CHAPTER HANDBOOK

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INTRODUCTION

The American Recorder Society (ARS) currently has about 93 chapters and around 35 affiliated consorts. Some have a handful of members. Others are large-sized groups. Some meet in a member's living room, others rent space or have access to a rent-free meeting place. Some are happy to read through music on their own, others hire professional conductors to lead their meetings, yet others maintain veritable educational establishments – with coaches, teachers and presenters catering to different skill levels, ambitions and interests. But all are equal in their members' love of the recorder, their joy in making music together and their desire to learn more about their instrument and its music.

All chapters deal with fairly similar problems, each in its own way:

- How to keep current members interested and gain new members?
- How to pay for the expenses of operating as a chapter?

The idea of compiling a handbook to help chapter leaders in their tasks has been around for a long time. But it took a long time to understand the needs of various ARS chapters, to focus on the specific topics to be dealt with, to find the people to adequately compile the knowledge available and distill it into the form of this handbook. How many of you, when first taking on the job of a chapter officer, wished that there were someplace you could look for some idea about what you must do? We hope that this handbook is that "someplace."

Many ARS members contributed to this handbook and the material was gathered over the terms of two Boards of Directors. To those who contributed their time, their talent and their knowledge we all owe a debt of gratitude. We thank them for their efforts, and we hope that the fruit of their labors will continue helping ARS chapters and their members for many years to come.

ARS Chapters & Consorts Committee-September 1999
Israel Stein, Chair
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ARS CHAPTER HANDBOOK

I.

THE ARS

A. What is the ARS?

The American Recorder Society is an educational, not-for-profit [section 501(c)(3)], membership organization founded in 1939 to serve recorder players. The ARS welcomes amateurs and professionals, students and teachers, young people and adults.

Member benefits include:

- *American Recorder* magazine, including the *ARS Newsletter,* four times a year
- a Members' Library Musical Edition at least twice each year
- the ARS Personal Study Program for personal improvement
- a worldwide membership directory
- discounts on ARS special publications
- discounts for, and invitations to, a number of ARS-sponsored performances and activities
- scholarship opportunities for music festivals and camps
- availability of Clarion Insurance for instruments
- access to the Recorder Music Center at Regis College, Denver, Colorado: an international repository of recorder music and documents, open to the public as a library and research center
- access to information in the Members Only section of the ARS website
- periodic emails with news, notices, and information about ARS and the recorder community

ARS helps its members find or establish groups of other recorder players to make music together, and helps such groups find resources to enhance their activity. ARS members receive periodic information about weekend or summer workshops and other opportunities to develop musical skills.

A network of chapters and consorts in the U.S. and Canada provides ARS members with opportunities for regular ensemble play. These affiliated organizations are eligible for additional benefits from the ARS, depending on their size and the manner in which they function. Special benefits are also offered to Business and Workshop members.

In addition, ARS conducts outreach activities to recorder teachers in schools, engages in advocacy of using the recorder in education, provides workshop scholarships to deserving recorder players, helps professional recorder players advance their careers and otherwise promotes the recorder and recorder music.

PLEASE CHECK THIS HYPERLINK FOR THE MOST CURRENT EDITION OF THE BY-LAWS OF THE AMERICAN RECORDER SOCIETY
http://www.americanrecorder.org/about/bylaws.htm

B. What Is An ARS Chapter or Consort?

ARS members may join together for the purpose of engaging in regular activities that involve the recorder. Currently, these groups fall into two classifications: Chapters and Consorts.

1. **Chapters:** The most recent ARS by-laws define an ARS Chapter as a group of at least three (3) ARS members that operates publicly in furthering the goals of the ARS. Public operation entails:
   - holding regularly scheduled activities
   - accepting all applicants for membership who fulfill chapter requirements
   - actively recruiting new ARS members
   - working in other ways to promote the recorder and further the goals of the ARS

   In practice this means that Chapter activities should be well publicized and, as much as possible, accessible to the public. Some chapter activities are:
   - regular playing meetings
   - election of officers
   - publishing a newsletter
   - maintaining a music library for members
   - classes, concerts and other special events
   - workshops ranging from part of a day to an entire weekend
   - special events in conjunction with Play-the-Recorder Month (March)

   A chapter's focus should not be limited to merely serving its own membership – though membership services should be an important priority. The less demanding ARS "Consort" status has been created for ensembles that are not able or willing to undertake such a wide scope of activities and that are focused more on public performance.

ARS chapters are free to determine their own structure, functions, duties or titles of officers, activities, local dues, etc. The Presiding Officer – or someone designated by him/her – acts as Chapter Representative to maintain contact with the ARS. (See "**What is a Chapter Representative?**"). Chapters may, if their members so decide, collect ARS dues from their members for transmittal to ARS (see "**Helping Chapter Members Renew Their ARS Membership**"). However, at no time are these dues a part of the chapter's budget, and discounts cannot be granted to chapters on ARS dues.

ARS chapters receive two levels of benefits from the national organization, currently depending on the number of ARS members in good standing belonging to the group (See "**Chapter Benefits**"). Chapters with fewer than ten (10) ARS members in good standing are not eligible for some benefits, and are required to submit an annual report to the ARS office, detailing their public activities. Since chapter benefits are financed out of individual members' dues and no national fees are collected from chapters, it is difficult to provide costlier benefits to chapters with fewer than ten (10) ARS members that make a small dues contribution. The prospect of receiving additional national benefits is therefore an incentive to recruit additional ARS members into the chapter. The ARS Board is empowered to create other classifications of chapters and levels of benefits, qualifications or obligations for them.

To gain chapter status, a prospective group of ARS members should submit an "Application for Group Status" – available from the ARS office, by downloading from the ARS website. The application is reviewed by the ARS office and the Chapters & Consorts committee to determine the group's eligibility and benefit level. There are no charges to apply for or maintain ARS Chapter status. ARS Chapters are not covered by the ARS corporate status, and a chapter should incorporate on its own if for any reason it requires a legal, corporate identity. (See "**Incorporate – Tax Exempt Status**").

2. **Consorts**: Groups of three (3) ARS members or more that wish to be selective as to applicants for membership, or do not wish to comply with other requirements for ARS chapters stated above, may still affiliate with the ARS as chartered Consorts and receive Consort benefits. (See "**Chapter Benefits**").

C. What Is A Chapter Representative?

The Chapter Representative is a crucial link in the relationship between the individual recorder player and the American Recorder Society. The ARS's success in supporting the activities of recorder players or promoting the recorder -

and in generating the resources necessary for this support and promotion - greatly depends on these very special ARS members.

The Chapter Representative is the Presiding Officer of a chapter, or someone designated by the presiding officer or elected by the Chapter. The Chapter Representative must be an ARS member in good standing. Since the Chapter Representative's most important function is to serve as a link between the chapter and the ARS, it is best that the Representative should be someone very familiar with the ongoing business of the chapter - as the Presiding officer would be.

The chief duty of the Chapter Representative is to make sure that information from the Central ARS gets to the chapter officers and members, and that the ARS office is informed about the chapter's activities. The Presiding Officer may delegate specific duties to others in the chapter - but the ultimate responsibility still rests with the chapter's Presiding Officer. The Chapter Representative must have an e-mail address and notify the ARS of that e-mail address, and of any changes to that address.

It is up to the Chapter Representative to see that the ARS office is kept up to date on chapter membership and officers. If a chapter chooses to collect ARS dues from its members (see "**Helping Chapter Members Renew Their ARS Membership**"), the Chapter Representative must see to their timely transmission to the ARS office. Answering requests from the ARS office for information about the chapter and filing reports requested by the ARS office (such as Play-the-Recorder Month Event reports) are other duties of the Chapter Representative. The chapter representative may delegate these (and other) responsibilities to other officers (e.g., treasurer or secretary) but **it is his/her responsibility to make sure that these tasks are carried out.**

The Chapter Representative should keep informed of ARS activities and opportunities by periodically visiting the ARS website and reading *American Recorder*, the ARS newsletter, the Chapters and Consorts e-letter, and other communications and notices from ARS. Chapter Representatives should not hesitate to contact the ARS office, or their ARS Chapter Liaison.

Other activities of the Chapter Representative include:

- reminding all chapter members of the advantages of membership in ARS and encouraging them to join or renew
- maintaining awareness in the chapter of the ARS benefits and opportunities
- communicating with other chapters. Chapters can benefit from news of other chapters, their ideas and solutions. The ARS provides several channels for such activities.

D. ARS Chapter Liaisons

The ARS Board of Directors appoints two board members to serve as Chapter Liaisons. The goals of the Chapter Liaisons include:

- increasing and enhancing communication between ARS and its chapters
- delivering information and materials to chapters quickly and efficiently
- promoting chapter participation in ARS programs, activities, and events
- providing a "contact point" for chapters leaders so they know where to send enquiries and seek help
- providing direct advice and assistance to chapters and chapter leaders
- providing a forum for chapter leaders to share ideas with each other and with ARS

The Chapter Liaisons' responsibilities include regularly communicating with chapter leaders and keeping them informed of ARS activities, events, and opportunities; receiving and responding to communications from chapter leaders; and providing assistance and advice.

Chapters should freely contact the Chapter Liaisons to request information about ARS activities, programs, and events; receive information, including pamphlets and forms; ask questions about ARS; or request help with a chapter need. Chapter leaders will be notified of the names and contact information for the Chapter Liaisons.

E. Chapter Benefits

ARS chapters are eligible for these benefits:

1. Listings of the chapter and its Chapter Representative in each issue of American Recorder, in the geographical section of the ARS Directory and on the ARS website, where prospective new members can easily find this information.
2. Up to 1000 free mailing labels each year from the ARS membership database to promote chapter activities.
3. Assistance from the ARS Chapters & Consorts Committee.
4. Coverage of chapter activities in the Chapters & Consorts column of American Recorder.
5. Listings of upcoming chapter activities in the calendar section of the ARS Newsletter (in the American Recorder).
6. A full media packet for Play-the-Recorder Month.

7. Regular communications from both the ARS office and the Chapters & Consorts Committee.
8. Assistance from and communication with ARS Chapter Liaisons.

In addition, chapters with at least ten ARS members in good standing are eligible for Chapter Grants.

F. News and Notices

Chapters are encouraged to submit newsletters, photos, and chapter news for publication in *American Recorder*, posting on the ARS website, and to keep ARS informed about your chapter.

1. Submissions for American Recorder should be sent to:
   editor@americanrecorder.org
   or
   American Recorder
   7770 S. High St.
   Centennial, CO 80122

2. Notices for items such as concerts and workshops to be posted on the ARS website should be sent to:
   director@americanrecorder.org

3. News and information about Chapter status, including any change in Chapter Representative, should be sent to:
   director@americanrecorder.org
   (844) 509-1422
   or
   American Recorder Society
   PO Box 480054
   Charlotte NC 28269

4. In addition, you may wish to submit your news item or information to the Chairperson of the Membership Committee and to either or both of the ARS Chapter Liaisons.

Since the Chapter Representative is listed as the chapter's contact in the *ARS Directory*, *American Recorder*, and on the ARS web site - places where potential

members will look to determine the person to call for information on chapter activities - **it is important that the Chapter Representative promptly inform the ARS office** of e-mail, address or telephone number changes, as well as name and contact information for his/her successor.

G. Publications Available From ARS

Materials published by the ARS can be useful to both chapters and individual members. Besides *American Recorder* magazine (sent to all current members four times per year), these include: sheet music (initially included with *American Recorder*), information booklets, education guides and a recorder discography. A complete catalog of ARS publications can be found at http://americanrecorder.org/publications.

II.

FORMING AN ARS CHAPTER

A. How To Form An ARS Chapter

1. Meet with a nucleus group of perhaps 3-5 ARS members or potential members.

a. Establish some basic purposes and procedures.

b. Ask each person from your nucleus to make a contribution towards startup expenses and initial publicity. Approximately $20-30 per person is recommended.

2. Invite others in your area who might be interested in joining a chapter to a meeting/play-in.

a. Send an invitation to anyone likely to be interested within 2 to 3 hours travel from your meeting place.

b. Get address labels of current ARS members sorted by zip code from the ARS office at:

American Recorder Society
Susan Burns, Administrative Director
PO Box 480054
Charlotte, NC 29269
(844) 509-1422
e-mail: director@americanrecorder.org

3. At the meeting/play-in:

a. Choose a name for your chapter

b. Determine what officers your chapter will require and elect them. Note: The only officer required by the ARS is a Chapter Representative. The Presiding Officer of your chapter is assumed by the ARS to be its Chapter Representative.

c. You may wish to form by-laws for your chapter. Examples of by-laws from several ARS chapters are available from the ARS office.

d. Get contact information from all those attending - a sign-in sheet is most effective.

e. Determine ability levels of those attending, and what instruments they own and play.

f. Get a general idea of what potential members expect from the chapter, what effort or resources they may be able to contribute, and their preferences or schedule requirements.

4. Get an "Application for Group Status" from the ARS website at http://www.AmericanRecorder.org. Fill it out and send it to the ARS office. Attach whatever new membership applications you might have received at your initial meeting/play-in. Membership brochures or flyers are available from the ARS office at any time, or you can use the membership form printed in each issue of *American Recorder*.

5. With your newly elected officers, chart a course for your chapter using the information obtained at your meeting/play-in and from other sources (see below). Make decisions about:

a. Type of meetings. (See "**What to do at Chapter Meetings**")

b. Frequency of meetings. Various ARS chapters meet as often as weekly and as seldom as every other month. Many take the summer months off.

c. Meeting days, dates and times. It is impossible to conform to everyone's schedule, but try to avoid obvious conflicts with holidays and community events. Depending on your constituency, you might also want to pay attention to religious and school calendars. Set your initial regular meeting date.

d. Level of players you wish to target. Novice players will require instruction. More experienced players will be interested in small consort groups, more ambitious music. Remember, an ARS chapter is required to accept all applicants, but the manner in which you conduct your chapter meetings will determine the type of players your chapter will attract.

e. Other activities - such as performances, workshops, outreach, social events - your chapter might wish to organize or sponsor (see "**What is an ARS Chapter**").

f. Meeting format - length of playing sessions, breaks, announcements, refreshments, etc.

g. Dues and fees charged for chapter activities, and manner in which ARS dues will be collected and remitted (see "**Helping Chapter Members Renew their ARS Membership**").

h. Your chapter's goals, and the resources needed to pursue them:

(i) Volunteer coaches, group leaders, meeting directors, conductors and Music Director - are chapter members able and willing to fill these roles?
(ii) Paid coaches, group leaders, conductors, Music Director - is your membership willing to pay the cost? Are suitable professionals available in your locale?

