



QUAVERS

AREA 8: ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA
JULY, 2011

Missouri River Ring

June 20-23, 2012 – St. Charles, Missouri

In 1994, the Area 8 conference was held in Cedar Rapids, Iowa, and the second ever Young Ringers Conference was held in the gym of Coe College. We had a wonderful event planned — great clinicians, lodging in the dorms, pool party, popcorn and ice cream party; just a load of fun for kids of all ages. But the one thing we didn't count on was weather. You see, the gym was not air conditioned, and a heat wave was sweltering the area in 96-plus degree temperatures! What to do with almost 200 young ringers in a hot, no air-flow type of room? Naturally, Kipp Willnauer, Tom Brinthal and I came up with a plan (scary thought!) We challenged the ringers and chaperones to be cool. We asked them to come up with song titles that talked about cool things... *Let It Snow*, *Frosty the Snowman* and *Skater's Waltz*. We came up with nearly 90 song titles! The cool thing (pardon the pun) was that we all forgot the heat and focused on a great time with good music and friends.

For any of you that have been to an area conference, there are wonderful memories... and as much as we enjoy the music and the concerts and the classes, the friends and memories are what keep us going back. I'm looking forward to a hot time in the city, with a ton of new experiences and opportunities to heat up your enthusiasm for handbells. Whether this is your first opportunity to go to an event, or your tenth, you will not be disappointed! Take a gander at these smoking hot highlights from the upcoming 2012 conference:

Speaking of **Young Ringers**, we'll be having a very cool opportunity for those ringers between 2nd and 8th grades beginning on Wednesday, June 20, at 1:00 p.m., to Thursday at noon. During that time these ringers will ring together under the direction of the very cool clinician, Nick Hanson, take some fun classes, and in the evening travel to Fun Town (www.swing-a-round.com) for dinner, go karts, bumper boats, miniature golf and much more. Then on Thursday, we'll rehearse a bit more before playing the opening concert of the regular conference. This is a great and very affordable time to make music and friends!

Pre-Conference Director's Track — your Area 8 Board is working together to present an informative and helpful track for directors: beginning, intermediate, experienced, or those of you who are thinking about wanting to direct. This will be four hours of instruction designed to help you become an even better director. It will begin on Wednesday evening at 7 and conclude Thursday morning as the regular conference begins. This will be extremely beneficial to our directors!

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See & Do St. Charles

ST. CHARLES: **Historic District** is the state's largest National Register Historic District, with ten blocks of restored mid-1800's buildings. Visitors step back in time when strolling along the cobblestone Main Street where the historical buildings are home to a wide variety of craft, antique and specialty shops, along with an excellent selection of restaurants.

In this area, the **Foundry Art Centre** is housed in an old 1940-era factory building over-looking the Missouri River and offers visitors multiple galleries with high quality exhibitions, working art studios, and performing art presentations.

Close by, along the banks of the Missouri River is the **Lewis and Clark Boat House and Nature Center**. This is the home base of the Discovery Expedition of St. Charles and houses their replica keelboat and pirogues. The upper level of this certified site of the Lewis and Clark National Historic Trail features a large diorama, exhibits covering Lewis and Clark and the Missouri River ecosystem, a classroom and a gift shop.

At **Frontier Park**, look for day time and evening activities and music along the Missouri River during the summer municipal band concerts. Frontier Park is also near the beginning of the 265 mile Missouri Katy Trail State Park biking and hiking trail that travels along the Missouri River through the small town of Augusta before heading off west. Augusta has become the center of one of Missouri's most popular wine regions.

Be sure to check the **St. Charles Family Arena** for sports, concert and comedy entertainment as well as productions in the theaters at nearby Lindenwood University and the outdoor Verizon Wireless Amphitheater in Maryland Heights.

ST. LOUIS: **The Gateway Arch** is on the grounds of the Jefferson National Expansion Memorial commemorating St. Louis as the Gateway to the West. Completed in 1965, the inverted catenary curve of gleaming stainless steel soars 630 feet, dominating the riverfront skyline. Ride to the top and tour the Museum of Westward Expansion under the Arch.

The Old Cathedral and Museum is near the Arch grounds at the Mississippi River. It is known officially as the Basilica of St. Louis the King, one of the world's most honored churches.

