

FUNDAMENTAL TONE

Newsletter of Area I, Inc. • American Guild of English Handbell Ringers

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

Volume XXIII, No. 3

August 2009

Area I Festival/Conference is a HUGE SUCCESS!



Can you find yourself in this picture? This is a panorama from massed rehearsal on Saturday, T-Shirt Day, put together by Howard Eglowstein, Hancock, NH. You can see the panorama larger, zoom in on and identify your group (Take a Snapshot) at: <http://www.gigapan.org/viewGigapan.php?id=27060>



UPCOMING EVENTS

October 3, 2009
New Hampshire Repertoire Ring
First Church, Nashua, NH

November 14, 2009
High School Ring Out with Timothy Waugh
Wachusett Regional High School
Holden, MA

May 1, 2010
Rhode Island Spring Ring with Bill Alexander
The Wheeler School
Providence, RI

February 5-6, 2010
Directors' Seminar
Framingham, MA

November 5-6, 2010
Adult Ringing Weekend
Mount Washington Hotel
Bretton Woods, NH

November 13, 2010
High School Ring Out
The Wheeler School
Providence, RI

From the Chair...

Greetings to you all in the summer sunshine! What a wet Festival/Conference we just had. It's good that your ringing was red hot, and that you warmed up the Alford Arena with your laser-like focus on our two wonderful massed directors, Monica McGowan and William Griffin. If you have yet to order your CD recording, you can still find an order form at the Area I website, www.agehrarea1.org. There you can also find links to upcoming events like the **NH Fall Repertoire Reading** at First Church in Nashua, and the **Tenth Annual High School Ring Out** with Tim Waugh at Mount Wachusett High School in Holden, MA.

It was wonderful to be able to see so many of you together in Maine at our 2009 Festival/Conference, to be able to recognize so many faces, and to share the event with three of my own choirs. My favorite thing that we accomplish in AGEHR is providing the opportunity for hundreds of people to make music together. That biennial celebration of
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Visit the Area I web site at: www.agehrarea1.org

FROM THE CHAIR...

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our commonwealth is not to be taken for granted, and its impact on our humanity is not to be taken lightly. These are times of great derision in our lives, our families, our communities, our country, and our world. Chances to meet one another in accord are too few, and too far between. Area I, I charge you to take full advantage of your membership in this national organization and to live out its mission, "uniting people through a musical art." We do that so well and we must continue to draw new people to our events so that this might be something we share more and more.

Your membership in AGEHR entitles you to attend our wonderful Area I events, and two recent developments are very exciting to report:

- **Fall 2009 Skill Building Workshops** are being planned in several states. Look for registration forms in this edition of *Fundamental Tone*, and on the Area I website!
- The **2010 AGEHR Area I Directors' Seminar** will return to the Sheraton Framingham Hotel on February 5–6. We will welcome composer and conductor Arnold Sherman as our guest clinician! Mr. Sherman will teach classes in

musicality, conducting, handbells in worship, and will lead a masterclass with the Merrimack Valley Ringers under the direction of Karen Leonard. This is the perfect opportunity to ring new repertoire, hone your skills, learn from master teachers, and visit local and national vendors for handbell music and supplies. Registration will be open this fall on the Area I website. Email Griff Gall for more information (ggall@backbayringers.org).

- The **2010 Adult Ringer Weekend** is going BACK to (continued on page 3)

AGEHR AREA I OFFICERS

Elected Officers

Chair: **Patrick Gagnon** (978-851-0513)
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richair@agehrarea1.org
Vermont **Jerilyn Bergdahl** (802-425-2177)
vtchair@agehrarea1.org

FROM THE CHAIR...

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the majestic Mount Washington Hotel in Bretton Woods, NH, by popular demand! Nancy Cappell, minister of music at St. Matthew's UMC in Annandale, VA, will be our guest clinician, and will work with attendees on Friday and Saturday, November 5–6, 2010 at this beautiful hotel. Look for registration forms in the Spring *Fundamental Tone*, and at the Area I website.

- And finally, I want to tell you where the **2011 AGEHR Area I Festival/Conference** will be held. I also want to dance the “tush push” with Keicia and William. As of this writing, I do have three RFPs that have been accepted, and are being evaluated. I can tell you for certain, however, that the Chair for FC11 is Brian Wilson, our current Maine State Chair. As soon as a contract is signed, you will be notified of the location of FC11. I can tell you that it will NOT be in Maine.

Your board works so very hard, and so very well that it is always sad to see people retire. Our long time Vermont State Chair, Jerilyn Bergdahl, will be stepping down this summer after several years running a successful yearly scope of events, and we wish her great things in the future, and with Northern Bronze, her community handbell ensemble. Also off the board now is our Past Chair, Nancy Reynolds, who has served


for a number of years in several different capacities including the six-year Chair-Elect/Chair/Past-Chair cycle, and as Special Needs Liaison. Nancy has been personally very supportive of my work in Area I, and has always given me sound advice, good answers, and helpful criticism. I can credit Nancy for fixing my “possessive plural ‘S’” issue. Nancy continues to serve Area I with advanced planning for the 2010 Adult Ringer Weekend.

Finally, I'm sad to report that I am also leaving the Area I board. My wife, Jodi, has accepted a position at Iowa State University, and by the time you read this, we will have left to live out “Children of the Corn” in real-time. This was a very difficult decision to make as the Area I bylaws are clear that an officer of the board must live in the geographic region of Area I. As of October 1, therefore, Griff Gall, our current Chair-Elect, will accede as Chair, and you should be voting currently for your next Chair-Elect. Both candidates are well-known in Area I, are massively talented as musicians and organizers, and are wonderful people. Read their biographical information and vision statements, make your choice, and VOTE! Ballots must be post-marked by August 8, 2009.

Spend this summer making your plans for the 2009–2010 program year. At school, at church, in your community ensemble, as a solo ringer, and as an audience member, you will have a busy

season trying to keep up with Area I. Get your instruments cleaned, maintained and polished by a local vendor. Buy enough copies of new music so that we can keep composers, editors, and publishers in business! It was not O.K. for me to find SEVERAL choirs using photocopied music at FC09. I thank those of you who visited our vendors and purchased music. I'm talking to the directors in the mirror! I'm asking them to change their ways! No message could be any clearer! If you want to have more handbell/hand-chime music for your choirs to perform, you need to PAY FOR IT. End sermon.

Thank you so very much to the Area I membership for your support of our mission. I wish you all every blessing in the coming years, and will miss you terribly. Becoming involved with handbells, and with the Area I board, has been transformative for me on many levels. That is not a debt I can repay to you, so I will try to take forward to my next life what you have given me and taught me. Tornado shelter — check. Talking slower — check. Book on being a first-time home owner — check. Reigning in the sarcasm — check. Seven-Layer Bars for the U-Haul — check.

Writing sappy, goodbye letters to handbell ringers—priceless. For everything else, there's Area I. 

All the best,
Patrick Gagnon, Chair, Area I

2010 AGEHR Area I Directors' Seminar

Friday and Saturday, February 5 and 6, 2010

Sheraton Framingham Hotel • 1657 Worcester Road (Rt 9 west) • Framingham, MA 01701



Guest Clinician: Arnold Sherman!!!!

