



Individual Pre-Registration Materials

NOTE:

Housing Choices Have Changed!

UMass Amherst is renovating some of their dorms and has allotted for our group space for 600 people in air-conditioned 4-single-room suites.

All housing is now single rooms at the same price. You may still request another person (friend, spouse, chaperone) to be assigned to your suite. Our registrars will make every attempt to keep all groups together. See complete article at our website: www.agehrarea1.org

When you have entered your information and course selections on the Course Selection Form in this packet, give the form to the person in your group who will complete final Registration Form.

Questions? registrar@agehrarea1.org

A GLOSSARY OF TERMS USED IN THE COURSE SELECTION WORKSHEET/FORM

Sample Worksheet Numbering



- D — For Directors
- T — For Tins
- C — For Coppers
- B — For Bronze
- E — For Everyone
- MT — Mini-Track has two sessions.
Note: Some Mini-Tracks and Courses have two “sections” (shown on MT sample below); i.e., the complete mini-track or course is given twice.
- T — Track has three sessions.
When enrolling in a Mini-Track (2 sessions) or Track (3 sessions), you must select the Mini-Track or Track in its entirety; enrolling in only one session is not allowed.
- Block — denotes a time period
- Course — is the offering
- Session — shows the particular class period of any Track or Mini-Track. "xxx.2a" would be the second section of the course, and the first period of that second section. "xxx.1c" would be the first section of the course, and the third period of that first section.
- Section — is indicated by the numeric decimal after the course number. "xxx.1" is the first (sometimes only) time a course is offered; "xxx.2" is the second time it is offered.

MAKING COURSE SELECTIONS USING THE COURSE SCHEDULE WORKSHEET

The goal of this process is to select two courses (a preferred course and an alternate) for every available time block (when you don't have rehearsals; remember to **leave time for lunch** as well). The two choices can be Tracks, Mini-Tracks, or single-session courses.

You are not required to list preferred courses and/or alternates for each available block, but, because we can't guarantee that you'll receive your preferred courses, you may have more free time than you'd like unless you choose at least one course for every available block.

Important Note on Lunch Times: Lunch will be available during blocks 2.4 & 2.5 on Friday, and blocks 3.4 & 3.5 on Saturday. Special lunch arrangements will NOT be available for those attendees who are booked into classes and/or rehearsals throughout the lunch period. If you completely fill in your lunch blocks on either Friday or Saturday, the Registrars will assume that you do not mind missing lunch that day.

Now it's time to choose your courses. Take a pencil and your *Course Schedule Worksheet* and follow this checklist on the next page. Samples are shown at the right for attendee “Ringa Lovely,” a ringer in the Coppers Division.

- ❑ Begin the process by **CROSSING OUT** your Division's rehearsal times and the Massed rehearsal times. *Note:* A few courses are scheduled during Massed rehearsals, primarily for directors and aspiring directors, as well as for others not taking part in massed ringing. Some Solo or Ensemble Coaching sections also are scheduled during a Massed rehearsal to maximize the number of ringers who can be accommodated. If you are participating in massed ringing, unless you are selecting a Coaching session, you are strongly urged to avoid scheduling classes during Massed or Divisional rehearsals.
- ❑ **CHOOSE A TRACK.** Choose the *one* Track you would most prefer to attend, if any. Since Tracks are 3 sessions each, be sure to identify and mark all of this Track's sessions. Number these selections ①.
- ❑ **CHOOSE A MINI-TRACK.** Look in your still-empty blocks, and choose the *one* Mini-Track, if any, you would most prefer to attend that does not conflict with any sessions of your selected Track. Since Mini-Tracks are 2 sessions each, be sure to identify both of this Mini-Track's sessions. Number these selections ①.
- ❑ *Optional:* **CHOOSE AN ALTERNATE TRACK AND/OR MINI-TRACK.** Look in your still-empty blocks. Is there another Track and/or Mini-Track you'd like to attend? If so, choose no more than ONE of each. Identify all the sessions for each course choice and number them ②. *Remember that you can have only one item labeled ① and one item labeled ② in each block.* You don't have to choose an alternate Track or Mini-Track; instead, you may fill these blocks with single-session courses.
- ❑ Choose a single-session course for every still-empty block. Pick the course you'd prefer to attend for each block. Number all these preferred single-session courses ①.
- ❑ Now, go through every block individually and add alternate course selections so that you have one item labeled ① and one item labeled ② in every non-rehearsal block (but don't forget to leave yourself a lunch block each day). *Suggestion:* If there is a course that really interests you, and you've listed it as your number ① choice in a block, include it as your *alternate choice* in other blocks. This will help ensure that you receive the course.
- ❑ When you are satisfied with the courses you've selected, record your choices on the **Course Selection Form**. The choice number (① ②) you have marked for each block on your **Worksheet** should correspond with the numbers for that block on the **Form**.
- ❑ Enter your Name, Email, Ringing Division, T-Shirt and Housing information, and any Special Considerations, on the completed **Form**. Give the Form to your Director or the person registering your group for F/C '11.