Cathedral Basilica of St. Louis, known as "the New Cathedral" is considered one of the finest examples of Byzantine and Romanesque architecture. The dome mosaic is one of the world's largest projects of its kind.

At **Busch Stadium**, take in a St. Louis Cardinals game. Call for tour information.

The **Anheuser-Busch Brewery** offers a fascinating tour of the brewery beginning at the Corporate Tour Center.

Missouri Botanical Gardens, conceived and designed in 1850, is the oldest botanical garden in the U.S. Trams provide a 20-minute narrated tour of the fabulous gardens.

Grant's Farm is the place where Ulysses S. Grant built a cabin on his farm in 1856, several years before he became the 18th president of the U.S. Today the farm is part of the 281-acre Busch estate, and public tours are conducted cour-

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See & Do St. Charles

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tesy of Anheuser-Busch Companies, Inc. Beginning with a trackless train tour of the grounds, stops include the Bauenhof, where food and drink are available and where you can enjoy the animal contact area and a wonderful bird show. The additional game preserve is complete with roaming deer, antelope, cattle and buffalo.

Union Station is one of St. Louis' most prominent landmarks. In its heyday, Union Station was the nation's busiest rail station, with 100,000 passengers passing through each day. Today, the station is home to shops and restaurants. From its magnificent 65-foot, barrel-vaulted ceiling in the Grand Hall to its Victorian-engineered train shed totaling more than 11 acres, St. Louis Union Station remains one of our nation's true architectural "gems." Built at a cost of \$6.5 million in the 1890's, St. Louis Union Station was designed by German-born architect Theodore C. Link of St. Louis, who won the prized project in a nationwide contest. In the early 1980s, the Station underwent a \$150 million restoration.

A fun place to visit, **Laclede's Landing** is north of the Arch, between the Eads and King Bridges. This 19th century warehouse district houses restaurants, shops, galleries and night entertainment. The beautifully restored buildings are on the original granite-paved levee slope.

The **Fox Theatre** on North Grand, opened in 1929, retains all its opulent charm. Arrange to see a stage play in this temple of entertainment.

The Loop on Delmar Boulevard is St. Louis' area for eclectic restaurants, shopping, arts and entertainment where the district offers music, nightclubs, concert clubs and more.

Forest Park treasures include the History Museum, Art Museum, Jewel Box and St. Louis Zoo. The Zoo is home to more than 11,000 wild animals from around the world residing in scenic, natural settings. The 1.5 mile Zooline, a miniature railroad, tours the grounds.

In the same area, visit the **St. Louis Science Center** where the world of science comes alive through 600-plus hands-on exhibits. The Omnimax Theater and Discovery Room offer varied programs for nominal fees.

Also in Forest Park, catch a show at the **MUNY**, short for The Municipal Theatre Association of St. Louis. The MUNY is an outdoor musical amphitheater seating 11,000 people with approximately 1,500 free seats in the last nine rows that are available on a first-come, first-served basis. The MUNY has completed its 92nd annual summer season.

"A mere few offerings of the many." For more information, view AOL'S informative "48 hours in St. Louis" and St. Charles, MO events.

Sherry Boland ~ Missouri State Committee



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Form 101 - "Hey, I've Seen This Before"

One of the simplest things directors can do for their ringers is to quickly analyze the form of the music you select. **Form** refers to the structure or organization of the music. Once you discover the form, you often find that there's less music to learn than you thought! Passing that information on to your ringers can make learning and performing a piece less daunting.

Structure really means the tune or melody – how many different tunes there are, and how they are presented. (You might want to read the article about melody first.) The first presentation of the tune is referred to as the A section. If it is repeated but slightly different (octaves added, or malleted instead of rung) it would be the A' (A prime) section. The second tune would be the B section, and it could also have variations that would earn B' designations. Here are three basic forms:

- A simple form many of us are familiar with is *strophic* - the same "A" section repeated multiple times. One example is the hymn *Holy, Holy, Holy*. In handbell music, we often see a variation on this where the verse is repeated using different techniques with the same harmony and rhythm. Many two-verse selections have an AA' structure.
- In *binary* form (AB), there are two different tunes. Many popular songs are ABAB form – a verse with a chorus, repeated many times, as are hymns like *O Come, All Ye Faithful*. Another common form is AABB.
- The ringer's best friend is the ABA form (or *ternary* form), which is often found in original compositions. The B section is usually in a contrasting style and mood. So the A section might be in a major key, faster and perky, while the B section might be minor, slow, and contemplative. Why is it the ringer's best friend? There are only two sections to learn!

