



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

Fundamental Tone

NOTES FROM AREA 1 CHAIR

Happy fall, everyone!

At this point, I imagine you're all busy getting back in to the swing of things, working on Christmas music, with summer 2017 a distant memory. Your Area 1 Board is also getting into the groove and working hard to present programs that for you that will 'unite people through the musical art of handbell and handchime ringing...through mentorship, education and events.' I just returned from our fall Board meeting, and there is a lot going on in 2017-2018! Check them out in this newsletter :

Fall Skill Building Workshops - October 21 in Norwich, CT, October 28 in Saco, ME and in Loudon, NH, November 4 in Andover, MA.

High School Ringout - November 11 at Souhegan High School in Milford, NH with Brian Seemann

Winter Workshop - February 2-3 at UMass/Amherst, with Stevie Berryman

Spring Rings galore - March and April, 2018 - April 7 in Auburn, ME, April 21 in Concord, NH, April 28 in East Greenwich, RI others to be announced.

Friends and Family Handbell Camp - June 28-July 1, 2018 - Cathedral Camp & Retreat Center, E. Freetown, MA

The Area 1 Board is working hard to make sure we are meeting your needs as members, so that you get the most from your

membership. Thank you to everyone who attended Festival/Conference 2017 and who responded to the survey about your experience! We are looking closely at that data to help us plan for Festival/Conference 2019. In the coming weeks, everyone on our e-mail list will be getting a short survey so that we can better understand why you did or did not attend F/C 2017. We are striving to make F/C 2019 the best experience for the most people possible, but we can't do that unless **we get your input**. Please respond to the survey when you get it in your inbox.



Carlene Ruesenberg
Chair, Area 1

On the National Level, there's a lot going on as well! The **Back to Bells** program is a great way to get local handbell programs started up again. Area 1 held two in MA during September and two will be held in October: **October 14 in East Greenwich, RI**, and **October 28 in Danbury, CT**. If you know of anyone in those areas who need to jumpstart their programs, forward to them this link, [Back to Bells](#) and get them registered! It's free, and chock-full of great information on how to get started.

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AREA 1 BOARD



Back row (L-R): Kristen Russo, Cheryl Hager, Jane Nolan, Carlene Ruesenberg, Holly Cerullo, Sue Lee, Krishna Ersson, Pete Larson
Front Row (L-R): Donna Horan, Lisa Arnold, Carol Seely, Susan Schultz, Diane Burke, Mobby Larson, Sue Evans



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<i>Past Chair</i>	Krishna Ersson (781-254-6636) pastchair.area1@handbellmusicians.org
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<i>Treasurer</i>	Cheryl Hager treasurer.area1@handbellmusicians.org

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<i>New Hampshire</i>	Carol Seely nh.area1@handbellmusicians.org
<i>Rhode Island</i>	Donna M. Horan (401-885-1474) ri.area1@handbellmusicians.org
<i>Vermont</i>	Pat Pranger (802-446-2066) vt.area1@handbellmusicians.org



SNAG A SUB

Directors and ringers, maybe missed this SnagASub notice! There's always a first time for seeing something, and we feel so strongly that this on-line "bulletin board" system-for-finding-a-sub will help to make the handbell community an even more friendly and helpful entity, that we may just keep posting this until you come on board. We need you! At this time the pool of potential subs has grown to 50 ringers and directors, but in order to serve it's purpose, (since it covers a five-state area), it needs to be bigger! Once a ringer is in, it works exactly like an email: snagasub@googlegroups.com, then "battery ringer needed for (date, place, time, etc.)", and anyone in the group has the option to reply or ignore/delete. Please spread the word. This is not just for directors and

ringers who sometimes have a need for a sub, but is also for interested/brave persons who might love an opportunity to ring *more and to get to know other ringers*. Please contact me, Cindy, at cmgconcord@gmail.com, or Gail, at glgranum1@msn.com, to be invited. (See p.12)



musical
community

NOTES FROM AREA 1 CHAIR *cont from p.1*

Other events coming up on the National level:

Certification Event in Newtown, PA on October 12-14 – if you are pursuing the Handbell Musician Certification, here's your opportunity to get certified in Level 1 Techniques, Level 1 Theory and Level 1 Conducting, all in two days!