THURSDAY, JUNE 23 Course Schedule Worksheet
Ringo Lovely

12	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
13	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
14	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
15	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
16	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
17	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
18	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
19	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
20	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
21	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
22	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
23	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
24	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
25	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
26	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
27	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
28	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
29	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
30	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
31	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
32	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
33	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
34	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
35	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
36	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
37	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
38	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
39	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
40	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
41	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
42	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
43	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00

FRIDAY, JUNE 24 Course Schedule Worksheet
Ringo Lovely

12	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
13	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
14	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
15	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
16	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
17	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
18	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
19	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
20	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
21	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
22	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
23	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
24	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
25	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
26	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
27	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
28	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
29	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
30	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
31	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
32	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
33	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
34	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
35	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
36	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
37	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
38	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
39	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
40	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
41	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
42	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
43	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00

SATURDAY, JUNE 25 Course Schedule Worksheet
Ringo Lovely

12	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
13	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
14	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
15	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
16	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
17	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
18	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
19	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
20	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
21	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
22	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
23	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
24	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
25	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
26	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
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28	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
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30	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
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32	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
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SATURDAY, JUNE 25 Course Schedule Worksheet
Ringo Lovely

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13	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
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41	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
42	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00
43	Rehearsal	12:00-1:00	13:00-14:00	15:00-16:00

Name: Ringo Lovely
Email: rlovely@areaOne.com
T-Shirt Size: X S M L XL
Housing: Convent Single Room Double Occupancy, Rooming with Another Choir Member Non-Ringer (Chaperone)
Special Considerations: Housing Diet Access Other

NOTE: Select courses and alternates using the Course Schedule Worksheet, then insert below the Course Numbers for each block.

RECORD YOUR COURSE SELECTIONS

Enter your track, mini-track and alternate choices for each block in the order you marked them on the Course Schedule Worksheet. Alternates indicated by alternate track. Leave the blocks blank. We have reserved the Lunch blocks (courses 40-42) for you to use for lunch. Please indicate if you are taking a lunch break and if you are taking a lunch break. When completed, give this Course Selection Form to your Group's Registrar.

Block #	Track	Mini-Track	Alternate
FRIDAY			
12	Massed Rehearsal		
13	Coppers Rehearsal		
14	Final Rehearsal	MT E816 1b Multi-Bell	
15	Class		E402.1 Rep Reading L 3-4
16	Massed Rehearsal		
17	Breaker Rehearsal	TR C904 1a Musicality	TR C906 1a Festival Choir
18	Final Rehearsal	E105.1 Ringing in the Battery	E404.2 Rep Reading Seasonal
19	Class	E308.1 Listening Skills	E105.2 Ringing in The Battery
SATURDAY			
12	Breaker Rehearsal	TR C904 1b Musicality	TR C906 1b Festival Choir
13	Coppers Rehearsal		
14	Class		
15	Final Rehearsal	MT E816 1b Multi-Bell	E402.2 Rep Reading L 3-4
16	Coppers Rehearsal		
17	Breaker Rehearsal	TR C904 1c Musicality	TR C906 1c Festival Choir
18	Massed Rehearsal		
SUNDAY			
12	Final Rehearsal	E119.3 Small Percussion	E311.3 Performance Anxiety

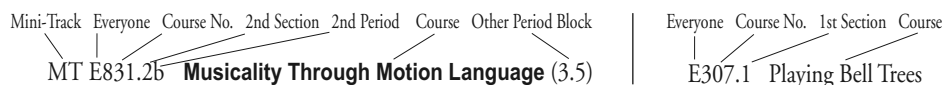
THURSDAY, JUNE 23

Course Schedule Worksheet Page 1 of 4

Block # / Time	Events
1.1 3:00	FREE RING 1st TIMERS MEETING
1.2 4:15	FACULTY MEETING
1.3 TBD	DINNER
1.4 6:30-7:45	Massed Rehearsal
1.5 8:15-10:00	CONCERT/RECEPTION

Name _____

MT = Mini-Track (2 Periods) | B = Bronze | **Bold Type** Denotes Multiple Classes (TR or MT)
 TR = Track (3 Periods) | C = Coppers | Numbers Course number.Section number(Course period)
 D = Directors | T = Tins | *Examples:* .1 means 1st section of a MT or TR; .2 means the 2nd section
 (i.e., 2nd time the course is offered); a, b, or c denotes the course period
 E = Everyone



INSTRUCTIONS: The goal of this selection process is to have two selections, preferred and alternate, in every "available" block. a.) In the Events column, put an X through each of your division's rehearsal blocks and all Massed rehearsal blocks. b.) In the Mini-Tracks/Tracks column, mark your preferred Track. Mark this course with a ①. Be sure to mark ALL PERIODS of the Mini-Track or Track. c.) In the remaining empty blocks you may choose an alter-

nate Track or Mini-Track (mark as ②) or you may begin choosing Electives. *Be sure that you leave one of the Lunch blocks on Friday and Saturday open.* d.) After selecting a ① choice in each available block, begin marking your alternate courses in each block with a ②. (See Tins instructions at block 2.3.) e.) When finished, record your selections on the Course Selection Form. *Examples and more suggestions may be found in the "Individual Pre-Registration Packet."*

