



HANDBELL MUSICIANS OF AMERICA

ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA

QUAVERS NEWSLETTER

MAY, 2015

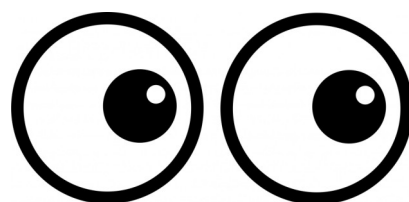
Handbell Musicians
OF AMERICA

LEARNING STYLES TRIVIA

1. What kind of book would you like to read for fun?
 - A. A book with lots of pictures in it?
 - B. A book with lots of words in it?
 - C. A book with word searches or crossword puzzles
2. When you are not sure how to spell a word, you most likely:
 - A. Write it down to see if it looks right
 - B. Spell it out loud to see if it sounds right
 - C. Trace the letters in the air
3. You're waiting to pay for your items while in line. What are you most likely to do while waiting?
 - A. Look around at other items on the racks
 - B. Talk to the person in the line next to you
 - C. Fidget or move back and forth
4. When you see the word "cat," what are you most likely to do?
 - A. Picture a cat in your mind
 - B. Say the word "cat" to yourself
 - C. Think about being with a cat
5. What's the best way for you to study for a test?
 - A. Read the book/notes and review pictures/charts
 - B. Have someone ask you questions that you can answer out loud
 - C. Make up index cards that you can review
6. What's the best way for you to learn how something works?
 - A. Get someone to show you
 - B. Read about it or listen to someone explain it
 - C. Figure it out on your own
7. If you went to a school dance, what would you be most likely to remember the next day?
 - A. The faces of the people that were there
 - B. The music that was played
 - C. The dance moves that you did and the food that you ate
8. What do you find most distracting when you are studying?
 - A. People walking past you
 - B. Loud noises
 - C. An uncomfortable chair
9. When you are angry, what are you most likely to do?
 - A. Put on your "mad" face
 - B. Yell and scream
 - C. Slam doors
10. When you are happy, what are you most likely to do?
 - A. Smile from ear to ear
 - B. Talk up a storm
 - C. Act really hyper

LOOK INSIDE

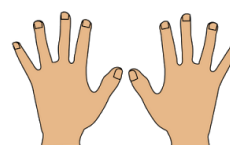
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Visual



Auditory



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ELECTED	ELECTED	APPOINTED
CHAIR: <u>Patrick Gagnon</u> 211 S Victor (P.O. Box 314) Hubbard, IA 50122 641.373.2972	CHAIR-ELECT: <u>Kristin Kalitowski-Kowal</u> 295 Town Center Blvd Gilberts, IL 60136 630.699.3802	COMMUNICATIONS: <u>Pat Latshaw</u> QUAVERS: <u>KC Congdon</u> WEBMASTER: <u>Wendi Calkins-Levitt</u>
TREASURER: <u>Sharon Schmidt</u> 28 Oriole Ct Naperville, IL 60540 630.369.9879	SECRETARY: <u>Kathy Leonard</u> 1st UMC 612 Poyntz Ave, Manhattan, KS 66502 785.317.0598	FINANCIAL ADVISOR: <u>Stephen Swanson</u> MEMBERSHIP TEAM: <u>Stephen Swanson</u> / <u>Beth Ann Edwards</u> / <u>Michael Allen</u>
PAST CHAIR: <u>Dolan Bayless</u> c/o Kirkwood UMC 201 W Adams, Kirkwood, MO 63122 314.966.8167	 Like us on <u>Facebook</u> Visit us on the <u>WEB</u>	EDUCATION: <u>Debi Robey</u> HISTORIAN: Open RESOURCE LIBRARIAN: <u>Kathy Harrison</u>

