



Handbell Musicians  
OF AMERICA

# QUAVERS

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

SEPTEMBER, 2011

## Coming Soon to a River Near You

### The 2012 Handbell Musicians of America Missouri River Ring June 21—23, 2012

It's almost as if the flood waters of North Dakota have been released and are heading to Missouri—the planning stages of the 2012 Missouri River Ring have been unleashed and are traveling down the wide Missouri to St. Charles, Missouri, where an outstanding event will come to fruition!! Plan now to jump aboard your river raft and join us June 21—23 for the ride of your life: an incredible opportunity to ring, hear the best choirs around, ring, learn more about use of handbells in churches and in education, ring, shop the Handbell Industry Council stores, ring, chat with friends from around Area 8 and beyond, and ring. There are events specifically for directors, for young ringers, for beginning ringers and for the advanced ringers. There are concerts highlighted by the internationally acclaimed The Agape Ringers, and the unbelievable artistry of Velocity, a handbell quartet from San Francisco. Registration materials and further information is online at [www.areaviii.org](http://www.areaviii.org). This is an event not to miss.

### What about that Young Ringers Event?

This is a great one day event specifically for our younger ringers, grades two thru nine-ish. It will start at 1:00 pm on Wednesday, June 20, with massed ringing, some classes and an evening of entertainment where there will be bumper boats, go karts, mini golf, game rooms and more. Then, on Thursday, more chances to ring—at 11:00 am that morning the Young Ringers will perform the opening concert for the Area 8 Missouri River Ring. Not only an event that is tons of fun...but it is so affordable!! Nick Hanson, who grew up ringing at Area 8 events, travels in from Washington DC to lead this conference. Nick teaches handbells at a private school in DC so he understands young ringers, he knows how to have fun, and he's mucho excited to be coming "home" to Area 8.

### Tell me about the *Show Me Ensemble*?

(First, let me say that I am already receiving inquiries about this portion of our conference—it is designed for a limited number of advanced ringers and spots will go fast.) The *Show Me Ensemble* is designed for advanced ringers to have the opportunity to join in an ensemble of fine ringers to hone their skills and

(Continued on page 13)

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**THE AGAPE RINGERS**





# 2012 Young Ringer Repertoire

## DIVISION 1

Campana Sonos	K Wissinger	L.1 / 2-3 oct	Alfred 27058
Come to Christmas	J Wade/L Lamb	L.1 / 2-3 oct	Ring Out RO3253

## DIVISION 2

Staccato Praise	B Burroughs	L.2 / 2-3 oct	Soundforth 273490
Behold the Cross	W Moats	L.2 / 3-5 oct	Genesis gp2033

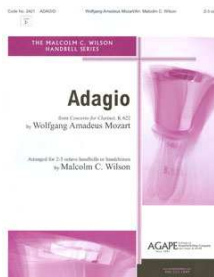
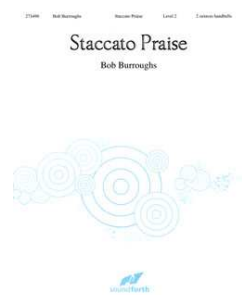
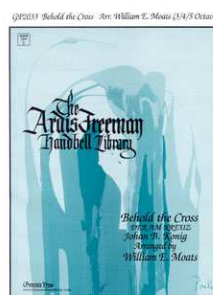
## MASS (all ringers)

Jubilee	A Sherman	L.1+ / 2-3 oct L.1+ / 3-5 oct	Choristers cgb472 Choristers cgb473
Adagio	Mozart/M Wilson	L.2 / 2-3 oct	Agape 2421



# Division 1

# Division 2



# MASSED



# 2012 Festival Repertoire

## TINS

Two Carols with Percussion	D Edwards	L.1 / 3-5 oct	Alfred 25353
Festive Variations	M Helman	L.2 / 2-3 oct L.2 / 4-5 oct	Choristers cgb247 Choristers cgb256

## SILVER

O The Deep Deep Love of Jesus	D Hakes	L.3 / 3-5 oct	From the Top 20152
Beyond All Praising	H Morris	L.2+ / 3-5 oct	Concordia 97-7117

## GOLD

Fountainhead	D Allured	L.4+ / 3-5 oct	National nmhb585
Carillon Festiva	C Moklebust	L.4 / 3-6 oct	Choristers cgb656
Creation's Dawn	Sondra Tucker	L.3+ / 3-5 oct	Beckenhorst behb376