College Ring-IN, January 3-6, 2018 in Princeton, NJ – Any college-age (and maybe fresh out of college) ringers come and ring and meet the composers of the future!

National Seminar – July 17 – July 21, 2018 in Grand Rapids, MI - Details will be available January 2018.

I would also encourage you to bookmark the [National Handbell Musicians of America web site](http://handbellmusicians.org) (handbellmusicians.org) and visit it often. One of the benefits of your membership is to have access to the pages under the Members Only section

There you will find TONS of resources, including the Resource Library, which has lots of articles for faith-based, community and educational choirs, an interactive online version of Overtones, access to past Member Chats, which happen roughly every other month, and much, much more.

Please spread the word to your ringers and friends about all the things that are happening! As always, if you have any comments or questions, I can be reached at chair.area1@handbellmusicians.org.

I'm looking forward to seeing you (and a friend) at one of our events!

Carlene Ruesenberg, Chair, Area 1
Handbell Musicians of America
chair.area1@handbellmusician.org



NOTES FROM CONNECTICUT



Mobby Larson
ct.area1@handbellmusicians.org

Connecting with Connecticut

As I write this, I am thinking of the handbell ringers from Connecticut who are representing us at the Big E today.

This is a group organized by Steve Mazeau and directed by Samantha Beschta. They have been practicing in Bristol all summer, and are performing in the CT Pavillion. This is the 5th year we have had a bell choir there. We are delighted to have them sharing the music and the fun of handbells out there in the Big (E) world. We are always looking for ways to raise the awareness and interest in handbells.

I hope some of you have been able to take advantage of the bell events this fall - the **Back2Bells** program is sponsored by Handbell Musicians of America (HMA) and is free to anyone hoping to jump start their handbell program.

Area 1 (New England) is sponsoring **Skill Building workshops** and are free for all members of HMA and any of their ringers. Members of any handbell choir whose director is a member are allowed to register for events without having an individual membership. But...if you'd like to know more directly what is going on in the handbell world, you can join with a \$10 sub-membership, under your director's membership. This entitles you to electronic access to newsletters and resources. You will have early notification of events and be more connected with and supportive of this wonderful world of handbells! Information is on the website: handbellmusicians.org

Please share this opportunity with other handbell musicians you know!

We are in the midst of planning for the **2018 CT Spring Ring**. It will be held on March 24 at the Haddam-Killingworth Middle School, and our clinician will be Rick Wood, who is the founder and director of Chime In! Music with a Mission.

There will be workshops, as well as massed ringing.

This is the beautiful school where we met last year; it is on Rt. 81, about 30-40 minutes from Hartford, New Haven and New London. Further details will be available soon.

As always, I try to connect with all interested handbell musicians 3-4 times a year by email to let you know what is going on with handbells in Connecticut. If know anyone who should be added to the list, or if you prefer not to be included, please let me know!

Happy fall, and happy ringing!
-Mobby





Skill Building Workshops

*to all members (directors and their ringers)

Choose a date that works for you - Less travel - Personal attention



DATES:

- Saturday, October 21 - Central Baptist Church, Norwich CT
Clinicians: Andy Wallace/Jane Nolan
- Saturday, October 28 Faith Community Bible Church, Loudon, NH
Clinician: Sue Chamberlin
- Saturday, October 28 First Parish Congregational Church, Saco, ME
Clinician: Carlene Ruesenberg
- Saturday, November 4 Faith Lutheran Church, Andover, MA
Clinicians: Sue Chamberlin/Jane Nolan

TIMES: 8:30 AM check-in

WORKSHOP: 9:00 AM-12:30 PM
The morning begins with a massed techniques session followed by skill building workshops, and concludes with a massed sight-reading session.

INCLUDES: Basic music reading (music provided), ringing short-handed, weaving, and four-in-hand.
Beverage and snack provided.

WHAT TO BRING: Gloves, music binder.

WORKSHOP FEE: ***FREE** for all members of the Handbell Musicians of America
(You will need your membership number, or the membership number of your director or organization.)

Not a member, or part of an organization with a membership, please consider joining the
[Handbell Musicians of America \(HMA\)](#).

REGISTRATION: Registration is through constant Contact. [Click Here](#) to go to the registration page.