You can learn about other forms from the links below.

How do you analyze a piece? Perhaps the easiest way is to listen to a recording of the selection and follow along in the music. Or, find a friendly pianist to play it through for you. As you listen and watch the music, try to figure out if you've heard or seen that section before. Look for matching notes and rhythms in the melody. You can mark the sections in the music, or use a piece of paper to map the composition. Once you've got it figured out, share the form with your ringers, and rejoice with them when you hear "Hey – I've seen this before!"

References:

https://secure.wikimedia.org/wikipedia/en/wiki/Musical_form

http://wiki.youngcomposers.com/Musical_form

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Rhythm 101

“Rhythms are patterns of sounds, short and long...”

So goes line three of “Which is Which” by Pat Finn (Music K8, Volume 4, No. 1), which is a wonderful classroom song which allows my students to **inculcate** rhythm. If you have read my last few articles, I hope you know that one key element in my music classroom is **repetition**. Another feature that I feel is paramount is a short period of “warm-up” at the beginning of each class. This is the time when we review the “Garden Gate” chant, sing classroom songs, practice solfege syllables and hand signs, and get ready for the rest of the lesson – a new song, an activity with instruments, a listening activity, or whatever it may be.

I have found that this concept of warm-up/inculcate/apply works very well in a handbell rehearsal as well. Let’s face it – there’s one in every choir. If there isn’t – then it is YOU. Someone has trouble with their ringing form; someone has trouble damping; someone has trouble with techniques; and someone has trouble with rhythm!

Let’s call him Bubba. Let’s just say that Bubba rings E4F4. Bubba is new to music-making. Bubba had a bad time in elementary music class – maybe he got sent to the office or sat in time-out. Bubba can’t read music, but in addition, Bubba has an overall negative feeling surrounding music because of all the time-outs. However, we **need** Bubba to ring E4F4, and Bubba’s children both ring in choir. Like the Three Muskateers, when one comes, all come. It’s the director’s job to make Bubba successful and to make him come back next week.

So far I’ve used “inculcate” a couple of times. You could define that as “to instill by persistent instruction.” My definition for this word is “repeat until it’s bleeding out of the ringer.” This is especially important for your ringer who can’t reliably read a rhythm correctly and then process that through their arms into their bells and chimes. For that ringer, it is almost as though they have a habit to break. The correct pattern must be successfully performed enough times and in enough ways so that the “habit” of the wrong or unknown rhythm is broken.

We need to be sure that our “tool box” for teaching rhythm is especially deep so that we can assure that each of our ringers can solve any rhythm that they encounter. I’ve included a bulleted list of things I have tried with ringers young and old to teach rhythms:

- Warm-up activities should begin with quarter notes, and then involve half, whole, eighth, sixteenth, dotted notes, etc. Starting with quarters, which so often are the pulse of any handbell piece, allows us to inculcate steady beat.
- A successful warm-up that I have used with my choirs involves matching a rhythm with a specific-sized follow-through with the bell – i.e. whole notes travel through lots of space, half notes less so, quarter notes smaller again, then eighth and sixteenth notes don’t travel very far. I encourage ringers to let me “see” the rhythm they are playing.
- Teaching dotted notes is especially troublesome. Start with the dotted half note and teach it as “three beats” before delving into the detail about the dot (i.e. the dot adds on half of the note’s original value). Once everyone is on board with the dotted-half, the next battle is the

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Melody 101

In my mind, melody will always be a happy tune. When I see or hear the word melody, I think of sunshine and fun. When I think of pieces or scores of music, I think in terms of tunes or themes instead of melody. For me, tunes are usually those scores of music we hear in the hymnal like Jean Sibelius *Finlandia*. If you are like me and not a music major, you may not have heard of *Finlandia* but you have probably heard of *Be Still, My Soul* and *This Is My Song*. Both of these pieces have the same tune – *Finlandia*. On the other hand, I usually associate themes with movie music, such as John Williams *The Imperial March* (Darth Vader's Theme) or Scott Joplin's *The Entertainer*. All of these musical scores have a very distinct melody. The melody is the tune or theme of the music, which you end up humming all day after having played, sung or heard the song.