FRIDAY, JUNE 24

Block # / Time	Events	Course #	MINI-TRACK / TRACK	Course #	ELECTIVE
2.1 8:00-8:30	MINI-CONCERT				
2.2 8:45-10:00	Massed Rehearsal	MT D832.1a	Teaching Techniques (2.7)	D302.1	Instructional Materials Review
		TR D908.1a	Music Theory Foundations (2.7, 3.6)	E310.1	Diverse Skills/Challenges
		TR D909.1a	Rehearsal Techniques (2.6, 3.X)	E406.1	Repertoire Reading Oldies/Goodies <i>Packet 1</i>
2.3 10:15-11:15	Coppers Rehearsal	MT E831.1a	Musicality Through Motion Language (2.9)	E100.1	Physical Warm-Up/Body Tuning
		TR T900.1a	Tins Master Class (3.2, 3.7)	E102.1	Beginning/Intermediate Treble Bells
		TR B901.1a	Musicality & Independent Ringing (Bronze) (2.9, 3.6)	E110.1	Change Ringing
2.4 11:30-12:30	Tins Rehearsal	MT E816.1a	Advanced Multi-Bell Solutions (3.5)	E201.1	Introduction to Solo Ringing
		TR B903.1a	Bronze Festival Choir (2.9, 3.5)	E407.1	Rep. Reading: Worship/Liturgical <i>Packet 1</i>
		TR D907.1a	Conducting Track (2.9, 3.7)	E604.1	A Taste of African Drumming
				E101.1	Strength/Conditioning for Bass Ringers
				E102.2	Beginning/Intermediate Treble Bells
				E106.1	Table/Off Table Techniques
				E110.2	Change Ringing
				E111.1	Ringling Without A Conductor
				E306.1	Bell Free Practice In Five Minutes
				E403.1	Repertoire Reading L 3-6 <i>Packet 1</i>
2.5 12:45-1:45		MT E852.1a	Branding & Marketing Your Ensemble (3.3)	E407.2	Rep. Reading: Worship/Liturgical <i>Packet 2</i>
		TR E960.1a	African Drumming (2.7, 3.4)	E602.1	Origami: Samurai Helmet
				E703.1	Whitechapel/Petit & Fritsen Maintenance
				E107.1	Handchimes
				E109.1	Mallets
				E115.1	Playing Small Percussion Instruments
				E307.1	Memorization
		E311.1	Managing Performance Anxiety		
		E402.1	Repertoire Reading L 3-4 <i>Packet 1</i>		
		E404.1	Repertoire Reading Seasonal <i>Packet 1</i>		
		E503.1	Community Choir Roundtable		

Note: Tins Master Class consists of multiple concurrent sections. All the members of your group will be scheduled in the same section. You will receive this track; do not choose alternate courses for these three blocks.

FRIDAY, JUNE 24

Block # / Time	Events	Course #	MINI-TRACK / TRACK	Course #	ELECTIVE
2.6 2:00–3:45	Massed Rehearsal	MT E831.1b	Musicality Through Motion Language (2.3)	E206.1	Ensemble Coaching
		TR D909.1b	Rehearsal Techniques (2.2, 3.X)	D304.1	Orff Approach to Handchimes
2.7 4:00–5:15	Bronze Rehearsal	MT E815.1a	Beginning Multi-Bell Solutions (3.2)	E100.2	Physical Warm-Up/Body Tuning
		MT D832.1b	Teaching Techniques (2.2)	E107.2	Handchimes
		TR C904.1a	Musicality & Independent Ringing (Copper) (3.2, 3.7)	E109.2	Mallets
		TR C905.1a	Theory Track (3.2, 3.7)	E301.1	Introduction to Conducting
		TR C906.1a	Coppers Plus Festival Choir (3.2, 3.7)	E401.1	Repertoire Reading L 1-3 <i>Packet 1</i>
		TR D908.1b	Music Theory Foundations (2.2, 3.6)	E405.1	Rep. Reading Voices/Instruments <i>Packet 1</i>
		TR E960.1b	African Drumming (2.5, 3.4)	E506.1	Copyright Laws & the Musician
		TR E961.1a	Painted Floor Cloths (3.4, 4.3)		
2.8 5:15–6:45	DINNER				
2.9 6:45–8:00	Tins Rehearsal	MT E824.1a	Introduction to Ensemble Ringing (2.X)	E101.2	Strength/Conditioning for Bass Ringers
		MT E863.1a	Taiko Drumming (2.X)	E104.1	Bass Bells
		TR B901.1b	Musicality & Independent Ringing (Bronze) (2.3, 3.6)	E105.1	Ringling in the Battery
		TR B903.1b	Bronze Festival Choir (2.4, 3.5)	E111.2	Ringling Without a Conductor
		TR D907.1b	Conducting Track (2.4, 3.7)	E201.2	Introduction to Solo Ringling
				E203.1	Solo Coaching
				E204.1	Ensemble Coaching
				D400.1	Approaches to Repertoire Selection
				E404.2	Repertoire Reading Seasonal <i>Packet 2</i>
				E505.1	Handbell History/Lore
				E506.2	Copyright Laws & the Musician
				E602.2	Origami: Samurai Helmet
2.X 8:15–9:30		MT E824.1b	Introduction to Ensemble Ringing (2.9)	E104.2	Bass Bells
		MT E863.1b	Taiko Drumming (2.9)	E105.2	Ringling in The Battery
				E106.2	Table/Off Table Techniques
				E207.1	Solo Master Class
				D303.1	Youth Choirs: Cultivating Musicality
				E305.1	Score Study For Ringers
				E306.2	Bell Free Practice in Five Minutes
				E307.2	Memorization
				E308.1	Building Critical Listening Skills
				E401.2	Repertoire Reading L 1-3 <i>Packet 2</i>
				E405.2	Rep. Reading Voices/Instruments <i>Packet 2</i>
				E406.2	Rep. Reading Oldies/Goodies <i>Packet 2</i>
				E504.1	Joy of Touring
				E506.3	Copyright Laws & the Musician
				E603.1	Musical Games & Puzzles
		E701.1	Schulmerich Maintenance		
		E702.1	Malmark Maintenance		

