify each registrant. *(continued)*

Class selection will be made on a first-come/ first served basis. The number of available seats in each class will be updated as each registration is processed. When possible, extra seats and/or sessions may be added as demand dictates. Be sure to register early to get the classes you desire.

Floor placement of groups participating in the Massed Ringing Festival will be determined after the close of the Attendee Registration period. Placement will be made based on the registration date of the last group member to register.

Registration Deadlines:

Early Bird Deadline—March 30
Regular Deadline— April 30

Payment of registration fees will be accepted online by credit card, or may be submitted by check.

The Registration Fee covers housing (linens provided), all meals from Thursday dinner through Sunday lunch, and most workshops, classes, rehearsals, and scheduled events. Registration also includes a complimentary Festival/ Conference T-shirt for all registered participants. The Commuter option does not include housing or breakfast.

Those registering at the Chaperone rate will not be able to participate in workshops, classes or massed ringing.

Attendee Registration and Class selection will open on March 1

If you have any questions regarding the registration process, please call or email:

Susan Schultz, Registrar
978-273-2226

[<registrar.area1@handbellmusicians.org>](mailto:registrar.area1@handbellmusicians.org)

Sue Wilber, FC 2017 Chair
203-288-5847

[<event.area1@handbellmusicians.org>](mailto:event.area1@handbellmusicians.org)

We look forward to greeting each of you for Festival/Conference '17 at UMass Amherst in June! 🗓️



Important Opening Day Times:

Thursday Afternoon, June 29

- 1:00 - 5:00 PM Registration Check-In/Set Up
- 3:00 - 5:00 PM Exhibits Open
- 4:30 - 5:00 PM Faculty Meeting
- 4:30 - 6:00 PM Dinner
- 6:30 - 7:45 PM Massed Rehearsal
- 7:00 - 7:30 PM Chaperones Meeting
- 8:15 - 10:00 PM Opening Bell & Concert

Bradford Scholarships For First-Time Choirs Attending Festival

Scholarships are available for choirs attending their very first Festival/Conference. An application is included in this *Fundamental Tone*. See complete requirements and online application at:

<http://area1.handbellmusicians.org/the-bradford-scholarship-choir-application/>

Bronze Division Audition Procedure and Criteria



The Bronze division is composed of advanced groups and is typically the smallest ringing division. Ed Rollins will be directing this division which is generally represented by groups with many years of experience, extended sets of bells and chimes, and a desire to ring “bronze-level” music, which is graded by Handbell Musicians of America levels 4-6.

The purpose of these guidelines is to ensure a positive experience for all choirs in the Bronze division at FC17 by confirming that all Bronze choirs share the same desire and ability to achieve the level of musicianship required by the repertoire and the director. This process is similar to that implemented at previous Area 1 festivals.

In order to continue the high level of musicianship and technique in this division, the following criteria for Bronze division choirs will be applied:

1. Each Bronze choir must submit a **YouTube** video of 2 of the 4 pieces selected for the FC17 Bronze division.

-The recording shall contain both sound and images in which the choir and director are clearly visible. If multiple cameras are not available, the videographer should position the camera to capture both the choir and director at the same time. Different camera angles for each piece are recommended.

-The ringers on the recording **MUST** be the ringers who will be registered for FC17 and must be permanent members of the group registering for FC17. Substitute ringers or orphan ringers are not permitted in this application process or at the Festival.

2. The recording can be either a rehearsal or a performance, but should be of the highest available audio and video quality.

3. Submitted video will be reviewed by an impartial anonymous committee that will evaluate the performance based on the rubric found listed below. You may wish to review and discuss this rubric with your choir before recording and submitting your audition video.

4. Audition video must be uploaded to YouTube. (More information regarding uploading to YouTube will follow in the November Fundamental Tone). Videos should be uploaded as soon as you are prepared, but no later than **January 15, 2017**.

5. All choirs and directors will receive emailed feedback from the committee chair no later than **January 31, 2017**. Content will include an overall performance evaluation along with the score breakdown of each rubric category.

6. The lowest score is 4; the highest is 16. A choir must score a minimum of 12 to be recommended for the Bronze division.

7. Should the reviewing committee deem that the submitting choir is not prepared to participate in the Bronze division, the choir may:

- a. Choose to ring in the Coppers division.
- b. May be asked to work on specific issues with an Area 1 mentor, and then submit a new video within 4 weeks of notification.