	<u>ILLINOIS</u>	<u>IOWA</u>	<u>KANSAS</u>	<u>MISSOURI</u>	<u>NEBRASKA</u>
Chair	<u>Briana Belding-Peck</u> 320 E 21st St Unit 615 Chicago, IL 60616 573.239.5182	<u>John Cook</u> Westminster Pres. 4114 Allison Ave Des Moines, IA 50310 515.274.1534	<u>Staci Cunningham</u> 21370 Harper Rd Chanute, KS 66720 620.433.7223	<u>Cathy Benton</u> 2739 Autumn Run Ct Chesterfield, MO 63005 314.640.7053	<u>Linda Ashley</u> 9107 Meadow Dr Omaha, NE 68114 402.320.5312 402.397.9551 (h)
Treasurer	Open	<u>Mary Lee Parks</u>	<u>Karla Denton</u>	<u>Suanne Comfort</u>	<u>Janet Chiocchi</u>
Secretary	<u>Beth McFarland</u>	<u>Donna Sprague</u>	Open	Open	<u>Byron Jensen</u>
Web	<u>Gary Dietschweiler</u>	<u>Wendi Calkins-Levitt</u>	<u>Wendi Calkins-Levitt</u>	<u>Wendi Calkins-Levitt</u>	<u>Janet Chiocchi</u>
Other	<u>Events</u> <u>Sharon Schmidt</u> <u>Registrar</u> <u>Kristin Kalitowski-Kowal</u> <u>Handbell Services</u> <u>Debi Robey</u> <u>Chime Coordinator</u> <u>Aimee Legatzke</u> <u>Shelley May Hutchison</u> <u>Food Coordinator</u> <u>Anna Piro</u> <u>Chime Mentor</u> <u>Diane Oster</u> <u>Student Liaison</u> <u>Ben Hafner</u>	<u>Historian</u> <u>Tina Gehrke</u> <u>Chimes</u> <u>Aaron Hansen</u> <u>Eastern Rep</u> <u>Cat Walker</u> <u>Western Rep</u> <u>Yvonne Johnson</u>	<u>Past Chair</u> <u>Cherryl Cox</u> <u>Chimes</u> <u>Shirley Myers</u>	<u>Membership</u> <u>Sherry Boland</u> <u>Chime Chair</u> <u>Anne Miller</u> <u>Kathy Harrison</u> <u>Christie White</u>	<u>Registrar</u> <u>Linda Ashley</u> <u>Chimes Coordinator</u> <u>Nancy Youngman</u> <u>Jessica Kite</u> <u>Vicky Vandervort</u> <u>Joyce Miller</u> <u>Angela Wright</u> <u>Natalie Radcliffe</u> <u>Charles Cohen</u> <u>Deann Nicolaus</u> <u>Mike Allen</u>

The Raleigh Ringers

David M. Harris, Director

8516 Sleepy Creek Drive • Raleigh, NC 27613

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A community handbell choir

Official

My preferred modality is visual. My wife's preferred modality is auditory. This means that on many occasions I go to the store with a set of verbal instructions, then arrive home an hour later with the wrong items and half of the items still undisturbed at the store. Somehow we are still married. My students, and eventually those who work with me on boards and projects, all learn that if I am to remember something, I must read it. If it didn't come in an email, I have forgotten all about it.

Musicians often deal with directors whose learning styles differ from their own. Since we perceive *pulse* but read and write *beat*, our task can be a challenge. I have often been in rehearsals that literally couldn't begin because of the various ways of kicking off a measure of 10/8, for example. The humans are awesome because they are diverse and dynamic, but sometimes the handbell ensemble struggles because of the humans.

One way to create a successful environment for every musician is to provide a multitude of opportunities to acquire and achieve musical challenges. If the music on the printed page doesn't make sense to someone, it is the job of the director to make that person musically successful. Taking the earlier example of pulse vs. beat, here are a few ideas for the entire ensemble that may actually only be helpful to some (don't worry: everyone will eventually find a musical challenge and will need a director's assistance.)

Visual aids:

- "Tempo Tape" — colored removable tape to highlight a trouble spot
- Writing — short instructions
- Circling — trouble spots
- Marking bell changes (pick up, drop, pass, etc.)
- "Show" — the task with gestures that move through space (i.e. if a ringer is struggling with a quarter-note triplet, clap three times – low, middle, high – this may help the ringer perceive the rhythm more accurately)
- Play the ringer's assignment while they watch your hands (get it right!)
- Play the ringer's assignment while they track the music (get it right!)