ARNOLD SHERMAN, currently living in Tyler, Texas, is a freelance composer and co-founder of Red River Music. His undergraduate work in music education was done at Montgomery College, Rockville, Maryland, and Baylor University, Waco, Texas. Arnold is the founder and Director of the East Texas Handbell Ensemble. A clinician and guest conductor, he has led choral and handbell workshops, festivals, and reading sessions throughout the United States, Canada, England, Japan, and the Bahamas. Arnold teaches the Composing for Handbells class each summer at Concordia University, Mequon, Wisconsin. He has been a recipient of an ASCAP Standard Award every year since 1992. Arnold has numerous choral and handbell pieces in print and is an active member of the AGEHR where he has served as Area IX Chairman.

Come to this exciting event for your annual exposure to POEMS!!! (Performing, Organizing, Educating, Mentoring, and Socializing)

Enjoy repertoire reading sessions with 120 of your closest handbell friends!

Enjoy a masterclass with the Merrimack Valley Ringers and guest conductor, Arnold Sherman!

Enjoy three meals at the beautiful Sheraton hotel!

Enjoy the attention of Arnold Sherman and Area I master teachers and clinicians on such topics as:

- Bell and chime maintenance
- Conducting masterclasses
- Teaching techniques
- Marketing and branding
- Cultivating musical “habits” in your ringers
- Music first! Then the Notes
- Handbells in Worship
- And MORE!

Registration (classes, conducting piece, three meals)

- Earlybird (12/15/09) - \$160
- Regular (1/15/10) - \$175

Hotel (call the Sheraton (508)-879-7200 by **Tuesday, January 5, 2010** and identify yourself as part of the American Guild of English Handbell Ringers)

- \$105 per night for a single or a double (share the room for \$52.50!)

For more information please email Griff Gall, DS09 Co-Chair, at:

gcall@backbayringers.org

Thank You's from Festival's Bradford Scholarship Winners

"I thoroughly enjoyed the Bell Festival week-end. It was inspiring, humbling, and educational for me as a two-year bell ringer with minimal musical background.

"I hope that I can someday play a whole piece while watching the director with out skipping various measures.

Thanks again for your support of our choir."

— *Laconia Congregational Church*

"My group was definitely wowed by their first Festival/Conference experience! They all came back with a new appreciation for the art of handbell ringing and are anxious to share it with our other ringers and the congregation. My thanks to you and the Scholarship Committee for making it possible for my newbies to attend! I'm sorry that we didn't get to meet. It was a very full weekend! Maybe next time!"

— *Laconia Congregational Church*

"I really can't even begin to tell you how much everyone in our group got out of Festival. Not only was it an eye opener as far as technique and general ringing, but also in their exposure to who AGEHR is and what they do. We were all THRILLED to be there, and to be honest, we are all still riding the "high" a bit. I can't quite believe how well it went. Our choir is so much stronger and I feel that people have come together that much more.

We are so appreciative. Every penny spent on that scholarship was put to valuable use. It truly, for many of us, was one of the highlights of our life so far."

— *Penobscot Bay Ringers*

"Our group was a bit overwhelmed initially at the first massed

rehearsal, but that was to be expected. Everyone quickly got into it and ended having a wonderful experience. We are all still thinking about everything we learned!"

— *St. Christopher Special Friends Handbell Choir* 🎵

Festival/Conference 2009 a Fantastic Experience for Northern Bronze



Northern Bronze, a community ensemble from the greater Burlington, Vermont area, attended Area I Festival/Conference for the first time. To say that everyone had a wonderful time is an understatement—we had an absolutely fantastic time! Northern Bronze was able to attend because we applied for and received a Bradford Scholarship. The group cannot say thank you often enough for this opportunity. Quotations from the group:

"...We just got back from the Festival/Conference in Maine and it was fabulous. I felt lucky indeed

to participate in the weekend; can't wait to do it again!"

"I had such a grand time at the Festival/Conference."

"What a fun, energizing and amazing weekend we had. It opened up a whole new world."

"I noticed that I've been whistling a lot. Who says you can't whistle handbell music—the harmonies are tough, though..."

"It was a weekend to remember!"

"What a wonderful four days! The music is still running through my head..."

"I didn't really 'get it' when Jeri was so anxious and pushed us to go to the F/C but now I do get it!!"

Thank you, again, to the Bradford Scholarship committee and the contributors to the scholarship fund.

— *Jerilyn Bergdahl, Director Northern Bronze* 🎵

The NEW *Friends and Family Handbell Camp*, August 19–22, 2010


Elizabeth Bradford, solo ringer, beloved teacher, mentor, was an Area I charter member whose love for handbell ringing is memorialized in multiple dedications and an endowment fund for Area I scholarships. “Zabeth,” as her friends affectionately knew her, once remarked that people who played handbells didn’t seem to be having fun anymore. She was concerned that we were too wrapped up in looking good, showing off flashy techniques, and working too hard to enjoy the simple pleasure of ringing together. She admonished us: unless we were having fun, we were doing it wrong. It was that innocent comment that moved the Board to consider activities where ‘fun’ would be the foundation for learning and ringing. *Family Handbell Camp (FHC)* was born.

In the many successful years of FHC at Camp Ogontz in Lisbon, NH, Area I families and ‘adopted’ families spent memorable long weekends ringing, learning, socializing, and enjoying the relaxed atmosphere. Early mornings featured ‘Bells for the Birds’ where campers rose from their beds for a day of ringing, learning and recreation. The evenings included, dancing, games, movies, and the infamous FHC Talent Show, always concluded with the younger campers presenting “I Am A Handbell Ringer.” Sunday mornings featured an inspirational worship service, and the concluding, afternoon sharing concert sent campers on their way with fond memories.

Camp Ogontz was a spectacular site for camp. Unfortunately, scheduling issues became unresolved and a few years ago, FHC was no more. Enter David and Karen Warfield. As a former NH State Chair for Area I, David had been active in handbells for many years. His move to Connecticut several years ago turns out to be a fortuitous one for us. As Director of Conferences and Retreats for the Connecticut American Baptist Convention, David and Karen oversee all operations at Camp Wightman



in southeastern Connecticut. This is the new home of F&FHC: modern facilities (all with indoor plumbing, many with cooking facilities), great ringing and teaching spaces, incredible food, and an extensive waterfront, all in a pristine forest setting far removed from the hustle and bustle of everyday life.

F&FHC directors Jane Nolan, Ed Henderson, and Dan Moore are working on ‘friend(ly) and family’ oriented ‘fun’ ringing and recreational activities for the young and young at heart. August 19–22, 2010 isn’t that far away. Put the date on your calendar now! Watch the *Fundamental Tone* for details and registration materials. Space will be limited; the FUN will be boundless! 

You “otter” come
ring with us!



Join Bells of the Cascades on July 31, 2010, for a 7-night Alaska Inside Passage voyage aboard the *ms Zuiderdam*, featuring guest clinician William Payn!

This roundtrip itinerary from Vancouver includes calls in Juneau, Skagway, & Ketchikan and the scenic cruising of Tracy Arm Fjord and Glacier Bay!

• Inside from \$1,462 • Oceanview from \$1,712 •
• Verandah from \$2,312 •

Price includes all Bells of the Cascades' activities, a hosted cocktail party, meals and entertainment aboard the ship, and all taxes and port charges.

For more information, visit www.azumano.com/bells or contact Azumano.

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Rates are per person, based on double occupancy, subject to availability, and may change without notice. Rates do not include airfare, government taxes, fees or surcharges unless otherwise noted. Other restrictions apply. Participants must book their cabin through Azumano Travel to take part in any bell ringing activities.