The Bronze repertoire selections for FC17 are:
Visions of Peace, Karen Buckwalter, L4+ MBEHB438
Allegro from Concerto in A minor, Bach/ Vivaldi/
 Gramann L5 MAG57021
Waltz from Masquerade Suite, Griffin L4+,
 MBEHB369=full score, MBEH369A=Choir 1,
 MBEH369B=Choir 2, MBEHB369C= Alternate Piano
 part for Choir 2
And All That Jazz, Nick Hanson L5 MFM20492

FC 2017 Bronze Division Audition Rubric

Points	Musicianship	Tempo	Contact	Assignments
4	Pitch, rhythm, dynamics and expression are all correct throughout both pieces	The repertoire is performed at the tempo marking indicated by the composer	The choir and the conductor are in contact at all times. The choir is responsive to the conductor's gestures with the intended musical results.	All ringers are playing bell assignments that enable musical success.
3	Some errors are present in pitch, rhythm, dynamics and expression ...only a few ringers make errors.	The repertoire is performed at a slightly different tempo marking than indicated by the composer.	The choir and the conductor have a moderate amount of contact. The choir is somewhat responsive to the conductor's gestures.	Most ringers are playing bell assignments that enable musical success.
2	Many errors are present in pitch, rhythm, dynamics And expression ...several ringers make errors.	The repertoire is performed at a substantially different tempo marking than indicated by the composer.	The choir seldom responds to the conductor's gestures.	Several ringers are playing inappropriate bell assignments and appear unable to resolve some passages.
1	Errors are present in pitch, rhythm, dynamics and expression are pervasive in the presentation.	The repertoire is performed at a totally different tempo marking than indicated by the composer.	The choir never responds to the conductor's gestures.	The assignment of bells impedes a successful and musical performance.

Massed Repertoire Important Notice

"A New Gloria"

In an attempt to save choirs money, we decided to select some pieces for this years' Festival/Conference used at past festivals. Among those chosen is "A New Gloria" by Cathy Moklebust, previously used as a massed piece at F/C 2001 in Burlington, VT.

If you have a copy of this piece from that Festival/Conference, it quite possibly has no difficulty level printed on the cover. Promotional materials for that F/C listed it as a level 4. More recently, Jeffers had it listed as a level 3. If you have received a new copy of "A New Gloria" for F/C 2017, you will notice that the publisher, Choristers Guild, has put the difficulty level on the cover as level 5. We have contacted Choristers Guild, and they agree it should not be a level 5 and assure us all future publications will reflect the change.

The "Handbell Notation Guide & Difficulty Levels" put out by AGEHR lists the criteria necessary for each level of difficulty. "A New Gloria" is much closer to a level 3. There are time changes but only from 3/4 to 4/4 and back. There are no sixteenth notes. There are no key changes and no hand chimes. Techniques are limited to LV, 2 shakes and 1 RT, and it has very little syncopation. The tempo varies and some are fast, but, in a massed setting, the director will only go as fast as we can play it correctly.

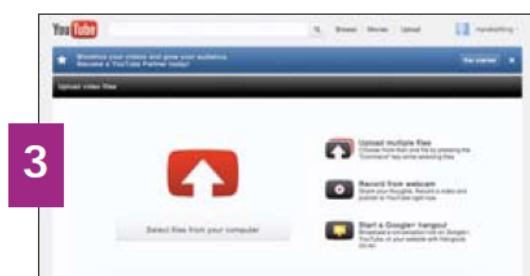
There are 4 opportunities throughout New England in October to attend a workshop to go over all the massed music for Festival/Conference 2017. I strongly encourage you to register online for one of these events to see for yourself how much fun ringing this music can be.

If you have any questions, please contact Jane Nolan at janesjazz@comcast.net

Submitting Your Video For Bronze Division

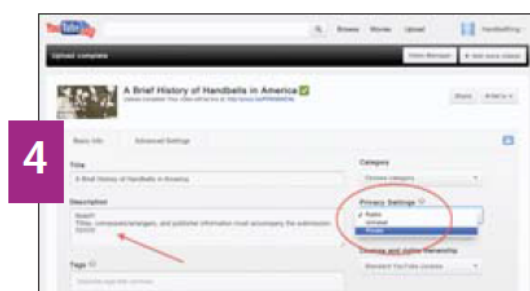


To be considered to ring in the Bronze Division, as before, your group is required to submit a video for consideration. Instead of submitting the video by DVD as before, we require that your video be submitted online using YouTube. The process is very easy. The hardest part, if you don't already have one, is creating a Google account (Google owns YouTube). But even that is very easy. If you do not have an account, go to google.com and click on "Sign In" at the top right. You will get the option to "create an account for free."



1 Sign In: If you created a new account you should be signed in now. If not, sign in to your existing account. At the top of the Google page you will see the YouTube tab.