Auditory aids:

- Count aloud the "numbered" beats (1, 2, 3, 4)
- Count aloud the "subdivided" beats (1 and 2 and etc)
- Use a system of rhythm syllables (and there are MANY!) <http://bit.ly/1BTXrif>
- Play a recording of the piece (lots are available on websites of publishers and vendors)
- Everyone plays the trouble spot position ("everyone ring Mongo's part from m. 19-20")
- Accompany the ensemble on a piano while they ring

In general when something has been learned incorrectly it must be corrected at least seven times before it can be reliably correct. When we learn something the wrong way we are training our brain to do it incorrectly. Once we learn how to do the thing correctly, we must re-train our brain. That can be a long, frustrating process, but knowing several different ways to *show*, and *explain* can be helpful to a room full of humans with different learning styles.

Patrick Gagnon ~ Area 8 Chair

Festival Repertoire

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
MASSED DIVISION				
Prelude on Thaxted	Michael Helman	3	AG36045	3-6
Despite the Storm	Cathy Mokebust	3	(2015) (2015)	2-3 3-5
Triumphant Spirit	Nick Hanson	3	CGB841 CGB842	2-3 3-6
BRONZE FESTIVAL CHOIR				
Overture <i>Barber of Seville</i>	Rossini Arr. Thompson	5	JHS9229	4-6
Four Resonances	William Payn	5+	AG46008J	4-6
Prelude on <i>Herzliebster Jesu</i>	Fred Gramann	5	AG47002	4-7
Ave Maria	Franz Biebl Arr. Cathy Mokebust	3	CGB309	5-7
Resonances & Alleluias	Cathy Mokebust	4	CGB516	3-5
Blue Tango	Leroy Anderson Arr. Cathy Mokebust	5	(2015)	5-7
Trepak	Tchaikovsky Arr. Cathy Mokebust	3	CGB542	3-5
DIVISION 1				
Rhythmic Praise	Jason Krug	2+	AG36054	3-6
A Jubilant Peal	Michael Helman	1	20/1732L 20/1731L	2-3 3-5
Lead On, O King Eternal	Jason Krug	1+	AG23039	2-3
DIVISION 2				
Guide Me O Thou Great Jehovah	Michael Helman	2	20/1701L	3-5
Legacy of Joy	Ron Mallory	2	RW8231	3-5
O God Our Help in Ages Past	Dan R. Edwards	2+	20/1659L	3-5
DIVISION 3				
Love & Grace	Jason Krug	3-	GIG8742	3-5
Hornpipe	Karen Buckwalter	2+	SPHP5239	3-5
Celebrate with Joy	Cynthia Dobrinski	3-	HP2515	3-6
DIVISION 4				
God of Joy & God of Strength	Cathy Mokebust	4	20/1612L	3-5
Variations on <i>Ein Feste Burg</i>	Michael Helman	3+	AG35240	3-5
Capriccio	Michael Helman	4	CGB517	3-5

Directing a handbell choir is a tough job, particularly in a church setting. We have ringers that have played for many years. We have others that are just beginning. Some ringers have formal musical training with extensive knowledge of theory and history. Others have not been trained in music, and may even be self taught. On top of that, everyone learns in their own unique way. I am a visual learner. I learn best by reading, writing, and watching someone demonstrate what I am supposed to do. I think that we teach most naturally in the way that we learn. Unfortunately, not everyone in our handbell ensembles learn in that same way. Some are aural learners, and learn best by ear. Others are kinesthetic learners, who do best with a repetitive hands-on approach. One of the biggest challenges to directors is the variety of ringers we have in our ensembles, all of whom have their own way of learning, their own personality, and their own level of commitment to the group. How do we tackle this? Here are a few tips.