Finding the melody (tune or theme) in a handbell score can sometimes be very difficult. In handbell choirs you will find that the high bells think the melody is in their part, while the low bells and middle bells think the same. The tune is not always in the high bells and does not always make itself known the first time you sight-read the music. When ringing a handbell score you haven't ever heard before, don't give up on it after the first try because you couldn't find a tune. The tune may move throughout the music, escaping your ear because not everyone will ring their notes at the right time, the first time. Playing a C scale from high to low giving each note the same time value doesn't sound like a melody to most, but if you take that same scale and give some of the notes different time values you end up playing the melody *Joy To The World*. Changing the rhythm of the scale changed the melody of your piece.

I have been to several workshops where the clinician conducts a handbell score differently than I had rehearsed it. They increase or decrease the tempo, crescendo or decrescendo where they choose. In other words, they take a handbell score that I couldn't find a tune or theme in and create a story (melody, tune, theme) where I thought one didn't exist. The melody of any piece of music is more than the tune you hum, it's the feeling you get when the music is over. That feeling may be happy or sad but one you remember, at least for a little while. To me, melody is always happiness filled with sunshine and fun but in music it is the tune, theme or story I find when I have finished listening to or playing a musical score.

Cherryl Cox ~ Kansas State Chair

Quiz #8 from *The Etude May, 1945*

1. If a major signature has 4 flats, what are the letter names of the tones forming the V7 chord in that key?
2. What term means as loud as possible?
3. What was the nationality of Tchaikovsky?
4. How many 1/2 steps are there in an augmented 4th?

Answers

1. Eb, G, Bb, Db (V7 chord in the key of Ab)
2. Fortissimo
3. Russian
4. 8



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Dynamics 101

In music, **dynamics** mean how loud or quiet the music is. Dynamic terms are derived from Italian words.

pp	pianissimo	very quiet
p	piano	quiet
mp	mezzo piano	moderately quiet
mf	mezzo forte	moderately loud
f	forte	loud
ff	fortissimo	very loud
cresc.	crescendo	getting louder
dim.	diminuendo	getting quieter

More than two **p**'s or **f**'s shows that the music is very, very quiet or very, very loud. The terms **crescendo** and **diminuendo** (or sometimes **decrescendo**) mean a gradual getting louder or softer over one or several measures. Gradual changes can also be shown by signs known as "hairpins." A hairpin opening out means get louder; one which closes means get quieter. An > over a note is an accent, meaning attack the note forcefully. **Sforzando** means a strong, sudden accent and is abbreviated **sfz**.

Dynamic levels cannot be measured exactly. How loud **mp** should be depends on several things: what is happening in the music, the style of the music, the size of the room in which the music is being played, etc. The important thing is that dynamic levels should be correct in relation to one another within the music.

Some composers are very precise about writing the dynamics they want. Others leave a lot for the performer to decide. Historically, composers several centuries ago, such as Bach, only wrote occasional dynamic marks. Even Mozart wrote only a few, mostly **p** and **f**. By the 19th century composers were writing dynamics in much more detail in their music.

The artistic use of dynamics expresses the feeling, meaning, and emotion of the music. Masterful use of dynamics lends great authority to a performing group. Handbells are capable of a much wider palette of dynamic levels than we often use. A beautiful **piano** can be achieved by holding the bell with a loose grip, tipping it slightly forward, and squeezing with the fingers gently to achieve the desired effect. By practicing the "tip and squeeze" technique and learning to control your bell, a breathtaking **pp** is possible. By the same token, a crashing **ff** is possible by using a loose grip of the bell and letting the force of the arm bounce the bell off the forefingers. A loose grip allows the bell to vibrate to its greatest volume.

When sight-reading new music, attention should be paid to dynamic considerations the first time through. How many times do we just "get the notes" for several rehearsals, then try to add dynamics, ritards, and phrasing later? Effective attention to expressive elements with the first reading will result in a much more musical performance.

Suanne Comfort ~ Missouri State Chair



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Harmony 101

When I think of harmony as a dentist, I am trained to blend color, contour, form and function into an esthetic end-result that is both functional and "pleasing to the **eye**." In musical harmony, the first thing I think of is a piece that is "pleasing to the **ear**," such as a great singing group with fabulous harmony like <http://www.youtube.com/watch?v=Usuu-xu75dl>.