You can find information about what other ARS chapters do by checking the events section of the ARS website, or by speaking with your ARS Chapter Liaison.

6. Find a meeting site, and sites for other chapter activities. Small groups can meet in members' homes, larger groups require more public facilities - your activities will dictate the type of building or space your chapter will require. Likely sites are churches, schools, community, or municipal facilities. Keep in mind:

a. Availability of public transportation to your meeting site.
b. Parking requirements.
c. Accessibility to the elderly or handicapped.
d. Possible need for future expansion. Some chapters find themselves outgrowing their facilities - but not willing to suffer the dislocation and loss of members that could result from changing meeting sites once habits are established.

7. Determine what resources your chapter might wish to maintain:

a. Chapter bank account. An increasing number of states, other jurisdictions and banks are requiring that organizations incorporate in order to open bank accounts. Incorporation may also be required for waiver of bank fees and taxes. If one of your members is an attorney or an accountant and will donate his/her time, they might help you determine what requirements exist in your jurisdiction and assess your options. If not, most states have an Arts Council that could assist you.
b. Chapter newsletter or e-letter. A chapter newsletter or e-letter is a valuable tool in getting information to your members, publicizing your chapter's activities, keeping up members' interest or enthusiasm, dispensing musical knowledge and recruiting new members. It could also bring in advertising income. Most ARS chapters now send e-letters rather than print newsletters because e-letters are less expensive, easier to produce and send, can provide up-to-the minute information, and can incorporate graphics, pictures, and hyperlinks. Feel free to speak with your ARS Chapter Liaison to discuss newsletters.

c. Chapter music library. You can ask for donations from your members' collections, earmark part of your chapter's income for music purchase or have a fund drive. A chapter library is especially valuable where members do not own much music, there are no sources of music nearby and professionals (who can bring music) will not be hired to conduct chapter activities. Music can be ordered from several ARS-member merchants (see "**Business Members**" or the *ARS Directory*) who will be glad to advise you about appropriate music for your available forces and ability levels. Free music is also available from many online sources. You might need a librarian who will store the library and transport it (or selections) to meeting sites.

d. Instruments for loan or sale. A moderate financial outlay may be necessary for several plastic instruments, and a responsible member would need to keep track of them. Having such instruments available at meetings can, however, provide additional motivation for novices to continue attending meetings.

8. Publicize your new chapter and its meeting schedule/location. See "**Marketing Your Chapter**" and "**How to Publicize your Chapter's Activities and Increase Membership**."

9. Enjoy the music!

B. How We Started Our Chapter

By Jerry Bellows, Worcester Hills Recorder Society

In my mind, the idea of starting a recorder club began during a conversation with Madeline Browning - a remarkable woman and fine local flute player. She discovered the joy of playing recorder while teaching young children and wanted to find other recorder players and musicians with whom to interact. We got together and had so much fun playing duets that we reasoned that trios would be even more enjoyable. Things sort of snowballed much like the game we played in dancing school years ago, with the couple in the circle finding others to join one-by-one until the entire roomful of wallflowers was drawn into the dancing.

After reading Barbara Prescott's wonderful article on "Starting an ARS Chapter" (*American Recorder*, Volume XXXVI, Number 1, January 1995, page 17), Madeline volunteered to host a tea time gathering of local recorder players. We appointed ourselves as a board of directors, elected Jennifer Barron Southcott as our President, settled on the purpose and goals of our group and planned our first meeting. Did I forget to mention that we also set aside time to do some playing?

Our first open session was planned for a Sunday afternoon at a local church, where the Pakachoag Community Music School rented space. Notices were sent to the local papers and a target mailing was sent to any and all adult recorder players that were on the list we had been compiling since the beginning. Eighteen recorder players arrived and three ensembles were formed for the afternoon of play. At a refreshment break, a short business meeting was held to recruit membership and collect a voluntary contribution towards the start-up costs.

As I write this, the Worcester Hills Recorder Society has been in existence now for almost a year and a half. We had our board meeting recently to plan for the remainder of the year and set our goals for next year. It was really pleasing to peruse the membership roster of thirty-seven wonderful people that have joined us in the past two years, and to muse on all we managed to accomplish so far: we just finished our second annual Workshop, this time featuring Gene Murrow and Dorrie Olsen; we have managed to have monthly, coached ensemble sessions, to pay our coaches, and to keep our bank account balance positive. I am still at a loss for words to describe the mystery of how our group evolved.

As it turned out, all of our initial board members have been folks that are involved in teaching children at various community music schools, and I venture to say that we banded together because we each recognized the need for support in what we were doing individually. We have been very fortunate to have the active support of the Joy Of Music Program, the area's largest community music school, directed by Wendy and Rich Ardizzone, who have given us office staff support, and the First Unitarian Church of Worcester which has been very generous with their facilities.

Someone once asked a recorder teacher how it happened that they could stand being in the same room with a bunch of beginning recorder players. The musician responded that perhaps that it must be that he felt the same as a farmer would, looking out over a muddy field in March, imagining the tall stalks, heavy with ears of golden corn, that will be there for harvest in September. What is mud to one person is fertile ground for another.

We are fortunate that our Worcester area is very fertile ground for music making. The successful growth of the Worcester Hills Society over the past two years can only be rivaled by the speed with which squash and tomatoes can fill up a home garden in the warmth of July. Nevertheless, there were many years of tilling the cultural soil by previous generations of musicians that laid the groundwork for the beginning of our chapter. To them, we give thanks.

C. Incorporate – Tax Exempt Status (For ARS Chapters In The United States)

Because of the way the ARS was incorporated, its tax-exempt status does not extend to its chapters. Many ARS chapters have found it advantageous to incorporate on their own. Each chapter must decide whether the advantages of incorporation justify the trouble and the expense.

III.

CHAPTER MANAGEMENT

A. How a Chapter Works

HOW DOES A CHAPTER RUN?

By Marilyn Perlmutter

The Ann Arbor Recorder Society was an outgrowth of extension classes in recorder playing offered in 1952 by Prof. Wm. Stubbins of the University of Michigan School of Music. It continued as an independent group of players until 1999, when it became an official ARS chapter. Its members are primarily from Ann Arbor, but also come from neighboring communities, some as far away as Toledo, Ohio

Meeting Location: We meet at a local church that affords us the space for no fee other than performing at a few of the church services. We have also previously met at a local public school as well as at a school center for home-taught children, which cost us an average of $25.00 each meeting. If this current space wasn't available, we could do as other chapters do, and meet at a college, or private home, private association facilities, or an art center, a hospital, a municipal building, a library or a retirement home.

Meeting Dates: Meetings run from September through June, on the first Monday of every month, from 7:30-9:00pm, unless a holiday interferes, and then we meet on the second Monday of that month. We end our year with a concert in the church in the beginning of June. The Secretary puts notices in a local Ann Arbor paper about each meeting, and the concert, and sends email notices to our members about each event. We take the summer off, which gives the Board a chance to plan for the following year.

Music Director: We are able to pay a music director to lead the complete ensemble each month. The pay is more a token payment than anything one could live on, but it is a recognition of their time and effort in organizing the music to be played for the season, and conducting the monthly meetings and the final concert.

Form of Meetings: We have nametags for our members so people can feel comfortable in talking to anyone. Our meetings consist of the entire group playing music together. We have between 10-20 members at a session, though that varies throughout the year. If it is necessary, we take a short break after about an hour of playing to conduct any business of the organization.

Librarian and Music: Our librarian has charge of all the music owned by the Society. It is she who provides the copies of music we play from. We have a philosophy of NOT handing out complete pieces to a player, but only giving him/her the part which is going to be played, with clear reference to its origin, so that if a member is interested, he or she can buy their own complete score. That way we are not breaking copyright laws. Since we play a great variety of styles, from Medieval to modern to klezmer, it would not be practical to have everyone buy all of their own music, as many people have definite preference for the kind of music they want to own. Some of the original music in our library has been bought, some has been donated by former members and friends. We try to make members aware of music sources, such as Magnamusic, the Early Music Shop of New England, Courtly Music, Provincetown Bookshop and other good sources, especially among the Business Members of the ARS. (LINK)

Fees: We charge a $30 annual membership fee, which entitles our members to receive our email notices and workshop mailings, and to vote at our annual meeting where we elect directors. There is an additional charge of $5 for receiving the music for the year. The first meeting one attends is free, so anyone can see if they like the chapter before spending any money. Generally speaking, ARS annual chapter dues varies by size of chapter, location of chapter, as well as human resources available. Some chapters charge nothing, others have been known to go as high as $95.

Never Played the Recorder Before: We offer a beginner class to anyone who shows up and is interested but hasn't played the recorder before. This is taught by a volunteer member of the society. We provide practice music for them but they must have/buy their own recorder. If they feel comfortable about sitting in on the regular session, and are not too disruptively unmusical, they join the large group and play what parts they are able to. To date this has worked out pretty well, because most people have recognized their limitations once they are in the large group.

Registration Sheet: We have all new members sign a sheet with name, address, telephone, email address. We include information on this sheet about making a membership list to be distributed, a regular small group that meets as an additional part of the Ann Arbor Chapter, and a note about our final concert of the year and asking for availability at that time. We then specifically ask for the recorders the person is willing to play and bring regularly for the large ensemble; anything else they want to tell us about their instruments and/or playing ability; a self-rating; anything else they might want to add about their playing or the self-rating; any other instruments they play; and if they feel comfortable reading any voice recorder and clefs and are willing to be a fill-in for absent parts.

Other chapters have used a system such as the following for helping players know where their playing skills stand:

- Advanced (Play SATB, read tricky rhythms, very rarely get lost)
- Intermediate (Play SAT, read alto up, read difficult rhythms, seldom get lost)
- Novice (Play S or A, read simple rhythms)
- Beginner (Very little experience)

Anyone who admits to being an advanced player should immediately be enlisted to be on your board of directors

Goals: Set the goals for your chapter high. Each member should expect to progress from playing one set of fingerings to two, to reading alto up, to reading and playing the bass clef, to dazzling everyone with their incredible speed and dexterity. To further this goal, some recommended music includes *Dexterity Exercises* by Rooda, *9 Basic Exercises for Alto*, by Staeps, and *Modern Exercises for Alto* by Linde. In addition, *The Recorder Book* by Kenneth Wollitz and *The Charlton Method for the Recorder* by Andrew Charlton can be very helpful.

Publicity: The ARS member listing is an effective place to start in publicizing your chapter. Mailing to ARS members in your area at least once a year gathers in recorder players new to the area. It also works to send out and post flyers before the first meeting each year, and send announcements to local radio stations and local newspapers. Other publicity steps include preparation of a brochure that describes a chapter and lists meeting dates and times.

Newsletter: We used to publish a newsletter monthly, including information such as meeting dates, locations, and music for the season. A number of years ago we changed our thinking and now only use email for notifying members of meetings, etc. This has resulted in a significant saving of money, which we then use on other necessities, such as getting a Workshop Director from far away, or whatever the Chapter determines as a need. Our members have seemed pleased with this type of notification and it has worked well, since 99.9% of our members have email access.

Treasury: Our money is kept in a bank in Ann Arbor under the name of the Chapter, "The Ann Arbor Recorder Society." The President and the Treasurer both have signing rights on the checks. We had no difficulty opening this account, nor were we required to incorporate to do this, or do anything except sign the normal papers one does for opening a bank account. We receive the normal statement each month listing what's been going on with the account. Before we had this account, the Treasurer ran the accounts through a personal checking account.

Play-the-Recorder Month: March is ARS's "Play-the-Recorder Month." That means the chapter can organize places to play in that month. We have gone to a shopping market, assisted living homes, a community center, and public schools. Sometimes we've gone in costumes, sometimes not. We could perform in any public location with about an hour's worth of music. Some chapters have performed in a botanical garden, a library, at a flea market, on a boat . . . anyplace is possible. We have submitted a report on our activity and won prizes from the ARS a couple of years. More information about PtRM is available from the ARS. (LINK)

Workshops: We have been hosting a day-long workshop every year since we became an ARS Chapter. Ours have been very successful. Leaders have included people from all over the country: Eric Haas, Tom Zajac, Mark Davenport, Tish Berlin, Lisette Kielson, David Dyer, Corinne Hildebrand. Workshops have focused on ensemble playing and we have had attendance of from 20 to 40 players. 40 is our upper limit with the facilities we have, and some years we have had to turn away some late registrants. One could also have a workshop with two coaches, twelve players per coach. Each group plays half a day with each coach, switching at the lunch break. We have not yet gone beyond having one leader per workshop. And you could have a workshop in alternate years, or annually or even a few a year, depending on how ambitious your group is!! Ann Arbor charges $35 to participate, giving a $5 discount for early registration. Many groups charge different fees for ARS members or non-ARS members. Lunch is provided by the Ann Arbor Chapter members for all who attend the Workshop, and has become a drawing card itself! The leaders are expected to provide copies of the music that will be played and our Librarian makes the needed number of copies. All of the necessary music is compiled into individual folders and is available to registrants when they sign in and pick up their nametag and music. We don't like to waste playing time by having to distribute the music for each piece!(LINK)

B. Chapter Finances

The success of a chapter depends to a large extent on its financial health. Chapter finances require planning, control over expenditures, and maximizing revenue.

Your chapter should have a budget in place for each fiscal year. You may decide to make your fiscal year July 1 through June 30, or some other time span that best suits your chapter needs. A budget should be in place before the start of the fiscal year. Your chapter by-laws might require the preparation and approval of a budget in advance of the start of the fiscal year.