- **Assessment.** The first step is to assess the members of your handbell ensemble. At what level are different ringers? How do they learn? Once you have this information, you can create rehearsal plans that will meet the needs of all of your ringers. This information will also help you to select appropriate music for your ensemble. Choose music that will keep your advanced ringers working hard, but not intimidate the less experienced ones. I frequently change handbell assignments as well, putting the less experienced ringers on the simple parts, and moving the advanced ringers to the more challenging positions.
- **Demonstrate.** Show your ringers what you want to see. If you want their ringing stroke to look a certain way, show them. If you want them to have a cleaner damping technique, show them. Demonstration is essential for visual learners. Some of my best learning has been done by simply watching and copying a master ringer.
- **Take away the music.** For example, if your ensemble is struggling with a particular rhythm or skill, get rid of the music and teach it by rote. Drill the rhythm or skill until it is correct. This is particularly helpful to the kinesthetic learners, who learn best with a repetitive hands-on, approach. Once the ringers master the problem spot, bring it back into the context of the piece.
- **Individual help.** If you have a ringer that is really struggling with a particular section or technique, work with that ringer outside of rehearsal time. I sometimes meet with a ringer individually before or after rehearsal to tackle a problem spot or skill. One on one attention can make a huge difference. It helps the ringer to master the skill, and gives the individual more confidence as well (and it saves some of that precious rehearsal time!)

We all have our preferred way of learning. By diversifying our rehearsal techniques, we not only meet the needs of all of our ringers, but also strengthen their abilities to learn through all modalities. Happy directing!

Briana Belding-Peck ~ Illinois State Chair



Greater
Chicagoland Area

AUDITIONS!

Saturday,
November 7, 2015

For questions or further in-
formation, please contact

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or

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www.il-agapehr.org

Learning. We all do it. We have been learning since before we were born and will continue to learn until we take our last breath. Learning is essential to living. Learning defines who we are. The things we are interested in, we learn about. If we enjoy a certain activity, we learn as much as we can about it. Did you know you can *learn* about *learning*? Hmmmm, let's look into that a bit more.

There are several types of learning. However, most of us fit into one or more of three main styles. These styles are auditory, visual, and tactile or kinesthetic learning. I happen to learn best by visual learning. I understand and remember things by sight. I like to see what I am learning. When I play music, I have to have the music in front of me to learn it. When I play bells, I look at where my notes are compared to the rest of the measure, line, etc. I have to count or even write in some of the counts to visually prepare myself to come in. I usually need to write in reminders for upcoming bell changes or techniques. I need to *see* what I am doing.

Some people are auditory learners. They can listen to directions or lectures and understand better than if they read them. Auditory learners can look at their music and see a bunch of black dots and lines, but once someone starts counting, it makes sense to them. They can hear the melody or harmony in a song and know when their notes will fit into place because they can *hear* where it should be.

Tactile or kinesthetic people learn by touch and doing. They need to repeat a section of music a few times for it to sink in. If they watch a demonstration, they will need to replicate that to learn. For instance, if a tactile person is learning how to weave, they need to try it themselves after watching the director demonstrate. The need to *try* what they are learning.

Many of us learn using a combination of these three styles. If you look online, there are several quizzes you can take that will let you know what your learning style is. I took one and found that I am definitely a visual learner, but also an auditory learner. This really comes into play when I am working on solo ringing. I will play "by ear" and follow the melody line. It helps for memorization!

Now, that is us when we play and learn the music in front of us. But have you ever thought of the flip side? See that person flapping their arms in front of you? Yeah. The one they call the director? The one we are supposed to keep an eye on when we play? Well, let's think of them. They, too, have to learn. They have to learn how *we* learn so they can *teach* our learning preference. If I were directing and told everyone to listen to a piece of music, then asked my choir to play it, would everyone be able to pick out their part and play it? What if I had a couple of measures where the trebles had a hard run of eighth notes, but never pulled that out by itself to allow them to hear how it should be played? What if I told everyone to play six-in-hand, but never demonstrated how to do it or allowed anyone to practice before playing? As a director, we have to combine all of these styles into the hour or so of learning so *everyone* has a chance to learn their part.

So the next time the director makes everyone clap that rhythm...again...think about how it is helping someone else learn. If someone has to mark their counts in the music, don't roll your eyes because you don't think they can't count, it might just be a reminder to help them get through a tough measure. And if it bothers you that your neighbor *never* marks anything in their music, remember that they may know it through listening. Happy learning!