Performance Anxiety—Part 2

by Valerie W. Stephenson

Share This Article with Your Fellow Ringers

The following is the last of two articles that appeared in the February and May 2008 Castings, Area IV's newsletter. The articles were written by Valerie W. Stephenson, composer and clinician, and Florida State Chair.

In Part I of this article, we covered things you may do ahead of time to reduce the anxious feeling that often accompanies performing. Briefly, they were:

- Practice, practice, practice.
- Cultivate a performance attitude during practice.
- Mark the “fractures” in your part carefully and master them.
- Practice page turns.
- Develop strategies for recovery.

As you head into the final weeks, try some of the following to secure your spot in the “Ringers’ Hall of Unflappability.”

1. **Develop an “attitude” of confidence,** not cockiness. If you have done everything suggested in the previous article, there is no one on their way to knowing your part like you do. There is no one in your prospective audience/congregation who wishes you ill will or failure in your quest to ring your part. Believe in yourself. Doubting your ability to ring well only opens the door to failure.



Close it and the door to successful performance will open wide.

2. **Trust your director. Memorize the opening measures of every piece.** This allows you to devote full attention to the director and gets the work off to a strong start. Try to memorize all sections with tempo changes or difficult musical nuances. At the very least, know those passages so well that a glance at the page reminds your muscles of their job, while your eyes give the director your primary focus.

Do you ever look down at the page to the total exclusion of the director? It is possible to

develop a form of peripheral vision that includes the director, but this requires a constant and conscious effort on your part. Your director is trying to create an artistic whole. This same director can help you get back in after a missed entrance. Your director's hands or baton are only as powerful as you allow them to be. You empower your director. Concentrate on an open line of communication between yourself and your director and you will not have time to be nervous.

3. **Practice the entire piece many times without stopping.** After most of the ringing glitches have been worked out and the musical nuances are understood, it is time to go straight through, no matter what. You may miss some notes; you may get lost; other ringers may do the same; a page may not get turned. These small distractions should not ruin the musical whole. Your mission is to recover and maintain focus. Errors will occur in different spots each time. In actual performance, errors tend to occur where they have

never occurred before, most often in the easiest passages. This happens because you release concentration. Knowing this is possible *may be all that is needed to prevent it.*

A common philosophy if you miss a bell is “better **never** than late.” Though there may be some exceptions to this rule, a bell rung after its appearance in the music will only throw you and others off. Just forget it, keep counting and go on.

If you worry about past mistakes ruining the piece while you are ringing that same piece, you will continue to pile up errors and make matters worse. It’s like looking back to see the pothole you hit as you careen into a ditch. Keep your mind and your eyes in forward gear. You can train yourself to think this way about your ringing.

4. Practice the opening and closing measures of a work many times.

Your director controls this aspect in rehearsal, but if you haven’t had enough repetitions, do it yourself. These are the most exposed measures of a work. A good beginning settles you into a fine performance. A good ending is the last thing an audience remembers.

Practicing the opening and closing measures are especially important for full con-

certs where changing bell setups and music come into play. This primarily effects the extreme upper and lower bell ringers, but may effect all positions where shared bells or handchimes are used. Count backwards from ten to see if you can be set for the next piece before you reach

“...ask yourself where this trauma fits in the big picture. It is not famine, plague or flood. In fact, it may be a God-given ice-breaker, making all that follows easier.”

“1.” When you are ready, stand quietly and focus on the next work. Reduce the amount of time it takes to set up with each repetition. This helps your director too, for he/she must fill these silences with speeches or smile coyly at the audience or simply bear the silence.

In final preparations for a full concert, play the opening 4–8 bars, the closing 4–8 bars, the bow (or whatever you do when a piece is finished), setup for the next piece, play

those opening and closing bars, etc., until you have gone through the entire concert. If you have complicated setups (passing of bells, etc.), they should have been clearly marked on your music during earlier rehearsals.

On the day of performance:

5. Focus on practical concerns. That’s it. Nothing more, nothing less. Practical concerns are your outfit, your equipment needs—i.e., bells, gloves, music, mallets. Are your bells polished? Are your gloves washed? If you are sure you have everything ready to ring, focus on helping others to set up.

If you find yourself getting jittery, remember that your audience wants to hear beautiful music. No sane listener enjoys watching you sweat, grimace or fall apart. Pretend they all have on clown suits or, better yet, nothing at all. They cannot ring your part. They are certainly not dwelling on your ringing. If you have practiced with a “pretend audience” out there (the Carnegie Concept from article one), your audience should not be intimidating.

Imagine something supposedly terrible happens during performance, like falling apart and having to start over: ask yourself where this trauma fits in the big picture. It is not famine, plague or flood. In
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PERFORMANCE ANXIETY...

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fact, it may be a God-given icebreaker, making all that follows easier. And you and your fellow ringers will find the humor in the incident before long.

6. **Say a prayer.** In the spare minutes before a performance, some groups join in prayer. If this is not the case, say one privately, if that is your practice. This is not a prayer for "luck." Luck is for the lottery. You have created your own "luck," which is your perspiration, preparation and the coincidence of a performance opportunity. This prayer is for that special blessing that only God can give. This prayer allows your ringing to rise to the rafters of


the heavenly. You have earned it. You deserve it. Ask for it.

As you sit or wait to perform:

7. **Put your nerves into action.** Mentally run over the tough spots. Rather than focusing on how you feel, do a final check of your part. Don't fidget through your music to do this. Quietly picture the music on the page.

Being excited is a good thing. It provides the adrenalin necessary for a first class performance. Can you imagine having no feelings of anticipation in life? These are normal feelings which give the power, strength and will to achieve supra-normal things. Don't fight them; use them.

In the seconds before you lift your bells:

8. **Focus only on the music.** Check your bells as you put your hands on them. Hear the music begin in your head. Get into the proper mood to express the music. Is it slow and lyrical, fast and driven, fast and jaunty? Let the tempo and mood flow through you before the director gives the downbeat. Let that mood flow all the way to the expression on your face. Look at your director for those wonderful last-minute, non-verbal exchanges. And then... ring. Ring your heart out, and, most of all, enjoy creating glorious music and sharing it with others. 

Thank you, Valerie.

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Massachusetts Skill Building Workshop

Saturday, October 10, 2009

First Lutheran Church, 280 Broadway
Lynn, MA 01904

9:00 a.m. - 2:30 p.m.

\$15.00 per attendee

BREAKFAST AND LUNCH ARE INCLUDED!!!

This is an event for beginning ringers, and for those needing additional skill development. Time will be spent learning skills including: stretching and warm-up, music reading, bell notation, developing a perfect ringing stroke, and stopped techniques.

Name _____

Organization _____

AGEHR Membership Number _____

If you are not a member of AGEHR, please join us!

Visit www.agehr.org/member/join.asp and become a member of a wonderful organization!!!

Additional Attendees

Are you able to loan your ...

BELLS	_____	(# of octaves)	_____
CHIMES	_____	(# of octaves)	_____
4" FOAM	_____	(exact # of feet)	_____

Please enclose a check made out AGEHR, Area 1, with "MASBW" in the memo line.

\$15 x number of attendees = total due

Total enclosed = \$ _____

Complete this form, copy for your records, and mail with payment to:

David Wurth, registrar, MASBW
79 Proctor Street
Salem MA 01970

Please email or call David with any questions
David Wurth, host - masschair@gmail.com (978) 745-7387

What Makes a Cohesive Handbell Group?