## BRONZE

Commemoration of the Spirit	W Payn	L.5 / 5 oct	AGEHR ag5031J
Jazz Gloria	S Tucker	L.4 / 3-5 oct	Agape 2575
Jubilate	A Sherman	L.4 / 3-5 oct	Agape 1727

## MASSED (all ringers)

How Great Thou Art	J Raney	L.3 / 3-5 oct	Hope 2578
Bwana Asifiwe!	C Moklebust	L.3+ / 3-5 oct	Choristers cgb367
Timbrel & Dance	K McChesney	L.2+ / 3-5 oct	Choristers cgb290

*The Raleigh Ringers*

*David M. Harris, Director*

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*A community handbell choir*



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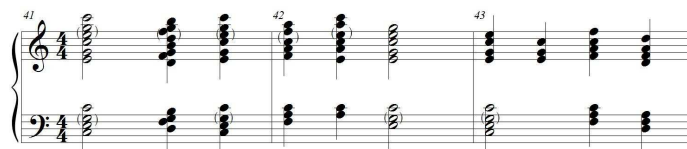
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# [Brackets] & (Parenthesis)

Most handbell literature is published for set ranges, such as 2-3 octave\* and the big favorite, 3-5 octave, rather than a single range. This practice reduces the number of items a publisher carries. Notes outside of the base set range are noted in combinations of (), <>, [] and even {}. Ringers are often confounded by this notation, and don't know why their notes may be omitted.

Below is an example from a 2-3 octave arrangement of *Come, Christians, Join to Sing* (Agape #2388, F. Thomas Simpson.) Line A is measures 41-43 as published. Line B is the same three measures with the notes outside the 2 octave range removed, and Line C is the 2 octave reduction of the same three measures (just the notes that should be played in the 2 octave version). We'll use this example to provide two answers to the question "Why shouldn't I play my note?"

Line A—  
as published



Line B—  
notes outside  
2 oct range  
removed



Line C—just the  
notes to be played  
in 2 oct version

**Answer 1:**

**Maintain the melody or a musical line.** The melody is the top note in Line C. Note that in M42, the melody jumps up to the G6 rather than down to the G5. That allows the next part of the phrase to be in a higher octave.

Now look at Line B, which shows all the notes in the two octave range. You can see that the melody is covered up by the D6, E6, F6 and G6 up through beat 3 of measure 42. We have to omit those notes to hear the melody.

**Answer 2: Maintain the harmony.** A triad (a chord with three notes)

(Continued on page 14)





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# Major, Minor & Modal Keys

Music can be described in so many different ways. Sometimes we can describe our affection (or not) for a piece, and sometimes we can describe the things that are elemental about a piece. Music is often described as having six elements: Melody, Rhythm, Harmony, Timbre, Form, and Expression. Some people add in others, some people leave some of these off their list of "elements." Often it is these elements that influence our reaction to a piece, especially as they are all perceived together in one finished musical product. They are united—kind of like our guild.

One word that I left off of my list was "modality." Often music theory students must identify the mode in which a piece of music is written. This can be done by looking at the music, or by listening to the music—sometimes it takes both approaches to really sort out what mode is being used. Sometimes a composer will use more than one! This is getting pretty detailed, so like Fraulein Maria, I'm going to the beginning.

Think about her singing to the Von Trapp children. She used the syllables of a solfege scale: "Do, Re, Mi, Fa, Sol, La, Ti, Do" to make the song "Do-Re-Mi." Is that running through your head yet? A female deer? A drop of golden sun? A long, long way to run? Good.

Thinking about those eight syllables, we can associate each with a musical tone that we can perceive visually and aurally. These eight tones can be called "notes," and can be arranged, if they are in the order listed earlier, as a "scale." This particular kind of scale is a diatonic scale. We can have two kinds right off the bat: Major and Minor. Look at the chart below and look at other ways to label each of these tones (which we can also refer to as "scale degrees").

Notice that three of these tones, Mi, La, and Ti, are in italics. Notice that off to the far right that there are three "extra" notes listed. Notice again, there is one little letter "B" all by itself. I'll try to be simple:

The first series of tones is a major scale. If you replace the three italicized tones (3, 6, 7) with a lower tone (which we could call "flattening the note" by a "half-step"), the scale becomes a minor scale.