By definition, **harmony** in music includes any simultaneous combination of tones in some form of chordal structure, as distinguished from melody and rhythm. These chords most often are structured to be pleasing to the ear, but it is not unusual to structure some chords in a dissonant form that one might not find as pleasing, but none-the-less, imparts the feeling and intent of the composer.

Harmony can also be defined as the science of the structure, relations, and practical combination of chords.

Chords are named by their root plus various terms and characters indicating their qualities. In many types of music, chords are often augmented with "tensions." A tension is an additional chord member that creates a relatively dissonant interval in relation to the bass. Typically, a dissonant chord will "resolve" to a consonant chord. Harmonization usually sounds pleasant to the ear when there is a balance between the consonant and the dissonant sounds. Basically, that occurs when there is a balance between "tense" and "relaxed" moments.

I won't profess to explain all of the aspects of harmony as it can get extremely complex and is far beyond the scope of this article and the scope of my brain. Just a few types of harmony include coordinate and subordinate, close and open harmony using close position and open position chords, respectively, see: voicing (music) and another harmony type based upon the intervals used in constructing the chords.

An interval is the relationship between two separate musical pitches. For example, in the melody *Twinkle, Twinkle Little Star*, the first two notes (the first "twinkle") and the second two notes (the second "twinkle") are at the interval of one fifth. What this means is that if the first two notes were the pitch "C (C5)", the second two notes would be the pitch "G (G5)"—four scale notes, or seven chromatic notes (a perfect fifth), above it.

The following are common intervals:

Root	Major Third	Minor third	Fifth
C	E	E ♭	G
D ♭	F	F ♭	A ♭
D	F #	F	A

Therefore, the combination of notes with their specific intervals—a chord—creates harmony. For example, in a C chord, there are three notes: C, E, and G. The note "C" is the root, with the notes "E" and "G" providing harmony, and in a G7 (G dominant 7th) chord, the root G with each subsequent note (in this case B, D and F)

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Election Information

With the election of Area 8 Chair, Ed Rollins, to the position of President-elect for the national Handbell Musicians of America, Dolan Bayless will assume the area chair position on October 1 of this year. As the by-laws dictate, a mid-term election for a new chair-elect will take place this summer. Two wonderful candidates have been secured by the nominating committee and voting ballots are soon in the mail. Please read the biographies for Nancy Youngman and Patrick Gagnon in this edition of the *Quavers*, or online, and then, please exercise your right to vote. ~Ed Rollins

Patrick Gagnon is a music educator dedicated to the development of people who are tuneful, rhythmic, creative, coordinated, and mature. A 1998 graduate from the Boston University College of Fine Arts, he is currently a K-5 music specialist and High School choir director for the South Hardin community schools in Eldora, Iowa. Patrick is active as a church musician as Director of Music at First Congregational Church UCC in Eldora, where he is cantor, principal pianist and organist, and director of adult and youth vocal and handbell choirs. He is a member of the Hardin County Performance Series, and is director of the Hardin County Community Choir.

Patrick is currently the Iowa Chairperson for the American Guild of English Handbell Ringers where he leads an active committee in three annual events for ringers and directors. He has written articles in *Quavers*, the Area 8 newsletter, has taught at local and regional handbell events, and is honored to be running for an office on the AGEHR Area 8 board of directors.

Before moving to the Midwest, Patrick was active as an educator, church musician, and AGEHR board member in the greater Boston area. He served AGEHR as Massachusetts State Chair, Area 1 FC worship coordinator, Massachusetts Spring Ring chair, Area 1 Directors' Seminar Co-Chair, Adult Weekend Chair, Area 1 2009 Festival/Conference Chair, Area 1 Chair-Elect, and finally as Area 1 Chair. In Boston, Patrick was a founding ringer and later associate director of Back Bay Ringers, was a ringer in Merrimack Valley Ringers, was handbell and handchime director at Trinity Lutheran Church, Everett High School, and Billerica Memorial High School.

Patrick and his wife Jodi, director of undergraduate opera and pianist/coach for the Voice Department in the College of Music at Iowa State University, are currently enjoying owning their first home in Hubbard, Iowa. They love gardening, reading, playing and singing, and "raising" their dachshunds, cats, and birds.