CONTACT: JANE NOLAN, HMA AREA 1 MEMBERSHIP CHAIR janesjazz@comcast.net

COMMUNICATIONS AND CONNECTIONS

THE EMMANUEL PROJECT

*Benefitting Houston's
Emmanuel Episcopal Church
and its recovery from Hurricane Harvey*

HBK29

Level 2 / D.B. Nelson



Handbells used: 11, 14, 15, 21



1 octave above middle C in
4 octave above middle C in
1 octave above middle C in

Starkly (♩ = ca. 70)

THIS PAGE: Pairing
FIA RESTORATION, The Southern Harmony
FOUNDATION, The Southern Harmony
SOUTHERN METHODIST, Ralph Vaughan Williams
Arranged by SONDRATUCKER



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sondratucker.com
All rights reserved

The purchase of this digital master allows enough copies to be made for one church's use.
All proceeds go to Emmanuel Episcopal Church, Houston, Texas in aid of flood recovery
following Hurricane Harvey, September 2017.

3-6 octave Handbells, Level 2.

See and hear the music at

sondratucker.com

and sonologymusic.com

\$50 for digital master.

100% of proceeds go to

Emmanuel's flood recovery.

NOTES FROM RHODE ISLAND

Fall activities have been scheduled. **Back to Bells** and **Skill Building Workshops** will be offered **FREE** of charge to HMA members. Back to Bells is sponsored by the National while the Skill Building Workshops are being offered at no charge by Area 1.

[Skill Building Workshops](#)

backtobells.HandbellMusicians.org

Take your bells out of that closet and get...

BACK to BELLS

COMPREHENSIVE WORKSHOPS TO REINVIGORATE YOUR HANDBELL PROGRAM

TOPICS INCLUDE:

- Recruiting ringers
- Basic techniques
- Basic maintenance
- Creative use of handbells in worship
- Ringling with less than a full choir
- Basic rehearsal techniques
- Repertoire selection

St. Luke's Church
99 Peirce Street
East Greenwich, RI
October 14, 2017 9:00 – 1:00
Clinician: Dan Moore

For more information, email:
RI.area1@handbellmusicians.org

backtobells.handbellmusicians.org

Spring 2018...

SAVE THE DATE – APRIL 28, 2018

THE RI SPRING HANDBELL EXTRAVAGANZA

Venue: Swift Community Center
121 Peirce Street – East Greenwich, RI
Event Host: Dan Moore and the Jubilate Ringers of East Greenwich

Featuring master classes for experienced choirs with David Harris of the Raleigh Ringers, massed ringing for both experienced and less-experienced choirs, and an evening concert.

Less experienced choirs will be under the direction of Dan Moore and will include one selection plus one massed selection under Mr. Harris.

Special Guest Clinician

David M. Harris,
Music Director
The Raleigh Ringers



More information about David can be found at: <http://rr.org/About/Music-Director>

Further information will be announced, as it becomes available, on the Area 1 Facebook Page, October Fundamental Tone or email ri.area1@handbellmusicians.org

While still in the planning stages, we anticipate holding Master Classes with Mr. Harris in the morning.

Due to time constraints it will be necessary to limit these classes to three. There will be an additional cost for the Master Classes (will be advertized at a later date); time(s) TBA; criteria for participation TBA; final selection to be made by committee.

Tins / beginners classes will be held in the afternoon with Dan Moore. There will be no additional cost for the tins / beginners classes.

Save the Date for...

Second Annual

**RI RINGING IN THE HOLIDAYS
HANDBELL SPECTACULAR**

Woodbury Ringers, Warwick, RI
Community Church Ringers, Westerly, RI
Lincoln Ringers, First Parish, Lincoln, MA
The Jubilate Ringers of East Greenwich, RI

Lorrie Simons, Director
Andrew Wallace, Director
Diane Burke, Director
Daniel K. Moore, Director

Come join us at:

St. Luke's Episcopal Church
99 Peirce Street, East Greenwich, RI
Saturday, November 18, 2017 7:00 PM

Free Admission Handicapped Accessible Parking Available

Enjoy this colorful season,



~Donna

RI.area1@handbellmusicians.org

THEORY, TECHNIQUES, AND EDUCATION

Handbell Musicians: Our Musical Bodies, Our Relational Responsibility, and Our Open Arms



Dr. Kimberlee F. Strepka

Recently in a workshop I was teaching, one of the participants remarked, “a wrong note on a handbell feels much more like a betrayal than a wrong note on my trumpet.” Another said, “When I play the cello, I am making music together-with the instrument, but when I play handbells, I feel as though am one-with the instrument.” What is it about our instrument that makes participation in a handbell ensemble such a completely unique experience that it cannot be replicated in other music making experience? It was this question that I set out to explore in my research study conducted through Boston University as a part of a DMA degree. This article represents a short summary of the findings.

