

Course Descriptions

Course Letter Prefix Designations:

D (Director)– Topics especially appropriate for directors and aspiring directors

B (Bronze) – Topics especially appropriate for advanced level and aspiring advanced level ringers

C (Coppers) – Topics especially appropriate for intermediate level ringers

T (Tins) – Topics especially appropriate for beginning and/or less experienced ringers

E (Everyone) – Topics appropriate for all ringers and directors

Workshop Numeric Designations:

100s - Techniques

200s - Solo and ensemble ringing

300s - Theory, analysis, and other study classes

400s - Repertoire

500s - Discussion and lecture classes

600s - Non-bell classes

700s - Bell maintenance

800s - Mini Tracks (2-session courses)

900s - Tracks (3-session courses)

MT indicates a two-session mini-track

TR indicates a three-session track

Notes on Registration:

- Nearly all classes request that participants bring gloves, Massed or divisional repertoire, a music binder and a pencil. While there will be handouts for most classes, a small notebook for jotting notes is also suggested.
- Some classes request that registrants bring handbells in a particular range, mallets, or other instruments.
- Some classes ask that you try to bring additional items such as programs, bulletins, banners, photos, etc.
- Please note that Tracks and Mini-Tracks are sequential offerings and participants are expected to attend all listed sessions. Registrants should take careful note of these courses and not choose other classes which conflict.
- Classes are scheduled in sessions appropriate for divisions not in rehearsal. Some classes specifically designed for directors are scheduled during Massed rehearsals.
- Repertoire Reading Sessions will offer different packets of repertoire in their first two sessions; the third session will present selections from the first two sessions.

E 100 Physical Warm-Up/Body Tuning 2.3, 2.7, 3.5 Reynolds

Bell ringing has been called the ultimate team sport. Are you in shape for it? Following the principles of “If it’s tight, stretch it; if it’s weak, strengthen it,” we’ll look at ways you can prepare yourself physically to be a safe and effective ringer. There will be time to problem solve specific questions related to safe methods of ringing, and adapting exercises as needed.

E 101 Strength/Conditioning for Bass Ringers 2.4, 2.9, 3.3 Reynolds

Bass bell ringing (below G4) is a little bit like lifting free weights combined with aerobics--and it all has to happen in tempo, musically, and without damage to bell or ringer! Are you physically prepared for that challenge? Learn how to implement a personal strength and conditioning program to help you ring “the buckets” more safely and with less fatigue. Class size is kept small to allow the instructor to address individual needs.

E 102 Beg./Intermed. Treble Bell Techniques 2.3, 2.4, 3.4, 3.7 Burke

This workshop is intended for treble bell ringers, C6 and above. The class will introduce the core techniques (Shelley and four-in-hand) for handling doubled bells in the high treble. Emphasis will be on exploring the different possibilities for setup and organizing the table, and on drilling for proficiency. Participants should bring gloves, a music binder, and, if possible, two handbells doubled with their related accidentals (ex. Eb6&7, E6&7, F6&7, and F#6&7).

E 103 Intermed./Adv. Treble Bell Techniques 3.3, 3.6, 4.3 Burr

This workshop is intended for treble bell ringers, C6 and above. Expanding on the core techniques of Shelley and four-in-hand, the class will cover additional techniques and tricks unique to the upper range of the instrument, including traveling four-in-hand, six-in-hand, finger damping, martellato, thumb damping, and effective organization of the table. Emphasis will be on musicality. Come with gloves and, if possible, two handbells doubled plus accidentals (ex. Eb6&7, E6&7, F6&7, and F#6&7).

E 104 Ringing Bass Bells C3–G4 2.9, 2.X, 3.5 Larson/Steele

The biggest issues related to ringing the biggest bells (beyond the ability to pick them up, of course) are safety first, and then musicality. It is a very different world down in the “land below G4,” and very different techniques are required to survive there. Various assignment strategies to minimize physical stress and maximize musical expression will be explored. Participants should bring Festival repertoire, music binder, gloves, and two or three bass bells if possible.

E 105 Ringing in the Battery: G4-C6 2.9, 2.X, 3.3 Ersson

Ringers between G4 thru C6 (except when playing 2 octave music) have a unique challenge of balancing melodic, harmonic and rhythmic elements of a composition - often all at the same time. This is the ultimate in handbell multi-tasking. This workshop will lift you from the musical no-man’s land, empower and validate your effort, and provide concrete strategies to recognize and resolve these issues. Participants should bring Massed repertoire, gloves, and a music binder.