SATURDAY, JUNE 25

Block # / Time	Events	Course #	MINI-TRACK / TRACK	Course #	ELECTIVE
3.1 8:00–8:30	MINI-CONCERT				
3.2 8:45–10:00	Bronze Rehearsal	MT E815.1b	Beginning Multi-Bell Solutions (2.7)	E115.2	Playing Small Percussion Instruments
		MT E831.2a	Musicality Through Motion Language (3.5)	E202.1	Solo Coaching
		TR T900.1b	Tins Master Class (2.3, 3.7)	E604.2	A Taste of African Drumming
		TR C904.1b	Musicality & Independent Ringing (Copper) (2.7, 3.7)		
		TR C905.1b	Theory Track (2.7, 3.7)		
		TR C906.1b	Coppers Plus Festival Choir (2.7, 3.7)		
3.3 10:15–11:30	Coppers Rehearsal	MT E824.2a	Introduction to Ensemble Ringing (3.4)	E101.3	Strength/Conditioning For Bass Ringers
		MT E852.1b	Branding & Marketing Your Ensemble (2.5)	E103.1	Intermediate/Advanced Treble Bells
3.4 11:30–12:30	L U N C H	TR E824.2b	Introduction to Ensemble Ringing (3.3)	E102.3	Beginning/Intermediate Treble Bells
		TR E960.1c	African Drumming (2.5, 2.7)	E110.3	Change Ringing
		TR E961.1b	Painted Floor Cloths (2.7, 4.3)	E305.3	Score Study for Ringers
				E311.2	Managing Performance Anxiety
				D400.2	Approaches to Repertoire Selection
				E401.3	Repertoire Reading L 1-3 <i>Selections</i>
				E403.2	Repertoire Reading L 3-6 <i>Packet 2</i>
				E407.3	Rep. Reading Worship/Liturgical <i>Selections</i>
				E501.1	Planning/Organizing A Handbell Event
				E505.2	Handbell History/Lore
		E701.2	Schulmerich Maintenance		
		E702.2	Malmark Maintenance		
3.5 12:45–2:00	Tins Rehearsal	MT E816.1b	Advanced Multi-Bell Solutions (2.4)	E100.3	Physical Warm-Up/Body Tuning
		MT E831.2b	Musicality Through Motion Language (3.2)	E104.3	Bass Bells
		MT D832.2a	Teaching Techniques (3.6)	E109.3	Mallets
		MT E852.2a	Branding & Marketing Your Ensemble (3.7)	E307.3	Memorization
		TR B903.1c	Bronze Festival Choir (2.4, 2.9)	E402.2	Repertoire Reading L 3-4 <i>Packet 2</i>
		E404.3	Repertoire Reading Seasonal <i>Selections</i>		
		E504.2	Joy of Touring		

SATURDAY, JUNE 25

Block # / Time	Events	Course #	MINI-TRACK / TRACK	Course #	ELECTIVE
3.6 2:15–3:30	Coppers Rehearsal	MT D832.2b	Teaching Techniques	E103.2	Intermediate/Advanced Treble Bells
		TR B901.1c	Musicality & Independent Ringing (Bronze) (2.3, 2.9)	E204.2	Ensemble Coaching
		TR D908.1c	Music Theory Foundations (2.2, 2.7)	D303.2	Youth Choirs: Cultivating Musicality
				E403.3	Repertoire Reading L 3-6 <i>Selections</i>
				E405.3	Rep. Reading Voices/Instruments <i>Selections</i>
				E406.3	Repertoire Reading Oldies/Goodies <i>Selections</i>
3.7 3:45–5:00	Bronze Rehearsal	MT E852.2b	Branding & Marketing Your Ensemble	E102.4	Beginning/Interm. Treble Bells
		TR T900.1c	Tins Master Class (2.3, 3.2)	E107.3	Handchimes
		TR C904.1c	Musicality & Independent Ringing (Copper) (2.7, 3.2)	E108.2	Bell Trees
				E203.2	Solo Coaching
		TR C905.1c	Theory Track (2.7, 3.2)	E208.1	Ensemble Master Class
		TR C906.1c	Coppers Plus Festival Choir (2.7, 3.2)	D302.2	Instructional Materials Review
		TR D907.1c	Conducting Track (2.4, 2.9)	D400.3	Approaches to Repertoire Selection
		E402.3	Rep. Reading L 3-4 <i>Selections</i>		
				E703.2	Whitechapel/Petit & Fritsen Maintenance
3.8 5:00–6:30	DINNER				
3.9 6:30–7:30	MINI-CONCERT				
3.X 7:30–8:45	Massed Rehearsal	TR D909.1c	Rehearsal Techniques (2.2, 2.6)	E203.3	Solo Coaching
				E301.2	Introduction to Conducting
				E308.2	Building Critical Listening Skills
				E309.2	Observing Massed Conductors
				E310.2	Diverse Skills/Challenges
3.Y 9:00–10:30	VARIETY SHOW				

SUNDAY, JUNE 26

Block # / Time	Events	Course #	MINI-TRACK / TRACK	Course #	ELECTIVE
4.1 8:00–8:45	WORSHIP SERVICE				
4.2 9:00–9:50	MINI-CONCERT				
4.3 10:00–10:45	Tins Rehearsal	TR E961.1c	Painted Floor Cloths (2.7, 3.4)	E103.3	Intermediate/Advanced Treble Bells
				E108.3	Bell Trees
				E115.3	Playing Small Percussion Instruments
				E206.2	Ensemble Coaching
				D304.2	Orff Approach to Handchimes
				E311.3	Managing Performance Anxiety
				E501.2	Planning/Organizing A Handbell Event
				E603.2	Musical Games & Puzzles
4.4 11:00–11:45	Coppers Rehearsal	L U N C H			
4.5 12:00–12:45	Bronze Rehearsal				
4.6 1:15–2:15	Massed Rehearsal				
4.7 3:00–4:30	FINAL CONCERT				

Course Selection Form

Name _____

Email* _____ Ringing Division _____

* Please note that your email address will be used initially to contact you about your course schedule and other Festival/Conference 2011 business. Additionally, AGEHR Area I is striving to maintain a database of all Area I ringers so that we may contact them periodically concerning Area I events and opportunities. **If you would prefer not to be contacted after Festival concerning AGEHR Area I business, please check here.**

T-Shirt Size: S M L XL XXL XXXL Extra T-Shirts: How many? (\$15 ea.) _____ Size(s): S M L XL XXL XXXL

Housing: Commuter Single (4-Single-Rooms Suite) Room Rooming with: Another Choir Member Non-Ringer (Chaperone)

Special Considerations: Housing Diet Access Please describe: _____

NOTE: Select courses and alternates using the **Course Schedule Worksheet**, then record below the Course Numbers for each block.