2 Click on the YouTube Tab: This will take you to the main YouTube page. Note the "Upload" tab at top.

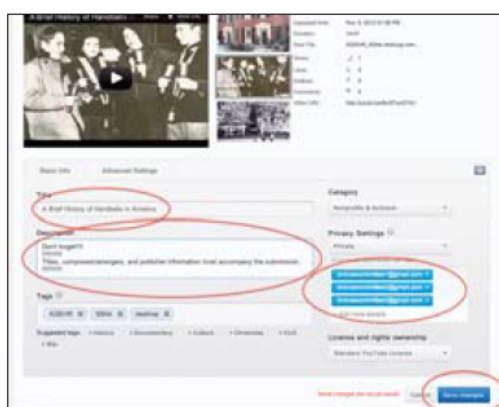


3 Click Upload: This link will take you to your video page. From here the video uploading process is very simple. Click on the large up-arrow and find the video on your hard drive or camera that you wish to upload.

4 Make Your Video Private: Once you've uploaded your video (it may take a few minutes—you'll know when it's completed), enter a title and description (composers/arrangers, and publisher information). At right, in the Privacy Settings box, click on Public and change it to Private.



5 Add Addresses So Committee May View Your Private Video: (This is the least intuitive part of the process.) Click on your Google name at the top right of the page. A list of options will show beneath your name: choose "Video Manager."



On the Video Manager page, click on "Edit" near the video you just uploaded. Again you'll see the "Private" box on the right, and now, beneath that, a box for email addresses to share your videos. Enter these addresses:

bronzecommittee1@gmail.com
bronzecommittee2@gmail.com
bronzecommittee3@gmail.com

You may submit your video whenever ready but before January 15, 2017

Save Changes (at bottom right) and you're finished! The committee will notify you of your group's status within 48 hours. ✍️

Handbell Musicians of America Area 1

The Bradford Scholarship **CHOIR** *Application*

Festival/Conference 2017• University of Massachusetts Amherst

INSTRUCTIONS for CHOIR APPLICATION:

Handbell Musicians of America Area 1 established the Elizabeth Bradford Endowment Fund to provide scholarship assistance to encourage choirs to attend their first Area 1 Festival/Conference. In non-Festival years we also grant scholarships to directors to encourage them to attend their first national educational event. We hope that attending these types of events helps ringers and directors to develop their handbell skills and helps them to become more active in The Guild. Only the income from the endowment is used for scholarships, but this is usually enough to provide partial registration assistance for several choirs/directors to attend F/C.

Choir Scholarships for Handbell Musicians of America Area 1 Festival/Conference are available to Area 1 handbell choirs who are attending their first Area 1 Festival/Conference. *Please be aware that the scholarship awarded will only pay a portion of the registration fee for Festival.*

1. A choir will be defined as a *performing group of 7 or more ringers*.
2. Preference will be given to those *choirs having at least 75% of their members planning to attend the Festival/Conference*.
3. Prior attendance by a director or a single member of a choir will not preclude eligibility for this scholarship.
4. The choir must be a *member in good standing* in Area 1.
5. You must *fill out a registration form for Festival in its entirety and pay a \$100 deposit per person* prior to the Festival's early bird deadline.

Director's Name _____ Number of years directing this choir _____

Group Name _____

Address1 _____ Address2 _____

City _____ State _____ Zip _____

The Guild Member Number _____ Phone _____ Email _____

Number of ringers in choir? _____ Number planning to attend the Festival/Conference? _____

Have you ever attended an Area 1 Festival/Conference? ☐ Yes ☐ No

Have you ever attended any other Area or National events? ☐ Yes ☐ No

How many of your ringers have attended Area Festival/Conference before? _____

Handbell Musicians of America Area 1
The Bradford Scholarship Choir Application (continued)

The scholarship will only cover part of the registration fees for your choir.

How are you planning on funding the rest of the cost of the attendance? _____

We would like to know a little bit about your handbell program.

How long has your handbell choir been in existence? _____

Why does your choir want to attend Festival/Conference? _____

What are your expectations for attending the conference? _____

Applications must be submitted by April 15, 2017.
You will be notified by May 1 of our decision.

Applications for scholarship should be sent to the address indicated below. Your Festival registration should still be sent to the Festival registrar. You must fill out the entire Festival registration form prior to the Early Bird deadline for all ringers who plan on attending, indicating on the form that you are applying for a scholarship and sending in a deposit of \$100 per person instead of the entire registration fee. After you have been notified about our scholarship decision you will be expected to pay any remaining balance of your registration fees.

Awards will be distributed on a per ringer basis. For example, if you receive an award of \$100 per person and you have 10 people attending, then you will receive \$1,000 off your total registration fee. If any of your ringers withdraws their registration, your total scholarship will be reduced by the amount for one ringer unless another ringer takes their place.