Nancy Youngman began directing handbells in 1984 when her church bought a 3-octave set to start a teen bell choir. Five years later, she was offered a job in another church as their director, so, for the past 21 years, Nancy has directed six bell choirs in two churches. She is also the founder/director of Bellissimo, a group made up of ringers throughout Lincoln, Nebraska.

Nancy has been a member of the Nebraska State Handbell Committee since 1990, and served as Board Chair in 1994-1995. She is currently Secretary for this group. She was elected the Area 8 Secretary in 1995 and served a two-year term on the Area Board.

She has served as clinician and class teacher for several handbell events throughout the Midwest area. Nancy has degrees in Instrumental Music and German, and currently teaches German in a Lincoln high school. For 25 years, she also gave private music lessons in clarinet, saxophone, and piano. She is a saxophone player with the Lincoln Community Concert Band, as well as with the professional Lou Arnold Orchestra, which plays big band music and tours the area.

The love of handbells and the ringers developed quickly for her. Her entire family rings in bell choirs, and her husband has rung the entire time she has directed, as well as served as a substitute for every one of her bell choirs. She feels very strongly that the gift of music is one of the greatest, and because of the concept that the bell choir **is** the instrument, the relationships formed there are among the strongest possible. This art is a blessing!



Upcoming Concerts

2011	CONCERT	LOCATION	CONTACT
Jul 9 8:00p	The Agape Ringers David L. Weck, Director	Area 2 Festival Conference Kutztown University, Kutztown, PA	Jim Rosetti 412.913.5728
Sep 30 7:00p	The Agape Ringers David L. Weck, Director	Manchester UMC 129 Woods Mill Rd, Manchester, MO	Sherry Boland 636.256.7961 bolandse@aol.com
Oct 1 4:00p	The Agape Ringers David L. Weck, Director	1st Presbyterian 2000 E College Ave, Normal, IL	Phil Enge www.firstpresnormal.org
Oct 16 4:00p	The Agape Ringers David L. Weck, Director	Lutheran Church of the Master 580 Kuhn Rd, Carol Stream, IL	Tickets required www.lcotm.org 630.665..3384
Nov 13 4:00p	Bells in Motion Mike Lamb, Director	St Paul's Episcopal 10 E 3rd St, Alton, IL	Angi Chase achase1270@hotmail.com
Dec 3 7:00p	Bells in Motion Mike Lamb, Director	1st Congregational 2100 Bates Ave, Springfield, IL	Angi Chase achase1270@hotmail.com
Dec 4 4:00p	Bells in Motion Mike Lamb, Director	1st UMC 419 Kitchell St, Pana, IL	Angi Chase achase1270@hotmail.com
Dec 17 4:00p	<i>Sounds of the Season</i> The Agape Ringers David L. Weck, Director	Elmhurst Christian Reformed 155 Brush Hill Rd, Elmhurst, IL	KC Congdon 309-365-2910 KCongdon@agaperingers.org
2012	CONCERT	LOCATION	CONTACT
Apr 15 4:00p	The Agape Ringers David L. Weck, Director	1st Congregational 1106 Chestnut, Western Springs, IL	KC Congdon 309-365-2910 KCongdon@agaperingers.org

Harmony 101

(Continued from page 8)

provide the harmony.

Believe me this is just the tip of the iceberg as far as the music theory of harmony, and right now, you have just enough information to be dangerous. If you want to learn more, there is a lot of information available online or from various musical institutions or your neighborhood music teacher...check them out.

As you study the music you are considering for use by your bell choir, a certain basic understanding of harmony and chord structure and voicing (music) can enable you to better analyze the music to find those pieces that will sound best with your choir, and take advantage of its strengths and weaknesses.

Just remember those sweet harmonies can make your tunes . . . music to your listener's ears!!