Your budget should balance expenses and projected revenues. If it does not, you will need to reduce your expenses or create a plan for increasing revenue. You might be able to borrow money to balance your budget, but borrowing generally is a bad idea.

Every chapter operates in a different fashion, but a sample expense budget might look like this:

Expenses

Annual Cost of Meeting Room	$ 500.00
Annual Conductor/Music Director Fees	$ 1,000.00
Cost of Purchasing/photocopying music	$ 150.00
Cost of supplies	$ 50.00
Website fees	$ 200.00
Marketing/Advertising costs	$ 100.00
Cost to produce and mail newsletter	$ 200.00
TOTAL	$ 2,200.00

If your chapter sends the newsletter by e-mail, it could eliminate or substantially reduce the last item of expense.

How to set member dues? Back out the cost to produce and mail the newsletter, since that is a variable cost. You have about $2,000 in fixed and semi-fixed costs. Suppose your chapter currently has 25 members. To cover your fixed costs with membership dues, you would have to charge $80 per person in dues. If you project having 50 members, it would be $40 per person. If you mail a paper newsletter, you would have to add to the membership dues the per person cost of postage and photocopying of the newsletter.

This emphasizes the need to have sources of revenue other than membership dues. Fundraising sources include donations, workshops, sales of items such as t-shirts or coffee mugs, concerts, bake sales, raffles, etc. When preparing a budget, your chapter should simultaneously plan fundraising events and incorporate the projected earnings from them into the budget.

Based on the above expenses, a sample revenue budget might look like this:

Revenue

Membership dues (25 x $50)	$ 1,250.00
Donations (projected)	$ 200.00
Earnings from workshop	$ 550.00
Earnings from t-shirt sales	$ 200.00
TOTAL	$ 2,200.00

Hopefully, your chapter's revenues will exceed expenses. If they, do, the chapter should put away all or a portion of the excess for a "rainy day" fund. It is a good idea, if possible, to have at least one year of expenses saved and out of reach.

C. Newsletter or E-Letter?

A chapter newsletter is a good way to keep your members informed of chapter events and to provide publicity for your chapter. Nearly all chapters have a newsletter.

Newsletter or E-Letter? This is a dilemma facing many chapters. The old-style print newsletter has many benefits. Like all print medium, it is tactile, portable, and requires no other equipment or technology to read. Everyone has a mailing address, and everyone gets mail.

But consider the many disadvantages of print newsletters. With photocopying and postage, they are expensive to produce. Print newsletters also are very time consuming. Not only must they be typed and carefully organized, but for each issue, they must be photocopied, folded, addressed, stamped, and taken to a post office. Because of the time necessary for photocopying and mailing, print newsletters cannot be timely up to the minute. A last-minute item cannot go into a print newsletter.

The e-letter offers benefits precisely where the print newsletter has disadvantages. An e-letter is inexpensive to produce: no photocopying, no postage, no labels. An e-letter can be produced and sent to dozens or even hundreds of people in a fraction of the time of a print newsletter. The amount of information you can put in an e-letter is endless because it has no physical limitations--no page or weight limits. With an e-letter, you can use different color backgrounds, borders, different fonts, insert clip art or photographs, insert web links and even sound bites. The possibilities are endless. And, e-letters are up-to-the-second current.

If this sounds like a pitch for e-letters, well, it is. Switching to an e-letter saves money, and money now is tight. For example, the Orange County Recorder Society saves ***hundreds*** of dollars a year by using an e-letter. When it switched to an e-letter, some prophesied the sky would fall—the chapter would lose contact with its members and the chapter would meet its demise. The opposite happened. The chapter has more members than it has had for many years, and communication with members is better than ever.

Change is hard. For chapter members who do not have e-mail or access to it, changing to an e-letter might be particularly hard. However, there are a few ways to make the transition smoother.

First, openly discuss the matter at a chapter meeting, clearly explaining the benefits of e-letters. Solicit discussion and input. Provide assurances to the uncertain.

Second, try using a print newsletter for your first newsletter of the season. Include a calendar of meeting dates and chapter events, and a list of names and contact information of all the officers. Prepare the initial newsletter in a way so that it can be used as an informative brochure for visitors and new members throughout the year.

Third, print a few copies of the e-letter and make them available at the chapter meetings for people to look at.

Fourth, offer a notification service to members without e-mail addresses to remind them of chapter meetings and events.

Fifth, (using the stick rather than the carrot) continue to send print newsletters by mail only to those willing to pay a higher membership fee to cover the cost.

An e-letter can be produced using a word processing system, such as Microsoft Word, and sent by Microsoft Outlook or similar tool. If you already create your print newsletter using a word processing system, such as Word, you can, of course, send the document by e-mail, and voila, you have an e-letter. By using an e-letter, you can spice up the old newsletter with pictures and effects. You can also use a PDF or similar format. In addition, there are services such as Constant Contact, which provide templates for the newsletter editor to use, and will maintain your e-mail contact lists.

D. How To Keep Your Members

Here are some ideas on keeping your chapter members:

1. Offer interesting and varied programs that involve everyone.
2. Be aware of your members' changing needs. Talk to your members directly. Try using questionnaires.
3. Find ways to keep advanced players interested.

4. Adopt chapter dues that are affordable but sufficient to cover chapter expenses.
5. Arrange for group rates or member-discounts to local concerts and workshops, and at music stores.
6. Take advantage of the knowledge and experience gained by other chapter leaders. Many useful ideas can also be found in the Chapters & Consorts column of the *American Recorder*.
7. Keep in constant communication with your members and listen to them.
8. Contact lapsed members and invite them back.

Here are some thoughts on regaining lapsed members:

Personal contact is the key. A friendly phone call to a lapsed member might convince him or her to rejoin. You can divide up a list of lapsed members' names among the chapter officers for the purpose of making these calls. If this doesn't work, you will at least have gained useful information on why he or she let the membership lapse. You might keep these lost members on your mailing list, at least for special events - maybe they will regain interest in the future.

Remember, sometimes all it takes is two or three new memberships or renewed lapsed memberships to make or break a chapter.

E. Marketing Your Chapter

An important part of growing your chapter or consort is to create and implement an effective marketing plan.

Marketing a recorder society or consort is particularly challenging because recorder playing is a niche market, and a very small niche market at that. A small number of recorder players and future recorder players are spread thinly, though often there tend to be clusters in certain areas. How do you reach these people in a cost- and time- effective way?

The first and most important answer is the internet. To repeat: THE INTERNET. It is the single most effective means of obtaining new members for chapter or advertising your consort. Recorder players too often are averse, even hostile, to computers and the internet--which is both unfortunate and ironic because the internet is a Godsend to niche markets. The internet allows you to reach people with your unique interests, all over the globe, quickly and cheaply.

This means, first and foremost, that **your Chapter or Consort must have a website.** Having a website is no longer an option: It is a requirement of any

organization or business in today's world. Most chapters and consorts have websites, really good ones too.

Creating the website is only the first step. You also must maintain it, keep it up-to-date, and make sure it is inviting to visitors. Many chapters have appointed or elected "webmasters" to perform this task. Take a look at your website. Does it look good? Is it easy to navigate? If your website is older, you should consider having it redesigned with all the features now available.

Another part of internet advertising is to have your chapter or consort events listed on other websites. The first place that should come to mind is ARS – its website has free listings for workshops and concerts. There are others. For example, in Southern California, an organization called the Southern California Early Music Society (not related to ARS) has a free listing of early music events on its website, http://name_of_Website_here.org. The Southern California Recorder Society, Orange County Recorder Society, and Los Angeles Recorder Society all list their meetings and concerts on this website.

Conduct a survey of all such websites in your region and contact them with your chapter and consort events.

Also consider social networking sites such as Facebook. Facebook is a social networking website launched in February 2004 that is operated and privately owned by Facebook, Inc. It had more than 500 million active users as of July 2010. Users can add people as friends and send them messages, and update their personal profiles to notify friends about themselves. Additionally, users can join networks organized by workplace, school, or college, or organizations. ARS has a Facebook page.

The second most important way to reach recorder players is **word of mouth**. That seems strange: the most high tech and the most low tech are the most effective means of marketing. But strange as it seems, it is true. Talk to friends and acquaintances about the recorder, invite them to a chapter meeting or a concert, invite them to your home when you get together with friends to play. It's easy, simple, cheap, and effective. Recorder playing is a social event, and people will want to be part of the social group.

Mass mailings of newsletter or flyers. If you still have a print newsletter, once a year do a mass mailing. (Even if you have converted to an e-letter, consider making your first newsletter of the season an old-fashioned print newsletter). Maintain two mailing lists: (1) A broad list of all current and former members, college music departments, schools, places of worship, music stores, and anybody or anyplace else that might be interested in your chapter or consort; and (2) a list

of members and others who regularly receive your mailings. Mail your first newsletter of the season (with a full yearly calendar of meetings and events), or a flyer, to mailing list #1. Postcards too can be an effective way of letting people know of specific events during the year.

The downside to mass mailing is cost and time. But if used prudently, it remains an effective way to reach your niche market.

Maintain a direct mail and/or e-mail contact list. Maintain a mailing list of non-members and organizations who are or might be interested in your activities - they may join to support your work, or pass the word on to their friends. The mailing list should include both street addresses and e-mail addresses. Remember that e-mail is easier, quicker, and cheaper than snail mail. Send out timely mailings publicizing the first meeting of each season as well as other important chapter activities. Have sign-in sheets at all your chapter's public events, to gather more addresses for your mailing list.

Newsletter. Prepare your newsletter (whether it is an e-letter or paper newsletter) in a way that it can be used for publicity. Make sure these issues contain lists of membership benefits as well as stories about enjoyable chapter activities - perhaps reports on recent workshops or concerts, or the list of the meeting dates/topics for the upcoming year. Of course, include a membership application. Mail these out in response to inquiries, or use them in unsolicited publicity mailings to likely prospects. Distribute them to friendly businesses or teachers to be given out to clients or students.

Other means of marketing include postings, flyers, concerts, beginners classes, newslistings, and print advertising. Prepare a flyer for your chapter and post it wherever recorder players might lurk: music stores, libraries, church choir rooms, rec rooms, senior centers, colleges and universities, the lunch room at work. Ask each of your members to take five flyers and post them. If you have 30 members, that means you will have 150 postings.

Media publicity. Try to see that all chapter activities - including regular meetings - are listed in as many places as possible in your community. Find out whom to contact, by what method and what the deadlines are for as many of the following as possible:

- “Events” columns of local newspapers and magazines
- community calendars of TV stations or cable companies
- commercial, public, and college radio stations - especially those specializing in classical music (often they will use your material as a public service announcement, or put it in their program guide)
- local music society newsletters

- church newsletters
- music teachers' newsletters

Give a concert or perform in a worship service. Many chapters meet in houses of worship. Ask if you may play during a worship service. Give a community concert in highly visible venues (shopping malls can be good), or turn a chapter meeting into a concert. You might also consider a playing session open to the public in highly visible venues. Have plenty of publicity materials available and designate personable members to converse with the audience. If you participate in a performing group, make its publicity and availability known to church music directors - especially in the summer and early fall when they are planning holiday programs.

Beginners classes are a good way to draw members. However, they can be costly and time consuming. If your local college, YMCA or YWCA, community school, arts council or municipal recreation department has a community education program, you might suggest that they offer recorder classes (perhaps taught by one of your more advanced members). If they already offer such classes, make sure that the students and teachers know about your chapter and the Society - this is where their newly learned skills can be used and expanded! Adult education programs are used successfully as feeders of new members by several ARS chapters.

Teachers. Is recorder taught in your school system? Invite the teachers to a meeting. If your chapter has a performing consort, encourage it to offer school presentations of the recorder and its music. If your local college has a collegium, tell the director about the ARS. Do private recorder teachers in your area recommend your meetings to their students? Provide them with publicity materials.

Newslistings can still be useful. But not as they were in the pre-internet days. Print newspapers are getting smaller, and covering less. It might still be useful to prepare press releases announcing your chapter/consort activities and send them to local and regional newspapers. Much depends, of course, on the newspapers in your area and whether they post events or run articles on arts organizations.

Last and least is print advertising. It costs money and nearly always is overbroad. Print advertising likely will not be directed to your niche market, but to a much broader market.

Now comes the hard part: implementing a plan. After you've considered all the options and decided what to do, now you have to implement your plan. There's no silver bullet here, just elbow grease. But here are some tips:

- Appoint someone to serve as chapter Publicist and someone to serve as Webmaster. Many chapters make Publicist/Webmaster an officer position: it's that important.
- Create a budget. Even if it's $0, you should know how much you can spend.
- Create a website if you don't have one. If you do, make sure it is up-to-date. If it was created more than, say, 5 years ago, consider redesigning it with all the bells and whistles now available.
- Whenever you have visitors at your chapter meetings, ask them how they found out about your chapter.
- Create a task list with due dates. Follow up and make sure the tasks are done.
- Do *something*. Even if it's just encouraging your members to talk and post flyers.

Be bold, do something different, think outside of the box. If you've been doing the same marketing for years, and you're not getting responses, change what you're doing . . . Now.

F. The Chapter Music Library

The chapter's music library may be used to provide music for meetings and performances, and to serve as a resource for chapter members. In some chapters, members may borrow music from the chapter library or inspect music before deciding whether to purchase a copy.

1. Contents. The chapter library should include a variety of music in terms of period, style, technical difficulty, number of recorder parts and varied instrumentation - such as recorder(s) and continuo, recorder with keyboard or guitar accompaniment, recorder with voice, etc. Methods, exercise books and other informational literature (such as the ARS Information Booklets - see page B-9?) can also be very useful to chapter members.

2. Selecting Music for Inclusion in the Library.

a. Read reviews in *American Recorder* and other music magazines.

b. Attend workshops, make notes on music played and browse through offerings provided by vendors. Several chapters devote the initial meeting(s) of each season to reviewing music that their members came across at summer workshops.

c. Ask teachers, coaches, conductors and other professionals for recommendations whenever you have the opportunity.

d. Look through catalogs you receive from vendors. Most specialized vendors will have knowledgeable staff members who will be happy to discuss your chapter's needs and make recommendations, via telephone or e-mail.

e. Find out what other Chapters and Consorts have acquired and found rewarding.