Tins Division ringers select TR T900-
Tins Master Class
as your main Track.

Block # Events

FRIDAY

2.2 **Massed** Rehearsal

2.3 **Coppers** Rehearsal

2.4 **Tins** Rehearsal LUNCH

2.5 Classes LUNCH

2.6 **Massed** Rehearsal

2.7 **Bronze** Rehearsal

2.9 **Tins** Rehearsal

2.X Classes

SATURDAY

3.2 **Bronze** Rehearsal

3.3 **Coppers** Rehearsal

3.4 Classes LUNCH

3.5 **Tins** Rehearsal LUNCH

3.6 **Coppers** Rehearsal

3.7 **Bronze** Rehearsal

3.X **Massed** Rehearsal

SUNDAY

4.3 **Tins** Rehearsal

RECORD YOUR COURSE SELECTIONS

Enter your track, mini-track and elective choices for each block in the order you marked them on the Course Selection Worksheet. When scheduled for rehearsal time, leave that block blank. We have marked the Lunch blocks; please make sure that you have left open one block Friday and Saturday for lunch. When completed, give this Course Selection Form to your Group's Registrar.

Main Choice (Course Number)

Alternate Choice (Course Number)

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

1. _____ 2. _____

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 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.*

Faculty Biographies

Janet Anderson received her B.M. in performance from University of Massachusetts Lowell. She has been ringing and directing bells at the Congregational Church of Littleton (MA) for the past 18 years where she has worked with both children and adults. She played in the Rainbow Ringers quartet for a number of years and until recently as a duet partner with Debra LeBrun. Janet also is a past member of New England Ringers.

Ruth Bowers is a graduate of Furman University in Greenville, SC, Union Theological Seminary in New York City, and Northeastern University in Boston. She has directed handbells for over 25 years and was a member of the Bells of Harvey Park Handbell Quartet. Ruth has served the Area I Board in many capacities and she is currently the Director of Music at the First Baptist Church of Rockport, MA.

Phil Brown has been involved in various aspects of church music his entire life. He currently serves as music director at South Congregational Church in St. Johnsbury, VT, where he has been directing the choral, handbell and instrumental ministry for 24 years. He is an adjunct instructor in Fine and Performing Arts at Lyndon State College and also serves as manager and music director for St. J. Jazz, an arts organization dedicated to supporting the live performance of traditional and classic jazz in northern New England. Phil performs across many genres including classical tenor soloist with North Country Chorus and Lyndon Community Chorus; jazz bassist and vocalist with Maple Leaf Seven, Swing North Big Band and his own jazz trio, and folk guitarist and vocalist. He has been a frequent clinician and instructor at local, state, regional and national handbell workshops and festivals. Phil earned his Bachelor of Music degree from Boston University.

Diane Burke comes from a musical background of piano and voice, and was inspired to take up handbells by her mom, a fellow ringer. She lives in Marlboro, MA and has been ringing for over 20 years in the MetroWest MA area. In 2001 she became one of the founding members of the Merrimack Valley Ringers, and continues to ring with them today, in addition to participating in a spinoff quartet from that group. For the past three years she has also rung with the United Ringers in Littleton MA, and at present directs the Joyful Ringers in Marlboro as well as the Lincoln Bellringers in Lincoln, MA. Diane also sings gospel music and has performed with several choirs in and around Boston. She is a passionate fan of NFL football, and currently works in the holistic health field.

Asako Burr of Winchester, MA, spent her early childhood in Tokyo. She has been ringing for more than 15 years and currently rings with the Carilloneers of First Congregational Church in Winchester, MA, the Carillon of Hancock Church in Lexington, MA, and New England Ringers. Asako and her husband Chas have attended International Handbell Symposia in England, Korea, Australia, the United States and Japan and have participated in a handbell cruise to the Caribbean. They have two grown daughters, both living on the West Coast. Asako works as a librarian at the Cary Library in Lexington, MA.

Sue Chamberlin started ringing handbells in 1981 and started directing handbell choirs not long after that. She was ringer/director of the quartet Bells-n-Four from 1983 until the group disbanded in 1998. Currently, Sue directs handbell choirs at her church, and rings with the Merrimack Valley Ringers and the quartet "4/16ths MVR." Sue became the Schulmerich representative for New England in 2006, and has travelled throughout New England, teaching workshops and repairing handbells.

Peter Coulombe, a graduate of Cornell Law School, is an attorney for the Massachusetts Department of Revenue. Peter also directs the Old South Ringers at Old South Church in Boston. He began ringing bells while an undergraduate at Yale University and has continued to ring, direct, or found new handbell ensembles ever since. He was a founding member of Back Bay Ringers. When not tintinnabulating, Peter also enjoys gardening and quilting.

Krishna Ersson began ringing handbells during college when two friends brought him along to a local church choir rehearsal. He went in not knowing anything about the instrument, but his diverse interests in music, dance, math, and engineering fueled an eventual passion to tackle this uniquely challenging art. In particular, Krishna prefers ringing in the battery or inner section of a handbell choir where he enjoys picking apart the often competing musical lines and rhythmic elements. Originally from Oregon, Krishna studied computer engineering in Indiana and now resides in the Boston area. He rings with the Back Bay Ringers, is a percussionist in the Metropolitan Wind Symphony, and is a founding member of the Back Bay Quartet, a handbell ensemble known for their performances of music not usually arranged for handbells. Krishna currently works as a software engineer at MIT Lincoln Laboratory and is enrolled in a part-time master's degree program at Carnegie Mellon University.