Ringling requires the body to move the handbell through space to create sound. Consequently, many handbell educators promote the philosophy that “the body is the instrument, not the bell.” This perspective requires the body to move artistically if the handbell is to produce a musical sound. This brings us to the first question I posed to the participants: how do handbell musicians experience embodiment (the experience and expression of music as felt through whole-body movement)? Some of their answers included: handbells allow us to communicate a musical idea using our bodies; there is an unreplicated physical connection with the handbell; and gestural communication takes place between ringers during music making. The entire body is seen as an active participant during ringling, as it moves and communicates musical expression.

The second question I asked concerns handbell musicians’ perceptions of “teamwork” or a collective (instead of individual) orientation. The participants spoke of a dualistic relationship that exists in ensemble ringling: on one hand, there is a high level of individual responsibility on each ringer because no other person is doubling the notes. On the other hand, musicality can only happen if the individual allows him or herself to be absorbed into a shared identity—“I am a handbell musician because of my involvement with others.” Others said that the handbell ensemble feels as though it’s a living, breathing organism; because ensemble ringling is non-competitive, each member is equally-valued; and that artistry is dependent upon relational responsibility. The participants felt that when relationships between members are unhealthy, the social disconnect impedes musicality. “We sound better when we’re friends.”

Lastly, the issue of accessibility was considered, and was found to exist on three different levels. All but a few said that handbells are an accessible instrument to nearly all on some level (functional accessibility). They provide a musical voice for those who may not feel comfortable singing, or have the means to play another instrument (social accessibility). Handbells also provide musicians with access to the entire

THEORY, TECHNIQUES, AND EDUCATION

musical fabric (compositional accessibility). In an orchestral setting, when does the bass player get to experience the flute part, or the violinist the tuba part? Handbell musicians not only have the opportunity to experience all parts of the musical fabric, they also have access to a complete “conductor’s” score every time they ring. My daughter, whose first instrument was handbells, now finds reading from a double bass score in orchestra frustrating, because she can’t see all of the other parts and how they fit together. Compositional accessibility is an advantage that handbell musicians enjoy, but many other ensemble musicians do not.

An interesting point to note from the findings was that even though the participants were different ages and skill levels, “they all spoke the same language” when it came to describing what it feels like to be a handbell musician. The words together, everyone/everybody/anybody, and whole were used over and over again as they discussed the issues of embodiment, team, and accessibility. These passionate musicians reminded me once again that our art form is one that encourages whole-self music making, fosters a team-oriented attitude, and enjoys exceptional inclusivity.

What a gift ringing is to a world in need of the healing power of music!

© Dr. Kimberlee F. Strepka September 2017

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THEORY, TECHNIQUES, AND EDUCATION

Empowering Ringers



Daniel K. Moore
Director,
Jubilate Ringers of

Whether you are a director or a ringer, here are two questions you probably haven't asked yourself:

1. Why would handbell directors want to empower their ringers?
2. What good could possibly come from the ringers taking control of the music?

I'm just saying.....it took me over 35 years of directing handbells to fully understand that we are all students. Our art form is still in its infancy; as ringing techniques evolve, as composers and arrangers become increasingly creative, as the instrument itself becomes more reliable and responsive, as handbell organizations provide new events to challenge every level, as we all discover new ways to communicate with our instrument.....

Directors sometimes try to do too much: we cue, we count (usually very well *and* loudly), we cajole, we scold (sometimes), we encourage (too seldom), we teach (often with interesting results), and when it comes to performance, many of us flap about in front of our ringers creating a larger-than-life distraction for our audience. The thing is that 99.9% of what we do in concert is to reinforce what is already on the page, be it the score printed by the publisher, or ringers' notes.