3. Acquisition

a. Purchase new, from music dealers. While some general music dealers stock a rudimentary selection of music suitable for the recorder, a selection of music wide enough for your chapter's needs is only available from dealers who specialize in early music and instruments (see "**Listing of ARS Business Members**", page ? or online via the ARS website). These dealers do business via mail, phone, FAX and e-mail order, and stock music from all periods (including contemporary) that is suitable for the recorder.

b. Purchase from ARS or collect ARS Members' Library Editions (see "**Publications Available from ARS**", page ?).

c. Purchase used, from estate sales, remaindered music, stores, publishers, yard sales. Sometimes when cleaning out premises people and businesses will sell whole boxes of unsorted music for a few dollars. Keep only what's useful for your chapter library - use the rest for fund-raising sales.

d. Commission works from composers/arrangers for your group. Grants for commissions are available from many sources. Some chapters have used ARS Chapter Grants for this purpose. Acquire arrangements made by chapter members - if members of your chapter arrange music for their own use, urge them to give copies to the chapter library.

e. Solicit donations and bequests - urge your members to give music they no longer play to the chapter. While nobody likes to think of aging, some older musicians have the foresight to will their music collections to organizations that could put them to good use. Your chapter library could benefit from such foresight.

It is **against the law to keep** photocopies of copyrighted music in the chapter library without express permission from the copyright holder(s).

Music should be stamped and catalogued as soon as possible after acquisition, or it will simply pile up and never get sorted out. If music belonging to individual members is kept in the library, it should be stamped with those members' names. Donated music might include an inscription recognizing the donor.

4. Cataloging. The procedure will vary with the size of the library. While library expertise could be very helpful, some ARS chapter librarians manage to devise efficient cataloguing schemes without it. A computer-savvy librarian familiar with databases or spreadsheets can certainly make the catalogue much more flexible and efficient - but index-cards have done the job for a long time, and still do if computer expertise isn't available.

Depending on size of library, classifications to consider are:

a. Number of Parts/Size of Recorders/Instrumentation (e.g. S, SS, SA, SAT, ATT, SATB, double choir, mixed consort, recorder with continuo, etc.)
b. Title (this can be problematic because of language, alternate titles, etc.)
c. Composer/Arranger
d. Period/Style
e. Level of Difficulty
f. Code - It is a good idea to assign a unique identification number to each title, edition, copy, etc. for tracking purposes. A coding system that makes sense to the user is more useful than an arbitrary one.

Good cross-referencing of classifications makes it easier to find music. It may also be helpful to include brief comments about the music where possible. Color-coding can be helpful. Different color labels and folders are available in office supply stores. Colored dots or color highlighting on the labels also works. For a large library you might consider a bar coding system. This can be expensive, but prices have been coming down for the required hardware and software.

Even if you have a willing librarian with lots of know-how and time, try to aim for a simple system that can be handled by someone else when necessary. Frequently a lot of time and money is spent in organizing libraries which fall apart when the original librarian is no longer able to continue on the job.

5. Storage and Transportation. Much depends on the size of the library and the use to which it is put. If the library is only used by the Music Director and/or coaches to select music for meetings, accessibility to members is not an issue. If it is a browsing/lending library for members, then it has to be accessible at least during chapter meetings. The library may be located:

a. At the chapter meeting site. Members have limited access to the library but it is easier for the librarian to keep track of library materials. Security is an issue; a locked storage area is needed between meetings.

b. At a publicly accessible location. A business or a public library might agree to allow the chapter library to be kept on their premises, making it accessible to chapter members during regular business hours. Security and tracking of materials could be problematic.

c. At a chapter member's or officer's home. The chapter librarian, music director or another member could keep the library at their home or place of business. Whoever hosts the library should be willing to give the music director, coaches and chapter members access to the library (by appointment, of course) and to transport library materials required at meetings.

The actual storage facility for the music in the library could be:

a. Portable crates/files - Can be bought cheaply at office supply stores & discount outlets. Best for small collections. Those with built-in carrying handles make it easy to transport the entire collection to meeting sites, if necessary.

b. Stationary file cabinets - Legal size lateral file cabinets work well. The drawers should have space and hangers for legal size folders. Pendaflex folders could work well as dividers to separate categories.

G. Music Sources That Can be Used by Chapters

ARS has several business members that can be used as sources of music for your chapter: http://americanrecorder.org/learn/musicsup.htm. In addition, music is available for free from many online sources. Some examples are:

- http://www.icking-music-archive.org/index.html (Werner Icking Music Archive)
- http://www.saers.com/recorder (The Recorder Player's Page)
- http://www.saers.com/recorder/mondrup (Christian Mondrup and Annette Mondrup, recorder music)
- http://www.laymusic.org/music/sp/html/bycomposer.html (Laura Conrad's site)

H. Helping Chapter Members Renew Their ARS Membership

Chapters may choose whether to submit ARS dues for their members or ask their members to renew directly with the ARS office. If the chapter chooses to collect

ARS dues, it could collect the checks and send them all at one time to the ARS office, or it could deposit the individual checks into a chapter bank account and write one chapter check to the ARS for the entire amount. The method used is entirely up to the chapter. However, ARS cannot renew an individual membership until it receives dues. Thus, if your chapter chooses to collect dues, but delays remitting the checks to ARS until after a member's renewal date, the member might receive a renewal notice in the mail.

The renewal date for each membership appears on the mailing label for each issue of *American Recorder* sent to members, in a code which shows the year and the month during which membership is up for renewal. Renewal letters are sent to all members approximately one month before their renewal date if they have not renewed early. Renewal cycles correspond to the issues of *American Recorder*. Chapter members may renew directly, through the chapter, or on line.

IV.

CHAPTER ACTIVITIES

A. What To Do At Chapter Meetings

Once a chapter has formed, elected its officers, and found a meeting place, the big question seems to be what to do at chapter meetings. The following discussion is based on the experience of ARS Chapters & Consorts Committee members with various chapter members over the years, as well as suggestions gathered from chapter and general membership questionnaires.

1. Playing Sessions. The chief activity of a chapter is assumed to be playing, but opinions differ on how the playing is to be organized. There seem to be two chief ways of arranging playing at meetings:

a. Large Group Playing with a Conductor (sometimes known as "Recorder Orchestra" or "Grand Consort"). In many chapters this is the only way meetings are organized. The whole chapter plays together, with either a regular leader or rotating leaders, often volunteer but sometimes hired. Leaders are not only local recorder teachers, but church choir directors, college music faculty, etc. The result is a lot of variety in music and style. The leader prepares the music, and either provides it or a list to the chapter or instructs the appropriate chapter officer about what is to be brought. Some chapters announce the music in advance, or in the chapter's newsletter, or via e-mail.

   The chief benefits of such playing are that people get acquainted with new music while the stronger players help the weaker ones to become more independent. The general overall effect can be rather pleasant if the music is of a level and range appropriate to the group. It is possible in a large group to play larger ensemble pieces, including those with multiple choirs. Also, the leader can get all members working in the same direction stylistically and can teach musical principles along with specific pieces. There is a large amount of music that is interesting and enjoyable for all playing levels.

b. Coached Small Groups Divided by Ability Level, Specific Interests and Ambition. This is also a popular way of organizing meetings, especially for

larger chapters. A minimum regular meeting size of about twenty is required for this format to work. The coaches can be regular, rotating, paid or volunteer. Finding or choosing coaches requires some resourcefulness.

The advantages here are that people do seem to progress better because they have individual responsibility with one or two on a part, that they don't have in a big group. They can get individual attention in the small group while playing more with people near their own level. A coach can divide time between the groups: while one group is coached, the other(s) can practice. A much wider musical repertoire is available, and the extent of technical and stylistic matters to be covered is limited only by the coach's knowledge and the players' ambitions.

c. In sufficiently large chapters that have use of appropriate facilities, both large and small groups can be offered simultaneously. Different formats can also be alternated from one meeting to another.

2. Other Meeting Activities

a. Programs. Some chapters have programs every meeting, some rarely, and some never. They can occur at the beginning, middle, or end of the meeting. A program can be anything from a five-minute performance to a short recital, a lecture or lecture demonstration by a guest speaker, show and tell of instruments or techniques, slides, recordings, presentations by chapter members – "what I did at music camp last summer," how to use the local university music library... the possibilities are infinite. Again, good preparation and a sense of what the membership wants are essential. Most chapter members do not find long programs (over twenty minutes) rewarding, and resent too much playing time being lost to them.

b. Announcements. You should keep chapter members informed of upcoming chapter events and other events in the vicinity of interest to them. ARS membership recruitment and information sent by the ARS to Chapter Representatives should also be part of announcement sessions. Members should also be able to let each other know publicly about recorder or music-related events in which they are involved. Try to keep things short and to the point - don't allow excessive back-and-forth banter and discourage extraneous announcements. Endless announcements ad nauseam tend to annoy members and diffuse the energy of meetings. A good newsletter can help keep announcements short.

c. Refreshments. Where chapters meet in private homes the hosts should not be expected to provide refreshments - members should either bring them or reimburse the host. Where meetings are in public places, a refreshment

coordinator can be helpful in organizing volunteers. The coordinator can also be asked to purchase refreshments and bring them to the meeting, then be reimbursed by the chapter. Many churches and recreation centers have coffee makers that can be used by the chapter if someone wants to go to the trouble.

d. Business matters. These are sometimes necessary, but they can be deadly if not well prepared and efficient. Much groundwork can be done in small committee meetings or officers' meetings. Most chapter business should be handled by the officers. A real business meeting is probably only necessary once a year, often including elections. Brainstorming at big meetings should be only a desperation tactic. Good coverage of issues in a newsletter prior to the meeting can cut down on endless discussion.

e. Teaching beginners in formal classes. This is sometimes a necessity if the community does not have other recorder classes. This is often a problem when the beginners' group is small, since the teacher doesn't like to prepare and then find only three people there - two of whom weren't there the last time. The recruiting of beginners is an important chapter function, and all members should be alert to inviting new players to join the beginners'group. The pleasure of making music together can start early. Ideally, the teacher of a beginners' group should be paid, and the "class" should meet between chapter meetings for further instruction. (See "**How to Incorporate Beginners in Chapter Meetings.**")

f. Rehearsals. Chapters that perform in public appearances can use part or all of their meeting time to rehearse for performance. Some chapters include performing ensembles composed of more advanced players, who occasionally invite the entire membership to participate in a performance. A meeting can be used to prepare for such an event. One ARS chapter devotes all of its meetings to preparing a very ambitious orchestral performance.

g. Performances. Chapters that meet in small group format occasionally use part or all of a meeting to let the various groups perform for each other. Others invite local or visiting guest artists to perform for the chapter.

h. Dancing to early music. This requires an experienced teacher - or possibly two.

i. Mini-workshops with a visiting artist/teacher.

j. Playing with other instrumentalists - guitars, early winds, viols and other strings, keyboards - or singers who are specifically invited to a particular meeting.

k. Joint meetings with another nearby chapter or other group.

l. Special interest groups, functioning at the same time as playing groups. These can focus on specific topics such as care of instruments, stage fright, effective practice habits, breath control, tuning, rhythmic exercises, tone production, high notes, etc. instead of playing pieces of music.

The ARS has published a series of six information packets on such topics as Recorder Care and Improving Your Consort Skills, which may help in preparing chapter meetings.

3. Self-ranking is a general problem among recorder players. Some chapters have lists of criteria by which members can rank themselves (see "**Rating Players for Assignment to Playing Groups**"), while others rely on self-evaluation, common sense and sheer luck. Mismatches are probably the most persistent complaint in small-group playing, and have to be dealt with very tactfully.

You might wish to delegate ranking to a committee or a professional. Required auditions for advanced groups can be helpful. This can also be a teaching device, as the ranker(s) can specify what areas should be improved for higher ranking. In larger chapters there is plenty of room for variety.

Special interest areas can include mixed ensembles with other instruments or singers (even baroque ensembles, if continuo is available); beginning bass; reading new clefs; various facets of technique, ornamentation or improvisation; transposing; early notation; musical surveys of specific countries or periods, etc. Some groups can have formal teachers, while others have rotating leaders from among the group members. Very ambitious groups can arrange for additional times to meet - either by themselves or with their coach - outside the meeting framework

4. Final Thoughts. There is no consensus on which is the best way to hold chapter meetings. Some chapters change their ways over the years, depending on how their groups develop. Many use questionnaires to determine the chapter members' preferences. A challenge is to keep both advanced and less-skilled players happy. Chapter leaders must be sensitive to the problem and always alert to possible solutions.

The ARS Membership Committee and Programs Committee are always ready to offer chapter leaders advice with these problems, or refer them to leaders of other chapters who have dealt with similar problems. If your chapter has come up with what you feel are unique or imaginative solutions to some of these problems, please pass them on to the ARS office or contact your ARS Chapter Liaison.

B. Music Direction of Your Chapter

by Peter Seibert
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(XXVII:4 and XXVIII:1)

ARE YOU A CHAPTER MUSIC DIRECTOR or consort leader? Or have you wished that someone would take charge more firmly at your chapter meetings to give better focus and precision to the music-making? If so, this article is for you. It examines the way you and your chapter board work together and looks into evaluating and choosing music for your meetings. A major part of the article addresses getting people to play together. There is lots of practical information on conducting and the many aspects of ensemble work that a music director has to deal with, such as tuning, orchestration, and reading problems.

General considerations

Each chapter has its unique way of operating, and while that can evolve under your direction, you will need to take into account existing patterns.

One thing you need to think about is why people come to your chapter meetings. There is often a variety of reasons. Some people love playing recorder with others. Some want companionship. Some want to develop a new interest. Some used to make music as young people and want to return to it. Some love early music and want more involvement than simply listening to it. Some need to express themselves. Some think they know a lot about the instrument (or early music) and have a need to impress others with their achievement/knowledge. And some have professional aspirations. If you are able to keep in mind the diversity among your members, you are on your way to becoming a successful director.