Staci Cunningham ~ Kansas Chair

How to deal with students with various learning styles has become a popular topic in music journals, music education and pedagogy classes, workshops, and seminars. Textbooks include sections on teaching students with various learning styles and there are numerous online sites that offer instruction and help in identifying specific learning styles.

Standard research on this topic concludes that we all have a dominant learning style related to our three senses – sight, sound, touch (visual, auditory, kinesthetic). The following are examples of actual piano students/ringers (names have been changed) who exhibit these three dominant learning styles:

- Jacob reads music with ease. His notes and rhythms are always well-learned and he has no trouble focusing on details in the music. He likes to practice slowly and carefully and sometimes gets uncomfortable in rehearsal if the tempo is faster than he can handle. He can be assigned to any spot in the bell choir and will read and count with ease - Jacob is a visual learner. He does not like to play by ear. He can memorize, but sometimes it takes longer because he is such a good reader. He is a great accompanist on the piano – just make sure he always has a written score to play from! He is organized, likes structure, and is a very good student.
- Martha is the ringer who often says “it doesn’t sound right.” She plays the piano by ear and wants to do the same when learning her bell part. Martha is an auditory (aural) learner. Yes, she can read music, and in fact, ringing in the bell choir is helping her reading skills, but she still wants to rely on her ear to tell her when to play her notes. Often, that creates a problem with her accuracy – she’s listening, rather than counting, so her notes are sometimes late. In rehearsal she wants someone to sing her part so she knows “how it goes!” She is very musical and expressive in her playing. She learns best through modeling and demonstration and likes to hear recordings of the pieces she’s playing, so she knows “how it should sound.”
- Jonathan likes to try things over and over to get the “feel” of how he should ring the piece. He plays with great energy and enthusiasm and loves all of the different bell techniques, especially the martellato! He’s the ringer who is constantly moving during rehearsals – he just can’t quite keep his hands or feet *still*. He likes to experiment and try to invent new techniques. Jonathan is a kinesthetic learner. He never gets tired of playing the same piece and wants to repeat it multiple times until he masters the choreography. But be careful - once he learns it incorrectly, it’s harder for him to fix the mistake!

Understanding the main learning styles of our ringers (students) and our own **individual** learning preferences can help us broaden our teaching approach in rehearsals. As handbell directors we do this all the time. If we are teaching martellato we show what the symbol looks like on the music. We demonstrate the sound of the martellato and we demonstrate the physical technique. We have used all three learning styles in the teaching of this concept. It might be interesting to vary the order in which we teach a skill. In this example, I started with a visual approach, then auditory, then kinesthetic. But perhaps it might be more effective to start with the kinesthetic or aural approach.

Understanding learning styles can also help us as we choose and assign music. Jacob, my visual learner, can play anywhere! Martha, my aural learner, has to be assigned to a spot very carefully, especially when it relates to counting! I need to find interesting pieces with lots of fun techniques to make all of the ringers happy, but especially for Jonathan, my kinesthetic learner.

All three of these students are probably in your bell choir! And yes, we want them to be successful readers who make beautiful sounds with good technique! Understanding the learning preferences of our students can challenge us to find creative ways to make that happen. It can also help us as we find different ways to work with our ringers who learn in unique ways—good luck!

Cathy Benton ~ Missouri State Chair

There are several ways to approach learning any topic or skill. Three that most of us are aware of are auditory, kinesthetic and visual. There are other learning styles as they apply to those with special needs. I have limited experience with special needs learning styles, so I will write on what I have observed in my own practice.

I put this to my fellow committee members, of whom several are music teachers. One shared with me that she helps her students through tricky rhythms by putting words to it and using body percussion, chanting or singing to learn it. When learned this way, it can be transferred to bells fairly easily. She shared that Orff-Schulwerk techniques are very helpful in her rehearsals. I'm sure most of us have learned our triplets by thinking blue-ber-ry or cho-co-late. At the most recent Distinctly Bronze event, Dr. Bill Payn had us singing 'I love to ring' to fit the opening pattern of one piece. I have had directors who asked us to clap a rhythm, tap the rhythm on the handles of our bells, and then finally put the bells in our hands to get a tricky pattern learned. Pure repetition is always good. Just playing a 'loop', the same couple of measures over and over until you get it down, has worked as well.