Reflections of a Ringer *by Pam Sturdevant*

I have been ringing for several years now and have been given many opportunities to ring with different handbell groups. Some have been short-term substitutions, and others have been longer-term subbing or ringing as a “full time” ringer. I have often wondered why some groups seem to be functioning so much more smoothly and effectively than others.

First of all, commitment is essential for an effective handbell group, for many reasons. To actively participate in a handbell choir, one needs to commit to the “team.” Unlike other musical instruments, handbells actually are a team instrument. In an orchestra, if a violinist is sick, there are other

violinists to play the part. In handbells, if the D5/E5 ringer is out, there are gaps in the music. As a comparison, it would be similar to the catcher on a baseball team not attending practice. How would that affect the rest of the team’s practice, not to mention game day?

Another aspect of a ringer being part of the “team” is being open-minded to which bells you are assigned. If you are assigned B6/C7 and are not busy, you may be able to help your G6/A6 neighbor, who may be struggling. Just ask—or ask them to help you—there are no rules for handbells that limit a ringer to particular bells.

(continued on next page)



*Musical Excellence
In Handbell Ringing*
978-851-3024
www.newenglandringers.org

Upcoming Concerts

Sunday, August 9 7:30 p.m.	Ocean Park Music Festival Temple Street • Ocean Park, ME
Saturday, November 21 Time TBD	Bells of Boston Tree Lighting Faneuil Hall Marketplace • Boston, MA
Sunday, November 22 4:00 p.m.	Union Congregational Church 218 Main Street • Groton, MA
Sunday, November 29 4:00 p.m.	Rogers Center for the Arts Merrimack College • N. Andover, MA
Friday, December 4 7:30 p.m.	St. James Episcopal Church 44 West Street • Keene, NH
Saturday, December 5 3:00 p.m.	First Parish in Bedford 75 Great Road • Bedford, MA
Sunday, December 6 7:30 p.m.	Good Shepherd Lutheran Church 183 West Main Street • Westborough, MA
Saturday, December 12 7:30 p.m.	Franklin Federated Church 171 Main Street • Franklin, MA
Sunday, December 13 4:30 p.m.	HumanArts Series – Assumption College 500 Salisbury Street • Worcester, MA
Saturday, December 19 Time TBD	Bells of Boston Faneuil Hall Marketplace • Boston, MA

Would your organization like to present an NER concert? Contact us at newenglandringers@aol.com, or call at 978-851-3024. Host venues are currently being sought in New England for the 2009 and 2010 Seasons.

Attending ringing events together strengthens the team. It has been my experience that this changes the dynamics among choir members dramatically. Perhaps it is the extra time to relate to one another outside of normal rehearsal times, or the education received by the ringers that causes this shift. Committing to participating in events such as a Spring Ring or Festival Conference as an entire handbell choir seems to solidify the group.

It is equally important for Directors to have the same level of commitment to their group. It is essential for Directors to know how to ring a handbell correctly so that they can lead by example. Most importantly, if a ringer plays in a physically unsafe manner, the Director would know how to replace bad ringing habits with correct ringing

RE: FC'09

From the Dean of Education, Dan Moore

And while we're thanking people in this *Fundamental Tone* for jobs well done, here's a special public thanks to the Faculty. This event was a new process for them, too: submitting class outlines months in advance for committee approval: writing and rewriting lesson plans; putting in untold hours researching, choosing and learning repertoire, redesigning old class formats, bravely supporting new topics, tracks, and opportunities for interaction with ringers young and old. 34 Master Teachers and Instructors offered over 55 classes, workshops and tracks to a record number of 'students.' In short, going where no faculty has gone before, each of them has my personal thanks and, I hope, the gratitude of everyone who attended.

techniques. Also, if a director knows how to ring, it is much easier to recruit new ringers; people want to learn, and tend to sign up more quickly with a well-regarded "teacher."

Directors and Ringers: please take advantage of all that Area I has to offer. There are so many events that are open to both directors and ringers. Many of these events you may attend as an individual or an orphan group of individuals. They include: Spring Rings, Rep Reading Sessions, and Directors' Seminar, to name a few. Any event that either you or one of your ringers can learn and bring to the table will end up benefiting the group.

I am so grateful to ring in a handbell choir with a director that really enjoys handbells; my hope is that every choir is as fun and rewarding! 🎵

Pam Sturdevant is past-secretary for Area I and the Glove Tree manager.

HANDBELL SERVICES, INC.

23500 Park Street, Suite 2
Dearborn, MI 48124

phone: (800) 37-Bells
email: info@handbellservices.com
store: handbellservices.com

Everything for handbell/handchime ringers and directors. Gifts, music, services, supplies and more.

The advertisement features a collage of various items including a dark green mug with a handbell logo, a pair of white gloves, a handbell, and several books such as 'The Complete Life of HANDBELL', 'Bells of Christmas', 'Ring Along', '5 Steps For Beginning', 'Basic Training for Bells', and 'Joy and Praise'. A red pom-pom is also visible in the foreground.

ANNOUNCING
***THE RHODE ISLAND
YOUNG RINGERS
WORKSHOPS***

Sponsored by the Rhode Island Handbell Advisory Board

- WHAT** – A series of 4 Saturday skill building and repertoire workshops for ringers in grades 4–8 with at least one year's ringing experience
- WHEN** – 1:30–3:00 PM, January 30, February 27, March 27, and April 17th, 2010
- WHO** – Clinician/Conductor: Jane Nolan, Music Director of the Shoreline Ringers, CT.
- WHERE** – St. Luke's Episcopal Church, East Greenwich, RI.
- COST** – There is NO registration fee; Ringers will be required to purchase their own music

Ringers will receive intense instruction in handbell techniques and general musicianship through the study of two specific repertoire selections. Selections available September 1 and in the next Fundamental Tone.

Ringers with perfect attendance AND exceptional ringing skills will be selected to perform one repertoire selection at the Rhode Island Spring Ring on May 1 at the Wheeler School, Providence, RI.

*Applicants must complete and submit the Registration Form
by December 1, 2009.*

*A letter of recommendation from the applicant's current handbell director
should be mailed separately.*

RHODE ISLAND YOUNG RINGERS WORKSHOPS

January 30, February 27, March 27, and April 17, 2010

1:30–3:00 PM

APPLICATION FORM

Application Deadline: December 1, 2009

Applicant Information:

Name: _____

Address (Street, City, Zip) _____

Phone: () _____

Ringling Experience: Number of years ringing: _____ Favorite handbell assignment*: _____

Name of Handbell Choir: _____

Name of Church/School: _____

Handbell Director's Name: _____

Director's Contact Number: _____

Parent Information: Parent/Guardian: _____

(Address, phone and email if different from above) _____

Parent/Guardian Signature: _____ Date: _____

- A ***Letter of Recommendation*** from the applicant's current handbell director must be submitted *separately* before this application can be processed. This letter should *assess* and *document* the applicant's technical and musical experience and ability, commitment, and ability to work both independently and in an ensemble.
 - Space is limited. Applicants will be considered in the order in which applications are received. Repertoire selections will be included in the acceptance notification, by January 1, 2010.
 - Send all completed applications and letters to: Daniel Moore, Registrar, RIHAB Youth Rings, 14 Josephine Ave, Rumford, RI 02916.
- * *Registrants may be asked to ring at a position other than their 'favorite' one in order to balance the ensemble*

APPLICATION DEADLINE: December 1, 2009

Special Friends Handbell Choir: Working Toward Success

The Special Friends Handbell Choir is a group of adult ringers with special needs. In this third article about the choir, I want to share how our group functions and continues to develop; how handbell ringing has impacted and benefited our members; and lastly, how it compares with groups without such challenges.