You and your board

In small chapters, it is possible for one person to organize and run things with no help, but larger ones need a governing body to share responsibilities for a greater number of activities and projects. These can range from preparing tasty refreshments and welcoming people at the door to becoming a non-profit corporation with tax-exempt status, permitting an annual fund drive to help underwrite costs of a workshop or concert series. Any chapter that has more than one person involved in its operations is on the way to having a board, and both the potential gains and problems of a board come into play.

Inevitably, a few people seem to do all the work, while others do very little. At times the board will act when it has too little background or information and make what you consider poor decisions. Despite these problems, it is important to have

a board to oversee operations and to feel a vested interest in the success of the chapter. The more people with a stake in this success, the better your overall operations will be.

When you meet with the board, it is important to have clearly in mind what you want to do in areas such as program planning, the implementation of workshops, and the development of the chapter budget. If you run the musical portion of the meetings well, you will probably be given free rein in the musical decisions and get most of your ideas approved. However, you can expect to have financial and organizational decisions reviewed, and the results may not always be to your liking. Do not assume that your quasi-professional point of view must always be honored. The board needs to be able to count on your loyalty even when it refuses to go along with some of your plans.

We commonly hear of "splits" in musical communities, where one faction refuses to speak to another. A lot of ego is involved in such splits. In every community that endures this unfortunate situation, artistic activities are weakened. Everyone loses. As a leader in your musical community, you can set an example of flexibility that will be felt both in and beyond your chapter. The way you act can signal a style of acceptance that others will emulate and that will draw people together.

Music for your meetings
Editions, instrumentation, repertory

An important function of the music director is to choose music for chapter meetings, or to help others do so. That means you must be able to evaluate editions from a number of standpoints.

Editorial clarity in "editions" and "arrangements"

Older editions tend to be marked heavily with expression and phrasing marks. This was the normal practice years ago, when editors with limited background in scholarship incorporated their ideas on how the music should be performed in such a way that it was impossible for the player to distinguish the composer's original intentions. Some of these editions are based upon other such editions, further compounding the problem. Many of them served a valuable function in their day: they introduced both amateur and professional musicians to a literature hitherto unknown in terms of practical performance.

Today's best editions present the original work in as "clean" a form as possible, with precise indications of any editorial additions. For example, suggestions for musica ficta are put above the notes, not beside them, so it is clear that such

markings didn't exist in the original music. By contrast, it is impossible to tell whether the slurs and dynamic indications so prevalent in older editions of early music were original or editorial. The major concession now being made for popular consumption is to transcribe older forms of notation into modern notation. (There is much to be said for reading from old notation, but it is impractical to expect it to work at a typical chapter meeting.)

You, as interpreter of the music, are free to deviate from what you know to be editorial if you have enough background in the field to feel comfortable in doing so.

"Arrangements" are related to "editions," but the original form of the music is actually altered. For example, in numerous arrangements of keyboard works for recorders, continuous lines are provided for each member of the ensemble, whereas in the original the voices may have entered and departed as the composer felt a need to thicken or lighten the texture. Therefore the arranger is either composing new material or adapting existing music. Some arrangers are skillful and have an exceptional ear for style; others produce musically awkward works that will be unacceptable for your purposes. You need to consider each "arranged" piece on its own merits.

At times editors use the term "arrangement" when they have done very little to the music. For instance, when the bass part goes below the range of a bass recorder, the arranger sometimes simply makes a few octave transpositions. Without editorial comment, however, you cannot tell of what the term "arrangement" consists.

Editorial commentary

It is essential to know what the editor has done to the music, and it is helpful to know the source of the music and something about its background. To mention just one important area, the editor should tell you what the original time signatures were and what reduction has been made in the original note values, so that you are free to disagree with any rhythmic proportions he indicates. You, as music director, need to read the commentary (even though no one else does) to know what you are working with. Any edition or arrangement that has no commentary can now be considered obsolete, given the availability of good editions.

Voicing

In general, the music you choose for your chapter should involve at least soprano, alto, and tenor recorders. Many chapters also have a band of eager bass players. There are usually more sopranos and altos than tenors and basses, so music scored

for SATTBB will be less well balanced than will music for SATB or SSAATB. It is possible that some of your members can play only soprano, so you will not be able to delve into the plentiful literature for ATTB. You may have no qualms about "establishing standards" and insisting that these people learn alto before they reappear, but you do so at your peril: this exclusive attitude will ultimately shrink your ranks. Everyone needs to feel welcome. Some chapters successfully divide their members into groups according to playing ability; if this arrangement works for you, you can explore the ATTB repertory.

You must also consider the skills of your alto players. The alto is usually taught "at pitch"-i.e., from notes written in the octave in which they actually sound - but when the part is written so that the notes appear to lie lower than the soprano part, the altos must "read up" an octave.

If your chapter has many alto players who cannot yet manage the octave transposition, choose music that will accommodate them. You can also establish, quite easily, a program that will teach them this skill. On the other hand, mature chapters will probably have a number of players who read up, and their presence will keep the part musically alive.

Instrumentation

Most ensemble early music can be enhanced by diverse instrumentation. Adding other historical winds to massed recorders, for example, can yield attractive results. Some, such as krummhorns, have ranges of just an octave plus a note or two, so you must take this limitation into account when you assign parts.

You can encourage some of your recorder players to take up other wind instruments by letting them know that the fingering of the main octave of most of these instruments is similar to that of a recorder. The problem areas are breath control, embouchure, and tone production**.**

A viol grouping that includes trebles, tenors, and basses can cover anything written for recorders. If you have just a couple of viols, use them on the lower parts. Putting them on only the upper parts leads to harmonic and balance problems, since viols sound an octave lower than their recorder counterparts.*

**Soprano and bass recorders, and sometimes altos, sound an octave above written pitch. When the soprano recorder, for example, plays its written middle C, it is actually playing the C above (the little 8 above the clef sign indicates this transposition). The tenor recorder is in the same general range as the soprano singing voice, the soprano krummhorn, and the treble viol. Recorders comprise what is referred to as a "4-foot choir"; krummhorns and viols are in "8-foot*

choirs."

Incidentally, you should be aware when evaluating editions that some music is highly idiomatic for the recorder. Certain twentieth-century recorder pieces, for example, do not go well on viols. (Perhaps the viols could convene separately on occasion in order to permit recorders a chance to play this literature.)

If you have a choir of historical winds, or one of viols - or enough of each so that you can produce a choir that will cover all the written parts - you can try simple orchestrational effects. In music made up of short phrases with repeats, you can change instrumentation on the repeats. If your players of historical winds and viols do not show collective confidence, drop them out in certain places. For example, in a two-section dance, have everyone play the first time through, then drop out the low instruments on the repeat. Start the second section with recorders only, and add the other instruments on the repeat to give a full ending. If you have a secure bunch of musicians on the low instruments, you can use a high choir (recorders), a low choir (other instruments), and the grand consort (everyone). These are only two of the possibilities. You can dream up others.

Repertory

Your choice of music reflects philosophical, educational, and economic considerations. You should keep in mind what your chapter likes, what you think members should be working on for their own musical growth, and what you think you can sell them on trying. Many groups want to concentrate on ensemble music from the sixteenth and seventeenth centuries. Since it is hard to shake them loose from this preference, you may as well accede to their wishes at first. As your chapter matures, however, you may be able to introduce both earlier and later music. Music of the early Renaissance and later Middle Ages can be a satisfying challenge, as can twentieth-century music written especially for recorder - most of the latter being in a conservative musical idiom. You must be especially well prepared when conducting a piece beyond the prevailing tastes of your chapter.

Conducting

Now that you have chosen your music, looked it over carefully, and decided on possible instrumentation, it's time to get people to make music together. Imagine that you're standing in front of your chapter with the meeting about to start. The room is alive with conversation, and several people are "warming up." *You* are supposed to be in charge. You feel a little uncomfortable - as do all performers before they go on stage - but professional performers have such a strong background in their specialty that they can rely on technique to carry them through

the anxious opening moments. What technique do you need? What must you know to do the job? What, in fact, is conducting?

To conduct is to communicate an interpretation and the speed of a piece of music. The subtle movements of players in a chamber ensemble or consort are a type of conducting: here all members instinctively share the role as their parts gain and lose musical importance. In larger groups musical success depends on the more formal type of direction a conductor can offer. Conducting works toward a unified, informed reading of a piece of music through physical motions assisted by a *limited* amount of verbal suggestion.

The basic patterns of conducting

Aside from some twentieth-century avant-garde pieces, the music you conduct will usually be in combinations of two-, or three-beat units. In some cases you will conduct each beat within the unit, while at other times you will signal only the beginning of each unit. For example, in 6/8 time you could conduct all six beats if the tempo were slow but would indicate only two pulses if the tempo were fast; in 4/4 time you could conduct four beats or two.

All conducting patterns have in common a first beat that is made straight down. The *downbeat* must be clear and unmistakable, or else no one knows where you are. The final beat of each pattern is upward and gets your hand in position for the next downbeat. Here are schematic diagrams for the common conducting patterns:

Figure 1

Figure 2

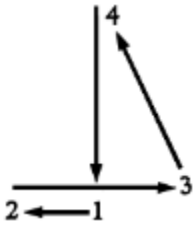

Figure 3

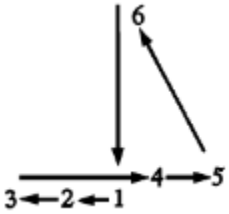

Figure 4

Figures 1-4 show the fundamental movement of the right hand. They indicate only the direction of the beats and not the flowing motions frequently made by conductors. Once you have mastered the basic moves, you need to develop a more graceful approach. This approach, unfortunately, is more easily demonstrated in person than in print. Figures 5-8 illustrate two of the many possibilities for both the two- and the three-beat patterns. You must learn to employ them with precision.

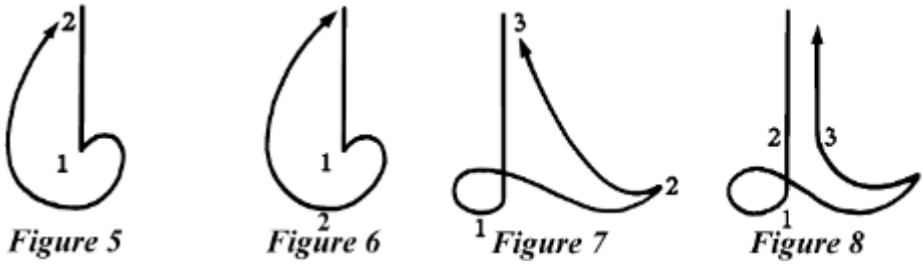

Figure 5 *Figure 6* *Figure 7* *Figure 8*

Figure 5 shows a smooth beat with a bob on the downbeat and a second beat that occurs high, necessitating a slight pause at the top, whereas in Figure 6 the pulse of both beats occurs roughly at your waist level, providing for a thoroughly flowing motion. Another common rendition of the two-beat pattern looks like a backward letter J.

Figures 7 and 8 show the three-beat pattern in two possible manifestations. The latter, in which you mark each pulse right in front of your waist, is smoother.

Try to develop a conducting style that flows from one beat to the next yet clearly indicates where each beat occurs. Conductors of later music do not always aim for this kind of flow. They may, for example, use short, abrupt motions to indicate the expression of a staccato passage. In early music, however, articulations tend to vary within individual musical units smaller than the basic conducting pattern, so the need is for a simple, clear beat rather than "expressive" conducting.

In general, the two- and three-beat patterns are those most used in conducting early music. No matter what meter is indicated in an edition, your players will respond with a better sense of the musical line if you conduct fewer beats per measure. If the piece is in 4/4 time, for example, you should try to establish the half-note pulse. Perhaps you will need to start off with the four-beat pattern for clarity, but if you continue in this way after the group knows the notes, the playing tends to become mechanical. Canzonas and pavans begin to sound more like marches. As you reduce the number of beats, you approach the Renaissance practice of indicating only the *tactus*, or fundamental beat. (When conducting from old notation, give only the tactus, i.e., make a continuous series of downward throbs of your hand, following each with an upward bounce.)

Posture

Stand tall in front of your chapter, with the music stand low enough so that you don't bump it with your hand but high enough so that you can glance at it quickly. You need to be above the players in order for them to see the beat. Focus on them, not on the score. If you have learned the music, an occasional glance should suffice to refresh your memory. As the saying goes, the score should be in your head, not your head in the score.

Arm and hand position

With very few exceptions, the right arm gives the beat regardless of whether or not the conductor is right-handed. The left hand can at times mirror the right hand, but it should, in general, be reserved for cueing, as discussed later in this article. When you're not using your left hand, let it rest at your side, or hold it close to your waist so that it is clearly out of play. Your right forearm should be approximately parallel to the floor in its "home" position, that is, about waist level. Your upbeat rises from here, and the downbeat returns to about this spot.

Your conducting beat will have more precision if you hold the tip of your right thumb lightly against the tip of the right forefinger, creating a little circle or oblong. This position simulates the holding of a baton, gives you immediate tactile feedback, and looks clear to the players. If you wish to get the feel of it, try holding a pencil as if it were a baton, and practice in front of a mirror.)

In fact, the best way to learn the technique of conducting is to work in front of a mirror.

Starting

You must give an anticipatory beat before you begin to conduct the written music. The space between the anticipatory beat and the first note signals the speed of the piece. String and keyboard players need this beat for musical reasons; wind players and singers need it for taking a breath as well.

This anticipatory or "breath" beat is given on the beat in the conducting pattern prior to the written first beat. For example, in a 4/4 piece that starts on beat one, the breath beat will be given on beat four. Think to yourself "One-two-three-*four"* and snap your hand up in a commanding way on the "four." You must be looking directly at your musicians, and you must look expectant. What you are doing is commanding them to get going.

That is the classic way of starting a band of musicians. However, at the typical chapter meeting, where most people are sight-reading (and where you are probably not coaching for a performance), the more practical way is simply to count out loud "One-two-three-*four*," saying the "four" with more emphasis and snapping your hand upward as suggested above. Again, be sure to look right at the musicians as you do so.