Do	8	C		
<i>Ti</i>	7	<i>B</i>	<i>Bb</i>	<i>B</i>
<i>La</i>	6	<i>A</i>	<i>Ab</i>	
Sol	5	G		
Fa	4	F		
<i>Mi</i>	3	<i>E</i>	<i>Eb</i>	
Re	2	D		
Do	1	C		

These two modes are the most common for handbell musicians. If a piece of music is composed using the notes (mostly) from the major scale, we would say the piece is written in Major. If the piece of music is composed using the notes (mostly) from the minor scale, we would say

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# Timbre

Once again I am tasked with writing about a theory of music that I don't consciously use the name—Timbre. Timbre is defined as the quality of sound, so you can always ask: When the tree fell in the woods did it say TIMBER or did it say TAM-ber or did it even make a sound?

Because the instrument I play is a handbell or handchime, the quality of the sound should almost always be the same. If I played flute or violin or a myriad of other instruments including voice, the quality of the sound can be altered. Timbre has also been described as the color of music or the feel of music. As handbell musicians we are constantly striving to share the feeling of a piece of music. We want our audience to feel the wind on their face or smell the beautiful flowers when we play.

To change the timbre of a piece we use different techniques and additional instruments. Some composers help us by writing in techniques like martelato, shake, etc. or adding other instrument parts. Techniques allow us to make a piece more harsh, vibrant, or even edgy. Additional instruments allow us to accent, broaden and create a more full sounding piece. A very simple piece of music such as *Gently* arranged by K. Loiacono is meant to be as the name suggests "gentle," but what happens when you perform the piece or part of it with mallets or add chimes or Petit & Fritsen bells? The piece will definitely change, but you, the ringer, will have to decide if you like the change. If you've never tried a different technique in a piece of handbell music, start simple with a shimmer or shake or table damp at the end of a piece and see how it makes you feel.

If you don't have chimes or Petit & Fritsen bells, ask other choirs in your area if they will let you borrow what they have for your performance. Contact your state committee if you need help finding other choirs. In the state of Kansas we have a chime loan program in which we loan a set of chimes to a group for a semester. Recently, members of our committee have written a grant to help us get another set of chimes to loan. Grants are great ways to get money. If you don't know how to write a grant and aren't sure who does, start asking teachers in your area. If they haven't written one, they probably know someone who has.

Change your Timbre, add some Tamber, color your music and the world with possibilities!

*Cherryl Cox, Kansas State Chair*





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# Mixed Meter

Ringin' music in 3/4 and 4/4 feels comfortable and safe. However, selecting music that uses mixed meter is a rewarding challenge that adds energy to our program and will take our groups to the next level. Mixed meter is when one piece of music has multiple meters or time signatures during the piece. A simple example: A song's verse is in 4/4, but the chorus is in 3/4 time. However, mixed meter more commonly means that the meter changes frequently (often every measure) during a piece. In these cases, the lower number in the time signature usually remains constant. For example, the meter might change every measure from 3/8 to 6/8 to 5/8, etc. In McChesney's *Capriccio*, the time signature is 7/8, with an occasional measure of 3/8 or 6/8. The eighth note remains constant. The slower middle section is in 3/4 before returning to the 7/8 theme.

If two time signatures alternate repeatedly, sometimes the two signatures will be placed together at the beginning of the piece or section, as in Hart Morris's *Praise Him with Cymbals and Drums*. The signatures at the beginning are 7/8, 4/4, and the measures alternate that pattern throughout, except for the middle section all in 4/4. While time signatures usually express a regular pattern of beat stresses continuing through the piece, sometimes composers place a different time signature at the beginning of each bar, resulting in music with an extremely irregular rhythmic feel. Kathleen Wissinger uses this asymmetric feeling in the second movement of her *Prairie Suite* to suggest fields of golden sunflowers bobbing their heads in the breeze. At the beginning of each measure the signatures alternate 5/8 and 6/8, making *Sunflower Dance* a challenge to count and a delight to ring!

Meter is all about two's and three's. Decisions about how to conduct irregular meters will be determined by the *beaming of divisions* (e.g. eighth notes). The seven eighth notes in *Praise Him with Cymbals and Drums* are beamed two eighths, two eighths, three eighths, and would be conducted in three with a drag on the third beat to accommodate the extra eighth note. However, the seven eighth notes in *Capriccio* are beamed four eighths, three eighths, and would be conducted the same way, as indicated by the accompaniment figure. If there is a question about the division of strong and weak beats, the accompaniment figures will help determine the conducting pattern.