E 106 Table Top and Off-Table Techniques 2.4, 2.X, 3.3 LeBrun

There are many techniques used in handbell music beyond the straight ringing/damping technique. When executed properly, these techniques add color and variety to the music. When not executed properly they can make the music sound sloppy and can be a visual distraction for our audience. Participants will learn the proper way to musically execute the shake, pluck, thumb damp, hand damp, brush damp, let vibrate,

E 201 Introduction to Solo Ringing 2.3, 2.9, 3.3 Russo

Here's the place to pick up all the basic information to begin your solo ringing career: table set-up, techniques, repertoire resources, equipment, rehearsal techniques, accompanists, and presentation. Participants should bring gloves to this session.

E 202 Solo Ringing Coaching 3.2, 3.3 Kastner

Participants should come prepared to play a solo and receive a critique. Upon registration, participants will be contacted by the clinician to discuss repertoire selection. Bells will be provided but participants may bring their own if they prefer. Only two participants are enrolled per session, providing ample time for individual coaching.

E 203 Solo Ringing Coaching 2.9, 3.7, 3.X James

Participants should come prepared to play a solo and receive a critique. Upon registration, participants will be contacted by the clinician to discuss repertoire selection. Bells will be provided but participants may bring their own if they prefer. Only two participants are enrolled per session, providing ample time for individual coaching.

E 204 Ensemble Coaching 2.9, 3.6 Chamberlin

Participating ensembles (2-5 ringers) should come prepared to perform one selection and receive a critique. Bells will be provided but ensembles may choose to bring their own. Only two ensembles are enrolled per session, providing ample time for individual coaching.

E 206 Ensemble Coaching 2.6, 4.3 Wallace

Participating ensembles (2-5 ringers) should come prepared to perform one selection and receive a critique. Bells will be provided but ensembles may choose to bring their own. Only two ensembles are enrolled per session, providing ample time for individual coaching.

E 207 Solo Master Class 2.X Kastner

Two pre-selected solo ringers each will perform a prepared selection before a group of observers (the class participants) and the instructor, and will receive a critique and suggestions for improvement. This class is modeled on master classes available to classical musicians, and presents a rare opportunity for observers and performers alike to pick up tips on solo ringing from a nationally-acclaimed solo clinician and performer. *Soloists interested in being considered for performance in this class should send a short statement of application to mgtrek@earthlink.net no later than March 15, 2011. All applicants will be contacted personally no later than May 1, 2011.*

E 208 Ensemble Master Class 3.7 Kastner

Two pre-selected small ensembles each will perform a prepared selection before a group of observers (the class participants) and the instructor, and will receive a critique and suggestions for improvement. This class is modeled on master classes available to classical musicians, and presents a rare opportunity for observers and performers alike to pick up tips on ensemble ringing from a nationally-acclaimed ensemble clinician and performer. *Ensembles interested in being considered for performance in this class should send a short statement of application to mgtrek@earthlink.net no later than March 15, 2011. All applicants will be contacted personally no later than May 1, 2011.*

E 301 Introduction to Conducting 2.7, 3.X Leonard

This session will introduce basic conducting technique and common beat patterns, and will touch on dynamic and tempo changes, cueing, and use of the baton. This session is intended for new or potential conductors. Please bring gloves, the Festival repertoire music and a music binder.

D 302 Instructional Materials Review 2.2, 3.7 Strepka

Instructional texts--“how-to-ring” guides, some including music specifically designed to meet targeted learning objectives--can be helpful, especially if you are working with a beginning group. However, not all these texts are created equal, and choosing the wrong one for your group can be an expensive mistake. Come to this class to hear about the different materials that are available, including texts, rhythm exercises, and general music tools such as flash cards, and learn how to select those that will most benefit your choir’s specific needs.

D 303 Youth Ensembles: Cultivating Musicality 2.X, 3.6 Gall

Children can make beautiful music when they are given the tools they need to succeed. This workshop will focus on a teaching process that is designed to develop long term musical habits while preparing developmentally appropriate repertoire. While designed for children, the process may easily be adapted to working with beginning adult ringers as well.

D 304 Orff Approach to Handchimes 2.6, 4.3 Gall

Handchimes are an engaging instrument for teaching and learning the general music classroom. This hands-on workshop will focus on exploring the principals of the Orff Approach, including singing, movement, improvisation and composition while exploring the versatility of the handchimes. While secular materials will be the focus of this workshop, the process presented is perfect for children’s worship opportunities as well.

E 305 Score Study for Ringers 2.X, 3.3, 3.4 Leonard

Score study is too important to be left entirely to directors! You can improve your overall musicianship, as well as your ringing, by spending even a short amount of time analyzing the music. Learn how to look beyond your own notes to identify melody lines, musical form, and more. Please bring your Festival repertoire music and a music binder.