When you have a chance to work with Special Needs adults you can't help but be affected by how genuine and loving they are. This sets the tone for the rehearsal atmosphere to embrace whatever task is at hand and more than enables the group leader to get a sense of direction. They are just grateful to be there and are happy to accommodate any request. Making music, like with any group, progresses as long as the activities are appropriate and the instructor is sensitive to individual issues and challenges.

There are many characteristics of teacher effectiveness but in this setting there are a few that consistently come up that affect how the group functions:

1. Passion...for music and handbells! This is contagious, motivating, and keeps everyone's eye on the goal.
2. Caring attitude...one strength of this type of group is their high degree of honesty about

their emotions. If you don't care enough they will know.

3. Ability...to quickly assess problems and give feedback with strategies to improve.
4. Willingness...to work in the moment. Flexible teaching creates opportunities.



The more the leader can offer these skills, the easier the group works. Of course this list applies to most teaching situations, but I have found these in particular to be relevant. When the teacher is effective in these ways, it enables fuller participation and cohesive development of the group. The growth that results has a positive impact on the quality of their lives.

Recreational opportunities are somewhat limited for special needs adults. For most of them, handbell ringing is their first experience with an instrument. Because handbells are easy to use and enable the participant to experience the joy of music making almost immediately, it

becomes a relaxing activity that helps the person to be expressive and positive. It is relatively easy to break down the music to manageable steps, which not only facilitates learning but helps them adapt to each new situation. Sameness and repetition is an important ingredient for security and any task that uses an order of things works well. In addition, the movement of bell ringing has a kinesthetic effect that encourages and supports learning. Any activity such as this that enlivens the senses can only help everyone feel better!

To some degree, much of this can be said about any musical experience, whether the participants have special needs or not. One might conclude that there is no difference in experience if the group has additional challenges. What has been interesting and notable though, is the group process, or the dynamics within the group. In our particular situation, although many of the participants have known each other in the community for a number of years, they do not relate to each other as this activity would suggest. It has been a challenge to develop any interdependence. Most would rather parallel play with each other and take non-playing time to interact with me. They like each other but feel more comfortable with leader support rather than peer support.

Conflict can arise when mistakes are made and the group takes responsibility. So while the interaction is important for recreational reasons, it is important for the leader to assess group dynamics and reduce frustrating moments by keeping the environ-

ment as stress-free and fun as possible.

Directing special needs adults continues to be an adventure! It is the highlight of each week, as we make music together and enjoy each other's company. Given

a chance, special needs adults make it all worthwhile. 🎵

Jeanne Polcari is Area I's Special Needs Liaison and Director of St. Christopher Special Friends Handbell Choir in Nashua, NH.

The Back Bay Quartet is holding auditions!

The Back Bay Quartet (BBQ) is an advanced, self-directed ensemble that is dedicated to excellence in handbell performance, literature, and education. The quartet supports and supplements the Back Bay Ringers organization in performance and mission. They rehearse weekly, perform regularly at the Back Bay Ringers concerts and AGEHR festivals, and teach at educational workshops.

Members of the quartet must participate in one of the other BBR ensembles.

Formal auditions for BBQ (date and time to be confirmed) will be held after BBR auditions. BBR auditions are scheduled for September 14th at 6:30 p.m. at Old South Church in Boston. Please contact Chad Parker at parker.charles@gmail.com for more information on BBQ auditions and a questionnaire form.

THANK YOU

Thanks very much to the Area I Board, and indeed, all the Area I membership, for the beautiful engraved Waterford crystal bowl that was presented to me at the Area I Festival/Conference. It was given in recognition of the Honorary Life status that I was awarded last summer by AGEHR.

Nobody receives that level of recognition without the assistance of many people. I am GREATLY indebted to many directors and ringers who served with me on the Area I Board, the National Board of Directors, and many committees. I share the accolades with them and thank you all.

Karen E. Leonard
Past Chair — AGEHR Area I
Past AGEHR National President
Honorary Life 2008



Please look for the Area I **Glove Tree** at upcoming fall/winter events. The **Glove Tree** has black, white, & tie-dyed gloves in various sizes available. Directors can save shipping costs by purchasing gloves for their choir through the **Glove Tree**. Checks are accepted made payable to AGEHR Area I. If you have any questions about the **Glove Tree**, please contact Pam Sturdevant at store@agehrarea1.org.

It's A New Day

Reflections on Personnel Issues and Diverse Skills F/C'09

by Nancy G. Reynolds

Most bell choirs will be returning to full time rehearsal and performance schedules very soon. Is it time for your choir to take some time to develop or review your organizational structure, your purpose, goals and expectations? Is your choir just forming or have you been in existence for a long time? Are there issues that have developed between choir members, between ringers and the Director, or with your sponsoring organization? Are there members who have, or have developed, physical or other challenges that impact their participation in the group? It is best to think about these situations before they arise. The following suggestions may prove helpful to you and your Bell Choir.

YOUR RINGERS

1. Establishing a clear purpose and goals for the group.

Interpersonal differences can be minimized by the establishment of a clear purpose and set of goals for the group. The more the members of the group can participate in determining these, the better, in terms of setting the tone and minimizing conflict. Don't take it for granted that the purpose and goals of your group are inherently clear or universally understood. This is especially true if new members have joined or you have been in existence for an extended period of time. The purpose and goals should be reviewed periodically.

- **Purpose:** Some aspects of the purpose of the group may be determined by the sponsoring

Resources:

Ringings Right from the Beginning: Moore, Daniel K., 2000

Healthy Ringing: Berry, Susan, 2000

Handbell & Handchime Notation: AGEHR, 2006

Workshop outlines and handouts from previous Festival/Conference presentations (Nancy G. Reynolds)

organization and its culture or mandate: In determining the purpose of your choir consider the impact each of the following might have on that determination Is the choir a:

- ▶ *Volunteer or paid/professional group:*
 - *Church, school, or community group* (For example, a church group might tend to be more inclusive; school groups might be part of the general music curriculum or an auditioned performing group; Community groups might be paid or volunteer.)
 - *Youth, adult or mixed age group* (This will have an impact on the type of music you choose; it could make relationships more difficult or supportive; it might increase the impact of physical challenges, etc.)
 - *Inclusive or auditioned* (Inclusive groups will face different challenges resulting from more varied skill levels and different learning styles.)
- **The type of leadership structure for decision making: Director-led or Board of Directors?** What is the balance of decision-making between the Director, ringers, and the sponsoring organization? It is important that those in the group are aware of this structure. (Consider how differences in opinion between the Director and ringers will be handled. The sponsoring organization may have control over the type of repertoire used, outreach, practice schedule, etc.)
- **Goals/Expectations:** In determining the goals/expectations, consider the following:
 - ▶ *What is the end product expected?* (Is the group to strive for performance level, and/or make pre-

sentations beyond the scope of the sponsoring organization? Will skills be assessed, adjudicated? Will the group tour, attend Festivals, etc.?)