Please mail this application by April 15, 2017 to:

Sue Wilber
 107 Robertson Dr
 Hamden, CT 06518

For questions, please contact the scholarship chair, Sue Wilber at scholarship.area1@handbellmusicians.org

Rehearsal Notes for Massed and Tin Choirs

Area I -2017

Deborah Carr

MASSED REPERTOIRE

General Notes: I truly believe that mass ringing is one of the most powerful learning environments for bells – this is the place to take risks, to possibly select a piece that you might hesitate to do with your group at home, but want them to experience a challenge. The beauty of mass ringing is the breadth of experience across all groups of ringers – yes, it can be a challenge, but where else do you have “backup” all around you? These pieces will be difficult for some groups, easier for other groups – but we have an opportunity to really learn and support each other as we work through these selections! Use the notes below to prepare – this is a great set of literature and I guarantee that we will all learn something new, regardless of experience level!!

Psalm of Celebration – Kevin McChesney

A great original composition – stately and wonderful techniques excellent with organ/brass and the tympani – great balance and contrast! Note the tempo marking – no faster!!

INTRODUCTION – Very straightforward – lots of follow-through on the half notes in the middle and lower bass bells – note the accents and the marts must be exceptionally clean with NO carry over into beats two and four in measures 5 and 6 – make sure the sound is stopped!

OPENING STATEMENT – begins with the organ and brass in m. 10, bells enter in m. 13 – be very precise rhythmically – especially with the dotted eights and 16th – very clean damping please! I prefer TD in m. 17 and 19 – bass bells may mallet – the important point here is a clean stopped sound. Be very aware of the crescendo and the dynamics in m. 31 – 35 there will be a ritardando in m. 34 – watch for it!!

BELLS ALONE – Beginning m. 36, in a new key – be sure you have the correct bells going into this beautiful section – a lovely melody line and smooth, flowing accompaniment – we get two 8 measure phrases of this melody – with embellishments the second time, but note the dynamics! M. 52 brings us into a contrasting section and the dynamics and very clean stopped sounds are a must – the rhythm in the middle and bass in m. 56 – 58 sets us up for a reprise to that melody line and it should SING in m. 60 – 67! There will be a clean break prior to the brass entrance at m. 68.

RETURN OF OPENING STATEMENT – we get a 6 measure bridge back to the D.S. and the chord in m. 9. The brass enters in m. 10 and we relive the opening statement to m. 28 – CLEAN DAMP at the end of this measure as the brass introduce the Coda at m. 74!

CODA: Brass restates the opening theme followed by a ritardando in m. 76 – watch for it! This rit will establish the new tempo marking in m. 77. The hardest part??? Saving up for the triple FFF at the end without hurting yourself! Be sure that you have three distinct volume levels for m. 76, 77 and 78. We will enjoy another ritardando (watch for it!) in m. 80 and the bells are joined by the brass for the final chord in 82!! The release must be CLEAN and together – all eyes up!

A New Gloria – Cathy Moglebust

What a great piece and what fun rhythmically! Note that Cathy asks for the introduction to be conducted in one! Is that possible?! I believe it is! I like to conceptualize the intro into a phrase of three measures, a phrase of four measures, then three measures, closing with three sets of four measures and then we are at m. 23 which will set up the tempo for the next section! Note the tempo!!!! How close can you get?

M. 25 starts the next section – go for the tempo – directors – you may find it easier to conduct in two, letting the ringers count to four, which most ringers will want to do – the melody enters at m. 27 – bring this out – find the melody throughout and make sure it is prominent! Everything else is “icing on the cake” or part of the harmonic foundation!

Measures 39 – 43 are not difficult, but can be confusing – keep the eighth note constant and follow the accents! The second statement of that fun melody line begins in m. 46 – again, bring that out. D5 and G4/A4, coupled with the base chords will keep us in check – note the dynamics! M. 58 -60 mirrors m. 39 – 41, then we transition into the new section with a tempo change in m. 61 that will set up the tempo in m. 62.

The following section is just beautiful, so lyrical – note the dynamics, we want a lovely contrast from the first section – you will need to bring your most beautiful technique with you – lots of follow through after the strike – we want this section to flow. The melodic motif of this section returns in m. 98 and note the dynamic change! M. 107 sets up another tempo change – but we will hold the fermata and let those LV's fade away to set up the new dynamic level as well!

M. 110 is a return to the beginning – same concepts as the intro, and then m. 132 sets us up for the beautiful close, which is slower, yet utilizes the same rhythmic motif with extra flourishes in techniques and dynamics – to actually achieve the dynamic marking in m. 138, you may try using a “brush damp” technique to get the volume down to a piano volume prior to the closing shake!!