In my choirs, I have ringers who do not read music, so I mark their music for them as they are learning. I have used various ways of marking bell changes with them over the years, but most recently marking an 'X' by the bell that needs to be traded and the accidental marking or bell needed to be picked up – X#, Xb. I currently have a young ringer who learns this more quickly if I actually demonstrate to her what I am indicating. I show her how to make the bell change, sometimes involving a weave, and then watch her as she does it. This works very well for her. I have another young ringer who I have taught this way, but when she sees what I intend, she also thinks of other ways to do it that might work better for her.

I have found for myself that listening to recordings works well when I am not in rehearsal, or don't have access to the bells I will be playing. I always make rehearsal recordings for events I will be attending and play them in my car or on my iPod. I listen while looking at the printed music, air-belling my part, hearing where my notes are. Many of us have probably encouraged our ringers to take their music home and get out their forks and spoons to practice. My most recent adaptation, in practicing the racked lower bass chimes, involved folding pieces of paper to the width of the chimes and taping them to the wall at the height and spacing they would be as real chimes. This helped me practice the needed patterns, including the reach I would need to sound and damp them.

It may take some trial and error to find what works best for each ringer in your group, or for yourself. But, once that method is found, and you are able to be a part of that "Ah-ha" moment, you will be one step closer to sharing your love of our instrument with others.

Linda Ashley ~ Nebraska State Chair

WANTED: Part-time Handbell Director
Plymouth Congregational UCC, Des Moines, IA.

Experienced Director for adult handbell and children's handchime ensembles. Wanting to recruit middle school/high school ensemble. For more information contact [Sharon Parker-Lenihan](#) at 515-255-3149 ex 23. Check us out at [Plymouth Church](#).

2015	EVENT	LOCATION	CONTACT
5/2	Resonate! with Rezound! Rezound! Handbell Ensemble	Faith Lutheran Church Prairie Village, KS	Rezound!
7/5-9	Handbell Camp—25th Anniversary various	Heartland Center Parkville, MO	Handbell Camp
7/9 2-8:30p	Kansas City Rings Reading session	Heartland Center Parkville, MO	KC Rings
7/15-19	Pinnacle (a National Seminar event)	Hyatt Regency—DFW Dallas, TX	Handbell Musicians Of America

**CONCERT
LISTINGS?
CLICK BELOW**



11. When in a new place, how do you find your way around?
 - A. Look for a map or directory
 - B. Ask someone for directions
 - C. Start walking around until you find what you are looking for
12. Of these 3 classes, which is your favorite?
 - A. Art
 - B. Music
 - C. Gym
13. When you hear a song on the radio, what are you most likely to do?
 - A. Picture the video that goes along with it
 - B. Sing or hum along
 - C. Start dancing or tapping your feet
14. What do you find most distracting when in class?
 - A. Lights that are too bright or too dim
 - B. Noises from the hallway or outside
 - C. Temperature being too hot or too cold
15. What do you like to do to relax?
 - A. Read
 - B. Listen to music
 - C. Exercise
16. What is the best way for you to remember a friend's phone number?
 - A. Picture the numbers on the phone as you would dial them
 - B. Say it out loud over and over
 - C. Write it down
17. If you won a game, which of the 3 prizes would you pick?
 - A. A poster
 - B. A music CD
 - C. A game of some kind
18. Which would you rather go to with a group of friends?
 - A. Movie
 - B. Concert
 - C. Amusement park
19. What are you most likely to remember about new people you meet?
 - A. Their face but not their name
 - B. Their name but not their face
 - C. What you talked about with them
20. When you give someone directions, what are you most likely to tell them?
 - A. Buildings and landmarks they will pass
 - B. Names of roads or streets they will be on
 - C. "follow me"

For the results of the quiz, visit this website: [click here](#)