- *Frequency of performance*
- *Type of audience targeted* (Church, sponsoring organization, community, state, region, etc.)
- *Degree of personal responsibility expected* (Are the ringers expected to practice between rehearsals, learn to play in a variety of positions, learn music theory?)
- *Division of responsibilities:* What can the ringers expect from the Director? What can the Director expect from the ringers? (Who chooses the repertoire, sets up equipment, manages the musical library?)
- *Lines of communication/chain of command* (Who does one talk to about issues and when?)

2. Personnel issues. Once the purpose and goals are established, there will be management tasks related to the choir personnel.

- **Assigning ringers to positions and non-ringing tasks:** The skills and needs of the individual ringer should be considered. It is also helpful to keep the individual ringer's areas of interest in mind. (Is the ringer interested in bell trees, learning 4-in-hand, ringing the buckets, etc? Is there a sensory issue or physical challenge that might have an impact; does the person have small hands; does the height of neighbor ringers have an impact on the physical comfort of a ringer, etc.?) There are a variety of resources available on standard and alternative bell assignments. In general ringers are responsible for two chromatic notes and the accidentals associated with those bells. Standard bell assignments can be modified to meet the needs of the music or ringers:

- *What is the previous musical experience of the ringer?* How well does the individual read music? What options are available to enhance musical reading skills, basic music theory, and musical vocabulary? (The director might consider providing mini-lessons or written material to
- (continued on page 19)*



Web Site Updates

I want to thank everyone who sent group pictures and gave me permission to use their pictures on the F/C slide show. I am still looking for Group Photos of your group from Festival/Conference if you have them.

Also on the website there are a few new things. Check it out!

- **On This Day Earth Shall Ring** video
- **Patrick line dancing** video
- **Festival/Conference Survey**
- **A list of Fall Workshops and RI Young Ringers Workshops Series**
- **Sponsoring-an-Event** information and forms

If you have a event or a concert happening and you want to see it posted on the website, please send it to me:
webmaster@agehrarea1.org.

To see the website go to
<http://www.agehrarea1.org/>

Thank you - Linda Noss

IT'S A NEW DAY...

(continued from page 18)

an individual ringer or the group, everyone can use a refresher, provide a list of musical vocabulary, include reading skill warm ups, etc.)

- ▶ *Are there physical issues?* (flexibility, balance, eye sight, hearing acuity, response time, attention span, pain, existing physical difficulties or disabilities) These issues may effect:
 - The size of the bells assigned (hand size, pain, joint issues may impact the size bell that is comfortable for the ringer. The weight of the bells may impact the range a ringer can achieve.)
 - The number of bells assigned (Hand size can impact a person's ability to play four in hand. Response time can impact the ability to shift quickly enough to cover more bells.)
 - The location of the ringer (between two ringers or at the end of the table. Ringers with attention issues or poor body awareness may do better between two ringers, or sometimes placement at the end of a table prevents nudging, etc.)
 - Degree of assistance required from other choir members (Because of physical or attention issues do some bells need to be re-assigned to others?)
 - Adaptations to the physical environment, bells or music (Does the ringer need to sit while ringing, wear ear plugs, [there is evidence we all should], have foam added to the handles [ergonomics], have the music enlarged, measure bars darkened, a color overlay [to decrease glare] etc.?) Should the individual wear wrist or ankle weights to increase attention or body awareness? Are special glasses needed to accommodate for the distance from the music?)
- ▶ *Are there behavioral issues?* The individual, their support network, and appropriate service providers can provide important input and recommendations that can help enhance the ringing experience for everyone involved.

- ▶ Behavioral issues can often be minimized by the existence of clear goals and expectations.
- ▶ Appropriate pre-ringing activities may help in reducing disruptive or problematic behaviors (snacks, physical exercise, weight-bearing activities, warm-up exercises).
- ▶ The weight of the bells or use of additional weight may assist with behaviors. Increasing body awareness can increase attention and focus.
- ▶ Sharing appropriate information with other choir members after obtaining permission, and enlisting their assistance, can increase the level of participation and success for all.
- **Substitute policies:** It is important to consider the impact of missed rehearsals on the interpersonal relationships of the group, morale of the group, and quality of the music. Policies for attendance and substitutes will need to be made clear to everyone: Consider the following:
 - ▶ Will the ringer be allowed to play in a performance if they have missed rehearsals? It will be important to set expectations as to the number of absences allowable.
 - ▶ Are there sufficient qualified individuals to act as substitutes? This may have an impact on the substitute policy.
 - ▶ How flexible is the performance schedule?
 - ▶ What accommodations are necessary if there are known or unexpected illnesses or injury?
- 3. **Substance dependency:** The presence of a ringer with a substance abuse issue may have a major impact on the ensemble. It will be important to address this situation quickly and sensitively. Consider:
 - ▶ Whether the dependency is pre-existing and/or known initially or develops and/or becomes evident.
 - ▶ The purpose and goals of the group. Is it the purpose of the group to be totally inclusive or to reach out to individuals working on ending dependency?

- ▶ The impact on the well being of individual, the individual group members and the group as a whole.
- ▶ The comfort level of the group.
- ▶ How an individual member of the choir addresses their own or another's dependency if/when it becomes evident.

● ***Does your sponsoring organization have policies and procedures for this situation?***


● ***What are the lines of communication if this situation presents itself?*** Does a choir member talk directly to the individual, to the Choir Director, or to a designated individual in the sponsoring organization? If the individual recognizes their own problem, who do they go to for support? (Schools, for example have very specific policies related to these issues that must be followed.)

4. Declining physical health (eyesight, muscle tone /strength, mental acuity). If communication between the Director and ringers is open, it will be easier for the Director to work with the individual to look for accommodations to help the ringer continue with the group if that is their desire. Including the ringer, family, therapists, and other support networks in determin-

ing appropriate accommodations will save time and minimize frustration. If the physical changes experienced make it difficult or impossible for the ringer to continue, these discussions can make it easier for the ringer to make the decision to stop ringing on their own. The Director and/or group can take an active part by:

- ▶ Supporting the ringer if health care professionals recommend strengthening exercises, vision aids, etc.
- ▶ Considering modifying the music or giving the ringer ancillary activities that help them remain part of the group while reducing ringing responsibilities.
- ▶ Considering using a buddy system with duplicate bells so the pressure of carrying a part is reduced and the impact on performance is minimized.
- ▶ Working with the ringer to provide effective accommodations. Does the ringer need special glasses to accommodate the distance from the music for example?

5. Personality conflicts: The existence of clear expectations and defined lines of communication can help minimize conflicts. If conflicts do arise consider the following:

- What is the source of the conflict?
- Would a change in ringing and job assignments make a difference?
- If the conflict can not be resolved independently by the parties involved; is there a mechanism for mediation of the situation?
- Use existing resources in the sponsoring organization to address issues and concerns between individuals (school counselors, ministers, Board of Directors)
- If the conflict is having a severe impact on the morale and quality of the ringing experience for the entire group, it may be necessary to request that those involved take a break from, or leave the group. This may be more difficult if the group's purpose is to be fully inclusive. 

My 3 Favorite Festival Moments

I enjoyed all of it, but these three stand out:

- 1) The opening bell and first massed rehearsal
- 2) The mini concerts
- 3) The closing concert

It was my first conference and to be able to play with that many ringers was great. The final concert (especially the last piece) was awesome!