America the Beautiful – arr. Arnold Sherman

Arnold has given us such wonderful repertoire through the years – and this is one of my favorites. He has captured, from my perspective, the heart and soul of this beautiful composition – and we need to give this our very best in terms of technique, attention to dynamics, and accuracy.

Introduction – the first 16 measures take us on an interesting series of harmonizations – make sure that the bell changes are accurate and cleanly damp so we get the full effect of those key changes – note the dynamics – we will build to a double ff but then bring it down for the last four bars to set up the melodic statement in m. 17.

Sing the melody throughout this section as you learn it so we have a sense of phrasing – an interlude begins at m. 32, note carefully the LV and R sections so we have a clean set-up into m. 36 – gently pulse the first of each group of eighth notes in m. 36 – 40, try to avoid “hammering” each eighth note.

KEY CHANGE at m. 43 and a great mallet section – gently emphasize counts one and three on the mallets – melody needs to dominate and trebles are “icing” in m. 48 and m. 52 – this verse closes out and we begin a transition into our closing key in m. 62. Careful attention to bell changes here and to the dynamics – the molto ritardando in m. 69 will set up the tempo change for m. 70 – this is a double forte section but the melody still needs to dominate and be sure to mark the LV** sections.

The close is beautifully done, and needs to be clean in m. 84 – the actual RT should only be an eighth note – get those bells stopped! In m. 85, counts three and four will be subdivided and that will set up the tempo for the closing two measures. Shakes need to be joyful, loud, but try and keep the hand relaxed as possible to allow for maximum volume to the end! With instrumentation and/or organ – one of the best!

Soon and Very Soon – Andraé Crouch, arr. Hart Morris

We will have some fun with this piece! The goal here is to relax into the rhythm – reduce the tension when playing – the rhythm needs to just happen, try not to force the off beats on 2 and 4, but do note the accents! Sing it while you learn it – it will help keep you in the spirit of the piece!

Introduction m. 1 – 8, sets up the rhythmic motifs in the piece. RT's must be clean, accents as indicated, note the dynamics. Marts, beginning in m. 9 are light, not heavy, setting the underlying rhythm. Melody must predominate.

The second verse begins at m. 25 with the melody in the middle treble and upper bass. The treble accompaniment figure needs to be TD, and note the change back to R in m. 28. This must be very light, not overpowering, let the melody come through. This is a tricky section for the trebles, note the R accents in m. 35, 36, 38 and at m. 40 everyone is back in with a double forte.

The third verse is improvisatory with a really slick bass line – have some fun with this! Trebles are playing with a variety of techniques with some jazz licks thrown in – everyone is back in in m. 57 with the chorus line!

We will then repeat the chorus motif into a great key change into the key of D to close out the piece. At this point – we are all headed for glory, so let it go, the marts can have a bit more punch here – shakes must crescendo – the dynamic contrasts are crucial here – play it loud, play it soft and we will all get taken up to heaven in the end!

TINS REPERTOIRE

General Notes: We have three GREAT pieces to work on for our Tins Choirs! It's almost too hard to pick a favorite in this group, but I'll want to know YOUR favorite when we gather together! Remember, it's all about the spirit of each piece - and you need a good road map to help you along the way! As you get to know these three pieces, try and settle into the rhythm of each piece, but figure out your map first so you know where you're going!

Tuya Es La Gloria – arr. Susan T. (Nelson) Sylvester

The Spanish text for this song is below. There are several translations available, and the song itself is found in several hymnals. I would ask someone you know who speaks Spanish to teach you these words in the Spanish language – ask for their translation into English! Key words to remember in this beautiful and lilting melody are: Glory, Honor, Power, Adoration, Love and Amen!

Tuya es la Gloria

la honra también;

tuya para siempre.

Amén. Amén.

Tuyos los dominios,

los tronos también;

tuyos para siempre.

Amén. Amén.

A ti yo me rindo,

te adoro también;

amor absolute.

Amén. Amén.

Gloria en las Alturas

y en la tie-rra también;

gloria, alleluia.

Amén. Amén.

ROADMAP for TUYA ES LA GLORIA

INTRO & VERSE 1: 2 m. of Introduction to set the tempo for the piece, note the dynamic marking! The melody enters in measure 3, note the dynamic marking! The melody needs to be flowing, connected and beautiful – it helps to sing it – for example: “We sing of your glory, we will praise you again. We sing of your glory, Amen. Amen.”

VERSE 2: Begins in m. 11 – the melody line is embellished as is the accompaniment. Note that the LV markings, throughout are only for the accompaniment line. The melody must be connected, but cleanly damped throughout.

VERSE 3: Begins in m. 19 and introduces a second melody one third higher than the first melody – the accompaniment is simplified – note the cresc. in m. 26- this is a gentle cresc. into the next section!