When ringers are intimidated by counting irregular meters, word rhythms can often make the patterns accessible. It is reported that Tim Waugh helps his ringers with the *Capriccio* two plus two plus three eighth note pattern by saying "taco taco tacobell." Michael Joy helps his ringers feel

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# Nick Hanson, Festival Conductor

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## 1. What are your memories of being a young ringer in Area 8?

Being a young ringer in Area 8 was amazing. I started ringing when I was nine, with a wonderfully dedicated director, Ione Burham. She was a committed director; always pushing us to do well, and to enjoy the music being made. We had four youth ensembles ranging from third grade through high school, which was great for us third graders to see the older kids playing more difficult music, going on trips, and playing at festivals. My best memories growing up ringing would have been tours to England and Alaska, our myriad concerts at our home church and throughout the local area, and learning the skills to play small ensemble music and solos.

## 2. What was your first conference—what inspired you from that?

My first conference was *Ringling in the Rapids* in 1994. I had been ringing for about five years, and was the youngest member of our church's ensemble to attend this event. Whereas the entire event was such a great trip, I would have to say that two distinct things were inspirations. First of all was the fact that Hart and Marty Morris were the event clinicians. I, like practically every handbell ringer on the planet, had played many of Hart's compositions. Being there as a young ringer and learning under the baton of someone "famous" was an awesome experience. That definitely planted a seed within me.

The other amazing memory I have from that event was a showcase concert (I think at the Paramount Theater?) of my older brother performing *Parade of the Tin Soldiers* as a solo. I believe he was the only high school student at that event to perform at the showcase concert, and he was spectacular. I distinctly remember that once his performance was done, the entire theater gave him a standing ovation. I knew from that point on I not only wanted to learn how to ring solos and small ensembles, but I wanted to learn to be a performer.

## 3. Tell us about Perpetual Motion...and where are you all now?

Perpetual Motion was a handbell quartet made up of myself, my older brother, and two very close friends of ours who were also brothers. We would always request newly published quartet music (I think we had every quartet from the Genesis Press and National Music Publishers catalogs), and we would just devour the music. We all loved to ring, and this was just an awesome way for us four junior high/high school students to focus our musical talents and feed our passion. We would play in church quite often, perform for various church dinners and other functions, do shows during the holidays, and perform at Area 8 events. I distinctly remember playing at the Nebraska conference in 1996, *Ringling Up a Storm* (I don't think anyone will forget that conference!), though I cannot quite remember the song we played. Regardless, it was quite a fun trip.

As for our locations, my older brother lives in Ohio with his wife and two children. He has a Ph.D. in Chemistry and is a professor at Otterbein College in Westerville. He still rings in a church choir, covering most of the bass clef, I believe. The other pair, the Lueck brothers, both still live in Area 8 and they both work for software/tech companies: the older lives in Chicago with his wife and works for Google, and the younger lives in southeast Iowa with his wife and works for Vangent. I do not know if they still ring or not, though it would be a lot of fun to get the band back together.... As for me, I live just outside of Washington, DC, with my

(Continued on page 12)



Nebraska State Flower

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# Articulation

We are going to review some common ringing techniques, also called articulations. Besides regular ringing and damping, some bell sounds involve unique ringing techniques, such as vibratos, gyros, swings, suspended mallets, shakes, etc.

While others are called "stopped sounds", where the bell sound is muted or "stopped" by some special techniques. These usually have a "staccato dot" by the note indicating it is to be a stopped sound. In addition, a designator as to how it is to be played, indicating whether to do a pluck, mallet, martellato, damp with finger, etc., should be visible nearby.

Let's look at some of the more common techniques and their symbols, both for stopped sounds and non-stopped sounds.

## Stopped Sounds—Muted Bell Sounds

**PLUCK—<sup>PI</sup>** This is a method of manually articulating the bell clapper while the bell is on the pad. Ringers should be able to activate the clapper with one hand per bell...holding the clapper with your first two fingers under the clapper and your thumb on top, then a twist or flick of the wrist with the thumb "throwing" the clapper down to strike the bell casting. It is important that you maintain good straight downward vertical action when throwing the clapper, so the bell doesn't tend to roll. If you have time to hold the bell handle with the other hand that is fine, but if you need to pluck several bells in succession—you need to master the throw so as to not cause the bell to roll.