— Paula (Massachusetts)

REPORT FROM CONNECTICUT



Hope everyone has recovered from the Area 1 Festival/Conference 2009 in Orono, Maine. We had a fabulous time and thrilled to the sound of 700 bellringers ringing 13 songs more or less together in concert. The weather was remarkably cooperative – it was generally cool, only rained once or twice (of course, when it was time to pack up and leave). The massed ring conductors, William Griffin and Monica McGowan, were excellent clinicians as well as patient instructors. I am sorry I was not able to stop by and see everyone from Connecticut, but things always seem to go so fast at Festival, except for the line at the dining hall. Next time I'll make appointments...If you didn't get a chance to go this year, make sure you ask someone who attended about the person in the Sunday concert audience who got a standing ovation...before the concert...from the massed ringers!

Looking forward to fall and 2010, we would like to announce the first event of the 2009–2010 season – a Repertoire Ring at the Bristol Baptist Church on September 26. This will be led by Bill Degan and Greg Fisher and include music from Levels 1–4. It will be a chance to hear new music and

buy the music directly on site at a discount. Although this is a late-breaking newsflash, we hope to get as many ringers and directors as possible. Please notify

Greg Fisher (hvringers@cox.net or 860-647-1470) if you are interested. More details will be arriving via email and your State Newsletter in late July.

As a final note, we are looking for individuals to help plan a Spring event for Connecticut, hopefully in March or April 2010. We'd love to have a Spring Ring, but cannot find a site to host it at this time. Please let me know of any facilities that may be able to hold 125–200 ringers in a mass ring area along with classroom space. Anyone with school ties (no, not the ones you wear) that may be able to get us a high school or middle school?

And finally, we bid a sad farewell to Patrick Gagnon, our Area 1 Chair–Elect, who became Chair, and who has subsequently elected to move to Iowa. Although we will miss your good humor and energy, we know it is a great opportunity for you and your wife.

As always, if you would like your event publicized in the state newsletter or Fundamental Tone, please let me know. I am eager to get the word out about all the events in our state. ✍️

Greg Fisher, Connecticut State Chair

REPORT FROM MAINE



It hardly seems possible that Festival/Conference 2009 has come and gone. I know you will all join me in thanking Sue Henderson and Patrick Gagnon for making yet another wonderful and memorable moment in Area I!

New England Ringers will be performing in Maine for the third time this year! They will be appearing at “The Temple” at Ocean Park in Old Orchard Beach on Sunday August 3rd at 7:30. It will be

their final “Good Vibrations” performance of a very successful tour—don't miss it!

Plans are underway to hold a **Fall Skill Building Ring** in October at the United Methodist Church in Gorham. Plans are also underway for the Maine Spring Ring to be held in March at Greely Middle School – we hope to have “Handbells and Harps” at this special event. Stay tuned to the Area I website for information and dates.

I must make a correction to a previous statement I made. I mistakenly announced that *Penobscot Valley Ringers* were the first community group to

form in Maine. Ginny Foster of the *Winthrop Area Ringers* graciously informed me that they indeed were the first Maine community group, formed many years ago. My apologies to them! Speaking of Penobscot Valley Ringers: they are pleased to announce that Bunny Stanley is their new director. We wish them all the best in their continuing endeavors!

I am so pleased to have made many new friends at Festival Conference. I spent a fair amount of time listening in the grandstands and commend you all for your hard work—where you started from and where you ended up at the performance—you were all truly amazing! 🎯

Brian E. Wilson, Maine State Chair

REPORT FROM VERMONT



The **Summer Directors' Meeting** was held this past week. Participants evaluated the past ringing year, celebrated accomplishments and then made plans for future ringing events throughout the State. Two representatives were welcomed from Tinmouth, VT, and were very excited about their new bells. The group also heard about the choir in Castleton, VT, planning their first ringing season. For directors who've been directing for a while, it's a pleasure to see the excitement on the faces of these new ringers and hear their plans.

Thirty-four ringers represented Vermont at the Area I Festival/Conference in Orono, ME. We truly had a wonderful time ringing with over 700 fellow ringers in a very well-organized event. Karen James rang an amazing solo. Karen, Phil Brown, Nancy Reynolds, and Jeannie Cushman taught or assisted with classes. Northern Bronze community choir participated for the first time, and the members are still raving about the wonderful time they had and how much they learned. Northern Bronze was able to attend because they applied for and received a Bradford Scholarship. The group also auditioned and won a place in the Bronze Division and rang in a mini-concert, which added to the experience. Which brings me to this conclusion; there are wonderful opportunities available for ringers throughout New England, we only need to take advantage of the many opportunities presented.

Three Skill Building Workshops this Fall

Three workshops are in the planning process and the dates for two of the workshops are set. The first workshop will be held at the First Baptist Church in Burlington, VT, on Sept. 19. Susan Lambert and her choir will host the event. Lynne Welsh and her choir will host a workshop in Manchester, VT, at the First Congregational Church on Oct. 17. Another workshop hosted by Mal Chase and his choir at First Congregational Church in Middlebury, VT, is in the beginning planning stages.

Spring Ring 2010

Bill Mathis will be the clinician for Spring Ring 2010, planned for the Burlington, VT area. Repertoire for SR2010:

Pie Jesu, Faure/Mathis, Fred Bock Music,
3-5 octaves, L2+, FBF0703

Song of Assurance, Sherman, Choristers Guild
The 2–3 octave edition and 3–5 octave edition
are very different but fully compatible:

2–3 octaves L2, CGB604

3–5 octaves L2, CGB605

Full score – for use when ringing both editions
together, CGB 603

Fantasy on Trust and Obey, Towner/McMichael,
AGEHR, 3–5 octaves L3, AG35282

Come Thou Long Expected Jesus, Moglebust,
Choristers Guild

2–3 octaves composed in 2003, L2, CGB266

3-5 octaves composed in 2008, L2, CGB569

Enjoying summer but looking forward to a fall
schedule full of ringing opportunities! 🎯

Jerilyn Bergdahl, Vermont State Chair

CALLING ALL RINGERS!

AGEHR is proud to announce the debut of **ringEr-Notes**. Launching in March, this **FREE** monthly e-newsletter focuses on you, the ringer, and your experiences within the AGEHR community.

To help us launch ringEr-Notes, we have created a **RINGER CONTEST**

Two AGEHR Members will be our grand-prize winners and will each receive a 3-octave set of **HANDCHIMES**. Each month five ringers who are not AGEHR members will be drawn from the **ringEr-Notes** subscription list to win Official AGEHR Goodie Bags valued at up to \$100.

HOW TO ENTER

NON-AGEHR MEMBERS

Just sign up for the Free **ringEr-Notes** online at www.agehr.org/ringernotes or send (1) a sponsoring AGEHR Member Number, (2) YOUR First and Last Name, and (3) your valid e-mail address to the AGEHR national office. Each valid e-mail address will earn the sponsoring AGEHR member one entry into the Grand Prize Drawing and the non-member ringer entries into our monthly drawings.

DIRECTORS

Ask your ringers for permission to add them to the **ringEr-Notes** subscription list using your AGEHR membership number. You can either sign them up online at www.agehr.org/ringernotes or send (1) your AGEHR Member Number, (2) non-member ringers' First and Last Name(s), and (3) their valid e-mail address(es) to the AGEHR national office. Each valid email address will earn YOU one entry into the Grand Prize Drawing and enter your non-member ringers into our monthly drawings.