VERSE 4: If you have handchimes here is the chance to use them – if you do not have handchimes that is fine! Use the bells – note the *vib.* markings in this section of the piece. Regardless of whether you are using handchimes or bells, this should be the gentlest of movement, using the wrist, to move the instrument from side to side. Note the diminuendo in m. 35 in the accompaniment line!

VERSE 5 and CLOSE: Begins in m. 36 – note the dynamic marking! This piece ends as gently as it started – we will work it down to a double pp and note the ritardando in m. 44. I will subdivide that measure beginning on the third count – it will look like another 4/4 measure and will make it very easy to slow down together – D5, E5 and G5 ringers will have a special moment!!

Danza – Tielman Susato, arr. Kevin McChesney

Tielman Susato was a Renaissance composer and was the first music publisher in the Netherlands. He is well known for his dance arrangements – and this one is delightful! As usual, Kevin has done a masterful job of embodying the Renaissance “flavor” of this piece – note that it is marked “Joyfully” and is written in cut time! No need to panic! The music easily slips into four measure phrases – and you will LOVE playing this – it will be conducted in 2! After the four quarter notes be sure that you use a great follow-through on the dotted half note – this rhythmic motif happens over and over again – just plain fun!!

ROADMAP for DANZA

Section 1: Measures 1 -4 INTRODUCTION

This is the basic rhythmic motif – everyone will play this at some point in the piece – make sure that the marts are “clean” – you need to keep a hand on the bell or we will have a “mart-lift” effect, and the cleaner sound is preferred – you will need to ring close to the table to be able to mart cleanly and then get the bell rung on the downbeats!

Section 2: The initial melody begins at measure 5 and goes through m. 20! The bass will keep us grounded in the tempo!

Section 3: There is an 8 measure “bridge” from m. 21 – 28 that is R throughout – follow through on the half notes, but be sure to work the crescendo in m. 28 noting the great treble note run in m. 28 – that comes back three more times! And then....

Section 2 – revisited!: The initial melody comes back with a bit of embellishment in m. 29 – note m. 36 treble ringers and then a double FF in m. 37!

Section 3 – revisited!: In m. 45 we get a return to the “bridge” section from m. 21, again embellished, but at m. 53 Kevin adds an extra four measures – note the dynamic and we crescendo the last four measures into the closing statement of the piece – again, double FF and the high treble gets to enjoy the basic rhythmic motif as we close out the piece!

Section 4: CLOSE

We will slow down in m. 71 – that measure will be conducted in four – that makes for very happy ringers!! Cut off on two in m. 72 and then...wait for it...one final chord!!

We Three Kings – John H. Hopkins, arr. Barbara B. Kinyon

This is a great arrangement – Barbara uses mallets and dynamics to set two verses of this favorite hymn – with a beautiful introduction and closing section. Pay close attention to the dynamic markings!

ROADMAP for WE THREE KINGS

INTRODUCTION Measures 1 – 20

What a great introduction! “Mysterioso” and look at the tempo marking! Keep this very soft and be sure to “follow-through” on all of the long notes!

Verse 1: Measure 21 – keep the introductory feel for the first 8 measures – then everyone is ringing at m. 29 and note the dynamics! We get the lead-in into the refrain in m. 37 and 38 and then...

Refrain 1: Begins in m. 39 – note the dynamic and be sure that all long notes have a good follow-through, especially the dotted half notes in m. 42, 46, 53, 54 and 55! Singing while you’re learning will help to keep the phrasing intact!

Bridge: Begins in m. 55 – the A4 player brings back the introductory rhythm, but ringing and we start the 2nd verse in m. 59 – Where is the melody?

Verse 2: Measure 59 – the melody is in the middle bells – how exciting – note the dynamics for the treble and bass ringers – trebles you are the “icing” here – very, very, very, very soft!! We get the lead-in into the refrain in m. 74 and 75!

Refrain 2: Measures 76 – 92 – note the dynamics, we drop the volume at m. 84 and then have a wonderful crescendo into the closing of the refrain.

CLOSE: Begins in m. 92 with the C5 player to set up the mallets that opened the piece – A4 takes over in m. 96 and we’ll want to revisit that “Mysterioso” effect that we had at the beginning of the piece – only a slight retard and the A4 player softly closes out the piece as the bells naturally decrescendo! BEAUTIFUL!!

Area I Music Performance Notes

Ed Rollins

Notes for the Coppers and Bronze: my focus on conducting is almost always centered upon making our ringing more musical. The following are some areas of focus:

Dynamics can be broader than we generally play them;

Damping is as much a part of musicality as is ringing – percussive damps ruin a line;

Preparing to ring is the key to togetherness;

Melodic lines must sing – and harmonic lines are way more important than you might think;

Multiple techniques are often more distracting than musical.