**PLUCK LIFT—<sup>PI†</sup>** The bell is plucked normally and quickly lifted off of the pad before all of the sound is lost. It is important to do this rapidly to get the correct sound effect.

**TAP PLUCK—<sup>TP†</sup>** The smaller the bell, the harder it is to do a traditional PLUCK, so an alternative is to use your thumb to tap the clapper down onto the side of the bell.

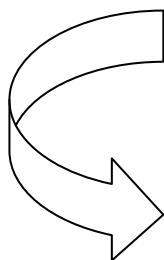
**THUMB DAMP—<sup>TD</sup>** Sometimes instead of a pluck you can get a similar sound by using a *thumb damp*. You place your thumb up onto the side of the bell casting to mute the sound. The size of the bell determines the placement of the thumb to get the proper sound. Bigger bells may require using your thumb and your first finger or more fingers or even your entire hand to adequately damp the bell to get the sound your director wants (called a *hand damp*). Remember, we damp our bells, not "dampen" our bells, that is, unless you are in the habit of playing your bells in the

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# Upcoming Concerts

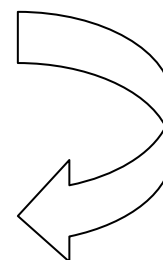
2011	CONCERT	LOCATION	CONTACT
Sep 30 7:00p	The Agape Ringers David L. Weck, Director	Manchester UMC 129 Woods Mill Rd, Manchester, MO	Sherry Boland 636.256.7961
Oct 1 4:00p	The Agape Ringers David L. Weck, Director	1st Presbyterian 2000 E College Ave, Normal, IL	Phil Enge www.firstpresnormal.org
Oct 16 4:00p	The Agape Ringers David L. Weck, Director	Lutheran Church of the Master 580 Kuhn Rd, Carol Stream, IL	www.lcotm.org 630.665..3384
Nov 6 5:00p	1st Presbyterian— <i>Organ Vespers</i> Hastings College Bell Choir	1st Presbyterian Church 621 N Lincoln Ave, Hastings, NE	Byron Jensen 402.461.7361
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 2:30p	Chicago Bronze Andrea Handley, Director	Round Lake Library 906 Hard Rd., Round Lake, IL	Candace Lutz 847.546.7060
Dec 4 4:00p	Bells in Motion Mike Lamb, Director	1st UMC 419 Kitchell St, Pana, IL	Angi Chase achase1270@hotmail.com
Dec 10 4:00p	Youth Choral Theater of Chicago Guest Artist: Chicago Bronze	Divine Word Chapel 2001 Waukegan Rd, Northbrook, IL	www.youthchoraltheater.org
Dec 10 8p Dec 11 2:30p	<i>Christmas at the Cathedral</i> Burnell Hackmann, Director	St Louis Cathedral Concerts 4431 Lindell Blvd, St Louis, MO	www.cathedralconcerts.org 314.533.7662 TICKETS REQUIRED
Dec 11 2:00p	Chicago Bronze Andrea Handley, Director	ELA Library 275 Mohawk Tr, Lake Zurich, IL	Terri Meyer 847.438.3433
Dec 11 4:30p	Chicago Bronze Andrea Handley, Director	St Martha's Catholic Church 8523 Georgiana Ave, Morton Grove, IL	Kevin Wood www.saintmarthachurch.org
Dec 17 4:00p	<i>Sounds of the Season</i> The Agape Ringers	Elmhurst Christian Reformed 155 Brush Hill Rd, Elmhurst, IL	309-365-2910 KCongdon@agaperingers.org TICKETS REQUIRED
Dec 17 7p Dec 18 4p	<i>Christmas Joy!</i> Burnell Hackman, Director	St John's Lutheran 3517 Jeffco Blvd, Arnold, MO	Burnell Hackman www.sjlcarnold.org



## DIRECTOR WANTED

Our Saviour's Lutheran Church (ELCA) Des Plaines, IL seeks a director for their adult handbell choir. We have 5-octaves of bells. Seeking an accomplished musician / handbell ringer-director to lead this group which rehearses once-per-week / plays in worship approximately once-per month, plus some seasonal services.