Greg Fisher, the Music Minister at Trinity Lutheran Church in Vernon, CT, began his handbell directing at Trinity Lutheran in 1977 and has continuously directed church and community bell groups ever since. Greg directs the Hockanum Valley Ringers, an auditioned community handbell ensemble based in Vernon, and he is currently the Connecticut State Chair for AGEHR, Area I. Greg has hiked the entire 2,175 mile length of the Appalachian Trail, the 272 miles of the Long Trail, and all 65 4,000-foot mountains in New England. He enjoys golf and Sudoku, and loves the Red Sox and Acadia National Park.

Joan Fossum has been actively involved with handbells for more than 30 years. She is co-founder and musical director for the Granite State Ringers. She has served as director of music at South Congregational Church, Concord, NH and Northwood, NH Congregational Church. Joan has studied handbells with Don Allured. She has served Area I AGEHR as member-at-large, is a clinician and massed ringing director and is currently serving as the NH State Chair. Joan works as an educational consultant for the NH Department of Education and enjoys singing with the Concord Chorale, reading, and spending time with her granddaughter.

Jackie Frisk directs the Jubilation Ringers of Hampden Highlands United Methodist Church in Hampden, ME; the Jubilation Ringers have collaborated with the Bangor Area Children's Choir and performed in the Spirit of Bangor Concert, a holiday concert sponsored by the Bangor Symphony Orchestra. Jackie has a degree in Music Education from the University of Maine and a M.Ed. from Lesley University in Cambridge, MA. She is a music educator and a department coordinator in the Bangor schools, and serves as an Arts in Education member for the Maine Arts Commission. Jackie served on the AGEHR Area I board as the Maine State Chair for seven years, and has conducted at local and state rings and served as a clinician at local, state, and area conferences.

Griff Gall had his first experience as a handbell ringer while attaining his B.M. in Music Education from Westminster Choir College as a member of the Westminster Concert Bell Choir. An elementary music specialist in the town of Danvers, MA, Griff frequently presents seminars at local and national handbell and music education conferences and is a contributing author to *Overtone*, the journal for AGEHR. He currently serves AGEHR

as Area I Chair and has been asked to write the Music Education component of the new Handbell Musicians of America certification program. As founding artistic director of the Back Bay Ringers, he has directed two CD projects and collaborated with many of Boston's finest arts organizations.

Martha Goodman has directed handbell ensembles in Wellesley, Newton, and Concord, MA, and from 2008 through 2010 she taught handbells to high school students at Lincoln School in Providence, RI. She has been Handbell Director at First Congregational Church, UCC in Reading, MA, since 1998, and in October 2010 she became the Handbell Director at Peace Dale (RI) Congregational Church. Martha was a founding member of New England Ringers, retiring in 2010 after her tenth season. She also has rung with Back Bay Ringers and the Bay State Bells quartet. Martha holds the AGEHR Director Certification, Level 1. She has served on the AGEHR Area I Board and has been a member of the organizing committee and clinician for a number of regional ringing events. A graduate of Boston University with a degree in business administration, Martha is self-employed as a human resources communications consultant.

Gail Granum has enjoyed ringing handbells for approximately 20 years and currently rings with several ensembles including New England Ringers, where she serves as Vice President and booking manager. She was born and raised in Wisconsin and Illinois where she studied a variety of musical instruments in the public schools. Violin became her instrument of choice, with private lessons and two full orchestras filling her musical schedule. Gail also has been a barbershop singer with two Sweet Adelines choruses. She graduated from the University of Wisconsin with a Master's degree. Gail lives in Worcester, MA.

Sarah Hayes, Ph.D. is a clinical psychologist by day and handbell ringer by night who works as a research assistant professor of psychology at the University of Massachusetts Boston. Her research and clinical work focuses on psychotherapy approaches to treating anxiety disorders, with a particular focus on social and performance anxiety. When not at work, she enjoys ringing handbells with the Back Bay Ringers and the Old South Ringers in Boston.

Edward G. Henderson, Jr. began ringing handbells in 1962 and has been directing handbell choirs since 1985, including more than 20 years as director of youth and adult handbell choirs at Tewksbury (MA) Congregational Church. For the past ten years he has been the director of New England Ringers. Ed has served on the AGEHR Area I Board in various positions, and has been an organizer, clinician and conductor at numerous local, area and national handbell events. An electrical engineer by day, he manages the customer support operation for a company that produces analyzers used to measure levels of gaseous oxygen. He is an antique car enthusiast and a huge NASCAR fan, enjoys skiing and snowmobiling, and loves to spend time with his wife Sue, family and friends at their lakeside home in New Hampshire.

Karen James of Pittsford, VT began ringing bells when her church acquired a three octave set in 1983 and she became the director a year later. Karen has rung many years with *Distinctly Bronze*, a national event for advanced Handbell ringers and was selected to ring with the *Dream Team* at *SEE, the Solo/Ensemble Extravaganza*, in the summer of 2007, an event especially tailored for the needs of handbell soloists and ensembles. Karen has been teaching music over 30 years in the public schools and in her home studio. She rings with the New England Ringers, and is adjunct piano instructor at Castleton State College.

Bob Jenkins of Dracut, MA, a lifelong resident of Massachusetts, started in music as a drummer in elementary school and has been playing and teaching percussion ever since. For a number of years, Bob was principal percussionist for the Quincy Symphony Orchestra. He is currently principal percussionist for the Lowell Philharmonic Orchestra. He has been ringing handbells for twenty-five years and has been a workshop clinician at several AGEHR events. Bob is a former member of the New England Ringers. He is self-employed as a data processing consultant on mainframe and midrange IBM computers. Bob's wife, Kathy, and three children are all handbell enthusiasts.