E 306 Bell Free Practice in Five Minutes 2.4, 2.X Granum

Want to improve your ringing between rehearsals? There’s much that you can accomplish on your own, without a bell in sight. Learn how to have a productive and fun bell-free rehearsal at home, work, school, or even in the car or on the train, in as little as five minutes. Participants should bring Festival repertoire and a pencil.

E 307 Memorization 2.5, 2.X, 3.5 James

When? Why? How much? If I memorize small sections or an entire piece, how does that make me a more musically responsible ringer? Can it improve my technique? Will it get me an extra cookie after rehearsal? Here’s a session that will surely answer all these questions and dispel the mysteries and myths of memorizing. Participants should bring Massed repertoire, a music binder, and gloves.

E 308 Building Critical Listening Skills 2.X, 3.X Fisher

Do you hear what I hear? Do you hear what others hear? Do you hear what your handbell choir is doing? This workshop will examine the important role of “critical listening” in the handbell director’s bag of tricks. The workshop will include practical suggestions for improving this important skill. This class will benefit ringers and directors of all experience levels. Participants should bring Massed repertoire, a music binder, and gloves.

E 309 Observing Massed Conductors 3.3, 3.X Henderson

How do they do it? How do massed directors choose which battle to wage? What techniques do they use to ensure effective communication and musical results? We’ll watch and learn and discuss these issues as we observe the conducting styles, effective rehearsal techniques, and communication skills of two master massed directors. Participants should bring Festival repertoire.

E 310 Diverse Skills/Physical Challenges 2.2, 3.X Goodman

This class will present strategies for coping with challenging interpersonal relations within the choir; personnel issues (assigning ringers to positions and non-ringing tasks, substitute policies); substance dependency; declining physical health (eye sight, muscle tone/strength, mental acuity); and resolving personality conflicts.

E 311 Managing Performance Anxiety 2.5, 3.4, 4.3 Hayes

A little bit of adrenaline is a good thing, but too much pre-performance anxiety or fear is unpleasant and can make it difficult to ring your best. Learn how to manage your performance jitters through some simple techniques such as relaxation, mindfulness, reappraisal, and, when appropriate, consultation with a medical professional.

D 400 Approaches to Repertoire Selection 2.9, 3.4, 3.7 Nolan

In addition to your other responsibilities as director of your handbell choir, you have to decide what to program for services, concerts and special occasions. This workshop will help you to consider the various aspects and criteria of repertoire selection, including appropriateness, difficulty (overall and position-by-position), versatility, and cost effectiveness. The class includes a review of the AGEHR Difficulty Level system.

E 401 Repertoire Reading - Levels 1-3 2.7, 2.X, 3.4 Henderson

Each of the first two sessions of this repertoire reading workshop will feature a different packet of general Levels 1-3 repertoire; the third session will combine selections from the first two sessions. Participants should bring gloves and a music binder.

E 402 Repertoire Reading - Levels 3-4 2.5, 3.5, 3.7 Meyer

Each of the first two sessions of this reading workshop will feature a different packet of general Levels 3-4 repertoire; the third session will combine selections from the first two sessions. Participants should bring gloves and a music binder.

E 403 Repertoire Reading - Levels 3-6 2.4, 3.4, 3.6 Fisher

Each of the first two sessions of this repertoire reading workshop will feature a different packet of general Levels 3-6 repertoire; the third session will combine selections from the first two sessions. Participants should bring gloves and a music binder.

**E 404 Repertoire Reading - Seasonal Music,
All Levels 2.5, 2.9, 3.5 Fossum**

Each of the first two sessions of this repertoire reading workshop will feature a different packet of repertoire appropriate for Advent, Christmas, Lent and Easter; the third session will combine selections from the first two sessions. Participants should bring gloves and a music binder.

**E 405 Repertoire Reading - Bells with Voices
and/or Instruments, All Levels 2.7, 2.X, 3.6 Strepka**

Each of the first two sessions of this repertoire reading workshop will feature a different packet of repertoire for handbells and voice and/or instruments; the third session will combine selections from the first two sessions. Participants should bring gloves and a music binder.

**E 406 Repertoire Reading - Oldies but
Goodies, All Levels 2.2, 2.X, 3.6 Moore**

Each of the first two sessions of this repertoire reading workshop will feature a different packet of repertoire of all genres, published between 1978 and 1990; the third session will combine selections from the first two sessions. Participants should bring gloves and a music binder.