Contact Don Mead, Director of Music at [DMead@oursaviours.org](mailto:DMead@oursaviours.org)





# Upcoming Events

2011	EVENT	LOCATION	CONTACT
9/17 9:00A	Flint Hills Reading Session Sight-reading 2012 festival music	Camp Wood YMCA Camp 1101 Campwood Rd, Elmdale, KS	Kipp Willnauer www.hanbellcamp.org
10/1	Fall Brush-Up	Manchester UMC 129 Woods Mill Rd Manchester, MO	Dolan Bayless dolan@kirkwoodumc.org www.stlbells.org
10/8	Fall 2011 Iowa Ringer's Event Director, Michael Helman	West Des Moines UMC 211 S Victor, Hubbard, IA	Patrick Gagnon pga1820@gmail.com
11/5	Handchime Festival Director, Patrick Gagnon	Holy Trinity Catholic School 13600 W 92nd St, Lanexa, KS	Marilyn Lake bklake@smsd.org

## Nick Hanson, Festival Conductor

*(Continued from page 9)*

wife (who is an awesome handbell ringer) and what should be two children by the time this interview is published. I teach kids handbells on a daily basis, and I wouldn't trade that for any other job!

#### **4. What is it about leading a Young Ringers conference that really excites you?**

I love teaching youth. From seeing the excitement when they ring a handbell for the first time to watching their growth into handbell musicians, it is truly a rewarding experience. To do all this in a full conference setting is even more rewarding just because of the sheer enjoyment of ringing with so many others. Young handbell ringers are eager to succeed in this rhythmic (almost primal), unique instrument. There is so much energy at a youth conference. And when this energy combines with the passion and excitement I have for this instrument, it becomes a fun and rewarding experience for everyone. We've all heard the phrase "the children are our future." How true that statement is to handbells! Just as I experienced a wonderful conference when I was young, I hope that I can influence these young men and women to continue ringing, and perhaps even make it their career.

#### **5. Are you glad to be coming home to Area 8?**

I'm ecstatic! There are so many wonderful handbell memories and experiences I've had at Area 8 conferences, and I'm eager to be a part of those again. I miss the Midwest lifestyle and culture (and the food! I've been craving a pork tenderloin sandwich and cheese balls for the longest time!), and am always happy when I visit. This trip will be immensely special as it will combine these great memories, this wonderful part of our country, and my passion for this instrument. I'm really looking forward to it!



## Major, Minor & Modal Keys

(Continued from page 6)

the piece is written in minor. You can follow this and see it happen online at: <http://www.musictheory.net/lessons/21>, and then <http://www.musictheory.net/lessons/22>. When you get to each lesson, click on the "play" arrow found at the bottom of the screen.

There is a little more that you can do to modify a minor scale. The minor scale that was created in the link above is called a *natural* minor scale. One variation has to do with that lone "B" all by itself. If you lower the 3<sup>rd</sup> and 6<sup>th</sup> tones, but leave the 7<sup>th</sup> tone the same as it was in the major scale, you get a "harmonic" minor scale. <http://www.musictheory.net/lessons/50>

Modes are used less frequently than major and minor scales in handbell composition, but several popular pieces have been written in recent years, including *Dorian Dance* by Michael Joy. All of the scales we have seen so far are also modes – Major = "Ionian," and minor = "Aeolian." You can read gobs more about modes at [http://en.wikipedia.org/wiki/Musical\\_mode](http://en.wikipedia.org/wiki/Musical_mode).

Get curious! Read more! Practice more! Send me an e-mail and I'll tell you more!

Patrick Gagnon ~ Iowa State Chair



## Coming Soon...

(Continued from page 1)

prepare some more difficult literature. (This is the Missouri name for the Ad Astra Ensemble that met in Topeka with such great success.) Participants will have extended times of rehearsal with our guest clinician PL Grove (the first person to receive a handbell degree from a university, a charter member of SONOS and a member of Velocity). Participants will need to register for the main conference and pay an additional fee of \$75. Interested ringers will need to look online at the *Show Me Ensemble* registration and fill out some information about their ringing experience. Space is limited, so act now to join the fun.

### What else do I need to know?

An event to experience—to learn—to listen – to pick each others brains—we could fill the *Quavers* with things you need to know, but suffice it to say that much more information and registration forms can be found at [www.areaviii.org](http://www.areaviii.org).