Pete Larson began ringing at the wee age of 10, or 5th grade, or thereabouts. He began under Jane Nolan, and fell in love with handbells. He rang with the New England Ringers for a year in college, and now enjoys spending his Wednesday evenings at Shoreline Ringers rehearsals watching Jane wave her arms furiously. Pete works in Groton, CT as a business analyst, programming and using databases all day. He lives in Colchester, CT with his wife, Lauren.

Debra LeBrun received her B. Mus. from Syracuse University and her M.M. in Organ Performance from the University of Illinois at Urbana/Champaign. In October 2010 she became the full-time Director of Music for Raleigh Court United Methodist Church in Roanoke, VA after serving for 24 years as the Minister of Music for the Congregational Church of Littleton, MA. She has been a professional musician for more than 28 years, working as a church music director and organist, conductor, accompanist, director for musical theater and opera productions, teacher of piano and organ, and as a handbell clinician. She also is a past member of the New England Ringers and performed for many years as part of a handbell duet team with Janet Anderson. Debra has served on the AGEHR, Area I Board as Secretary and Chair and has been involved in organizing many Area I events, including Festival/Conferences. She has taught at Festivals and other handbell events for 13 years and has attended four International Handbell Symposiums.

Karen E. Leonard is a graduate of Boston University and UMass Lowell with degrees in church music, organ performance and conducting. As Minister of Music at West Chelmsford United Methodist Church in North Chelmsford, MA, she directs a graded choral and handbell program of seven choirs and serves as organist. A Past National President of the AGEHR, Karen has been very active in event planning and currently chairs the AGEHR National Master Classes. She was awarded Honorary Life Membership in AGEHR in August 2008.

Terri Meyer is the Director of Music at St. Luke Lutheran Church in Gales Ferry, CT, where she directs five of the seven handbell choirs and two of the four vocal choirs. She also developed and directs St. Luke's 14 member contemporary worship team, "*Celebrate!*" Under Terri's direction, the St. Luke Concert Handbell Choir has performed for church congregations from Maine to Florida and at the Kennedy Center for the Performing Arts in 2006 and the America Pavilion in EPCOT in 2008, and in 2009 recorded a Christmas CD, "*Ring in the Season.*" Terri has been directing, ringing, singing and teaching music in workshops and classes for over 10 years. She is a Certified Handbell Director through AGEHR, a Certified Director in Sweet Adelines, International and holds a bachelor's degree in Architectural Engineering from Penn State University. Terri and her husband Doug live in Ledyard, CT and have three children in college.

Daniel K. Moore has been a member of the Performing Arts Faculty at the Wheeler School in Providence, RI, for more than thirty years, including twenty years as department chair. During that time he developed a graded handbell program beginning in grade four and culminating in an auditioned six octave high school ensemble, The Concert Handbell Ringers of the Wheeler School. The Concert Ringers have performed

opening concerts for both regional and national handbell events, recorded with the Empire Brass, produced several CDs, and tour each spring. In addition to his work at the Wheeler School, Dan also is a frequent clinician and conductor for workshops and other handbell events. His textbook/resource, *Ringin' RIGHT! From the Beginning*, is published by AGEHR, an organization he has served nationally, regionally and locally in numerous capacities. Dan's degree in music education and conducting is from the New England Conservatory of Music, Boston, MA.

Jane Nolan is the music director at St. David's Episcopal Church in Gales Ferry, CT, and the director of Shoreline Ringers, a four year old advanced level community choir in southeastern Connecticut. She has been directing handbells for 20 years and her choirs have played an opening concert for Festival/Conference in Burlington, VT, toured the northeast and midwest states, and toured twice in England. Last year Shoreline Ringers played at Carnegie Hall, on WFSB Channel 3 in Hartford for the Scott Haney Christmas Show, and with the U.S. Coast Guard Band for their Christmas concerts. Jane's degree is in music education, and she has taught at numerous conferences, seminars, and workshops throughout New England. She also teaches piano and serves as the membership chairperson for AGEHR, Area I.

Bill Noss is a freelance graphic designer, having begun his career in Nashville, Tennessee, producing various printed materials such as album covers, posters, annual reports books and brochures. He has also lived and worked in Hartford, CT, and now resides in Nashua, NH. He is editor of AGEHR Area I's newsletter, *Fundamental Tone*, and rings handbells with the Merrimack Valley Ringers. Bill's other hobbies include piano and woodworking; he sometimes moonlights as a finish carpenter. He discovered painted floor cloths a long time ago when he couldn't find the perfect living room rug.

Michael Olbash, CAGO, is the Minister of Music at the United Church of Christ in Medfield, MA, where he has directed three handbell ensembles, an accomplished parish choir, and a graded children's choral program. A graduate of Harvard University with an advanced degree in Music and Liturgy from St. Joseph's College (Indiana), he was recently re-elected for a third term as President of the Southeastern New England Chapter of the Choristers Guild. Michael directs the Gregorian chant schola at St. Mary's Church in Beverly, founded the Stepping Stone Chant Project, and served as music director of both the 2008 Magnificat Pilgrimage of Hope and the 2009 Presbyteral Convocation of the Archdiocese of Boston.