Not all pieces begin on beat one, however. Let us consider a piece in 3/4 that has a "pick-up" quarter-note. To give an *entire* measure, count "three-one-*two*," and

snap your hand outward on the "two." That will alert your players to come in on the beat-three pick-up note.

In starting all pieces, as well as in recommencing after stopping to work on a passage, your anticipatory beat must have authority. Again, be sure to work on your technique in front of a mirror. When you are in the midst of working on a piece of music, you have already clearly established the tempo. Therefore, it is unnecessary to count off a full measure; you can abbreviate the process. For example, if you want to resume playing in 4/4 time, you could say, "Let's start on the pick-up note before letter M." Place your arm in conducting position, look directly at the players, and say "two-*three*," snapping your arm outward on the "three." They will come right in.

An even shorter way to bring in experienced players is to say, "Upbeat to letter M, please...*and*," snapping your arm outward in the beat-three gesture. Depending on the intensity of your rehearsal technique, this may work well for you, too.

Stopping

Whether you are cutting off the final note or stopping midway to work on a section, the standard cutoff sign is a motion that looks like the letter C. Sometimes it is given slowly, as at the end of a large work, and at others it is executed quickly, as in ending a lighter piece or in stopping within a composition to go over a section. In either situation you should finish the "C" motion with a snap and remain motionless for a moment or two to get the message across.

Preparing specific editions

Before your chapter meeting, be sure you carefully look over the work or works you will be conducting. Play the score on a keyboard instrument or individual lines on a recorder (or sing them) in order to learn how the piece sounds and what technical challenges await your players. At first, practice only the basic beat. Once you have that under control, you can consider other technical matters such as giving cues for entrances. Then go to the mirror and conduct the whole thing.

As you become more experienced, you will not have to spend so much time practicing the physical motions of conducting. However, you must always know your music. Preparation is essential if you are to keep the interest and confidence of your chapter.

Cueing polyphonic entrances

It is one thing to conduct a Renaissance or Baroque dance in which all parts tend to move together, and quite another to conduct a polyphonic work like a Baroque fugue or a Renaissance ricercar. In such works, each section of the ensemble is likely to enter at a time when other parts are either in mid-passage or silent. Therefore, each entering section needs to be cued to assure that it comes in on time and with confidence. These cues usually involve both eye contact and a hand gesture and will call for private practice on your part until such signals become second nature.

As noted earlier in this article, you use your left hand for cueing. (This hand also has many other "expressive" uses in conducting music of later times, but we will not deal with that subject here.) These cues consist mainly of pointing directly at the section to be brought in. This technique works well for ensemble parts on your left and in front of you. Cueing on your right side is done differently. Crossing your left arm over your right looks and feels awkward. Instead, glance and nod emphatically to the players on your right or, if you have the time, turn toward them and usher them in with your right hand.

Under the best circumstances in a polyphonic context, look at the section a beat early to get its attention, then point to it on the entrance beat. There are many times, however, when polyphonic entrances come so close together that it is not possible to give advance notice. Either an unprepared manual cue or even a glance or a nod of the head will do the job.

*Cueing offbeat entranc*es

Sometimes at the beginning of a composition, and more frequently in the middle, there will be entrances that do not fall on a beat in your conducting pattern. In these cases, give a cue on the beat prior to the rhythm to be played. Let us consider a 4/4 piece that starts with a pick-up eighth-note. Count "One-two-three-*four*," and give your breath beat on "four." Players respond to this technique easily without any explanation on your part. Cueing within a composition works the same way. Give the cue on the beat just before the offbeat entrance.

Less talk more music

As has been noted often, conductors talk too much. It is an occupational disease. Remember that people come to your meeting in order to play. They tolerate what you say if it is directly related to the music and helps them achieve their goal of playing better. If you go into lengthy explanations about the many insights you

have into the music, music in general, and life, you get in the way of their musical happiness.

What to say when you do talk

The first thing you must do is to give positive reinforcement. Very few amateur musicians desire to be berated during what is fundamentally a leisure-time activity. Try to say something positive each time you stop to work on a passage.

When making a correction, be specific, and keep yourself out of the commentary. Say, Let's try. . . ." rather than "I want. . . ." Instead of saying, "You're out of tune," say, "The third of the chord seems sharp. Sopranos, when you play the F-sharp, try adding your right pinky on the half-hole at the bottom of your instrument." If things are in disarray and you aren't sure what is wrong, say, "Let's try it again from. . . ." Even without specific instruction, things often get better with repetition, especially when people are sight-reading.

Beyond that you can mention technical and stylistic points they should be aware of when they work on the music on their own later on.

Tuning

Conductors frequently spend too much time tuning a large group. It is folly to tune the instruments one by one. On the one hand, players tend to assume that once they are in tune they can forget about having to pay attention to such matters, and on the other, it takes such a long time that many begin to wonder anxiously if they will ever get a chance to play.

A quick, effective way to tune a large group is by octaves and fifths. Start by asking the altos to play low C. Encourage them to make a supported, centered tone, and ask them to assume responsibility for reaching a consensus on the pitch. They will have to keep listening to each other in order to do so. (If at this point you should tune them individually, each person would expect *you* to give an assessment of his intonation. But if you use the consensus method, the section has to find the right pitch; you don't.)

Once you have developed a C from the altos, ask them to keep playing (breathing when necessary), and have the basses join in with their low C. They will have to find the pitch an octave lower. Ask them to keep playing and bring in the tenors on their *low* G. The tuning now begins to sound like that of a string orchestra, in which the fifths of the open strings are heard prominently. Finally, with the altos, tenors, and basses still playing, bring in the sopranos on their low G. They now have a context in which to tune, an especially helpful aid for soprano recorder

players: they can fit into the sounding of the overtone series. Explanations on your part are not necessary. The room starts to resonate when the group tunes well in this way. If it isn't resonating, ask the players to listen for that sense of resonance. When you use this method to tune, people develop an intuitive sense of what to listen for, especially over a period of several meetings.

Tuning specific chords

Most passagework goes by so fast that you will not need to fuss with intonation. However, where there are long, held chords, such as at the end of a piece or at a double bar in the middle, people frequently let down their guard and play the long note decidedly out of tune.

Point out that it is easy to go to sleep musically during long notes, and that the particular chord you have all just played will sound better if everyone makes a few adjustments. This time you should start by tuning the basses. They nearly always have the root of long, held chords, and we perceive the proper placement of other notes by the placement of this root. Upon achieving some semblance of order here, tune those parts that have the same note or the octaves above; then the parts that play the fifth. Finally, add the part that plays the third. Be sure that all parts continue to play once they are added. If it is necessary to stop briefly in order to sort out one section, bring everyone back in as quickly as you can. It is important that the players feel that they are participants and that they are working towards a consensus.

In general the third of the chord is played too high, especially in major triads. People unfamiliar with the concept of tuning in the overtone series often try to "brighten" the third: they push it up. They are surprised to discover just how low major thirds need to be played to fall correctly into the overtone series.

The time this exercise takes is justified by the very real improvement in both blend and intonation. Do it once, and people will listen and play in tune better for the rest of the playing session. If you do it repeatedly, you risk losing their attention and support.

Playing spaces and acoustics

The best areas have moveable chairs. A U-shaped formation with only a few rows is preferable to straight rows extending back many ranks deep. In the former conformation there is a better chance that the players can hear each other, and they will have a good view of your conducting beat.

An auditorium or church with fixed seating is difficult to work in. If the players cannot see your beat, they tend to bury their noses in the music and ignore you. You can resolve this predicament if you move around a little. Repositioning yourself a couple of feet to the left or right every so often gives everyone equal access to you.

There may be times, especially in public appearances, when your players have to stand, in which case you may have to position your conducting beat very high--tiring, but unavoidable if you want to keep your players together. It is best to look over performance spaces and make plans for arranging your players in advance.

We often find the expressions "good acoustics" and "bad acoustics" used to describe a room's sound-diffusing characteristics, and we assume that such terms are absolute. They are not. They apply only to specific contexts and imply a preconceived point of view. Good acoustics for public speaking differ from those for choral music, which are, in turn, different from those required for amplified music. Halls described as "acoustically perfect" may intimidate amateur musicians because they lack resonance.

Amateurs tend to play better where they can get immediate auditory support. A quartet can perform satisfactorily in a carpeted room because the players can hear each other and fit their parts into the musical context, but larger groups are at a disadvantage here. If there is a choice about where to have your chapter meet, take the space that is relatively "live."

Typical conducting problems

Reading rhythms

Although most people have some trouble with rhythms, you will usually have at least a few strong readers scattered about in your sections. Through their confidence and accuracy, they guide the other players. However, you must expect times of rhythmic disarray. Don't scold people; they already are doing as well as they can. Instead, get them to do a collective "verbal rendition" in which each person "speaks" the rhythms of his own part for several bars. Ask them to do it with gusto so that they can feel the rhythms with their body. They should use their normal recorder articulation. By removing the technical problem of fingering, this exercise lets them concentrate on rendering just the rhythmic aspect of the music. (People often find it rather amusing as well.) Then, right away, have them all play the phrase again, and see how it goes. Usually things have improved.

Familiarity improves rhythmic reading. The more times you go through a piece, the closer people seem to come to the right rhythms. When your players collectively do not perceive a rhythm correctly after the "speaking" drill, stop

briefly to work each section. Ask them to "speak" the rhythm of the problem area. If they still falter, speak the rhythm yourself and have them mimic you. Do not work too long with one section; remember that the others are idle and may lose interest.

Observing key signatures

In all large groups, there are always several people who are either not paying attention or still thinking in terms of the key of the last piece played. This situation deserves amused tolerance rather than anger. Before starting a piece, you might say in one breath, "F-sharp *and B-natural*," smiling while you make this all-too-obvious statement. Once you have begun, you still may notice a rather thick sound in the F to F-sharp area and B and B-flat neighborhood. As you go along, you can call a reminder to the erring section or wait until you stop to work on some other aspect of the piece. This is all a part of your normal duties if you have a typical chapter with a diverse membership. Do not let it get to you. Keep your corrections brief and mild.

Observing musica ficta

The easiest way to deal with this controversial area in a chapter setting is to follow the editor's indications. Tell the players that the little sharps and flats over certain notes are what the editor assumes to be the proper rendition of the note in that specific musical context, and that the ficta mark applies only to the note it is above. (If a knowledgeable person raises a question about one or more instances of ficta, either accept his judgment quickly, or suggest that you discuss it over coffee after the meeting. Try to keep moving.)

Overblowing and underblowing

Intonation regularly suffers because of players who over- or under-blow. The tuning exercise mentioned earlier helps to get everyone on track: people learn that through sensitive listening they can contribute to the intonational well-being of the entire ensemble. However, in difficult passages, players often simply try too hard, losing their composure and blowing too heavily. Pitch suffers. Rather than complain about pitch, you need to guide them through the passage. Help them with the rhythms; get them to speak the passage slowly; have them play it a couple of times; then praise and reassure them. When they have greater confidence, they will be better able to keep their intonation under control.

Under-blowing usually occurs when you have timid players who are afraid they might be heard. It is difficult to discover which ones they are, although posture is often a guide to tone. They too need positive reinforcement. If there is even the

smallest reason to compliment a group or a section of players, do so. The more appreciated they feel, the more the overall rendition will improve, generally speaking.

It also needs to be said that over- and under-blowing are the result of faulty breath control. Encourage your players to work with a teacher to overcome this problem.

Ending phrases

Most amateur musicians collapse on the last chord of a phrase or piece, thankful that the tough passages are behind. Intonation sounds the most wretched right where it is most exposed. Players need to be reminded that they can make even a shaky rendition sound better with good support and intonation in these places.

Foot tapping

Perhaps people keep time in this way because they need to feel the beat physically. But foot tapping must be discouraged, first of all because it is noisy. Second, the tapper often varies the beat with the complexity of the passage--so even wiggling the big toe gives false security. All of the player's rhythmic energies should be channeled into expressive articulations, which serves to establish the firm presence of a beat as much as it does to “express” the music.

Alto in the wrong octave

In pieces that call for the alto to read up, you will need to remind the players to do so. At times they have trouble knowing in which octave to play, and some of them won't notice that anything is wrong until they find that notes are out of their range on the bottom. Listen for doubled octaves in the alto part as a matter of course.

Blah interpretations

Many large ensemble pieces sound vague and uninteresting, even though the notes are in the right place. The problem is the way the players move from note to note. The quickest way to “clean up” a group and bring it to life is to have the players use uniform articulation. In dances, for example, such articulation will bring out the rhythm. Underlying all pavans is the half-quarter-quarter rhythm that players should articulate as “deeee-dit-dit.” Most minuets and simple galliards are based on three consecutive quarter-notes articulated “dee-dit-dit.” Tell your players to keep these fundamental patterns in mind as they go on to play the more florid passages and play the basic pattern distinctly when they return to it.

These same rhythms abound in nearly all early music, including ricercars, motets, and masses. They were part of the musical vocabulary of the time. Whenever you encounter these rhythms, play them as you would those in a dance movement.

A final "performance" After spending your meeting "rehearsing" the music, a final run-through will give everyone a sense of completeness. If you have been working on several pieces, each with its own musical problems, don't expect your players to perform the works flawlessly. Realize that the best you can attain is improvement, not perfection. Your goal is to celebrate your efforts by experiencing the music together.

When you are finished, smile at the group and share your positive feelings with them. (You might say, "Wasn't that fine?" or something to that effect.) Never let any misgivings about their performance or your own conducting show at this point. At least one of the reasons people come to the meeting to make music is the anticipation of satisfaction from the activity. It is important that they leave each meeting feeling good about music, their instrument, and themselves.

Peter Seibert has been music director of the Seattle Recorder Society since 1970 and is a former director of the Port Townsend Early Music Workshop. A former officer of the ARS Board, he taught recorder at the University of Washington School for 21 years.

C. Rating Players For Assignment To Playing Groups

So, how do you tell an "Intermediate" from an "Advanced"?

