

## TRACK AND CLASS DESCRIPTIONS

Pre-registration is required for all sessions (with the exception of the Reading Sessions).  
Several possibilities exist for track/class registration.

Example #1—Register for the Ensemble Ringing or “Sting and Ring?” — you’re done!

Example #2—Register for a 10 hour ringing track. Complete your schedule with other classes / free time.

Example #3—What???. None of the above? That’s OK! Pre-register for the classes that you want to attend.

If you do not fill your schedule with pre-registered tracks/classes,  
you may observe “Polished Bronze,” or one of the “Ringing UP” sessions.

Other classes are open to observers on a space available basis  
*with the approval* of The SWARM member teaching the class.

## PERFORMANCE RINGING TRACKS

### ***Polished Bronze—maximum 30 Ringers***

***Lee J. Afdahl***

10 hours

The ***Polished Bronze Ringing Track*** is, as the name strongly suggests, the opportunity for Bronze level ringers to develop as one musical ensemble during ten hours of rehearsal. This polished performance track will bring out the musicality of the compositions to be rung, and use the opportunity to develop and/or improve each ringer’s skills concentrating on ringing musically. This track results in an opportunity to perform before the entire Festival at the Showcase Concert Saturday evening.

**NOTE:** Participation is limited to 30 ringers—first come, first served.

### ***RINGING UP! Choose just one and attend ALL sessions***

***Copper -Lite to Copper—Debbie Rice OR Copper to Bronze—Monica McGowan***

10 hours

These tracks offer ringers the opportunity to work toward that next level of excellence. The first step is to determine where you are *presently* comfortable ringing. If you think of yourself as a “Beginner,” then you would sign up for the Copper-Lite to Copper track. “Intermediate” ringers register for the Copper to Bronze track. Consult your director if you are not sure.

Debbie or Monica will lead you through a concentrated time of rehearsals and education of the elements and techniques required to ‘Ring Up’ to the next level. Along the way, musicality and team work will be stressed leading to performance and sharing your accomplishments at the Festival Showcase Concert. You will leave the festival a better ringer and more confident musician.

### ***Ensemble Track - MINIMUM 30 Ringers***

***Michael Kastner***

20 hours

Whether you are interested in getting into ensemble ringing for the first time or you are a seasoned veteran and looking for which next level you can achieve, this track is designed for you!

There will be ample technique work for those who simply are seeing this for the first time. There will be fine tuning of ensemble performance and presentation skills for those at a higher performing level. There will be a performance opportunity for all registered (not required).

Register as an individual and we will place you according to your self-assessment of your experience and abilities or register as an intact ensemble for a more intensive coaching experience. Ensemble track participants will not be participating in massed ringing – ensemble ringing will be your sole focus.

Those trying ensemble ringing for the first time will walk away with exposure to many techniques and a confidence that maybe this is doable after all! Experienced ensemble players will emerge from this experience a better and more confident ringer, oozing with musicianship and performance skills!

**"Sting and Ring!" Youth Track -**  
**Susan Hedgpeth, Terry Waite, Doug Benton and others (coordinated by Claudette Rothwell)**  
18 hours

Calling all Young Ringers! This is just for YOU!  
Rehearse with Susan!  
Perform during the Showcase Concert!  
Have fun with rhythm and theory with Doug!  
..and enjoy some surprises!

The musical and visual art form of handbell ringing is about interpreting music to those who are listening and watching in addition to playing the music technically correct. By using different handbell techniques, our body movements, and the occasional costuming, sharing the emotion and story of each piece should be our ultimate goal.

There are audiences out there that say they've never "seen" handbells before; not to mention having heard them. We can change that!

The first step in educating our audiences is through our youth. Let's show the joy and excitement of handbell ringing to the next generation, *through* the next generation. Handbells aren't just for church anymore! "Disney", "Mannheim Steamroller", "Broadway", "Rock and Roll", etc.,...it's all out there to be rung!

In order to become a better all-around ringer and musician, you must be willing to explore *all* your options. Learn to tell the story by working together as a "team" to convey the emotions of the piece to your audience. Audiences won't be able to wait 'til next season to 'see' and hear what else you can do on handbells!

## **Notes about "Sting and Ring" and Chaperones**

"Sting and Ring" is a track for ringers ages 10-18 (as of June 1, 2012).

There is one (1) chaperone for every six persons under the age of 18.

Chaperones must be at least 21 years of age.

Chaperones attend all activities to help maintain an efficient atmosphere.

"Sting and Ring" registrants attend ALL festival activities.

## ROUND TABLES

### ***Roundtable #1 — Community and Professional Groups***

***Monica McGowan***

2 hours

Community/Professional Groups have been a viable component in our organization since the beginning. Many ensembles and choirs have been ringing and performing for decades. While some simply concertize in their communities, others strive to achieve recognition both on the national stage and an international stage.

Community/Professional Groups have long sought to:

- Clarify their identity
- Challenge ringers to refine their skills through advanced repertoire
- Discover and articulate their mission
- Move beyond the rehearsal room to performance
- Perhaps even have some fun and camaraderie along the way.

As the founding Artistic and Music Director of Twin Cities Bronze of Minneapolis-St. Paul, Minnesota, Monica organized and led the ensemble to achieve the highest standards of musical performance, positioning itself as a premiere handbell ensemble in the country. The ensemble members and the Board of Directors are invested in the performance, promotion and partnership necessary to move this group to greater viability in all musical genres.