Norah Piehl was introduced to handbells in middle school, but took a long hiatus before joining the handbell choir at Trinity Church in Copley Square in 2001. She joined Back Bay Ringers in the fall of 2005 and quickly assumed a leadership role, publishing the ensemble's e-newsletter and participating in marketing campaigns. In early 2007, she was named BBR's Executive Director. Norah presented workshops on marketing and branding at the 2008 and 2009 Area I Directors' Seminars and on treble bell techniques at the 2011 Directors' Seminar. She also led a multi-part marketing workshop and served as registrar for Area I's Festival/Conference 2009. She currently serves on the Area I Board as Secretary. Norah's professional background is in the publishing industry; she has directed the rights and permissions departments of two major university presses and attended national conferences on publishing and copyright. Currently, she is a freelance writer, editor, and permissions specialist.

Nancy Reynolds has been ringing for more than twenty years; she began ringing in a handbell class with her daughter. Because of her background as a physical therapist (with a degree from the University of Connecticut), and as a special educator (degree from University of Vermont), Nancy's mission has been to promote physically sound

ringing and to increase the understanding of how this positively impacts the musicality of our art form. She also has promoted the inclusion of individuals of varying ability into handbell and handchime programs. Nancy first served AGEHR Area I as the Special Needs Liaison and subsequently served terms as Chair-Elect, Chair, and Past Chair.

Mark H. Rooney has been studying, performing and teaching taiko for 13 years in the United States, Japan and Europe. He has been a full-time taiko professional for 8 years, mainly with Odaiko New England acting as both Assistant Director and Director. Mark has also belonged to and performed with numerous other groups including Marco Lienhard's Taikoza and Shippu Uchi Daiko of Wakayama, Japan. Mark has composed several of Odaiko New England's signature pieces and has collaborated with other artists - singers, dancers, and musicians - notably master jazz trumpeter, Tiger Okoshi, and improvisational violinist, Yael Bat-Shimon. He has been the principal instructor and designer of ONE's taiko classes and workshops and has taught taiko as a popular hands-on course at Wesleyan University. Currently, Mark is learning, teaching, performing and living as a solo artist in Washington, DC.

Kristen Russo has been playing handbells since the age of 17. She went to her first AGEHR Festival/Conference at Niagara Falls in 1994 and has missed only one festival since then. Kristen has rung with the St. Joseph Handbell Choir at St. Joseph Church in Bristol, CT, as well as with Bells of Joy in Rutland, VT, and New England Ringers, and currently is a member of the Shoreline Ringers. She directs the Asbury Methodist Church Handbell Choir in Bristol. She is also a vocalist and sings with semi-professional choirs around Connecticut as well as with the St Joseph Adult Choir in Bristol. Kristen has a degree in music education and is a music teacher for the Bristol Schools. She lives in Terryville, CT.

Michael Steele has been playing handbells since Day Two of the handbell era at St. Luke Lutheran Church in Gales Ferry, CT, under the teaching of Jane Nolan. While at St. Luke he played in the Concert Handbell Choir, and had the opportunity to accompany the U.S. Coast Guard on handbells. He also has been involved in the recording of three CDs. Mike currently lives in Norwich, CT, but has lived in several other parts of the state. He works at Bob's Discount Furniture as the trainer for the delivery drivers.

Kimberlee F. Strepka has been teaching music for more than twenty years. She received a Bachelor of Music from the Hartt School of Music, West Hartford, CT and a Master of Music from UMass, Amherst, where her Laban-integrated approach to ringing was the subject of her Master's thesis. She has done additional graduate work at the Choral Institute in St. Moritz, Switzerland, and at the Laban/Barteneiff Institute of Movement Studies in Manhattan. Kim founded a teen handbell ensemble, the Bronze Ambassadors, that toured throughout the U.S., performed on four television networks, and appeared at regional and national AGEHR events from 1997 through 2010. She currently directs the handbell program at the Pioneer Valley Christian School in Springfield, MA, and serves on the AGEHR Area I Board as the Education Liaison. Kim is an Associate Member of New England Ringers and is a published handbell arranger. She invites you to visit her website at www.motionlanguage.com.

Kim Visbaras is a practicing real estate and corporate attorney in Auburn, Maine, and has been ringing since the mid 1990's. He currently holds down the bass position for the Auburn, Maine United Methodist Church Ringers and is one of the founding members of 4 Park Avenue, a handbell quartet which has performed from Cape Cod to Aroostook County in Maine. Kim has offered various courses for the Maine Spring Ring over the years, and has had the privilege of accompanying the Parish Ringers of Brunswick, Maine in several performances at Merrill Auditorium in Portland with members of the

Portland Symphony Orchestra. He also has a passion for African drumming, having received instruction from, among others, Annegret Baier in Portland, and master African drummers Famoudou Konate and Namory Keita.

Andy Wallace of North Stonington, CT, is the Music Director at the Dunn's Corners Community Church, Presbyterian, in Westerly, RI where he directs the choral and handbell programs. Andy has been ringing handbells in choirs and ensembles since 1991 and is a member of the Shoreline Ringers. He received his B.A. in Secondary Education/History and is a middle school history teacher in West Greenwich, RI, receiving several outstanding teaching awards including the prestigious Milken National Educator Award, the "Oscars" of education.

Rick Wood, Technology Teacher and Coordinator for Woodbridge Public Schools in Connecticut, has directed the handbell choirs at First Church of Bethlehem (CT) since 1995. This all volunteer program is open to anyone who wishes to ring and includes ringers from many denominations and many towns around Bethlehem. Rick and his wife Sandy were members of the first handbell choir at Williams College where he majored in music.

David Wurth studied handbell restoration under Monica S. McGowan at Ringing Restorations in Lakeville, MN. He is the equipment manager for the Back Bay Ringers organization and the director of the Handbell Choir at First Lutheran Church of Lynn, MA. David also rings with the Back Bay Carillon in Boston, MA. David has been trusted by many New England area ringers to service their handbells. He owns and operates New England Handbell Repair and Restoration, a company that services all major brands of handbells, and is also a sales representative for Malmark handbells.