Ed Rollins, Area 8 Chair

## Mixed Meter

(Continued from page 8)

the three measures of 7/8 followed by one measure of 6/8 in the same piece by the word rhythms "This is really difficult" 3x followed by "No it's not, No it's not!"

Our ringers and our conducting skills need the challenge and the joy of working with mixed meters. Have fun!

Suanne Comfort, Missouri State Chair

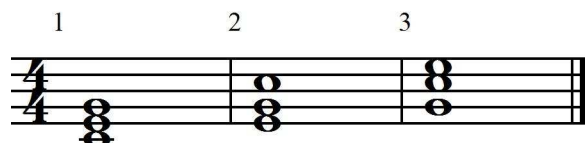




## [Brackets] & (Parenthesis)

(Continued from page 5)

can come in three sequences, which are known as inversions. We'll use this C major triad (CEG) as our example.



Measure 1 is the triad in *root position*—the C is the lowest note. Measure 2 is the triad in *first inversion*—the E is the lowest note, and measure 3 shows *second inversion* with the G as the lowest note. If you have a keyboard nearby, play each of those chords. If not, go to this link, <http://music-theory.ascensionsounds.com/harmony-chord-inversions/>, where you can see the inversions being formed and hear them, too. Note that each sounds a little different—some describe the root position chord as sounding more stable, the first inversion as slightly less, and the second inversion as slightly dissonant. These aspects of the inversions are reinforced by which note of the triad is doubled in the rest of that beat. There are specific principles for doublings, and adherence to these principles is a major reason that notes are omitted, especially in the bass.

Now look back at the bass in our *Come, Christians* example. In measure 41 of Line A, you can see that the G4 on beat 1 is to be omitted in the 2 octave version (along with the E6 & G6.) With those notes omitted, the chord (beat 1 of M41 in Line C) is C5, E5, G5 and C6, which is a C major triad in the root position with the root (C5) doubled. The doubled root increases the “stability” of the chord. If we add the G4, we change the chord to the second inversion with two notes doubled – the Gs and the Cs. Again, if you have a keyboard, play the first chord of Line C, and then add the G4 – it should

sound quite different. The same logic applies to the omitted G4s in measures 42 and 43.

I hope this brief example has given you a glimpse of the logic behind the omitted notes so common in handbell music – you can apply these two answers to nearly every instance of omitted notes you’ll run across. To share this with your ringers, consider having them ring through the examples given here.

Sharon Schmidt, Illinois State Chair

\* In handbells, middle C is C5. A two octave set begins on G below middle C or G4, and extends up to G two octaves above middle C or G6. A three octave set begins on C4 and ends on C7, a four octave set begins on G3 and ends on G7, and a five octave set begins on C3 and ends on C8.

Resources: There are multiple sites with free music theory lessons and information – I think <http://music-theory.ascensionsounds.com/> has a nice mix of audio and visual presentation, and breaks things into nice short chunks.

## Thank You

These two terrific folks (Nancy Youngman and Patrick Gagnon) were placed on the Area 8 ballot for the position of Chair-elect. Many thanks to their willingness to serve. And by the time you receive this *Quavers*, one of them will have been elected, so look online to see who Area 8’s next Chair-elect will be, and then, thank both of them for their willingness to serve!





# Articulation

(Continued from page 10)

shower!

**MARTELLATO**— ▼ Martellato is a sound produced by holding the bell no more than 4-6 inches above the pad (some use the diameter of the bell as the maximum distance to hold the bell above the pad) just prior to performing the mart, and then driving your bell casting and your fist into the pad. It is important to position your hand at the proper height before you do the mart rather than from the "ready to ring" position. Look ahead to be prepared. With really large bells, you might find that you keep the bell handle and your fist off of the pad and simply drive the bell casting only into the pad (for larger bells it is mandatory to have good 4" foam padding to protect the bells.) This is a delicate maneuver in that you need to be careful not to torque the handle of the bell and damage it since it isn't being stopped by the pad itself. Timing is critical to play the mart at the proper time in the music. Because of the way it is played, it is easy to be late or to overcompensate and be early. Takes lots of practice.

**MARTELLATO LIFT**— ▼ This variation, much like the pluck lift, requires you to mart the bell, but immediately lift the bell up to allow what sound is left to flow from the bell casting so it can be heard.