I came to think of my handbell choir like a soccer team - a number of players of varying abilities, each with a different role to play. Some had power, some had finesse, some had musical intuition; while others struggled with their musicianship. I was the coach; my responsibility was to enable my players/ringers to get on the field/stage and play the game/music with passion, and to the very best of their abilities. *If* I had trained/rehearsed/coached them well, *if* I had empowered/trusted them, *if* I had given them the tools/education to be self-reliant, *if* I had brought them together to work cohesively toward a mutual/musical goal, my task was nearly done. "Watch the director," and "let's ring that section/part again," became empty and meaningless. What if there were ultimately no director for them to watch? How nice would it be if *they* watched and communicated with each other? What if *they* knew why a section needed more rehearsal?

Admittedly, I taught and directed in a rarified musical situation with an auditioned high school handbell choir; they all wanted to be there and except for their ages, were no different from any other handbell ensemble striving to realize its potential. I thought my ringers could do a lot for themselves, and what *they* could accomplish without me holding their musical hands was extraordinary. I learned quickly to choose my battles carefully, proceed slowly, and not create a competitive atmosphere. Here are a few things to work on:

Dynamics. How often do we leave dynamics until it is just too late? I'm a big believer in sight-reading/sight-ringing with dynamics included. If the score is learned *with* the dynamics they become second nature. This is particularly important when the melody is buried in the battery or bass and where there are multiple dynamics indicated. I'm a big fan of *practicing* an entire piece pianissimo; it is amazing what your ringers will hear, and equally amazing how dynamically sensitized your ringers can become. This builds listening skills!

THEORY, TECHNIQUES, AND EDUCATION

Cueing entrances and cut-offs. You may decide that these cues are best given by ringers at the end of the table, but if a more musically adept ringer is in the middle, then he/she should be encouraged to cue. It takes a few extra minutes to explain body language, breathing together, head-nods, and arm motion as they may relate to cueing and cut-offs, but your ringers can do it. Prepare yourself for the ringer's initial reluctance; it will pass. Eventually, more and more of your ringers will want a piece of the action. This is, after all, an ensemble experience, and how better to encourage that than by having them watch each other? You help them learn *where* and *when* to look for the cues. And you know that at least one ringer is going to claim that they get lost if they look up. That's the ringer I'll ask first.

Ritard and accelerando. These tempo concepts are trickier, but not impossible. I like to begin with unison rhythm exercises, giving the ringers only a beginning and goal tempo, and asking them to keep the ensemble together until they reach the goal (either faster or slower). When they can do that with their eyes closed, they've got the necessary skill to do it in a musical context. Clearly, this is a prime example of where those three little nasty words (watch the director) have no place; the ringers need to watch each other, relate/communicate on a musical basis, and listen!

Fermatas and the Caesura. See #2.

Presentation/Stage presence. Here's where you raise the bar, keep control, and carefully explain exactly how you want the ensemble to appear and act on stage. This should have nothing to do with whether or not you are standing on the podium. This is where you exercise your experience, define your philosophy and your artistic preference.

Many of you may feel that your ultimate control, what you do in performance, is absolutely necessary for your ringers to have a rewarding musical experience. Really?

To paraphrase John F. Kennedy: "Ask not what you can do for/to your ringers; ask what they can do for each other." All this takes time; begin simply with a cadential resolution involving two ringers; let them watch each other rather than you; let *them* solve the problem and own that musical moment. Try a cut-off or two with a confident ringer giving the cue(s). Bring them to all this patiently and carefully, one thing at a time. You will be amazed at how their ensemble breathing and listening skills will improve. Introduce a new empowering opportunity at each rehearsal. And don't just do this for your advanced choirs; even the very novice ringers can understand this. Find a place in the music where several people ring a chord or two and ask one ringer to give the cue. Building self-reliance and musical independence can start at the very beginning.

We too often forget or ignore the fact that each ringer has a different learning style; some are tactile learners, some are visual learners, some aural/oral, and some kinesthetic. The elements of ringer empowerment are a fusion which can embrace every style. And while we're at it, let's acknowledge that this doesn't work easily in a massed setting - or could it? I believe that this process instills a self-reliance and confidence which allows a ringer to use these skills in nearly every ringing environment.