E 407 Repertoire Reading: Worship/Liturgical 2.3, 2.4, 3.4 Olbash

There are many ways to include handbells in the worship service other than the traditional three-minute ABA selection. Come to this workshop to explore processions, calls to worship, responses, descants and other opportunities to be creative with your handbell ensemble. We will review and ring through some published materials and also experiment with possibilities for using bells without published sheet music. Participants should bring gloves, a music binder, and their own creative ideas/materials for enhancing the worship experience through handbells.

E 501 Planning & Organizing a Handbell Event 3.4, 4.3 Coulombe

Handbell events are the “life-blood” of AGEHR. Ringing events give us all a chance to learn our skills, share our art form and grow our organization. You don’t need to be a handbell director to help organize a workshop or festival – it takes people with all kinds of talents besides ringing. Learn how to organize a team, plan an event, find a clinician, set up a budget, borrow equipment, and select a facility. Whether you are thinking of a workshop for twenty ringers or a festival with 10 choirs, the process and considerations are similar.

E 503 Community Choir Round Table 2.5 Nolan

Here is an opportunity for aspiring and current ringers and directors of community choirs to connect and share the joys and frustrations of this rapidly growing trend in handbell ensembles. New England alone already has at least eight community groups! Bring your questions and comments to share.

E 702 Malmark Maintenance 2.X, 3.4 Wurth

Get to know your instrument! We'll disassemble and reassemble a bell so you will know the parts and their function. Learn how to make adjustments and keep your bells in smooth, effortless working order. Bring problem bells to class (along with your screwdrivers) and we'll work on them.

E 703 Whitechapel/Petit & Fritsen Maint. 2.4, 3.7 Wurth

Get to know your instrument! Much Whitechapel and P&F maintenance requires the services of a professional, but there are a few things you can handle yourself. Learn how to make basic repairs and get some tips on identifying problems that may need extra attention. Bring one or two problem bells to class, along with your spare parts kit (if you have one!).

MT E 815 Beginning Multi-Bell Solutions a-2.7, b-3.2 Brown

This two-session mini track for the less experienced ringer will introduce the most common multiple-bell techniques used by battery and treble ringers: setting up and executing four-in-hand, Shelley, weaving, hand-to-hand passes, and table damping. Includes hands-on problem solving using musical examples; for more drill-oriented work on four-in-hand and Shelley techniques, see Course #E102. Participants should bring gloves, Festival repertoire, and music binders.

MT E 816 Advanced Multi-Bell Solutions a-2.4, b-3.5 Goodman

This two-session mini track for the more experienced ringer addresses the nuances of musicality and practical applications of multiple bell techniques in the battery and treble ranges. Focuses on hands-on problem solving using musical examples. Participants are assumed to have some knowledge of, and experience with, four-in-hand, Shelley, and weaving techniques. Participants should bring gloves, Festival repertoire, and music binders.

**MT E 824 Introduction to Ensemble Ringing a-2.9, b-2.X
or a-3.3, b-3.4 Anderson**

Ensemble ringing presents a unique challenge and the topics of this two-class mini-track are applicable to small handbell ensembles without a director (duet, trio, quartet and quintet ringing, or choirs that are short-handed). We will address table layout, assignments, essential ringing techniques (weaving, passing, multiple bell techniques), non-verbal communication (beginning and ending together), rehearsal goals and techniques, repertoire selection and presentation. Participants should bring gloves.

**MT E 831 Musicality Through Motion Language a-2.3, b-2.6
or a-3.2, b-3.5 Strepka**

Traditional music language can sometimes fall short when it comes to explaining how to execute what we want to hear. In this two-session mini-track, learn the language of Laban Movement Analysis (LMA), and discover your personal movement profile and how it affects your ability to ring different styles of music. Our Festival Conference pieces will be discussed using LMA. Be prepared to move!

**MT D 832 Teaching Techniques a-2.2, b-2.7
or a-3.5, b-3.6 Wallace**

This two-session mini track focuses on the pedagogy of teaching handbells. The workshop will help directors to begin to think of themselves as teachers rather than directors. Insuring our ringers comprehend and apply what we are asking directly depends on our teaching. Three areas of learning for most are auditory, visual, and kinesthetic. As a teacher/director we must be ready to recognize which

TR B 903 Bronze Festival Choir**a-2.4, b-2.9, c-3.5 Moore**

Can't get enough ringing? This Bronze Track Festival Choir is a three-session track opportunity for experienced ringers who want more! The class will rehearse and perform a challenging Level 5 to 6, five-octave composition at the final mini-concert. Attendance at all three sessions is important for musical continuity. This is a great opportunity to get out of your comfort zone and try a new ringing position. Music will be provided for this three-session advanced ringing workshop. Please bring gloves and a music binder. *Sheet music fee for this track is \$3 (cash or check), payable when you check in at Festival/Conference.*