**MALLETED BELLS ON THE PAD**— + You can use mallets to play your bells while they lay on your table pads. This produces a sound similar to plucking and is sometimes suggested as an alternative to plucking if there are too many bells to pluck or the tempo makes it impractical for plucking. Bells can also be played incorporating a lift

†| , and doing a roll, much like a drum roll.



## Non-Stopped Sounds—Sustained Bell Sounds

**SWING**— <sup>Sw||</sup> This is a very popular technique and is often improperly performed. The sound property, called the Doppler effect, is what makes this sound so unique. The bell is rung like normal and then must be lowered with a full arm swing to a completely inverted position to achieve the Doppler sound effect. Do NOT keep your wrist cocked as the bell is lowered or you will NOT get the desired effect. The bell has to transition **180** degrees for this to be successful. It is also important that prior to initiating the swing, the ringer take a step back from table to allow more room to lower the bell so as to not strike the edge of the table. It is also important to not swing the bell past the side of your leg as you might tend to encounter another table, a wall or a chair. The music will be marked with down and up arrows indicating how the swings are played within the music and on what beat the bell is lowered and raised. When done in unison with other bells, it is both exciting to see as well as to hear.

**SHAKE**— <sup>Sk or</sup> Here the bell is held loosely between thumb and first finger or two, and the bell is "shook or rocked" forwards and backwards so the clapper strikes both the front and the back of the casting. It is important that the clapper tension be set correctly to allow for proper clapper movement, especially to allow striking of the back aspect of the casting. It is also important to shake the bell for the proper duration of the shake, not stopping too soon as to diminish the effect.

**MALLETED SUSPENDED BELLS**— + The bell is suspended either vertically down or up (all ringers should hold it the same direction when several are playing together) and using the proper mallet for the bell held, the bell is struck at relatively the same position on the casting on the outside as the clapper strike on the inside of the casting, not on the rim or


(Continued on page 16)



## Articulation

(Continued from page 15)

down towards the bottom of the casting. This insures a uniform sound from the bell.

**GYRO**—  The handbell is rung and at first raised vertically and then laid over on its side, allowing the wrist to roll in a complete circle with the bell laid out parallel to the floor. Again, we are using the Doppler effect to create the desired sound. It also looks neat if everyone rotates in the same direction in unison.

**VIBRATO**— *vib.* A variation of the Gyro, here the technique starts the same but once the bell is held vertically upwards, the bell is swayed from L to R, again needing to get the bell completely parallel to the floor for maximum Doppler effect.

At Jeffers Handbell Supply website, <http://www.handbellworld.com/music/HandbellNotation.cfm>, they have a list of handbell techniques. Review them and even make a copy of the list and keep it with you. As Directors, it might be a fun activity to add to your weekly practices a few minutes to learn or rehearse a new technique. This way everyone becomes comfortable performing the various techniques, so when the time comes, you can quickly review and get on with the task of learning the piece.

Keep experimenting and keep practicing and maybe you too can come up with a new ringing technique or articulation that one day we will be playing in our music. How cool would that be?

*Michael Allen, Nebraska State Chair*

## Columbia Handbell Ensemble

Selected as one of two ensembles to perform for the 2011 National Seminar, CHE made Area 8 proud—what a fabulous concert—and if you weren't there, perhaps you participated in the live blog that was taking place during the concert! Just another way in which technology is expanding our bell horizons.

## Congratulations!

At the National Seminar in Minneapolis, the Handbell Musicians of America announced the 2011 recipients of the Honorary Life Member Awards, the highest award given to members of this organization, and Area 8's very own David L. Weck was one of two recipients. Congratulations to David, an honor very much deserved. Dave will be one of our Missouri River Ring clinicians next June so you will want to be in attendance to work with one of the guild's finest! Some of his many contributions to the Handbell Musicians of America include: editor of handbell music for Hope Publishing, national and international handbell clinician, one of the organizers and first leaders of the Handbell Industry Council, director of the visionary community handbell ensemble, The Agape Ringers, and member of the AGEHR National Board of Directors. An incredible honor to a deserving person.

## The Agape Ringers

This summer, this fine group performed for the Area 2 Festival and acted as instructors for the festival. You may not need any more incentive than this to know that Area 8 is in for a treat when they come to be with us.