These are just a few general thoughts as you read through the notes. The most important thing I can share is that we're getting together to make music and enjoy each other – plan for FUN!!

Coppers:

Toccata for a Joyous Day – Paul McKlveen

Great festive piece with high energy. With its high energy it is very important that we provide the listeners with contrasts, particularly in dynamics and in style of ringing. Speaking of dynamics...since there aren't many dynamics listed, plan to make them very distinct from each other. At ms. 18 go down one level from what is written – to give the four measure crescendo more depth (ms 25-29, 78-81), we'll bring down the dynamic in the measures before. At 29, the dynamic lists double forte – we can do that, but don't pound the mallets in the bass and be fairly gentle with the RT in the treble. Everything from 54-70 can be softer than is written – ms 71 does not increase much (keep it contained so that we can build to the end). Make 82 a forte, and then we'll increase to double forte at 89. We will also crescendo the whole back page, mf at 93, f at 96, and ff at 98.

Multiple techniques add to the tone color of the piece – transitioning easily from section to section is very important. (naturally, the first changes happen at a page turn, ms. 29, so be ready). Bass at 29 – I think I'd be more inclined to use mallets than plucks. First melody is at ms 8 – make it sing. Emphasize lightly beat one and even lighter beat three. Middle bells will need to bring out the melody in 18 – switches back to treble at 22 – keep it light. All of page 4 could become muddy – count and keep bells close to shoulder. There is great contrast on pages 6 and 7 – everyone soft, including chimes. There are just a few added flats to watch out for. I've heard it played loud and fast and by page three you'd wish it was done – let's challenge ourselves with great contrast throughout!!

King of Kings – arr: Ward

Bob Ward has given us a terrific rendition of the Hebrew melody to which we often sing

“King of Kings and Lord of Lords.” It's a short, catchy tune that you'll be humming all day, but it is also very rhythmic and will pose a few challenges.

The introduction utilizes the echo technique – dotted half note ringers ring on two and lightly bounce on the table on beats 3 and 4.

Ms. 5 – don't be too eager to damp – ring two notes before you damp

Ms. 8-17, bass clef – practice this rhythmic pattern. Play it slow and then speed it up. This is played with mallets – two mallets are better than one when you are playing 1/16 notes. Remember not to beat the bells with the mallets – think of it as a gentle bounce.

D5 ringers will notice that their note is sometimes written in the bass clef –ms. 10-17. ms. 30-38.

There are a few measures of 2/4 thrown in to drive you crazy...and don't forget the key changes at ms. 39, 52, and 65.

With each key change the idea is pick up the tempo, so get ready to rock and roll!!

We will plan to do the optional ending.

Except for about 4 measures, the melody is always in the treble – the biggest challenge is to add the mallet clicks where the “x” is printed in the music.

Practice slow – then, practice faster and faster. Speed only comes from training the eyes and muscles to move faster.

Carol of the Birds – arr. Carr

Deb has penned a gorgeous arrangement of this beautiful carol. It seems fairly straightforward but it has a great deal of intricacy. The first challenge is to play the opening and closing “bird” section with a light, soft, connected style of ringing. It's hard because sometimes those higher bells are tough to control dynamically. Portions of the melody are heard in a soft controlled style beginning in ms. 2. Measure 12-13 are a transition, both key and speed – we will slow down and I'll subdivide the last two beats of 13.

Ms 14 is buoyant and still very light, but it is in two and can seem frantic. Be in control. At ms. 21 we'll slow down into another wonderful “birds in flight” type of section. Mallets again are not heavy and not rushed. Melody is in an easy 4/4 while the bass are playing in triplets – keep the beat! Do not be swayed. We slow down again into 3/4 for the next four measure transition.

Big cut off at 37. And key change. Very soft – whatever speed I want...so watch. This section is all LV. Watch in 45 because the birds take flight in ms. 46 – we'll be in a quick two. When we come out of this section in 53 and 54, I'll conduct each note of the moving bass. It says forte in ms 55, but we're not there long – I'd like to get softer to the end.

There is so much great stuff in this piece – it's perfect to make ringers watch the director. Hint, hint.

Bronze:

We've got some doozies ahead of us!! Great challenge. The biggest challenge will be to get beyond the thinking that fast and furious is musical. ..to get beyond the thinking of panic...to get the arms in motion ahead of the beat.

Visions of Peace – Buckwalter

Perhaps the least frightening of the pieces but thinking that way could be a mistake. This piece is so wide open that we always need to be thinking beautiful ringing, follow through, connection, and very little abrupt damping.