<http://www.youtube.com/watch?v=5qkI9FkYjIo>

Mike Allen ~ Nebraska State Choir



Upcoming Events

2011	EVENT	LOCATION	CONTACT
7/8-9 Concert 7/9 6:15p	River City Radical Ring w/Larry Sue	St Andrew's UMC 15050 W Maple Rd Omaha, NE	Linda Ashley LsAshley@inebraska.com 402.320.5312
7/10-14 Concert 7/14 7p	Intergenerational Handbell Camp	Heartland Center Parkville, MO	Kipp Willnauer www.handbellcamp.org
7/14-17	National Seminar	Hilton Minneapolis, MN	www.agehr.org
7/15 9:00A	Kansas City Rings Reading Festival	Heartland Center Parkville, MO	Kipp Willnauer www.handbellcamp.org
7/15-17	Distinctly Teen w/Carolynne Mathis	Hilton Minneapolis, MN	www.agehr.org
9/17 9:00A	Flint Hills Reading Session	Camp Wood YMCA Camp Elmdale, KS	Kipp Willnauer www.handbellcamp.org

Missouri River Ring

(Continued from page 1)

St. Charles Convention Center – let me say that this is one fine facility!! Everything is convenient. The mass ringing floor, classes and exhibitors are sooo close to each other you can almost leave your walking shoes at home! It's three years old and will be great for our conference. And you're very close to all kinds of restaurants and entertainment. Now, we will be entertaining you as part of the conference, but you might begin to plan now to spend a few extra days in the St. Louis area!

Information, Music and Registration – the 1st of July, you will be receiving more detailed information about the conference, the music list will be published, and yes, registration forms will be available!! Some of this will come to your home through the mail, but all of it will be on line at www.areaviii.org beginning July 1. Why don't you be the first to sign up to make music and friends in St. Charles next summer?

Ed Rollins ~ Area 8 Chair



Rhythm 101

(Continued from page 5)

dotted-quarter/eighth. Ringers tend to ring the eighth note too soon in this pattern. Counting this pattern “one and two and” (for example), can help a ringer work out that this rhythm involves a long note and a short note. Reviewing the “size of note” ringing gestures can help this rhythm as well (big circle/little circle).

- Find the most difficult rhythm in the piece and teach it to everyone. (i.e. “Everyone turn to page 3 and look at Bubba’s part – E4F4. Listen to that rhythm and clap it back to me. Now pick up your mallets and play that rhythm on the handles of your bells. Now mallet that rhythm on your bells. Now pick up and ring Bubba’s part. Now back to the beginning.”) If you do this, the difficult passage will “reach up and shake your hand” when you get to it.
- Decide on a language for rhythm in your choir. Some folks prefer to refer to rhythms simply by their named note values (eighth, quarter, etc) and by the location in the measure (beat 1, beat 2, etc). If you choose this, you might speak rhythms: “eighth-eighth-eighth-eighth, haaaaaaaaaalf—quarter” — you would match speed with the value of each note. Some folks prefer to count out each rhythm. If you choose this you might count four beats like this: “one, two -and, three-and-a, four-e-and-a.” Some folks prefer a system of rhythm syllables where each note value has a corresponding name. Several examples are found here:

	Kodaly	Edwin Gordon	Takadimi
Quarter	Ta	Du	Ta
2 eighths	Ti ti	Du day	Ta ka
4 sixteenths	Ti ri ti ri	Du te day te	Ta ka di mi
Triplet	Tri ple ti	Du dah di	Ta ki da

This last system – the Takadimi – is something created in the late 20th century by faculty members at Ithaca College. You can read much more about this at www.takadimi.net. I warn you that there is LOTS to read and to digest here, but this would be a good investment of two hours at some point during your summer.

Encourage your ringers (and remind yourself) to visit Ricci Adams’ www.musictheory.net to review your music theory skills. There are dozens of clearly organized “lessons,” then any number of wonderful “exercises.”

Finally, there must be a balance between stopping to fix rhythmic errors and soldiering on to the end. Think of the words “practice” in French and in German: *répéter* and *probe*. One seems to encourage us to continue, and the other to delve into the problem. Good rehearsals should involve both of these techniques. Bubba needs to try it both ways.

Enjoy your summer!

Patrick Gagnon ~ Iowa State Chair

My musical circus is very gay, and there's a performance every day;
 Chords are the elephants, sturdy and slow, so rhythmically marching to and fro;
 Arpeggios, nimble and light and fleet, are horses with gaily prancing feet;
 Grace notes and trills are the acrobats fair, who caper and twist, high in the air.
 Mistakes are the clowns, who come tumbling out, never quite knowing what it's all about;
 My hands are ring masters who really know just how to run this musical show!

Frances Gorman Risser, The Etude, May, 1945