Class participants should bring their concerns, ideas and experiences to this roundtable.

We'll explore ways in which you can strengthen the vision, mission, identity and organization of your group. You might discover a shared experience or an idea you can apply to your own ensemble.

### ***Roundtable #2 - Working with Youth - Finding Fulfillment and Avoiding Insanity!***

***Susan Hedgpeth, Terry Waite, Claudette Rothwell***

2 hours

Topics will include the following and much more:

- How to get youth (and their parents) committed to rehearsals
- Developing a work ethic and a dedication to constant improvement
- Involving the youth in establishing and implementing a code of conduct
- Bringing more energy to rehearsal than they do
- How to be relentless in your pursuit of making good music, and at the same time, patient enough to allow it to happen
- Developing leadership, teaching and nurturing skills in youth
- Creating an atmosphere of acceptance and tolerance
- Travelling with youth
- Fundraising

## CLASSES

### ***Beyond the Basics - Controlling the Music...Getting it Right***

***Debbie Rice***

2 hours

We can't create music if we can't control the music we're trying to create! Participants will work sequentially from the foundations of ringing to more advanced skills. Everything from where the handbell sound really comes from to: wearing the right stuff, executing the best sound, navigating page turns, practicing at home (what, who me?), coordinating changes involving multiple bells, ringing with dynamics, balancing melody with harmony, becoming a team player and being a good listener.

### ***Creative Bell Assignments***

***Monica McGowan***

2 hours

From repertoire selection to creative handbell assigning, it is possible to ring handbell compositions with more musicality, less aerobic accentuation while enhancing the visual art of our idiom and elevating the skill sets of our ringers. Through score study and analysis, whether you are ringer or director, you'll discover the tips and tricks in the mystery and mastery of assigning handbells.

This class explores the clues in repertoire selection, collapsing assignments into other positions, formulae for solutions while striving to achieve musical results. Repertoire references will include compositions for 2, 3 and 3-5 octave choirs and represent the various levels of difficulty.

### ***FUN with Rhythm and Theory***

***Doug Benton***

2 hours

Can you count 3 against 4? If you can "pass the bread and butter," you **can** count 3 against 4. What does 9/8 time have to do with four beats? Come find out!

What is a La-Li? Be the first in your bell choir to know! What is an agogic accent? Who cares? You'll learn it! Come find out what the fun is all about. In the process, you will learn to know exactly when your right hand rings that weird, offbeat 16th-note, and how the music you ring is put together. Plus, you will learn how to amaze and astound your friends at handbell parties!

### ***Music Composition***

***Doug Benton***

4 hours

Come explore your creativity! We will discuss, write and hopefully discern good melodies and harmonies, and work with various music forms, with the hope and expectation that each registrant will have all the tools necessary to be successful at writing original music and arranging music. We will discuss publishing and copyright issues. Bring your own manuscript paper, at least two sharpened pencils with good erasers, and an open mind full of creative juices to each class!

### ***Music Theory***

***Doug Benton***

4 hours

The "what", "how" and "why" of music that transcends all other forms of communication, creating a truly universal language understood by all. We will take music from its very basic components to understand what music is, how it came to be a major part of our human creative expression and development, and why combinations of things work the way they do- or don't! This class will be a real fun, eye-opening experience and will help each registrant know, understand and appreciate music, how it is put together, and perhaps even why they like some music and not other music.

## MORE CLASSES

### ***Organizing and Directing a Handbell Choir***

***Shannon Casey***

4 hours

Are you new to directing handbells? Have you been directing a while, but want to take your group to the next level? Do you want to connect with other directors for ideas and information swapping? Then this 4 hour class is the one for you! We will be exploring all aspects of directing a handbell choir including recruiting, relationship building, player evaluation, repertoire selection, goal setting, rehearsal planning, rehearsal techniques and so much more. Be ready to share ideas and learn new ways of approaching the sometimes mystifying world of 'organizing and directing!'

### ***Praise and Rejoice! - Alpha and Omega - Ringing the Church Year***

***Linda Maloney***

2 hours

This class surveys the many possibilities of using handbells and handchimes in worship - from beginning (Alpha) to the end (Omega) of the church year and from beginning to the end of worship services. Contemporary? Blended? Liturgical? World Community? Got'cha covered! A discussion of the multitude of resources available to support music ministry will be discussed. Bring your creative ideas and resource suggestions to class.

### ***Stopped Techniques and Mallets - Strategies of musicality for all stopped sounds with an emphasis on mallets whereby handbell hazards become handbell havens***

***Debbie Rice***

2 hours

Within the family of stopped sounds it becomes the ringers' responsibility to make these look easy while being musically accurate. Participants will begin with the importance of the shoulder damp then continue with Thumb Damp, Ring Touch, Shake, Echo, Martelatto and Pluck techniques, Singing Bell, Table Land Damp as well as when to utilize Brush Damp and Controlled Diminuendo.

In addition to the selection and care of mallets will be the appropriate execution of these techniques for dynamics, ringing on table, ringing suspended, rolls, lifts and random mallet sounds. Finally there are situations where different stopped sounds in combination with each other produce a better and safer sound for the life of your castings.