The first challenge is thinking in two – 3/2 and 4/2 with four 1/8 notes per beat – they are LV but even from measure to measure you may not need to do much damping depending upon the chord changes. Ms 1 and 2 are the same, 3 and 4 are the same, 5 and 6 are the same, etc. Any damping in this piece should be brushed and not slammed to the chest. Beat one ringers are so important!! Watch and count and be ready. Arms in motion before the beat. Very light ringing with softer dynamics – we're thinking of peace.

Between ms 28 and 29, the beat is not changing – just moving from half note to quarter note. The dynamic mark at 29 is forte, but

don't believe it – back off just a bit. SLANE is a gentle tune – bass do not get ponderous and heavy. The thick chords may get you thinking that way but resist. Keep the gentle damping. Watch from 46-48 as we slow down, pause, and move back to 3/2.

At 60 we move back to SLANE and it is played with three's against two's – be steady, no rushing. We do get louder during this section but it is a warm loud, not harsh.

Allegro, from Concerto in a minor – arr. Gramann

Lots of black notes and motion, so a few things are very important. #1 – don't rush. #2 – don't rush. #3 – don't rush. Then, #4 – keep ringing light and close to shoulder; #5 – transition to chimes is tricky – keep it as soft as possible; #6 - preparation to ring keeps you steady and not behind; #7 – take advantage of LV – it is your friend; #8 – moving from one bell to another on the table can ruin a line if they are just thrown down. If you can't get it easily, can someone else?

Slight emphasis on 1 and 3 will keep us thinking dance-like. For instance, in ms 5 – eight note pick up to ms 5 must be lighter than beat one – beat one must be slightly more pronounced than the same note on the and of one. Ms. 6 – beat one slight emphasis – repeated 1/16ths can increase in volume to beat three, then relax, then repeat.

Bass will keep us steady, but that means the bass can't speed up. Chime section can be harsh and abrasive – keep the enthusiasm in check – light and bouncy. Don't harshly damp – ring at least two before you even think about damping...this helps connect the line. Ms 37 treble should be very light and playful – keep the LV in mind.

Ms 42-45 could be the muddiest section – keep your main 1&2&3&4& beats as consistent as possible. Keep the arms flowing and ready to ring. For the most part, the dynamics will terrace.

Keep it light, sprightly, and did I say, “don't rush?”

Waltz, from Masquerade Suite – Khachaturian/Griffin

Another challenging piece, but who doesn't love a challenge? A few things to consider: #1 – 252 measures, but who's counting. It's hard to keep focus and intensity for that long a period of time. #2 – Easy to rush. #3 – There will need to be some creative assigning to cover the chromatic measures, 38-40, 66-67, 104-108, 133-135, 159=160, 175-177, 201-203, etc.

The oom-pahs of each measure (beats 2 and 3) should not be harsh – give emphasis to 1 and back off on 2 and 3. (though we are playing in a one). Choir one, ms 1 – the first treble note is a 1/16 and not an 1/8th – tricky.

Ms 13 drops to a piano – crescendos in 18 and 19 to a mezzo forte in 20, but again (and there's a theme you're hearing in all of these notes), not harsh – it's a dance. 41 is our first forte.

Choir 1 treble in 20 – when there are hash marks over the notes, give them some emphasis, but not necessarily an accent. When you do have long notes, take advantage of them and stretch out the sound. Our first slow down is a rit in 87 – enjoy it through 88, and then, we're back again with Choir 1 singing the melody, and Choir 2 lightly accompanying.

Big rit and crescendo from 105-108 before we transition into the melody again at 116. Rit at 135-136 leading into our biggest double forte yet, only to drop to piano four measures later. The contrast of dynamics in this section are very important.

Much of the piece follows along just like the first half of the piece. Keep the tempo, do the dynamics, and think lightly. Will be great fun!

And All That Jazz – arr. Hanson

Love it!! Think of Catherine Zeta Jones and how she danced with such fervor. We need to play that way. First eight measures are so fun and set up the entire piece. Decrescendo every two measures.

Treble and bass at ms 9 – light and saucy! Melody needs to sing. 25 is an abrupt dynamic increase. Back off again at 29 – extremely light on top – there's lots of notes that can cover up the chime melody. Increase volume beginning at 37, every two measures until 43. At 43, watch!!

We'll increase tempo but not too much – I like it a bit steadier. 47 and following are a bit tricky – bring out that top melody. Ms 50 and 54 – light – bass bring it out. At page turn, ms 59 – another good place to watch.

At 65, a slight increase. What is important here is that all the upcoming bell changes not be the focal point of the music by whomping on the table when you put them down. That will detract and make things appear un-saucy. Big transition in 81 to the big ending – need some creative assigning from 86 on. Final note is not loud or harsh – lightly touch.

Thanks all – we'll have a great time. Come with your game faces on!! See you soon.

Ed