So, here's to getting off the podium, enjoying the music your *ringers* make, and challenging them to become stronger musical partners in their ensemble. They'll thank you for your trust and faith in them and their musicianship, and that is *far* more rewarding than accepting applause on their behalf! You can just sit back and enjoy the game.

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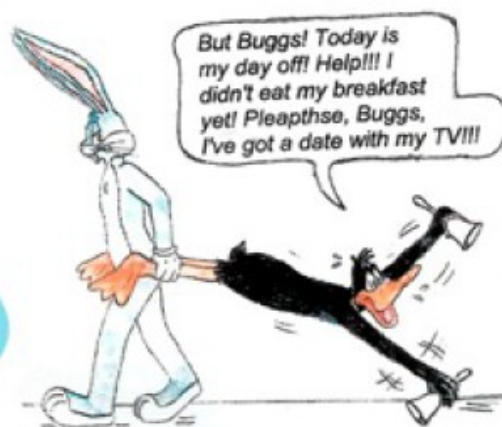
Ringers and Directors!

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, cmgconcord@gmail.com

Name: _____ Name of Choir: _____

Choir Affiliation: _____ Choir Address: _____

Personal Email: _____

Cell (Optional): _____

SnagASub

2018 FRIENDS & FAMILY HANDBELL CAMP

SAVE THE DATE



June 28 - July 1, 2018

Open to all HB Ringers
Ages 8 - 108

Something for every one
Never, ever rung before
Beginners, Intermediate and
Advanced Ringers

Cathedral Camp &
Retreat Center
167 Middleboro Rd.
E. Freetown, MA

Registration \$ 295.00

Watch for more information in the *Fundamental Tone* or Friends and Family Handbell Camp Facebook Page or contact Donna Horan - RI.area1@handbellmusicians.org or Jane Nolan- janesjazz@comcast.net

NOTES FROM THE MEMBERSHIP CHAIR

Membership Moment



Jane Nolan

Area 1 Membership Chair

Email: membership.area1@handbellmusicians.org

As of October 1, 2017, full membership dues will be \$95. An increase in cost is never welcomed, but I think we need to take a look at some of the benefits we get with our membership.

New "full" memberships receive a \$25 gift certificate from Area 1 to be used towards registration at any Area 1 event within the first 2 years of membership.

Members now have FREE "skill building" workshop opportunities in the fall and in the spring scheduled over the course of a month in locations around Area1. Information on these workshops is on the website and in the *Fundamental Tone*. Skill Building Workshop

Area 1 offers a FREE mentoring opportunity for new or less experienced directors. We will connect you with an experienced director in your area to help you jump start your handbell program. Just contact your state chair or the membership chair to be connected with a mentor.

With your membership number, you have access to the national website at handbellmusicians.org. which is full of useful information and wonderful articles about handbell ringing and the people who love to do it.

Overtone is a publication put out by national and it, too, is loaded with enjoyable and helpful information. Directors should share this magazine with their ringers after they read it. Ringers would find some interesting information in there as well.

The Fundamental Tone is the Area 1 newsletter which gives you information on concert events, workshop opportunities, and articles about the people and happenings in Area 1. So much good stuff!

If you are a full member and do not receive any of the publications or know how to access them, please let me know so we can connect you.

There are a number of benefits available to you with your membership in Handbell Musicians of America, and so many opportunities for you to become involved in the workings of Area1. It can be truly rewarding.

Come join us!

CHANGES TO THE *FUNDAMENTAL TONE*

We NEED your input!

What do you like about the FT? What don't you like? What would you like to see in **your** newsletter? What challenges do you encounter as a musician that you would like to see addressed?

Directors and Ringers - Do you have thoughts you would like to share? Please submit articles for publication.

If you have suggestions or questions regarding this or any other aspect of the *Fundamental Tone*, please contact the editor,
Donna Horan email: editor.area1@handbellmusicians.org

Fundamental Tone

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Donna M. Horan, Editor
editor.area1@handbellmusicians.org
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Quarter page: (3.5" w. x 4.625" h.) \$30.00;
Eighth page: (3.5" w. x 2.2" h.) \$20.00.
Discounts are available for prepayment of three issues (– 5%)
and six issues (– 10%).

The Raleigh Ringers

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