As more and more chapters adopt multi-group formats for their chapter meetings and workshops, the problem of matching players by ability keeps cropping up. All advantages of playing in a smaller group are lost if one or several members can't keep up with the rest - or if part of the group is bored by having to sit around and repeat the same music over and over while the rest "get the notes."

There are several rating systems to help Music Directors assign players to the proper level group or to help players pick the right group when "self selection" is used.

1. Rating System based on the ARS Personal Study Program

(by Judith Whaley, Former Chair - ARS Education Committee)

Level I:

- Plays one instrument
- Knows all natural fingerings in the first octave and a half, as well as F# and B-flat
- Can play pieces with one sharp or flat and in 2/4, 3/4, 4/4 or 6/8 time
- Has some experience playing with at least one other person

Level II:

- Plays both C and F fingered instruments
- Knows all natural fingerings and most sharps and flats in the first two octaves
- Can read up an octave on alto
- Can play music in 2/2 and 6/4 time as well as syncopations in all the more common time signatures
- Can provide simple percussion ostinato accompaniments to dances

Level III (Stages 8-10)

- Plays SATB recorders
- Knows all fingerings in the standard range of the recorder
- Can read alto clef and play tenor recorder reading the bass clef
- Can play music without barlines
- Can play complex rhythms in all common time signatures

Level III (Stages 11-13)

- Has all the skills listed in Level III (Stages 8-10)
- Can use various historical and modern compound tonguing articulations
- Can make proportional meter changes
- Can read a variety of clefs used in early music
- Can play 20th century music with changing meters, complex rhythms, and numerous accidentals
- Can play Baroque ornaments at sight and add divisions to Renaissance music

2. Westchester Recorder Guild System

Minimum Standards for WRG Class Groups (Revised 6/88)
NOTE:

- Intermediate and Upper Groups have minimum standards.
- To change from one group to another requires the approval of the coach.
- A coach may ask a player to move to another group.

Varied Group includes:

- Those who play only C or F recorder, no matter how skilled
- Beginners
- Those learning the "other" fingering
- Players learning the Bass
- Those not meeting **all** the minimum requirements of either the Intermediate or Upper Group

Intermediate Group Minimum Standards

- Play one C and one F recorder, bring both to meetings
- Read up an octave
- Comfortably play both duple and triple time
- When sight reading from score, can generally get back after an error

Upper Group Minimum Standards

- Play three voices of S, A, T, B, bring recorders to meetings
- Read up an octave
- Read bass clef
- Comfortably play complex rhythms and meter changes
- Sight read fluently
- Comfortably play alone on a part

D. How To Incorporate Beginners In Chapter Meetings

The crucial concern of any forward-looking chapter is its future membership. New members are needed to keep a chapter active and vibrant.

Experienced players often do not feel the need to join a chapter - typically they have satisfying playing opportunities on their own and have no need of what a chapter offers. In order to maintain its numbers or grow, a chapter must encourage beginning players. But beginners are often intimidated by the more experienced chapter members, and/or have a difficult time "keeping up." How do successful ARS chapters deal with bringing beginning players "up to speed"?

1. **Preparatory Beginners' Class,** at time or place different from the regular Chapter Meeting. Some groups offer such classes, designed to prepare beginners for playing with the rest of the chapter. Others offer theirs for a specified period. Some are ongoing - with "graduates" joining the main group when ready. These are typically taught by volunteer advanced chapter members - but could be taught by professionals, if money and personnel are available. Intensive classes meet weekly.

2. **Beginners' Group**, simultaneous with Chapter Meeting.
   a. A chapter meets as separate, permanently constituted professionally coached ensembles. A beginners' ensemble is always offered, at a discounted fee, no matter how small the enrollment. Beginners are taught ensemble skills by a professional coach. After a year in the beginners' ensemble, players are ready to play with one of the "intermediate" groups.
   b. Chapter sponsors a newcomers' class. These are typically people that have been playing the recorder for less than a year. They go off to a separate room when the meeting divides into playing sessions.
   c. The first hour of the Chapter Meeting is divided into 4 separate groups based on playing ability or experience. Novices start in the beginners' class for 1-2 years and then move up to the next level. Typically, beginners do not participate in the second hour's more advanced classes during their first year, but are welcome to sit in.
   d. Chapter offers one-hour Beginners' Workshops along with some of its playing sessions. Dates are announced at the beginning of each year.

3. **Workshops** - A Chapter can offer a "beginners' class" during an annual workshop, and hire a coach specifically for it.

4. **Help during playing sessions**
   a. Special Repertoire - Several chapters request that conductors bring more accessible music for the first half-hour of each meeting, so that beginners can play along with the rest of the chapter. Other chapters program such accessible music for special occasions.
   b. Mentoring - Volunteer advanced players are paired with novices to provide support by playing the same part on the same instrument and offering advice or coaching during breaks.

5. **Referrals and Resources**
   a. Teacher Referrals - Some chapters keep lists of local recorder teachers, and refer beginners to them. It is best to make clear that a referral is not

necessarily a recommendation - the chapter merely furnishes the names and telephone numbers of the teachers.

b. Literature and Other Sources - Chapter furnishes lists of sources for instruments, books, music, etc. to novices. It is helpful to indicate which books or supply sources chapter members found most useful.

6. **Cooperative Arrangements.** A chapter can have an arrangement with a community school which offers beginners' lessons and encourages students to join the chapter when sufficient skills are developed.

E. Chapter Activities Outside Of Regular Meetings

As chapters gain members and expand, some find it useful to initiate activities in addition to their regular (usually monthly) playing meeting.

1. **Why?**
   a. Opportunities for chapter members to use their ensemble skills, learned at chapter meetings - possibly in public.
   b. Added visibility for chapter - to increase recruitment of new members and to promote the recorder and the ARS.
   c. To provide chapter activities for chapter members who do not fit well into the monthly meeting format, thus keeping them in the chapter.
   d. Players with skills advanced significantly beyond the chapter's average.
   e. Beginners Classes.
   f. Players who can't commit to regular meeting attendance.
   g. Involvement in the musical life of the community may bring the chapter resources - such as use of buildings at little or no rent – that they could otherwise hardly afford.
   h. Chapter activities that are primarily social rather than musical make chapter membership more fun.
   i. The ARS encourages and aids such activities through the Play-the-Recorder Month promotion [Link] and chapter grants [Link].
2. **Performance oriented activities.**
   a. Public performances by chapter members or constituent consorts
   b. A chapter may devote most of its efforts to such a public performance - led by a professional conductor, with the participation of string and other wind players, occasionally performing especially commissioned music.

c. A chapter may contain within the chapter a singing group, and joint public performances are highlights of their activity.
d. Many other chapters occasionally rent a hall and present a performance by their members.
e. Performances in conjunction with school activities, church services or other organizations.
f. Many chapters trade performances for all or part of the rental for the facilities they use (mostly churches, but also a hospital and a retirement home).
g. Many chapters send consorts to schools, in order to demonstrate the recorder to children and spark their interest in playing it.
h. Private performances - chapter members performing for each other and invited friends or relatives.

3. Teaching and coaching activities.

a. Workshops and Mini-workshops
b. Technique and recorder literature classes are offered by many chapters.
c. Chapters offer intensive coaching or practice opportunities for chapter members between regularly scheduled chapter meetings.
d. Beginners programs
e. Master Classes and private lessons with recorder professionals.

4. Outreach, sponsorship, community and charitable activities.

a. School and teacher outreach. For example, helping teachers organize after-school recorder groups for children in poverty area schools, or supporting a school recorder program.
   - At one time the Atlanta Chapter helped support a recorder program at the Marietta, GA public McCleskey Middle School. Children who participated in the program performed locally. Some also traveled to the Boston Early Music Festival and performed specially commissioned music as one of the Festival's "fringe events."
   - Some recorder societies sponsor workshops for recorder teachers.
b. Past and present community sponsorship, support and charitable activities
   - Rio Grande (NM/TX) Chapter organized a program to introduce recorders to the physically handicapped, using specially modified instruments.
   - San Diego County Recorder Society sponsored a Junior Recorder Festival, with young players from throughout Southern California performing.

- Some chapters occasionally sponsor or co-sponsor concerts by local or visiting recorder professionals. The Boston Recorder Society operates a regular concert series featuring local and visiting professional recorderists.
- The Chicago Chapter sponsors a composition contest of original music for the recorder. It began as a local venture, but is now advertised throughout the US and Canada.
- Kalamazoo, Aeolus Konsort (Little Rock, AR), Indianapolis and many other chapters have supported festivals, community fairs, school performance projects and various other civic or community ventures either financially or by providing free live music.

5. Social activities.

a. Chapters hold picnics, dinners, pool parties and other get-togethers – featuring some playing (it's a good thing there are plastic instruments!) but mostly good fellowship.

b. The Toronto Early Music Players Association has an annual "Silver Tea" and auction - for good food, company and some fund-raising to benefit the chapter.

c. The Denver Chapter has had musical parties or celebrations each year for many years (e.g., a holiday boar's head feast, a spring soiree, a "masque", anniversary celebrations for the chapter, etc.). These events make use of the various talents of the members, and planning for the parties helps members get better acquainted. Guests and prospective members are often invited.

d. Orange County Recorder Society has an annual weekend retreat at a cabin in the mountains.

e. Southern California Recorder Society sponsors a concert in a private home featuring the musicians who led the annual workshop.

F. Play-The-Recorder Month

Since 1993, March has been designated as Play-the-Recorder Month by the ARS - a month of intensive performance and outreach activities by ARS members and chapters. The ARS supplies publicity posters, sample press releases, membership flyers/brochures and other materials to help chapters promote their PtRM activities. This is an opportunity for your chapter to spread knowledge and appreciation of the recorder, recruit new members and provide your chapter members with public performance experience. Public visibility and the potential

for attracting new chapter members or enthusiasts should be kept in mind when making PtRM plans and selecting sites for your presentations.

What have chapters done for PtRM? They have sent performing groups to museums, churches, restaurants, parks, malls, libraries – anywhere there is an opportunity to snag an audience, perhaps to pass out some ARS and chapter brochures and flyers, engage some folks in conversation – and show how much fun it is to Play-the-Recorder. Some chapters have concentrated on reaching out to youth, in school performances. Others inserted a major spread in their local press about its PtRM concert; some manage to convince local radio stations to play more recorder music during March; and one even got an interview with a long-time member, including a short performance, aired by a local Public Radio affiliate.

Planning and preparations for PtRM should begin at least two months before the event - and probably earlier for ambitious undertakings involving complicated arrangements. This is necessary in order to assure the availability of venues, recruit and adequately prepare participating chapter members, and sufficiently publicize your events. Make sure you are familiar with the publicity deadlines of various community and arts calendars in your area (those of radio station or newspapers, for example), which could require as long as 6-8 weeks' notice.

The ARS has been offering prizes - donated by ARS business members - to chapters that showed imagination or success in their PtRM activities. To win a prize a chapter must send a report to the ARS office by mid-April, using the form http://americanrecorder.org/events/ptrm.htm or just describing your event on a sheet of paper in any way you wish (as long as it is legible). Include photos, if you can. Your reports will provide materials for the *American Recorder*, including the *ARS Newsletter*, so your chapter will get some "press" whether or not you win.

Another way to win a prize is to recruit lots of new members during March. Make sure to send the application forms with dues to the ARS office by the specified date in April The chapter showing greatest membership percentage increase in March wins, as well as the chapter with the greatest number of new members.

Here are some examples of winning past PtRM activities by ARS chapters:

The Navesink (NJ) chapter won a prize by presenting an "interactive" concert at a bookstore. Members of the audience - some of whom had never touched a recorder before - were given elementary instruction by chapter members "on-the-fly" and recruited to play in the concert finale. Bookstores are popular venues for PtRM events, and many chapters favor them.

Twin Cities (MN) chapter earned its prize by blanketing metropolitan area churches with performing groups throughout the month. Westchester (NY) Recorder Guild also provided consorts to accompany church services.

Denver chapter organized an afternoon "Recorder Faire" at a local church, with musical performances, booths, instruments and other items for sale, to raise money for the chapter. One year, members of the Cleveland chapter displayed recorders and literature, and demonstrated instruments on request, at a local "Hobby Faire." ARS Musica Montreal held an all-day "drop in" playing session at a ballroom.

Little Rock (AR) Aeolus Konsort performed at various state parks, often choosing a special occasion (such as a fair) for their performances and demonstrations.

Greater Cleveland, Kalamazoo (MI), Highland Park (NJ), and the Society for Early Music of Northern Maryland sent performing ensembles to schools throughout March.

A number of chapters sent consorts to play in local shopping areas and at the cooperative grocery store (believe it or not, one of the best venues). They included notice of the event in the newspaper. One pick-up group played Susato's *Danserye* from cover to cover. The program lasted about an hour and a half, and players came and went as they pleased - as long as all lines remain covered.

The Atlanta, Denver and Boston Chapters have been successful in drawing attention to the recorder by performing at museums. It seems that museum-goers are by nature curious, and are likely to approach a performing group with questions.

Greater Cleveland Chapter's four-hour Recorder Marathon held at a mall attracted 34 participants, among them 20 invited guests from the Cleveland Music School Settlement. Their performing consort played for 900 children at 5 schools during another March - a prize-winning effort, and one that may have had great impact on the future of the recorder in Cleveland.

V.

CHAPTER FUNDRAISING AND GRANTS

A. Chapter Fundraising

Membership dues do not always cover chapter costs, and your chapter might want some extra money for special projects or a rainy day fund. Fundraising is an important, if not critical, activity for a chapter. Fundraising ideas are nearly limitless. Be creative, take some chances, and have fun raising money.

Here are some, but not nearly all, ways for a chapter to raise money.