INCREASE YOUR ODDS

For each **ringEr-Notes** subscriber who then becomes a new AGEHR Ringer Member (or other higher level of membership) between March 1 and August 31, 2009, the sponsoring AGEHR Member will receive an additional 5 entries into the Grand Prize Drawing! This means that for just \$30 your ringers can each or collectively increase your odds of winning a set of handchimes, while enjoying all the benefits of AGEHR membership!

The Small Print...

Time Line: March 1–August 31, 2009

Prizes:

Two Grand Prize Winners will receive either one 3-octave set of Malmark ChoirChimes® or one 3-octave set of Schulmerich MelodyChimes® (or equivalent cost in equipment from Malmark, Inc. or Schulmerich Bells).

Monthly non-member ringer Prizes (30) AGEHR Goodie Bags:

Each month 5 names will randomly be selected from the submitted pool of names of non-member ringers to receive AGEHR "Goodie Bags" valued at up to \$100 each.

Name & e-mail usage by AGEHR:

- AGEHR will enter all submitted non-member ringer names and e-mails into our database as prospective members.
- They will be added to our Ringer e-Newsletter with the option to unsubscribe at any time, which will not affect their eligibility to win.
- The non-member ringer list will NOT be sold to our membership or outside organizations. The non-member ringer list may be used for occasional national AGEHR mailings.

OFFICIAL RULES*

General

1. Open to all current AGEHR Members
2. For each non-member ringer's name and valid e-mail address submitted by an AGEHR Member and received at 1055 E. Centerville Station Rd., Centerville, Ohio 45459 no later than 5PM EST on August 31, 2009; the AGEHR member will receive one (1) entry into the Grand Prize drawings
3. For each non-member ringer's name and valid e-mail address submitted by an AGEHR member that becomes a paid AGEHR Ringer Level or higher level Member no later than 5PM EST on August 31st, 2009, the AGEHR member will receive five (5) additional entries into the Grand Prize drawings
4. The AGEHR member must have the non-member ringer's permission to submit their name and valid e-mail address to AGEHR, Inc
5. All submitted e-mails will be verified. Invalid and bounced e-mails will be disqualified
6. Each submitted non-member ringer's name will automatically be entered into each of our monthly ringer prize drawings until they win or the contest concludes
7. Non-member ringers whose names are submitted by multiple AGEHR members will be counted once and will be attributed only to the first AGEHR Member to submit the non-member ringer's name and e-mail
8. A list of winners will be available on-line at www.AGEHR.org and/or by sending a stamped, self-addressed envelope with a request for the list of winners to AGEHR 1055 E. Centerville Station Rd., Centerville, Ohio 45459
9. Contest winners are responsible for any and all local, state and federal taxes
10. Void where prohibited by law
11. All National AGEHR, Inc. PAID employees and their immediate family members are exempt from participating in this contest
12. RELEASE: By participating in the Contest, Entrant agrees to release and hold AGEHR, Inc., its officers, employees, agents and representatives harmless from any and all losses, damages, rights, claims and actions of any kind in connection with or resulting from participation in the 2009 Ringer Contest, acceptance, possession or use of any prize, including without limitation, personal injuries, death, and property damage and claims based on publicity rights, defamation, or invasion of privacy
13. GOVERNING LAW. All issues and questions concerning the construction, validity, interpretation, and enforceability of these Official Rules, or the rights and obligations of participant and Sponsor in connection with the Ringer Contest, shall be governed by, and construed in accordance with the laws of the State of Ohio without regard to the conflict of laws rules that would cause the laws of any other jurisdiction to apply. Entrants hereby submit to the jurisdiction and venue of the State and Federal courts of Ohio and waive the right to have disputes arising out of the subject matter hereof adjudicated in any other forum
14. MODIFICATION: AGEHR, Inc. reserves the right to modify these Contest Rules for clarification purposes without materially affecting the terms and conditions of the Contest
15. Non-member ringers who are subscribed to receive AGEHR E-Newsletters agree to receive occasional official AGEHR e-mails, but understand that their names and e-mails will not be sold by AGEHR, Inc. to the membership or outside sources in order to protect their privacy

Prize Notification and Awarding Rules

16. The two Grand Prize winners will be drawn from our Members in good standing who submit the names of non-member ringers and their valid e-mail addresses
17. The first winner drawn will have the option to choose either the Malmark instruments or the Schulmerich instruments. The second winner drawn will receive the remaining option
18. Winners will be notified in September 2009
19. Winners are responsible for providing accurate shipping information within thirty (30) days of the mailing of the notification from the AGEHR National Office
20. If a winner does not contact the national office in thirty (30) days, one (1) attempt to call will be made and then another winner will be chosen thereby nullifying the initial winner's claims to the grand prize

*OFFICIAL DEFINITIONS:

AGEHR Member: Refers to an individual with their own active membership number or the primary contact for the organization with an active membership number

Active Membership Number: Membership dues are fully paid and the member does not have any outstanding debt with AGEHR, Inc.

Non-Member Ringer: Refers to an individual who does not currently have their own personal AGEHR membership number, is not the Primary Contact for an organization with its own organizational AGEHR membership number and is a ringer in a AGEHR Member's handbell and handchime choir

REPORT FROM RHODE ISLAND

The Rhode Island Handbell Advisory Board will be featuring the following events:

Handbell Workshops—Oct. 17 & Jan. 23, 2009

9:00am–12:00 Noon at St. Luke's Episcopal Church, Pierce & Church St., East Greenwich, RI.

Topics offered each Saturday are:

Bell Free Practice – Martha Goodman, Clinician
Intro. to Ensemble Ringing – Debra LeBrun, Clinician
Handbells in Worship – Jean Degan, Clinician

The workshops also include repertoire reading (Spring Ring repertoire and more). Cost for each workshop is \$15.00 per person per session.

Please send email to Piwackit@aol.com to receive registration form.

The Rhode Island Young Ringers Workshops

See Announcement and Registration Form in this *Fundamental Tone* newsletter.

Rhode Island Spring Ring

Saturday, May 1, 2010, 9:00am–4:00pm at Wheeler School, 216 Hope Street, Providence, RI



Bill Alexander (Duluth, MN) will be the Clinician for massed ringing for the Spring Ring. He is the director/ringer of *Strikepoint*, a renowned handbell choir. The event will conclude with a concert at 3:00pm, which is open to the public.

Massed Pieces featured will be:

Ovation of Praise by Arnold Sherman;
Hope Publishing; MHP2349

Fiesta con Campanillas by Carol Lynn Mizell;
AGEHR; MAG 35279

I Wonder As I Wander by Michael Helman;
Lorenz Corp; MLC201436L

These pieces will also be complimented by individual choir performances.

Workshop List coming soon.

Cost for RI Spring Ring is \$25.00 per person. Participants should have AGEHR membership or affiliation.

Scholarships are available for two (2) first-time choirs of five (5) members or more. The two groups who qualify for scholarships will be given a year's membership in AGEHR. For more information and application form, email danastian@msn.com

Please send email to Piwackit@aol.com to receive registration form.  *RIHAB Board*

Bronze Ambassadors at AGEHR National Directors' Seminar

The Bronze Ambassadors, Kimberlee Strepka, director, from United Christian Academy in Newport, VT, recently performed at the AGEHR Directors' Seminar in Tucson, Arizona, on July 16, 2009. Pictured here are the Ambassadors with mentor and musical guest, composer Kevin McChesney, after the performance.