TR C 904 Musicality & Independent Ringing**a-2.7, b-3.2, c-3.7 Goodman**

Our directors teach us, guide us, and motivate us--but, ultimately, each of us is individually responsible for our development as ringers. This three-session track provides a framework for taking charge of our own learning, with a goal of moving beyond simply ringing the right note at the right time to becoming thoughtful, expressive and independent handbell musicians. Touches on many topics addressed more comprehensively in other F/C classes, including the elements of musicality; tools for understanding and interpreting the music; building musicality through head work (score study and part marking) and hand work (drills and practice); tips for improving technique, tracking, and memorization; making the best use of limited practice time; the importance of critical listening; and working effectively with our fellow ringers. *This three-session track is designed for beginning and intermediate ringers.* Please bring your massed and divisional music, gloves, music binder, and a pencil.

TR C 905 Music Theory**a-2.7, b-3.2, c-3.7 Olbash**

Drawing on the connections between tonal and structural elements, and harmonic and rhythmic motifs, this track will present and review basic elements of music theory with a focus on how knowledge of music theory can enhance performance, and how to translate theoretical knowledge into ringing technique. This three-session track is designed for ringers and directors who have a practical grasp of basic music theory. Please bring Festival repertoire and a pencil.

TR C 906 Coppers Plus Festival Choir**a-2.7, b-3.2, c-3.7 Wood**

Want to stretch just a little outside your usual Coppers comfort zone? This Coppers Track Festival Choir is a three-session track opportunity for experienced ringers who can't get enough ringing! The class will rehearse and perform a challenging Level 3+ to 4, five-octave composition at the final mini-concert. Attendance at all three sessions is important for musical continuity. This is a great opportunity to try a new ringing position. Music will be provided for this three-session intermediate-plus ringing workshop. Please bring gloves and a music binder. *Sheet music fee for this track is \$5 (cash or check), payable when you check in at Festival/Conference.*

TR D 907 Conducting**a-2.4, b-2.9, c-3.7 Leonard**

This three-session track will address musical conducting issues leading to the participants conducting by the final session. Registrants will create a detailed rehearsal plan for a specific piece, review and critique it and finally rehearse the piece with the class serving as the ringers. *This track is intended for those with some previous conducting experience.* Please bring gloves, the Festival repertoire music and a music binder.

TR D 908 Music Theory Foundations**a-2.2, b-2.7, c-3.6 LeBrun**

This track, designed for the director or aspiring director without a formal music education, will focus first on an exploration of theoretical "nuts and bolts" (intervals, rhythms, triads, inversions, time signatures

and key signatures). Harmonic, tonal and structural analysis will be examined from a ringer's perspective with emphasis on musical understanding. The track will include tips on incorporating practical music theory, harmonic and structural analysis into the rehearsal setting. Please bring the Massed repertoire and a pencil.

TR D 909 Rehearsal Techniques

a-2.2, b-2.6, c-3.X Nolan

Are your rehearsals organized? Are they an educational and musical experience for your ringers? Do you always achieve your musical goals? Do you establish a welcoming musical and social atmosphere for your ringers? This three session track will cover these issues plus: effective rehearsal strategies for challenging passages, incorporating inexperienced ringers into an established choir, bell assignments, the pros and cons of moving ringers to different positions, and the all-important score study. *This three-session track is intended for directors and aspiring directors.* Please bring Festival repertoire, gloves and a music binder.

TR E 960 African Drumming

a-2.5, b-2.7, c-3.4 Visbaras

Get your groove on! This is a hands on, dynamic three-session track where you will be introduced to African rhythms, learn about their history and cultural importance, and give them life on a variety of percussion instruments, including traditional African drums. All participants will have the opportunity to share what they've learned in a mini-concert, and accompany a selection in the final concert as a percussion ensemble. Some instruments will be provided but you are encouraged to bring your own djembes, talking drums, agogos, shakeres, kaeba rattles, branch rattles and dugi dugis. The final concert ensemble will focus on djembes and other hand drums. Get ready to let your hair down!

TR E 961 Painted Floor Cloths

a-2.7, b-3.4, c-4.3 Noss

Floor cloths were popular in this country in colonial times, before rugs were readily available and affordable from across the pond. Class participants will create their own floor cloth on a provided, primed canvas using provided designs and stencils. (Or, participants may bring a simple design of their choosing, roughly 2x3 in proportion.) Floor cloths are beautiful, fun to create and last for many years. *Materials fee for this track is \$15 (cash or check), payable when you check in at Festival/Conference.*