1. Sell merchandise with your chapter name or logo. Items to sell include: T-Shirts, coffee mugs, refrigerator magnets, tote bags, pencils, music stands, book marks, or other music-related items with your chapter logo.
2. Put on a chapter workshop planned and budgeted to make money.
3. Have a chapter pledge drive. Set a fundraising goal and create a competitive atmosphere to reach that goal.
4. Hold a bake sale.
5. Sell advertising space in your newsletter or website.
6. Have your chapter give a concert or concerts to the public.
7. Have your chapter sponsor a concert by a professional player or group.
8. Hold raffles at chapter meetings. Raffle a piece of music, a used instrument, CD, etc.
9. Hold a music sale at a chapter meeting. Invite chapter members to sell used instruments, sheet music, CD's, music stands, whatever. Open the sale to the public. Charge the sellers a flat fee or a percentage of what they take in.
10. Hold a music soiree, barbecue, garden party etc. with food and entertainment. Perhaps a "salon" where people gather at a home or other informal setting to hear people play music. Charge admission and ask for donations.
11. Hold an auction or silent auction, either on its own or in connection with another event.
12. Is someone in your chapter good at sewing or woodworking? Handmade recorder bags or stands are good fundraising sources.

Plan your fundraising event when you prepare your chapter budget, or earlier. Prepare a budget for the fundraising event. Consider creating a fundraising task force or an officer position to lead fundraising.

Related to fundraising are gifts and bequests. You can politely and tastefully remind your members to think about your chapter when creating a will or trust. Consider devoting space in your newsletter to information about leaving money to the chapter. Your chapter should consider getting a tax identification number because it might be necessary to receive funds from some sources, such as brokerage or retirement accounts.

B. ARS Chapter Grants

The American Recorder Society will award grants of up to $300 to assist chapters with innovative projects that build membership, enhance programs, provide special services or promote the recorder. A chapter must have 10 ARS members in good standing to qualify for grants. Grants are subject to availability of funds.

Deadlines for submissions are May 15 (for projects beginning after the following July 1) and November 15 (for projects beginning after the following January 1). Application forms are sent to chapters approximately six weeks before the deadlines, but additional forms can be requested from the ARS Office at any time, printed from the ARS web site, or photocopied from this handbook. The applications are reviewed by the Chapters & Consorts Committee, whose recommendations are then approved by the Executive Committee of the Board of Directors.

In applying for a chapter grant, it is important to give a detailed description of the goals of the project, the procedure for carrying it out, and the benefits for chapter and/or community exposure to recorder music. Anticipated costs and other sources of income should also be explained in some detail.

The Chapter Grant Program is meant to help chapter initiate new projects or expand existing projects by adding new features that the chapters may have difficulty financing themselves. The program is not intended to be a permanent source of financing for ongoing chapter projects. Repeated application by a chapter for an unchanged project that has already received a previous grant will be assigned the lowest priority by the Chapters & Consorts Committee. Chapter grants are not available to help fund a workshop or for subsidizing unjustifiably low tuition.

While there is no official deadline for the Chapters & Consorts Committee to arrive at a decision, all efforts will be made to award grants in time for start dates stated in the submitted applications. Chapters will be notified of the outcome of

their application as soon as decisions are made. The funds may be sent later, at some time before the project's start date.

A chapter is eligible for a total award of up to $300 during a single ARS fiscal year (September 1 - August 31). This amount can be granted for a single proposal or divided among several proposals from the chapter. Part of a grant is paid in advance of the project, and part is withheld pending completion of the project. This withheld balance is paid after a report on the project is submitted to the ARS office. The report should be received by the ARS office within ninety days of the project's end date (as stated on the grant application), or thirty days after the end of the fiscal year during which the project took place, whichever is later. If no report is received by the deadline, the balance of the grant will be forfeited.

If a project is postponed or continues longer than originally anticipated, the chapter should report the new date(s) to the ARS office before the report deadline, and the life of the grant will be extended. The new report deadline will be determined by the changed date.

The *ARS Newsletter* will announce recipients of chapter awards, if given. The Chapters & Consorts column in *American Recorder* may also feature detailed descriptions of some grant-supported projects.

To obtain ARS Chapter Grant forms go to
http://americanrecorder.org/resource/grants.htm

C. Seeking Outside Funding for Chapter Activities

Several ARS chapters have successfully sought funding for their activities from charitable foundations and other institutions. Chapters that are incorporated as 501(c)(3) non-profits are eligible for a large variety of grants - if they can find charitable, corporate or governmental grantors that are willing to support musical or educational activities, and convince them that the chapter's planned offerings are worthy of support.

Grants usually are approved only for activities that can somehow be construed as a service to the general public, an under-served segment of the public, or an underprivileged group. Also, some track record of success in the type of projects for which the chapter seeks funding usually has to be demonstrated (the ARS Chapter Grants can be used to establish such a track record). The ARS office can put you in touch with chapter leaders who have previously won ARS chapter grants for their chapters.

Many resources are available to help identify likely grant sources and submit applications likely to be approved, but the most valuable resource could be a person with previous grant-writing experience. Below is a list of resources for seeking grants and writing grant applications.

1. **Print Directories**

   A good way to find and use print directories is to visit the largest academic or public library in your area. Go to the Reference Department and ask a librarian to show you what they have and to recommend the most up-to-date and useful ones. Many libraries have prepared lists of these sources to hand out because they have so many requests for this information.

   Here are some of the most extensive and up-to-date national directories:

   a. Annual Register of Grant Support: A Directory of Funding Sources. Published by R. R. Bowker, this is now in its 30th edition. It includes details of the grant support programs of government agencies, public and private foundations, corporations, community trusts, unions, educational and professional associations, and special interest organizations. The support programs are divided into eleven major areas, further subdivided into more specific subject fields. There are indices by subject, organization and program, geographic focus, and personnel.

   b. The Foundation Directory. Compiled and published by The Foundation Center. This includes information on the finances, governance, and giving interests of the larger foundations, those with assets of $2 million or more which make annual grants of at least $200,000. It is arranged alphabetically by state, and within state by foundation name. There are seven indices, including a subject index and a "types of support" index.

   c. The Foundation Grants Index. Compiled and published by The Foundation Center. This publication provides access to the funding interests of major foundations by subject area, geographic focus, types of support, and types of organizations receiving grants. The basic list of grants of $10,000 or more is arranged by 28 major subject fields. Within each subject area grants are listed alphabetically by state, then by foundation name and by recipient name within the foundation.

2. Sources of grant information on the Internet

a. Foundation Center http://www.fdncenter.org
b. Council on Foundations http://www.cof.org
c. Grantsmanship Center http://www.tgci.com
d. Arts Midwest http://www.artsmidwest.org
e. Philanthropy Journal http://www.pj.org

Some sites contain links to other sites with useful grant information and advice.

3. Other books

It is important to learn about smaller grant sources, especially those within your state or region. There is probably a publication listing funding sources of your state, though it may not be updated every year. Check with your library. Some other helpful publications:

a. Grants For Arts and Cultural Programs. The Center, Washington, D.C., 1988.
b. Grants For the Arts. Virginia P. White, Plenum Press, New York, 1980.
c. The "How To" Grants Manual. David G. Bauer Associates, New York, 1983.
d. Grant Proposals That Succeed. Plenum Press, New York, 1983.

Ask your librarian for suggestions about other such materials.

4. Periodicals

a. Foundation News - bimonthly.
b. Arts Review - published periodically by the National Endowment for the Arts.

Check the periodical section of your library for others.

5. State Arts Councils and Commissions

These state-financed bodies are established for the purpose of aiding non-profit arts groups. They are good sources of grants information and advice. Your chapter may need to incorporate as a non-profit in order to be eligible for their

assistance (link). Information about state councils or commissions may be available from:

Financial Aid
Council of State Governments
Phone: (859)244-8000
Fax: (859)244-8001
e-mail: info@csg.org
website: http://www.csg.org

The following pages contain contact information for US State Arts Councils, plus the Canada Council for the Arts, as of November 2010.

Listing of State Arts Councils/Commissions (2010)

ALABAMA
State Council on the Arts
Albert Head - Executive Director
201 Monroe Street
Montgomery, AL 36130-1800
Phone: (334) 242-4076
FAX: (334) 240-3269
Website: http://www.arts.state.al.us/
e-mail: staff@arts.alabama.gov

ALASKA
Commission on the Arts
Charlotte Fox - Executive Director
411 W. 4th Ave. Suite 1E
Anchorage, AK 99501-2343
Phone: (907) 269-6610
FAX: (907) 269- 6601
Website: http://www.eed.state.ak.us/Aksca
e-mail: charlotte.fox@alaska.gov

ARIZONA
Commission on the Arts
Robert C. Booker - Executive Director
417 W. Roosevelt Street
Phoenix, AZ 85003-1326
Phone: (602) 771-6501
FAX: (602) 256-0282
Website: www.azarts.gov
e-mail: info@azarts.gov

ARKANSAS
Arts Council
Joy Pennington - Executive Director
1500 Tower Building
323 Center St.
Little Rock, AR 72201-2623
Phone: (501) 324-9766
FAX: (501) 324-9207
Website: http://www.arkansasarts.com/
e-mail: info@arkansasarts.com

CALIFORNIA
Arts Council
Muriel Johnson - Director
Patty Milich - Contact
1300 I St. Suite 930
Sacramento, CA 95814
Phone: (916) 322-6555
FAX: (916) 322-6575
Website: http://www.cac.ca.gov/
e-mail: webmaster@cac.ca.gov

COLORADO
Council on the Arts
Elaine Mariner - Director
1625 Broadway, Suite 2700
Denver, CO 80202
Phone: (303) 892-3802
FAX: (303) 892-3848
Website: http://www.coloarts.state.co.us

CONNECTICUT
Commission on Culture & Tourism
Karen Senich - Executive Director
One Constitution Plaza, 2nd Floor
Hartford, CT 06103
Telephone: (860) 256-2800
FAX: (860) 256-2811
Website: http://cslib.org/cca/
e-mail: artsinfo@ctarts.org

DELAWARE
Commission on Arts & Humanities
Julia M. McCabe - Chairperson
Paul Weagraff - Director
Delaware Division of the Arts
Carvel State Office Building, 4th floor
820 N. French St. S
Wilmington, DE 19801
Phone: (302) 577-8278
Fax: (302) 577-6561
Website: http://www.artsdel.org/
e-mail: delarts@state.de.us

DISTRICT OF COLUMBIA
Commission on Arts & Humanities
Gloria Nauden - Executive Director
1371 Harvard Street, NW
Washington, DC 20009
Phone: (202) 724-5613
Fax: (202) 727-4135
Website: http://dcarts.dc.gov
e-mail: cah@dc.gov

FLORIDA
Division of Cultural Affairs
Laura Lewis Blischke - Arts Administrator
R.A. Gray Bldg., 3rd Floor
500 South Bronough Street
Tallahassee, FL 32399-0250
Phone: (850) 245-6470
FAX: (850) 245-6497
Website: http://www.florida-arts.org/
e-mail: info@florida-arts.org

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The Canada Council for the Arts is an agency of the Federal Government of Canada. It offers a broad range of grants and services to artists and other arts professionals and to arts organizations.

D. ARS Scholarships for Summer and Weekend Workshops

The ARS scholarship program seeks to promote leadership among recorder players and to encourage promising players by helping them attend workshops.

American Recorder Society scholarships are paid from memorial funds established by friends and family members of former ARS members Andrew Acs, Jennifer Wedgwood Lehmann, and Margaret S. DeMarsh. Additional funds are available from a scholarship fundraising drive launched in the spring of 2003. The number of scholarships awarded each year depends on the income from invested funds, and on the number and quality of applications received.

Anyone who would like to attend a workshop and could use some financial assistance is eligible to apply. The applicant need not provide proof of financial need. ARS scholarships are available to players of all ages and ability levels--recent scholarship recipients range in age from 12 to 65. Applicants should show a serious interest in the recorder and enjoy sharing their love of the instrument with others

For more information about scholarships or to obtain an application, please visit the ARS website. http://americanrecorder.org/resource/scholars.htm.

VI.

MISCELLANEOUS

A. Music Photocopying and Copyright Law

The ARS is committed to respecting and obeying existing copyright laws. Those relating to music photocopying are especially relevant for us, but these laws are often ambiguous and confusing. Composers, arrangers, editors and publishers are entitled to receive fair compensation for their products and services. Without such compensation, there is no incentive for them to continue in their work. We stand to benefit by supporting their efforts.

Penalties for infringement of copyright laws can be severe. Various so-called "fair use" exemptions have allowed photocopying of PARTS OF WORKS for educational purposes in cases where such use is unlikely to deny the copyright owner expected financial return. Whether or not photocopying done in the context of ARS chapter activity falls under this definition is not clear. Even more stringent restrictions apply to public performances and for-profit activities.

A thorough discussion and explanation of the issues involved is contained in the booklet "The United States Copyright Law: A Guide for Music Educators" (updated in 1992). This booklet is a result of collaboration between several organizations of music teachers, schools and publishers. It is available from:

Music Publishers' Association of the United States
711 3rd Ave.
New York, NY 10017
(212) 243-5233

Many music organizations in the U.S. have developed a routine, based on this booklet, with which they feel comfortable regarding distribution of photocopied music at meetings, conferences and workshops, where the cost of purchasing music for all participants would be prohibitive.

In addition, the MPA website has a copyright resource center that provides information on copyright issues. Visit http://mpa.org/

The presenter has to own the original copies of the music and must contact the publisher(s) for permission to distribute. When this permission is granted, it may involve the organization/presenter paying fees to the publisher, or agreeing to collect the copies at the conclusion of the session (the latter is more common). In all cases, each publisher has a unique statement which they require the presenter/organization to print on every page that is photocopied, stating that permission has been obtained, who holds the copyright, etc. (copying without this notice is expressly prohibited in the copyright law). Most professional conferences or workshops that are aware of copyright law won't even let someone present a session unless they have proof that all this was done. It's a good idea for presenters, coaches, directors, etc., to always have the originals of the music in their possession as well as the originals of the signed contracts granting permission to make copies. Some ARS chapters include in letters of confirmation to their meeting leaders the statement that they discourage the use of photocopied music.

We urge ARS Chapter Leaders, Music Directors and other members involved in music leadership activities to become familiar with copyright law restrictions and to comply with legal requirements that enable music professionals to support themselves through their work.

B. ARS Business Members

A list of ARS business members can be found at http://americanrecorder.org/learn/musicsup.htm. We encourage you to support ARS business members.